

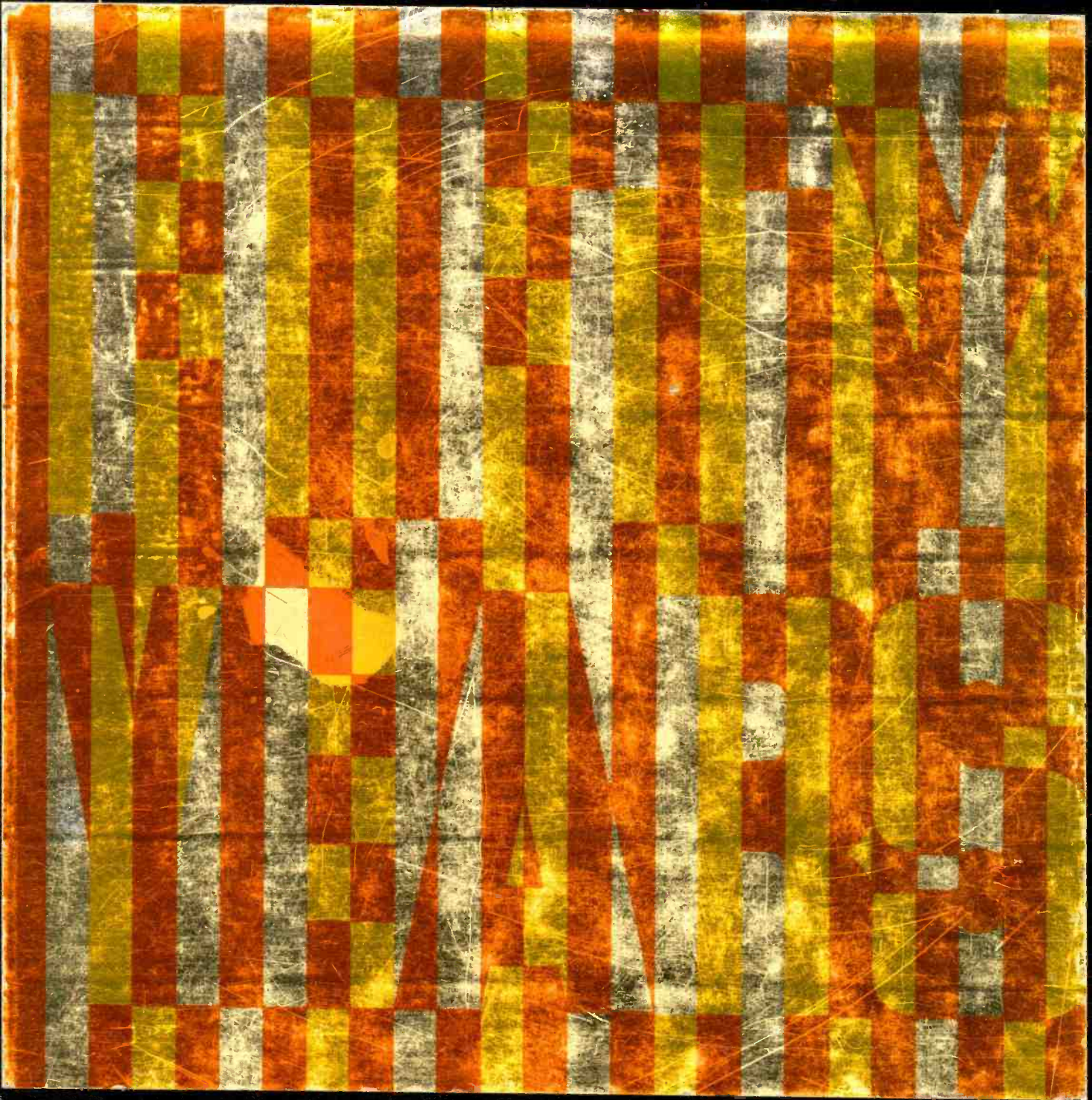
The

50th Annual

of Advertising

Editorial &

Television Art & Design



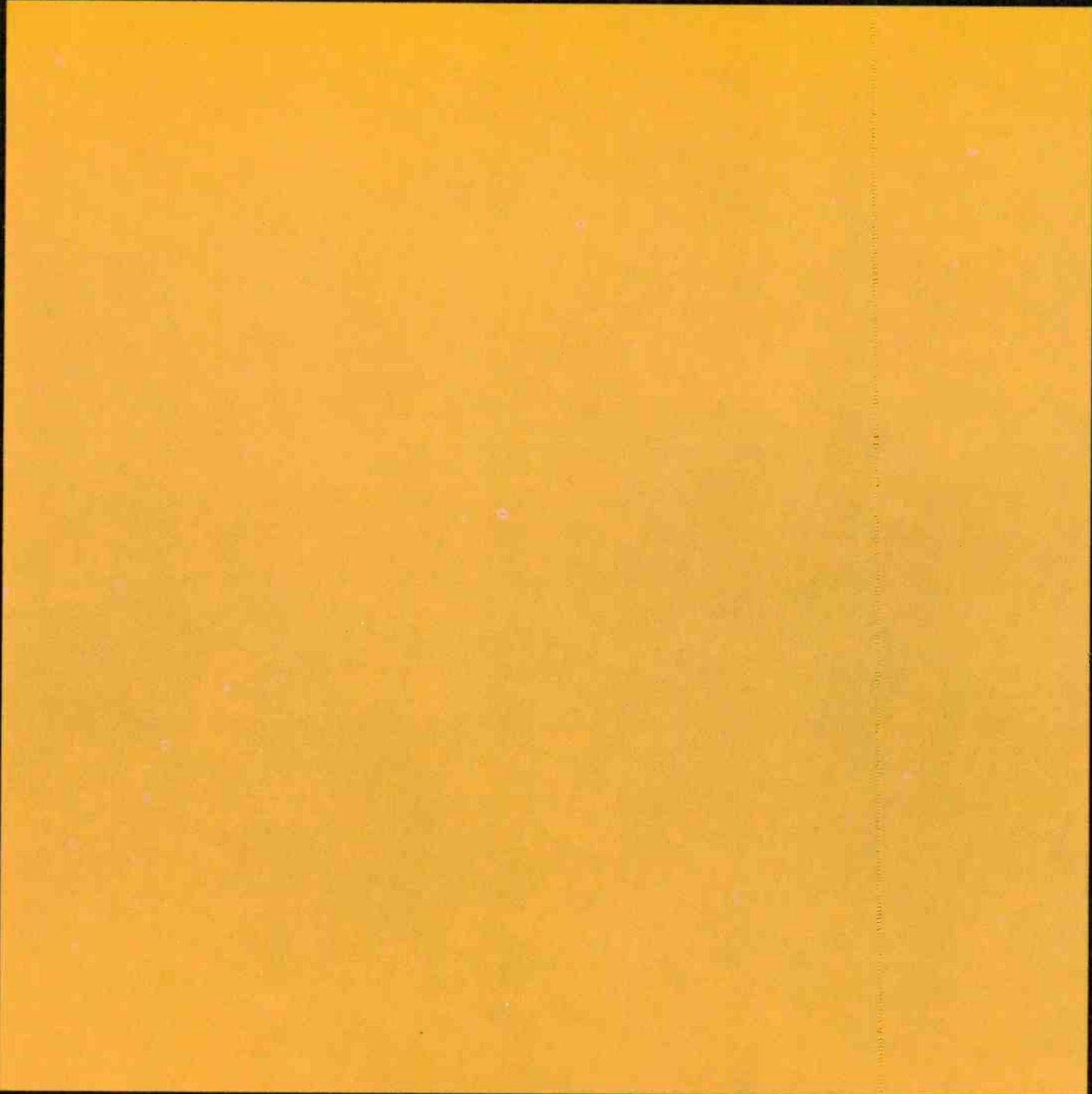
The

50th Annual

of Advertising

Editorial &

Television Art & Design



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Television Art & Design

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White Warren Patina II

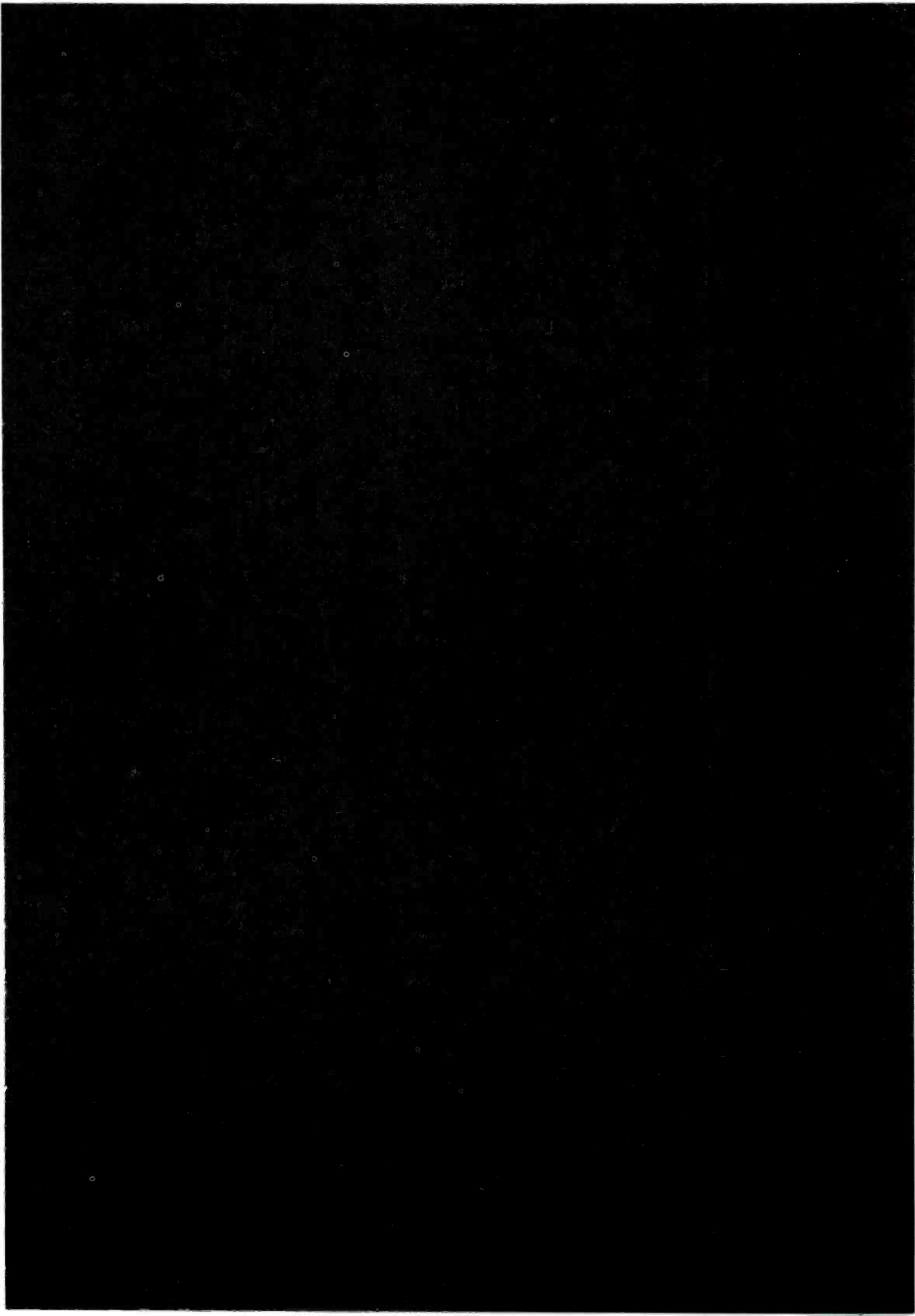
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FOIL ENDPAPERS
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Herman Temple, John Todaro
Ron Travisano, Bob Versandi
Theo Welti, Mort Zipnick

Gold

Medal

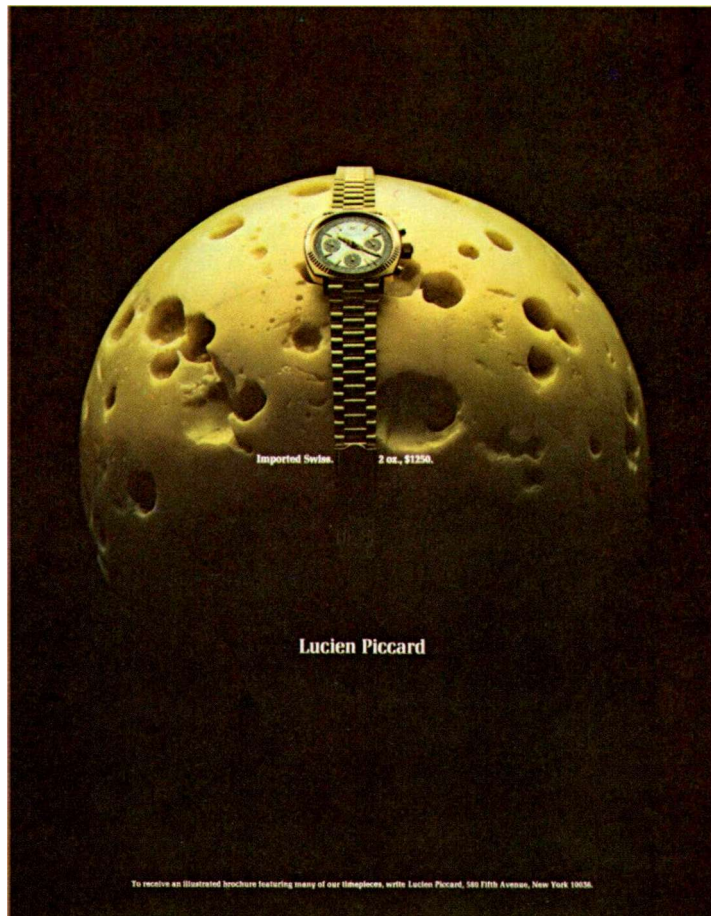
Awards

11


ART DIRECTOR: Arnie Arlow
PHOTOGRAPHER: Phil Marco
COPYWRITER: Arnie Arlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Lucien Piccard

42

ART DIRECTOR: Tom Tieche
DESIGNER: John Holmes
PHOTOGRAPHERS: M. Halberstadt,
Cailor/Resnick
COPYWRITER: Patrick Kelly
AGENCY: McCann-Erickson, Inc.
CLIENT: Del Monte Corporation




11



**If you can see what's wrong with this peach,
your standards are up to ours.**

(Blush on skin of peach is too red. Peach inside will be dull and brown. Not acceptable for Del Monte.)

The more you know
about peaches,
the better for Del Monte.




**If you can see what's wrong with this green bean,
your standards are up to ours.**

(Light green color indicates bean is lima variety. Tough, chewy outside, soft, watery inside. Not acceptable for Del Monte.)

The more you know
about green beans,
the better for Del Monte.




**If you can see what's wrong with this tomato,
your standards are up to ours.**

(High shoulders indicate a large stem and hard, tough, woody core material.)

The more you know
about tomatoes,
the better for Del Monte.




**If you can see what's wrong with this pineapple,
your standards are up to ours.**

(Can is over 1 1/2" in diameter. This unique fruit is tough, fibrous and unacceptable for Del Monte sliced pineapples.)

The more you know
about pineapples,
the better for Del Monte.



125

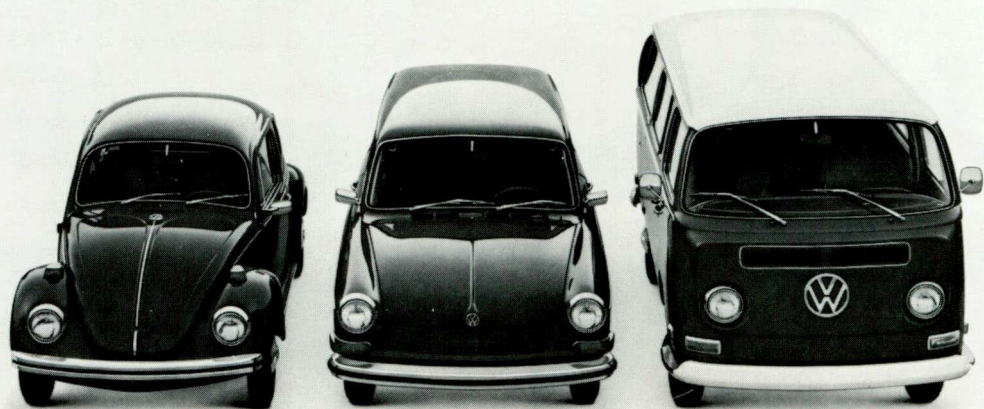
ART DIRECTOR/DESIGNER/COPYWRITER:

Bob Matsumoto

PHOTOGRAPHER: Carl Furuta

AGENCY: Doyle Dane Bernbach, Inc. (L.A.)

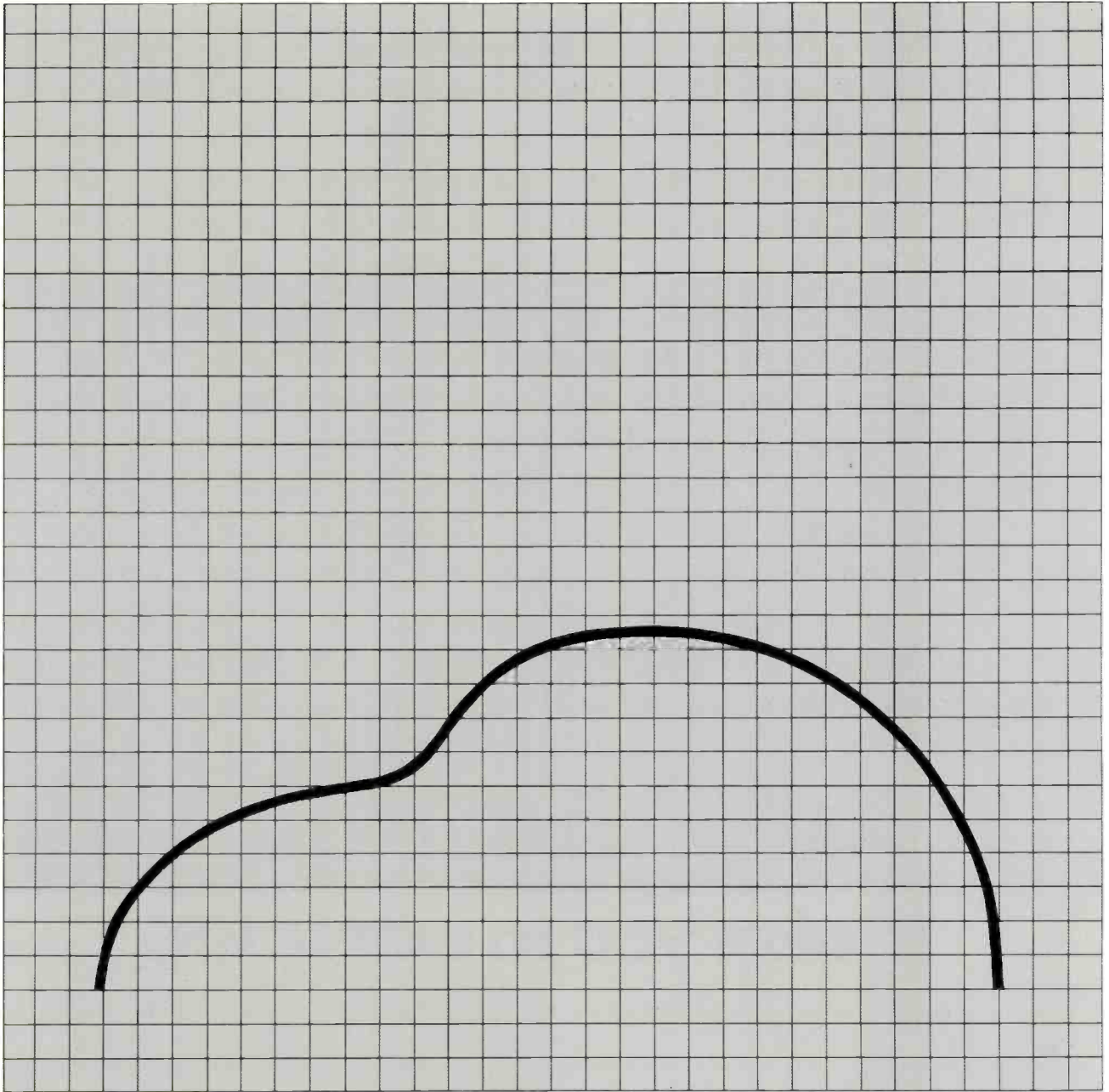
CLIENT: Volkswagen



Mini. Midi. Maxi.

125

28
 ART DIRECTOR/DESIGNER: Ted Shaine
 ARTIST: A Good Studio
 COPYWRITER: Tom Yobbagy
 AGENCY: Doyle Dane Bernbach, Inc.
 CLIENT: Volkswagen



Is the economy trying to tell you something?

If you've hesitated about buying a new car because of the economy, maybe you should look into the economy of buying a new Volkswagen.

To begin with, while the average new car sells for about \$3185, a new VW sells

for only \$1839*.

That saves you about \$1300.

Then, while the average car costs 10.9 cents a mile to run, a Volkswagen costs only 5 cents.

That saves you about another \$700

every year (for 12,000 miles) you drive.

And in just one year, it can bring your total savings to \$2000.

In two years, \$2700.

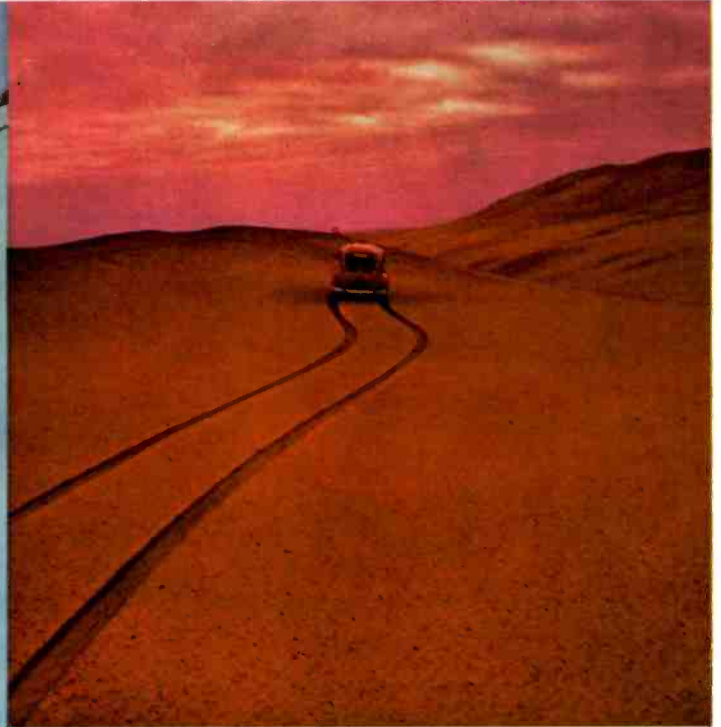
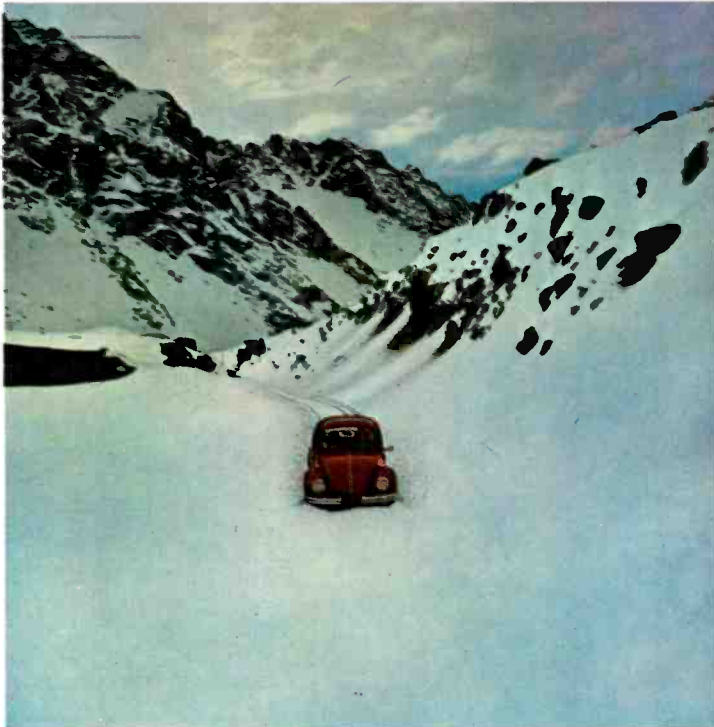
In three, \$3400.

Happy days are here again.



49

ART DIRECTOR/DESIGNER/ARTIST: Roy Grace
PHOTOGRAPHER: Dave Langley
COPYWRITER: John Noble
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen



It takes you to extremes.

From 40 below to 140 above.
From the snows of the Arctic to the sands of the Sahara.
No other car model in history has conquered as many strange
climates as the strange-looking car shown above.
It does very well in Finland where gasoline costs 66¢ a gallon.
A VW doesn't use much gasoline.

It's a big hit in Angola where oil is harder to get than crude
diamonds. A VW uses pints of oil instead of quarts.
In Chile, people pay over \$5,000 for a new VW because they
believe in the way it's built.
It's the number one car in Sudan where the Sudanese actually
have to pay for a glass of fresh water. A VW doesn't use water.

And in the U.S.A., where last year 157 million gallons of
antifreeze were sold, the car that doesn't use antifreeze has
become a household word.
Over the years, over 16 million Volkswagens have trooped
an uncountable number of miles in every country in the world.
There was one VW in Alabama that trooped over 600,000

miles all by itself.
And yet, there are still people who just can't see it. Most of
them, quite frankly, picture themselves in something much fancier.
After all, it still takes a certain amount of courage
to buy a bug.
You have to go from one extreme to the other.



49

97
ART DIRECTOR/DESIGNER: Clark L. Robinson
PHOTOGRAPHER: Len Weiss
COPYWRITER: Jane Tomney
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News

**The Eskimos
 used to
 freeze their
 old people
 to death.
 We bury
 ours alive.**

Maybe the Eskimos were more merciful than we are. Ask the old people in nursing homes across the country. A fast death is a blessing we deny them. Yet we deny them a human life, too. For these people, life is an endless succession of deprivations. The food is poor and there's not enough of it. A typical dinner at one Medicare-approved home consisted of one chicken wing and a scoop of dried-up mashed potatoes. Insanitary conditions, lack of medical care, uncaring, sometimes deliberately cruel attendants, lack of even the barest safety precautions against fire or accident, are all facts of life for these patients. Perhaps worst of all, there is nothing to do — day in and day out — but wait for death to come.

Who's to blame? That's what Medical World News set out to explore in an article on nursing homes. The answer? There are, of course, many reasons — not the least of which is the indifference of the medical profession. They shunt responsibility for health care to the institution administration.

That's how we saw it — and that's how we reported it. It's what doctors have come to expect from Medical World News — truth about the important issues they have to face every day, truth reported quickly and accurately. It's what makes us the best-read weekly news publication in the medical field.

If you want to reach the doctor, you need Medical World News.



The Newsweekly of Medicine
 A McGraw-Hill Magazine



141

ART DIRECTOR/DESIGNER: Michael Hampton
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Michael Lipton
AGENCY: Solow/Wexton
CLIENT: Federation of Jewish Philanthropies



TODAY I AM A MAN.

Harold celebrates his 13th birthday today.

With heroin.
Nobody knows he uses heroin. Not even his parents.
Some day his mother may learn about Harold's addiction,
maybe when she finds him dead in the toilet, with the needle still in
his arm.

The way some other mothers have found their 13-year-olds.
And some 10-year-olds, too.

It doesn't matter where a kid grows up today. Dope doesn't
know geographic boundaries. Or religions. Or racial.

The frightening part is that even when parents find out their
children are hooked, they often don't know where to turn for help.

The Federation of Jewish Philanthropies needs money to help
them. We need money to support treatment centers. We need money
for counseling programs to catch drug users before they get to hard

drugs. We need money to set up preventive programs and rehabilita-
tion programs and educational programs in the home and in the
streets.

You can help Federation help people reclaim their lives.
Whatever their needs. The young, the old, the sick and the distressed,
the physically and emotionally crippled and the mentally ill.

You can help Federation take care of the multitude of prob-
lems one and one half million people present to our 130 agencies in the
city and suburbs every year. Help can't wait.

Help Harold live to see 14.

**FEDERATION OF
JEWISH PHILANTHROPIES**



130 East 59th Street, New York, N.Y. 10022

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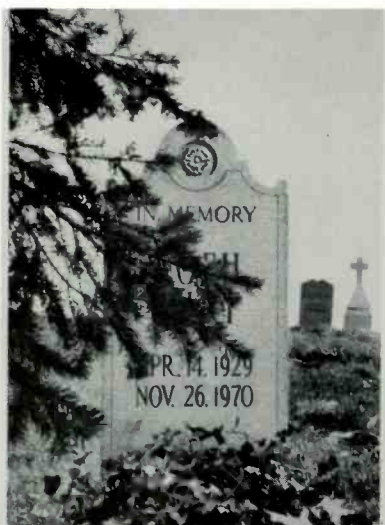
ART DIRECTOR/DESIGNER: Lee Epstein
 PHOTOGRAPHERS: Dave Langley, Henry Sandbank
 COPYWRITER: Hal Silverman
 AGENCY: Doyle Dane Bernbach, Inc.
 CLIENT: Mobil



He increased his chances of dying by 500%.

...the most important thing you can do for your family is to make sure you have enough money to take care of them. ...the most important thing you can do for your family is to make sure you have enough money to take care of them. ...the most important thing you can do for your family is to make sure you have enough money to take care of them.

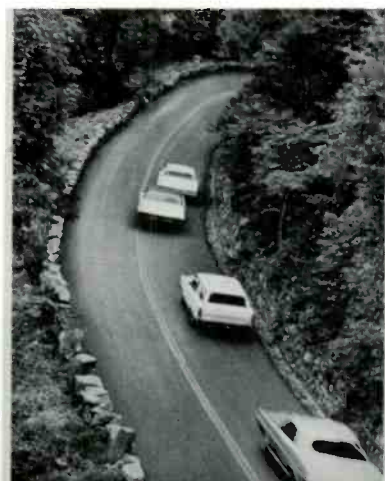
Mobil
 We want you to live.



He didn't want to spoil his mother's Thanksgiving dinner by being late.

This Thanksgiving don't drink an 8th glass your driver's impaired on 8. Drink as though you're attending on 8.

Mobil
 We want you to live.



How is the driver of the first car going to kill the driver of the second car?

...the most important thing you can do for your family is to make sure you have enough money to take care of them. ...the most important thing you can do for your family is to make sure you have enough money to take care of them. ...the most important thing you can do for your family is to make sure you have enough money to take care of them.

Mobil
 We want you to live.



Another American is about to die for his rights.

...the most important thing you can do for your family is to make sure you have enough money to take care of them. ...the most important thing you can do for your family is to make sure you have enough money to take care of them. ...the most important thing you can do for your family is to make sure you have enough money to take care of them.

Mobil
 We want you to live.



Are you going to your folks for Christmas? Or are they coming to you?

Drive carefully. We want you to live.
Mobil

130

ART DIRECTOR/DESIGNER/ARTIST:

Stanley Block

PHOTOGRAPHERS: Arnold Rosenberg, Henry Sandbank

COPYWRITER: Stan Lee

AGENCY: Doyle Dane Bernbach, Inc.

CLIENT: Life

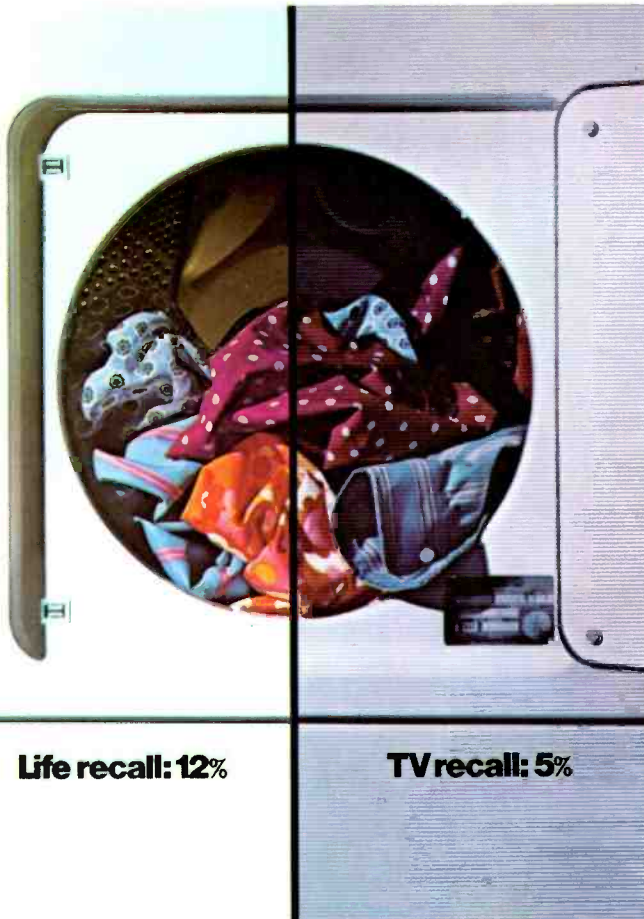
170

ART DIRECTOR/DESIGNER/ARTIST: Arnold

Varga

COPYWRITER: Aaron Buchman

CLIENT: Cox's



This clothes dryer worked twice as well in Life as it did on television.

In claiming that Life ads come close to delivering twice the recall of television commercials, Life intends no slur on the copywriters and art directors who create the commercials.

By trying to slam an impression through the clutter of 30-second spots, creative people have produced patchworks of brilliance throughout the TV schedules: the station break has become a dazzling display of artistry.

But, for all those six-figure production budgets, what happens?

"COMMERCIAL? WHAT COMMERCIAL?"

Ask people about a commercial they saw last night and they tend to have amnesia. Or be in a state of confusion about who said what.

And it doesn't seem to make much difference what audience you use for testing.

In the case of this well-known* clothes dryer (Life recall 12%—TV recall 5%) the regular viewing audience was sampled. In some of the other tests conducted for Life by Grudin/ Appel/ Haley, a predominantly female audience was selected.

But with either audience the message was clear: TV commercials are not getting the message through very clearly.

In a business where an advantage in the sixth decimal place is pursued for all it's worth, it is indeed rare to find something that is twice as good as something else.

But that seems to be the case with advertising recall.

*Names of products sent on request.

And that's why Life thinks you can't go wrong in converting at least part of your TV budget into a Life budget.

PAY THE \$73,830

It's possible that your agency's favorite art director is hung upon four-color bleed.

Doesn't matter.

Even when you pay *that* price, it will probably cost you less than TV does. In tests against the regular viewing audience, the number of effective readers per dollar for Life averages out to 43% higher than the number of effective viewers per dollar for TV.

And that 43% figure doesn't even take into account one extremely important fact: Life's audience (quite different from the TV audience) is your ideal market. People from 18 to 34. People with college educations. People with incomes over \$10,000.

And that's something worth taking into account.

THE EVIDENCE

The documentation grows.

Besides the Grudin/ Appel/ Haley research on recall, there's the research completed recently by one of the ten biggest advertisers in the country.

Their report shows that of 5 products tested for sales and consumer attitude changes, only *one* did better on TV than in the "general" magazines.

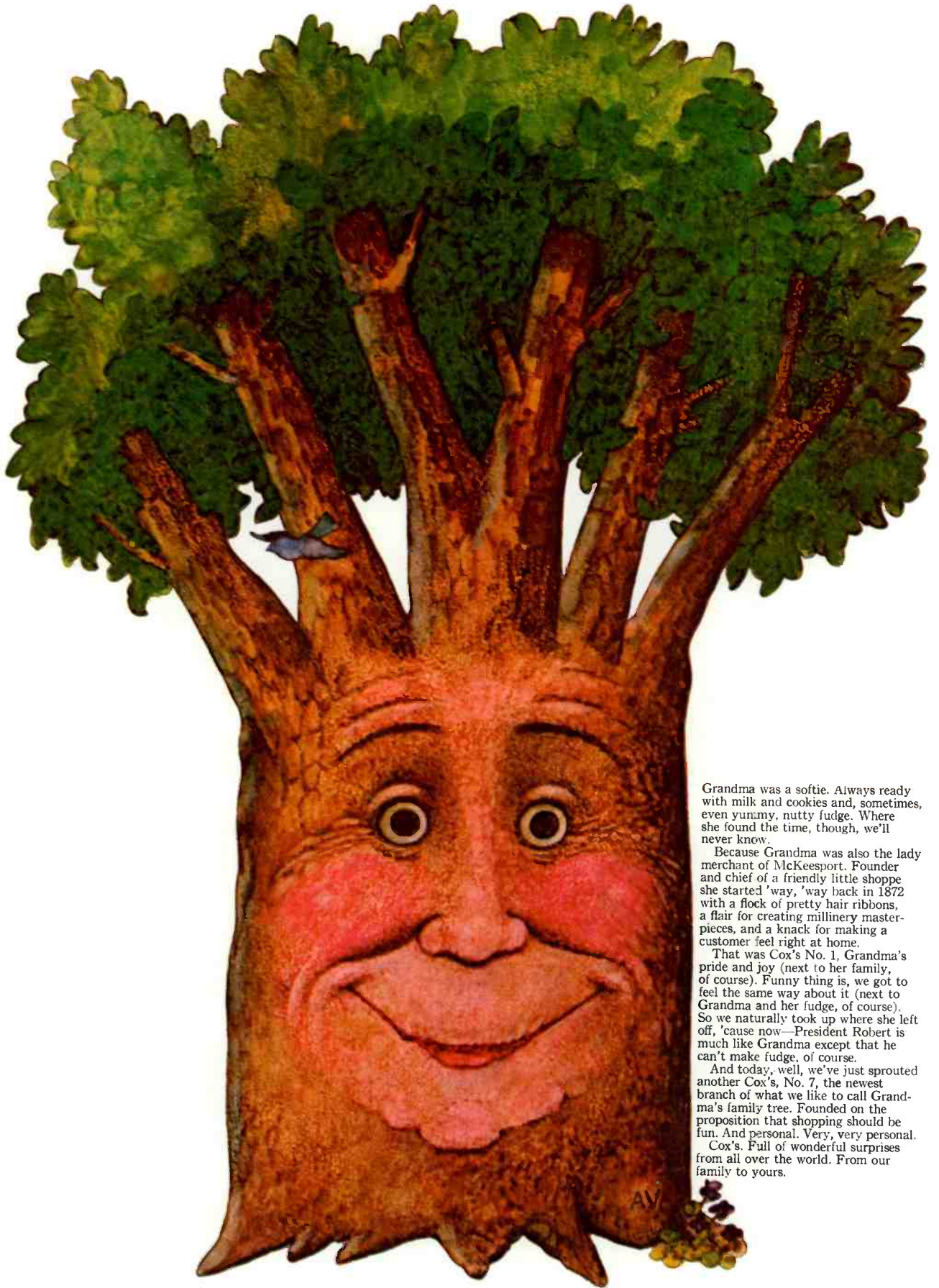
Your Life salesman has copies of both reports.

We guarantee that you won't fall asleep while you're looking at them.



Come to Life. The tables are turning.

130



Grandma was a softie. Always ready with milk and cookies and, sometimes, even yummy, nutty fudge. Where she found the time, though, we'll never know.

Because Grandma was also the lady merchant of McKeesport. Founder and chief of a friendly little shoppe she started 'way, 'way back in 1872 with a flock of pretty hair ribbons, a flair for creating millinery masterpieces, and a knack for making a customer feel right at home.

That was Cox's No. 1, Grandma's pride and joy (next to her family, of course). Funny thing is, we got to feel the same way about it (next to Grandma and her fudge, of course). So we naturally took up where she left off, 'cause now—President Robert is much like Grandma except that he can't make fudge, of course.

And today, well, we've just sprouted another Cox's, No. 7, the newest branch of what we like to call Grandma's family tree. Founded on the proposition that shopping should be fun. And personal. Very, very personal.

Cox's. Full of wonderful surprises from all over the world. From our family to yours.

Grandma Cox's family tree.

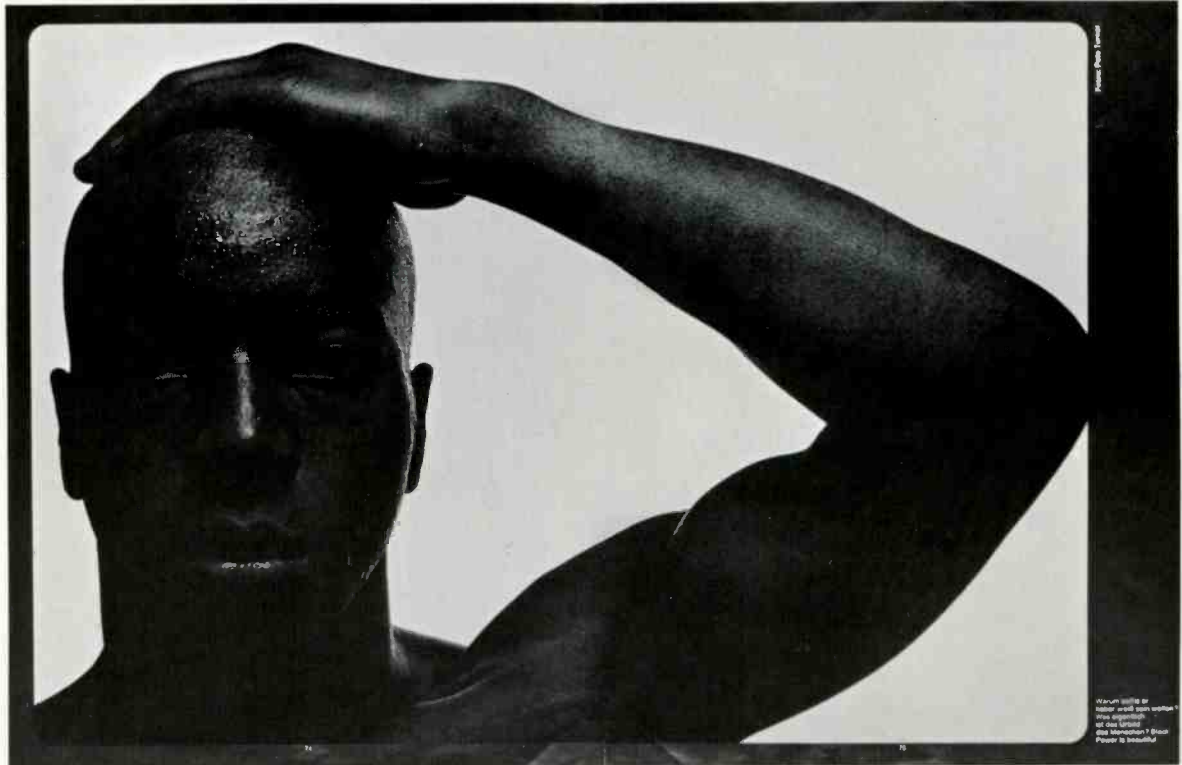
MONROEVILLE MALL/EAST HILLS/NORWIN/WASHINGTON/CHARLEROI/McKEESPORT/BEAVER VALLEY MALL

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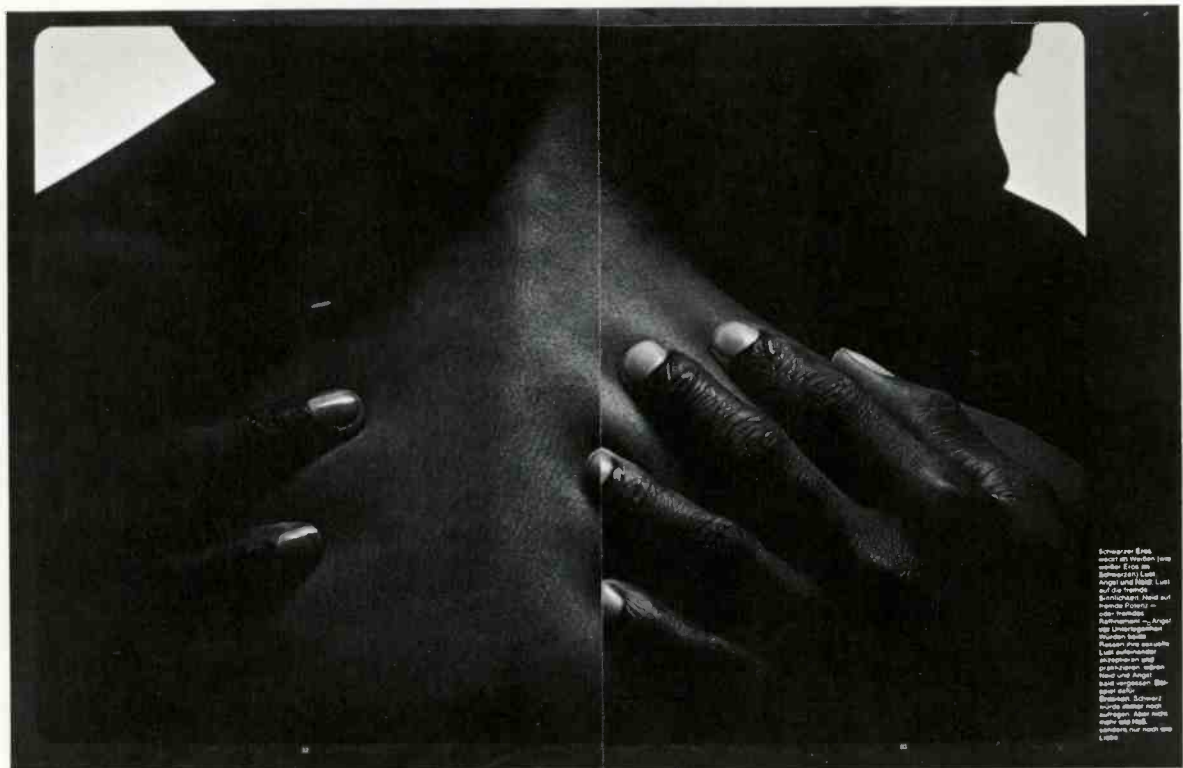
ART DIRECTOR: Willy Fleckhaus
PHOTOGRAPHER: Pete Turner
PUBLISHER: Twen Magazine

293

ART DIRECTOR: Willy Fleckhaus
PHOTOGRAPHER: Pete Turner
PUBLISHER: Twen Magazine

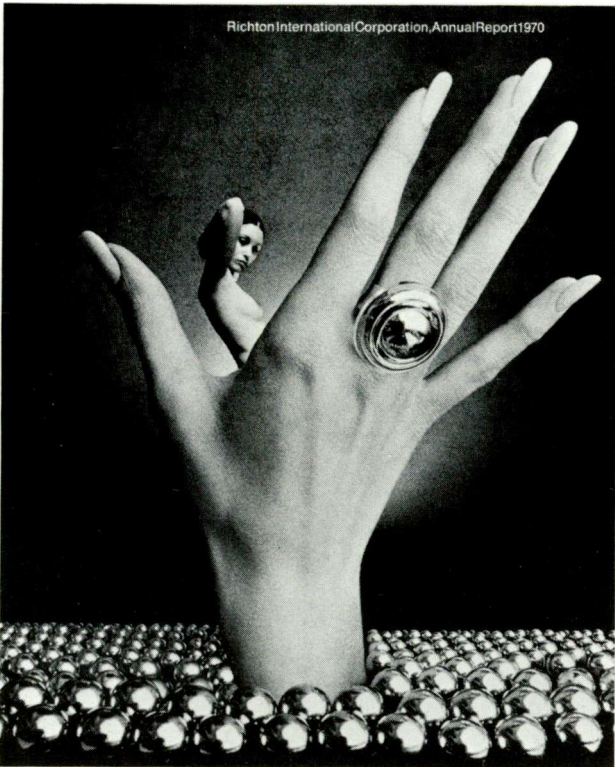


276



293

343
ART DIRECTOR: William R. Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
COPYWRITER: James Dunaway/Shareholder Perspectives Inc.
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International



Richton International Corporation, Annual Report 1970

Richton, the firm engaged in the design of jewelry, is a leader in the field of jewelry design. It has a long history of excellence in the design of jewelry, and its products are known throughout the world. The firm's success is due to its commitment to quality and its ability to meet the needs of its clients.

Management Structure

The firm is organized into three divisions: Jewelry Design, Jewelry Production, and Jewelry Sales. Each division is headed by a vice president, and the firm is managed by a board of directors.

Chairman of the Board

The firm's chairman of the board is William R. Tobias, who has been in the firm since its inception. He is a leader in the jewelry industry and has been instrumental in the firm's success.

The Future

With seven well-managed divisions, Richton is well-positioned to meet the challenges of the future. The firm's commitment to quality and its ability to meet the needs of its clients will ensure its continued success.

Chairman of the Board

William R. Tobias, Chairman of the Board, is a leader in the jewelry industry and has been instrumental in the firm's success. He is committed to the firm's future and to the well-being of its employees.

The Richton Concept

Richton's concept is to provide a complete jewelry solution for its clients. This includes design, production, and sales. The firm's commitment to quality and its ability to meet the needs of its clients is the key to its success.

Chairman of the Board

William R. Tobias, Chairman of the Board, is a leader in the jewelry industry and has been instrumental in the firm's success. He is committed to the firm's future and to the well-being of its employees.

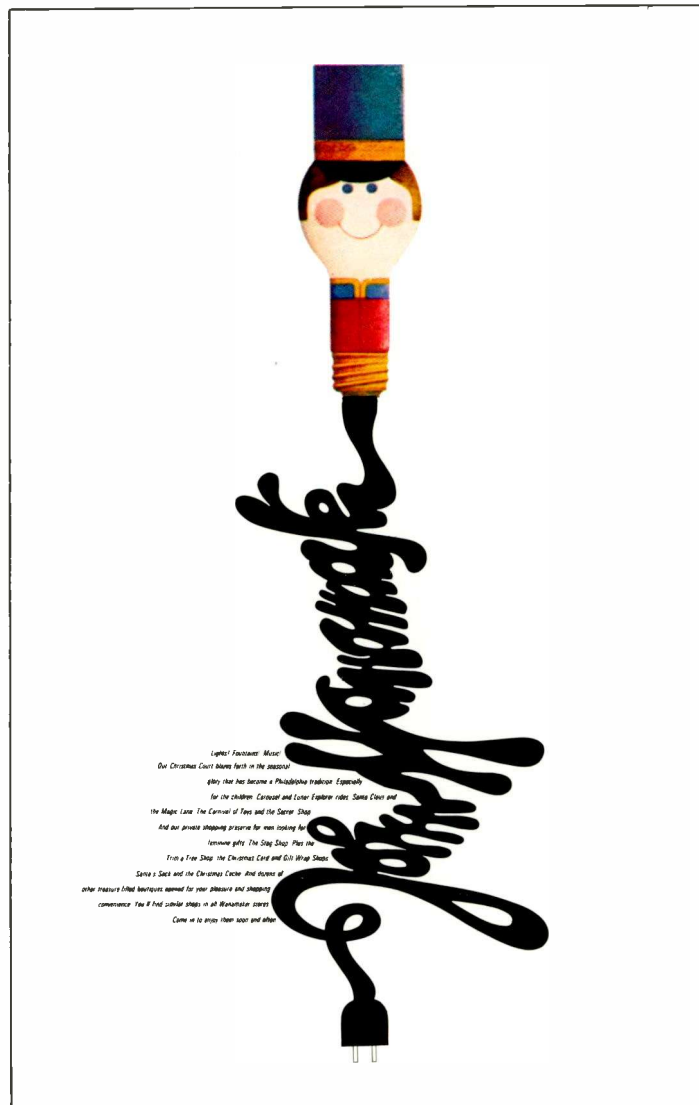
Each of Richton's divisions is a leader in its field. The firm's commitment to quality and its ability to meet the needs of its clients is the key to its success. The firm's products are known throughout the world.

The Future

With seven well-managed divisions, Richton is well-positioned to meet the challenges of the future. The firm's commitment to quality and its ability to meet the needs of its clients will ensure its continued success.

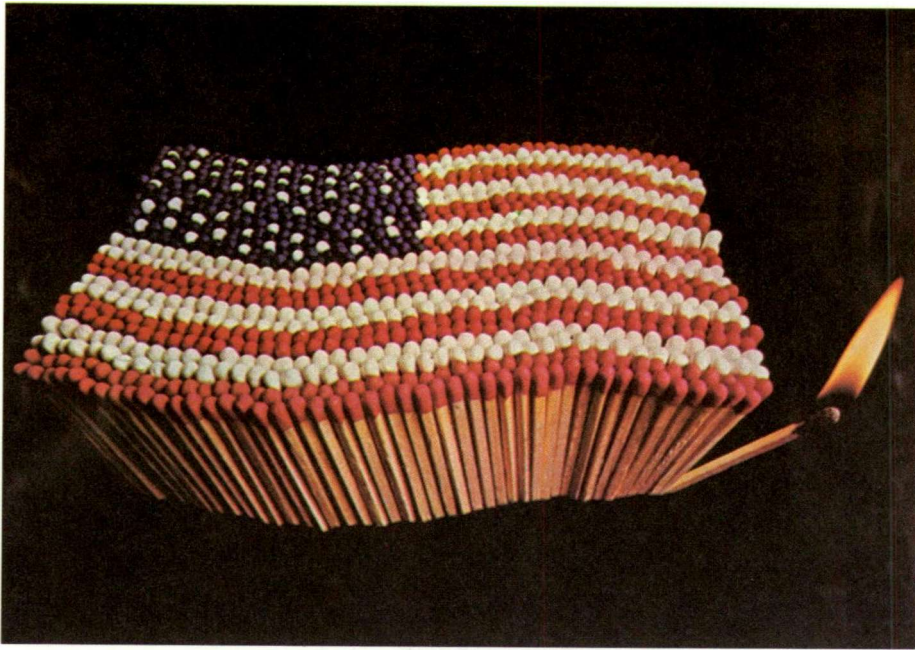
177

ART DIRECTOR: J. Michael Davison
DESIGNER: Carol Taback
ARTIST: Arnold Varga
COPYWRITER: Margot Manley
CLIENT: John Wanamaker



177

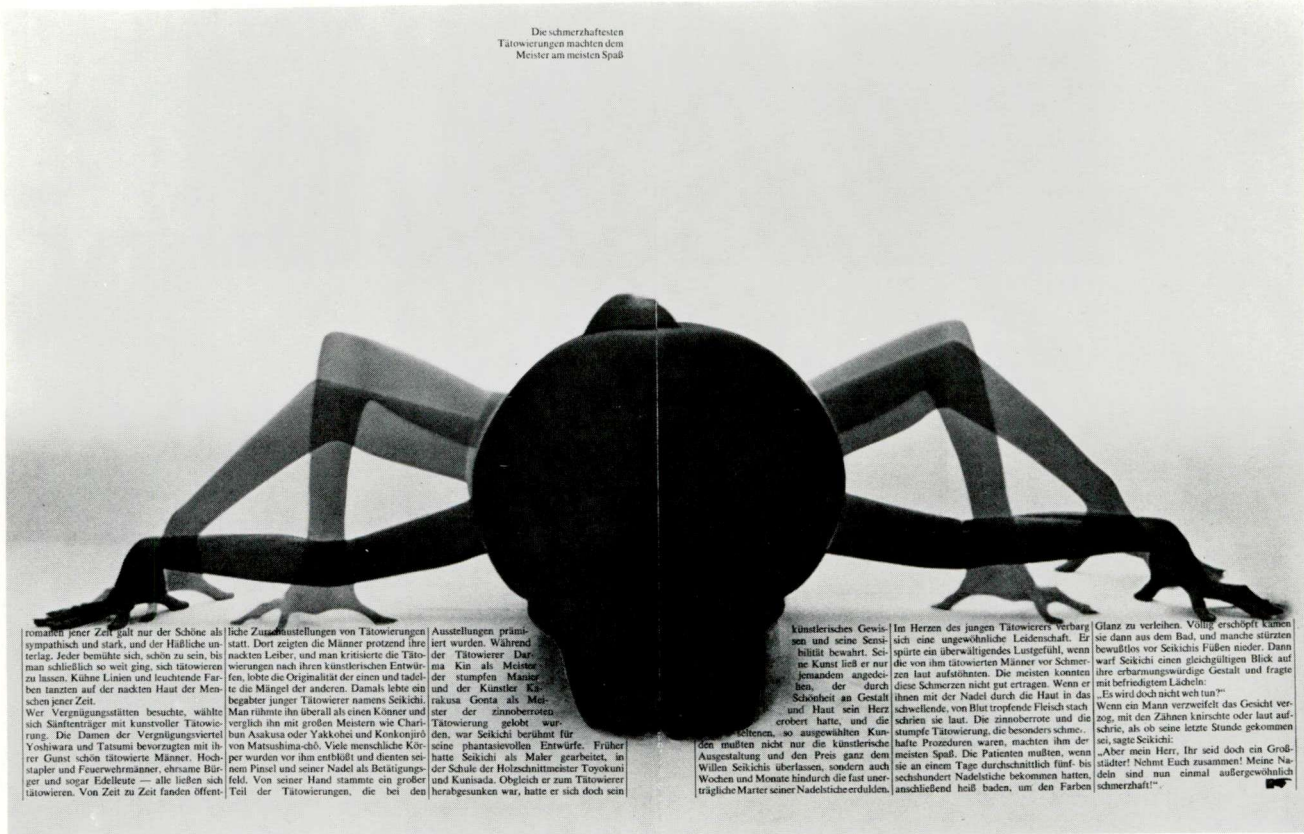
210
ART DIRECTOR/DESIGNER
PHOTOGRAPHER/CLIENT: Bill Stettner



210

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

Die schmerzhaftesten
Tätowierungen machten dem
Meister am meisten Spaß



romantisch jener Zeit galt nur der Schöne als sympathisch und stark, und der Häßliche unterlag. Jeder bemühte sich, schön zu sein, bis man schließlich so weit ging, sich tätowieren zu lassen. Kühne Linien und leuchtende Farben tanzten auf der nackten Haut der Menschen jener Zeit.
Wer Vergnügungstätten besuchte, wählte sich Sinfenträger mit kunstvoller Tätowierung. Die Damen der Vergnügungsviertel Yoshiwara und Tatsumi bevorzugten mit ihrer Kunst schon tätowierte Männer. Hochstapler und Feuerwehrmänner, ehemalige Bürger und sogar Edelleute — alle ließen sich tätowieren. Von Zeit zu Zeit fanden öffent-

liche Zusammenstellungen von Tätowierungen statt. Dort zeigten die Männer prätzend ihre nackten Leiber, und man kritisierte die Tätowierungen nach ihren künstlerischen Entwürfen, lobte die Originalität der einen und tadelte die Mängel der anderen. Damals lebte ein begabter junger Tätowierer namens Seikichi. Man rühmte ihn überall als einen Köhner und verglich ihn mit großen Meistern wie Charibun Asakusa oder Yakkobei und Konkotirō von Matsushima-chō. Viele menschliche Körper wurden vor ihm entblößt und drehen seinen Pinsel und seiner Nadel als Betätigungsfeld. Von seiner Hand stammte ein großer Teil der Tätowierungen, die bei den

Ausstellungen prämiert wurden. Während der Tätowierer Derma Kin als Meister der stumpfen Mäuser und der Künstler Karakusa Gonta als Meister der zinnberroten Tätowierung gelobt wurden, war Seikichi berühmt für seine phantasievollen Entwürfe. Früher hatte Seikichi als Maker gearbeitet, in der Schule der Holzschnittmeister Toyokuni und Kunitada. Obgleich er zum Tätowierer herabgesunken war, hatte er sich doch sein

künstlerisches Gewissen und seine Sensibilität bewahrt. Seine Kunst ließ er nur jemandem angeeignet, der durch Schönheit an Gestalt und Haut sein Herz erobert hatte, und die schenken, so ausgewählten Kunden mußten nicht nur die künstlerische Ausgestaltung und den Preis ganz dem Willen Seikichis überlassen, sondern auch Wochen und Monate hindurch die fast unerträgliche Marter seiner Nadelstiche erdulden.

Im Herzen der jungen Tätowierer verbarg sich eine ungewöhnliche Leidenschaft. Er spürte ein überwältigendes Lustgefühl, wenn die von ihm tätowierten Männer vor Schmerzen laut aufstöhnten. Die meisten konnten diese Schmerzen nicht gut ertragen. Wenn er ihnen mit der Nadel durch die Haut in das schwellende, von Blut tropfende Fleisch stach, schrien sie laut. Die zinnberroten und die stumpfe Tätowierung, die besonders schmerzhafte Prozeduren waren, machten ihm den meisten Spaß. Die Patienten mußten, wenn sie an einem Tage durchschnittlich fünf- bis sechshundert Nadelstiche bekommen hatten, anschließend heiß baden, um den Farben

Glanz zu verleihen. Vollig erschöpft kamen sie dann aus dem Bad, und manche stürzten bewußtlos vor Seikichis Füßen nieder. Dann warf Seikichi einen gleichgültigen Blick auf ihre erbarmswürdige Gestalt und fragte mit befriedigtem Lächeln:
"Es wird doch nicht weh tun?"
Wenn ein Mann verzweifelt das Gesicht verzog, mit den Zähnen knirschte oder laut aufschrie, als ob seine letzte Stunde gekommen sei, sagte Seikichi:
"Aber mein Herr, Ihr seid doch ein Großstücker! Nehmt Euch zusammen! Meine Nadeln sind nun einmal außergewöhnlich schmerzhaft!"

411
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER: Don Weller
PHOTOGRAPHERS: Dennis Juett, Gary Kruger, Don Weller
COPYWRITERS: Ron and Phyllis Patterson
AGENCY: Weller & Juett Inc.
PUBLISHER: Art Directors Club of Los Angeles



242

ART DIRECTOR/DESIGNER: Frederick L. Robinson
ARTIST: Jackie Geyer
COPYWRITER: Nikki Lewy
AGENCY: Ketchum, MacLeod & Grove
CLIENT: Pittsburgh National Bank



The Pittsburgh National Christmas Club makes some of our customers pretty smug this time of year.

Right now, when everyone else is just beginning to worry about Christmas, Pittsburgh National Christmas Clubbers aren't the right to be a little smug. Their Christmas Club accounts are already full!

Pittsburgh National gives away five bayberry candles just for joining. And a few dollars every other week means the red to last minute shopping and other Christmas pressures that stand like the heaviest part of your year.

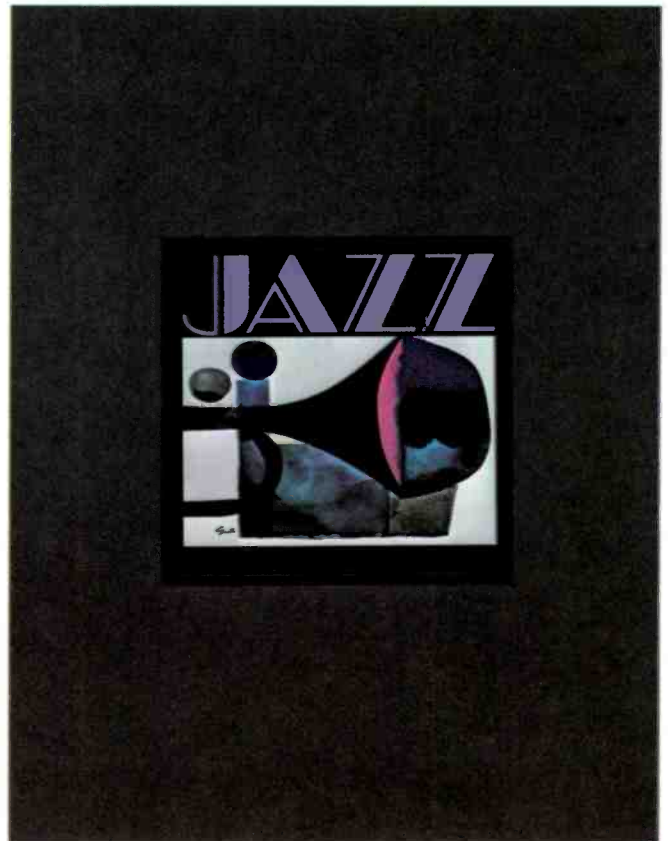
Join the Pittsburgh National Christmas Club and brighten this year's Christmas with bayberry candles. Next year's Christmas will take care of itself.

PITTSBURGH NATIONAL
Member Federal Deposit Insurance Corporation
Each deposit insured by FDIC

242

334

ART DIRECTOR: Joseph Baumer
 DESIGNERS: Joseph Baumer, Bill Caldwell
 ARTIST: Numerous
 PHOTOGRAPHERS: Numerous
 COPYWRITERS: John S. Wilson, Mal
 Oettinger, Dee McRae
 AGENCY: U.S. Information Agency
 PUBLISHER: Information Press Service
 U.S. Information Agency

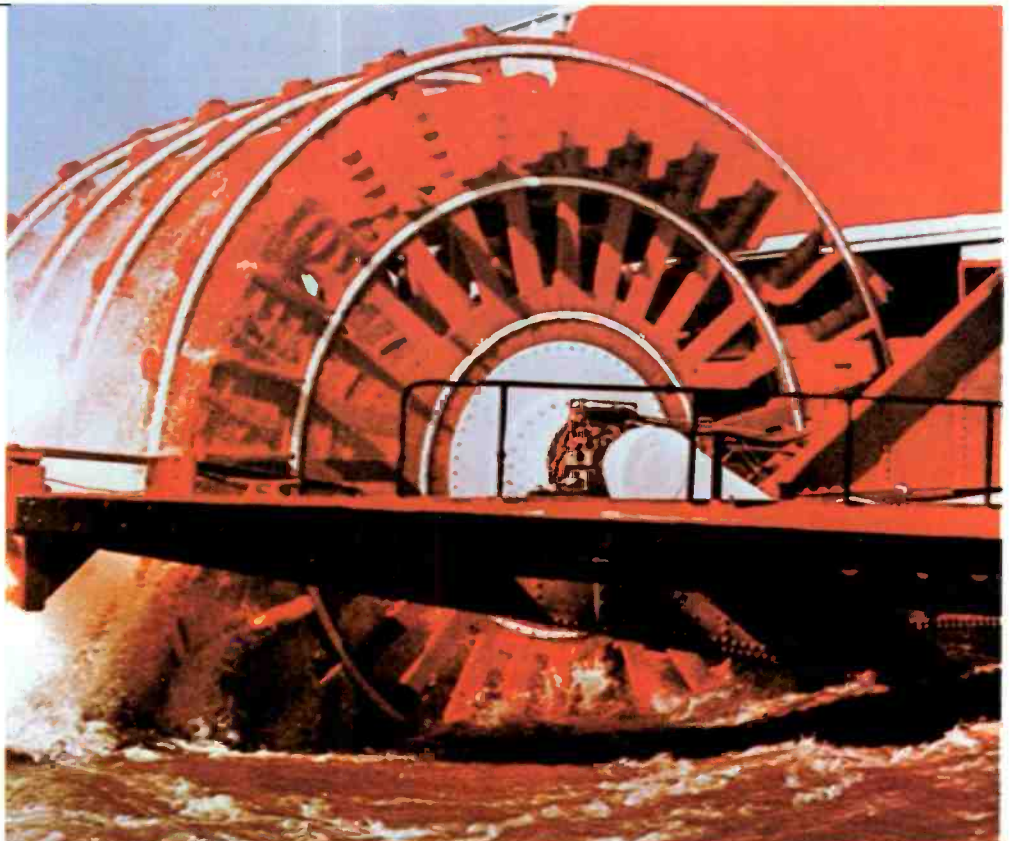


THE CRADLE OF JAZZ



New Orleans, with its French influences, its Spanish tinge, its marching band and Mardi Gras tradition, with the lazy Mississippi shaping its crescent, and an opulent tanglewreck district...

Rampart Street in New Orleans town — You know everyone for miles around — those Creole queens that sing those tunes. It's the best street in the land." (Ida Cox, "Rampart St. Blues") ... this was the city where jazz was shaped in the early part of the century. "Everyone from New Orleans can really play that thing," young Louis Armstrong boasted. And what a roster of talent the town produced! Armstrong, Oliver, Bechet, the Dodds brothers, Jelly Roll Morton, Leon Rappolo, Jimmy Noone, Bunk Johnson, George Lewis, among many, many others. Unwitting missionaries, they spread the jazz gospel across the country, around the world.



426

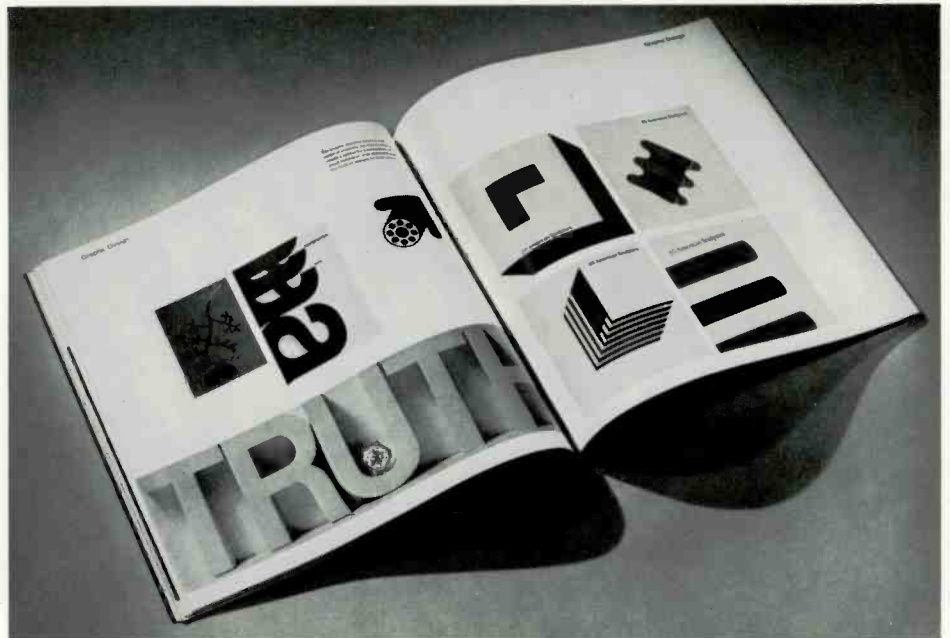
ART DIRECTOR: Bill Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International Co.

432

ART DIRECTOR: Don Kubly
DESIGNER: Jim Odgers
PHOTOGRAPHER: Geoffrey Fulton
COPYWRITER: Rosalie M. Stapleton
CLIENT: Art Center College of Design



426



432

569

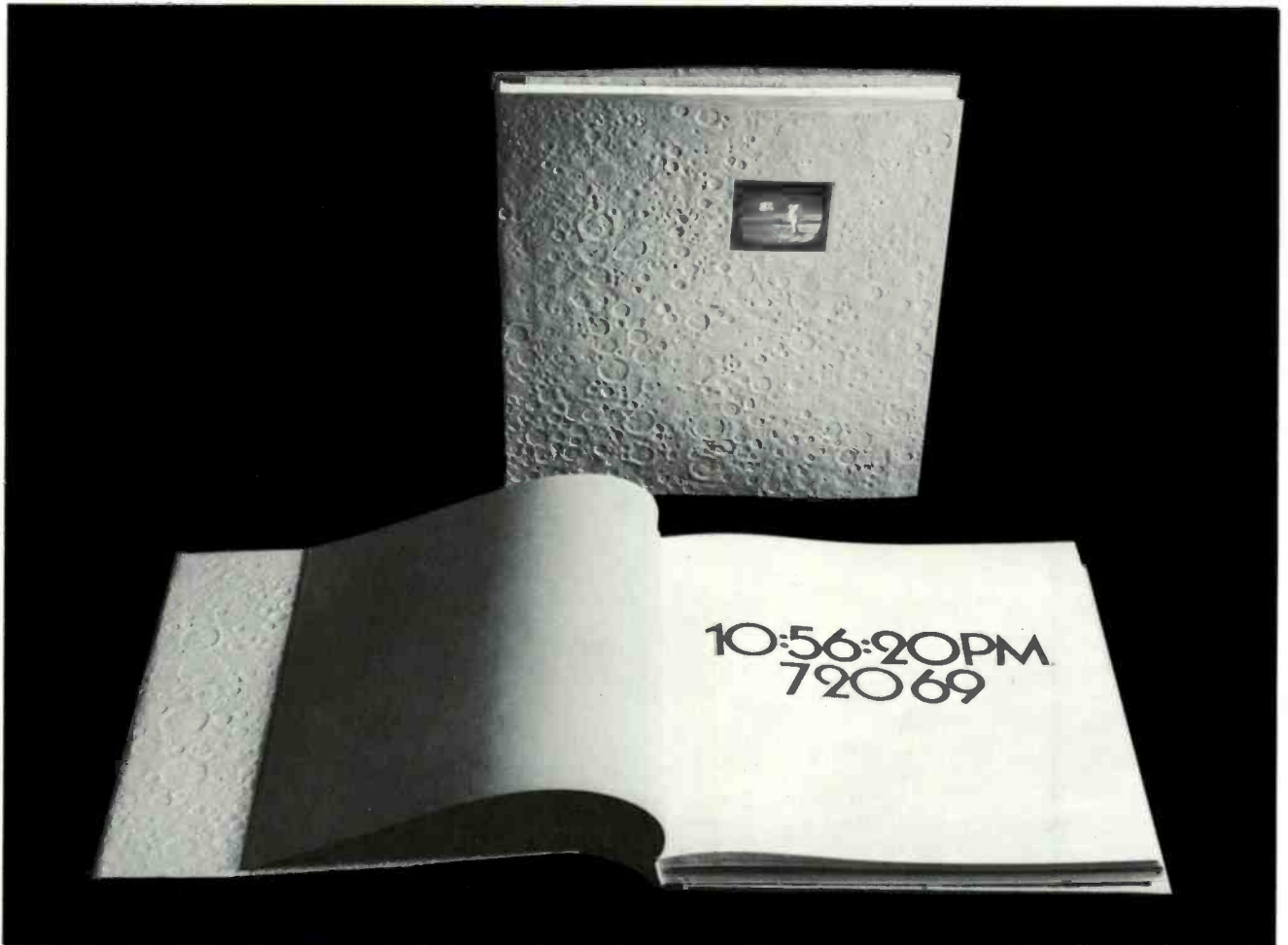
ART DIRECTOR: Alan Wolsky
 DESIGNER: Blaine Lemert
 ARTIST: Associated Designers &
 Art Service
 COPYWRITER: Frank Nardi
 AGENCY: Alan Wolsky & Friends
 CLIENT: ABC Radio



569

613

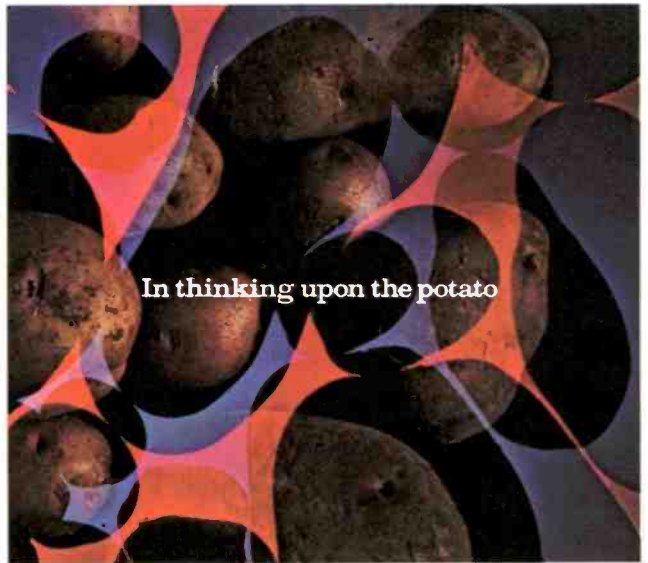
ART DIRECTOR/ARTIST: Lou Dorfsman
 DESIGNERS: Lou Dorfsman, Ira Teichberg
 ARTIST: Nick Fasciano
 PHOTOGRAPHER: CBS Photo
 Department
 COPYWRITER: Jim Byrne
 AGENCY: CBS/Broadcast Group
 CLIENT: CBS News



613

441

ART DIRECTOR: Bob McCarroll
DESIGNER: Michael Germakian
ARTISTS: Ron Becker, Murray Tinkelman,
Gene Szafran, Anita Siegel, Wolfson McClean
PHOTOGRAPHER: Jerry Sarapochiello
COPYWRITER: Richard Malkin
AGENCY: Comart Associates
CLIENT: International Paper Company



In thinking upon the potato

Like the rays of the sun
as it settles softly into the clouds,
the butter oozes gently through
the whiteness of the mashed potatoes.

But as soon as you near Chicago
going West, they start to serve
potatoes, hash brown with your breakfast.
Crisp and hot, sliced thin,
with just a touch of salt.



Tomatoes are cheaper.
Potatoes are cheaper.
Remember?
Now's the time to fall in love

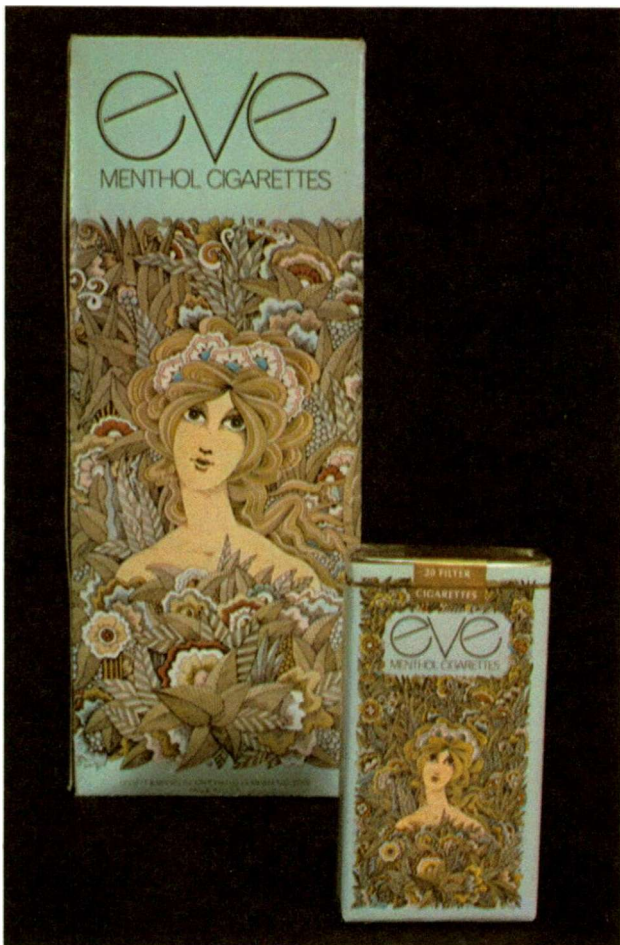


503

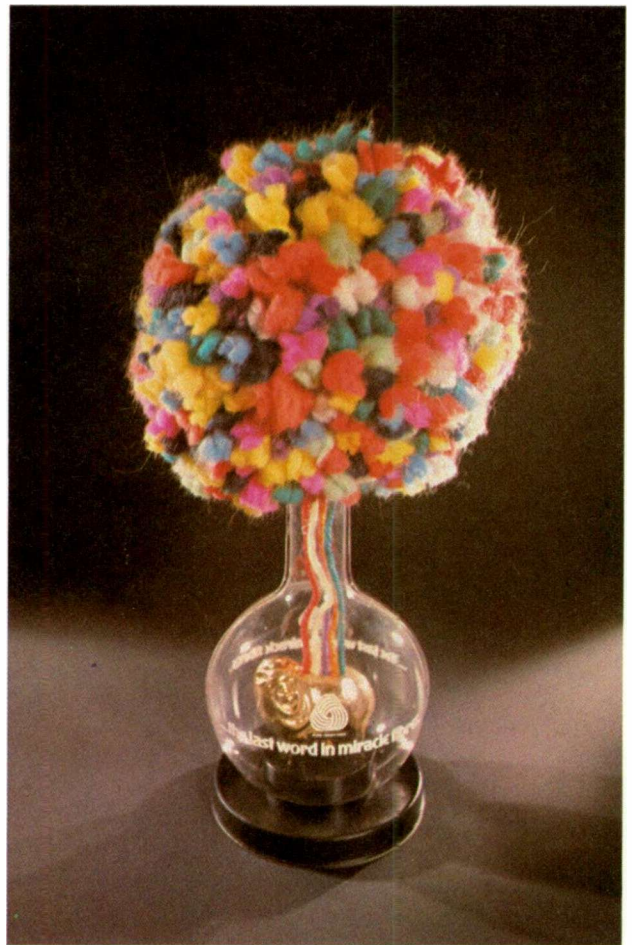
ART DIRECTOR: Merv Lefkowitz
 DESIGNER: Herb Lubalin
 ARTIST: John Alcorn
 AGENCY: Young & Rubicam, Inc.
 CLIENT: Liggett & Myers, Inc.

511

ART DIRECTOR/DESIGNER/
 COPYWRITER: John D. Brooke
 ARTIST: Sam Kobayashi
 AGENCY: Creative Partners
 CLIENT: Wool Bureau of Canada Limited



503



511

638

ART DIRECTOR: Roy Grace
DIRECTOR: Howard Zieff
WRITER: Evan Stark
PRODUCER: Lou Florence
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Miles Laboratories



Jack: Mama Mia that'sa some speecy . . .



Jack: Meecy, micy, balsy, balsy . . .



Director: O.K. Let's break for lunch.

684

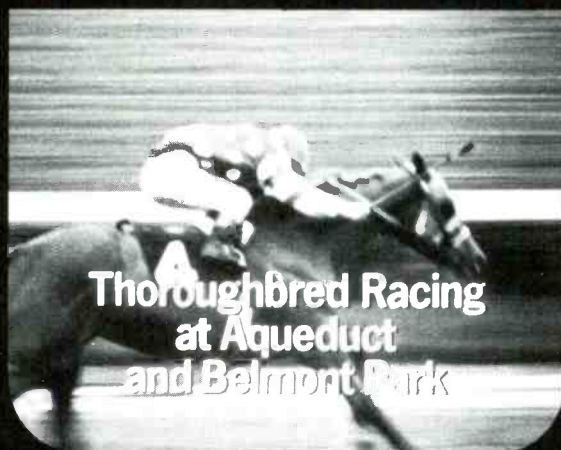
ART DIRECTOR: Harvey Gabor
DIRECTOR/PHOTOGRAPHER: Mike Elliott
WRITER: Pacy Markman
PRODUCER: Rhoda Malamet
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: E. J. E.
CLIENT: New York Racing Association



This is the fastest animal in the world.



By the time he's 3 years old...



Aqueduct and Belmont Park.

700

ART DIRECTOR/DESIGNER: Hal Nankin
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Leon Meadows
PRODUCER: Aaron Ehrlich
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: General Telephone
& Electronics



Honey, he must be a drunk.



He's sick. I've got to get to a phone.



(Comes to broken, vandalized phone.)

723

ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Marvin Honig
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Miles Laboratories/
Alka-Seltzer



She: Our first homecooked meal.



He: I've never seen a dumpling that big.



She: Poached Oysters.

736

ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dick Stone
WRITER: Marcia Bell Grace
PRODUCER: Susan Calhoun
AGENCY: Doyle Dane Bernbach Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Irv Deutsch
CLIENT: American Tourister



Dear clumsy bellboys, brutal cab driver.



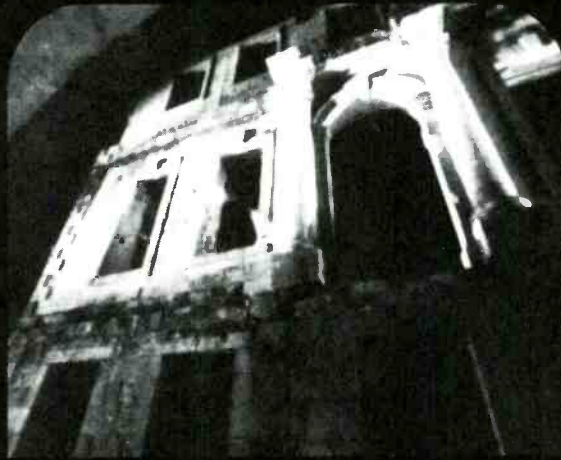
Careless doormen. Ruthless porters.



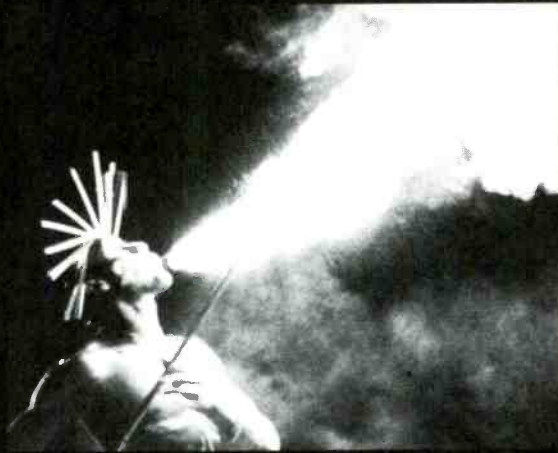
Have we got a suitcase for you.

739A

ART DIRECTOR/DESIGNER: Ben Spiegel
DIRECTOR/PRODUCER: Lee Tredanari
WRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Cinemetric
PHOTOGRAPHER: Tibor Hirsch
CLIENT: Jamaica Tourist Board



It's mysterious...



It's hot...



It's cool. That's Jamaica.

789

ART DIRECTOR: Jon Fisher
DIRECTOR: Harry Hamburg
WRITER: Charles Blustain
PRODUCER: Howard Rosenman
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Brownstone
Productions
CAMERAMAN: Donald Sweeney
CLIENT: General Foods Corporation



Anyone can make a mistake.



We make Cool Whip ready to serve.



If it works for him, it'll work for you.

835

ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Howard Zeiff
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zeiff Films
CLIENT: Volkswagen



Man: The star of the 1949 Auto Show . . .



Not to keep in style with the times . . .



We at Volkswagen kept our promise.

854

ART DIRECTOR/DESIGNER: Bob Giraldi

DIRECTOR: Steve Horn

WRITER: Sara Bragin

AGENCY: Della Femina, Trivisano
and Partners

PRODUCTION COMPANY: Horn/Griner

CLIENT: National Hemophilia Foundation



My name is Peter, I'm a hemophiliac.



My name is Charles. I can't afford it.

We're so close, yet so far.

National Hemophilia Foundation

100 hemophiliacs can. 100,000 can't.

861

ART DIRECTOR/DESIGNER/DIRECTOR:

Jeffrey Metzner

WRITER/PRODUCER: Ray Lofaro

PRODUCTION COMPANY: Gaffney,
Metzner Lofaro

PHOTOGRAPHER: Richard Shore

CLIENT: Dept. of Cultural Affairs
of New York City



"You have to be Irish, Italian . . .



The People Yes. Central Park Mall.



It's a party thrown by the city of N.Y."

863

ART DIRECTOR/DESIGNER: Joseph H. Phair
DIRECTOR: Joshua Logan
WRITER: Arthur X. Tuchy
PRODUCERS: John Sal ay,
Arthur X. Tuohy
AGENCY: Ketchum MacLeod & Grove
PRODUCTION COMPANY: MPO Videonics
PHOTOGRAPHER: Leonard Hirshfield
CLIENT: National Urban Coalition



(Song: "Let the Sunshine In")



(Song: "Let the Sunshine In")



(Song: "Let the Sunshine In")

Complete

Advertising

Unit

1
 ART DIRECTOR/DESIGNER: Emil Dispenza
 ARTIST: Doug Liss
 PHOTOGRAPHER: Rudy Legname
 COPYWRITERS: Doug Liss, Jeff Wolf
 AGENCY: Spade & Archer
 CLIENT: Norcliff Labs

2
 ART DIRECTOR/DESIGNER: David Deutsch
 PHOTOGRAPHER: Ben Someroff Studios
 COPYWRITER: Sue Citron
 AGENCY: David Deutsch Assocs. Inc./
 Conklin, Labs & Bebee, Inc.
 CLIENT: Oneida Silversmiths

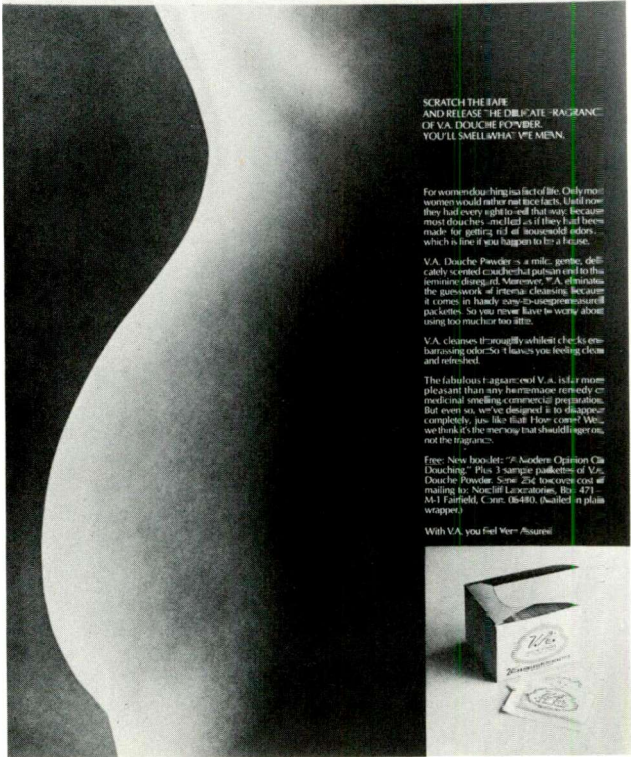
3
 ART DIRECTOR/DESIGNER: Ben Kuwata
 PHOTOGRAPHER: David Langley
 COPYWRITER: Paul Solovay
 AGENCY: J. Walter Thompson
 CLIENT: RCA

4
 ART DIRECTOR/DESIGNER: Reinhold Schwenk
 ARTIST: Wesley B. McKeown/Parke Studios
 COPYWRITER: Glen Hetrick
 AGENCY: Doyle Dane Bernbach, Inc.
 CLIENT: American Airlines

5
 ART DIRECTOR/DESIGNER: Julio Di Iorio
 ARTIST: Julio Di Iorio
 PHOTOGRAPHER: Harold Krieger
 COPYWRITERS: Faith Popcorn, Stuart Pittman
 AGENCY: Smith/Greenland Inc.
 CLIENT: Sau-Sea Shrimp Cocktail

6
 ART DIRECTOR: Joseph Nissen
 DESIGNER: John Buchner
 PHOTOGRAPHER: Carl Fischer
 COPYWRITER: Edwin Hanft
 AGENCY: Chalk, Nissen, Hanft, Inc.
 CLIENT: Jules Jurgensen

WHAT CLEANSSES A WOMAN DOESN'T
 HAVE TO SMELL LIKE WHAT CLEANS A BATHROOM



SCRATCH THE RAPE
 AND RELEASE "THE DELICATE" AGRANCO
 OF VA DOUCHE POWDER
 YOU'LL SMELL WITH: "VE MENN."

For women doing a hard day's life. Only most
 women would rather not feel that. But now
 they had every right to feel that way. Because
 most douches are made as if they had been
 made for getting rid of menstrual odors...
 which is fine if you happen to be a female.

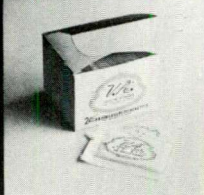
VA Douche Powder is a mild, gentle, deli-
 cately scented caustic that puts an end to the
 feminine disease of Menstrual "VA," eliminates
 the guesswork of internal cleansing because
 it comes in handy compact pre-measured
 packets. So you never have to worry about
 using too much or too little.

VA cleanses thoroughly without the em-
 barrassing odor. So it leaves you feeling clean
 and refreshed.

The fabulous fragrance of VA is far more
 pleasant than any homemade remedy or
 medicinal smelling commercial preparation.
 But even so, we've designed it to disappear
 completely, just like that! How come? Well,
 we think it's the nicest that should disappear,
 not the fragrance.

Free: New booklet: "A Modern Opinion On
 Douching." Plus 3 sample packets of VA
 Douche Powder. Send 25¢ for one set of
 mailing to: Novell Laboratories, Box 477
 M-1 Fairfield, Conn. 06424. (boxed in plain
 wrapper)


With VA, you feel Ver-Asured!



1

Our stainless, we make it as if it were our sterling.

New Durablon Crown.



A creation in Oneida's® Deluxe Stainless. Dinner for eight, \$39.95 ©1970 Oneida Ltd.

At fine jewelry and department stores.

2

We can help stop the same thing from happening in the skies.

In 1989 there were 100,000 major and 14 collisions.

The air traffic system is getting as heavy as the automobile traffic downtown.

To make matters worse, there are not enough air traffic controllers to go around.

To make matters better RCA's avionics people invented SEA ANT, the Air Separation Control of Aircraft by Non-synchronous Techniques.

A mousetrap that tells a plane when another plane is dangerously close and what means maneuvers to take flap, down, right, left to avoid a collision.

In our latest addition to the 12,000 products we make and design.

SEA ANT will come as standard size for large commercial jets. And a compact version for planes as small as crop dusters.

It gives the pilot a 60-second warning. Enough time for him to change course without changing the mood of his passengers.

To see how smart SEA ANT is, we pitted it against our competition.

They thrust it into the projected 1993 air traffic corridor over L.A.

SEA ANT searched the skies like a hawk. Pointing out only those planes that were threats.

Giving warnings on every one of 10,000 simulated potential collisions.

Not one false alarm was sounded.

But besides helping pilots out in a jam, it can also take some of the load off the air traffic controller.

SEA ANT can automatically tell you just what's happening in the air to the air controller on the ground.

That way everybody gets their part of the work done your way.

And the same thing that happens on the ground will be stopped in the sky.

RCA

We make products that make you better.



3

\$200 worth of Hawaii free.

We weren't the first airline to fly to Hawaii.

Or the second. Or even the third.

So with every American Airlines ticket we'll give you a coupon book that gives you discounts on over 70 restaurants, shops, and sights. It gives you so many discounts it's like getting \$200 worth of Hawaii free.

A Travel Agent will help you plan your Hawaiian trip.

And he'll see to it that you get our exclusive Hawaiian Treasure Chest Coupon Book.

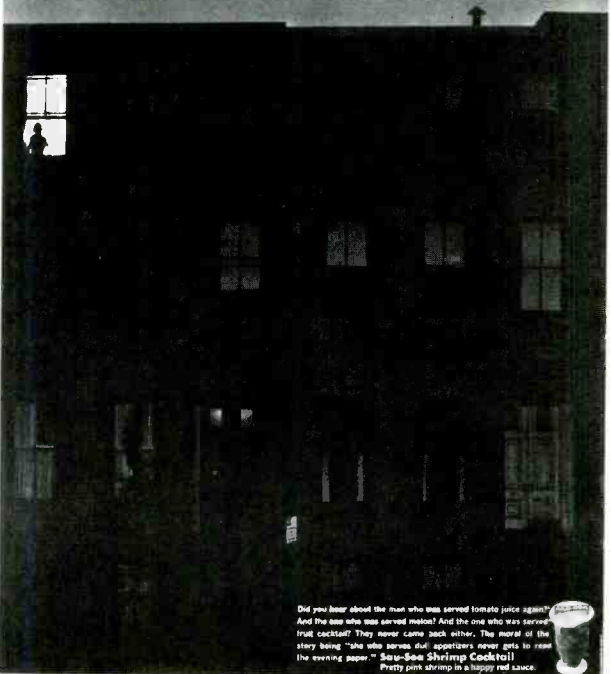
A lot of airlines fly to Hawaii. But only one can save you \$200.



It's good to know you're on American Airlines

4

Did you hear about the man who was served grapefruit before dinner again, went down for a paper and never came back?



Did you hear about the man who was served tomato juice again? And the one who was served milk? And the one who was served fruit cocktail? They never came back either. The moral of the story being "she who serves dual appetizers never gets to read the evening paper." Sausage Shrimp Cocktail! Pretty good shrimp in a happy red sauce.

5



Jules Jürgensen. He didn't get to be 230 years old with a bum ticker.

Jules Jürgensen is probably the oldest brand name in continuous existence. That says something about the performance of a product of any kind. Think of what it means in watches. Where minutes differences can make or break a reputation.

Jules Jürgensen timepieces are made by highly paid Swiss craftsmen who spend hours to find a missing second.

We're tougher on our watches before they're shipped out than you'll be on them after you get them.

Each part is checked when the movement is apart. Then checked again when the parts are put together. We have inspectors who watch over the inspection.

Our designers are just as finicky as our watchmakers. About the width of the hairs, the finish of the case, the proportion

of the numerals. Small watches for so many Jules Jürgensen watches find their way into museum biological exhibits.

Remember, there's no present like the time. Especially this 2 button chronograph with 100,000 return cycles.

It features a 60 second dial, 45 minute indicator and stainless steel timing attachments. 17 jewel movement, of course.

Give a man the stainless steel Minox. It can't be found anywhere. Surprisingly priced at about \$155. Other Jules Jürgensen watches from \$60 to \$10,000 at fine stores everywhere. Write for an illustrated brochure and name of your nearest authorized dealer.

Jules Jürgensen Corp. Since 1740, makers of supreme watches and chronometers. U.S. Office: 332 Park Ave. 30, New York. ADVERTISING: COOP IS A SUBSIDIARY OF JAMES CONNORS, INC.



6

7 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Berl Cattell
PHOTOGRAPHER: Rudy Legname
COPYWRITER: David Saslaw
AGENCY: Ketchum, MacLead & Grove
CLIENT: Evenflo Products Division/
Questor Juvenile Products Co.

8

ART DIRECTOR/DESIGNER: Tony Pugliese
PHOTOGRAPHER: Donato Leo
COPYWRITER: Marv Jacobson
AGENCY: Rumrill-Hoyt
CLIENT: Carih

9 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/ARTIST: Roy Grace
PHOTOGRAPHER: Dick Stone
COPYWRITER: Marcia Bell Grace
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: American Tourister

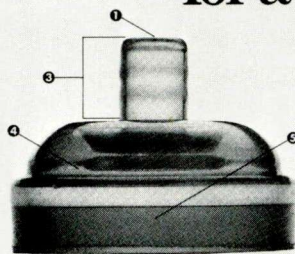
10

ART DIRECTOR/DESIGNER: Jon Fisher
PHOTOGRAPHER: Phil Marco
CLIENT: General Foods Corp.

11 GOLD MEDAL AWARD

ART DIRECTOR/COPYWRITER: Arnie Arlow
PHOTOGRAPHER: Phil Marco
AGENCY: Martin Landey Arlow Advt.
CLIENT: Lucien Piccard

How to measure your baby for a nipple.



LEFT NIPPLE

We don't mean to kid you, it's not easy to tell whether a baby is happy with a nipple or not. Because all he can do if he's unhappy is cry. And you're never sure if that means he's hungry, tired, or announcing a new tooth.

So to help you make it a little easier, we'll take you on a guided tour of a nipple, using our 48 years of experience as the guide.

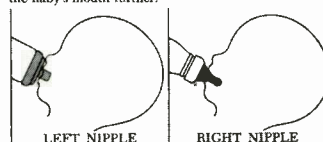
First of all, you should know that what you're really measuring is the nipple's ability to deliver milk. Without interruption. And without air.

In order to do that, a nipple must have the right-sized hole 1 and be designed to help the baby suck naturally.

Now the Left Nipple above is made of thinner rubber and it has a very small hole 1 in order to prevent it from leaking. But it's hard to get milk from a very small hole. The Right Nipple is made of thicker firmer-feeling rubber, so naturally the hole 1 can be larger and the milk flows freer. And authorities say that a firm, free-flowing nipple helps the baby's mouth form properly.

Now about the natural sucking action. If you've ever observed a mother breast-feeding, you'll notice that she uses her fingers to keep her breast away from the baby's nose. And to make her nipple go into his mouth as far as possible.

Well, the nipple on the left is wide like a breast 2, but unfortunately mother's fingers aren't built-in to keep the baby's nose away. And allow the nipple to go into the baby's mouth further.



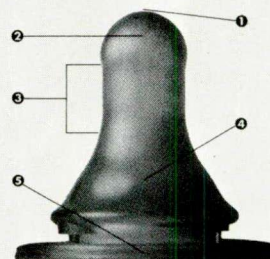
LEFT NIPPLE

RIGHT NIPPLE

The Evenflo Nipple on the right doesn't get in the baby's way 2 because it is only wide enough to spread his lips to the natural sucking position. And the stem 3 is long enough, and firm enough, to keep him in the natural sucking position. And part of the base 4 is made of thin rubber so he can suck the nipple in and out naturally.

Of course, unless the nipple is properly designed he could get air with his milk. And cry a lot. Well, the Right Nipple has a patented Sure Seal® on the base 5, to help prevent air swallowing. It also has features to keep the milk flowing freely. And to adjust the flow to the needs of your baby. And when your baby decides to take a short break, that ball shape on the top 2 gives him something to hold on to while he's resting.

Of course, at Evenflo we make everything you need to nurse your baby: disposable nursers, disposable bottles, plastic bottles you can boil, glass bottles and so on. Products to help you nurse your baby any way you like. But what they all have in common is the Right Nipple. Evenflo.



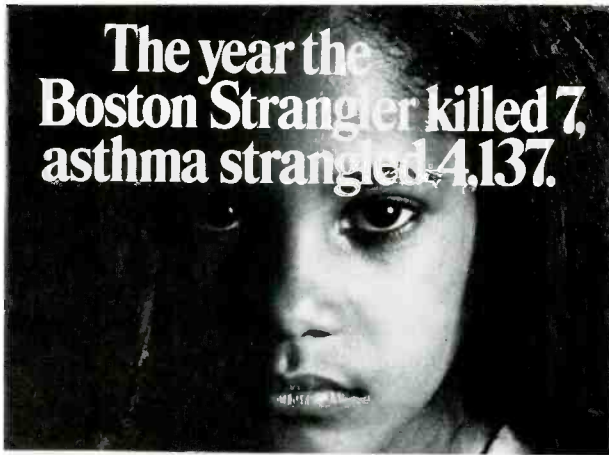
RIGHT NIPPLE

Obviously, this brief tour won't make you a nipple expert. But if it helps you make a wiser decision, we'll be happy. We'll also be happy to have your baby measure our nipple.

evenflo.

Relied upon by more young mothers than all other brands combined.

A Questor Company



The year the Boston Strangler killed 7, asthma strangled 4,137.

Asthma goes on that list of the most Alibis since Cain's year. With so many of its victims children.

Kids who run out of breath before they've had a taste of life.

Children with asthma, in that, can die a slow, agonizing death.

Like childhood. Or a day. Or a day out. Or the day spring comes. When every one of us, eat, drink, touch, breathe, feel. These things — when aggravated by a respiratory infection like a cold, or a respiratory irritant like air pollution, or strong emotional upset — can turn an allergy into a strangle.

Asthma. Which in later life can lead to emphysema.

Asthma is nature's Boston Strangler. It strangles breathing passages so its victims can't breathe air in their lungs.

4,137,000 American children have asthma. 400,000 of them grow medically worse each year.

Many will strangle to death this year.

In fact, based on total deaths, a larger percentage of our children die from asthma than heart disease or cancer.

The Children's Asthma Research Institute and Hospital (CARIH) of Denver gives 24 hours a day, treating, helping, saving those their life seemingly hangs by.

Today, thousands of once hopeless cases live with and beat asthma, thanks to the work done by CARIH. Their findings are shared with researchers and practitioners all over the world.

One of the most important discoveries in the battle against asthma and allergies was made last year by CARIH's Dr. Kimi Shizuka.

He isolated a protein antibody that plays a major role in all allergies.

Help loosen asthma's grip. Give to CARIH, Denver, Colorado 80204. Or through your local CARIH volunteer group.

It's called Gamma-E. Now the search is on for ways to suppress the body's production of Gamma-E. It could be in asthma what the Salk vaccine was to polio.

It could be a cure.

These are just some of the little miracles CARIH has come up with to loosen asthma's grip on 4,137,000 Americans.

Has he you're an allergy sufferer, or you have one in your family, or perhaps you know of some poor kid who's had a real childhood because of asthma.

To help all of them take what we take the greatest — a full life — send tax-deductible contributions to CARIH, because miracles cost money.

It's the only way to help loosen asthma's grip.



"Dear American Tourister: You'll never believe this one!"

We believe it, we believe it. Because every time we build an American Tourister suitcase we prepare for the worst.

So into every case we build 16 different strong materials. Enough to keep it from smashing when it lies off a car doing 70 mph.

We reinforce it with fiber glass all over, not just on the corners. To protect it when it falls from your fifth floor hotel room window.

We wrap the whole thing with a tough stainless steel frame. And give it nonspinning locks that won't spring

open on mood.

So when people like the H. M. Donner of McAllen, Texas go traveling in Mexico and their two iron car overruns on top of their American Tourister luggage, and they can't get it off for 10 hours everything inside will stay perfectly dry.

We've even had a letter from some people in Pennsylvania whose home was completely demolished by an explosion. Under all the wreckage they found their American Tourister intact.

But that's another incredible ad.



8

9

5 cents off the top

5c Take this coupon to most grocery stores March 25 through May 15, 1980. Use only on one 8 oz. tub of Cool Whip. Offer limited to one coupon per customer. No Cashing. General Foods Corporation will reimburse this coupon for 5¢ plus 3¢ for handling if you present it and it is unused by you within a 60-day period. See your retailer for details. Offer void where prohibited. © 1980 General Foods Corporation. This coupon may not be assigned or transferred. Cool Whip is a registered trademark of General Foods Corporation.

to introduce new Cool Whip.

For years, Cool Whip has been the best tasting topping you could buy. No other topping could top us. But now there's a new, improved Cool Whip. It's creamier. It's smoother. It has a fresher, lighter taste. Now improved non dairy Cool Whip. We've topped our own toppings. We made the best better.

10

Lucien Piccard

To receive an illuminated moonrise building every of our moonphase, write Lucien Piccard, 560 Fifth Avenue, New York 10019.

11

12

ART DIRECTOR/DESIGNER: Paul Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Peggy Courtney
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Sony Corporation

13

ART DIRECTOR: Bob Gage
PHOTOGRAPHER: Dick Richards
COPYWRITER: Jack Dillon
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Polaroid

14

ART DIRECTOR/DESIGNER: Sam Cooperstein
PHOTOGRAPHER: Ira Mazer
COPYWRITER: Forrest Long
AGENCY: Young & Rubicam, Inc.
CLIENT: Simmons Co.

15

ART DIRECTOR/DESIGNER: Bob Kuperman
PHOTOGRAPHER: David Langley
COPYWRITER: Bob Levenson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

16

ART DIRECTOR/DESIGNER/ARTIST: Bill Taubin
PHOTOGRAPHER: David Vine
COPYWRITER: Paula Green
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Quaker

17

ART DIRECTOR/DESIGNER: John Baeder
COPYWRITER: Rick Johnston
PHOTOGRAPHER: Richard Steinberg
AGENCY: Smith/Greenland Inc.
CLIENT: Somerset/Johnny Walker Black Label

The new color portable that won't give you a hernia.

It's a dazzling new concept in color portables: portability.

Most color portables can be moved. As most of your furniture can be moved. If absolutely necessary.

But man, unlike his sofa, does not live in the living room alone.

So Sony made a color portable man can live with.

(Note the famous Sony one-hand carry.)

That man can take to his bedroom. That man's wife can take to the kitchen.

That man's children can take and watch TV in color in any room of the house.

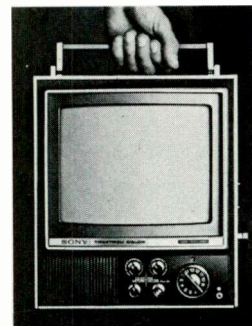
And, man, what color Trinitron. It's a different system.

No one else has anything like it.

Because, in 19 years of color TV, Sony's the only one to invent a new and better way of getting a color picture on the screen.

(In this particular instance, a brighter, sharper 9" picture, measured diagonally.)

And, of course, the Sony KV-9000U is all solid state. So it's not just small.

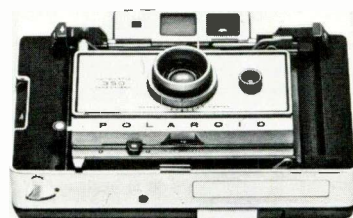


Man does not live in the living room alone.

It's good and small.
To see it is to love it.
To lift it is to believe it.
For \$309.95* you can have color TV in every room in the house.
So if you want to see a lot more color TV, get a little less set.

Trinitron
SONY COLOR TV

12



Your picture is finished when a little cheer goes up.

(Beep)

This camera is not through with you when you are through with it.

Shoot and pull out the film packet. But do not go away.

"Beep."

The applause is electronic. Our development timer has told you your picture is ready.

This is one of the most automatic cameras we have ever made. Just focus and shoot. The

electric eye and electronic shutter figure out every kind of exposure. Automatically.

Color time exposures up to 10 seconds. In color black and white shots without flash. This camera even measures the burst of a flash automatically.

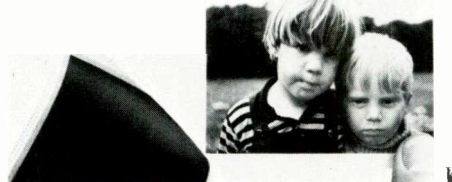
Snap on an optional attach-

ment "Head and shoulders" portraits from 19 inches. Close-ups from 9 inches. Even self-portraits.

All Polaroid Countdown Land cameras tell you when your picture is ready, and prices start at under \$80.

This one is our Model 350. It's under \$100 and full of tricks.

Countdown Cameras from Polaroid



13

Because backs don't conform, they need an extra-firm mattress that does.



Every thing about backs. Everyone likes to see they're good and straight. But every one is full of curves. And no part of them are alike. It's just you, you want to sleep straight.

No, even though you may want an extra-firm mattress, we don't think your back conforms that simply and hard. Because if it were hard, you'd be lying on your hips and shoulders. With some support in between.

So, you might not want an extra-firm mattress that conforms to the curves of your own unique back. And keeps you quite straight. Just like the "Beaverest" Back Care.

It's made of separate, extra-strong coils that are free to react separately to support whatever part of your body they're under. They give extra support under the small of your back.

You can't get more from a mattress unless you buy more of it. Beaverest Queen size gives you 200% more than an old-fashioned double bed King size. 100% more.

And Beaverest is constructed with Scotchgard® Fabric Protector to resist spots and stains for years.

If you need an extra-firm mattress, or just prefer one, try the Beaverest Back Care. Compare it to the next most-firm support you get from our Beaverest line.

Back Care gives everybody the same extra-firm support. Because it reacts to every body differently.

Beaverest Back Care
by Simmons
It's different because it conforms.



14



Is nothing sacred?

Here he's been always ready for 25 years, improving the Volkswagen's market, and setting the course for a new era of quality.

And now—social? People are trying to show us how to fight for it done.

"We'll see about it."

To make it look as good as it really is. O.K. Move on the right side of the road. The VW is an increasingly advanced car.

The engine is a precision masterpiece, carried out of aluminum magnesium alloy to sit in back over the drive shafts. The engine is a real trouble.

Like engine is a good job. You really need about 2000 or 3000 miles.

O.K. Move on the right side of the road. The VW is an increasingly advanced car.

Some cars, it feels like a lifetime. And you're not going to be the first, a VZ, too, before.

In many ways, it's the most interesting success of our to date. And reliability.

Never change it, people. It's a good idea.

And now we buy the same of you.

15

ENJOY

LIFE
LIFE

The extra protein oat cereal from Quaker in sweet crunchy little squares.



That's our message. And this is the new box we put it in.

16

PRICES MAY VARY ACCORDING TO STATE AND LOCAL TAXES. 12-YEAR OLD BLENDED SCOTCH WHISKY IN A PROOF BOTTLE IN 500 ML. IMPORTED BY SOMERSET IMPORTERS, LTD. © 1989

It costs a lot, but so did you.
Scotch for Father's Day. About \$10.

17

18

ART DIRECTOR/DESIGNER: Joan Niborg
PHOTOGRAPHER: Tony Petrucelli
COPYWRITER: Adrienne Cohen
AGENCY: Young & Rubicam, Inc.
CLIENT: Eastern Airlines

19

ART DIRECTOR/DESIGNER: Marvin Lefkowitz
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Robert Elgort
AGENCY: Young & Rubicam, Inc.
CLIENT: Liggett & Myers/EVE Cigarettes

20

ART DIRECTOR/DESIGNER: Ted Shaine
PHOTOGRAPHER: Mike Cuesta
COPYWRITER: Louis Delmarter
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Kitchens of Sara Lee

21

ART DIRECTOR/DESIGNER: John Baeder
COPYWRITER: Stuart Pittman
AGENCY: Smith/Greenland Inc.
CLIENT: Somerset/Johnny Walker Black Label

22

ART DIRECTOR: Sam Cooperstein
PHOTOGRAPHER: George Elliot
COPYWRITER: Boris Eserkis
CLIENT: Proctor & Gamble

23 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Mike Eakin
PHOTOGRAPHER: Curt Cole Burkhardt
COPYWRITER: Ray Thiem
AGENCY: Rink Wells & Associates
CLIENT: Brunswick Corporation

7 Day Beauty Plan

It's called the Bahamas. Guaranteed to make you look and feel 100 times better in just 7 days. Here's how:

7 days and nights of casual Bahamianism to relax your overworked mind and body.

7 days of golden Bahamas sunshine to revitalize your neglected skin and psyche.

7 days and nights of fresh Bahamian air to let your nose breathe again.

7 days of peaceful Bahamian sleep to close the circles and restore the sparkle to your eyes.

7 days and nights of exhilarating Bahamian fun to invigorate your spirit with smiles and laughter.

Now that you know how this beauty plan works, try it. Let a friend try it with you. Your husband, for instance. He might just need it as much as you do. And what it does for you, it can do for him. Here's how to get it. Eastern will take you to the Bahamas. And the surprisingly low fares can be charged on major credit cards. Just ask your travel agent about Eastern's 7 Day Beauty Plan. Or Eastern's 14 Day Beauty Plan, if you're really in bad shape. Or just call Eastern. That's what the beautiful people do.

EASTERN The Wings of Man.

18

Farewell to the ugly cigarette.

Introducing Eve. The first cigarette with a feminine filter tip and a package only a woman could appreciate. Women have been strange since Eve. Now cigarettes are feminine. Since Eve. Also with menthol.

19



The Temptation of Brother Domenico.

Poor Brother Domenico. As a sleeping on a wooden table, he's not even tempted enough, now he's being tempted by Sara Lee's new Devil's Food Cake. And we can't blame you in the least temptation. We make our Devil's Food Cake with both cocoa and chocolate, which creates an almost irresistible taste. And, in case that's not temptation enough, we top the middle thing off with a creamy, all-butter frosting. If he can resist it enough to overcome all but the strongest of mental will-powers. Incidentally, Brother Domenico, have faith. At this very moment, you're watching a piece of Angel's Food Cake.

Nobody Liketh Not Sara Lee

10¢ Take this coupon to your grocer 10¢
 Sara Lee Devil's Food Cake

THIS COUPON IS NOT VALID FOR THE PURCHASE OF A "DEVI" CAKE OR CAKES. IT IS VALID FOR THE PURCHASE OF ONE (1) DEVIL'S FOOD CAKE ONLY. THIS COUPON IS NOT VALID FOR THE PURCHASE OF A "DEVI" CAKE OR CAKES. IT IS VALID FOR THE PURCHASE OF ONE (1) DEVIL'S FOOD CAKE ONLY. THIS COUPON IS NOT VALID FOR THE PURCHASE OF A "DEVI" CAKE OR CAKES. IT IS VALID FOR THE PURCHASE OF ONE (1) DEVIL'S FOOD CAKE ONLY.

20

Honor thy self

Johnnie Walker
 BLACK LABEL SCOTCH WHISKY

12

ABOUT \$10 A BOTTLE. PRICES VARY ACCORDING TO STATE AND DISTRICT. TRIPLE 12 YEAR OLD BLENDED SCOTCH WHISKY - 40 & 50% ALC/VOL (80 & 100 PROOF). BOTTLED IN SCOTLAND. IMPORTED BY HOUSE OF SEAGRAM, NEW YORK, N.Y.

21

Give your baby something you never had as a baby. A drier bottom.

When you were a baby, there was no such thing as Pampers®. So you were a cloth diaper. And when your cloth diaper got wet, it stayed wet. So did your bottom. Well, thanks to Pampers, your baby can have the drier bottom you never had. Pampers' special stay-dry lining lets moisture go through, so it's trapped in absorbent layers below. Away from baby's bottom. And with Pampers, all you need is Pampers. No separate plastic pants. No tight elastic to bind and chafe. Pampers are waterproof on the outside to help protect bedding and clothing, even at night. And by allowing fresh air to circulate, Pampers helps your baby stay more comfortable. Use each clean, fresh Pampers just once and out it goes. Mess, germs, and all. No more germmy diaper pail. No more washing diapers. With Pampers you can keep your baby comfortably dry from the time he's born till he doesn't need Pampers anymore. Give your baby something you never had. Pampers.

Pampers

© 1991 The Procter & Gamble Company

22

There's a little bit of hustler in all of us.

Now we think pool is the greatest game in the world. And heaven knows, there are few greater pleasures than having a pool table of your own. But you might as well know one thing right now. You can't trust anyone with a pool cue in his hands.

You can take the sweetest, kindest, gentlest souls on earth and make them over for a heady game. And the next thing you know you've got your sleeves rolled up and your natural moodiness, lightning, for your life in a game of Eight-Ball or Straight Pool.

Oh, some people will tell you pool is a gentleman's game. But then you believe it. We've been making pool tables since 1845. And there's a little bit of hustler in all of us.

Brunswick
Continues Brunswick Corporation

The Master Cue of the new Brunswick's clean tables by 1991. Clean available in every game range.

23

24
ART DIRECTOR/DESIGNER/ARTIST: Harvey Lerner
COPYWRITER: Cappy Cappesella
AGENCY: J. Walter Thompson
CLIENT: Blue Cross/Blue Shield

25
ART DIRECTOR: Murray Smith
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Laurence Dunst
AGENCY: Daniel & Charles

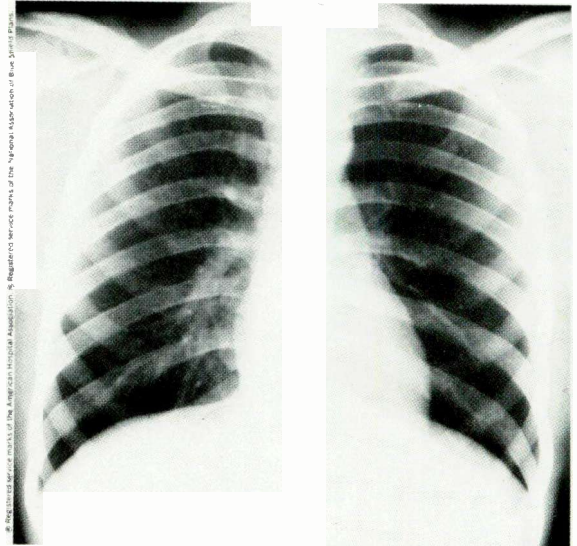
26
ART DIRECTOR/DESIGNER: Erich Overkamp
PHOTOGRAPHER: Nick Samardge
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Ins. Co.

27 DISTINCTIVE MERIT AWARD
ART DIRECTOR: Stan Paulus
PHOTOGRAPHER: David Simpson
COPYWRITER: Al Buono
AGENCY/CLIENT: VanSant Dugdale

If you die from T.B. it's your own damn fault.

Tuberculosis. A disease that should be non-existent. A disease easy to detect, easy to cure if you catch it early. And yet people are still dying from it. T.B. is caused by a germ breathed into the lungs. It is estimated that 30 million people have T.B. germs living in their bodies right now. Some people will be strong enough to fight the germs off without the help of medicine. But too bad for the ones who won't. The germs will multiply, and by the time symptoms such as a cough and loss of weight appear, serious damage may have already been done.

The best way to protect yourself against T.B. is to have a simple screening test every year. These tests are given free in many locations. Next time you see a Mobile Unit, get in line. Or, see your doctor. And help kill a dying disease.



We believe there's more to good health than just paying bills.

24

Prison is a good place for murderers, thieves and drug pushers. Unfortunately, it's also a good place to become a thief or a drug pusher. And that's just what's happening. Every year, thousands of young men and women are arrested and sent to prison for petty larceny or breaking out of a stolen car. And every year thousands of kids with a little problem on their minds come out of jail with a big chip on their shoulders. Kids who once might have been helped by us are now beyond the help of anyone.

The answer isn't prison reform, because the answer isn't leniency. These kids don't need punishment. They need treatment. By a social worker, or a psychiatrist, or a trained counselor. Or a community center for job-development and training.

The National Council on Crime and Delinquency is an organization that's working to prevent juvenile delinquents from becoming adult ones. Keeping problem children from becoming problem adults isn't just a matter of building a few playgrounds. We need more understanding. We need more volunteers.

Please send all three to: The National Council on Crime and Delinquency, 44 East 23rd Street, New York, N.Y. 10010.

and please hurry. Every day, someone is sent to prison to learn a lesson they'll never forget.

Prison isn't a waste of time. A lot of kids come out learning a trade.

This advertisement was prepared by J. Walter Thompson for Blue Cross/Blue Shield. Artwork by Harvey Lerner and photographed by Arnold Beckerman.

25

The mother got over her rubella in three days. Unfortunately, her unborn child didn't.



To pregnant mothers, rubella (German measles) means a few days in bed, a sore throat, a runny nose, temperature, and a rash. But if they're in their first month when they catch it, there's a 90% chance that to their unborn babies it can mean deafness, or a heart condition, or brain damage, or cataracts which cause at least partial blindness.

Only last year, an immunization against rubella became available. But when a pregnant mother gets immunized, the prevention may be as harmful to her baby as the disease.

Not unborn babies are going to be protected, it will have to be by inoculating the kids who infect the mothers who in turn infect the babies.

And it will have to be done now. You see, rubella epidemics break out every six to nine years. The last outbreak was in 1964. Which means the next one is due any day now.

In the last epidemic, 20,000 babies were deprived of a normal childhood—and 30,000 more deprived of any childhood at all—because the immunization existed.

It would be unfortunate if the same thing happened again because an immunization existed and nobody used it.

Metropolitan Life
 We sell life insurance. But our business is life.

The child models (John and Elizabeth) were from Madison Avenue, NYC, N.Y. 10017

26

Take this ad to lunch



Photograph by David Simpson

The next time you think you're dying for something to eat, think about some people who really are. Ten million people. In New York, Mississippi, Texas, California and every other state. Ten million red, white and black Americans who are so damned poor they can't even afford the \$30 a month minimum to buy government food stamps.

Chronically undernourished mothers are giving birth to babies too small and weak to suck. Babies with only 40% of the normal number of brain cells and no hope of ever catching up. Scrawny little American kids are suffering from weird foreign diseases like rickets, pellagra, marasmus and even deadly kwashiorkor. We're telling you all this because we're mad. And we want you to get mad. So mad you'll help us rid America of starvation forever. First, get yourself involved in "Hunger" groups in your region. And don't think there can't be starvation where you live. Some of the richest counties in America are burying the poorest people. Then sit down and send a card or letter to every senator and congressman you can think of. Send them copies of this ad. Or just tell them how disgusted you are.

Third, when you go to lunch today, instead of ordering a steak, ask for a grilled cheese. Then send the money you save to people who are actively involved in fighting hunger, like the ones we've listed here. We know we're asking you to do a lot. But, God knows, ten million starving American people have got to be worth it.

Send your contributions to:

Southern Regional Council
5 Forsythe Street, N.W.
Atlanta, Ga. 30303
Attn: Advisory Committee for
Hungry Americans

Appalachia Volunteers
120 Court Street
Prestonburg, Kentucky 41653

Stephen I. Granger
Box 125
R.D. #2
Purcellville, Virginia 22132

Barrio Youth Project, Inc.
1201 South First Ave.
Phoenix, Arizona 85003

This ad created by
VanSant Dugdale & Co., Inc.
One North Charles St.,
Baltimore, Md. 21201

28 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Ted Shaine
 ARTIST: A Good Studio
 COPYWRITER: Tom Yobbagy
 AGENCY: Doyle Dane Bernbach, Inc.
 CLIENT: Volkswagen

29

ART DIRECTOR/DESIGNER: Jim Handloser
 PHOTOGRAPHER: Charles Gold
 COPYWRITER: Sara Bragin
 AGENCY: Della Femina, Travisano & Partners
 CLIENT: American Home Assurance Co.

30

ART DIRECTOR/DESIGNER: Frank Camardella
 PHOTOGRAPHER: Art Kane Studio, Inc.
 COPYWRITER: Helen Nolan
 AGENCY: DKG, Inc.
 CLIENT: Julius Schmid

31 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Robert Wilvers, John Danza
 PHOTOGRAPHER: Joel Meyerowitz
 COPYWRITER: Edward A. McCabe
 AGENCY: Scali, McCabe, Sloves, Inc.
 CLIENT: Volvo, Inc.

Is the economy trying to tell you something?

If you've been **hesitant** about buying a new car because of the economy, maybe you should look into the economy of buying a new Volkswagen. To begin with, while the average new car sells for about \$2185, a new VW sells for only \$1199*
 That saves you about \$1300. Then, while the average car costs 10.9 cents a mile to run, a Volkswagen costs only 5 cents.
 That saves you about another \$700 every year for 12,000 miles you drive. And it will cost you to cost bring your total savings to \$2000. In two years, \$2700. In three, \$3400. Happy days are here again.

28

Directors and officers of any organization can be sued. No matter how innocent they are.

In most cases, you can be sued if you're an officer of a private religious charity and someone sues you for a clerical error. You can be sued if you are on the board of directors of a public corporation and someone sues because you're involved in a lawsuit. No matter how innocent you are, you can be sued for things you never dreamed of. Or things you never thought of doing.

But until recently, the only people who could get sued were through their own organizations, such as directors and officers of the largest public corporations, banks and non-profit corporations, were not liable. The reason they were, the law says they're not. And all that's changed is that when they sue you, they have lawyers and money to pay your attorney.

Now you can be sued for anything you do, whether you're an officer of every single organization in the United States and Canada. Large or small. Public or private. Non-profit, and family-owned. And we already have more Directors and Officers Liability Insurance than any other business, insurance.

Send for our booklet. This talk at us with your insurance agent or broker. Write: American Home Assurance Co., Dept. A-14, 102 Maiden Lane, New York, New York, 10038.

No matter how much on the side of the argument you are, there are going to be times when a good lawyer is the only way to get your organization to look like the DV's hand.

American Home Assurance Company
 Member of American International Group, Inc.

29

We love kids as much as you do. Maybe more.

If you're the cynical type, it may seem funny to you—a company that makes birth control products coming out in favor of kids. But it's precisely because we value kids so much, that we don't like to see them born into a family that doesn't want them. Or can't afford them.

Because when that happens, we think everyone loses a little. And it doesn't have to happen. In fact, it probably wouldn't if parents knew more about birth control than they do. Or gave some thought to family planning.

The planning, of course, is up to you. But if more information is what you need, we'd like to tell you about a new form of contraceptive: Finesse[™] Creme-gel. In disposable, pre-measured applicators (like tampons). Or in a dispenser with its own applicator. Finesse Creme-gel forms a wall against sperm at the cervical opening.

In addition, it contains MPO: one of the most highly effective sperm-destroyers ever discovered.

Finesse (sold only in drugstores) has been medically tested for eight years, which should eliminate any other worries you have. It's more reliable than creams—which don't always hold together. Or foams—which may contain air bubbles.

It's simple to use, comfortable, and doesn't make a nuisance about itself. Unlike the pill, it doesn't have to be used every day, but only when you need it.

We know you love your kids, and you want to give them everything. But the first (and best) thing you can give any child is a chance.

Finesse[™] Contraceptive Creme-gel

30

THINGS ARE TOUGH ALL OVER.

Fortunately so are Volvos.
 Volvos are so tough, in fact, that 9 out of every 10 registered here in the last eleven years are still on the road.
 Things being what they are, we can't guarantee the Volvo you buy will survive for eleven years.
 But in this cruel world, your best defense is a strong offense.



YOU FIND THEM IN ALL THE WORST PLACES.

Volvo is built to stand up to the toughest conditions imaginable. No matter how rough the road, you'll find a Volvo. In Mexico, there's no lack of potholes. In Kenya, getting through mud is the price of a good day's work. In England, on the other hand, it's not so much getting through mud as it is getting through the rain. And there's the Volvo that's been driving for twelve years on the road. And there's the Volvo that's been driving for twelve years on the road. And there's the Volvo that's been driving for twelve years on the road. And there's the Volvo that's been driving for twelve years on the road.



VOLVOS LAST A LONG TIME. ISN'T THAT BAD FOR BUSINESS?

To some manufacturers, building a product that lasts is the height of foolishness. But ask an idea that's highly respected among enlightened consumers. Instead of designing our cars to all apart so that you'll have to buy another one, we design our cars so that they'll last. That's why you'll want to buy another one. And we'll sell our cars last to best advantage by the fact that 9 out of every 10 Volvos registered here in the last eleven years are still on the road. And in a world where people are becoming increasingly disenchanted with the cars they own, our customers are coming back for more. The car is still, after all, in a new Volvo is an old Volvo. How's business? Well, Volvo is the largest selling imported car in America today. And this will be our best year ever. The Volvo policy of enlightened foolishness is paying off.



IT DOES 60 TO 0 IN 4 SECONDS FLAT.

Volvo is built to stand up to the toughest conditions imaginable. No matter how rough the road, you'll find a Volvo. In Mexico, there's no lack of potholes. In Kenya, getting through mud is the price of a good day's work. In England, on the other hand, it's not so much getting through mud as it is getting through the rain. And there's the Volvo that's been driving for twelve years on the road. And there's the Volvo that's been driving for twelve years on the road. And there's the Volvo that's been driving for twelve years on the road. And there's the Volvo that's been driving for twelve years on the road.



ONTO EVERY CAR A LITTLE RAIN, SNOW, OR SLEET MUST FALL.

Life for an automobile is not all potholes, potholes, potholes and white snow. It's a very life in it is the better and the more. Just insurance, before we send a Volvo out into the world, it's covered with six coats of paint and primer, instead of a coat of dirt. This is one of the reasons why 9 out of every 10 Volvos registered here in the last eleven years are still on the road. That's not a guarantee. It's a fact of life.



32

ART DIRECTOR/DESIGNER: Dick Boland
PHOTOGRAPHER: Toby Hyde
COPYWRITER: Paul Duffy
AGENCY: Friedlich, Fearon & Strohmeier
CLIENT: The National Observer

33

ART DIRECTOR/DESIGNER: Richard Brusini
PHOTOGRAPHER: Peter Papadopolous
COPYWRITER: Roger Levinsohn
AGENCY: Warwick & Legler, Inc.
CLIENT: Dept. of HEW

"Let's put the power suckers up against the wall!"



Another student joins his voice to the revolt against the administrators of higher education. A campus is threatened once again with division and disorder.

Another episode in the spreading conflict between student radicals and the men who guide American universities. Another story of our times recorded in the particular, personalized view of the National Observer.

The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action.

It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"I coughed up blood, lost my taste for food. My eyesight was getting strange."



A boy describes the effects of... The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"Conscience, not the Pope, is the last word"



The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"My name is Fred, and I am an alcoholic."



The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"This is a robbery. There are two of us. One has a gun pointed at you."



The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"The girl was clubbed before she could get up"



The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"It's a cemetery. No lights, no police. Only rats, and all kinds of them"



The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

"The issue is white men's roads through black men's bedrooms."



The Observer is the weekly newspaper for thoughtful people. Over 1,500,000 readers who demand more than a drab listing of facts, readers who expect the news written with flair, full of quotes and full of action. It is this kind of reporting that makes The National Observer a growing, vital communications medium — a growing, vital advertising medium. **THE NATIONAL OBSERVER**

34

ART DIRECTORS/DESIGNERS: George Euringer, Ron Barrett, Bill Mason
PHOTOGRAPHERS: Joel Meyerowitz, Carl Fischer, Joe Toto, Alan Mac Weenie
COPYWRITERS: Steve Smith, Baxter Lindsay, Jerry Hubschman
AGENCY: Carl Ally Inc.
CLIENT: IBM/OPD

35 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Paul Jervis, Howard Benson, Mike Withers
ARTISTS: Charles White III, Arnold Varga
PHOTOGRAPHERS: Bob Veder, Cailor/Resnick, Horn/Griner, Peter Papadopolous, Frank Cowan, Steve Horn
COPYWRITERS: Bob Veder, Flora Goldenson, Ellen Simons
AGENCY: DKG, Inc.
CLIENT: Talon

When was the last time you saw the top of your desk?



All the competent help you need may already work for you.

Machines should work. People should think.

IBM

Your people may be so busy working they don't have time to do their jobs.

Machines should work. People should think.

IBM

Working late used to be the way to get ahead in business. Now it's often the only way to keep up.

Machines should work. People should think.

IBM

Who says you can't keep a good man down?

Machines should work. People should think.

IBM

What else you feel like the last time your zipper broke?

If you want to start feeling more like a human being again, look for the Talon Zephyr nylon zipper in all the slacks you own. Our zipper is designed to be slip-proof, jam-proof, and hee-haw-proof, too.

Talon

Our zipper is designed to be slip-proof, jam-proof, and hee-haw-proof, too.

Talon

Hands sometimes help behind the next-to-last zipper teeth.

Talon

We make a zipper for the finest of goods who haven't discovered what's real to you.

Talon

It wasn't just those wedding bells that were breaking up that old gang of mine.

Talon

Talons would like to participate and to the great U.S. open.

Talon

A Talon boot zipper will keep you free from knowing what your boots are going through.

Talon

There's nothing finer than looking out your zipper zipper, but being able to close it.

Talon



He knew how to listen.

I am proud that their products are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality.



35 years ago Social Security replaced the tin cup.

I am proud that their products are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality.



"I reside wherever there is a good fight against wrong."

I am proud that their products are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality.



Pollution: Turn Of The Century

I am proud that their products are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality.



The lady who made Thanksgiving Thanksgiving.

I am proud that their products are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality. I am proud that they are made in the U.S.A. and that they are of the highest quality.



"My husband always believed that women should do anything they liked that was good..."

So she joined the union. Mother of twelve children, Mrs. George Rodgers brought her youngest with her to the union convention.

Together with other delegates, she posed for a photograph.

It was to let everyone know that women were members of the Noble and Holy Order of the Knights of Labor—the federation of unions of a century ago.

Today there are many women union members. For instance, eighty per cent of the International Ladies' Garment Workers' Union—founded 70 years ago—are women.

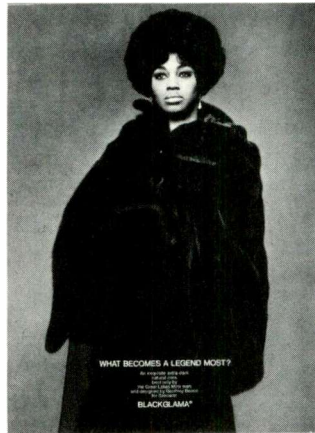
Over seven decades, ILGWU members have not only worked to provide a better living for their families, but have helped improve conditions of all working people. Without regard for race, religion, origin or sex.

You can help in this long crusade. When you buy women's or children's apparel, look for the union label.

It is a symbol of progress made. And more to come.



For 64-page publication containing historic photographs send 50c to Union Label Dept., ILGWU, 275 7th Ave., New York, N.Y. 10001, Dept. 7-8



40

ART DIRECTOR: Frank Ginsberg
PHOTOGRAPHER: Melvin Sokolsky
COPYWRITER: The Marschalk Company, Maureen Myers
CLIENT: Glenoit

41

ART DIRECTORS/DESIGNERS: Bob Kuperman,
Roy Grace, Ted Shaime
ARTIST: A Good Studio
PHOTOGRAPHER: David Langley
COPYWRITERS: John Noble, Bob Levenson,
Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

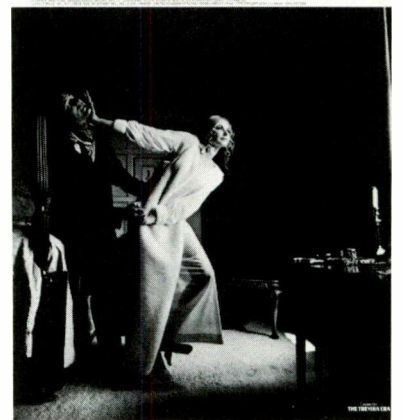
Maybe Swedish women are cold. Or maybe it's just Sweden.



Five years from now you'll be glad he thought you were Swedish.



They never taught you how to handle this in French 101.



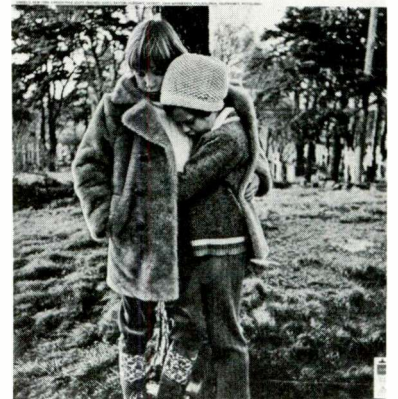
Try explaining this on the back of a postcard.



He loves you for a lot that's perfect and for the little that isn't.



Little girls don't cope nearly as well as seven-year-old men.



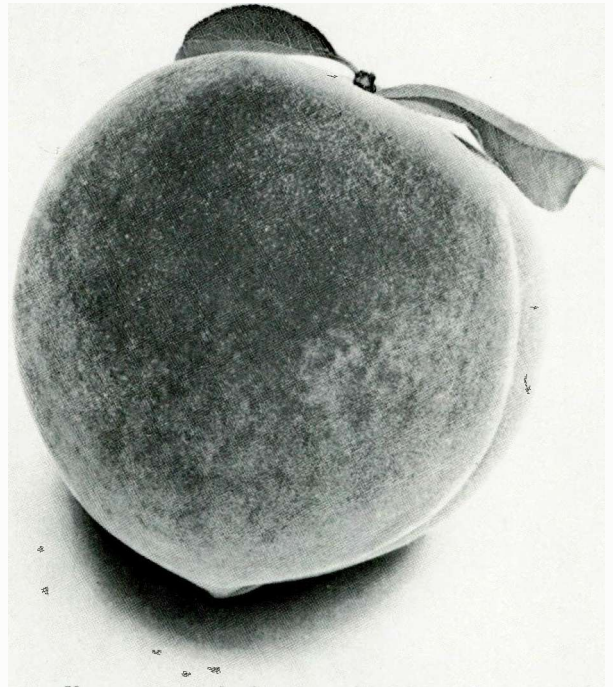
40

42 GOLD MEDAL AWARD

ART DIRECTOR: Tom Tieche
 DESIGNER: John Holmes
 PHOTOGRAPHERS: M. Halberstadt,
 Cailor/Resnick
 COPYWRITER: Patrick Kelly
 AGENCY: McCann-Erickson, Inc.
 CLIENT: Del Monte Corporation

43

ART DIRECTOR: Helmut Krone
 PHOTOGRAPHER: Manuel Gonzalez
 COPYWRITERS: Gene Case, Dick Kahn
 AGENCY: Case and Krone Inc.
 CLIENT: Arpege Perfume

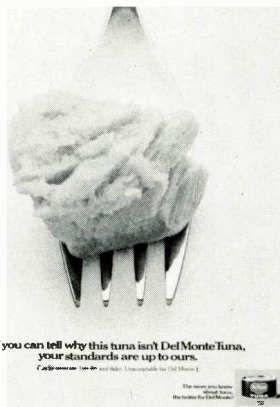


**If you can see what's wrong with this peach,
 your standards are up to ours.**

(Blush on skin of peach is too red. Peach inside will be dull and brown. Not acceptable for Del Monte.)

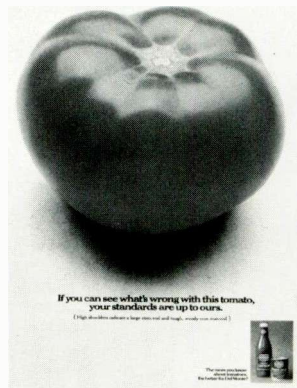
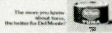


The more you know
 about peaches,
 the better for Del Monte.



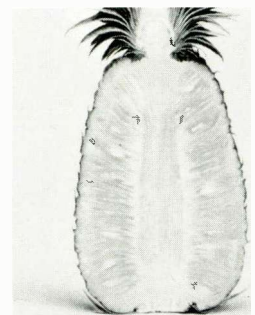
**If you can tell why this tuna isn't Del Monte Tuna,
 your standards are up to ours.**

Call Del Monte for more information. Unacceptable for Del Monte.



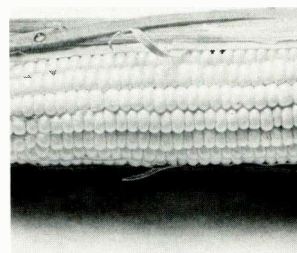
**If you can see what's wrong with this tomato,
 your standards are up to ours.**

(High acidities indicate a large size and high, acidic acid content.)



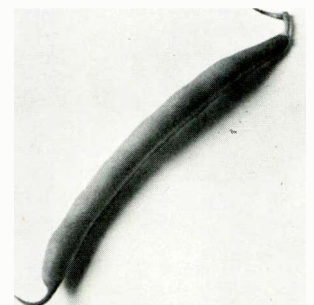
**If you can see what's wrong with this pineapple,
 your standards are up to ours.**

(Fruit is too dark. The core is too thick. There is too much juice in the core.)



**If you can see what's wrong with this corn,
 your standards are up to ours.**

(Kernels are too small. There is too much liquid in the kernels.)



**If you can see what's wrong with this green bean,
 your standards are up to ours.**

(Bean is too thick. There is too much liquid in the bean.)



Bosses, here are 15 Arpege Promises that might keep your secretary from quitting.

(Promise her anything but give her Arpege.)

This Christmas give her an Arpege Promise. Just pick a promise. Write it on a card. And wrap it up with a gift of Arpege. Arpege and promises go together. They always have. There are 34 Arpege gifts from \$2.50 to \$500.

1. I promise not to be so jealous.
2. I promise to be patient when your heart finally gets an idea.
3. I promise to be helpful when your boss says "come to the office."
4. I promise that when I need a favor, you'll be my first call.
5. I promise to remember the date of your birthday and not forget to buy you a gift.
6. I promise to know what I'm talking about when I'm talking about you.
7. I promise to watch my tongue around the office.
8. I promise to be the first to congratulate you on a job well done.
9. I promise to be the first to congratulate you on a promotion.
10. I promise to be the first to congratulate you on a raise.
11. I promise to be the first to congratulate you on a new car.
12. I promise to be the first to congratulate you on a new house.
13. I promise to be the first to congratulate you on a new job.
14. I promise to be the first to congratulate you on a new baby.
15. I promise to be the first to congratulate you on a new grandchild.

Dear Mrs. Miller, I promise to be the first to congratulate you on your promotion to the office.
—Franky McLoone

Girls, these 15 Arpege Promises might keep girlfriends from becoming enemies.

(Promise her anything but give her Arpege.)

This Christmas give her an Arpege Promise. Just pick a promise. Write it on a card. And wrap it up with a gift of Arpege. Arpege and promises go together. They always have. There are 34 Arpege gifts from \$2.50 to \$500.

1. I promise to be your best friend.
2. I promise to be your confidante.
3. I promise to be your support.
4. I promise to be your cheerleader.
5. I promise to be your listener.
6. I promise to be your encourager.
7. I promise to be your comforter.
8. I promise to be your protector.
9. I promise to be your defender.
10. I promise to be your ally.
11. I promise to be your partner.
12. I promise to be your teammate.
13. I promise to be your comrade.
14. I promise to be your friend.
15. I promise to be your love.

Dear girls, I promise to keep my promise to you. Love, Sam

The 100 Arpege Promises for Christmas

This Christmas give her an Arpege Promise. Just pick a promise. Write it on a card. And wrap it up with a gift of Arpege. Arpege and promises go together. They always have. There are 34 Arpege gifts from \$2.50 to \$500.

1. I promise to be your best friend.
2. I promise to be your confidante.
3. I promise to be your support.
4. I promise to be your cheerleader.
5. I promise to be your listener.
6. I promise to be your encourager.
7. I promise to be your comforter.
8. I promise to be your protector.
9. I promise to be your defender.
10. I promise to be your ally.
11. I promise to be your partner.
12. I promise to be your teammate.
13. I promise to be your comrade.
14. I promise to be your friend.
15. I promise to be your love.
16. I promise to be your best friend.
17. I promise to be your confidante.
18. I promise to be your support.
19. I promise to be your cheerleader.
20. I promise to be your listener.
21. I promise to be your encourager.
22. I promise to be your comforter.
23. I promise to be your protector.
24. I promise to be your defender.
25. I promise to be your ally.
26. I promise to be your partner.
27. I promise to be your teammate.
28. I promise to be your comrade.
29. I promise to be your friend.
30. I promise to be your love.
31. I promise to be your best friend.
32. I promise to be your confidante.
33. I promise to be your support.
34. I promise to be your cheerleader.
35. I promise to be your listener.
36. I promise to be your encourager.
37. I promise to be your comforter.
38. I promise to be your protector.
39. I promise to be your defender.
40. I promise to be your ally.
41. I promise to be your partner.
42. I promise to be your teammate.
43. I promise to be your comrade.
44. I promise to be your friend.
45. I promise to be your love.
46. I promise to be your best friend.
47. I promise to be your confidante.
48. I promise to be your support.
49. I promise to be your cheerleader.
50. I promise to be your listener.
51. I promise to be your encourager.
52. I promise to be your comforter.
53. I promise to be your protector.
54. I promise to be your defender.
55. I promise to be your ally.
56. I promise to be your partner.
57. I promise to be your teammate.
58. I promise to be your comrade.
59. I promise to be your friend.
60. I promise to be your love.
61. I promise to be your best friend.
62. I promise to be your confidante.
63. I promise to be your support.
64. I promise to be your cheerleader.
65. I promise to be your listener.
66. I promise to be your encourager.
67. I promise to be your comforter.
68. I promise to be your protector.
69. I promise to be your defender.
70. I promise to be your ally.
71. I promise to be your partner.
72. I promise to be your teammate.
73. I promise to be your comrade.
74. I promise to be your friend.
75. I promise to be your love.
76. I promise to be your best friend.
77. I promise to be your confidante.
78. I promise to be your support.
79. I promise to be your cheerleader.
80. I promise to be your listener.
81. I promise to be your encourager.
82. I promise to be your comforter.
83. I promise to be your protector.
84. I promise to be your defender.
85. I promise to be your ally.
86. I promise to be your partner.
87. I promise to be your teammate.
88. I promise to be your comrade.
89. I promise to be your friend.
90. I promise to be your love.
91. I promise to be your best friend.
92. I promise to be your confidante.
93. I promise to be your support.
94. I promise to be your cheerleader.
95. I promise to be your listener.
96. I promise to be your encourager.
97. I promise to be your comforter.
98. I promise to be your protector.
99. I promise to be your defender.
100. I promise to be your ally.

Arpege. I promise to spend more time with the kids. Love, Pat

Here, uncensored, are the 17 Arpege Promises for lovers.

(Promise her anything but give her Arpege.)

This Christmas give her an Arpege Promise. Just pick a promise. Write it on a card. And wrap it up with a gift of Arpege. Arpege and promises go together.

1. I promise to be your best friend.
2. I promise to be your confidante.
3. I promise to be your support.
4. I promise to be your cheerleader.
5. I promise to be your listener.
6. I promise to be your encourager.
7. I promise to be your comforter.
8. I promise to be your protector.
9. I promise to be your defender.
10. I promise to be your ally.
11. I promise to be your partner.
12. I promise to be your teammate.
13. I promise to be your comrade.
14. I promise to be your friend.
15. I promise to be your love.
16. I promise to be your best friend.
17. I promise to be your confidante.



An Arpege Promise
Dear Betsy, I promise you've made me forget you-know-who. Love, Ralph

1. I promise to be your best friend.
2. I promise to be your confidante.
3. I promise to be your support.
4. I promise to be your cheerleader.
5. I promise to be your listener.
6. I promise to be your encourager.
7. I promise to be your comforter.
8. I promise to be your protector.
9. I promise to be your defender.
10. I promise to be your ally.
11. I promise to be your partner.
12. I promise to be your teammate.
13. I promise to be your comrade.
14. I promise to be your friend.
15. I promise to be your love.
16. I promise to be your best friend.
17. I promise to be your confidante.

Husbands, here are 18 Arpege Promises that may save your marriage.

(Promise her anything but give her Arpege.)

This Christmas give her an Arpege Promise. Just pick a promise. Write it on a card. And wrap it up with a gift of Arpege. Arpege and promises go together. They always have. There are 34 Arpege gifts from \$2.50 to \$500.

1. I promise to be your best friend.
2. I promise to be your confidante.
3. I promise to be your support.
4. I promise to be your cheerleader.
5. I promise to be your listener.
6. I promise to be your encourager.
7. I promise to be your comforter.
8. I promise to be your protector.
9. I promise to be your defender.
10. I promise to be your ally.
11. I promise to be your partner.
12. I promise to be your teammate.
13. I promise to be your comrade.
14. I promise to be your friend.
15. I promise to be your love.
16. I promise to be your best friend.
17. I promise to be your confidante.
18. I promise to be your support.

Arpege. I promise to spend more time with the kids. Love, Pat

44

ART DIRECTOR/DESIGNER/ARTIST: Ron Alberty
PHOTOGRAPHER: Dave Langley
COPYWRITER: Stevie Pierson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: General Telephone

45

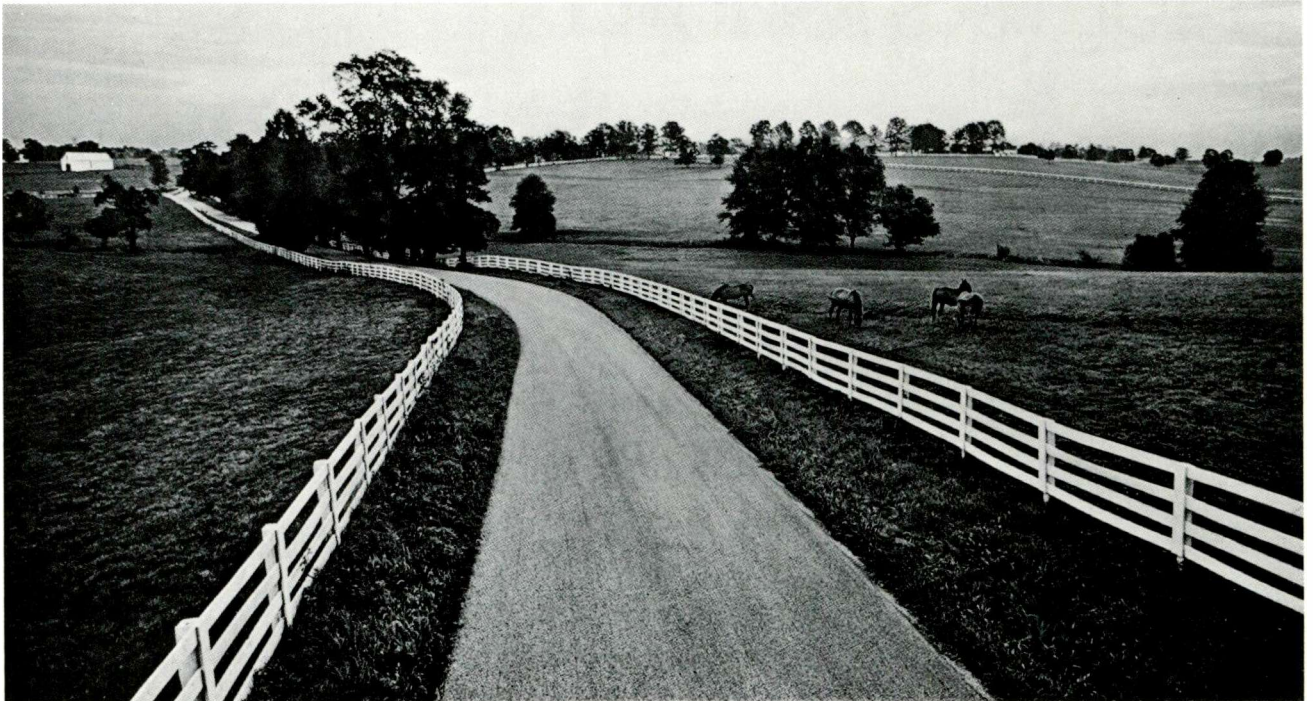
ART DIRECTOR: Jerry Murff
PHOTOGRAPHER: Phil Marco
COPYWRITER: Loretta Wakuia
CLIENT: General Foods Corp.

46

ART DIRECTOR/DESIGNER: Bob Fiore
PHOTOGRAPHER: Bob Gelberg
COPYWRITER: Mike Sloan
AGENCY: Fiore & Walsh—Mike Sloan, Inc.
CLIENT: Miami Beach Tourist Authority

47

ART DIRECTOR: Bob Gage
PHOTOGRAPHER: Dick Richards
COPYWRITER: Jack Dillon
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Polaroid



As you can see, you can't see our new telephone lines.

They're underground. Pretty soon almost all our telephone lines will look this good.
We think America has enough eyesores without adding any more. So wherever possible, we're burying our new cable. And converting our old aerial lines.
Right now, we already have over 50% of our lines nicely hidden underground. And before we're through,

we'll have about 92% of them out of sight.
We'll never reach 100% for two reasons: in a few places it's practically impossible to get the cable underground. In a few other places, it's possible to get the cable underground, but it's ridiculously expensive.
We'd like to point out, by the way, that burying cable isn't something new at General Telephone. We've been

doing it extensively since 1955—long before environment and ecology became household words.
In those 15 years we've gone through hills and high water and turnpikes and mountains to get our telephone cable underground.
We've struck oil in Texas (a pipe in someone's backyard). We've even had to get a special repellent to keep

gophers from feasting happily on our cables.
So while you may still see a fair number of telephone poles around, bear with us. We're working as fast as we can to bury our lines.
And resurrect our scenery.

General Telephone & Electronics

48

ART DIRECTOR/DESIGNER: Lee Epstein
PHOTOGRAPHER: Harold Krieger
COPYWRITER: James Lawson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Olin

49 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER/ARTIST: Roy Grace
PHOTOGRAPHER: Dave Langley
COPYWRITER: John Noble
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

50 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/ARTIST: Hal Nankin
PHOTOGRAPHER: Carl Fischer
COPYWRITER: Richard Vitaliano
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: General Telephone

51 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Allan Beaver
PHOTOGRAPHER: Cailor/Resnick
COPYWRITER: Richard DePascal
AGENCY: DKG, Inc.
CLIENT: Remington Electric Shaver
Division/Sperry Rand Corp.

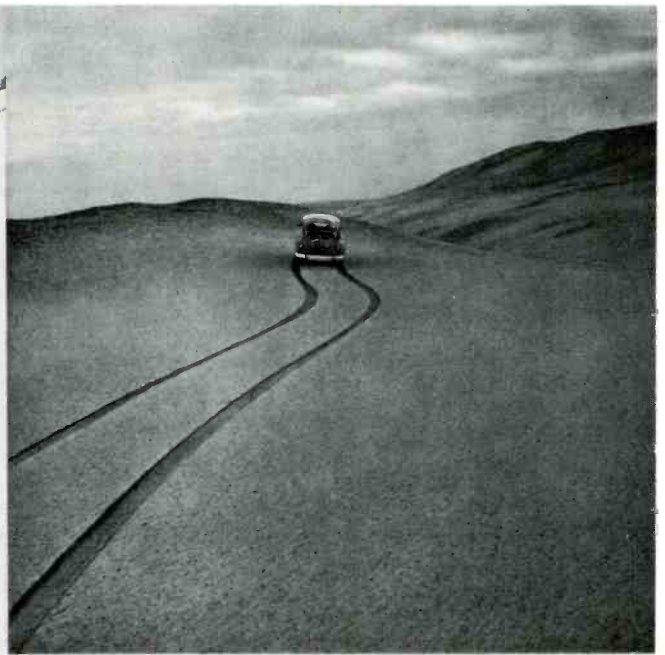
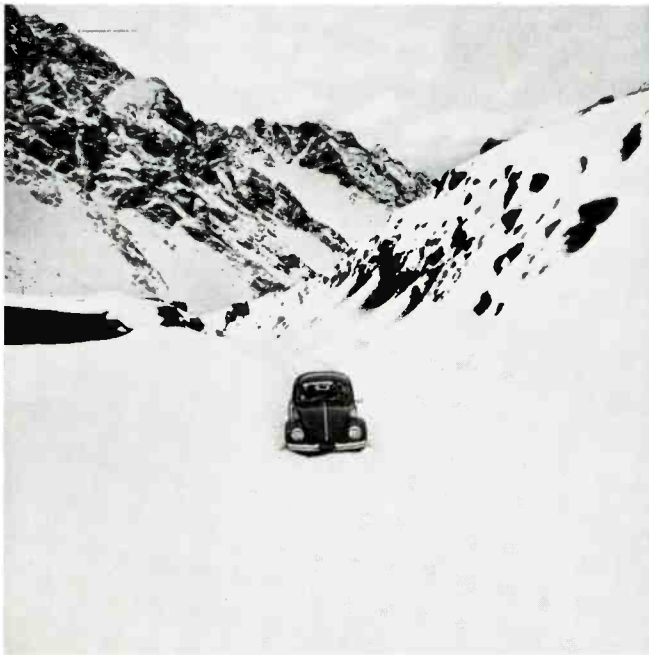


Can Americans survive a four-day work week?

[Faded text from an advertisement, likely related to the headline above.]

Olin

48



It takes you to extremes.

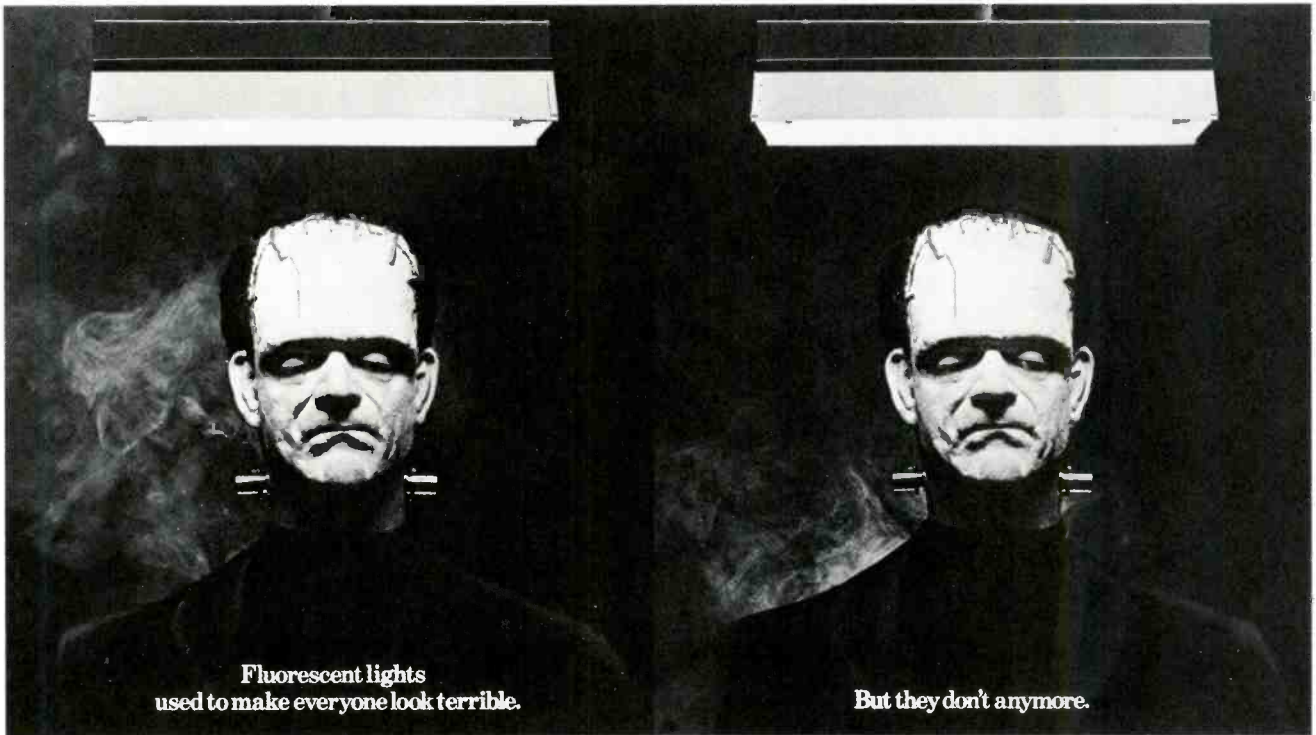
From 40 below to 140 above,
From the snows of the Arctic to the sands of the Sahara
No other car model in history has conquered as many strange
climates as the strange-looking car shown above.
It does very well in Finland where gasoline gets six a gallon.
A VW doesn't use much gasoline.

It's a big job in Angola where oil is harder to get than crude
diamonds. A VW uses eight quarts of oil instead of quarts.
In Chile, people pay over \$5,000 for a new VW because they
believe in the way it's built.
It's the number one car in Sudan where the Sudanese actually
have to pay for a glass of fresh water. A VW doesn't use water.

And in the U.S.A., where last year 157 million gallons of
cellulose were sold, the car that doesn't use cellulose has
become a household word.
Over the years, over 10 million Volkswagens have tramped
an innumerable number of miles in every country in the world.
There was one VW in Alabama that trooped over 400,000

miles all by itself.
And yet, there are still people who just can't see it. Most of
them, quite frankly, picture themselves in something much fancier.
After all, it still takes a certain amount of courage
to buy a bug.
You have to go from one extreme to the other.

49



**Fluorescent lights
used to make everyone look terrible.**

But they don't anymore.

On an autumn evening in 1928, thousands of homes were turned on the first fluorescent lights. That same evening, fluorescent lights turned off thousands of homes.

Fluorescent lights had a glaring disadvantage: They made everything look funny. Pale magenta looked embalmied. Colors changed color. And even the kindest of women turned on sinister shades of blue.

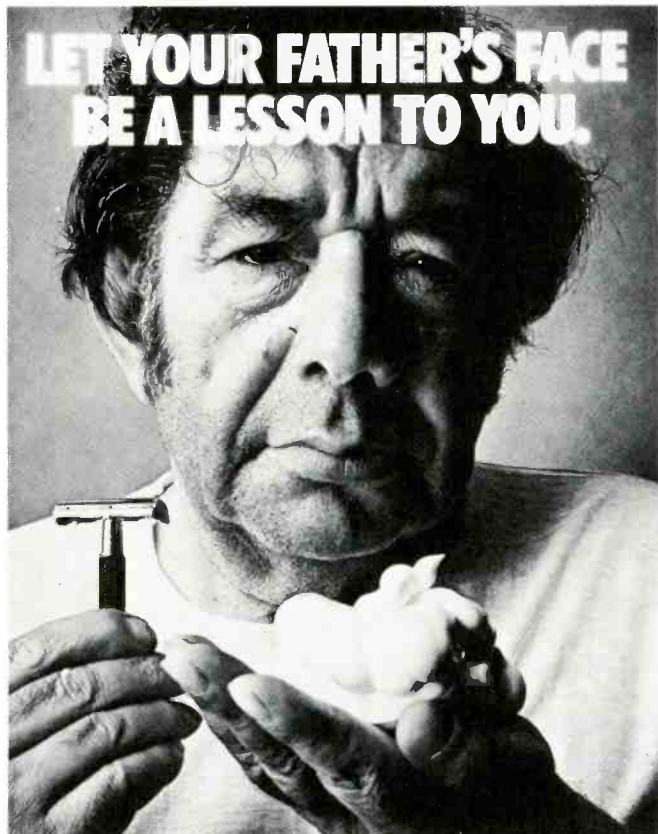
Finally, one of them did it. Our very own Sylvania company, we're proud to point out. They came up with a lamp that has all the advantages of a fluorescent—plus the warm friendly glow of a good old lightbulb.

It's called the Incandescent-Fluorescent. And it's the nearest thing yet to a flattering fluorescent.

In the modest words of a Sylvania engineer who worked on it: "It does or may not make people look better. But at least it won't make them look worse."

General Telephone & Electronics

50



**LET YOUR FATHER'S FACE
BE A LESSON TO YOU.**

Take a good look at that barbed wire disaster area some morning.

Poor guy, in his day it was the "safety" razor or nothing. And while it gave him a close shave, it was also making his beard tougher. Which of course made shaving tougher.

But all his suffering isn't in vain, if you learn something from it.

Even if you've been shaving 6 or 7 years, it's not too late to break your beard in right. Start shaving our way and your beard will be just as shaveable in 10 or 20 years as it is today.

But as you've heard your father say a thousand times, electric shavers don't shave that close.

That was until the Remington Lektro Blade™ shaver.

Its blades are honed to such a fine edge, they have to be replaced. Like the blades in a razor. (Suggested price for replacement blades, \$1.95.)

Thanks to this disposable blade concept, the Remington Lektro Blade™ shaver gives you every bit as close a shave as you get with a razor.

Without the discomfort of a razor.

So get our electric shaver before you end up with a face like your father's.

Class dismissed.



51

52

ART DIRECTOR: Al Beckerman
DESIGNER: Ron Gallo
PHOTOGRAPHER: Devaney Stock Photo
COPYWRITER: Alan Hamburger
AGENCY: Ries Cappiello Colwell
CLIENT: Western Union

53

ART DIRECTOR/DESIGNER: Larry Osborne
PHOTOGRAPHER: Steve Horn
COPYWRITER: Bill McCullam
AGENCY: DKG, Inc.
CLIENT: Group W/Westinghouse

54

ART DIRECTOR/DESIGNER: Stan Kovics
ARTIST: Don Trousdell
COPYWRITER: Jack Byrne
AGENCY: Jack Byrne Advertising
CLIENT: Barney's Clothes Inc.

55


ART DIRECTOR: Norman Siegel
PHOTOGRAPHER: Phil Marco
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia, Inc.

**Send them a
piece of your mind
for 90¢.**

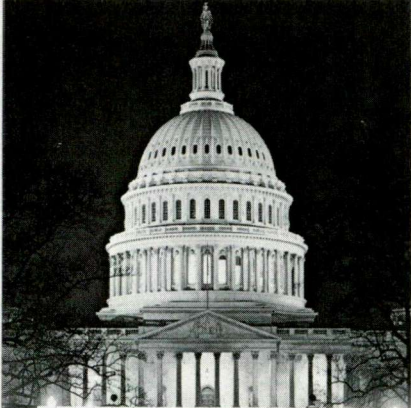
Telegrams help legislators,
governors, even the President
to form opinions and policies.
Or change them.

If you have something to say
fill out the form at right and bring it
down to a Western Union office.
Every office has a complete list of
state and federal representatives.
Or call Western Union.

And for just 90 cents you can
get 15 choice words of your mind
and into someone else's.



western union



Personal Opinion Message

To: _____

From: _____

Personal opinion messages can be sent to the President, independent senators,
House representatives, governors, lieutenant governors, or state legislators at a rate
of 90 cents for 15 words. Extra words at regular rates.

52



**Over one million of our children are in for
a unique educational experience this year.**

...the

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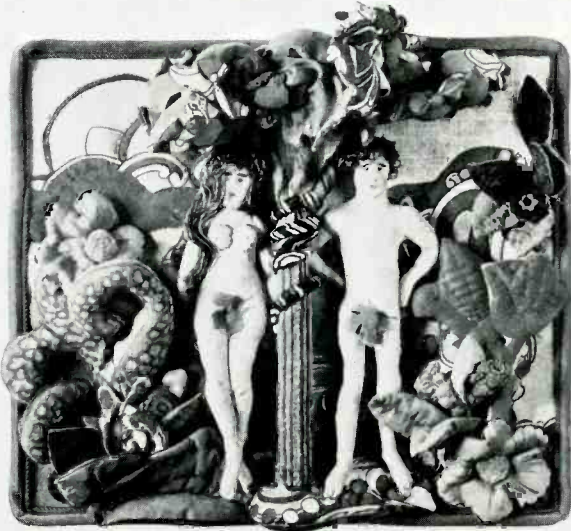


Standardizing does more than satisfy you.

53

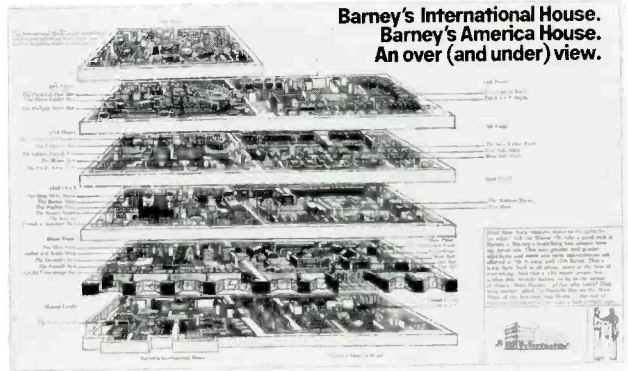
The New York Times
OCTOBER 11, 1978 • SECTION 11

The most important development since the beginning of men's fashion.



54

Barney's International House.
Barney's America House.
An over (and under) view.



The World's Next Giant.

The world has its problems.
Many pesticides are too good at killing.
Polluted air is getting deadlier.
Sewage is mounting.

Millions of people in starving countries are getting hungrier every day.

This is our business: helping to solve some of the world's gigantic problems.

Our growth will match our answers.

For hungry people, there already exists high protein soya bean meal and fish meal. The trouble is, having to eat them can be a fate second only to starving. So we have developed artificial meat flavors that can take that soya bean meal and fish meal and actually make them taste like honest-to-goodness meat.

We are developing breakthroughs for polluted air. When you learn about them, you will breathe a whole lot easier.

We have developed Chemscreen for restricting bad industrial odors so that neighboring communities can live without them. Chemscreen answers this problem so well that a motel that had been going out of business because it was located next to a thriving disposal plant is now thriving itself.

We are perfecting pesticides that practice the art of selective killing. For example, our Zolone kills the bad guys (the mites) and lets the good guys (the bees) alone.

At the same time that we are attempting to solve some of the world's long-range problems, we are also solving immediate business problems.

We are deeply involved in perfumery. In fact, we supply almost every manufacturer of perfumes, cosmetics, and soaps with aromatic chemicals and compounds.

We are deeply involved in flavoring for all kinds of foods, beverages and candies.

Plastics. We are the major supplier of cast sheet for the production of quality eyeglass frames.

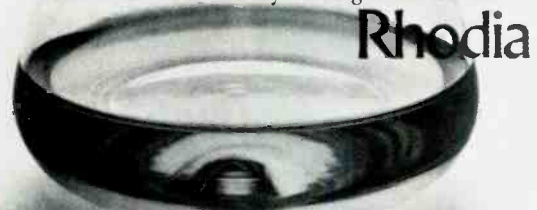
Textile fibers and yarns.

Silicones.

Product reodorization—for example, eliminating the bad odors from household paints so you don't have to move out of the house when you paint it.

If your company has a problem in any of these areas, we would welcome a call.

Chances are we are already working on the answer.



Rhodia Inc., Headquarters, 600 Madison Avenue, New York City, N.Y. 10022 • 212-751-4855
Plant locations: New Providence, N.J.; Springfield, N.J.; Chicago, Ill.; Kansas City, Mo.; St. Paul, Minn.; Frederick, Tenn.; Portland, Ore.; Palo Alto, Calif.

55

56

ART DIRECTOR: Joseph Nissen
DESIGNER: Joseph Shansky
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Edwin Hanft
AGENCY: Chalk, Nissen, Hanft, Inc.
CLIENT: Book Find Club

57

ART DIRECTOR: Arnie Arlow
PHOTOGRAPHER: Jimmy Moore
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Paragon Hair Goods, Ltd.

58

ART DIRECTOR/DESIGNER: Norman Tanen
PHOTOGRAPHER: Robert Freson
COPYWRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Jamaica Tourist Board

59

ART DIRECTOR: Norman Siegel
PHOTOGRAPHER: Phil Marco
COPYWRITER: Steve Herz
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia, Inc.

60

ART DIRECTOR: Arnie Arlow
PHOTOGRAPHER: Phil Marco
COPYWRITER: Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Scannon Ltd.

The truth is you'd probably never buy some of these books if you didn't have to.

Sign up with us and you'll be obligated. Committed. Irrevocably on the hook for four great books during the next year. Not easy pop reading, mind you. Not the quick-bite books that don't make any demands on you. But authors and ideas whose impact may not be felt for years. Kazantzakis. Miller. McLuhan. Erikson. Bettelheim. Grass. Galbraith. Heller. Nauser. They weren't exactly household names when our members were reading them. We're still at it. Looking for the best books, not just the best selling books. But how about you? You know you haven't been reading up to capacity. So we're supplying a motivation much stronger than your conscience. It's called a coupon.



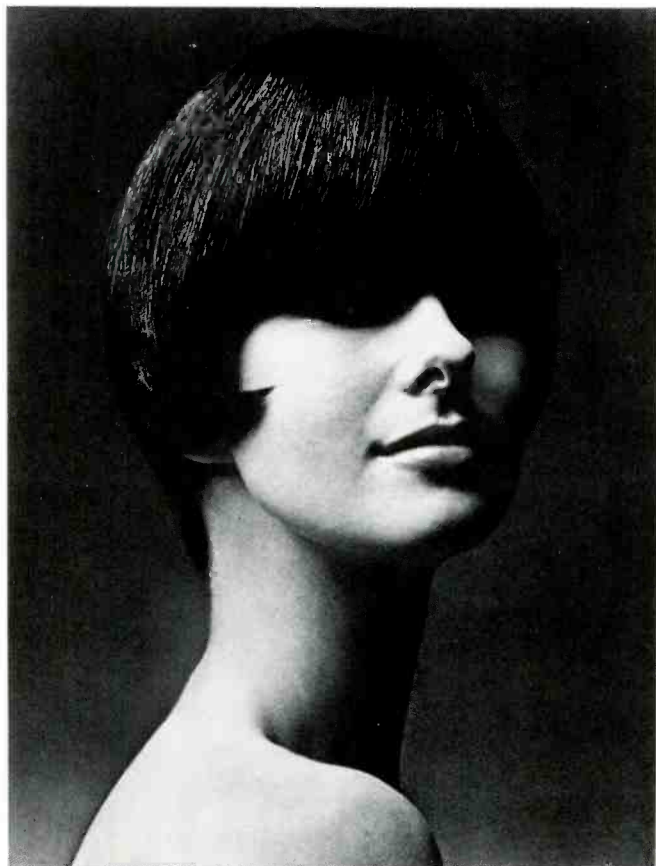
Every title offered by the Book Find Club represents a solid saving on the publishers' prices. And with a year's trial membership you can resign after taking four books. But whether you stay with us or not, you start your membership by selecting any three from this list for \$1. If you bargain-hunt through the list you can get about \$32 worth of great books for your \$1.



Start with a trial membership. Get 3 books for \$1.

The Book Find Club.
The Book Find Club is a new and exciting way to get the best books at the lowest prices. You can get about \$32 worth of great books for your \$1. Sign up today for a year's trial membership. You can resign after taking four books. But whether you stay with us or not, you start your membership by selecting any three from this list for \$1. If you bargain-hunt through the list you can get about \$32 worth of great books for your \$1.

56



The end of the wig.

A woman, it is our feeling, deserves much more than a simple wig. A woman deserves a head dress.

Something absolutely magnificent. Not just convenient or fun.

Something that looks as if it has been selected from the Paris Fall collections.

Something that is as current for your head as that 60-clung, make clothes the couturiers are creating. The make-up, the great cosmetic business are searching for more cheeks and your eyes. The frozen jewels the jewelers are designing for your head.



At the same time, it seems to us, something beautiful should also be something practical.

Our head dresses are pre-set. Made of soft Kanakan, they will never lose their curl, never lose their set. They are washable. Stress-hair. They can't lose their color because each strand is dyed throughout.

The feel is soft to the hand. And the check. And the price, an absolute paragon in the inflationary world of ours, is most practical of all \$5 and under.

The Paragon head dress. The wig made magnificent.

paragon

Shown in the left The Wigless Wig. The Paragon. See both in addition to other models. Paragon Hair Goods, Ltd., 120 West 47th Street, New York, New York 10036.

57

JAMAICA

After school in Jamaica, Western, Hades, Liza, Val, Dennis, Derek, Terence, and two usually quiet, is somebody's backyard Lake is always here.

It has been a full day of work, and now it's time to relax. The beach is a natural for the family.

The beach is always the place to go. It's a natural for the family. The beach is always the place to go. It's a natural for the family.

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58

Our 1984.

Local air pollution water pollution of human beings who are more than ever before. The pollution is not going out of balance.

Because of the chemical business we can help solve some of these problems. And help avoid a hazardous 1984 solution.

Our new Catalytic process, for example, removes the hydrocarbons from your air and waste disposal plants to avoid lead poisoning.

Our Chemorec system is being used to extract bad odors from everything from sewage and waste disposal plants to animal feed lots.

Our Zelon pesticide helps fresh growers control the bad insects that damage their fruit, while it's kinder to beneficial insects like the honey bee.

For the new high protein foods that are so important to our most important occupations of living, we've developed using artificial meat fibers. The kind that will make high protein a bean meal and fish meal taste like real meat.

What else are we doing right now that could put off in a healthier future?

We're now exploring a more effective artificial kidney.

highly effective and gentle-grooming silicone membranes for the most precise of liquid in light form, too.

When it comes to innovative business solutions, we help eliminate the bad odors from your plant and from the rooms used to make permanent press clothes.

Our Rhododol solution can end up polishing your car, getting the cream off of your face or adding the gloss to the seal in your office building.

Our plastics are in everything from sound recording tapes to eyeglass frames.

Our fragrances are used by the major manufacturers of cosmetics, soaps and toilet goods.

Our new high chemical plants will produce terpenes, esters and alcohols with a new technology. The products from this plant will be used in everything from fragrance chemicals to fiber perfumers to intermediates for vitamins and vitamins.

We're in textile fibers and yarns. Our unique Erylon fiber makes your fabrics warm with less bulk. Our Rhodol makes your fibers and yarns. Our Rhodol makes your fibers and yarns.

And while we'll see the material world as only a part of it, we'll see it as a part of it.

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59

From Scandinavia, health for his hair.

Ø We have a philosophy, perhaps an axiom, that says a man should look strong, firm, proud, young. Healthy, to put it in a word.

But as part of this, we know that no matter how good a man's body and face look, it will be for naught if his hair does not look the same way.

And so, in keeping with this philosophy, we present the first complete line of men's hair care aids. Kanon Rich Shampoo with Protein, Liquid Hair Cream with Protein, Clear Hair Cream with Protein, Spray Hair Stay with Protein, Regular and Superhold.

We call them hair care aids because that is what they do. Besides doing what he would expect of them (cleaning, grooming, controlling), they also nourish his hair.

Each one is filled with protein and other conditioners to give him a shinier, stronger, thicker-looking head of hair.

In addition, to give him a younger-looking head of hair, there is our new, revolutionary (and we are not ones to make such a large statement

without thought) Men's Hair Color. It is revolutionary simply because it is so simple to use. And because it actually introduces hair color into the hair shaft, and so is not just a "cover-up." And he, used it, too, helps his hair as it helps him look younger.

As for his body and his face, we have health for them as well.

Face Conditioner, Face Scrub, Face Tan, Body Rub, Sauna Steam, Kooler.

Things to make him feel, look, maybe even act ten years younger. Things that will make him feel like he has just had a sauna, followed by a cold shower, followed by a good, hard rubdown, followed by a solitary walk along the ocean with the cold spray smacking against his face, followed by a good, juicy steak.

And, of course, we have all the things he is used to. Aftershaves, colognes, deodorants.

So give him Kanon, for the care and preservation of the male body for living, loving and enjoying life to its full.



60



They're the same but only to your dog.

To your dog, they're the same because he can't taste them apart.

To you, one's better because there's no inconvenience of a can.

To your dog, two meaty moist Gaines-burgers are heaven.

To you, it's the fact that he gets all the vitamins, vegetables, rail- protein and more solid food than the leading complete canned dog food.

To your dog, it's the fresh water you place next to his food.

To you, it's the nice feeling

you get knowing you didn't lug home all those cans full of unnecessary water.

To your dog, it's the healthy feeling he gets from a steady diet of Gaines-burgers.

To you, it's no stacking cans, no opening cans, no refrigerating half-empty cans.

Gaines-burgers are the same to him. So they're better for you.

Gaines-burgers.
The canned dog food without the can.



63

The city of Bruges in beautiful Belgium.

Take a boat-ride into a 15th century city of canals.

In the Middle Ages Bruges was a seaport and the greatest market town of Western Europe.

Here the first Bourse, financial exchange, was established. Philip the Good founded the Order of the Golden Fleece in honor of Bruges' major industry. Then in the 15th century painters flocked to Bruges to make it a great artistic center.

But, alas, the river Zwin silted in with sand from the North Sea and Bruges was no longer a port.

Centuries of quiet visited Bruges. And today the medieval city remains very much a medieval city.

At every turn you see the past. Narrow, cobblestone streets. Quaint lace shops. Graceful, beautiful Medieval buildings and treasures.


But Bruges is by no means a museum. It is a living city full of warmth, where you can stay in a hotel overlooking the Lake of Love, dine in the shadow of the ancient belfry, and enjoy an excursion through winding canals.

Bruges is a tiny part of Belgium, a country rich in many other ways: splendid countryside, charming cities, excellent cuisine, gambling casinos, sporting events.

The airline that takes you to Belgium and beyond is Sabena, Belgium's own international airline. Aboard Sabena you'll enjoy Belgian hospitality before you even get there.

For flight or tour information see your travel agent or call your local Sabena office.

For literature write to Sabena Belgian World Airlines, Dept. RJ, #720 Fifth Ave., New York, N.Y. 10019.



SABENA Belgian World Airlines.

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65

ART DIRECTOR/DESIGNER: Norman Tanen
PHOTOGRAPHER: Robert Freson
COPYWRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Jamaica Tourist Board

66

ART DIRECTOR/DESIGNER: Robert Steigelman
PHOTOGRAPHER: Hiro
COPYWRITER: Alan Himelick
AGENCY: Young & Rubicam, Inc.
CLIENT: Bristol Myers

67

ART DIRECTOR/DESIGNER: Bob Fiore
PHOTOGRAPHER: Richard Avedon
COPYWRITER: Mike Sloan
AGENCY: Fiore & Walsh—Mike Sloan, Inc.
CLIENT: Miami Beach Tourist Authority

JAMAICA

What makes young
Elylin Whyte feel so pleased?
Her jaunty hat?
Her pretty dress?
The sunshine day?
You?

We're like this, we Jamaicans:
we don't go around always act-
ing smily and jovial. But we re-
act. Easily.

Elylin is being Jamaican.
Someone is snapping her pic-
ture. And smiling. So she's smil-
ing back. (You can almost see a
picture of him.)

That's our way.
Let us tell you more about the
kind of people we are.

We're good listeners. In con-
versation, we zero in on *you*.
And maybe that's what's called
our "charm."

But we're rabid talkers, too.
"We talk like rivers flow." Which
may be why a lot of us are lawyers
and preachers. And why every
cabbie is a Tour Conductor.

We're religious (more than 400
sects, including tambourine re-
vival).

We're definitely matriarchal.
Mothers are our pillars. And our
Nanny Loving Care is famed.

We're quite artful. In our dress
(uncommon color pairings). And
paintings (*everyone* dabbles,
even with house enamel). And
in the way we often paint our
houses (with fantasy).

We move well. "Man, we dance
from top to bottom. The neck is
involved, the nose, the ears, the
toes are involved."

We are more lean than fat.
Proud and courteous.

And, mostly, we're un-neurotic.
(Maybe we're talked out.) There
are a few psychiatrists here but
I don't think they do much
business.

For all about Coming to Know
Us, see a travel agent or Jamaica
Tourist Board in New York, Los
Angeles, Chicago, Miami, Detroit,
San Francisco, Toronto, Montreal.

© 1974 JAMAICA TOURIST BOARD



Aspirin isn't best anymore.

This is important evidence about pain relievers: In a major hospital study, it took more than twice as many aspirin tablets to give as much pain relief as Excedrin. Isn't it time you tried Excedrin?



56



67

Why Miami Beach is changing:

For decades we've had a great thing going. With sunshine, warm sand and a hundred things to do a day.

But now Miami Beach is changing. For one reason. Because people are changing.

There's a new breed who don't remember Sophie Tucker. Tuned into new sounds, new lifestyles, new clothes, new values.

For them there's the new Miami Beach.

With titanic discotheques to turn on every rock generation from bubblegum to underground. Even one with a plastic mountain to climb. Because the fox trot doesn't let much soul hang out.

With scores of great restaurants and clubs where you'll feel just as comfortable in bells and Blass as the old grey bib and tucker.

There's still a lot of the Miami Beach that always was. For our longtime friends who like it that way.

There's still the excitement of the great horses and greyhounds racing and jai alai and Broadway/South theatre and the big revues.

But this year begins the new Miami Beach. With a lifestyle all its own that's somewhere between New York's campiest First Avenue boite and the great joy of old Havana.

Try on the new Miami Beach. It fits.

The New Miami Beach

68 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/ARTIST: Jack Piccolo
PHOTOGRAPHER: Dick Richards
COPYWRITER: Mike Mangano
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Whirlpool Corp. of America

69

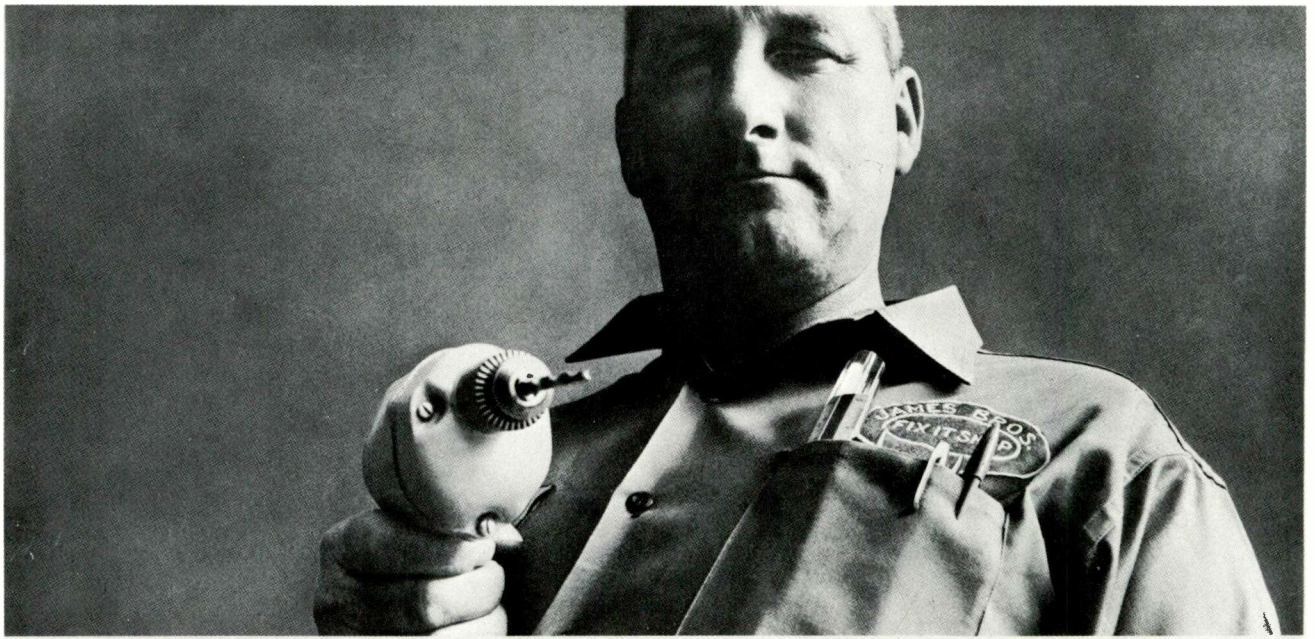
ART DIRECTOR/DESIGNER: William Wurtzel
PHOTOGRAPHER: Peter Levy
COPYWRITER: Roger Proulx
AGENCY: The Lampert Agency
CLIENT: Hanes Hosiery, Inc.

70

ART DIRECTOR: George Lois
DESIGNER: Tom Courtos
PHOTOGRAPHER: Tasso Vendikos
COPYWRITER: Ron Holland
AGENCY: Lois Holland Callaway Inc.
CLIENT: REA Express

71

ART DIRECTOR/COPYWRITER: Peter Evans
DESIGNER: Joe Ciccarone
PHOTOGRAPHER: Bob Sherman
AGENCY: Vladimir & Evans
CLIENT: SeaCraft, Inc.



Have you ever had the feeling the repairman was robbing you?

Getting overcharged for repair work is bad enough. But getting overcharged for repair work that doesn't even work is intolerable.

We at Whirlpool have taken steps to make sure that you won't run into either of these situations. You never have trouble with any of our appliances.

When we've done as well as we can and repair it, let's across the country. They're called Whirlpool Tech Care Centers. And there are about 3,200 of them.

These Tech Care Centers are staffed with technicians specifically trained by Whirlpool. And the only way they can become a part of Whirlpool is if they receive extensive training all over the world. In addition, they must pass a rigorous test. They do not just take this matter lightly. And now you can be sure.

If a repairman is not a part of the Whirlpool Tech Care Centers, we don't recommend that you hire him or her.

In that year, we launched 32 repair centers out of this state.

If you find a repairman who is not a part of Whirlpool Tech Care Centers, by simply calling 800-253-1616 or if you live in Michigan, 800-670-2244 (free, of course).

You may not get a bit of a surprise when you call through. Because the phone will be answered by a Whirlpool service specialist. And before giving you the name

of your nearest Tech Care Center, he'll first see if he can solve your problem over the phone.

If he can, you'll experience, possibly for the first time in your life, the unique sensation of being undercharged.

Whirlpool

And the superior reliability of our appliances.

72

ART DIRECTOR: Helmut Krone
PHOTOGRAPHER: Manuel Gonzalez
COPYWRITERS: Gene Case, Dick Kahn
AGENCY: Case and Krone Inc.
CLIENT: Arpege Perfume

73

ART DIRECTOR: George Lois
DESIGNER: Tom Courtos
COPYWRITER: Ron Holland
AGENCY: Lois Holland Callaway Inc.
CLIENT: REA Express

74

ART DIRECTOR/DESIGNER: Sy Schreckinger
PHOTOGRAPHER: Metropolitan Life Archives
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

75

ART DIRECTOR/DESIGNER: Sy Schreckinger
PHOTOGRAPHER: Dick Richards
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

The 100 Arpege Promises for Christmas

(Promise her anything but give her Arpege)

The Christmas give her an Arpege Promise. Just pick a promise. Write a note to her. And wrap it up with a gift of Arpege.

- 1 I promise to be with you...
2 I promise to be with you...
3 I promise to be with you...
4 I promise to be with you...
5 I promise to be with you...
6 I promise to be with you...
7 I promise to be with you...
8 I promise to be with you...
9 I promise to be with you...
10 I promise to be with you...

They promise to be with you...
11 I promise to be with you...
12 I promise to be with you...
13 I promise to be with you...
14 I promise to be with you...
15 I promise to be with you...
16 I promise to be with you...
17 I promise to be with you...
18 I promise to be with you...
19 I promise to be with you...
20 I promise to be with you...

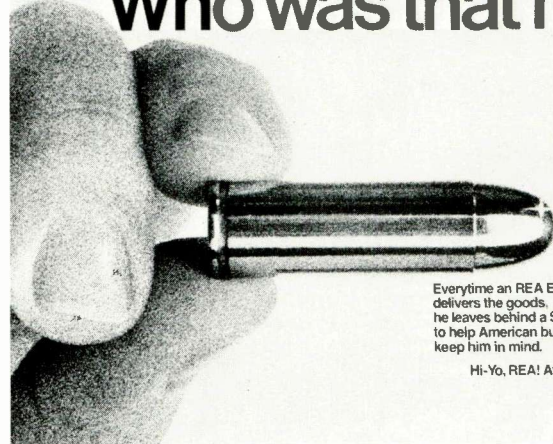
Brothers to daughters...
21 I promise to be with you...
22 I promise to be with you...
23 I promise to be with you...
24 I promise to be with you...
25 I promise to be with you...
26 I promise to be with you...
27 I promise to be with you...
28 I promise to be with you...
29 I promise to be with you...
30 I promise to be with you...

best your name in the bathroom...
61 I promise to be with you...
62 I promise to be with you...
63 I promise to be with you...
64 I promise to be with you...
65 I promise to be with you...
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67 I promise to be with you...
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69 I promise to be with you...
70 I promise to be with you...



72

“He left a Silver Bullet! Who was that man?”



Everytime an REA Expressman delivers the goods, he leaves behind a Silver Bullet to help American business keep him in mind.

Hi-Yo, REA! Awaaya!

Hi-Yo, REA! Awaaya!
Hi-Yo, REA! Awaaya!
Hi-Yo, REA! Awaaya!

73

In 1909, we started teaching people how to do more about disease than die from it.



At the turn of the century, an appalling number of people died from diseases which, even then, were either preventable or curable.

Since many of them were insured by Metropolitan Life, we had a chance to study their death certificates. Which led us to discover something even more appalling—the number who died without a doctor in attendance.

So we started a visiting nurse service for our policyholders and their families, to fight the spread of disease with the spread of medical knowledge.

By 1952, we'd made over 100 million house calls.

By 1953, Visiting Nurse Associations had taken over from us in the field of nursing. Leaving us free to tackle other problems in the field of health.

This year, for example, we're working with a large medical center to investigate ways of holding down the cost of medical care, without cutting down the personal attention a doctor gives his patients.

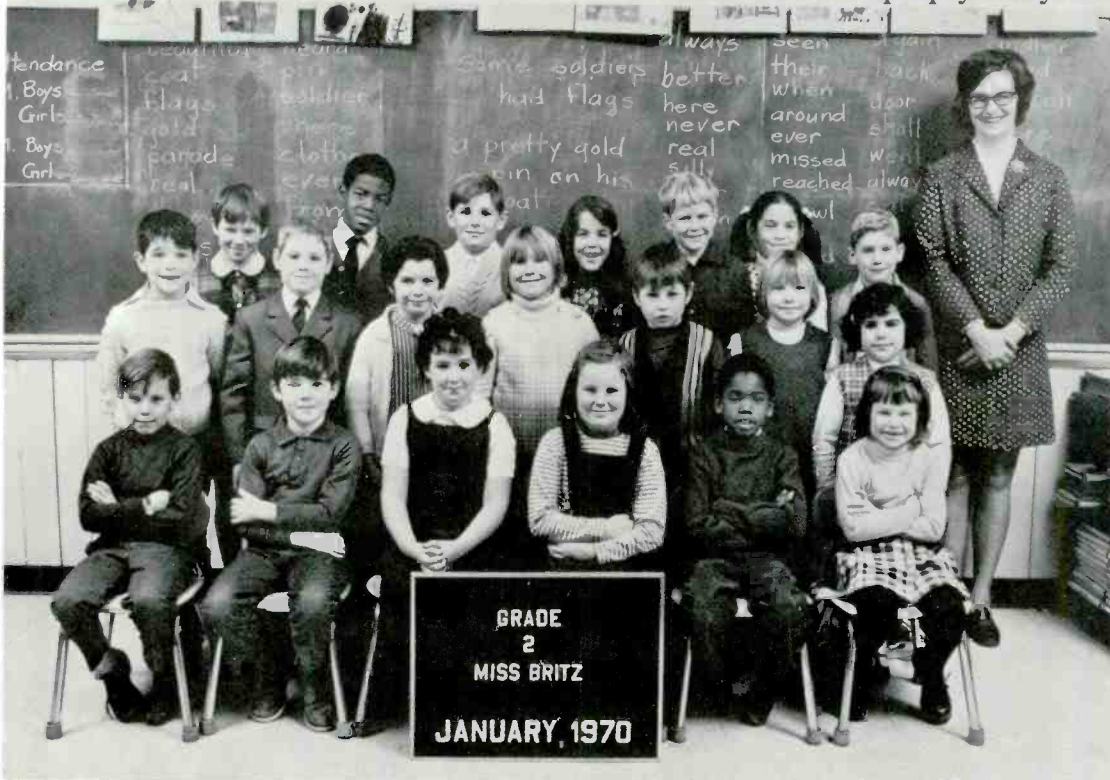
As a life insurance company, we want people to live. And as human beings, we want even more for them to live in health.

 Metropolitan Life

We sell life insurance. But our business is life.

74

One of the children in this class has epilepsy. Can you tell which one?



If you can't, don't feel stupid. Neither can the teacher. Thousands of children grow up with illnesses and defects that could have been corrected, but weren't.

Not because nobody cares about them, but simply because no one notices.

Without special training, it's often impossible to tell a health problem from a discipline problem.

A fidgety child could be one with a nerve disorder.

A child who never seems to open his mouth without shouting could really be hard of hearing.

And what appears to be inattention could be petit mal, a mild form of epilepsy.


Since 1945, we at Metropolitan Life Insurance Company have been calling teachers' attention to important facts like these. In the belief that an "Unsatisfactory" in conduct is a poor substitute for medical attention.

To date, thousands of teachers, nurses, and parents have had the benefit of this information.

Which means that millions of kids will.

Because the first step in solving any problem is recognizing that it exists.

For more information, write Dept. A50, 1 Madison Avenue, N.Y., N.Y. 10010.

 Metropolitan Life

We sell life insurance. But our business is life.

75

76

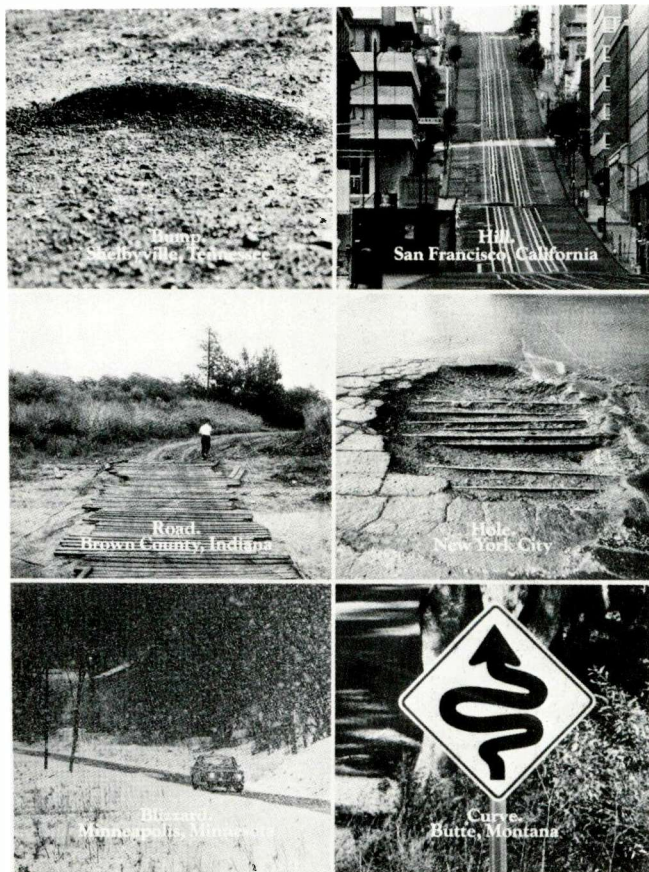
ART DIRECTOR: Robert Wilvers
PHOTOGRAPHER: Joel Meyerowitz
COPYWRITER: Edward A. McCabe
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Volvo, Inc.

77

ART DIRECTORS: Israel Liebowitz, Sal Bue
PHOTOGRAPHER: Tom Arneill
COPYWRITER: Janet Marie Carlson
AGENCY: Carlson, Liebowitz & Sweeney
CLIENT: The Polly Bergen Company

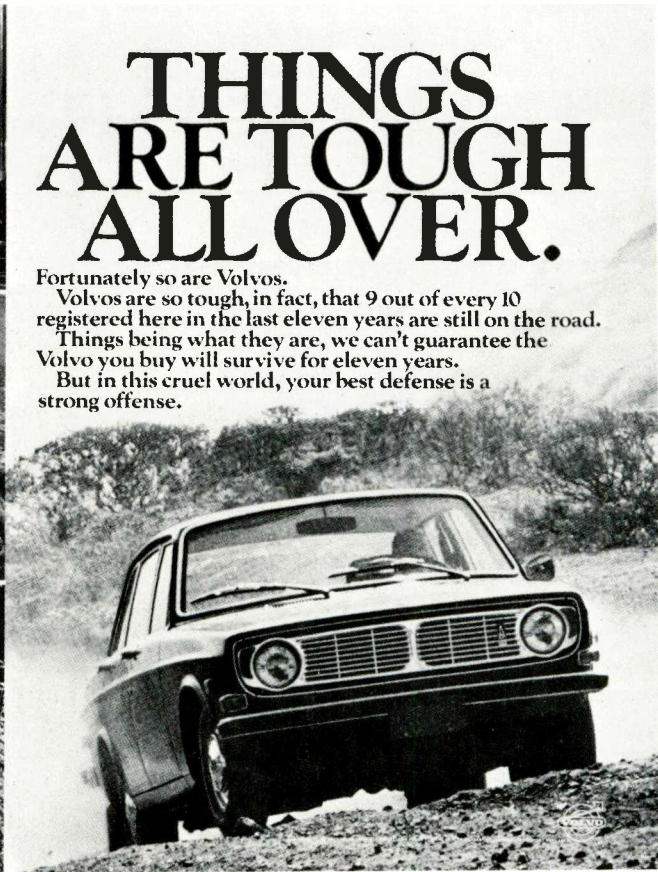
78

ART DIRECTOR/DESIGNER: Warren Godfrey
PHOTOGRAPHER: Otto Storch
COPYWRITERS: Roger Proulx, Nikolai Pronovich
AGENCY: The Lampert Agency
CLIENT: The Bali Company



THINGS ARE TOUGH ALL OVER.

Fortunately so are Volvos.
Volvos are so tough, in fact, that 9 out of every 10 registered here in the last eleven years are still on the road. Things being what they are, we can't guarantee the Volvo you buy will survive for eleven years. But in this cruel world, your best defense is a strong offense.



She wasn't a beauty. Her hair was plain and...

It was the Summer that I was 12 that I spent with my Uncle. And one Sunday afternoon, the drawing room was filled with what seemed like all the beautiful people in the world.

And then She came into the room. She wasn't a beauty. Her hair was plain. Her bones, too large to be delicate. Her dress, I don't even remember. A large window nearby was pouring sunlight. And when it touched her, she paused and stretched to it. My Uncle, idly watching her, suddenly smiled and moved to her, eddying me with him. The fragrance she was wearing was light but constant. I remember the flickering wonder of whether there were lakes in Paris filled with overshadowed greens and the softest freshest flowers.

My Uncle was talking animatedly. And her eyes listened. She leaned toward him to answer when I heard myself saying, "What is that perfume you're wearing?"

She looked at my Uncle smiling. "It is a blend of scents I have always loved... if you like," she sprinkled some drops onto her handkerchief. "Here," I fingered

the softness. "Thank you, does it have a name?"

"No, but you can give it one."

Later we were watching the guests leave. My Uncle, his hands behind his back, was standing by the window. "She wasn't pretty," I said. "No, she wasn't pretty," he answered. "But," I added quickly, "I loved her perfume..." He smiled and reached for the lacy cotton. "It is like her. In a painted world Polly, there is something lovely about a fresh cut flower, will you remember that?" I nodded. And with the wisdom of a twelve year old, I never asked for the handkerchief back.

I never saw the woman again. But, when I decided to create a perfume I knew exactly what it must be. A perfume which would make you wonder if there were lakes in Paris overshadowed with greens and the softest, freshest flowers. A perfume that is a silent beautiful place to be.

Perhaps she is reading this. If so, I hope she remembers that little girl and the afternoon she told her, "You may name it if you wish." I have named it Tortue...



More than a perfume, it is mysteriously and openly Woman.

Tortue by Polly Bergen

77

The brassiere and what your mother never told you about it.



If you're not getting uplift, tighten the straps. True or false?

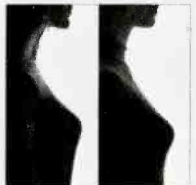
Many women tighten the straps to get uplift. Then the back pulls up. So they tighten again. The back pulls up again. And on and on. Until the strap is digging into the shoulder. Women were never meant to have ridges in their shoulders.

Uplift comes from the design and structure of the cup itself. If the bra is right, you can drop the straps

without losing uplift. Straps are only there to form and smooth the top of the cup.

Don't tighten the straps—get rid of the bra. It doesn't fit you.

A 34B is bigger than a 32C. True or false?



It depends on how you look at it. The "34" is the measurement of the rib cage. The "B" is the size of the breast itself. Many women overestimate one while they underestimate the other—and end up with the wrong bra. We've changed a lot of women from a 31B to a 32C. There's no magic involved. Simply the proper selection and fitting of a brassiere.



A 34B is a 34B is a 34B. True or false?

False. If you wear a size 10 dress, you know that every size 10 isn't right for you. You probably try on at least six before you find one that fits the way you want it to. A brassiere is the same as a dress. There are a lot of different figure types and body variations within the same size. You have to try on a few brassieres before you find the right one. Maybe you want to look bigger than you are. Or smaller. Or more rounded. Maybe you need a longline. Or a low side. Or an extra-long back.

When you put on the bra that's just right for you, you'll know it. Just the way you knew about that dress.

If the cup wrinkles, the bra's too big. True or false?



Sometimes true. Sometimes false. Maybe the bra is too big. But we often find that women buy bras that are too small, and that's why the cup wrinkles.

How is that possible? It's easy. The cup opening is too small and pushes the soft breast tissue against the rib cage rather than letting it flow to the end of the cup where it belongs. If your bra wrinkles, maybe it's because you think too little of yourself.

If you're flat-chested, get a padded bra. True or false?



Many women who think they're flat-chested aren't. A brassiere directs

and shapes the soft breast tissue. You can look flat-chested without a brassiere and still have a sizeable bust that simply doesn't project. The right brassiere works with the existing development and shapes it properly. Sometimes with padding. Sometimes without.

On the other hand, many women have a good bustline which simply doesn't go with the rest of their body. They may be tall, or broad-shouldered, or have wide hips. The right padded bra will create a normalizing effect and relate the bustline to the rest of the body.

There's just one thing to remember. There's nothing wrong with wearing a padded bra. But you should never look like you're wearing a padded bra.

Once a 34C, always a 34C.

True or false?



Some things never change. The bust isn't one of them. It changes when body weight changes. It changes when you have children. The 34C changes it. It changes from day to day. It even changes in the same day—from hour to hour.

Don't keep wearing a 31C just because it's what you've always worn. Always buy a new bra like it's the first one you ever bought. And always try it on before you buy it. Insist on being comfortable. If you're not, the bra doesn't fit.

What's the answer?

By now you could teach your mother a few things about brassieres. But you still don't know which bra to choose. We think the answer is Bali.

You wouldn't believe the time and effort that goes into the creation of a Bali. When we design a new Bali, we test it on a live model who is trained to describe the fit and feel of the new brassiere. We design special fabrics for that brassiere. We plot the direction of every thread in that fabric. And exactly how much force will be placed on that thread when the bra is worn. It may sound silly to go to such extremes. But we've found it's the only way to make a truly comfortable brassiere.

After our new brassiere passes all the tests, every other brassiere made from that model must be an exact duplicate of it. There's no 1/16 of an inch deviation here or there. Either it's exact. Or it's not a Bali.

It probably sounds like the people at Bali are a bunch of doctors and engineers. Well, in a way we are. But we also know fashion. Just take a look at all the luscious fabrics and prints in the Bali line. Many with matching lingerie. After all, we believe that no woman should ever be uncomfortable in a Bali. And beautiful fashion is just as comfortable as a beautiful fit.

If you'd like to know all the things a brassiere can do for you—and the things it shouldn't—ask your saleslady (or write to Dept. M, P.O. Box 1500, Long Island City, N.Y. 11101) for a copy of our booklet, "The Brassiere and What Your Mother Never Told You About It."



78

What makes a car's wheels turn when you turn the steering wheel.

Most cars turn by means of a steering system called Recirculating Ball. Here's how it works (bear with us, please):
 When you turn the steering wheel, the steering column is turned.
 This rotates the spiral drive gear.

Which moves the recirculating ball segment. Which rotates the sector shaft. Which moves a lever. Which, through the tie rods, turns the wheels. Sounds complicated? That's precisely our point.

What makes the Audi's wheels turn when you turn the steering wheel.

The Audi's wheels turn by means of a steering system called Rack-and-Pinion. And here's how it works:

When the steering column is turned, a pinion (which is basically a gear) is rotated. This creates horizontal movement of the rack.

Which, through the tie rods, turns the wheels. Though you may not understand all the words, we're sure you can see how much sim-

pler and more direct our system is. (Fact is, considering the number of moving parts, it's the simplest steering system in the world.)

This simplicity and directness is why you get a better feel of the road with our steering system than you do with the others. And the better your feel of the road, the more control you have over the car—especially in those situations where split-second correction is so vital.

Rack-and-Pinion steering is just one of the Audi's many points of difference. It also has front-wheel drive. Inboard front disc brakes. Why this remarkable car even uses gas differently than most other cars.

And as for the interior, well, it's just as advanced as the rest of the Audi. With posture-fitted seats specifically designed to help prevent fatigue. Vital controls located right on the steering column. And, well, why not come in and see for yourself. (You can find out where your nearest Porsche Audi dealer is by calling 800-553-9550 free. Or, in Iowa, call 319-242-1867 collect.)

While you're down there, you'll have an opportunity to drive the Audi, too, naturally—and see that the things we say in our advertising aren't just things we say in our advertising.

Audi®

The revolutionary new car from Germany.



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If you owned a farm in 1931, this could be the best thing that ever happened to it.



This could be the end of a lifetime's sweat and hopes and dreams. It could also be a picture of the beginning of their fulfillment.

It could depend on whether or not the mortgage on the farm was held by Metropolitan Life.

In 1931, we figured that between the Crash, the droughts, the pests, and the floods, farmers had enough problems without us adding to them.

So instead of throwing good farmers off their land, we rented it back to them.

We showed them how to build up their worn-out soil. We finished repairs they never had the cash to start.

And, in the process, we helped them make enough money to buy the land back out right.

Since then, the farmers have done even better under their own management than ours. But still, we've been helping farmers and ranchers to the tune of more than a billion dollars' worth of loans.

And some of that help is going to grandchildren and great-grandchildren of the men whose 16,000 acres of farmland might otherwise be wasteland.

Metropolitan Life
 We sell life insurance. But our business is life.

83

ART DIRECTOR/DESIGNER: Lloyd Miller
PHOTOGRAPHER: Doug Corry
COPYWRITER: Joseph Washington
AGENCY: Jameson Advertising, Inc.
CLIENT: Grossman Publishers

84

ART DIRECTOR/DESIGNER: Stuart Weisselberg
COPYWRITER: Diane Hyatt
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: El Al Airlines

85

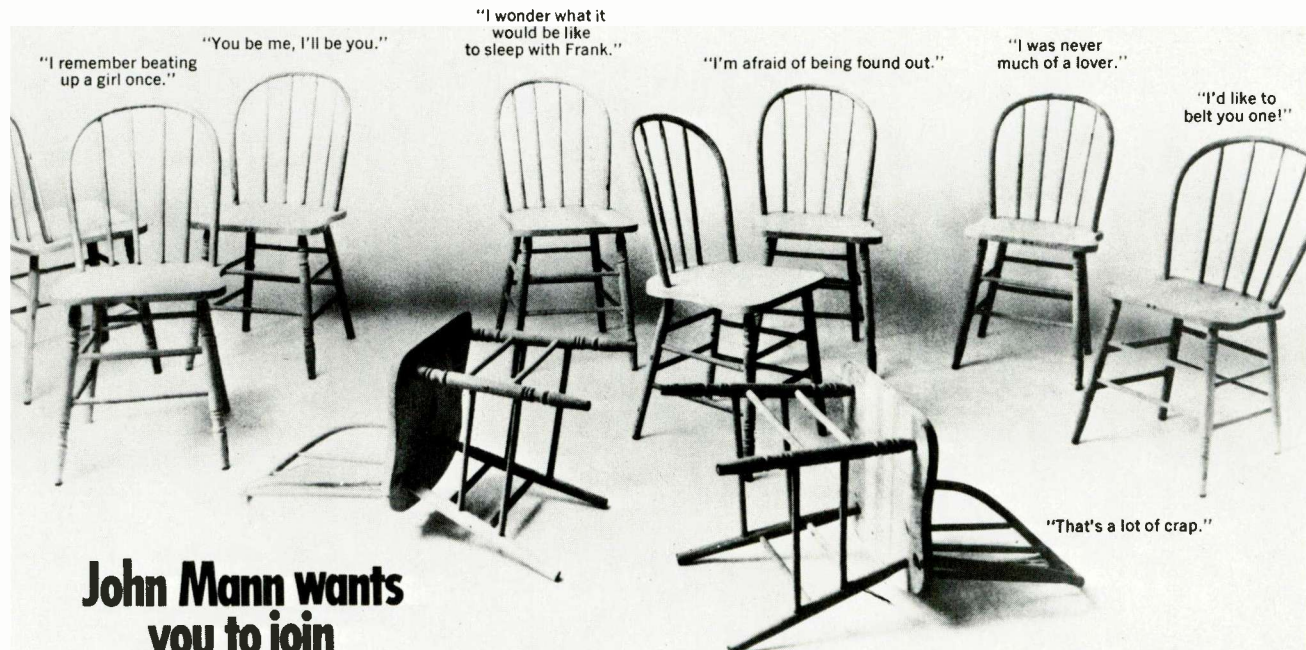
ART DIRECTOR/DESIGNER: Stuart Weisselberg
COPYWRITER: Diane Hyatt
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: EL AL Airlines

86

ART DIRECTOR: Harvey Baron
PHOTOGRAPHER: George Hausman
COPYWRITER: Bill Teitelbaum
AGENCY: Daniel & Charles
CLIENT: American Association of Retired Persons

87

ART DIRECTOR/DESIGNER/ARTIST: Louis DelPizzo
PHOTOGRAPHER: Rudy Legname
COPYWRITER: David Balkan
AGENCY: Dodge & Delano, Inc.
CLIENT: Mattel, Inc.



John Mann wants you to join his encounter group.

Leaving behind the memories and masks of their everyday worlds, they talk together. Live together. Prabe together through the long hours. And—slowly, painfully—they are revealed to each other and to themselves.

This is an encounter group.

Psychologist John Mann, a professor at the State University of New York, has conducted many such sessions. Now he has set down a dramatic re-enactment that is illuminating, exciting, and real.

You will meet a minister's daughter. A sometime lesbian. A drug user. A young man hoping for an orgy. But, mostly, ordinary people hoping for fulfillment and growth.

As you are drawn into the group—watching them test limits and discover needs—you may even meet yourself. Which can be the most startling experience of all.

ENCOUNTER:
A Weekend With Intimate Strangers
by John Mann

\$6.95 at all book stores

GROSSMAN PUBLISHERS 125A East 19th Street, N.Y., N.Y. 10003

Spend Hanukkah with 2½ million relatives.

Come to Israel. And spend the holiday where everyone will be celebrating.

There'll be menorahs everywhere. And children playing with dreidels.

There'll be potato latkes and jelly doughnuts. And there'll be parties all over.

And you'll be welcome at them.

But first you have to get to Israel. Which is where we come in.



The Airline of Israel

We've got more non-stop flights to Tel Aviv than any other airline. And during Hanukkah, we'll even be lighting the menorah and serving potato latkes on EL AL flights.

Just call us, or your travel agent.

And find out for yourself how it feels to celebrate Hanukkah with the biggest Jewish family in the world.

There's only so much a Jewish kid can learn in Akron.

You can send him to Hebrew School. He can study history. He can learn all about the holidays. And all about his religion.

But he could learn something else in Israel.

He could learn he has roots going back more than five thousand years. And he could see for himself places that have become important during those years.

Like Jericho. And Safad. The Red Sea. And Jerusalem.

And in the process, he could learn other things too. That Hebrew, for ex-

ample, isn't just a language for Friday nights and Saturday mornings. And that the Jewish community is something much larger than the congregation of his temple.

So call us, or your travel agent. And plan to bring your child to Israel.

He'll come home with a better understanding of his religion. And probably even a much deeper feeling for it.

And chances are, you'll come home feeling a little more too.



The Airline of Israel

84

85



After a lifetime of work a man can't just stop working.

It's not the idleness. A man can usually find ways to keep himself busy. It's not even a question of money, through a little extra cash coming in, it's always welcome.

It's a spirit that lives inside a man. The drive to work. The need to feel useful and productive.

For many of our members, to stop working is to stop living.

We are the American Association of Retired Persons, a non-profit organization of retired people like yourself.

In simplest terms, we're a group. Just as members of a lodge or a trade union are a group.

And the bigger we've grown, the more benefits we've been able to offer each other.

Today we're nearly 2-million members big. And the benefit-package is impressive.

As an AARP member we can

make available to you guaranteed-life insurance to age 87, without taking a physical or answering any health questions.

Low-cost group health plans that supplement Medicare with cash benefits or, in fact, continue to pay cash benefits long after Medicare ceases.

Automobile Insurance, with guaranteed renewable provisions, to age 81.

We even have our own Drug-Buying Service that makes it possible for you to buy your regular over-the-counter or prescription medications at realistic prices you can afford and have them delivered to your home.

But perhaps the most valuable benefits we offer are in the area of employment.

AARP recommends an employment agency called Mature Temps, whose specialty is finding

temporary or permanent employment for men and women at retirement age. And its services are available to AARP members absolutely free of charge.

Membership is open to anyone age 55 or over, retired or not. The annual dues are only \$2. And all you have to do is fill out the coupon and mail it.

Join us. If you don't want to stop working, you don't have to.

American Association of Retired Persons
 1225 Connecticut Avenue, N.W.
 Washington, D.C. 20036
 Gentlemen:

Please enroll me as an AARP member.
 Enclosed find _____ \$21-year dues
 or _____ \$3 (3-year dues)
 or _____ Bill me later.

Name _____ Age _____
 Street _____
 City _____ State _____ Zip _____

86

87

סימנים יוררים בצבעים שונים בזוויות שונות

If you managed to read this headline, you're ready for Mirror Mania®, our new game of illusions.

You play it while looking through a maze of mirrors, all set in colored cubes at angles that reflect into each other.

Because the cubes can be moved or rotated, the paths of reflection are constantly changing.

To score, you have to sight on a series of pegs at the edge of the board. But getting a bead on the right peg takes some doing. To help you find your way, there

are arrows on top of the cubes.

Later on you can turn the cubes upside down to hide the arrows. That makes it even more challenging and more fun. Mirror Mania— a playful reminder that seeing is not always believing.

Look for Stop Dot®, and Turning Point®, two other strategy games from Mattel.



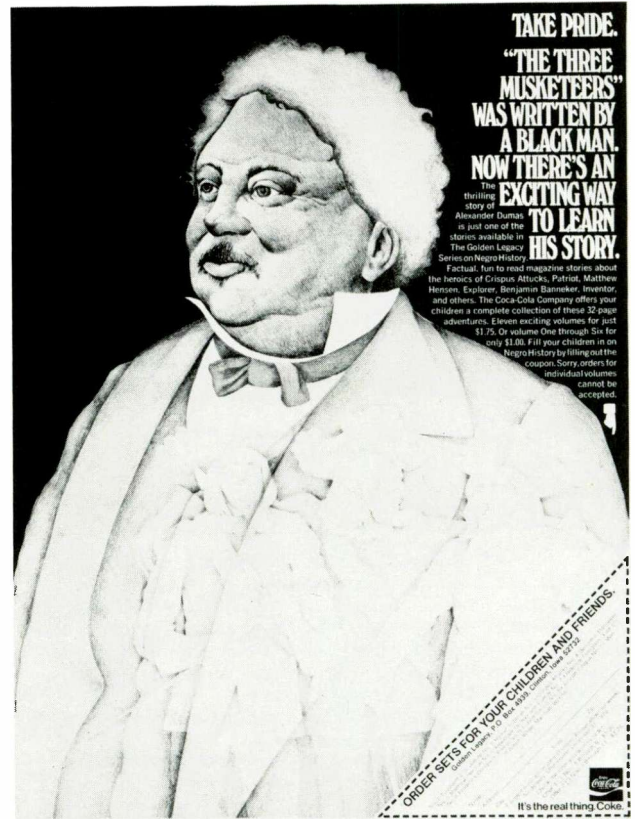
MIRROR MANIA 
 © 1970 Mattel, Inc.

86

87

88

ART DIRECTOR: Robert Houston
DESIGNERS: Ken Thompson/Graphicsgroup
ARTIST: Mike Morgan/Graphicsgroup
COPYWRITER: Clifford Freeman
AGENCY: McCann-Erickson, Inc.
CLIENT: The Coca-Cola Company



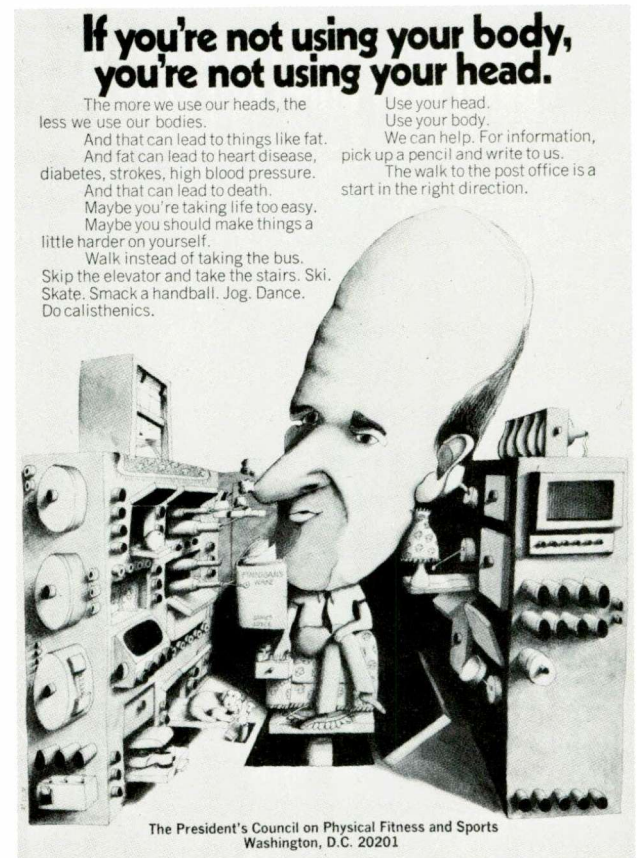
88

89

ART DIRECTOR/DESIGNER: James Millman
ARTIST: Burton Blum
COPYWRITER: Michael Becker
AGENCY: Young & Rubicam, Inc.
CLIENT: The President's Council on Physical Fitness


90

ART DIRECTOR: Marvin Mitchneck
DESIGNERS: Stuart Bran, Melvyn Gottlieb
PHOTOGRAPHER: Peter Papadopolous
COPYWRITERS: Robert M. Oksner, Steve Ferrell
AGENCY: David, Oksner & Mitchneck
CLIENT: Tueros Cigars/
Consolidated Cigar Corporation



89


Tueros introduces Pico Green.



Tueros and his brother were cigar makers. They started a great tradition in the 1890's. Today, the Tueros name has come to America. On cigars fine enough to bear the master's name: Tueros.


Tueros now introduces Pico Green. A cigar in the Tueros tradition with the popular light green candela wrapper. Pico Green is being introduced in response to the many requests from gentlemen who prefer a candela wrapper. Like all Tueros cigars, Pico Green has 100% imported filler tobacco. The Pico is a long, slim panatela shape. Try a Tueros Pico Green very soon. You'll be smoking a new cigar with a history. 3 for 50¢.

You may not find Tueros everywhere because the cigars are carefully made and production is limited. If your favorite cigar store doesn't have them, please write Tueros, Box 1088, Westbury, Long Island, New York 11580. Also available in handy packages of six.



Tueros. (Pronounced: Too-air-os)

Tueros, the cigar maker, was an exasperating man. Tueros came from Spain to Cuba to Canada around the turn of the century. Tueros was fussy about his tobacco. Tueros was finicky about how his cigars were made. After all, they were his masterpiece. And they were named Tueros.



Today, the Tueros name has come to America. On cigars fine enough to bear the master's name. You won't find Tueros everywhere because, in the Tueros tradition, the tobacco must be carefully selected and the cigars carefully made, so production is limited. Tueros are well worth looking for. The filler tobacco is 100% imported. The taste a paradox: full and rich, yet uncommonly mild. Two shapes: Fiesta, a trim corona; Pico, a long slim panatela. 3 for 50¢. Try Tueros. You'll be smoking a little history.

If your favorite cigar store doesn't have Tueros, please write Tueros, Box 1088, Westbury, Long Island, New York 11580.

Tueros. (Pronounced: Too-air-os.)

In the tradition of the Tueros family, we introduce two new small shapes: Tinos and Tips.



The Tueros family made cigars their life. They came from Spain to Cuba to Canada in the 1890's. Tueros conducted his business the same way he made his cigars: very carefully. Now, in this tradition, we introduce two small cigars fine enough to bear the Tueros name: Tueros Tinos and Tueros Tips.

Tinos and Tips have the smooth, dark African Cameroon wrapper. The filler tobacco is 100% imported. Now gentlemen who prefer a small cigar can enjoy the quality and mildness that has made the Tueros name famous.

Tueros Tinos and Tips. New cigars with a history. 5 for 40¢.

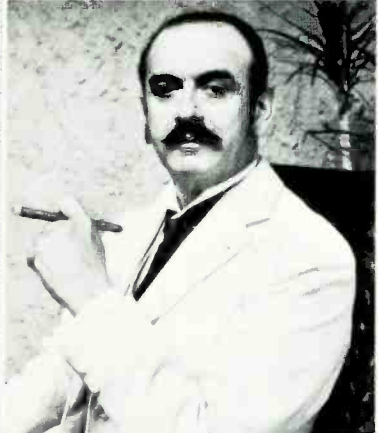
You may not find Tueros everywhere because the cigars are carefully made and production is limited. If your favorite cigar store doesn't have them, please write Tueros, Box 1088, Westbury, New York 11580.



Tueros (Pronounced: Too-air-os.)

Tueros and Christmas.

Two great traditions for cigar smokers.




Tueros, the cigar maker, was born in Spain. In the 1890's he went to Cuba and later to Canada. He made a cigar that he declared his masterpiece. Naturally he named it Tueros.

Tueros are made of 100% imported filler tobacco. The taste is a paradox: rich and full, yet amazingly light and mild.

This Christmas, give the cigar that carries on the Tueros tradition. The handsome boxes of 50 are specially ribboned for the holiday season. You'll find a full selection where better cigars are sold. Boxes of 50 cigars, about \$7.50.

Tueros. (Pronounced: Too-air-os.)




Tueros was a stern father. Tueros taught his son well. Tueros taught him the meaning of patience, of pride, of tradition, of not compromising when it comes to quality. Tueros followed these principles in his business life, too. Tueros was a cigar maker who came from Spain to Cuba to Canada and became famous around the 1890's for his masterpiece: a cigar so fine he named it Tueros.

(Pronounced: Too-air-os.)

Today, the Tueros name is in America. On cigars that brilliantly carry on the Tueros tradition. They are made of 100% imported filler tobacco. Their wrapper is the handsome dark African Cameroon leaf. Tueros' taste is a paradox: rich and full, yet uncommonly light and mild. Taste a Tueros yourself. You'll be smoking a little history. Two shapes: Fiesta, a trim corona; or Pico, a long slim panatela. 3 for 50¢ wherever better cigars are sold. Tueros. A new cigar with a history.

You may not find Tueros everywhere because the cigars are carefully made and production is limited. If your favorite cigar store doesn't have them, please write Tueros, Box 1088, Westbury, L.I., N.Y., 11580. Also available in handy packages of six.



91
 ART DIRECTOR/DESIGNER: Tony Cappiello
 ARTIST: Ray Pena
 COPYWRITER: Al Ries
 AGENCY: Ries Cappiello Colwell, Inc.
 CLIENT: Chemical Week Magazine

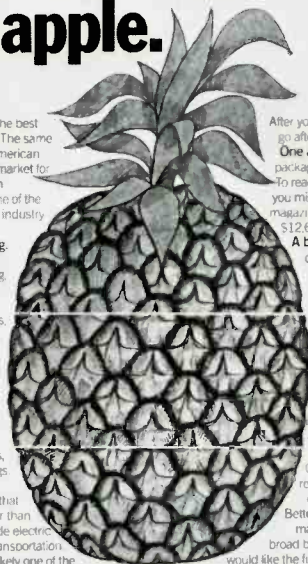
92
 ART DIRECTOR: Al Beckerman
 DESIGNER: Ron Gallo
 PHOTOGRAPHER: Jules Alexander
 COPYWRITER: Alan Hamburger
 AGENCY: Ries Cappiello Colwell, Inc.
 CLIENT: RN Magazine

93
 ART DIRECTOR/DESIGNER: Bob Giraldi
 ARTIST: Milton Glaser
 COPYWRITER: Frank Di Giacomo
 AGENCY: Della Femina, Travisano & Partners
 CLIENT: ABC Owned Television Stations

94
 ART DIRECTOR: Al Beckerman
 DESIGNER: John Rivera
 PHOTOGRAPHER: Jules Alexander
 COPYWRITER: Carolee Resnick
 AGENCY: Ries Cappiello Colwell, Inc.
 CLIENT: RN Magazine

95
 ART DIRECTOR/DESIGNER: Dick Lemmon
 PHOTOGRAPHER: Don Wilson
 COPYWRITER: Larry Arnold
 AGENCY: Rink Wells & Associates
 CLIENT: Chicago Musical Inst.

Why American industry is just like a pineapple.



With a pineapple, the best part is the center cut. The same principle applies to American industry. The juiciest market for any given product can usually be found in one of the three major parts that industry is composed of.

(1) Manufacturing.

These are industries engaged in machining, forming, assembly. Typical industries are machinery, electronics, aircraft, automotive.

(2) Process.

These are primarily chemical process plants engaged in separation, refining and compounding. Typical industries are plastics, rubber, fibers, glass, paper and drugs.

(3) Service.

These are industries that supply services rather than products. They include electric utilities, insurance, transportation.

Your slice. Most likely one of the three is the "center cut" for your product. If you make heat exchangers, storage tanks, chemicals or pumps, the best place to find your customers is in the process industries. A chemical plant will have more potential than a plant that makes staple guns. Or a company that sells insurance.

After you figure out which slice you go after, how do you go after it? **One approach.** You can pick a package of vertical publications. To reach the process industries, you might use some 18 different magazines which would cost you \$12,680 per insertion.

A better approach. You can cover all of the 18 process industries by advertising in Chemical Week only.

A \$1900 page reaches 63,000 key people who depend on Chemical Week to report and interpret the news for all the process industries.

The proof. Fourteen companies have made studies in the process industries. Each company has discovered this fact: Chemical Week is the best read magazine among their customers and prospects.

Better read than select vertical magazines. Better read than broad business magazines. If you would like the full story, call the publisher, Paul McPherson, at 212-971-3042. Chemical Week is a McGraw-Hill market directed publication.

Chemical Week delivers one-third of all industry.

91

RN reveals the painful facts about child abuse.

Parents kill more children each year than bombers, spies, thieves and serially violent, psychotic.

What's more, they're often child abuse in disguise. At an estimated 100 million, the nurse who holds her child is a family institution, an often most personal bond of trust, reverence and devotion. RN reveals the painful facts about child abuse. Like all our articles, this one is as pertinent, as timely and as crucial. And it's reflected the unbiased concern for nurses that only RN can give you. You'll receive a special 4-page insert with 22,000 key words, 11,000 of our subscribers receive a special 4-page insert with 22,000 key words off RN, no previous issues will follow unless you have purchased separately.

That's why RN is the magazine that registers with nurses.

92

When it's partly cloudy, our weathermen say it's partly sunny.

Everybody's heard the old adage about the glass being either half full or half empty. The pessimist says it's half empty. And the optimist says it's half full.

It just depends on how the glass is filled. At the ABC Owned Television Stations we like to think the glass is full.

That's our commitment as professional weathermen. A commitment to the people who have to live in today's weather.

So our men deliver the news with a little more hope. A little more warmth. And a lot more concern for the viewer.

Even if that means making more and more weathermen with sunny dispositions when the weather doesn't.

It's our style. Our delivery. Call it whatever you like.

But the simple truth is, it's working. Since our stations have begun showing more concern for the viewer... there have been more viewers. Over one million, of them. And there are more coming every day.

Which just goes to prove... there's a bright side to looking at the bright side.

Our weathermen with their sunny dispositions are: John Coleman at WLS-TV, Chicago; Jim Smith at WYAZ-TV in Detroit; Peter Goldberg at KGO-TV in San Francisco; Allen Shuman at KABC-TV in Los Angeles and Tom Skonzo at WABC-TV in New York.

We let the sun shine in.
 ABC Owned Television Stations

93

The Eskimos used to freeze their old people to death. We bury ours alive.

Maybe the Eskimos were more merciful than we are. All the old people in nursing homes across the country. A fast death is a blessing we deny them. Yet as long as there's a human life, for these people, life is an endless succession of deprivations. The food is poor and there's not enough of it. A typical dinner at one Medicare approved home consists of one chicken wing and a scoop of potato mashed potatoes. Inevitably conditions of health care are unimpressive, sometimes downright cruel. Attention, lack of even the barest safety precautions against fire or accident, and all sorts of things for these perfects. Perhaps worst of all, there is nothing to do — day in and day out — our wait for death to come.

Who's to blame? That's what Medical World News set out to decide in an article on nursing homes. The answer? There are, of course, many reasons — not the least of which is the indifference of the medical profession. They shunt responsibility for health care to the institution administrators.

That's how we see it — and that's how we're corrected. It's what doctors have come to expect from Medical World News — truth about the reported issues they have to face every day. Truth reported truthfully and accurately. It's what makes us the best-read weekly news publication in the medical field.

If you want to reach the doctor you need Medical World News.



The Necessity of Medicine

A McGraw-Hill Magazine



97

1970: The year we lost the human race.

For a long time now Medical World News has been telling doctors about the dangers of pollution — dirty roads, from radiation, from over-population, from contaminated air, food, and water. Last year we devoted five cover stories to environmental problems. Because we know that unless these crimes against nature are brought under control, it means no less than the death of mankind.

Until recently we sometimes had the feeling we were talking to ourselves. But finally, people are waking up to the real danger on their faces. Demonstrations, petitions and environmental reforms are becoming more common. And it's about time. Because now is when real action against environmental crimes must take place. Or in ten years we might look back on 1970 as the year we lost the human race.

Doctors, of course, have a special responsibility in this fight. First, to learn to cope with the new threats to their patients' health, second, to use their influence to attack the source of the problem.

In our way we support vital environmental issues by keeping America's doctors aware of these and other problems they must face. This week — next week — every week. Because it's part of our job as the best-read news weekly publication in the medical field.

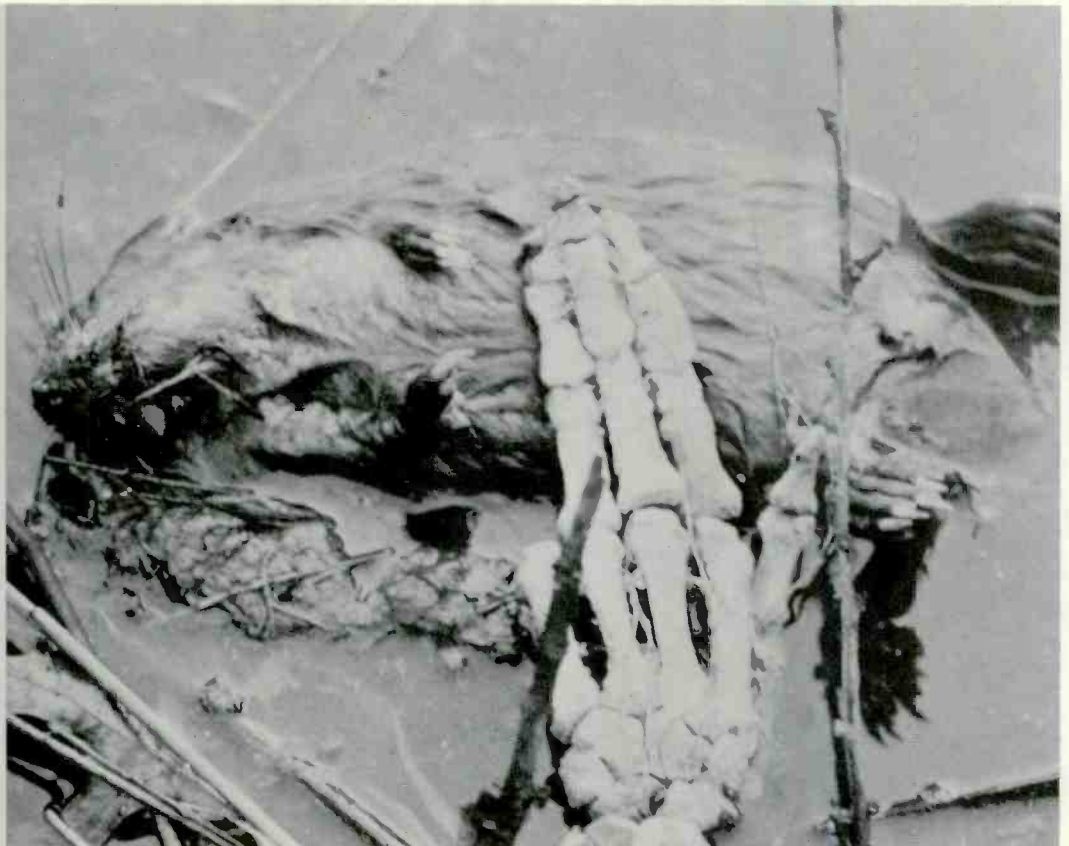
If you want to reach the doctor you need Medical World News.

Medical World News is a weekly of 48 pages, 47 of which are devoted to the latest news in medicine. It's the only magazine that's read by more than 100,000 doctors and hospital administrators. It's the only magazine that's read by more than 100,000 doctors and hospital administrators. It's the only magazine that's read by more than 100,000 doctors and hospital administrators.

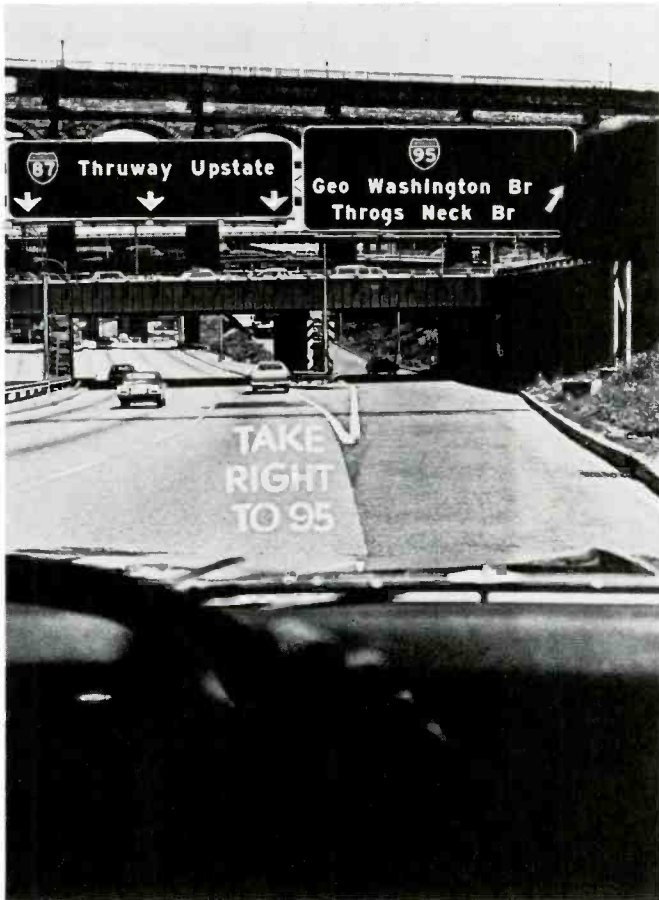


The Necessity of Medicine

A McGraw-Hill Magazine



98



By 1979 your windshield will tell you where to go.

Electronic navigation will be the first step in the total automation of driving. Whether you're going across town or across country, you'll just dial a destination code into a small control box and head out in the right general direction. Computer-controlled roadside units will automatically transmit accurate driving instructions to your car, where they'll be projected on the windshield. So all you'll ever have to know is where you're going. Not how to get there. The fact is, the products of electronics technology will be doing more for our lives tomorrow than electronics does for us today.

Our daily newspapers will be automatically printed out in our own living rooms. Home computers will cook the food and wash the clothes. Electronics health maintenance programs will even help us avoid illness.

Who are the master minds mastering these changes?

Our readers.

Among them, electronics engineers and technical managers at the four major automobile manufacturers. The very men who are responsible for the steady increase in the amount of electronic equipment being designed into new cars.

Every two weeks, *Electronics* presents them with a complete, up-to-the-minute picture of the state of the technology. Plus, all the fast-changing developments in their particular fields of interest. Industry-wide and world-wide.

If you expect to be part of the future, speak to the men who are working on it today.

Electronics, a McGraw-Hill market-directed publication.

Our readers are changing the world.



106

EASTMAN INVENTS A PRETTY STRONG GLUE

It's not special photography. It's special glue. We call it Eastman 910 Adhesive. It glues almost anything to almost anything. Without mixing, without solvents, without heating, and without a lot of waiting. It's the kind of new product you develop when you have hundreds of people doing nothing but developing new products. (Like many progressive companies, over half our sales come from products that weren't even around ten years ago.) Philco-Ford uses Eastman 910 to bond aluminum to aluminum. Cessna uses it to bond rubber to acrylic plastic. Bendix uses it to bond steel to brass. One of our tennis-playing product managers used it to repair a flapping rubber sole—putting the sneak back in his sneakers. A false-toothed friend of ours used it to glue a tooth chip to his chipped tooth. And finally, we know a taxidermist who uses it to keep his friends from falling apart at the seams.

We make Eastman 910 Adhesive, and a lot of other good things, at Eastman Chemical Products, Inc. in Kingsport, Tennessee. Where we've found some down-to-earth answers to a lot of up-in-the-air questions.



107

108

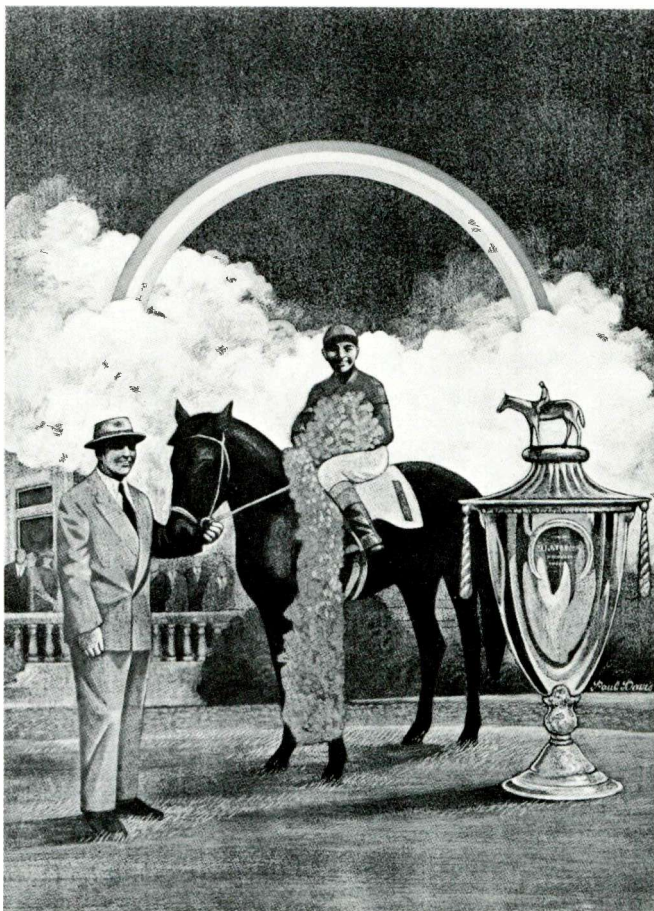
ART DIRECTORS: Richard Gangel, Bob Czernysz
 DESIGNER: Ronald De Milt
 ARTIST: Paul Davis
 COPYWRITER: Dick Olmsted
 AGENCY: Young & Rubicam, Inc.
 CLIENT: Time, Inc./Sports Illustrated

109

ART DIRECTOR/DESIGNER: Mark Yustein
 ARTIST: Gerry Gersten
 COPYWRITER: Sara Bragin
 AGENCY: Della Femina, Travisano & Partners
 CLIENT: Lexington Insurance Company

110

ART DIRECTOR/DESIGNER: Rene Vidmer
 ARTIST: James McMullan
 COPYWRITER: Lew Petterson
 AGENCY: Hecht, Vidmer, Inc.
 CLIENT: MGM Television

**The stakes are getting bigger all the time.**

Today, the stakes in sports aren't just big. They're huge. And you don't have to own a racehorse to go after them.

Look around you. It's pretty obvious that sports set the tone and style and spirit of America's leisure.

And that leisure market measures \$150 billion a year!

No, you don't need to own a horse to go after those sweet stakes. But it sure helps to own a few pages in Sports Illustrated.

SI is the one magazine that's all about all of sports.

Which makes it the one magazine that's right at the heart of the leisure market.

People respond to SI because it reaches them where they live. Thirteen million people each week.

Whether you're selling vacations or cars or insurance or your company's image, try putting some of your money on SI.

The stakes are too big not to.

Sports Illustrated

The magazine for all seasons.



Last July 4th, we declared our independence. Now we just might revolutionize the whole business.

The very way the new Lexington came into being was revolutionary. At a time when little insurance companies were being swallowed up by big insurance companies, we were becoming an independent arm of American International Group.

During the first few months, in the process of trying out our new legs, we can't say we didn't falter here and there. We did.

But, from the beginning, we've known exactly where we wanted to go. We want to become the biggest Surplus Lines Company in the business. By aiming for a 30% annual increase in growth.

Which is where "revolutionizing the business" comes in. Only by doing business like it's never been done before are we going to reach our goal.

What does our revolutionary spirit and policy mean to you? Read on.

We believe there's a way to underwrite just about any risk.

The Lexington is made up of people who can look at a risk the other companies have turned down and see it as writable.

We conduct our business on the offensive. Even when it comes to doing things like returning phone calls. All of them.

So you won't find us shying away from primary layer insurance the way one of our competitors does. Or the smaller, hard-to-place risks the way another does. We're willing to deal with the critical classes, not just the cream business.

We look at each individual risk as just that — an individual

risk. Not as a member of a prohibited class. Schools and mattress companies may be out of favor, but that doesn't mean you have to be afraid to call us with your school and mattress company problems.

After all, if insurance companies aren't willing to take risks, who is?

There's no single rate manual in our office.

Having no rate manuals means that we don't have fixed rates. Nor do we limit ourselves to standardized forms.

We use judgment rates. And we hand-tailor forms to an individual company's needs.

We have a large food company that needed an unusual form. We were able to give them exactly what they wanted.

A textile company came to us interested in an All-Risk policy that wouldn't spend more time on exceptions than on coverages. We gave it to them.

A pipeline company in Alaska with some pretty unusual risks wanted some pretty unusual insurance. They got it.

At this point, you might be saying to yourself that all this holds true for any Surplus Line Company. To which we say, find out for yourself. Call somebody else. Then call us. You may be surprised at just how much further we're willing to go.

After a hurricane, we'll insure you for floods. Are we crazy?

We've shocked a lot of people. After a company has been involved

in a disaster of one kind or another, we call their broker and ask if he wants to renew with us. We even offer to broaden the coverage.

We do everything we can not to desert our customers when the going has been rough. It's good business.

Getting back to hurricanes, let's say it's the hurricane season. It's company policy not to write hurricane insurance once the season has started; that's bad business. But what if one of our underwriters comes up with something he thinks is an exceptional situation? He can take it right to the desk of our president for discussion. You see, at the Lexington, "no" never means "absolutely no."

Our independence gives us flexibility. Our AIG affiliation assures us the resources to be flexible with.

Anybody can tell you a flexibility story. Not everybody can back it up.

Flexibility and greater risk-taking require stability and capacity. And the Lexington is backed by the stability and capacity of AIG.

On one hand, we write excess and surplus lines up to \$5,000,000. On the other hand, we don't brand any risk as too small to consider. Casualty risk or property risk.

We can put together bids and pieces started by other companies but never completed. And we've accepted the challenges of mass marketing commercial lines.

Lastly, we cover risks in just about any industry you can think of.

In the words of Frank Oleskiewicz, President of the Lexington Insurance Company:

"As the name of our company is synonymous with revolutionary spirit, we are taking this spirit as the philosophy of the new Lexington Insurance Company. We accept the challenge of today's marketplace and dare to be different."

Lexington Insurance Company, A member of American International Group, Inc., 25 New Chardon St., Boston, Mass. 02114



"The object of the game is to cripple the other guy"

Frank Merrinwell is dead.

The clean-cut young quarterback takes the ball and scoots back into the pocket. He looks downfield, waiting for one of his receivers to get free.

He waits too long. A gargantuan defensive end smashes through the protection and, snarling an obscenity, levels him with a forearm clout to the side of the helmet, catching him with a knee to the solar plexus on the way down.

In the good old days of Frank Merrinwell, the clean-cut young quarterback would have picked himself up off the ground, grinning heroically through the pain, and thrown a last-second game-winning touchdown pass. The foul-mouthed end, defeated, would have slunk off into the shadows, despised even by his own teammates.

Today, the quarterback goes back to the taxi squad, and the end goes to the Super Bowl.

The trouble is, most TV sports-casters go on talking about big-time athletes as if they were a collection of Frank Merrinwells.

We don't. On *Man to Man*, Merlin Olsen and Roman Gabriel probe the adult side of sport with two articulate athletes and one sports-fan celebrity each week.

Guests like Jerry West, George Plimpton, Carl Eller, Rock Hudson, Mario Andretti, Gordie Howe, Jim Bouton, Johnny Sample, and Chuck Connors.

They discuss the almost-constant pain many athletes have to put up with, the subtle influences of gamblers, whether an athlete can drink and still do his job, and a lot of other things that never occurred to Frank Merrinwell.

Man to Man is a 26-half-hour, first-run sports series from MGM Television. (212) 262-2727

MAN MAN
The first adult sports show.

111

ART DIRECTOR/DESIGNER: Joe Cappadona
PHOTOGRAPHER: Steve Horn
COPYWRITER: Jim Lawson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Sony

112

ART DIRECTOR: Dick Calderhead
COPYWRITER: Dick Jackson
AGENCY/CLIENT: Calderhead, Jackson Inc.

113

ART DIRECTOR: Dick Calderhead
COPYWRITER: Dick Jackson
AGENCY/CLIENT: Calderhead, Jackson Inc.

114 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Dick Calderhead
COPYWRITER: Dick Jackson
AGENCY/CLIENT: Calderhead, Jackson Inc.



The electronic geniuses at Sony have at last developed a 13" black and white TV. This may not seem exactly enormous but we think you'll agree it's the biggest enough to compete with the larger sets of our competitors. Not only because it's a Sony, but because it really is portable, despite its size. (You might say it's one of the few large-screen portables you can actually pick up.)

13" The biggest SONY in America.

111

The client is always the last to know.



Illustration by Seymour Chwast. Copyright 1979 by Seymour Chwast. All rights reserved.

Our latest ad have fallen about creativity. And say a 30% read-most is worth more than a 2% read-most on a Search report. That is what creativity is about in advertising: winning the greatest number of customers out of your audience for the fewest dollars.

Cost-effective language. The trouble with the advertising business is that the language we all use is counterproductive. Everyone says the same thing nowadays, but few mean the same thing.

Media buying. In July 1969, we set up an ad discussing the emergence of the independent media buyer. We announced that the best of them, Independent Media Services, operate as our media departments on behalf of our clients.

The creative revolution. The fact has been faced out of media buying for the present. But which is more important for your particular product, reach or frequency?

17.65% markup. Don't yourself, advertisers, always think they'll save the 17.65% agency production markup. But there's something they don't know.

Medium-sized agencies. There are a lot of agencies in New York City that bill themselves as \$25 million agencies, \$40 million agencies, and even \$50 million agencies.

When you pay for an advertisement, you're not just paying for the ad itself, you're also paying for the cost of the ad. And the cost of the ad is not just the cost of the ad, it's also the cost of the ad.

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How fiction & Bowles found Creativity. The next day would be his first day as president. He had no idea what he was getting into.

Good, fellow, you're creative again. You should believe you now, or should we have received you last time?

Finally, the client got it up with pay. But, and I repeat advertising. He gets fed up with accounts.

And he takes his business elsewhere. The problem is that lately, some clients have been going from the 10% to the 15%.

On the surface, the plan looks good. It looks like it will save money, with no loss of quality.

No executive should have to wait until the computer is ready to see him.

Don't yourself, advertisers, always think they'll save the 17.65% agency production markup. But there's something they don't know.

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112

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ART DIRECTOR/DESIGNER: Jim Brown
PHOTOGRAPHER: George Silk
COPYWRITER: Fred Udall
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Polaroid



Silk on Silk on Polaroid Land Film



George Silk, the world's best known outdoor and sports photographer, has been on Life magazine's cover many years. He has been named Photographer of the Year four times, an unmatched record.

"I was trying to take shots of a young girl Olympic diver doing a perfect dive... making a perfect entry.

To get what I wanted, I decided to stay in a tiny room at the side

of the pool, and shoot through the window. The result was to view divers from under water. The pool level had to be lowered until the water was halfway up the window, a very slow process. Multiple shooting that couldn't take too long. If the girl made too many dives, and got tired, they'd no longer be perfect. My timing had to be precision accurate with hers. And the worst problem was that I'd never be able to see if I got it just right until too late. It was a real dilemma. But then I remembered Polaroid Land film. Previously, I'd only used it experimentally. Just for fun. But it seemed to be the answer I was looking for. And as you see, it worked beautifully. I had several shots. Each time I had the results in my hands in a few minutes, and could adjust my timing where it was off. After only a few tries, I had what I wanted. I was literally able to lay out the picture story as I shot it. With the exact, final picture. Best of all, Polaroid Type 55 film gave me the aperture I needed that would allow beautiful close-ups of the athlete. I guess the kind of resolution I got is self-evident. This picture was hung in the Baltimore Museum of Art, in their "Man or Sports" show. I'll say this for Polaroid Land film. When you're stuck with certain problems, there just isn't anything else that can solve them for you."

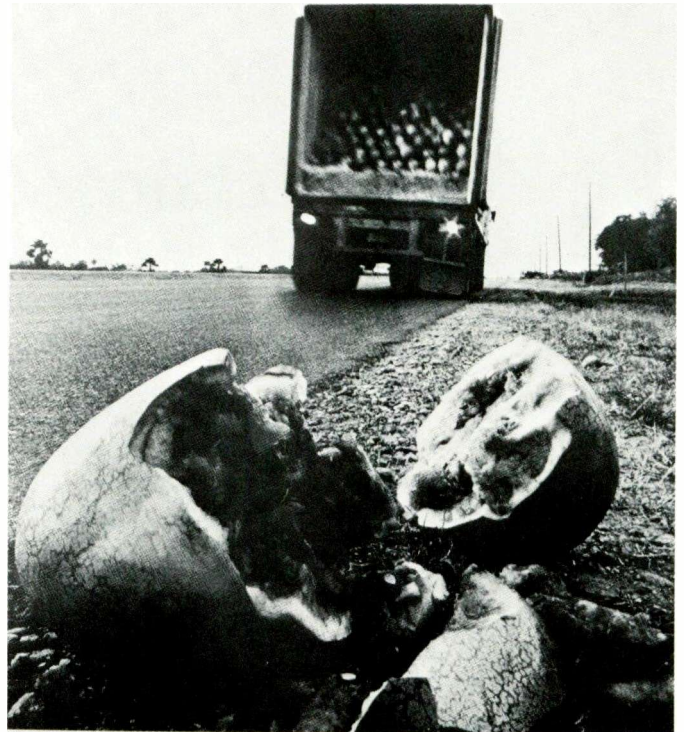
115

118

ART DIRECTOR/DESIGNER: Paul Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Hy Abady
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Sony Corporation

119

ART DIRECTOR/DESIGNER: Paul Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Hy Abady
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Sony Corporation



THIS YEAR APPROXIMATELY 920,000 WATERMELONS WILL DIE ON THE ROAD.

They'll be pilfered, dropped, battered and bruised. Many of the watermelons that come out of the field and uncracked, will come out of International Paper's watermelon boxes. Our watermelon boxes are like a second skin for your melons. Watermelon boxes reduce scuffing and bruising, cut pilferage, and substantially reduce damage claims. Watermelon boxes can be fully palletized for shipment and storage. Stacking, unloading and forklifting was never so easy. Inventory control is no longer a problem. Each box can hold a number of melons and

can be standardized and pre-marked with the exact weight. Supermarkets that once considered watermelons a pain are doing an about face. They're now stacking watermelon boxes into attractive point-of-purchase displays. And for the first time, you can give your watermelons an identity all their own. A brand name. A name that you can advertise and display beautifully on your colorful box. There's even automated equipment available that makes

up boxes at the packing shed or right in the field. Together, the boxes and the machinery make up an entire system designed to help you get the most out of your watermelon crop. If you'd like to start having your watermelons, you'd do well to deal with the people that pioneered the concept. That's us. Get all the information right away from your representative at International Paper. Where good ideas grow on trees.



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ART DIRECTOR/DESIGNER/PHOTOGRAPHER:
Stan Kovics
COPYWRITER: Mike Lipton
AGENCY: Griswold-Eshleman
CLIENT: Compax

121

ART DIRECTOR/DESIGNER: William Sweney
PHOTOGRAPHER: Don Nolan
COPYWRITER: Joseph Torre
AGENCY: Lawler Ballard Little
CLIENT: Crawford & Company

122

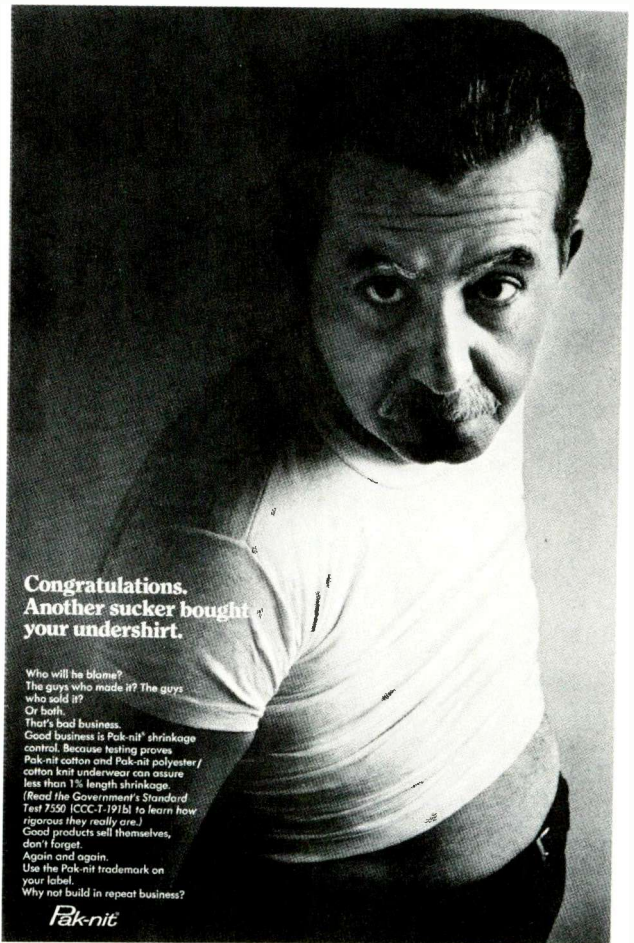
ART DIRECTOR/DESIGNER: William Sweney
ARTIST: Florence Kulp
COPYWRITER: Joseph Torre
AGENCY: Lawler Ballard Little
CLIENT: Crawford & Company

123 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Jon Guliner
PHOTOGRAPHER: Dick Richards
COPYWRITERS: Neil Quinn,
Dave Schraffenberger
AGENCY: Campbell Ewald
CLIENT: Forbes

124

ART DIRECTOR/DESIGNER: Jon Guliner
PHOTOGRAPHER: Dick Richards
COPYWRITER: Dave Schraffenberger
AGENCY: Campbell Ewald
CLIENT: Forbes



**Congratulations.
Another sucker bought
your undershirt.**

Who will be blame?
The guys who made it? The guys
who sold it?
Or both.
That's bad business.
Good business is Pak-nit® shrinkage
control. Because testing proves
Pak-nit cotton and Pak-nit polyester/
cotton knit underwear can assure
less than 1% length shrinkage.
(Read the Government's Standard
Test 7559 ICCCI-1978 to learn how
rigorous they really are.)
Good products sell themselves,
don't forget.
Again and again.
Use the Pak-nit trademark on
your label.
Why not build in repeat business?

Pak-nit

120

Mayday
The new instant
round-the-clock claim service
from Crawford & Company.

Three cars collide in the fog at Yakima, Washington.

A private plane rams a house in Pueblo, Colorado.

Hurricane Celia blows the roof from a building in Corpus Christi.

Exploding gasoline destroys a truck in Syracuse, New York.

Trouble can happen anywhere. Any time. That's why Mayday can help you.

"Mayday" has long been the international signal word for distress. Now it's the final link in Crawford & Company's nationwide, round-the-clock claim service. Mayday includes a network of WATS phone lines connecting every part of the country with our claims control center.

Whenever a Mayday call comes in, we're ready to move into action instantly. Within minutes we've assigned a Crawford professional to the scene of the trouble. His job is providing full claim service on your behalf.

Putting Mayday to work for you is simple. You provide your policy holders with the Mayday phone number. Whenever he needs help—and you're not available—a toll-free call to Mayday gets action without delay.

Through Mayday, Crawford & Company provides the immediate, on-the-scene investigation that is so critical in claims

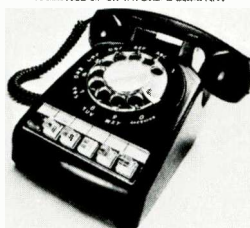
adjustment. We make preliminary reports for you, assist the parties in distress, and tie up all the loose ends.

And when it's time for settlement, we can handle that too. After all, we are the largest independent claims adjusters in the business.

More information about this innovative claim action program is available now. Write Mayday, Crawford & Company, 131 Ponce de Leon Avenue, N.E., Atlanta, Georgia 30302.

Mayday

A SERVICE OF CRAWFORD & COMPANY



121

Turn an American flag upside-down when you're in trouble at sea. Every sailor recognizes it as a signal for help.

But what can a motorist do when he has a wreck out in the middle of the boondocks? In the middle of the night?

Now he can call Mayday for help.

Mayday is the final link in Crawford & Company's nationwide, round-the-clock claim service. And putting it to work protecting you and your policy holder is extremely simple.

Simply provide your policy holder with the Mayday phone number. Then whenever he needs help—and you're not available—a toll-free call to our Mayday control center brings immediate assistance. Anytime. Anyplace in the United States.

Thanks to Mayday, professionals from Crawford & Company are standing by to provide round-the-clock claim service in your name. We can make preliminary reports for you, help the parties in distress, and provide the prompt on-the-scene investigation that is essential to proper claim adjustment.

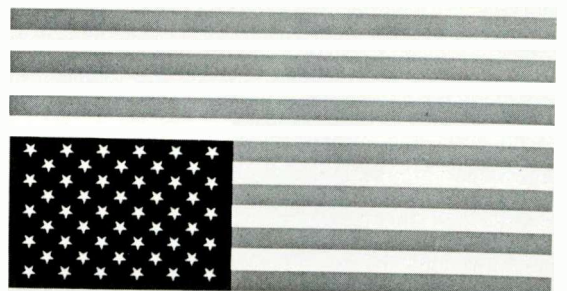
An upside-down flag works sometimes: Mayday works every time.

More information about this innovative claim action service is available now. Write Mayday, Crawford & Company, P.O. Drawer 5047, Atlanta, Georgia 30302.

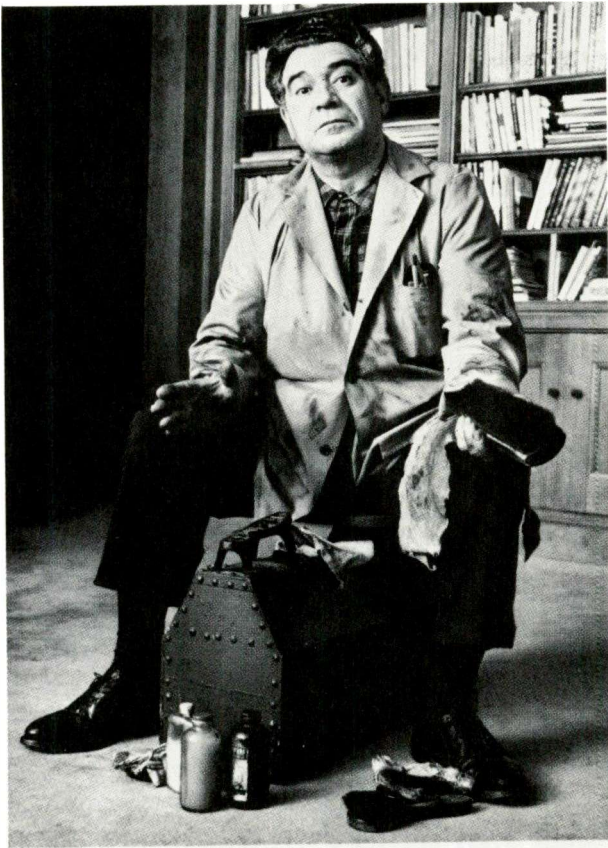
Mayday

A DIVISION OF CRAWFORD & COMPANY

**We're putting America
on 24-Hour Alert.**



122



Management consultant.

It keeps me on my toes, the one thing you don't lack for a advisor if you're the boss. But you can also be a boss.

In *Entrepreneur*, *Inc.*, *Success*, *Entrepreneur*, *1* magazine?

Read on under no study to management consultants in *Entrepreneur*, the business man's security blanket. They read *Forbes* in that way which really happens in other leading magazines and, sometimes, within their own.

Essentially, the research firm of *Forbes* & *McGraw-Hill* asked for management in America's top largest industrial firms which of the nation's leading business and news magazines they read regularly.

The results showed *Forbes* to be the one read regularly by more top management executives than any of the other five magazines in the survey.

Here are the percentages:

<i>Forbes</i>	68.2
<i>Time</i>	59.1
<i>Business Week</i>	58.1
<i>Fortune</i>	42.2
<i>U.S. News & World Report</i>	33.8
<i>Newsweek</i>	33.8

This latest survey simply underscores the sound judgment of our subscribers. Over the past five years,

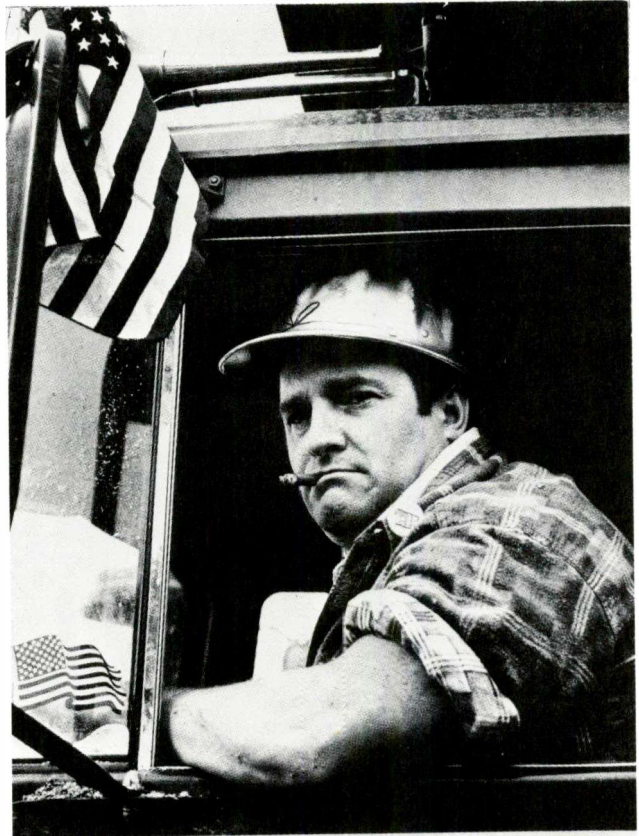
Forbes shows gains in all pages totaling 311, and is 22 percent larger. With a gain of 136 pages in 1988, *Forbes* was the only magazine to show a gain in 1988.

Even more compelling evidence that the one you, as top management, read is to be found through *Forbes*. The magazine that tells if there is to be a merger or other industry trends, corporate profits and earnings. Product objectives.

If you have an important speech to make to the man at the top, by all means read *Forbes*.

And get it at a magazine in *Forbes*.

Forbes: capitalist tool



Is he keeping the land of the free short on homes for the brave?

It is the specter of right money that's keeping the old and new housing starts for the American west?

If there were to magically disappear a solid new housing sector to appear? Not likely, says *Forbes*.

High wages for a labor market characterized by a surplus of all but the extremely specialized. Any surplus of labor in the form of growing demand. America's housing sector have been a credit for 85 more than last year's production.

"The underlying issue of *Forbes*, the major financial and a good many headlines on and in its industry are the credit issues of credit, growth, and money."

That's *Forbes* on credit, growth, and money. That's *Forbes* on credit, growth, and money. That's *Forbes* on credit, growth, and money.

It's the specter of right money that's keeping the old and new housing starts for the American west? It's the specter of right money that's keeping the old and new housing starts for the American west? It's the specter of right money that's keeping the old and new housing starts for the American west?

It's the specter of right money that's keeping the old and new housing starts for the American west? It's the specter of right money that's keeping the old and new housing starts for the American west? It's the specter of right money that's keeping the old and new housing starts for the American west?

For all answers, *Forbes* provides a hard-headed, no-nonsense, no-holds-barred look at the facts. The facts. The language of *Forbes* today. No holds barred.

To see "There would be more advantages and a better managed system. If the system would also increase the supply of building labor."

"There are also to be considered, citizens are the best for most of building labor have will get off the ground."

And the land of the free may indeed become the land of the intensive farm.

Forbes: capitalist tool

Life recall: 13% TV recall: 6%

30 seconds of football, basketball, auto racing and young love with chorus and rock group accompaniment vs. one bleed page in Life.

[Small text from Life magazine article]

Come to Life. The tables are turning.

Life recall: 13% TV recall: 14%

What Life talks about when we don't get twice the recall of TV.

[Small text from Life magazine article]

Come to Life. The tables are turning.

Life recall: 12% TV recall: 5%

This clothes dryer worked twice as well in Life as it did on television.

[Small text from Life magazine article]

Come to Life. The tables are turning.

Life recall: 13% TV recall: 7%

This mouthwash was twice as effective in Life as it was on television.

[Small text from Life magazine article]

Come to Life. The tables are turning.

Life recall: 26% TV recall: 8%

This report proves that too many commercials spoil the broth.

[Small text from Life magazine article]

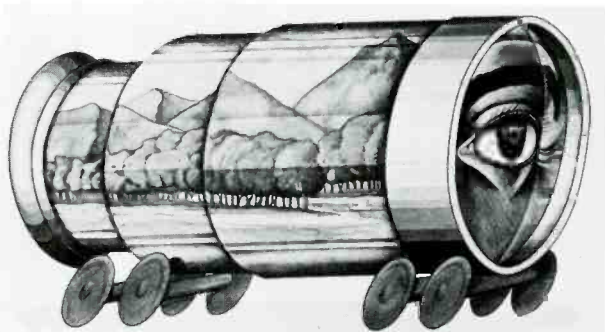
Come to Life. The tables are turning.

The tables are turning.

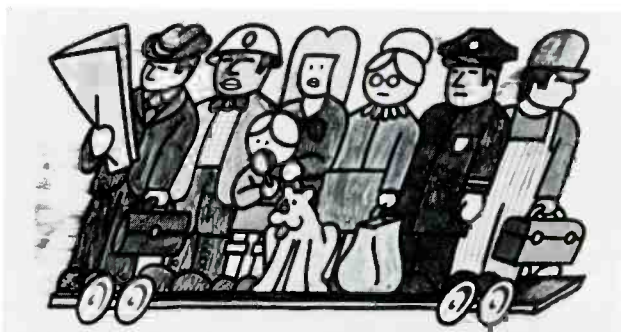
LIFE RECALL VS. TV RECALL

[Small text from Life magazine article]

Come to Life



Some people have a short view of covered hoppers.
Take a longer look.
 To many people, the covered hopper car is a grain car. To shrewd people, it's a covered car. The greatest strength of a hopper car lies in its interior. These are short sighted views. While Pullman-Standard covered hoppers come in a wide variety of sizes and designs to meet any particular need, they must meet the basic shipping requirements of the railroad car. And every design detail shows Pullman-Standard's care for ease of loading and unloading, and ease of maintenance. There's a name reason to take a new look at our covered hoppers. Make it a longer, longer look.



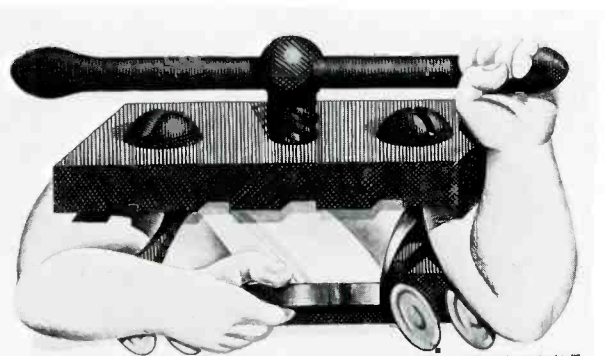
The fellow who invented the wheel didn't know what he was getting us into.
 We're not in a hurry to see others other things that are getting us into it. We're not in a hurry to see others other things that are getting us into it. We're not in a hurry to see others other things that are getting us into it. We're not in a hurry to see others other things that are getting us into it.



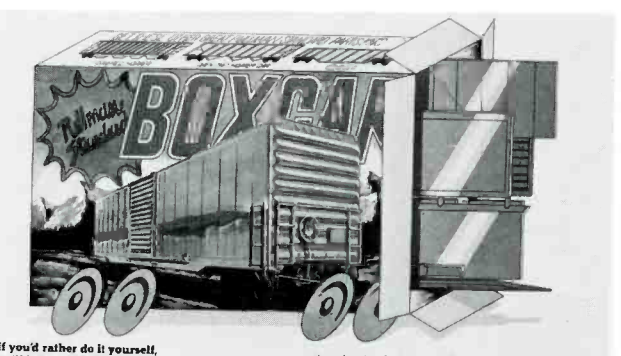
oam can get you more than a clean, close shave. I can get you an air tight, insulated box car.
 Pullman-Standard's Super Foam is a new type of foam that is used in the construction of our box cars. It is a light weight, insulating material that is used in the construction of our box cars. It is a light weight, insulating material that is used in the construction of our box cars.



After 3 Days Return to Sender
 It's true that we have more service engineers around where you might need them. But we have more service engineers around where you might need them. But we have more service engineers around where you might need them. But we have more service engineers around where you might need them.



If you'd rather do it yourself, we'll help you do it better.
 Nobody knows rebuilding roads like a Pullman-Standard. We know. And you know. Nobody knows rebuilding roads like a Pullman-Standard. We know. And you know. Nobody knows rebuilding roads like a Pullman-Standard. We know. And you know.



If you'd rather do it yourself, we'll help you do it better.
 Nobody knows rebuilding roads like a Pullman-Standard. We know. And you know. Nobody knows rebuilding roads like a Pullman-Standard. We know. And you know. Nobody knows rebuilding roads like a Pullman-Standard. We know. And you know.

134

ART DIRECTOR/DESIGNER: Ronald Goodwin
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Martin Rubin
AGENCY: Hicks & Greist, Inc.
CLIENT: King Kullen

135

ART DIRECTOR/DESIGNER: Ronald Goodwin
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Martin Rubin
AGENCY: Hicks & Greist, Inc.
CLIENT: King Kullen

136

ART DIRECTOR: Sam Scali
COPYWRITER: Dan Bingham
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Health, Education & Welfare

137

ART DIRECTOR/DESIGNER: Frank Fristachi
COPYWRITER: Helen Nolan
AGENCY: DKG, Inc.
CLIENT: Julius Schmid

138

ART DIRECTOR/DESIGNER: Frank Fristachi
PHOTOGRAPHER: Peter Papadopolous
COPYWRITER: Helen Nolan
AGENCY: DKG, Inc.
CLIENT: Julius Schmid

139

ART DIRECTOR/DESIGNER: Bob Kuperman
PHOTOGRAPHER: David Langley
COPYWRITER: John Noble
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

Inflation is nothing to laugh about. In fact, it's pretty scary. And anybody in a position to help squish it, should.

At King Kullen, we have a powerful anti-inflation policy all our own.

It's called stamplessness. You see, we've stopped giving stamps so we could give you the lowest possible prices on practically every item we sell. Every day.

On tuna fish and gefilte fish. On tomatoes and tomato soup. On floor wax, yams, ketchup, coffee—and thousands more.

Drop in and see for yourself that it just doesn't take as much dough anymore to buy bread at King Kullen.

No matter how you slice it.

KING KULLEN
Home of the never-ending sale.

© 1984 King Kullen, Inc. All rights reserved.
In Queens and Brooklyn, N.Y. 11375.



134



135

140

ART DIRECTOR: Walter Glinka
DESIGNER: Arsen Roje
ARTIST: John Moliterni
COPYWRITER: Paul Schrage
AGENCY: Diener Hauser Greenthal
CLIENT: 20th Century-Fox

141 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Michael Hampton
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Michael Lipton
AGENCY: Solow/Wexton
CLIENT: Federation of Jewish Philanthropies

142

ART DIRECTOR/DESIGNER: Michael Hampton
PHOTOGRAPHER: Arnold Beckerman
COPYWRITER: Michael Lipton
AGENCY: Solow/Wexton
CLIENT: Federation of Jewish Philanthropies

143

ART DIRECTOR: Bill Berenter
PHOTOGRAPHER: Steve Carr
COPYWRITERS: Dick Tarlow, Neil Dearling
AGENCY: Martin Landey Arlow Advt.
CLIENT: Hills Supermarkets, Inc.

144

ART DIRECTOR/DESIGNER: James Millman
PHOTOGRAPHER: Toto
COPYWRITER: Irving Weinberg
AGENCY: Young & Rubicam, Inc.
CLIENT: Dr. Pepper



145

ART DIRECTOR/DESIGNER/ARTIST: Joe Gregorace
PHOTOGRAPHER: Len Nones
COPYWRITER: Ken Charof
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

146

ART DIRECTOR: Sam Scali
PHOTOGRAPHER: Tony Petrucci
COPYWRITER: Tom Thomas
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Village Voice

147 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: David Falcon
PHOTOGRAPHER: Lock Huey
COPYWRITER: Martin Rubin
AGENCY: Hicks & Greist
CLIENT: Donahue for Governor Committee

148

ART DIRECTOR/DESIGNER: Stuart Bran
PHOTOGRAPHER: Official White House Photo
COPYWRITERS: Steve Ferrell, Allan Gardner
AGENCY: David, Oskner & Mitchneck
CLIENT: Democratic National Committee

149

ART DIRECTOR: Sam Scali
PHOTOGRAPHER: Alan Dolgins
COPYWRITER: Tom Thomas
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Village Voice

150

ART DIRECTOR/DESIGNER: Muts Yasumura
PHOTOGRAPHER: Time
COPYWRITER: Woody Woodruff
AGENCY: Young & Rubicam, Inc.
CLIENT: Time, Inc.

Pin the tail on the Volkswagen.

Pick a tail. Any tail. And put it directly behind our constant front. Every tail we make is different. The Notchback, for instance, is our family model. It's made to carry four two-hundred-pound people plus all their luggage for a weekend. (And people who weigh two hundred pounds have large clothing.) The Fastback, the sportiest tail of them all, is the one in the middle. It's also made to carry four two-hundred-pound people. Only this one can hold enough luggage for a weekend and a half. Which brings us to the biggest tail of them all: The Squareback. You can drive this one around with four people and have more luggage space than the average sedan. Or fold down the rear seat and get twice the luggage space of the average sedan. And at the same time have less sedan than the average sedan. And that's the end of our tale.

Notchback
Fastback
Squareback

145



Our reporter (bottom) interviewing a policeman (top) about violence in antiwar protests.

Somebody who's been hit on the head with a stick knows more about what it feels like than somebody who merely witnessed the event. So instead of being written by people who were there when the news happened, *The Voice* is written by people to whom it happened. The *Voice* is a weekly newspaper of personal journalism. (Our writers were getting hit on the head with sticks long before it became fashionable.) A recent *Voice* series on the Army is a good example. It talked about the built-in caste system of the military, the psychological brutalization of enlisted men — and other things that make it hard to remain human while in uniform. It was written by a lieutenant. Who, as a result, is now a civilian. Or take *The Voice's* coverage of radical feminist demonstrations. Our reports tell

you what it was like to demonstrate, instead of merely watch. Our writer is a radical feminist. Where do we find these writers? We don't. They often find us. Such as the New York high school teacher who sent us stories about drug addiction in high schools months before other newspapers discovered it. She discovered it in her classroom. You see, we enjoy a certain advantage over other newspapers. They bring you news at about the time it happens. With *The Voice*, you don't have to wait that long.

IT KEEPS YOU AHEAD OF THE TIMES.

The Village Voice, c/o Department 5, 80 University Place, New York, NY 10003
Please send me a year's subscription (\$2 saved to The Voice) I enclose \$0

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

146

151

ART DIRECTOR/DESIGNER: Vincent Daddiego
 PHOTOGRAPHER: Toto
 COPYWRITER: Michael Becker
 AGENCY: Young & Rubicam, Inc.
 CLIENT: Union Carbide

152

ART DIRECTOR/DESIGNER: Vincent J. Schifano
 COPYWRITER: Gerry Gross
 AGENCY: Lennen & Newell, Inc.
 CLIENT: Democratic National Committee

153

ART DIRECTOR/DESIGNER: Donald James
 PHOTOGRAPHER: Leonard Nones
 COPYWRITER: Leonard Seiden
 AGENCY: Hicks & Greist, Inc.
 CLIENT: Vietnam Veterans Against The War

154

ART DIRECTOR/DESIGNER: Amil Gargano
 PHOTOGRAPHER: Peter Papadopolous
 COPYWRITERS: Jim Durfee, Carl Ally
 AGENCY: Carl Ally Inc.
 CLIENT: Pan American Airways



Beneath this soft and warm exterior, there lies a heart of plastic.

So far, it's only a valve. Eight-year-old Janet Hernandez has one.

It may not be long before a whole working heart will be made out of plastic.

Men in plastics research at Union Carbide are working on the almost impossible job of designing plastics compatible with the body.

Their most crucial job is making an ultra-thin polypropylene fabric for lining the inside of the heart. A fabric coated with parylene that will allow human tissue to grow into and around it to keep blood from clotting.

A plastic heart isn't the only part of the body we're working on. Maybe someday there will be a little plastic in all of us.

Right now, we've got you surrounded by our plastics. We were in plastics before most people knew the word. We make more plastics than anyone else. We haven't scratched the surface yet.

Why is a great big company like Union Carbide so concerned about a little bit of plastic for the body?

Because.

Beneath our corporate exterior, there beats a heart.



THE DISCOVERY COMPANY

Save bread on our rolls.



You can now save ten cents on any of our seven rolls: Light Rye, Soft Wheat, Sesame, Croissant, Finger, Butter Gem, or Parker House.

163

Why send a smart man abroad if he's going to be dumb when he gets there?

It happens all the time. We send a perfectly efficient American businessman abroad with his head crammed full of everything he needs to make him equally efficient overseas.

Except the thing he needs most. The ability to speak the language. We know what you're going to say. How can anyone learn the language when most people rarely get more than a month or two's notice?

Gentlemen, you will be pleased to know that at Berlitz we have set up a sort of *supersonic* business language course designed to meet precisely this kind of emergency.

We can bring practically *anyone* to a point approaching fluency in almost *any language* in a mere four weeks.

Or, in just two or three weeks, we can teach you enough so that practice abroad should do the rest.

If you have even less time, you can *begin* learning here and *finish* there.

As soon as you know you're going, get in touch with us and we'll arrange a schedule you can live with.

We're ready when you are.

Berlitz®
Practical Language Lessons

164

*Prices based on 29/45 day economy excursion fare.

Don't go home with strangers.

We make it easy for you to fly home with fellow Swiss. Swissair has more flights to Switzerland than any other airline. 24 times a week from New York to Geneva or Zurich. Daily from Chicago to Zurich. Daily

from Montreal to Zurich. Round trip air fare from New York is \$335.* From Chicago, \$422.* From Montreal, \$344.* And for that, you get Swiss service...which you can't get anywhere else—no matter how much you pay.

Call your travel agent or Swissair, 510 W. Sixth St., Los Angeles, 629-3136 or 185 Post St., San Francisco, 982-7667.

Swissair
We enjoy our work.

165

166

ART DIRECTOR/DESIGNER: William Weinert
COPYWRITERS: Barry Biederman, Gary Graf
AGENCY: Needham, Harper & Steers
CLIENT: Xerox Corporation

167

ART DIRECTOR/DESIGNER: Stan Kovics
ARTIST: Don Trousdell
COPYWRITER: Steve Gordon
AGENCY: Jack Byrne Advertising
CLIENT: Barney's Clothes, Inc.

168

ART DIRECTOR/DESIGNER: Stan Kovics
ARTIST: Don Trousdell
COPYWRITER: Steve Gordon
AGENCY: Jack Byrne Advertising
CLIENT: Barney's Clothes, Inc.

169

ART DIRECTOR/DESIGNER: Norman Grey
PHOTOGRAPHER: Glenn Swanson
COPYWRITER: Ogden Nield
AGENCY: McCann-Erickson, Inc.
CLIENT: The Coca-Cola Company

170 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER/ARTIST: Arnold Varga
COPYWRITER: Aaron Buchman
CLIENT: Cox's

The American way of life may be the death of us yet.

An ever-increasing Gross National Product. That's the American way.

But so too is the pollution it brings, poisoning everything from sea to unshining sea.

Tonight Xerox Corporation and ABC News examine our nation-wide pollution crisis—and what must be done to solve it.

The title of the show: "They Care for a Nation." If you do, you'll watch it.

MISSION POSSIBLE: "They Care for a Nation"
The final in a three-part Xerox Special Event
ABC TV Channel 7, Tonight at 10 P.M.

166

It comes out to 19¢ a stripe.



GANT'S STRIPE ON STRIPE ON TEXTURE. \$11.
THE SHIRT WALL. **BARNEY'S AMERICA HOUSE** 7th AVE. & 17th ST.

167

A Frenchman doesn't buy a jacket to keep warm.



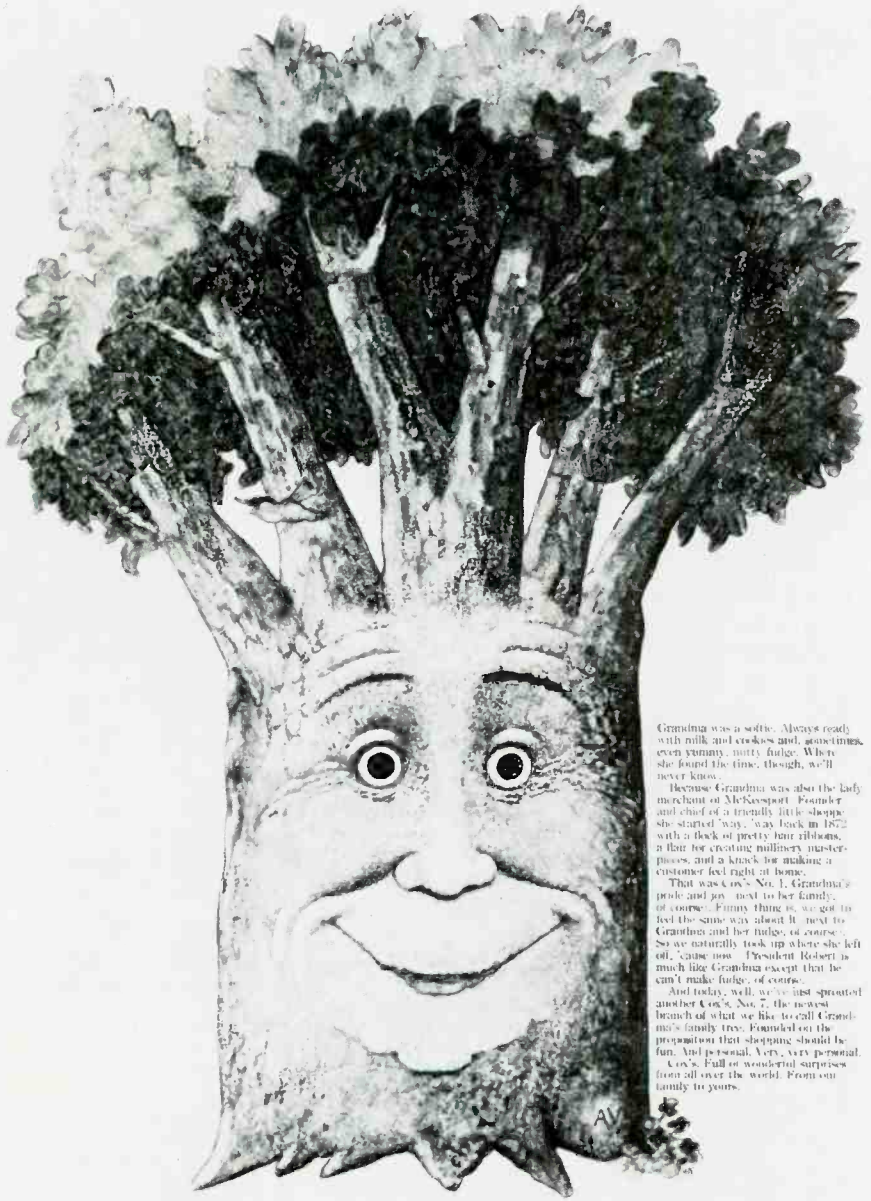
VENET'S GEOMETRIC TWEED \$130.
THE PHILIPPE VENET DEN **BARNEY'S INTERNATIONAL HOUSE** 7th AVE. & 17th ST.

168

Bend a little



Keep America green and clean.
A public service message from your Coca-Cola Bottler.



Grandma was a softie. Always ready with milk and cookies and, sometimes, even yummy, nutty fudge. Where she found the time, though, we'll never know.

Because Grandma was also the lady merchant on McKeenport, Flanders, and chief of a friendly little shoppe, she started 'way, 'way back in 1872 with a deck of pretty hair ribbons, a bar for creating millinery masterpieces, and a knack for making a customer feel right at home.

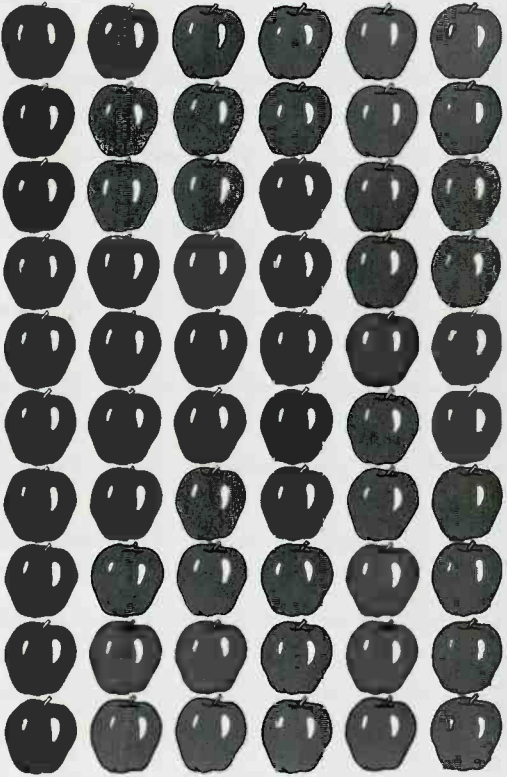
That was Cox's No. 1, Grandma's pride and joy, next to her family, of course. Funny thing is, we got to feel the same way about it, next to Grandma and her fudge, of course. So we naturally took up where she left off, 'cause now, President Robert is much like Grandma except that he can't make fudge, of course.

And today, well, we've just sprouted another Cox's, No. 7, the newest branch of what we like to call Grandma's family tree. Founded on the proposition that shopping should be fun. And personal. Very, very personal. Cox's. Full of wonderful surprises from all over the world. From our family to yours.

Grandma Cox's family tree.

MONROVILLE MALL, EAST HILLS, NORWICH, WASHINGTON, CHARLEIGH, WILKESBORO, BEAVER VALLEY MALL

170



The 60-day windfall &

when 7.4 million teen girls pick and choose their back-to-high school and off-to-college wardrobes. They find out what's new, what's next, how to wear it — and off they go, spending a humdrum \$2.1 billion plus in a few, fashion-packed 60 days.



The telling point: SEVENTEEN, favorite elective with fashion-conscious teen girls across the nation. 4 out of 5 teen girls select their classroom fashions from magazines. And 5 times as many buy from SEVENTEEN as from all the fashion magazines.com/need.

Only SEVENTEEN gives you first pick of this rich, luscious scho-girl market. Sign up now for August and September. Gather your share of the profits.

seventeen
Dunlop Publications, Inc.

173

Now you don't have to drive out for it. Birds Eye® introduces a new kind of shake called Thick & Frosty. The name is also the way it tastes. As thick and cold as what you drive out for. Even though you make it at home, Thick & Frosty mixes up with milk. It's frozen, so it's as cold as you like. And a package makes five 8-oz. shakes, so you can have more than one. Get Thick & Frosty in your grocer's freezer. Then you won't have to drive out.

It's as near as your grocer's freezer.

174

SUMMER CONCERTS IN THE PARK



<p>11:00 AM - 1:00 PM The Park Band The Park Chorus The Park Orchestra The Park Jazz Ensemble The Park Wind Ensemble The Park Percussion Ensemble The Park Vocal Ensemble The Park Chamber Ensemble The Park Soloists The Park Guest Artists</p>	<p>1:00 PM - 3:00 PM The Park Band The Park Chorus The Park Orchestra The Park Jazz Ensemble The Park Wind Ensemble The Park Percussion Ensemble The Park Vocal Ensemble The Park Chamber Ensemble The Park Soloists The Park Guest Artists</p>	<p>3:00 PM - 5:00 PM The Park Band The Park Chorus The Park Orchestra The Park Jazz Ensemble The Park Wind Ensemble The Park Percussion Ensemble The Park Vocal Ensemble The Park Chamber Ensemble The Park Soloists The Park Guest Artists</p>	<p>5:00 PM - 7:00 PM The Park Band The Park Chorus The Park Orchestra The Park Jazz Ensemble The Park Wind Ensemble The Park Percussion Ensemble The Park Vocal Ensemble The Park Chamber Ensemble The Park Soloists The Park Guest Artists</p>	<p>7:00 PM - 9:00 PM The Park Band The Park Chorus The Park Orchestra The Park Jazz Ensemble The Park Wind Ensemble The Park Percussion Ensemble The Park Vocal Ensemble The Park Chamber Ensemble The Park Soloists The Park Guest Artists</p>	<p>9:00 PM - 11:00 PM The Park Band The Park Chorus The Park Orchestra The Park Jazz Ensemble The Park Wind Ensemble The Park Percussion Ensemble The Park Vocal Ensemble The Park Chamber Ensemble The Park Soloists The Park Guest Artists</p>
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175



Get celery by the bunch.
Get carrots by the bunch.
Get radishes by the bunch.
Get everything to munch
and join the bunch for lunch,
but dress in your own style.

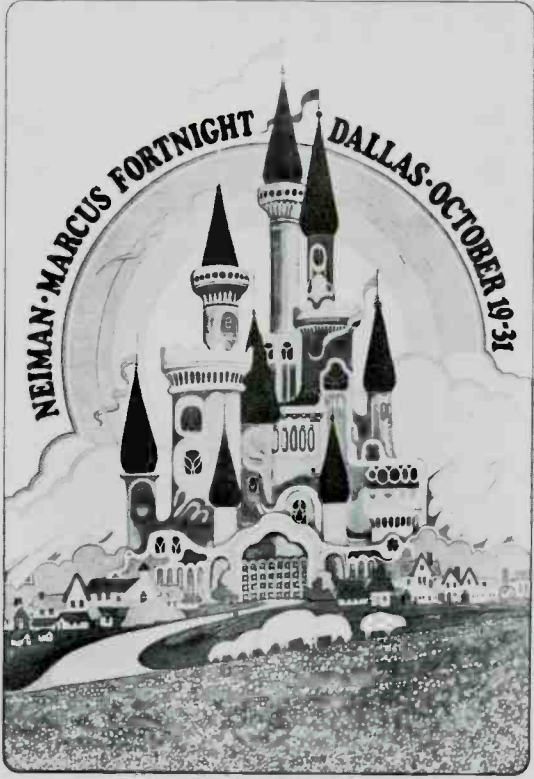
to your own tastes.
to suit you, not the bunch.
Trust your own instincts
for fashion, nobody else's.
Except ours. We don't run
with the bunch either.

Cox's

MEMBER OF THE FRESH PRODUCE MARKETING BOARD

178

VISIT RURITANIA

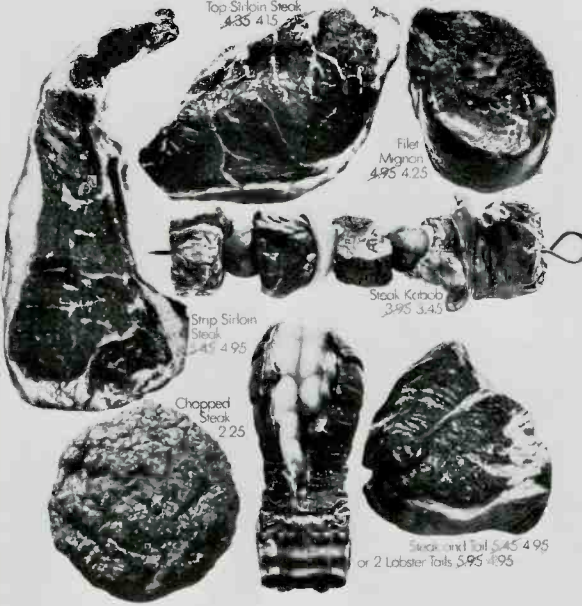


NEIMAN-MARCUS FORTNIGHT DALLAS-OCTOBER 1981

179


Prices slashed at The Prime Time

You kept telling us the place was too expensive. So we cut up to a dollar from each of our entrees. You made your point. Now please come back and enjoy the victory. (We have a 2-for-1 Happy Hour every evening, from 5 to 8 PM.) The Prime Time Steakhouses are at 3840 Roswell Rd., N.E., 2303 W. Broad St., Athens, 3011 Campbellton Rd., S.W.



- Top Sirloin Steak 4.35 4.15
- Fillet Mignon 4.95 4.25
- Steak Kebob 3.95 3.45
- Strip Sirloin Steak 4.45 4.95
- Chopped Steak 2.25
- Steak and Tail 3.45 4.95 or 2 Lobster Tails 5.95 4.95

180



Hold this ad under your tie and look in the mirror.

KAROLL'S

Men's shirts are made in the U.S.A. from the finest cotton. Karoll's shirts are made in the U.S.A. from the finest cotton. Karoll's shirts are made in the U.S.A. from the finest cotton. Karoll's shirts are made in the U.S.A. from the finest cotton.

181

182

ART DIRECTOR/DESIGNER: Ted Shaine
ARTIST: A Good Studio
COPYWRITER: Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen

183

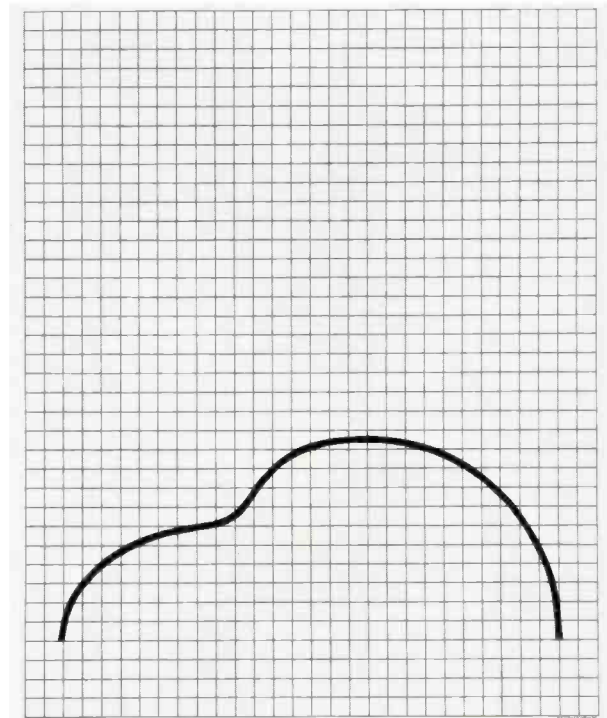
ART DIRECTOR/DESIGNER: Richard Nelson
ARTIST: Phillip French
COPYWRITER: N - M Creative Copy Group
PUBLISHER: Neiman-Marcus

184

ART DIRECTOR/DESIGNER: Dick Pantano
ARTISTS: Paul Langmuir, Bettman Archives
COPYWRITERS: Veronica Howard, Nick Dawson, Charles Rubin
AGENCY: Batten, Barton, Durstine, and Osborn
CLIENT: The Boston Globe

185

ART DIRECTOR/DESIGNER: Maija Veide
PHOTOGRAPHER: Chris Von Wangenheim
COPYWRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Ohrbach's



Is the economy trying to tell you something?



182

The Year of the Woman Moves Forward - October 19 1970

Weather Forecast: Mild, no clouds. Clearness's sun from 1 to 4 p.m.

Ruritanian Picayune

SWEDISH WOOD CARVER VISITS RURIANIA

RELEVANT NEWS FROM RURIANIA'S RELEASE

BOYFRIEND LIBERATED FROM BIRTH CONTROL

FALSE DIAMONDS ARE A KIDNEY'S BEST FRIEND

WOMEN'S LIB Y.M.C.A. TODAY

Christmas in Ruritanian is a picture of a Christmas card that the right things happen. It comes but not clear one day, the whole kingdom meets off Christmas trees, glass, stockings and socks. And all the beautiful people are at their most beautiful. Especially our Christmas Eve. We think that there's

that Danish returned that look professors would be more than probably that didn't believe on every. There and people. I'll like there with a love. I'll like to be 12 years in the Social Palace at Ruritanian which was the

Neiman Marcus

183

Hallelujah, No Commercial!

On Christmas Day The Boston Globe and WCRB will bring you uninterrupted coverage of Christmas. New reports will include: Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.

WCRB AM/PM WARB FM STEREO 95.3

184

**Barney's
is looking for
a stewardess who's
afraid of heights.**



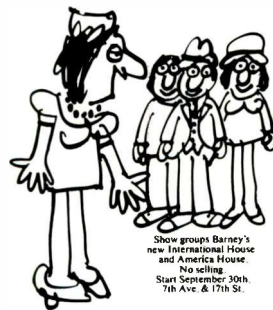
Tired of smiling, serving
and helping men at 10,000 feet?
Why not smile, serve and
help men on the ground floor of
Barney's new International House?
Start September 30th.
7th Ave. & 17th St.

**Barney's
is looking for
a barber.**



Work in international
atmosphere.
Second language helpful.
Must start September 30th.
7th Ave. & 17th St.

**Barney's
is looking for
a tour guide.**



Show groups Barney's
new International House
and America House.
No selling.
Start September 30th.
7th Ave. & 17th St.

**Barney's
is looking for
a tree surgeon.**



To maintain new forest
on 7th Ave. & 17th St.
Must make house calls.
Start September 30th.

**Barney's
is looking for
a gardener.**



Help make new clothing
establishment beautiful.
Start September 30th.
7th Ave. & 17th St.

**Barney's
is looking for
an espresso waiter.**



To operate espresso machine.
Good pay.
Many coffee breaks.
Start September 30th.
7th Ave. & 17th St.

188

ART DIRECTOR: Mike Randall
DESIGNER: Randall/Johnston
ARTISTS: Hy Roth, Ron Rae
PHOTOGRAPHER: Chuck Smith
COPYWRITER: James R. Johnston
AGENCY: Earle Ludgin & Co.
CLIENT: Barton/Canadian Mist

189

ART DIRECTOR: Dick Pantano
DESIGNER: Stavros Cosmopolos
ARTISTS: Henry Lind, George Guzzi
COPYWRITERS: Jay Hill, Judy Gidge, Scott Miller
AGENCY: Hill, Holliday, Connors,
Cosmopolos, Inc.
CLIENT: Rodco, Inc.

IT'S THE WHISKY SCROOGE WOULD GIVE.




Contrary to popular opinion, Scrooge was no tightwad. A believer in good liquor, yes. But an out and out penny pincher, right-wad, no. And when it came to the holiday season, old Scrooge was all heart. He wanted the very best for his employees and friends (Ahem. The very best at the very best price, of course.) Considering those facts, we believe Scrooge would give Canadian Mist. In the beautiful holiday season it's a beautiful imported blend of great whiskeys. Light, smooth, and soft. And perhaps more important at these inflated times is the price.

We distill and blend Canadian Mist in Canada but we bottle it here. That saves us tax money.

Which saves you money. Usually about two dollars a bottle. Look for Canadian Mist in the exclusive holiday decanter and decked out in a ratty box. It looks like a million but it doesn't cost a dime more. Canadian Mist also comes in holiday gift caskets in fifths, quarts and half gallon sizes. And that should just about wrap up all your holiday gift problems.

CANADIAN MIST.
In the holiday 1976 decanter.

CANADIAN MIST. VOTED MOST LIKELY TO SUCCEED IN ITS CLASS.



For years, America has been looking on a great thing without having it. Now, it looks like Americans are coming around. They're discovering Canadian whisky. They're starting with the most expensive brand, the very dry ester and more of them make the difference. The whisky discovery program, Canadian Mist. Canadian Mist is now the fastest growing brand in America. And there are a couple of good reasons behind our light and smooth. Only Canadian Mist doesn't cost like the big brands. Because we distill and blend Canadian Mist in Canada but we bottle it here. Which saves us tax money. Which saves you money. Usually about two dollars a bottle. So you can take the time, trouble and money to discover all this for yourself. Or you can keep your tongue the way you are. And start with Canadian Mist. It's worth your time to make these whiskeys quite the difference.

CANADIAN MIST.

CANADIAN MIST. YOU DON'T HAVE TO LEARN TO LIKE IT.



A lot of well-meaning people who drink whisky don't really like it. They dislike it. They give and leave it only to be polite. Or social. Having that society lightning will strike and they'll suddenly "acquire" a taste for it.

Not as well-informed Canadian Mist. Most people like it for the smoothness. They're missing the point. Like all the Canadian Mist is a tasty whisky. You can enjoy it smooth. Add a little water. Or even straight (like you did at our good whisky). Another thing you don't have to learn to like is the price. Canadian Mist is distilled and blended in Canada but it's bottled here. That saves us tax money. Which saves you money. Usually about two dollars a bottle. We'd like to know your brand name. That's with Canadian Mist. And we'll be the best of the class.

CANADIAN MIST.

CANADIAN MIST. THE FLAVOR IS IMPORTED. THE PRICE IS DOMESTIC.



For years, bourbon has been the American national drink. Bourbon had a hefty flavor and the price was right. Then along came Scotch. Americans liked the imported, lighter flavor. The price, however, was often not so light. Ah ha, we said. If what Americans really want is an imported whisky that doesn't cost an arm and a leg, we'll give them one. Then, Canadian Mist was born. The flavor is imported. Smooth and light but still with enough taste to let you know you're drinking whisky. The price is domestic. See, we distill and blend Canadian Mist in Canada but we bottle it here. Which saves us tax money. Which saves you money. Usually about two dollars a bottle. Which gives both of us something to celebrate. Let's drink to it.

CANADIAN MIST.


CANADIAN MIST. WE PRICED OURSELF INTO THE MARKET.



America is still the land of opportunity. Especially for a good tasting Canadian. And imported Canadian Mist proved to be no exception. Canadian Mist is as smooth and light-bodied as any whisky that ever crossed the border. The difference is we distill and blend Canadian Mist in Canada but we bottle it here. This saves us tax money. Which saves you money. Usually about two dollars a bottle. Americans know a good bargain when they taste it. So now, Canadian Mist is rapidly becoming one of America's all time favorites. We think it's because of our fine, imported flavor. But we can't argue we owe something to our sensible price. But any way you look at it, it's a small price to pay for such a tasty success.


CANADIAN MIST.

Kiddie cat.



Arctic Cat Snowmobiles
MADE IN U.S.A.

The cat: man's best friend.




Arctic Cat Snowmobiles
MADE IN U.S.A.

The cat has 9 lives.




Arctic Cat Snowmobiles
MADE IN U.S.A.

Pole cat.




Arctic Cat Snowmobiles
MADE IN U.S.A.

Tom cat.




Arctic Cat Snowmobiles
MADE IN U.S.A.

Let the cat out tonight.



Arctic Cat Snowmobiles
MADE IN U.S.A.

Our cat is always being chased by dogs.



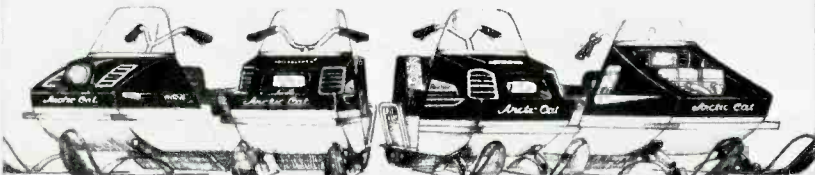
Arctic Cat Snowmobiles
MADE IN U.S.A.

You should have your cat fixed.



Arctic Cat Snowmobiles
MADE IN U.S.A.

The different breeds of cat.




The Lynx is for the loner. Lighter and lower-priced for the single rider, but still a very tough cat. And it has standard Arctic Cat safety features like twin-beam headlights, dual taillights, safety reflectors, wrap-around bumper and forward-mounted engine.

The Puma evolved from one of the most successful racing machines in history. Now it's an all-purpose snowmobile with a shorter, lighter chassis, new gearing, track length and track angle adjustment for maximum traction, new hood design and new rider and control placement. The Puma will outperform any machine on skis.

The Panther is the family cat. Rugged, powerful, but smooth and steady on our torsion spring/side rail suspension system. You choose from a variety of Arctic Cat competition-tested engines.

The EXT was bred for racing. With winning features like higher handlebars and a special rider position, racing shocks, collision-protected gas tank, and Arctic Cat's famous lightweight all-riveted aluminum chassis. The different breeds of cat. For a different breed of sportsman.

Arctic Cat Snowmobiles
MADE IN U.S.A.

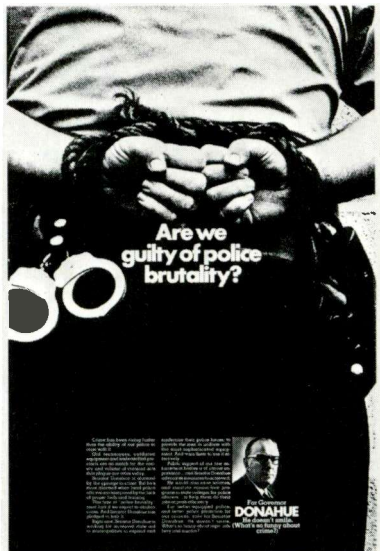
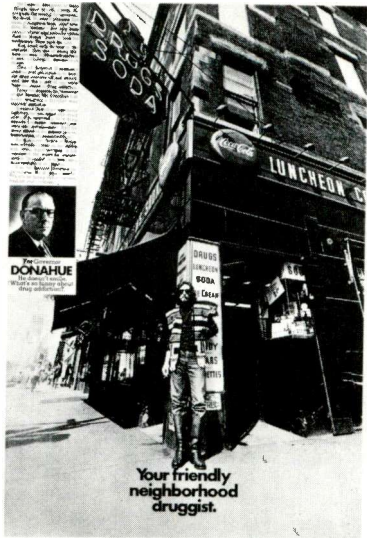


192 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: David Falcon
 PHOTOGRAPHER: Lock Huey
 COPYWRITER: Martin Rubin
 AGENCY: Hicks & Greist
 CLIENT: Donahue for Governor Committee

193

ART DIRECTOR/DESIGNER/ARTIST: Burton Blum
 COPYWRITER: John Ferrell
 AGENCY: Young & Rubicam, Inc.
 CLIENT: Rheingold Breweries—Gablinger Beer



WHAT DO BEER LOVERS AND CALORIE HATERS HAVE IN COMMON?

99 CALORIES IN EACH 12 OZ. CAN OR BOTTLE, 1/3 LESS THAN OUR REGULAR BEERS. PURSUIT BREWING CO., NEW BRUNSWICK, N.J.

WHAT DO BEER LOVERS AND CALORIE HATERS HAVE IN COMMON?

99 CALORIES IN EACH 12 OZ. CAN OR BOTTLE, 1/3 LESS THAN OUR REGULAR BEERS NOT DIETETIC OR THERAPEUTIC PURSUIT BREWING CO., NEW BRUNSWICK, N.J.

WHAT DO BEER LOVERS AND CALORIE HATERS HAVE IN COMMON?

99 CALORIES IN EACH 12 OZ. CAN OR BOTTLE, 1/3 LESS THAN OUR REGULAR BEERS PURSUIT BREWING CO., NEW BRUNSWICK, N.J.

TEXAS BEER LOVERS! CALORIE HATERS! AT LAST WE FOUND YOU. WE'RE SENDING GABLINGER'S BEER.

99 CALORIES IN EACH 12 OZ. CAN OR BOTTLE 1/3 LESS THAN OUR REGULAR BEERS PURSUIT BREWING CO., NEW BRUNSWICK, N.J.

WHAT DO BEER LOVERS AND CALORIE HATERS HAVE IN COMMON?

99 CALORIES IN EACH 12 OZ. CAN OR BOTTLE, 1/3 LESS THAN OUR REGULAR BEERS PURSUIT BREWING CO., NEW BRUNSWICK, N.J.

TEXAS BEER LOVERS! CALORIE HATERS! AT LAST WE FOUND YOU. WE'RE SENDING GABLINGER'S BEER.

99 CALORIES IN EACH 12 OZ. CAN OR BOTTLE 1/3 LESS THAN OUR REGULAR BEERS PURSUIT BREWING CO., NEW BRUNSWICK, N.J.

194

ART DIRECTOR: Barry Trengove
DESIGNER: Ken Parlatore
COPYWRITERS: Morag McEwan, Barry Trengove, Ken Parlatore, Joel Margulies
AGENCY: Hecht, Vidmer, Inc.
CLIENT: 11 North Dean St.
(Narcotics & Drug Abuse Center)

195 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Bill Berenter, Arnie Arlow
PHOTOGRAPHERS: Steve Carr, Phil Marco
COPYWRITERS: Steve Herz, Dick Tarlow
AGENCY: Martin Landey Arlow Advt.
CLIENT: Hills Supermarket

Parents should be out there pushing

Parents should be out there pushing their kids to get a good education, to get a good job, to get a good life. But when it comes to drugs, parents are often the ones who are pushing their kids to get into trouble. This is a serious problem, and it's one that we need to address. We need to get parents involved in their kids' lives, and we need to make sure that they are providing them with the best possible environment. We need to make sure that they are teaching them the right values, and we need to make sure that they are providing them with the best possible role models. We need to make sure that they are providing them with the best possible support, and we need to make sure that they are providing them with the best possible guidance. We need to make sure that they are providing them with the best possible love, and we need to make sure that they are providing them with the best possible care. We need to make sure that they are providing them with the best possible everything, and we need to make sure that they are providing them with the best possible life.

11 North Dean

Show your kid how smart you are.

Shut up and listen.

Parents should be out there pushing their kids to get a good education, to get a good job, to get a good life. But when it comes to drugs, parents are often the ones who are pushing their kids to get into trouble. This is a serious problem, and it's one that we need to address. We need to get parents involved in their kids' lives, and we need to make sure that they are providing them with the best possible environment. We need to make sure that they are teaching them the right values, and we need to make sure that they are providing them with the best possible role models. We need to make sure that they are providing them with the best possible support, and we need to make sure that they are providing them with the best possible guidance. We need to make sure that they are providing them with the best possible love, and we need to make sure that they are providing them with the best possible care. We need to make sure that they are providing them with the best possible everything, and we need to make sure that they are providing them with the best possible life.

11 North Dean

To the 6,472 parents who failed to attend the last PTA meeting..

We're sorry you felt your kid wasn't worth it.

11 North Dean

Kids.

Parents should be out there pushing their kids to get a good education, to get a good job, to get a good life. But when it comes to drugs, parents are often the ones who are pushing their kids to get into trouble. This is a serious problem, and it's one that we need to address. We need to get parents involved in their kids' lives, and we need to make sure that they are providing them with the best possible environment. We need to make sure that they are teaching them the right values, and we need to make sure that they are providing them with the best possible role models. We need to make sure that they are providing them with the best possible support, and we need to make sure that they are providing them with the best possible guidance. We need to make sure that they are providing them with the best possible love, and we need to make sure that they are providing them with the best possible care. We need to make sure that they are providing them with the best possible everything, and we need to make sure that they are providing them with the best possible life.

Next time they tell you they don't understand, you tell them to watch your language.

11 North Dean.

Too many kids today are turning on their parents.

Parents should be out there pushing their kids to get a good education, to get a good job, to get a good life. But when it comes to drugs, parents are often the ones who are pushing their kids to get into trouble. This is a serious problem, and it's one that we need to address. We need to get parents involved in their kids' lives, and we need to make sure that they are providing them with the best possible environment. We need to make sure that they are teaching them the right values, and we need to make sure that they are providing them with the best possible role models. We need to make sure that they are providing them with the best possible support, and we need to make sure that they are providing them with the best possible guidance. We need to make sure that they are providing them with the best possible love, and we need to make sure that they are providing them with the best possible care. We need to make sure that they are providing them with the best possible everything, and we need to make sure that they are providing them with the best possible life.

11 North Dean

Drugs are not the problem.

Despite the benefits and opportunities in society today more and more people are finding it increasingly hard to cope with life's shortcomings and problems without the aid of a crutch of one kind or another. Drug abuse and narcotic addiction are a hideous symptom of this problem, creating the most serious crisis facing our nation today. It isn't only the younger generation who escape from the reality of life by turning to drugs; addiction exists in various forms through all age groups and all classes. The answer to the real problem can only be found in community commitment to give the maximum aid to those who need it, and to encourage young people to be more constructive in their desire to change society for the better. Every community must understand why drugs are there and move against them now if we are going to prevent a generation of people dependent on drugs because of the ignorance and apathy that exists. A group of us in Englewood have developed an action program which provides help to drug sick people, as well as being a meeting place for those with problems, and those who want to communicate their ideas for a better community. People with personal drug problems, their families or friends, can come to our storefront office at 11 North Dean, where we have a 24 hour telephone service, counseling, evening open house and a hospital referral program for treatment and rehabilitation, including outpatient psychiatric services. We've established a school program which aims for prevention through education and communication workshops. Information is available for parents who are especially welcome at our office, we hope it will encourage interest in political action and law enforcement. Our facilities and services are under the supervision of Richard Gelb, who's making this action group his full-time job. Already there are many families who are grateful for his help, but he's counting on a lot more interest and support from people who so far have been reluctant to come forward. The services of 11 North Dean are provided free, but we're only just making it on the City subsidy and various private donations. We're very pleased that local merchants have provided us with supplies for our center, though we do need more. A New York advertising agency has donated the work involved in our advertising campaign, and The Record is giving us the space in which our ads will appear, outlining our message and program. Englewood, let's show what can be done when a community gets together to solve a problem. If you want to see an end to the drug problem, and the development of a better community, now you know where to go. 11 North Dean 11 North Dean St., Englewood, N.J. 569 0022/567 1800

11 North Dean
Where parents and kids are really talking. Call 569 0022

Parents. You know about drugs, right? Wrong. You probably know less than your kid does.

Parents should be out there pushing their kids to get a good education, to get a good job, to get a good life. But when it comes to drugs, parents are often the ones who are pushing their kids to get into trouble. This is a serious problem, and it's one that we need to address. We need to get parents involved in their kids' lives, and we need to make sure that they are providing them with the best possible environment. We need to make sure that they are teaching them the right values, and we need to make sure that they are providing them with the best possible role models. We need to make sure that they are providing them with the best possible support, and we need to make sure that they are providing them with the best possible guidance. We need to make sure that they are providing them with the best possible love, and we need to make sure that they are providing them with the best possible care. We need to make sure that they are providing them with the best possible everything, and we need to make sure that they are providing them with the best possible life.

11 North Dean

Your kid may be taking a trip this fall. Shouldn't you find out why he isn't taking you along?

Parents should be out there pushing their kids to get a good education, to get a good job, to get a good life. But when it comes to drugs, parents are often the ones who are pushing their kids to get into trouble. This is a serious problem, and it's one that we need to address. We need to get parents involved in their kids' lives, and we need to make sure that they are providing them with the best possible environment. We need to make sure that they are teaching them the right values, and we need to make sure that they are providing them with the best possible role models. We need to make sure that they are providing them with the best possible support, and we need to make sure that they are providing them with the best possible guidance. We need to make sure that they are providing them with the best possible love, and we need to make sure that they are providing them with the best possible care. We need to make sure that they are providing them with the best possible everything, and we need to make sure that they are providing them with the best possible life.

11 North Dean.

196 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Walt Lecat
 DESIGNERS: Jim Black, Fred Kurth, Hank Parker
 ARTISTS: Mabey Trousdell, Arnold Varga
 PHOTOGRAPHER: Peter Sagara
 COPYWRITERS: Joe DeVivo, Rob Nolan,
 Mark Sickman
 AGENCY: Leo Burnett Co.
 CLIENT: Commonwealth Edison Co.

197

ART DIRECTORS: David Kennedy, John Koelle
 COPYWRITER: Bruce Bendinger
 AGENCY: Niefeld, Paley & Kuhn, Inc.
 CLIENT: Chicago Transit Authority

With a modern electric range...

The bright new ideas are Electric.

Every 36 minutes, every working day of 1970, someone will build an electrically-heated home or apartment in Northern Illinois.

The bright new ideas are Electric.

Electrically heated apartments are for do-it-yourselfers.

The bright new ideas are Electric.

Her Electric Range

Bon Appetit.

THE BRIGHT NEW IDEAS ARE ELECTRIC

Pretend you're a wet shirt. How would you prefer to be dried?

The correct answer is B.

Electric Dryers. They still cost up to \$40 less.

The sun never sets in an Electric dryer.

Electric Dryers. They still cost up to \$40 less.

Commonwealth Edison Company

Q. How do you compare Electric heating as far as cleanliness is concerned?

A. Oh, it's so much cleaner. There is no comparison.

Electric Heat about \$200 a year

Commonwealth Edison Company

A TREE GROWS IN ENGLEWOOD.

On Tuesday, May 11, we closed the old Loop station at Englewood and opened the new Ashland Transit Terminal a quarter mile farther west, with the new Englewood T. Chapman.

Thanks to funds from the Department of Transportation and the City of Chicago, we've been able to provide this new facility.

Now we'll have another step in the transit program.

A round-trip fare of \$1.00. No more waiting out in the open.

A \$100 parking lot at the terminal improved bus service to get you to and from the terminal.

And as a final touch, extensive landscaping.

Getting around the South Side is going to be easier.

And a lot more pleasant.

We'll still get a lot more to go before every station is like the one in Englewood.

But we think we're a step in the right direction.

CHICAGO TRANSIT AUTHORITY

UNFARE.

Well, it's official. 40¢ to ride the CTA. And hard as we try to explain or apologize, a lot of people won't listen. To some it will be one more indication that "The System" is out to get the little man. To some it will be the last straw. They'll stop riding. And to some it will be one more strain on an already over-stretched budget. Well, we don't like it any better than you do. But if we don't like it, and you don't like it, why raise the fares? A good question.

In the first place, the CTA is required to meet expenses from income. We're not supposed to make a profit, but we're not supposed to lose money either.

Second, expenses are up. A new wage agreement with our drivers is the largest part of generally increased operating costs.

Third, ridership has declined. If use of CTA facilities had increased proportionately to our expenses, we wouldn't be operating at a deficit. But it didn't, and we are.

In a nutshell, that's why the

fare is 40¢. Well, at least transfers are still a nickel.

What can you do about the fare increase? Several things:

1) Grit your teeth and put up with it. Just like you put up with the increased cost of everything else these days: car insurance, parking, rates, cab fares, and new car prices for example.

2) Ride the CTA as often as possible. In the long run, the more you use it, the less it will cost.

3) Here's the hard part. The CTA operates under the limitations of existing statutes. We must find other sources of income, such as subsidies. We will propose a program, but we will need your support. Frankly, we can't do it without you.

Certainly there should be better ways for a public service to increase income than by fare increases that put the heaviest burden on those least able to pay.

Once more, we're sorry. Please remember this as the new fare goes into effect at 4 a.m. this Thursday.

And remember we're in business to serve you.

We have to be. It's a catch we're not in it for the money!

CHICAGO TRANSIT AUTHORITY

TAKE A BUS TO LUNCH THIS WEEK.

Whether it's downtown or Old Town, east or west, we'll be happy to accommodate you. Just sit back and pat your hair into place one more time. Or powder your nose.

And then when you get to where you're going, you'll be even happier you took the bus.

You won't have to park it. Or give it a tip.

With all the money you'll save, maybe you can order the acub. Instead of the tuna fish salad.

A message from Chicago's largest restaurant delivery service. The Chicago Transit Authority



ALL THOSE NOT IN FAVOR OF YELL AND SCREAM!

The CTA needs your help. By law, we're supposed to operate on a pay as you go basis.

And the way it looks right now, with the way our costs are going, we're going to be forced to raise the fares again.

By law.

Because we're the only major metropolitan transit system without a subsidy for daily operations.

The only one.

So we're trying to get a subsidy for the CTA. And that's why we need your help.

The way we look at it, our job is to provide quality public transportation at a reasonable price.

And we don't think 50¢ or 60¢ is a reasonable price.

If you don't think so either, fill out this coupon.

And we'll make sure the people who count know how you feel.

Thank you.

YELL SCREAM

I'm in favor of a subsidy for the CTA

Name _____

Street _____

City and Zip _____

Comments _____

Mail to YELL and SCREAM Chicago Transit Authority
P.O. Box 555 Merchandise Mart Plaza Chicago 60654

CHICAGO TRANSIT AUTHORITY

198 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Stavros Cosmopoulos
DESIGNER: Dick Pantano
ARTIST: Jim Sinatra
COPYWRITER: Jay Hill
AGENCY: Hill, Holliday, Connors, Cosmopoulos, Inc.
CLIENT: State of Maine

199

ART DIRECTOR/DESIGNER: Les Johnson
COPYWRITER: Veronica Howard
AGENCY: Batten, Barton, Durstine, and Osborn
CLIENT: The Boston Globe

200 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/COPYWRITER:
Joseph R. Palsa
AGENCY: Joseph R. Palsa & Associates
CLIENT: WKYC Radio/National Broadcasting
Company

201

ART DIRECTOR/DESIGNER: Ted Shaine
ARTIST: A Good Studio
COPYWRITER: Tom Yobbagy
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Volkswagen of America

The logo features the words "Ski Me." in a large, bold, sans-serif font. The letter "i" in "Ski" has a dot above it. The word "Me." has a dot above the "e". The text is white and set against a solid black rectangular background. This black background is enclosed within a white border that has rounded corners.

The Great State of Maine.

This is The Globe's new
easy-to-read type.
Easy to read, isn't it?

199

Hear, Hear, Here.

WKYC 1100

200

Is the economy trying to tell you something?



201

202

ART DIRECTOR/DESIGNER/ARTIST: Forrest
Sigwart
PHOTOGRAPHER: Gerald Trafficanda
COPYWRITER: Ken Bernsohn
AGENCY: Botsford Ketchum Inc.
CLIENT: L.A. Chamber of Commerce

203

ART DIRECTOR/DESIGNER/ARTIST: Forrest
Sigwart
PHOTOGRAPHER: Gerald Trafficanda
COPYWRITER: Ken Bernsohn
AGENCY: Botsford Ketchum Inc.
CLIENT: L.A. Chamber of Commerce

204

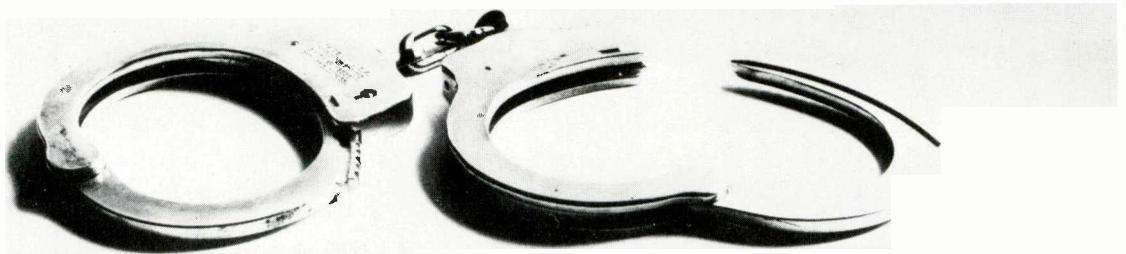
ART DIRECTOR/DESIGNER: Michael Kosewicz
PHOTOGRAPHER: John Bilecky
COPYWRITER: Geoffrey Charlton — Perrin
AGENCY: Ketchum, MacLeod & Grove
CLIENT: Pittsburgh Brewing Company

205

ART DIRECTOR/DESIGNER/ARTIST: Forrest
Sigwart
PHOTOGRAPHER: Gerald Trafficanda
COPYWRITER: Ken Bernsohn
AGENCY: Botsford Ketchum Inc.
CLIENT: L.A. Chamber of Commerce

206

ART DIRECTOR/DESIGNER
ARTIST/COPYWRITER: Bob Matsumoto
PHOTOGRAPHER: Carl Furuta
AGENCY: Doyle Dane Bernbach, Inc. (L.A.)
CLIENT: Volkswagen of America



Shoplifters get matching bracelets.

202



Shoplifters get free portraits.

203

Love us, don't leave us.

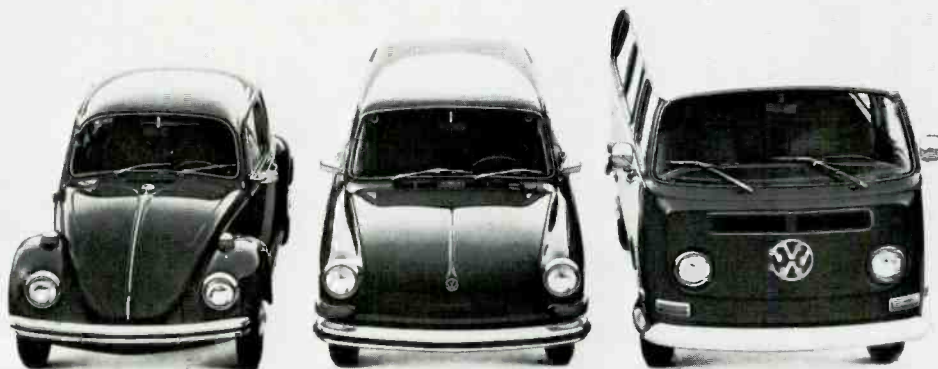


204



Shoplifters get free signed prints.

205



Mini. Midi. Maxi.

206

207

ART DIRECTOR/DESIGNER: Bob Matsumoto
PHOTOGRAPHER: Bernard Gardner
COPYWRITER: Mike Wasser
AGENCY: Doyle Dane Bernbach, Inc. (L.A.)
CLIENT: American Airlines

208

ART DIRECTOR: Don Battershall
DESIGNER: Si Lam
PHOTOGRAPHER: Jerry Czember
COPYWRITER: Janet Boden
AGENCY: Doyle Dane Bernbach, Inc. (L.A.)
CLIENT: Southern California Gas Co.

209

ART DIRECTOR/DESIGNER: Bob Kuperman
PHOTOGRAPHER: Gary Winograd
COPYWRITER: Larry Levenson
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: El Al Airlines

210 GOLD MEDAL AWARD

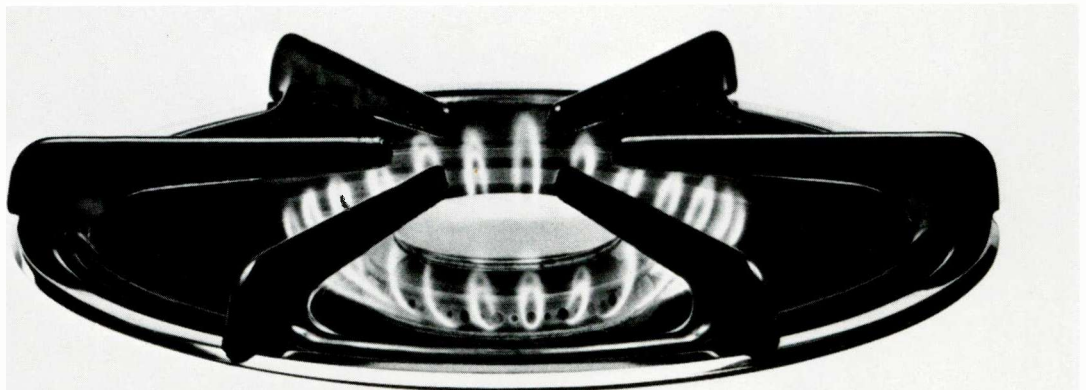
ART DIRECTOR/DESIGNER
PHOTOGRAPHER/CLIENT: Bill Stettner

Make a person to person call.



American Airlines

207

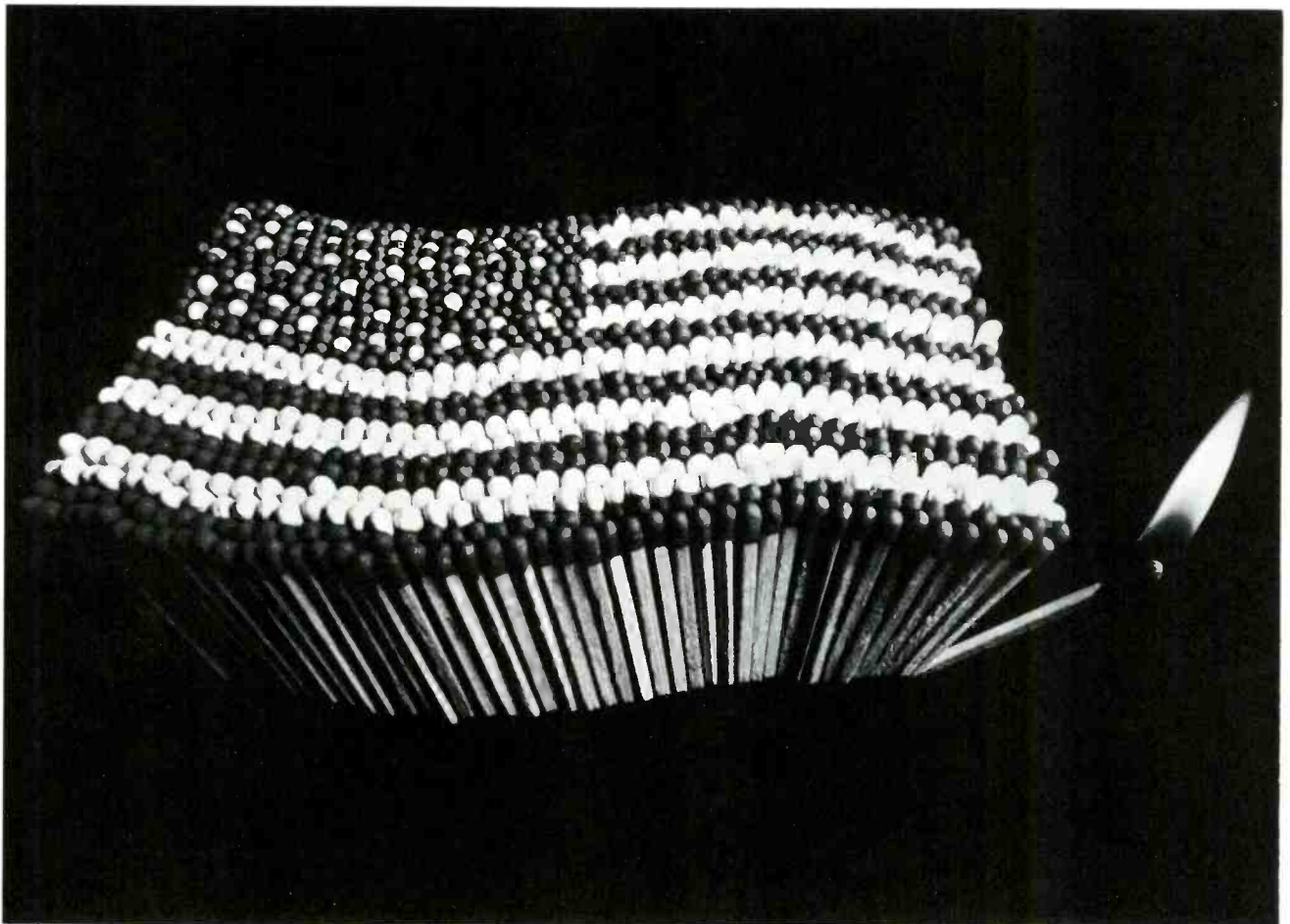


No waiting.

208



209



210

211

ART DIRECTOR/DESIGNER: Mel Platt
COPYWRITER: Larry Plapler
AGENCY: Leonard Sacks Adv.
CLIENT: Salton Inc.

212 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Howard Title
PHOTOGRAPHER: Dick Frank
COPYWRITER: Peter Lubalin
CLIENT: Ronzoni Macaroni Co.

213

ART DIRECTOR/DESIGNER/COPYWRITER:
Mel Stabin
PHOTOGRAPHER: Donato Leo
AGENCY: Rumrill-Hoyt, Inc.
CLIENT: Pharmacrast Division of
Penwalt Corp.

214

ART DIRECTOR/DESIGNER: Bob Cox
PHOTOGRAPHER: Phil Marco
COPYWRITER: Tony Weir
AGENCY: Ogilvy & Mather Inc.
CLIENT: Phoenix House

215

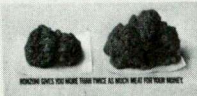
ART DIRECTOR/DESIGNER: Bob Giraldi
PHOTOGRAPHER: Steve Horn
COPYWRITER: Sara Bragin
AGENCY: Della Femina, Travisano & Partners
CLIENT: National Hemophilia Foundation

**If you depend on the L.I.R.R.
to get home in time for dinner:
A Salton Hottray keeps food
hot and fresh for hours.**

211

**The government makes you say "Flavored with Meat"
when you don't put in enough meat to say "Meat."**

The government has a rule.
It says that if you put less than
6% meat in your sauce, you have to
say "flavored with meat" on your
label. (See our competitor's label.)
We Ronzoni's have a rule too.



HOWING DOES YOU MORE THAN TWICE AS MUCH MEAT FOR YOUR MONEY.

It says that even 6% isn't enough
meat for an authentic Italian meat
sauce. So we put in at least twice
that amount.

Because we put in so much meat
—all lean ground beef—we must
have a government inspector at our
factory at all times. And we must
include the "government inspec-
ted" stamp on our label.

(The other sauce doesn't have
the inspector or stamp. It doesn't
have enough meat to require them.)



Now, you might think that to pay for all
this meat, we have to charge more, or else
skimp on other ingredients. But we don't.

In fact, we put in better ingredients.
If you compare labels, you'll notice that
we thicken our sauce with tomatoes. Not
corn syrup. And we use only imported olive
oil. Never vegetable oil.

We just don't make as good a profit as
our competitor.

But he doesn't make as good a sauce as
Ronzoni's.

The Ronzoni Family

212

THE TORTURE CHAMBER

Your shoes
Your feet are trapped in them
about 10-12 hours every day.
The temperature of the shoes
you're standing in right now may be
over 100°F.
Hot feet.
That's what you've got.



Use cooling, soothing
Desenex for prompt relief
of hot, tortured feet.

213

HOW TO TELL IF YOUR DAUGHTER IS ON DRUGS

RED EYES A glassy, wide-eyed stare can mean more than a mind pre-occupied with a boy friend. It can mean she's sniffing glue, popping amphetamines, or taking L.S.D. Droopy eyelids and heavy bags can mean more than lack of sleep. They're caused by barbiturates, marijuana and hashish. Add dilation and excess tearing and you have the classic symptoms of heroin addiction.

NOSE A runny nose and a case of constant sniffing may mean a cold. It can also mean something far more insidious — a full-blown case of heroin addiction.

VOICE Beware of a change in your child's speech. Amphetamines tend to make her talk too fast. Glue, barbiturates and heroin slow the speech and slur her words. Hallucinogenics make people talk incoherently. Marijuana and hashish cause giddiness, excessive giggling.

WEIGHT LOSS The dictates of fashion may lead to a slim figure. So do the dictates of drugs. Barbiturates and amphetamines kill the appetite no matter how strongly the body cries out for food. They feed on your child.

KNOW OTHER SYMPTOMS This latter drug, no matter how taken, causes an itching sensation. Watch for small, itchy, red bumps on the arms and legs. They're caused by skin-popping, injecting heroin just below the surface of the skin.

Look for the specific marks of collapsed veins (a flat, ugly black streak) where a healthy blue vein used to be. They mean mainlining — injecting heroin directly into a vein in the arms, hands, legs or even between the toes or the pubic area to avoid detection.

WHAT TO DO If you think your child is on drugs, call Phoenix House, an organization dedicated to attacking the problems behind drugs — without the use of drugs. We can give you more information, make specific suggestions about your child's problem. We may even be able to provide therapy. Call Phoenix House. Before it's too late.

PHOENIX HOUSE
212-787-7900

214

There are 2 kinds of hemophiliacs.



The haves.
The hemophiliacs who can afford the clotting factor to control their bleeding. It costs about \$22,000 a year. There are 100 of them in the U.S.



The have nots.
The hemophiliacs who can't afford \$22,000 a year for the clotting factor. There are 140,000 of them in the U.S. We need your money to get it to them.

Give to the National Hemophilia Foundation.
We're so close, yet so far.

215

216

ART DIRECTOR/DESIGNER/ARTIST: Kurt Haiman
COPYWRITERS: Ruth Scott, Kurt Haiman
AGENCY: Grey Advertising Inc.
CLIENT: Gordon's Dry Gin Co., Ltd.

217

ART DIRECTOR/DESIGNER: Harvey Gabor
PHOTOGRAPHERS: Guy Pastore, David Hamilton
COPYWRITER: Pacy Markman
AGENCY: McCann-Erickson, Inc.
CLIENT: New York Racing Association

218

ART DIRECTOR/DESIGNER/ARTIST: Ron Becker
COPYWRITER: Helen Miller
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Burlington

219

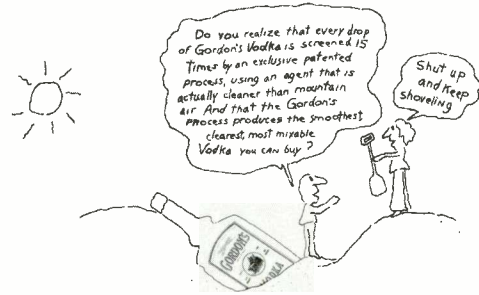
ART DIRECTOR: Edward Seymore
DESIGNER: Wespac Visual Comm., Inc.
PHOTOGRAPHER/COPYWRITER: Harry Pesin
AGENCY: Pesin, Sydney & Bernard Adv.
CLIENT: Wespac Visual Comm., Inc.

220 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/COPYWRITER: Peter Good
PHOTOGRAPHER: Bill Ratcliffe
AGENCY: Davis-Delaney-Arrow Inc.
CLIENT: American Education Publications

221

ART DIRECTOR/DESIGNER: Bob Kasper
PHOTOGRAPHER: Sheehan
COPYWRITER: Ken Henderson
AGENCY: Batten, Barton, Durstine and Osborn
CLIENT: U.N.I.C.E.F.



216



Which is the fastest animal in the world?

Hint: You can see the fastest animals run at Aqueduct Race Track June 29-August 1. First race 1:30.

217

GO THROUGH THE MILL.

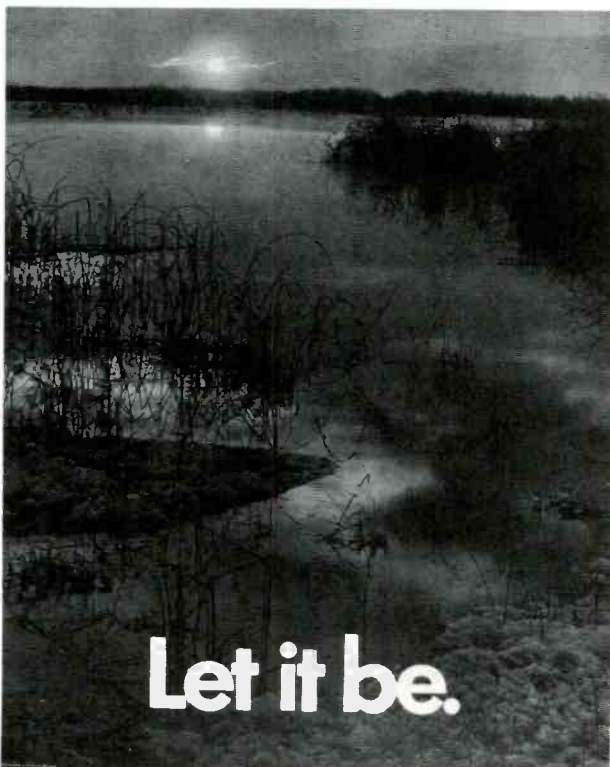
The Mill at Burlington House.
Avenue of the Americas at 54th Street.
Open 10AM. to 7PM.
Tuesday through Saturday.
It's free.

218

Peace, please...



219



Let it be.

220



**This offer may expire
at any moment.**

Give to UNICEF Nigerian Relief today. 120 Boylston St., Boston 02116.☎

221

222

ART DIRECTOR/DESIGNER: Bob Kasper
PHOTOGRAPHER: Jerry Friedman
COPYWRITER: Ken Henderson
AGENCY: Batten, Barton, Durstine and Osborn
CLIENT: U.N.I.C.E.F.

223

ART DIRECTOR/DESIGNER: Dick Lisiten
PHOTOGRAPHER: Color Design Studio
COPYWRITER: Alan Joseph
AGENCY: Grey Advertising Inc.
CLIENT: MGM

224

ART DIRECTOR/DESIGNER/ARTIST: Kurt Haiman
COPYWRITERS: Ruth Scott, Kurt Haiman
AGENCY: Grey Advertising Inc.
CLIENT: Gordon's Dry Gin Co., Ltd.

225


ART DIRECTOR/ARTIST: Dick Pantano
DESIGNER: Stavros Cosmopoulos
COPYWRITERS: Scott Miller, Jay Hill
AGENCY: Hill, Holliday, Connors, Cosmopoulos, Inc.
CLIENT: Charlies Saloon

226

ART DIRECTOR: Donald Egensteiner
PHOTOGRAPHER: Denton Tillman
COPYWRITER: Michael Becker
AGENCY/CLIENT: Young & Rubicam, Inc.

227

ART DIRECTOR: Donald Egensteiner
PHOTOGRAPHER: Denton Tillman
COPYWRITER: Michael Becker
AGENCY/CLIENT: Young & Rubicam, Inc.



**This Halloween
have your kids collect something
besides a stomach ache.**

UNICEF Halloween Fund Drive: Call 542-7953.

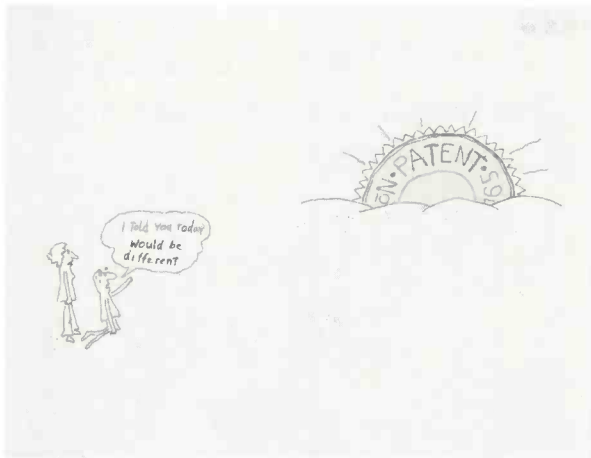
222

the ultimate trip

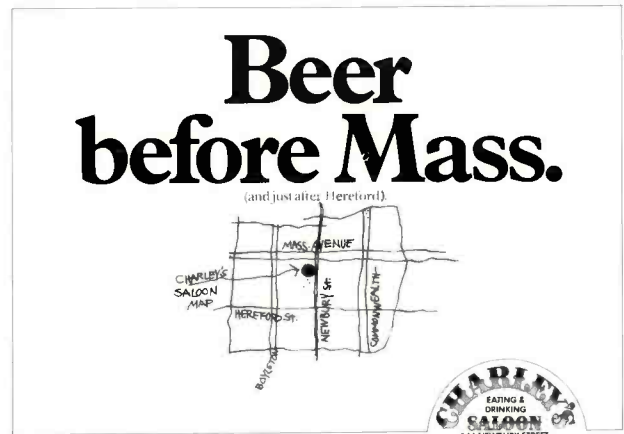


2001: A SPACE ODYSSEY
MGM PRESENTS THE STANLEY KUBRICK PRODUCTION

223



224



225

It's a good thing we don't have to drink the Hudson River.



April 22 is Earth Day. The beginning of the end of pollution.

226

There are more rats in New York than people.



April 22 is Earth Day. The beginning of the end of pollution.

227

228

ART DIRECTOR: Donald Egensteiner
PHOTOGRAPHER: Denton Tillman
COPYWRITER: Michael Becker
AGENCY/CLIENT: Young & Rubicam, Inc.

229

ART DIRECTOR: Sam Scali
PHOTOGRAPHER: Tony Petrucelli
COPYWRITER: Tom Thomas
AGENCY: Scali, McCabe, Sloves, Inc.
CLIENT: Village Voice

230

ART DIRECTOR/DESIGNER/ARTIST: Arthur Boden
CLIENT: Barney Weinger Gallery

231

ART DIRECTOR/PHOTOGRAPHER: Gene Garlanda
DESIGNER: Richard Gregory
COPYWRITER: Murray H. Salit
AGENCY: Salit & Garlanda Inc.
CLIENT: Kate Greenaway Industries

232

ART DIRECTOR: Bill Barnes
DESIGNER: Wayne Leigh
PHOTOGRAPHER: Bettman Archives
COPYWRITER: Tom Little
AGENCY: McDonald & Little
CLIENT: League of Women Voters

April 22 is Earth Day. The beginning of the end of pollution.

Even on a clear day in New York there's a dark hanging over your head. Soot and carbon.

You drive along the East River or to the Harlem or under the Hudson. What if you had to drink them?

You can be attacked by toxic hammers. Looking garbage cans. Nubius Rising. It's so thick it's almost enough to drive a man insane. Midtown New York is at "mad" rising.

You sit in your nice air-conditioned office for lunch thinking the pollution won't get you. Wrong. It comes after you. Right through the vents. And you inhale more than a pack a day even if you don't smoke.

You can't believe this city has more rats than people. But it does.

You leave the office early one day and wonder why it's so dark out. Sunlight is cut by as much as 50% because of the carbon monoxide.

By 1990 you'll probably have to wear a gas mask to work. And maybe you'll even need a flashlight to find your office.

There would be air buses or bees or trees or butterflies.

Time is running out. Unless we stop what we're doing, we're going to kill ourselves.

Use returnables. Not disposables. Use metal cans, glass bottles, and wax and aluminum containers instead of poisonous smoke and pollution.

Use mass transit. Support the mass transit bill.

If you have to drive in the city, use low-ber gas and install a muffler device.

Take your own shopping bag to the supermarket.

Don't use a dog.

Use computers and telephones. You won't contribute to global warming. Be on time because it's a waste of time.

Buy only clothes selling, clothes made from sheep of this breed. They're more expensive but they're noble wool.

Support the League of Women Voters.

Start a block association to look on opposite sides of the road.

Write the Dept. of Parks and find out what and when you can plant a tree.

Support a young vagrant. Buy one of these at a window.

Keep your garbage an lid on tight. Starve those dirty rats.

Write a politician about the smell in the subway.

The list goes on and on.

April 22 is Earth Day.

The day to stop worrying about making a living for awhile and start thinking about how you can do it long for awhile.

Leave your car at home. Try a bus or a train for a change. Even if you don't do it for ecological reasons, do it anyway.

Driving will be difficult that day.

14th Avenue will be closed to all cars from 90th Street down to 14th Street from noon to 2 p.m.

No parades or demonstrations or protests. Just the world's biggest shopping mall. Free from cars and carbon.

On April 22 it's legal to say "don't" on 14th Avenue.

14th Street will be closed from 7th to 14th Avenues for most of the day. Closed to cars. But open to ideas for concrete solutions to environmental problems.

Two down to 14th Street and help paint a subway station or find out about some ecological alternatives. Hundreds of companies, schools, and individuals are participating.

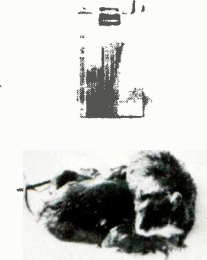
Meet Margaret Mead. Talk with Pete Seeger. Watch or cast the cartoon "The Quiet Garbage Truck" by the League of Women Voters.

If you don't do more than just be respectful, you're wasting your own time. For Environmental Action Center, call 456-9880.

If you want to see New York's first Earth Day, be there for the beginning of the end.

On the beginning of the end.

Environmental Action Coalition
c/o East 98 Street, New York, N.Y. 10017



228

**KEEP
AHEAD
OF THE
TIMES.**

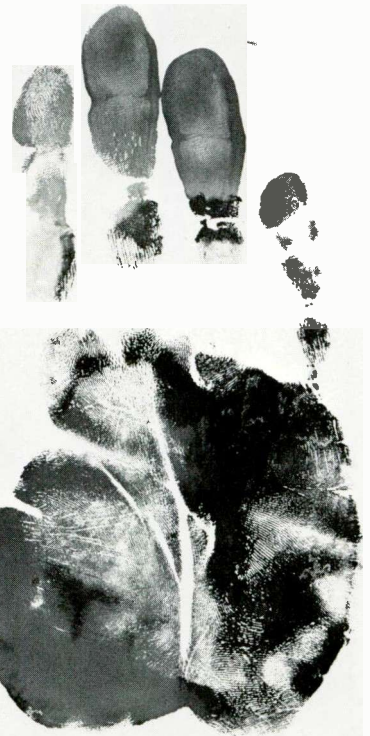
Combat in the Erogenous Zone—p. 5

VOICE 20c

Reviews

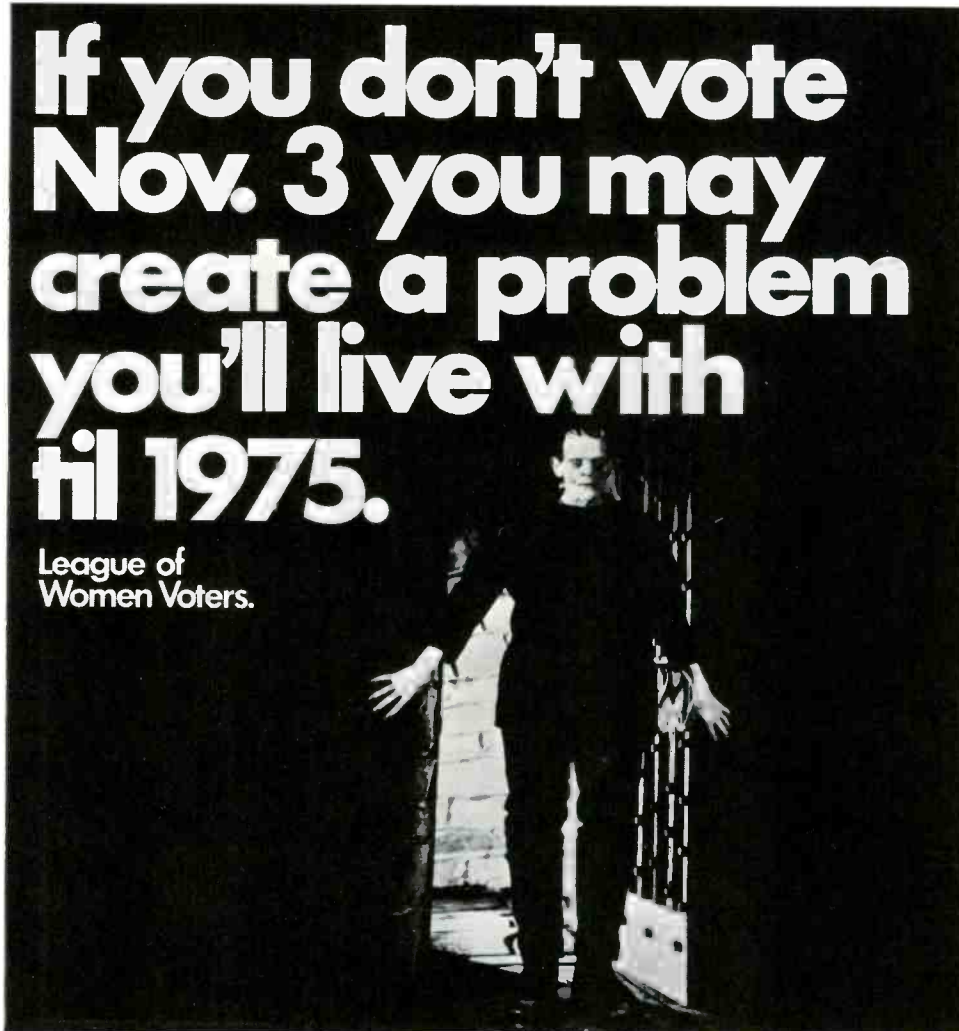
229

230





231



232

233

ART DIRECTOR/DESIGNER
COPYWRITER/CLIENT: Dick Lemmon
ARTIST: Charles Hughes
AGENCY: Rink Wells & Associates

234

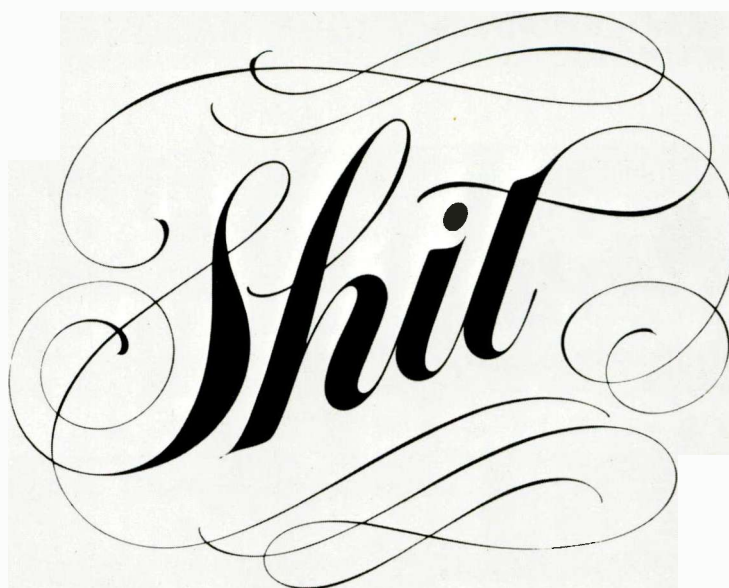
ART DIRECTOR/DESIGNER/
PHOTOGRAPHER/CLIENT: John Paul Endress

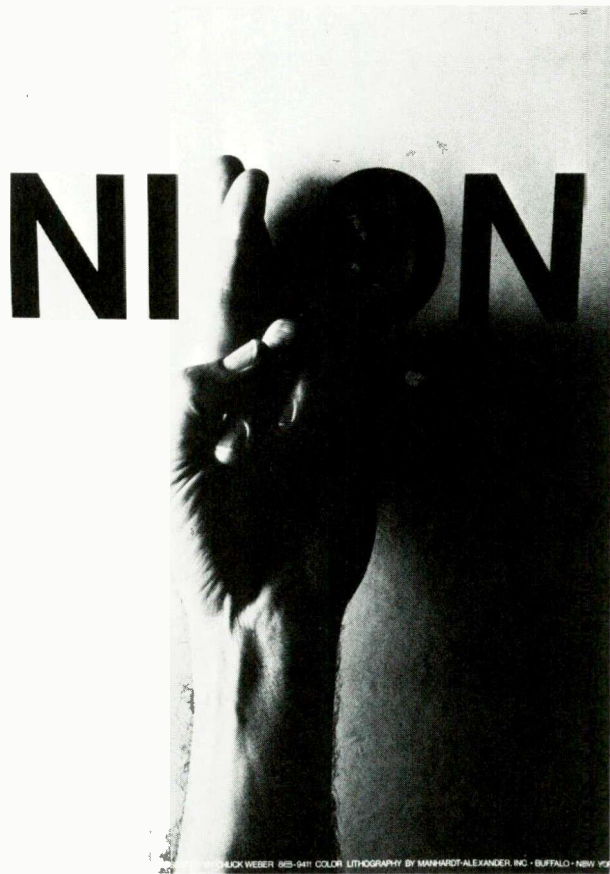
235

ART DIRECTOR: John Massey
DESIGNER: Tomoko Miho
ARTIST: Herbert Bayer
AGENCY: Center for Advanced Research
in Design
CLIENT: Container Corporation of America

236

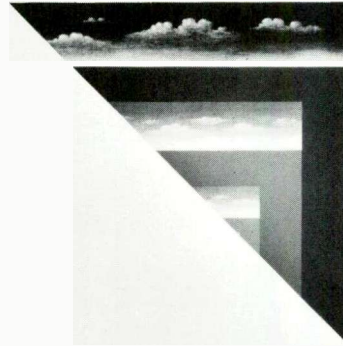
ART DIRECTOR: Richard B. Luden
ARTIST: Murray Tinkelman
CLIENT: Art Directors Club





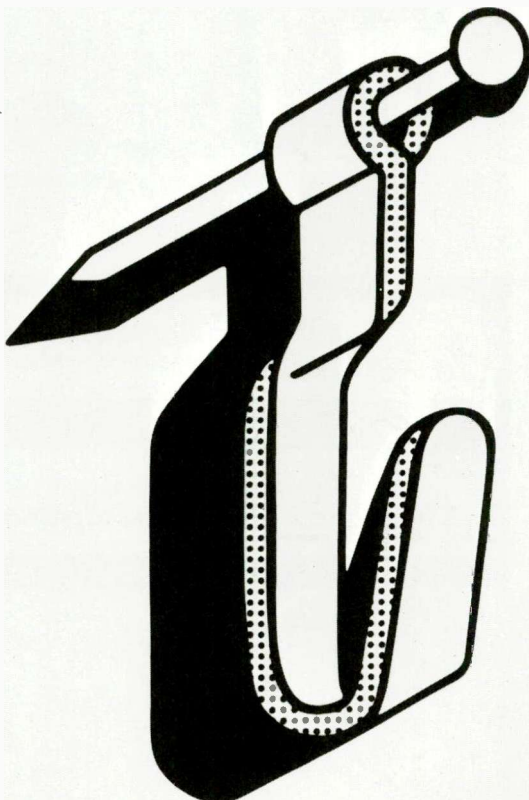
234

Great Ideas of Western Man New York Cultural Center November 10-January 3
 Container Corporation of America in association with Farleigh Dickinson Univ. Tuesday-Sunday 11am-9pm
 2 Columbus Circle New York



235

ART DIRECTORS CLUB 30 MEMBERS EXHIBITION



236

237 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Donald Egensteiner
PHOTOGRAPHER: Denton Tillman
COPYWRITER: Michael Becker
AGENCY/CLIENT: Young & Rubicam, Inc.

238

ART DIRECTOR/DESIGNER: Allen Kay
COPYWRITERS: David Herzbrun, Adam Hanft
AGENCY: Tinker-Pritchard Wood
CLIENT: Friends of The Rockefeller Team

**You inhale more than a pack a day
even if you don't smoke.**



April 22 is Earth Day. The beginning of the end of pollution.

How long will this poster stay white?



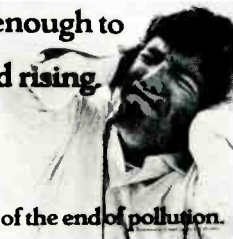
April 22 is Earth Day. The beginning of the end of pollution.

**It's a good thing we don't have to drink
the Hudson River.**



April 22 is Earth Day. The beginning of the end of pollution.

**150 decibels of noise is enough to
drive a man insane.
Midtown New York is 77 and rising.**



April 22 is Earth Day. The beginning of the end of pollution.

**There are more rats in New York
than people.**



April 22 is Earth Day. The beginning of the end of pollution.

**If we all left our cars at home,
New York could have 50% more sun.**

**April 22 is Earth Day.
The beginning of the end of pollution.**

**Thanks for riding the bus.
That's one less car to worry about.**

**April 22 is Earth Day.
The beginning of the end of pollution.**

**Governor Rockefeller has increased the maximum penalty for selling hard drugs to life imprisonment.
Vote for Rockefeller. Dope pushers won't.**

**Governor Rockefeller set up the Crime Compensation Board to give financial help to innocent victims of violent crime.
Crime doesn't pay. But New York State does.**

**Governor Rockefeller has seen to it that every child in New York State can get a free German measles shot.
It helps a lot more than it hurts.**

**Governor Rockefeller has legalized off-track betting in New York State.
It's a way our cities can raise money without raising taxes.**

**Nearly half of New York State's budget goes to the 3 R's.
Thanks to the 4th R: Rockefeller.**

**Governor Rockefeller has helped create one million new jobs in our state.
A lot of people have their jobs because he's doing his.**

**More New Yorkers hold New York State student loans than there are people in the State of Wyoming.
Rockefeller. He's done a lot.**

**Governor Rockefeller has 363 new sewage treatment plants in the works.
Money that goes to waste doesn't go to waste.**

239

ART DIRECTOR: Dick Lopez
COPYWRITERS: Charles Blustain, Joe Lapinski
AGENCY: Benton & Bowles, Inc.
CLIENT: Dana Perfume/Canoe

240

ART DIRECTOR/DESIGNER/ARTIST: Kurt
Haiman
COPYWRITERS: Ruth Scott, Kurt Haiman
AGENCY: Grey Advertising Inc.
CLIENT: Gordon's Dry Gin Co., Ltd.

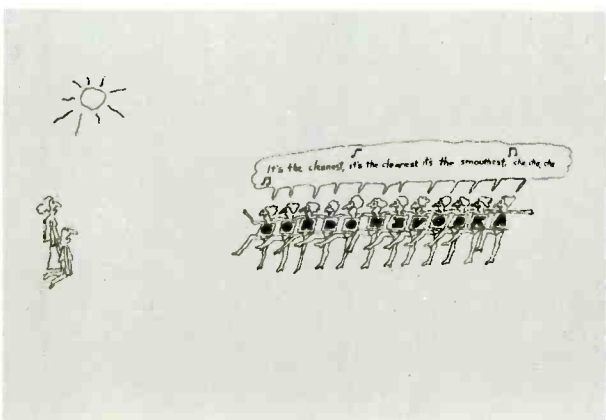
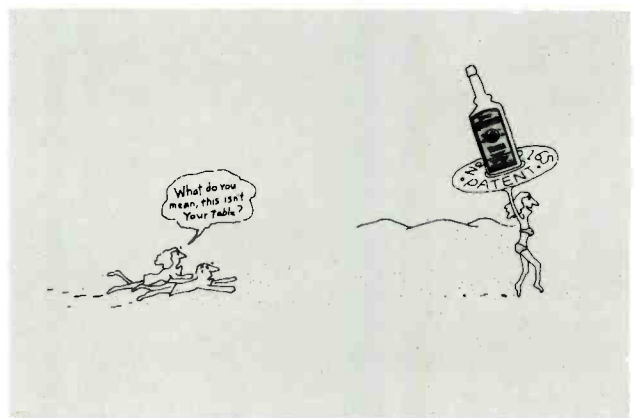
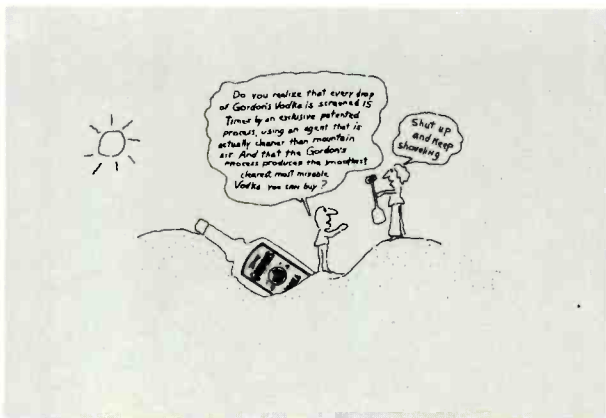
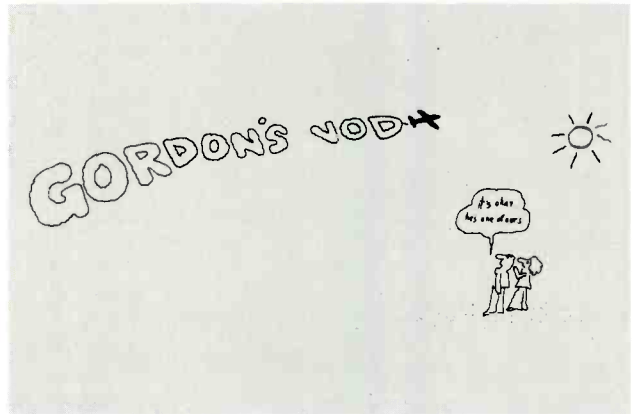
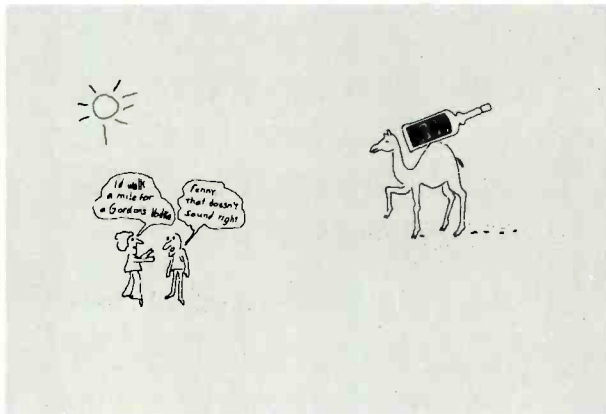
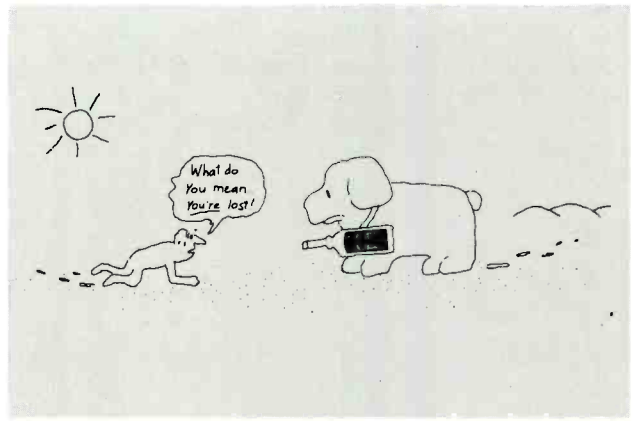
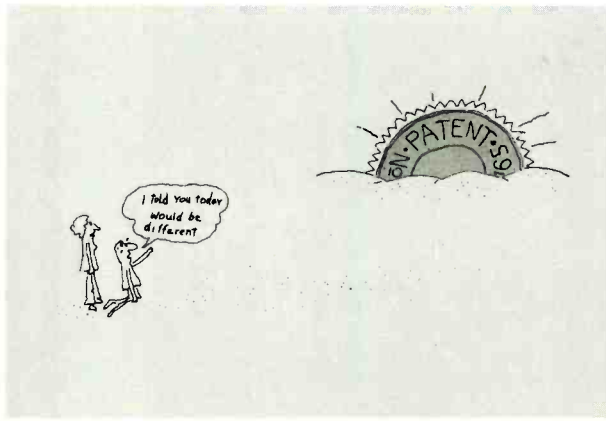
If he's not worth Canoe, maybe mother was right.

There are two ways to keep him happy.
One is Canoe by Dana.

If you're wearing Canoe, who needs mistletoe?

Canoe. Think of it as a high-performance additive.


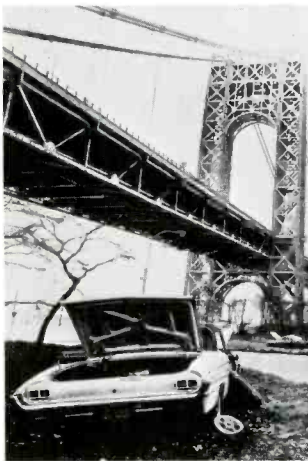
Canoe After Shave: For the one face you can never forget.



ART DIRECTOR: Ray Alban
 PHOTOGRAPHER: Alan Dolgins
 COPYWRITER: Tom Thomas
 AGENCY: Scali, McCabe, Sloves, Inc.
 CLIENT: Volvo, Inc.

THE VOLVO MONEY-BACK GUARANTEE:

If after 11 years, you're not completely satisfied with your Volvo, return it and get some money back.

THE ROADS OF AMERICA ARE STREWN WITH BROKEN PROMISES.


Fifty thousand cars were abandoned last year. In New York City alone.

That isn't just a local phenomenon, either. People everywhere are throwing up their hands and walking away from cars littering the roads with these incumbrances to their frustration.

Volvo offers a simple solution to the problem: Volvo.

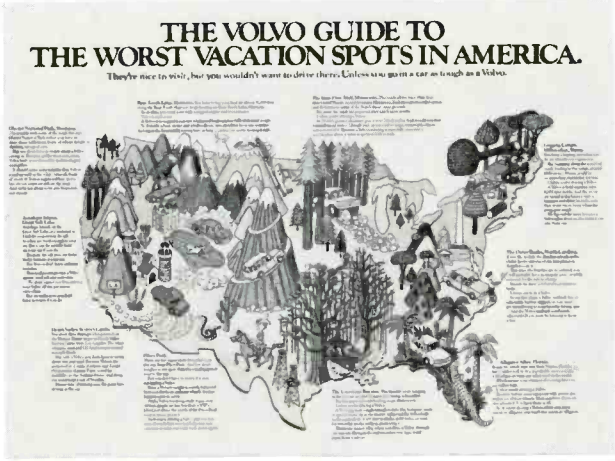
It's built to last a long time. We don't guarantee exactly how long, but we do know that 9 out of every 10 Volvos registered here in the last eleven years are still on the road.

Oh. Not all over.




THE VOLVO GUIDE TO THE WORST VACATION SPOTS IN AMERICA.

They're nice to visit, but you wouldn't want to drive there. Unless you gain a car as tough as a Volvo.



FAT CARS DIE YOUNG!



Burdened with tons of chrome and useless sheet metal, some cars collapse under the strain at a tender age.


But Volvo lives to a ripe old age. Because Volvos are unfettered by fat.

They're trim. Yet they're designed to make good use of the space they take up.

That's why a Volvo's trunk holds more than a Lincoln. And why a Volvo has more leg room in front than a Cadillac and more in the rear than a Buick.

So take a look at our Volvo. It's trim, it's long-lasting, and our car can help put the fat where it belongs.

In your back account.



(1966-1970)

Detroit has sentenced you to \$100 a month. For life.

You are oppressed. You are paying approximately \$100 a month for a car that you'll trade in before three years are up. Just about when it's paid for. Then you'll start all over again.

\$100 a month for another three years. Then another. And another. **Freedom, at last.**

We have a solution. Buy a Volvo. Volvo is the car that's built to last long enough to let you escape from car payments.

9 out of every 10 Volvo registered here in the last eleven years are still on the road.

Of course, no dealer can guarantee how long a new Volvo will last.

But after three years you should find yourself keeping the money you'd normally spend for a new car. Discovering, as have thousands of Volvo owners before you, that four wheels do not a prison make.



Advertising

Art

242 GOLD MEDAL AWARD

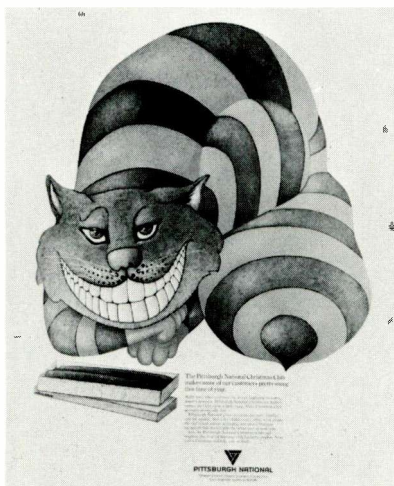
ART DIRECTOR/DESIGNER: Frederick L. Robinson
ARTIST: Jackie Geyer
COPYWRITER: Nikki Lewy
AGENCY: Ketchum, MacLeod & Grove
CLIENT: Pittsburgh National Bank

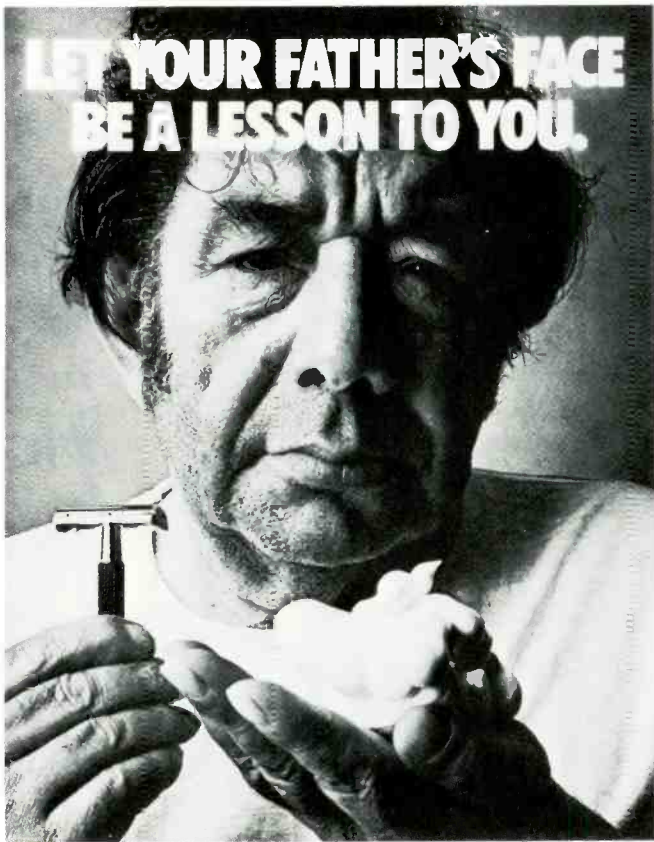
243 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Allan Beaver
PHOTOGRAPHER: Cailor/Resnick
COPYWRITER: Richard DePasquale
AGENCY: DKG, Inc.
CLIENT: Remington

244

ART DIRECTOR: Bill Sweeny
DESIGNER: Mabey Trousdell, Inc.
ARTISTS: Gary Overacre, Janie Case
COPYWRITER: Joe Torre
AGENCY: Lawler, Ballard & Little
CLIENT: Lake Wildwood





243

Take a good look at that barbed wire disaster area some morning.

Poor guy, in his day it was the "safety" razor or nothing. And while it gave him a close shave, it was also making his beard tougher. Which of course made shaving tougher.

But all his suffering isn't in vain, if you learn something from it.

Even if you've been shaving 6 or 7 years, it's not too late to break your beard in right. Start shaving our way and your beard will be just as shaveable in 10 or 20 years as it is today.

But as you've heard your father say a thousand times, electric shavers don't shave that close.

That was until the Remington *Lektro Blade* shaver.

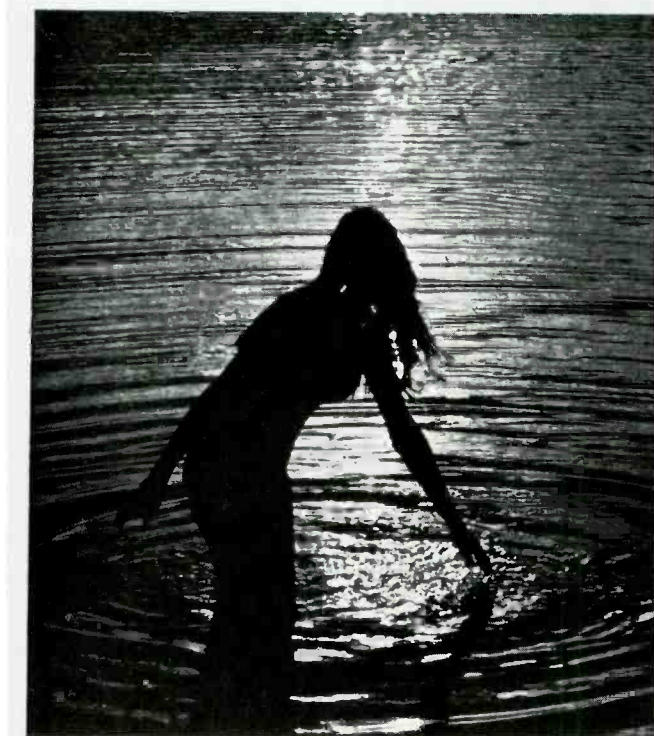
Its blades are honed to such a fine edge, they have to be replaced. Like the blades in a razor. (Suggested price for replacement blades, \$1.95.)

Thanks to this disposable blade concept, the Remington *Lektro Blade* shaver gives you every bit as close a shave as you get with a razor.

Without the discomfort of a razor.

So get our electric shaver before you end up with a face like your father's.

Class dismissed.



244

Earth.
Air. Water. Fun.
All the best of the
basics are
yours at
Lake Wildwood.
Picture your family in
this clean environment.

With fresh air filtering through rich forests of trees and wild flowers. Freshened by the cool water of lake and streams. Where the love songs of birds and breezes replace the thunder of traffic and city noise, where your family can live in harmony with unspoiled nature.

This is Lake Wildwood—a new 1400-acre private lake community—one of the first of its kind in Georgia and one of the finest in America.

For some Lake Wildwood will be a summer fun spot. For others it will be a winter retreat. Most will enjoy it as a vacation place for a weekend, a few weeks or an entire season. And for all who share the fascination, Lake Wildwood will mean happy days away from the pollution and pressure of the city.

245

ART DIRECTOR/DESIGNER: Clark L. Robinson
PHOTOGRAPHER: Len Weiss
COPYWRITER: Jane Tomney
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News

246

ART DIRECTOR/DESIGNER: Norman Tanen
PHOTOGRAPHER: Robert Freson
COPYWRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Jamaica Tourist Board

247

ART DIRECTOR: Hank Parker
DESIGNER/ARTIST: Mabey Trousdell, Inc.
AGENCY: Leo Burnett
CLIENT: Commonwealth Edison, Co.



245



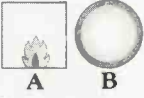
JAMAICA

Her flowers are fresh. The morning is beautiful. And a handsome stranger is calling Dawn Matherall, she's pretty. Joy?



246

Pretend you are a wet shirt. How would you prefer to be dried?



The correct answer is B. The electric drier method is how it's done in the above picture. You'll notice that in A there's a single source of heat to dry just one shirt in B there's a circle of heat surrounding you, drying all sides at once at the same time. You'll find that the electric drier method is fast, yet gentle. Touch get their clothes. And all those new permanent-press clothes are handled with so much care. The pleats and creases stay on. The way they were made in Commonwealth Edison Company Electric Dryers. They still cost up to \$40 less.

247

248 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/ARTIST: Arnold Varga
COPYWRITER: Alan C. Van Dine
CLIENT: John Wanamaker

249

ART DIRECTOR/DESIGNER: Wesley Michel
PHOTOGRAPHER: Peter Samerjan
COPYWRITER: Peter Gridley
AGENCY: Ketchum MacLeod & Grove
CLIENT: ACF Industries

250

ART DIRECTOR/DESIGNER: Raymond Nyquist
PHOTOGRAPHER: Bart Harris
COPYWRITER: Norman J. Kantor
AGENCY: Edward H. Weiss & Company
CLIENT: GATX



Handwritten signature






What does he know about ACF that you don't?

It's not easy, compared to drivers who depend on the superior performance products from ACF's Car Care Division. Racers know CarCare. They know that CarCare fuel system components are standard equipment on hundreds of thousands of race cars out of Detroit. They know CarCare can take it in any engine, turbo, or in 500 mile racing events.

You'll find ACF products where you never expected Albert Einstein. Cheaters count. It's no secret. In the corner, there's a performance specialist. And on the Alaskan North Slope.

If the price of ACF surprises you, it's because some folks used to having a BOV before their hard-earning customers.

ACF INDUSTRIES

249

If the Marquis de Sade knew some people were still buying tank cars instead of leasing them, he'd be a happy man.



Somebody's still "renting" himself buying tank cars in this day and age is a man after the Marquis' own heart.

But we, at GATX, have a better idea. We'd like you to lease your tank cars from us instead.

That way, you won't be shackled by having all of your money tied up in owning equipment.

When you lease from us, your money's ready anytime a new business opportunity comes along.

You won't have to take on the expense of maintenance and repair bills when your cars need servicing.

When anything goes wrong with them, we'll straighten things out immediately.

You won't have to face the problem of selling the equipment when you're through with it.

When your lease runs out, your responsibility runs out with it. So as you develop new products, you can lease new equipment to move them.

And you won't be in the dark about mileage allowances and tax records any longer, either.

We make a fetish of accurate bookkeeping.

So if you're one of those wretched souls who are still buying tank cars instead of leasing them, call General American Transportation Corporation, fast.

GATX Why prolong the agony?

GENERAL AMERICAN TRANSPORTATION CORPORATION CHICAGO, ILLINOIS 60606

250

251

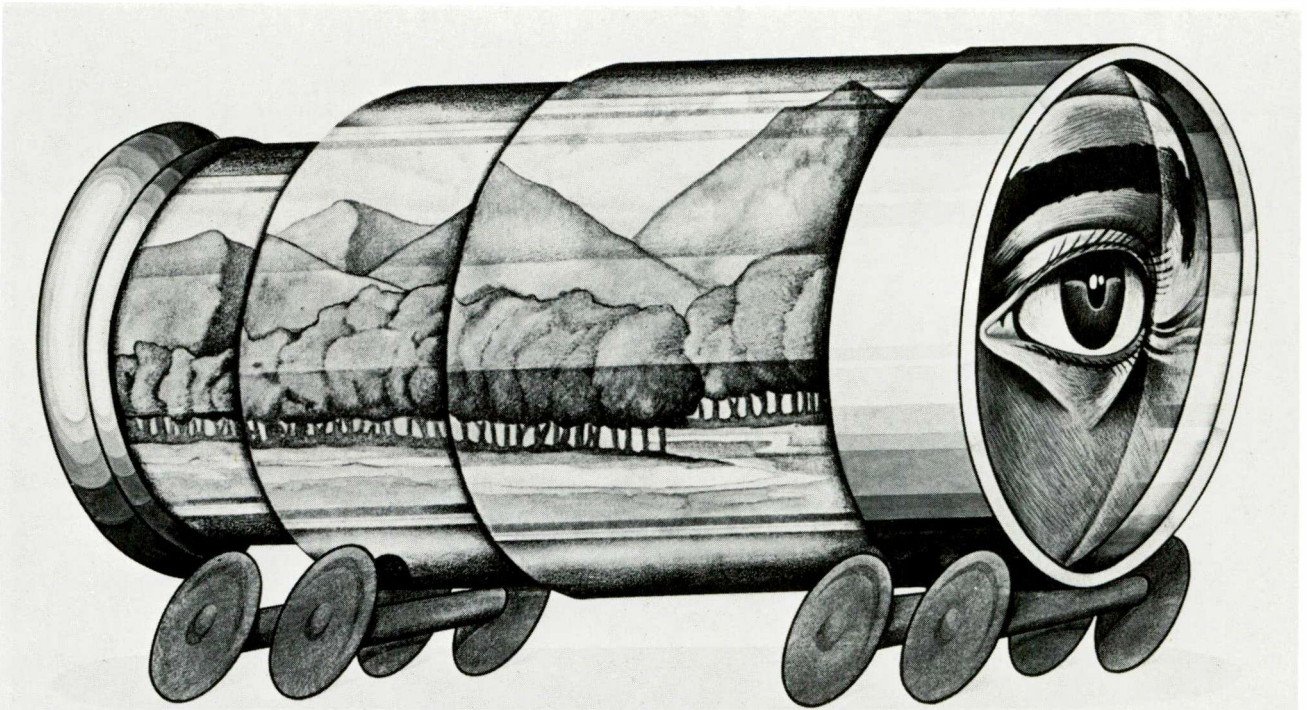
ART DIRECTOR: Doug Morral
DESIGNER/ARTIST: Mabey Trousdell
AGENCY: Young & Rubicam, Inc.
CLIENT: Pullman Standard

252

ART DIRECTOR/DESIGNER/ARTIST: Arnold Varga
COPYWRITER: Alan C. Van Dine
CLIENT: John Wanamaker

253

ART DIRECTOR/DESIGNER: Marvin Lefkowitz
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Robert Elgort
AGENCY: Young & Rubicam, Inc.
CLIENT: Liggett & Myers/EVE Cigarettes

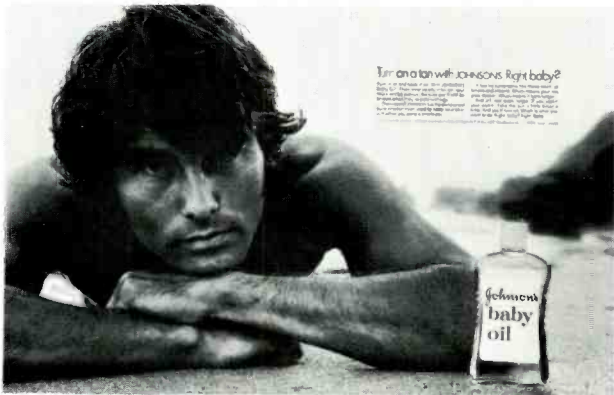
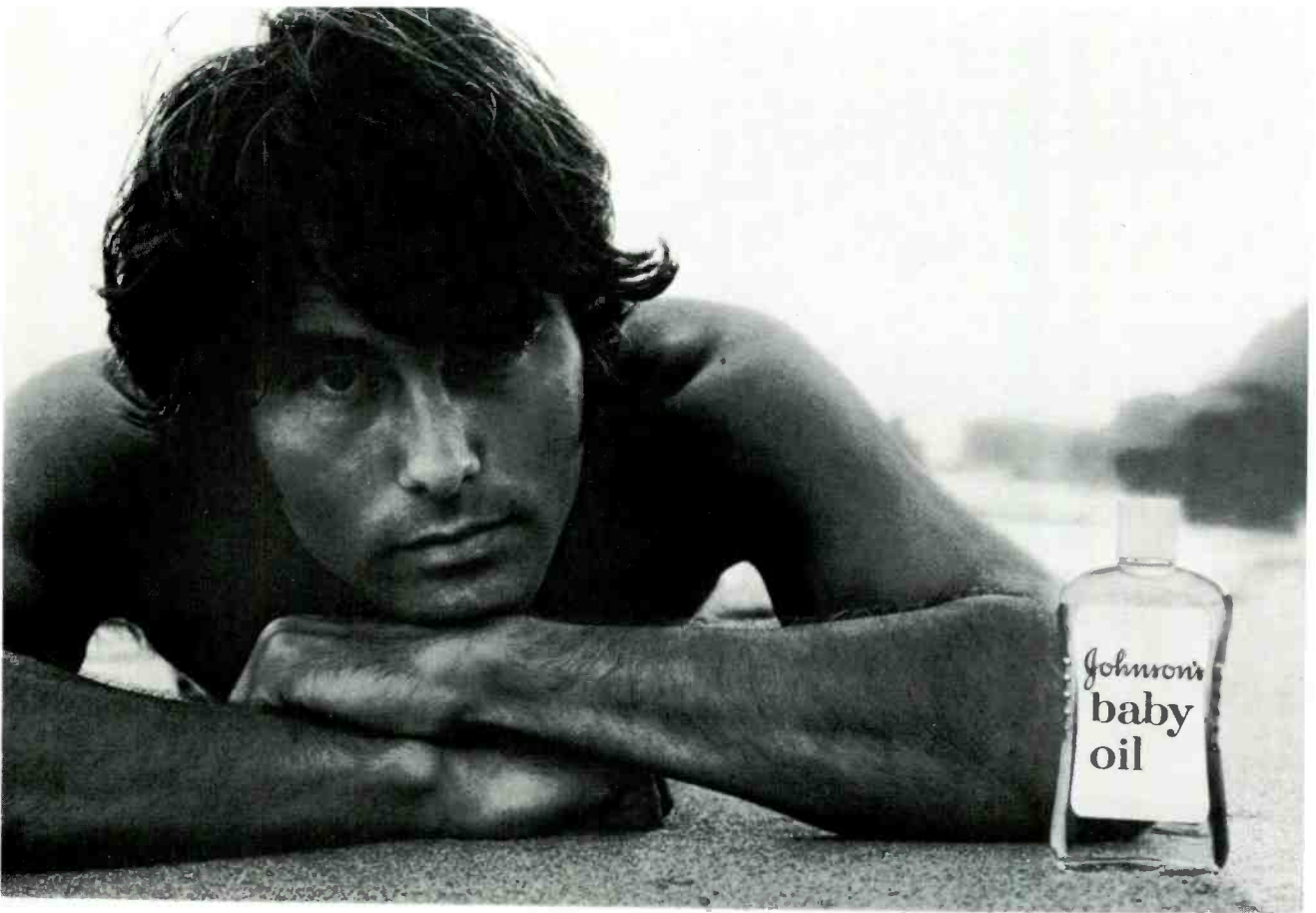


Some people have a short view of covered hoppers. Take a longer look.

To grain people, the covered hopper car is a grain car. To chemical people, it's a chemical car. To potash people, it's a potash car. But to a railroad, these are short sighted views. While Pullman-Standard covered hoppers

come in a wide variety of sizes and designs to meet any particular need best, they meet most dry-bulk shipping needs better than ordinary cars. And, newly designed roof sheets eliminate carlines for easier cleaning, and are available with any desired hatches. There's new reason to take a new look at our covered hopper. Make it a long range look.

Pullman-Standard
WORLD'S LARGEST RAIL CAR MAKER
200 South Michigan Avenue Chicago, Illinois 60604
A Division of Pullman Incorporated



256

257

ART DIRECTOR/DESIGNER/PHOTOGRAPHER:
Clark L. Robinson
COPYWRITERS: Jane Tomney, Clark L. Robinson
AGENCY: Robinson, Donino & West, Inc.
CLIENT: Medical World News

258

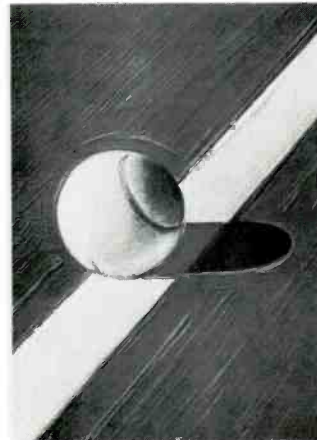
ART DIRECTORS: Richard Gangel,
Bob Czernysz
DESIGNER: Ronald De Milt
ARTIST: Wayne Thiebaud
COPYWRITER: Robert Hildt
AGENCY: Young & Rubicam, Inc.
CLIENT: Time, Inc./Sports Illustrated

258A

ART DIRECTOR/DESIGNER: Salvatore Lodico
PHOTOGRAPHER: George Eliott
COPYWRITER: William Waites
AGENCY: Young & Rubicam, Inc.
CLIENT: Eastern Airlines



257



Tennis is icumen in.

It's not just icumen. It's in right now. It stays in, through fall. And come winter, goes indoors or south.

Which is why right now Sports Illustrated is filling in 9 million adults each week on the equipment, the accessories, the fashions and the style of tennis.

Plus the tennis news and coming up.

Plus the personalities on and off the court.

Plus the places to play.

Plus tips on your game.

It's called our all-court coverage.

And that's the big news about SI. We have bowl and stadium coverage, track and padlock coverage, rink and link and include team coverage, etc.

The point is as simple as it is self-evident. Sport is not only right now, but also year-round. So in Sports Illustrated.

Sports Illustrated
The magazine for all seasons.

258



For over a billion it's a billion-dollar worth of art with the most sophisticated management system in the world. The largest and most active ever wings, coordinate thousands, 1,000 take-offs and landings every day. Active of hundreds, hundreds, thousands, and hundreds. \$2,000 of the most tick-tailed people in aviation.

and one, shown to make things as simple as it is to be in the air.

EASTERN The Wings of Man

258A



261

ART DIRECTOR/DESIGNER: Sy Schreckinger
PHOTOGRAPHER: Metropolitan Life Archives
COPYWRITER: Bruce Goldman
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.

262

ART DIRECTOR: Bill Berenter
ARTIST: Joe Smith
COPYWRITER: Steve Herz
AGENCY: Martin Landey Arlow Advt.
CLIENT: Rhodia/Chipman Division

263 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Salvatore Lodico
PHOTOGRAPHER: Art Kane
COPYWRITER: Frank Fraser
AGENCY: Young & Rubicam, Inc.
CLIENT: Manufacturers Hanover Trust



261

264

ART DIRECTOR/DESIGNER: Frederick L. Robinson
ARTIST: Jackie Geyer
COPYWRITER: Walter Burek
AGENCY: Ketchum, MacLeod & Grove
CLIENT: National Central Bank

265

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Bill Stettner
PUBLISHER: Personality Posters

266

ART DIRECTOR/DESIGNER/ARTIST/
COPYWRITER/CLIENT: Kim Whitesides

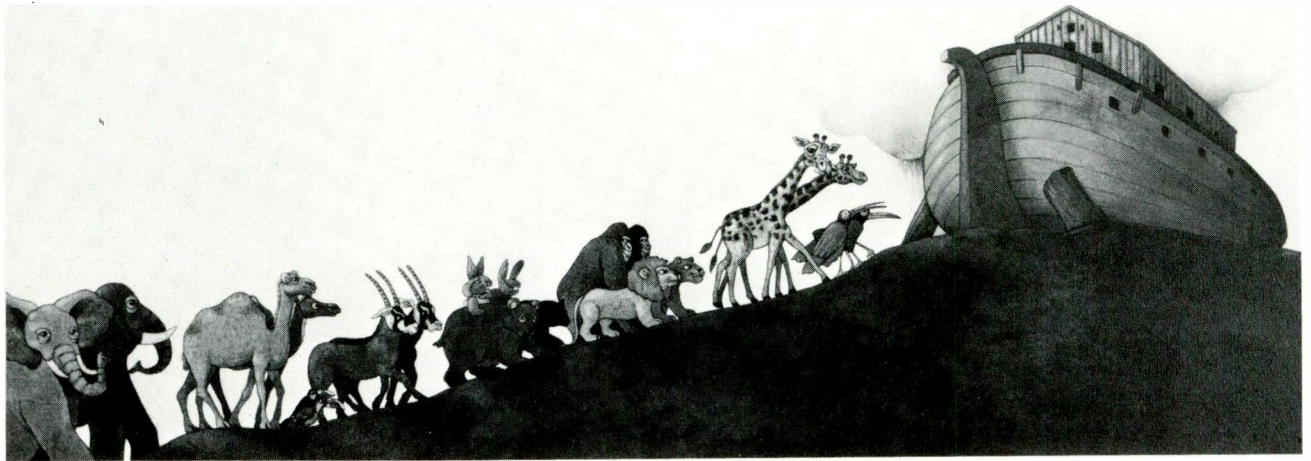
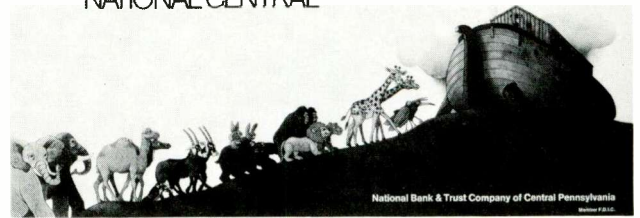
266A

ART DIRECTOR/DESIGNER/PHOTOGRAPHER:
Deidi VonSchaewen
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen, Inc.

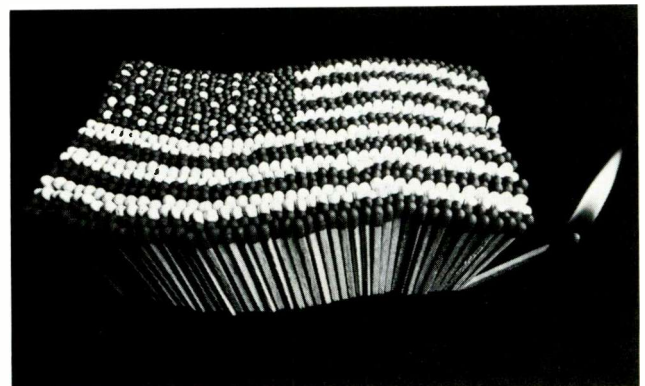
266B

ART DIRECTOR: Jim Pringle
DESIGNERS: Gene Wilkes, Ken Thompson
ARTISTS: Gene Wilkes, Ken Thompson, Mac
Evans, Donna Johnston, Mike Morgan,
David Dobra, Sandy Greene
PHOTOGRAPHER: Ken Thompson
COPYWRITER: Jack O'Brien
STUDIO: Graphicsgroup, Inc.
CLIENT: Brand Lipscomb
1st Union National Bank

HURRY UP AND SAVE!
NATIONAL CENTRAL



264



265

267

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Carmine J. Ballarino
COPYWRITER: Kim Olian
CLIENT: WOR-FM

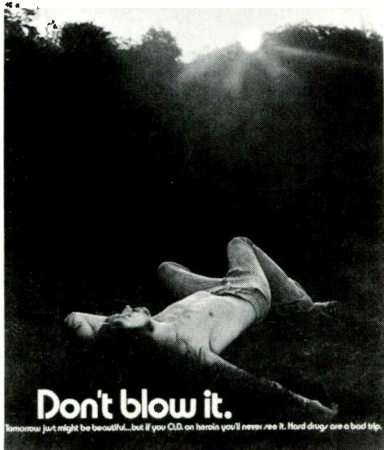
268

ART DIRECTOR: Abe Sussman
ARTIST: Robert Grossman
COPYWRITER: Lloyd Fink
AGENCY: Calderhead, Jackson Inc.
CLIENT: Fund for New Priorities

269 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/COPYWRITER:
R. Leydenfrost
PHOTOGRAPHER: D. Brewster
CLIENT: The Port of New York Authority

There's a new day comin'.



Don't blow it.

Because just might be beautiful...but if you C.D. on heroin you'll never see it. Hard drugs are a bad trip.



267

270

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Paul Chesloff
COPYWRITER: C. Gil Lumbard
AGENCY: Needham, Harper & Steers, Inc.
CLIENT: United Crusade

271

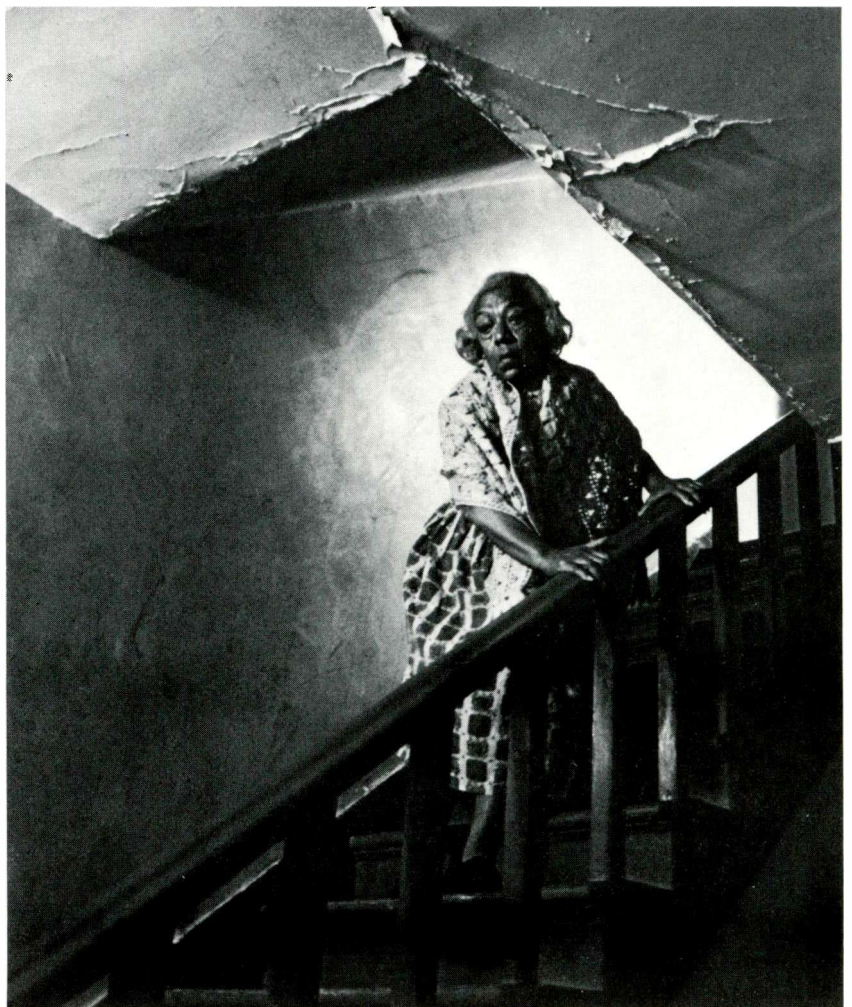
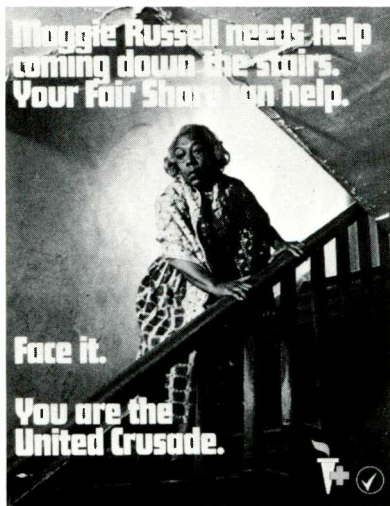
ART DIRECTOR: George Lois
PHOTOGRAPHER: Carl Fischer
CLIENT: The Poster Company

272

ART DIRECTOR: Art Snyder
DESIGNER: Dave McMacken
PHOTOGRAPHER: Steve Berman
COPYWRITER: Craig Butler
AGENCY: Institute for Better Vision
CLIENT: Steve Berman Photography

273

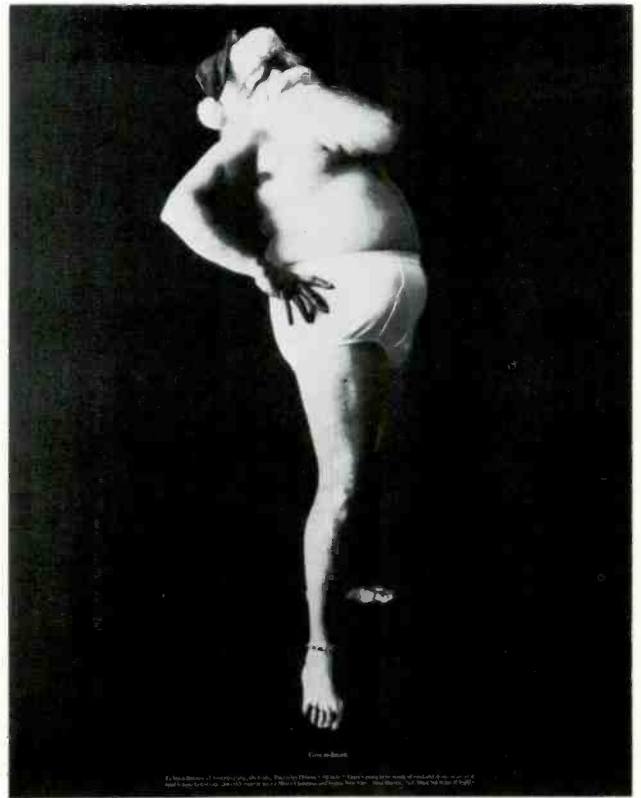
ART DIRECTOR/ARTIST: Milton Glaser
CLIENT: Poppy Records



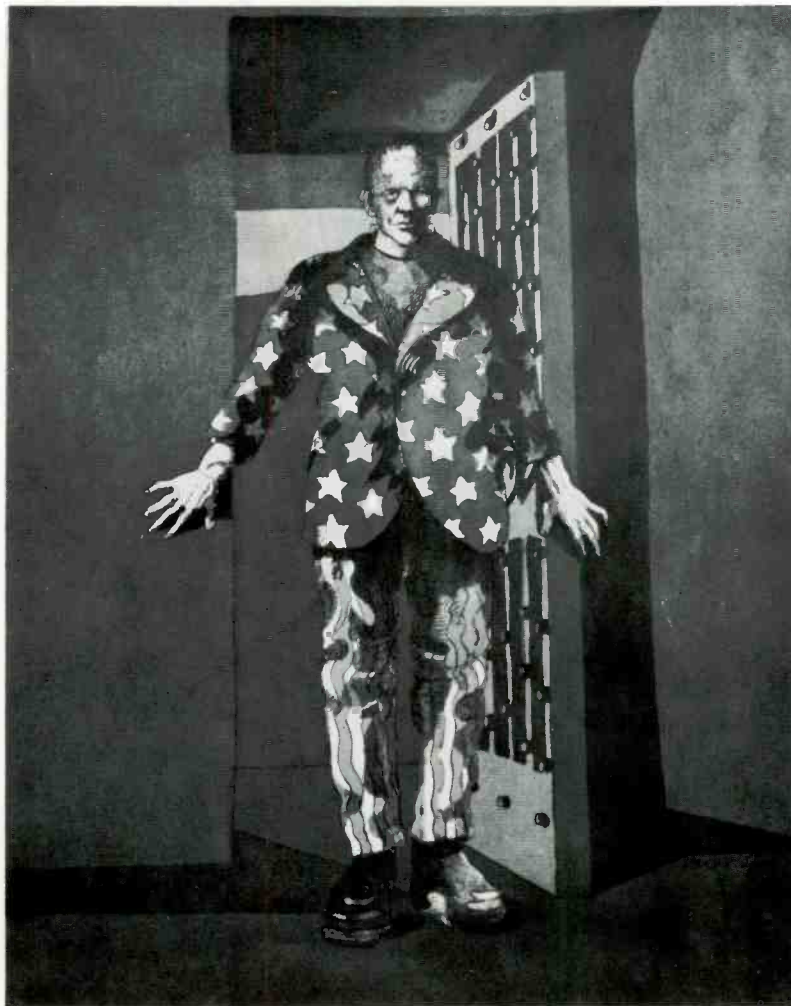
270



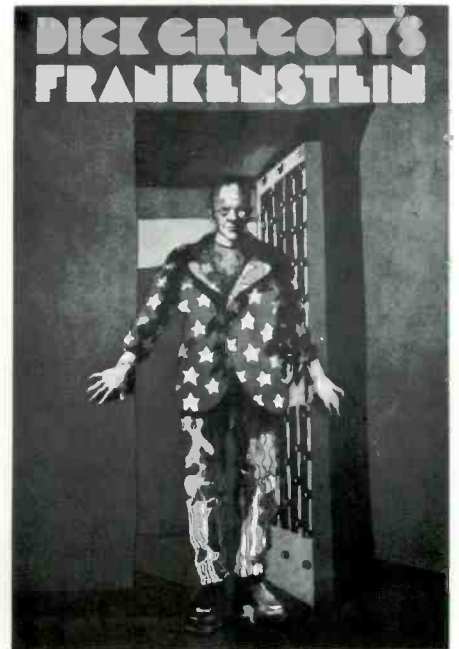
271



272



273



274

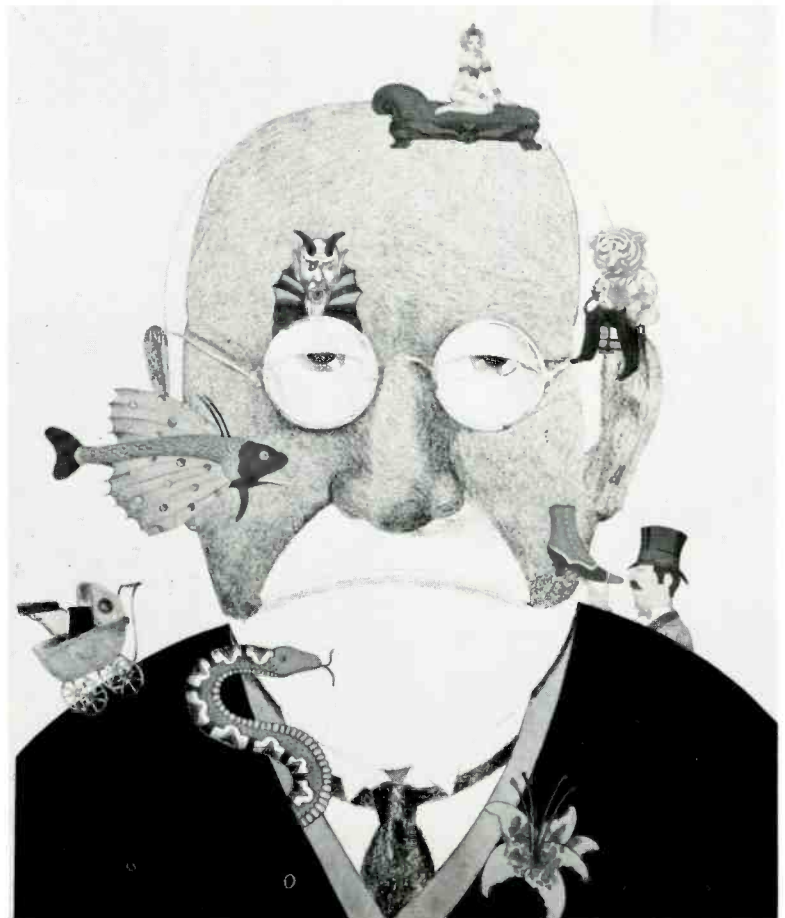
ART DIRECTOR/DESIGNER/ARTIST/
COPYWRITER: Peter Max
AGENCY: Peter Max Enterprises
CLIENT: American Cancer Society

275

ART DIRECTOR: Hal Josephs
DESIGNER/ARTIST: Seymour Chwast
CLIENT: Union Camp



274



275

Complete

Editorial

Unit

276 GOLD MEDAL AWARD

ART DIRECTOR: Willy Fleckhaus
PHOTOGRAPHER: Pete Turner
PUBLISHER: Twen Magazine

277

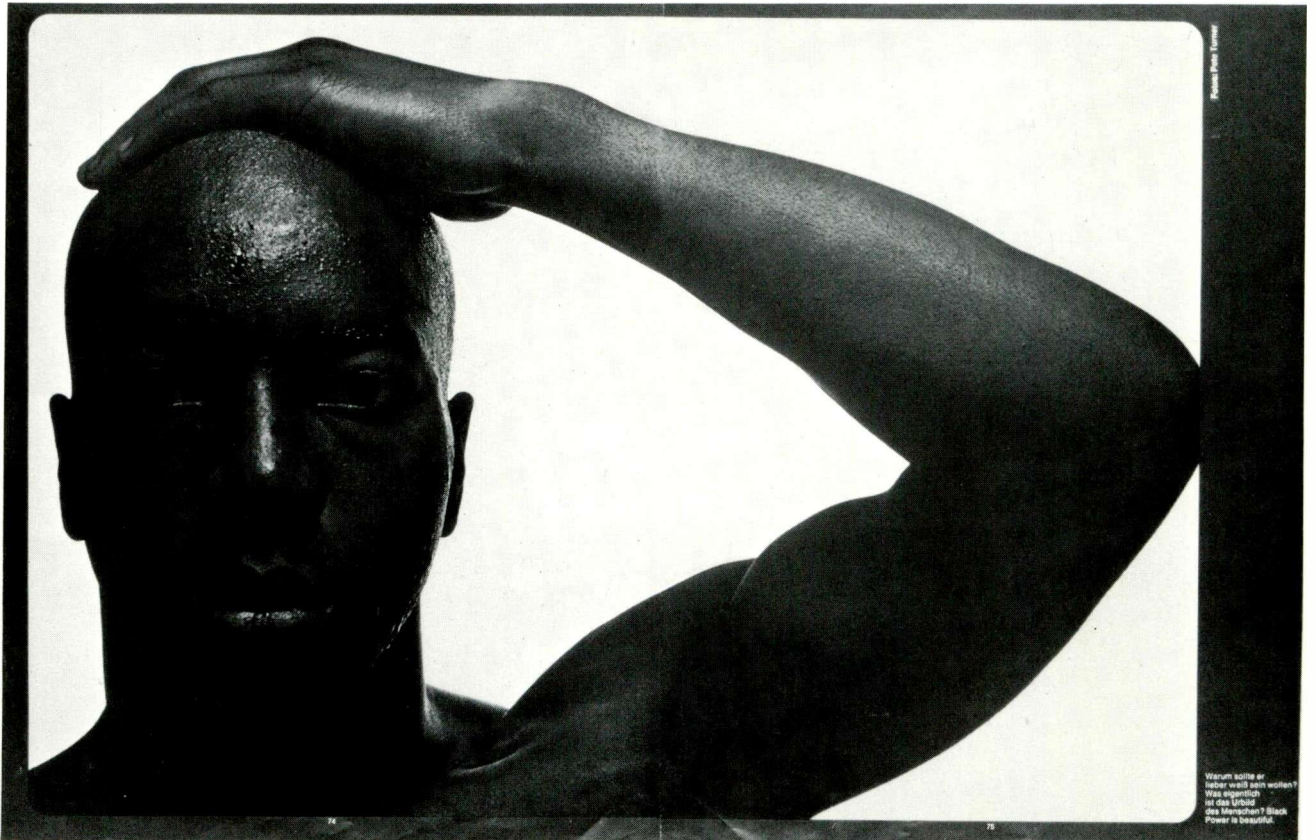
ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Anders Holmquist
PUBLISHER: Twen Magazine

278

ART DIRECTOR: John Vogler
PHOTOGRAPHER: Eric Meola
PUBLISHER: Time, Inc./Life Magazine

280

ART DIRECTOR/DESIGNER: B. Martin
Pedersen
PHOTOGRAPHER: Frank Moscati
COPYWRITER: Pearl S. Buck
PUBLISHER: Juan Homs, Jr./
American Airlines



Pete Turner

Warum sollte er
leider nicht sein wollen?
Was eigentlich
ist das Leben
des Menschen? Black
Power is beautiful.

281 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Guido Mangold
PUBLISHER: Twen Magazine

282

ART DIRECTOR: William Cadge
DESIGNER: Bob Ciano
PHOTOGRAPHER: Ben Swedowsky
PUBLISHER: McCall Publishing Co./
Redbook Magazine

283

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Anders Holmquist
PUBLISHER: Twen Magazine

284

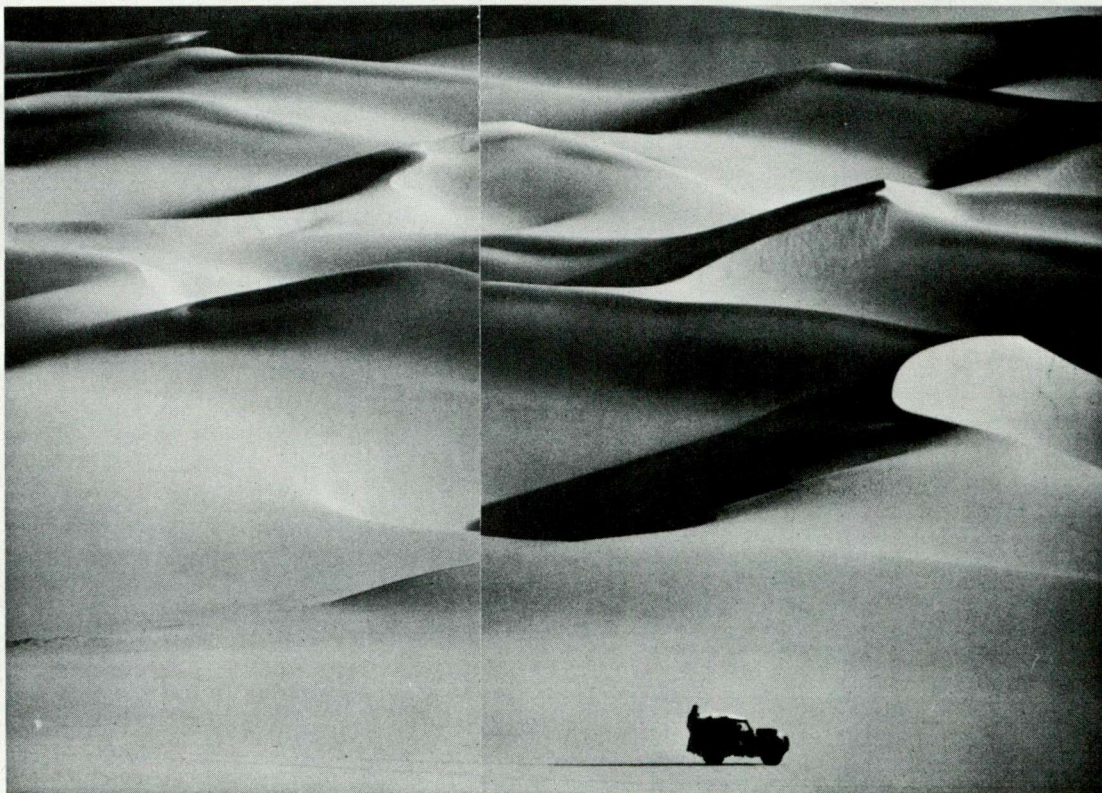
ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Guido Mangold
PUBLISHER: Twen Magazine

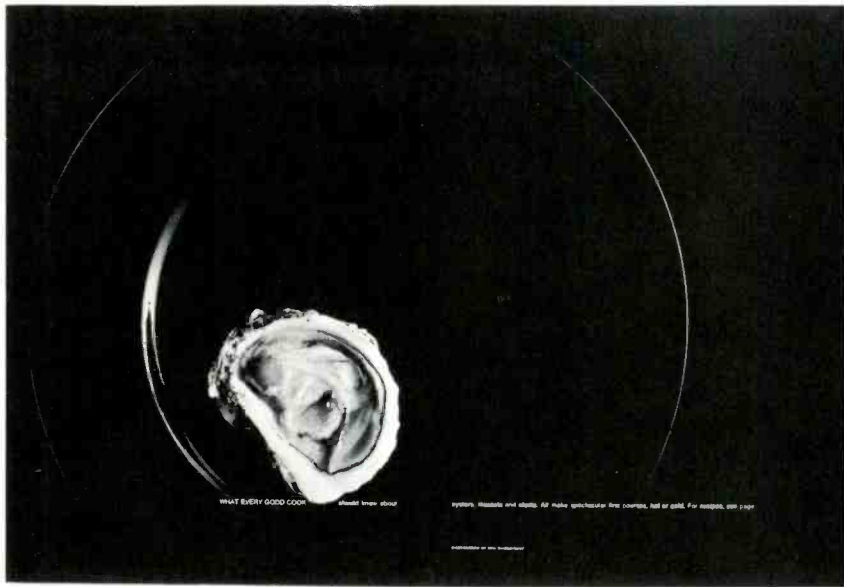


Es beginnt mit lauen Lüftchen (ah!) und einem farbarnten Mond, dessen Sichel einen Kreis bildet: eine unbrauchbare Sichel. Zusätzlich: sich verdunkelndes Blau; darunter Nuancen zwischen Rot- und Ziegelrot, unterbelichtet. Ernst, auch beruflich interessiert, meint, man solle sich solche Dinge ruhig merken.

Doch bevor es jetzt so lieblich weitergeht, noch ein paar andere Dinge, die man sich ruhig merken sollte: In Libyen gab's letztes Jahr eine gut inszenierte und erfolgreiche Revolution. Die Offiziere zogen die Konsequenz aus der Erkenntnis, daß Länder wie Libyen den Sozialismus brauchen (wer braucht ihn übrigens nicht?); sie schickten den König ins Antiquariat — spät, aber immerhin. Seither haben die Libyer einen Mindestlohn (etwa 300 Mark monatlich). Seither fühlen sich die Leute zum ersten Mal unabhängig (die amerikanischen und englischen Militärbasen werden in diesem Jahr geschlossen). Seither arbeitet man dort an der neuen Zeit. Das wird Zeit kosten.

Der Sand ist überall: im Salat, in den Haaren. Monika spielt mit dem Sand, der Sand spielt uns Streiche. Er bringt das Auto zum Keatzen und macht die Reisenden zu Poeten

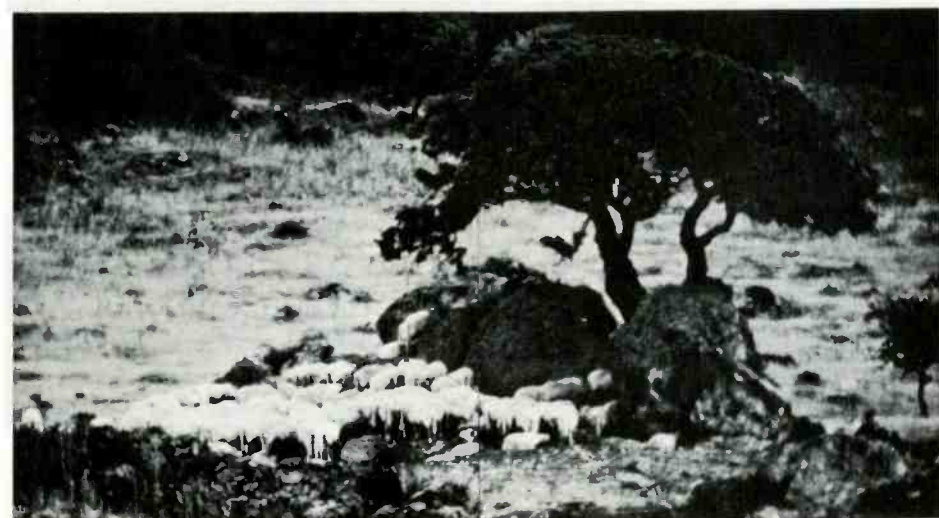




282



283



284

285

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Jan Michael
PUBLISHER: Twen Magazine

286 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Anders Holmquist
PUBLISHER: Twen Magazine

287

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Guido Mangold
PUBLISHER: Twen Magazine

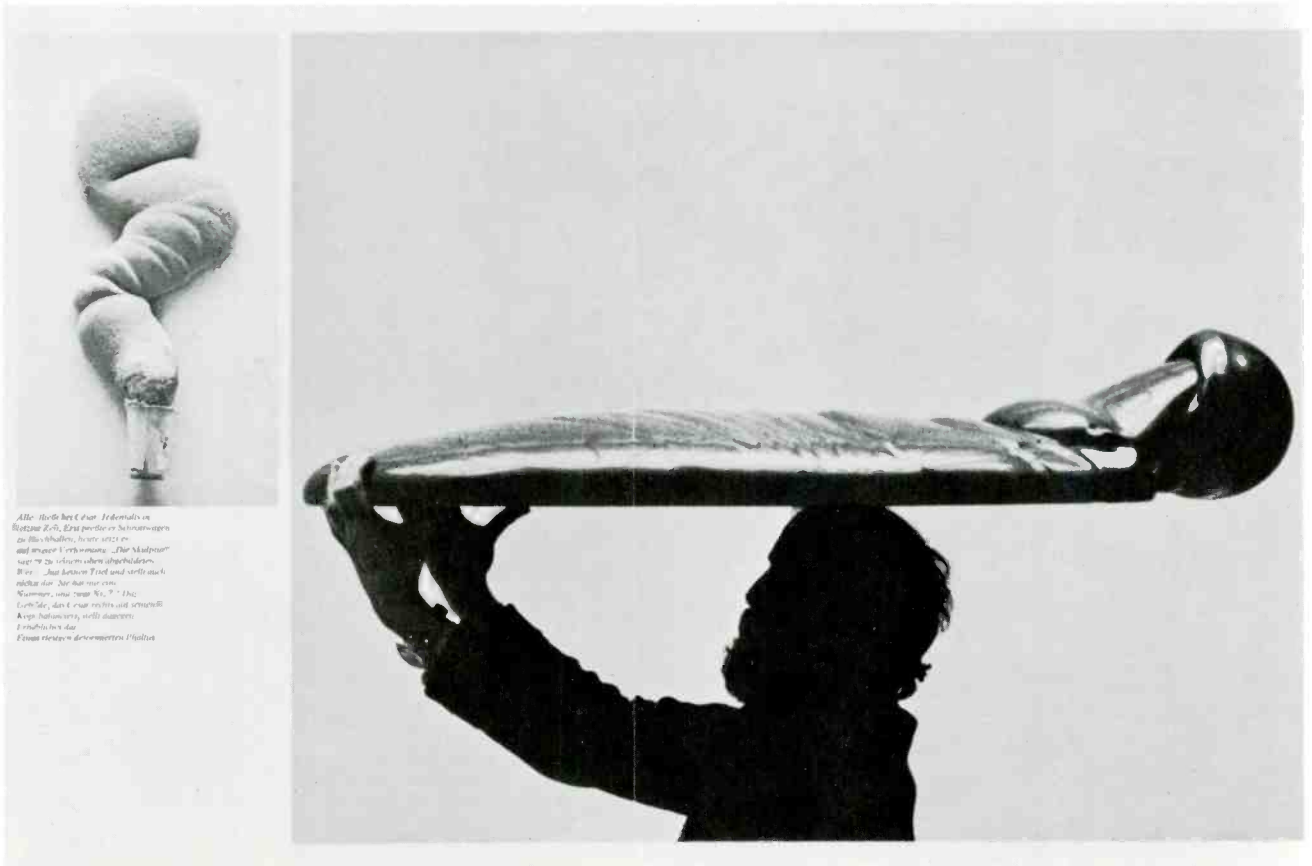


sälen, schreibt er neue Lieder, Essays für Einzenbergers „Karaback“ und Bücher: „Modelle zur Radikaldemokratie“ (erscheint im Herbst) und den 400-Seiten-Wälzer „Theorie der Subkultur“, der im Frühjahr herauskommt. Pöhl Schwender hat binnen sieben Jahren in Schnellbauweise (aber solide) drei Doktoren gebaut — einen juristischen, einen politwissenschaftlichen und einen theaterwissenschaftlichen. Und fragt sich heute mit seinen 31 Jahren, wie es weitergehen soll: „Ich glaube nicht, daß ich mit 60 Jahren noch ein sehr guter Subkultureller sein werde.“

Wie ist es bis hierher gegangen? Wie wird so einer, was er geworden ist? Und was für Folgerungen zieht er aus seinem Nachdenken und aus seinem kurzen, aber intensiven Leben?

„Ich komme her von der ziemlich genauen Grenze zwischen Proletariat und Kleinbürgertum“, so definiert er seinen Stam. Der Vater war Chauffeur, die Mutter Hilfsarbeiterin, beide Sozialdemokraten. Nach dem Krieg kaufte sich der Alte ein Taxi und wählte, als Unternehmer, die OVP. Der Junge, geboren 1939, sollte den sozialen Aufstieg fortsetzen. Der Alte ließ ihn Jura studieren, erlebte noch den Dr. jur. und (Bitte lesen Sie weiter auf S. 163)

„Ich habe den Leuten zu einem Identifikationserlebnis verholfen, indem ich sang, was sie dachten.“



Alle Hölle hat sich zerbrochen in
 Stücke z. B. Eine perle in Schwämmen
 zu den Schulden, in der 1821 er
 auf seiner 1. Reise nach „Die Madras“
 war er zu einem sehr überbildeten
 Biv. Just davon Trist und stellt sich
 nicht dar. Der Augen ein.
 Nummer, eine von No. 7. 1. Ho.
 Lichte, das er aus rechts auf schenkt
 Kopf hat, aber, will durch
 I. nicht in der
 Füsse stehen in der ersten Platte

286



Das ist ein Bild, das
 eine, zwei und drei
 bewahrt, denn es ist
 all das, das die Hand
 regiert kann, wie ge
 schrieben für 1. Lebens
 Licht, und das hat die
 Welt und zu sein, wie

287

288

ART DIRECTOR/DESIGNER: Barney Etengoff
PHOTOGRAPHER: James Elmore
PUBLISHER: Fischer-Murray, Inc./
Emergency Medicine

289 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Robert Clive
PHOTOGRAPHER: Roger Minick
PUBLISHER: Time Inc./Life Magazine

290

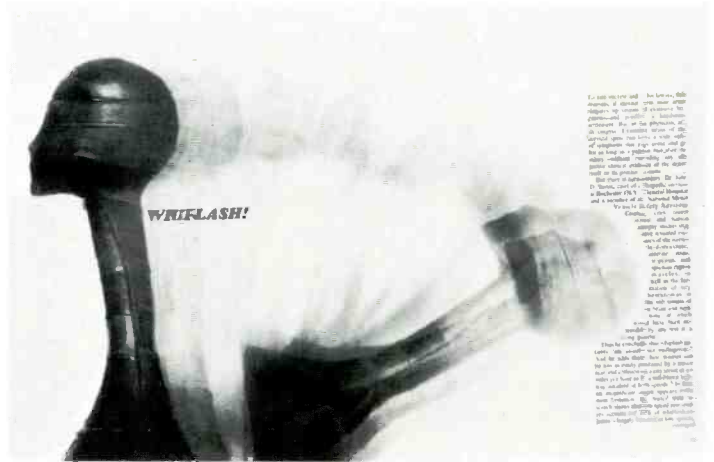
ART DIRECTOR: Robert Clive
PHOTOGRAPHER: Philip Simkins
PUBLISHER: Time Inc./Life Magazine

291

ART DIRECTOR/DESIGNER: William
Hopkins
PHOTOGRAPHER: Art Kane
PUBLISHER: Cowles Communications, Inc./
Look Magazine

292

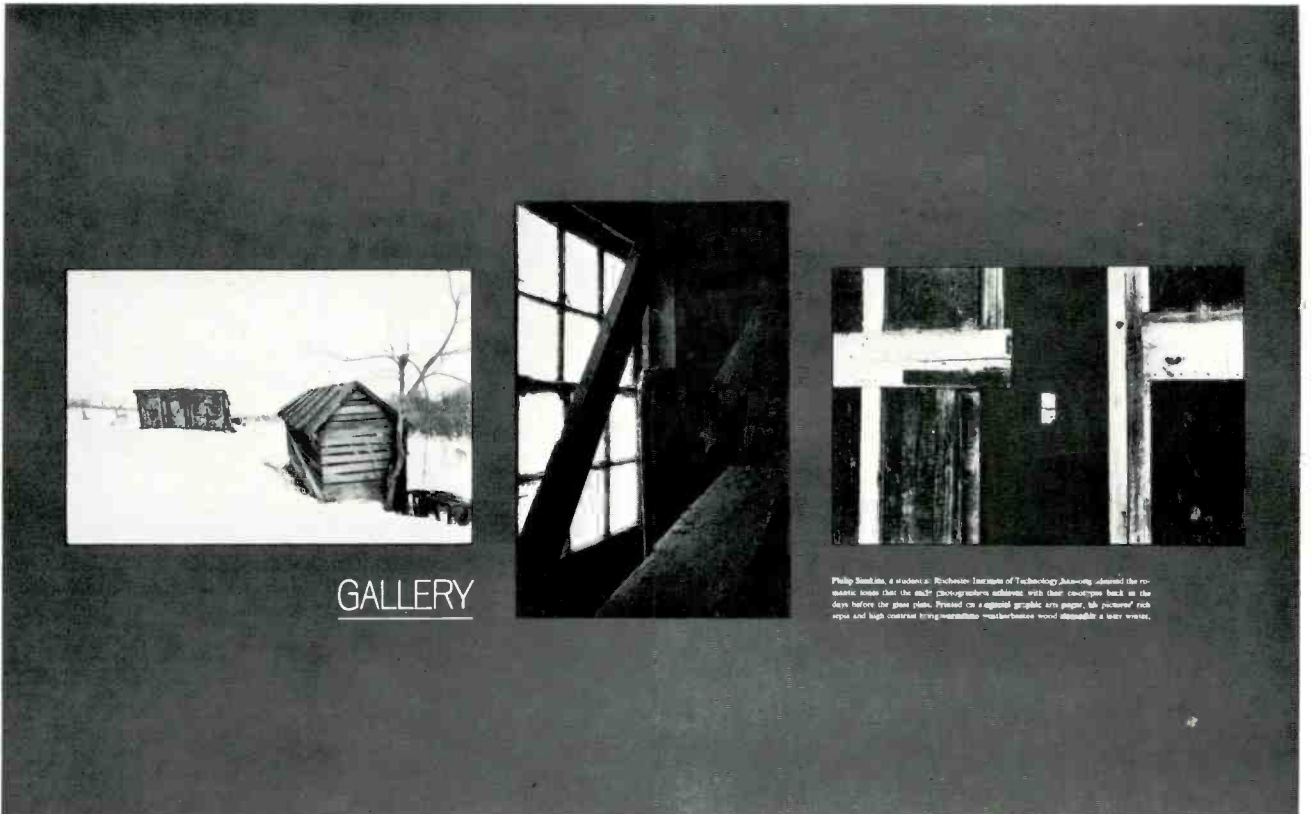
ART DIRECTOR: Irwin Glusker
PHOTOGRAPHERS: Radford B. Curdy
Collection, Culver Pictures
PUBLISHER: Time Inc./Life Magazine



288



289



290

293 GOLD MEDAL AWARD

ART DIRECTOR: Willy Fleckhaus

PHOTOGRAPHER: Pete Turner

PUBLISHER: Twen Magazine

294

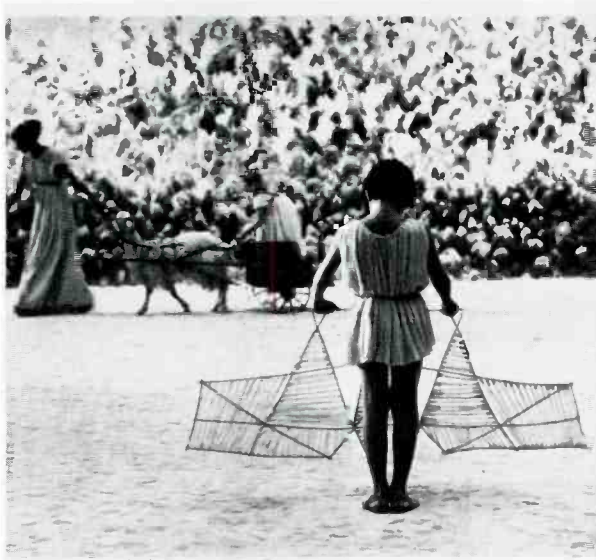
ART DIRECTOR/DESIGNER: Neil Shakerly

PHOTOGRAPHER: Mary Ellen Mark

PUBLISHER: Cowles Communications, Inc./
Look Magazine



Schwarzer Erds
weicht im Weiden (wie
weicher Erds in
Schwarzen Luft
Angst und Neid, Lust
auf die fremde
Sinnlichkeit, Neid auf
fremde Potenz —
oder Feindschaft.
Raffinement — Angst
vor Unterlegenheit.
Wunden beide
lassen ihre sinnliche
Lust aufeinander
akzeptieren und
praktizieren, wären
Neid und Angst
nicht vergessen. Bei-
spiel dafür:
Bräutchen, Schwarz
würde immer noch
auftragen. Aber nicht
mehr wie Halb,
sondern, nur noch wie
Liebe.



FELLINI

HE SHOWS DREAMS ON FILM



His newest
gaddy
beautiful
heavy
film is
"Satyrcon"

When the first pictures of Federico Fellini's new film "Satyrcon" were shown in Italy, the reaction was one of surprise. The film is a heavy one, a real comedy, and it is not the kind of thing that Fellini is usually known for. It is a film that is not only a comedy, but also a tragedy. The director has taken the story of the life of a young man, who is a member of a noble family, and has turned it into a comedy. The film is a masterpiece of comedy, and it is a film that is not only a comedy, but also a tragedy. The director has taken the story of the life of a young man, who is a member of a noble family, and has turned it into a comedy. The film is a masterpiece of comedy, and it is a film that is not only a comedy, but also a tragedy.



A

The film is a masterpiece of comedy, and it is a film that is not only a comedy, but also a tragedy. The director has taken the story of the life of a young man, who is a member of a noble family, and has turned it into a comedy. The film is a masterpiece of comedy, and it is a film that is not only a comedy, but also a tragedy.

Fellini's new film "Satyrcon" is a masterpiece of comedy, and it is a film that is not only a comedy, but also a tragedy. The director has taken the story of the life of a young man, who is a member of a noble family, and has turned it into a comedy. The film is a masterpiece of comedy, and it is a film that is not only a comedy, but also a tragedy.



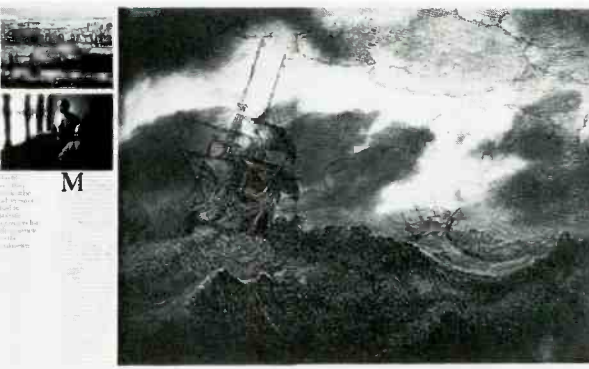
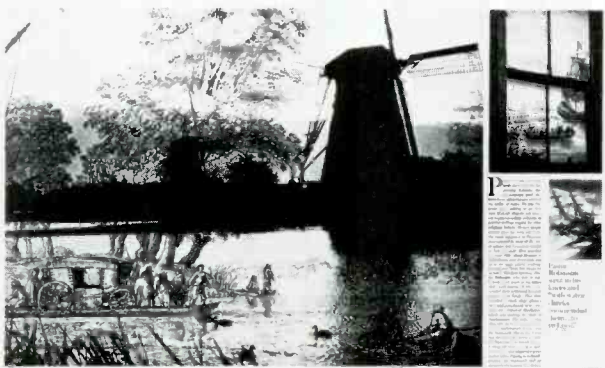
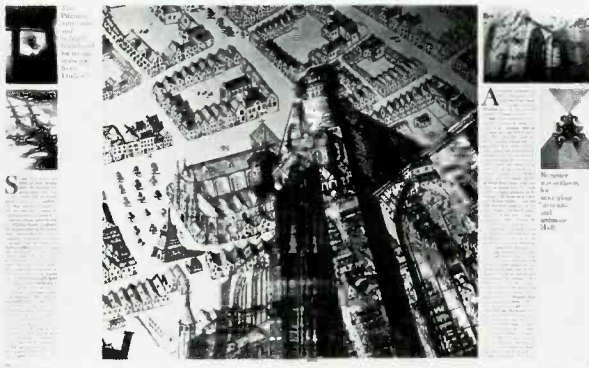
PILGRIMS' ODYSSEY A NEW VIEW

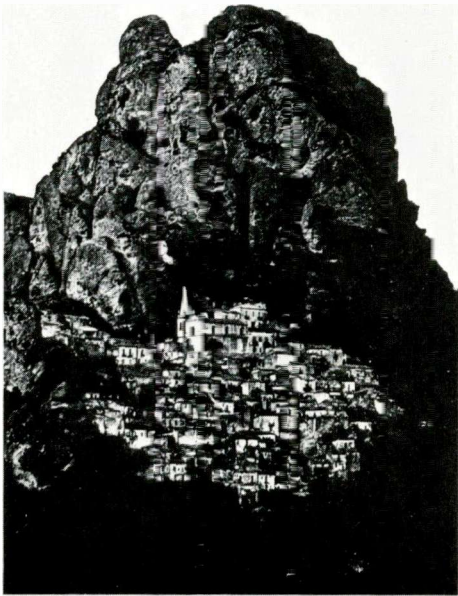
These hollowed figures standing so often on Plymouth Rock were really garb-dressed Pilgrims, not saints. ...

the knowledge of both the Mayflower's arrival and the Pilgrims' departure ...



Illustration by [Name] showing Pilgrims on Plymouth Rock.





The Further Shores of Italy

A journey along the coast of Sicily in the footsteps of the great Italian writers.
By A. A. A.

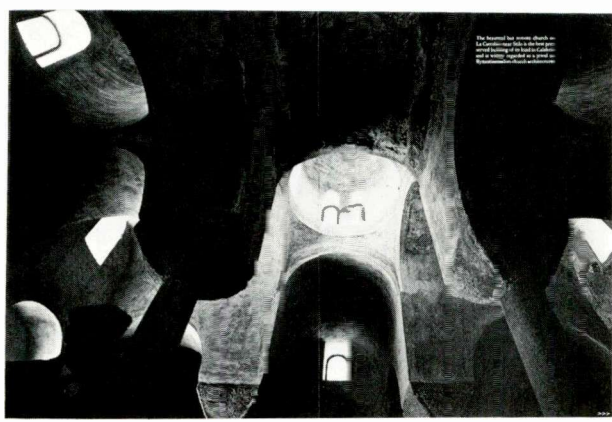
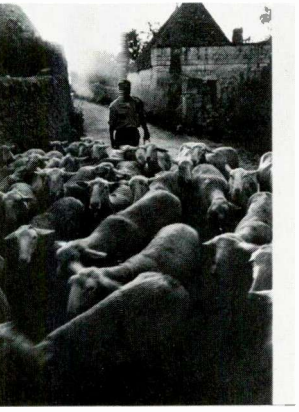


...the sea was blue
...the sky was blue
...the water was blue
...the sand was blue
...the children were blue
...the boats were blue
...the sky was blue
...the water was blue
...the sand was blue
...the children were blue
...the boats were blue



...the sea was blue
...the sky was blue
...the water was blue
...the sand was blue
...the children were blue
...the boats were blue
...the sky was blue
...the water was blue
...the sand was blue
...the children were blue
...the boats were blue

...the sea was blue
...the sky was blue
...the water was blue
...the sand was blue
...the children were blue
...the boats were blue
...the sky was blue
...the water was blue
...the sand was blue
...the children were blue
...the boats were blue



The handkerchief is a symbol of the Italian people's struggle for freedom and independence.

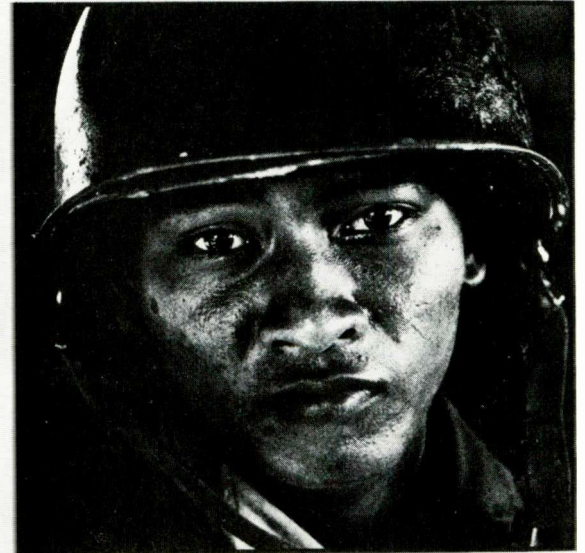
301 DISTINCTIVE MERIT AWARD
 ART DIRECTOR/DESIGNER: Neil Shaker
 PHOTOGRAPHER: Thomas R. Koeniges
 PUBLISHER: Cowles Communications, Inc./
 Look Magazine

302
 ART DIRECTOR/DESIGNER: Herb Lubalin
 PHOTOGRAPHER: Hugh Bell
 AGENCY: Lubalin, Smith, Carnase, Inc.
 PUBLISHER: Avant Garde

LOOK ■ AUGUST 11, 1970 ■ VOLUME 34 ■ NO. 16

The Vietnamese GI: Can he win his own war?

Vietnam's fratricide, nearly a quarter-century old, has passed to a new generation of soldiers, and there is still no peace. This infantryman serves in the largest Asian war-machine outside Red China. His army has been expensively graven in our image but we call him "dink," "gook," "slant" and "slopehead." We whisper he won't fight; yet our out of every five allied killed-in-action this year have been Vietnamese. He cannot leave the war except as—briefly—a deserter, or as a cripple or corpse. When he dies, his family is comforted with a year's meager pay, five yards of white burial shroud and a bright Vietnamese flag. Now, on his young shoulders, we have dumped the dead weight of our Asian policy, through a statistical shell game we call Vietnamization. Put simply, it means that we hope he will keep killing while we pick up our illusions and go home.



BY CHRISTOPHER S. WREN LEAD SENIOR EDITOR PHOTOGRAPHS BY THOMAS R. KOENIGES



More than 1.5 million young men are being trained in the North Vietnamese army. They are being trained to fight the South Vietnamese army, which is being trained by the United States. The North Vietnamese army is the largest in the world, and it is the only one that is fighting a war of attrition. The South Vietnamese army is the second largest, and it is the only one that is fighting a war of attrition. The United States is the third largest, and it is the only one that is fighting a war of attrition.



The North Vietnamese army is the largest in the world, and it is the only one that is fighting a war of attrition. The South Vietnamese army is the second largest, and it is the only one that is fighting a war of attrition. The United States is the third largest, and it is the only one that is fighting a war of attrition.



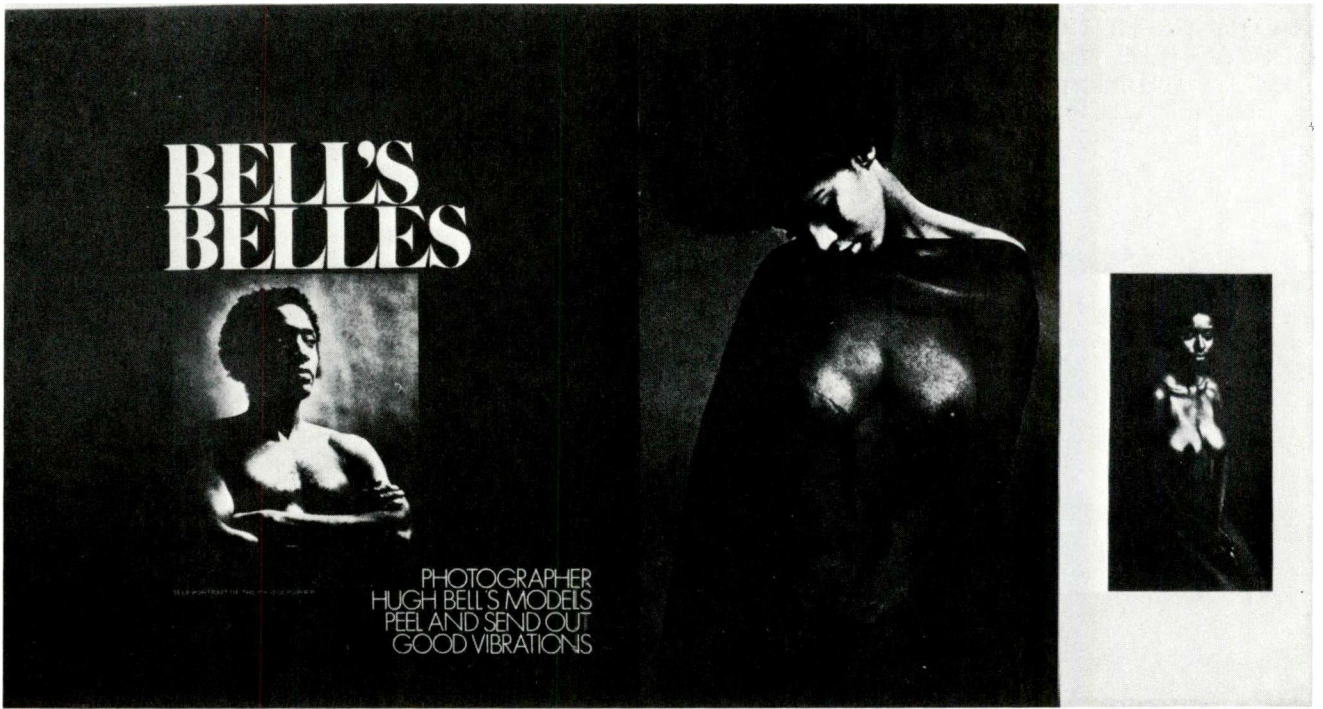
One of the most common sights in Vietnam is a young man being carried on a stretcher. He is often wounded, and he is often dying. The North Vietnamese army is the largest in the world, and it is the only one that is fighting a war of attrition. The South Vietnamese army is the second largest, and it is the only one that is fighting a war of attrition. The United States is the third largest, and it is the only one that is fighting a war of attrition.



The North Vietnamese army is the largest in the world, and it is the only one that is fighting a war of attrition. The South Vietnamese army is the second largest, and it is the only one that is fighting a war of attrition. The United States is the third largest, and it is the only one that is fighting a war of attrition.

A young man in a military uniform is looking at the camera. He is a soldier in the North Vietnamese army, and he is the only one that is fighting a war of attrition. The South Vietnamese army is the second largest, and it is the only one that is fighting a war of attrition. The United States is the third largest, and it is the only one that is fighting a war of attrition.

The North Vietnamese army is the largest in the world, and it is the only one that is fighting a war of attrition. The South Vietnamese army is the second largest, and it is the only one that is fighting a war of attrition. The United States is the third largest, and it is the only one that is fighting a war of attrition.



BELL'S BELLES

PHOTOGRAPHER
HUGH BELL'S MODELS
PEEL AND SEND OUT
GOOD VIBRATIONS

303

ART DIRECTOR: Kenneth Munowitz
ARTIST: Edward Sorel
COPYWRITER: Nancy Sorel
PUBLISHER: American Heritage Publishing Co./
Horizon Magazine

304

ART DIRECTOR: David P. Moore
DESIGNERS/ARTISTS: Joseph Morgan,
Robert Banks, David Moore
PHOTOGRAPHER: Lee Battaglia
COPYWRITERS: Mal Oettinger, Arthur Knight
AGENCY: U.S. Information Agency
PUBLISHER: U.S. Press and Publications
Service



MENSTRUALS: Dr. Franz Anton Meunier was possessed as far as the sides of an open the magnetic field in which all bodies were contained. He used a magnet as a blue battery and used the rock and frequently experimented with a tin carbonate electrode, having then vessels of transitory benefit some power through the surrounding fluid. He applied the magnet to lips and spines, wrists and forearms open to his feet and back water bearable some in the neck and the neck, and the magnet became the common practice of great and ear scabbie, scabs, eruptions, ulcers and various other. He used as a substitute, he used the magnet rather than the water was not in the magnet but in the striking movement of his hand. His words were, and the success gain, all of which could and other did, makes a frequent use in his patients. I told from Vienna, Meunier became all the rage in Paris. Many interesting facts on treatment (especially beneficial) and the using Meunier de Lafayette, about as deep as America, in the 1790s. Cloning a collection that is a collection for such reports for the "Journal of Science" in 1800 which Revolutionary groups have often not read.



305

ART DIRECTOR/DESIGNER/ARTIST:

William McCaffery

PHOTOGRAPHERS: Don Mack, Timothy

Galfas, Al Maley

COPYWRITERS: Preminger, Schulberg

AGENCY: William McCaffery Inc.

PUBLISHER: Cinema Ventures, Inc.

306 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Bea Feitler, Ruth Ansel

DESIGNER: Bea Feitler

PHOTOGRAPHER: Bill King

EDITOR: Gloria Moncur

PUBLISHER: Hearst/Harpers Bazaar

One Dollar Twenty-Five

PREMINGER ON FILM

TRUFFAUT ON FILM

JOHN WAYNE ON FILM

GREENSPUN ON FILM

BUÑUEL ON FILM

M-G-M ON FILM

ROBIN WOOD ON FILM

CLOTHIER ON FILM

LOLA MONTES ON FILM

CANBY ON FILM

BOGDANOVICH ON FILM

BYRON ON FILM

LAUGHTON ON FILM

DARLING LILI ON FILM

GODARD ON FILM

CATCH-22 ON FILM

SCHULBERG ON FILM

DEMINCED ON FILM

ing the cemetery scene, thinking it was all a joke, Preminger thus surprises both her and the audience with Jesse's final burst of violence.

However, the kind of stylization is not limited to the flashback sequences. There is the same rather caustic and bizarre sense of humor infusing both Warren's piecing together of his heritage and the motley trio's visit to Gregory's mansion, with strains of Bach organ quite vehement on the soundtrack. It's the same understanding of grim despair that makes both Arthur's flashback and the scenes of his wandering around the town at night so powerful.

The dualities within Preminger's work—between objectivity and subjectivity, between freedom and determinism—much like the tensions between his characters, are an integral part of his style. They are the terms within which Preminger must work, rather than something that can or should ever be fully resolved. Certainly within JUNIE MOON the duality becomes a vital part of the film's flow, neither elements of subjectivity nor of observant, restrained distance and detachment being conceivable without the other.

At a preview of JUNIE MOON Ken Howard (Arthur) recalled Preminger's directions to him for the amazing scene of Arthur's fit on the boardwalk: "I want you to be vaking, zen fall down, have ze fit, get up, and walk away. I want it to be short, but violent." The almost comic simplicity of Preminger's directions for this difficult scene are matched by the simplicity of the shooting in one long take—a simplicity which is, however, far more expressive than any multiplicity of cuts and varied camera positions could have been.

The seizure itself is not really so much more important than Arthur's getting up and walking away. Unlike Hitchcock, for example, Preminger is not interested in the cinematic moment but rather in the underlying growth of his characters, moving them through a wide range of emotional experiences that constitute the film's drama.

What seems to fascinate Preminger here, and what seems at the heart of JUNIE MOON are not the disabilities of the protagonists but how they live with them. How to cope with painful emotions, how to handle both physical and psychological hurts, these are the central

questions raised by the film. Preminger's hints of an answer seem to lie in the experience of sharing the fact of "old lovers gathering round" (as in Seeger's song). The next shot after Arthur's seizure on the boardwalk shows Junie in the foreground and Arthur walking toward her, two characters in the process of rebuilding their lives. In the following scene they make love.

Through sharing, the characters seem to establish a greater harmony between what is inside them and what is outside. Examining the common and disparate threads of Junie, Arthur and Warren's most private perceptions, Preminger has created one of his most intimate and personal films.

By Robert Edelman

Tell Me That You Love Me, Junie Moon

Paramount directed by Otto Preminger, produced by Otto Preminger, screenplay by Marjorie Kelloog, script by Wallace Bennett and Chas. Anton, cinematographer Boris Kaufman, color by technician, music by Philip Springer, running time 113 minutes, released 1970.

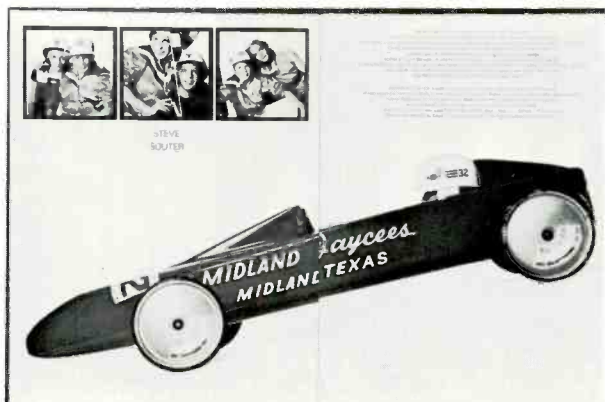
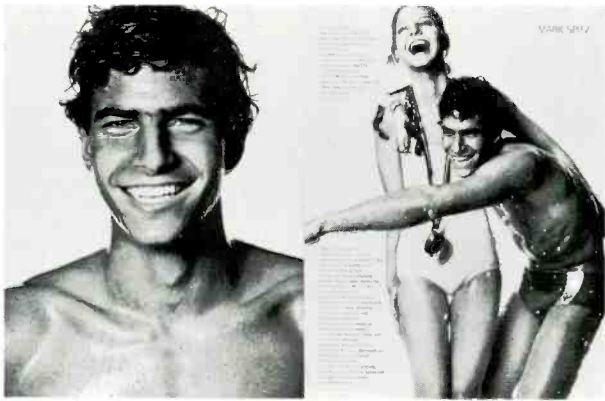
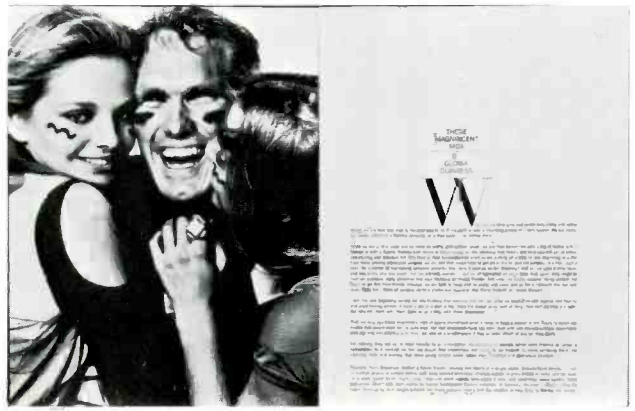


"Tell me that you love me!"



Junie Moon, the young heroine of the film, is played by Julie Christie. The film is a production of Paramount Pictures, Inc., and is distributed by United Artists.

RETROSPECTIVE



307

ART DIRECTOR: Robert Clive
PHOTOGRAPHER: Milton H. Greene
PUBLISHER: Time Inc./Life Magazine

308

ART DIRECTOR/DESIGNER: Samuel N. Antupit
PHOTOGRAPHER: Leonard Soned
AGENCY: Hess and/or Antupit
PUBLISHER: Print Project Amerika

309 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Herb Lubalin
PHOTOGRAPHER: Hugh Bell
AGENCY: Lubalin, Smith, Carnase, Inc.
PUBLISHER: Avant Garde

310

ART DIRECTOR/DESIGNER: Ulrich Boege
PHOTOGRAPHER: Tomas
PUBLISHER: Hollingworth Group

311

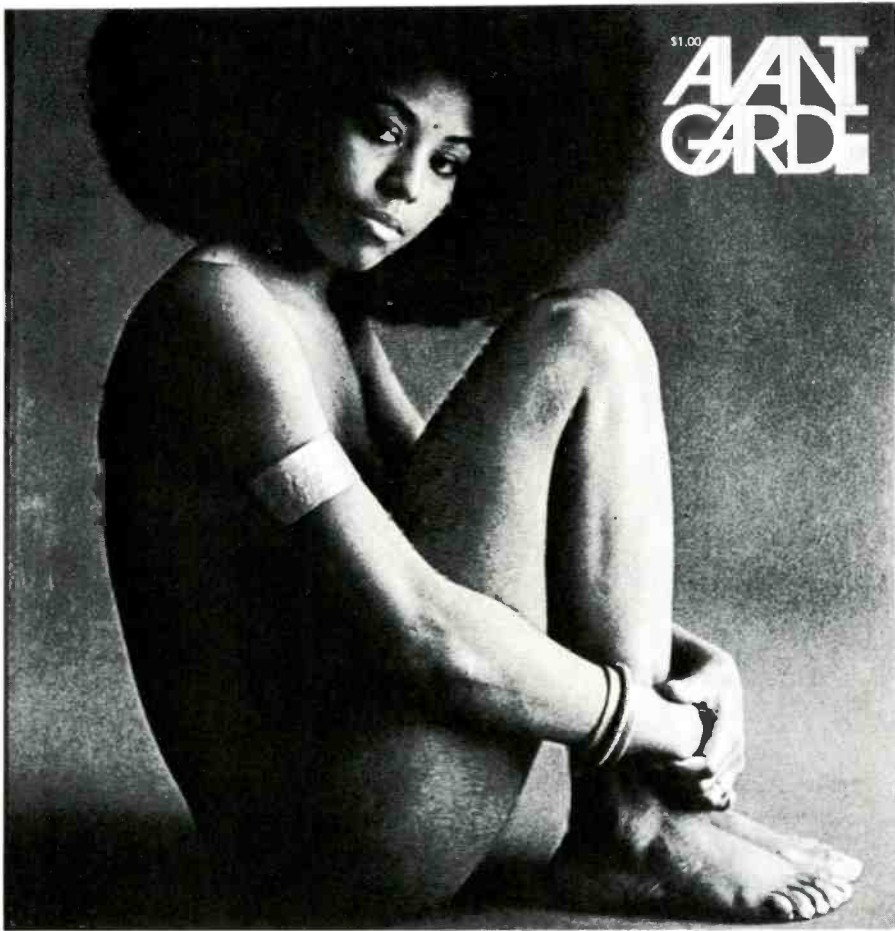
ART DIRECTOR/DESIGNER: Herb Lubalin
ARTIST: Jorgen Boberg
AGENCY: Lubalin, Smith, Carnase, Inc.
PUBLISHER: Avant Garde



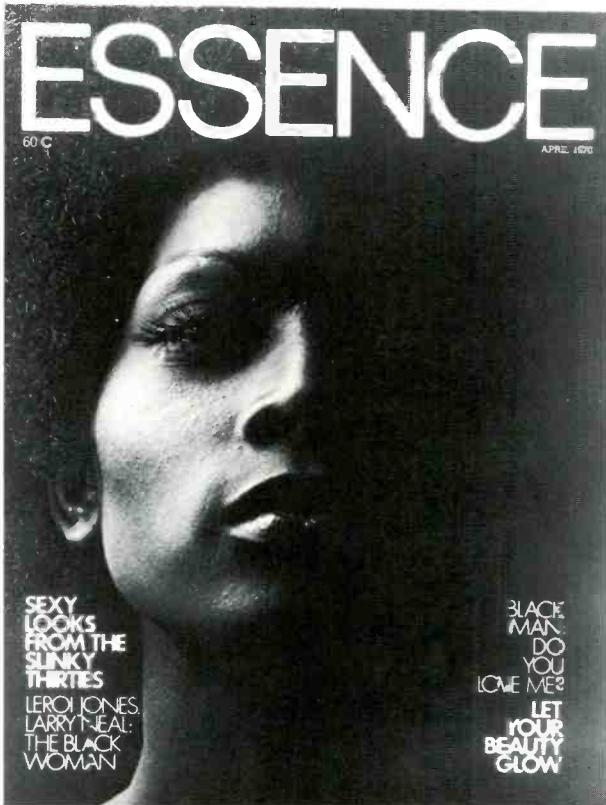
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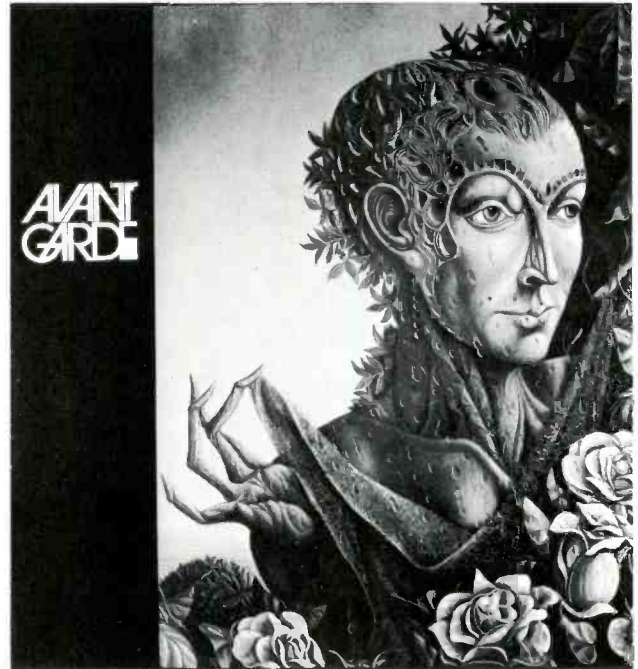
308



309



310



311

312

ART DIRECTOR/DESIGNER: William Hopkins
PHOTOGRAPHER: Douglas Kirkland
PUBLISHER: Cowles Communications, Inc./
Look Magazine

313

ART DIRECTOR/DESIGNER: Kenneth R.
Deardoff
PHOTOGRAPHER: Bill Sumner
PUBLISHER: Grove Press/Evergreen Review

314

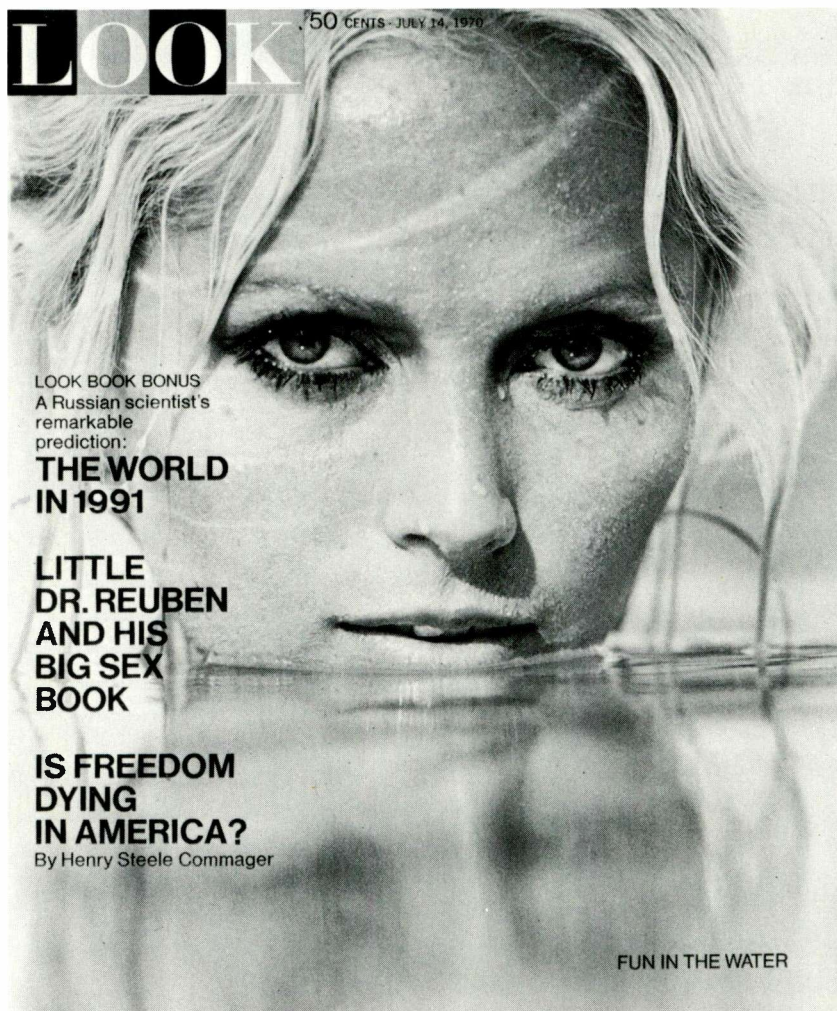
ART DIRECTOR/DESIGNER: Kenneth R.
Deardoff
ARTIST: Richard Avedon
PUBLISHER: Grove Press/Evergreen Review

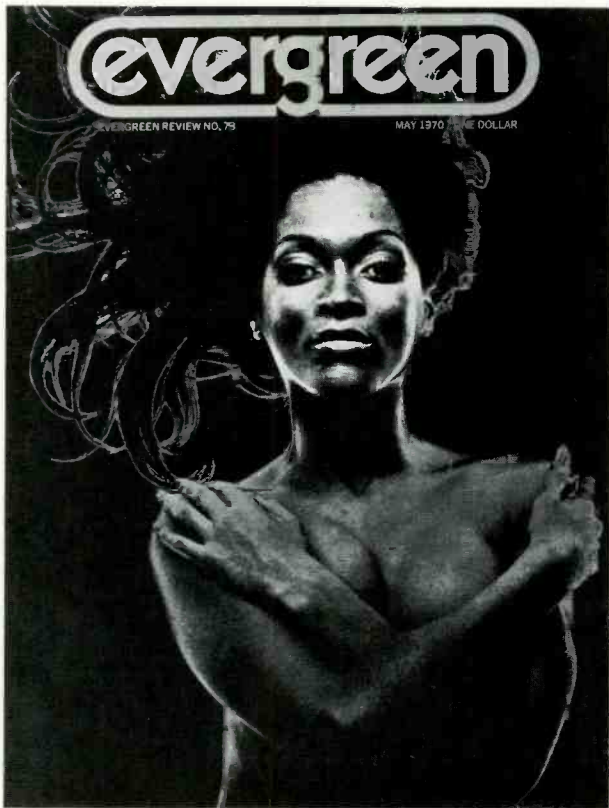
315

ART DIRECTOR: Kenneth Munowitz
ARTIST: Henri Matisse
PUBLISHER: American Heritage Publ. Co./
Horizon Magazine

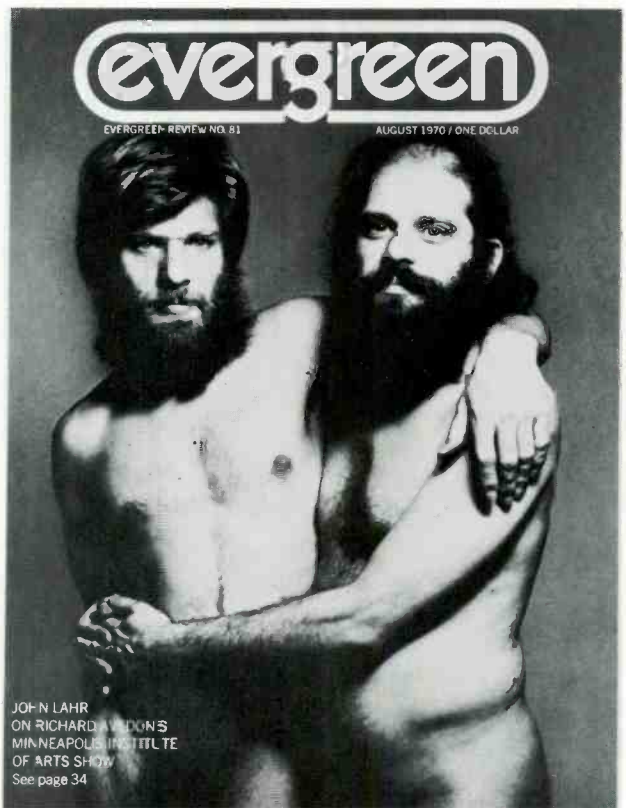
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ART DIRECTOR: B.M. Decksen
DESIGNER/ARTIST: Peter Gee
PUBLISHER: Juan Homs, Jr./American Airlines





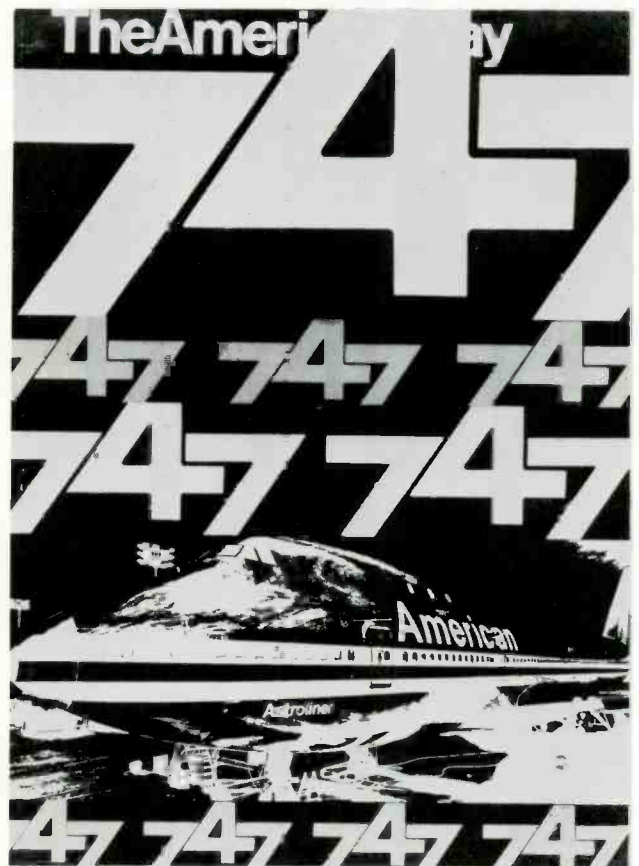
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314



315




316

317

ART DIRECTOR/DESIGNER: Herb Lubalin
ARTIST: Fumiko Higuchi
PHOTOGRAPHER: Alwyn Scott Turner
AGENCY: Lubalin Smith, Carnase, Inc.
PUBLISHER: Avant Garde

AVANT
GARDE

PORTRAITS OF
THE AMERICAN
PEOPLE  A
MONUMENTAL
PORTFOLIO OF
PHOTOGRAPHS

318

ART DIRECTOR/DESIGNER/ARTIST:
David P. Moore
AGENCY: U.S. Information Agency
PUBLISHER: America Illustrated

319

ART DIRECTORS: Frank Ross, James W. Sharp
DESIGNER/ARTIST/PHOTOGRAPHER:
James W. Sharp
AGENCY: DesignerSharp & Associates
PUBLISHER: Indianapolis Drug Crusades

320

ART DIRECTOR: B. Martin Pedersen
DESIGNER/ARTIST: Peter Gee
PUBLISHER: Juan Homs, Jr./American Airlines

321

ART DIRECTOR/DESIGNER: Phillip Dykstra
ARTISTS: Roy Lichtenstein, Winslow Homer
PUBLISHER: Medical Economics, Inc./
RN Magazine

322

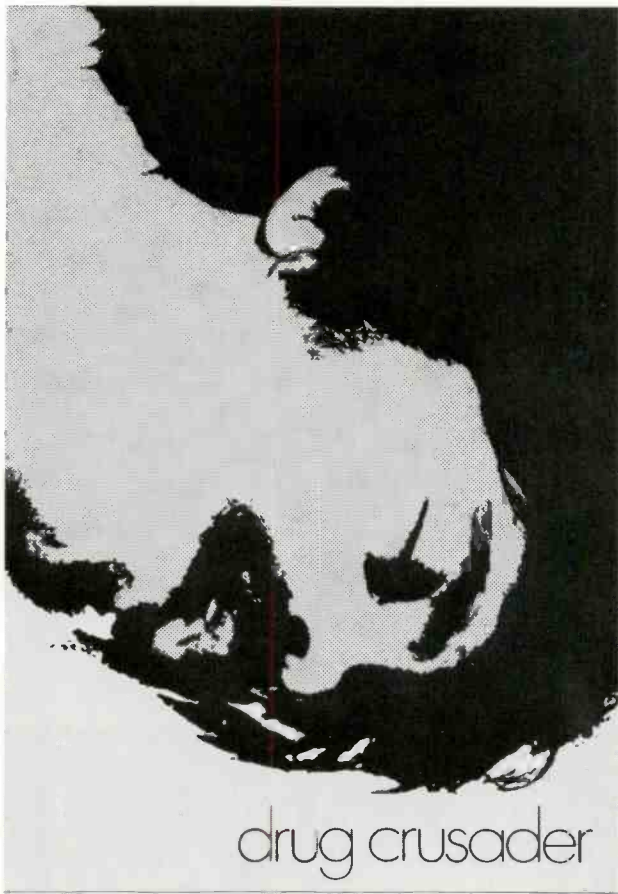
ART DIRECTOR/DESIGNER: Ira Friedlander
PHOTOGRAPHER: Len Jossel
PUBLISHER: Enjay Chemical Company

317

AMERYKA
CARLOS BAKER
ERNEST HEMINGWAY-
HISTORIA ŻYCIA
THEODORE H. WHITE
DROGA DO
BIAŁEGO DOMU 1968
LAURENCE J. PETER
RAYMOND HULL
PRAWO PETERA
NORMAN MAILER
PŁOMIEN
NA KSIĘŻYCU

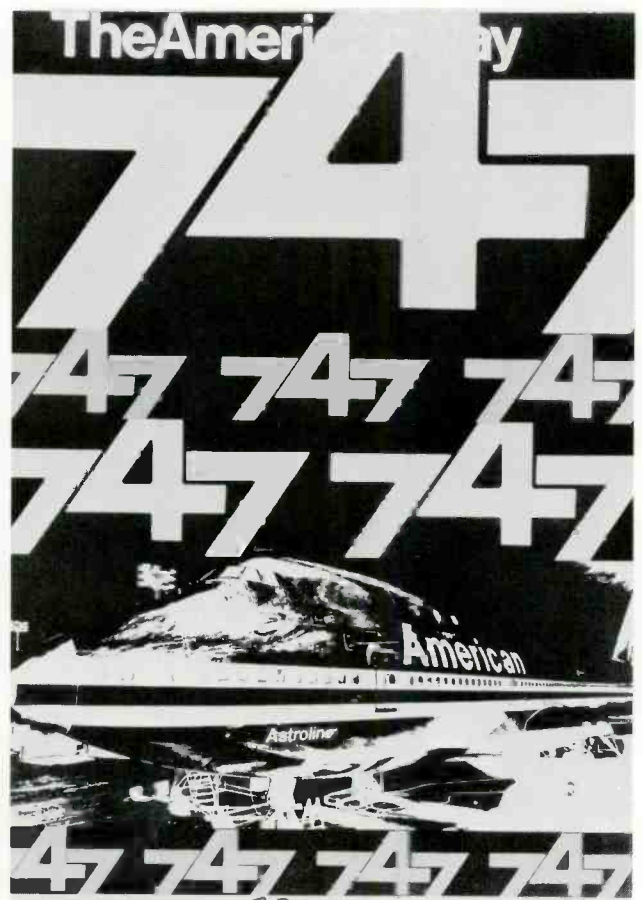
Przepowiednie Marshalla McLuhana,
że książka skapitułuje przed telewizją,
na razie nie potwierdzają się:
w USA zanotowano dalszy wzrost czytelnictwa.

318



drug crusader

319

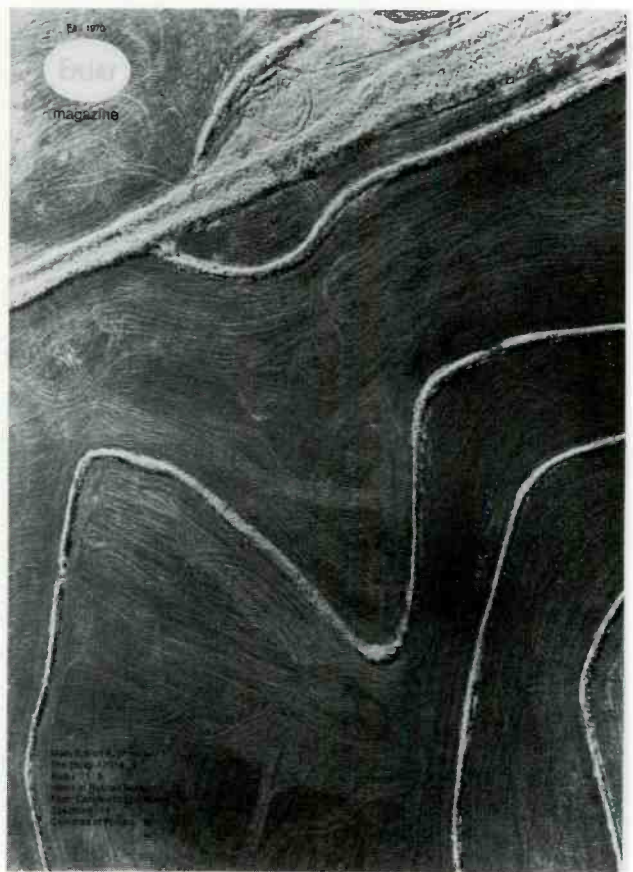


320



THE NURSE IN AMERICA—Image of a century

321



322

323

ART DIRECTOR/DESIGNER: Barney Etengoff
PHOTOGRAPHER: Shig Ikeda
PUBLISHER: Fischer-Murray, Inc./
Emergency Medicine

324

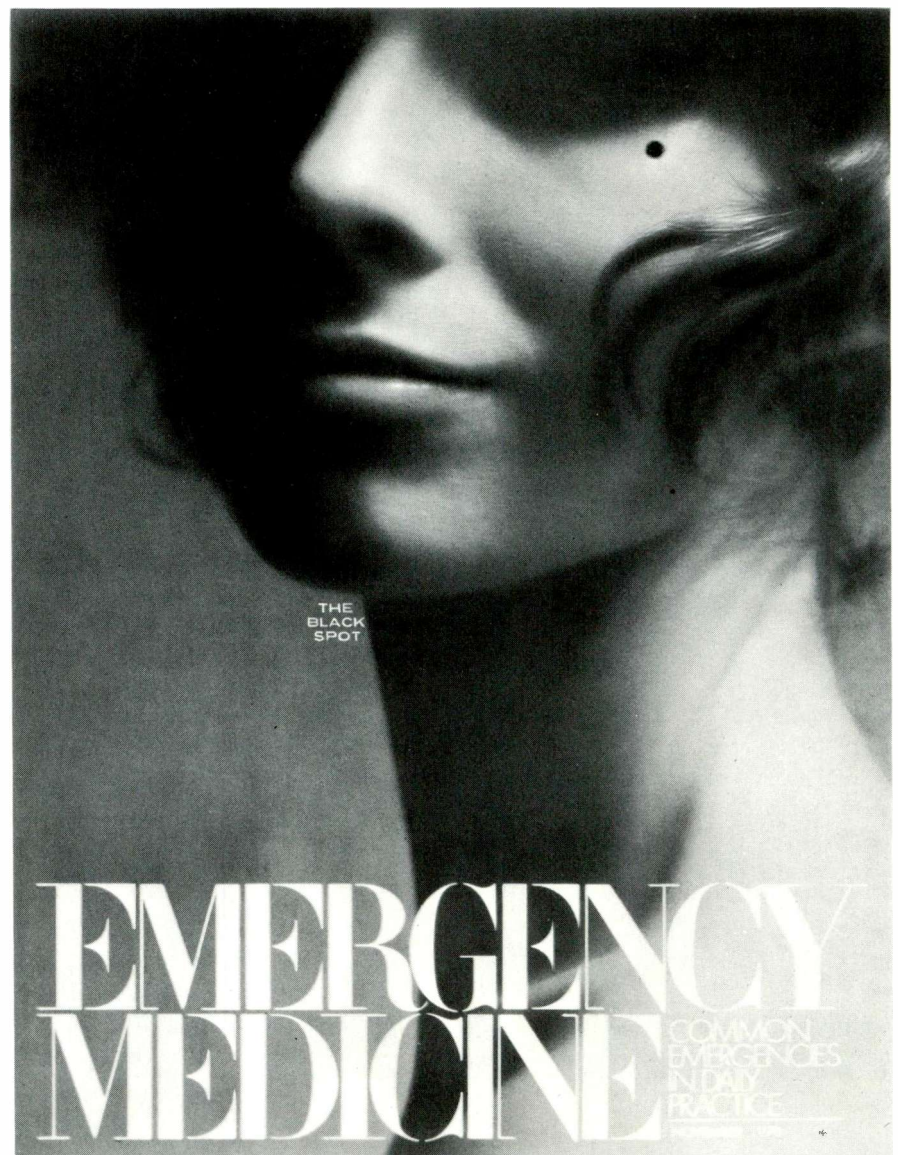
ART DIRECTOR/DESIGNER/ARTIST:
B. Martin Pedersen
PUBLISHER: Juan Homs, Jr./American Airlines

325 DISTINCTIVE MERIT AWARD

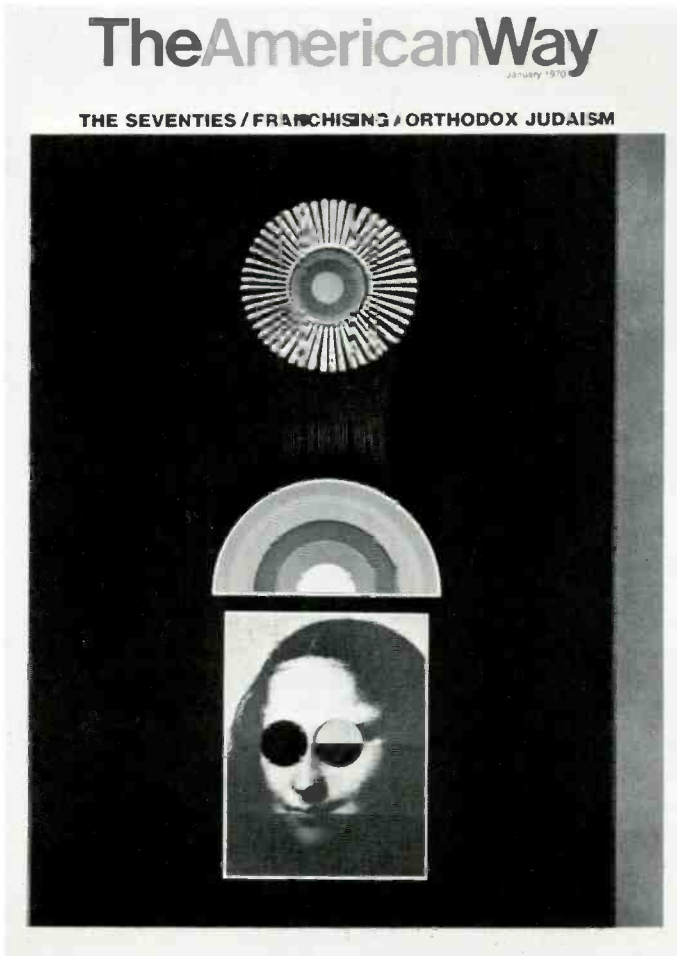
ART DIRECTOR/DESIGNER: B. Martin
Pedersen
PHOTOGRAPHER: Shig Ikeda
PUBLISHER: John B. Caldwell, Sr./
Northwest Airlines

326

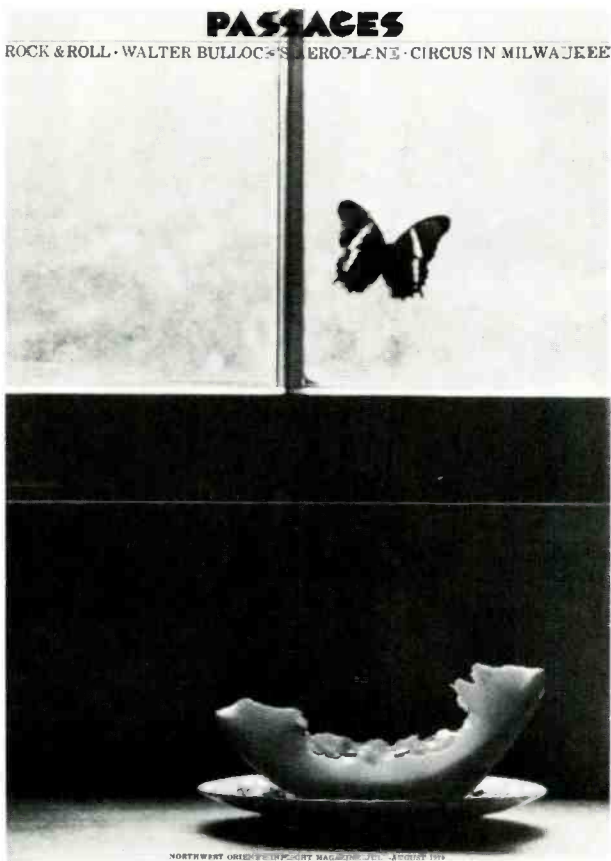
ART DIRECTOR/DESIGNER: B. Martin
Pedersen
PHOTOGRAPHER: Jay Maisel
PUBLISHER: John B. Caldwell, Sr./
Northwest Airlines



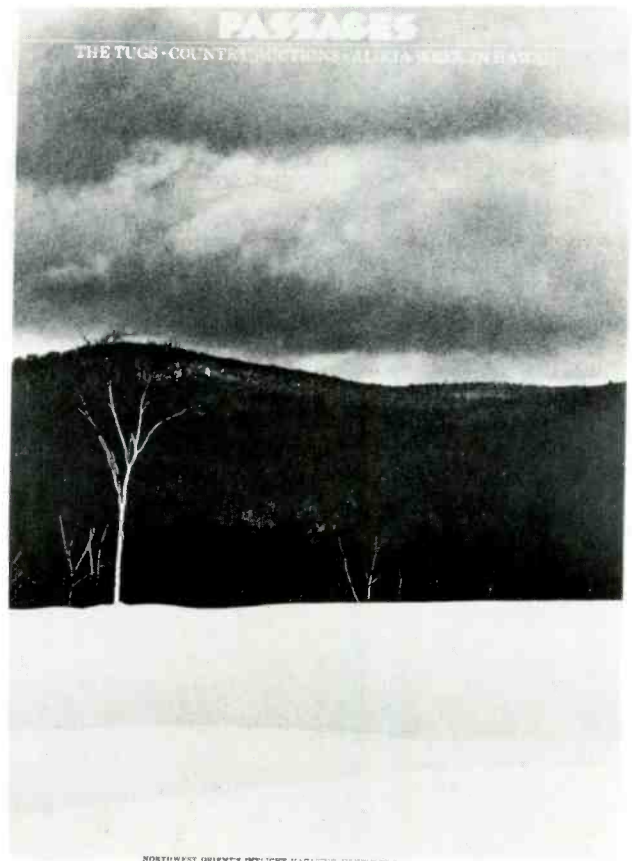
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324



325



326

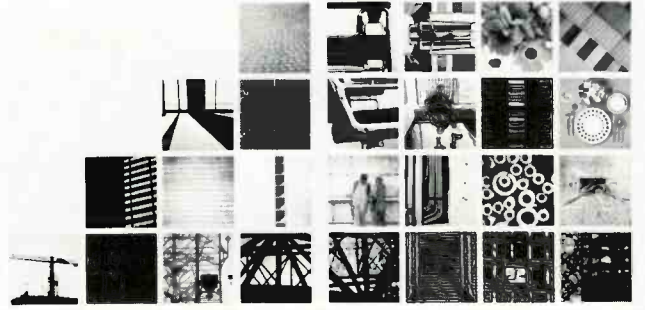
327

ART DIRECTOR: John Massey
DESIGNER: Tomoko Miho
PHOTOGRAPHERS: William Garnett, Stef
Leinwohl, Jim Parker
COPYWRITER: Ralph Caplan
AGENCY: Center for Advanced Research
in Design
CLIENT: Omniplan



328

ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER/ARTIST: Don Weller
COPYWRITER: Mel Newhoff
AGENCY: Weller & Juett Inc.
CLIENT: Art Directors Club of Los Angeles



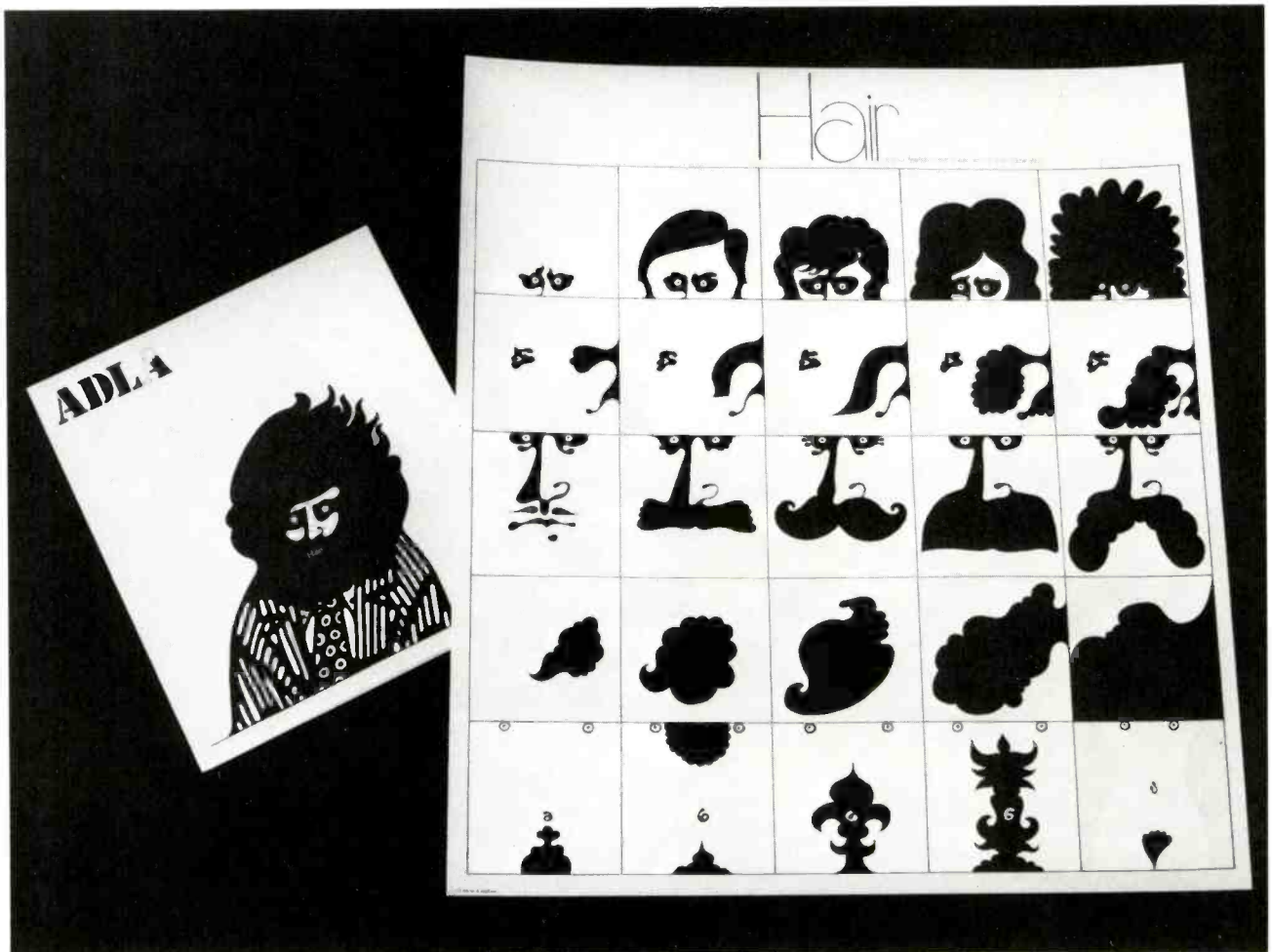
329

ART DIRECTOR/DESIGNER: Frank Mayo
PHOTOGRAPHER: Gene Lucas
AGENCY: Mayo-Infurna Design Inc.
CLIENT: St. Thomas Aquinas High School

330

ART DIRECTOR: McRay Magleby
DESIGNER/ARTIST: Carole Wade
PHOTOGRAPHER: Stan Macbean
COPYWRITER: Gail Bell
AGENCY: Graphic Communications
CLIENT: Brigham Young University

327



328

331

ART DIRECTOR: Andy Clingempeel
DESIGNERS/PHOTOGRAPHERS: Brenda Freeken,
Paul Belote, Mickey Moore, Elte Thornton
COPYWRITERS: H.J. Burgart, Jackie Craven,
Ida Darby, Dennis Latta, Richard Long,
Kathy Wilburn
CLIENT: Virginia Commonwealth University

332

ART DIRECTOR: Tom Gilday
DESIGNER: Mabey Trousdell, Inc.
PHOTOGRAPHER: Jan Czyrba
COPYWRITER: Jim Johnston
AGENCY: Griswold Eshleman
CLIENT: Addressograph
Multigraph, Corp.

333

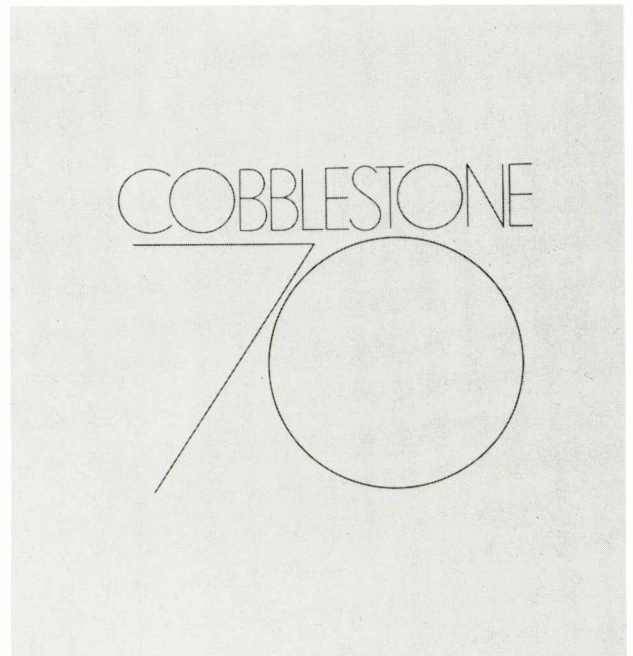
ART DIRECTOR/DESIGNER: Laurence
Rickards
ARTIST: Linda Clymer
PHOTOGRAPHERS: Wayne Sourbeer, Garry
Guisinger, Jim Milmo
COPYWRITER: Norm Berry
CLIENT: Mountain Bell

334 GOLD MEDAL AWARD

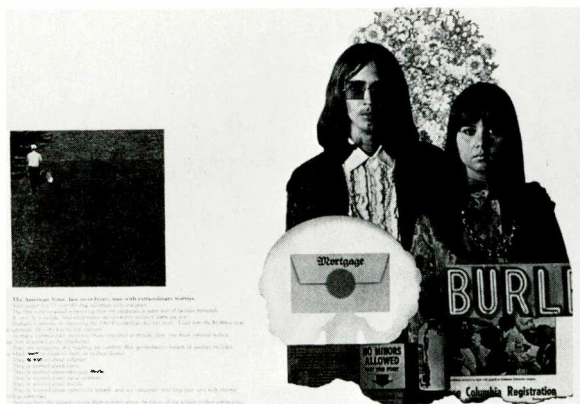
ART DIRECTOR: Joseph Baumer
DESIGNERS: Joseph Baumer, Bill Caldwell
COPYWRITERS: John S. Wilson, Mal
Oettinger, Dee McRae
AGENCY: U.S. Information Agency
PUBLISHER: Information Press Service
U.S. Information Agency

335 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Walter
Kaprielian
PHOTOGRAPHERS: Richard Avedon, James
Berberian, Robert Colton, Carol Dawn,
Patricia DeWeese, Philip Gottheil, Walter
Kaprielian, Philip Leonian, Milton Oleaga,
Kourken Pakchanian, Joseph Phair,
William Williams
COPYWRITER: Arthur X. Tuohy
AGENCY: Ketchum MacLeod & Grove
PUBLISHER: Diocese of the
Armenian Church

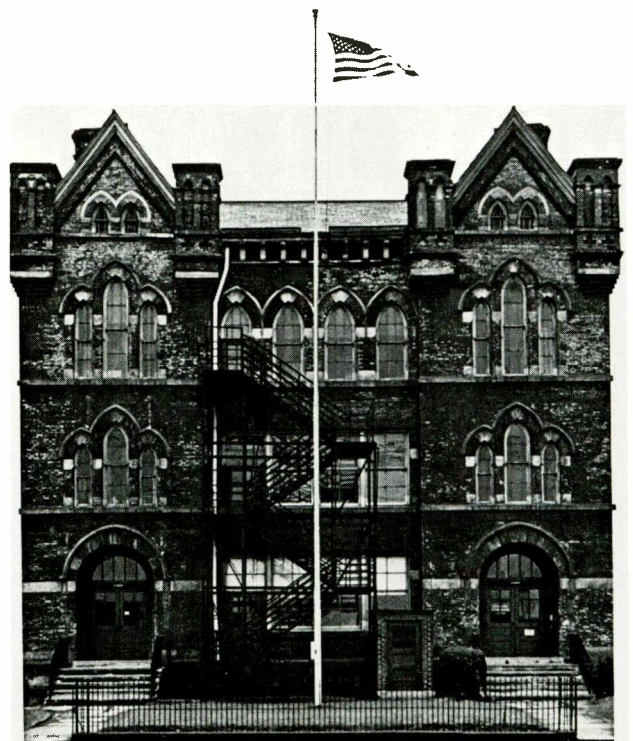


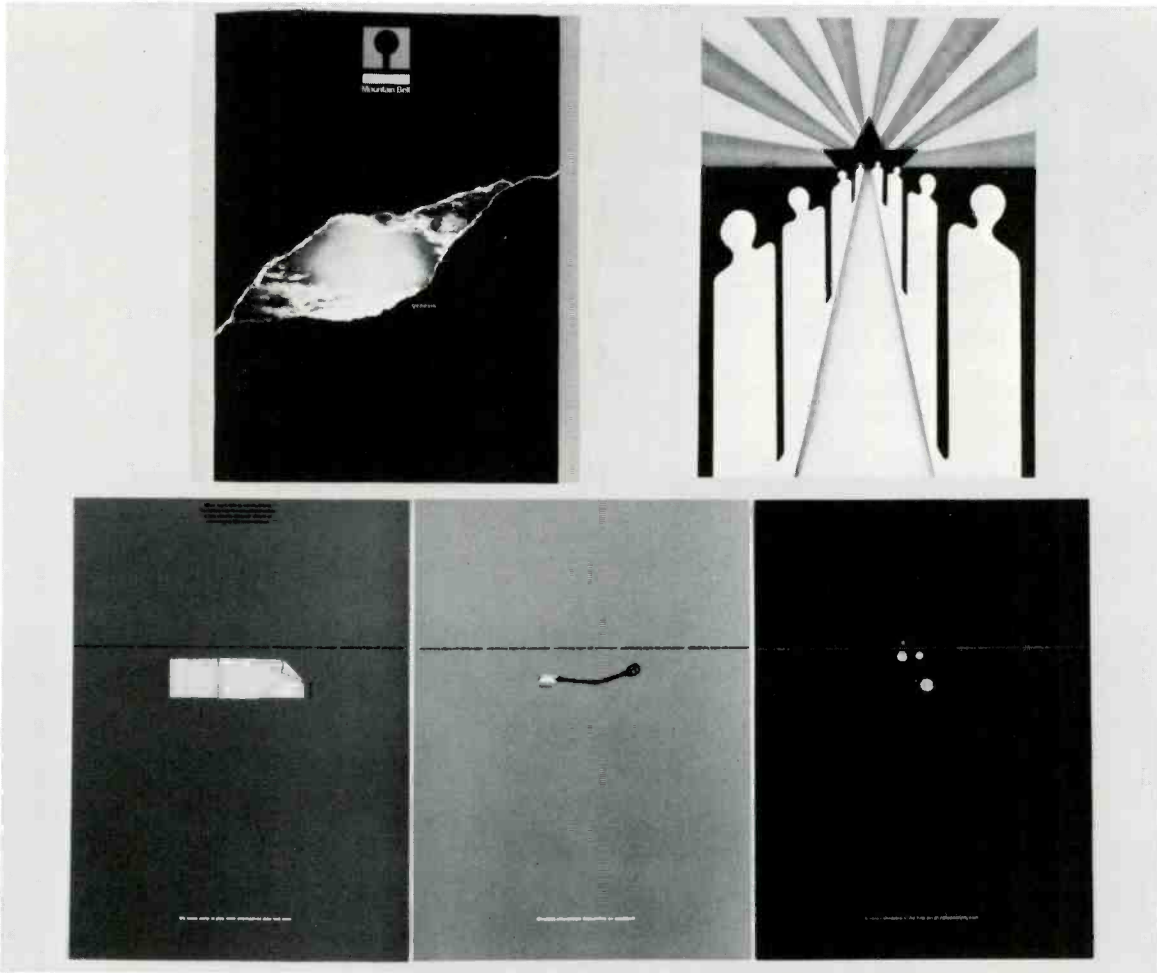
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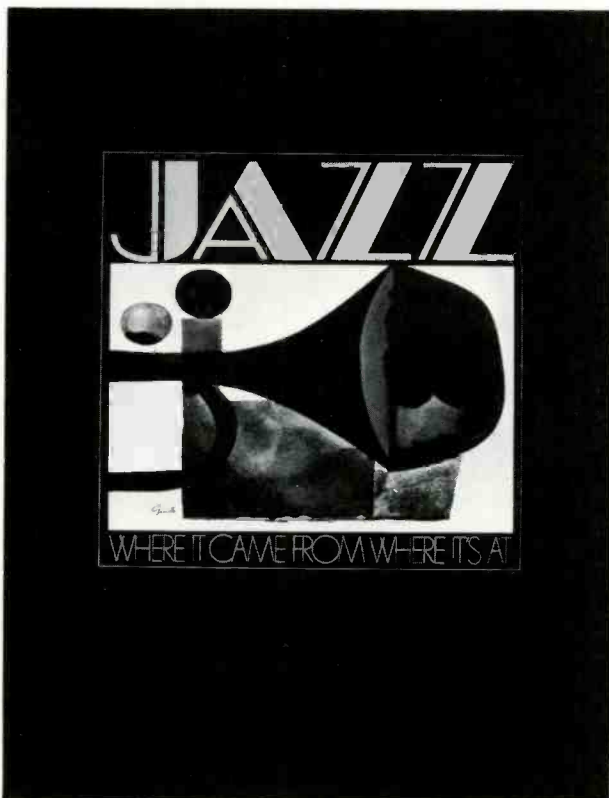
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SCHOOLS AND THE VOTERS





333



334



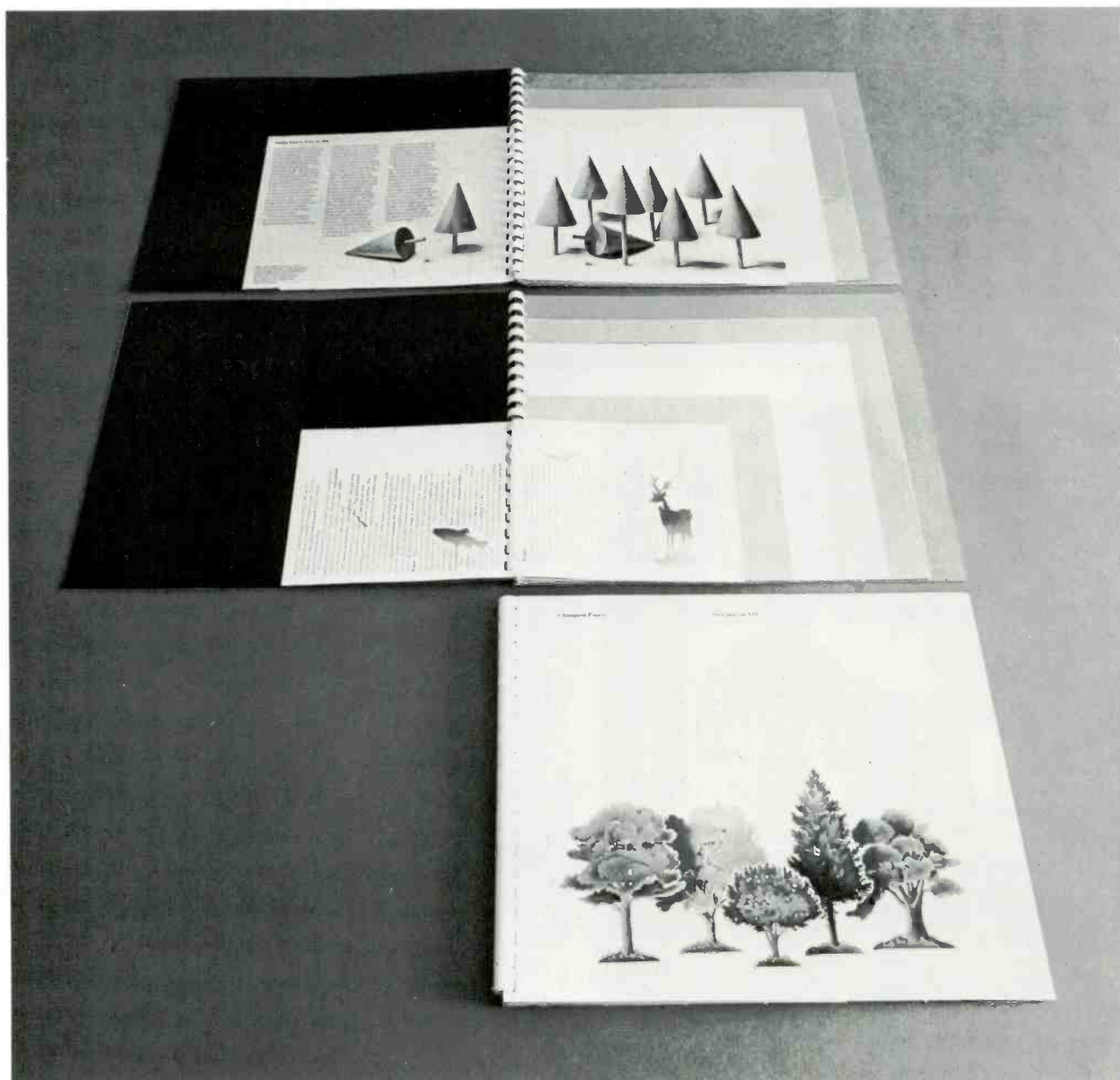
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336

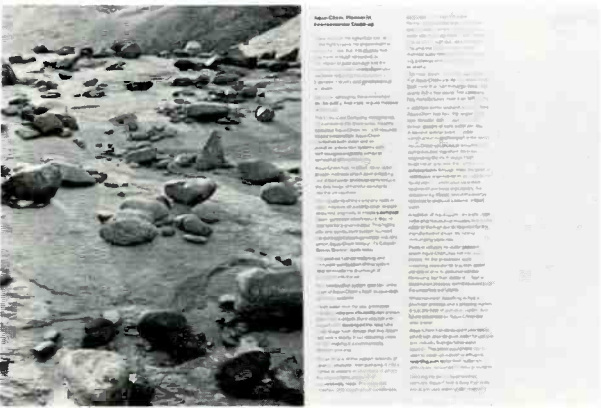
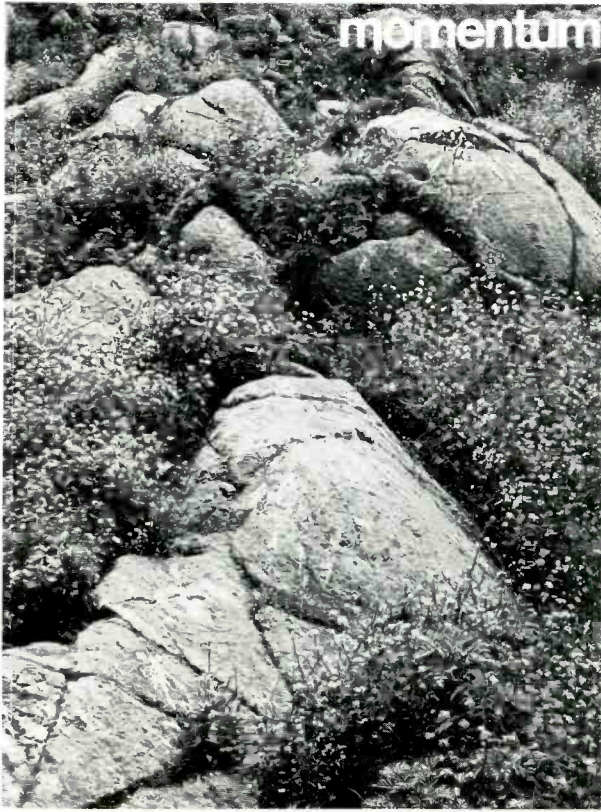
ART DIRECTOR: James Miho
DESIGNER: Keith Bright
AGENCY: Needham, Harper & Steers, Inc.
CLIENT: Champion Paper Company

337 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Robert Cargill
DESIGNERS: Roger Cook, Don Shanosky
PHOTOGRAPHERS: Eliot Porter, Robert
Wenkhan, Cole Weston, Nancy & Retta
Johnston
COPYWRITERS: J. Paul Austin, Dr. Frank
B. Golley
AGENCY: Cook and Shanosky Associates, Inc.
PUBLISHER: The Creative Department
The Coca Cola Company



336



338

ART DIRECTOR: Ed Gold
DESIGNER: David Crowder
PHOTOGRAPHER: Burgess Blevins
COPYWRITER: Joel Bagby
AGENCY: Barton-Gillet Company
CLIENT: Carleton College

339

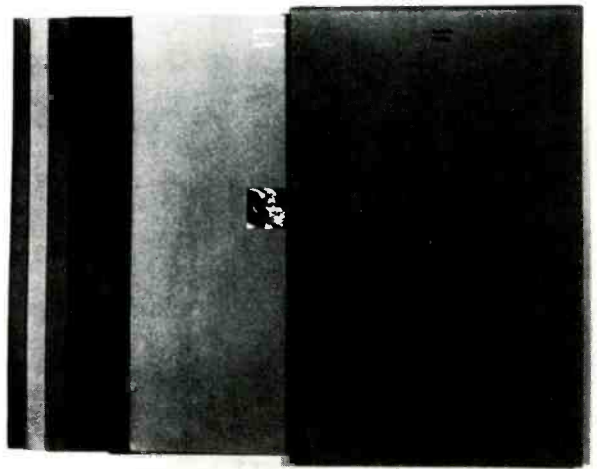
ART DIRECTOR/DESIGNER: Craig Thompkins
ARTISTS: Craig Thompkins, Michael H. Nakai
AGENCY: Laird/Penczak Design, Inc.
CLIENT: Junior League Magazine

340

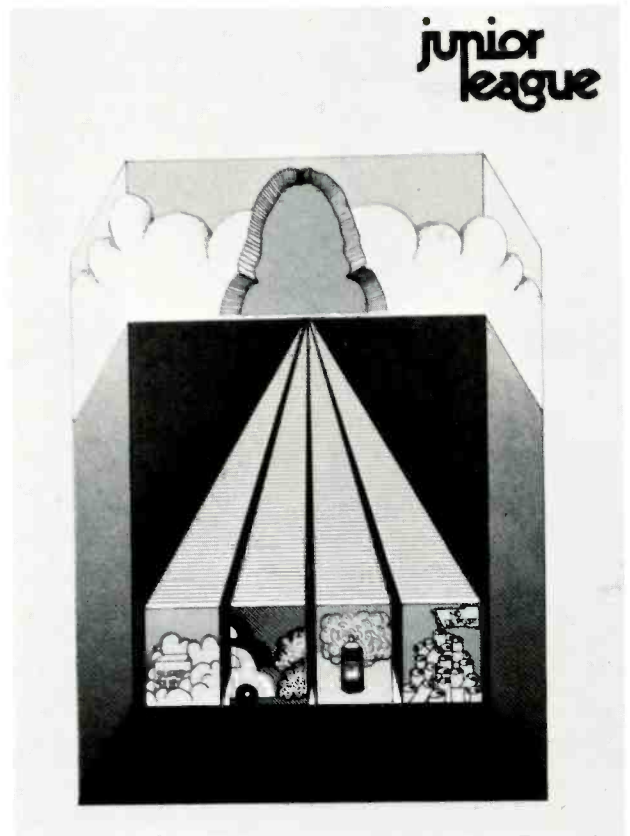
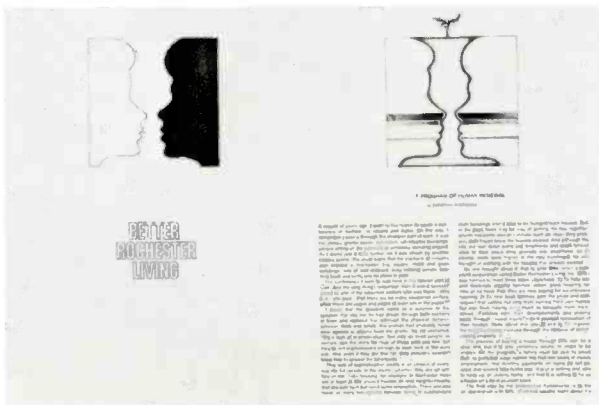
ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER: Don Weller
PHOTOGRAPHERS: Dennis Juett, Gary
Krueger, Don Weller
COPYWRITERS: Ron & Phyllis Patterson
CLIENT: Art Directors Club of Los Angeles

341

ART DIRECTOR: Ed Gold
DESIGNER: David Crowder
PHOTOGRAPHER: Burgess Blevins
COPYWRITER: Jan Krukowski
AGENCY: Barton-Gillet Company
CLIENT: Fisk University



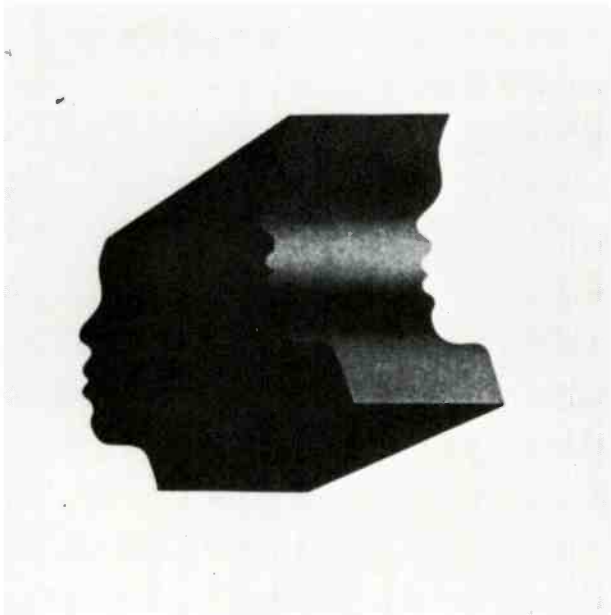
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339



340



341

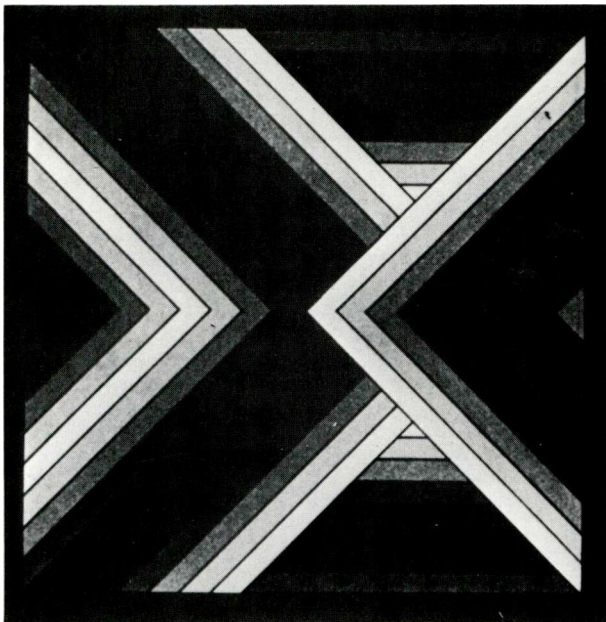


342

ART DIRECTOR/DESIGNER: Robert Rytter
PHOTOGRAPHER: Burgess Blevins
COPYWRITER: John Armor
AGENCY: Barton-Gillet Company
CLIENT: St. Pauls College

343 GOLD MEDAL AWARD

ART DIRECTOR: William R. Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
COPYWRITER: James Dunaway/Shareholder
Perspectives Inc.
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International



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Academics at Saint Paul's

You would indicate on your application which of the majors listed you are interested in. We recognize that as a freshman you may still have many unanswered questions. The Guidance Office can help you in choosing majors and minors, and you may readily change your major if necessary.

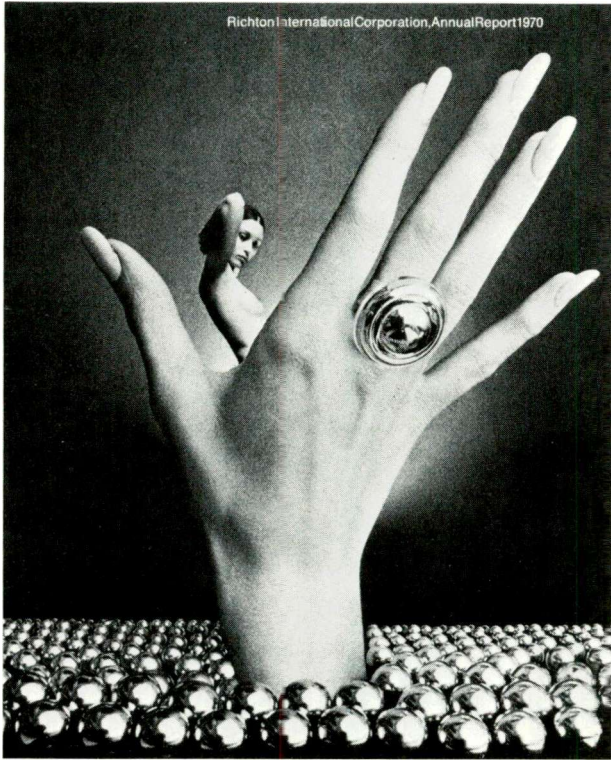
No matter what program you take, we will offer you certain basic courses in the development of man and his culture. Included are courses in communication, society (including courses in the contribution of the black man), literature, art, religion, philosophy, health, physical development, science and mathematics.

The majors at Saint Paul's include:

- Bachelor of Arts: English, Social Science, Mathematics
- Bachelor of Science: Biology, General Business, Mathematics
- Bachelor of Science in Education: Business Education, Elementary Education, English, Natural Sciences, Art in Science



Richton International Corporation, Annual Report 1970



Even though we are a small company, we have a long history of providing quality products and services to our customers. Our products are designed to meet the needs of our customers and to provide them with the highest quality products and services available. We are committed to providing our customers with the highest quality products and services available, and we are committed to providing our customers with the highest quality products and services available.

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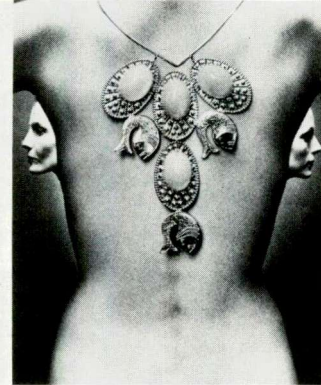
343

Richard Tager
An interesting mix of a
Growing EO-Richton Market

The Modern Concept

Richton, following the concept of the EO-Richton Market, is a growing market for modern jewelry. The concept is to provide a wide variety of jewelry to meet the needs of our customers. We are committed to providing our customers with the highest quality products and services available, and we are committed to providing our customers with the highest quality products and services available.

Our products are designed to meet the needs of our customers and to provide them with the highest quality products and services available. We are committed to providing our customers with the highest quality products and services available, and we are committed to providing our customers with the highest quality products and services available.



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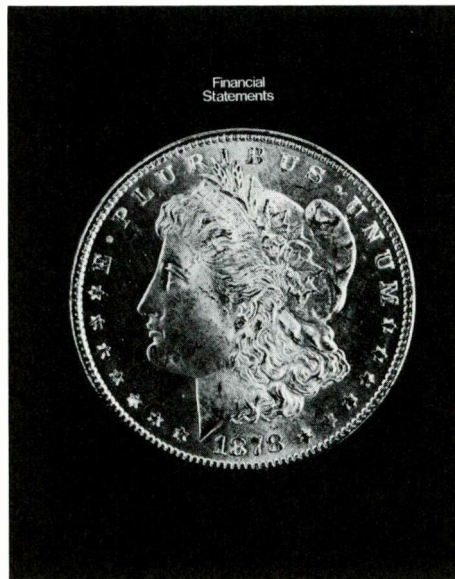
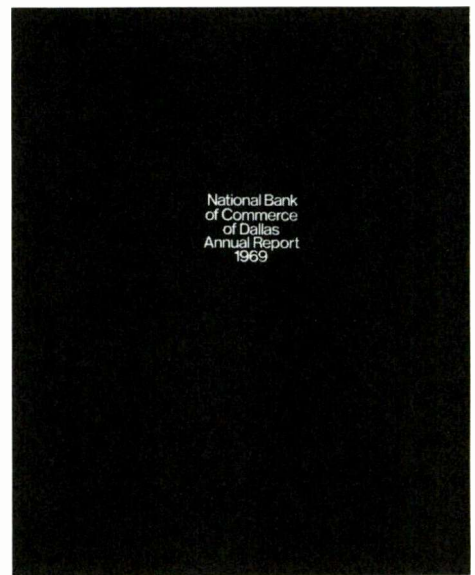
ART DIRECTOR: Morgan Ziller
 DESIGNER: Mike Steele
 ARTIST: Frank Furlong
 PHOTOGRAPHER: The Photographers, Inc.
 COPYWRITER: Frank Demerest
 AGENCY: Bloom Agency
 CLIENT: National Bank of Commerce

345

ART DIRECTOR/DESIGNER: Steve Madden
 PHOTOGRAPHERS: Dick Tolbert, Todd Walker
 COPYWRITERS: John Chapman,
 Dawn Nordstrom
 AGENCY: Madden Design
 CLIENT: Whittaker Corporation

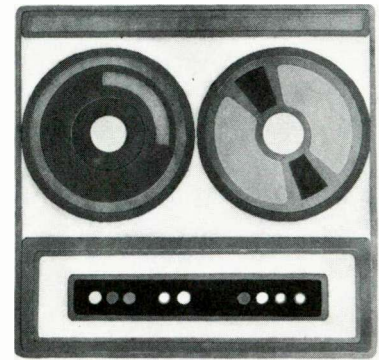
346 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Dick Hess
 ARTIST: Folon
 COPYWRITER: Roger Martin
 AGENCY: Hess and/or Antupit
 CLIENT: Restaurant Associates



OPERATIONS DIVISION
 The most significant expansion in the Operations Division was the strengthening of NBC's data processing capabilities to provide the latest banking services available. The bank's computer capacity was doubled with the addition of a second 044 360 computer in the Data Processing Department. William J. Lempick was promoted to vice president and is allowed to strengthen the bank's check processing function through better customer service and lower operational costs. The Bookkeeping and Proof and Teller Departments were consolidated and renamed the Check Processing Department. Tom M. Schur was promoted to vice president in charge of this new operation. Plans for the greatest employee communications are also a good

customer communications. The Operations Division established a new merit improvement plan for the NBC-EXCEL which rewards employees for achievement. Employees who receive this award in a new merit plan received greatly to



LOAN AND INVESTMENT DIVISION
 Revenues from all loan activities at NBC increased 37% in 1969. During 1969, despite tight money conditions, we have been able to service our customers and receive new commercial loans increased over 70%.

We have also been able to maintain a 50% level of construction loans which climbed 32% over 1968. In addition, we were pleased to welcome 1,800 new loans in 1969.

On the whole, our loan growth during '69 has been commensurate with our deposit growth which increased 24%.

In all of our loan operations, we have established our personnel through a number of additions and promotions and have accumulated one of the best young teams to be found in any banking institution in the state.

Among our new employees during the year, we were pleased to welcome 1,800 new employees including: H. M. Johnson, Jr., H. M. Marston and Wallace E. Johnson, Jr., vice presidents, Commercial Loan Department; D. Philip Smith, vice president and manager of the Credit Department; David M. Phillips, Jr., vice president and Charles R. Pace, assistant vice president, Bond Department.

In the Commercial Loan Department, Theodore E. McGee was promoted to senior vice president and Richard S. Bartholme to vice president. New

promotions in the Investment Loan Department include J. D. Hays and Louis W. Robinson as assistant vice president and Law C. Richey to assistant cashier.

Others promoted in the Investment were William M. Chisley, Jr., assistant vice president, Loan and Discount Department; Chase Kent Conner, assistant vice president, Real Estate and Construction Loan Department; and Thomas W. Ralledge, assistant vice president, Credit Department.

improved employee communications and participation.

In the area of customer services, the growth of NBC has necessitated the relocation of Western Union communications and more equipment to handle foreign and domestic wire transactions faster and more efficiently.

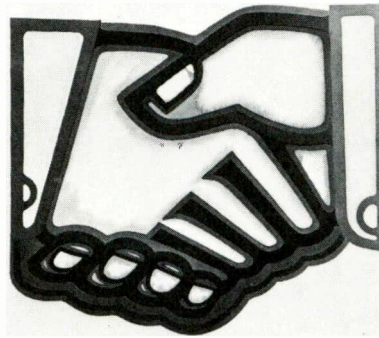
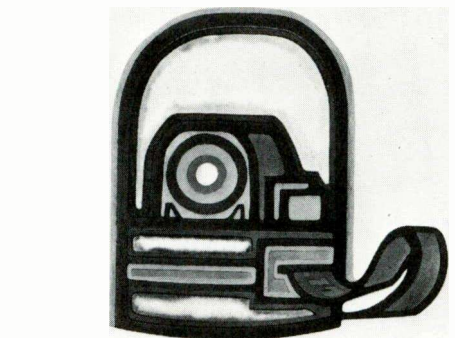
Customer satisfaction, which has always been a function of customer service, was set up as a new task function during 1969 to give local customers and correspondent banks more complete service.

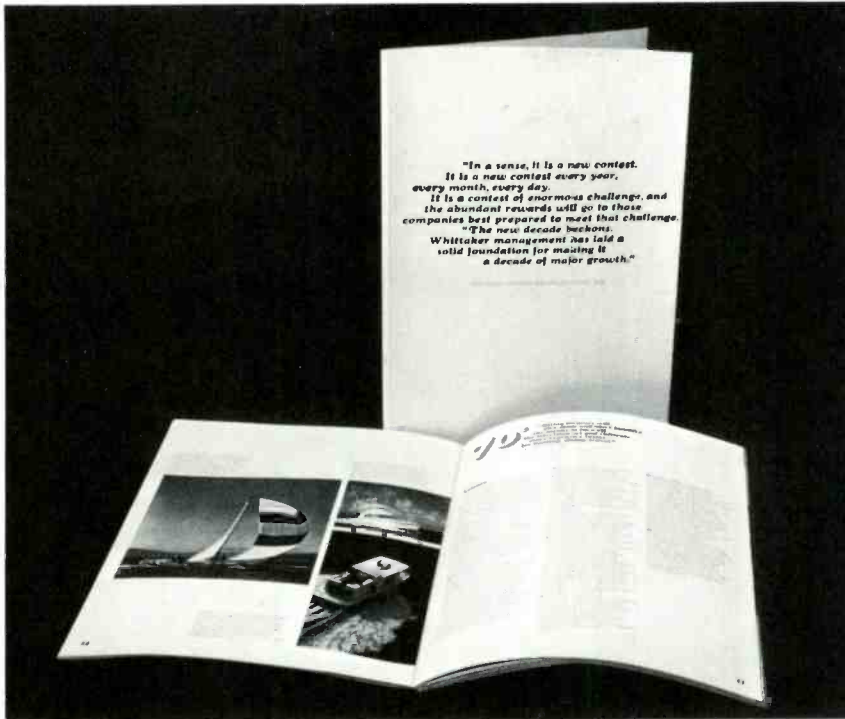
The new department handles the paper work for the Bond Department which includes the work involved in purchasing bonds, treasury bills and government of paper, insurance for the Bond Department and patronage normal sales and service for NBC customers and correspondent banks.

Promotions in the Customer Service & New Accounts Department include

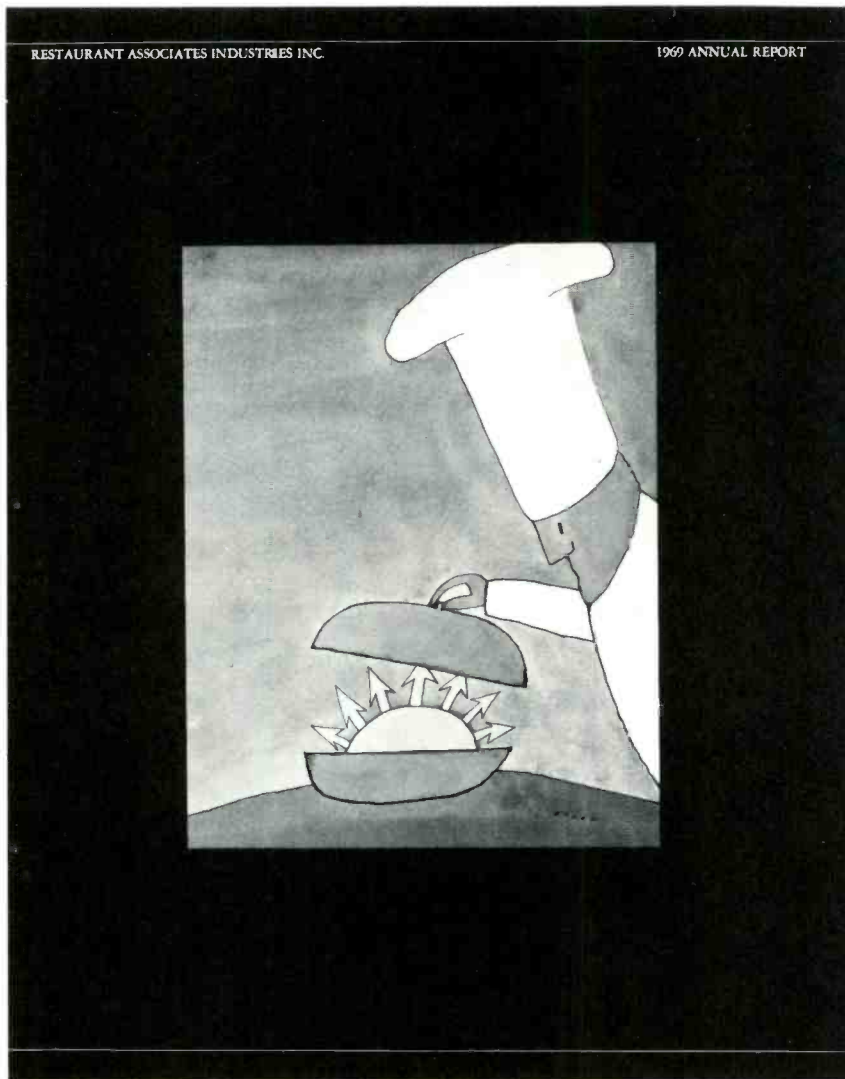
Donald D. Craig to vice president and department head and W. Leonard Payne, vice president in charge of customer satisfaction, New Accounts, Collections and Exchange.

During 1969, Harry Sawyer joined NBC as assistant auditor and Jerry Oiler was promoted to assistant cashier in the Controller's Department.





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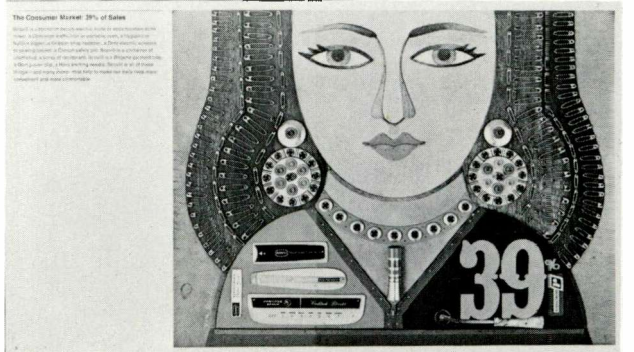
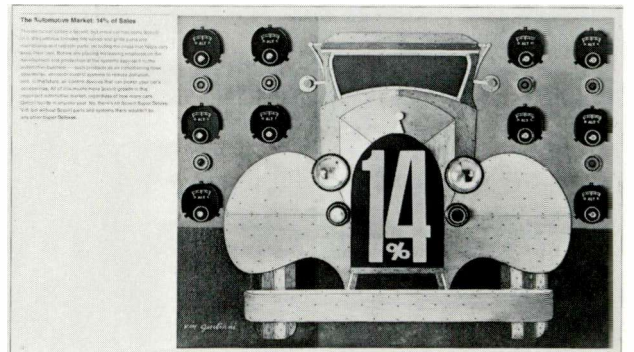
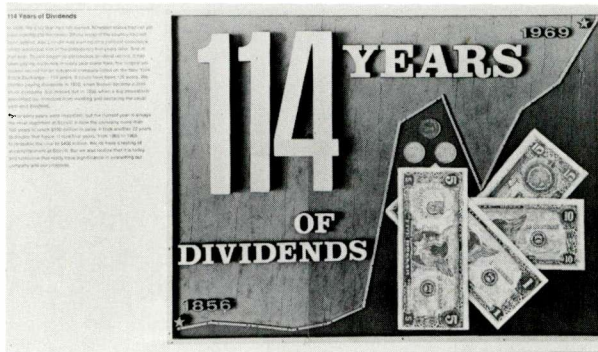
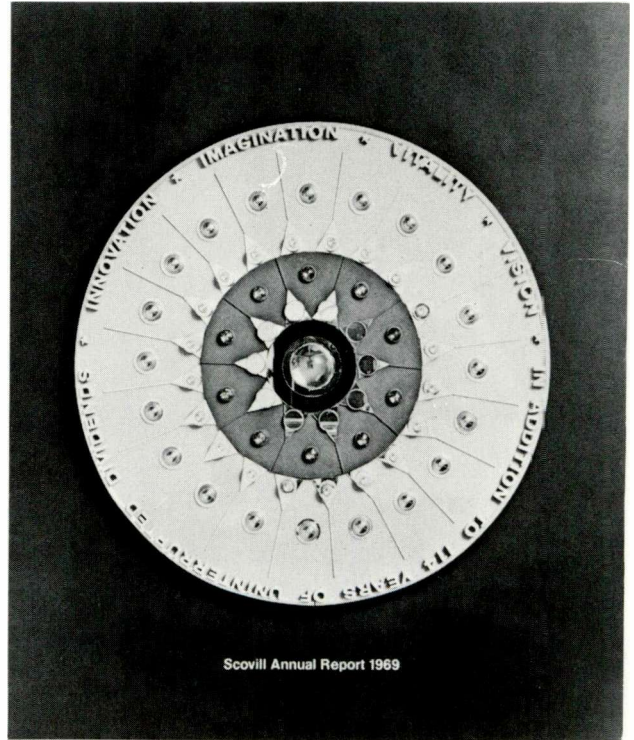
ART DIRECTOR/DESIGNER: Leslie A. Segal
ARTIST: Vin Giuliani
PHOTOGRAPHER: David Hedrick
AGENCY: Corporate Annual Reports, Inc.
CLIENT: Scovill

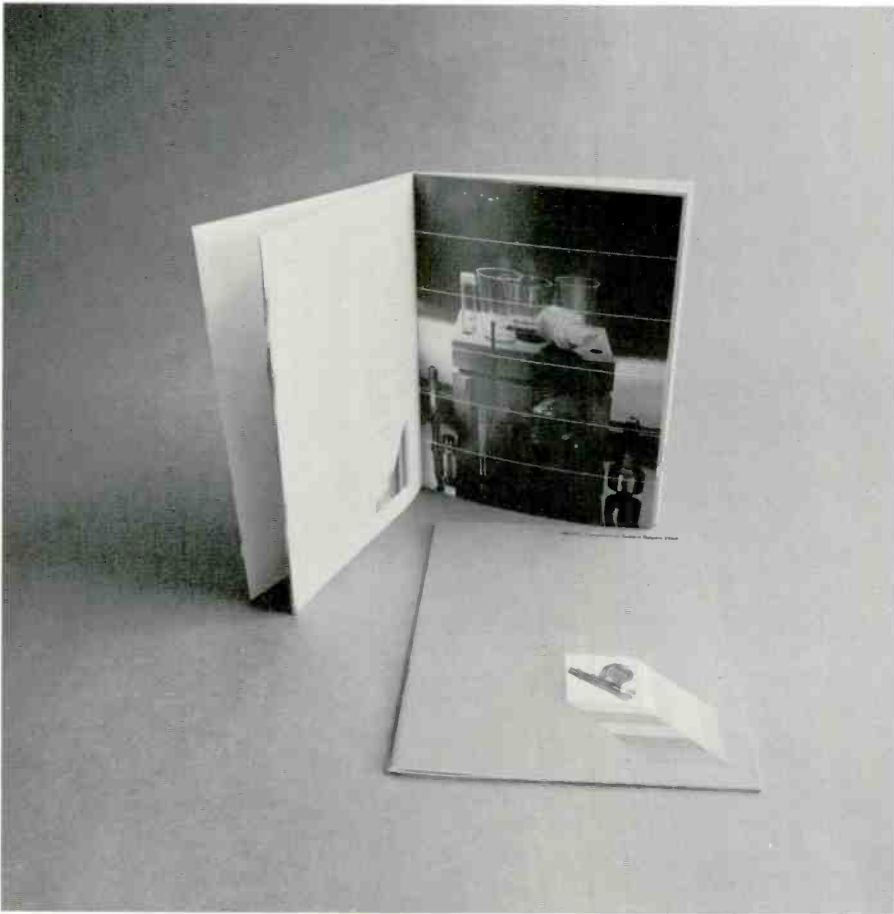
348

ART DIRECTOR/DESIGNER: Keith Bright
ARTIST: Elaine Iwamasa
PHOTOGRAPHER: James Collison
COPYWRITER: David Nuffer
CLIENT: V S I Corporation

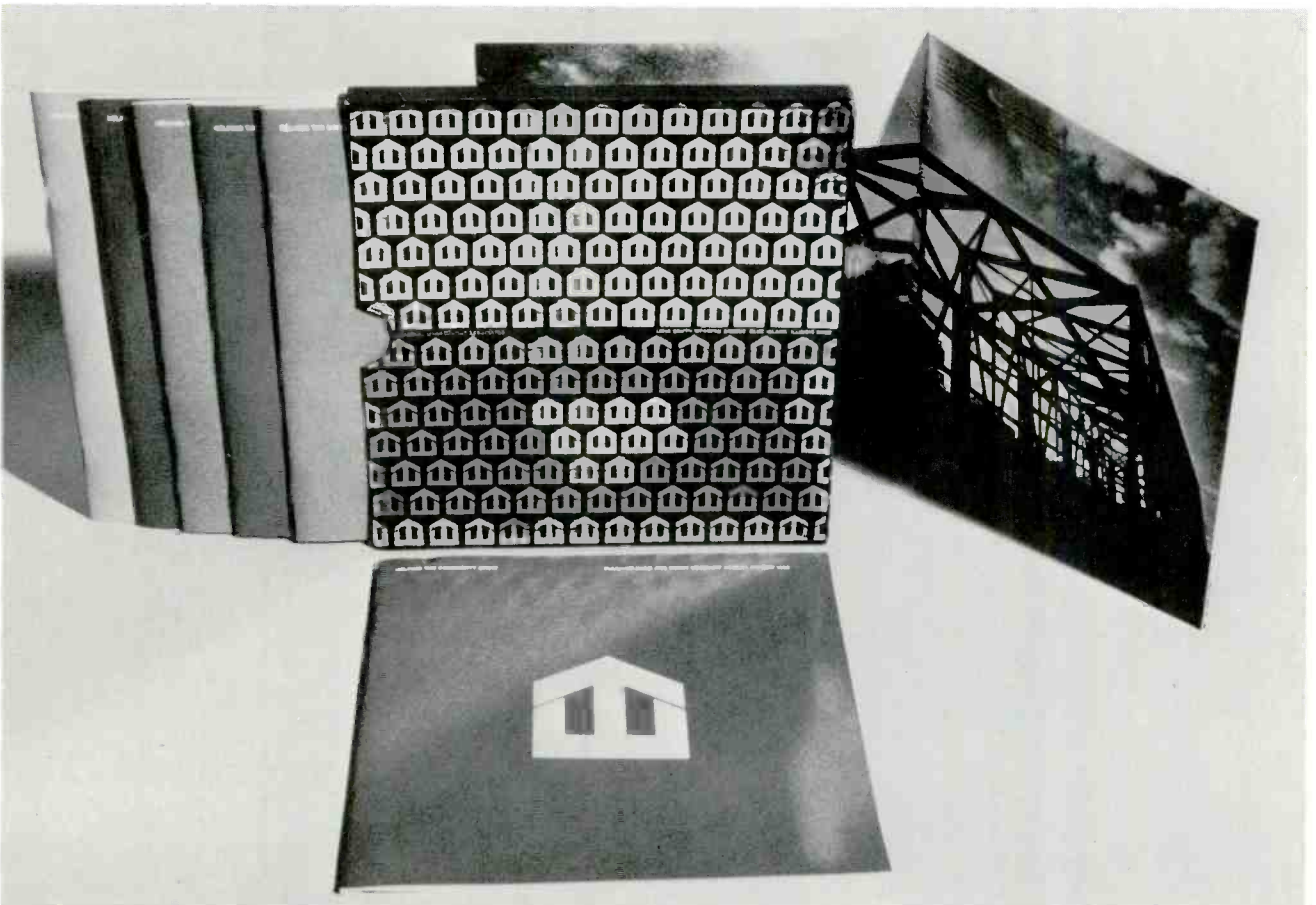
349 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: James Lienhart
COPYWRITER/CLIENT: Financial Management Associates
AGENCY: RVI Corporation





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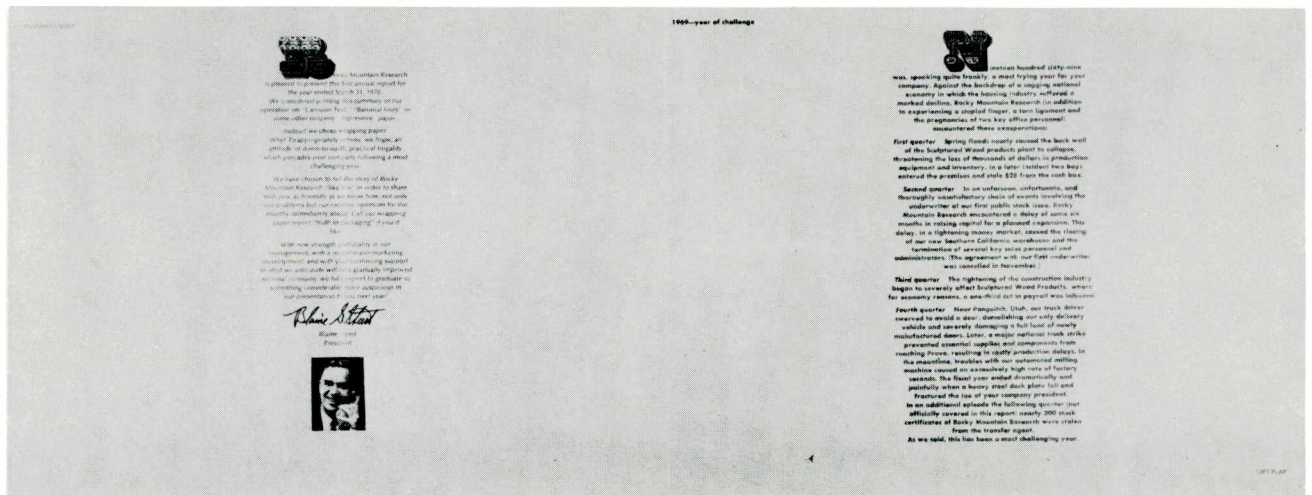
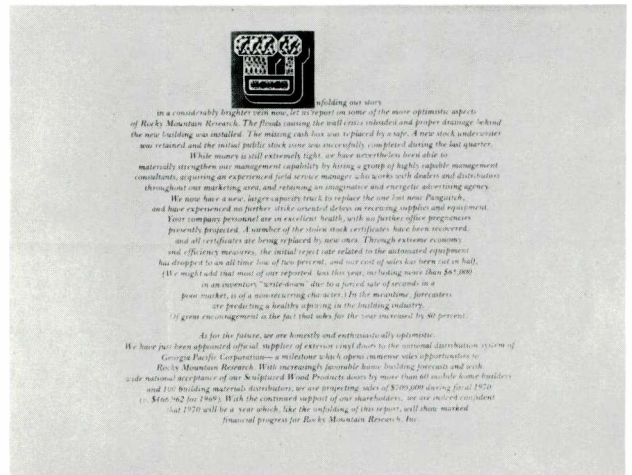
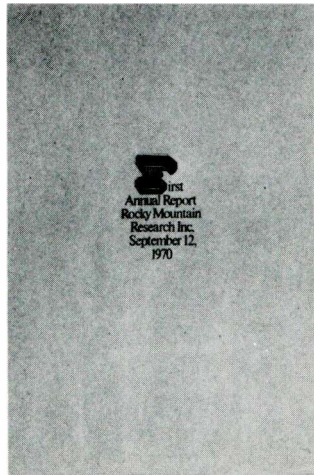
ART DIRECTOR/DESIGNER/ARTIST:
McRay Magleby
COPYWRITER: Herbert McLean
AGENCY: Herbert McLean Associates
CLIENT: Rocky Mountain Research Inc.

351

ART DIRECTOR: Robert Miles Runyan
DESIGNER: Maurice Yanez
PHOTOGRAPHERS: Ken Marcus,
Ken Whitman
COPYWRITER: C. V. Meconis
AGENCY: Robert Miles Runyan & Associates
CLIENT: Broadway/Hale Stores, Inc.

352

ART DIRECTOR: Robert Miles Runyan
DESIGNER: Gary Hinsche
PHOTOGRAPHER: Marv Silver
COPYWRITERS: Harshe, Rotman & Druck
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Mattel, Inc.



Broadway-Hale Stores, Inc.
Annual Report
Nineteen Sixty-nine

Broadway
Emporium Capwell
Neiman-Marcus
Weinstock's
Sunset House
Walden Book



Emporium Capwell

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ANNUAL REPORT FOR THE YEAR ENDED FEBRUARY 1, 1969

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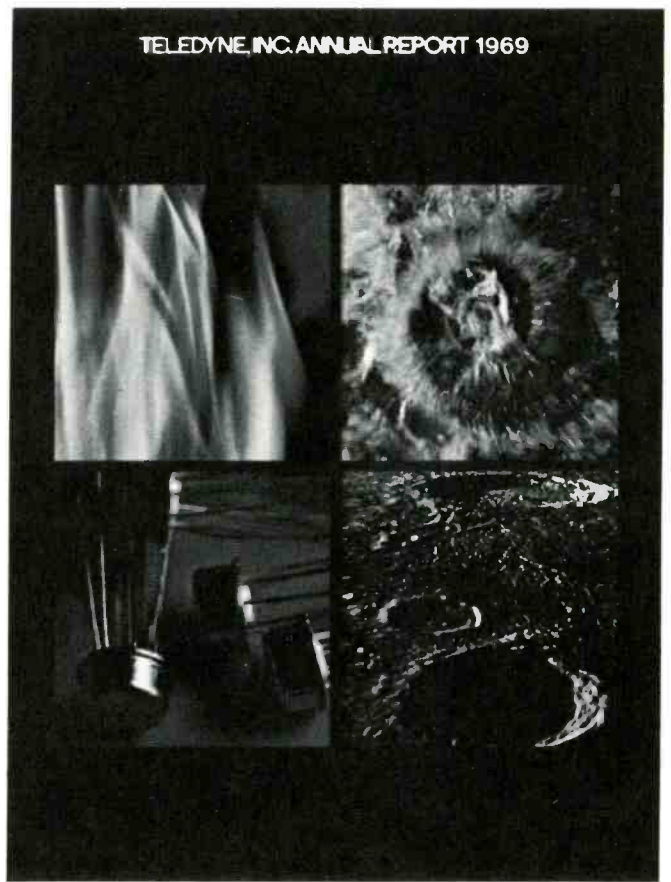
ART DIRECTOR: Robert Miles Runyan
 DESIGNER: Maurice Yanez
 PHOTOGRAPHER: Ken Biggs
 COPYWRITER: Robert McVickers
 AGENCY: Robert Miles Runyan & Assoc.
 CLIENT: Teledyne, Inc.

354

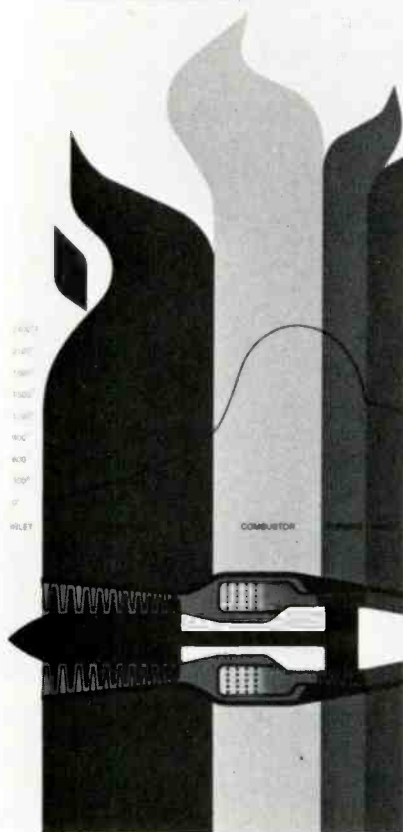
ART DIRECTOR/DESIGNER: Frank Mayo
 PHOTOGRAPHER: Bob Hayman
 COPYWRITERS: Brantley Barr, Ed McCarthy
 AGENCY: Mayo-Infurna Design Inc.
 CLIENT: Eastman Dillon, Union Securities & Co.

355

ART DIRECTOR: John Massey
 DESIGNER: R. Joseph Hutchcroft
 AGENCY: Center for Advanced Research in Design
 CLIENT: Herman Miller Inc.



TURBINE ENGINE TEMPERATURE DISTRIBUTION



diate liquid medium. In the furnace, however, the exacting temperature and strength requirements of turbine parts demand special materials. To fill these needs, a special new class of materials has been developed. These materials are aptly named superalloys.

They are combinations of metals which offer high strength and resistance to corrosion in the temperature range of 1200°F to approximately 2000 °F. Methods of increasing this upper limit are constantly being sought and an increase of even about 100°F is considered a valuable advance.

Most superalloys are based on iron-nickel alloys that have nickel or cobalt as the main ingredient with up to a dozen other elements alloyed with it. Chromium, molybdenum, titanium, aluminum, zirconium, iron, boron, carbon, columbium, tungsten, tantalum and vanadium are commonly found in these alloys.

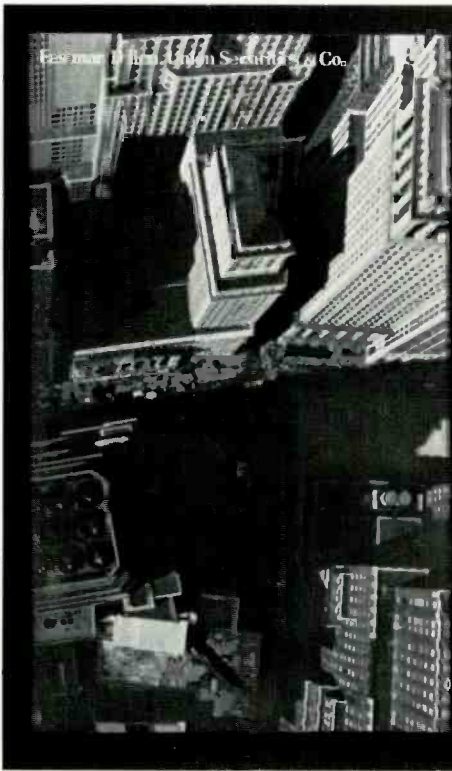
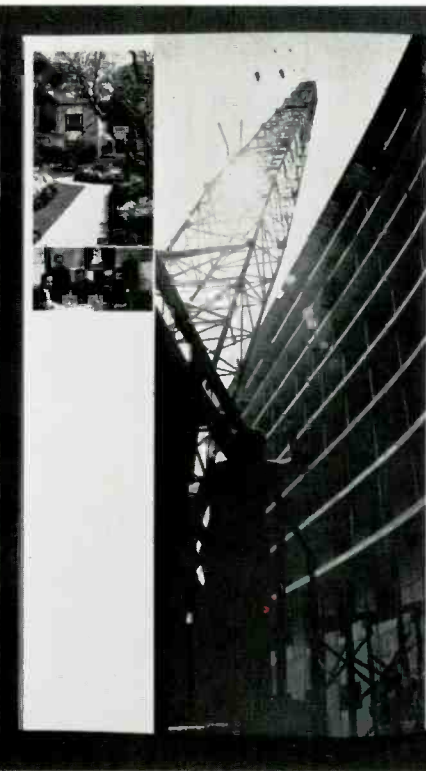
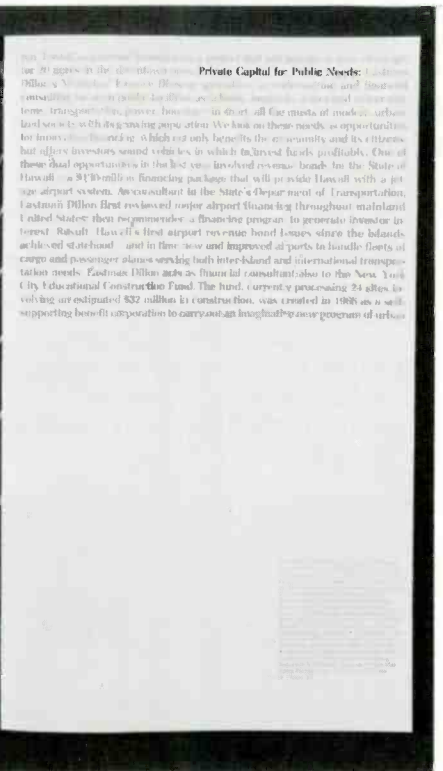
These ingredients are routinely combined with accuracies of 50 parts per million or less for certain critical materials. For example, boron content, for example, is controlled to 10 parts per million.

Control of impurities is critical, too, in the production of high purity superalloys, since these can degrade the properties of the finished alloy in various ways.

Alloys other than superalloys are commonly made under air melt conditions in an electric furnace, and are struck between large crucibles and the top surface of the metal in a crucible. The heat of this air melt process is only protected from the air by a coating of slag that

TELEDYNE, INC. ANNUAL REPORT 1969

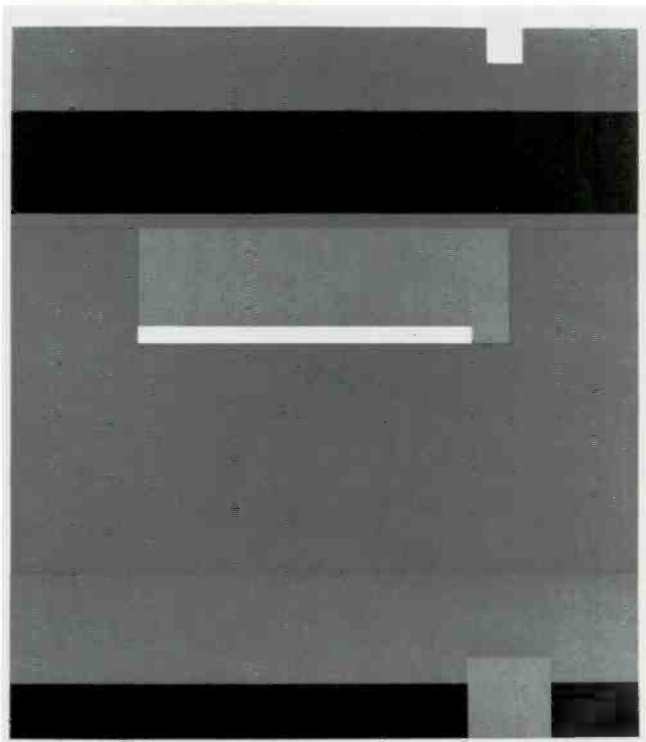
...the entire apparatus, including the molds into which the metal will be cast, is encapsulated in a vacuum chamber about 10 feet tall and 20 feet in diameter that is pumped down to a vacuum of less than one part air in 100,000. Since the alloy is held in this chamber for from 8 to 12 hours while it is being melted and stirred by the magnetic fields, every portion of the entire batch of metal is exposed to high vacuum which helps fuel out and draw off gaseous impurities. During the process, gillman is added to combine with res-

Eastman Dillon Union Securities Co.

Private Capital for Public Needs: Eastman Dillon & Co. has been a pioneer in providing private capital for public needs. In 1967, the company was the first to provide financing for the construction of the new Honolulu International Airport. The financing was provided through a series of bond issues, which were sold to investors. The company's involvement in the airport project was a landmark event in the history of private capital for public needs. The company's success in this area has led to a number of other projects, including the financing of the New York City Educational Construction Fund. The fund, which is currently processing 24 applications, is valued at \$32 million. The fund was created in 1968 as a self-supporting bond issue to carry out an important program of urban

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Ernst & Young

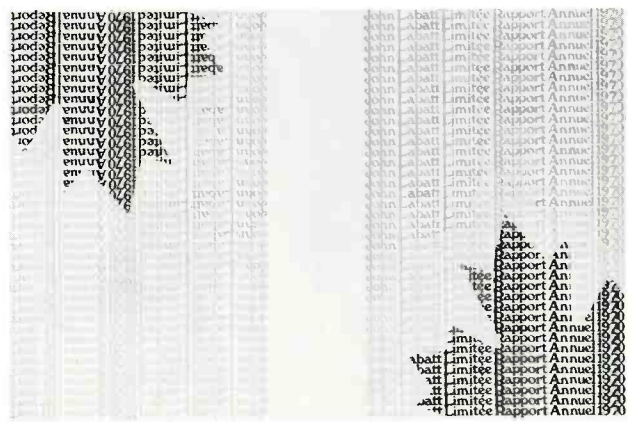
president's report 1970

Ernst & Young is a leading international accounting and consulting firm. In 1970, the company reported a record year of growth and success. The company's revenue increased by 15% over the previous year, and its operating profit increased by 20%. The company's success was due to a number of factors, including its strong client base, its commitment to excellence, and its innovative approach to business. The company's president, James H. McGee, stated in his report that the company's success was a result of the hard work and dedication of its employees. McGee also noted that the company's success was a reflection of the confidence of its clients in the company's services. The company's report for 1970 is a testament to the company's commitment to excellence and its ability to adapt to a changing business environment.

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ART DIRECTOR/DESIGNER: Paul R. Crouch
PHOTOGRAPHER: Sherman-Laws
AGENCY: Southam-Murray, a division of The Southam Printing Company Limited
CLIENT: John Labatt Limited

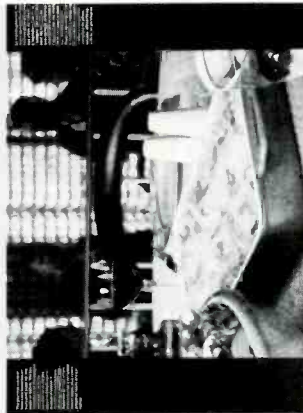


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ART DIRECTOR: Sheldon Seidler
DESIGNERS: Sheldon Seidler, Irene Liberman
ARTIST: Werner Pfeiffer
PHOTOGRAPHER: Leigh Weiner
COPYWRITERS: Frederick Hoar, Judy Horst
AGENCY: Sheldon Seidler Inc.
CLIENT: Fairchild Camera & Instrument Corporation

DIRECTORS AND OFFICERS

Chairman
Mr. J. H. ...
President
Mr. ...
Vice Presidents
Mr. ...
Directors
Mr. ...
Officers
Mr. ...

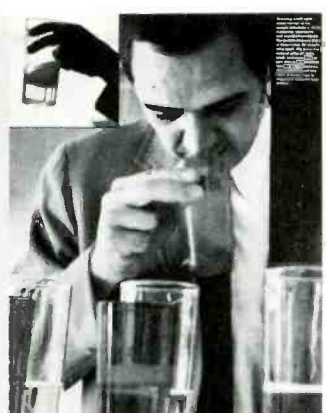


Report on the shareholders
The Board of Directors has pleasure in presenting to you the annual report of the corporation for the year ended December 31, 1977. The report contains a summary of the financial results of the corporation and a statement of the Board's opinion on the financial statements. The report also contains a statement of the Board's opinion on the management of the corporation and a statement of the Board's opinion on the affairs of the corporation.



FINANCIAL STATEMENTS
The following financial statements are presented for the year ended December 31, 1977. The statements are prepared in accordance with the accounting principles generally accepted in Canada. The statements are audited by independent accountants and their report is included in this report.

Industrial products group
The Industrial Products Group consists of the following companies: ... The group's operations are primarily in the manufacturing of industrial products. The group's revenue is derived from the sale of these products to various industrial customers. The group's assets are primarily in the form of property, plant, and equipment.



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In addition, the division's expanded production capacity and cost saving modernization enabled it to aggressively enter the second source marketplace and compete effectively in high volume price and delivery situations.

Fairchild products moved into new sectors of the market in 1969, especially in the computer/instrumentation field. Manufacturers of both large and small systems continued to design Fairchild logic into their machines. The division's position in this field also rose with further penetration of Semiconductor devices into the explosively growing market for computer peripheral equipment.

One of the most significant achievements in 1969 was Fairchild's development of the first all semiconductor memory system for a major computer. The system, based on Fairchild's developed 256-bit bipolar memory element, was produced for the ILLIAC IV Computer being built by Burroughs Corporation for the University of Illinois. The success of this development places Fairchild in a strong position for entry into the semiconductor memory market predicted to be the fastest-growing segment of the industry in the 70's.

Medium scale integration (MSI), an advanced Fairchild technique, made new inroads in mini computers, desk-top calculators, and digital instrumentation systems. Many of these computer devices, as well as large scale integration (LSI) and memory units, were designed in Fairchild's multi-million dollar Computer Aided Design (CAD) facility. In a procedure that is far ahead of all competitors, Fairchild engineers are able to design a new product completely, test it for electrical soundness, and make pre-production masks in a fraction of the time, since required for this intricate process.

Fairchild also developed a wide range of "space-age" devices for the Apollo program. Discrete devices and ICs were designed into the guidance equipment of the lunar module, the main capsule computer, the instrumentation unit that regulated the rocket system, and various support systems.

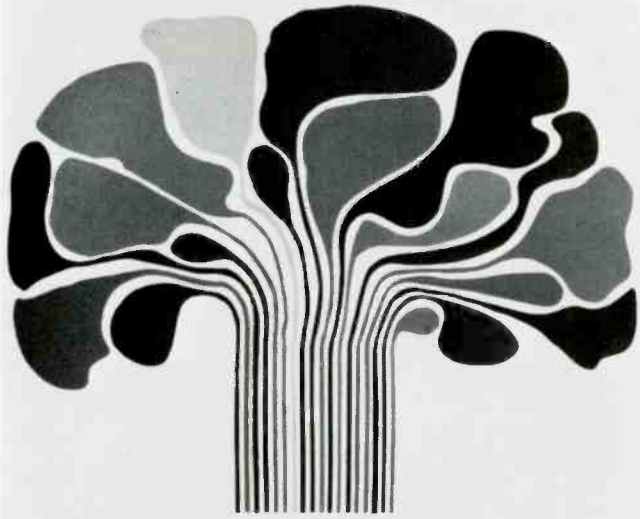
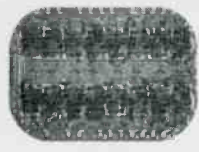
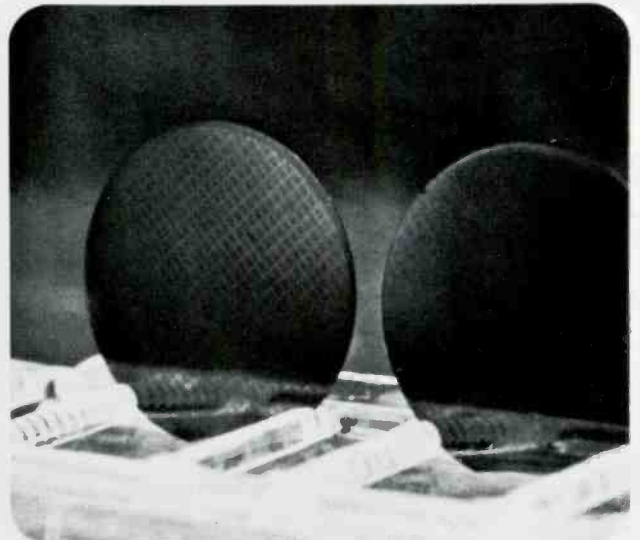
Semiconductor products also met major human needs during the year through incorporation into heart pacers and other medical instruments. Entertainment manufacturers utilized Fairchild devices both for current and newly-designed products. In radios, high fidelity systems, televisions, and tape-recorders, an array of Fairchild linear devices were used. In the new Boeing 747 miles of cable and many pounds of valuable weight were saved by using a Fairchild designed multiplexing system for its in-flight entertainment network.

Although new IC product introductions highlighted the year, the dis-

crete market was firmly established during 1969 and a general upgrading of discrete production lines took place. The average-heating rate of silicon metal can will continue during the year, and Fairchild became a leader in the production of silicon diode assemblies. Photo production averaged 1000 per million per day.

By December, the Capital Expansion program had begun to pay off. Inventories had reached satisfactory levels, and a management control system was taking effect. Over Semiconductor manager's clear worldwide visibility for planning and product scheduling.

Lastly, the division had dramatically increased its market penetration—particularly in Europe and the Far East—to take advantage of a broad range of growing markets. At year end, Fairchild Semiconductor looked ahead to sustained and vigorous growth in 1970 and the new decade.



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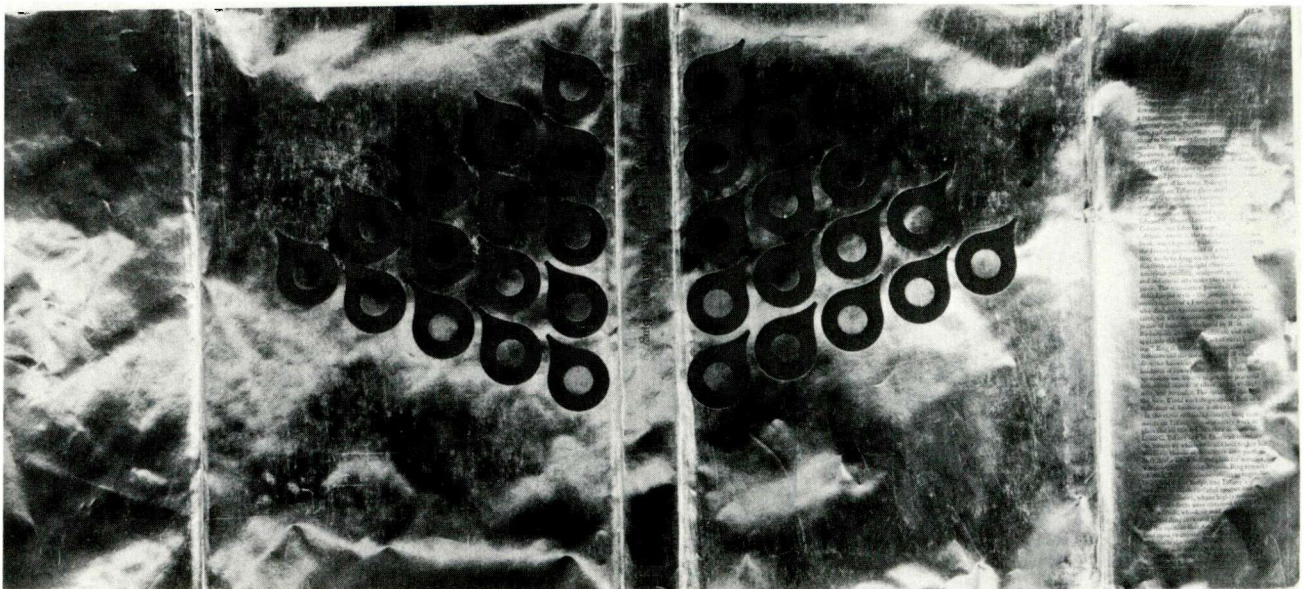
ART DIRECTOR/DESIGNER: Muriel Cooper
ARTIST: Allan Davis
COPYWRITER: Randall Goff
PUBLISHER: The MIT Press

359

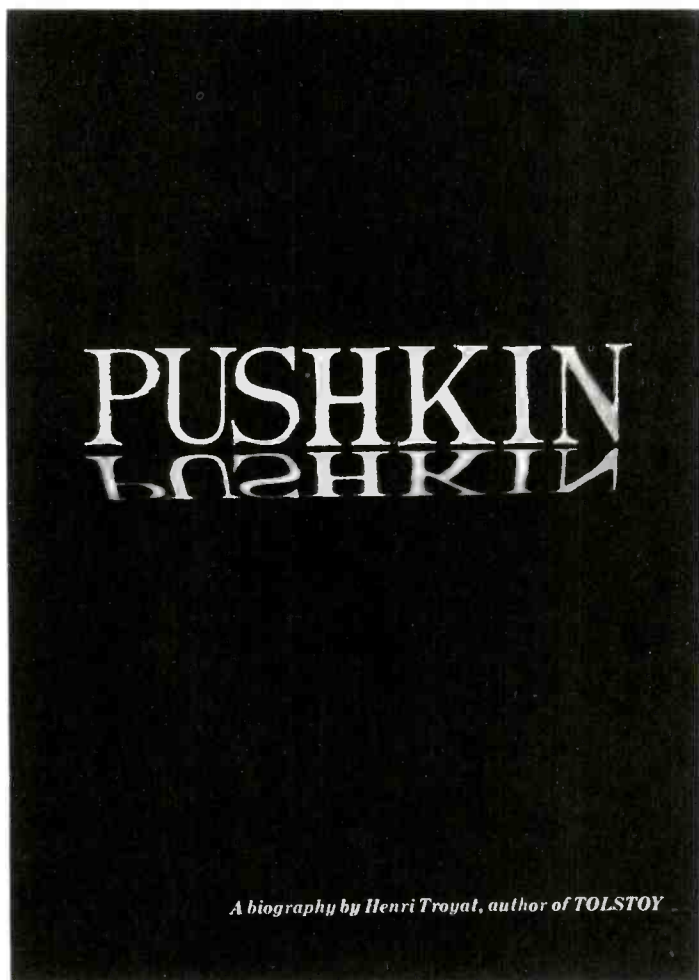
ART DIRECTOR/DESIGNER: Alex Gotfryd
PHOTOGRAPHER: George Adams
PUBLISHER: Doubleday & Co., Inc.

360

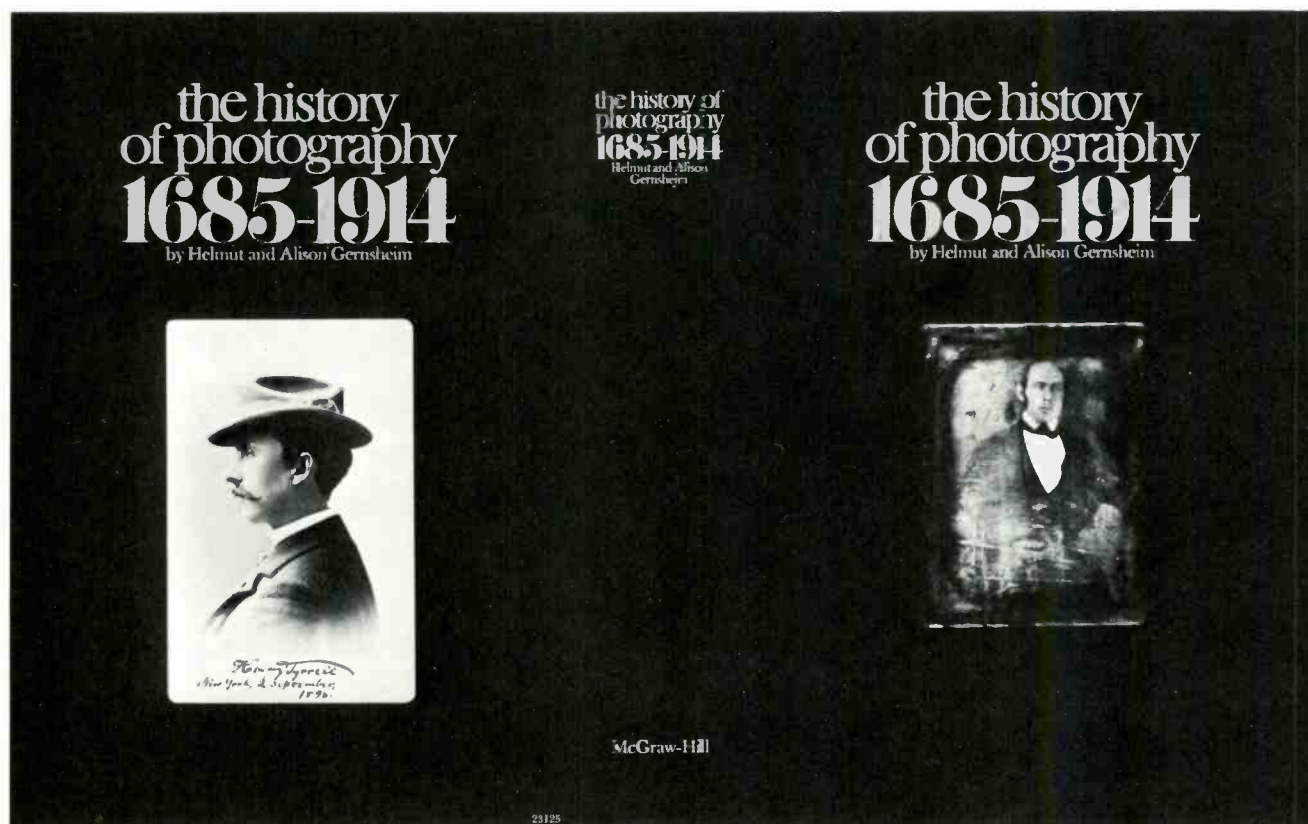
ART DIRECTOR: Harris Lewine
DESIGNERS: Herb Lubalin, Annegret Beier
PHOTOGRAPHER: Culver Pictures/The
Granger Collection
AGENCY: Lubalin, Smith, Carnase, Inc.
PUBLISHER: McGraw-Hill Publishing Co.



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23125

Editorial

Art

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ART DIRECTOR/PHOTOGRAPHER:
Ryszard Horowitz
AGENCY: PHOTO
PUBLISHER: Filipacchi

363

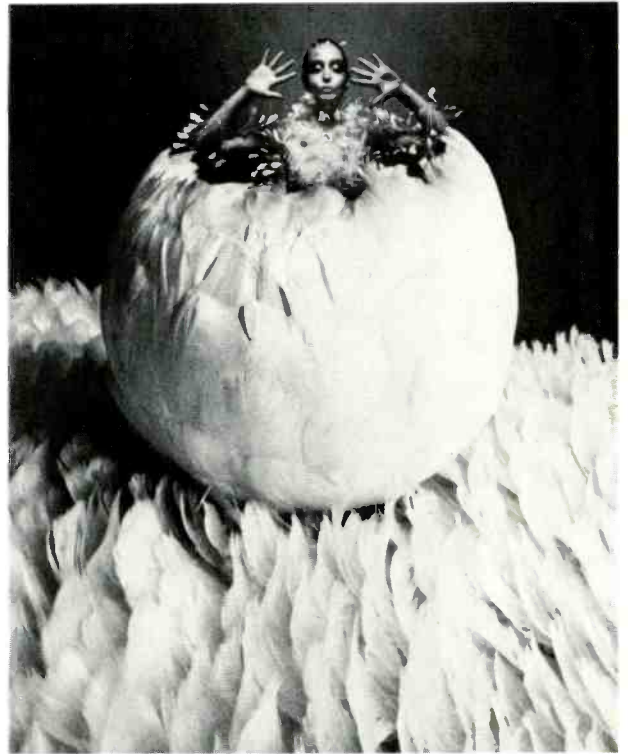
ART DIRECTOR/DESIGNER: Tom Gould
ARTIST/PHOTOGRAPHER: John Oldenkamp
COPYWRITER: Edwin S. Shneidman
PUBLISHER: CRM, Inc.

364

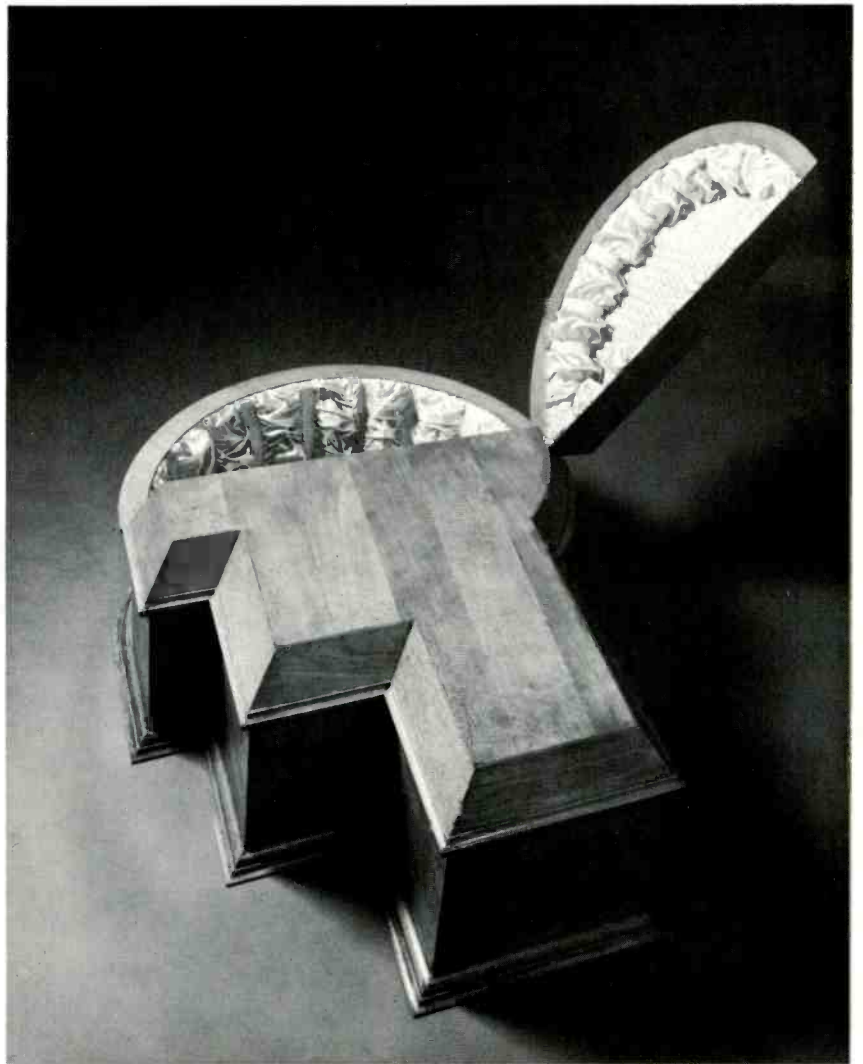
ART DIRECTOR/DESIGNER: Thomas Huestis
PHOTOGRAPHER: Samuel Sheinkman
PUBLISHER: Venture Magazine

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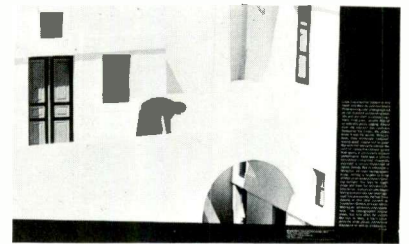
ART DIRECTOR: Arthur Paul
DESIGNER: Roy Moody
ARTIST: Bill Utterback
PUBLISHER: HMH Publishing Co./
Playboy Magazine



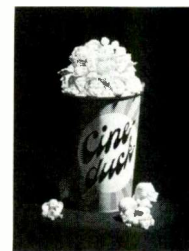
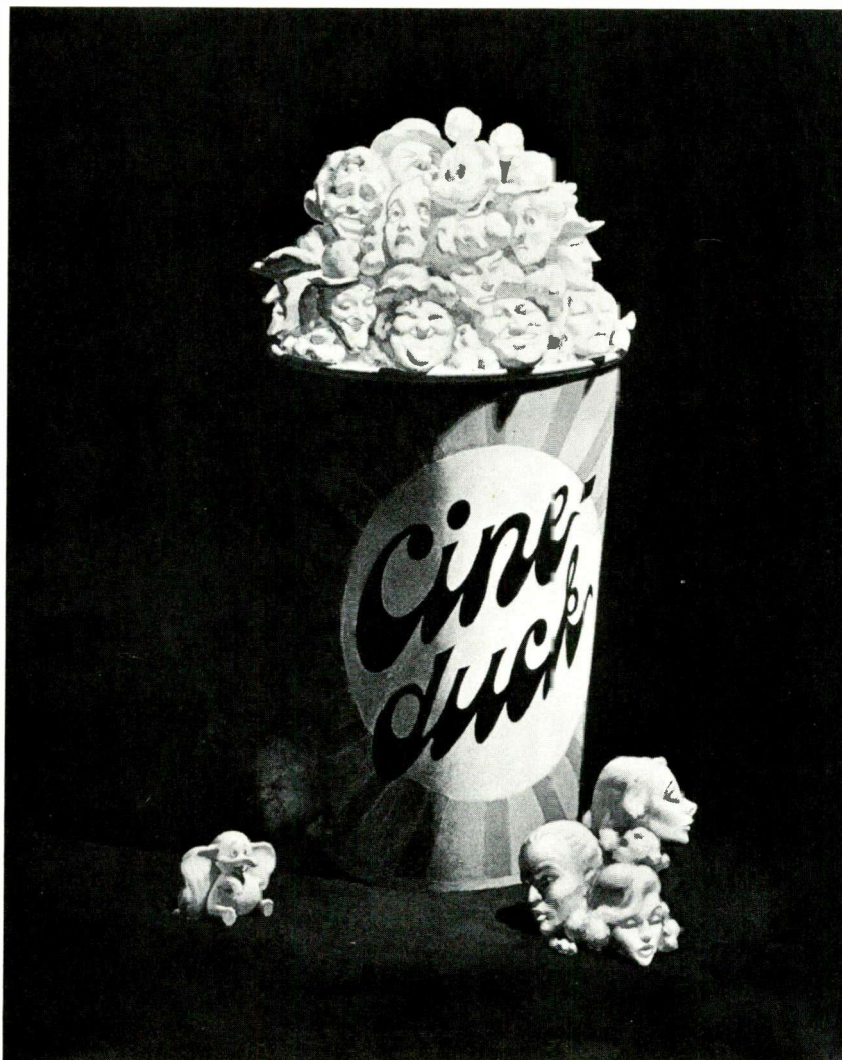
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THE
CINE
DUCK
POPCORN
BUCKET
IS
THE
BEST
WAY
TO
ENJOY
THE
MOVIES
AT
HOME
OR
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GO
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PERFECT
PARTNER
FOR
YOUR
FAVORITE
MOVIES
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REAL
POPCORN
BUCKET
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IT
IS
THE
PERFECT
PARTNER
FOR
YOUR
FAVORITE
MOVIES
AND
IT
IS
THE
ONLY
WAY
TO
GET
THE
TASTE
OF
A
REAL
POPCORN
BUCKET

365

ABLAZE IN THE GRAND CANYON
THE INDIAN STYLE



Plunging the margin is one of our most common. The original American of the Alps. Examples to design of the world are easily creative with all of the gods provided. All the tribes of what is now the U.S.A. are the most beautiful faces and a sign of a great world empowered by the state of mind. Freely craftsman, the Indian medicine man. Both men and women painted their bodies, but the men were the most handsome. The Indians were the artistry, with paint and with feathers. The and

stand triggered New York fashion designer Giorgio di Sant'Angelo's first collection. The look by taking everyone's mind off short lengths—made fully more or less when it may and has given the American woman the joyful alternative of dressing her a sexy Indian instead of the schoolgirl.

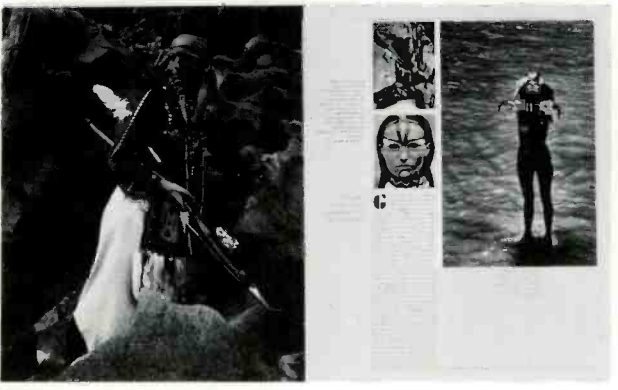
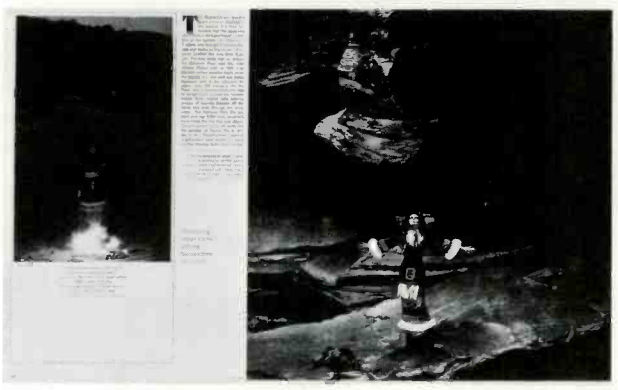
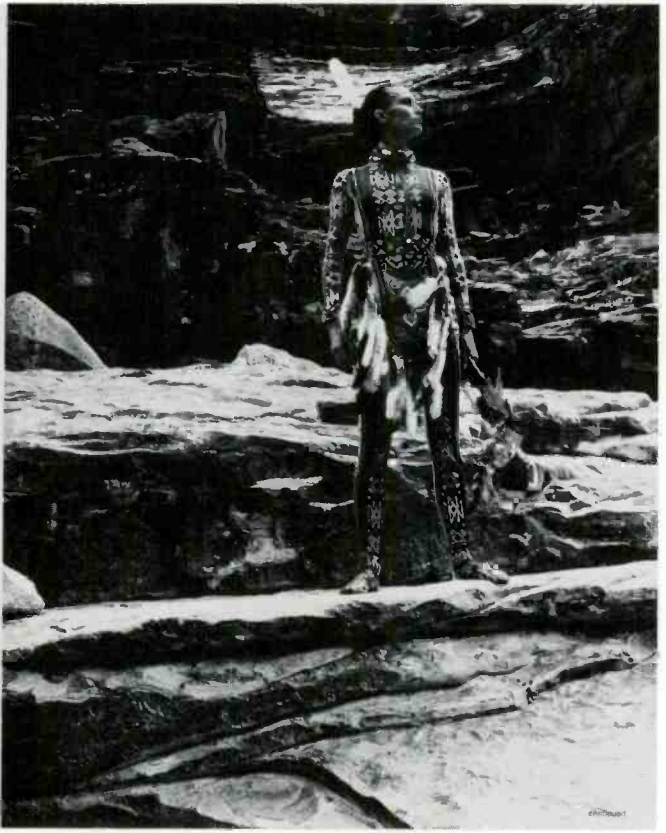
To trace the Indian style in the land of its beginnings. LOOK back to the Colorado River on a robber raft commanded by Jack Curry of William River Expeditions. The Grand Canyon landscape unfolds in a turbulent, exhilarating run through 120 canyons as a 17-tonne steel-hulled Lees Ferry to Lava Falls Rapid, one of only two rapids and dams.

For his fall design, Giorgio collected his first full-featured Western, the City American. Fashion Crises Award all covered by leather shapes as the Desert as its stars. The clothes, primitive beyond the canyon rim at all. Bonnet. Teller, less on. Margaret. Nancy. Marcus. Frederica & Nelson travel.

Giorgio di Sant'Angelo's American originals splash color down the Colorado

PRODUCED BY JO AHERN SEDAL
 PHOTOGRAPHS BY FREG & ROBINSON

First day, 12 miles downriver, one of Giorgio's Indian models, right, wears a knitted sweater (E 85) inspired by the painted body patterns of the Indians of the Hopi-Navajo. Ceremonial apron (E 85) was made after a bull dance's



374 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Willy Fleckhaus

PHOTOGRAPHER: Pete Turner

PUBLISHER: Twen Magazine

375

ART DIRECTOR/DESIGNER: William Hopkins

PHOTOGRAPHER: Ernst Haas

PUBLISHER: Cowles Communications, Inc./
Look Magazine



REBIRTH

Out of our troubles, hope

There are no words that can describe the rebirth of the American people. It is a rebirth of the soul, a rebirth of the spirit, a rebirth of the heart. It is a rebirth of the American dream, a rebirth of the American way of life. It is a rebirth of the American people, a rebirth of the American nation.

Now we have the American dream, we have the American way of life, we have the American people, we have the American nation. We have the American dream, we have the American way of life, we have the American people, we have the American nation.

Let us hope for the future, let us hope for the future, let us hope for the future. Let us hope for the future, let us hope for the future, let us hope for the future. Let us hope for the future, let us hope for the future, let us hope for the future.

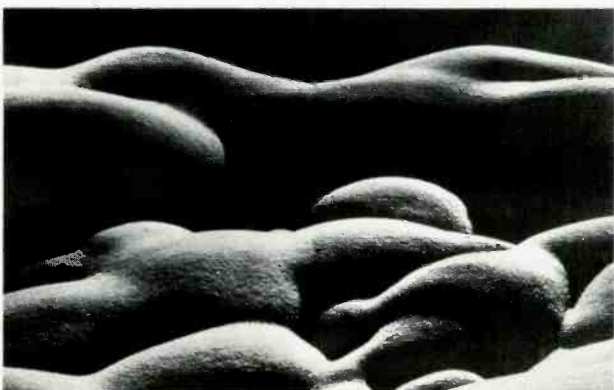
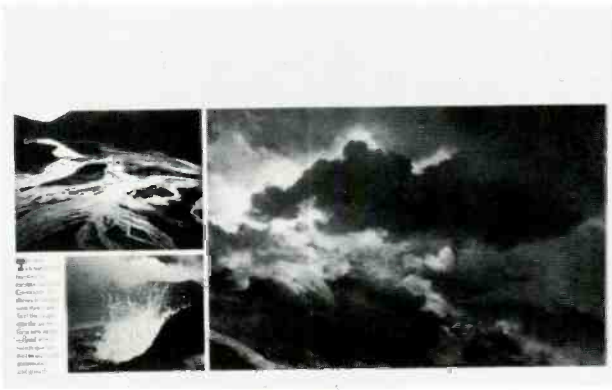
Let us hope for the future, let us hope for the future, let us hope for the future. Let us hope for the future, let us hope for the future, let us hope for the future. Let us hope for the future, let us hope for the future, let us hope for the future.

CREATION

Creation is a process, a process of growth, a process of development, a process of evolution. It is a process of change, a process of transformation, a process of renewal. It is a process of life, a process of death, a process of rebirth.

Creation is a process, a process of growth, a process of development, a process of evolution. It is a process of change, a process of transformation, a process of renewal. It is a process of life, a process of death, a process of rebirth.

Creation is a process, a process of growth, a process of development, a process of evolution. It is a process of change, a process of transformation, a process of renewal. It is a process of life, a process of death, a process of rebirth.



376 DISTINCTIVE MERIT AWARD

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

377

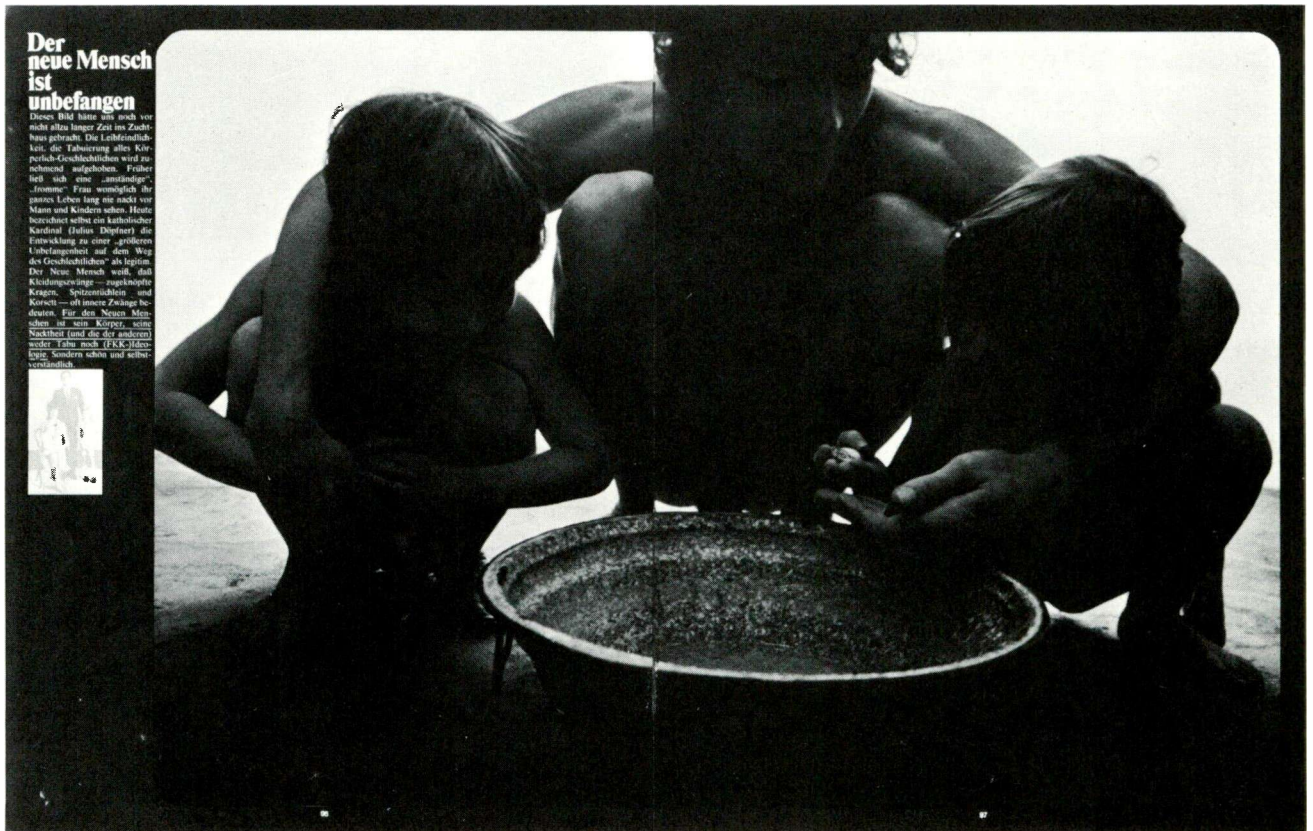
ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

378 GOLD MEDAL AWARD

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine

379

ART DIRECTORS: Willy Fleckhaus,
Gunther Halden
PHOTOGRAPHER: Will McBride
PUBLISHER: Twen Magazine



Der neue Mensch
ist sensibel

Der neue Mensch ist sensibel. Er ist empfindlicher als je zuvor. Er ist feiner, zarter, weicher. Er ist... (The text continues with a column of small print, partially obscured by the image.)



377

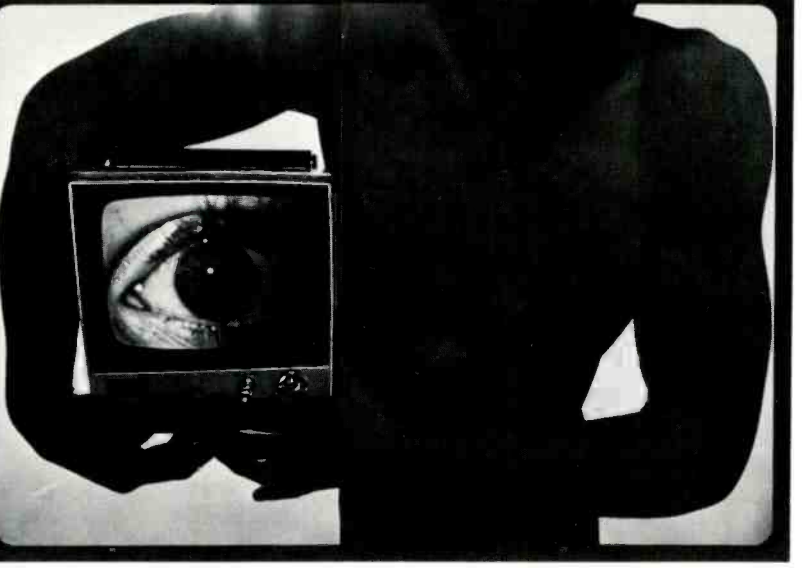
Die schwarze Natur
Tüftelt an einem neuen
Menschen am schwarzen Spind



378

Der neue Mensch
ist informiert
und politisch

Der neue Mensch ist informiert und politisch. Er ist... (The text continues with a column of small print, partially obscured by the image.)



379



382

Muslim minister. To a large extent because of the dynamic leadership of Malcolm X, the membership in the Black Muslims increased tenfold, from 400 to over 4000.

Malcolm X started a newspaper, *Mohammad Speaks*, to spread the gospel of Islam. He spoke at colleges and universities and at huge Muslim rallies. He gave innumerable interviews to magazines and newspapers and appeared on many TV programs.

Over and over he emphasized that blacks had to keep themselves separate from the devil whites. They had to form their own groups and their own businesses. They had to help one another build black self-reliance, for whites wished only to trick them and keep them in bondage. He urged them to develop a fierce pride in their African history and in their blackness.

Malcolm X and other Muslim leaders had little or nothing to do with the civil rights movement that began in the late 1950s. They didn't wish to integrate with whites. They wanted to be completely separate from them. They wished to form a separate black nation within the United States.

Many whites feared the Black Muslims and said that they were preaching race hatred. Leaders of some Black groups felt that the Muslims were doing the black cause in America much more harm than good. Many older blacks felt the same way. However, most blacks agreed with at least some of the things he said.

Malcolm became the best known of all the Muslims. More and more, when people thought of Black Muslims, they thought of him not of Elijah Muhammad, who generally stayed out of sight in the Muslim headquarters in Chicago or at his other home in Arizona.

As the 1960s began, Malcolm X noticed a change in Elijah Muhammad's attitude toward him. Relations cooled, as they did between Malcolm X and other Muslim leaders. Then, late in November 1963, after making a speech in New York City, Malcolm was asked to comment on the assassination of President John F. Kennedy. It was, he supposed, a case of "the chickens coming home to roost." While hate, he went on to say, hadn't stopped the killing of black people, it had finally struck down the President of the United States.

Newspaper headlines concentrated on the chickens coming home to roost. People got the mistaken impression that Malcolm X—some of the Muslims—rejoiced at the death of the President.

Elijah Muhammad ordered Malcolm X to Chicago. He silenced him for ninety days, which meant that he was suspended from the Muslim organization, Malcolm X admitted.

Long before the ninety days were up, Malcolm X knew that he would never be allowed back as a member of Elijah Muhammad's organization. Again, his life changed.

Malcolm X set about to organize his own Muslim group with a new mosque in New York City called Muslim Mosque, Inc. They borrowed \$1,000 from his sister Ella—he had no salary as a Muslim minister and thus had no savings—to make a pilgrimage to Mecca, the Holy City of Islam.

Called the Hajj, the pilgrimage to Mecca is a journey every faithful Muslim tries to make at least once in his lifetime. As an American, Malcolm X needed special permission to make it. This he finally received from high Arabian officials.

The secret of people Malcolm X met on his Hajj impressed him deeply. They were of all colors, all nationalities, all races. Many of them were blue-eyed. Yet among those whites, Muslims found no fear or hatred of blacks. All seemed brothers in the Islamic faith under the teachings of Allah.

Could it be that some whites, at least, were good? Malcolm was forced to rethink some of his ideas. Was it possible that racial attitudes stemmed mainly from a culture and not from the color of a skin? Was



383

384

ART DIRECTOR/DESIGNER: William Hopkins
PHOTOGRAPHER: Art Kane
PUBLISHER: Cowles Communications, Inc./
Look Magazine

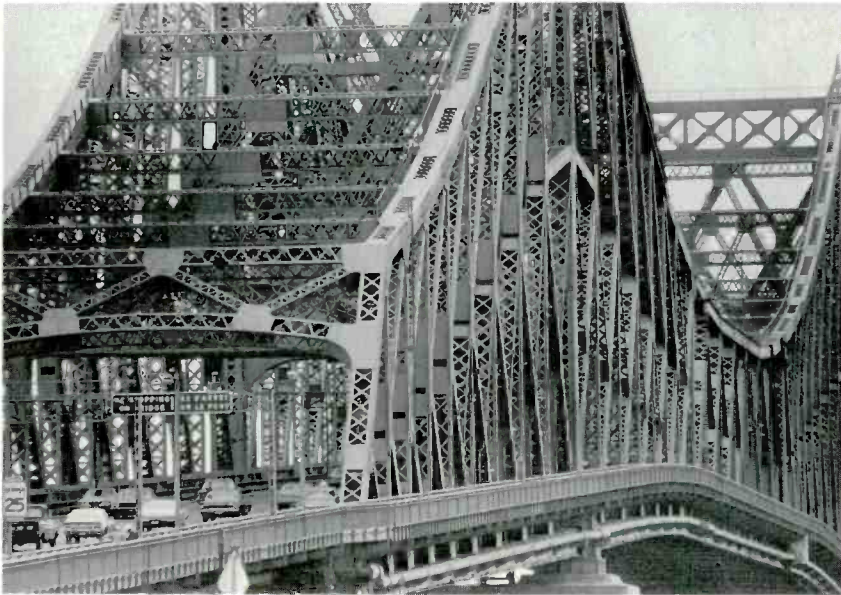
385

ART DIRECTOR: Gilles Daigneault
DESIGNER: Robert Arsenault
PHOTOGRAPHER: Denis Plain
COPYWRITER: Michel Beaulieu
AGENCY: Perspectives
PUBLISHER: Perspectives Inc.

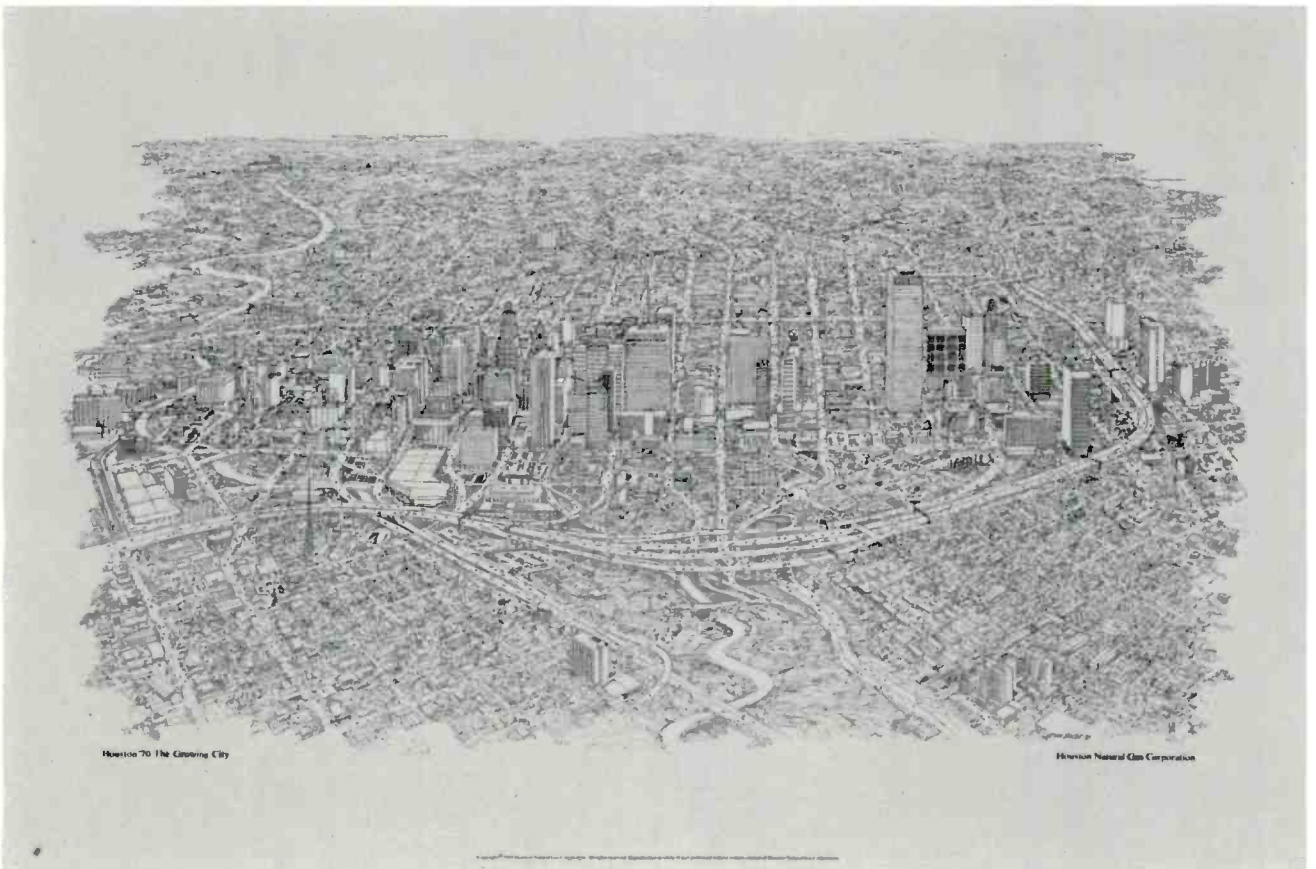
386

ART DIRECTOR: Fred J. Korge
DESIGNER/ARTIST: Norman E. Baxter
CLIENT: Houston Natural Gas Corporation





385



386



388



389

390

ART DIRECTOR/DESIGNER: Neil Shakery
PHOTOGRAPHER: Thomas R. Koeniges
PUBLISHER: Cowles Communications, Inc./
Look Magazine

391

ART DIRECTOR/DESIGNER: Neil Shakery
PHOTOGRAPHER: Joel Baldwin
PUBLISHER: Cowles Communications, Inc./
Look Magazine



390

392 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Irwin Glusker
PHOTOGRAPHER: Leon Kuzmanoff
COPYWRITER: Adrian Hope
PUBLISHER: Time Inc./Life Magazine

393

ART DIRECTOR/DESIGNER: Harry Redler
PHOTOGRAPHER: Michael Lioret
COPYWRITER: Arvel Ahlers
PUBLISHER: Famous Photographers Magazine



394

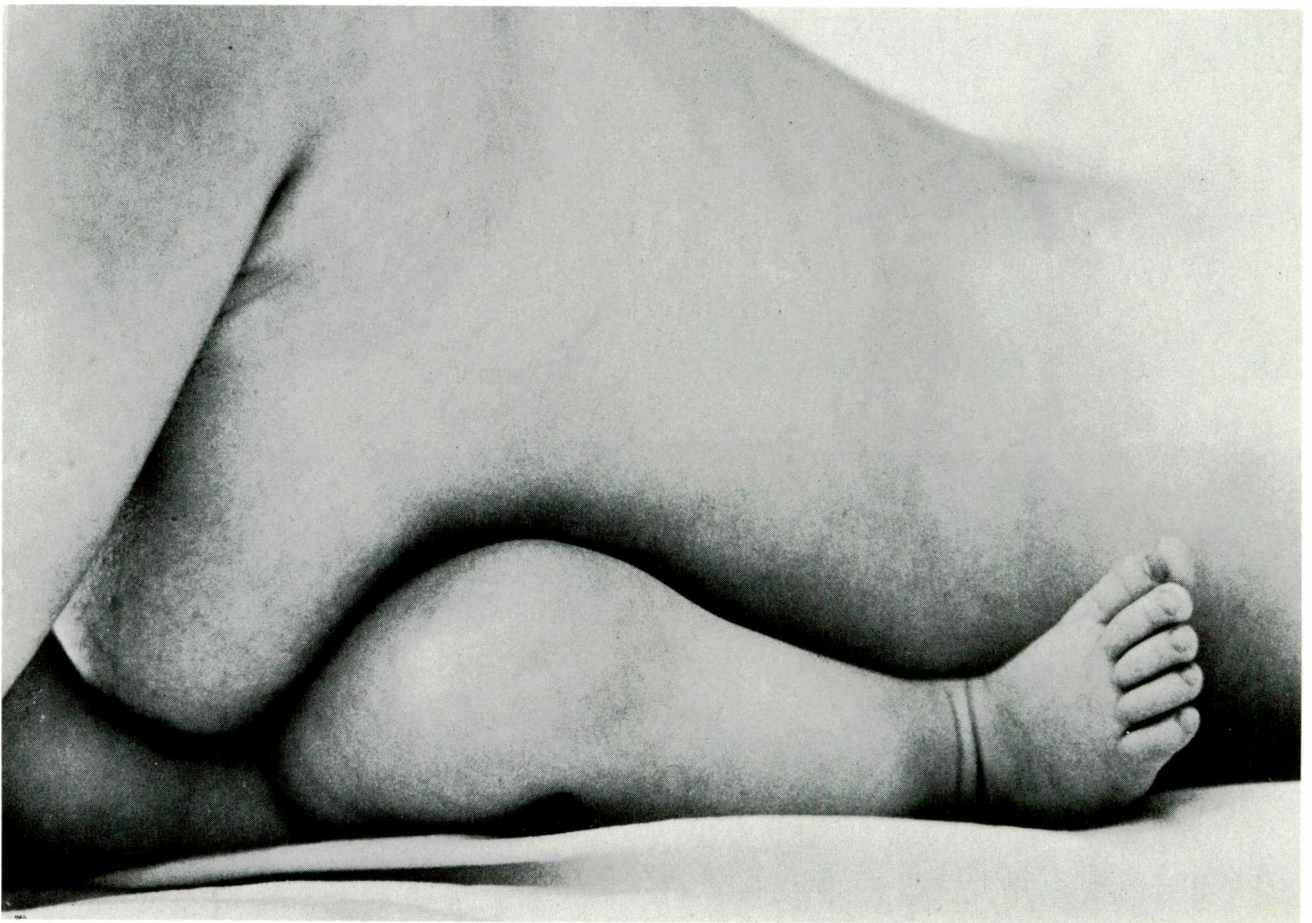
ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Mike Cuesta
PUBLISHER: Billboard Publications/
Modern Photography Annual

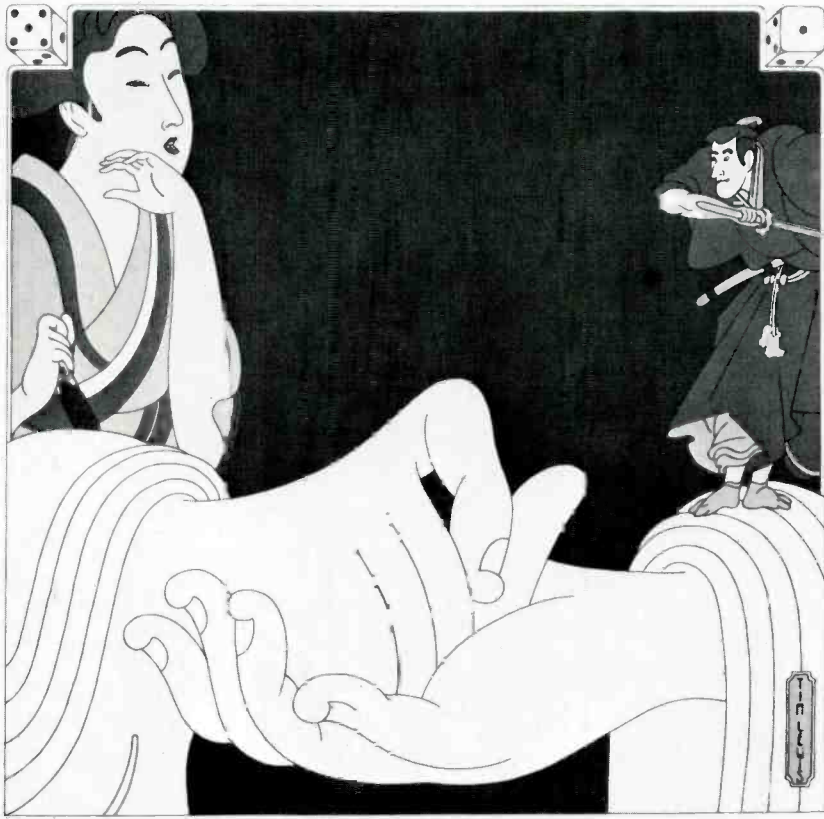
395

ART DIRECTOR/DESIGNER: Bernie Zlotnick
ARTIST: Tim Lewis
COPYWRITER: Dick Zellner
AGENCY: Young & Rubicam, Inc.
CLIENT: New World

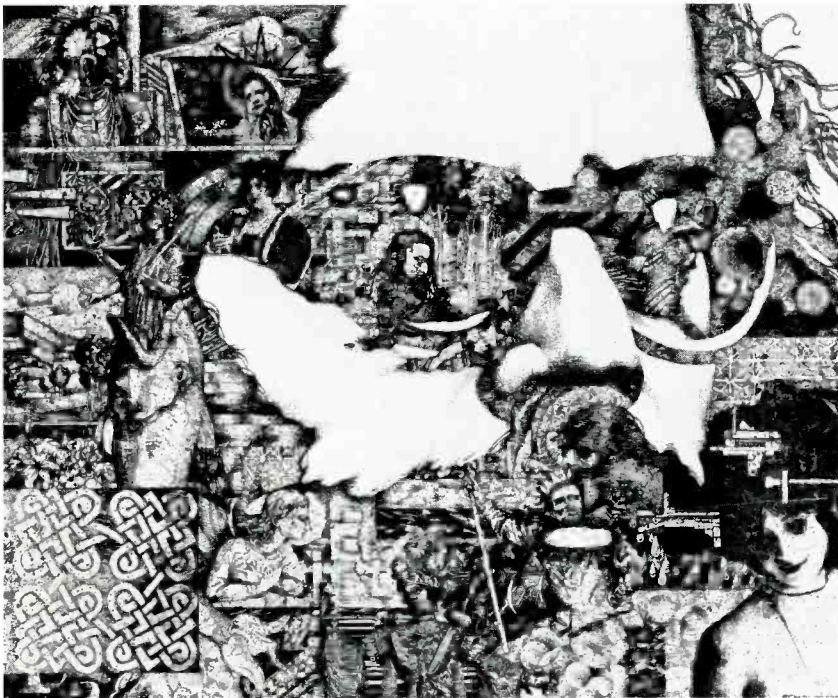
396

ART DIRECTOR/DESIGNER: Kenneth R.
Deardoff
ARTIST: Peter Schaumann
COPYWRITER: Gunnar Harding
PUBLISHER: Grove Press/Evergreen Review





395



396



397

ART DIRECTOR/DESIGNER: David P. Moore
ARTIST: William Oakes
AGENCY: U.S. Information Agency
PUBLISHER: America Illustrated

398

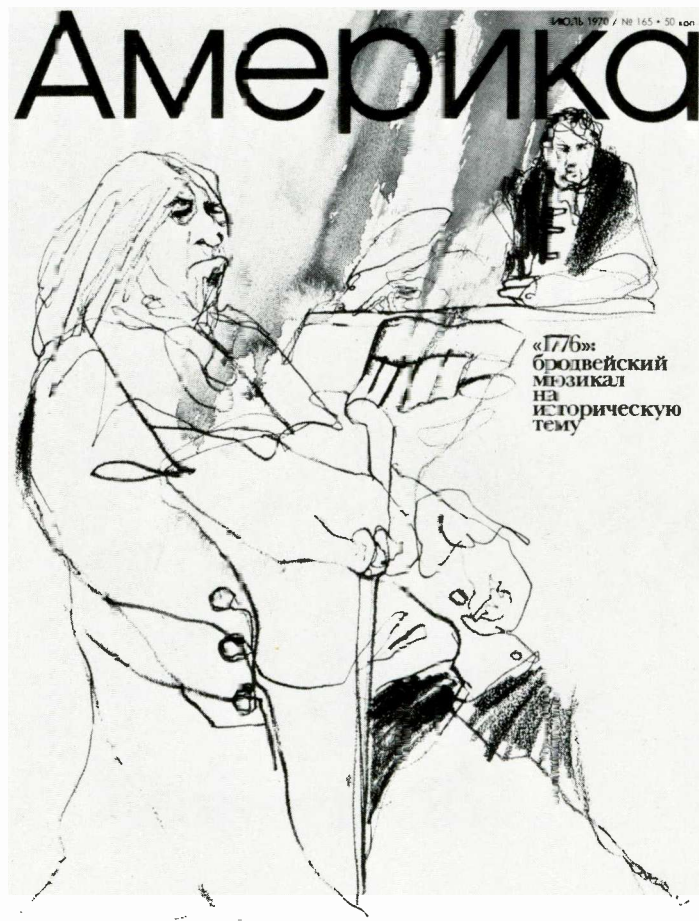
ART DIRECTOR/DESIGNER: Walter Allner
PHOTOGRAPHERS: Robert Crandall,
Grant Heilman
PUBLISHER: Time Inc./Fortune

399

ART DIRECTOR/PHOTOGRAPHER:
George Lois
PHOTOGRAPHER: Carl Fischer
AGENCY: Lois Holland Callaway
PUBLISHER: Esquire

400

ART DIRECTORS/DESIGNERS: Milton Glaser,
Walter Bernard
PHOTOGRAPHER: Carl Fischer
PUBLISHER: New York Magazine



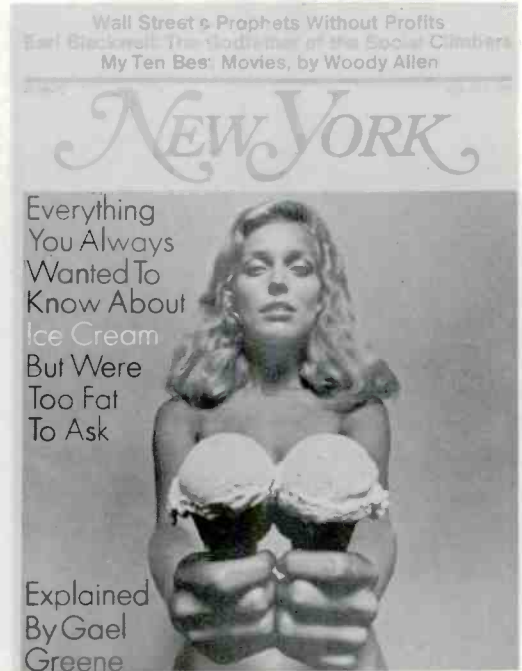
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398



399



400

401

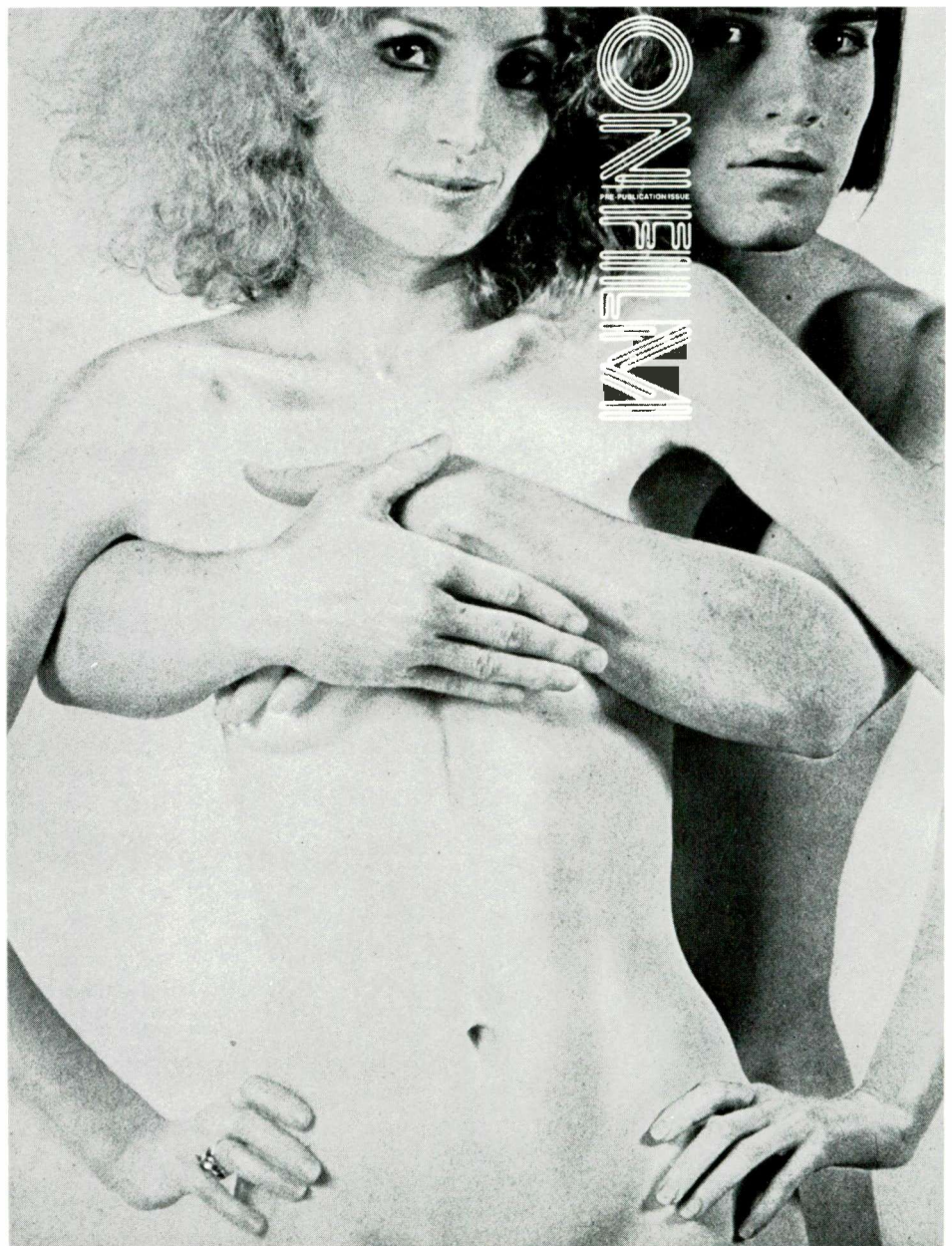
ART DIRECTORS/DESIGNERS: Ronald Gross,
Bruce McIntosh
PHOTOGRAPHER: Black Star
AGENCY: The Whiz Kids
PUBLISHER: Cinema Ventures, Inc./
On Film magazine

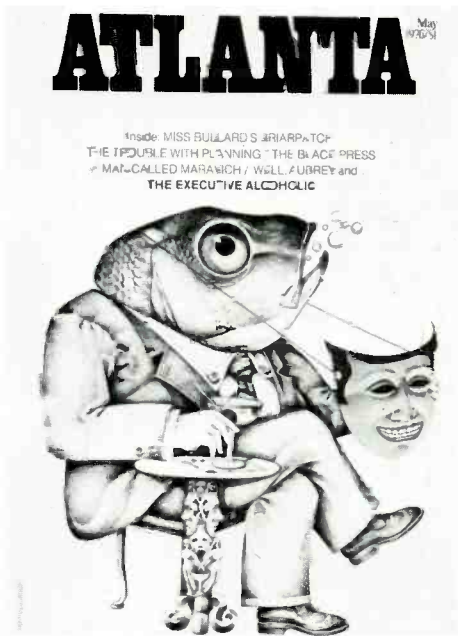
402

ART DIRECTOR: Louis Rickman
DESIGNER: Gene Wilkes
ARTIST: Mike Morgan
COPYWRITER: Norman Shavin
STUDIO: Graphicsgroup, Inc.
PUBLISHER: Atlanta Magazine

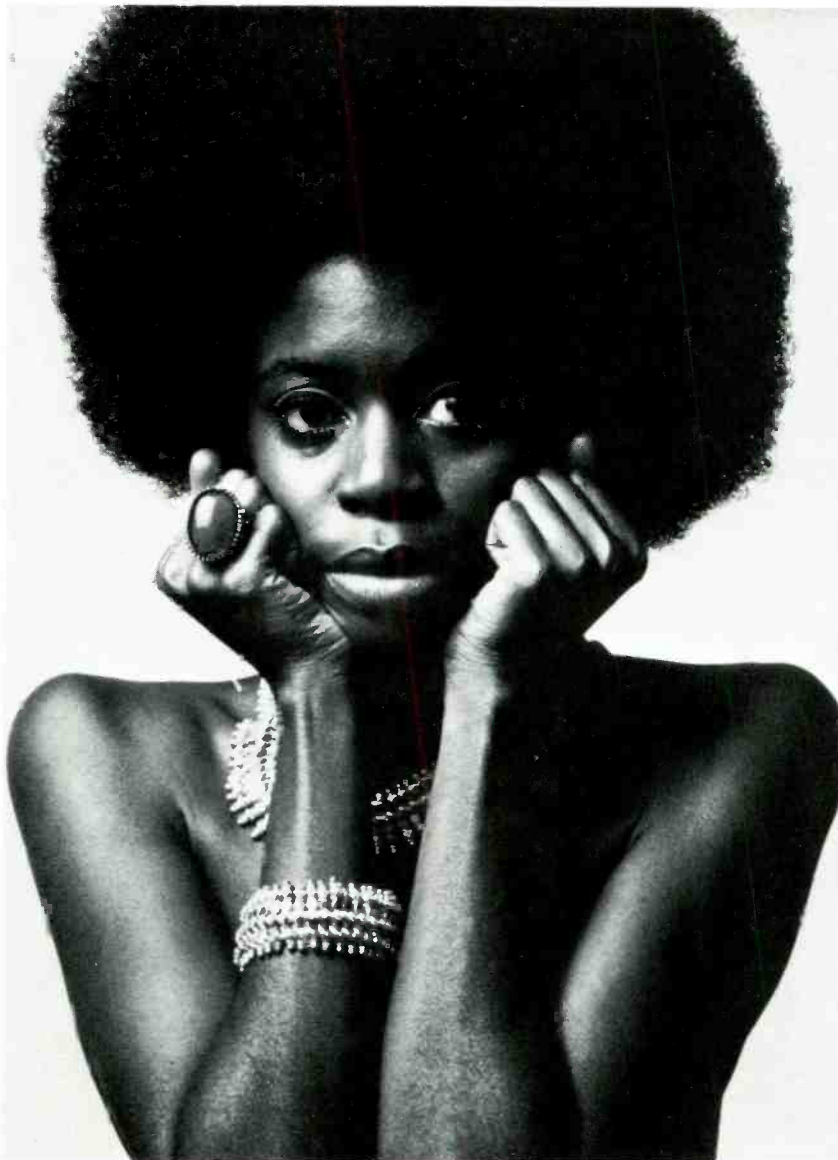
403

ART DIRECTOR/DESIGNER: Kenneth R.
Deardoff
PHOTOGRAPHER: George Adams
PUBLISHER: Grove Press/Evergreen Review

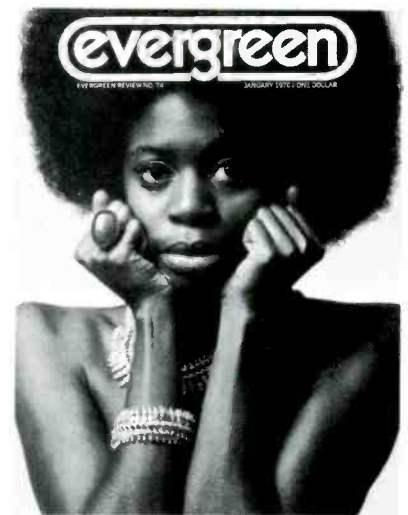




402



403



404

ART DIRECTOR/DESIGNER: Harry Redler
PHOTOGRAPHER: Arthur J. Hynes
PUBLISHER: Famous Photographers Magazine

405

ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Douglas Mesney
PUBLISHER: Nikon, Inc.

406

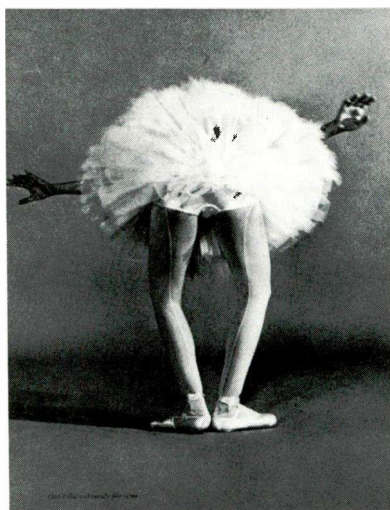
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: David Wilcox
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine

407 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Dick Hess
DESIGNERS: Dick Hess, Ron Kajiwara
ARTIST: Folon
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine

Famous Photographers
Magazine

11



408

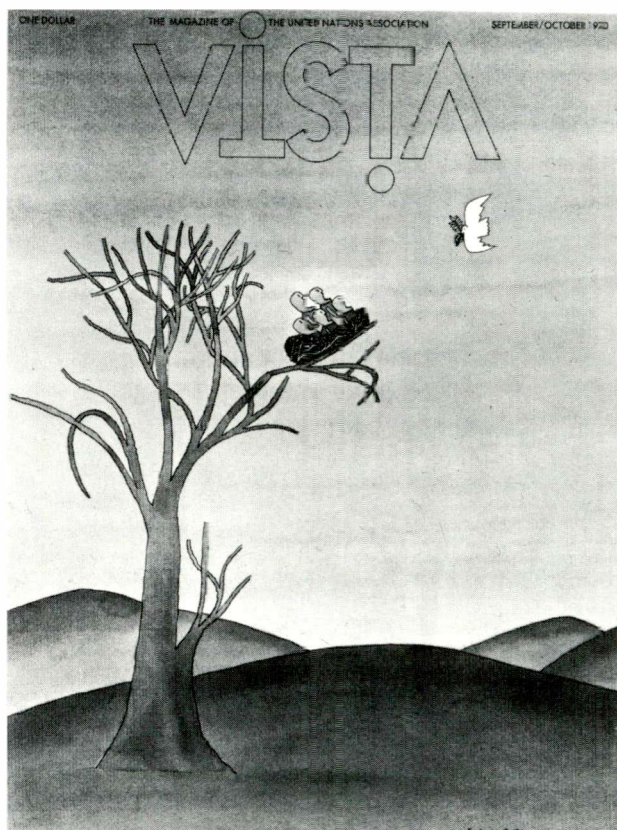
ART DIRECTOR/OESIGNER: Dick Hess
ARTIST: Folon
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine

409

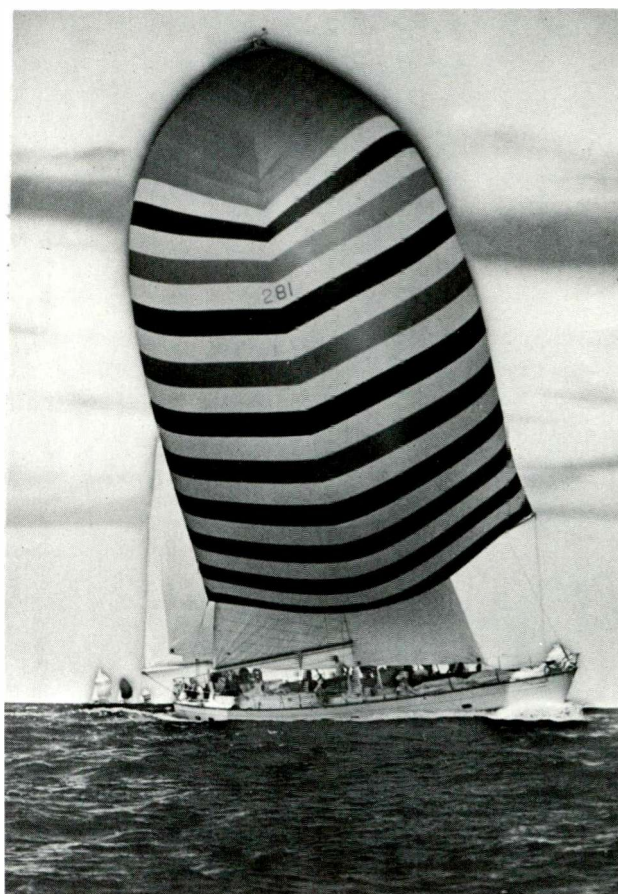
ART DIRECTOR: Ernest G. Scarfone
PHOTOGRAPHER: Douglas Mesney
PUBLISHER: Nikon, Inc.

410

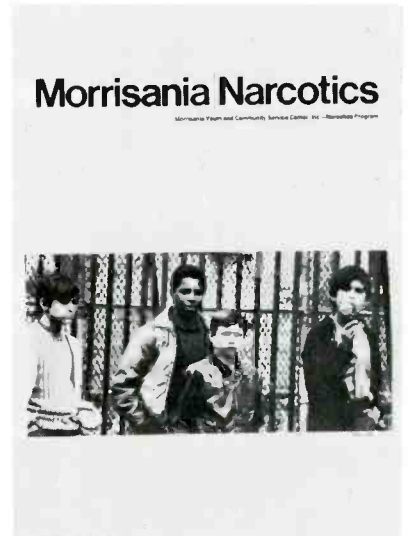
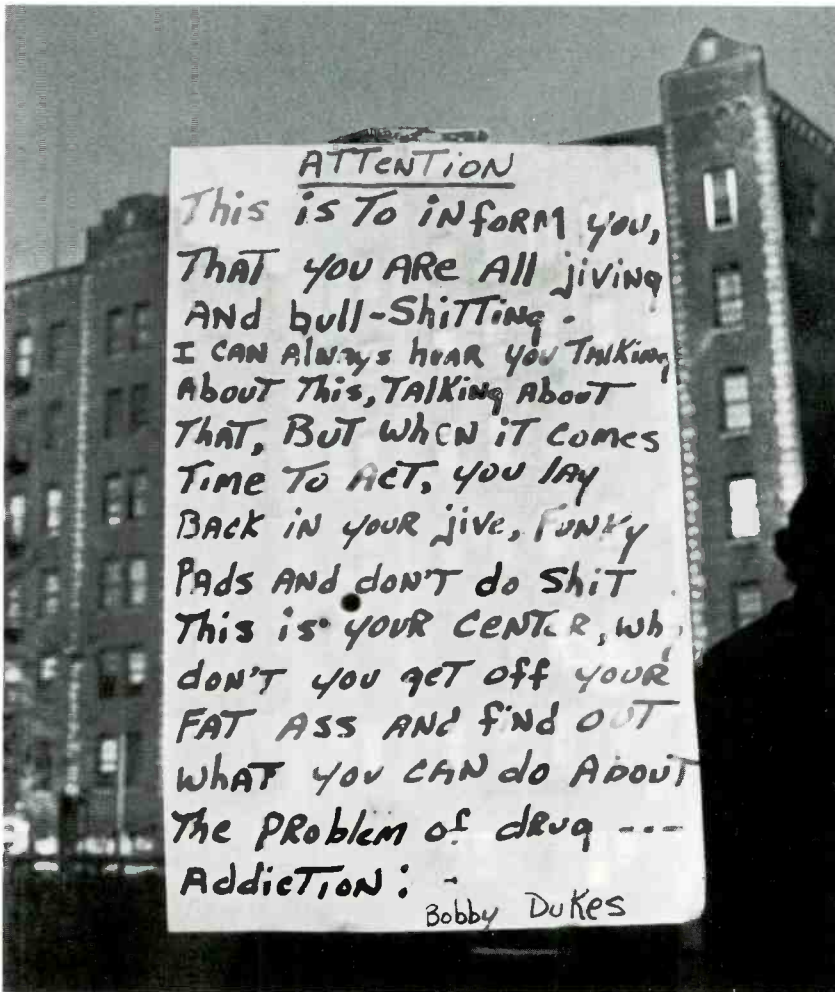
ART DIRECTOR: Wesley Michel
DESIGNER/PHOTOGRAPHER: Robert Colton
COPYWRITER: Stephen Olderman
AGENCY: Ketchum MacLeod & Grove
CLIENT: Morrisania Community Youth and
Service Center, Inc.



408



409



411 GOLD MEDAL AWARD

ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER: Don Weller
PHOTOGRAPHERS: Dennis Juett, Gary Kruger, Don Weller
COPYWRITERS: Ron and Phyllis Patterson
AGENCY: Weller & Juett Inc.
PUBLISHER: Art Directors Club of Los Angeles

412

ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Roy Carruthers
AGENCY: Hess and/or Antupit
PUBLISHER: UNA - USA/Vista Magazine

413

ART DIRECTOR: Dick Hess
DESIGNER: Ron Kajiwara
ARTIST: Roger Hane
AGENCY: Hess and/or Antupit
PUBLISHER: USA - UNA/Vista Magazine





...an he draw back wid his odder fist an' sezee, "lemme loose!"

412

Harlan Cleveland
Personal Opinion

1983, Vietnam: France Algeria

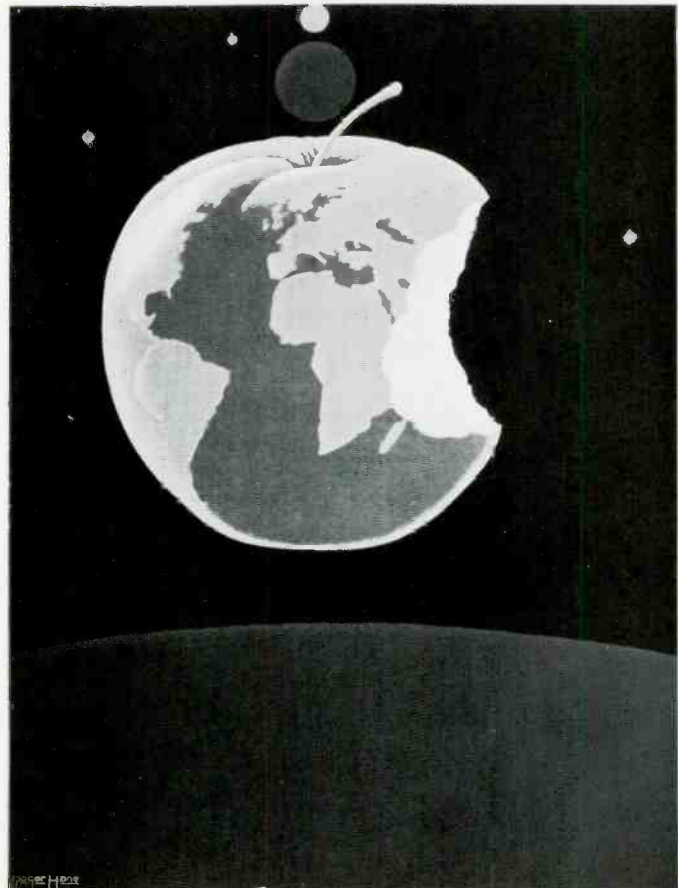
Briefly stated Vietnam is our Algeria and the lesson we act of that perspective that we continue commitment with deliberate speed but with due candor.

It is not as if there was a real difference of opinion over the proposition. Some felt that the war had been lost long before the end of it, at all, but most Americans went along with it. But now I think the predominant opinion of Americans is that it is all over.

Why did we get in so deep? — the deliberate immorality of a few? — or the unconscious immorality of the many?

Across the Pacific it is increasingly apparent in our future relationship with Asia and the Arabs, it being a degrading as well as a humiliating to do it with the support and approval of all those who are not in the moral, political, or scientific forefront. None of these problems will get better, all of them will get worse, if we keep repeating the war in Vietnam.

It is not as if there was a real difference of opinion over the proposition. Some felt that the war had been lost long before the end of it, at all, but most Americans went along with it. But now I think the predominant opinion of Americans is that it is all over.



413

Stanley Johnson
All About Food

Food is often an indefinable topic. A lot of talk, like caloric statistics. Far too little high-quality protein in the form of food education and analysis of the available data. What is the story on food? Are we, or are we not, headed for disaster?

Yiforever the last couple of years been keeping my eye on rather a niskan area on the world's wastelands. I have been amused at the remarkable variety of opinion which occur from month to month, even from week to week, when agricultural prospects for the next ten years or thirty years are under discussion. This, it seems to me, is a subject over which almost nobody can agree. I've even a program impossible. What is the distinction between under nourishment and malnutrition? When is a man hungry, and when is he starving? How many are going at this very moment of famine? How many are being fed? A general level of resistance to disease, even if it is not epidemic, which they might otherwise have succumbed to.

What is the story on food? Are we headed for disaster? FAO makes the first accounting of the world's food requirements.

a biologist at Stanford University, is an acknowledged prophet of gloom and doom. No one who has heard him can doubt the urgency of his concern, on that evoked by default a long way down the tube. I remember attending a lecture on food and the subject under discussion was "The Global Population Problem." For the first day and a half biologists, geographers, demographers, and planners addressed themselves to the question which was to some of the main questions involved — increasing and overall health, population, energy, and so forth. There was certainly no sense of urgency or alarm.

It was the efficiency with which we developed our farms. Ehrlich began his book "The Population Bomb" with the sentence "The battle to feed all of humanity is over. He believes that unlike battles of military forces, it is possible to know the results of the population food conflict while the armies are still in the field — some time between 1970 and 1985 the world will undergo vast famine — hundreds of millions of people are going to starve to death.

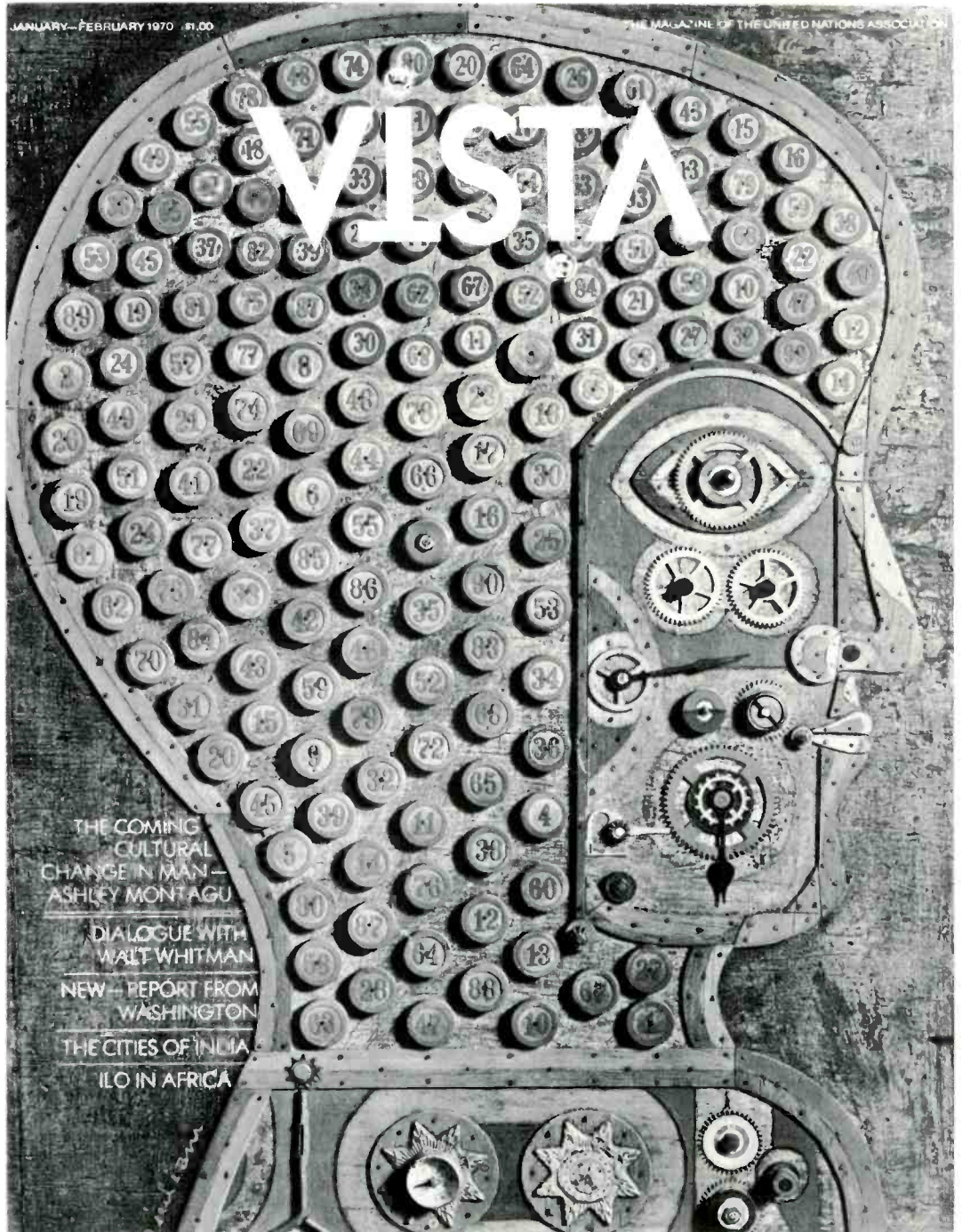
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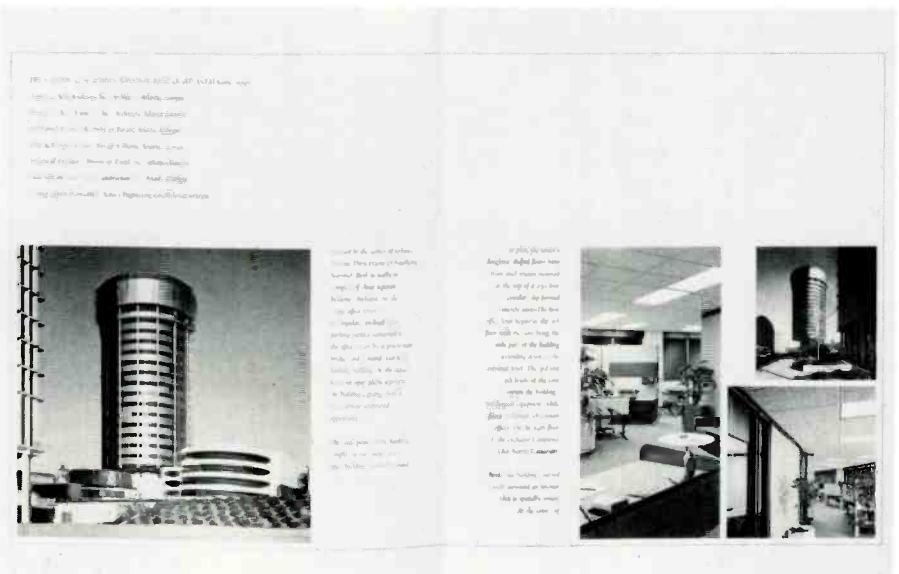
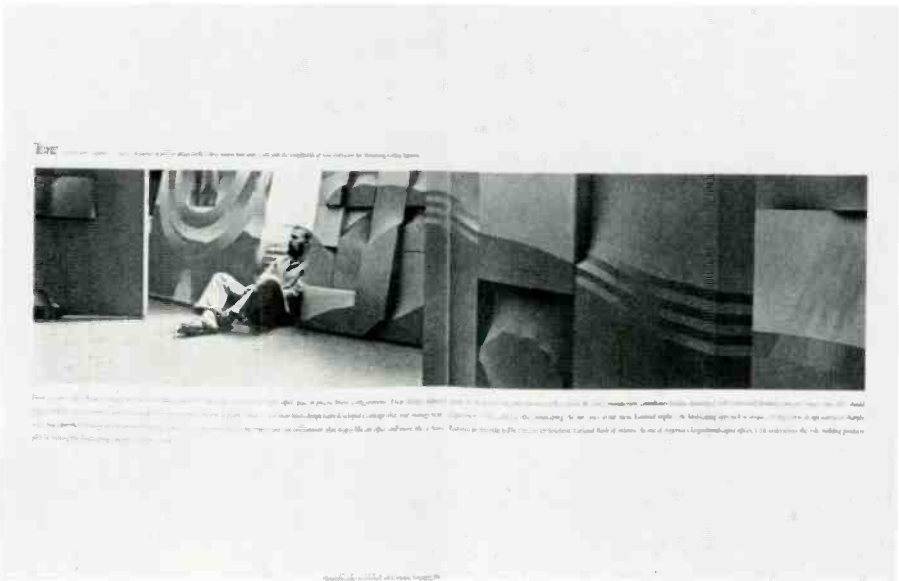
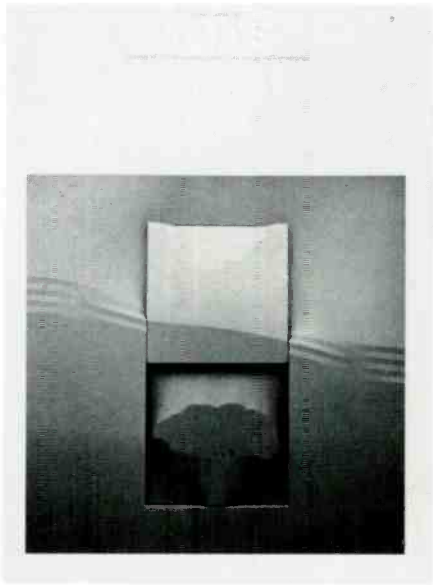
414

ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Vin Giuliani
AGENCY: Hess and/or Antupit
PUBLISHER: UNA - USA/Vista Magazine

415 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: Steve Tarantal
PHOTOGRAPHER: Maurice Eagle
COPYWRITER: Fred Thompson
AGENCY: Armstrong Cork Company





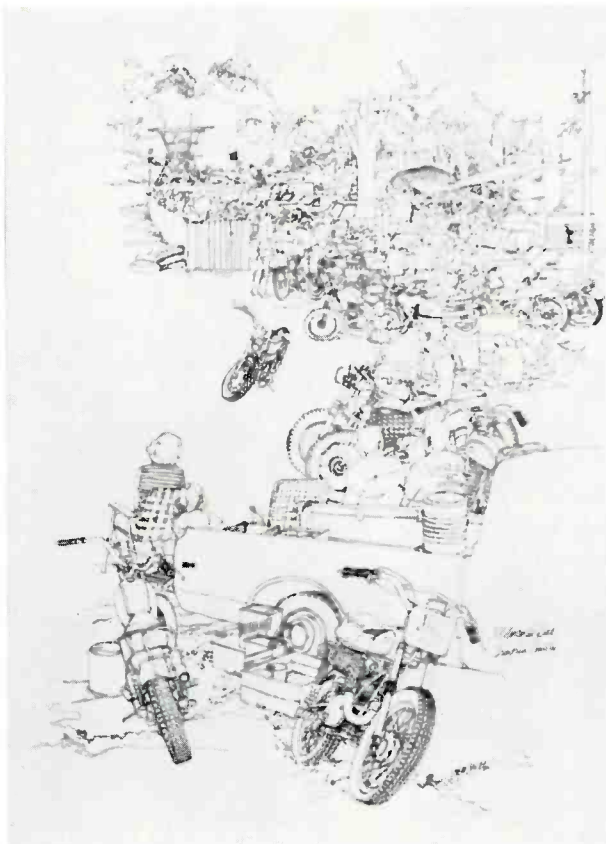
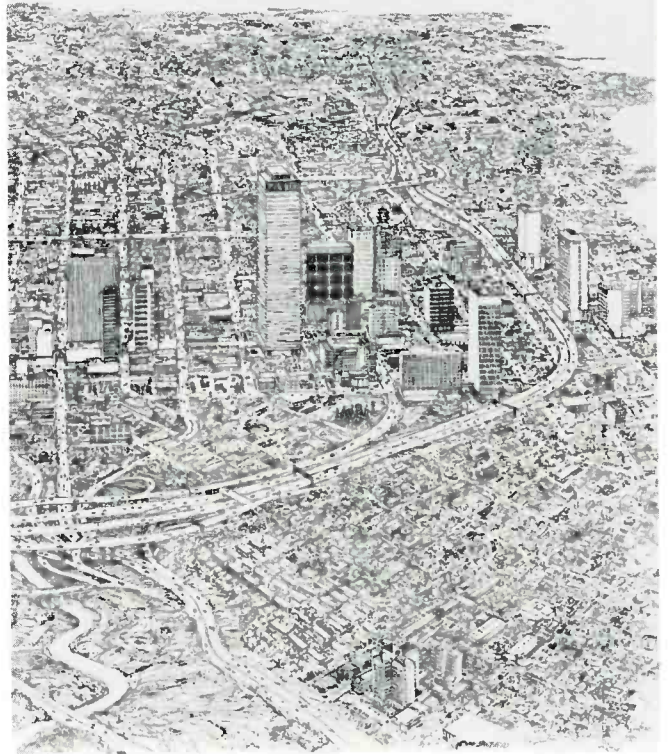
416

ART DIRECTOR: Fred J. Korge
DESIGNER/ARTIST: Norman E. Baxter
COPYWRITER: Alec Chesser
CLIENT: Houston Natural Gas Corporation

417

ART DIRECTOR/DESIGNER: Walter Kaprielian
PHOTOGRAPHERS: Richard Avedon, James Berberian, Robert Colton, Carol Dawn, Patricia DeWeese, Philip Gottheil, Walter Kaprielian, Philip Leonian, Milton Oleaga, Kourken Pakchanian, Joseph Phair, William Williams
COPYWRITER: Arthur X. Tuohy
AGENCY: Ketchum MacLeod & Grove
PUBLISHER: Diocese of the Armenian Church

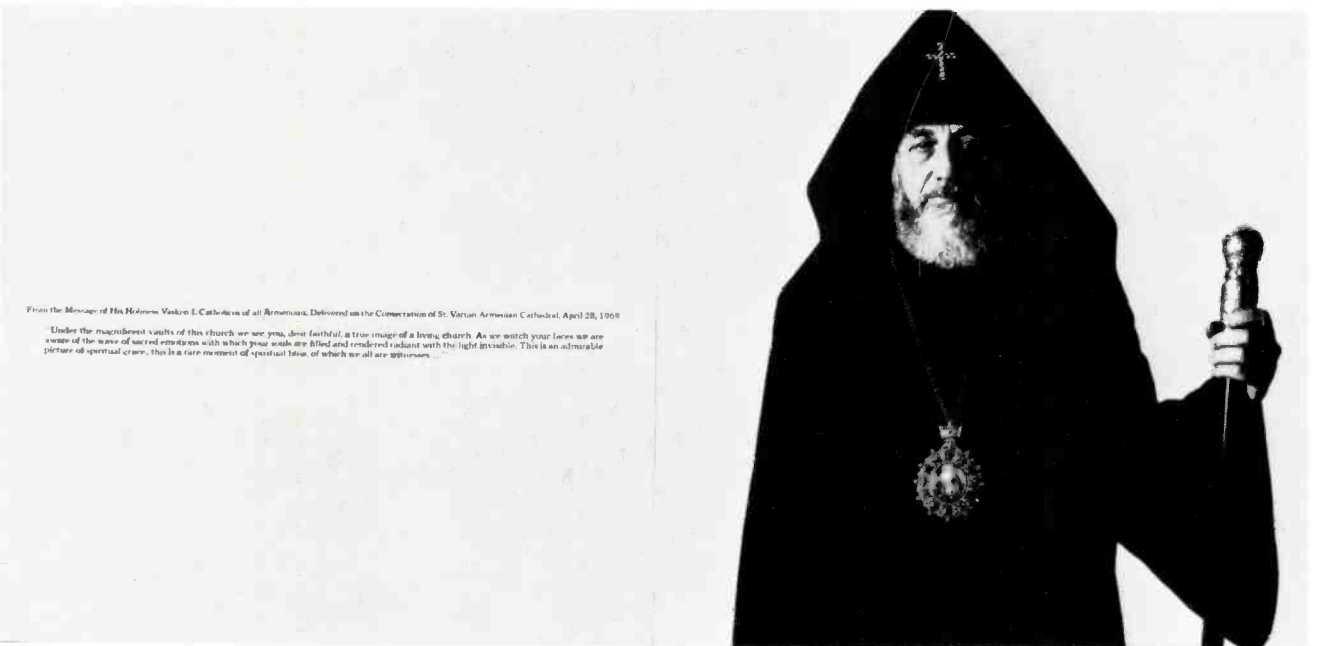
Coastal Texas 1970



June

	Morning	Afternoon	Evening
Monday 15			
Tuesday 16			
Wednesday 17			
Thursday 18			
Friday 19			
Saturday 20			
Sunday 21	Father's Day		

416



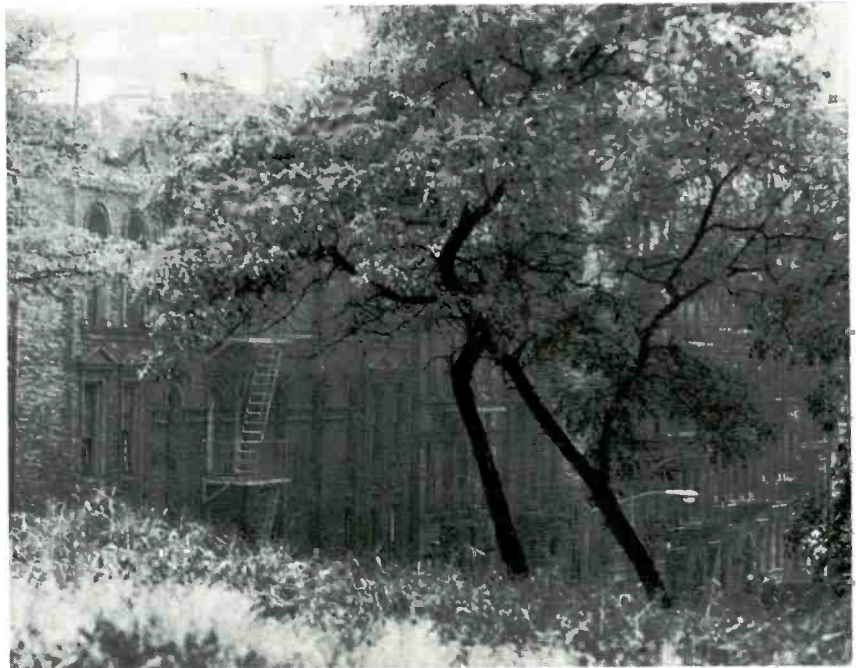
418

ART DIRECTOR: Robert Cargill
DESIGNERS: Roger Cook, Don Shanosky
PHOTOGRAPHERS: Eliot Porter, Robert
Wenkhan, Cole Weston, Nancy and
Retta Johnston
COPYWRITERS: J. Paul Austin, Dr. Frank
B. Golley
AGENCY: Cook and Shanosky Associates, Inc.
PUBLISHER: The Coca-Cola Company/
The Creative Department



419

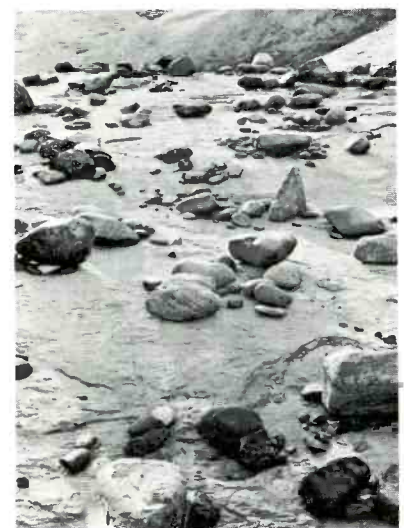
ART DIRECTOR/DESIGNER: Dick Hess
ARTIST: David Wilcox
AGENCY: Hess and/or Antupit
PUBLISHER: UNA – USA/Vista Magazine



momentum
The river flows through the forest, its surface reflecting the surrounding trees and sky. The water appears calm and serene, creating a peaceful atmosphere. The forest is dense, with tall trees and thick foliage. The overall scene is a beautiful representation of nature's tranquility.



The forest is a dense collection of tall, slender trees, their trunks reaching towards the sky. The ground is covered in a layer of fallen leaves and pine needles, creating a soft, textured surface. The lighting is soft, filtering through the canopy and casting long shadows on the forest floor.



The riverbed is composed of numerous large, smooth stones of various sizes, scattered across a bed of sand and silt. The water flows gently over the rocks, creating small ripples and splashes. The surrounding landscape is a mix of rocky terrain and sparse vegetation.

der grass on both sides of the road. They could have been forget me nots. There were occasional houses painted in garish colors, blues lighter than the flowers, pinks and yellows. We were told that the houses had been occupied by the guards at the camp, but the guards, those lawful, orderly men, had fled, taking with them their agreeable wives and children. They were in the majority, and they were silent.

Ten machine guns were mounted on the front gate of the camp. The guards had intended destroying the 70,000 pieces of human evidence, but we got there ahead of schedule, by about an hour, and the law and order men had only been able to kill a few hundred. The bear had gone, too. I think they had shot the bear, although we never found its body. We looked, but there were so many bodies.

We were told that the bear was fat, and he was never hungry, never. He would play with a prisoner before killing him or her, and often it was a child. Sometimes it took all of a night for a prisoner to die, and his screams, or hers, or the child's, could be heard in every corner of the camp.

That was twenty three years before

Soapy. There were skeletons at Buchenwald, sitting on shelves, like bottles of plasma or poison. They were skeletons that breathed. I looked at them, and then I heard from them an awful sound, and I asked what it was. The colonel, who was pale and later was sick near the place I had been sick, said that the skeletons were cheering, our arrival.

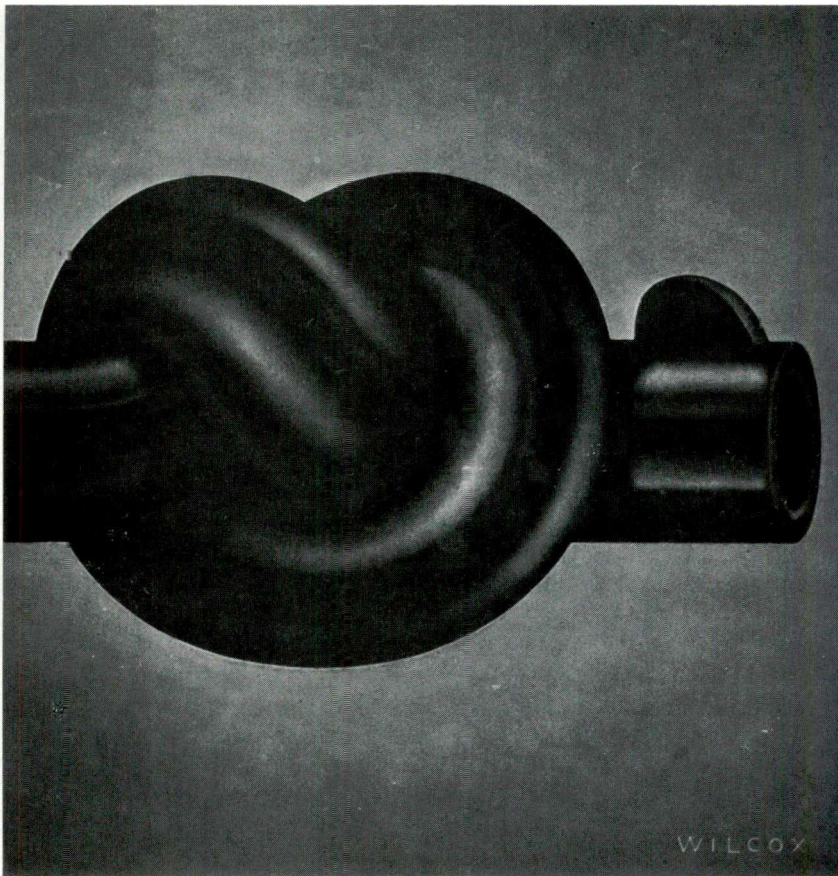
A crude sign, redder than a rose, or blood, was painted on the side of one of the barracks. It said, "The fight against fascism must not end at the Pyrenees."

How many American air bases are there in Spain?

There was a second sign near the crematoria, near the mountains of dirty shoes, of gray corpses, near the rows of waiting noses. Unlike the other, this sign was neatly painted, by an artisan, not an amateur. The letters were vaguely gothic, and three feet or more in height. *Julius Des Saine. Everybody Gets What He Deserves.*

That was twenty four years before Biafra.

Sergeant Berschardt was saying that while he was still in Vietnam he had had



In the twenty-five years since World War II, a new war has broken out somewhere in the world every five months.

the unray feeling that the massacre had been ordered by someone higher up and that it was being covered up. He said, "I was the only one that didn't do any shooting at all."

He spoke slowly and with effort; the words were not rehearsed; he did not, like most of the others at the meeting, hear the sound of his own voice. He said, "So I thought it was possible that anybody who wanted to cover it up could say, 'There's only one guy who could tell it and not implicate himself. What are we going to do about him?'... I didn't sleep with a gun under my pillow, but I thought about it."

A man wearing heavy, black horn-rimmed glasses was hurriedly taking notes. Was he a reporter from the *Times*? From the *B.I.*? The *C.I.A.*? Where was the tape recorder? Who was taking the photographs? "I have spent half a life time at tending meetings, or what I sometimes think is one twenty five year long meeting that has never adjourned. Is it paranoid to say that that night is the first time I felt a nudging of fear, just a moment of it, a feeling that everything any of us could do, and it wouldn't matter what, would some day be repeated before a judge? If they still had trials."

The night after I had been at Buchenwald I wrote in my journal, "... If I'd had a gun, fortunately I'm not allowed one, I honestly believe I'd have killed every German on the road back; I'd have gone with my gun into every house. I'd have... Enough. I don't have a gun, and if I had I'd probably not have used it..."

Until last week when I searched out my wartime journal I had forgotten I had

WILCOX

420

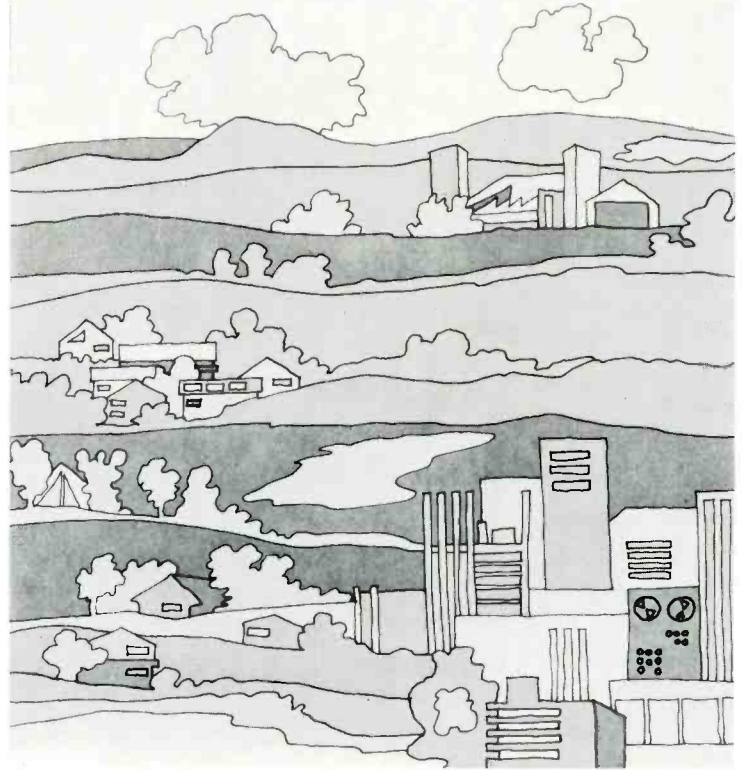
ART DIRECTOR/AGENCY: Advertising Designers, Inc.
DESIGNER/ARTIST: Detlef Hallerbach
PUBLISHER: Titan Group, Inc.

421

ART DIRECTOR/DESIGNER: Ken Parkhurst
ARTIST: Bruce Cockerill
PHOTOGRAPHER: Allan Walker
COPYWRITER: Bill Stewart
PUBLISHER: Beckman Instruments, Inc.

Titan Group, Inc.

Annual Report 1969



To Our Stockholders

The year 1969 was a critical year in your Company's history, characterized by a series of developments, which, when viewed from the vantage point of future years, should mark the establishment of a base for exciting expansion in your Company in the multi-housing, construction and business services fields.

The development of Titan, since the beginning of the year 1969, can best be understood by noting the following:

A significant change in the leadership of Titan through the appointment of six new principal officers:

- Edmund M. Kaufman, 40, Chairman and Chief Executive Officer
- John C. Spence, 40, President and Chief Operating Officer
- Benjamin Weinstein, 47, Executive Vice President-Finance Operations
- Leslie A. Kaufman, 36, Vice President-Real Estate Operations and Secretary
- Robert J. Clayton, 28, Treasurer
- Paul W. Shooll, 48, Controller

Assembly and organization of a youthful and aggressive corporate management team with breadth and depth. This group is particularly strong in those administrative and financial areas most essential to the operation and control of a large, growing and geographically dispersed company.

The move of the Company's headquarters from New York City to offices in the new 1000 Avenue of the Stars building in the rapidly growing business complex at Century City, Los Angeles, California.

Establishment of a national multi-housing, construction and real estate development organization with operations on the Atlantic Seaboard, in the Mid West, Mid South and Far West.

Sovereign Construction Co., Ltd. — Governmental construction with high- and low-rise construction capabilities, on the Atlantic Seaboard, led by a highly experienced and successful general contractor, Robert James Frankel

Multiplex, Inc. — Development and construction of single family and multiple

housing throughout the Mid West, with a strong management team headed by Ronald Rosenfeld and Aron Drost.

Stewart Mechanical Enterprises, Inc. — Mechanical design, engineering and construction capabilities for residential, commercial and industrial buildings, with operations throughout Kentucky and the Mid South, and led by an experienced management group headed by George F. Duthie and Patrick M. King.

Ready Electric Company — Electrical design, engineering and construction capabilities for residential, commercial and industrial buildings, with operations throughout the South and East (including Puerto Rico) and led by Ollie H. Windhurst.

Farley Construction Company — The largest housing producer in Kentucky, specializing in FHA subsidized and low-cost single family and multiple unit housing, led by an acknowledged expert in FHA and government financed housing, Jack L. Farley.

Consolidated Equity Companies — Medium and high rise residential and commercial development and construction capabilities, operating in Southern California, led by a management team with a full complement of land development, construction, financing, syndication, and real estate management talents headed by Jack L. Schram and James M. Taylor.

Broadening of insurance agency operations by the acquisition of five additional agencies:

- New York — Alliance Brokerage Corporation
- Philadelphia — Bala Cynwyd Associates, Inc. and H. Apothaker's Son, Inc.
- Los Angeles — Harvey Insurance Agency, Inc. and Hirsch, Gross & Co.

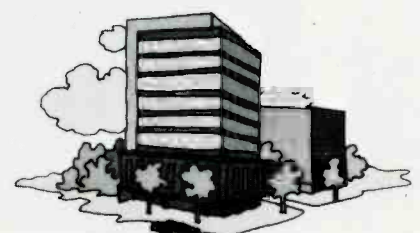
Strengthening of Hotel and Motel Inn operations by acquisition of two excellent motel properties, the Howard Johnson Motor Inn, New Brunswick, New Jersey, and the Air Host Motor Inn at its Airport in New York, and disposition of two of the less profitable motel properties, the Parliament Inn, Orlando, Florida, and the Centre Denver Motor Lodge in Denver, Colorado.

It also deserves mention that, for the first year in its history, Titan had income from operations. Revenues for the year ended December 31, 1969 totaled

In June 1969, Titan acquired Multiplex, Inc., Cleveland, Ohio, a leading developer of mid-rise apartment projects in its markets.

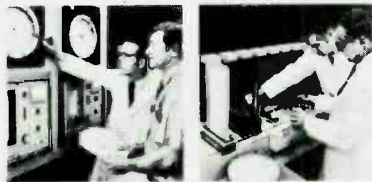


Consolidated Equity Companies has commenced site work preparatory to construction of a ten story office building in the Century City area of Los Angeles.





Successful clean air programs depend on identification and precise measurement of contaminants in the atmosphere. Beckman instruments are essential for air quality throughout the world. At right are two of Beckman's air pollution monitoring measuring sulfur dioxide and methane oxides in compliance of smog. On the left is performance monitoring station and mobile laboratory, these unique products were in beta tests in the establishment of all types of pollution monitoring programs to ensure compliance with the Clean Air Act. Other factors include low gas prices, and John Harman, research manager.



Control of water pollution and its ultimate elimination require precise analysis of specific contaminants in water resources. In these control programs, it is necessary to process large batches of water samples quickly and laboriously with automatic equipment. Beckman's new 9500 Digital Sample Analyzer, an automatic sample analysis instrument for up to 100 samples in 10 minutes and direct, has been adapted to measure analysis and is now automating water pollution control laboratories in the United States and Canada. The results of these laboratories were shown with data collected from other Beckman instruments, some of

which measure temperature continuously for continuous provide derivative pollution profiles that serve as starting point in formulating effective control programs. Shown at left are Ralph W. Allen, product line manager, and Don Walsh, production manager.

pre-amplifier unit for information acquisition. A large screen multi-channel oscilloscope for data display, and a direct writing oscillographic recorder for permanent trace marking.

Scientific Laboratories

The development and construction of versatile new analytical instruments for both routine and advanced research applications highlighted Beckman's laboratory instrumentation programs in fiscal 1970. Major new products included additions to the company's spectrophotometric and nuclear instrumentation lines.

One of the most important introductions during the year was the new ACTA series of ultraviolet visible spectrophotometers, consisting of three instruments designed for a wide range of uses. The ACTA instruments feature solid state electronics, modular components and human engineering to simplify operation and reduce training time and expenses. Introduced this past spring, ACTA has generated excellent customer response.

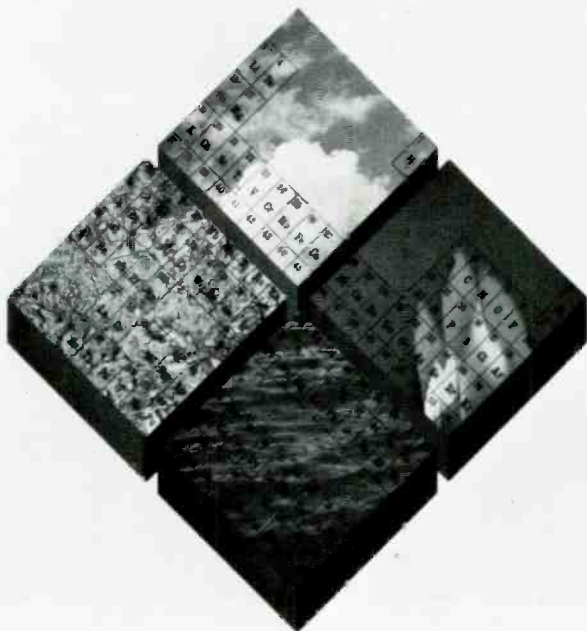
Beckman also broadened its line of infrared spectrophotometers last year. Our new product for this field is the IR-35, a sleek top instrument that offers outstanding quality and operating features in the lower price range.

The company expanded its rapidly growing line of equal or similar countries with the introduction of three new instruments in fiscal 1970. The new Model 15-250 provides performance characteristics previously available only in more costly products. These features include two data channels with an open end third, and a 200-sample changer that can be programmed to count single or selected groups of samples.

The new Beta-Mare I and Beta-Mare II further extend Beckman's liquid scintillation capabilities. Beta-Mare I is the first liquid scintillation instrument designed specifically for the retort-well field. It provides excellent accuracy and operating convenience, yet fits the physical dimensions of most conventional instruments. Beta-Mare II, a more sophisticated instrument, is

Beckman Instruments, Inc. Annual Report

1970



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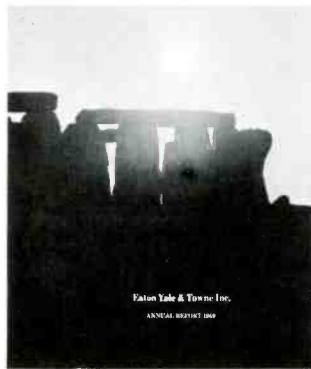
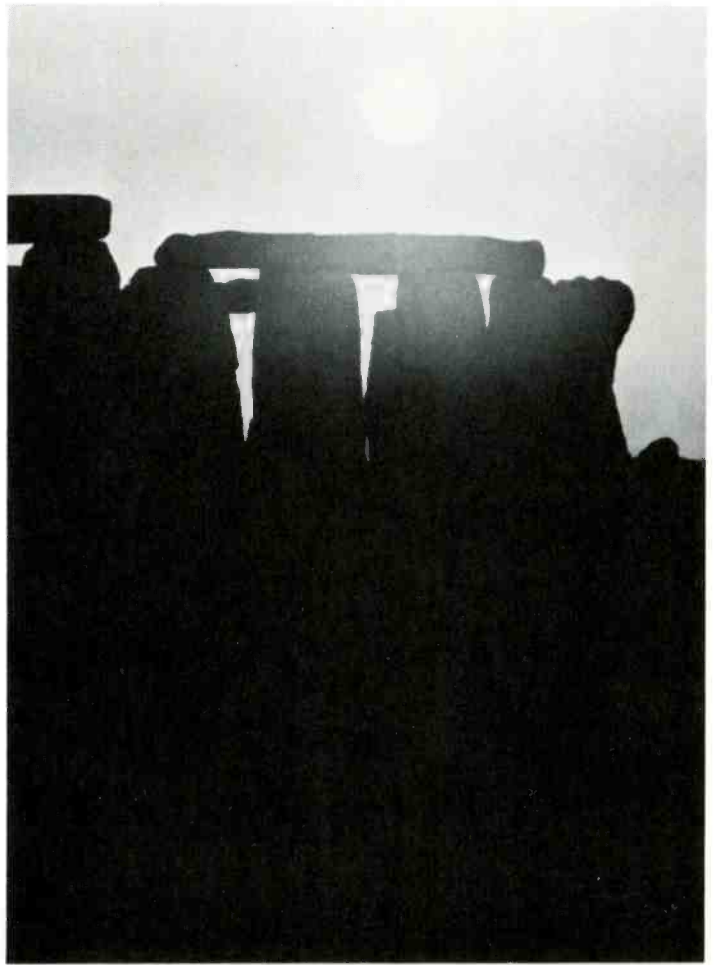
ART DIRECTOR: Gaylord Adams
DESIGNER: Don Flock
ARTIST: Sid Richards
PHOTOGRAPHERS: Ralph Marshall,
Gaylord Adams
COPYWRITER: Libby Kaye
AGENCY: Adams & Sturman, Inc.
CLIENT: Eaton Yale & Towne Inc.

423

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Frank Lerner
ARTIST: A. Yamamoto
CLIENT: Faberge, Inc.

424

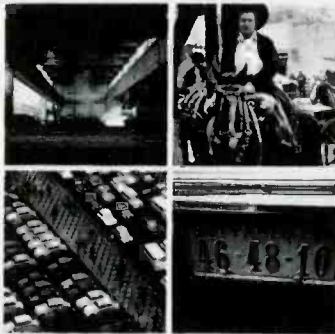
ART DIRECTORS/DESIGNERS/ARTISTS:
Roger Cook, Don Shanosky
AGENCY: Cook and Shanosky Associates, Inc.
CLIENT: United Illuminating



Eaton Yale & Towne Inc.
ANNUAL REPORT 1969

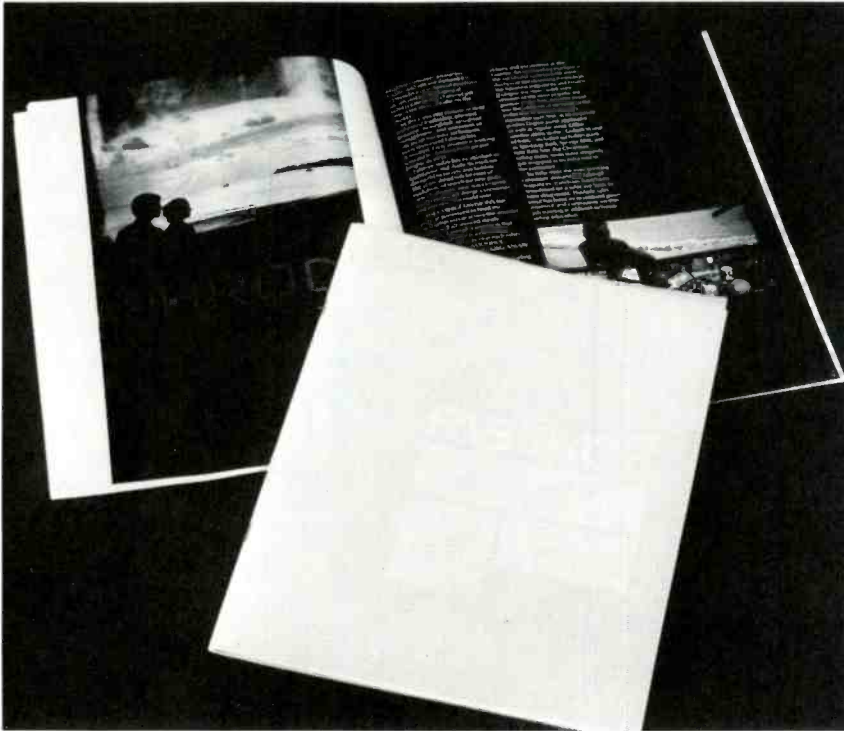
*"The nation that went to the moon in peace
for all mankind is ready to share its
technology in peace with its nearest
neighbors."*

—Richard M. Nixon



In terms of time and extent, the economic factors influencing multinational growth make their impact at an awesome pace. But growth there will be. In Latin America, for instance, our volume over the last five years has almost tripled, and the fundamental conditions under which we do business are fostering still more growth. Three Eaton Yale & Towne facilities, producing engine components, truck transmissions, materials handling and construction equipment, are clustered in and about Sao Paulo, the industrialized heart of Brazil. All are prospering. In Mexico, growth has been very rapid. Our Eaton Manufacturers S. A. affiliate, represented by the photo at the right, achieved in 1969 truck axle production goals originally set for 1972. An indication of the Company's success in the Argentine is to be found in the designation last year of our new "speakeasy" foundry (upper left), one of the most modern in the Western Hemisphere. We now operate three production plants in Argentina.





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425 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Len Fury
PHOTOGRAPHER: Phil Marco
AGENCY: Corporate Annual Reports, Inc.
CLIENT: Sterling Drug, Inc.

426 GOLD MEDAL AWARD

ART DIRECTOR: Bill Tobias
DESIGNER: Bob Pellegrini
PHOTOGRAPHER: Ryszard Horowitz
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Richton International Co.

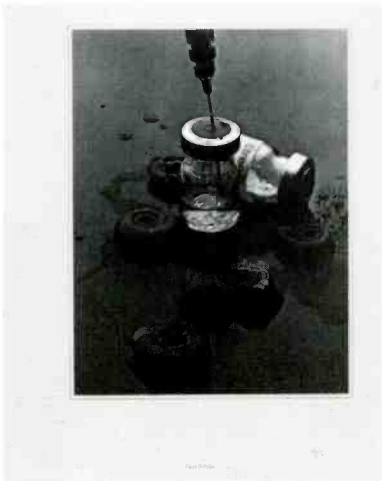
427

ART DIRECTOR/DESIGNER: Carol Moore
PHOTOGRAPHER: Doug Corey
AGENCY: Corporate Annual Reports
CLIENT: Rheingold Corp.

STERLING DRUG INC.

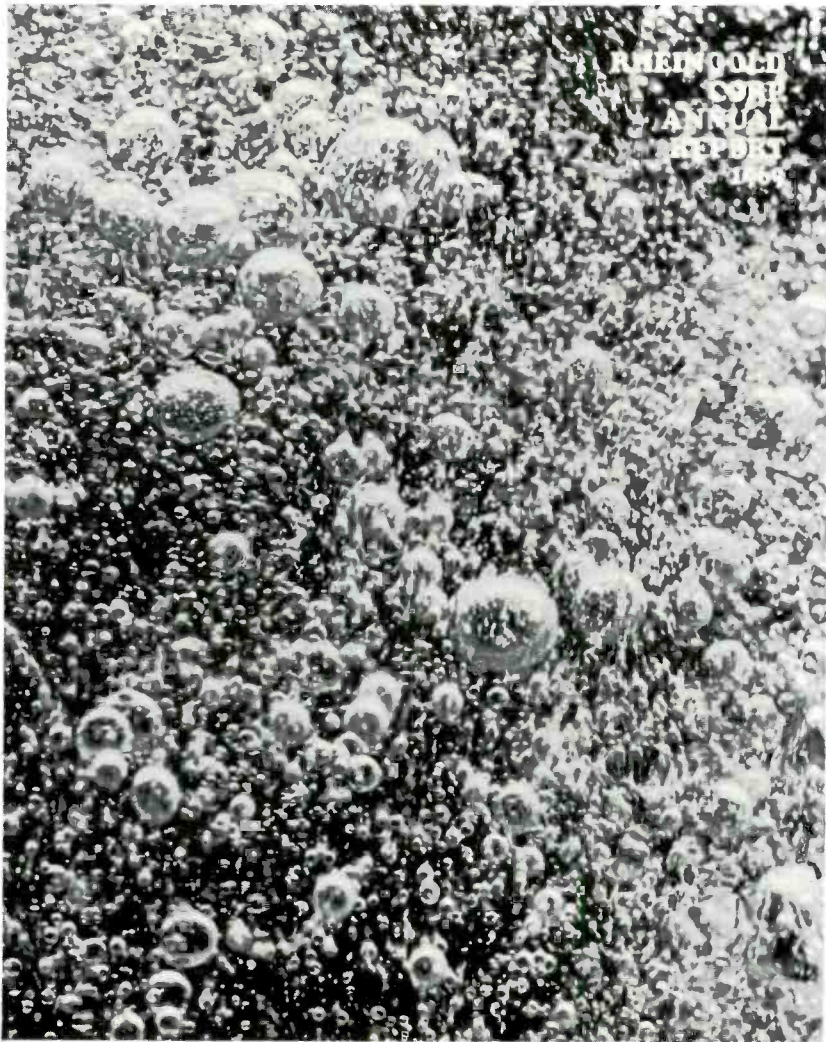


ANNUAL REPORT 1969





426



427

ARF!

THE LIFE AND
HARD TIMES OF

Little Orphan
Annie

1935-1945

by
HAROLD GRAY

**LEAPIN'
LIZARDS!**

With an Introduction by

AL CAPP



Sales

Promotion

429

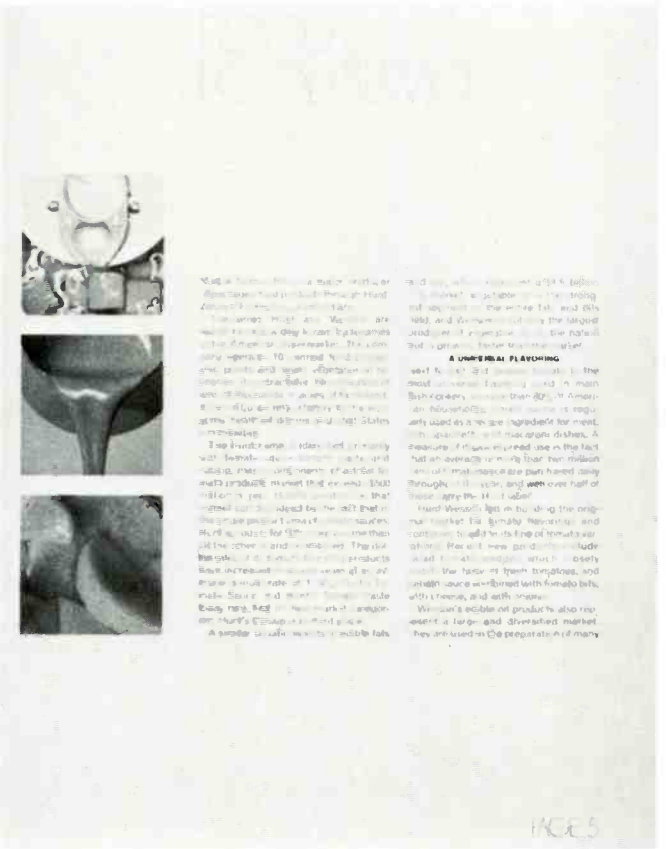
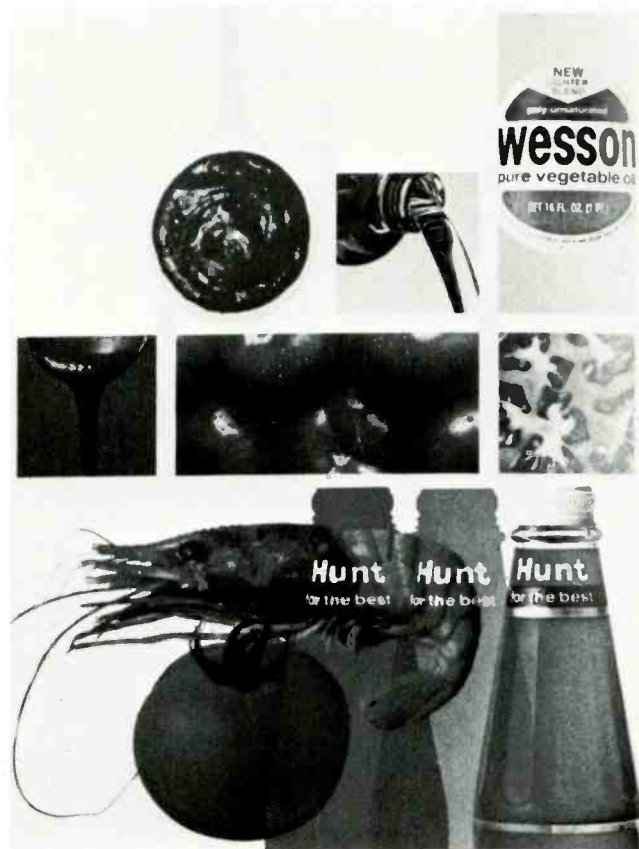
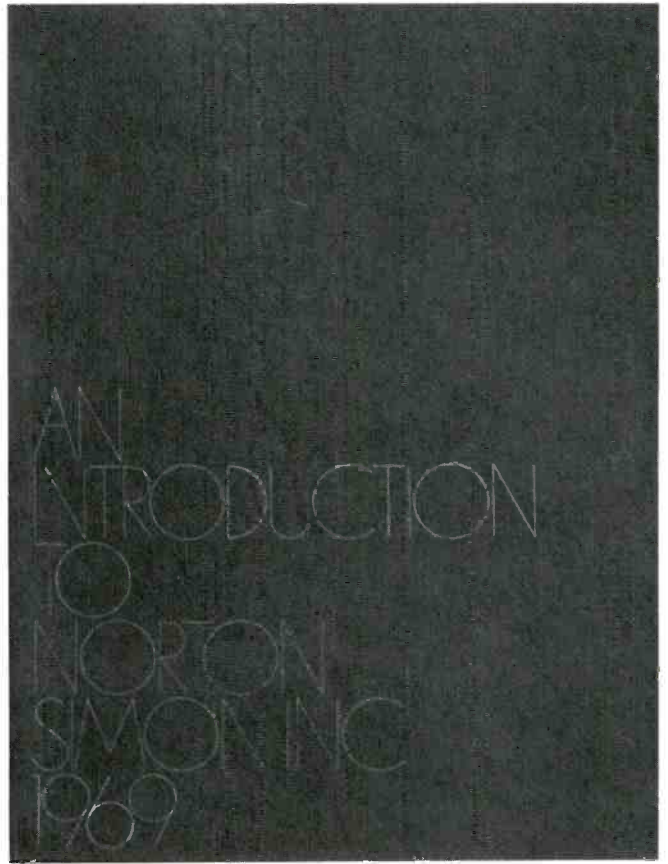
ART DIRECTOR: Robert Miles Runyan
DESIGNER: Maurice Yanez
PHOTOGRAPHER: Marv Lyons
COPYWRITER: Jack Weiner
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Norton Simon, Inc.

430

ART DIRECTORS/DESIGNERS: Michel Dattel,
Primo Angeli
ARTISTS: Michel Dattel, Pat Maloney, Tony
Naganuma, John Peden, Steve Hall, Diana
Sullivan, Jeffrey Pasco, Jack Rigney
PHOTOGRAPHER: Cummings G. Walker
COPYWRITERS: Paul McCartney,
Saxon Rumwell
AGENCY: Michel Dattel, Designer
CLIENT: Art Directors and Artists Club of
San Francisco

431

ART DIRECTOR/DESIGNER: Robert Cipriani
ARTISTS: David Niles, Gene Lemery, Jerry
Valenti, Mark Bellerose
PHOTOGRAPHER: Bob O'Shaughnessy
AGENCY: Gunn Associates
CLIENT: S. D. Warren Company



429

1965

432 GOLD MEDAL AWARD

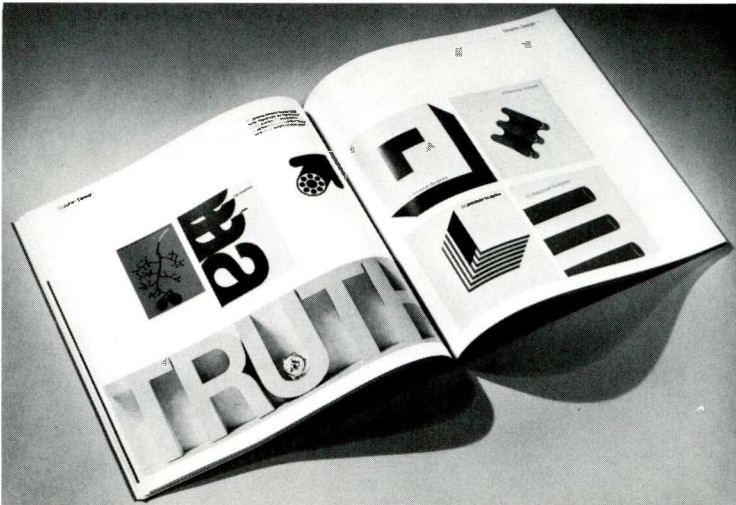
ART DIRECTOR: Don Kubly
DESIGNER: Jim Odgers
PHOTOGRAPHER: Geoffrey Fulton
COPYWRITER: Rosalie M. Stapleton
CLIENT: Art Center College of Design

433

ART DIRECTOR: Jesse Califano
DESIGNER/ARTIST: Marilyn Kutin
COPYWRITER: Lilot Moorman
AGENCY: Graphic Projects, Inc.
CLIENT: Western Union Corp.

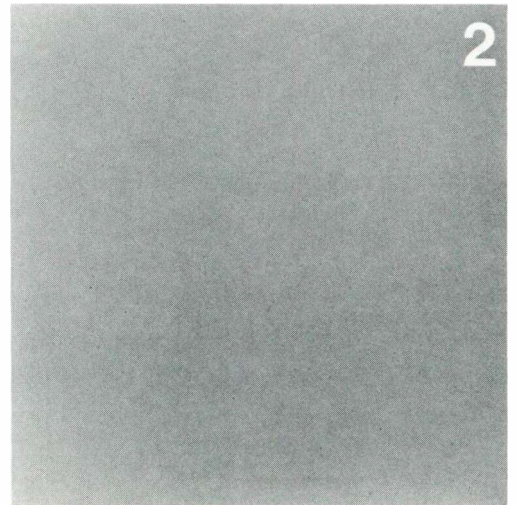
434

ART DIRECTOR/DESIGNER: Felix Muckenhirn
ARTIST: Tomi Ungerer
COPYWRITER: William Hackett
AGENCY/CLIENT: Geigy Pharmaceuticals

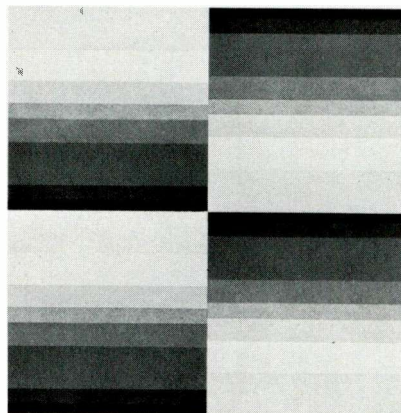
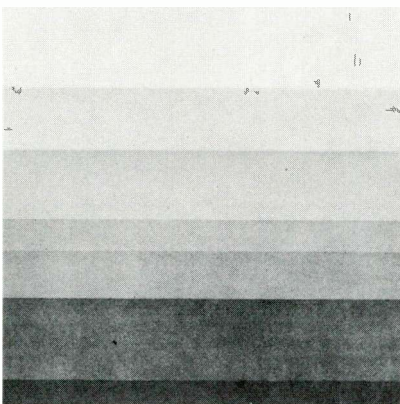


432

Western Union Environment For Growth

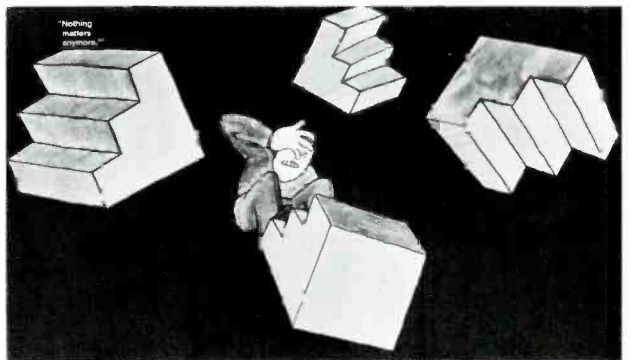
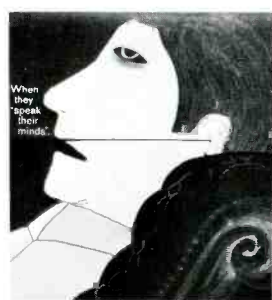
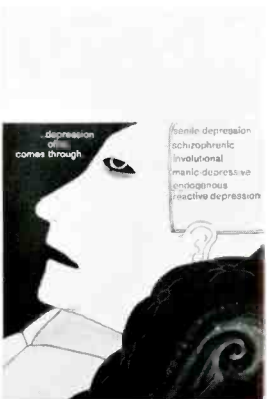
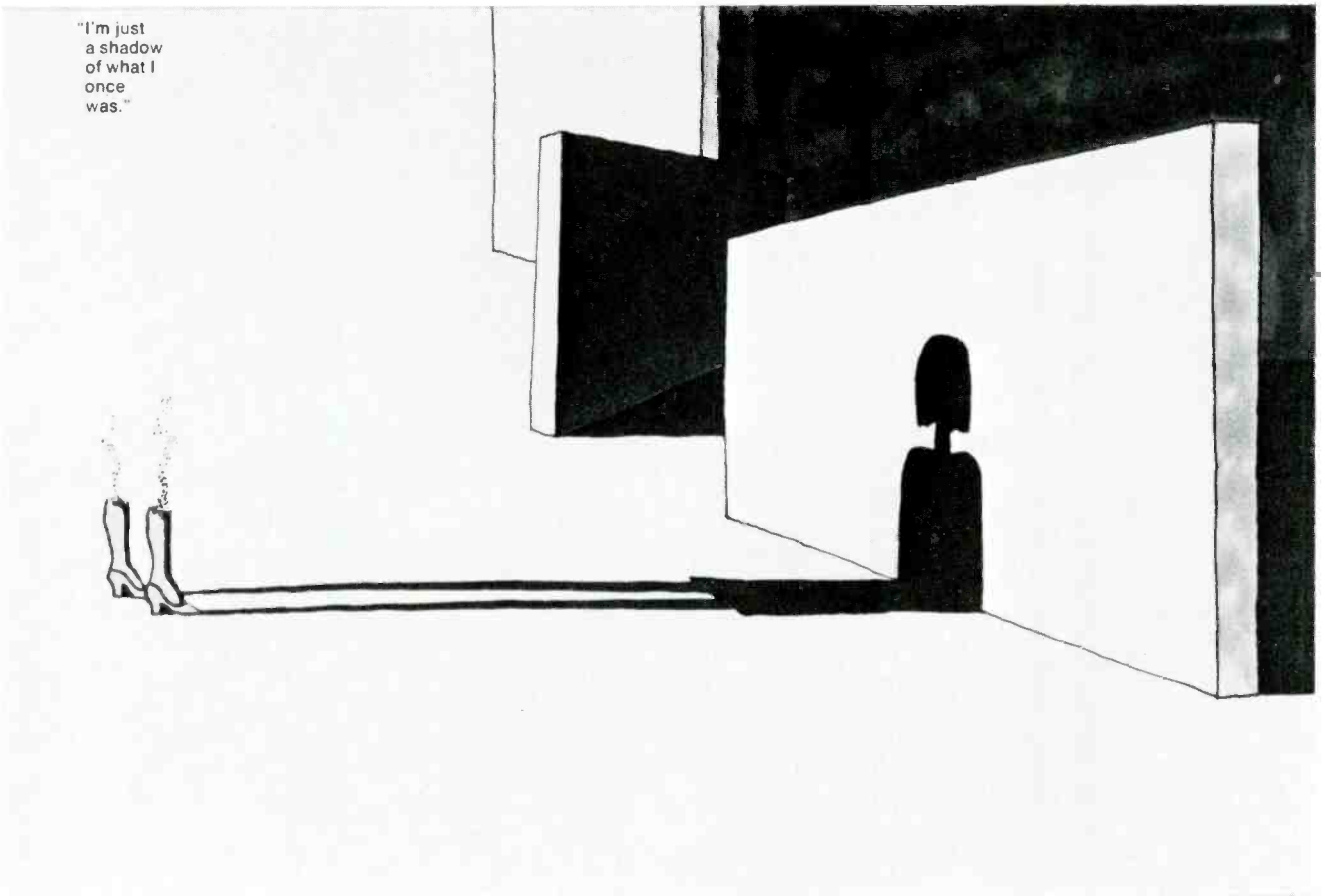


INDIVIDUAL GROWTH



The OOL
Forme 3
Drowth in Your Field
Tuition Payment Plan

433



435

ART DIRECTORS: Herb Levitt, Peter Rauch
DESIGNER: Peter Rauch
ARTIST: Tim Lewis
COPYWRITER: Nick Pronovich
AGENCY: Lampert Agency
CLIENT: The Bali Company

436

ART DIRECTOR/DESIGNER: John D. Brooke
ARTIST: Sam Kobayashi
PHOTOGRAPHERS: David Hill, Herzig
Somerville
COPYWRITER: Ted Kemp
AGENCY: Creative Partners
CLIENT: Wool Bureau of Canada Limited

437

ART DIRECTOR/DESIGNER/AGENCY:
The Company
ARTIST: Dave Willardson
PHOTOGRAPHERS: Stan Caplan/
The Company
COPYWRITER: E. A. Rabey
CLIENT: Home Savings & Loan Association

438

ART DIRECTOR: Dick Boland
DESIGNER: Lynn Trickett
PHOTOGRAPHER: George Ratkai
COPYWRITER: Roger Turner
AGENCY: Friedlich, Fearon & Strohmeier
CLIENT: Pleasant Valley Wine Company

439

ART DIRECTOR/DESIGNER: John Elphick
ARTISTS: Gord Collins, John Elphick, Jean
Elphick, Doug Strand, Harold Klunder,
Bruce Meek
PHOTOGRAPHER: Roy Nichols
COPYWRITER: Michael Ponting
CLIENT: Cape & Company Limited

The Bra's Story
and what
your mother
never told you
about it.



WHAT'S IN A WRINKLE?

If your bra wrinkles, it doesn't fit you. But wrinkles don't always mean the bra's too big. It could easily be too small.

If you buy a bra with a cup that's too small for you, the soft breast tissue is pushed against the rib cage. It can't flow to the end of the cup where it belongs.

If your bra wrinkles, maybe it's because you think too little of yourself.

435



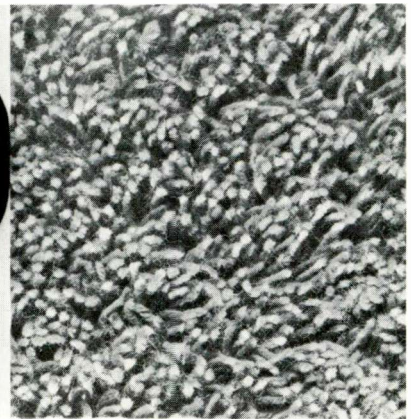
Carpet buying without fear

t200

You've decided to buy new carpeting. Good. And you want to get the best value for the money you can afford. Right? But with so many different fibres, cleaning and staining and colour-fastness, it's pretty confusing. How do you know you're getting the best value for your money? Buy wool. No one's

ever come along with wool. Plus, it's the only the Woolmark on a. Pretty costly, but it's worth it. Even though it costs more, it's a carpet that's built to last. It's competitively priced with synthetic fibres, but it's the only one that's built to last. It's the only one that's built to last.

But offer comparable cost. All synthetic fibres are wool's superior. And that's what the Woolmark is all about. The big performance, the rich texture of wool. It's the only one that's built to last. It's the only one that's built to last. It's the only one that's built to last.

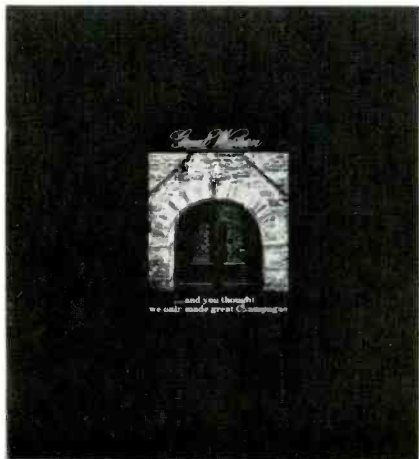


436



437

44 I'll be in France, were to die, as with the first strike...
 I would I thought he'd be...
 He was someone pointed out...
 These were now in...
 I'll be in France, were to die, as with the first strike...
 I would I thought he'd be...
 He was someone pointed out...
 These were now in...



438

Great Western Champagne
 Great Western Port
 Strawberry Port
 Cherry Port
 Grand Cherry-Port



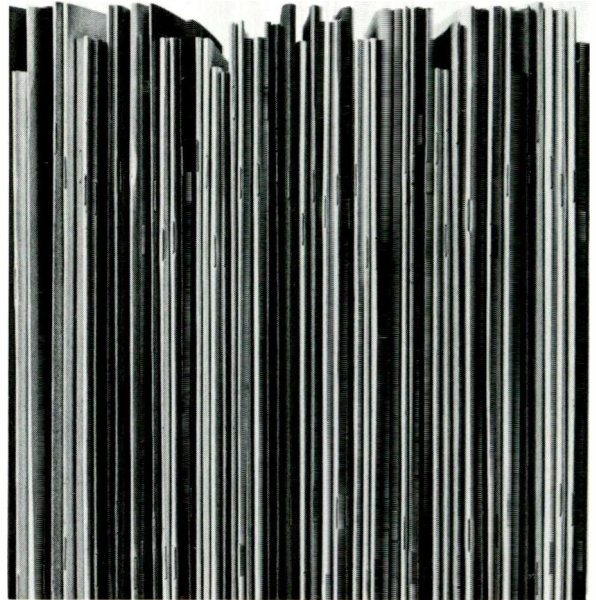
439

...you have an idea already and want to develop it. Team up with Cape's professional resources for a sales-winning result.

440

ART DIRECTOR/DESIGNER/ARTIST/
AGENCY: The Company
PHOTOGRAPHER: Stan Caplan
COPYWRITER: E. A. Rabey
CLIENT: S. D. Warren Company

The
Company
Publication
One of a Warren
series on Corporate
Communication



442

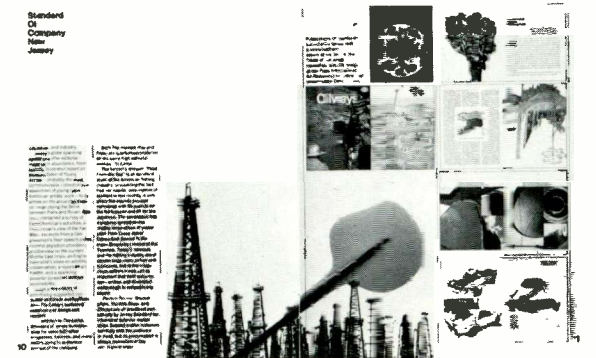
ART DIRECTOR: Tom Ladyga
DESIGNER: Mabey Trousdell, Inc.
ARTISTS: Christy Sheets, Gary Overacre,
Janie Case
PHOTOGRAPHER: Richard Fegley
AGENCY: Griswold Eshleman
CLIENT: Anaconda Aluminum

443

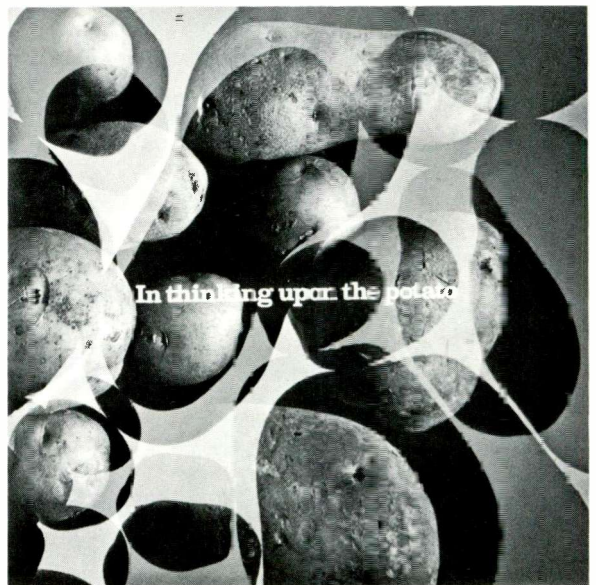
ART DIRECTOR: Miho
DESIGNER: Keith Bright
ARTISTS: Arnold Varga, Bob Poole, David
Willardson, CARD, Derrol Richardson, Patrick
Blackwell, Teresa Woodward
PHOTOGRAPHERS: Jay Maisel, Luigi
Picariello, Miho, Jerry Serapochiello
COPYWRITER: Richard Fithian
AGENCY: Needham, Harper, & Steers
CLIENT: Champion Papers

444 DISTINCTIVE MERIT AWARD

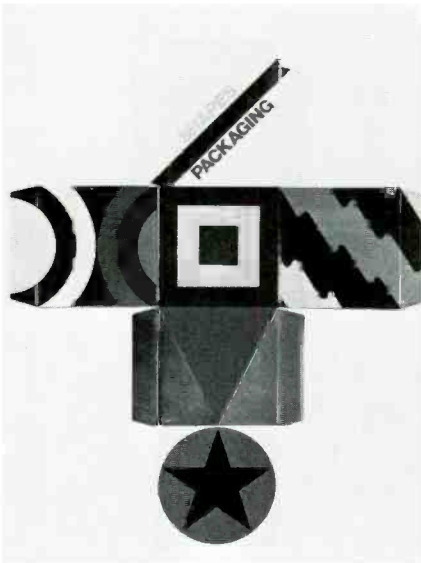
ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Burt Glinn
COPYWRITER: Milton Weiss
PUBLISHER: IBM



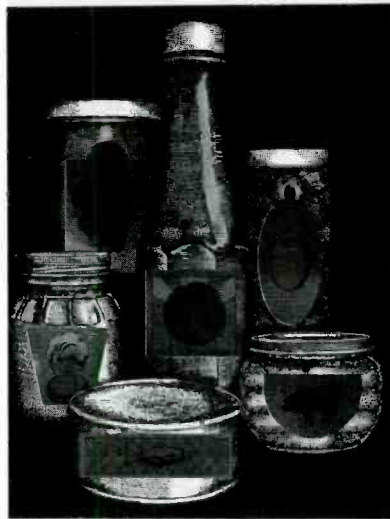
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441



442



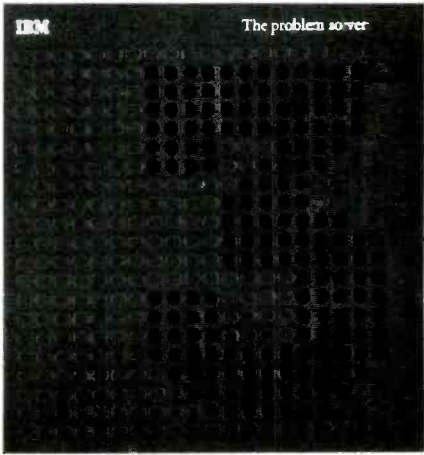
Labels for food products. The graphic design of the labels is a new method of showing quality calculated to catch the shopper's eye.



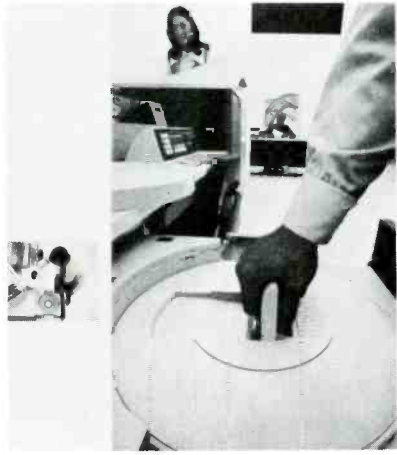
From Milk Products



443



444



Data in the drawer

There's large storage available for data files and programs because of the remarkable disk feature of System 3. It can store from 2.45 to 9.85 million bytes of information in micro-meters of 2.45 mils in. The disk storage unit is completely housed in a sliding drawer.

The ability to interchange disks in the storage unit provides exceptional program and file flexibility.



445 DISTINCTIVE MERIT AWARD

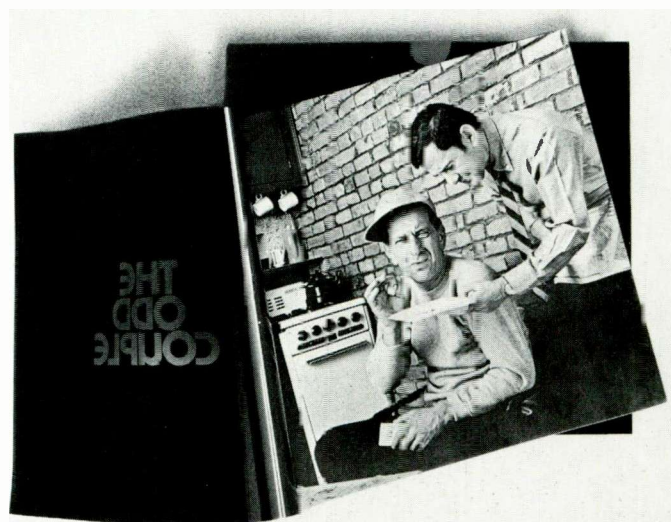
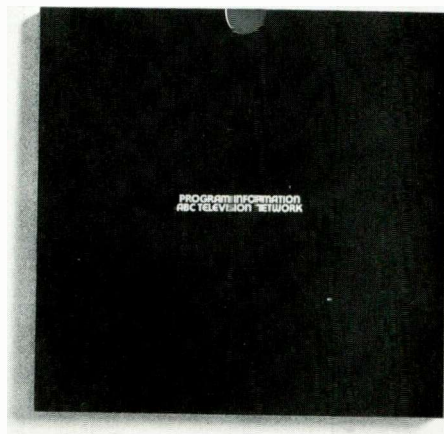
ART DIRECTOR: Henry Epstein
DESIGNER/ARTIST: Diana Graham
COPYWRITER: TV Sales Development
AGENCY: American Broadcasting Co.
CLIENT: ABC Television Network

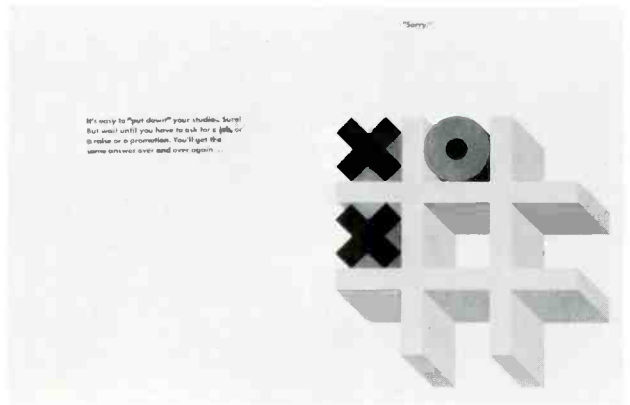
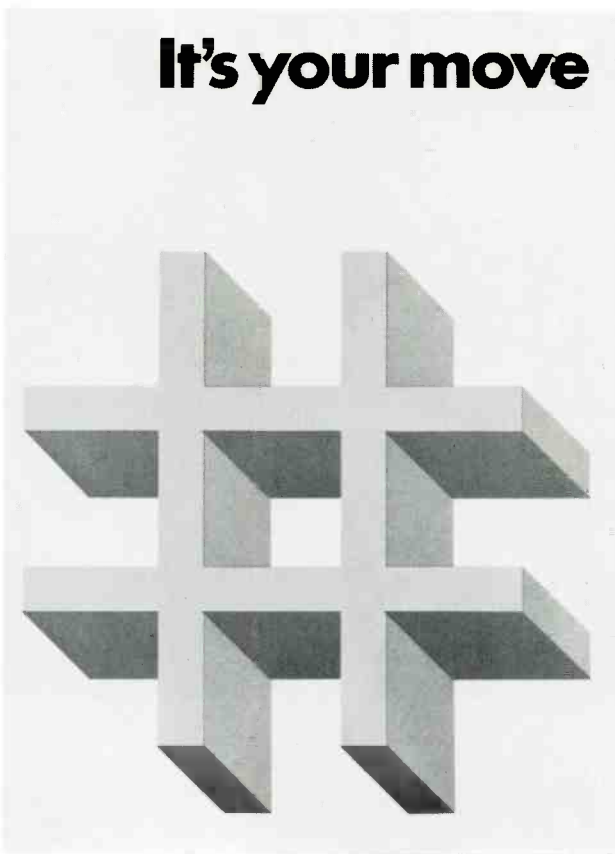
446

ART DIRECTOR: Herbert Rogalski
DESIGNER: John Crane
PHOTOGRAPHER: Mel Goldman
AGENCY: Giardini/Russell, Inc.
CLIENT: Boston Youth Motivation, Inc.

447

ART DIRECTOR/DESIGNER: Markus J. Low
ARTIST: Otto Daepfen
COPYWRITER: Kenneth Acker
CLIENT: Dyestuffs & Chemicals Division/
CIBA-GEIGY Corporation





446



447

448

ART DIRECTOR/DESIGNER/ARTIST:
Milton Glaser
CLIENT: Poppy Records

449

ART DIRECTOR/DESIGNER:
Bradbury Thompson
ARTIST: William Henry Bartlett
COPYWRITER: Jean A. Bradnick
AGENCY/CLIENT: Westvaco Corporation

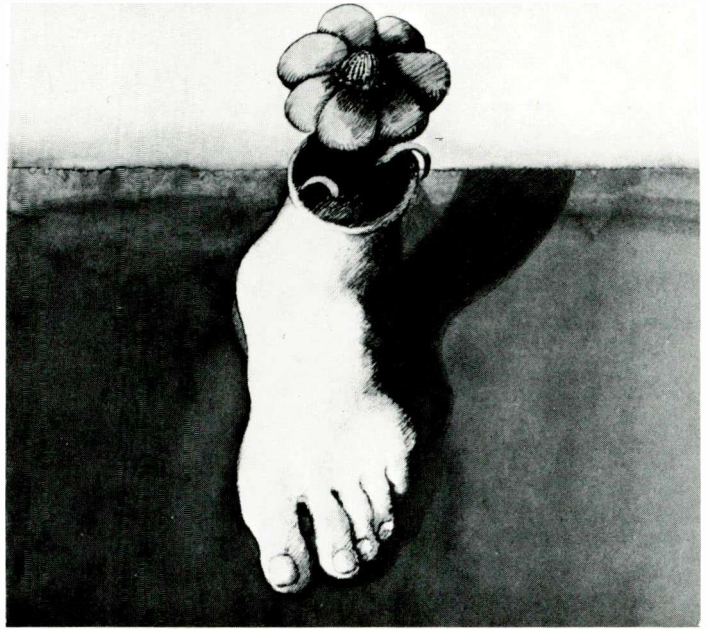
450 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Herb Lubalin
DESIGNERS: Herb Lubalin, Aaron Burns
ARTIST: Tom Carnase
COPYWRITER: David Herzbrun
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Lubalin, Burns & Co., Inc.

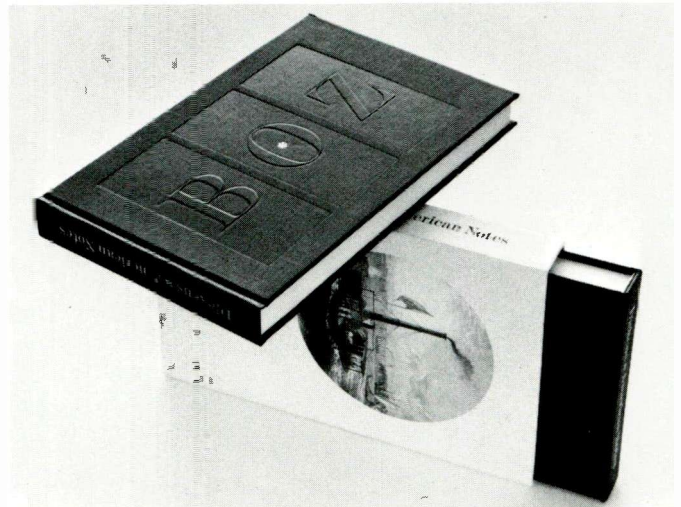
451

ART DIRECTOR/DESIGNER: Kenneth R.
Deardoff
ARTIST: Sandy Huffaker
COPYWRITER: Preston Wilcox
PUBLISHER: Grove Press/Black Cat Books

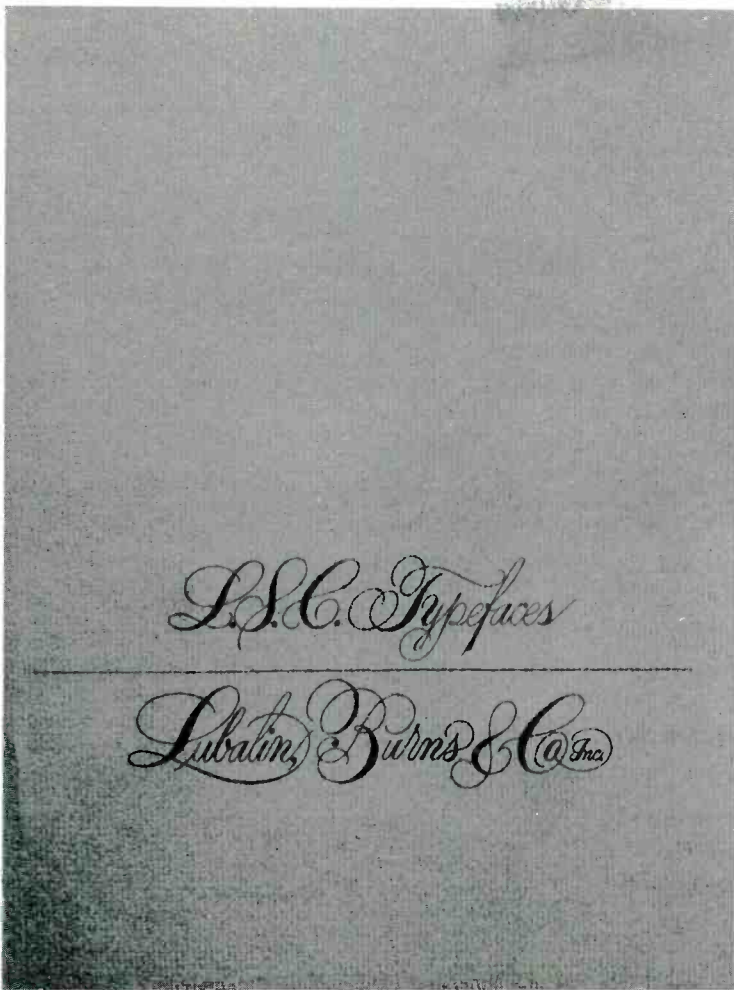
The Poppy Foundation Townes Van Zandt The Mandrake Memorial



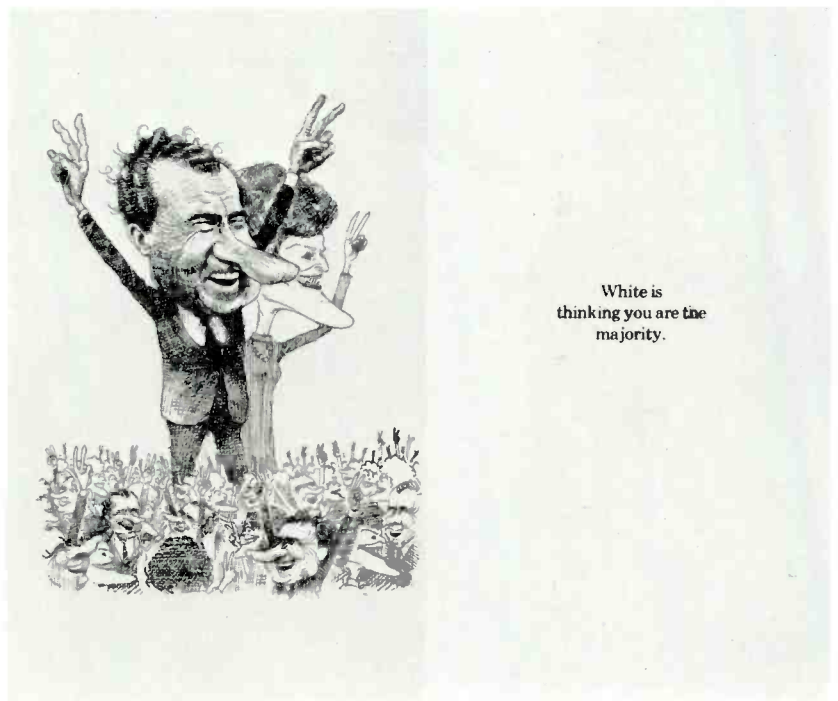
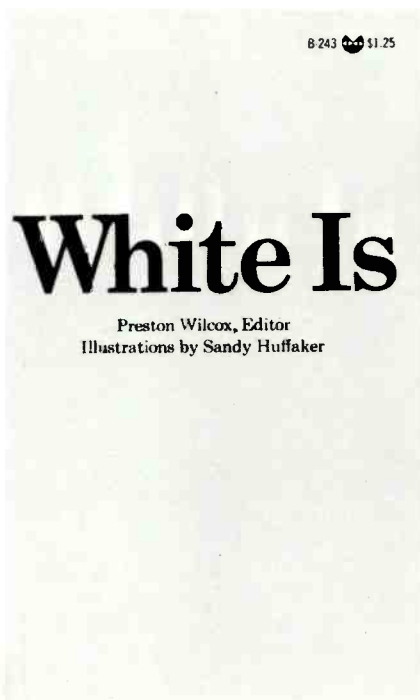
448



449



450



White is
thinking you are the
majority.

451

452

ART DIRECTOR/DESIGNER: Andy Romano
ARTIST: Ruffins/Romano
AGENCY: Green Dolmatch, Inc.
CLIENT: Puppy Palace Enterprises

453

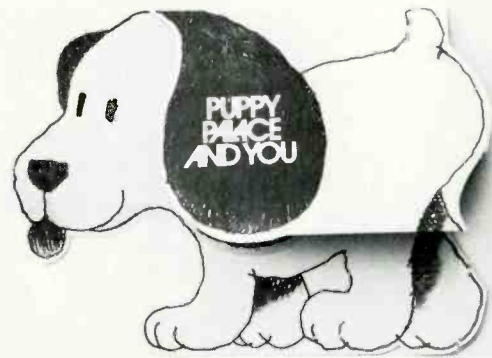
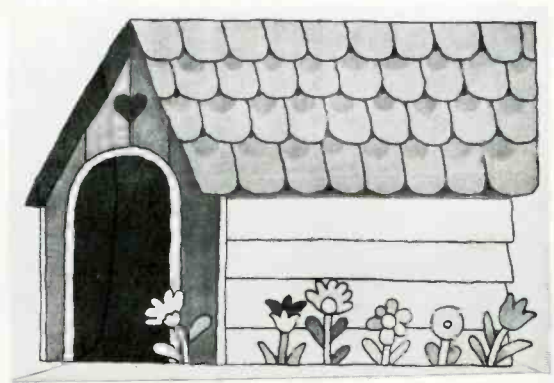
ART DIRECTOR: Harry Murphy
DESIGNERS: Harry Murphy, Doug Akagi
ARTIST: Doug Akagi
AGENCY: Harry Murphy & Friends
CLIENT: KGO Radio

454 DISTINCTIVE MERIT AWARD

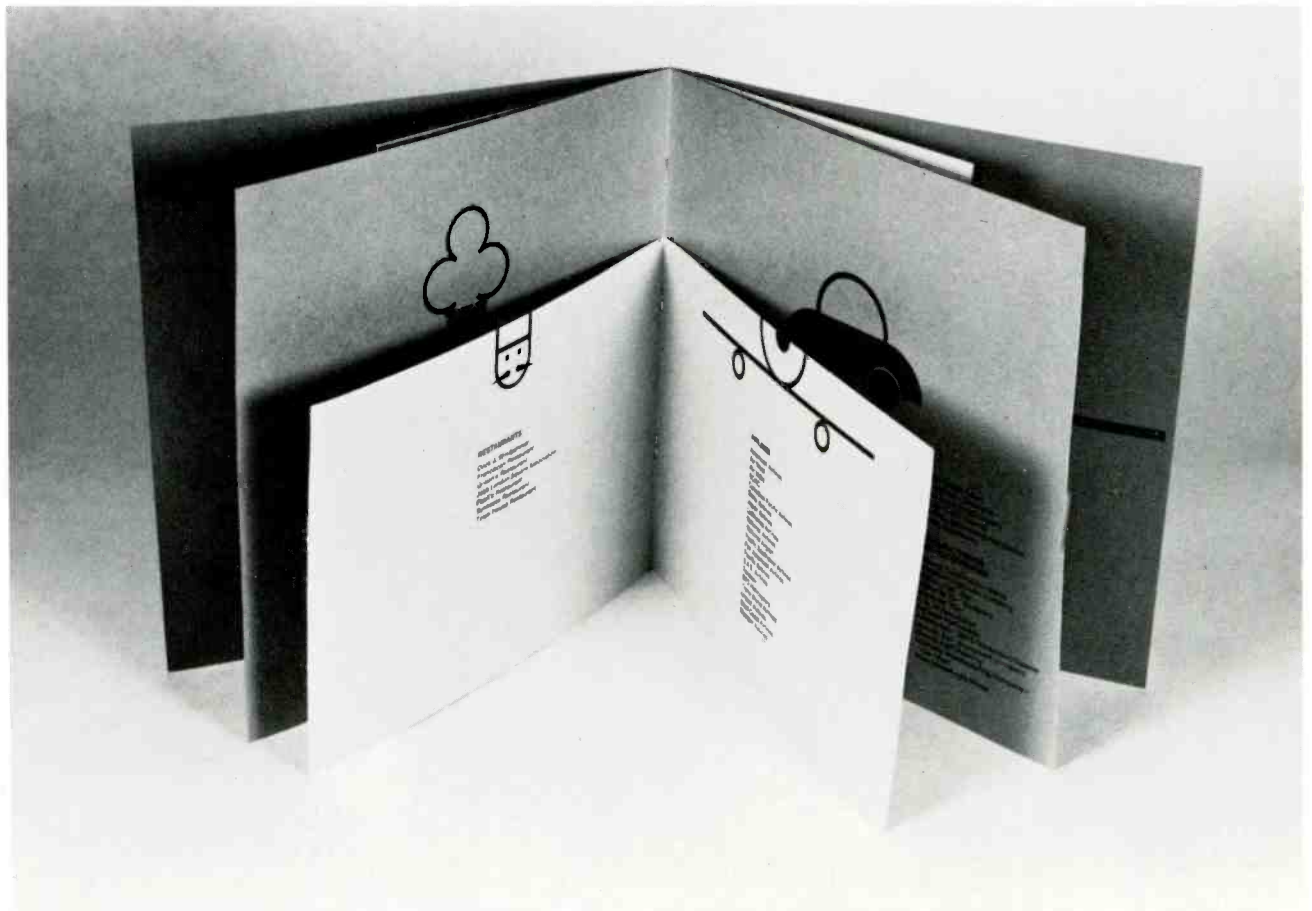
ART DIRECTOR: Richard Davis
PHOTOGRAPHER: Carter Allen
COPYWRITER: Lucy Douglas
AGENCY: Caldwell-Van Riper, Inc.
CLIENT: Boy's Club Association of Indianapolis

455

ART DIRECTOR: Richard L. St. Vincent
DESIGNERS: Richard L. St. Vincent,
Sally Fischel
COPYWRITER: Fr. Joseph R. Jones, C.P.
PHOTOGRAPHERS: Br. Owen Scanlon, C.P.,
Richard Mazauskus, Fr. Joseph R. Jones, C.P.
AGENCY: St. Vincent, Chew, Milone Inc.
CLIENT: Congregation of the Sacred Passion



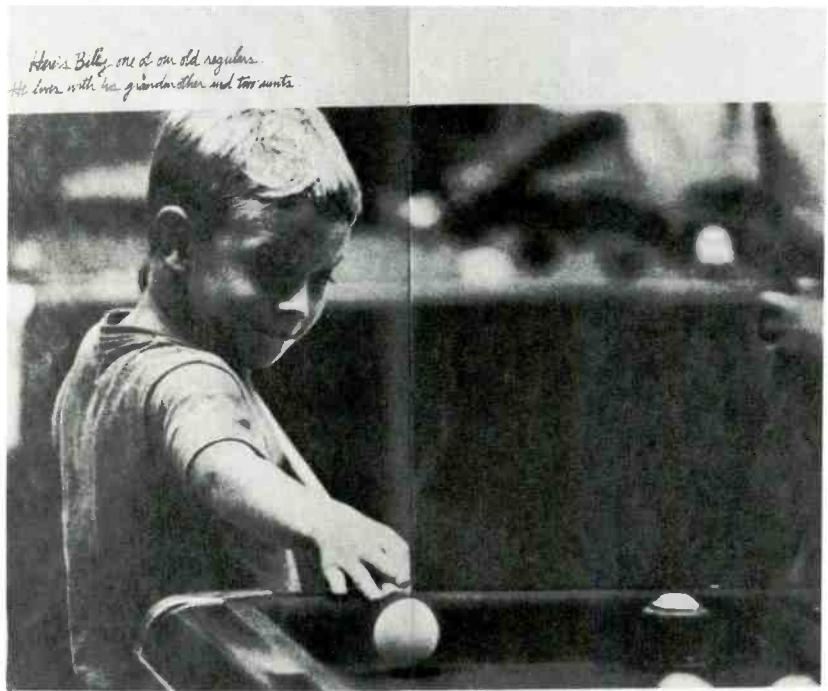
452



453



Boys grow up



Here's Billy, one of our old regulars. He loves with his grandmother and two aunts.

454

ASKING THAT HE MIGHT RECEIVE,
SEEKING SO THAT HE MIGHT FIND,
HOPING & WORKING FOR A BETTER
WORLD, LOVING THE WORLD & THE
PEOPLE IN IT... BELIEVING IN THESE
PEOPLE & IN GOD, SHARING HIS LIFE
THAT OTHERS MIGHT ENJOY THEIRS
THE PASSIONIST TODAY



COMMUNITY

[Faint, illegible text follows]

455

456

ART DIRECTOR/DESIGNER: Thomas B. Smith
ARTISTS: Bill LaWarre, Jim Williams, Thomas Smith, Joe Bottoni
COPYWRITER: Jerry Fitzgerald
AGENCY: Northlich, Stolley, Inc.
CLIENT: J. W. Ford Company

457

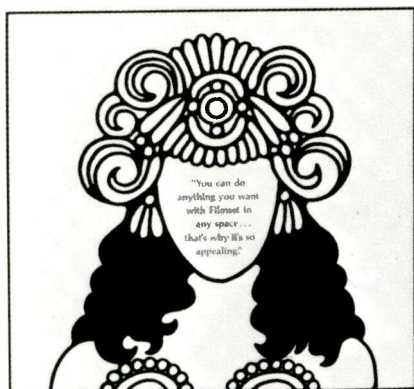
ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Bob Isear
COPYWRITER: R.A. Nelson
CLIENT: IBM

458

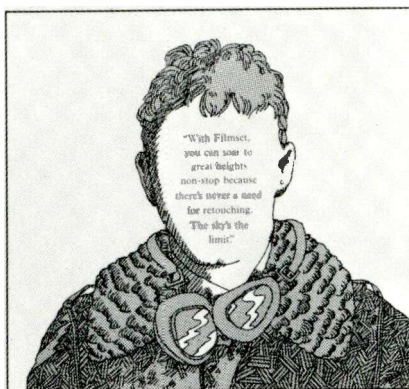
ART DIRECTOR/DESIGNER: Richard Danne
PHOTOGRAPHERS: George Haling, Barry DeLibero
COPYWRITER: Robert Kristan
CLIENT: The Third Street Music School Settlement

459

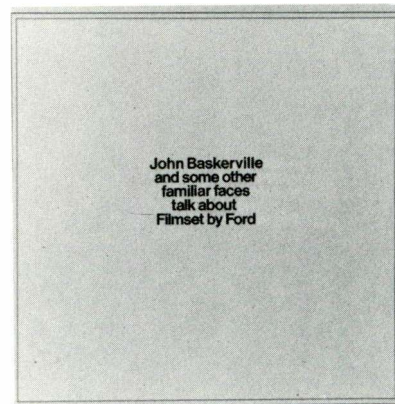
ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Bob Paganucci
COPYWRITER: Charles Force
CLIENT: IBM



PATINA

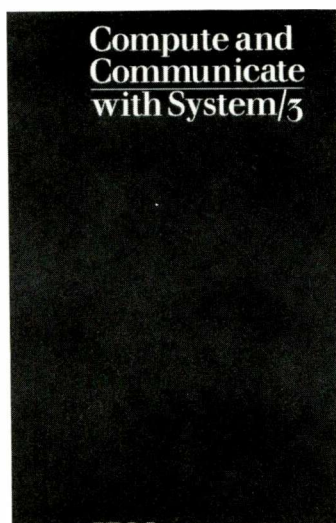


ATLANTIC

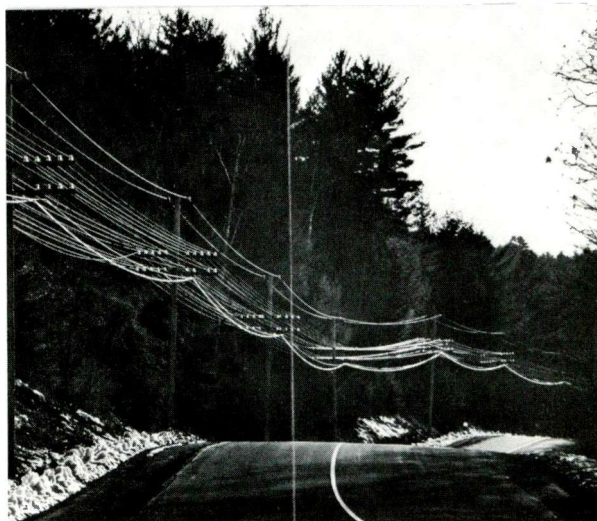


John Baskerville
and some other
familiar faces
talk about
Films by Ford

456

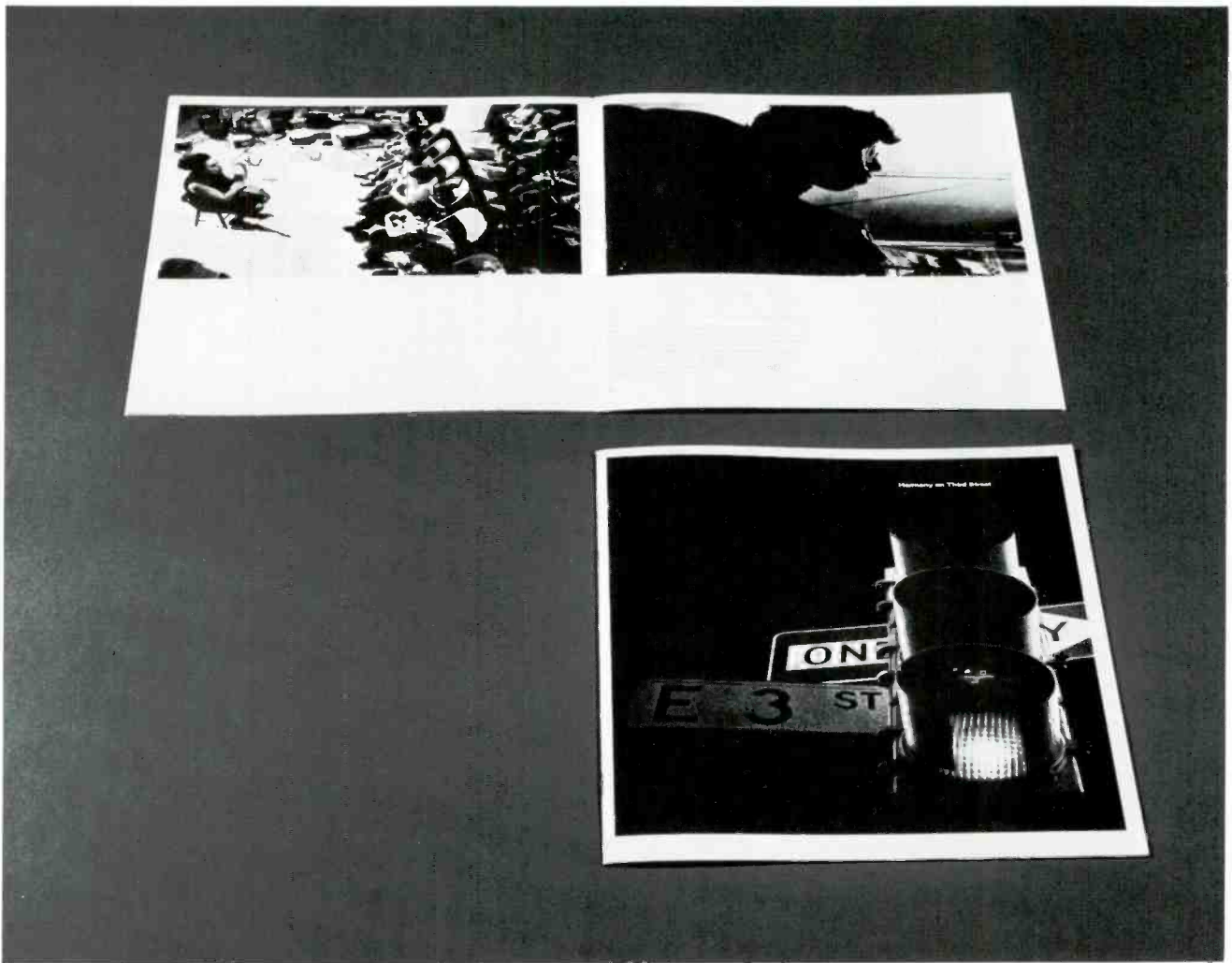


Compute and
Communicate
with System/3

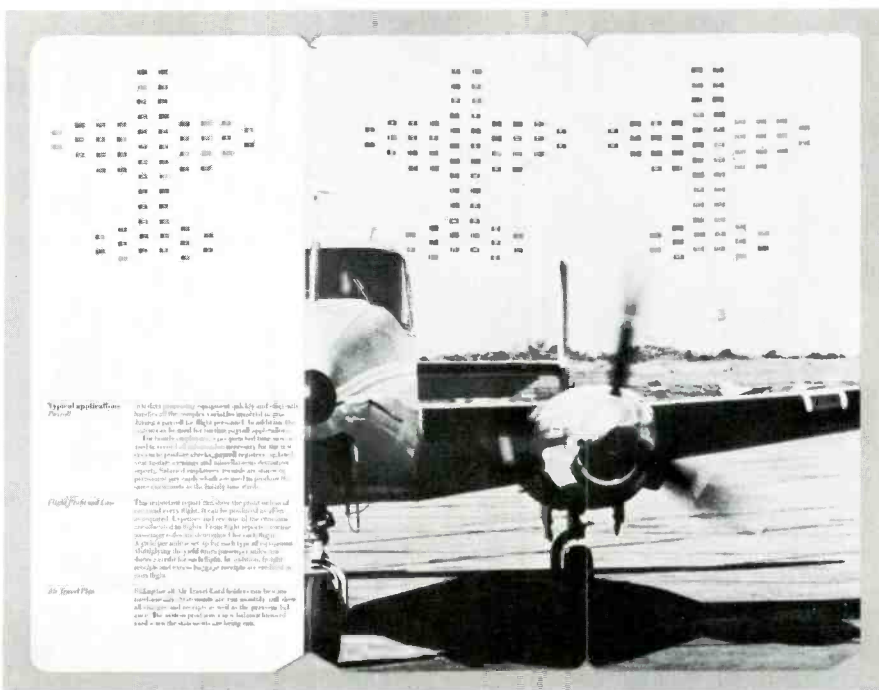


457





458



Typical applications

Personnel

In data processing equipment, quickly and efficiently handle all the complex activities involved in flight planning and flight performance. In addition, the system can be used for flight performance analysis.

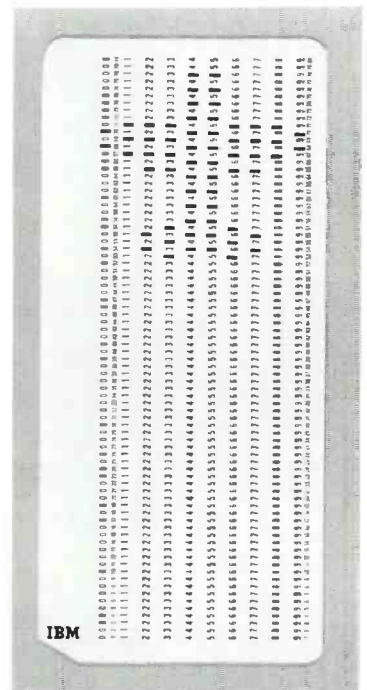
The results of flight performance analysis can be used to predict aircraft performance, to determine flight performance and to determine the effect of various factors on flight performance. The system can also be used to determine the effect of various factors on flight performance.

Flight Performance

This is a system which allows the pilot to determine the effect of various factors on flight performance. The system can be used to determine the effect of various factors on flight performance.

20 Speed Plus

Although all the latest East-Blocker can be used for speed plus, 20 speed plus can be used for speed plus. The system can be used for speed plus.



459

460

ART DIRECTOR/DESIGNER: Martin Lipson
ARTIST: Robert Takamoto
PHOTOGRAPHERS: Ken Marcus,
Stock Photos
COPYWRITER: John Steven Klein
AGENCY: Klein Lipson Adv., Inc.
CLIENT: Andersen 2000, Inc.

The human respiratory tract operates like a multi-stage, multi-jet aerodynamic classifying system for airborne particles. So does the Andersen Air Sampler. Conventional measurement methods dealing with only particle size and shape produce misleading and irrelevant data.

461

ART DIRECTOR/DESIGNER: George Tscherny
ARTIST: William King
PHOTOGRAPHERS: Oliver Baker Assoc.,
William King, George Tscherny, Max Waldman,
Tom Yee, Hans Namuth, Walter Rosenblum
COPYWRITER: Hilton Kramer
AGENCY: George Tscherny, Inc.
CLIENT: Terry Dintenfass, Inc.

462

ART DIRECTOR/DESIGNER: Michael Sweret
PHOTOGRAPHERS: Carl Fischer, John Lawlor, Jay Maisel, George Rosenblatt
COPYWRITER: Robert Roche
AGENCY: J. Walter Thompson
CLIENT: N.Y.C. Addiction Services Agency

463

ART DIRECTOR: Stan Cohen
DESIGNER: Carol Winer
ARTIST: Mona Zamdmer
COPYWRITER: Leonard Gal
CLIENT: New York University/
Loeb Student Center

464

ART DIRECTOR/DESIGNER: Joel Margulies
PHOTOGRAPHERS: Richard Calvagno,
Elizabeth Gee, Joel Margulies, Jack Schrier, Barry Trengove
COPYWRITER: Lew Petterson
AGENCY: Hecht, Vidmer, Inc.
CLIENT: Group W Westinghouse

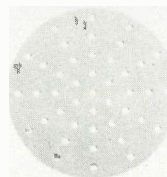
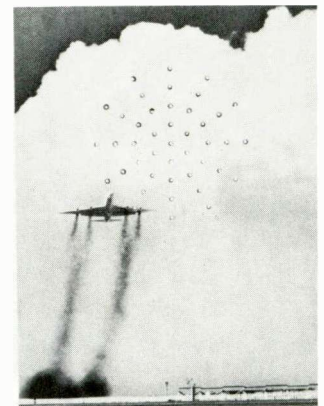
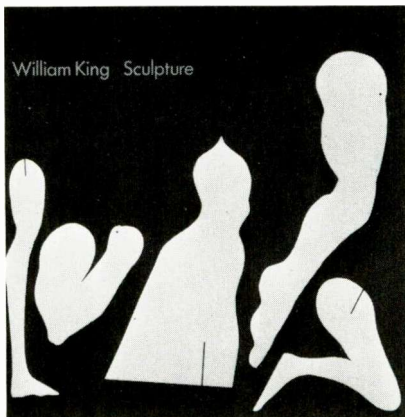


Figure 1. Typical particles... Andersen Air Sampler...



460



461

King figures are... sculpture... King's work...

King's work... sculpture... King's work...

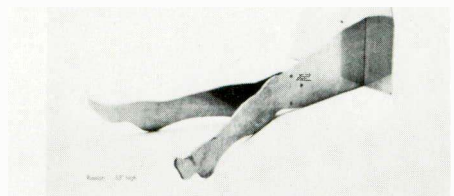
King's work... sculpture... King's work...

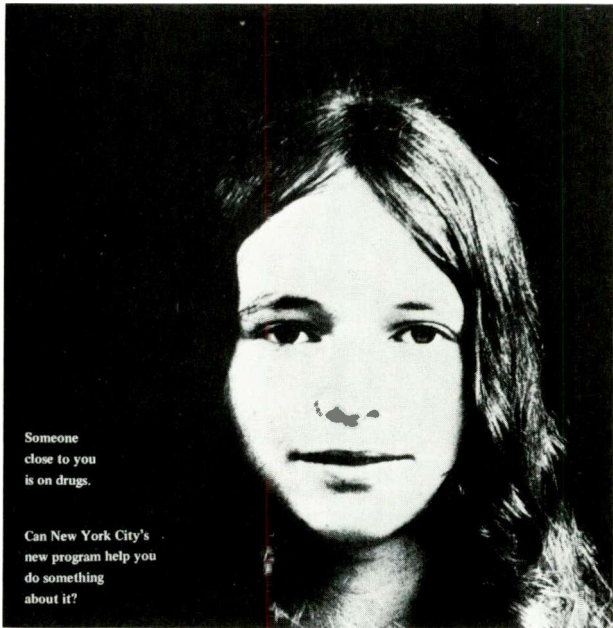
King's work... sculpture... King's work...

King's work... sculpture... King's work...



The Russian, New York, 1959

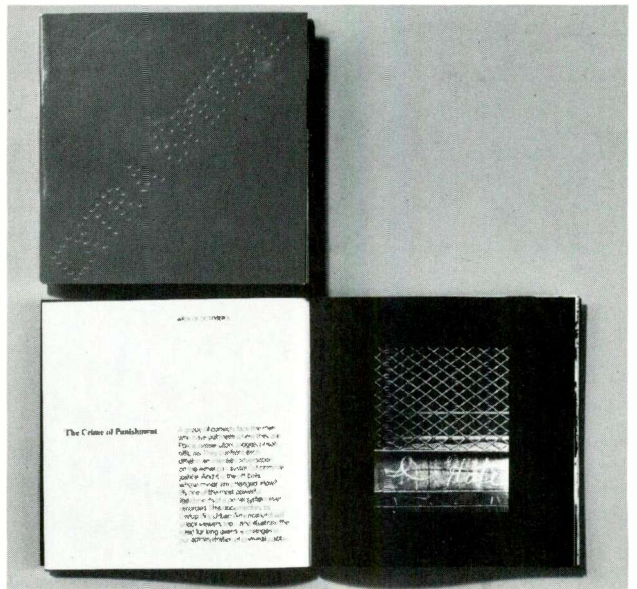




462



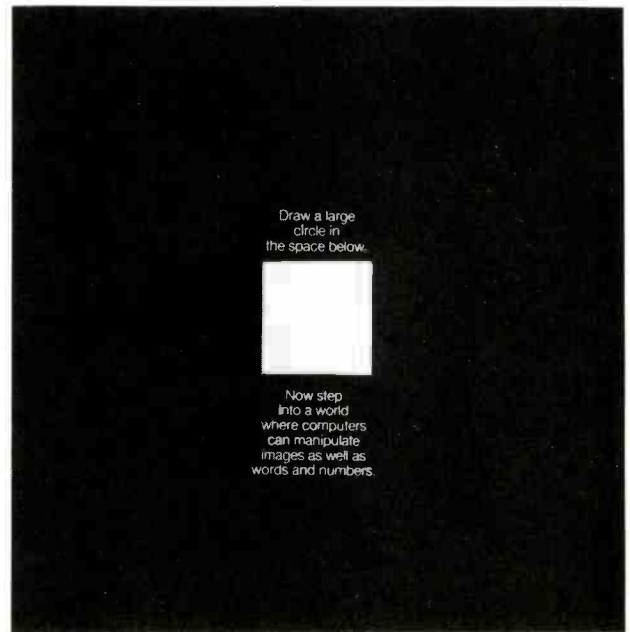
463



464

465

ART DIRECTOR/DESIGNER/ARTIST:
Richard Wickstrom
PHOTOGRAPHER: NASA
COPYWRITERS: John Mercer,
Robert Boatman
AGENCY: Meltzer, Aron & Lemen, Inc.
CLIENT: Singer-Link



466

ART DIRECTOR/DESIGNER/ARTIST/
COPYWRITER: Jerry Herring
AGENCY/CLIENT: Stan Richards and
Associates

467

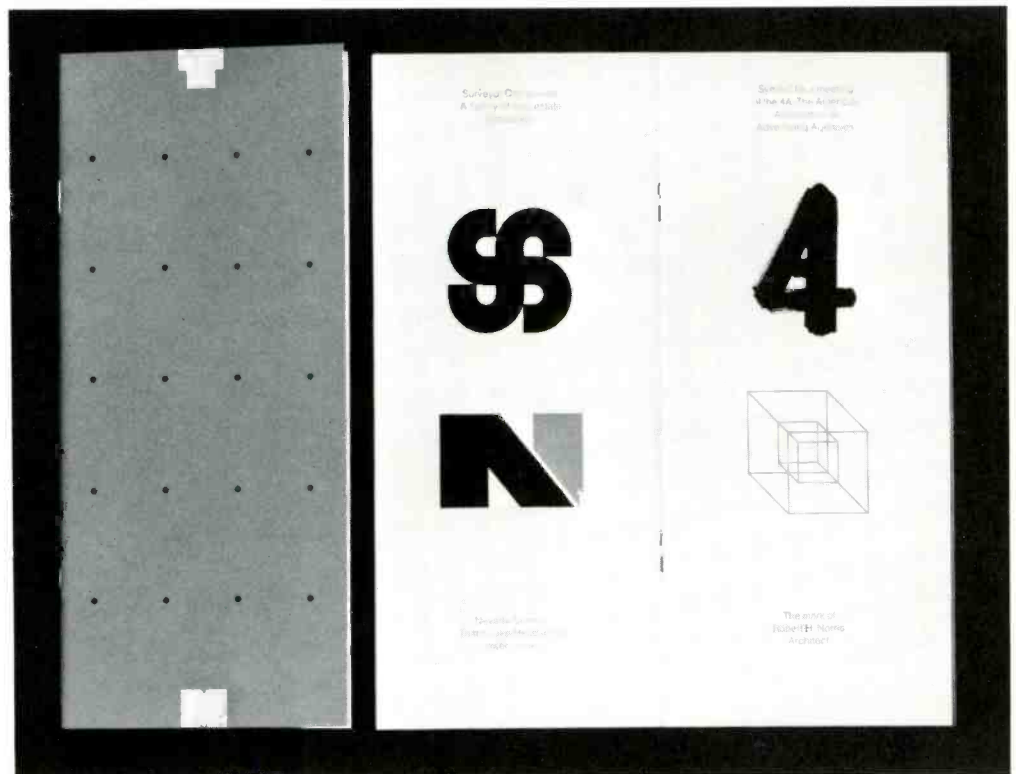
ART DIRECTOR/DESIGNER: Jim Benedict
PHOTOGRAPHERS: Horn/Griner,
Richard Noble
COPYWRITER: Mac Churchill
AGENCY: Hurvis, Binzer & Churchill
CLIENT: Arvin Industries

468

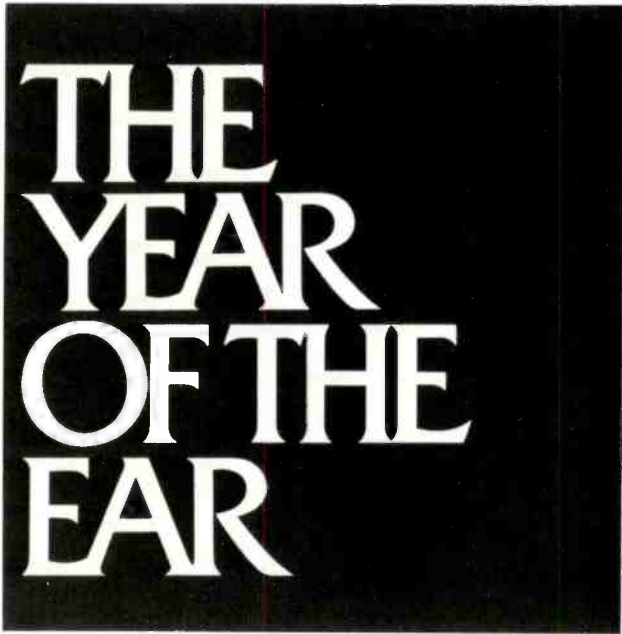
ART DIRECTOR/DESIGNER: Bob Paganucci
ARTIST: Nick Solovioff
COPYWRITER: Charles Force
CLIENT: IBM



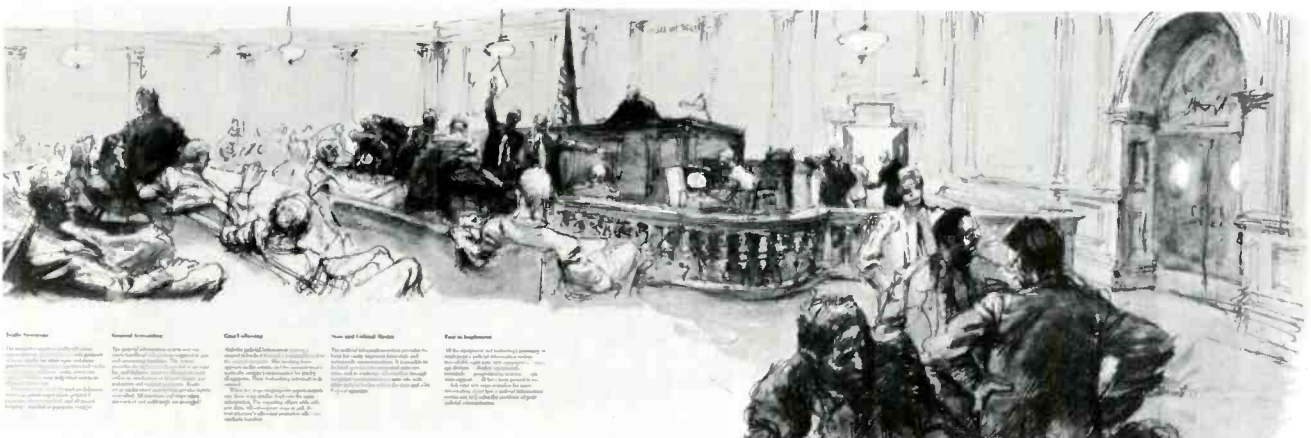
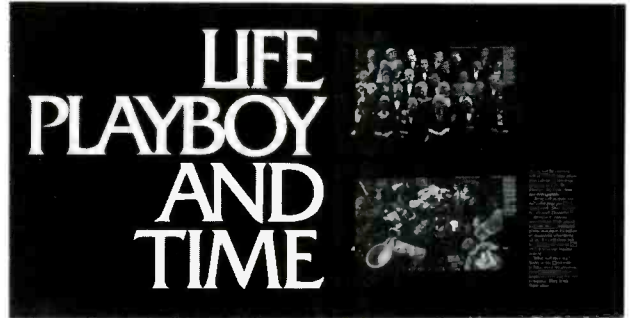
465



466



467



Booklet description text: The modern courtroom... Judicial Administration and the Computer... Court reform... New and revised edition... Part in legislation...

468

469

ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Burt Glinn
COPYWRITER: Peter Yaremko
CLIENT: IBM

470

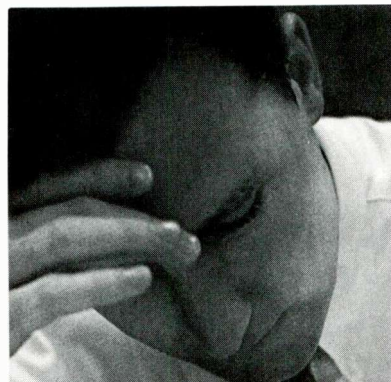
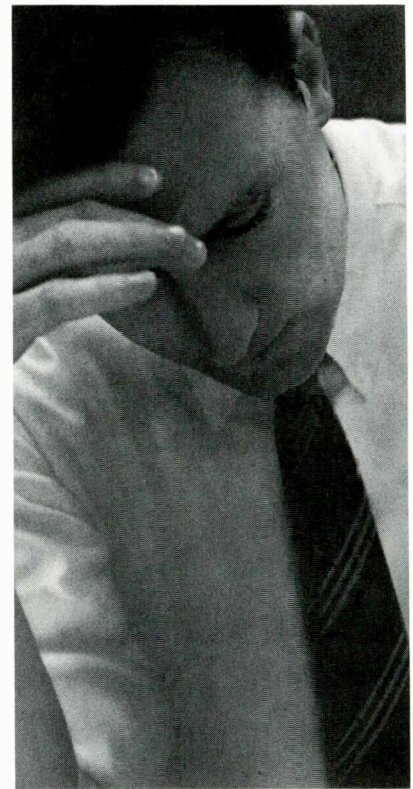
ART DIRECTOR/DESIGNER: Dick Lemmon
PHOTOGRAPHER: Bart Harris
COPYWRITER: John Scott
AGENCY: Rink Wells & Associates
CLIENT: United Banks of Colorado

471

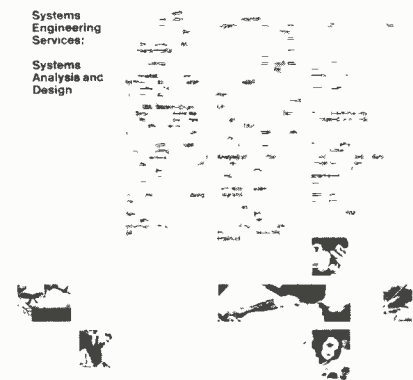
ART DIRECTOR/DESIGNER: Rene Vidmer
ARTIST: Tim Lewis
COPYWRITER: Lew Petterson
AGENCY: Hecht, Vidmer, Inc.
CLIENT: CBS/Televue

472

ART DIRECTOR/DESIGNER: Dan Piel
ARTIST: Walt Hudson
PHOTOGRAPHER: Sam Kimura
COPYWRITER: Hilbert Leibe
AGENCY: Marsteller Inc.
CLIENT: New Jersey Zinc



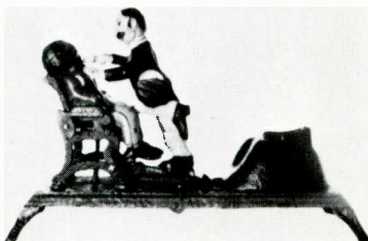
469



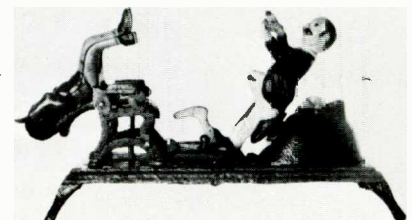
Certain Colorado banks are about to undergo a major change.

A change for the better.

Eight of the State's finest banks in eight of the state's largest population centers are getting their names changed.
To the same thing.
Because they are all members of United Bank of Colorado, Inc. The largest financial institution in the state. United Bank of Colorado, Inc. was formerly Denver U.S. Bancorporation, Inc. which had first half 1970 net income before securities gains and losses up 13% over 1969.
United Bank of Colorado, Inc. becomes much more efficient. Easier to administer. More economical to operate. More economical to promote.
And more profitable.
United Bank of Colorado, Inc. It's the best way to capitalize in Colorado.
Sold over-the-counter UNQ



470



473

ART DIRECTOR/DESIGNER: Bob Paganucci
PHOTOGRAPHER: Burt Glinn
COPYWRITER: Peter Yaremko
CLIENT: IBM

474

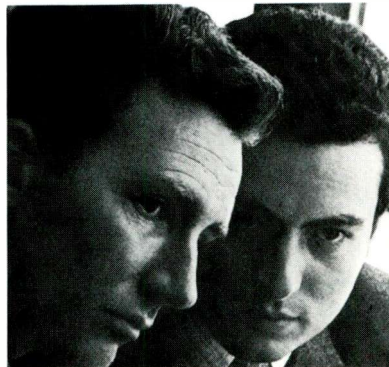
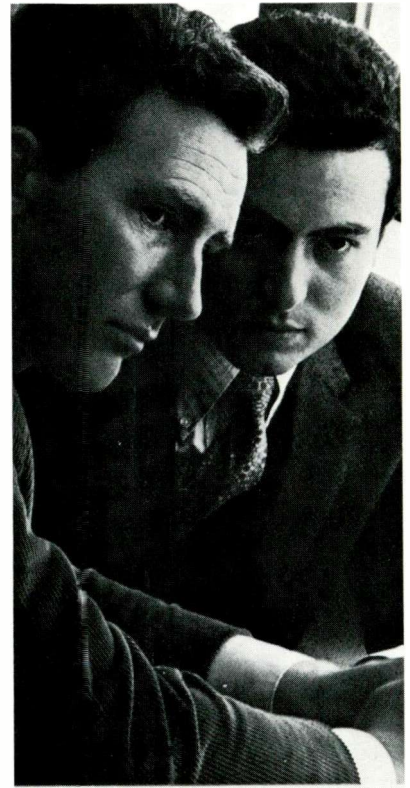
ART DIRECTOR/DESIGNER: Richard Kelly
ARTIST: Sean Harrison
COPYWRITER: Helen Nolan
AGENCY: Image
CLIENT: Talon, Inc.

475

ART DIRECTOR/DESIGNER: Jack Sherin
ARTIST: Beverly Hipsky
PHOTOGRAPHERS: Motke Weisman, Hiro,
Ryszard Horowitz, Mickey McGuire
COPYWRITER: Ed Ruckel
AGENCY: Designers 3
CLIENT: ACHROVURE/A Division of Union
Camp Corporation

476

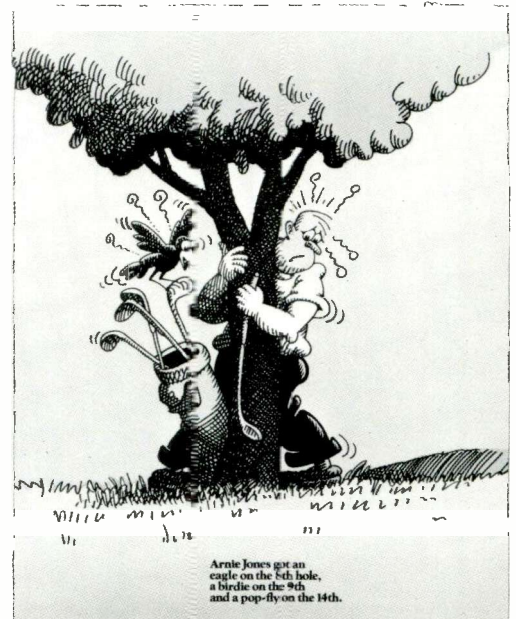
ART DIRECTOR/DESIGNER: Miho
ARTIST: CARD
COPYWRITER: Thomas Mann
AGENCY: Needham, Harper & Steers
CLIENT: Champion Papers Inc.



473

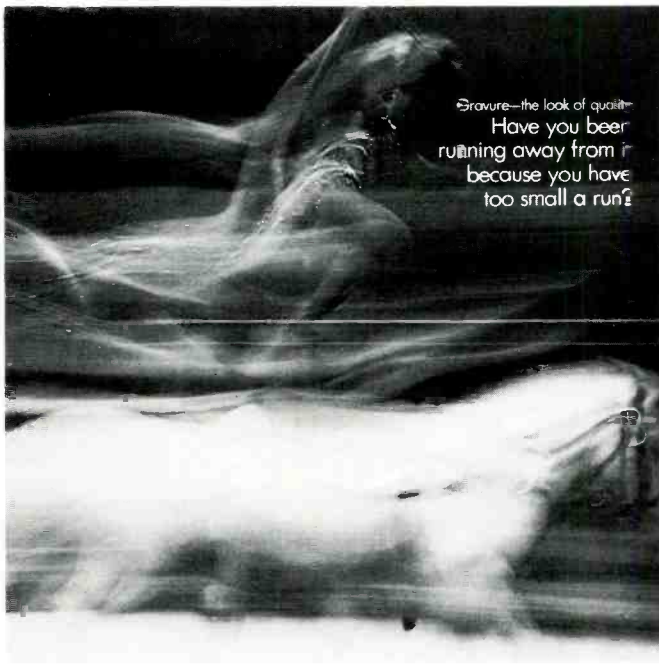
**Systems
Engineers
Services:
Pre-Installation**

When you're ready to get your systems up and running, you need a professional team to handle the pre-installation phase. Our experts will assess your current infrastructure, identify any potential issues, and develop a comprehensive plan to ensure a smooth transition to the new system. This includes everything from hardware procurement to software configuration and user training. We'll work closely with you throughout the entire process to address any concerns and ensure that your investment is protected. Our goal is to get you up and online as quickly as possible, with minimal disruption to your business. We'll provide ongoing support and maintenance to keep your system running at peak performance. Contact us today to learn more about our pre-installation services and how we can help you get the most out of your new system.

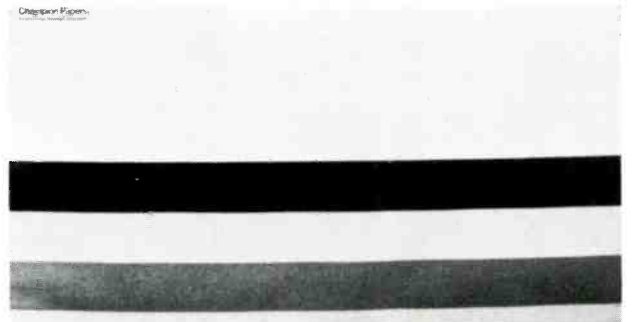


Arnie Jones got an eagle on the 14th hole, a birdie on the 9th and a pop-fly on the 14th.

474



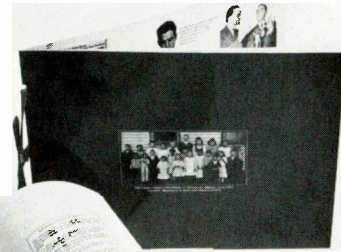
475



476

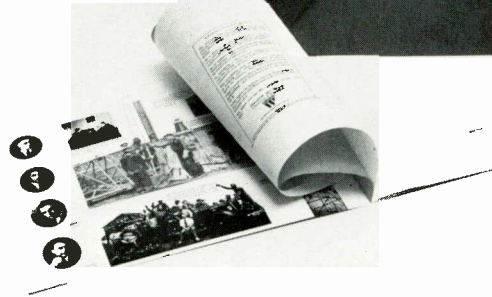
477

ART DIRECTOR: Alan Wolsky
DESIGNERS: Alan Wolsky, Newton Reeves
ARTISTS: Associated Designers & Art Service
COPYWRITER: David Lewis
AGENCY: Alan Wolsky & Friends
CLIENT: Group W Westinghouse



478

ART DIRECTOR: Harry Sehring
DESIGNERS: H. Sehring, A. Katz
ARTIST: James McMullan
COPYWRITER: Catherine Hayworth
AGENCY: Wm. Douglas McAdams
CLIENT: Roche Laboratories



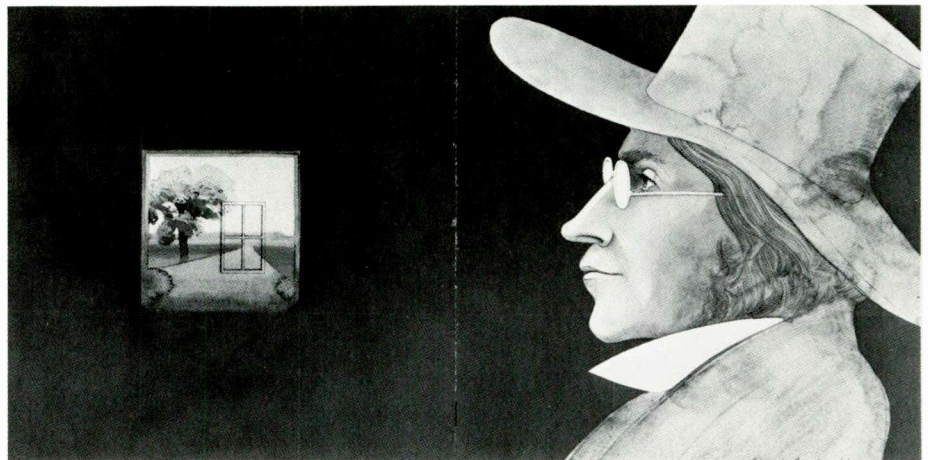
479

ART DIRECTOR/DESIGNER: Arnold Kushner
PHOTOGRAPHER: Gene Maggio
COPYWRITER: Richard Barton
CLIENT: The New York Times

477

480

ART DIRECTOR/DESIGNER: Ernest Smith
ARTIST: Tom Carnase
PHOTOGRAPHER: Anthony Barboza
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Spectrum Cosmetics, Inc.



guilt: a consequence of awareness

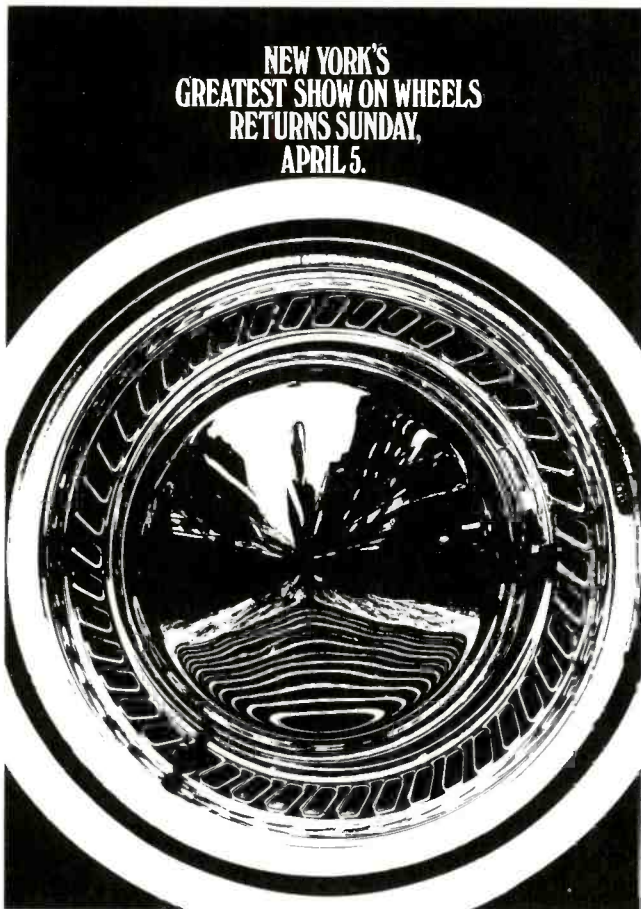
Another product of man's self-awareness, according to Kierkegaard, is guilt. His thinking on the relationship of guilt to anxiety, May suggests, can be understood "by emphasizing that he is always speaking of anxiety in its relation to creativity." When an individual, because of anxiety, refuses to grow, refuses to avail himself of his possibilities, he is "shirking his responsibility to himself." And this generates guilt feelings.³

sinfulness via anxiety

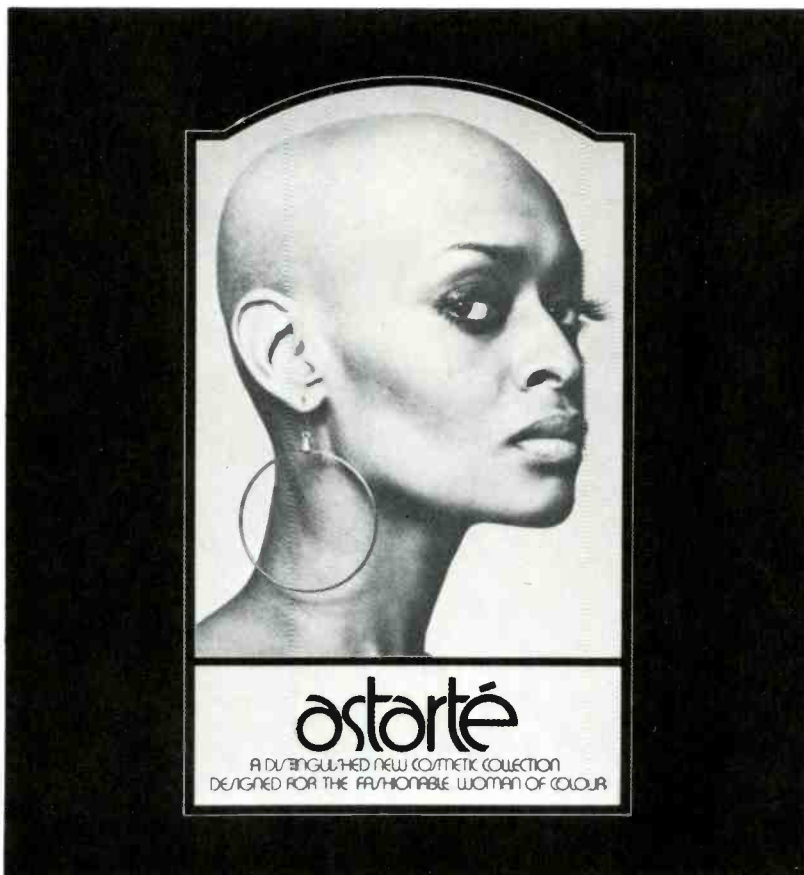
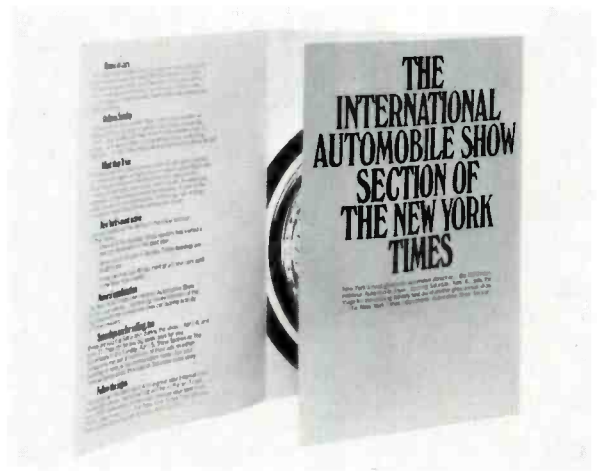
To Kierkegaard, anxiety and sinfulness were inextricably linked. It was through his questioning of the nature of sin that he reached his conclusions about anxiety. Hiltner⁴ explains the theological processes of thought from which Kierkegaard evolved his concept of anxiety. As a theologian, Kierkegaard believed that sin could be "understood only in relation to God." He thought that sin separated man from God, and consequently separated man "from becoming what he ought to become," or from actualizing his possibilities. In asking himself about the first or prototypical sin, he determined that its roots lay in anxiety.⁵

"For freedom the possible is the future; and for time the future is the possible. Corresponding to both of these in the individual life is dread [anxiety]."⁶

478



479



480

481

ART DIRECTORS: Alan Wolsky, Newton Reeves
DESIGNER: Newton Reeves
ARTISTS: Associated Designers &
Art Service
PHOTOGRAPHER: Bettman Archives
COPYWRITER: Phil Growick
AGENCY: Alan Wolsky & Friends
CLIENT: Hanes Hosiery

482

ART DIRECTOR/DESIGNER: Vincent Vono
ARTIST: Lou Meyers
COPYWRITER: William Hackett
AGENCY/CLIENT: Geigy Pharmaceuticals

483

ART DIRECTORS/DESIGNERS:
David Goodman, Frank Cheatham
ARTIST: Mort Leach
COPYWRITER: Frank Cheatham
AGENCY: Porter, Goodman & Cheatham
CLIENT: The Leisure Group, Inc.

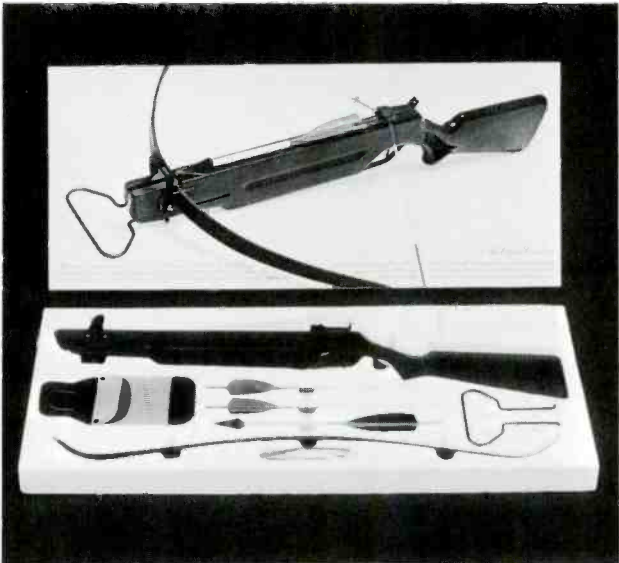
484

ART DIRECTORS: David Goodman, Frank
Cheatham
DESIGNERS: David Goodman, Frank
Cheatham, John Echevarrieta
ARTIST: John Echevarrieta
AGENCY: Porter, Goodman & Cheatham
CLIENT: The Leisure Group, Inc.





482



483



484

485

ART DIRECTORS: Harry Murphy, Primo Angeli
DESIGNERS: Harry Murphy, Doug Akagi,
Victor Langer
ARTIST: Victor Langer
AGENCY: Harry Murphy & Friends
CLIENT: Le Fromage



486

ART DIRECTOR: Harry Murphy
DESIGNER: Doug Akagi, Harry Murphy
ARTIST: Victor Langer
AGENCY: Harry Murphy & Friends
CLIENT: Paper Systems

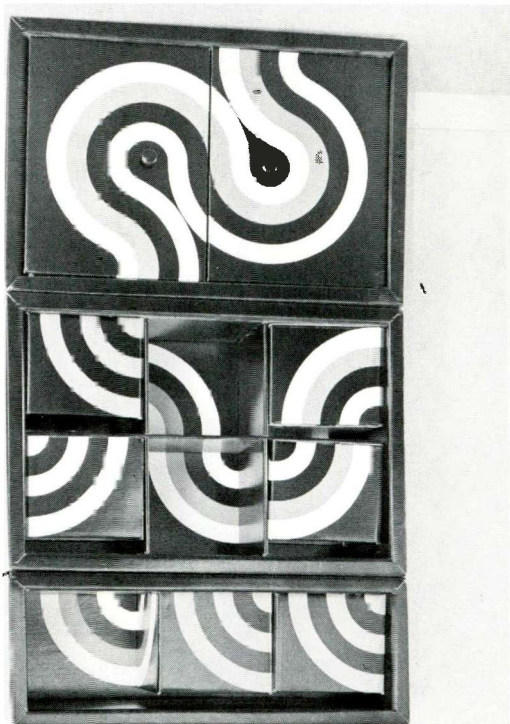
487

ART DIRECTOR: Lee Ruggles
DESIGNER: Bette Duke
ARTISTS: Chuck Eckart, Bette Duke
COPYWRITER: Len Alaria
AGENCY: McCann-Erickson
CLIENT: Wells Fargo Bank

485

488

ART DIRECTOR: Richard L. St. Vincent
DESIGNER: Sally Fischel
AGENCY: St. Vincent, Chew, Milone
CLIENT: Productos Para el Hogar



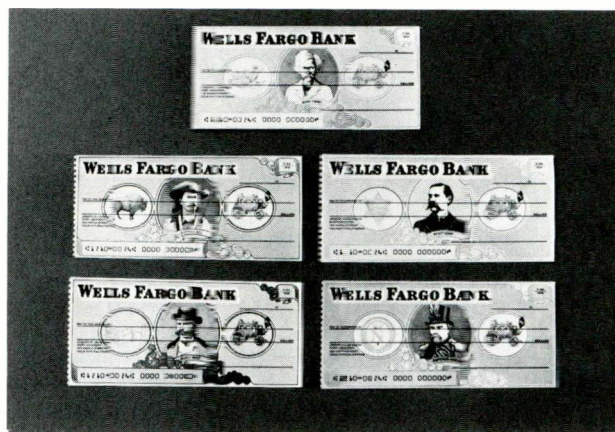
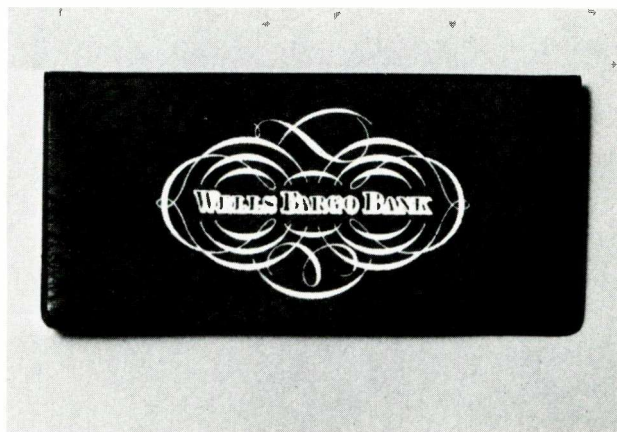
489 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Peter Coutroulis
DESIGNERS: Frank Biancalana, Peter
Coutroulis, Rollin S. Binzer
ARTISTS: Seymour Chwast, Charlie White III
COPYWRITER: Allan Katz
AGENCY: Hurvis, Binzer & Churchill
CLIENT: Ovaltine Food Products

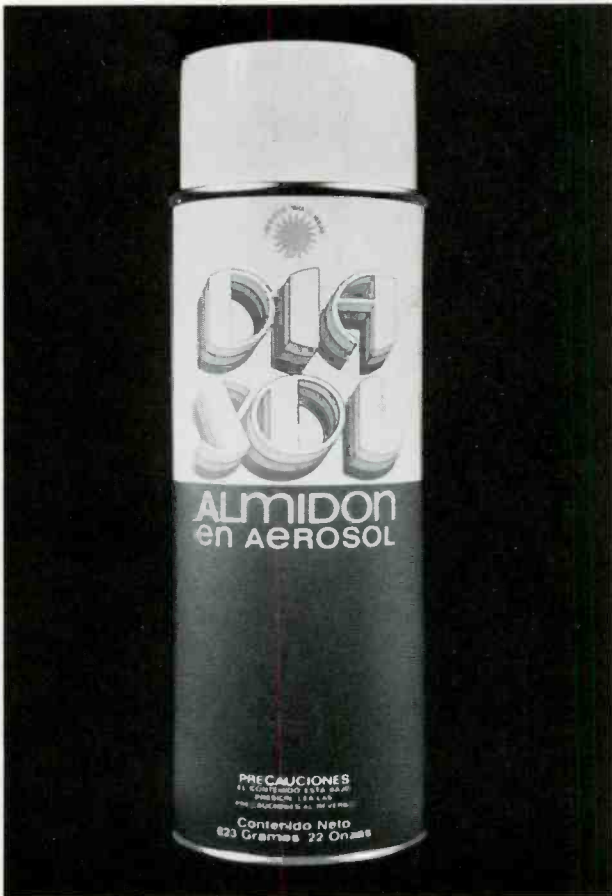
490

ART DIRECTOR/DESIGNER: Richard Kelly
PHOTOGRAPHER: Harold Okun
AGENCY: Image
CLIENT: Remington Shavers

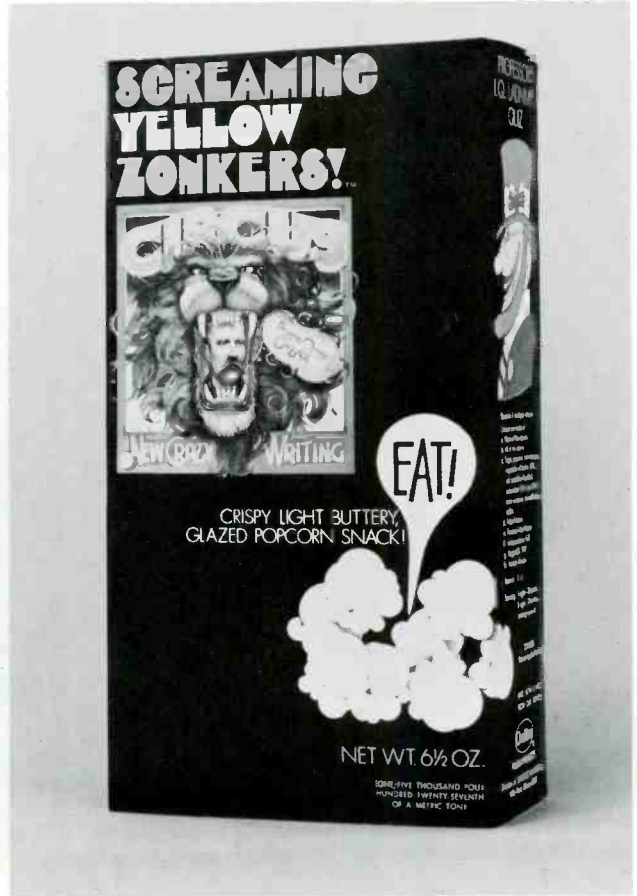
486



487



488



489



490

491

ART DIRECTOR/DESIGNER/ARTIST/
COPYWRITER: Bill Basso
CLIENT: Colorforms

493

ART DIRECTOR/DESIGNER/ARTIST:
Peter Coutroulis
PHOTOGRAPHER: Victor Skrebneski
COPYWRITER: Jan Zechman
AGENCY: The Old School, Inc.
CLIENT: One Touch of Glamour, Inc.

494

ART DIRECTOR/DESIGNER/ARTIST: Tom
Courtos
AGENCY: Lois Holland Callaway Inc.
CLIENT: Ogi Boutique

495

ART DIRECTOR: Matt Klim
DESIGNERS: Matt Klim, Don Martin,
Herman Vandenberg
ARTISTS: Matt Klim, Don Martin
AGENCY: Matt Klim & Associates, Inc.
CLIENT: Heublein Inc.

496

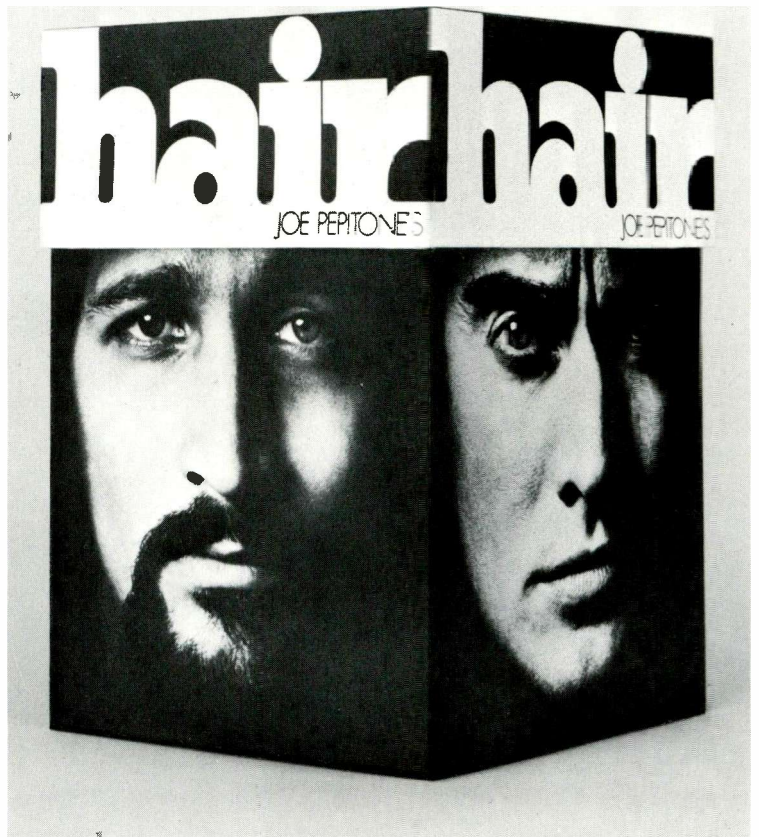
ART DIRECTOR: William Field
DESIGNER: Herbert Rogalski
PHOTOGRAPHER: Mel Goldman
AGENCY: Paul Giambarba
CLIENT: Polaroid Corporation

497

ART DIRECTOR: Doug Kennedy
DESIGNER: Sy Edelstein
ARTISTS: Don Weller, Sy Edelstein,
Dick Sakahara
COPYWRITER: Gerald Popper
CLIENT: Hunt-Wesson Foods/
Ohio Match Company



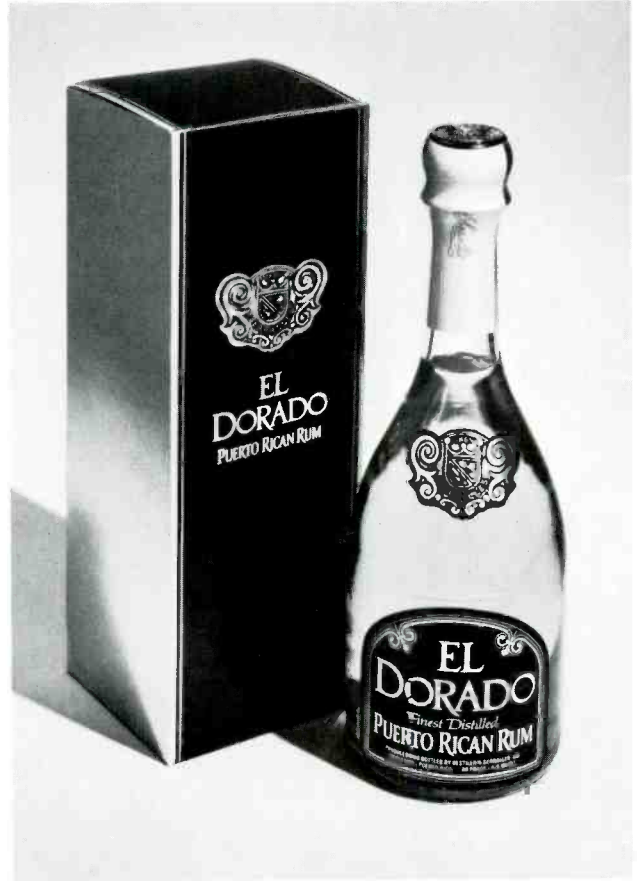
491



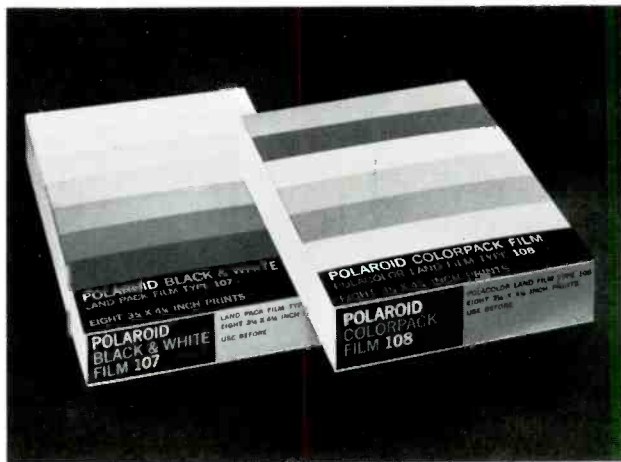
493



494



495



496



497

498

ART DIRECTOR/DESIGNER: Victoria Cero
ARTIST: Paul Davis
AGENCY: Young & Rubicam, Inc.
CLIENT: Perry H. Chipurnoi, Inc.

499

ART DIRECTOR/DESIGNER: Ira W. Schwartz
CLIENT: Faberge, Inc.

500

ART DIRECTOR/DESIGNER: John C. Louise
PHOTOGRAPHER: Neal Barr
COPYWRITER: Phylis Robinson
AGENCY: Clairol, Inc.

501

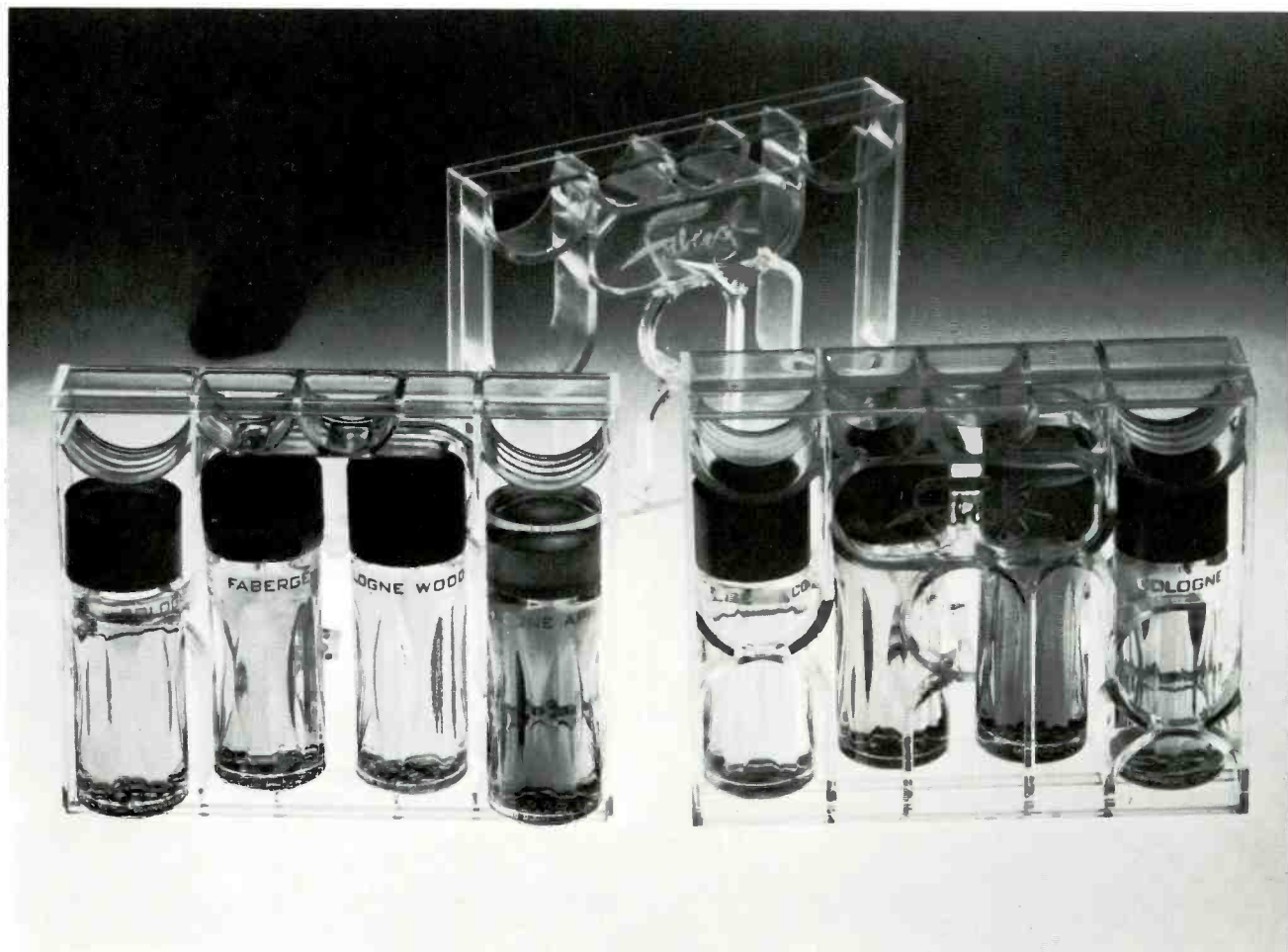
ART DIRECTOR: Lee Ruggles
DESIGNER: Bette Duke
ARTISTS: Chuck Eckart, Bette Duke
PHOTOGRAPHER: Carl Furuta
COPYWRITER: Len Alaria
AGENCY: McCann-Erickson
CLIENT: Wells Fargo Bank

502

ART DIRECTOR/DESIGNER: Robert A. Gale
CLIENT: Uniroyal, Inc.



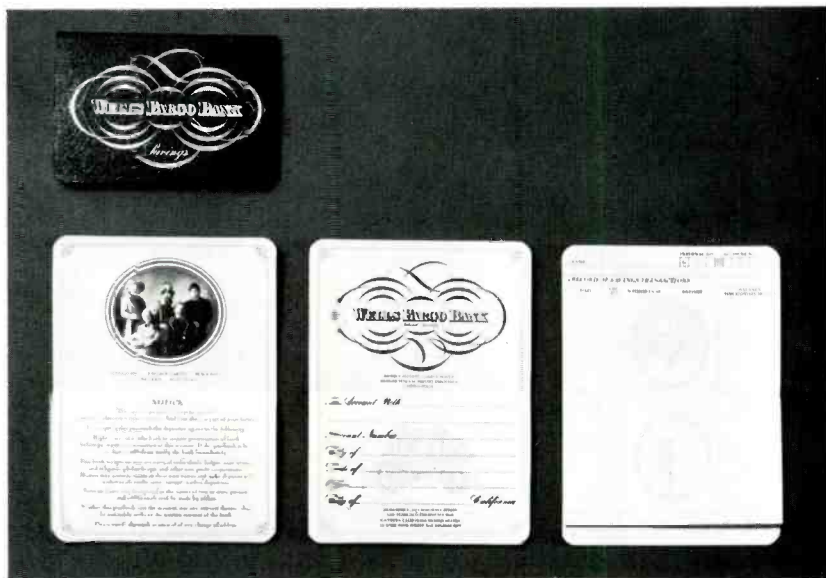
498



499



500



501



502

503 GOLD MEDAL AWARD

ART DIRECTOR: Merv Lefkowitz
DESIGNER: Herb Lubalin
ARTIST: John Alcorn
AGENCY: Young & Rubicam, Inc.
CLIENT: Liggett & Myers, Inc.

504 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Ernest Smith
ARTIST: Tom Carnase
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Spectrum Cosmetics, Inc.

505

ART DIRECTOR/DESIGNER/ARTIST:
James Burt
COPYWRITER: Marlene Hoare
AGENCY: Vickers & Benson Ltd.,
CLIENT: The E.B. Eddy Co.

506

ART DIRECTOR/DESIGNER: James Burt
ARTIST/PHOTOGRAPHER: ARB Studio
COPYWRITER: Marlene Hoare
AGENCY: Vickers & Benson Ltd.
CLIENT: The E.B. Eddy Co.

507

ART DIRECTOR/DESIGNER/ARTIST: Deidi
Von Schaewen
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen, Inc.

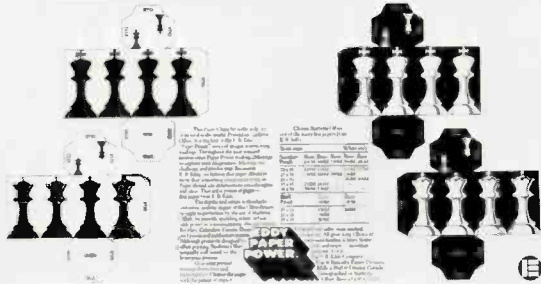
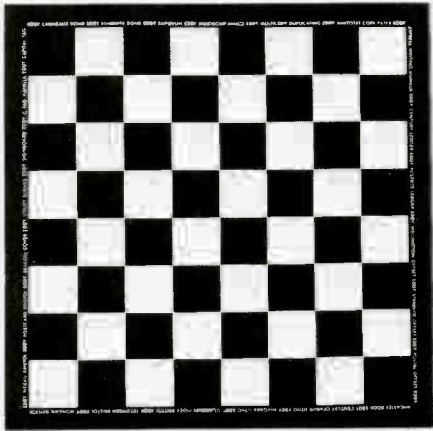


503



504

SCISSORS TO MOVE AND MAKE IN FIVE



Check Number of Pieces

King	1
Queen	1
Rook	2
Knight	2
Bishop	2
Pawn	8
Total	16

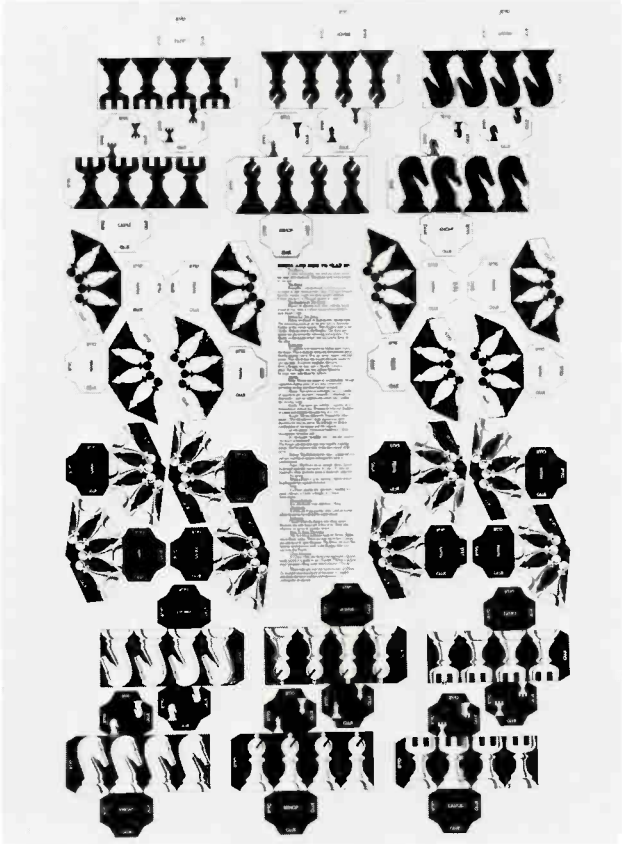
Check Number of Pieces

King	1
Queen	1
Rook	2
Knight	2
Bishop	2
Pawn	8
Total	16

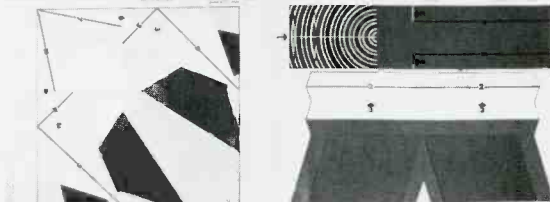
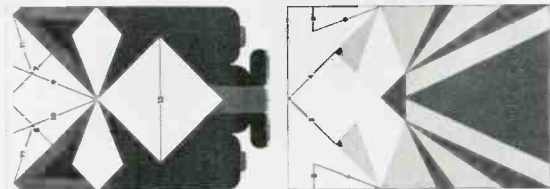
Check Number of Pieces

King	1
Queen	1
Rook	2
Knight	2
Bishop	2
Pawn	8
Total	16

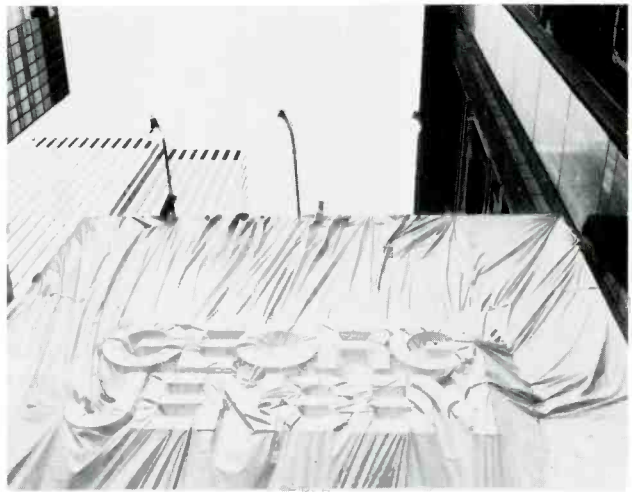
505



COME FLY WITH US



506



507

508

ART DIRECTOR/DESIGNER: Roger Ferriter
AGENCY: Dancer, Fitzgerald, Sample, Inc.
CLIENT: Hanes Hosiery Co.

509

ART DIRECTOR/DESIGNER: Harry Murphy
ARTIST: Victor Langer
AGENCY: Harry Murphy & Friends
CLIENT: Ideal Paint Company

511 GOLD MEDAL AWARD

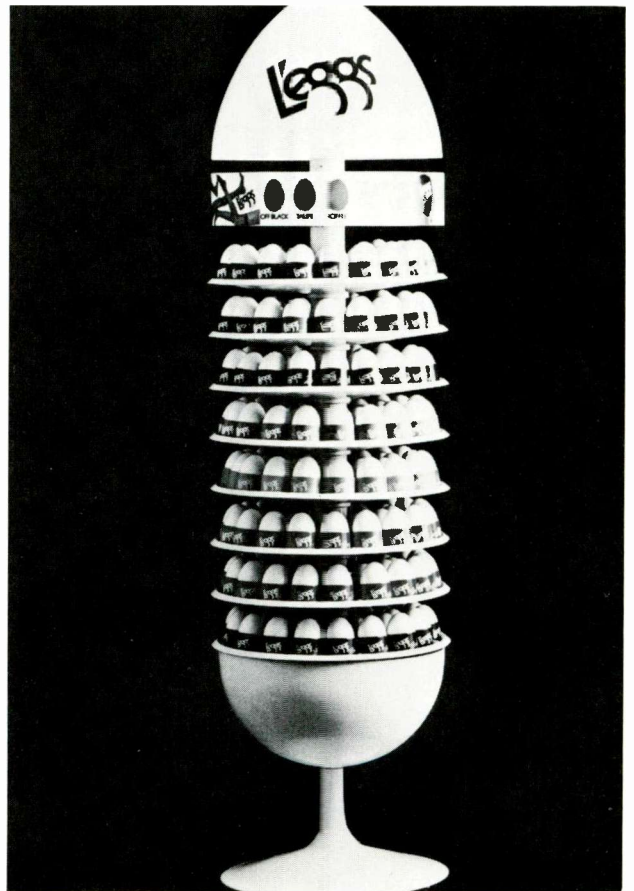
ART DIRECTOR/DESIGNER/
COPYWRITER: John D. Brooke
ARTIST: Sam Kobayashi
AGENCY: Creative Partners
CLIENT: Wool Bureau of Canada Limited

514

ART DIRECTOR: Peter Adler
DESIGNER: Jeffrey Rafalaf
ARTIST: Raymond Oravetz
PHOTOGRAPHER: DeWayne Dalrymple
COPYWRITER: Keith Connes
AGENCY: Adler, Schwartz & Connes, Inc.
CLIENT: Volkswagen

515 DISTINCTIVE MERIT AWARD

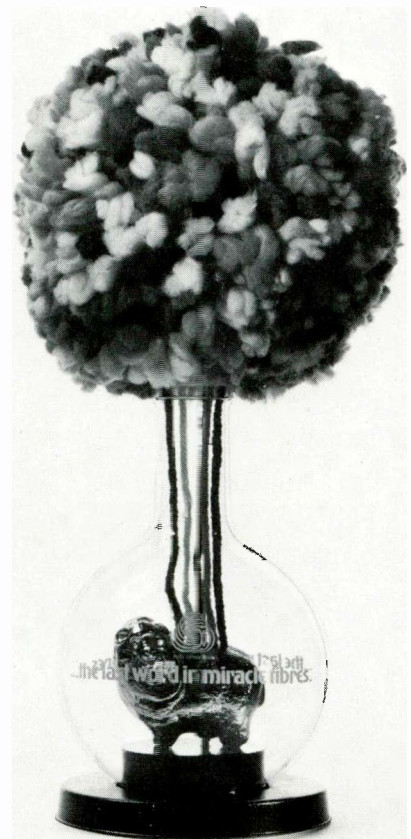
ART DIRECTOR/DESIGNER
COPYWRITER: John D. Brooke
ARTIST: Sam Kobayashi
AGENCY: Creative Partners
CLIENT: Wool Bureau of Canada Limited



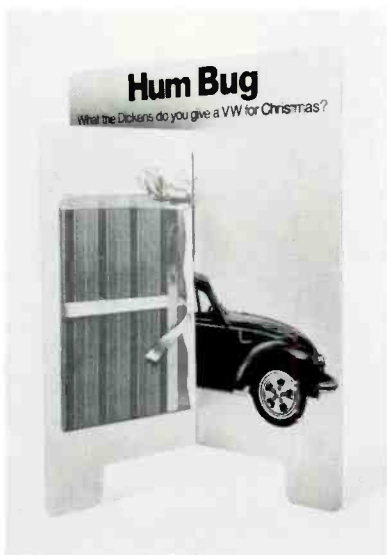
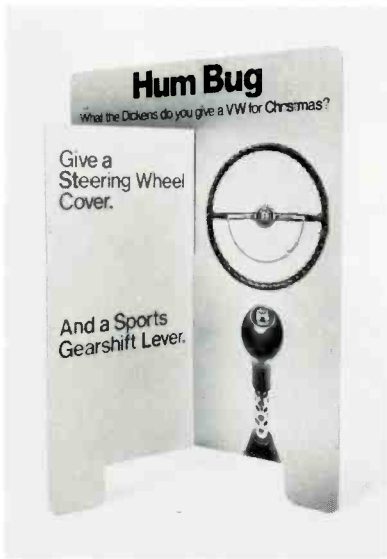
508



509



511



514



515

516

ART DIRECTOR/ARTIST/AGENCY:
Advertising Designers, Inc.
DESIGNER: Carl Seltzer
CLIENT: Growth Fund of America

517

ART DIRECTOR: Richard Luppi
DESIGNERS: Mike Shenon, Richard Luppi
AGENCY: Fat Chance Assoc., Inc.
CLIENT: WDR-TV

518

ART DIRECTOR/DESIGNER: Peter Rauch
ARTISTS: Tim Lewis, Bob Montgomery
AGENCY: Peter Rauch Inc.
CLIENT: New Line Cinema

519

ART DIRECTOR/DESIGNER: Richard Danne
CLIENT: Swiss Center Restaurants, Inc.

520

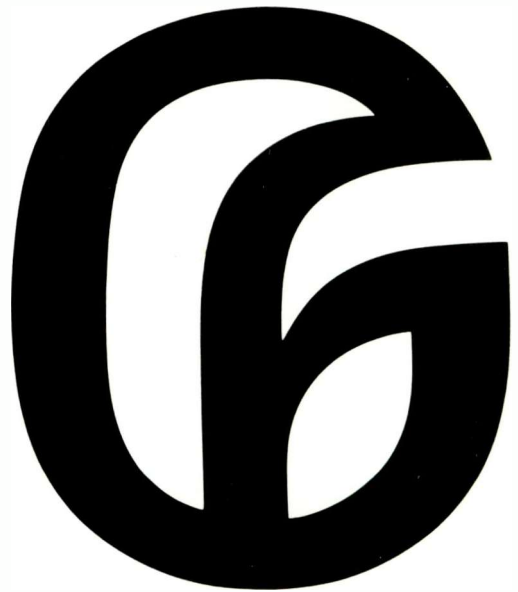
ART DIRECTOR: Herb Lubalin
DESIGNER: Roger Ferriter
ARTIST: Tom Carnase
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Sport Magazine

521

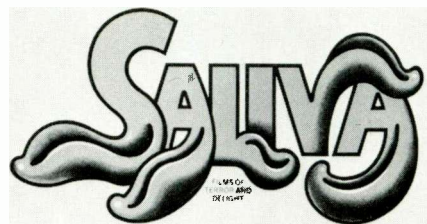
ART DIRECTOR/DESIGNER/ARTIST:
Ron Osiecki
AGENCY: Design North
CLIENT: Optic Shop

522

ART DIRECTOR: Jerry Berman
DESIGNERS: Jerry Berman, Ron Rick
ARTIST: Ron Rick
AGENCY: Jerry Berman & Associates
CLIENT: What's What, Inc.

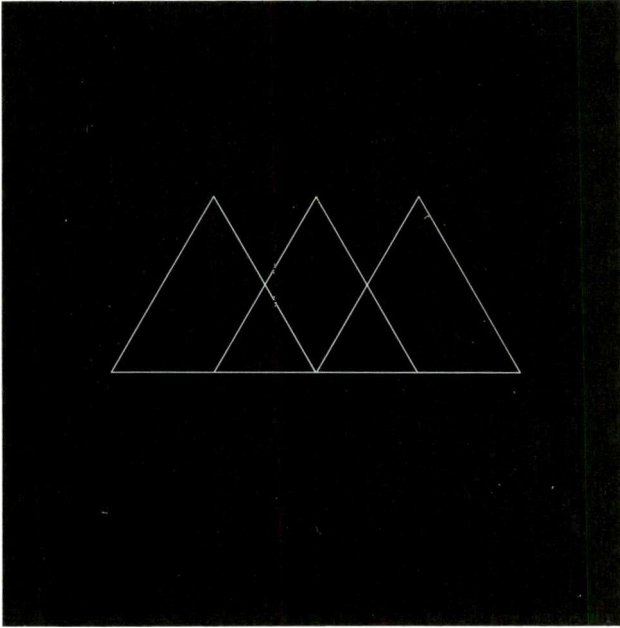


516



517

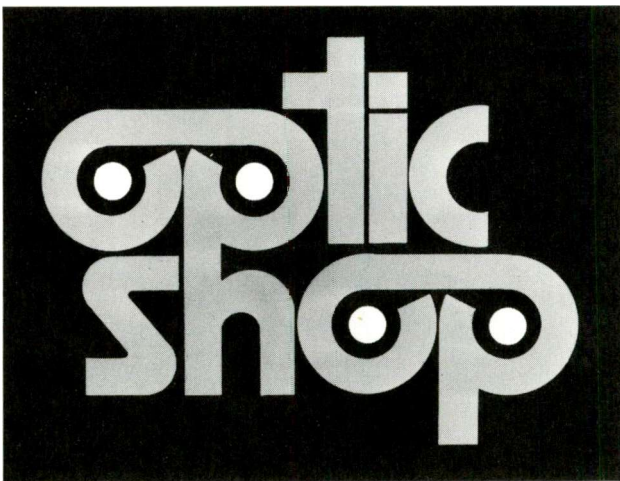
518



519



520



521



522

523

ART DIRECTORS/DESIGNERS/ARTISTS:
Roger Cook, Don Shanosky
AGENCY: Cook and Shanosky Associates, Inc.
CLIENT: Indicia, Inc.

indicia

523

524

ART DIRECTOR/COPYWRITER:
Stan Richards
DESIGNER: Jerry Herring
AGENCY: Stan Richards and Associates
CLIENT: Moses Olmos

525

ART DIRECTORS/DESIGNERS: Dennis Juett,
Don Weller
ARTIST: Chikako Matsubayashi
AGENCY: Weller & Juett Inc.
CLIENT: Poly Fibres, Inc.

526 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Ed deMartin
ARTIST: Jack Werner
AGENCY: deMartin-Marona & Associates
CLIENT: The Office of the Commissioner
of Baseball

527

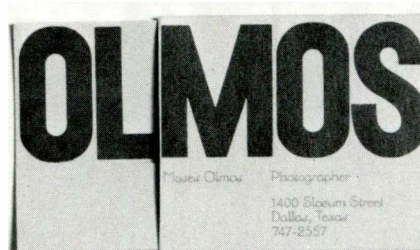
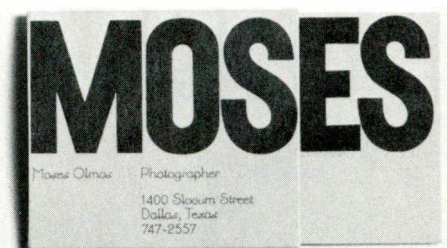
ART DIRECTOR/DESIGNER/ARTIST:
Charles B. Clark
AGENCY: Lawler Ballard Little
CLIENT: City of Hampton

528

ART DIRECTOR: Richard Downes
DESIGNERS: Richard Downes, Ed deMartin
ARTIST: Jack Werner
AGENCY: deMartin-Marona & Associates
CLIENT: Philadelphia National League
Baseball Club

529

ART DIRECTOR/DESIGNER/ARTIST:
Bruce W. Smith
AGENCY: Bruce Smith Design
CLIENT: Courier Mailing Corp.

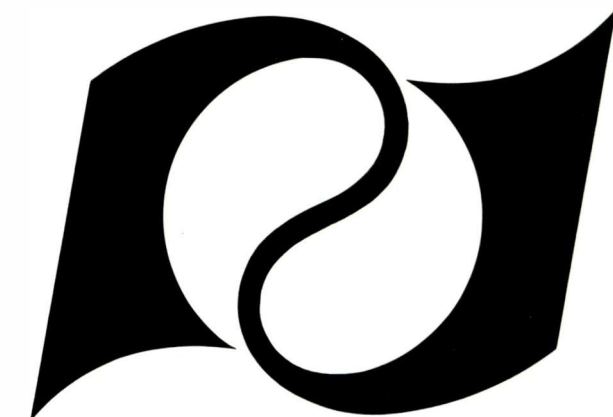


524



POLY FIBRES, INC.

525



baseball

526

530

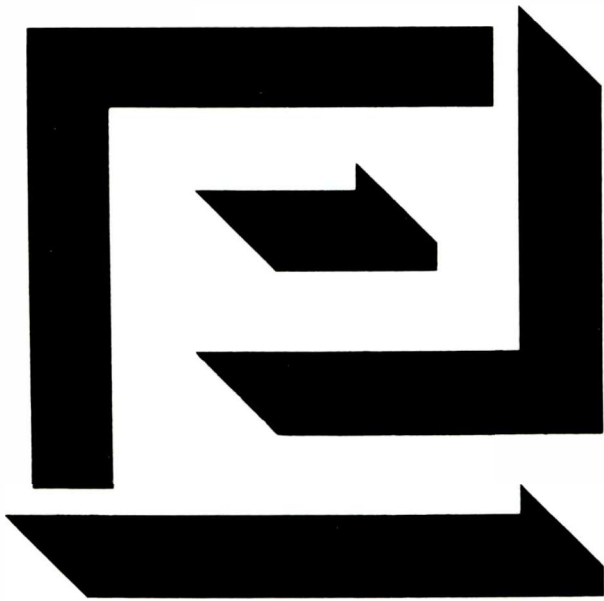
ART DIRECTOR: Harry Murphy
DESIGNERS/ARTISTS: Eileen Lavelle,
Harry Murphy
AGENCY: Harry Murphy & Friends
CLIENT: Environmental Products

531

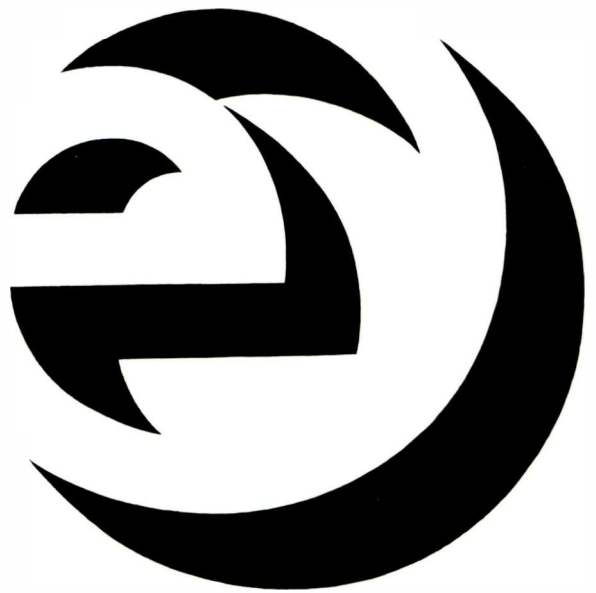
DESIGNER/ARTIST: Eskil Ohlsson
CLIENT: Eskil Ohlsson Associates, Inc.

532

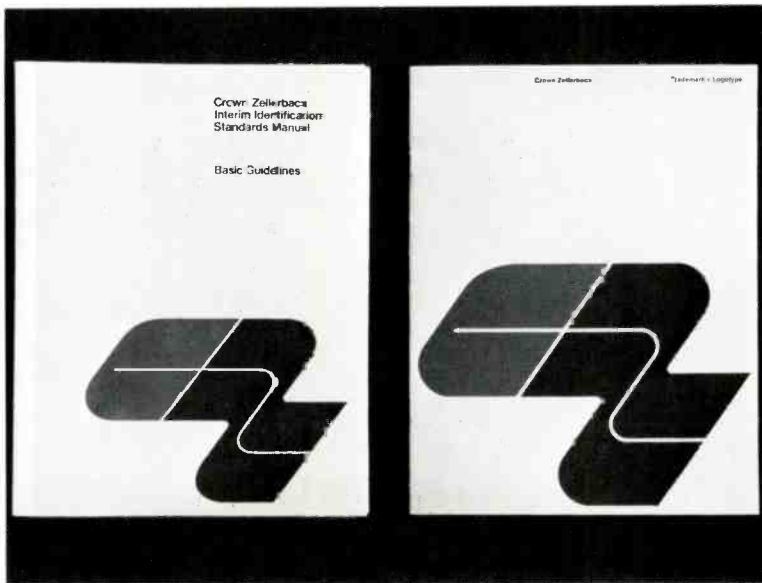
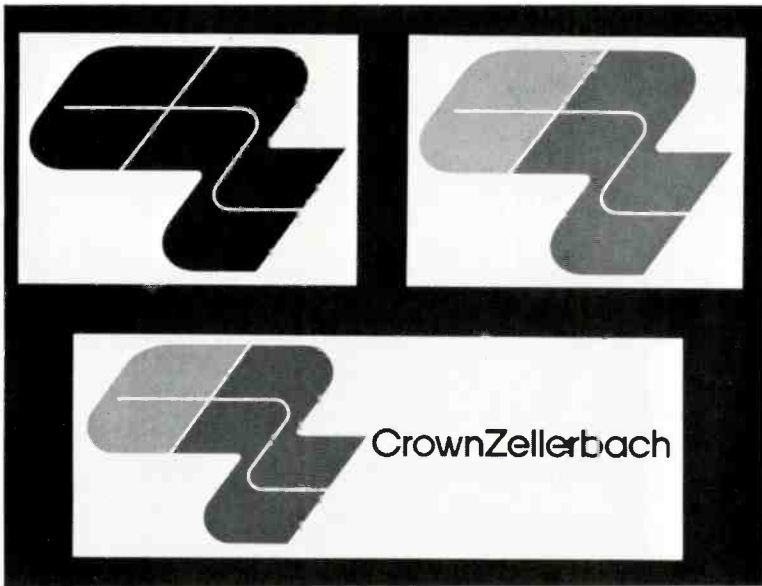
ART DIRECTOR: Robert Miles Runyan
DESIGNERS: Gary Hinsche, Rusty Kay
ARTIST: Art Mochizuki
AGENCY: Robert Miles Runyan & Assoc.
CLIENT: Crownzellerbach



530

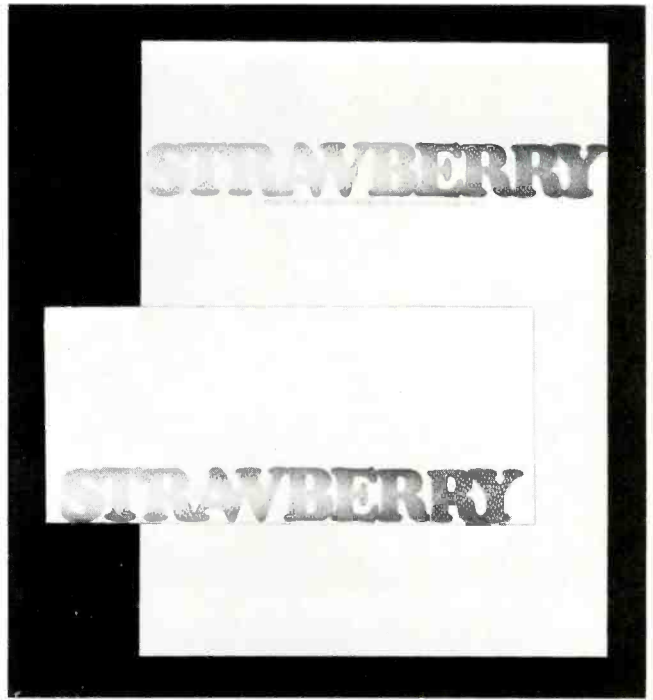


531



533

ART DIRECTOR: Barry Marcus
DESIGNERS: Barry Marcus, Andrea Dunham
ARTIST: James McMullan
AGENCY: Dunham & Marcus Inc.
CLIENT: Strawberry Productions Inc.



533

534

ART DIRECTOR/DESIGNER: Abraham J. Amuny
ARTIST: Don Henry
PHOTOGRAPHER: John Mason
COPYWRITER: John Heck
AGENCY: The Studio
CLIENT: Taylor Kaough

535 DISTINCTIVE MERIT AWARD

ART DIRECTOR: John Feldman
DESIGNER/COPYWRITER: Richard Danne
AGENCY: Brewer, Jones & Feldman
CLIENT: Beckett Paper Company

536

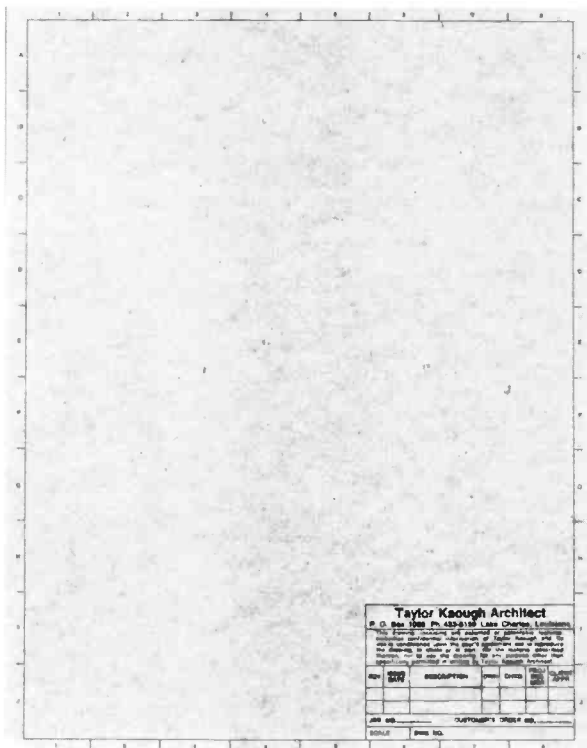
ART DIRECTOR/DESIGNER/ARTIST: Jack Summerford
COPYWRITER/CLIENT: Dallas Forum
AGENCY: Creative Directions, Inc.

537 DISTINCTIVE MERIT AWARD

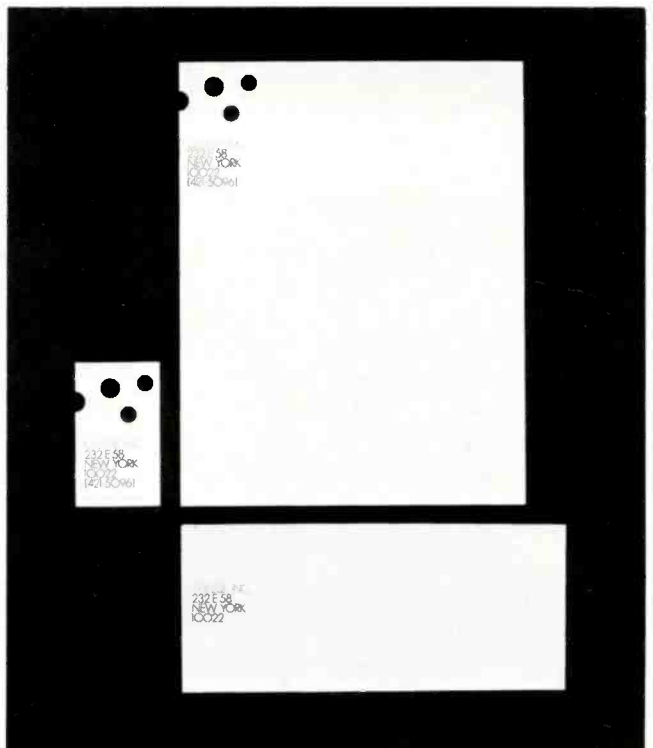
ART DIRECTOR: Pete Coutroulis
DESIGNER: Frank Biancalana
ARTIST: Charles Bragg
COPYWRITER: Howard Krakow
AGENCY/CLIENT: The Old School, Inc.

538

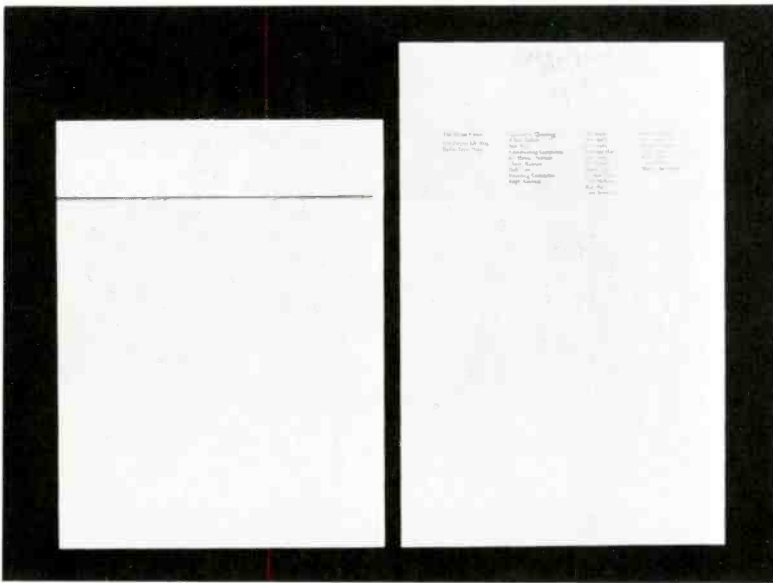
ART DIRECTOR/DESIGNER/ARTIST: Charles B. Clark
AGENCY: Lawler Ballard Little
CLIENT: City of Hampton



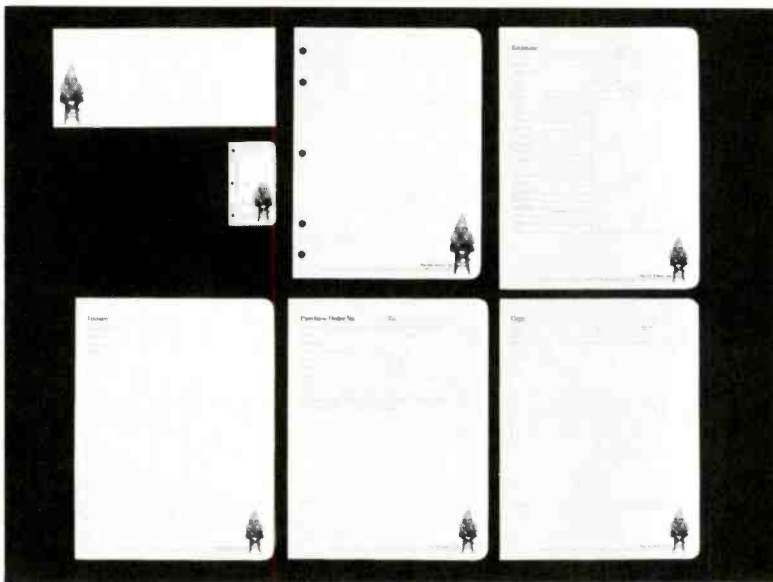
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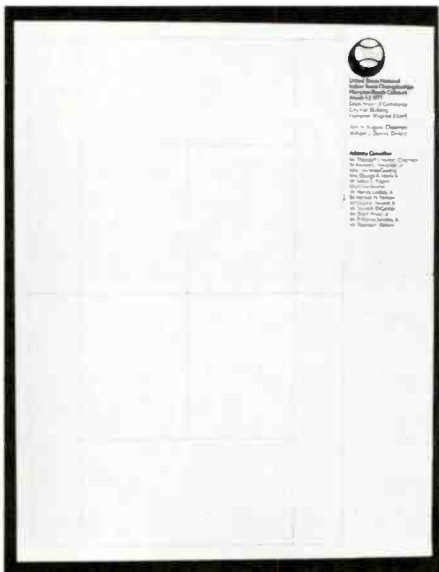
535



536



537



538



539

ART DIRECTOR/AGENCY: Finlay Kaiser Inc.
DESIGNER/ARTIST: Michael C. Kaiser
CLIENT: Measured Marketing Services Inc.

540

ART DIRECTOR/DESIGNER: Tom Kamifuji
ARTISTS: Fred Wakida, Patty Thomas
CLIENT: American Zoetrope

541

ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

542

ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

543

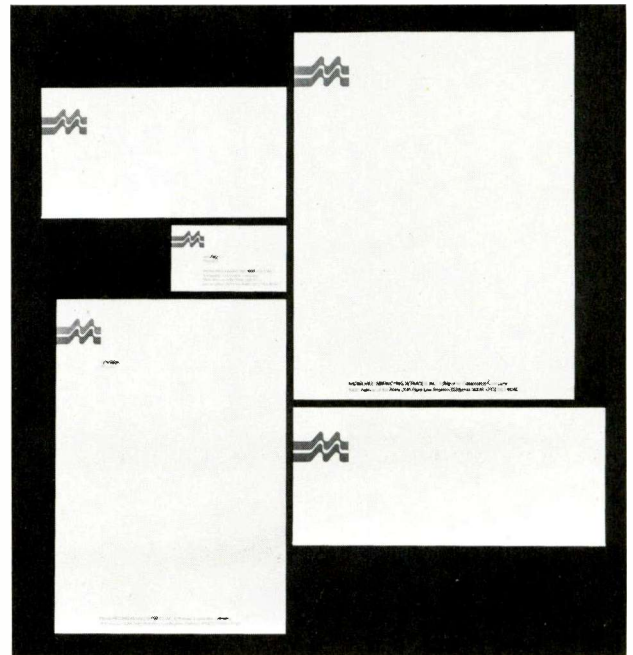
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

544

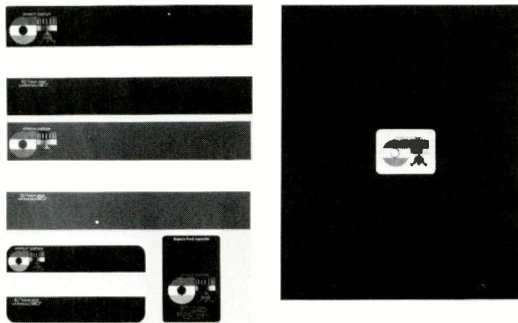
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen

545

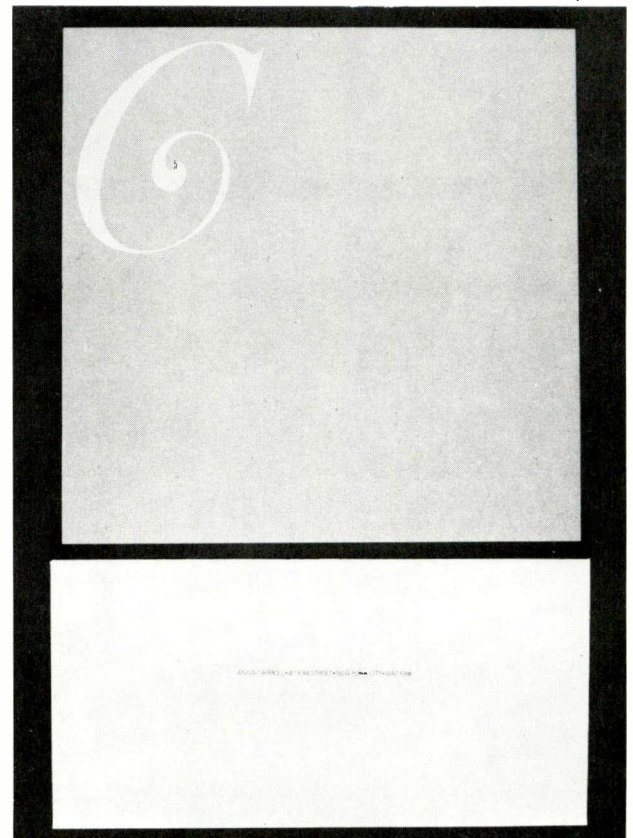
ART DIRECTOR/DESIGNER/ARTIST:
Annegret Beier
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Georg Jensen



539

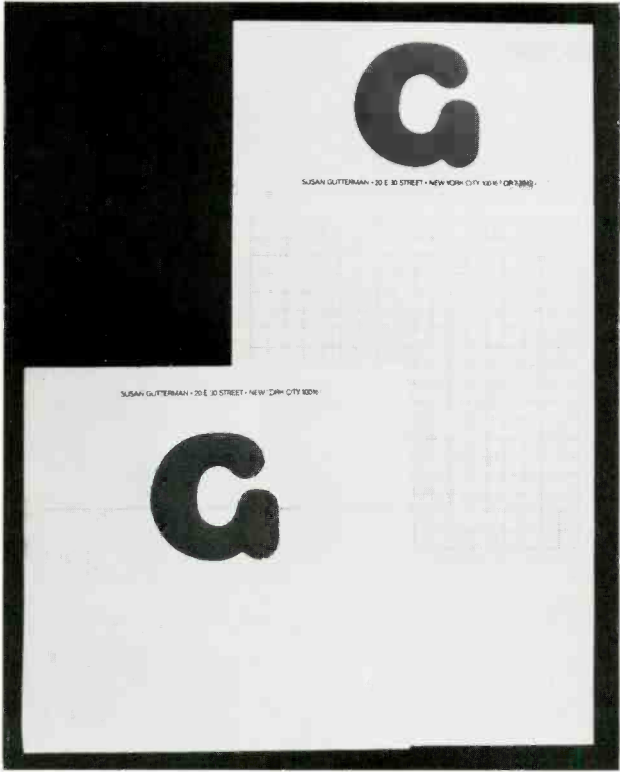


540

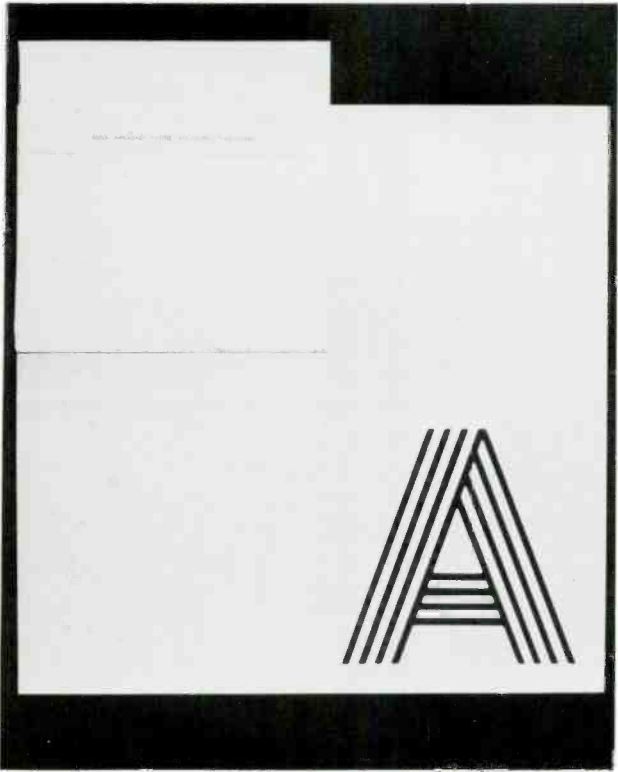


541

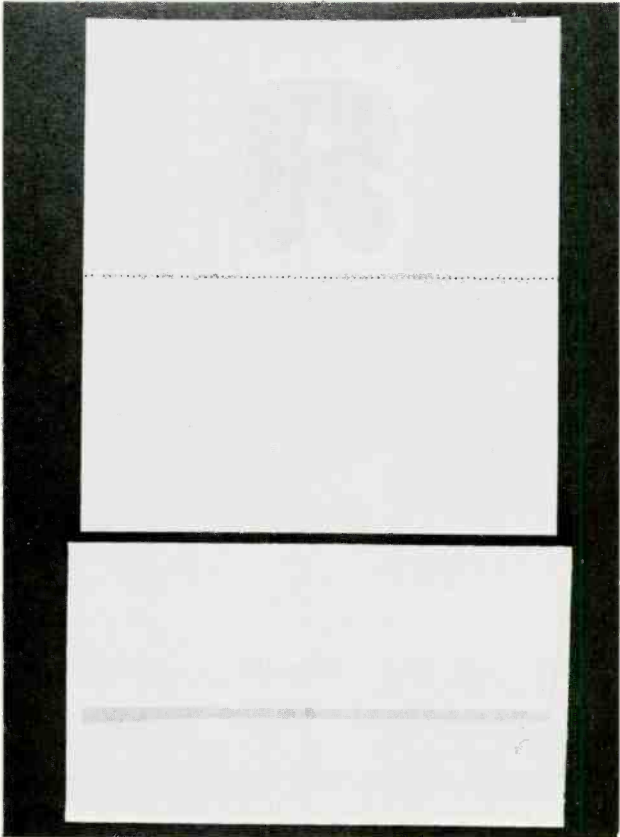




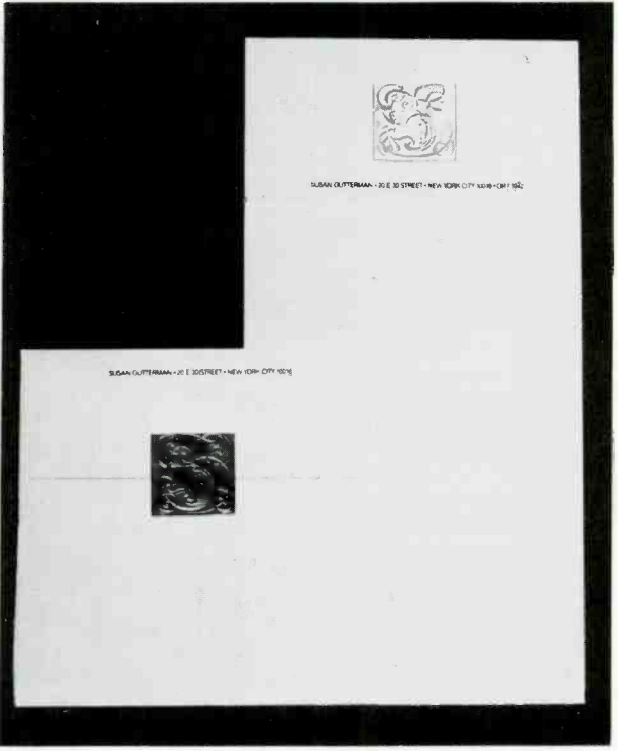
542



543



544



545

546

ART DIRECTOR/DESIGNER: Ed deMartin
ARTIST: Jack Werner
AGENCY: deMartin-Marona & Associates
CLIENT: The Office of the Commissioner
of Baseball

547

ART DIRECTOR/DESIGNER: Jon Guliner
ARTIST: Keith Guliner
PHOTOGRAPHER: Henry Sandbank
COPYWRITER: Neil Quinn
AGENCY: Gloria & Jon Guliner Inc.
CLIENT: Jennifer Guliner

548

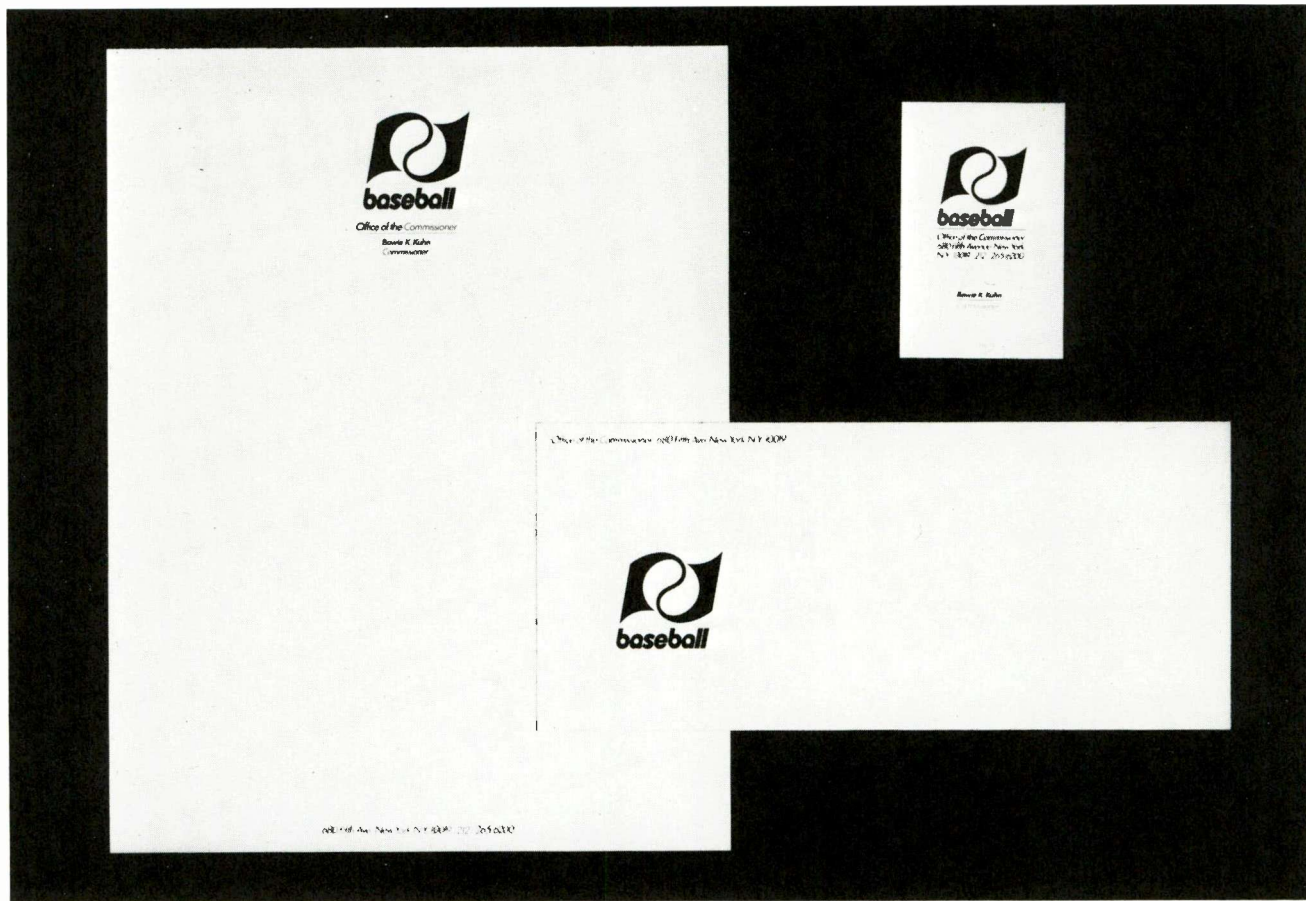
ART DIRECTOR/DESIGNER/ARTIST /
COPYWRITER: George Tscherny
AGENCY: George Tscherny, Inc.
CLIENT: Georg Jensen Inc.

549

ART DIRECTOR/DESIGNER: William Sweney
PHOTOGRAPHER: Don Nolan
COPYWRITER: Joseph Torre
AGENCY: Lawler Ballard Little
CLIENT: Atlanta Society of
Communicating Arts

550

ART DIRECTOR: Doug Morral
DESIGNER/COPYWRITER: Mabey Trousdell, Inc.
ARTIST: Gary Overacre, Janie Case
CLIENT: Rock Road Construction Co.





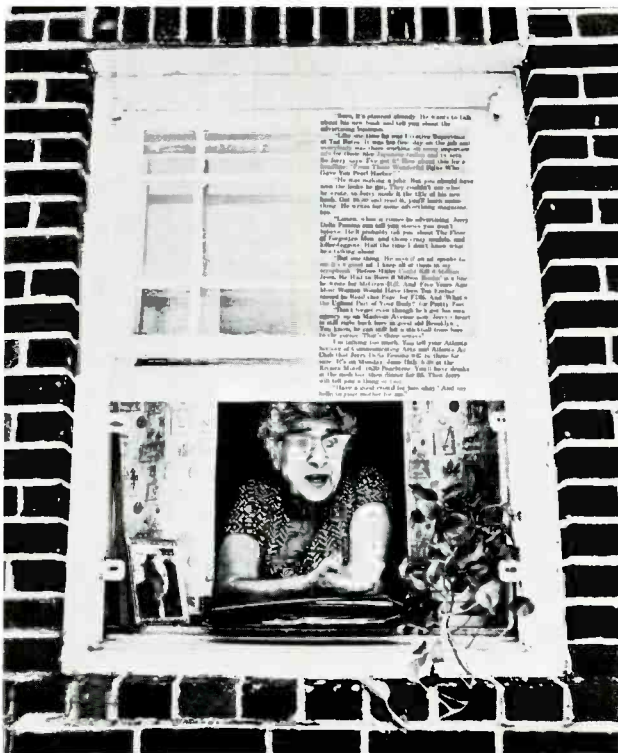
Jennifer Lisa

—registered trademark of the Guller Toy Co., Brinley, New York. Copyright April 12, 1950, Nat. W. & N. E. Inc.

547



548



"Mrs. Della Femina--can Jerry come to Atlanta and talk to our club?"

549



550

551

ART DIRECTOR/DESIGNER/ARTIST:

Gene Sercander

AGENCY: Ross Roy of New York

CLIENT: Copper Development Assoc.

552

ART DIRECTOR: Dick Pantano

DESIGNER: Stavros Cosmopoulos

ARTIST: Jim Sinatra

PHOTOGRAPHER: Steve Eames

COPYWRITER: Jay Hill

AGENCY: Hill, Holliday, Connors,
Cosmopoulos, Inc.

CLIENT: Advertising Club of Boston

553

ART DIRECTOR/DESIGNER/COPYWRITER:

Mabey Trousdell, Inc.

ARTIST: Janie Case

CLIENT: Bender Tunison Photographers

554

ART DIRECTOR/DESIGNER: Ben Carter

ARTIST: Lisa Carter

COPYWRITER: Craig Carter

AGENCY: Goodwin, Dannenbaum,
Littman & Wingfield

555 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Eugene J. Grossman

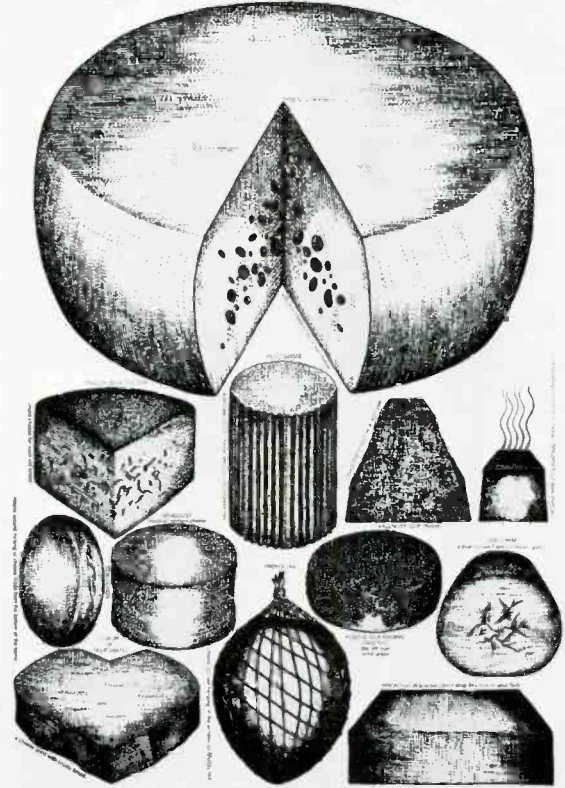
DESIGNER: Paul D. Miller

ARTIST: Sam Shoulberg

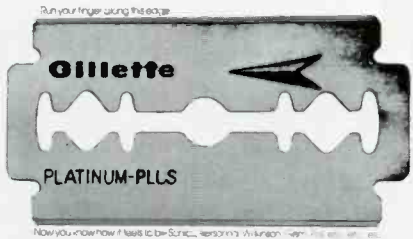
AGENCY: Anspach Grossman Portugal Inc.



Say Cheese,



and crackers, sports and snacks at Boulder "Bouillon" Photographers open house, Friday, June 5 at the Rockefeller Building, West 6 and Superior, 3 to 7



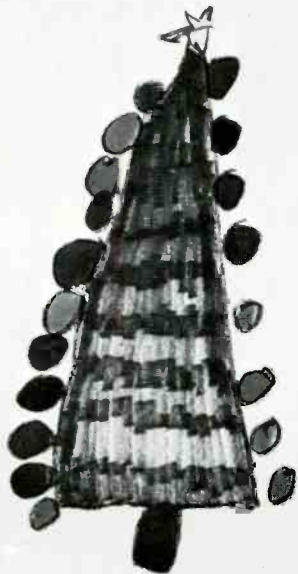
Run your finger along the edge

Now you know how it has to be Shave, shaving with razor blades, etc.

On Wednesday evening, December 2nd, The Gillette Co. will host an entertaining and informative evening with a presentation of the success, marketing and advertising program used in the Gillette razor blade Platinum Plus television and print ad campaign. Other related corporations and advertising concerns will be included in the program presented by John S. Connolly, Jr., Vice President, Product Management and Charles T. Verbe, Product Mgr., Platinum Plus. They will show all aspects of the development of their product and its promotion from creative concept to point of purchase. Film making, design to display. Co-chairmen for the evening are Laura Davidson, Gillette and Roger Gentry, from New England, etc. Performing the duties of the music of ceremonies will be William Murray, J. Leo Peaslee, Jr., the Stratton Corp. Goodies will be served from the cash bar beginning at 5:30 p.m. at the State Street Hotel (State Street Bank Bldg., 225 Federal St.) Reservations of cash dinner will be served at 6:30. Make your reservations now. They are limited to 50 people and the deadline for reserving a place is Monday, November 30 at 6:00 p.m. Individual tickets are \$6.00 for men tables and \$4.00 for 3 seats. There will be no table sales. Call the Ad Club for reservations: 482-1477.

552

553



Christmas
Christmas trees
are green and white.
The lights are
very bright.
Christmas is the
best time of all.
I'm glad it comes
in the fall.

Copyright: Doug Carter, Illustration and Leo Galt, Art Director. For Creative Director: Agency Center

554



555

556

ART DIRECTORS/DESIGNERS/ARTISTS:
 Roger Cook, Don Shanosky
 AGENCY: Cook and Shanosky Associates, Inc.
 CLIENT: Edward and Betsy Cook

557

ART DIRECTOR/DESIGNER: Alan Peckolick
 ARTIST: Margaret Malast
 COPYWRITER: Joan Peckolick
 AGENCY: Alan Peckolick Graphic Design, Inc.
 CLIENT: N.Y. Art Directors Club, Inc.

558

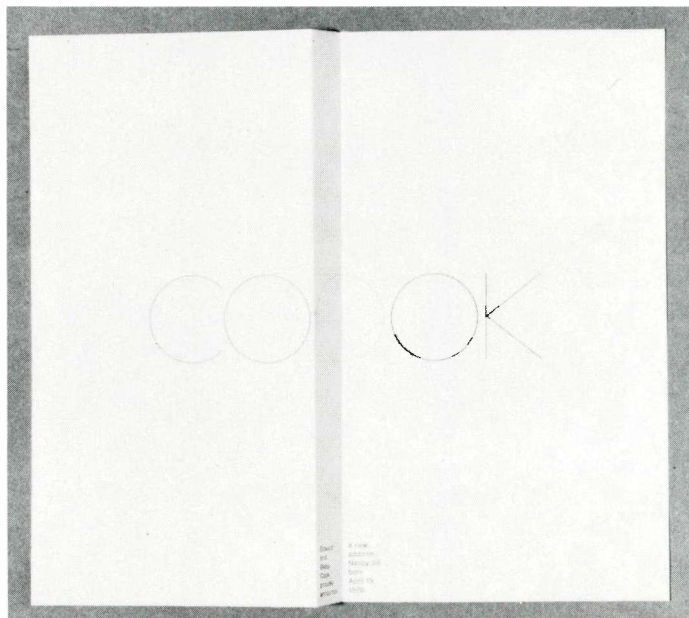
ART DIRECTOR/ARTIST: Eugene Pawlowski
 DESIGNERS: Barbara deConingh, Eugene
 Pawlowski, Wendy vonWeise, Nancy Tobin
 COPYWRITERS: Barbara deConingh,
 Nancy Tobin
 AGENCY: Cleveland Institute of Art
 CLIENT: Women's committee/Cleveland
 Institute of Art

559

ART DIRECTOR/DESIGNER: Edward Seymore
 PHOTOGRAPHER/COPYWRITER:
 Harry Pesin
 AGENCY/CLIENT: Pesin, Sydney & Bernard

560

ART DIRECTOR/DESIGNER/COPYWRITER:
 Roy Schlemme
 PHOTOGRAPHER: Dick Sawicki
 CLIENT: The Sawicki Family

**556**

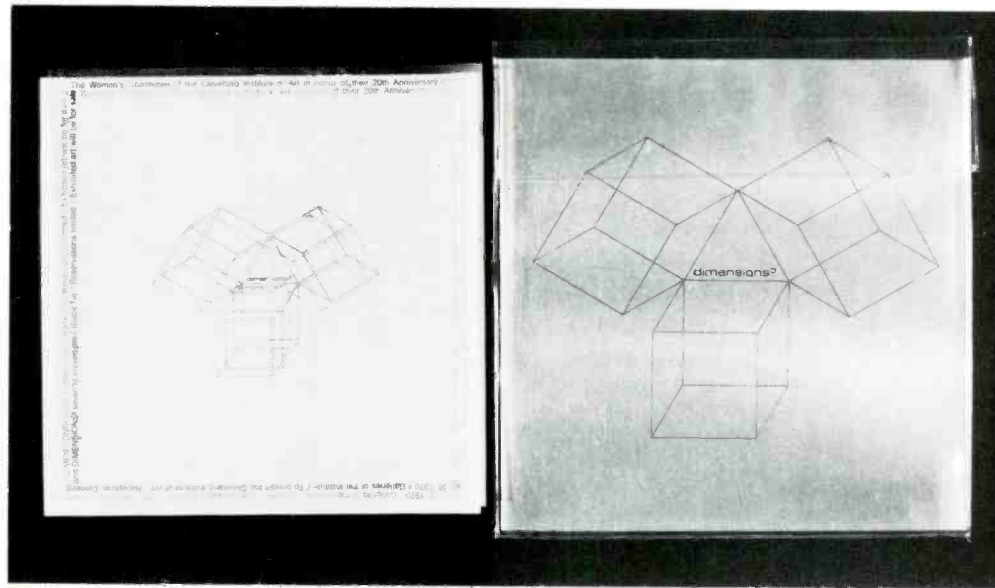
DESIGNED BY ALAN PECKOLICK
 DISPLAY COPY BY JOAN PECKOLICK
 LETTERING BY MARGARET MALAST
 TYPOGRAPHY BY THE COMPOSING ROOM

Communicate Together

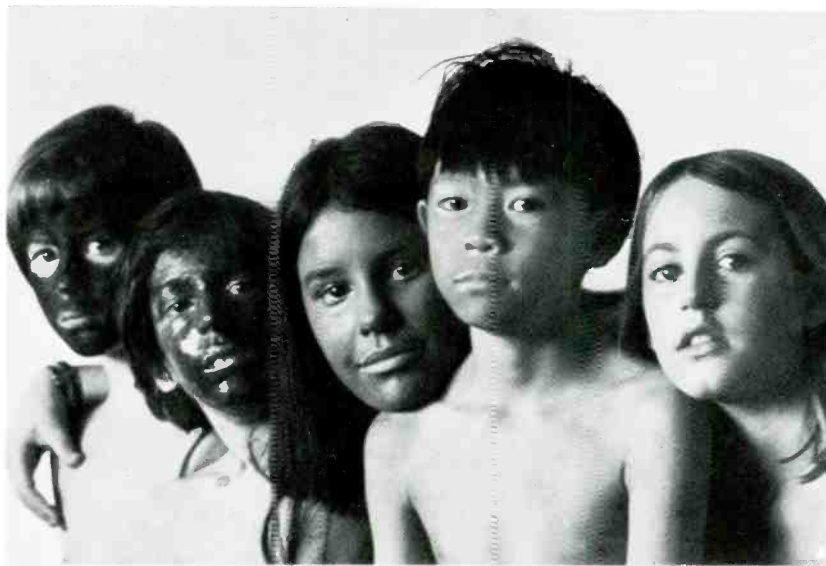
The Fifteenth
 Annual
 Communications
 Conference

The Art Director's Club, Inc.
 488 Madison Avenue
 New York 10022

557

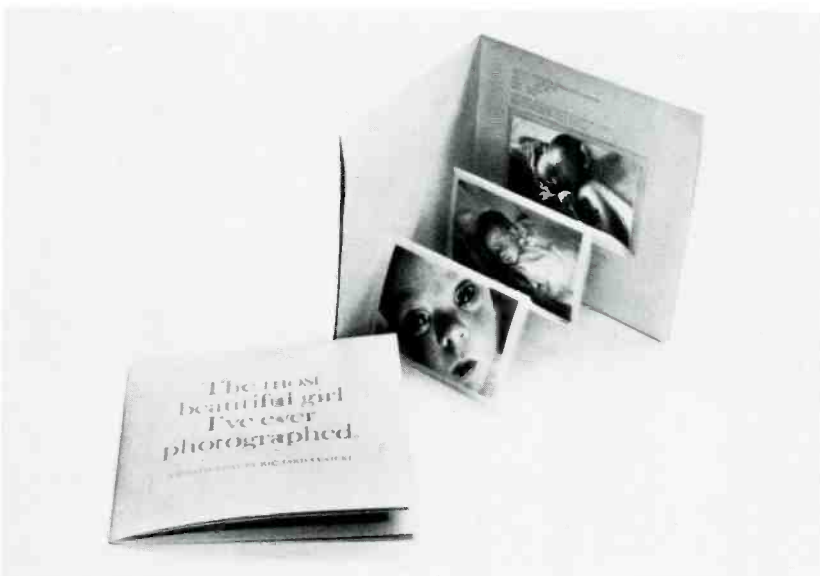


558



Peace, please.

559



560

561

ART DIRECTOR/DESIGNER/ARTIST/
COPYWRITER: Lawrence Daniels
AGENCY/CLIENT: Daniels/Goldberg Assoc., Inc.

562

ART DIRECTOR: Dennis Goddard
DESIGNER/COPYWRITER: Peter M. Krohn
AGENCY: Krohn & Co.
PUBLISHER: Designers Three Inc.

563

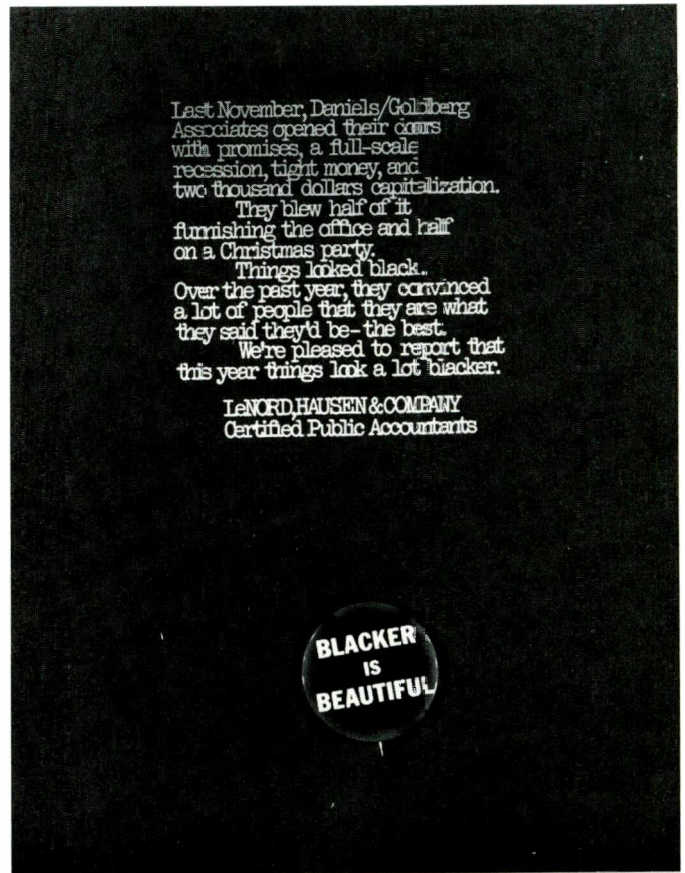
ART DIRECTOR/DESIGNER/ARTIST
COPYWRITER: Roy Schlemme
CLIENT: The Perrin Family

564

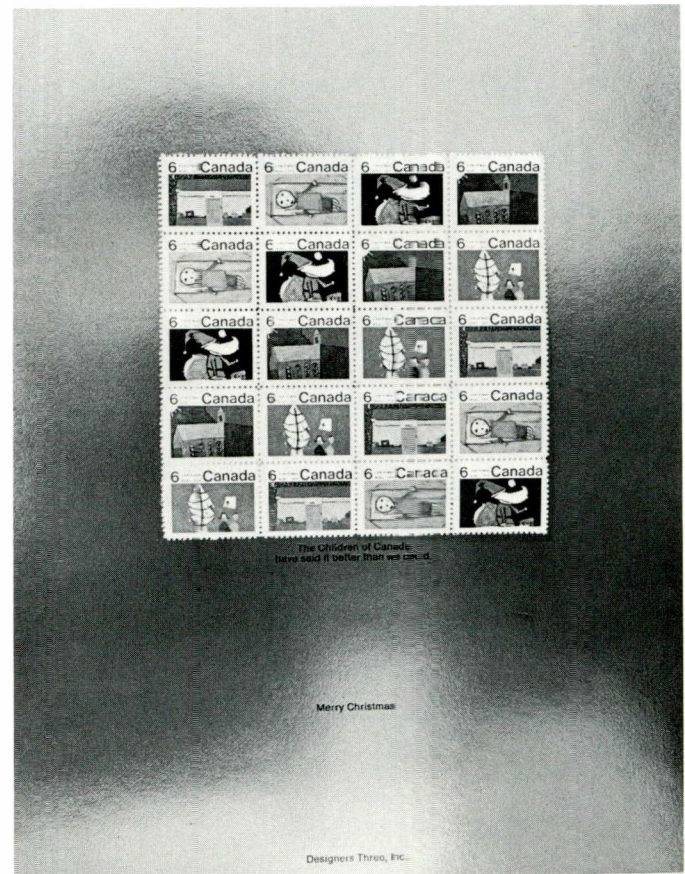
ART DIRECTOR: Dick Hess
DESIGNER: Alan Peckolick
ARTIST: Margaret Malast
AGENCY: Alan Peckolick Graphic Design, Inc.
CLIENT: American Institute of Graphic Arts

565

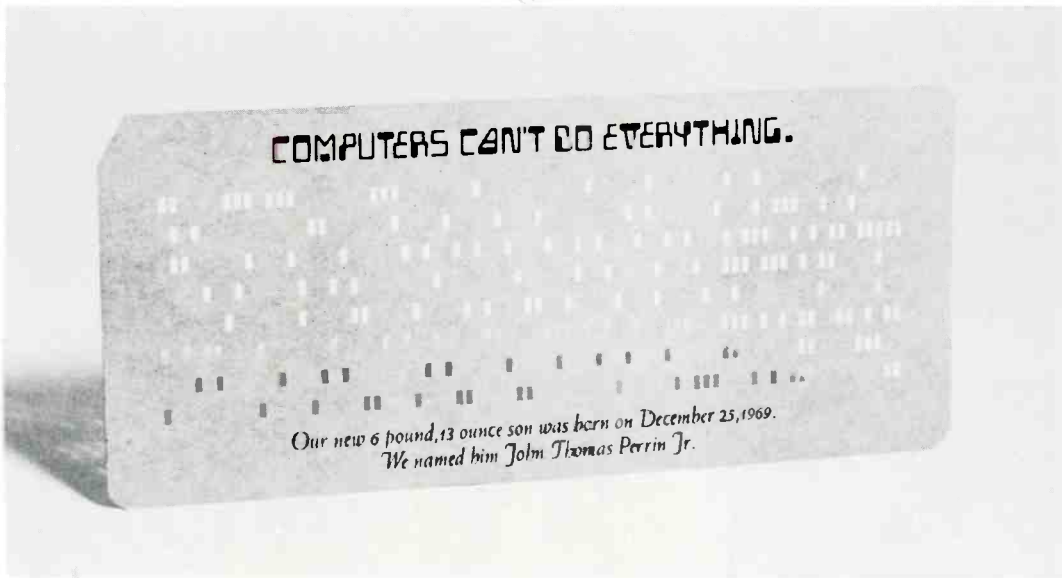
ART DIRECTOR/COPYWRITER: Don Levy
DESIGNER: Bud Zawojski
AGENCY: Visual Design Center, Inc.
CLIENT: Children of Mr. & Mrs. Albert Levy



561



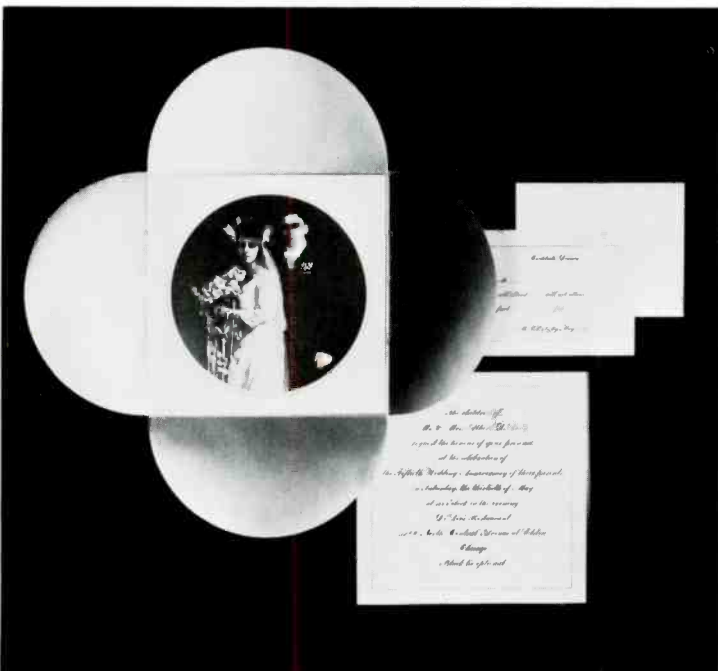
562



563



564



565

566

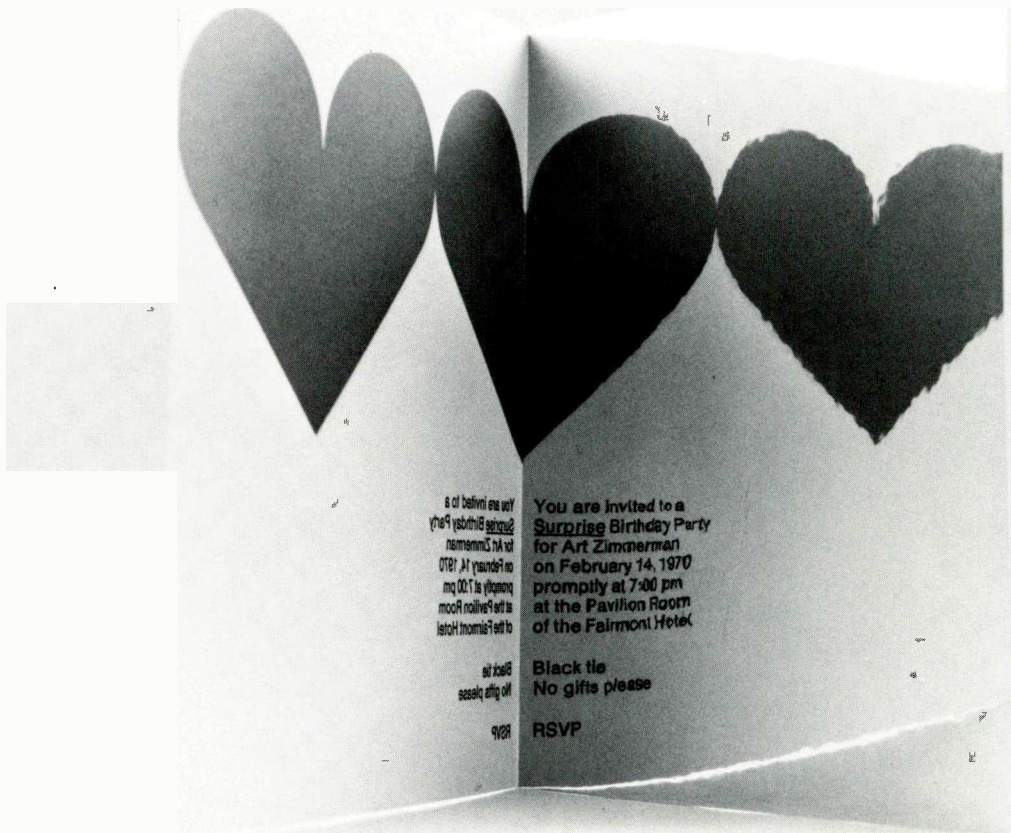
ART DIRECTOR: Harry Murphy
DESIGNERS: Doug Akagi, Harry Murphy
ARTIST: Doug Akagi
AGENCY: Harry Murphy & Friends
CLIENT: Art & Alice Zimmerman

567

ART DIRECTOR/DESIGNER/COPYWRITER:
Jack Summerford
ARTISTS: Jack Summerford, Barbara Ziller
AGENCY/CLIENT: Creative Directions, Inc.

568

ART DIRECTOR/DESIGNER/ARTIST /
COPYWRITER: Michel Dattel
AGENCY: Michel Dattel, Designer
CLIENT: Academy of Art College





567



568

569 GOLD MEDAL AWARD

ART DIRECTOR: Alan Wolsky
DESIGNER: Blaine Lemert
ARTIST: Associated Designers &
Art Service
COPYWRITER: Frank Nardi
AGENCY: Alan Wolsky & Friends
CLIENT: ABC Radio

570

ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

571

ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

572

ART DIRECTOR/DESIGNER: Richard Nava
PHOTOGRAPHER: Peter Papadopolous
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.



569



570





571



572



573

ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

574

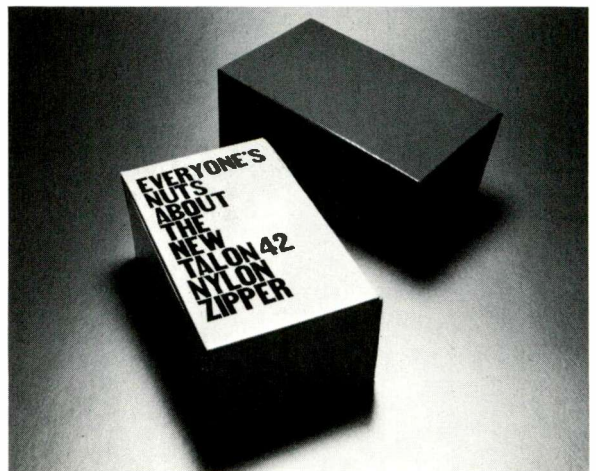
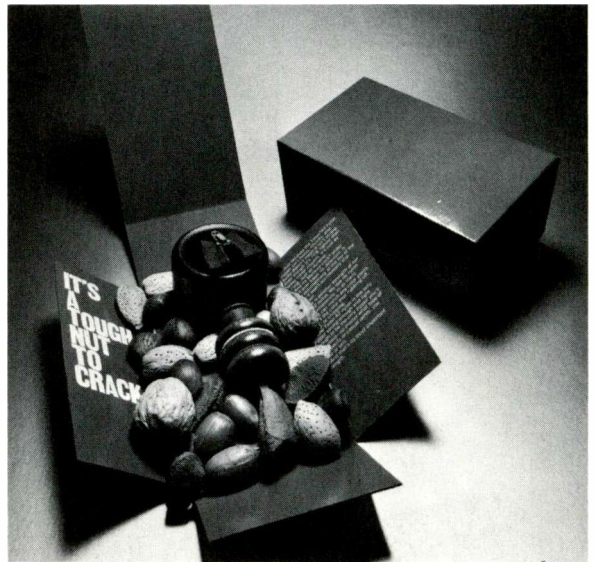
ART DIRECTOR/DESIGNER: John Casado
ARTIST: Nicolas Sidjakov
COPYWRITER: Michael Wright
AGENCY: Dancer-Fitzgerald-Sample
CLIENT: Boise Cascade Paper Group

575

ART DIRECTOR/DESIGNER/COPYWRITER/
CLIENT: Mabey Trousdell, Inc.
ARTIST: Gary Overacre

576

ART DIRECTOR: Donald Carleson
DESIGNERS: Donald Carleson, Tom & Teresa
Woodward
ARTISTS: Tom & Teresa Woodward
COPYWRITER: Michael Wright
AGENCY: Dancer-Fitzgerald-Sample, Inc.
CLIENT: Boise Cascade Paper Group



573

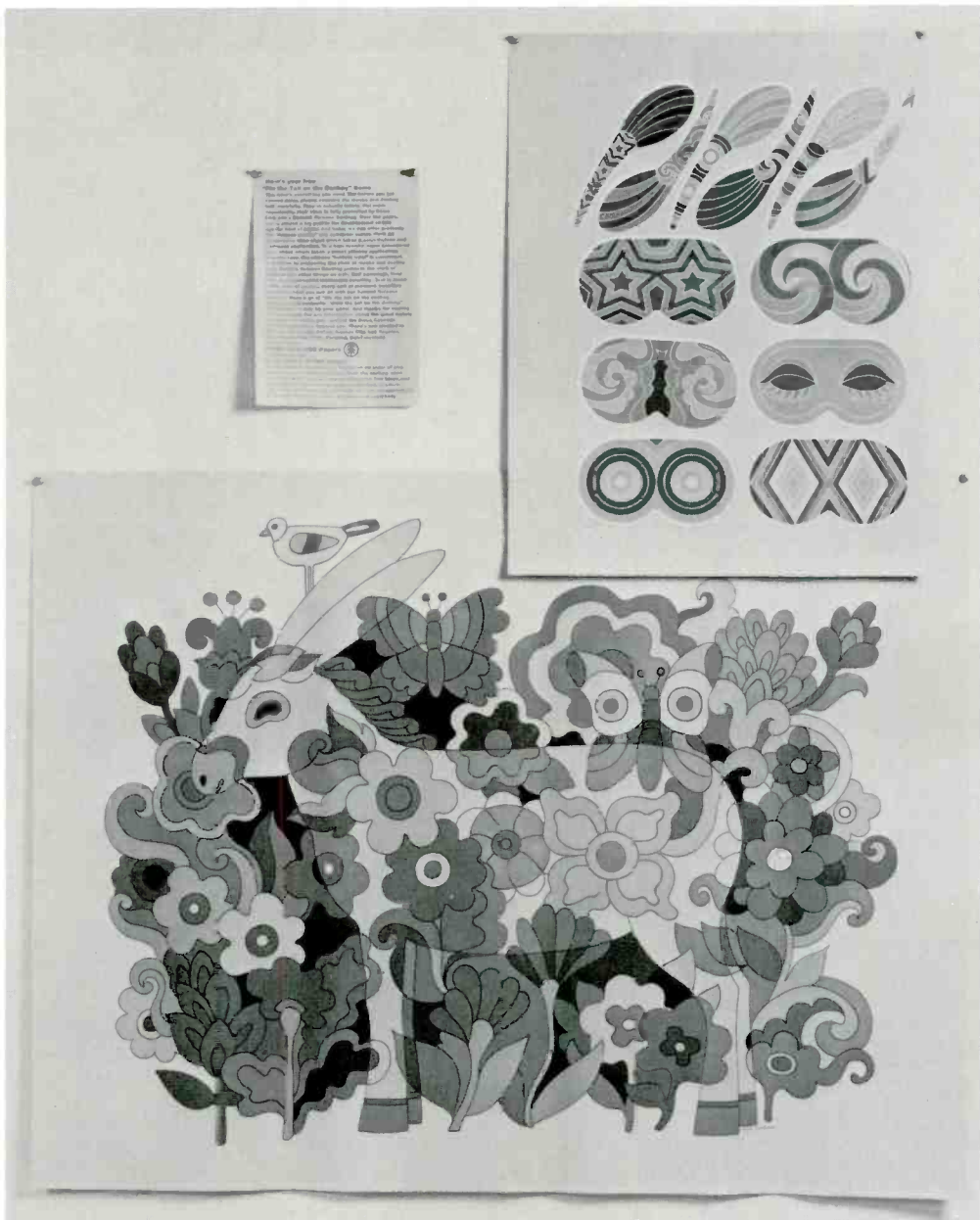
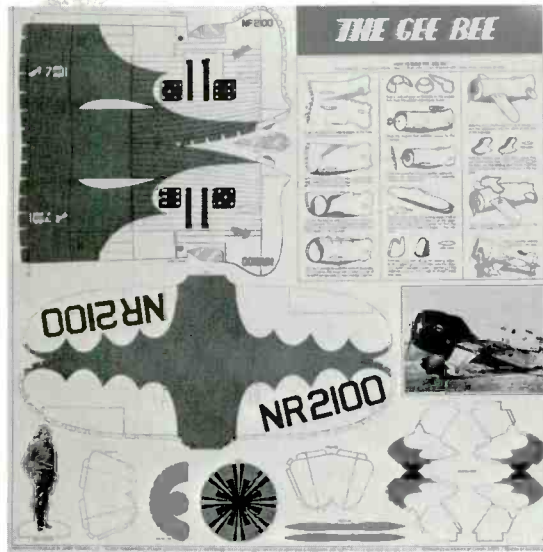


574

LT. DOOLITTLE



575



576

577

ART DIRECTOR: Merle Edelman
DESIGNER/ARTIST: Robert Barthelmes
COPYWRITERS: Norma Risman, Donna Lang
CLIENT: Vogue-Butterick Patterns

578

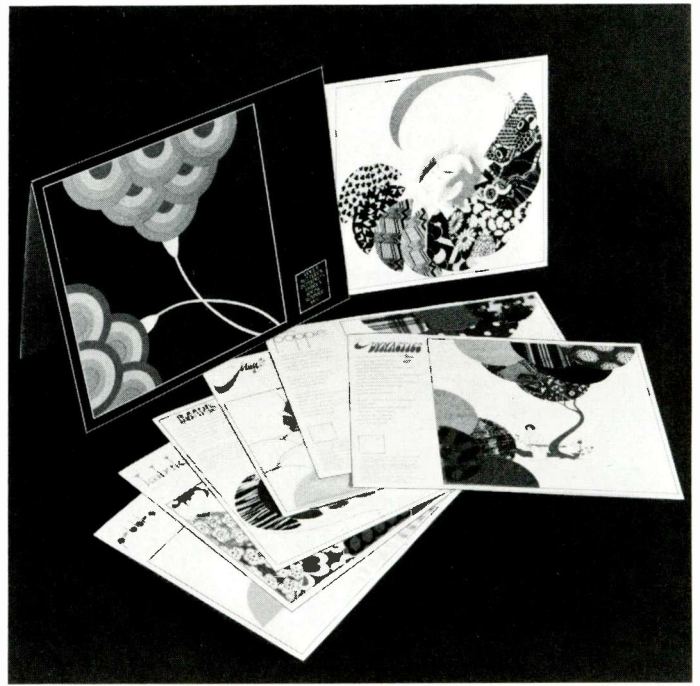
ART DIRECTOR: William Wurtzel
DESIGNERS: Herb Reade, David November,
Al Greenberg
ARTIST: Peter Lippmann
PHOTOGRAPHER: Harold Krieger
COPYWRITER: Judith Andriulli
AGENCY: The Lampert Agency
CLIENT: Hanes Hosiery Inc.

579

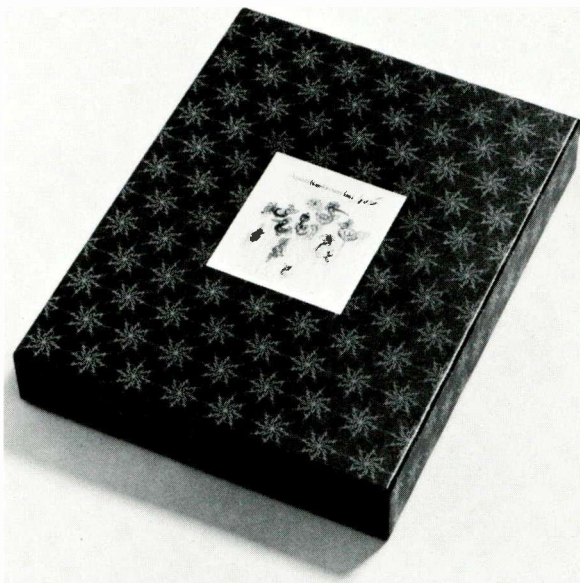
ART DIRECTOR/DESIGNER: Richard Nava
COPYWRITER: Jean Zerries
AGENCY: Image
CLIENT: Talon, Inc.

580

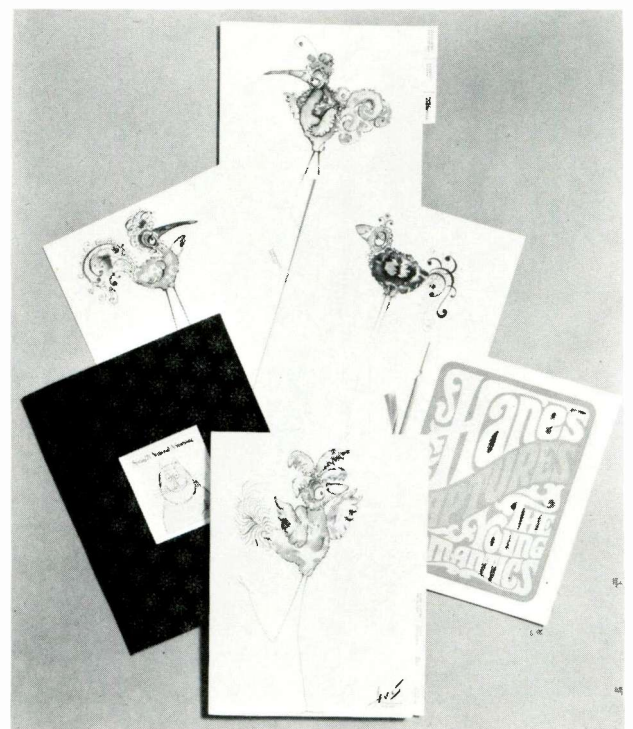
ART DIRECTOR: Andy Di Martino
DESIGNER/PHOTOGRAPHER: Ken Thompson
ARTISTS: David Dobra, Mike Morgan, Sandy
Greene, Gene Wilkes, Donna Johnston,
Mac Evans
COPYWRITER: Larry Writsel
STUDIO: Graphicsgroup, Inc.
CLIENT: Gene Kaufmann/Cryovac Div,
W.R. Grace & Co.

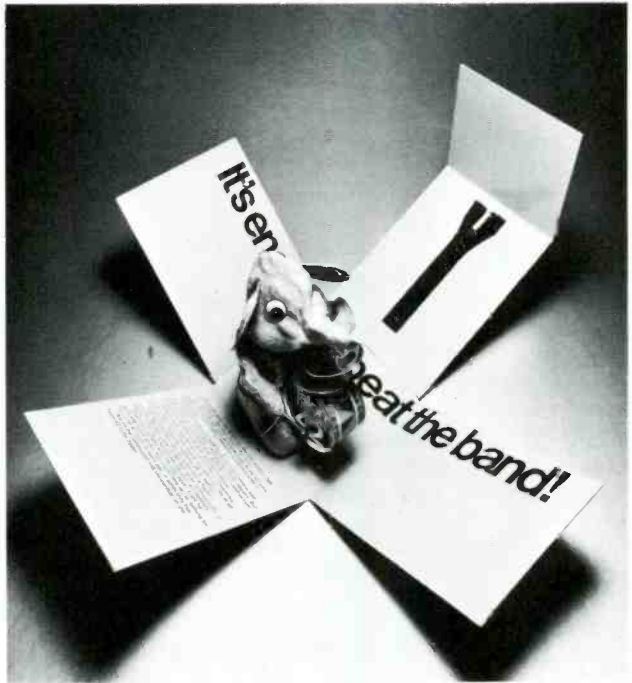
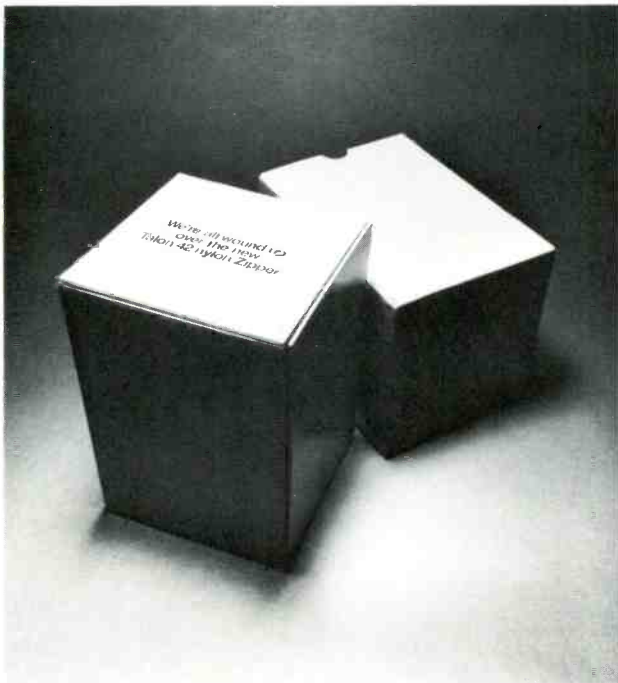


577

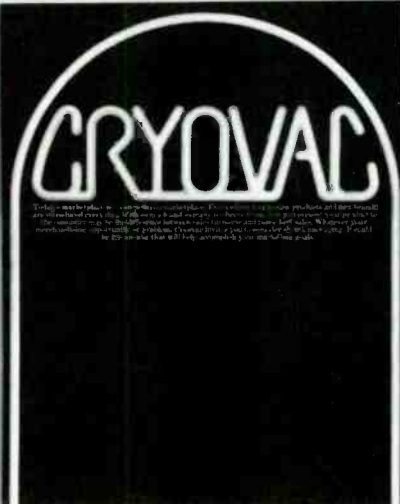
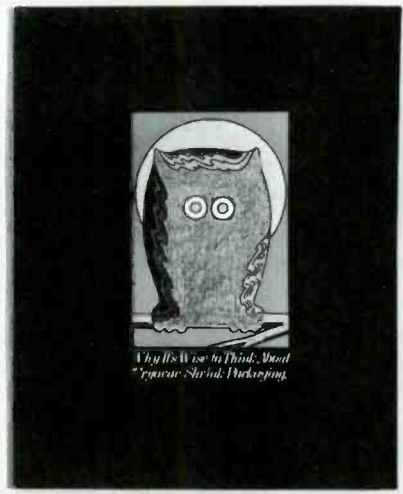
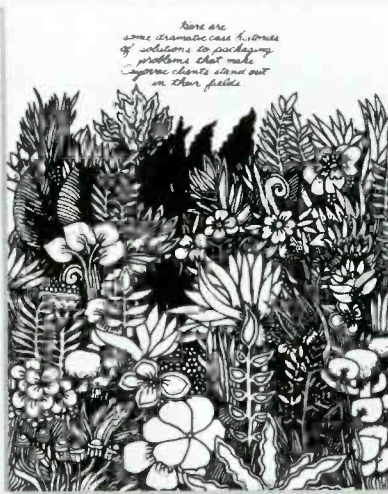
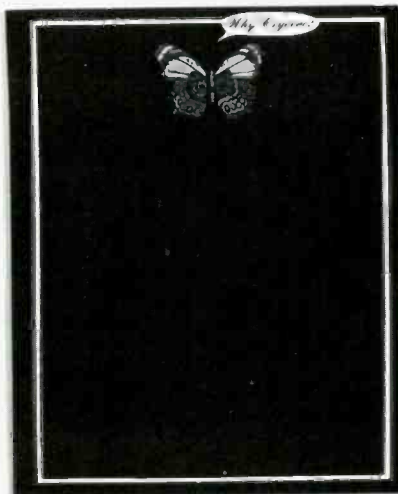


578





579



580

581 DISTINCTIVE MERIT AWARD

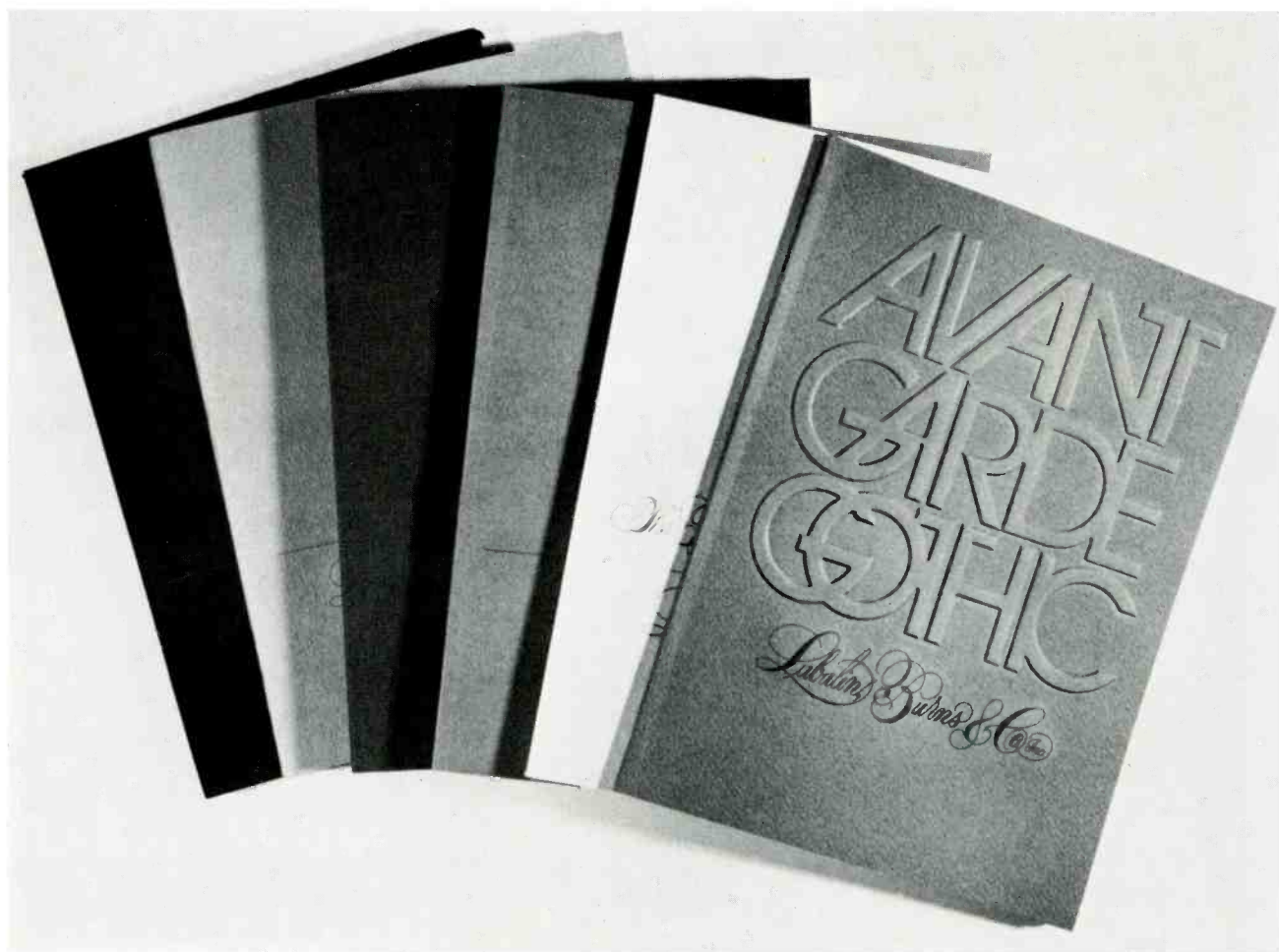
ART DIRECTOR: Herb Lubalin
DESIGNERS: Herb Lubalin, Aaron Burns
ARTIST: Tom Carnase
COPYWRITERS: Aaron Burns, David Herzbrun
AGENCY: Lubalin, Smith, Carnase, Inc.
CLIENT: Lubalin, Burns & Co., Inc.

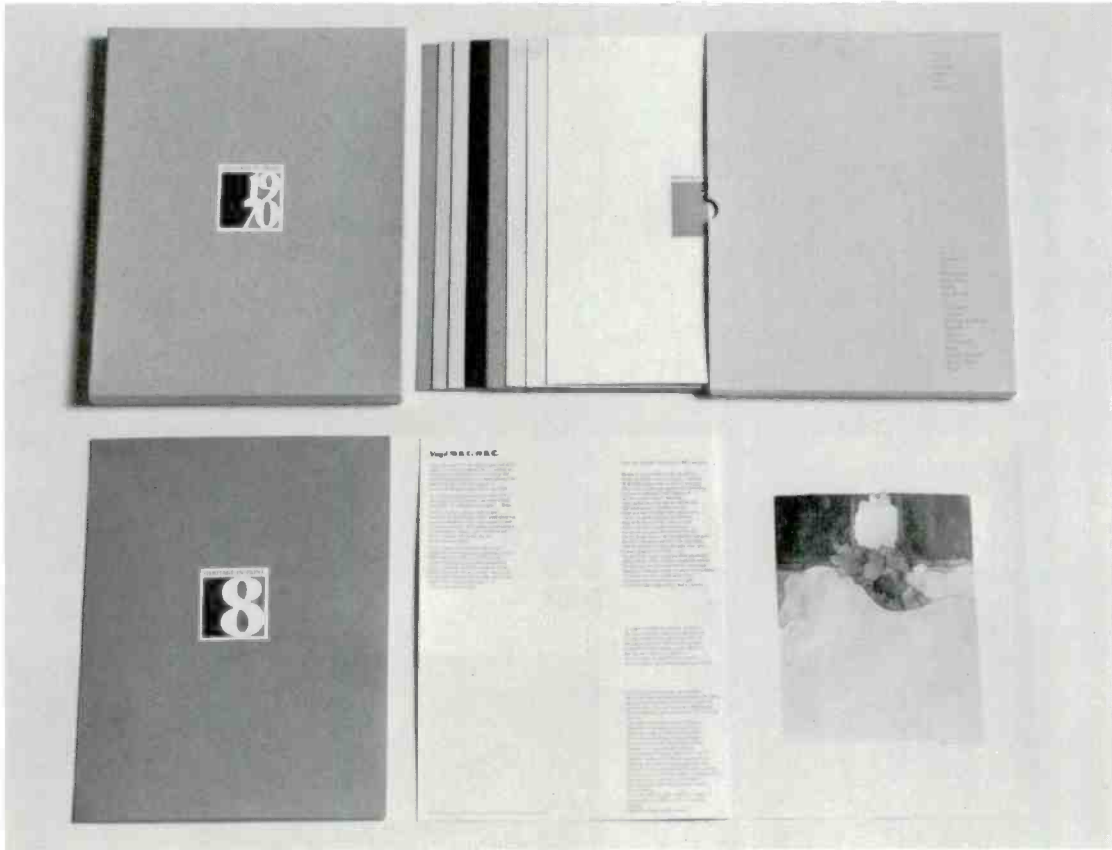
582

ART DIRECTOR: Jack Summerford
DESIGNERS: Jack Summerford,
Barbara Ziller
ARTISTS: Tom Bailey, John Cooke, Tony
Eubanks, Bart Forbes, Ken Harshfield, William
Hill, Jim Jacobs, Jerry McPhail, Larry Sons,
Jack Unruh
COPYWRITERS: Bill Baldwin, Cervantes,
Chaucer, William Faulkner, Melville, Milton,
Shakespeare, Swift, Dylan Thomas, Mark
Twain, Virgil
AGENCY: Creative Directions, Inc.
CLIENT: Heritage Press

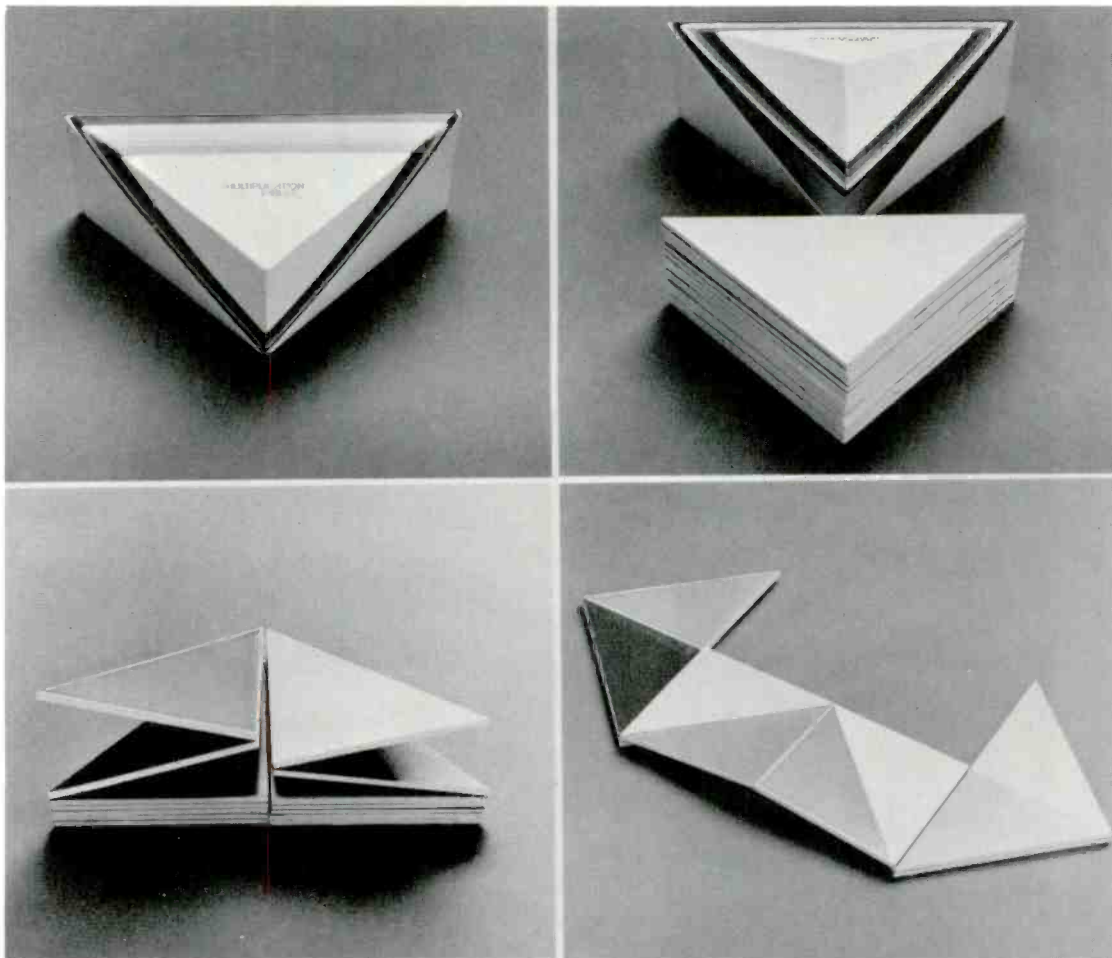
582A

ART DIRECTOR/DESIGNER/ARTIST:
Mark Shap
COPYWRITER: Mary Frances McQuiston
AGENCY: Wells, Rich, Greene, Inc.
CLIENT: Samsonite





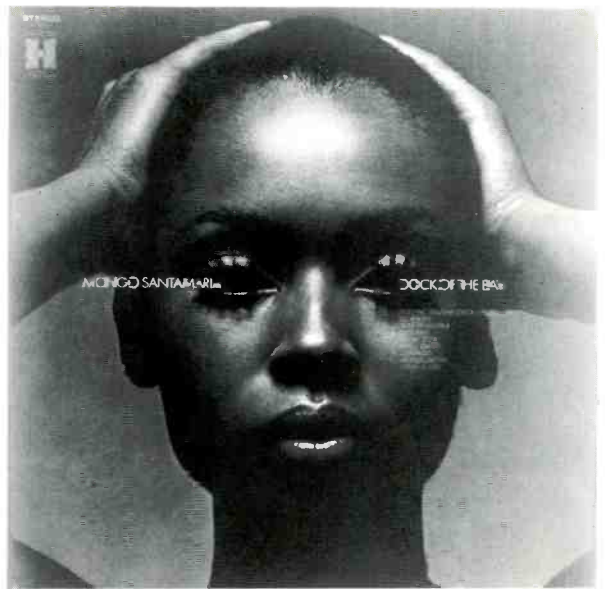
582



582A

583

ART DIRECTORS: John Berg, Richard Mantel
DESIGNER: Norman Seeff
PHOTOGRAPHERS: Don Hunstein,
Fred Lombardi
COPYWRITER: Mort Goode
AGENCY/CLIENT: Columbia Records



583

584

ART DIRECTOR: A. R. Lehman
DESIGNER: Frank Mulvey
PHOTOGRAPHER: David B. Hecht
CLIENT: RCA Records



584

585

ART DIRECTOR/DESIGNER/ARTIST:
John Cabalka
PHOTOGRAPHER: Richard Roberts
CLIENT: Pentagram Records

586

ART DIRECTOR: John Berg
DESIGNER/ARTIST: Richard Mantel
COPYWRITER: Morgan Ames
AGENCY/CLIENT: Columbia Records

587

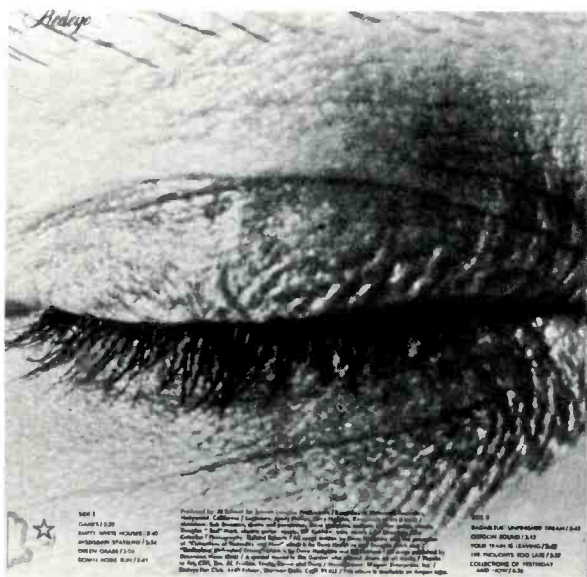
ART DIRECTOR: Vincent Biondi
DESIGNER/ARTIST: John Kosh
CLIENT: London Records, Inc.

588

ART DIRECTOR: Guy Stevens
DESIGNERS: Pete Sanders, Ginny Smith
ARTIST: William Strutt
PHOTOGRAPHER: Gabi Nasemann
CLIENT: Atlantic Recording Corporation

589

ART DIRECTOR/DESIGNER: Gary Burden
PHOTOGRAPHERS: Tom Gundelfinger,
Henry Diltz
CLIENT: Atlantic Recording Corporation

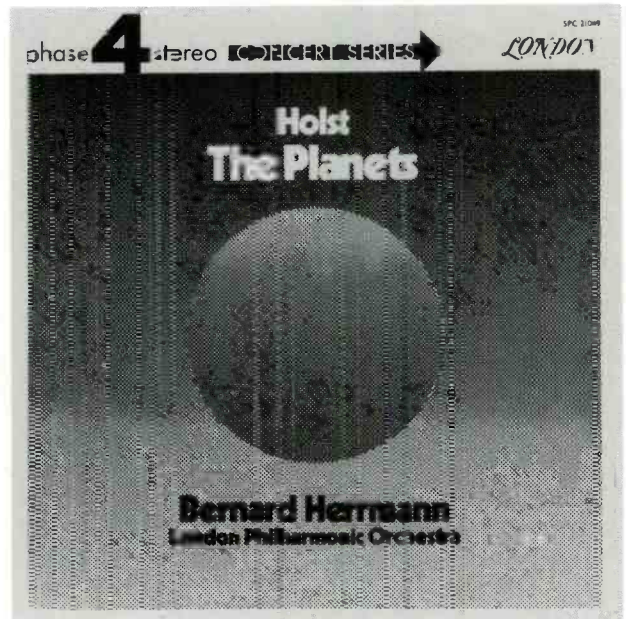


585





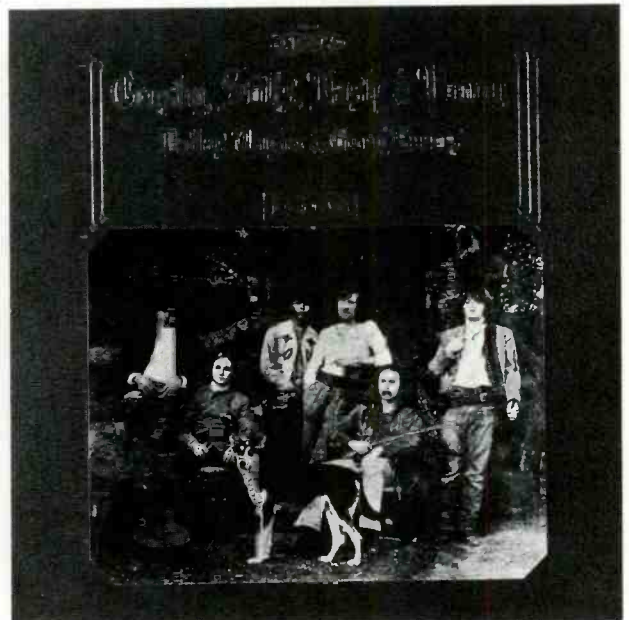
586



587



588



589

590

ART DIRECTOR: Vincent Biondi
DESIGNER/ARTIST: Peter Chapman
PHOTOGRAPHER: David Wedgebury
CLIENT: London Records, Inc.

591

ART DIRECTOR/DESIGNER: David E. Krieger
PHOTOGRAPHER: Joel Brodsky
AGENCY: Davis Fried Krieger Inc.
CLIENT: Colossus Record Corp.

592

ART DIRECTOR: A. R. Lehman
DESIGNER: Joseph J. Stelmach
PHOTOGRAPHER: Nick Sangiamo
AGENCY/CLIENT: RCA Records

593 DISTINCTIVE MERIT AWARD

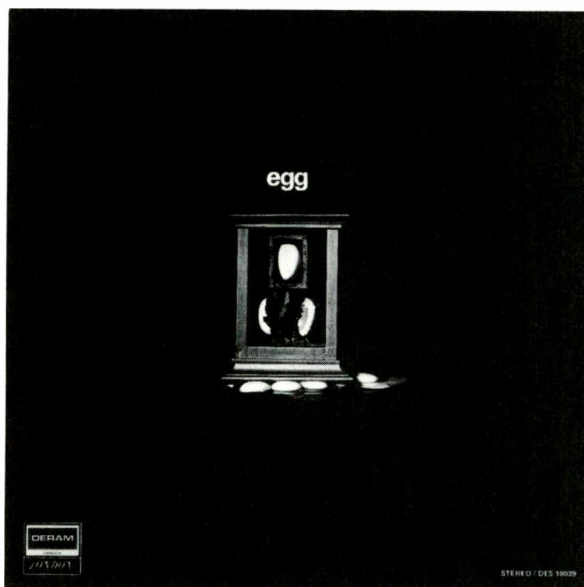
ART DIRECTOR: Island Records
DESIGNER/AGENCY: C.C.S. Advertising
Agency
CLIENT: Capitol Records

594

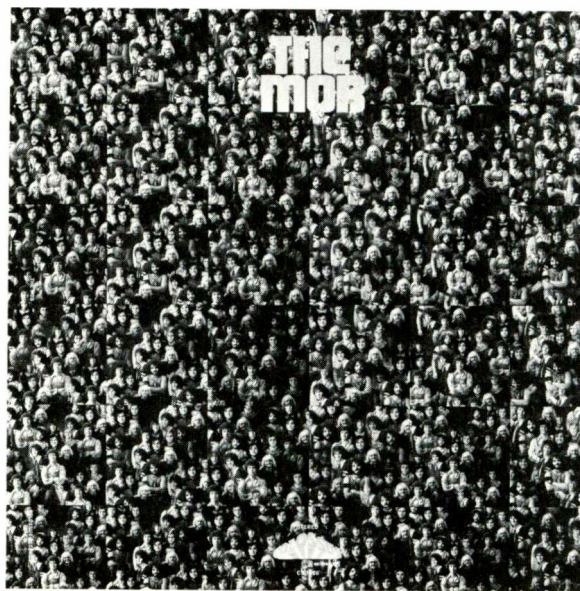
ART DIRECTOR: A. R. Lehman
ARTIST: Dave Wilcox
CLIENT: RCA Records

595

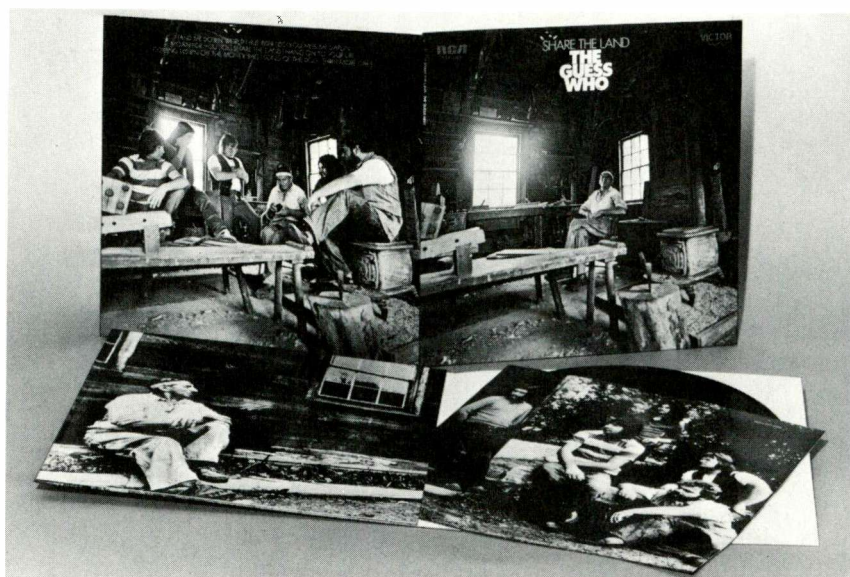
ART DIRECTOR: A. R. Lehman
DESIGNER: Joseph J. Stelmach
PHOTOGRAPHER: Nick Sangiamo
CLIENT: RCA Records



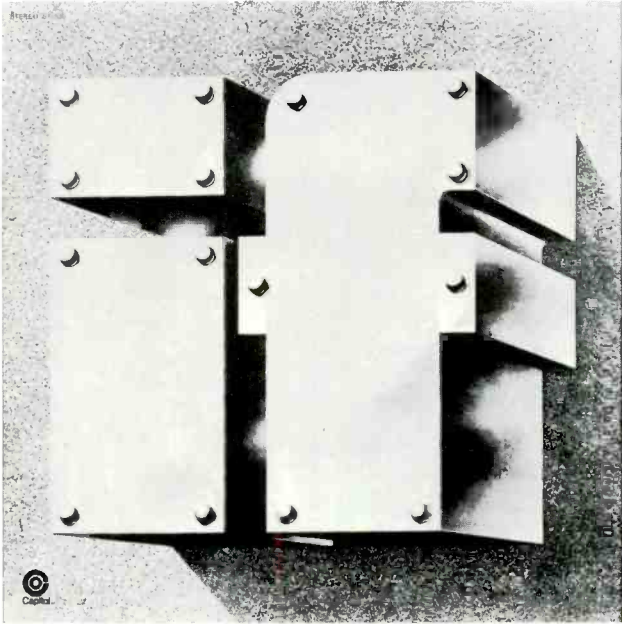
590



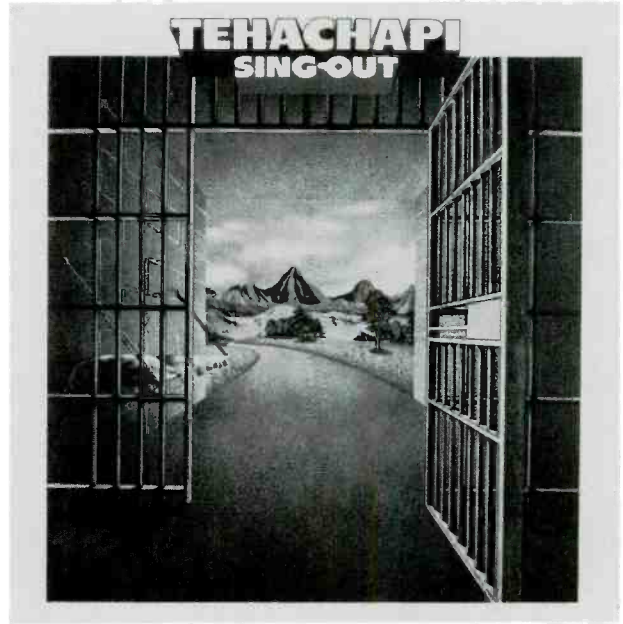
591



592



593



594



595

596

ART DIRECTORS: John Berg,
Richard Mantel
DESIGNER: Henrietta Condak
ARTIST: Robert Grossman
COPYWRITER: Barbra Bothwell
AGENCY/CLIENT: Columbia Records

597

ART DIRECTOR: Mark Schulman
DESIGNER/ARTIST: Richard Drew/Zacron
CLIENT: Atlantic Recording Corporation

598

ART DIRECTOR: Desmond Strobel
DESIGNER: John Craig
AGENCY/CLIENT: Mercury Records

599

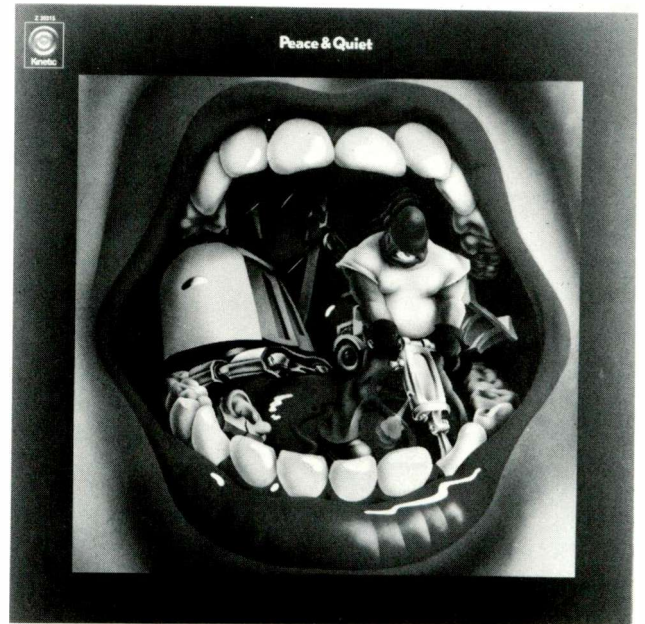
ART DIRECTOR: Allen Davis
DESIGNER/ARTIST: Fred Marcellino
CLIENT: Capitol Records

600

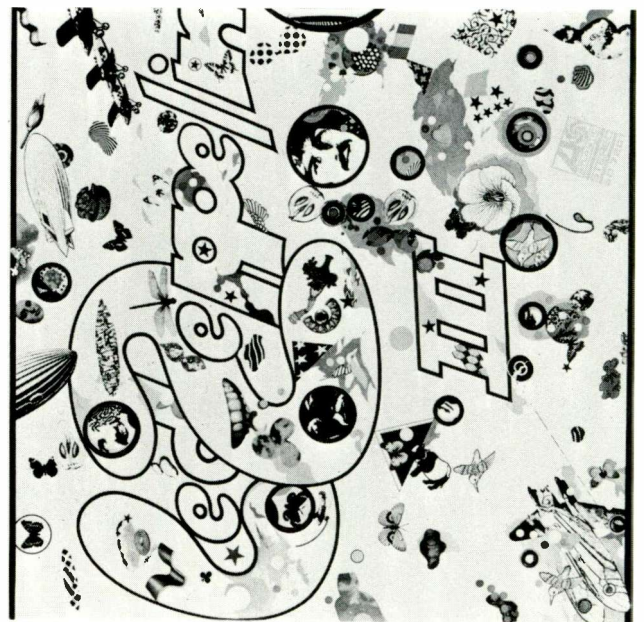
ART DIRECTOR/PHOTOGRAPHER:
Frank Daniel
CLIENT: Pickwick/33 Records

601

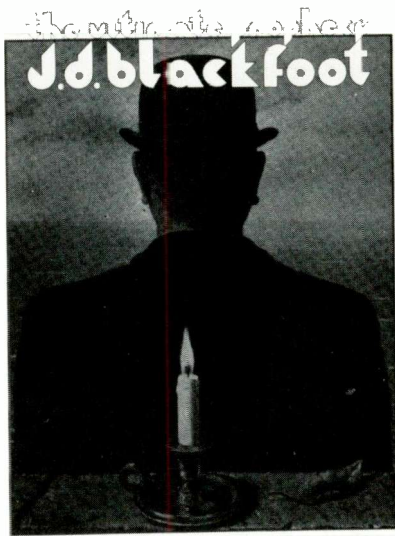
ART DIRECTOR: Mark Schulman
DESIGNER: Guy Stevens
ARTIST: M. Escher
CLIENT: Atlantic Recording Corporation



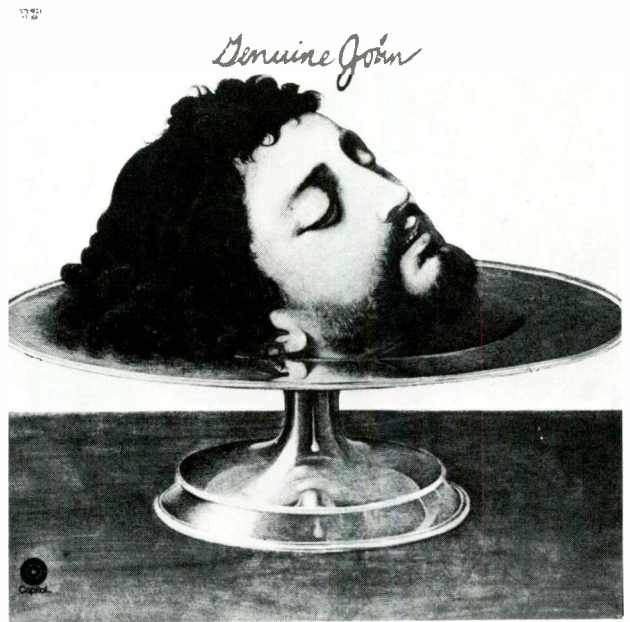
596



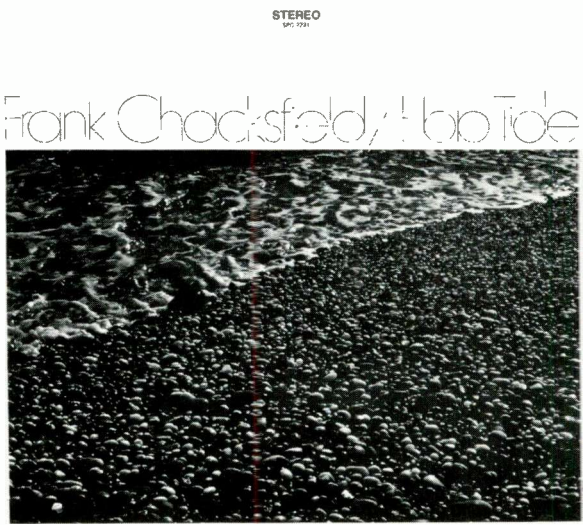
597



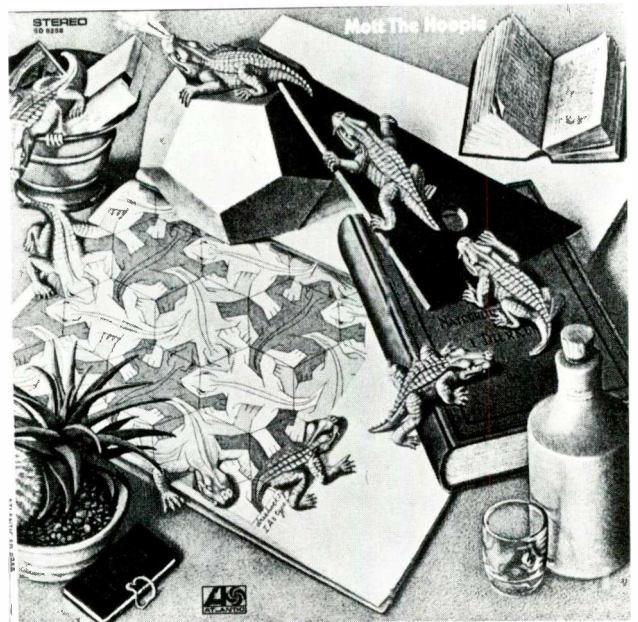
598



599



600



601

602

ART DIRECTOR/ARTIST/COPYWRITER:

Gene Wilkes

DESIGNER: Ken Thompson

STUDIO: Graphicsgroup, Inc.

CLIENT: Andy Di Martino

Graphicsgroup, Inc.

603

ART DIRECTOR: Henry Wolf

PHOTOGRAPHER: Sam Zarembek

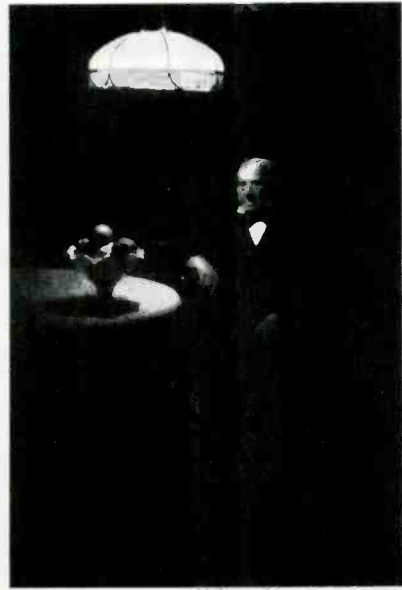


The dog on our seal recently getting established for full coverage. Photos: © David J. Phillips. Illustration and design: Gene Wilkes. The picture was used by the magazine. Photo credit: Graphicsgroup, Inc. © 1998 Graphicsgroup, Inc. All rights reserved. Photo: 256-5477





SAM ZAREMBER PHOTOGRAPHY | TE 8-6040 765-8756

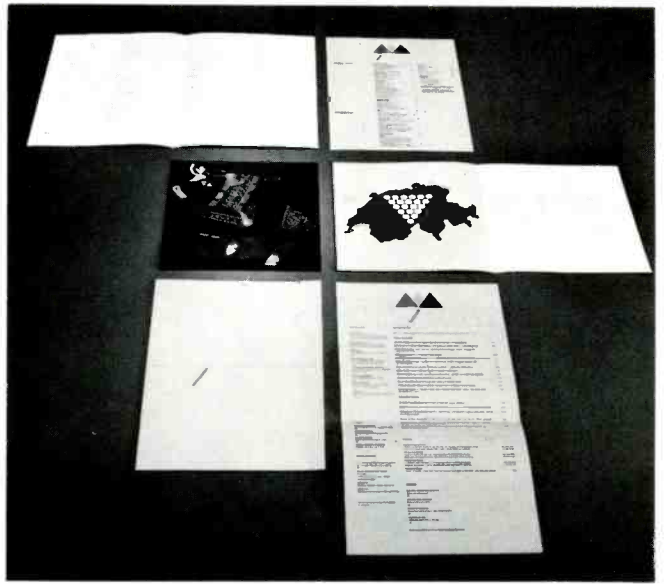


JANUARY
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



605

ART DIRECTOR/DESIGNER: Richard Danne
ARTIST: 19th Century Folk Artists
CLIENT: Swiss Center Restaurants, Inc.



605

606

ART DIRECTOR/DESIGNER: Saul B. Berliner
ARTIST: John Alcorn
COPYWRITER: Jane Gilchrist
PRODUCTION: Virginia Craugh
REPRODUCTION: Art Work
Silkscreen Company
CLIENT: Time Inc./Sports Illustrated

607

ART DIRECTOR: Bob McCarroll
DESIGNER: Michael Germakian
ARTISTS: Michael Germakian, John Sovjani,
Gloria Grayeb
COPYWRITER: Richard Malkin
AGENCY: Comart Associates
CLIENT: International Paper Company

608

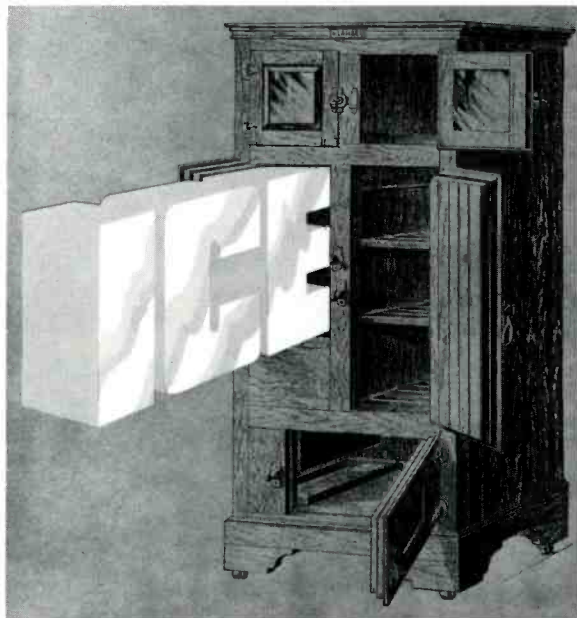
ART DIRECTOR: Ted Andresakes
DESIGNER: Mo Leibowitz
ARTISTS: Murphy Anderson, Jack Adler
PHOTOGRAPHER: Stock Photos
COPYWRITER: Robert Chamblee
AGENCY: CBS/Broadcast Group
CLIENT: CBS Television Network

609

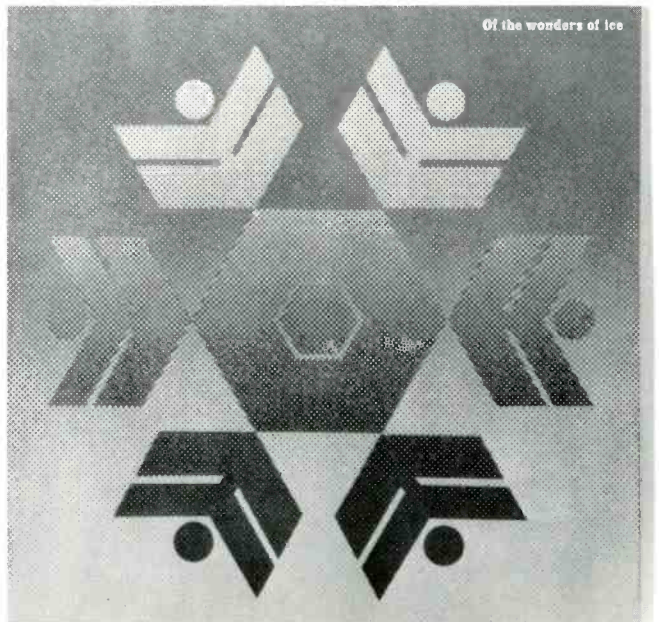
ART DIRECTOR/DESIGNER: Ted G. Mack
ARTIST: Designers & Partners
PHOTOGRAPHER: Rudy Muller
COPYWRITER: James Calderone
AGENCY: Ketchum, MacLeod & Grove
CLIENT: Westinghouse Electronic Tube Div.



606

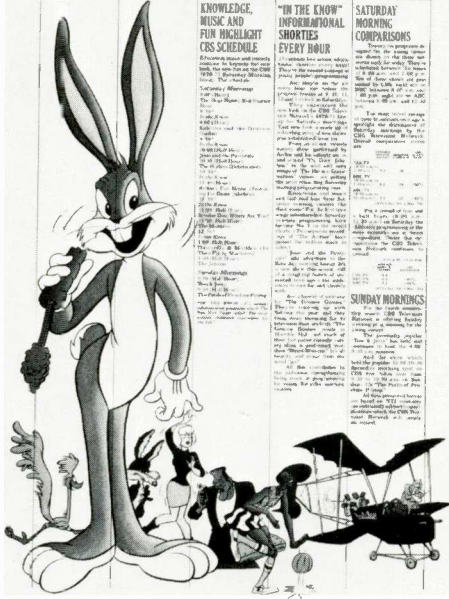


607



609

**SATURDAY MORNINGS
ON THE CBS TELEVISION NETWORK 1970-71**



KNOWLEDGE, MUSIC AND FUN HIGHLIGHT CBS SCHEDULE EVERY HOUR

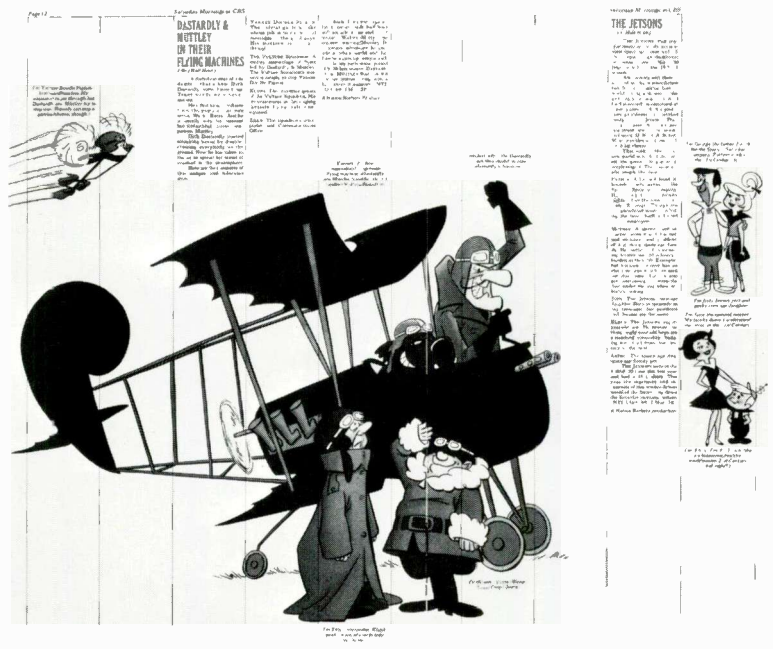
"IN THE KNOW" INFORMATIONAL SHORTIES EVERY HOUR

SATURDAY MORNING COMPARISONS

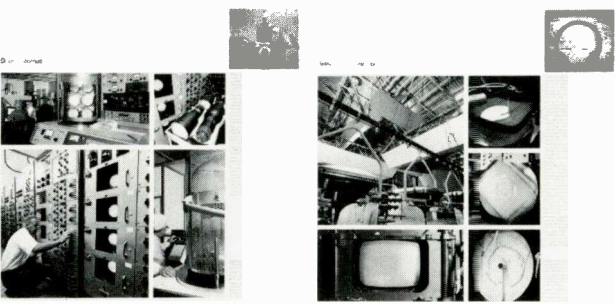
SUNDAY MORNINGS

BASTARDY & HUTTLEY IN THEIR FLYING MACHINES

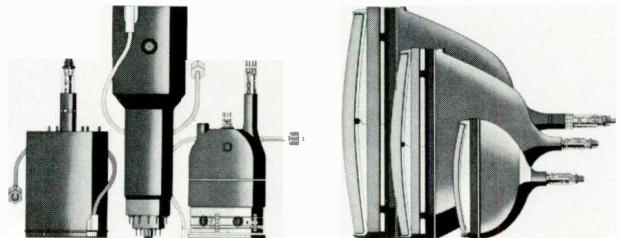
THE JETSONS

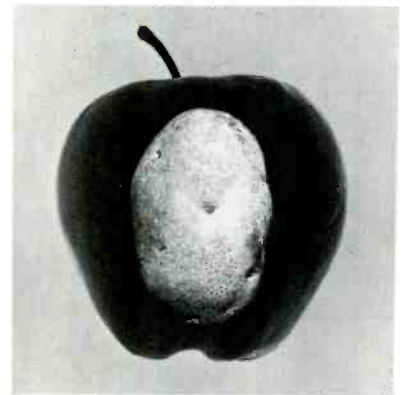
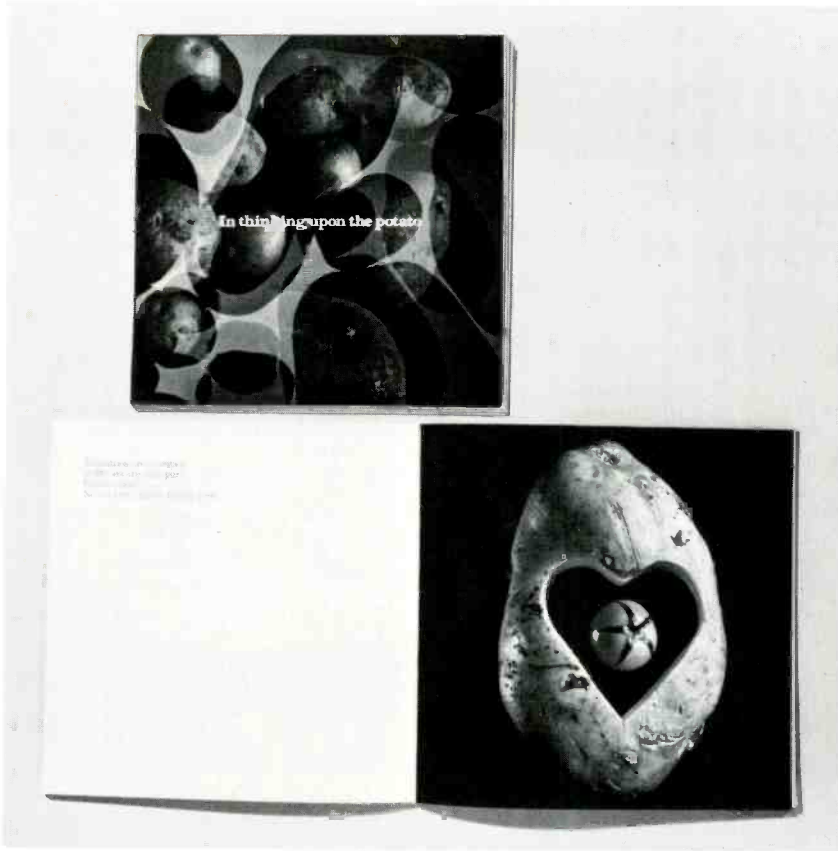


608

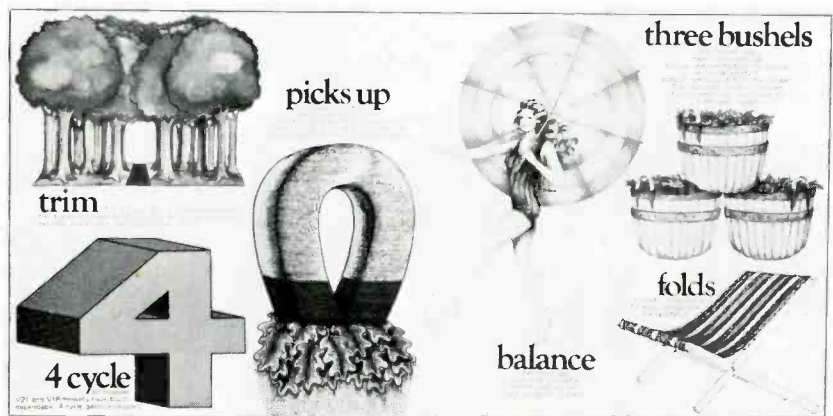


609





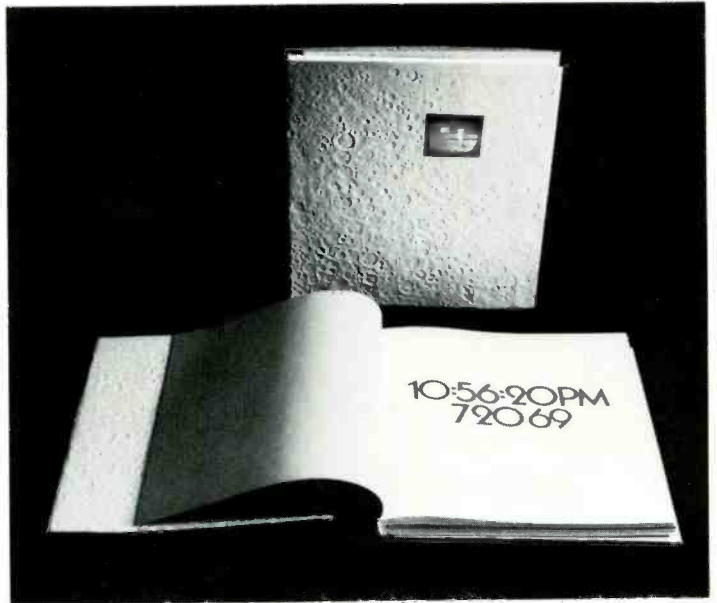
611



612

613 GOLD MEDAL AWARD

ART DIRECTOR/ARTIST: Lou Dorfsman
DESIGNERS: Lou Dorfsman, Ira Teichberg
PHOTOGRAPHER: CBS Photo
Department
COPYWRITER: Jim Byrne
AGENCY: CBS/Broadcast Group
CLIENT: CBS News



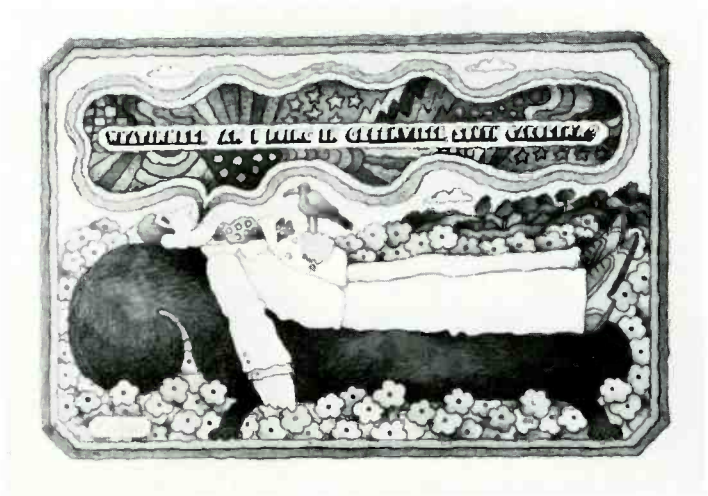
613

615

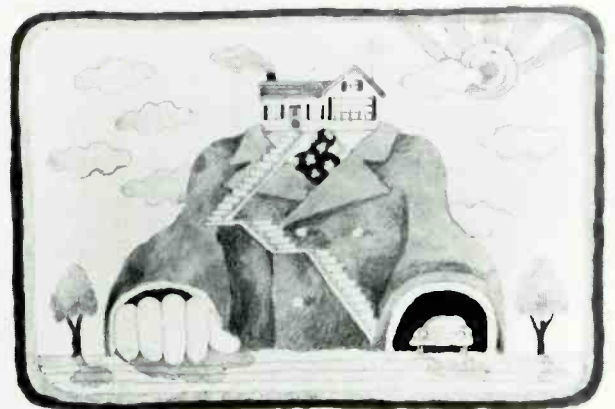
ART DIRECTOR/DESIGNER: Henderson
Creative Department
ARTIST: Lionel Kalish
COPYWRITER: John S. Williams
AGENCY/CLIENT: Henderson Advertising
Agency, Inc.

616

ART DIRECTOR: Herbert Rosenfeld
DESIGNER/ARTIST: Peter Palombi
AGENCY/CLIENT: Rosenfeld, Wilson, Palombi
& Dilts

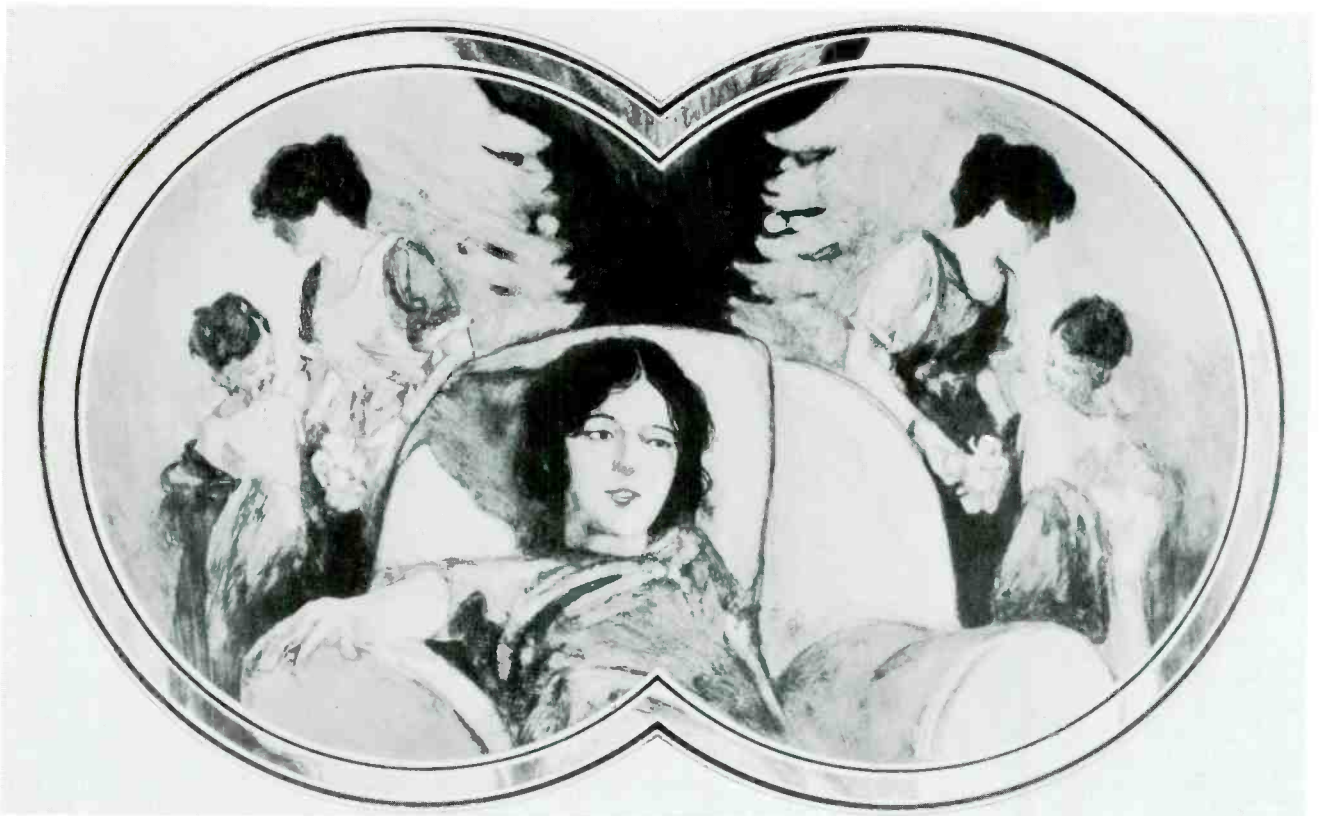
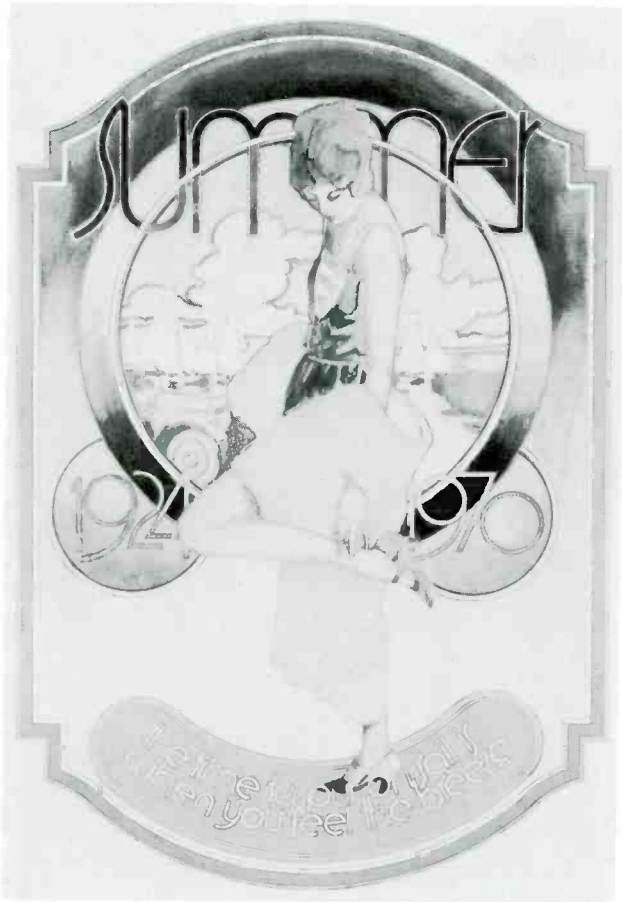


I had a big job in a big advertising agency...And...



I had a nice home in Connecticut...

615

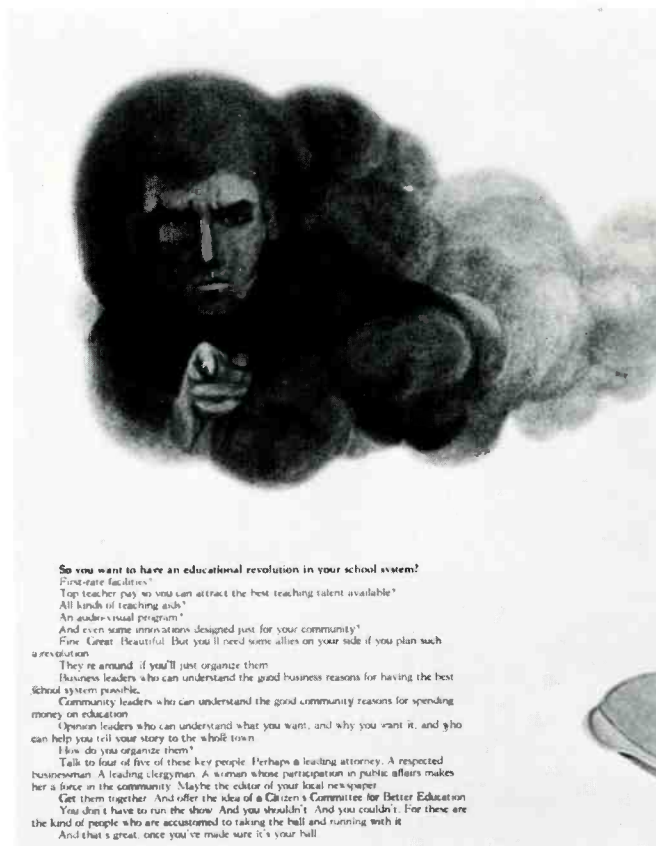
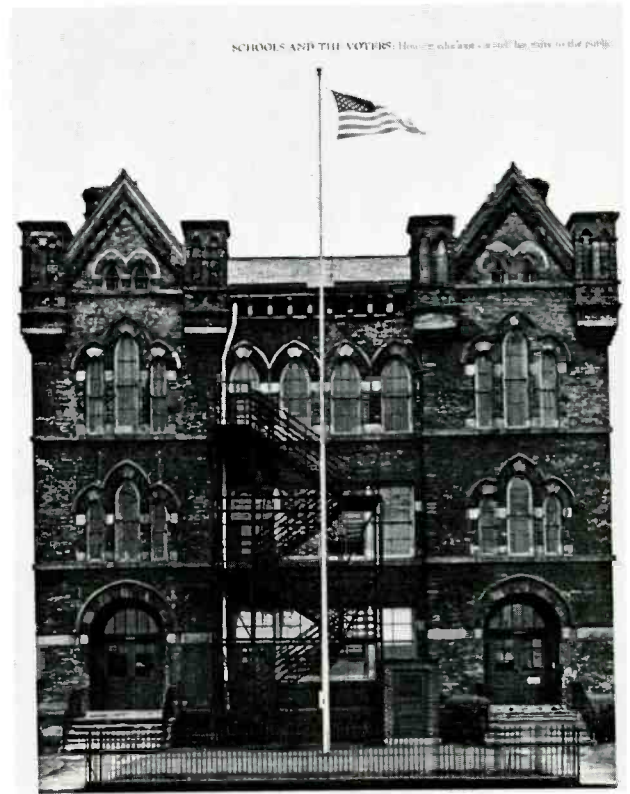


617

ART DIRECTOR: Tom Gilday
DESIGNER: Mabey Trousdell
PHOTOGRAPHER: Jan Czyrba
COPYWRITER: Jim Johnston
AGENCY: Griswold Eshleman
CLIENT: Addressograph Multigraph, Corp.

618

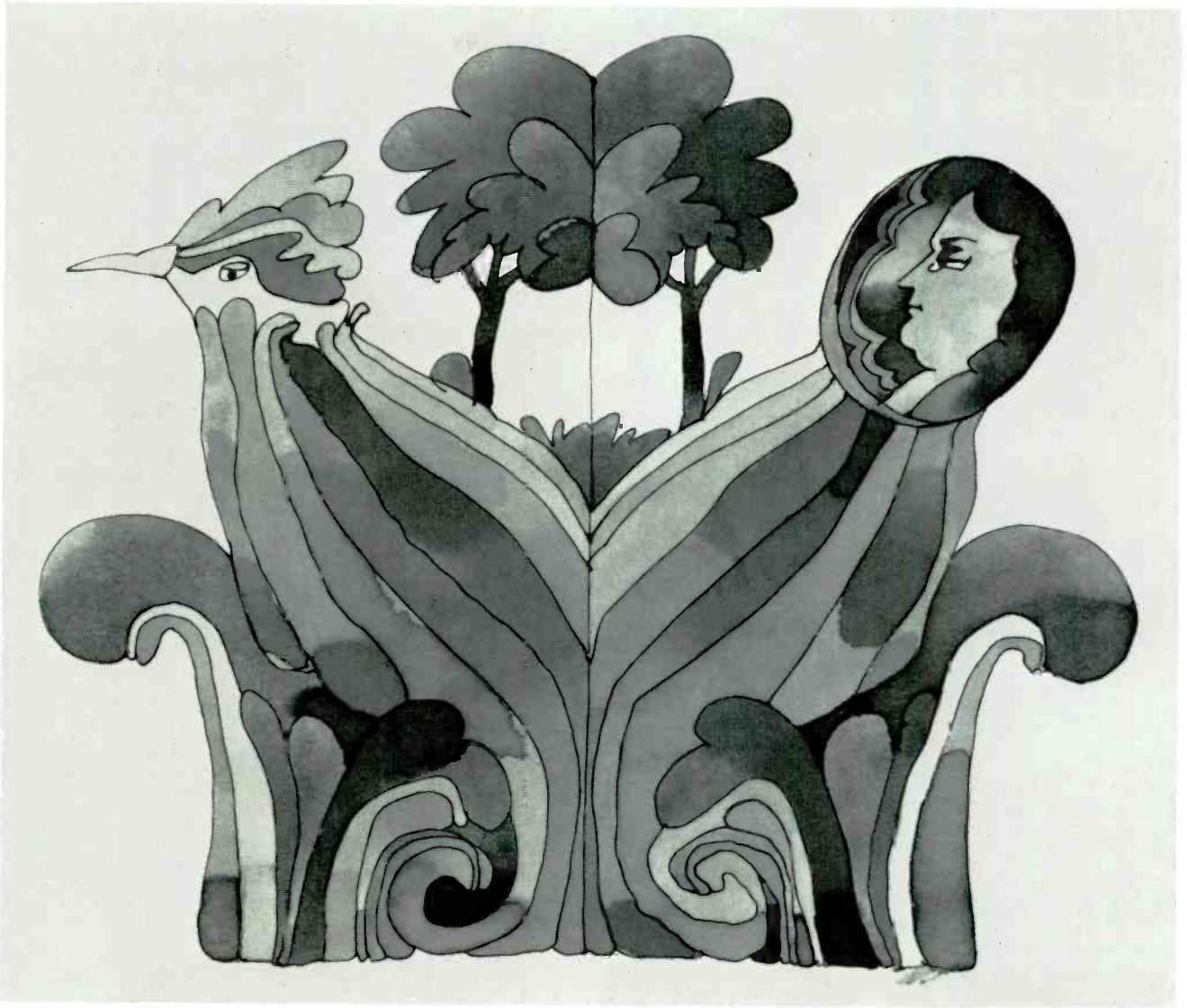
ART DIRECTOR/DESIGNER/ARTIST/
COPYWRITER: Don Weller
AGENCY: Weller & Juett Inc.
CLIENT: Lithographix, Inc.



The Westville Tea Party
 Politicians have long understood the meaning of the 14th Amendment to the Constitution. But educators haven't. So while you may not have discouraged the women's support, you haven't sought to organize it. Take a tip from the political pros. Get together with fifteen or twenty of the brightest, most articulate, most persuasive women in your community. And suggest the idea of tea parties and coffee klatches. The subject? "Education of course. Arrangements to improve the educational facilities of your community. Maybe the movement will blossom into something as formalized as Women for Better Education. At bare minimum, it will give you a chance to tell our story under the most favorable conditions possible to a voting bloc which can control any election. Having a hard issue isn't a tea party. But sometimes a tea party can help pass a hard issue."

So you want to have an educational revolution in your school system? First-rate facilities? Top teacher pay so you can attract the best teaching talent available? All kinds of teaching aids? An excellent visual program? And even some innovations designed just for your community? Fine. Great. Beautiful. But you'll need some allies on your side if you plan such a revolution. They're around, if you'll just organize them. Business leaders who can understand the good business reasons for having the best school system possible. Community leaders who can understand the good community reasons for spending money on education. Opinion leaders who can understand what you want, and why you want it, and who can help you tell your story to the whole town. How do you organize them? Talk to four or five of these key people. Perhaps a leading attorney. A respected businessman. A leading clergyman. A woman whose participation in public affairs makes her a force in the community. Maybe the editor of your local newspaper. Get them together. And offer the idea of a Citizens' Committee for Better Education. You don't have to run the show. And you shouldn't. And you couldn't. For these are the kind of people who are accustomed to taking the ball and running with it. And that's great, once you've made sure it's your ball.



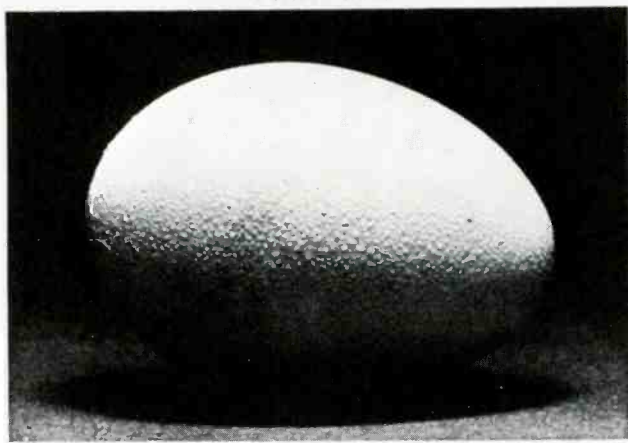
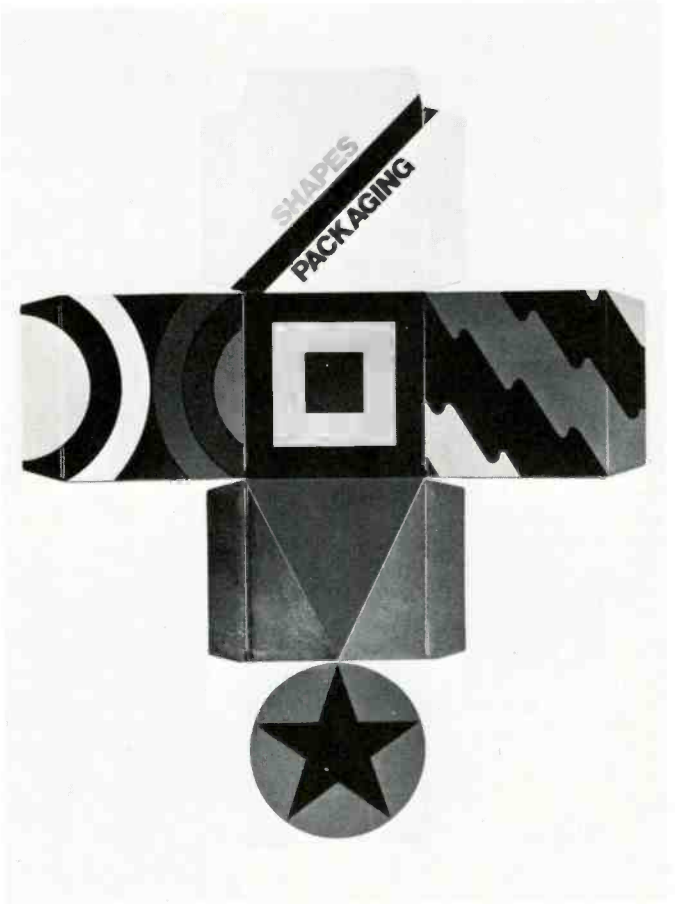


619 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Tom Ladyga
 DESIGNER: Mabey Trousdell, Inc.
 ARTISTS: Gary Overacre, Christy Sheets,
 Janie Case
 PHOTOGRAPHER: Richard Fegley
 AGENCY: Griswold Eshleman
 CLIENT: Anaconda Aluminum

620

ART DIRECTOR: Tony Madia
 DESIGNER: Roy Freemantle
 ARTIST: Ray Amejjide
 COPYWRITER: Charlotte Gatton
 AGENCY: Mohr and Company
 CLIENT: Ehrenreich Photo-Optical
 Industries, Inc.



Foil is Economical

Foil is Superior for Fats and Oils

Foil is Odorless, Non-Toxic and Hygienic

Foil Prevents Flavor Contamination

Foil can Easily and Economically be Laminated to a Variety of Types and Gauges of Materials: Tissue, Plastic Films, Tagboards

Foil is Impervious to Moisture Vapor Barrier

Foil is Strong and Lightweight

Foil has Good Barriers

Foil is Resistant to Friction and Heat, ordinary Shapes



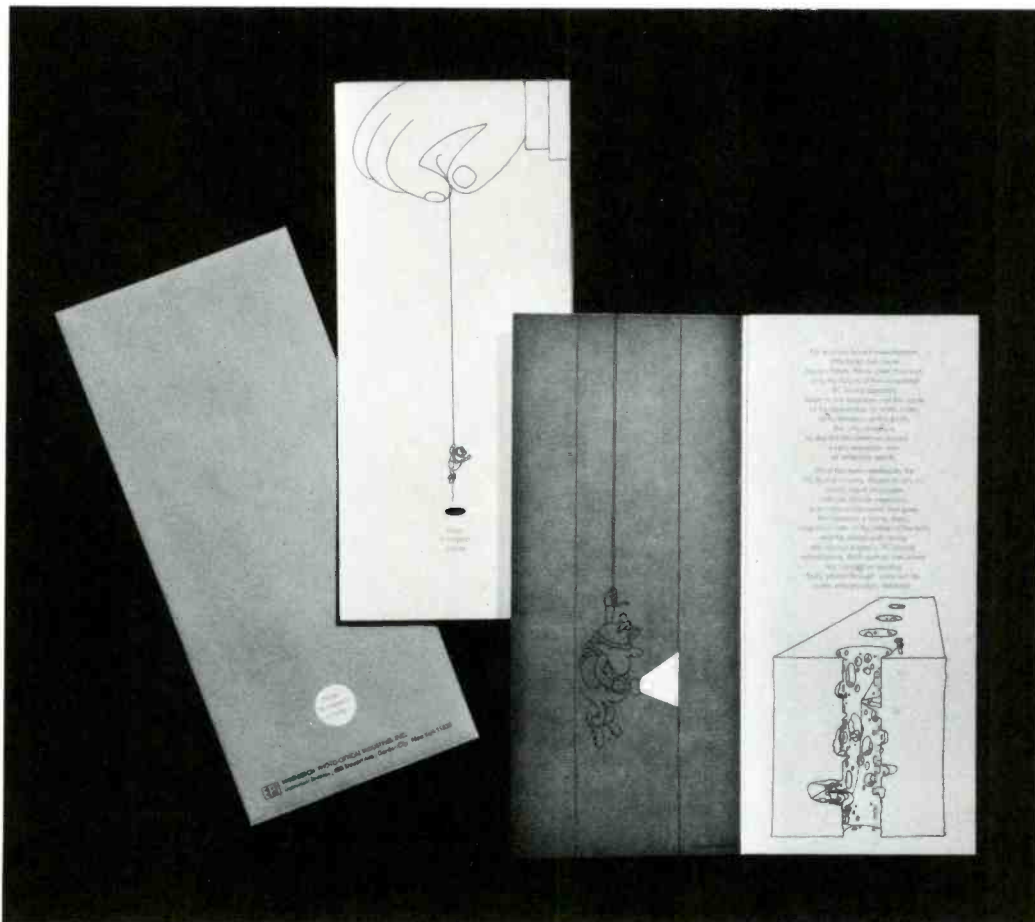
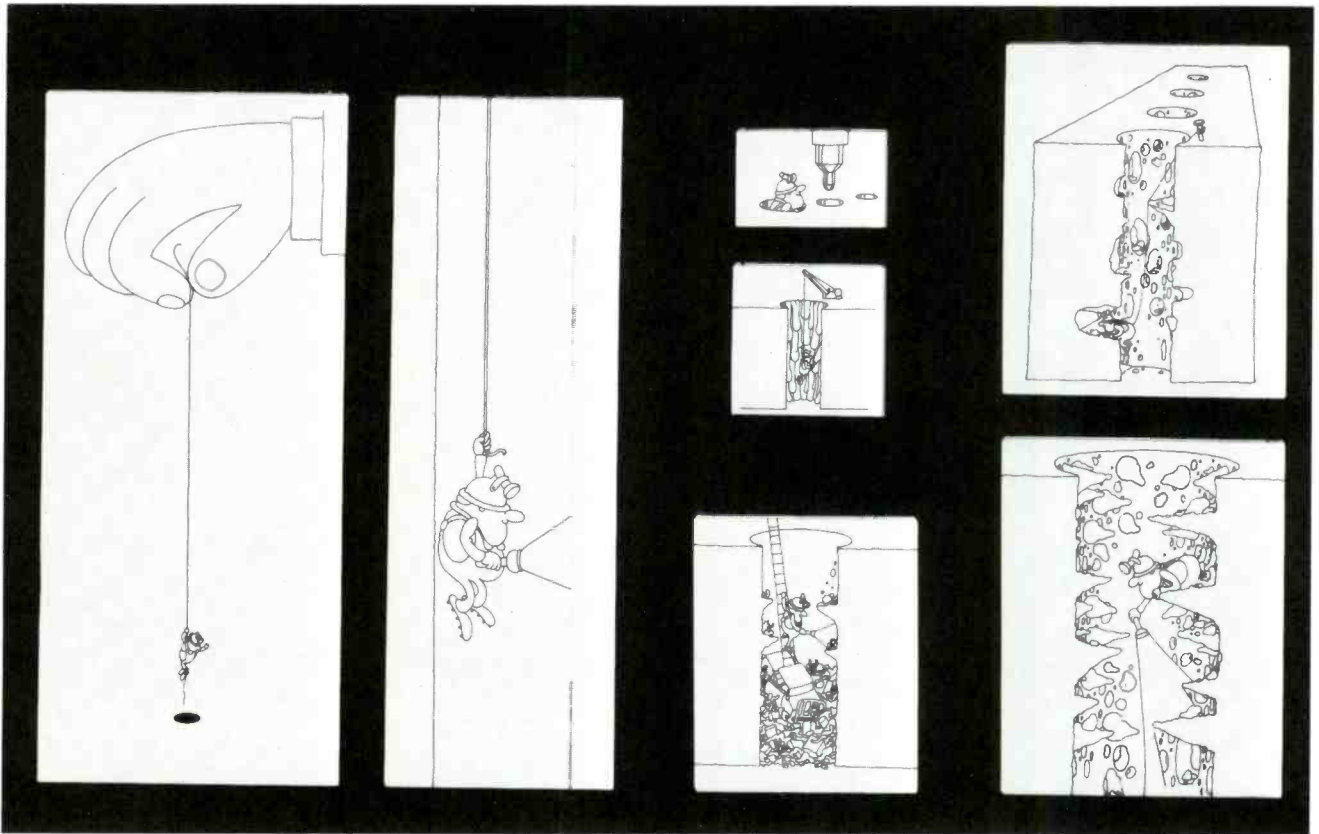
Aluminum labels, wraps, overwraps, pouches and foil cartons can easily be printed by most modern printing methods: lithography, gravure, letterpress, flexography and silk screen.

Properly treated, the raw foil surface can be printed in many transparent and opaque ink colors giving brilliant or subdued and subtle effects to the foil.

Foil allows a wide range of design potential with modern inks and printing techniques. Foil can be embossed, debossed, etched. Foil responds to colors and light. Foil surfaces can be custom-designed, and interesting subtleties can be obtained from transparent and opaque inks.

Printing on foil is made easy for any printer with ANALITH, Anaconda's pre-created custom produced aluminum foil stock designed for lithography.

Anaconda Aluminum Company does not print foil labels. We supply premium quality plain and laminated foil to the nation's leading converters, printers and package manufacturers.



621

ART DIRECTOR/DESIGNER: Bette Duke
ARTIST: Chuck Eckart
COPYWRITER: Richard Flack
CLIENT: Bette Duke

622

ART DIRECTORS/ARTISTS: Don Weller,
Dennis Juett
ARTIST: Don Weller
COPYWRITER: Dennis Juett
AGENCY/CLIENT: Weller & Juett Inc.

623

ART DIRECTORS: Don Weller, Dennis Juett
DESIGNER/ARTIST: Don Weller
COPYWRITER: Jack Cromer
AGENCY: Weller & Juett Inc.
CLIENT: The Art Directors Club of Los Angeles



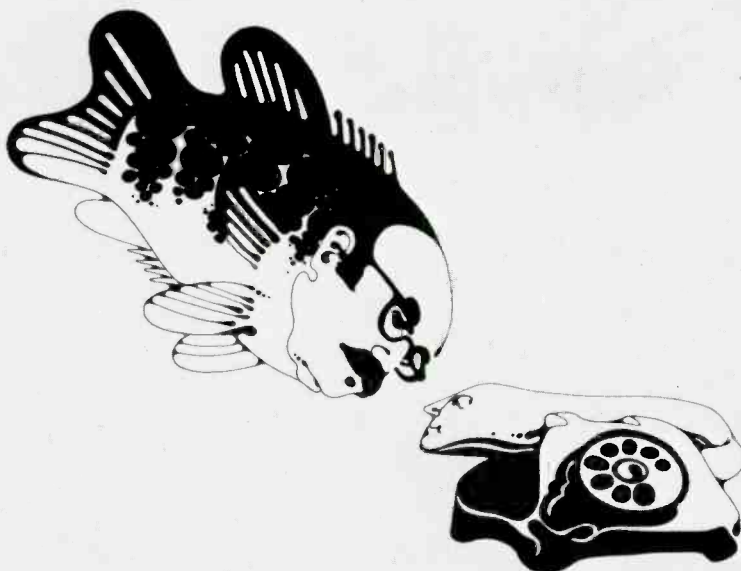


622

Saul Bass tells about the big one that didn't get away. See and hear the presentation that began the largest corporate identity change ever undertaken. Mail your check for \$5.75 to Art Directors Club of Los Angeles, 5820 Wilshire Boulevard, Los Angeles, California 90036.

Price at the door will be \$6.75. WHO: Mr. Saul Bass, guest speaker WHAT: Saul Bass & Associates corporate identity presentation for AT&T.

WHERE: Continental Hyatt House Hotel, Mezzanine, 8401 Sunset Boulevard, L.A. WHEN: September 21, 1970. Cocktails, 11:30. Lunch, 12:00.



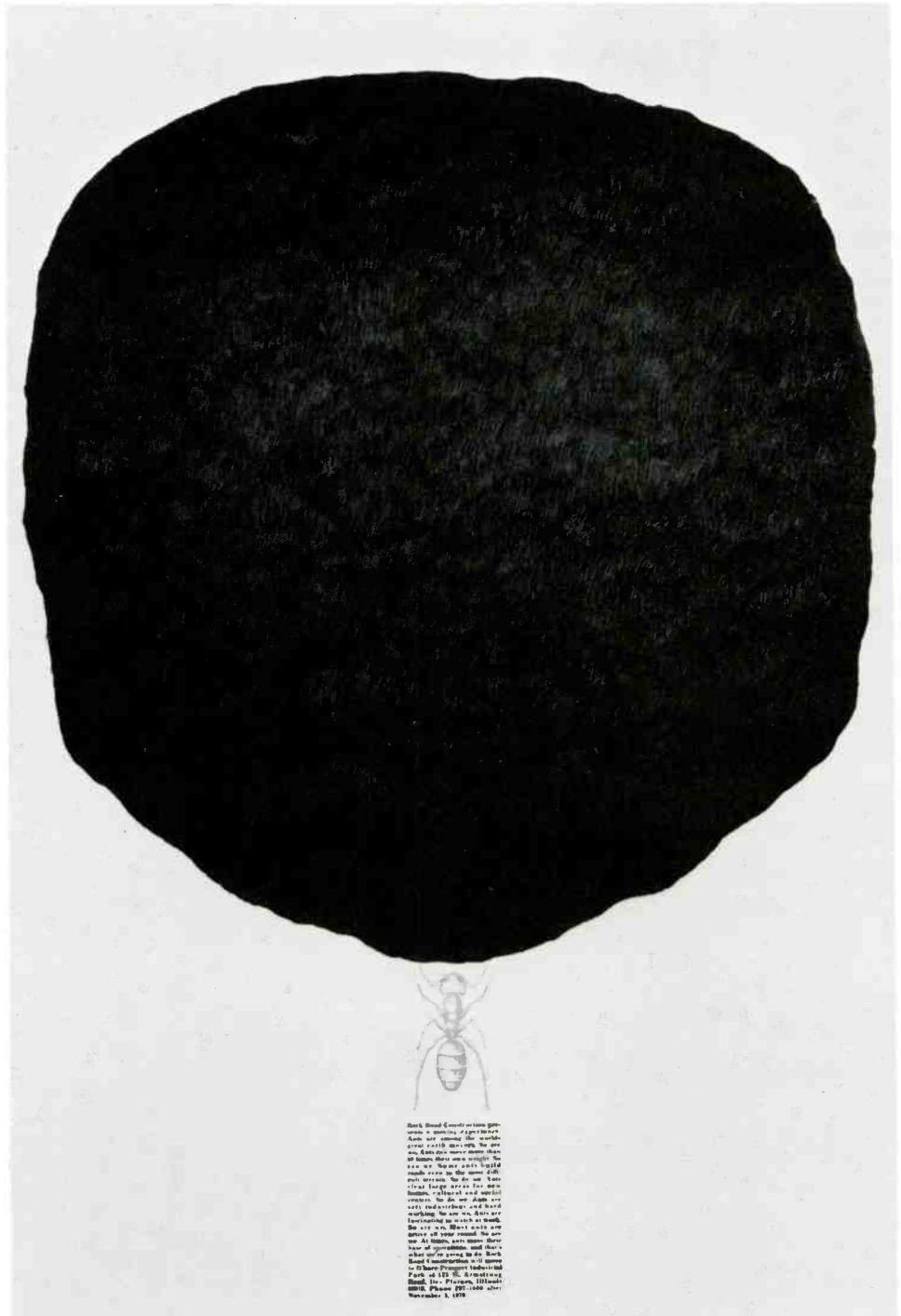
623

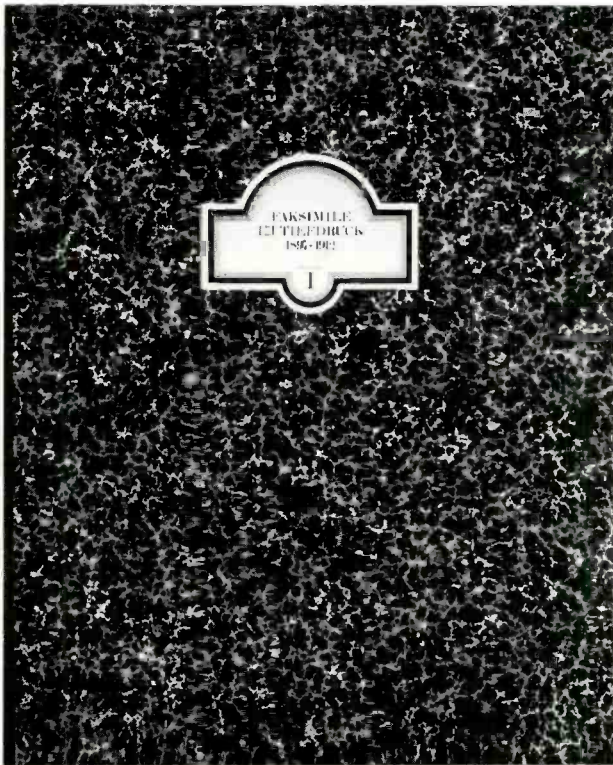
624

ART DIRECTOR: Doug Morral
DESIGNER/COPYWRITER: Mabey
Trousdel, Inc.
ARTISTS: Gary Overacre, Janie Case
CLIENT: Rock Road Construction Co.

625

ART DIRECTOR/DESIGNER/ARTIST: Olaf Leu
COPYWRITER: Otto M. Lilien
CLIENT: Gebr. Schmidt GmbH





626 DISTINCTIVE MERIT AWARD

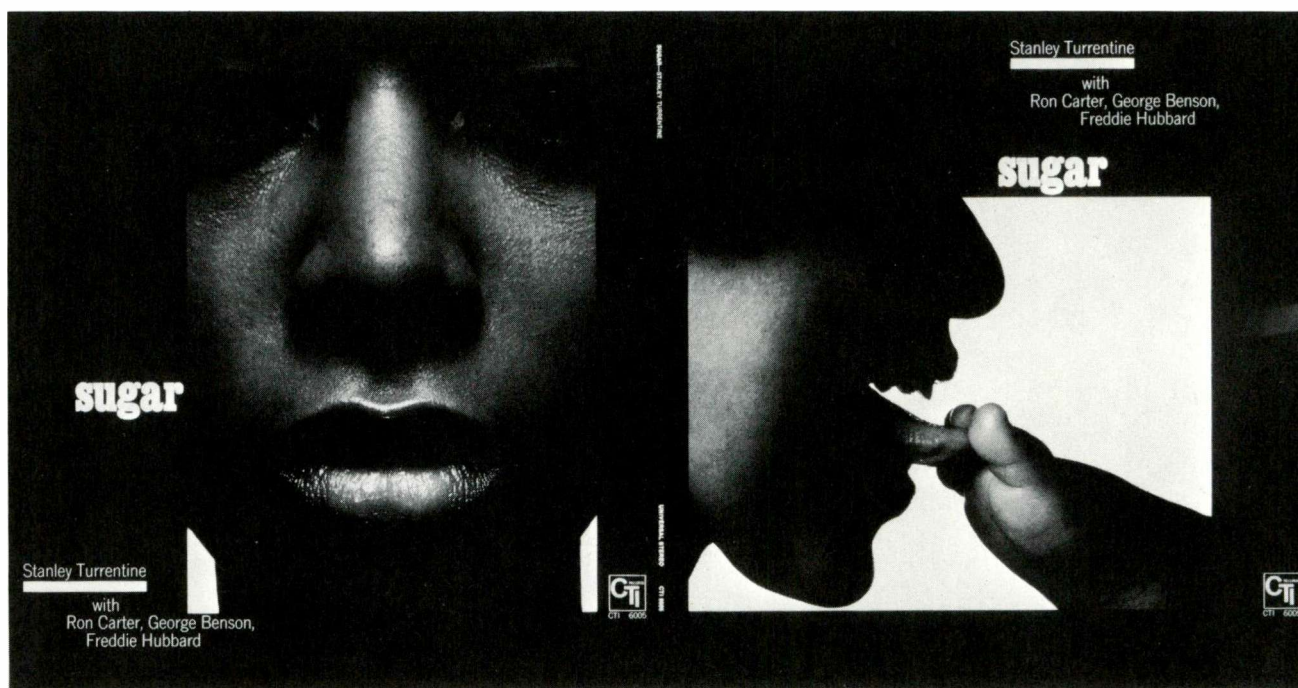
ART DIRECTOR: Elton Robinson
PHOTOGRAPHER: Pete Turner
CLIENT: CTI Records

627

ART DIRECTOR: Desmond Strobel
DESIGNER: Richard Germinaro
PHOTOGRAPHERS: Marshall Fallwell,
Martin Dean
AGENCY/CLIENT: Mercury Records

628

ART DIRECTOR: Mark Schulman
DESIGNER/PHOTOGRAPHER: Joe Schulman
ARTIST: Luke Faust
CLIENT: Atlantic Recording Corporation



626

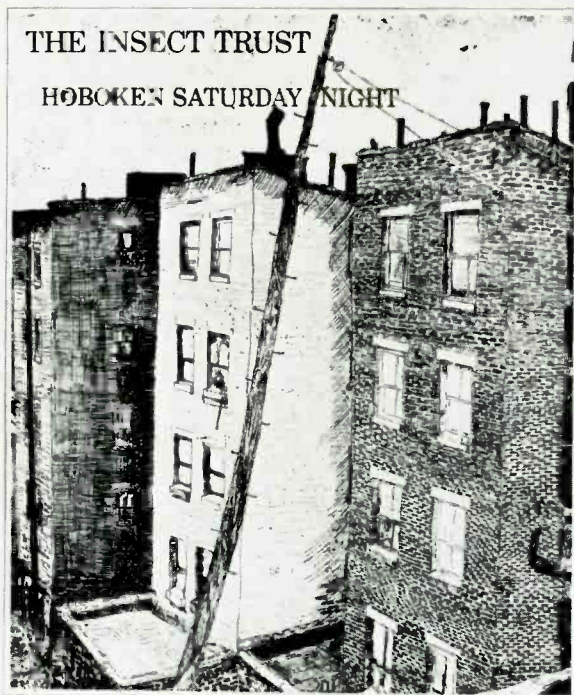
Mother Earth



Satisfied

627

STEREO



628

Television &

Multi-Media

631

ART DIRECTOR: Stew Greene
DIRECTOR: Howard Zieff
WRITER: Dick Rich
PRODUCER: Gerald Kreeger
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Zieff Films
ARTIST: Ted Pahle
CLIENT: Philip Morris, Inc.



(VO): Benson & Hedges 100's disadvantages.



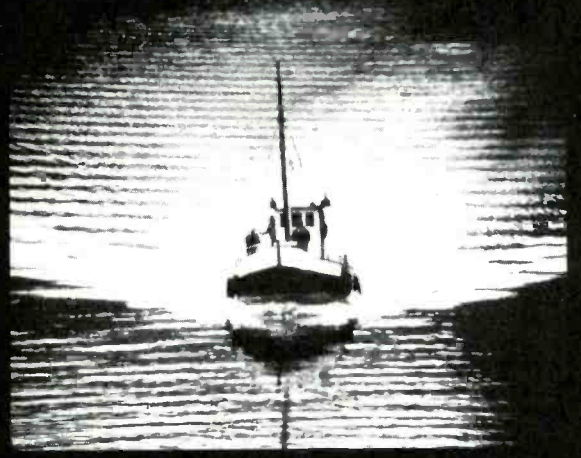
(Music)



(VO): Look what people put up with . . .

632

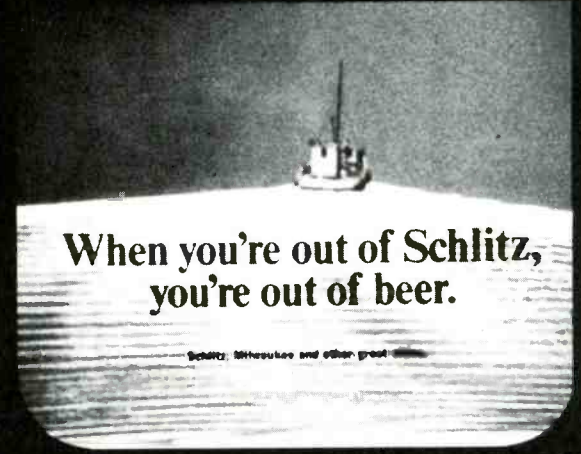
ART DIRECTOR: Neil McBain
DIRECTOR: Cal Bernstein
WRITER: Al Lerman
PRODUCER: Jack Warren
AGENCY: Leo Burnett Co., Inc.
PRODUCTION COMPANY: Dove Films
PHOTOGRAPHER: Haskell Wexler
CLIENT: Schlitz Beer



(Music) Men lived with gusto . . .



gusto in life. After all . . .



(Music)

633

ART DIRECTOR/DESIGNER:
Rich Ferrante
DIRECTOR: Jack Coddington
WRITER: Richard DePascal
PRODUCER: Suzanne DePlautt
AGENCY: Gilbert Advertising Agency
PRODUCTION COMPANY: Sunday
Productions
PHOTOGRAPHER: Julianna Wang
CLIENT: After Six, Inc.



Hello, I'm from After Six. . .



Oops!



Whatever, we got it.

634

ART DIRECTOR: Ed Maslow
DIRECTOR: Ridley Scott
WRITER: Anne Anda
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Strawberry
Productions
PHOTOGRAPHER: Bob Hagenson
CLIENT: Scott Paper Co.



You can spend time with baby's diapers.



Or use babyScott disposable diapers. . .



And spend a lot of time loving your baby.

635

ART DIRECTOR: Neil McBain
DIRECTOR: Cal Bernstein
WRITER: Al Lerman
PRODUCER: Jack Warren
AGENCY: Leo Burnett Company, Inc.
PRODUCTION COMPANY: Dove Films
PHOTOGRAPHER: Haskell Wexler
CLIENT: Schlitz Beer



The old places and faces . . .



There'll be stories to hear and stories to tell.



The one you grab for . . .

636

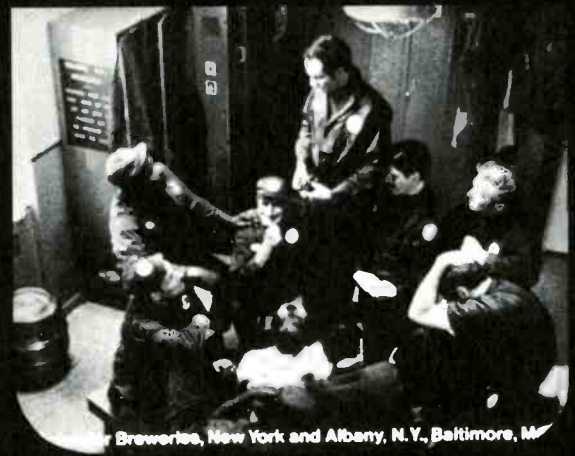
ART DIRECTOR: Alphonse Normandia
DESIGNER: Frank Sofo
DIRECTOR: Ridley Scott
WRITER: Charles Miesmer
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Strawberry
Productions
CLIENT: F. & M. Schaefer Brewing Co.



"New drivers must sing Schaefer's Jingle."



New man sings beautifully.



Breweries, New York and Albany, N.Y., Baltimore, Md.

"Was that all right?" "Not bad, kid."

637

ART DIRECTOR: Carol Nelson
DIRECTOR: Howard Zieff
WRITER: Mike Drazen
PRODUCER: Magi Durham/Telpac
AGENCY: Geer, DuBois Co., Inc.
PRODUCTION COMPANY: Zieff Films
CLIENT: Foster Grant Co., Inc.



(SFX: Crowd noise. Sound of gun shots)



Dictator: Where are my sunglasses?



Officer: My people . . . (SFX: Crowd Cheering)

638 GOLD MEDAL AWARD

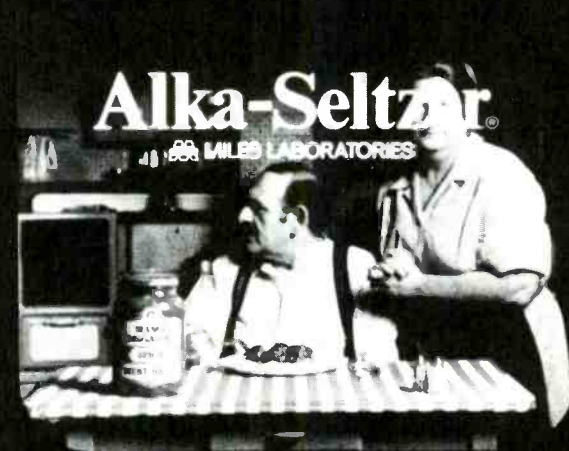
ART DIRECTOR: Roy Grace
DIRECTOR: Howard Zieff
WRITER: Evan Stark
PRODUCER: Lou Florence
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Miles Laboratories



Jack: Mama Mia that'sa some speecy . . .



Jack: Meecy, m cy, balsy, balsy . . .



Director: O.K. Let's break for lunch.

Alka-Seltzer
MILES LABORATORIES

639

ART DIRECTOR: Roy Grace
DIRECTOR: Howard Zieff
WRITER: Evan Stark
PRODUCER: Susan Dukas Calhoun
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Miles Laboratories



Now for the main course. Chocolate Mousse.



In special hot chocolate sauce.



What happened to the boys Ma-Shi.

640

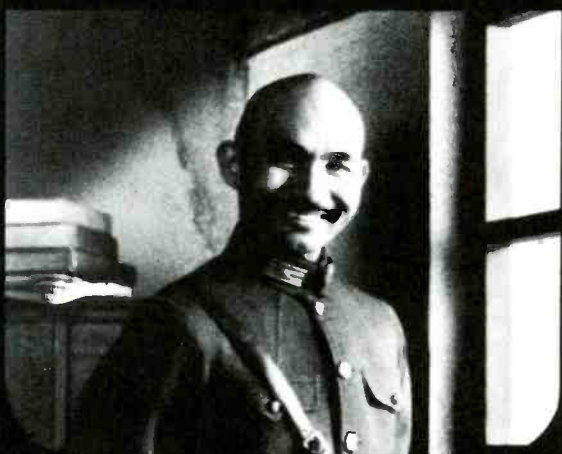
ART DIRECTOR: Roy Grace
DIRECTOR: Howard Zieff
WRITER: John Noble
PRODUCER: Don Trevor
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Edward Rosson
CLIENT: Volkswagen of America



(SFX)



(SFX)



Wasn't that a Volkswagen station wagon?

641

ART DIRECTOR: Martin Lipsitt
DIRECTOR: Howard Zieff
WRITERS: Helen Nolan, Dick Raboy
PRODUCER: Bertelle Selig
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Remington



... I won't be 21 for 2 more years.



Soldering on your toupe?



Some now, some much later.

642

ART DIRECTOR: Bill Stewart
DIRECTOR: John Urie
WRITER: Don Hadley
PRODUCER: Doug Murray
AGENCY: Botsford Ketchum Inc.
PRODUCTION COMPANY: ארט ו ארט
& Associates
CLIENT: Olympia Brewing Company



Camas Prairie starts east of Winchester. . .



One of our most important crops is Barley. . .



We've been going around for years.

643

ART DIRECTOR: Robert Reitzfeld
DIRECTOR: Judd Maze
WRITER: Charles Ashby
PRODUCER: Sherry Lockhart
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Flickers Inc.
CLIENT: Midas Muffler



Hey, is that one of those turbine cars?



All I need is a muffler.



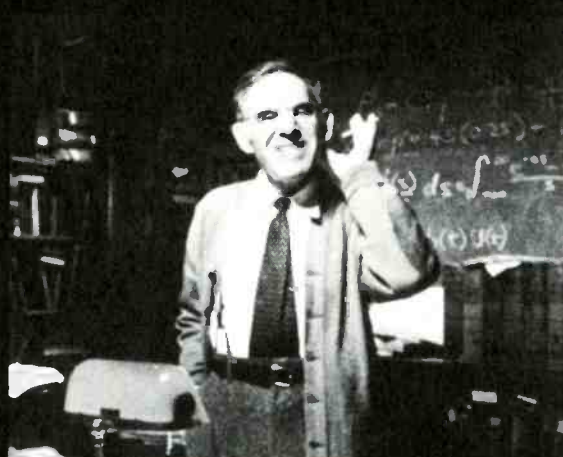
I have something to put in sideways . . .

644

ART DIRECTORS: Stan Dragoti,
Larry Hammond, Maurice Mahler
DIRECTOR: Howard Zieff
WRITERS: Jeff Frey, Burt Neufeld
PRODUCER: Barbara Michelson
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Philip Morris, Inc.



Look, I ought to know what a tingle is . . .



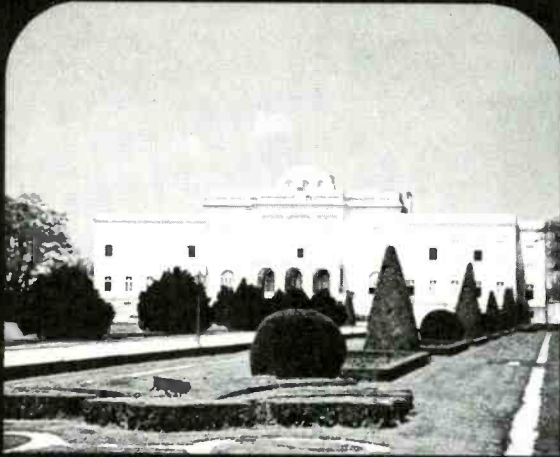
The tingle is a sensate experience . . .



. . . I almost forgot what it's like.

645

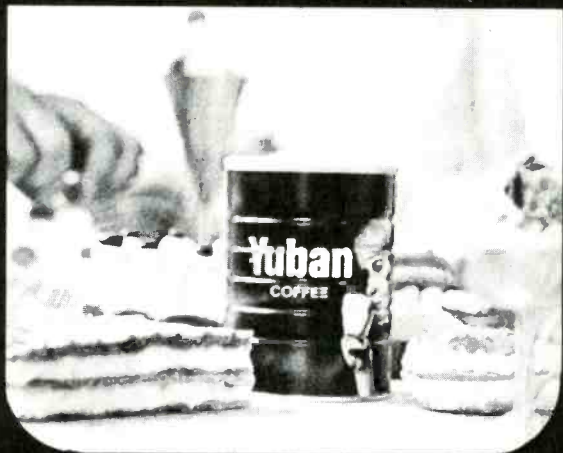
ART DIRECTOR/DESIGNER: Joel Wayne
DIRECTOR: Horn/Griner
WRITER: Nancy Sutton
PRODUCER: Steve Novick
AGENCY: Grey Advertising Inc.
PRODUCTION COMPANY/PHOTOGRAPHER:
Horn/Griner
CLIENT: General Foods Corporation



Klesheim. In Austria.



Yuban. The dessert's dessert.



Have a cup of Yuban for dessert.

646

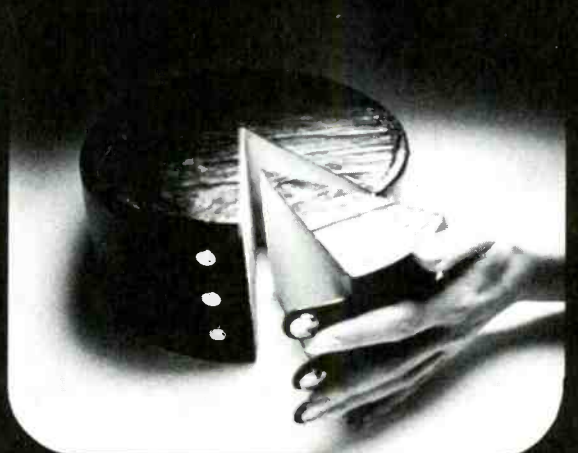
ART DIRECTOR: Len McCarron
DIRECTOR: Elbert Budin
WRITER: Terri Isaacman
PRODUCER: Larry Berger
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Budin
CLIENT: Tupperware Home Parties



Anner. (VO): To lock in goodness...



... and juiciness.



To lock in freshness you need Tupperware.

647

ART DIRECTOR: Jim Millman
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Irving Weinberg
PRODUCER: Sue Smitman
AGENCY: Young & Rubicam, Inc.
CLIENT: Dr. Pepper



There's people that don't understand us.



When they try us, they like us.

**America's most
misunderstood soft drink.**

America's most misunderstood soft drink.

648

ART DIRECTOR: Maurice Mahler
DIRECTOR: Harry Hamburg
WRITER: Irving Weinberg
PRODUCER: Herb Blitzstein
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Harry Hamburg
Productions
PHOTOGRAPHER: Harry Hamburg
CLIENT: General Foods Corporation



(Parents open door to greet suitor)



He loves the Jello she makes for him.

The best of everything.



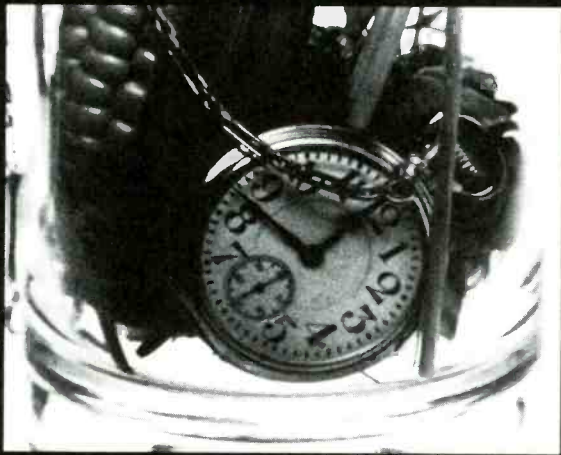
The best overcomes anything. (Almost)

649

ART DIRECTOR: Bernie Zlotnick
DIRECTOR/PHOTOGRAPHER: Harold Becker
WRITER: Mike Becker
PRODUCER: Neil Tardio
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Harold Becker
Productions
CLIENT: Rheingold Breweries, Inc.



We use whole hallertau hops.



We use good water. And time.



Rheingold. The natural beer.

650

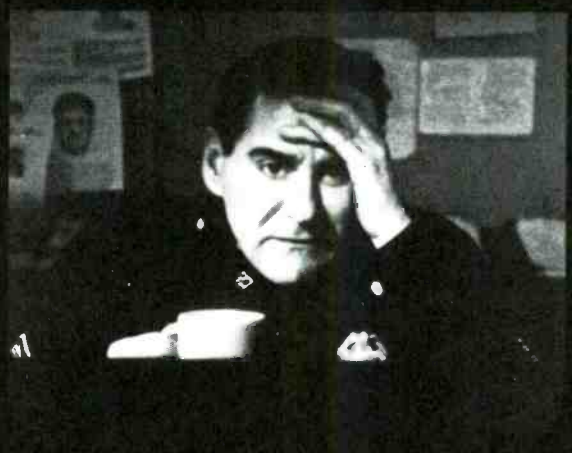
ART DIRECTOR: Vincent A. Daddiego
DIRECTOR/PHOTOGRAPHER: Mike Cuesta
WRITER: Bob Elgort
PRODUCER: Dom Rossetti
AGENCY: Young & Rubicam Inc.
PRODUCTION COMPANY: Stan Lang
Productions
CLIENT: General Foods Corporation



Okay cookie, what are you peddling now?



Stop harassing my client, sergeant



I found this one swimming with the seals.

651

ART DIRECTOR: Maurice Mahler
DIRECTOR: Mickey Trenner
WRITER: Thayer Burch
PRODUCER: Herb Blitzstein
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Motion Assoc.
East, Inc.
PHOTOGRAPHER: Bernie Hirschenson
CLIENT: Squibb/Beechnut Co.



Here we are, in the Khyber Pass.



He is still completely rational.



Tetley iced tea is thirst-quenching.

652

ART DIRECTOR: Stew Greene
DIRECTOR: Howard Zieff
WRITER: Dick Rich
PRODUCER: Gerald Kreeger
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Philip Morris, Inc.



(VO): Benson & Hedges 100's disadvantages.



(Music)



(VO): Look what people put up with.

653 DISTINCTIVE MERIT AWARD

ART DIRECTOR/PRODUCER:

Jerry Bruckheimer

DESIGNER: Kong Wu

DIRECTOR/PHOTOGRAPHER:

Mevin Sokolsky

WRITERS: Jahr Bergin, Joe McNeil

AGENCY: Batten, Barton, Durstine
and Osborn

PRODUCTION COMPANY: Sokolsky Films

CLIENT: Pepsi-Cola Company



There's a whole new way of livin' . . .



Pepsi helps 'em come alive.



Pepsi's got a lot to give.

654

ART DIRECTOR: Carol Nelson

DIRECTOR: Howard Zieff

WRITER: Mike Drzen

PRODUCER: Magi Durham/Telpac

AGENCY: Gær, DuBois Co., Inc.

PRODUCTION COMPANY: Zieff Films

CLIENT: Foster Grant Co., Inc.



Man: Hi, I've been looking for you.



Other girl's voice: Freddy! Freddy!



Annrc (VO): Foster Grants . . .

655

ART DIRECTOR/DESIGNER: Sheldon Goldberg
DIRECTOR: Alan Dennis
WRITER: Jean Zerries
PRODUCER: Richard Ricci
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Cooper/Dennis
Group
PHOTOGRAPHER: Mike Murphy
CLIENT: Remington Co.



(Two: "Out-law-looking" types riding hard)



("Bad guys" pull out Remington shaver)



"They went that-a-way" . . .

656

ART DIRECTOR: Boyd Jacobson
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Mike Becker
PRODUCER: Ted Storb
AGENCY: Young & Rubicam, Inc.
CLIENT: Rheingold Breweries, Inc.



All kinds of drinks are making progress.



Not Rheingold.

Natural Rheingold.

Keep America Beautiful.

RHEINGOLD BREWERIES, INC., NEW YORK, N.Y. & ORANGE, N.J.

We're Natural the way we've always been.

657

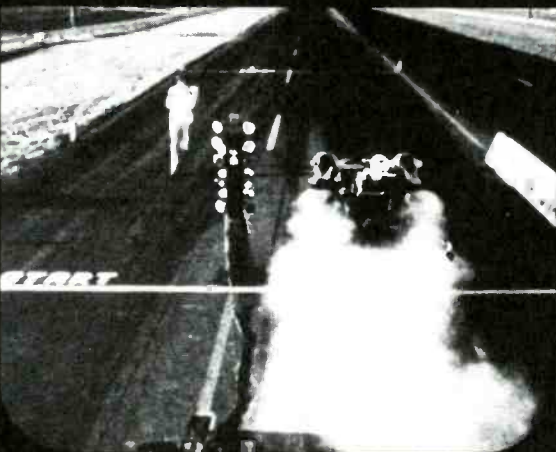
ART DIRECTOR/PRODUCER: Dom Rossetti
DIRECTOR/PHOTOGRAPHER: Tony Lover
WRITER: Curvin O'Reilly
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Liberty Studios, Inc.
CLIENT: Marshall Cavendish



Man against a car in a drag race.



Point of this race is how you learn.



A new kind of encyclopedia magazine.

658 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Sy Schreckinger
DIRECTOR/PHOTOGRAPHER: Mike Murphy
WRITER: Bruce Goldman
PRODUCER: Roger Vaughn
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
CLIENT: Metropolitan Life Insurance Co.



One out of three babies ended up here . . .



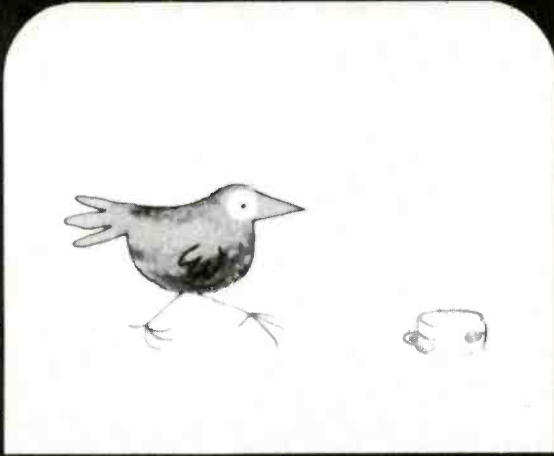
Because of Metropolitan Life's help . . .

**We sell life insurance.
But our business is life.**

Give babies a better chance of survival.

659

ART DIRECTOR/DESIGNER/PRODUCER:
William Wurtzel
DIRECTOR: Dolores Cannata
WRITER: Roger Proulx
AGENCY: The Lampert Agency, Inc.
PRODUCTION COMPANY: Elektra
Productions
ARTIST: Peter Lippmann
CLIENT: Hanes Hosiery, Inc.



Small bird enters.



Puts on feathers, plumes, Hanes pantyhose.



Sheer Indulgence.

660

ART DIRECTOR: Robert Reitzfeld
DIRECTOR: Judd Maze
WRITER: Charles Ashby
PRODUCER: Sherry Lockhart
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Flickers Inc.
CLIENT: Midas Muffler



Sounds like you need a new muffler



Never a moment's rest in this business



You're not in a hurry are you?

661

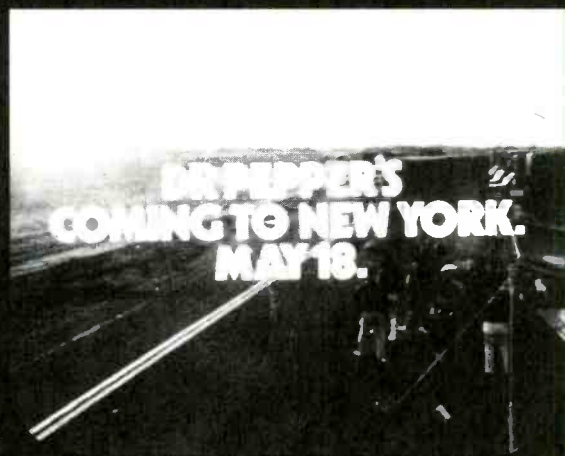
ART DIRECTOR: Jim Millman
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Irving Weinberg
PRODUCER: Sue Smitman
AGENCY: Young & Rubicam, Inc.
CLIENT: Dr. Pepper



By now, you have all received your orders.



The road ahead will not be easy.



Dr. Pepper's coming to N.Y. May 18th.

662

ART DIRECTOR: Michael O'Connell
DIRECTOR: Don Adams
WRITER: Tom Attea
PRODUCER: D.W. Silverstein
AGENCY: Adams, Dana, Silverstein
PRODUCTION COMPANY: Donlee
Productions
CLIENT: Aurora Products



"I'm looking for Wisconsin Skinny."



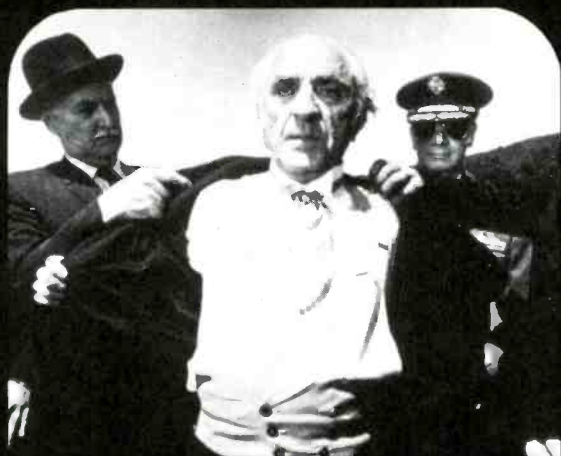
"Salesman Huh? What do you sell?"



"Skittle Pool - It's a lot of fun."

663

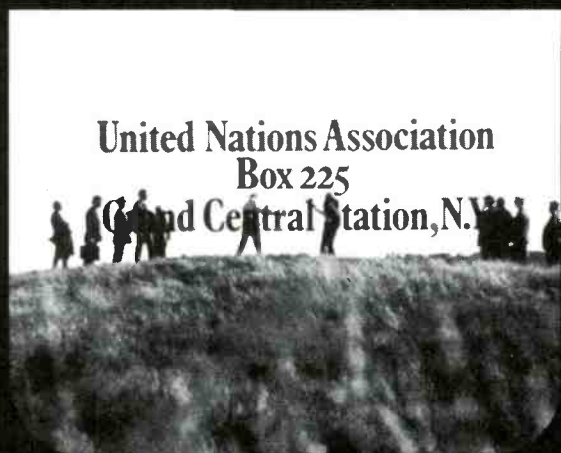
ART DIRECTOR: John Linder
DIRECTOR/PHOTOGRAPHER: Mike Cuesta
WRITER: Richard Christian Danus
PRODUCER: Arthur Wright
AGENCY: Cunningham & Walsh Inc.
PRODUCTION COMPANY: Mike Cuesta/
Stan Lang Inc.
CLIENT: United Nations Association



The leaders are going to fight this war.



They created their own force of reason.



The world won't survive a third world war.

664

ART DIRECTOR/DESIGNER/PRODUCER:
William Wurtzel
DIRECTOR: Bob Vietro
WRITER: Roger Proulx
AGENCY: The Lampert Agency, Inc.
PRODUCTION COMPANY: Audio
Productions
CAMERAMAN: Don Cohen
CLIENT: Olympic Airways



In Greece . . .



when a traveler's legs grow weary. . .



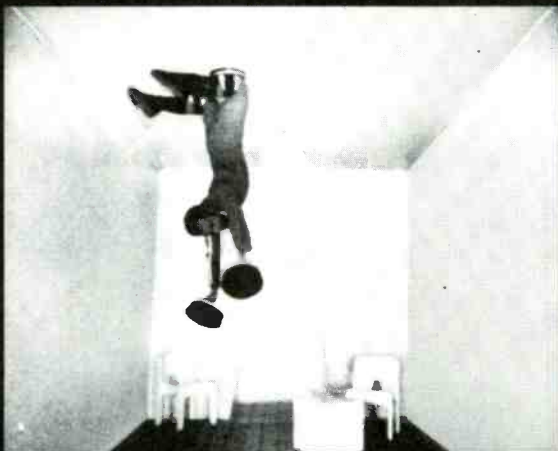
Stop in a quiet little taverna.

665

ART DIRECTOR/DESIGNER: Bob Anastasio
DIRECTOR: Sol Goodnoff
WRITERS: Mike Caplan, Mike Reid
PRODUCER: Jack Schwartz
AGENCY: Shaller-Rubin
PRODUCTION COMPANY: Sol Goodnoff Studios
CLIENT: Norwalk Laboratories



Scientists marvelled at suction power.



Adhesive that won't crack under pressure.



Fit-Rite. When you can't afford to slip.

666

ART DIRECTOR: Alphonse Normandia
DESIGNER: Bud Fox
DIRECTOR: Harry Hamburg
WRITER: Charles Miesmer
PRODUCER: Karl Fischer
AGENCY: Eatten, Barton, Durstine and Osborn
PRODUCTION COMPANY: Brownstone Productions
CLIENT: F. & M. Schaefer Brewing Co.



When you're working on a thirst.



don't settle for any beer.



when you're having more than one

But Schaefer.

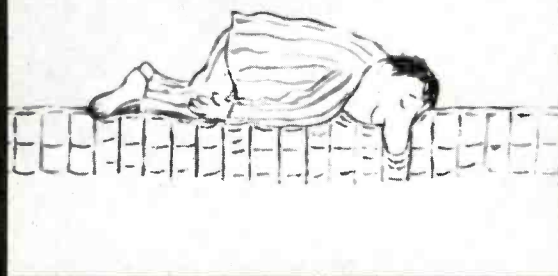
667

ART DIRECTOR/DESIGNER:
Sam Cooperstein
WRITER: Jean Zerries
PRODUCER: Ted Storb
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Elektra
Productions
PHOTOGRAPHER: William Steig
CLIENT: Simmons Co.



Tired man, ready for bed.

Give every part of your body
a good night's sleep.



Man enjoying a good sleep.



Beautyrest by Simmons



Only Beautyrest accommodates variations.

668

ART DIRECTOR: Frank De Vito
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Betty Fitterman
PRODUCER: Mike Schapiro
AGENCY: Young & Rubicam, Inc.
CLIENT: Johnson & Johnson Co.



All baby knew was the feel of your hands.



That's why we make J & J Baby Powder.



Johnson's Baby Powder. It feels like love.

669

ART DIRECTOR: Sy Schreckinger
DIRECTOR/PHOTOGRAPHER:
Dick Miller
WRITER: Bruce Goldman
PRODUCER: Roger Vaughn
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Dick Miller
Associates
CLIENT: Metropolitan Life Insurance Co.



Doctor carries boy to emergency room.



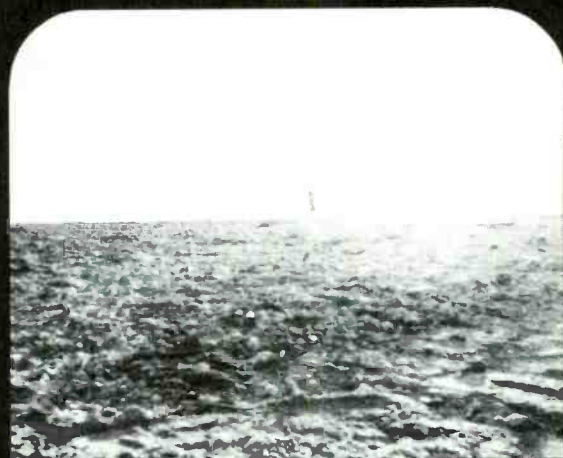
Boy is gasping for breath.

**We sell life insurance.
But our business is life.**

Our business is life.

670

ART DIRECTOR/DESIGNER: Clark Frankel
DIRECTOR: Alan Dennis
WRITER: Dorothy Perillo
PRODUCER: Sue Smitman
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Cooper/Dennis
Group
CLIENT: Eastern Airlines, Inc.



Boy on beach imitating airplane.



Boy chases sea gulls. Birds fly away.



Dissolve to plane.

671

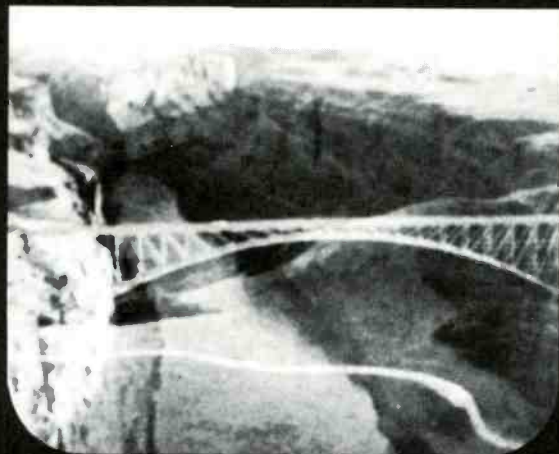
ART DIRECTOR/DESIGNER:
Salvatore Lodico
DIRECTOR: Art Kane
WRITER: Frank Fraser
PRODUCER: Rob Ewing
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
PHOTOGRAPHER: Rex Metz
CLIENT: Manufacturers Hanover Trust Co.



They took a trip out West.



Manufacturers Hanover Trust Co.



It's nice to get away from it all.

672

ART DIRECTOR: Mike Eakin
DIRECTOR: Joe Sedelmaier
WRITER: George Mead
PRODUCERS: Mike Eakin, George Mead
AGENCY: Rink Wells & Associates
PRODUCTION COMPANY: Sedelmaier Film
Productions, Inc.
CLIENT: Rheem Mfg. Co.



(SFX: Hot, sighing wind)



You'll never see or hear it.



Rheem Central Air Conditioning . . .

673

ART DIRECTOR/DESIGNER: Stan Kovics
DIRECTOR: Steve Horn
WRITER: Steve Gordon
PRODUCERS: Steve Gordon, Stan Kovics
AGENCY: Jack Byrne Advertising
PRODUCTION COMPANY/PHOTOGRAPHER:
Horn/Griner
CLIENT: Earney's Clothes, Inc.



Stengel: Hey Bogart, catch!



Fiorello: Hey Barney, what about you?



Barney: You'll all need clothes.

674

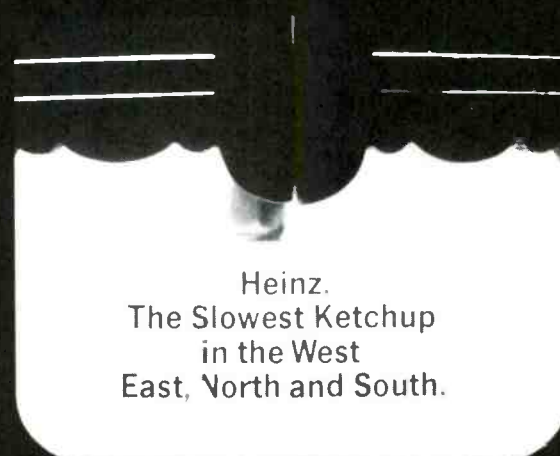
ART DIRECTOR/DESIGNER/DIRECTOR:
Bert Steinhauser
WRITER: Paul Zoellner
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Joop Geesink
Produkties
PHOTOGRAPHER: Henke Kobos
CLIENT: Heinz



(SFX: Drums)



(Music)



Heinz.
The Slowest Ketchup
in the West
East, North and South.

Anncr: (VO) Heinz, the slowest ketchup.

675

ART DIRECTOR/DESIGNER: Dave Clark
DIRECTOR: Dave Nagata
WRITER: Bob Coburn
PRODUCER: Dick Perrott
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Dave Nagata
Production
CLIENT: Stroh's Beer



Annrc: The Stroh Brewery proudly presents



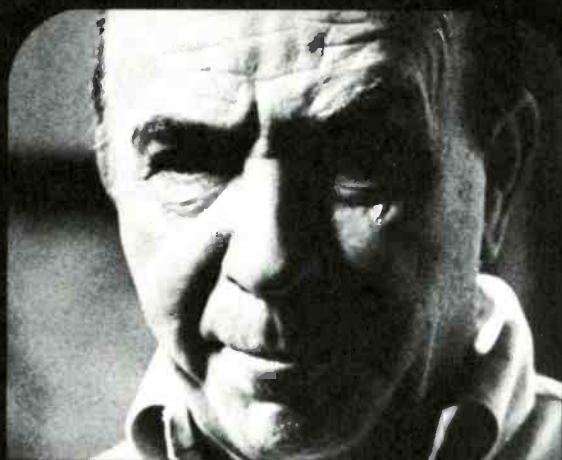
(Video: Musician wants the beer)



From one beer lover to another.

676

ART DIRECTOR: Ben Spiegel
DESIGNER: Ron Becker
DIRECTOR/PRODUCER: Herb Strauss
WRITER: Dan Abramson
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Bert Spielvogel
CLIENT: Stroh's Beer



Father: "Son, do you drink beer?"



Son: "Of course. I'm 29 years old."



From one beer lover to another.
The Stroh Brewery Company, Detroit, Michigan 48226

"We only want what's good for you."

677

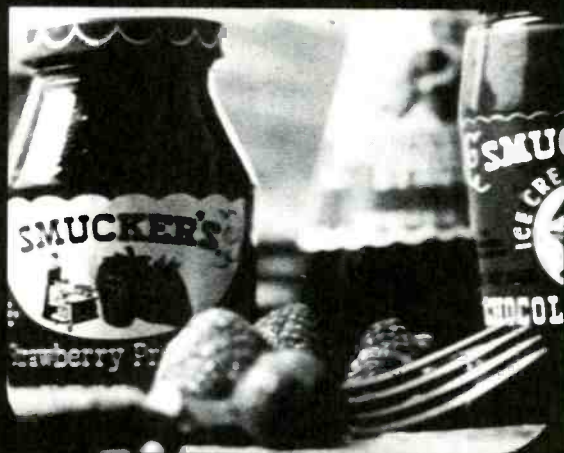
ART DIRECTOR/DESIGNER/PRODUCER:
David London
DIRECTOR: Denny Harris
WRITER: Lois Wyse
AGENCY: Wyse Advertising, Inc.
PRODUCTION COMPANY/PHOTOGRAPHER:
Harris & Clark, Inc.
CLIENT: The J.M. Smucker Company



This is Orrville, Ohio



With kids ankle-deep in daydreams.



Smucker's has to be good.

678

ART DIRECTOR/DESIGNER: Mike Golden
DIRECTOR/PHOTOGRAPHER: Peter Norman
WRITER: Earl Cole
PRODUCER: Joe Davidoff
AGENCY: Ted Bates & Company
PRODUCTION COMPANY: Audio Productions
CLIENT: Matsushita Electric Corp.
of America



(Man watching TV)



It's twice as portable.

PANASONIC.
Just slightly ahead of our time

Panasonic. Slightly ahead of our time.

679 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Vincent DeLuca
DIRECTOR: Howard Magwood
WRITER: Gary Prouck
PRODUCER: Dorothy Mills
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Rose Magwood
PHOTOGRAPHER: Ernesto Capparos
CLIENT: Fry Cadbury



Did you get it?" "Yes Master."



No human can resist a Cadbury Crunchie.

Crunchie

To like it
is only human.

Eat. Eat. Eat.

680

ART DIRECTOR/DESIGNER: Norman Tanen
DIRECTOR/PHOTOGRAPHER: Barry Brown
WRITER: Camilla Larghi
PRODUCER: Ernie Hartman
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Brillig



(Sound effects of sea)



You click your fingers and move your head

JAMAICA

JAMAICA TOURIST BOARD



It's so easy to feel like a child again.

681

ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Howard Zieff
WRITER: John Noble
PRODUCER: Jim de Barros
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
CLIENT: Volkswagen



You want more than a Volkswagen Beetle.



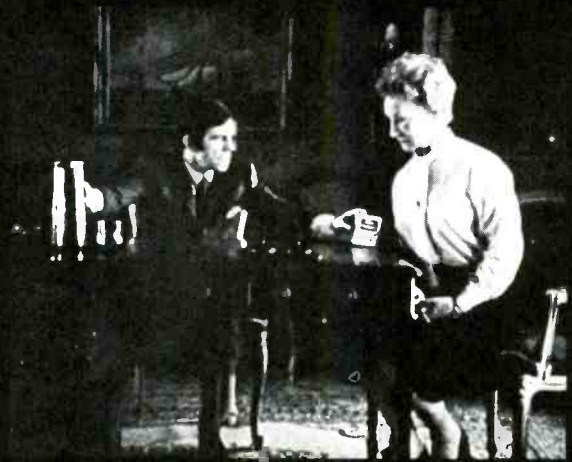
It still looks like the old Beetle.



Bittman, you want too much!

682

ART DIRECTOR/DESIGNER: Bill Taubin
DIRECTOR/PHOTOGRAPHER: Ted Devlet
WRITER: Rudy Fiala
PRODUCER: Lou Florence
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: DVI Films
CLIENT: Miles Laboratories
Alka-Seltzer



Annrc: Ever have one of those mornings.



You can't quite put your finger on it?



Alka-Seltzer, for the blahs.

683

ART DIRECTOR/DESIGNER: Mike Lawlor
DIRECTOR: Marshall Stone
WRITER: Marvin Honig
PRODUCER: Don Trevor
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: M.P.O.
CLIENT: American Airlines



Welcome to American Airlines, sir.



Just go straight to Gate 7 . . . seven.



Drive up to our doorstep.

684 GOLD MEDAL AWARD

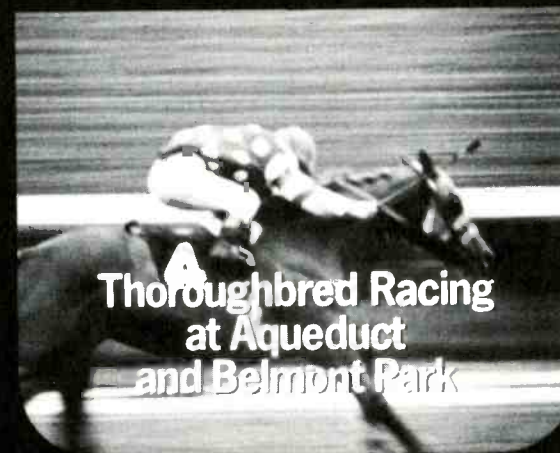
ART DIRECTOR: Harvey Gabor
DIRECTOR/PHOTOGRAPHER: Mike Elliott
WRITER: Pacy Markman
PRODUCER: Rhoda Malamet
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: E. U. E.
CLIENT: New York Racing Association



This is the fastest animal in the world.



By the time he's 3 years old. . .



Aqueduct and Belmont Park

685

ART DIRECTOR/DIRECTOR: Mike Koulermos
WRITER: Judy Raines
PRODUCER: Gloria Gengo
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Welebit
Productions
CAMERAMAN: Wally Welebit
CLIENT: Burger Chef Systems, Inc.



Hello, hello, can you stay awhile?



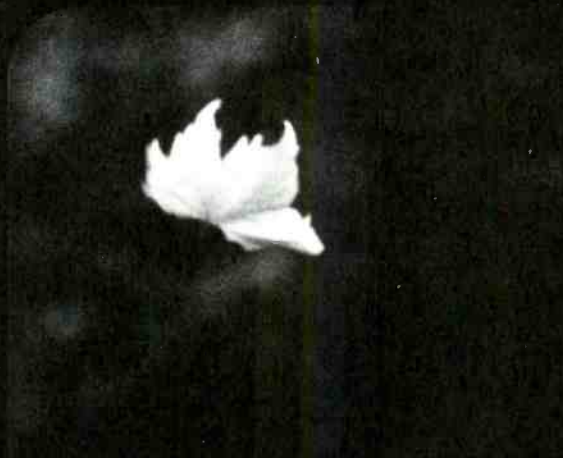
Hello, hello, good to see you smile.



You know we'll always treat you right.

686

ART DIRECTOR: Al Scully
DIRECTOR/PHOTOGRAPHER: Tibor Hirsch
WRITER: William Backer
PRODUCER: Phil Messira
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: E.U.E.
CLIENT: Coca-Cola, U.S.A.



Summer's over.



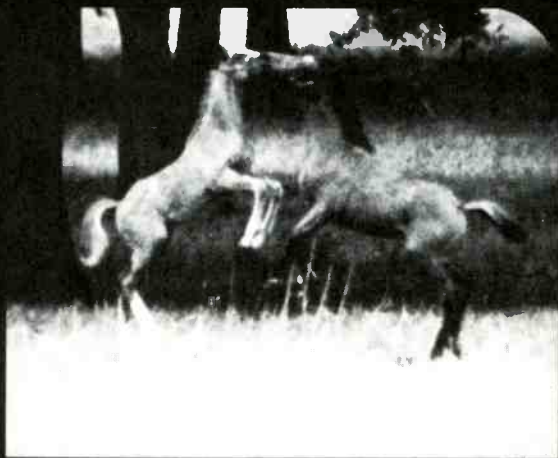
The real things in life know no season.



(Silent)

687

ART DIRECTOR: Harvey Gabor
DIRECTOR/PHOTOGRAPHER: Peter
Israelson
WRITER: Pacy Markman
PRODUCER: Rhoda Malamet
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: E.U.E.
CLIENT: New York Racing Assoc.



You were just playing with your friends.



Even the grass had special minerals.



You're the fastest animal in the world.

688

ART DIRECTOR/DESIGNER: Mac Churchill
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Frank Biancalana
PRODUCER: Rollin Binzer
AGENCY: Hurvis, Binzer & Churchill
CLIENT: Arvin Industries, Inc.

Listening To A Forest.

Annncr: Sound is a very personal thing.



We make Arvin radios for people who care.



There are other brands at other prices.

689

ART DIRECTOR/DESIGNER: Frank DeVito
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Betty Fitterman
PRODUCER: Mick Schapiro
AGENCY: Young & Rubicam, Inc.
CLIENT: Johnson & Johnson



(VO): This is a baby's ear. And his eyes.



(VO): This is how baby learns about love.



(VO): Smooth on gentle Johnson's.

690

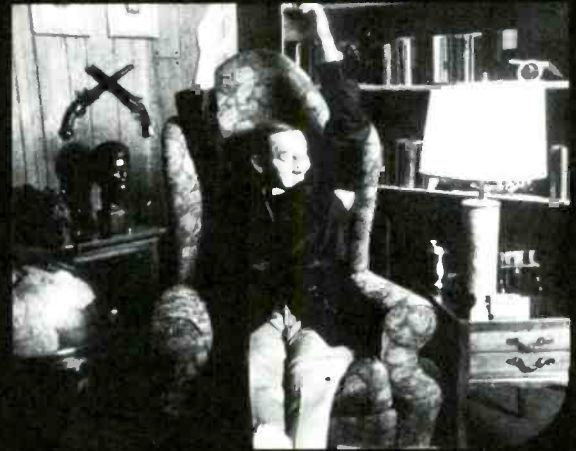
ART DIRECTOR/DESIGNER: Frank Fristachi
DIRECTOR: Fred Levinson
WRITER: Marshall Karp
PRODUCER: Henry Roth
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Wylde Films
CLIENT: Johnson & Johnson



It would hit me as soon as I got up.



It wasn't easy living with a headache.



Truce really relieves my headache.

691

ART DIRECTOR: Michael Ulick
DIRECTOR: Jeffrey Metzner
WRITER: Charlie Ashby
PRODUCER: Sherry Lockhart
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY: Gaffney,
Metzner Lofaro
PHOTOGRAPHER: Bob Gaffney
CLIENT: American Motors/Gremlin



American Motors introduced the Gremlin . . .



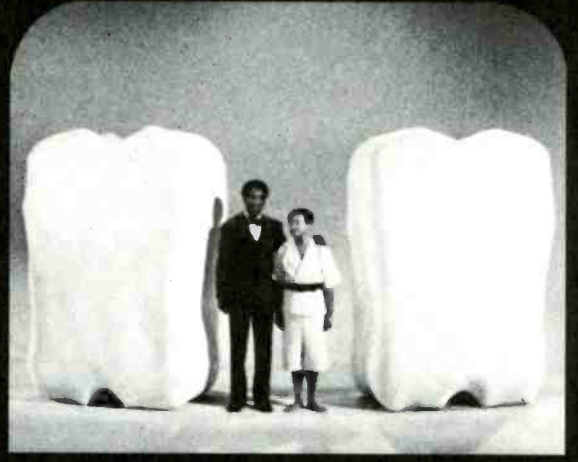
The Alberque Eight. The Witchita Wiggle.



American Motors took a gamble.

692

ART DIRECTOR: Charles Kornberger
DIRECTOR: Bob Rosenbaum
WRITER: Terry Boyle
PRODUCER: Max Bryer
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Jemmin
Productions
CAMERAMAN: Arnie Rich
CLIENT: Proctor & Gamble Company



Hi, there . . . my name is Mr. Tooth Decay . . .

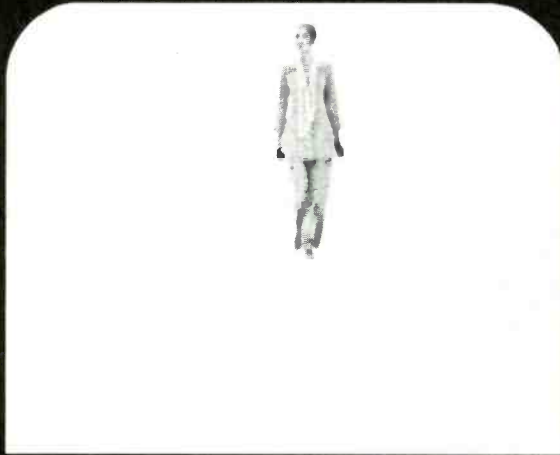


This one's going to be a little tougher.



693

ART DIRECTOR/DESIGNER: Jim Black
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Pat Martin
PRODUCER: John Donnelly
AGENCY: Leo Burnett
CLIENT: Benson & Hedges/Virginia Slims



(Virginia Slims Theme)



(VO): For my money women have come too far.



That cigarette's too good for women. . .

694

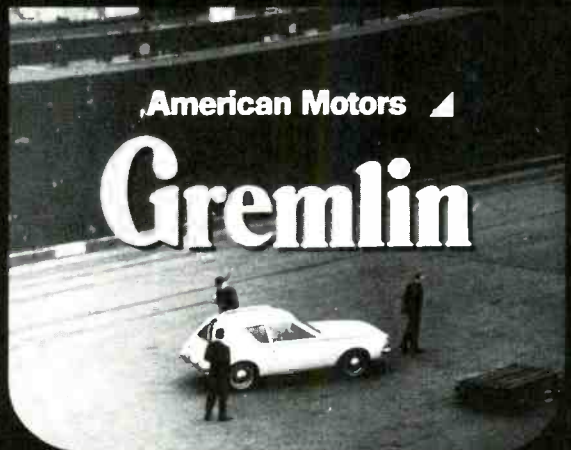
ART DIRECTOR: E. Robinson
DIRECTOR: D. Cowan
WRITER: B. Cowling
PRODUCER: E. Sumner
AGENCY: McKim/Benton & Bowles
PRODUCTION COMPANY: Rabko Television
Production Company
PHOTOGRAPHER: G. Morita
CLIENT: American Motors Ltd.



German: Well you win Englishman.



Japanese: Clever people these Germans.



Anncr: American Motors introduces Gremlin

695

ART DIRECTORS: Bob Giraldi, Jim Handloser
DESIGNER: Bob Giraldi
DIRECTOR: Dick Stone
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano
and Partners
PRODUCTION COMPANY: Stan Lang
Productions
CLIENT: Fuji Film Photo Co.



These eyes are Japanese eyes . . .



They have seen and developed a color film



**Japanese color
is coming to America.**

Fuji Film is coming to the United States

696

ART DIRECTOR/DESIGNER: Ron Travisano
DIRECTOR: Mike Cuesta
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano
and Partners
PRODUCTION COMPANY: Stan Lang
Productions
CLIENT: Schieffelin & Co.



This evening I wish to talk . . .



Americans, listen to me . . .

CINZANO

RED ON THE ROCKS

Anncr: Cinzano-Red-On-The-Rocks.

697

ART DIRECTOR/DESIGNER: Larry Leblang
DIRECTOR: Horn/Griner
WRITER: Hal Altman
PRODUCER: David DeVries
AGENCY: Wells, Rich, Greene, Inc.
PRODUCTION COMPANY/PHOTOGRAPHER:
Horn/Griner
CLIENT: Trans World Airlines



Father: Harold, get us a baggage cart.



Father: OK, Harold, let's go.



Father: Hey, where's the crowd?

698 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Elliott Manketo
DESIGNER/WRITER: Gerry Pliffner
DIRECTOR/PHOTOGRAPHER: Hil Covington
PRODUCER: Carl Reiter
AGENCY: F. W. Ayer & Son, Inc.
PRODUCTION COMPANY: Jenkins-Covington
CLIENT: Investor-Owned Electric Light
and Power Companies (ECAP)



(SFX) Car turns onto dark street.



Announcer: (VO) Professionals at work.



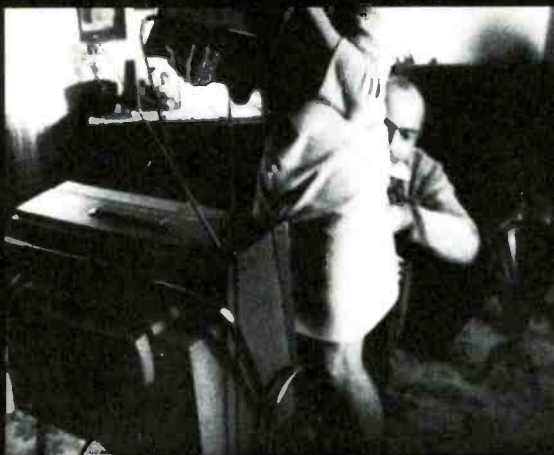
They try to go toward a better community.

699

ART DIRECTOR: Mahlon Craft
DIRECTOR: Marvin Fireman
WRITER: Lawrence Belove
PRODUCER: John Ewing
AGENCY: N.W. Ayer & Son, Inc.
PRODUCTION COMPANY: M.P.O.
CLIENT: Illinois Bell Telephone Co.



Sportscaster: "... bottom of the ninth."



Wife: "Are you bringing the children?"



"When you decide on a extension phone. . ."

700 GOLD MEDAL AWARD

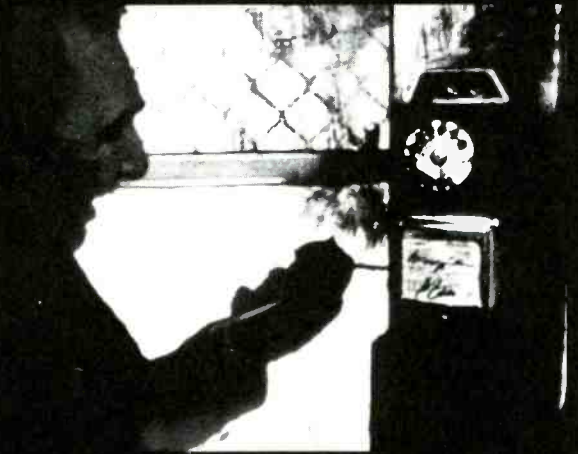
ART DIRECTOR/DESIGNER: Hal Nankin
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Leon Meadows
PRODUCER: Aaron Ehrlich
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: General Telephone
& Electronics



Honey, he must be a drunk.



He's sick. I've got to get to a phone.



(Comes to broken, vandalized phone.)

701

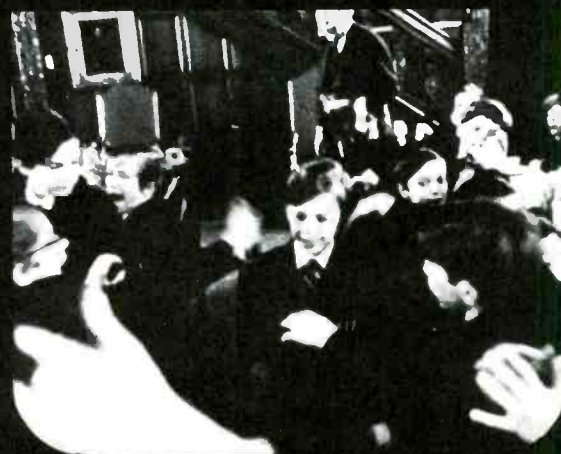
ART DIRECTOR/DESIGNER:
Paul Rubenstein
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Eric Webber
PRODUCER: Tom Fenton
AGENCY: Young & Rubicam, Inc.
CLIENT: General Foods Corporation



(Headmaster descends staircase of school)



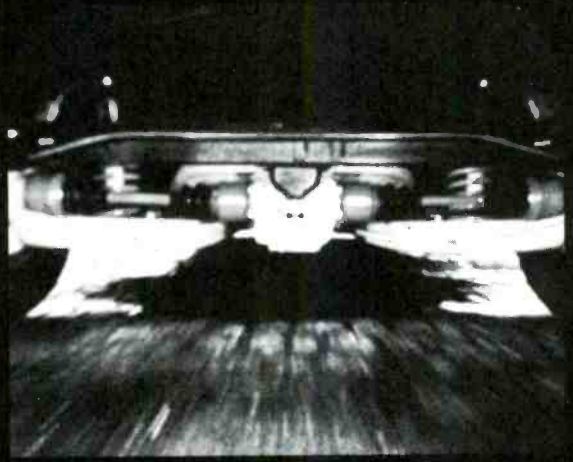
Kid: Please, sir, I want more pudding.



Headmaster: We'll give you more pudding.

702 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Alan Sprules
DIRECTOR: Dick Tschudin
WRITER: George Mcrir
PRODUCER: Stew Garner
AGENCY: Ogilvy & Mather, Inc.
PRODUCTION COMPANY: Filmways
of California
CLIENT: Mercedes-Benz



Holding the road.



Cornering.



Back to safety.

703

ART DIRECTOR: Paul Singer
DIRECTOR: George Gage
WRITER: Joe Lapinski
PRODUCER: Harvey Greenburg
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Focus
Presentations
CAMERAMAN: Fred Hoffman
CLIENT: Norwich Pharmacal



Kenny Licata ate 4 bags of potato chips.



Lisa Singer ran into some rainy weather.



Johnnie Fisher polished off 7 sandwiches.

704

ART DIRECTOR/DESIGNER: Stan Jones
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: John Annarino
PRODUCER: Paul Shreve
AGENCY: Doyle Dane Bernbach, Inc.
CLIENT: Hills Brothers



(SFX: Kids yelling and breaking things)



(VO): A good cup of Hills Bros. coffee.



Mother: All right, you kids. Knock it off!

705

ART DIRECTOR: Tom Yohe
DIRECTOR: Andy Jenkins
WRITER/PRODUCER: George Newell
AGENCY: LaRoche, McCaffrey, McCall
PRODUCTION COMPANY: Jenkins-Covington
PHOTOGRAPHER: Andy Jenkins
CLIENT: Borg-Warner



Blast: It's London Louie and his robbers.



Borg-Warner — they were the first.



Borg-Warner is making even get-away cars.

706

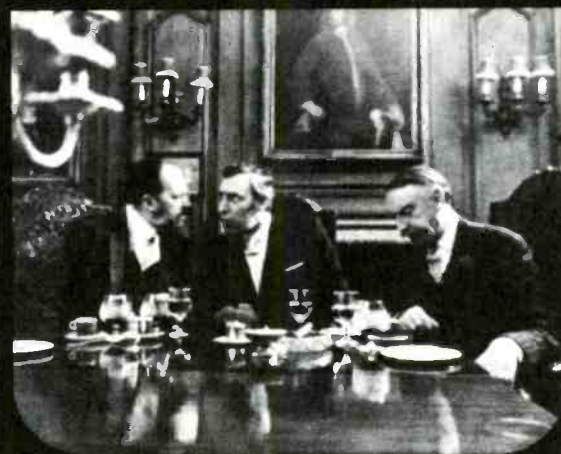
ART DIRECTOR: Stuart Birbrower
DIRECTOR: Murray Bruce
WRITER: Austin Hamel
PRODUCER: Leslie J. Stark
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Phos Cine
Productions, Inc.
CAMERAMAN: Don Cohen
CLIENT: Avis Rent-A-Car



Called fly Avis-Non-Stop.

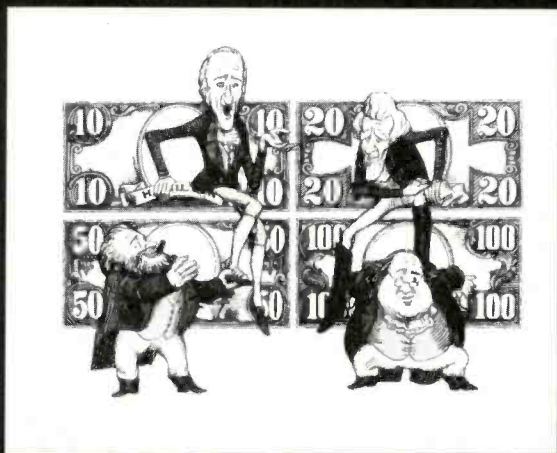


I was already lunching with the President.



707

ART DIRECTOR/DESIGNER: Art Taylor
WRITER: H. Rex
PRODUCER: C. Ames
AGENCY: J. Walter Thompson
PRODUCTION COMPANY/PHOTOGRAPHER:
Richard Williams
CLIENT: American Gas Association



708

ART DIRECTOR/DESIGNER/PRODUCER:
Chuck Bua
DIRECTOR: Jose Ferro
WRITER: Paula Green
AGENCY: Green Dolmatch Inc.
PRODUCTION COMPANY: Pablo Ferro
CLIENT: New York Times

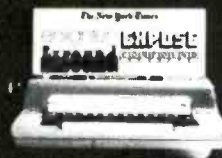
enlighten **EXPLORE**
EXPLORE **CONFOUND**
SUGGEST
EXPLORE **Probe**
CONTEST **PROD**
PRaise

The New York Times will enlighten, expose



explore, probe, contest.

The New York Times
Where else?



The New York Times. Where else?

709

ART DIRECTOR/DESIGNER:
Frank Fristachi
DIRECTOR: Steve Horn
WRITER: Marshall Karp
PRODUCER: Bertelle Selig
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Horn/Griner
CLIENT: Johnson & Johnson



Man: (VO): I was trying to amuse myself.



Man: (VO): My head was killing me.



Then one day I discovered Truce.

710

ART DIRECTOR/DESIGNER: Mike Withers
DIRECTOR: Hill Covington
WRITER: Ellen Simons
PRODUCER: Harvey Greerberg
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Jenkins/Covington
CLIENT: America Enka



Women are trying to get rid of wrinkles.



... created by their drooping pantyhose.



American Enka created Enkasheer.

711

ART DIRECTOR: Allen Kay
DIRECTOR/PHOTOGRAPHER:
Melvin Sokolsky
WRITER: Adam Hanft
PRODUCER: Ken Duskin
AGENCY: Tinker-Pritchard Wood
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Friends of the
Rockefeller Team



I'm doing my homework, Dad.



I know how to spell.

Rockefeller.

A paid political announcement
by the Friends of the Rockefeller Team.

Rockefeller's done a lot. He'll do more.

712

ART DIRECTOR/DESIGNER/DIRECTOR/
PRODUCER: Ken Duskin
WRITER: Marcella Free
AGENCY: Tinker-Pritchard Wood
PRODUCTION COMPANY: Sokolsky Films
PHOTOGRAPHER: Melvin Sokolsky
CLIENT: Friends of the
Rockefeller Team



A report to 12,000 Indians in N.Y. State.



Pike and Bass are coming back . . .

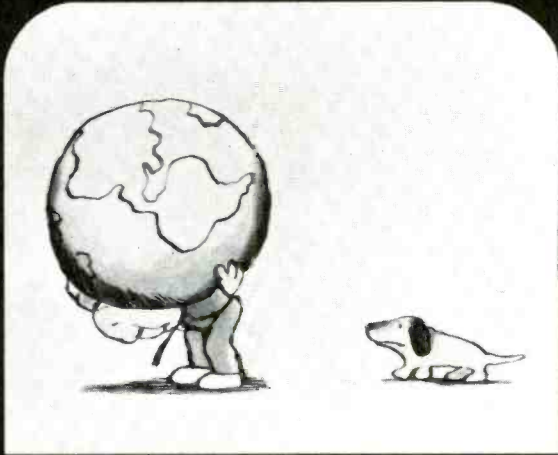
Rockefeller.

A paid political announcement
by the Friends of the Rockefeller Team.

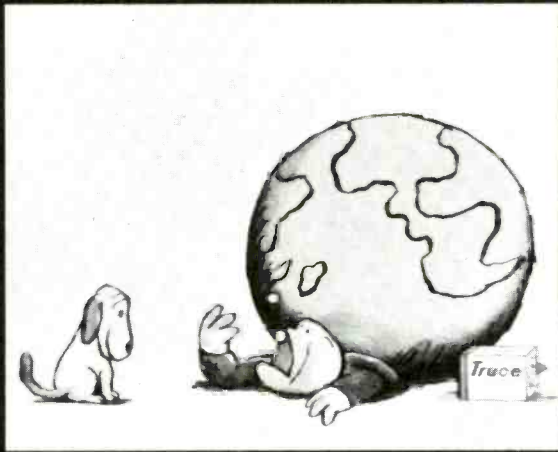
Rockefeller's done a lot. He'll do more.

713

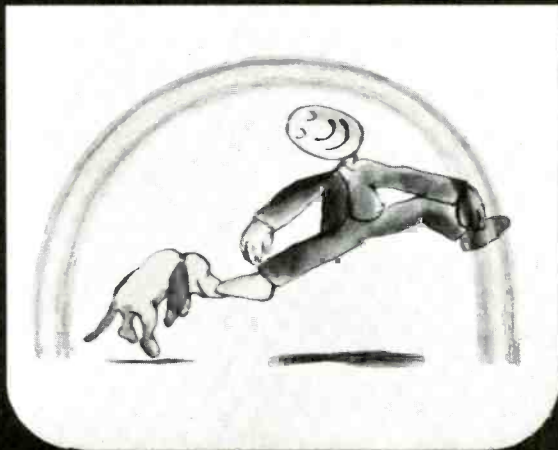
ART DIRECTOR/DESIGNER: Frank Fristachi
DIRECTOR: Jack Zander
WRITER: Marshall Karp
PRODUCER: Henry Roth
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Pelican Films, Inc.
ARTIST: Andre Francois
CLIENT: Johnson & Johnson



And worst of all, you have a headache.



Johnson & Johnson introduces Truce.



It won't upset your stomach.

714

ART DIRECTOR: Charles Kornberger
DIRECTOR: Bob Rosenbaum
WRITER: Terry Boyle
PRODUCER: Max Bryer
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Jammin
Productions
CAMERAMAN: Arnie Rich
CLIENT: Proctor & Gamble Company



I'm Bill Cosby but I'm really Tooth Decay.



No Crest on it and there's no FLoride.



Cosby: Not Crest. . . I'll be back. . .

715

ART DIRECTOR: Charles Kornberger
DIRECTOR/PHOTOGRAPHER: Lear Levin
WRITER: Terry Boyle
PRODUCER: Joanne Ruessing
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Lear Levin
Productions, Inc.
CLIENT: Proctor & Gamble Company



That's my boy, Chris.



Today, he only had one cavity.



Chris: Dad, Yeah? I won.

716

ART DIRECTOR/DESIGNER/PRODUCER:
Jim Egan
DIRECTOR: Bill Hudson
WRITER: Nancy Salz
AGENCY: Ogilvy & Mather, Inc.
PRODUCTION COMPANY: Phos Cine
Productions, Inc.
CLIENT: The Park Department



Walking and talking.



Gesturing.



Haven't you taken enough garbage?

717

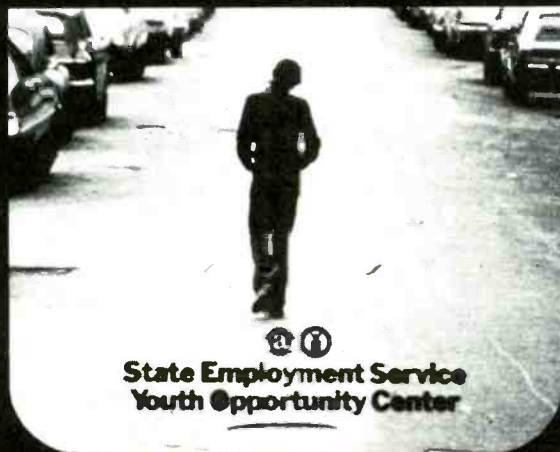
ART DIRECTOR/DESIGNER/PRODUCER:
Gene Beck
DIRECTOR: Andy Jenkins
WRITER: Jon Jackson
AGENCY: Ogilvy & Mather, Inc.
PRODUCTION COMPANY: Jenkins/Covington
CLIENT: Ad Council



Leaning on meter.



Reading newspaper on mattress.



Out on street again.

718

ART DIRECTOR: Richard Brusini
DIRECTOR: Jack Wright
WRITER: Roger Levinsohn
PRODLCER: Patricia McManamon
AGENCY: Warwick & Legler, Inc.
PRODUCTION COMPANY: Peter Cooper
CLIENT: Dept. of H.E.W.



I couldn't do things like that.



... I could do just about anything.



I used to have a handicap.

719

ART DIRECTOR: Jerry Prestomburgo
DIRECTOR: Jerry Shore
WRITER: Kenneth E. Teason
PRODUCER: Roger Harvey
AGENCY: Warwick & Legler, Inc.
PRODUCTION COMPANY: Jerry Shore
CLIENT: Timex Corporation



Hey George, need a lift?



I'm sorry, honey. . . my watch stopped.



Electric Timex. You never have to wind it.

720

ART DIRECTOR/DESIGNER: Ralph Ammirati
DIRECTOR: Howard Zieff
WRITER: Marty Puris
PRODUCER: Janine Marjolet
AGENCY: Carl Ally Inc.
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Robert Haagensen
CLIENT: Pearl Brewing/
Country Club Malt Liquor



Do you remember your first beer. . .



Did you find it bitter?



We brew Country Club Malt Liquor. . .

721 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Rick Levine
 DIRECTOR: Joe DeVoto
 WRITER: David Altschiller
 PRODUCER: Bob Schenkel
 AGENCY: Carl Ally Inc.
 PRODUCTION COMPANY: Stan Lang Inc.
 CAMERAMAN: Mo Hartzband
 CLIENT: The Hertz Corporation



(SFX: Airplane Engines)



Annrc: (VO) ... we'll rent you a Ford ...



(SFX: Jet Engines Down Runway)

722

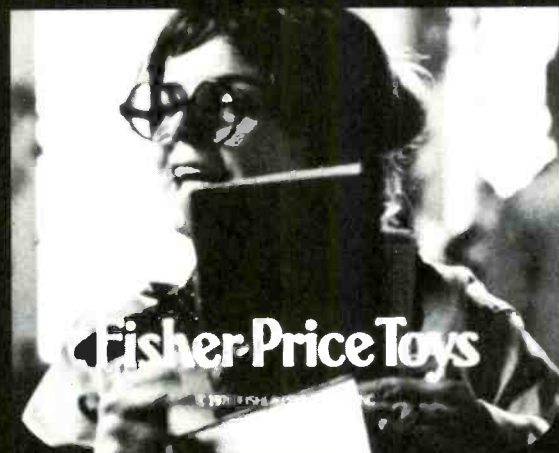
ART DIRECTOR/PRODUCER: Royal
 Bruce Montgomery
 DIRECTOR: George Gomes
 WRITER: Robert Reilly
 AGENCY: Waring & LaRosa Inc.
 PRODUCTION COMPANY: Gomes-Loew Inc.
 CLIENT: Fisher-Price Toys



Santa: I'd like to see Fisher-Price Toys.



Why can't we do work like this?



I'll have 42,979 Jets; 32,371 Farms ...

723 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Marvin Honig
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Miles Laboratories/
Alka-Seltzer



She: Our first homecooked meal.



He: I've never seen a dumpling that big.



She: Poached Oysters.

724

ART DIRECTOR: Jerry Prestomburgo
DIRECTOR: Mike Cuesta
WRITER: Kenneth E. Teason
PRODUCER: Herbert Miller
AGENCY: Warwick & Legler, Inc.
PRODUCTION COMPANY: Stan Lang Productions
CLIENT: Timex Corporation



Ladies and gentlemen . . . the great Zoldo!



Zoldo, what's this gentleman holding up?



You paid a . . . \$149.95. \$99.16? \$69.13?

725

ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Jack Dillon
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Polaroid



The beach is more crowded this year.



With cameras. The Polaroid Colorpack II.



Go down to the beach and look around.

726

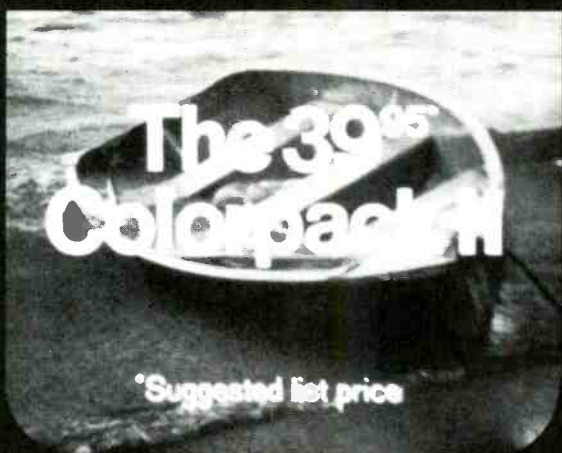
ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Jack Dillon
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: George Silano
CLIENT: Polaroid



Woman: It's only Wednesday.



Take along a Polaroid Colorpack II.



You can brighten things up a bit.

727 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/DIRECTOR:

Robert Gage

WRITER: Marvin Honig

PRODUCER: Phil Bodwell

AGENCY: Doyle Dane Bernbach, Inc.

PRODUCTION COMPANY: Directors Studio

PHOTOGRAPHER: George Silano

CLIENT: Miles Laboratories/
Alka-Seltzer



Football Players: We're great. We're No. 1.



Annrc: You have champagne all over you.



MILES LABORATORIES

Football Players: Oh, Alka-Seltzer, Great.

728 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/DIRECTOR:

Robert Gage

WRITER: Marvin Honig

PRODUCER: Clifford Fagin

AGENCY: Doyle Dane Bernbach, Inc.

PRODUCTION COMPANY: Directors Studio

PHOTOGRAPHER: Dick Dubelman

CLIENT: Cracker Jack



Man: What did you learn in school today?



(Silent)

The Big
Pass Around Pack.

Cracker Jack



(Silent)

729

ART DIRECTOR: John Caggiano
DIRECTOR: Sid Myers
WRITER: Michael Kahn
PRODUCER: Chuck Doremus
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Richards & Myers
Films, Inc.
CAMERAMAN: Warren Rothenberger
CLIENT: Uniroyal Keds



Hey, Artie what do you want to do tonight.



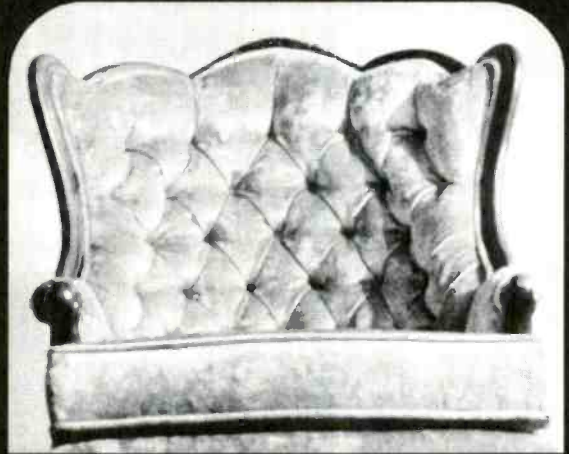
(VO): Keds Knock Arounds are perfect.



Artie, what do you want to do tonight.

730

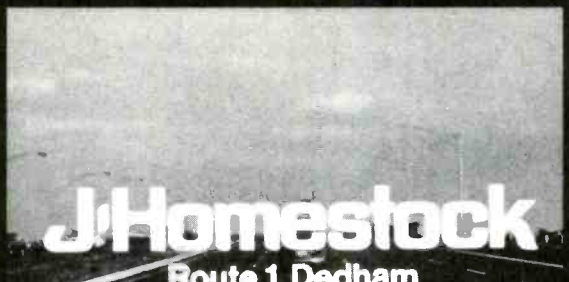
ART DIRECTOR/DIRECTOR/WRITER:
Richard A. Kerstein
PRODUCERS: Richard Robbins,
Harold Washburn
AGENCY: Marvin & Leonard Adv. Inc.
PRODUCTION COMPANY: Professional
Films, Inc.
PHOTOGRAPHER: Leonard DeMunde
CLIENT: J. Homestock



(SFX: car doors closing ...)



(VO): You take your furniture with you.



(VO): Of course, we deliver too.

731

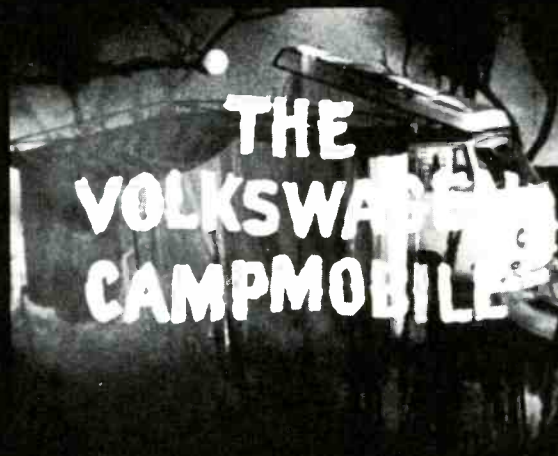
ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dave Nagata
WRITER: John Noble
PRODUCER: Don Trevor
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
CLIENT: Volkswagen



Man: There is a legend that they tell.



that when the moon comes up . . .



there is a car that turns into a house.

732

ART DIRECTOR: Edd Griles
DESIGNER: Aaron Koster
DIRECTOR: George Gomes
WRITER: Peter Murphy
PRODUCER: Lucky Bigbee
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Gomes-Loew Inc.
CLIENT: Uniroyal



Mr. Peter Murphy, Redding, Conn.

Mr. Pete Murphy of Redding, Connecticut . . .



says this chair is really comfortable.

A Kroehler Recliner
covered with Naugahyde
for dad

Tiger Paws and Naugahyde of Uniroyal.

733 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dick Stone
WRITER: Marcia Bell Grace
PRODUCER: Susan Calhoun
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Irv Deutsch
CLIENT: American Tourister



American Tourister: Our car overturned.



Our car was on our suitcase for 10 hours.



Everything inside was perfectly okay.

734

ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Howard Zieff
WRITER: Evan Stark
PRODUCER: Lou Florence
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Howard Zieff
PHOTOGRAPHER: Ted Pahle
CLIENT: Miles Laboratories/
Alka-Seltzer



Papa: Mama Mia, thatsa some specie...



Papa: What was the matter with that?



Director: Cut. OK, let's break for lunch.

735 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Norman Tanen
DIRECTOR/PHOTOGRAPHER: Barry Brown
WRITER: Camille Larghi
PRODUCER: Ernie Hartman
AGENCY: Doyle Dane Bernbach, Inc
PRODUCTION COMPANY: Brillig
CLIENT: Jamaica Tourist Board



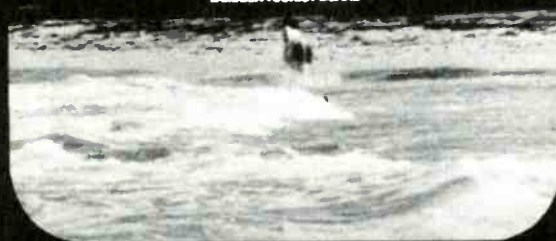
Swinging, it make me feel giddy.



I think the sea is very much pretty.

JAMAICA

JAMAICA TOURIST BOARD



It's easy to feel like a child here.

736 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Roy Grace
DIRECTOR: Dick Stone
WRITER: Marcia Bell Grace
PRODUCER: Susan Calhoun
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Irv Deutsch
CLIENT: American Tourister



Dear clumsy bellboys, brutal cab driver.



Careless doormen. Ruthless porters.



Have we got a suitcase for you.

737

ART DIRECTOR: George Lois
DIRECTOR/PHOTOGRAPHER: George Silano
WRITER: Fon Holland
PRODUCER: Ed Murphy
AGENCY: Lois Holland Callaway Inc.
PRODUCTION COMPANY: Saturn
Pictures Corporation
CLIENT: Standard Milling Company



Girl: I'm not sure of many things.



I feel meaner when I eat Wheatena.



Oh, Charlie. You stop that.

738

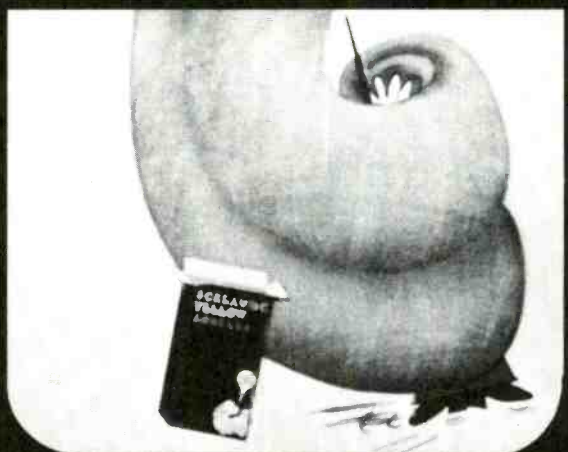
ART DIRECTOR/DESIGNER
PHOTOGRAPHER: Rollin S. Binzer
DIRECTOR: Jack Dazzo
WRITER/PRODUCER: Allan Katz
AGENCY: Hurvis, Binzer & Churchill
PRODUCTION COMPANY: Elektra
Productions
CLIENT: Ovaltine Food Products



Prof: The tongue is the taste barometer...



A fantastic buttery-gazed popcorn snack.



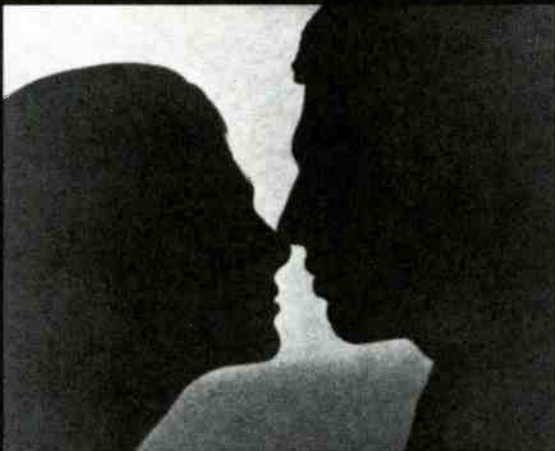
Zonkers are adored by every tongue...

739

ART DIRECTOR/DESIGNER:
Bert Steinhauser
DIRECTOR/PHOTOGRAPHER:
Jerry Ansel
WRITER: Chuck Kollwe
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Jerry Ansel
Productions
CLIENT: Lever Brothers



The world's first clear red toothpaste.



It's just about everything you need...



Which is why we call it Close-Up.

739A GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Ben Spiegel
DIRECTOR/PRODUCER: Lee Tredanari
WRITER: Camille Larghi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Cinematic
PHOTOGRAPHER: Tibor Hirsch
CLIENT: Jamaica Tourist Board



It's mysterious...



It's hot...



It's cool. That's Jamaica.

740

ART DIRECTOR/DESIGNER: Ben Spiegel
DIRECTOR/PRODUCER: Herb Strauss
WRITER: Dan Abramson
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Bert Spielvogel
CLIENT: Stroh's Beer



What do I know from fir**ə**brewing?



They're giving me bread to admit it.



I love the way it tastes.

741

ART DIRECTOR/DIRECTOR: Bert Steinhauser
DESIGNER/PHOTOGRAPHER: Harold Becker
WRITER: Paul Zoellner
PRODUCER: Ralph Borzi
AGENCY: Coyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Harold Becker
Producers
CLIENT: Heinz

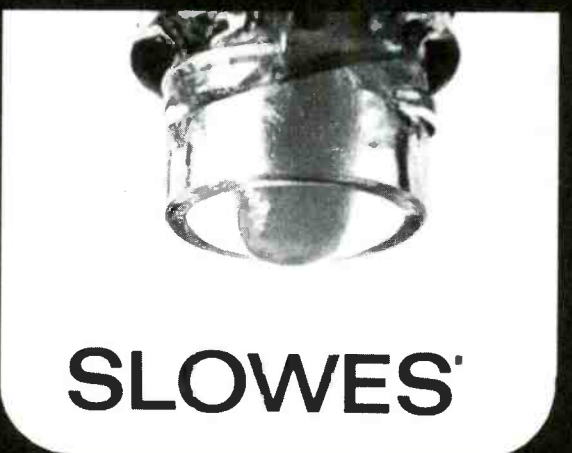


(Music)



SLC

Thick rich Heinz.



SLOWES'

Still the slowest ketchup in town.

742 DISTINCTIVE MERIT AWARD
 ART DIRECTOR/DESIGNER/DIRECTOR:
 Bob Kuperman
 WRITER: John Noble
 PRODUCER: Jim de Barros
 AGENCY: Doyle Dane Bernbach, Inc.
 PRODUCTION COMPANY: Pelco
 CLIENT: Volkswagen



(VO: From the past): The 1949 De Soto...



The Volkswagen will constantly be changed.

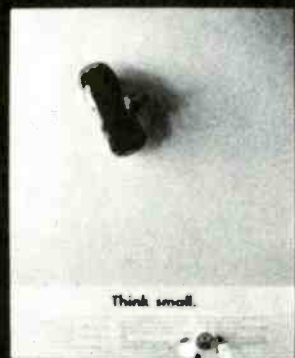


We at Volkswagen kept our promise.

743
 ART DIRECTOR/DESIGNER: Bob Kuperman
 DIRECTOR: David Nagata
 WRITER: John Noble
 PRODUCER: Dick Perrott
 AGENCY: Doyle Dane Bernbach, Inc.
 PRODUCTION COMPANY: M.P.O.
 CLIENT: Volkswagen



A brand-new small car.



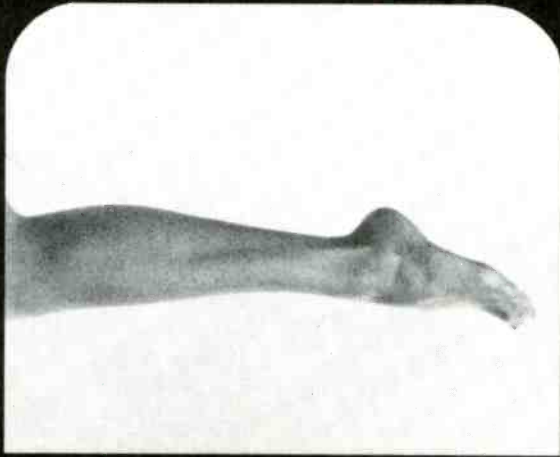
It is a great idea.



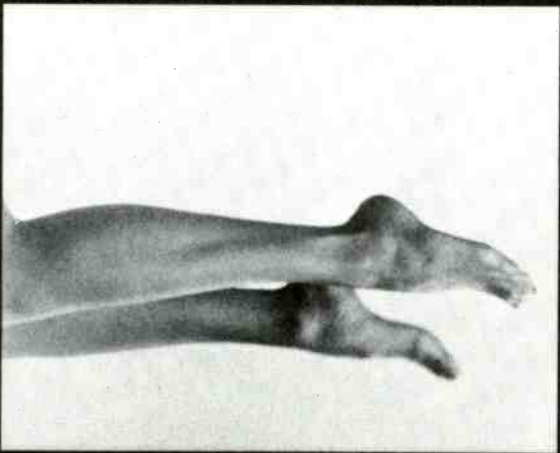
We've been working on it for 21 years.

744

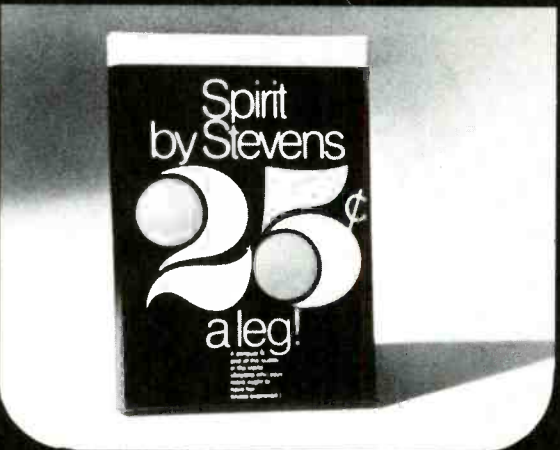
ART DIRECTOR: George Lois
DIRECTOR/PHOTOGRAPHER: Timothy Galfas
WRITER: Ron Holland
PRODUCER: Jon Cholakis
AGENCY: Lois Holland Callaway Inc.
PRODUCTION COMPANY: Galfas Productions, Inc.
CLIENT: Stevens Hosiery



(VO): You spend more than 50¢ if...



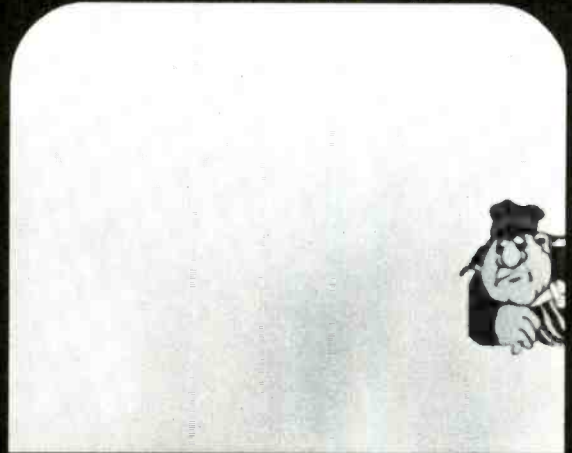
(Silent)



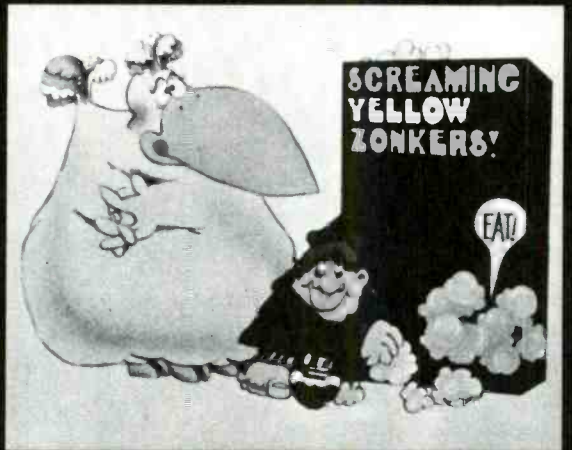
(VO): Spirit by Stevens — 25¢ a leg.

745

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Follin S. Binzer
DIRECTOR: George Ounning
WRITER/PRODUCER: Ethan Revisin
AGENCY: Hurvis, Binzer & Churchill
PRODUCTION COMPANY: Phos Cine TV Cartoons
CLIENT: Ovaltine Food Products



Man: When you are not loved...



I discovered Screaming Yellow Zonkers...



Best of all, Zonkers brought me Loreta.

746

ART DIRECTOR: John Caggiano
DIRECTOR: Sid Myers
WRITER: Peter Murphy
PRODUCER: Chuck Doremus
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Richards & Myers
Films, Inc.
CAMERAMAN: Warren Rothenberger
CLIENT: Uniroyal Pro Keds



He won't get rid of his sloppy socks ...



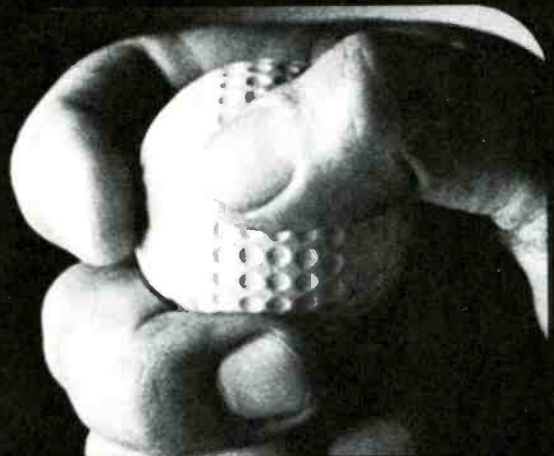
He got rid of his basketball shoes.



I know, I'm his father.

747

ART DIRECTOR/DESIGNER: Mike Lawlor
DIRECTOR: Elbert Budin
WRITER: Peter Murphy
PRODUCER: Sandy Reich
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Elbert Budin Inc.
CLIENT: Uniroyal



There is no regulation golf ball ...



... it's not a regulation ball.



It's as simple as that.

748

ART DIRECTOR/DESIGNER:
Donald V. Carleson
DIRECTOR/PHOTOGRAPHER: Elbert Budin
WRITER/PRODUCER: Patrick McInroy
AGENCY: Dancer-Fitzgerald-Sample, Inc.
PRODUCTION COMPANY: Elbert Budin, Inc.
CLIENT: Foremost Foods Company



A peach is only beautiful until Foremost.



Then it gets sour creamed...



The Freshmost

You know it's the Freshmost.

749

ART DIRECTOR/DESIGNER: Jack Piccolo
DIRECTOR/PHOTOGRAPHER: Steve Horn
WRITER: Mike Mangano
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Horn/Griner
CLIENT: Whirlpool Corp. of America



27% of the American people move...



You can have them installed permanently.



Oh, Harold! It's so cuaint.

750

ART DIRECTOR/DESIGNER: Bill Taubin
DIRECTOR/PHOTOGRAPHER: Ted Devlet
WRITER: Helen Miller
PRODUCER: Herb Strauss
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: DVI Films
CLIENT: Burlington



V/O: I was a rising young diplomat.



Static electricity made my socks cling.



Burlington has first anti-static socks.

751

ART DIRECTOR/DESIGNER: Stan Kovics
DIRECTOR/PHOTOGRAPHER: Steve Horn
WRITER: Steve Gordon
PRODUCERS: Steve Gordon, Stan Kovics
AGENCY: Jack Byrne Advertising
PRODUCTION COMPANY: Horn/Griner
CLIENT: Barney's Clothes, Inc.



Stengel: 'What do you want to be ...



Stengel: How 'bout you, Barney?



Barney: Well — you'll all need clothes.

752

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Rollin S. Binzer
DIRECTOR: Jack Dazzo
WRITER/PRODUCER: Allan Katz
AGENCY: Hurvis, Binzer & Churchill
PRODUCTION COMPANY: Elektra
Productions
CLIENT: Ovaltine Food Products



(VO): Once there was an ugly person.



Zonkers were a magical popcorn snack.



SCREAMING YELLOW ZONKERS!

Maybe they'll change your life. Maybe not.

753

ART DIRECTOR: Dan Strodl
DIRECTOR: Tim Newman
WRITER: Phil Peppis
PRODLCER: Don Keller/Telpac
AGENCY: Muller, Jordan, Herrick
PRODUCT ON COMPANY: Dick Miller
Associates
PHOTOGRAPHER: Dick Miller
CLIENT: Head Skis



I am Jean-Claude Killy.

I am Jean Claude Killy.



I am Jean-Claude Killy.

When I come down the mcuntain . . .



I am Jean-Claude Killy.

I think about funny things.

754

ART DIRECTOR/DESIGNER: Alan Kupchick
DIRECTOR: Russ Mayberry
WRITER: Enid Futterman
PRODUCER: Steve Novick
AGENCY: Grey Advertising Inc.
PRODUCTION COMPANY: EUE/Screen Gems
PHOTOGRAPHER: Dick Kuhna
CLIENT: Borden, Inc./Drake Bakeries



Napoleon had a thing for coffee cake.



So he ate Drake's small Coffee Cake.



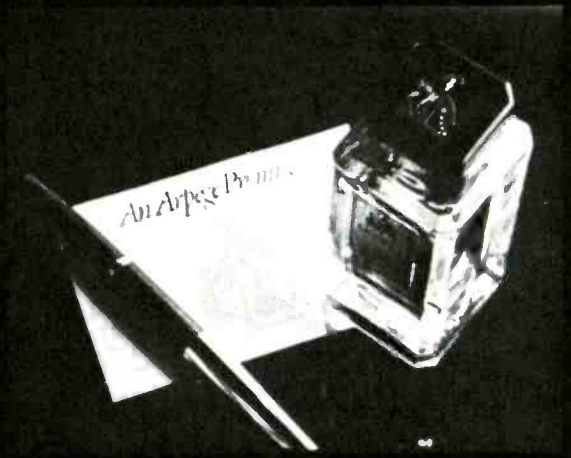
... He could eat it too.

755

ART DIRECTOR: Helmut Krone
WRITER: Gene Case
PRODUCER: John Capsis, Telpac, Inc.
AGENCY: Case and Krone Inc.
PRODUCTION COMPANY: Rose Magwood Studios
CLIENT: Arpege Perfume



"Dear Mom, I promise to ..."



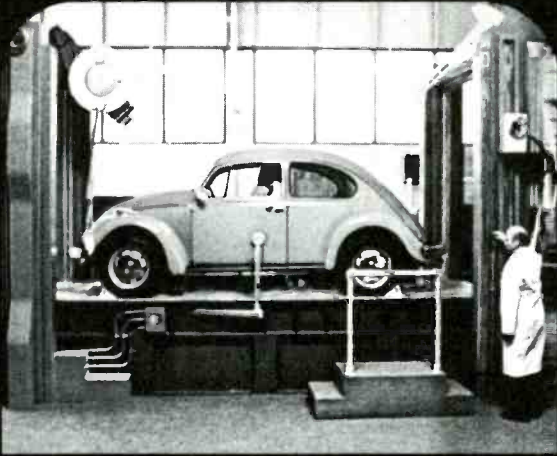
"Promises and Arpege go together."



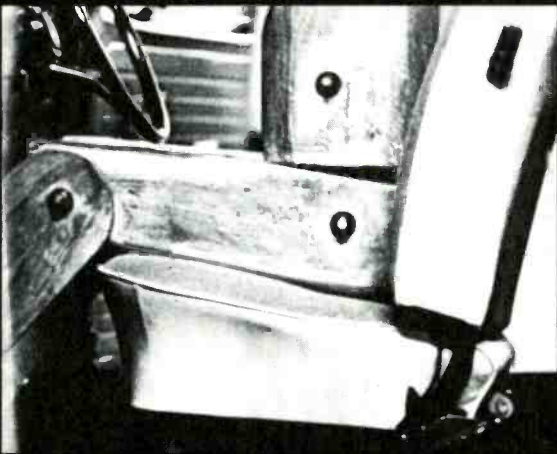
"Honey, I promise to stop smoking."

756

ART DIRECTOR/DESIGNER: Joe Gregorace
DIRECTOR/PHOTOGRAPHER: Dave Nagata
WRITER: Ken Charof
PRODUCER: Don Trevor
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: M.P.O.
CLIENT: Volkswagen



At Volkswagen we don't worry about . . .



We've been torturing door hinges and . . .



No other car goes through so much . . .

757

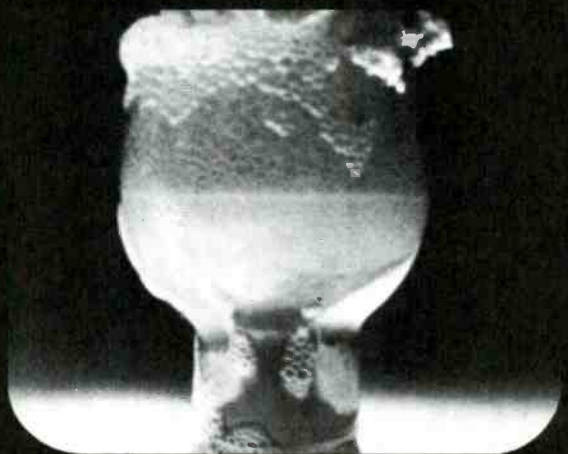
ART DIRECTOR: Hy Varon
DESIGNER/DIRECTOR/PHOTOGRAPHER:
Elbert Budin
WRITER: Harvey Tudanger
PRODUCER: Bruce Nadel
AGENCY: Ogilvy & Mather
PRODUCTION COMPANY: Elbert Budin Inc.
CLIENT: Shell Oil Co.



Every time you spend about \$3 or more . . .



We'll give you free . . .



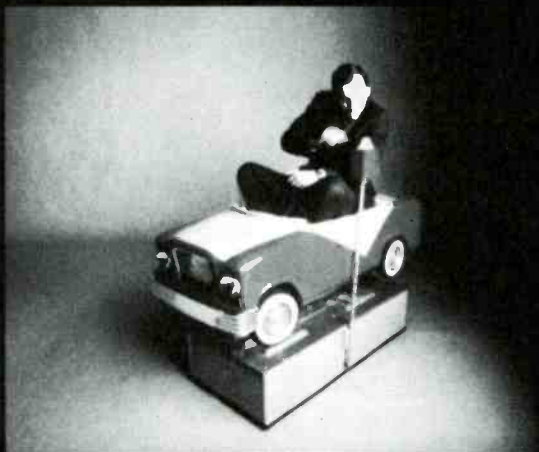
You can make the drink of your dreams.

758

ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Howard Zieff
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zieff Films
CLIENT: Volkswagen



To keep your average American car running . . .



For gasoline you pay \$181 . . .



We think you're being taken for a ride.

759

ART DIRECTOR: Art Gilmore
DESIGNER: Bob Ramsey
DIRECTOR: Rick Levine
WRITER: Bill Ford
PRODUCER: Wayne Lachman
AGENCY: Richard K. Manoff Inc.
PRODUCTION COMPANY: Wylde Films
CLIENT: Welch Foods Inc.



Pilgrim: Say, this isn't the same . . .



Indian: I'm recommending Welch's . . .



The cranberry juice cocktail from now on.

760

ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Dick Stone
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: D.S.I.
CLIENT: Volkswagen



Hi friends, Ralph Carson here . . .



And here's today's bargains.



Check! There must be a mistake here.

762

ART DIRECTOR/DESIGNER: Jack Piccolo
DIRECTOR/PHOTOGRAPHER: Bob Bean
WRITER: Mike Mangano
PRODUCER: Ralph Borzi
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Wylde Films
CLIENT: Whirlpool Corp. of America



As every woman knows . . .



With a Whirlpool, you don't have to worry . . .



It will return the clothes for 2-1/2 hours.

763

ART DIRECTOR: Robert Wilvers
DIRECTOR/PHOTOGRAPHER: Syd Furie
WRITER: Edward A. McCabe
AGENCY: Scali, McCabe, Sloves, Inc.
PRODUCTION COMPANY: James Garrett
and Partners
CLIENT: Volvo, Inc.



A piece here, a piece there, then nothing.



So I drive a Volvo.

**Don't litter.
Buy a Volvo.**

(Silent)

764

ART DIRECTOR: Tom Tieche
DIRECTOR: Andy Jenkins
WRITER: Rudi Godyn
PRODUCER: Peter Huber
AGENCY: McCann-Erickson
PRODUCTION COMPANY: Jenkins/Covington
CLIENT: Del Monte Corporation



Let me show you something.



And unacceptable for Del Monte.



(Tag) The more you know about pineapple . . .

765

ART DIRECTOR/DESIGNER: Bob Tucker
DIRECTOR/PHOTOGRAPHER:
Lenny Hirschfield
WRITER: Tom Yobbagy
PRODUCER: Jerry Gold
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: M.P.O.
CLIENT: Volkswagen



Volkswagen Squareback Sedan can hold . . .



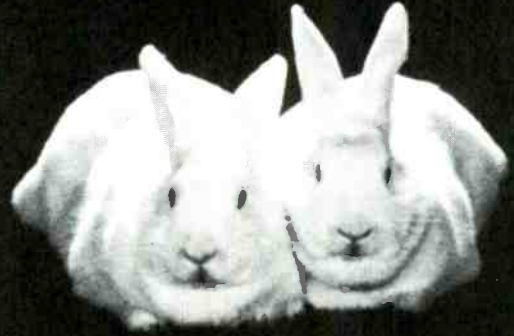
Just fold down its back seat . . .



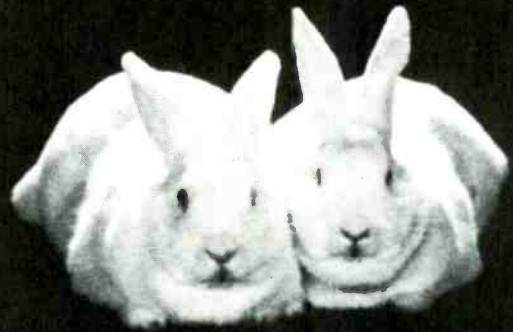
(Echoes): and it can hold (hold-hold-hold)

766 DISTINCTIVE MERIT AWARD

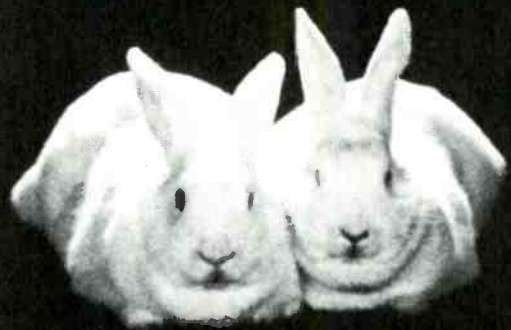
ART DIRECTOR/DESIGNER: Ted Shaine
DIRECTOR: Dick Stone
WRITER: Ed Butler
PRODUCERS: Jim de Barros, Lou Fuopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: DSI
CLIENT: Volkswagen



(Silent)



(Silent)



(Silent)

767

ART DIRECTOR: Hal Rosen
DESIGNER: Bob Lelle
DIRECTOR/PHOTOGRAPHER: Jerry Shore
WRITER: Elaine Breakstone
PRODUCER: Hal Rosen
AGENCY: Clyne Maxon, Inc.
PRODUCTION COMPANY: Jerry Shore
Productions
CLIENT: General Electric Co./
Housewares Division



Salesman: You just got married.



Husband: What do you say, Cindy?

The Toast-R-Oven.



Wife: I do.

768

ART DIRECTOR/DESIGNER/
PHOTOGRAPHER: Jerry Leonhart
DIRECTOR/PRODUCER: Norm O'Neil
WRITER: Todd Miller
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Goldsholl & Assoc.
CLIENT: Chevron Chemical Co.



Annrc: (VO): If rootworms were left alive



This could be happening in your cornfield.



MORE FARMERS USE IT.

(Super) More farmers use it.

769

ART DIRECTOR: Irwin Goldberg
DIRECTOR: Howard Zieff
WRITER: Riki Kane
PRODUCER: JoAnn Harvard
AGENCY: Nadler & Larimer
PRODUCTION COMPANY: Zieff Films
PHOTOGRAPHER: Ted Pahle
CLIENT: Faberge, Inc.



Boy (VO): Eileen — you're defin tely Xanadu.



That means you're highly emctional.



Eileen: I do not. (tears)

770

ART DIRECTOR: Matt Basile
DIRECTOR/PHOTOGRAPHER:
Melvin Sokolsky
WRITER: Gayle Silver
PRODUCER: Henry Kuryla
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Sokolsky Film
CLIENT: Squibb/Beechnut Co.



Peppermint! Spearmint! Cinnamon!



The sugarless gum with flavor, not sugar.



Contains no cyclamate

771

ART DIRECTOR: George Lois
DIRECTOR/PHOTOGRAPHER: Joe Coffey
WRITER: Ron Holland
PRODUCER: Ed Murphy
AGENCY: Lois Holland Callaway Inc.
PRODUCTION COMPANY: Saturn Pictures Corporation
CLIENT: Stevens Hosiery



Daughter: This is my mother . . .



You should wear panties under pantyhose.



Mother: Alright!

772

ART DIRECTOR: Ed Maslow
DIRECTOR: Harry Hamburg
WRITER: Anne Anda
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine and Osborne
PRODUCTION COMPANY: Brownstone Productions
PHOTOGRAPHER: Mario Di Leo
CLIENT: Scott Paper Co.



Annccr: A ScotTowel is so strong . . .



You could actually wash it out . . .



ScotTowels. If they were any stronger . . .

773

ART DIRECTOR: Bob Engel
DIRECTOR: Harry Hamburg
WRITER: Howard Kaplan
PRODUCER: Manny Perez
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
PHOTOGRAPHER: Mario Di Leo
CLIENT: Frito-Lay, Inc.



(Crunching) Captain: Find that crunching!



Dumkopf! Stop with the Lay's Potato Chips . . .



(Crew singing): No one can eat just one.

774

ART DIRECTOR/DESIGNER: Alan Kupchick
DIRECTOR, PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Enid Fitterman
PRODUCER: Steve Novick
AGENCY: Grey Advertising Inc.
CLIENT: Marine Midland Banks



Little Boy: I used to want to go to Cornell.



(VO): Just put \$25 a month in Junior Savings .

Marine Midland.
We want you to have
what you want.

Member FDIC

Little Boy: I want to go to college.

775

ART DIRECTOR: Tom Tieche
DIRECTOR: Andy Jenkins
WRITER: Rudi Golyn
PRODUCER: Peter Huber
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Jenkins/Covington
CLIENT: Del Monte Corporation



This is a nice looking peach, isn't it?



It was picked one day too late.



(Tag) The better for Del Monte.

776

ART DIRECTOR: Bob McDonald
DESIGNER: Paul Frahm
DIRECTOR: Victor Haboush
WRITER: George Hawkins
PRODUCER: Tom Fenton
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Haboush Co.
PHOTOGRAPHER: Mike Butler
ARTIST: Leyendecker
CLIENT: Cluett, Peabody Co.



The Arrow Collar Man.



Years ago, he broke a million hearts.



He's still breaking hearts.

777

ART DIRECTOR: Don Eldridge
DIRECTOR/PHOTOGRAPHER: Jerry Kates
WRITER: Hal Friedman
PRODUCER: Glenn Giere
AGENCY: Warren, Muller, Dolobowsky, Inc.
PRODUCTION COMPANY: Take Two
Productions
CLIENT: Colonial Provision Co., Inc.



Out of the great colonial tradition . . .



The Colonial Hot Dog . . .



. . . for people who eat like . . .

778

ART DIRECTOR/PRODUCER: Clem McCarthy
DIRECTOR/PHOTOGRAPHER: Dick Miller
WRITER: Fran Hansey
AGENCY: McCann-Erickson
PRODUCTION COMPANY: Dick Miller Assoc.
CLIENT: Del Monte



It's exactly like . . .



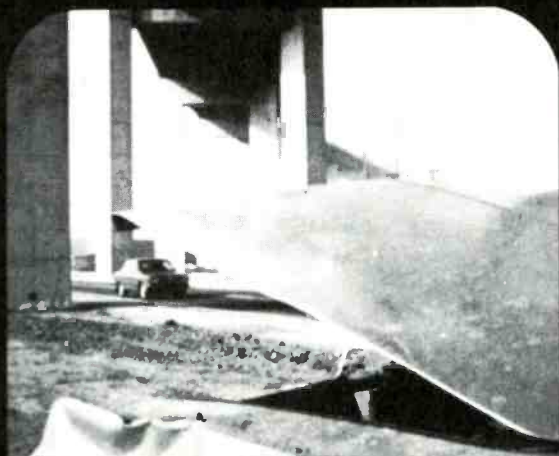
fresh pineapple



Let's just say it's very, very close.

779

ART DIRECTOR: Bob Wilvers
DIRECTOR/PHOTOGRAPHER: Syd Furie
WRITER: Ed McCabe
AGENCY: Scali, McCabe, Sloves, Inc.
PRODUCTION COMPANY: James Garrett
and Partners
CLIENT: Volvo, Inc.



We can't guarantee exactly how long . . .



9 of every 10 Volvos are on the road.


Volvo Lives!

(Silent)

780

ART DIRECTOR: Bob Brandwein
DIRECTOR: Marshall Stone
WRITER: Anne Anda
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: M.P.O.
CLIENT: Scott Paper Co.



When we decided to get a testimonial . . .



we went right to the top.



Scottie. It's a three sneezer.

781

ART DIRECTOR: Matt Basile
DIRECTOR/PHOTOGRAPHER:
Melvin Sokolsky
WRITER: Gayle Silver
PRODUCER: Henry Kurzla
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Squibb/Beechnut Co.



Peppermint!



Spearmint!



Care*Free. The sugar-less gum with flavor.

782

ART DIRECTOR: John Andreoli
DESIGNER: William Molyneux
DIRECTOR: Tim Newman
WRITER: Ton Pagano
PRODUCER: Larry Patterson
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Dick Miller
Associates
PHOTOGRAPHER: Mike Zingale
CLIENT: General Foods Corporation



Man speaks French.



Made itself like this all by itself.



**A FRENCH TOP WITH
AN AMERICAN BOTTOM.**

A French top with an American bottom.

783

ART DIRECTOR: Bunny Oliver
DIRECTOR/PHOTOGRAPHER:
George Gomes
WRITER: Mike Becker
PRODUCER: Mike Schapiro
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Gomes, Lowe, Inc.
CLIENT: Johnson & Johnson Co.



Kids don't know how to change a bandage.



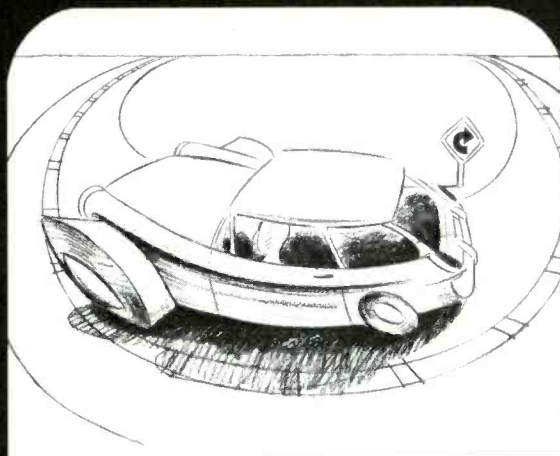
Here's the right way.



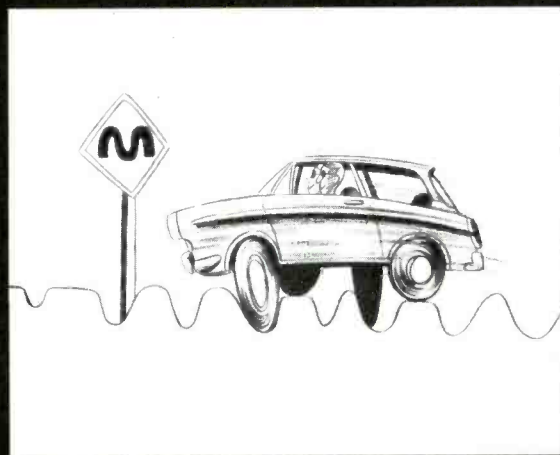
Bandages from Johnson & Johnson.

784

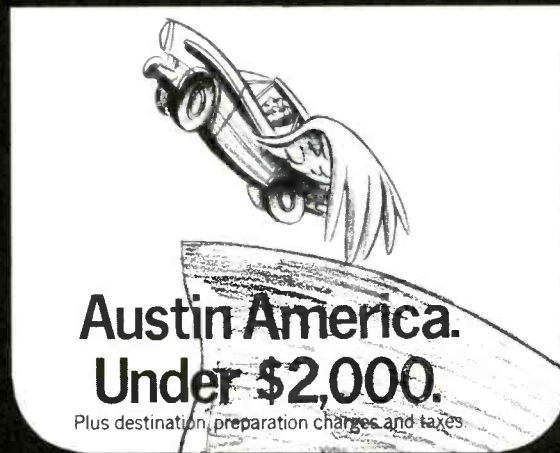
ART DIRECTOR/DESIGNER/WRITER/
PRODUCER: Jay Wolf
DIRECTOR: Phil Kimmelman
AGENCY: Rockwell, Quinn & Wall
PRODUCTION COMPANY: Focus Productions
PHOTOGRAPHER: Mordi Gerstein
CLIENT: British Leyland Motors



The Austin America isn't the only car . . .



It isn't the only car to offer liquid suspension.



Austin America is the only car to . . .

785

ART DIRECTOR/DESIGNER:
Santo Cambareri
DIRECTOR: Frank Herman
WRITER: Gene Tashoff
PRODUCER: John Sallay
AGENCY: Ketchum, MacLeod & Grove, Inc.
PRODUCTION COMPANY: Televideo
Productions
CLIENT: Great Western Foods



"Two leading brands of flour."



"Weigh them. One will be lighter."

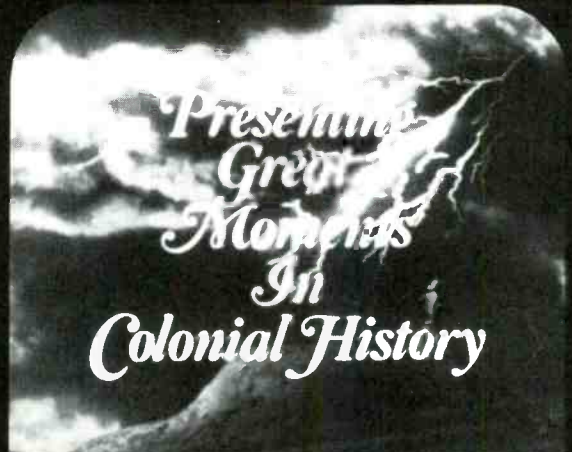


It's demonstrably lighter.

"Yeah (mmmm), that's a god demonstration."

786

ART DIRECTOR: Dave Perl
DIRECTOR/PHOTOGRAPHER: Jerry Kates
WRITER: Hal Friedman
PRODUCER: Glenn Giere
AGENCY: Warren, Muller,
Dolobowsky, Inc.
PRODUCTION COMPANY: Take Two
Productions
CLIENT: Colonial Provision Co., Inc.



Annrc. VO: Great Moments in Colonial History.



Annrc: Electricity... discovered him.



This little bit of Colonia Bologna...

787

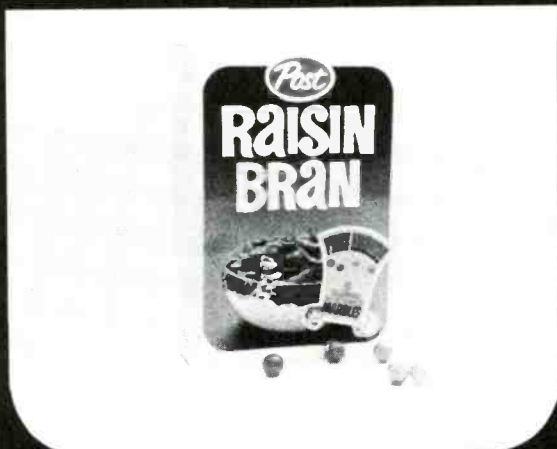
ART DIRECTOR/DESIGNER:
Richard Levenson
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Joel Harrison
PRODUCER: Maura Dausey
AGENCY: Grey Advertising
CLIENT: General Foods Corporation



Big Kid: I love my new marbles.



Big Kid: I got 'em in Post RaisinBran.



(VO): Six free hi-bounce marbles.

788

ART DIRECTOR: Joe Toto
DIRECTOR/PHOTOGRAPHER: Elbert Budin
WRITER: Ned Tolmach
PRODUCER: Paul McDonough
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Elbert Budin, Inc.
CLIENT: General Foods Corporation



This is the container Birds Eye.



frozen Orange Plus comes in.



It's hard to tell the difference.

789 GOLD MEDAL AWARD

ART DIRECTOR: Jon Fisher
DIRECTOR: Harry Hamburg
WRITER: Charles Blustain
PRODUCER: Howard Rosenman
AGENCY: Benton & Bowles, Inc.
PRODUCTION COMPANY: Brownstone
Productions
CAMERAMAN: Donald Sweeney
CLIENT: General Foods Corporation



Anyone can make a mistake.



We make Cool Whip ready to serve.



If it works for him, it'll work for you.

790

ART DIRECTOR/DESIGNER:
Frank Fristachi
DIRECTOR: Dick Stone
WRITER: Neil Drossman
PRODUCER: Henry Roth
AGENCY: DKG, Inc.
PRODUCTION COMPANY: Dick Stone
CLIENT: Remington



This is a ladies shaver.



But Remington wouldn't ask.



The shaver with two heads.

Two heads

791

ART DIRECTOR/DESIGNER:

Frank Fristachi

DIRECTOR: Jack Zander

WRITER: Marshall Karp

PRODUCER: Henry Roth

AGENCY: DKG, Inc.

PRODUCTION COMPANY: Pelican Films, Inc.

ARTIST: Andre Francois

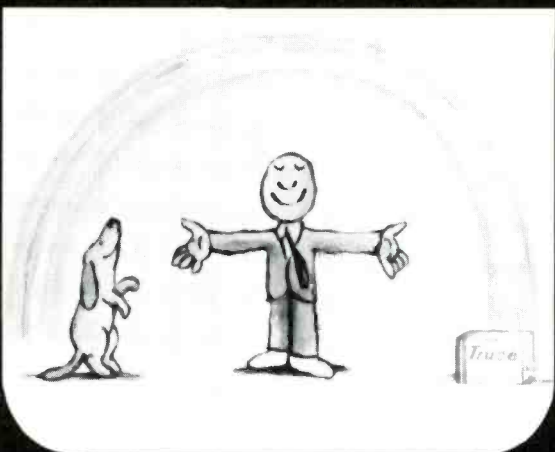
CLIENT: Johnson & Johnson



You've got the world on your shoulders?



Truoc has a pain reliever for your headache.



It's what the world's been waiting for.

792

ART DIRECTORS/DESIGNERS:

Frank Fristachi, Joe Genova

DIRECTOR: Steve Horn

WRITER: Neil Drossman

PRODUCERS: Henry Roth, Sandy Sinclair

AGENCY: DKG, Inc.

PRODUCTION COMPANY: Horn/Griner

CLIENT: Remington



The next time you complain about shaving,



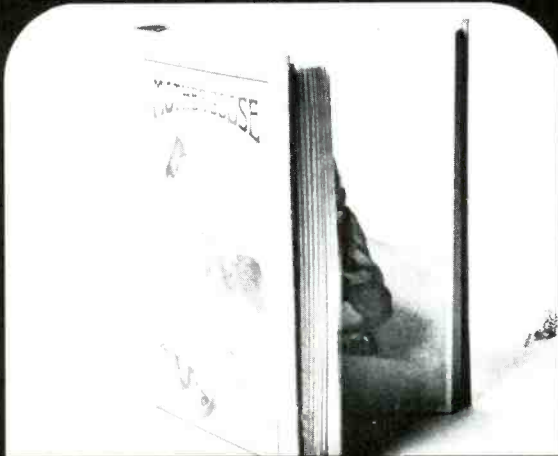
take a look at your wife.



You may be man enough. But is she?

793

ART DIRECTOR/DESIGNER: Peter Paris
DIRECTOR: George Nakano
WRITER: Fred Brownfeld
ILLUSTRATOR: Jack Endewelt
PRODUCER: Jerry Pearl
AGENCY: Chirurg & Cairns, Inc.
PRODUCTION COMPANY: Duo Productions
PHOTOGRAPHER: Ralph Laube
CLIENT: Crayola Crayons



If Little Jack Horner had sat in a corner



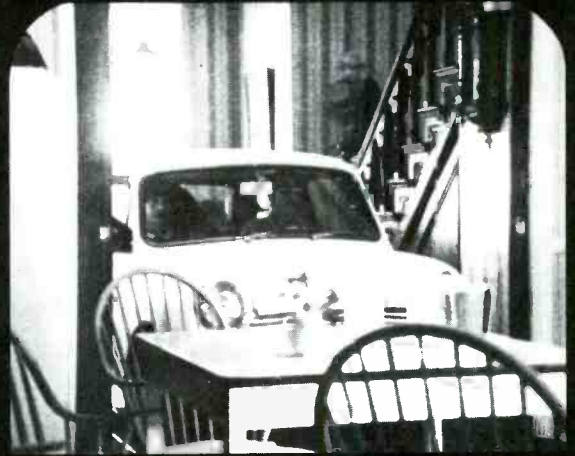
He could have stuck in his thumb . . .



With a box of 64 Crayola crayons . . .

794

ART DIRECTORS: Pete Berge,
Howard Rieger
DIRECTOR: Lee Lacey
WRITER: Curvin C'Reilly
PRODUCER: Tom Denhart
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: N Lee
Lacey Assoc.
CLIENT: General Foods Corporation



Next time you want a thick cold shake . . .



Birds Eye introduces a new kind of shake.



You don't have to drive out for it.

795

ART DIRECTOR: Ross Van Dusen
WRITER: Janet Boden
PRODUCER: James Grumish
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Creative
Film Arts
CLIENT: Volkswagen



\$1845

Volkswagen Sedan III. Suggested retail price, West Coast P.O.E.
Local taxes and other dealer delivery charges, if any, additional.

"You have exactly 10 seconds to memorize.



\$1845

Volkswagen Sedan III. Suggested retail price, West Coast P.O.E.
Local taxes and other dealer delivery charges, if any, additional.

the price of a 1971 Volkswagen Beetle.



\$1845

Volkswagen Sedan III. Suggested retail price, West Coast P.O.E.
Local taxes and other dealer delivery charges, if any, additional.

You may take notes."

796 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Bob Engel
DIRECTOR/PHOTOGRAPHER:
Richard Heimann
WRITER: Howard Kaplan
PRODUCER: Manny Perez
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: James Garrett
and Partners, Inc.
CLIENT: Frito-Lay, Inc.



Frog: If I can eat just one.



I'll turn back into a handsome prince.



Frogs singing: No one can eat just one.

798

ART DIRECTOR: Roy Asking
DIRECTOR: Mike Elliott
WRITER: Jim Huff
PRODUCER: Jce Rein
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: E.U.E.
CLIENT: Philco-Ford Corp.



A guy who's used to sleeping with . . .



Might have trouble getting used to . . .

PHILCO 

Until you learn to love the quiet.

799

ART DIRECTOR: Hank Quell
DIRECTOR/PHOTOGRAPHER:
Harry Hamburg
WRITER: Marie Gutjahr
PRODUCER: Jane Suskind
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
CLIENT: Lea & Perrins



Chemists are asked to duplicate a sauce.



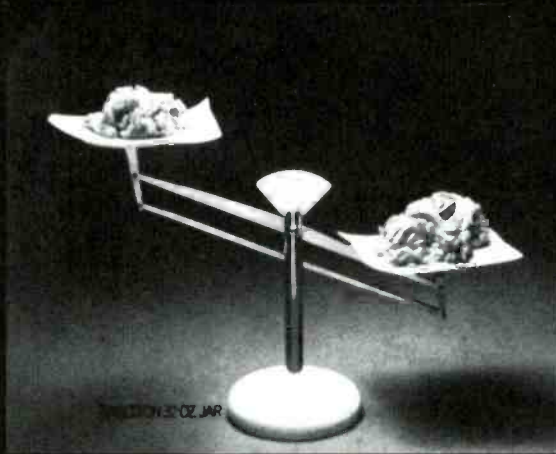
Lea & Perrins blend unique ingredients.



Chemist discovers sauce in cellar.

800 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Howard Title
DIRECTOR/PHOTOGRAPHER: Elbert Budin
WRITER: Peter Lubalin
PRODUCERS: Peter Lubalin, Howard Title
PRODUCTION COMPANY: Elbert Budin, Inc.
CLIENT: Ronzoni Macaroni Co.



We put twice as much meat in our sauce . . .



Twice as much meat.

We don't make as good a profit.



No syrup or starch.

But we make a better sauce.

801

ART DIRECTOR: Bob Engel
DIRECTOR: Harry Hamburg
WRITER: Howard Kaplan
PRODUCER: Manny Perez
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Directors Center
PHOTOGRAPHER: Mario Di Leo
CLIENT: Frito-Lay, Inc.



You see a man who repeatedly . . .



ate one Lay's potato chip after another.



Judge: Not guilty.

802

ART DIRECTOR: Bob Lelle
DESIGNER: Jack Cornwall
DIRECTOR: Bob Vietro
WRITER: Regina Grant
PRODUCER: Tony Russo
AGENCY: Clyne Maxon, Inc.
PRODUCTION COMPANY: Audio
Productions
CLIENT: General Electric Co.



Man: Once you set Ever-Set, it stays set.



Saturday and Sunday, I sleep.



Anncr: For people who don't remember.

803

ART DIRECTOR: Robert Reitzfeld
DIRECTOR: Judd Maze
WRITER: Charles Ashby
PRODUCER: Sherry Lockhart
AGENCY: Wells Rich Greene, Inc.
PRODUCTION COMPANY: Flickers Inc.
CLIENT: Midas Muffler



Do you have . . . No I don't.



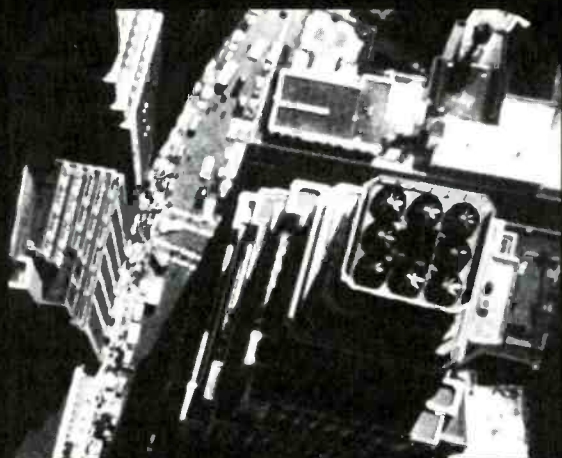
Why don't you . . . I tried them.



Oh yeah.

804

ART DIRECTOR: Thierry Da Rold
DIRECTOR/PRODUCER: Phil Peyton
WRITER: Hank Prowitt
AGENCY: Lord, Geller,
Federico and Partners, Inc.
PRODUCTION COMPANY: Horn/Griner
PHOTOGRAPHER: NASA, stock photos
CLIENT: The New Yorker



It's hard to keep up with the Joneses . . .



Let alone the Picassos, Pompidous . . .

YES,
THE
NEW YORKER

You can keep up in The New Yorker.

805

ART DIRECTOR: Howard Title
DIRECTOR/PHOTOGRAPHER: Elbert Budin
WRITER: Peter Lubalin
PRODUCERS: Peter Lubalin, Howard Title
PRODUCTION COMPANY: Elbert Budin, Inc.
CLIENT: Ronzoni Macaroni Co.



Other sauces are made with vegetable oil.



We don't make as good a profit.



But we make a better sauce.

806

ART DIRECTOR: Gene Bove
 DIRECTOR: Ridley Scott
 WRITER: Carol Peace
 PRODUCER: Jerry Bruckheimer
 AGENCY: Batten, Barton, Durstine and Osborn
 PRODUCTION COMPANY: Strawberry
 Productions
 PHOTOGRAPHERS: Bob Hagenson,
 Ridley Scott
 CLIENT: Campbell Soup Company



Annrc: (MUSIC) Back in the days when . . .



The soup she served was Campbell's Tomato.



The soup like Grandma used to open.

807

ART DIRECTOR: Rick Baxter
 DIRECTOR: Dick Richards
 WRITERS: Roberta Bowen, Bill Palmer
 PRODUCER: Jerry Bruckheimer
 AGENCY: Batten, Barton, Durstine
 and Osborn
 PRODUCTION COMPANY: Richards & Myers, N.Y.
 PHOTOGRAPHER: Larry Williams
 CLIENT: American Cyanamid
 Consumer Products Division



If you want one beautiful head of hair . . .



Dry conditioning to shine your hair . . .



Both in Gold Formula Breck Shampoo.

808

ART DIRECTOR/DESIGNER/PRODUCER:
John Koelle
DIRECTOR: Victor Haboush
WRITER: Jeff Gorman
AGENCY: Niefeld, Paley & Kuhn
PRODUCTION COMPANY: Haboush
CLIENT: Gibson Refrigerator Sales Corp.



"Dirt, Mud, Grime, Grease, Ick, Grit. . .



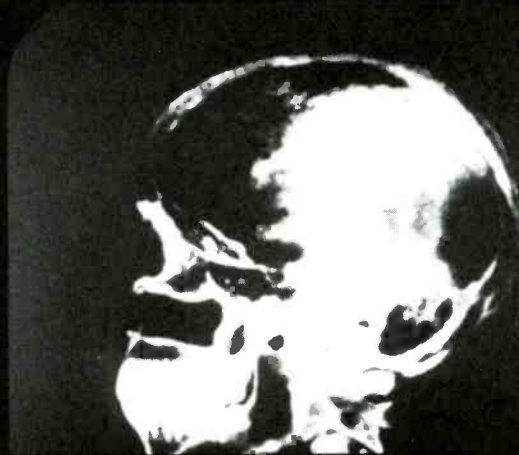
Anncr: If the new Gibson Automatic. . .



Anncr: Wishy, washy, it's not.

809

ART DIRECTOR: Bob Giraldi
WRITER: Bob Hildt
PRODUCERS: Art Pearlman, Ralph Ward
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Film Builders
CLIENT: Bristol-Myers Co.



Headache pain. Aches and pains of colds.



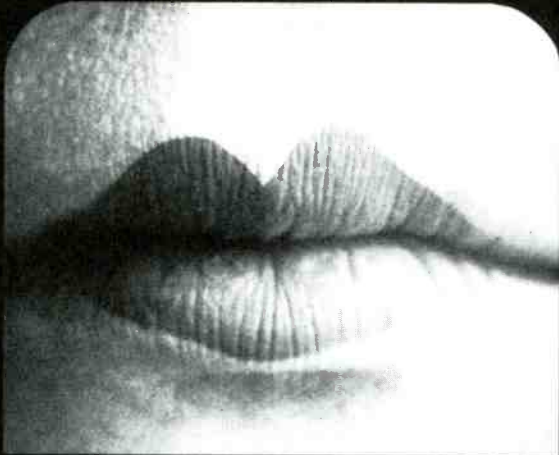
Toothaches.



Excedrin. For hours of relief. . .

810

ART DIRECTORS: Bob Giraldi, Jim Handloser
DESIGNER: Bob Giraldi
DIRECTOR: Dick Stone
WRITER: Jerry Della Femina
AGENCY: Della Femina,
Travisano and Partners
PRODUCTION COMPANY: Stan Lang
Productions
CLIENT: Fuji Film Photo, Inc.



The Japanese. . .



have the greatest sense of color.



**Japanese color
is coming to America.**

Take their photos with Fuji Film.

811

ART DIRECTOR: Gary Poich
DIRECTOR: Joe DeVoto
WRITER: Bill Fainglas
PRODUCERS: Wayne Lachman,
Dennis Powers
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Teletronics,
Directors Center
PHOTOGRAPHER: John Meiklejohn
CLIENT: Bristol-Myers Co.



Don May rubs hair nervously. . .



Teammates react to grease on their hands.



Sorry, Don. We wanna keep the ball clean.

812

ART DIRECTOR/PRODUCER: Bert Mangel
DESIGNER: Kong Wu
DIRECTOR: Robert Bean
WRITER: Gerry Burns
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Wylde Films
PHOTOGRAPHER: Robert Storz
CLIENT: The Gillette Co.



You share your cabinet . . .



One shot and I'm good for the whole day.



Which Right Guard should I use?

813

ART DIRECTOR: Robert Reitzfeld
DIRECTOR: Judd Maze
WRITER: Charles Ashby
PRODUCER: Sherry Lockhart
AGENCY: Wells Rich Greene, Inc.
PRODUCTION COMPANY: Flickers Inc.
CLIENT: Midas Muffler



It looks like you need a new muffler.



Take'er up, Virgil.



Take'er down Virgil.

814 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Jerry Bruckheimer
DIRECTOR/PHOTOGRAPHER:
Malvin Sokolsky
WRITER: Joe McNeil
PRODUCER: Jerry Bruckheimer
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Pepsi-Cola Company



There's a whole new way of livin' . . .



It's the Pepsi generation



And Pepsi's got a lot to give

816

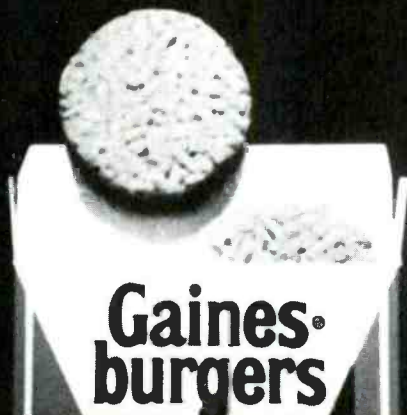
ART DIRECTOR: Howard Rieger
DIRECTOR/PHOTOGRAPHER:
Harold Becker
WRITER: Mike Becker
PRODUCER: Roger Brann
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Harold Becker
Productions
CLIENT: General Foods Corporation



Gainesburgers are good for your dog.



Gainesburgers are good for you.



(The product)

817

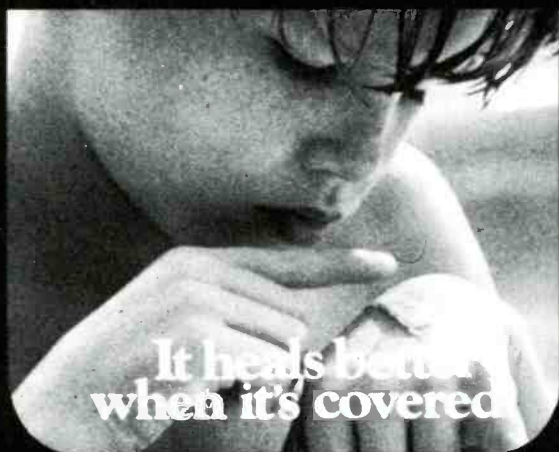
ART DIRECTOR: Bunny Oliver
DIRECTOR/PHOTOGRAPHER:
George Gomes
WRITER: Mike Becker
PRODUCER: Mike Schapiro
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Gomes, Lowe, Inc.
CLIENT: Johnson & Johnson Co.



We know how it gets under your skin. . .



A Band-Aid brand bandage stops. . .



So keep it on even if. . .

818

ART DIRECTOR: Bob Brandwein
DIRECTOR: Marshall Stone
WRITER: Anne Anda
PRODUCER: Karl Fischer
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: M.P.O.
CLIENT: Scott Paper Co.



"So I takes a Scottie and I sneezed once."



Put a Dispenser in your bathroom. . .



And that's no accident.

819

ART DIRECTOR: Art Harris
DESIGNER: Jim Schoppe
DIRECTOR: Perry Rosemond
WRITER: Mike Slcsberg
PRODUCER: Ralph Ward
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Petersen Co.
PHOTOGRAPHER: Dick Glouner
CLIENT: Bristol-Myers Co.



Girl brushed teeth with Vote toothpaste.



When she tells him it feels tingly . . .



You'll taste as good as it tastes.

820

ART DIRECTOR/DESIGNER: Ronald Goodwin
DIRECTOR/PHOTOGRAPHER: Robert Bean
WRITER: Leonard Seiden
PRODUCER: Richard King
AGENCY: Hicks & Greist, Inc.
PRODUCTION COMPANY: Wylde Films
CLIENT: Dixie Bathroom Cups



Some people discover Dixie Cups . . .



And . . . I sneeze again.



It's a three sneezer. (SFX)

821

ART DIRECTOR: GERAL SNEED
DIRECTOR: MARSHALL STONE
WRITER: DAVID BURLEIGH
PRODUCER: GENE ROBINS
AGENCY: O'CONNOR & WALSH INC.
PRODUCTION COMPANY: M.P.O.
CLIENT: ANDREW JERGENS



At New York's Art Students League . . .



You'll find the most gifted hands . . .



soften their hands with Jergens. . .

822

ART DIRECTOR: ALLEN KAY
DIRECTOR: MELVIN SOKOLSKY
WRITER: ADAM HANFT
PRODUCER: KEN DUSKIN
AGENCY: TINKER-PRITCHARD WOOD
PRODUCTION COMPANY: SOKOLSKY FILMS
CLIENT: FRIENDS OF THE ROCKEFELLER TEAM



I'm on a new diet.



Keep consumers from being losers.

Rockefeller.

A paid political announcement
by the Friends of the Rockefeller Team.

Rockefeller's done a lot. He'll do more.

823

ART DIRECTOR/DESIGNER/PRODUCER:
Ken Duskin
DIRECTOR: Carol Raver
WRITER: Adam Hanft
AGENCY: Tinker-Pritchard Wood
PRODUCTION COMPANY: Sokolsky Films
PHOTOGRAPHER: Saul Negrin
CLIENT: Friends of The
Rockefeller Team



(Music)



Rockefeller created 43 new state parks.

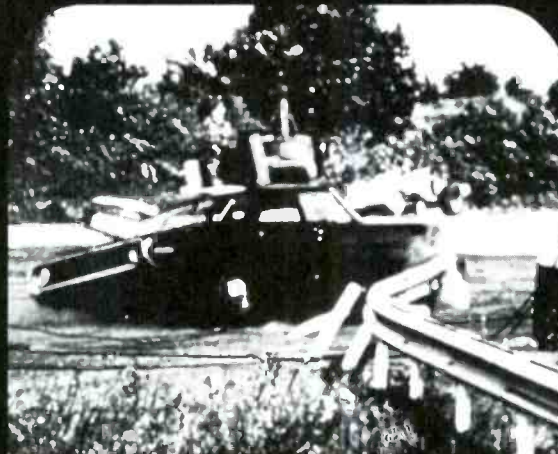
Rockefeller.

A paid political announcement
by the Friends of the Rockefeller Team.

Rockefeller's done a lot. He'll do more.

824

ART DIRECTOR: Allen Kay
WRITER: Adam Hanft
PRODUCER: Ken Duskin
AGENCY: Tinker-Pritchard Wood
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Friends of The
Rockefeller Team



These accidents are no accident.



An improvement Rockefeller hopes...

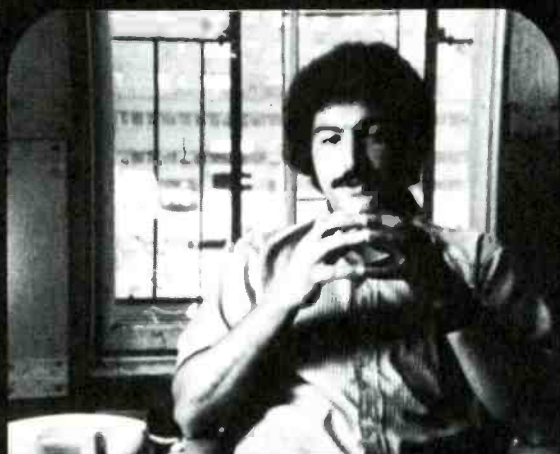
Rockefeller.

A paid political announcement
by the Friends of the Rockefeller Team.

Rockefeller's done a lot. He'll do more.

825

ART DIRECTOR/DESIGNER/PRODUCER:
Ken Duskin
DIRECTOR/PHOTOGRAPHER:
Melvin Sokolsky
WRITER: Marcella Free
AGENCY: Tinker-Pritchard Wood
PRODUCTION COMPANY: Sokolsky Films
CLIENT: Friends of The
Rockefeller Team



I'm an X drug addict.



Rockefeller helped set up...

Rockefeller.

A paid political announcement
by the Friends of the Rockefeller Team.

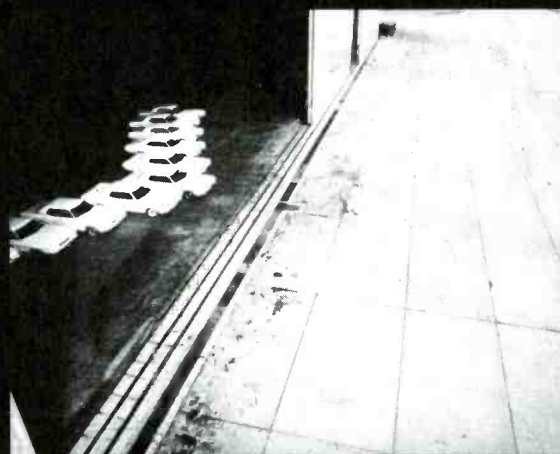
Rockefeller's done a lot. He'll do more.

826

ART DIRECTOR/DESIGNER: Rick Levine
DIRECTOR: Joe De Voto
WRITER: David Altschiller
PRODUCER: Bob Schenkel
AGENCY: Carl Ally Inc.
PRODUCTION COMPANY: Stan Lang Inc.
CAMERAMAN: Mo Hartzband
CLIENT: The Hertz Corporation



(SFX: Airplane Engines)



Introducing the world's second 747.



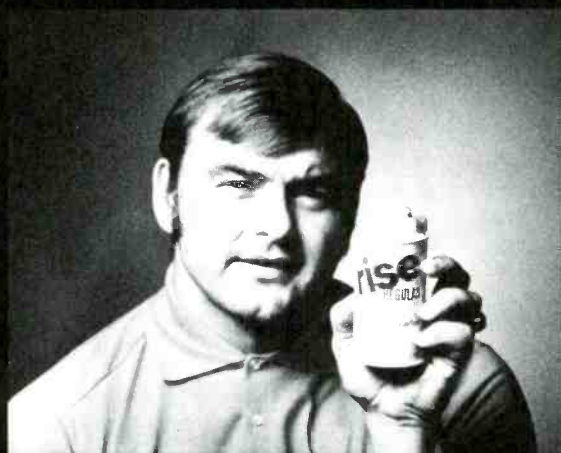
(SFX: Jet Engines Down Runway)

827

ART DIRECTOR/DESIGNER: George Euringer
DIRECTOR: Dick Clark
WRITER: Steve Smith
PRODUCER: Irene Ludwig
AGENCY: Carl Ally Inc.
PRODUCTION COMPANY: Stan Lang, Inc.
PHOTOGRAPHER: Ted Pahle
CLIENT: Carter Wallace/Rise



Nothing to make my beard wet and soft . . .



but this: Rise.



Imagine what you can do using Rise . . .

828

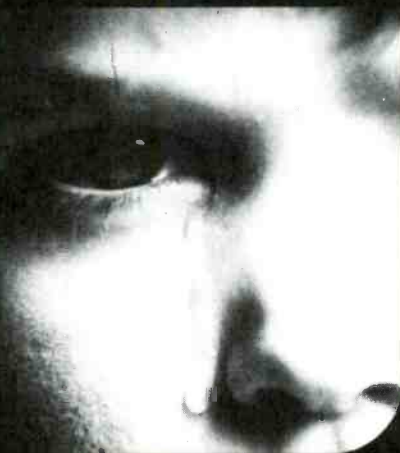
ART DIRECTOR: Jerry Prestomburgo
DIRECTOR: Mike Cuesta
WRITER: Kenneth E. Teason
PRODUCER: Herbert Miller
AGENCY: Warwick & Legler, Inc.
PRODUCTION COMPANY: Stan Lang, Inc.
CLIENT: Lehn & Fink Products Co.
Consumer Division



When your child cries because of a cut



Medi-Quik. The family first aid spray.



Medi-Quik has three germ killers.

829

ART DIRECTOR/DESIGNER:
Charles Piccirillo
DIRECTOR: Murray Bruce
WRITER: Sue Brock
PRODUCER: George Bragg
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Phos-Cine
PHOTOGRAPHER: George Silano
CLIENT: Miles Laboratories
Alka-Seltzer



Scientists are conducting an experiment.



The women go to work . . .



The female offered him Alka-Seltzer . . .

830

ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Jack Dillon
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Dick Dubelman
CLIENT: Polaroid



Man: Well, it's a good picture of a pout.



Anncr: Color pictures in a minute, \$29.95.



Man: Maybe we can pry his mouth open.

831

ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Jack Dillon
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Dick Dubelman
CLIENT: Polaroid



Dad: Well, it's inspirational.



Annocr: Color pictures in a minute. \$29.95.



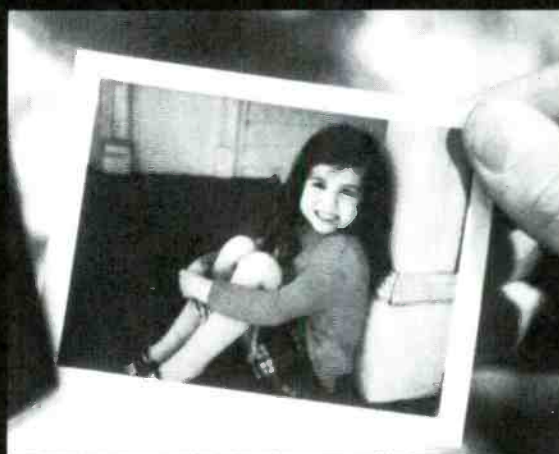
Aunt: Maybe I could have him bronzed.

832

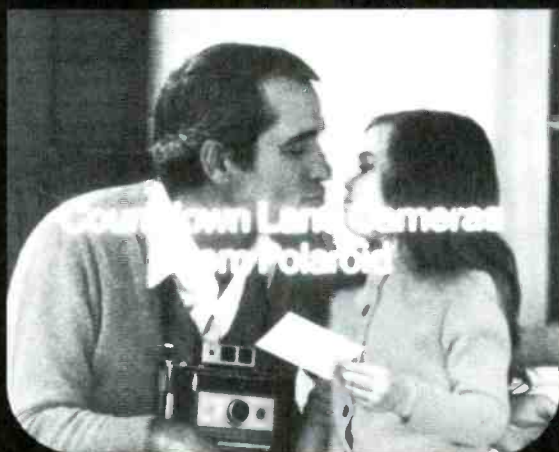
ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Jack Dillon
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Dick Dubelman
CLIENT: Polaroid



Como: Do Girl: Re Como: Me Girl: Fa . . .



Como: Anybody you know?



Girl: It only sings one note.

833

ART DIRECTOR/DESIGNER/DIRECTOR:
Robert Gage
WRITER: Jack Dillon
PRODUCER: Phil Bodwell
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Directors Studio
PHOTOGRAPHER: Dick Dubelman
CLIENT: Polaroid



Man: You know what's in here?



(SFX) Good looking ghost.



Child: Scrooge went to the bathroom.

834

ART DIRECTOR: Murray Smith
DIRECTOR: Sid Myers
WRITER: John Connelly
PRODUCER: Tom Farrell
AGENCY: Daniel & Charles
PRODUCTION COMPANY: Richards & Myers
Films, Inc.
CAMERAMAN: Warren Rothenberger
CLIENT: Wohl Shoes



As defender of the public morality.



I submit the Fanfare Peek-A-Boo shoes.



I have the same feelings as other men do.

835 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Bob Kuperman
DIRECTOR: Howard Zeiff
WRITER: John Noble
PRODUCER: Lou Puopolo
AGENCY: Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Zeiff Films
CLIENT: Volkswagen



Man: The star of the 1949 Auto Show . . .



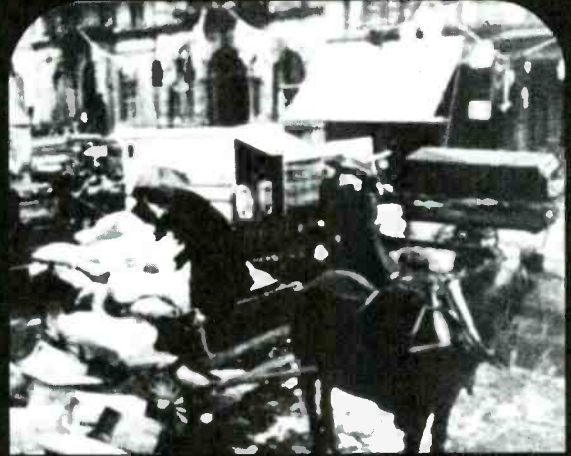
Not to keep in style with the times . . .



We at Volkswagen kept our promise.

836 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Sy Schreckinger
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Bruce Goldman
PRODUCERS: Maurice Mahler, Roger Vaughn
AGENCY: Young & Rubicam, Inc.
CLIENT: Metropolitan Life Insurance Co.



Anncr: In 1909, millions of people . . .



Anncr: We want people to live in health.

**We sell life insurance.
But our business is life.**

Anncr: Our business is life.

837

ART DIRECTOR/DESIGNER/PRODUCER:

Chuck Bua

DIRECTOR: Jose Ferro (Animator)

WRITER: Paula Green

AGENCY: Green Dolmatch Inc.

PRODUCTION COMPANY: Pablo Ferro

CLIENT: New York Times

Call
(212)
MU 7-1100

Call (212) MU 7-1100 . . .

Call
(212)
MU 7-1100

And we'll deliver

and we'll deliver . . .

Call
(212)
MU 7-1100

And we'll deliver The New York Times to your

the New York Times to your door.

838 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER:

Maurice Mahler

DIRECTOR/PRODUCTION COMPANY/

PHOTOGRAPHER: Horn/Griner

WRITER: Forrest Long

PRODUCER: Roger Vaughn

AGENCY: Young & Rubicam, Inc.

CLIENT: Metropolitan Life
Insurance Co.



Teacher: Roger's a bright kid.



Drug Pusher: I supply him with three . . .



Anncr: Speed kills . . .

839

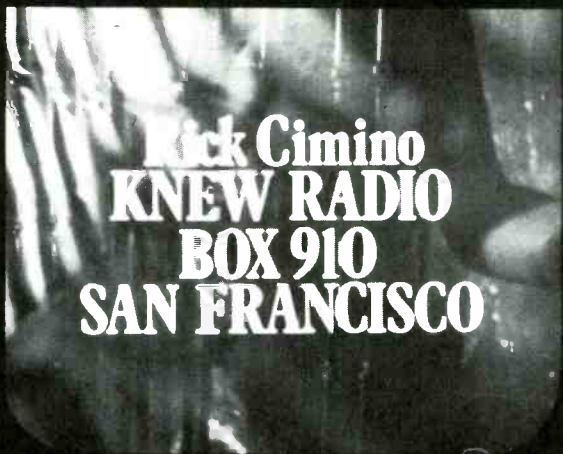
ART DIRECTOR: Dick Calderhead
DIRECTOR: Bruce Malmuth
WRITER: Wally Weis
PRODUCER: John Capis
AGENCY: Calderhead, Jackson Inc.
PRODUCTION COMPANY: Audio
Productions
CLIENT: Metromedia Radio



Would you like to spend 3 hrs. with her?



It has to be both moral and legal.



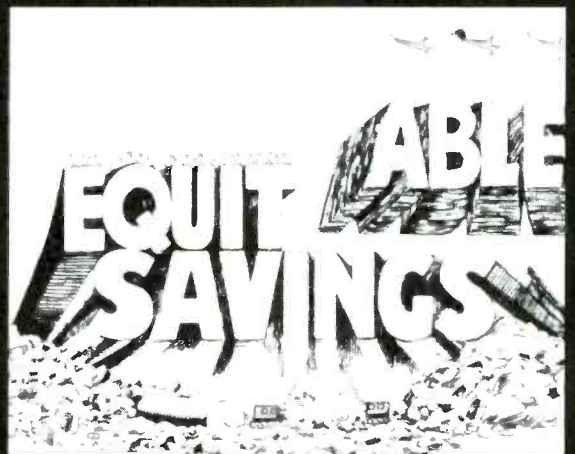
Think of something interesting enough.

840

ART DIRECTOR: Hy Yablorka
DESIGNER/PHOTOGRAPHER: Carm Goode
DIRECTOR: Richard Williams
WRITER/PRODUCER: Alan Barzman
AGENCY: Chiat Day
PRODUCTION COMPANY: Klein/Barzman
and Hecht
CLIENT: Equitable Savings & Loan



(Silent)



(Silent)



(Silent)

841

ART DIRECTOR: Len McCarron
DESIGNER/PRODUCER: Les Collins
DIRECTOR: Jerry Ansel
WRITER: Joe Sollish
AGENCY: Batten, Barton, Durstine and
Osborne
PRODUCTION COMPANY: Jerry Ansel
CLIENT: E.I. DuPont de Nemours & Co.



This is how things might look . . .



Girl: I see you, gramps.



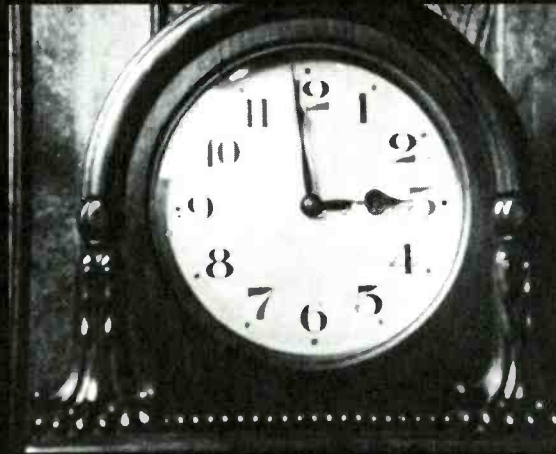
Patient: (VO): I see you, too.

842

ART DIRECTOR: Mike Eakin
DIRECTOR: Joe Sedelmaier
WRITER: Ray Thiem
PRODUCERS: Mike Eakin, Ray Thiem
AGENCY: Rink Wells & Associates
PRODUCTION COMPANY: Sedelmaier
Film Producers, Inc.
CLIENT: Denver U.S. Bank



(clock ticking)



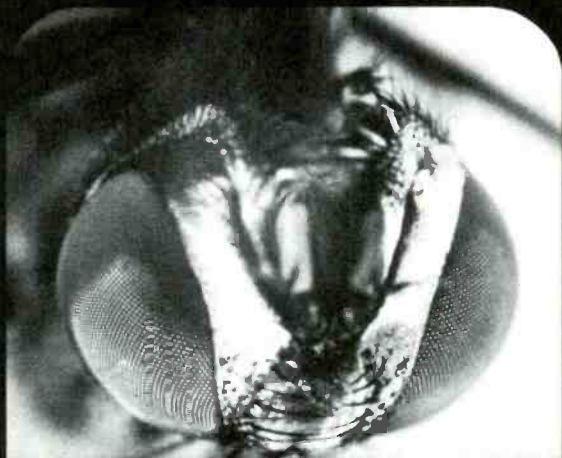
(gong) At 2:59 every day . . .



Join the club.

843

ART DIRECTOR: Bill Petti
DIRECTOR: Bill Hudson
WRITER: Bob McLoughlin
PRODUCER: Coyne Maloney
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Phos Cine
CLIENT: General Electric



Meet Dipteræ Muscidae.



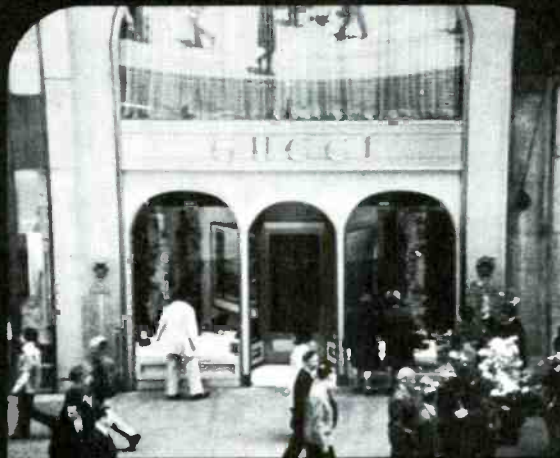
You will find it spread evenly . . .



General Electric has been grinding up . . .

844

ART DIRECTOR: Bill Smith
DIRECTOR: Bill Cauty
WRITER: Jan Zechman
PRODUCERS: Bill Smith, Jan Zechman
AGENCY: Rink Wells & Associates
PRODUCTION COMPANY: Horn/Griner
CLIENT: Exchange National Bank



Gucci designed checkbooks.



Women of New York, Paris, London, Milano



eat your hearts out.

845

ART DIRECTOR: William Wurtzel
DESIGNER: Warren Godfrey
DIRECTOR: Bob Vietro
WRITER: Nikolai Pronovchik
PRODUCER: Diane Flynn
AGENCY: The Lampert Agency, Inc.
PRODUCTION COMPANY: Audic
Productions
CAMERAMAN: Peter Gabirini
CLIENT: JS Industries



In 1965, USI said we can grow . . .



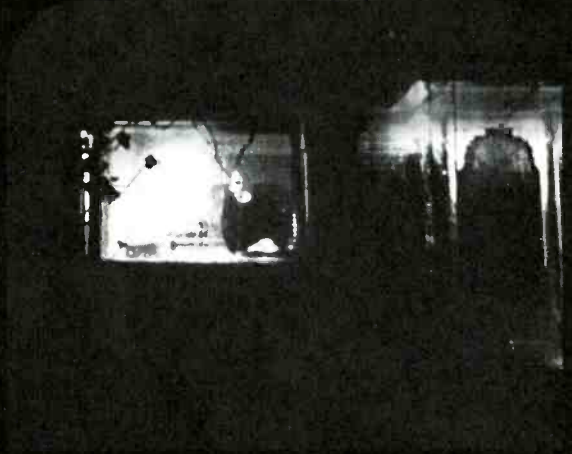
to \$1 billion. We made it.



USI. The Overachievers.

846

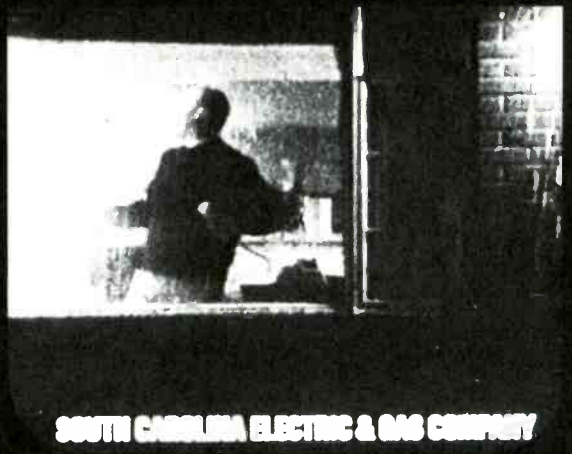
ART DIRECTOR: A. G. Torchia
DIRECTOR/PRODUCER: Martin Beck
WRITER: Mark Doyle
AGENCY: Cargill, Wilson & Acree, Inc.
PRODUCTION COMPANY: Jayan House
PHOTOGRAPHER: Jim Collins
CLIENT: South Carolina Electric
and Gas Company



You really can't appreciate electricity . . .



until you lose it.



SOUTH CAROLINA ELECTRIC & GAS COMPANY

Working to restore the electricity.

847

ART DIRECTOR: A. G. Torchia
DIRECTOR: Stan Reich
WRITER: Mark Doyle
PRODUCER: Martin Beck
AGENCY: Cargill, Wilson & Acree, Inc.
PRODUCTION COMPANY: Television
Productions International
PHOTOGRAPHER: Price Pethel
CLIENT: South Carolina Electric
and Gas Company



You can take electricity for granted.



Where would you be without it?



We try to make life easier.

848

DIRECTOR: Dick Richards
WRITER: Mimi Cotter
PRODUCER: Jon Brown
AGENCY: Batten, Barton, Durstine
and Osborn
PRODUCTION COMPANY: Richards & Myers
Films, Inc.
CLIENT: General Electric



Trying to find the sunshine.



There isn't as much sunshine . . .



General Electric. Men helping man.

849

ART DIRECTOR: Don Egensteiner
DIRECTOR/PHOTOGRAPHER:
George Gomes
WRITER: Mike Becker
AGENCY: Young & Rubicam, Inc.
PRODUCTION COMPANY: Gomes, Lowe, Inc.
CLIENT: Environmental Action Coalition



Look at the Hudson River . . .



We're going to kill ourselves.

April 22 is Earth Day.

Environmental Action Coalition, 235 E. 49th St., N.Y.C. 10017

April 22nd is Earth Day.

850

ART DIRECTOR/DESIGNER: Andy Langer
DIRECTOR/PRODUCTION COMPANY:
Horn/Griner
WRITER: James Parry
PRODUCER: Yafa Lerner
AGENCY: Marschalk
CLIENT: The United Appeal of Atlanta



One of the nicest things . . .



Some old people are always alone . . .



**Thank God you can help.
Give to the United Appeal.**

and only your money can help . . .

851

ART DIRECTOR/DESIGNER: Glenn Levy
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: Kurt Willinger
PRODUCER: Shelly Schachter
AGENCY: Compton Advertising, Inc.
CLIENT: The National Clearinghouse
for Drug Abuse Information



(Kids singing): Ring around the rosie . . .



(VO): Drug abuse is a game . . .



(VO): Sometimes they don't get up anymore.

852 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Jud Alper
AGENCY: Della Femina,
Travisano and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Moratorium



Insanity is . . .



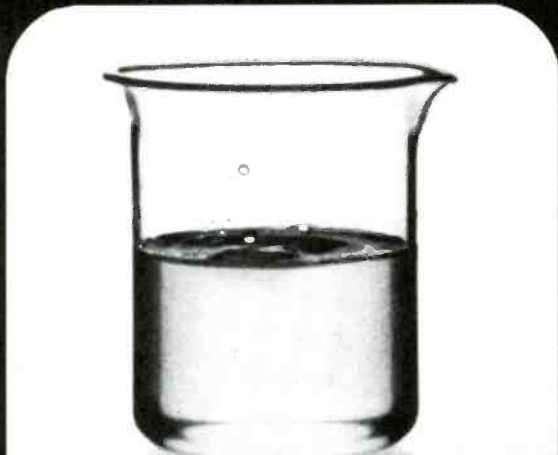
Sanity is a president killing a boy.

san.i.ty

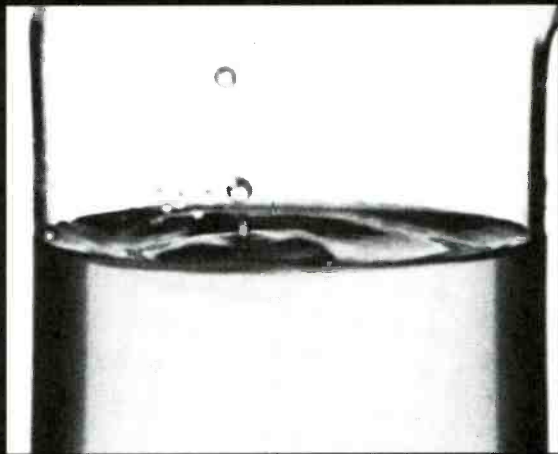
(Silence)

853 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Sara Bragin
AGENCY: Della Femina,
Travisano and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Hemophilia Foundation



You're looking at something that will . . .



let a hemophiliac live and bleed.

We're so close, yet so far.

National Hemophilia Foundation.

It's so expensive — we need your money.

854 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Sara Bragin
AGENCY: Della Femina, Travisano
and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Hemophilia Foundation



My name is Peter, I'm a hemophiliac.



My name is Charles. I can't afford it.

We're so close, yet so far.

National Hemophilia Foundation

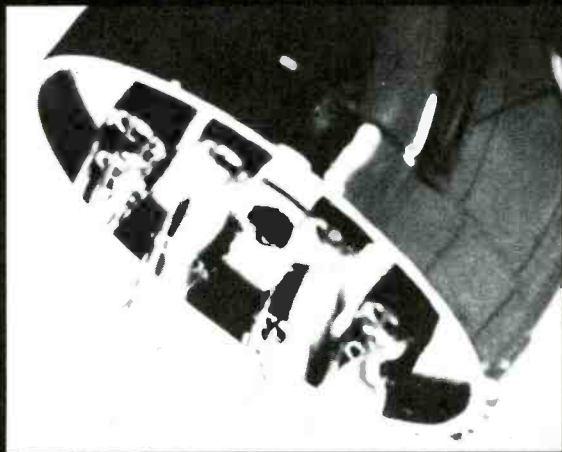
100 hemophiliacs can. 100,000 can't.

855

DESIGNER/WRITER: Paula Green
DIRECTOR/PHOTOGRAPHER: Bert Stern
PRODUCER: Mary Munro
AGENCY: Green Dolmatch
PRODUCTION COMPANY: Libra Productions
CLIENT: American Cancer Society



What you'll see could save your life.



Once a month examine your breasts.



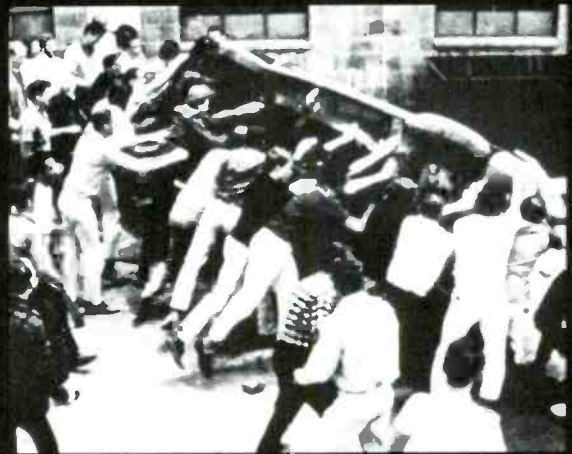
What you don't know that can hurt you.

856

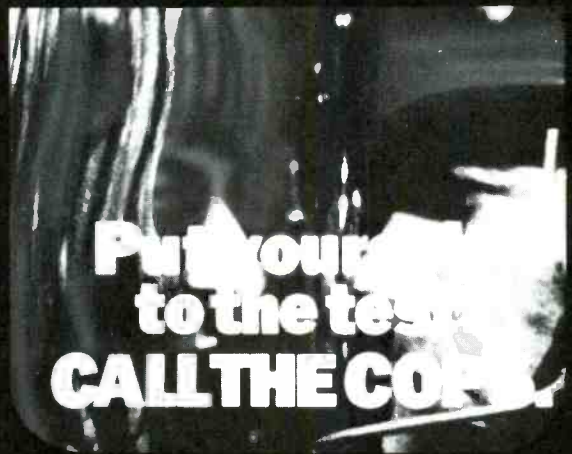
ART DIRECTOR/DESIGNER: Bob Grimaldi
DIRECTOR/WRITER: Len Alaria
PRODUCER: Bob Ross
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Imagination, Inc.
PHOTOGRAPHER: Jerry Slick
CLIENT: San Francisco Police Dept.



(San Francisco cop taking oath)



Annor: (VO): You'll make \$11,000...



And you'll earn every cent.

857 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/WRITER/
PRODUCER: Bob Cox
DIRECTOR: Phil Marco
AGENCY: Ogilvy & Mather Inc.
PRODUCTION COMPANY/PHOTOGRAPHER:
Phil Marco, Inc.
CLIENT: Phoenix House



Annrc: When heroin is taken into the body . . .



A general feeling of well being prevails.



Phoenix House
(212) 787-7900

(Silent)

858

ART DIRECTOR: Allen Kay
DIRECTOR/PHOTOGRAPHER:
Stephen Steigman
WRITER: Judy Raines
PRODUCER: Gloria Gengo
AGENCY: McCann-Erickson, Inc.
PRODUCTION COMPANY: Stephen Steigman
Productions
CLIENT: Board of Education N.Y.C.



School in New York City is like . . .



Every neighborhood should have the right . . .

**Community school board
elections are March 19.**

Vote. It's a start.

SPONSORED BY THE NEW YORK CITY
BOARD OF EDUCATION AND P.R.E.P.

You can vote for the people you want . . .

859

ART DIRECTOR/DESIGNER: Andy Langer
DIRECTOR: Mike Shay
WRITER: James Parry
PRODUCER: Yafa Lerner
AGENCY: Marschalk
PRODUCTION COMPANY: Mike Shay
Productions
CLIENT: The United Appeal of Atlanta



"I want to be a Meteorologist."



(VO): These kids have it inside.



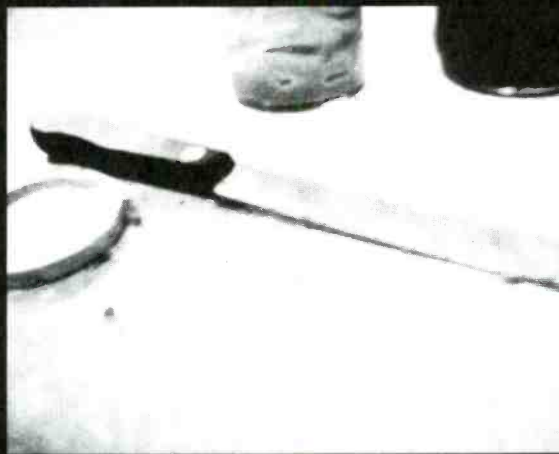
(VO): They need your help to get it out.

860 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Bob Giraldi
DIRECTOR: Steve Horn
WRITER: Sera Bragin
AGENCY: Cella Femina, Travisano
and Partners
PRODUCTION COMPANY: Horn/Griner
CLIENT: National Hemophilia Foundation



House of Horrors where anything...



... can make a hemophiliac bleed.



He can't afford it... we need your money.

861 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER/DIRECTOR:
Jeffrey Metzner
WRITER/PRODUCER: Ray Lofaro
PRODUCTION COMPANY: Gaffney,
Metzner, Lofaro
PHOTOGRAPHER: Richard Shore
CLIENT: Dept. of Cultural Affairs
of New York City



"You have to be Irish, Italian . . .



The People Yes. Central Park Mall.



It's a party thrown by the city of N.Y."

862 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER: Andy Langer
DIRECTOR/PRODUCTION COMPANY/
PHOTOGRAPHER: Horn/Griner
WRITER: James Parry
PRODUCER: Yafa Lerner
AGENCY: Marschalk Co.
CLIENT: The United Appeal



Woman: He's a big boy.



Blindness doesn't have to be the end . . .



Thank God you can help.
Give to the United Appeal.

(VO): A blind person can learn to live . . .

863 GOLD MEDAL AWARD

ART DIRECTOR/DESIGNER: Joseph H. Phair
DIRECTOR: Joshua Logan
WRITER: Arthur X. Tuohy
PRODUCERS: John Sallay,
Arthur X. Tuohy
AGENCY: Ketchum MacLeod & Grove
PRODUCTION COMPANY: MPO Videotronics
PHOTOGRAPHER: Leonard Hirshfield
CLIENT: National Urban Coalition



(Song: "Let the Sunshine In")



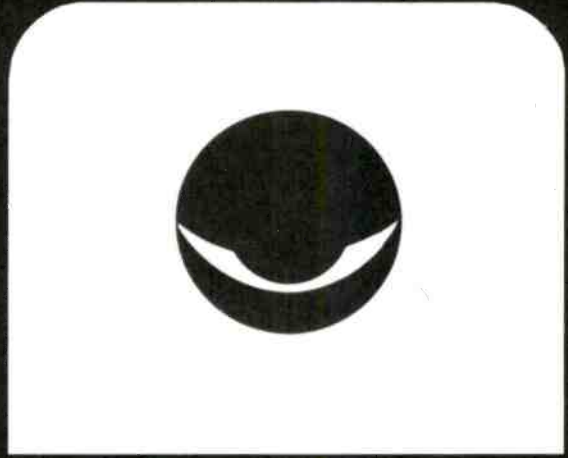
(Song: "Let the Sunshine In")



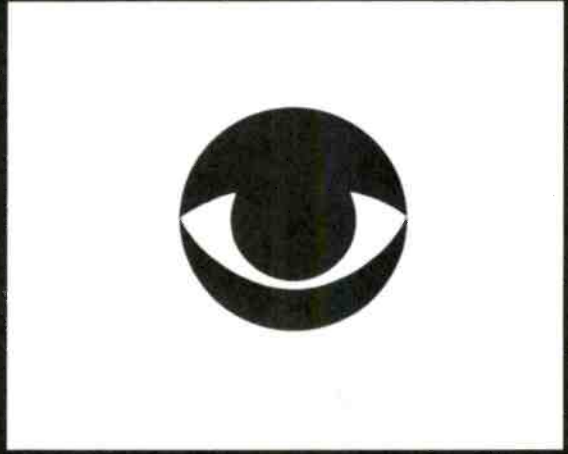
(Song: "Let the Sunshine In")

864

ART DIRECTOR/DESIGNER: Ron Travisano
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano
and Partners
PRODUCTION COMPANY: Focus
Presentations
CLIENT: WABC TV/Eyewitness News



When 400,000 viewers switched . . .



It brought tears . . .

Eyewitness News 

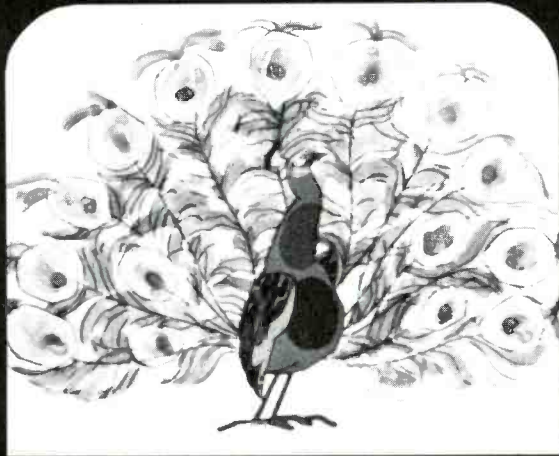
When are you going to switch?

865

ART DIRECTOR/DESIGNER: Ron Travisano
WRITER: Jerry Della Femina
AGENCY: Della Femina, Travisano
and Partners
PRODUCTION COMPANY: Focus
Presentations
CLIENT: WABC TV/Eyewitness News

866

ART DIRECTOR: Dick Lemmon
DIRECTOR: Allan Spikol
WRITER: John Scott
PRODUCERS: John Scott, Dick Lemmon
AGENCY: Rink Wells & Associates
CLIENT: WLS-TV



When 400,000 viewers switched . . .



How did Channel 7's news team get together?



It ruffled the feathers . . .



Some say it was fate.

Eyewitness News



When are you going to switch?

Enjoy, enjoy.

867

ART DIRECTOR: Ron Sandilands
DIRECTOR: Joe Sedelmaier
WRITER: Rich Maender
PRODUCERS: Rich Maender,
Ron Sandilands
AGENCY: Rink Wells & Associates
PRODUCTION COMPANY: Sedelmaier Film
Productions, Inc.
CLIENT: WLS-TV



How did John Drury get to be the newest . . .



His college swimming record . . .



Just look for the tall, bright guy . . .

868

ART DIRECTOR/DESIGNER: Warren Godfrey
DIRECTOR: Bob Vietro
WRITER: David Willis
PRODUCER: Roger Proux
AGENCY: The Lampert Agency, Inc.
PRODUCTION COMPANY: Audio
Productions
CAMERAMAN: Gordon Willis
CLIENT: WABC-TV/Eyewitness News



"Senator . . .



Did you see what 7 said . . .



Eyewitness News
6 and 11 pm

about your latest campaign?"

869

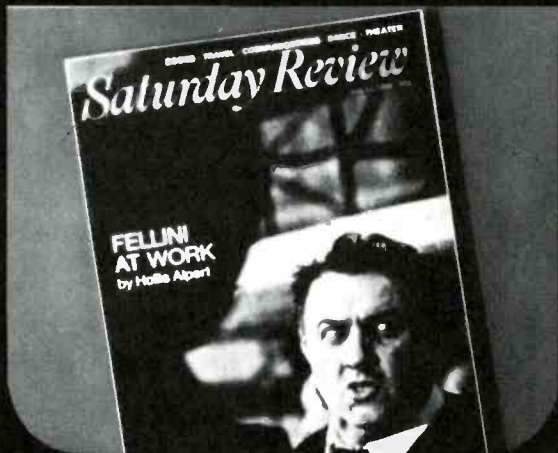
ART DIRECTOR/WRITER/PRODUCER:
Martin A. Blum
DESIGNER: Walter Klas
AGENCY/CLIENT: Saturday Review
PRODUCTION COMPANY: Hankinson
Studios, Inc.



(environment and the quality of life)



(science in world and national affairs)



All covered in Saturday Review . . .

870

ART DIRECTOR/DIRECTOR/WRITER/
PRODUCER: Bob Bodenstein
PRODUCTION COMPANY: Jerry Siegel Films
CLIENT: Collier Photoengraving/
Lithography



(Collier Logo)



I'm Lud Marz and I've been right here . . .



I'm Zane Tankel, president of Collier.

871

ART DIRECTORS/DESIGNERS/WRITERS/
PRODUCERS/PRODUCTION COMPANY:

John and Faith Hubley

DIRECTOR: John Hubley

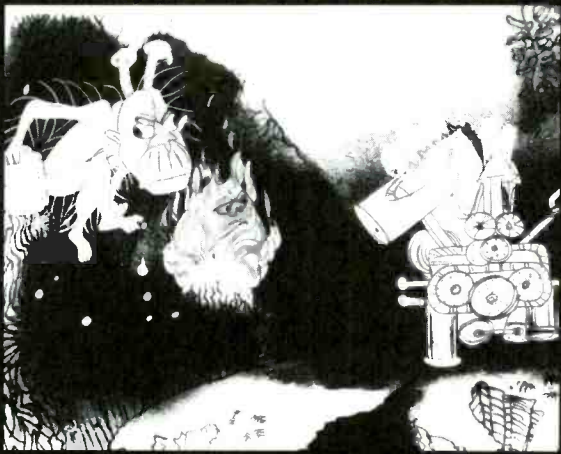
MUSIC: Quincy Jones

ANIMATION: A. Babbit, W. Littlejohn,
P. Duncan

CLIENT: IBM World Trade Corp.



The end of a pleasant day.



Demons plotting pollution . . .



Boy and girl constructing computer.

872 DISTINCTIVE MERIT AWARD

DESIGNER: Leonard Levitan

DIRECTOR: Richard Nahodyl

WRITER: Mairuth Hodge

PRODUCTION COMPANY: Jarrin & Levitan,
Associates in Design, Inc.

CLIENT: The Canadian Government
Exhibition Commission

873 DISTINCTIVE MERIT AWARD

ART DIRECTOR/DESIGNER/DIRECTOR:

Jim Santandrea

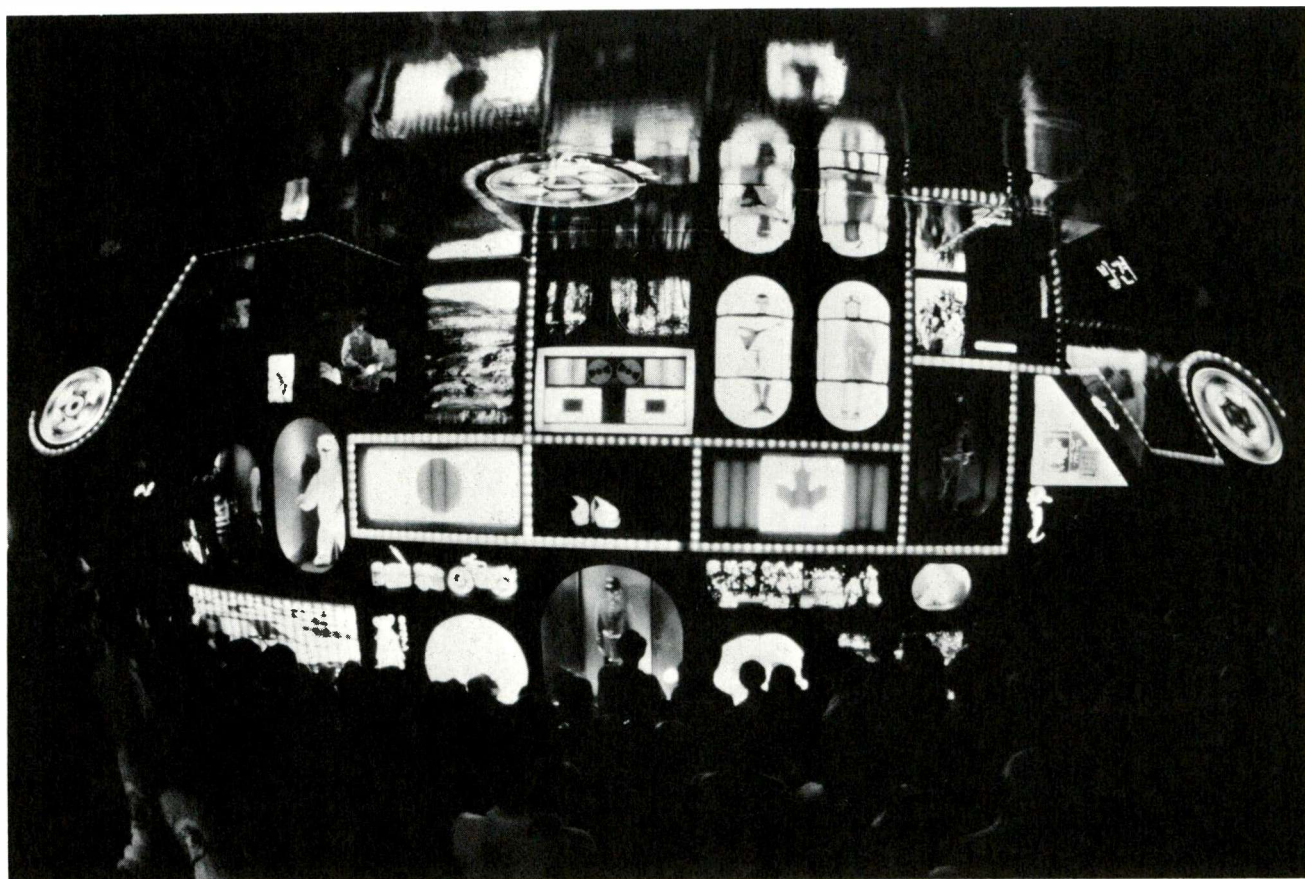
WRITER: Ed Hauser

PRODUCER/PRODUCTION COMPANY:

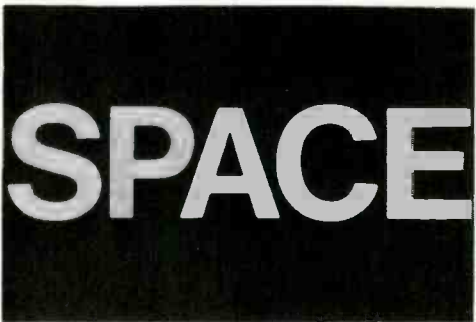
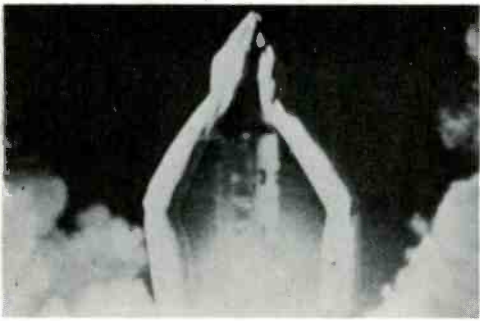
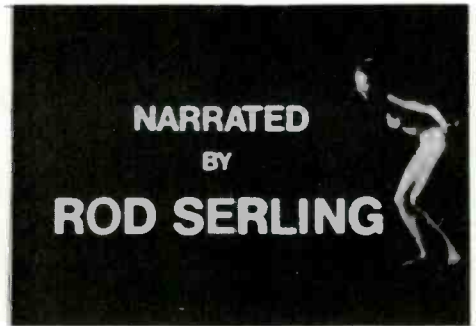
Melandrea Inc.

PHOTOGRAPHER: Bob Bailin

CLIENT: The Art Directors Club, Inc.



872



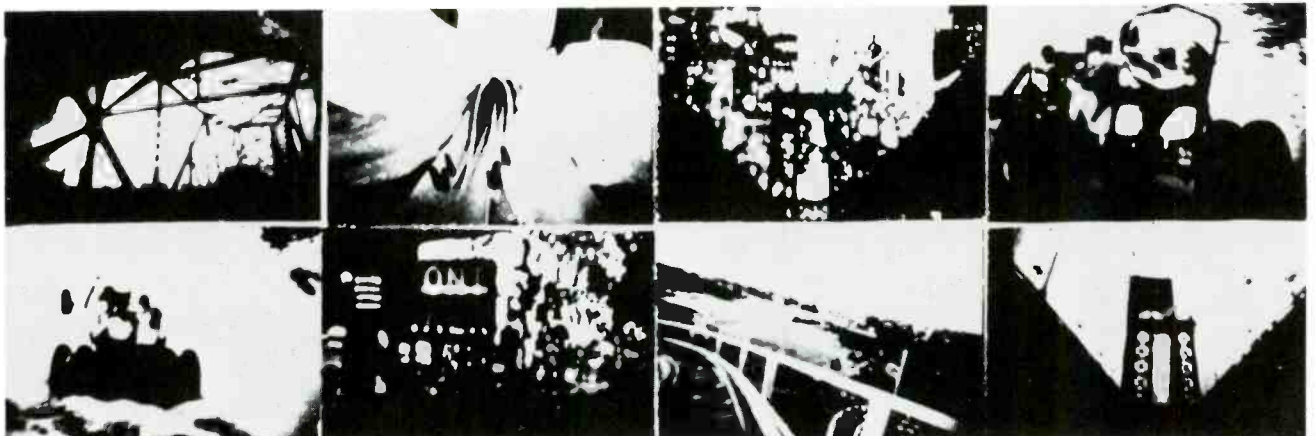
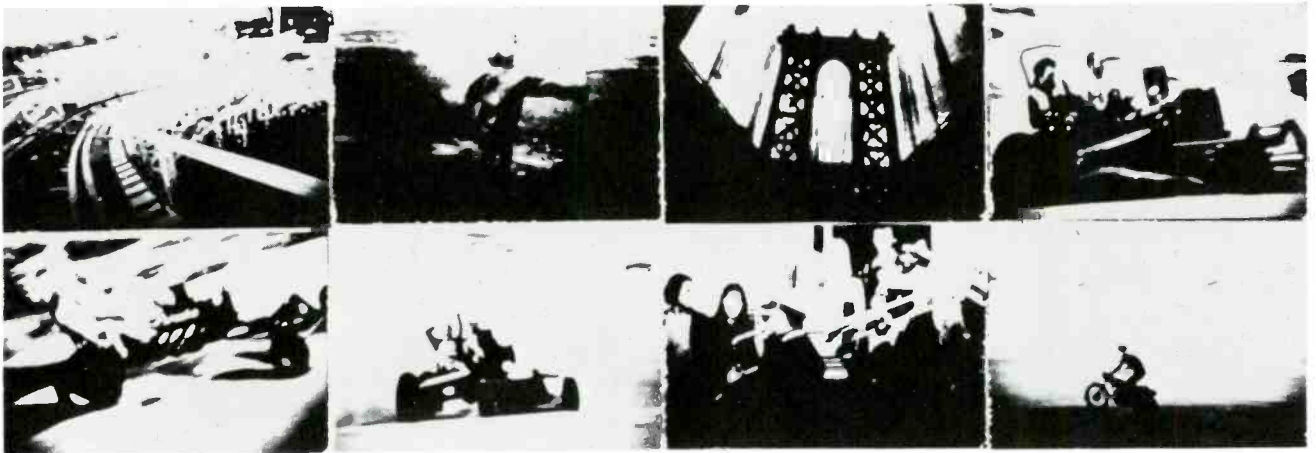
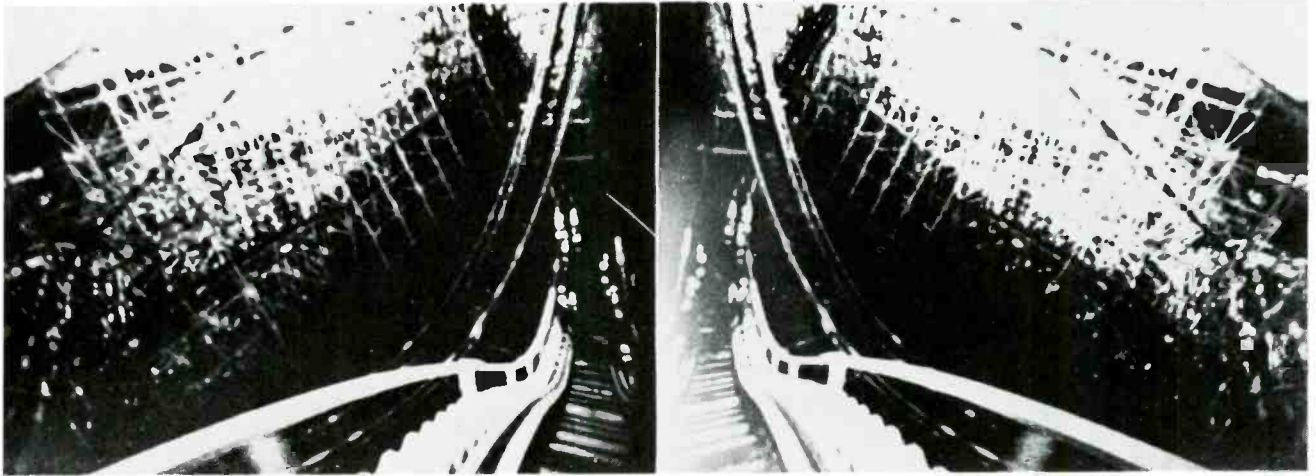
874 DISTINCTIVE MERIT AWARD

ART DIRECTOR: Nick DiGiuseppe
DESIGNERS: Peter Dustira, Dale Magee
DIRECTOR/PRODUCER: Harvey Lloyd
WRITERS: Bob Fast, Bill Tobin
PRODUCTION COMPANY: Harvey Lloyd
Production, Inc.
PHOTOGRAPHERS: Harvey Lloyd,
Woody Vasulka
CLIENT: American Can Company

875

ART DIRECTOR: Frank Pistone
DESIGNER/DIRECTOR/PRODUCER:
Harvey Lloyd
WRITERS: Chuck Damon, Ed Naylor
AGENCY: Promotion Plus, Inc./
Doyle Dane Bernbach, Inc.
PRODUCTION COMPANY: Harvey Lloyd,
Productions, Inc.
PHOTOGRAPHERS: Harvey Lloyd,
Frank Pistone
CLIENT: Monsanto





The

Art Directors

Club

Annual Report

OFFICERS

1970-1971

PRESIDENT

William P. Brockmeier

FIRST VICE-PRESIDENT

Robert L. Greenwell

SECOND VICE-PRESIDENT

Allen F. Hurlburt

SECRETARY

William R. Duffy

TREASURER

Mahlon A. Cline

VICE-TREASURER

Robert West

EXECUTIVE COMMITTEE

David Davidian

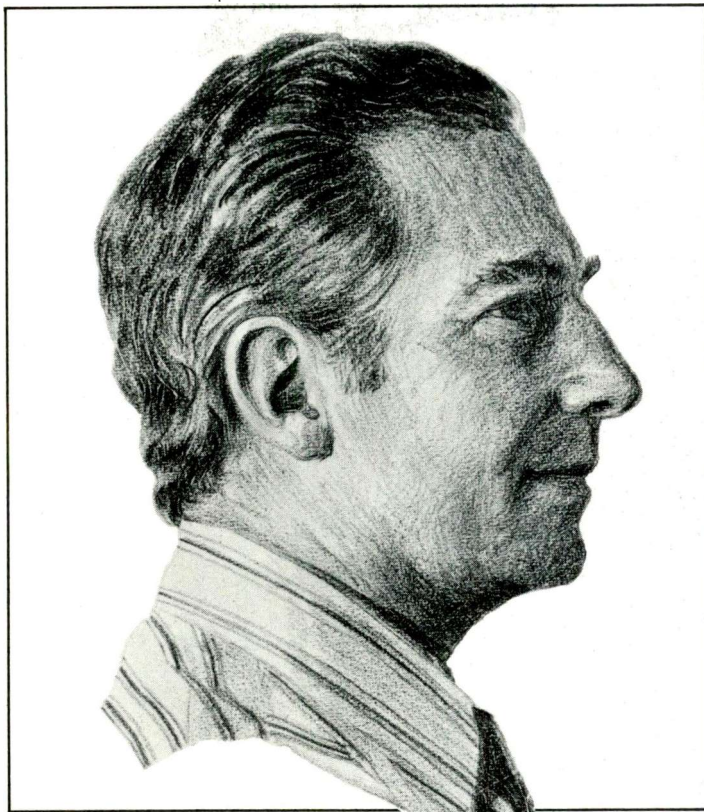
Kurt Haiman

William A. McCaffery

Robert C. Reed

Ernest G. Scarfone

Eileen Hedy Schultz



A

Message

from the President

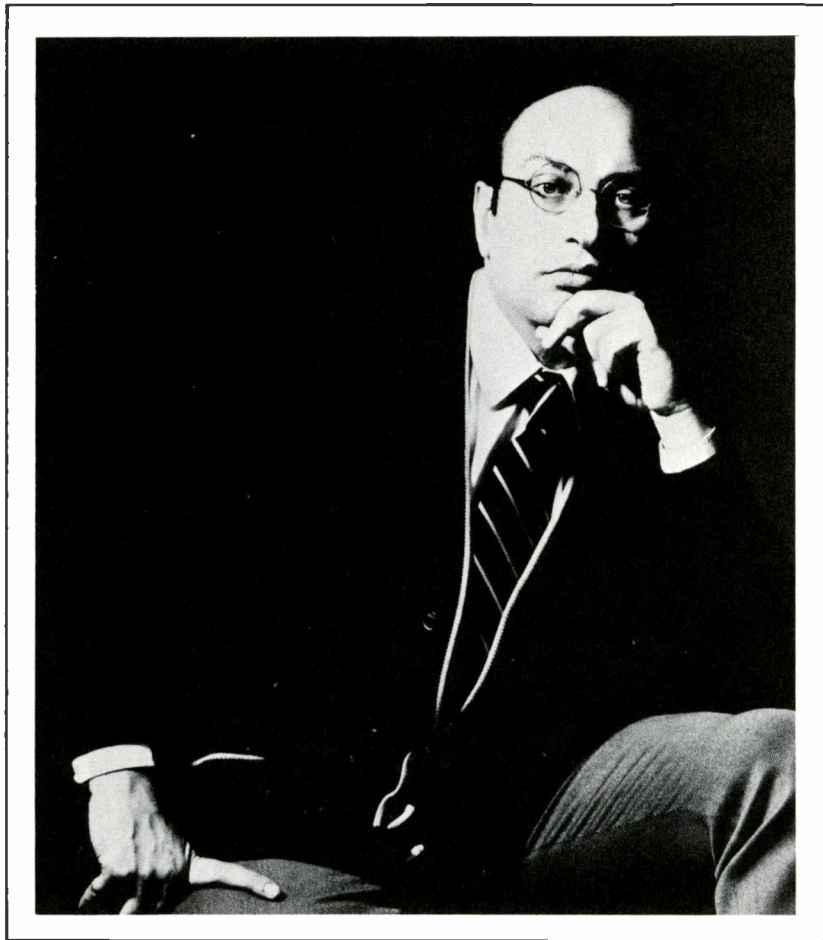
on Response/Ability

Bill Brockmeier is Design Director Eastman Chemical Pro.Co.

In the life of a person, or a group, there is an imperative inherent in the number 50. It compels an assessment. Since my terms as President of the ADC spanned the end of its first 50 years and the beginning of the second half-century, I tried to look behind and before. Whichever way I looked, it seemed to be a mirror of the other! For this year there was an awakening by the members of their responsibilities to themselves as individuals. The same motivation for starting the Club in 1920 is reflected in the theme of our Golden Anniversary year: Response/Ability. This year an identity search of sorts began which is bringing ADs back into intimate

touch with themselves and with their reasons for being in the Club. As President, I encouraged more involvement in the ADC's affairs on the part of its officers, executive board and committee heads, the representatives of the members. The ADC has always belonged to its members. This was a year in which they were active in making it a vital force in the industry and in the community. Among our accomplishments are the seeds which will bear fruit later on. An in-depth study of our educational programs resulted in the beginnings of new activities for the ADC. A public service project for the City of New York is intended to be the first of many. We changed the format of our Conference and Awards Presentations; for the Annual Exhibition

our judges gave us the biggest show in Club history; we arranged to publish a 50 year retrospective of Gold Medal winners; we sponsored a civic event which was attended by the Mayor; we developed new international affiliations; we expanded our speakers bureau... and we managed at long last, to find and furnish a new Club headquarters. Here we have resumed our meetings and luncheons. All of our 50th Anniversary activities, plus a far more knowledgeable use of public relations, helped us move into the second half-century reflecting with remarkable clarity the purpose of the ADC's founders 50 years ago: to improve the standing of the art director, the excellence of his craft, and to exercise individual Response/Ability.



A

Message

from the Originator

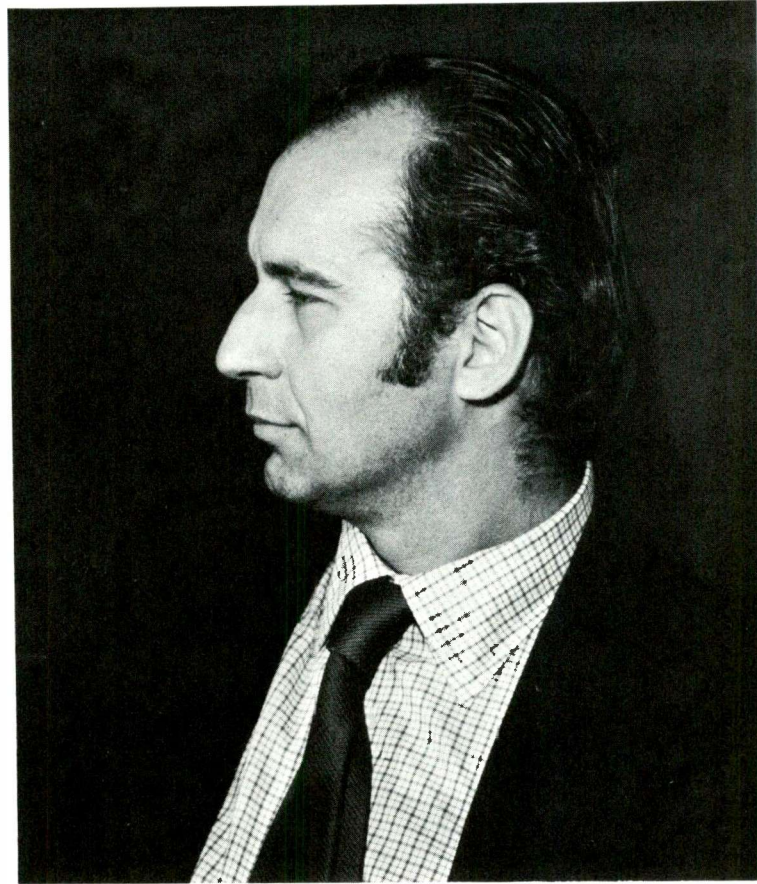
on Response/Ability

Milton Glaser, originator and symbol designer of the theme Response/Ability, is founder and partner of Push Pin Studios, Consultant to Art Horizon Books, and design director of New York Magazine.

The word responsibility combines the words response and ability. Or looked at another way, responsibility emerges from the ability to respond. At this time in history it seems like an appropriate theme for the 50th Anniversary of the Art Directors Club. We frequently refer to ourselves as members of the communications industry. Communication involves an exchange of information. However, quite frequently we find

ourselves in the business of manipulation instead. That activity involves moving people towards our objectives rather than their own. The number of skillful people working in advertising is astonishing. What are these skills being used to communicate? What is our responsibility to the community? What is the consequence of lying to that community? If we are lying to them, what has made us so alienated from them that lying causes little discomfort? If we want to take responsibility for ourselves, facing this question is fundamental and painful. The relationship or the meaning of a man's work to his community is a universal existential question. The thing that makes the

question more significant for us in the communication profession is the fact that we are in a position to dramatically affect the sensibility, the value system and the quality of life in the United States. Since we have witnessed the fact that a clever advertising campaign can elevate a person to the Presidency, the issue of how we view ourselves as professionals and as human beings is terribly critical. Moving people towards objectives that we ourselves do not believe in erodes our centers and causes extra-ordinary mischief. If we are not willing to accept the meaning of what we do we tend to damage our capacity for all feeling.



A

Message

from our next President

on Response/Ability

Our next president George Lois, is founder and partner in Lois Holland Callaway. He was formerly with Sudler & Hennessey; Doyle Dane Bernbach; and Papert, Koenig, Lois.

What is our responsibility? I suppose we have many. But it all must start with the responsibility to ourselves. We, the creative communicators in advertising, must continue our war. The war is between us, the AD's, and the people who try to stop us from doing our best work. When the leadership is concerned with keeping accounts rather than doing brilliant work for an account, the groundwork is laid for talented people being unhappy, and

becoming increasingly cynical towards advertising as a profession. The enemy considers it "creative arrogance" when an art director or writer tells them what it's all about. They don't like the way we work, the way we talk, the way we dress. And they resent the passion for work that we have brought into this business. They hold our business down. They help to create the bad advertising that we are inundated with. We are a progressive force in this business. We create the great advertising that sells products intelligently, accurately, and doesn't treat people like they are boobs. Our first responsibility is not to insult our neighbours with the quality of our

advertising. The second responsibility is to attract talented young people, and that can only be done by example. Another responsibility is to be involved in what's going on. Do I equate creative leadership for agencies with helping communicate progressivism in America? You bet I do. Because we believe in people and want to help. Because we believe in New York and want to help. Because we still believe in America and want to help. So we fight the war in our working places—the war to be allowed to do the kind of work we are proud of, for our own gratification, for our clients, and for America. Believe it or not, it can be done. Believe it or not, it's being done.

The Madison Avenue Happening



Madison Avenue is the traditional home address of the advertising community and for fifty years The Art Directors Club has been closely associated in fact and fable with this heavily trafficked thoroughfare. So one fine spring evening in April we closed it! Mayor John V. Lindsay and ADC president William P. Brockmeier opened the "closing" at the corner of 61st Street and Madison Avenue surrounded by television,

radio and newspaper reporters, cameramen and photographers. Then as the Mayor strolled up the avenue, Brockmeier boarded a mini-bus—the only vehicle allowed on the pedestrian mall—for a circle of the eleven block area with the Club's in-house, on wheels jazz band. The event was the first of a season of weekly "closings," designed to advertise the area on behalf of over 100 retail merchants. Arranged by

the Economic Development Administration of the City of New York, the season's "Happening" was sponsored by the ADC, which supplied posters representing 50 years of advertising art and design which have won the Club's coveted Gold Medal. They were displayed in shop windows along with winning television commercials which were screened on special systems in several locations. Additionally, a ge-



neric poster designed by Milton Glaser was printed in full color by Shelly Stein of Security Printing and posted throughout the city during the entire season, to advertise Madison Avenue's "Magic Promenade." Glaser's original art will be raffled off, and proceeds will go to The ADC Scholarship Fund. The ADC also arranged for the appearance of Chico Hamilton and his Quartet—a professional group

led by Hamilton, whose music business has long been associated with advertising community. They set up shop among the shops midway on the mall—now lined with park benches and evergreens. Without the taxis, cars, and busses that usually jam Madison Avenue, New York's residents, their friends and their dogs enjoyed a pleasant evening of communication with each other—as guests of The ADC. The pur-

pose of this "Magic Promenade" is to create an internationally known shopping mall by having shops remain open and by advertising attractions sponsored by involved and committed members of the community. The ADC has been doing business at this stand for 50 years—and on our Golden Anniversary we demonstrated our involvement by sponsoring and coordinating the season's "Madison Avenue Happening."

50th Annual Exhibition



Chairman Tony Cappiello is Communications Director and a principal of Ries Cappiello Colwell, an advertising agency formed eight years ago with partners Al Ries and Bob Colwell. His functions at the agency are primarily creative. He is a graduate of Pratt Institute with 17 years experience as an Art Director, Designer, and then Creative Director.

1970 was a terrible year for

the country but a golden year for The Art Directors Club. It marked a full half century of annual competitions for the best advertising, and editorial design of the year. Though there were many attacks against the "proliferation of awards competitions" during the year, The Art Directors Club held its own. Total entries were just slightly below 1969 in spite of the fact that some agencies declined to enter their work in any compe-

tion. (Ironically, we received some entries from companies that had not participated previously.) As a further vote of confidence more nominees accepted our invitation to judge than ever before. Seventy-five of the most creative and best-known people in the advertising industry spent over 600 man hours choosing the work which appears on the pages of this publication. The judging for the advertising, editorial and sales



promotion categories was held at our club headquarters. Television judging was held at MPO Videotronics and multi-media was judged at the studios of Melandrea, Inc. Again, an electronic balloting system developed by The Art Directors Club, recorded the decisions of the judges. The system closely approximates the instantaneous reaction times of readers or viewers and gives a fair indication of the effectiveness or

lack of effectiveness of each entry. The judges selected 875 pieces (out of approximately 17,000 individual entries) to hang in the show. The final winners of the coveted Gold Medals and Distinctive Merit awards were announced on April 26 at the annual Awards Presentation held at the Americana Hotel. On April 27 the complete exhibition of medal and certificate winners was open to the public at the

Owens-Corning Fiberglas Center, 717 Fifth Avenue in New York City. Thanks to the efforts of Owens-Corning Fiberglas Corporation and their design consultant, Jim Fulton, and to Marsteller, Inc. with Account Executive Ruth Maron's publicity and VP Corporate Creative Director Louis A. Magnani, instrumental in acquiring the location, the Fiftieth Annual Exhibition was the most attractive and best attended of all.

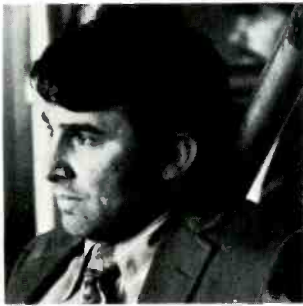
16th Communications Conference



The Communications Conference almost didn't happen this year. The economic situation of the country, the feeling that the conference had lost its luster, and the fact that we got started late. These are not excuses, they are facts. Some of us felt that it was still meaningful and good for the club to do — Bruno Brugnatelli, Chairman, Santo Pulise, Don Moss, Bob Reed and others. At first we had to come to grips with figuring out what the Communications Conference is, and basically what we came up with was this: it is the opportunity for the club to communicate, to inform, and to exchange ideas

on the practical as well as the theoretical side of our business with people that we unfortunately do not have the opportunity to reach on a regular basis. With that in mind, it was decided to change the format of the conference, to make it into a workshop where the speakers would not be preaching to the audience but would engage in a cross-communication with them. To further this, we decided to hold the conference on a sound stage without the formality of stage and podium. We also decided to have the speakers come without pre-written speeches. The only formal speeches were those opening

and closing the conference. The tone of the conference was set by Bruno E. Brugnatelli, Creative Director of Gardner Advertising, who was Chairman of this year's conference, in his opening speech: "We in advertising have at our disposal one of the most powerful tools known to man — the tool of communication. Through words, pictures, we've had, and will continue to have, a tremendous effect daily on the lives of millions of people...with what they drive, eat, drink, what they look like, and who they vote for during an election. This is a real opportunity, and with any opportunity, we should guard it



and guard it carefully. We should not take unfair advantage of it or let others take advantage of it...by not being informed about all facets of our business. We must know all the techniques that exist in the graphics world. We should also familiarize ourselves with allied segments—media, research, marketing—for thorough knowledge in these is essential to the product we put out. If we do these things, then, in my opinion, we are not taking unfair advantage of the opportunity. We should not let others take advantage of the opportunity by just accepting what is given to us without asking

questions, without personally digging deep for their meaning, for their attributes or shortcomings, and for what they really represent. We must really do a job of soul-searching about what we do, and after that, have the courage to participate fully or not participate at all." The conference speakers were: Milton Glaser, Rudy de Harak, Richard Gangel, Massimo Vignelli, Jack Silverman, Francine Wilvers, James Symon, Ed McCabe, Henry Wolf, Don Moss, Alan E. Cober, Leon Kuzmanoff, Robert T. Handville, Robert McCall, Philip Peyton, Santo Pulise, Bert Steinhauser, Carl Genus,

Werner Koopman, and George Lois who said in his speech, "I suppose we have many. But it must all start with the responsibility to ourselves. We, the creative communicators in advertising, must continue our war. It has been a war, it is a war..." The result, after a dismal beginning, is that we had one of the best conferences ever held. The results have come to us directly from a questionnaire given to each attendee for his comments. With the exception of four persons, all of the respondees said this conference was indeed a departure and that they look forward to returning next year.

COMMITTEES

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Robert S. Smith

50th ANNIVERSARY
PROGRAMMING COMMITTEE
Bert W. Littmann

50th AWARDS PRESENTATION
Advisory Board

50th EXHIBITION
Tony Cappiello

16th COMMUNICATIONS CONFERENCE
Bruno E. Brugnatelli

CONSTITUTION
John Jamison

DESIGN ADMINISTRATION
Executive Board

EDUCATION
Dave Epstein

HOUSE EXHIBITS
William Negron

MEMBERS' EXHIBIT
Ciro Tesoro

MEMBERSHIP
Arnold C. Holeywell

SCHOLARSHIP COMMITTEE
William P. Brockmeier

SCHOLARSHIP FUND
Arnold Roston

SPEAKER-LUNCHEONS
Dick Ross

TRAVELING EXHIBITION
Ron Watts

EXHIBITION COMMITTEE

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Tony Cappiello

CO-CHAIRMAN/TV CHAIRMAN
Raoul Settle

EXHIBIT DESIGNERS
Fulton & Partners

EDITORIAL CHAIRMAN
Charles Cutler

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Bob Martin
Alan Peckolick
Don Rann
Elmer Sanzari
David Stahlberg
Ciro Tesoro
Robert G. Wallace

MEMBERS' EXHIBIT**CIRO TESORO**

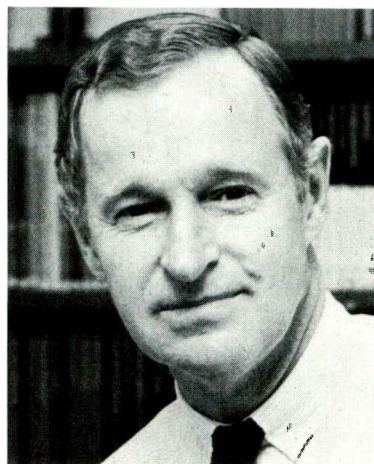
Mr. Tesoro is a partner in Stasolla and Tesoro, Inc., a Graphic studio. He was formerly AD at L.C. Gumbinner; LaRoche, McCaffery, McCall; Gotham-Vladimir; and Van Brunt and Co. He attended Newark School of Fine and Industrial Arts.

The 31st Members Exhibition marked the 50th anniversary of the Art Directors Club. With the theme, "Accept the Challenge," the members response was enthusiastic. The exhibit was held at the Lever House, January 31, through February 14, 1971. The winners were: Oil Painting: 1st place-Kay Chin; 2nd place-Robert Reed. Water Color: 1st place-Adolph Treidler. Sculpture: Honorable Mention-Gordon Price. Graphics: 1st place-Martin Schreiber. Drawing: 1st place-Robert Leyden-frost.

**MEMBERSHIP****ARNOLD HOLEYWELL**

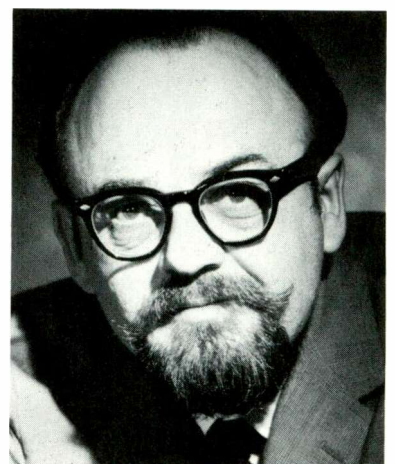
Mr. Holeywell is Ass't Div. AD of Time-Life Books. Formerly an illustrator, he was AD and Creative Director at Western Publishing Company. He attended Columbia U. and the Art Students League, and is a member of the Port Washington Art Advisory Council.

The membership Committee has made a major effort toward establishing a junior membership category. This proposal was presented to the board in February for further study. We have written a letter that will be mailed out to non-resident art directors, inviting them to consider membership in our club. We have passed on 37 new applicants for full membership and we are considering a new design for the membership certificate. My personal thanks to the following members of the Committee for a most progressive year. Peter Adler, Anthony Capone, Frank Crump, John Davidson, Don Duffy, Eric Gluckman, Richard Luden, Frank Macri, Anthony Madia, Larry Ottino, Henry Quell, Gustavo Scheuer, Ken Sneider, Eileen Schultz, and Joseph Tarallo.

**PUBLICITY****BOB GREENWELL**

Mr. Greenwell is AD for NBC TV. Formerly an AD at the Bureau of Advertising, he once had his own design studio, and also formed a film company.

The ADC achieved a maximum return on its publicity efforts this year, reflected in the increased number of entries in our annual exhibition. Under the professional guidance of Arnold Friedman, the ADC received vastly improved national and international publicity, as well as local exposure. On this level, we arranged for the ADC to sponsor New York City's first Madison Avenue "closing" for the season, which called attention to the Club's 50 year participation in the advertising milieu. We were able to release news of international activities, including the U.S.I.A. tour of the Club's exhibitions throughout the world and talks made by club officers to communications organizations in Australia, Great Britain and Japan will be realized in years to come. But this year's president, Bill Brockmeier, his executive board and committee heads have the satisfaction of knowing that their anniversary year was the biggest of all 50 in terms both of the ADC's activities and the communication of them to the public.

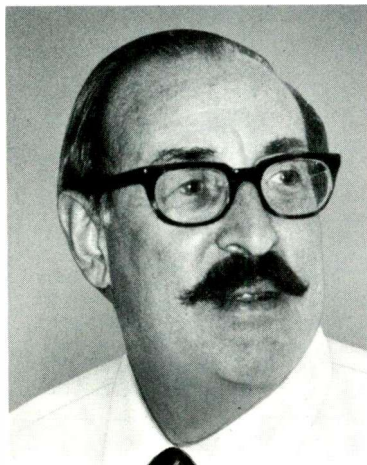


SCHOLARSHIP

ARNOLD ROSTON

Mr. Roston heads his own firm, Roston & Company. Formerly Co-Director of Advertising of MBS-RKO-General, and Group Head at Grey Advertising. Among his many awards is the coveted ADC Gold Medal.

The presentation of \$1,000 to ensure continuation of New York Public Library Picture Collection service extends the scope of the Club's nationally chartered Art Directors Scholarship Fund Inc. New York Council President Sanford Garelik and Library President Richard Couper met with me at City Hall in the formal acceptance ceremony. Eleven worthy students received scholarships last year. A jury of art directors interviewed over fifty applicants from New York, as well as ones from California to Connecticut, selecting the most talented, with due consideration of financial need. Bill Brockmeier, Carl Harris, Marilyn Hofner, Roy LaGrone, Walter Van Bellen and I served on the jury. Two art colleges received grants—one for equipment to establish a course in tv and film production; and the Fund sponsored a store-front, after-school class for youngsters in a deprived NYC neighborhood, as well as a similar class for high school students, both offering activities in graphic design.

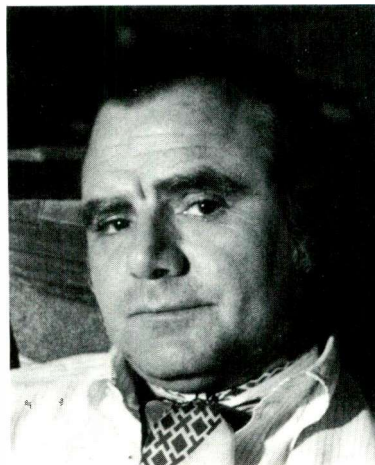


SPEAKER-LUNCHEONS

DICK ROSS

Mr. Ross is Vice President and a partner in his own graphic art studio, Ross/Pento/Firpo/Podczwa, Inc. Formerly AD at Fuller, Smith and Ross, at Basford, at Compton, and at Clyne Maxon. He is also president of Communi-K.

As of this writing, the Wednesday Speakers Luncheon schedule was informally opened by Milt Glaser who in his quiet way was most provocative, inspiring, pointed and charming. And I believe a success—he commented on his Response/Ability Theme. I was there. At the following lunch we were honored by the presence of Mr. Dory Scharry, Commissioner of Cultural Affairs and our new club room was formally dedicated. I was there. Having saturated the membership, to this point, with culture and philosophy, a sketch class was arranged with not one but two nude models. It was heavily attended and enjoyed. I was not there. That's how it goes. Projection for the rest of the schedule includes such events as a fashion show featuring bikinis and lingerie, and a Schieffelin Party which has always been a smash. To predict the actual happening of these occasions would be too presumptuous on my part. But then that's show biz!



TRAVELING EXHIBIT

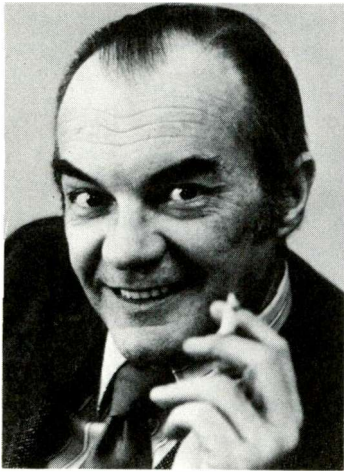
RON WATTS

Ron Watts is Vice President and Managing Director at McCann-Erickson, Inc., joining the agency as an AD in 1961. He has received numerous TV and Print awards and holds degrees from the Art Center College of Design and East Los Angeles College.

The 50th Exhibition of Advertising, Editorial and Television Art & Design as displayed in the Owens-Corning Fiberglas Center along with a complete duplicate show will travel under the auspices of the United States Information Agency throughout Europe and Asia. The Agency will send the Club a complete travel itinerary as soon as commitments are finalized. A third Exhibit was sent by the Club directly to Karl Steinbrenner in Venezuela, who will display the material in Caracas and forward all material for display throughout Argentina. Mrs. Jean Bourges has prepared two sets of slides of various pertinent pieces from the show. One set will be used for Educational Club Material and the other will travel. A fourth Exhibit featuring a large selection of pieces from the show, was on display at the House of Graphics Typographers in New York City during the month of June.



50th Awards Presentation Report

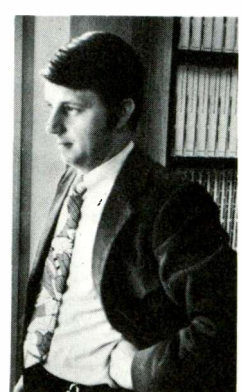


On the evening of April 26th, in the Imperial Ballroom of the Americana Hotel, a bomb went off! That's what some people said. Others said the evening simply exploded with the most innovative Presentation format in years. Bold, new concepts in any creative design area always set off waves of conflicting comment, and our 50th Anniversary Awards Presentation was a stimulating example. Bob Smith, Co-Chairman, working with Designer/Director Alec Nesbitt conceived a show that integrated a personal taped interview of the Award

recipient, along with slides showing his working environment, and incorporating his winning entry. Part of the sound tract utilized the slashing musical effects of John Cage to produce a most dramatic experience. Full credit for being where we are today in graphic communication was given to those who directed the fortunes of the Club over the past 50 years – the Advisory Board, consisting of the past Presidents. The attendance of over 1000 attested to the validity of trying a new time period for Presentations – 5:30 to 8:30.

And the hotel staff is to be complimented for setting up a food and drink buffet that was the best we've ever offered. But give your strongest cheers to Marie Archer and her staff, Cliff, Janet, Mona and Jackie for really showing us how to exemplify the spirit of the year's theme – Response/Ability – in handling a year-full of production details for the show in such a smooth-running manner. Do good work – we may want to show it off at next year's Presentation – already in the planning stage.

Bert Littmann, Co-Chairman



Members

MEMBERS

Adams, Gaylord
Adams, George C.
Adler, Peter
Adorney, Charles S.
Agha, M. F.
Aguirre, Lawrence
Albrektson, Evald J.
Aldoretta, Warren P.
Allen, Lorraine
Allner, Walter H.
Ammirati, Carlo
Andreozzi, Gennaro R.
Andresakes, Ted
Anthony, Al
Anthony, Robert
Arlow, Arnold
Asano, Tadashi
Aufrecht, Gabor M.
Aymar, Gordon C.

Bach, Robert O.
Baker, Frank
Ballarino, Carmine J.
Barkoff, Ira A.
Barron, Don
Bartel, Clyde W.
Basile, Matthew
Bastian, Rufus A.
Batlin, Leon
Beck, Jack Wolfgang
Beckerman, Alvin
Bennett, Edward J.
Benson, Laurence Key
Berkovitz, Edward
Berliner, Saul
Berry, Park
Bertulis, Frank
Binder, Joseph
Biondi, Aldo
Biondo, Frank
Blattner, Robert H.
Blend, Robert
Block, David S.
Blod, Francis
Blomquist, Arthur T.
Bloom, Stan
Bode, Robert W.
Boden, James J.
Bohman, Robert J.
Booth, George W.
Boothroyd, John Milne
Boroff, Sanford
Bossert, William T.
Bostrom, Thor F.
Boudreau, James
Bourges, Jean
Bowman, Harold A.
Boyd, Douglas
Braguin, Simeon
Brattinga, Pieter
Brauer, Fred J.
Brockmeier, William P.
Brody, Marc
Brody, Ruth
Brown, Dee Carlton
Brugnatelli, Bruno E.
Bruno, Gregory S.
Brussel-Smith, Bernard
Brzoza, Walter C.
Bua, Chuck

Buckley, William H.
Buksbaum, Hal
Burns, Aaron
Burns, Herman F.
Burtin, Cipe Pineles
Burtin, Will

Cadge, William
Calluori, Michael E.
Campanelli, Rocco E.
Campbell, Stuart
Capone, Anthony
Cappiello, Tony
Carlu, Jean
Cavallo, Joseph J.
Cerullo, C. Edward
Charney, David H.
Cherry, John V.
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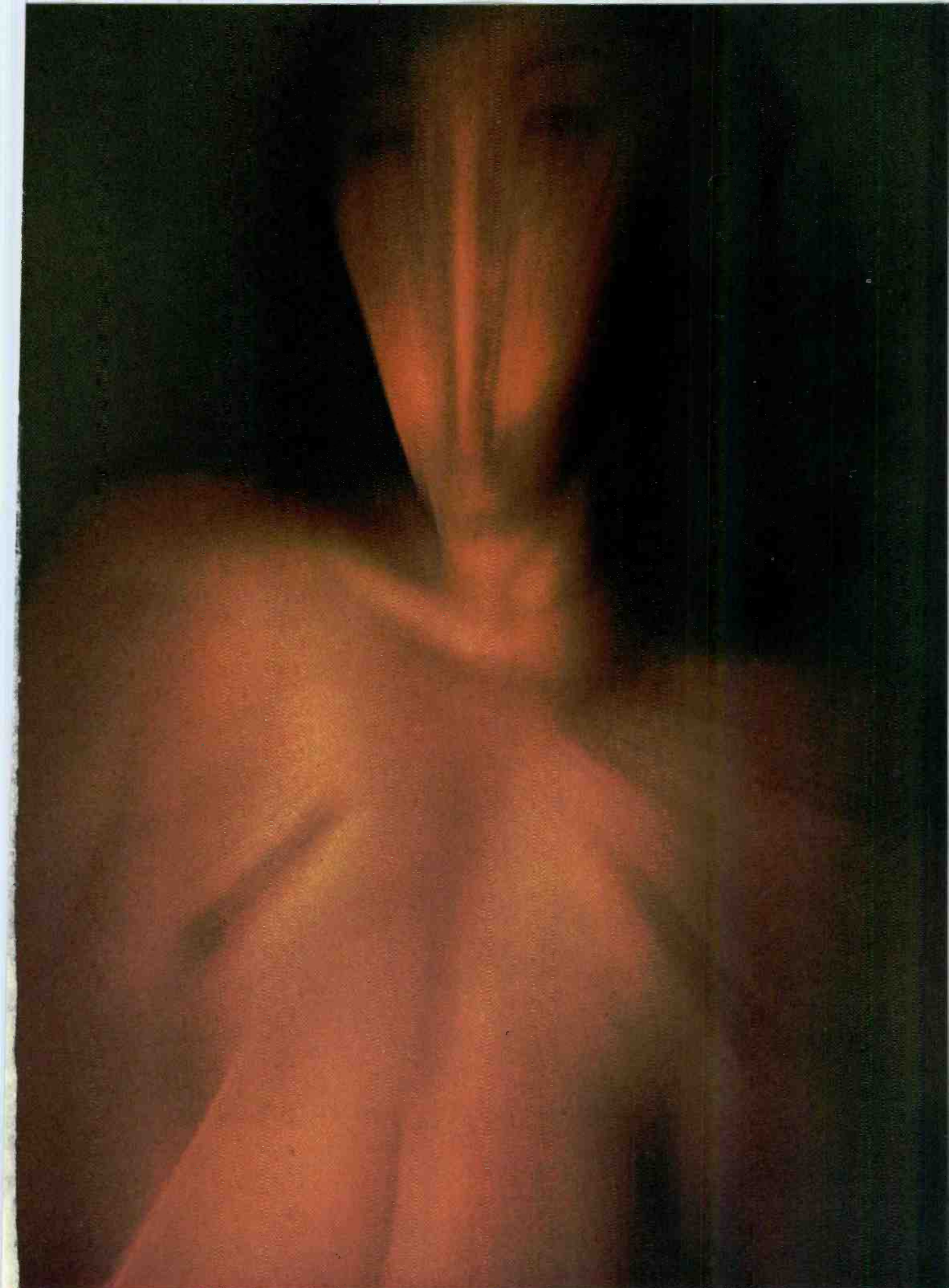
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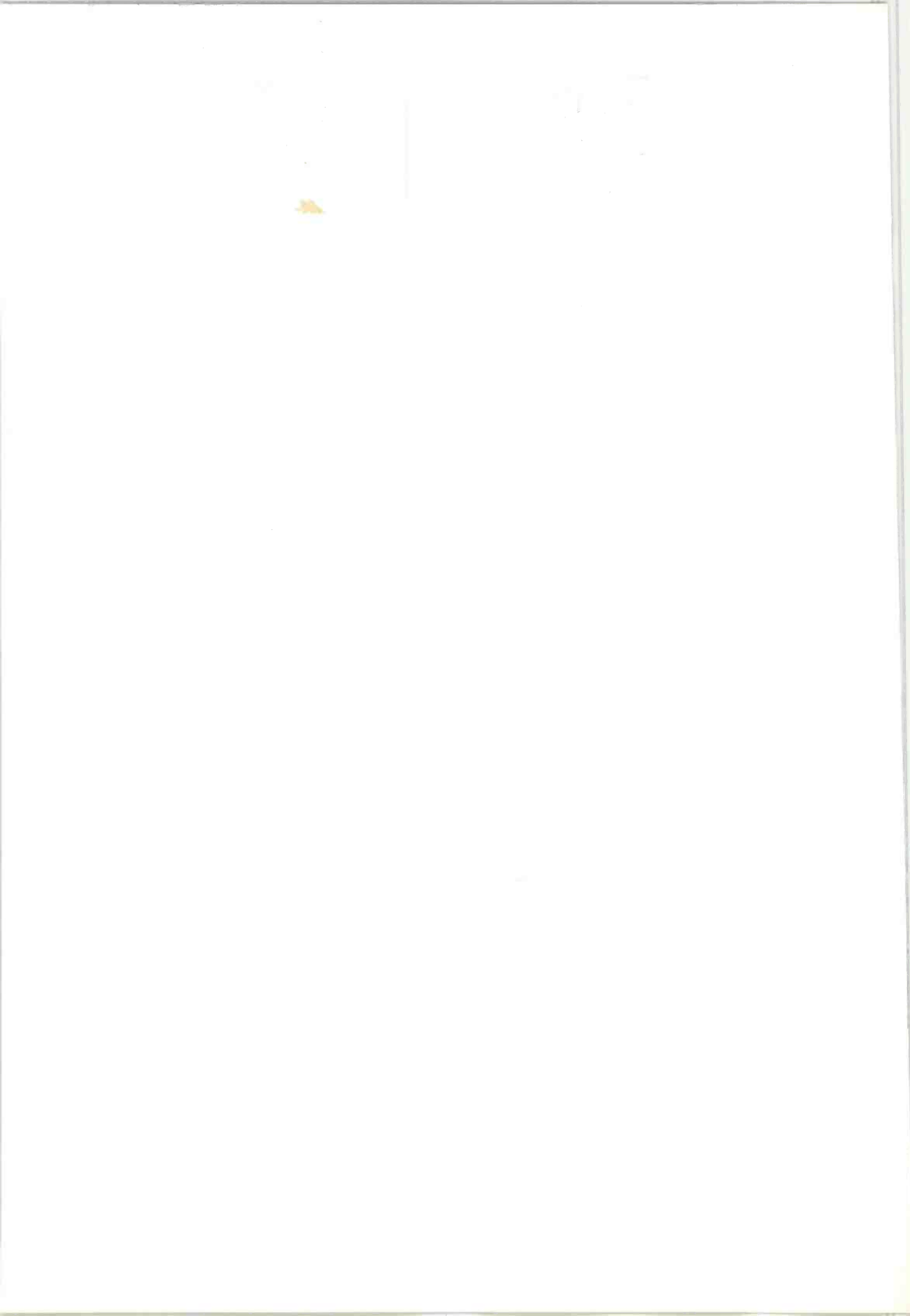
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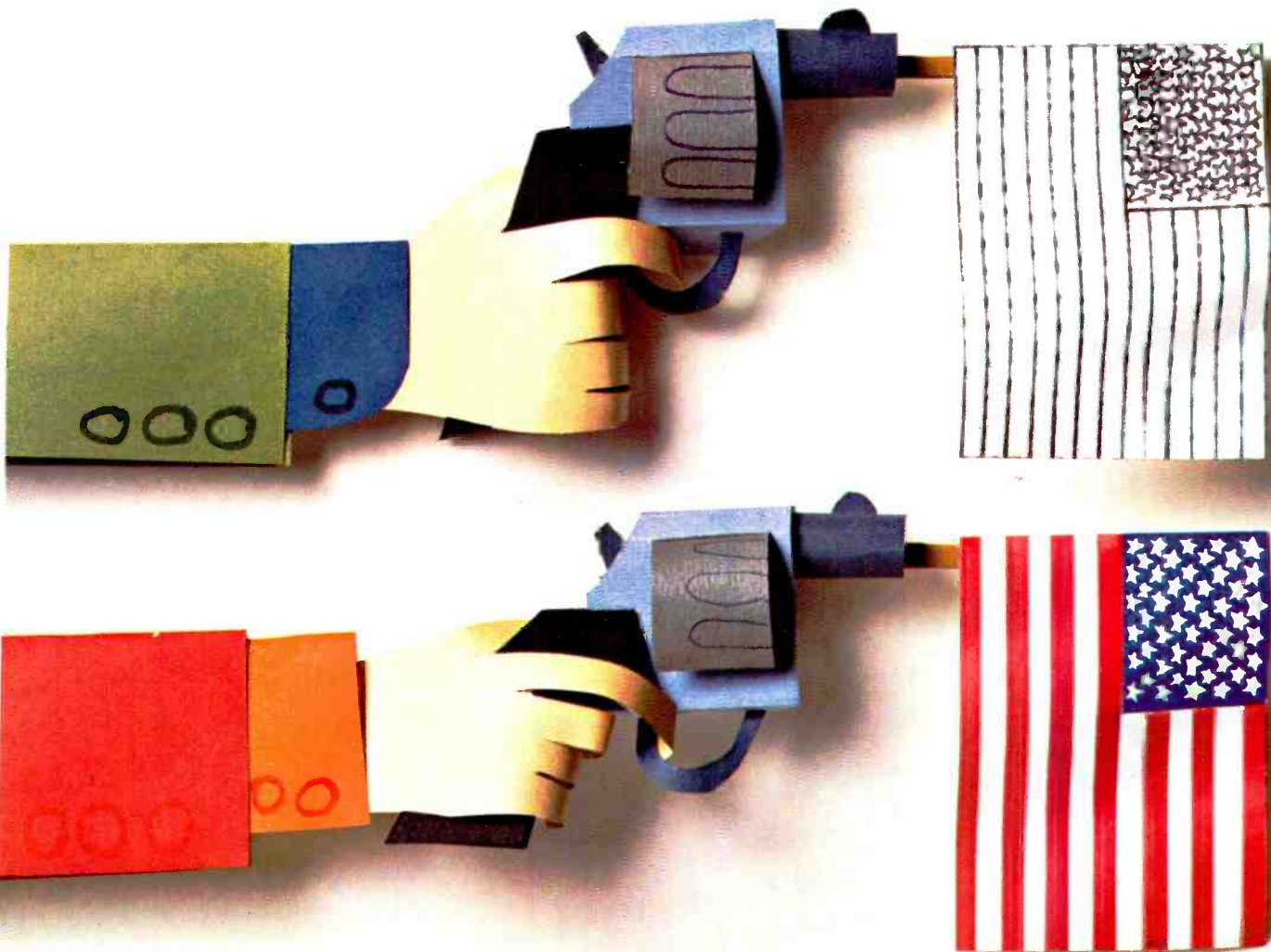
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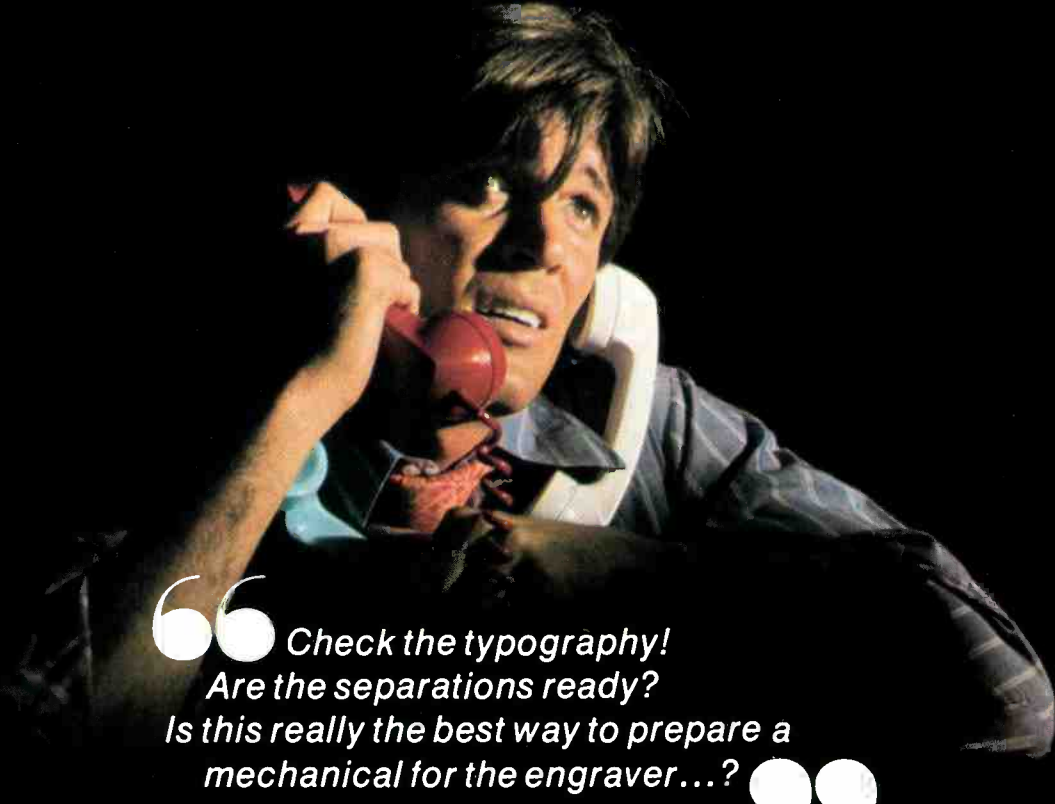
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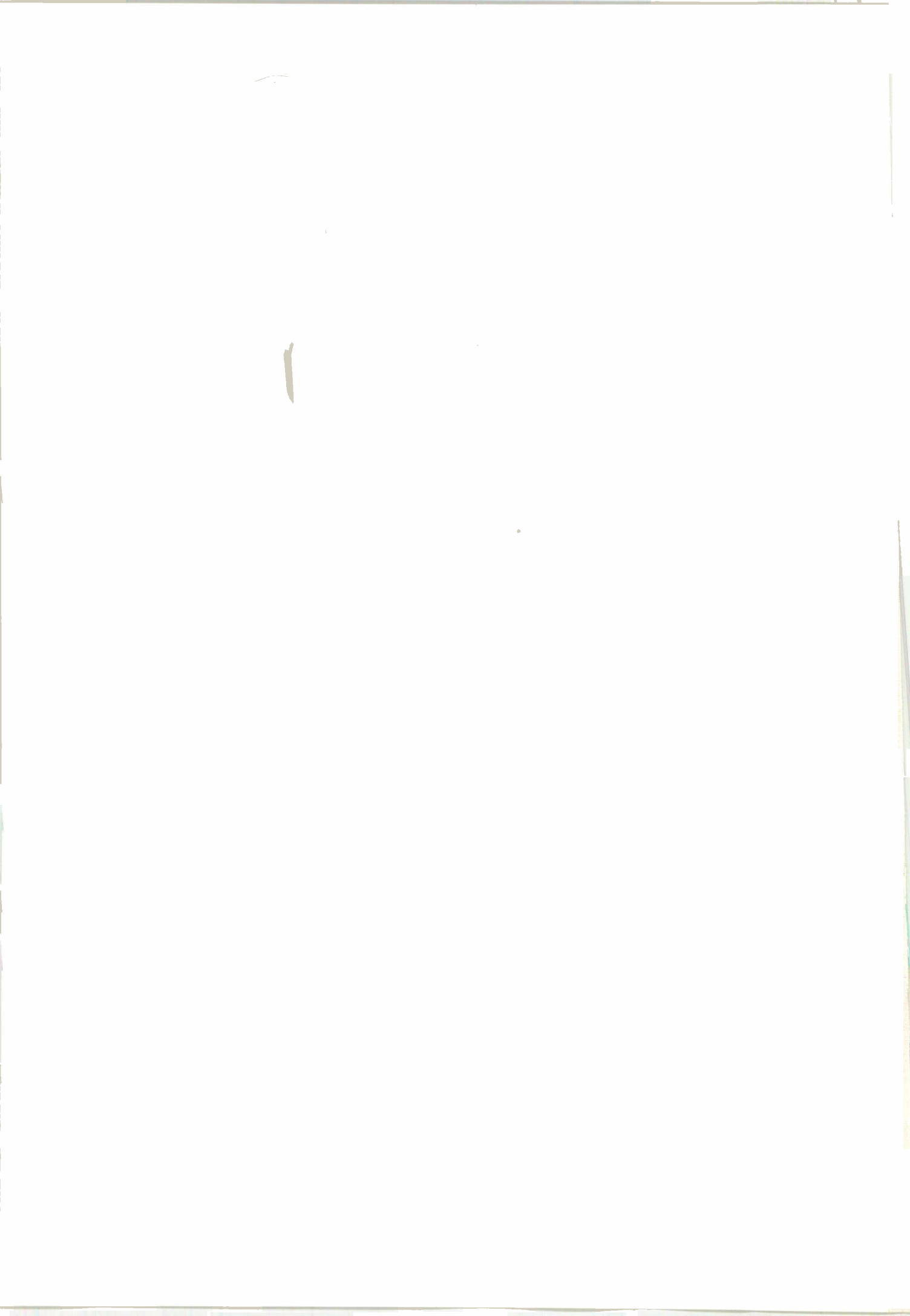
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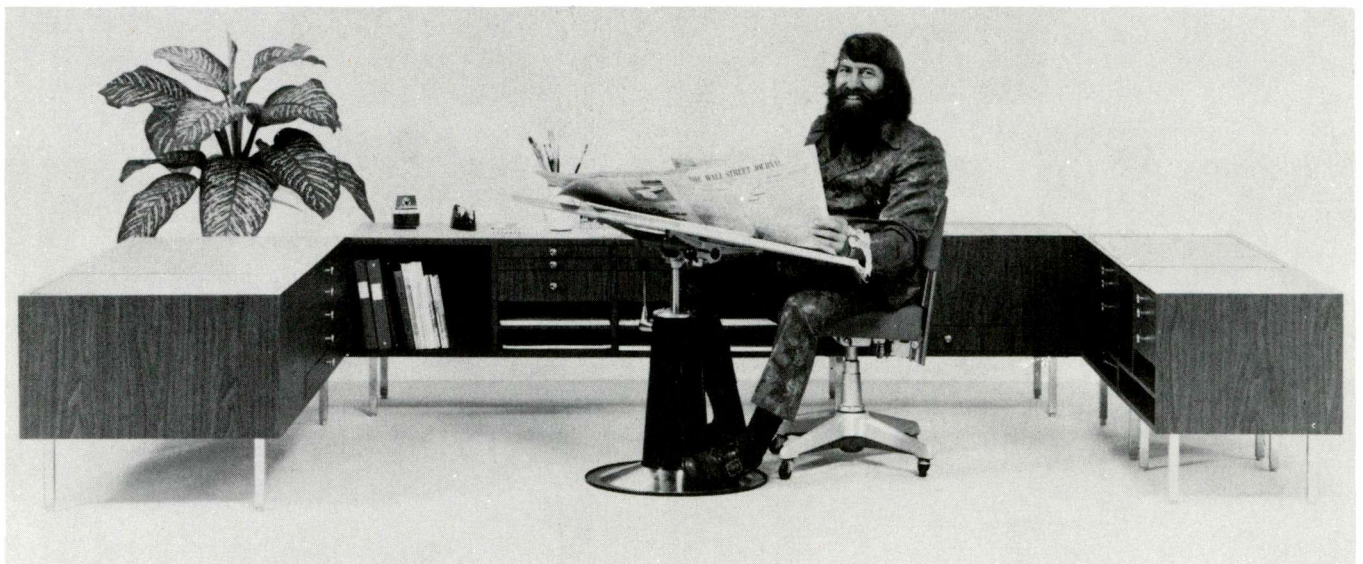
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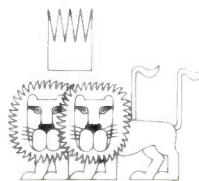
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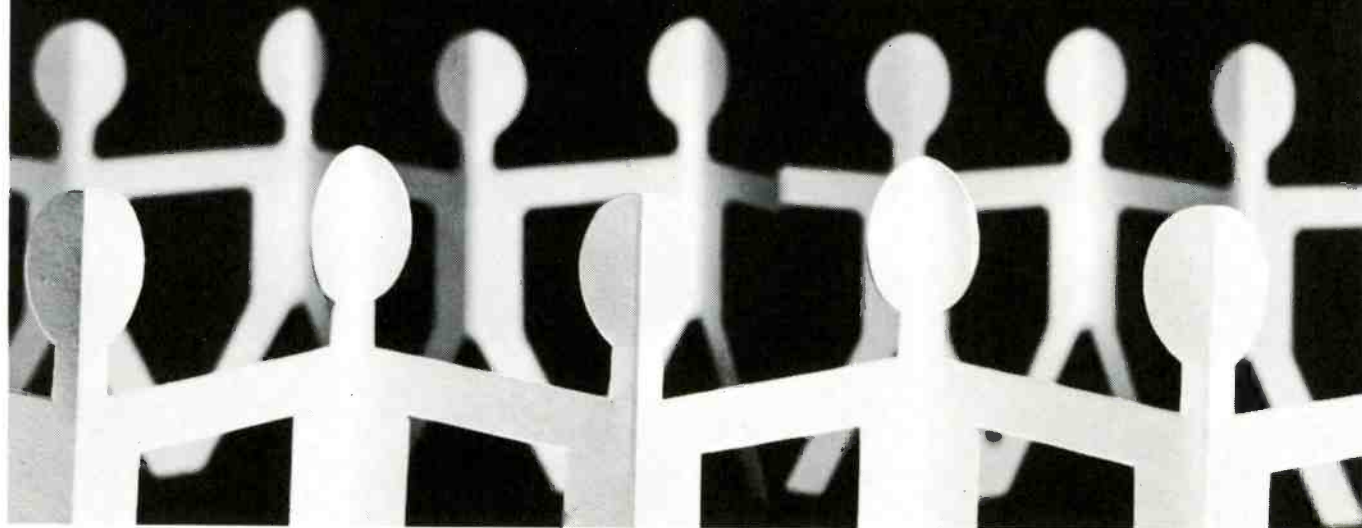
that series of events, which upon completion becomes the magical quantity known as a work of art.

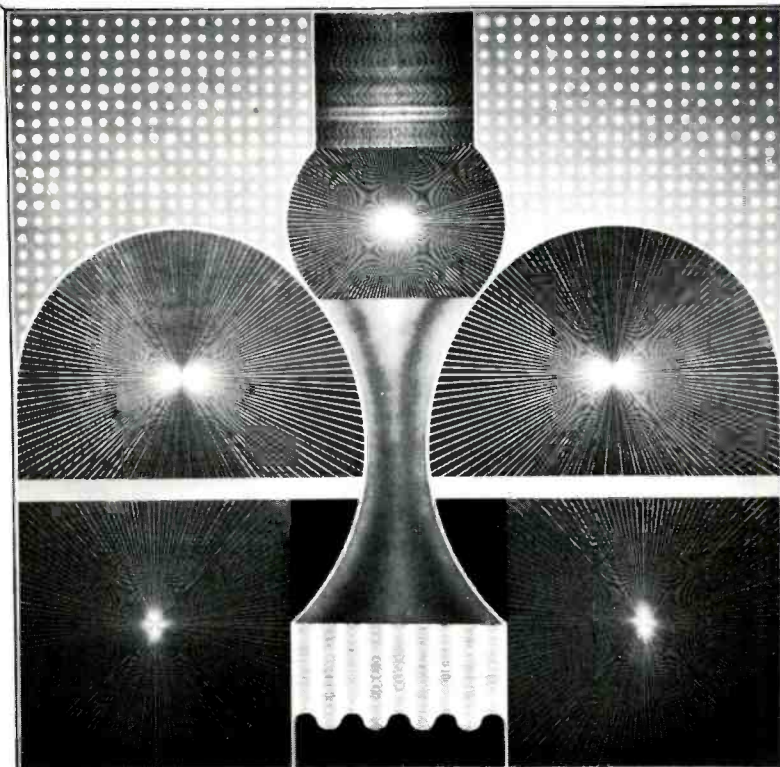
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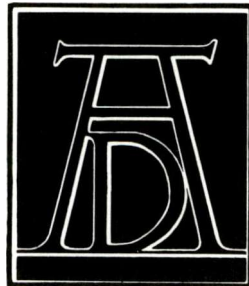


Telecine at JWT: room with a viewpoint

This painting by Ernest Posey marks the entrance to Telecine, the core of the new visual excitement at the J. Walter Thompson Company. Telecine is a studio complex of film, tape and sound equipment where ideas and experiments are set in motion. It is only one of many rooms with special viewpoints, marked by contemporary art in many forms, that make only one of the many offices of the J. Walter Thompson Company.

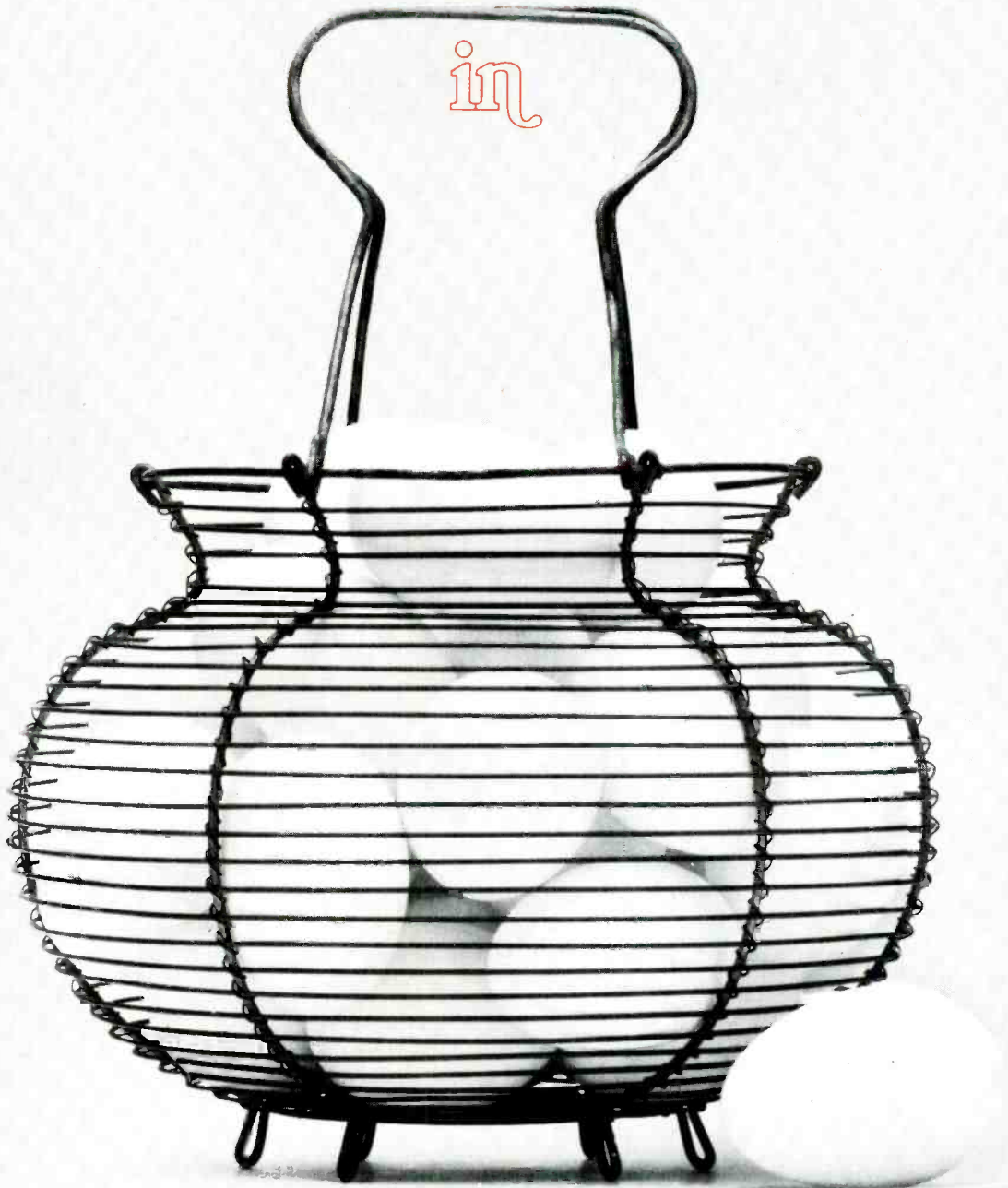


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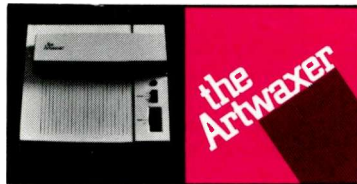




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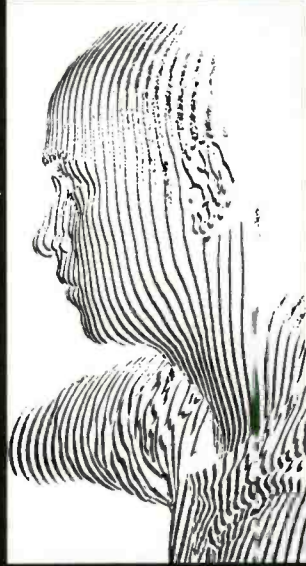
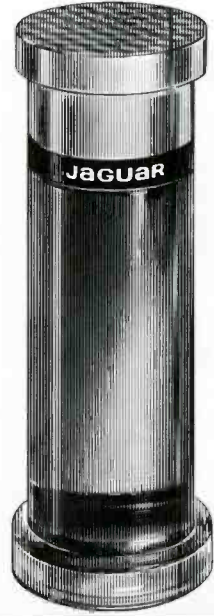
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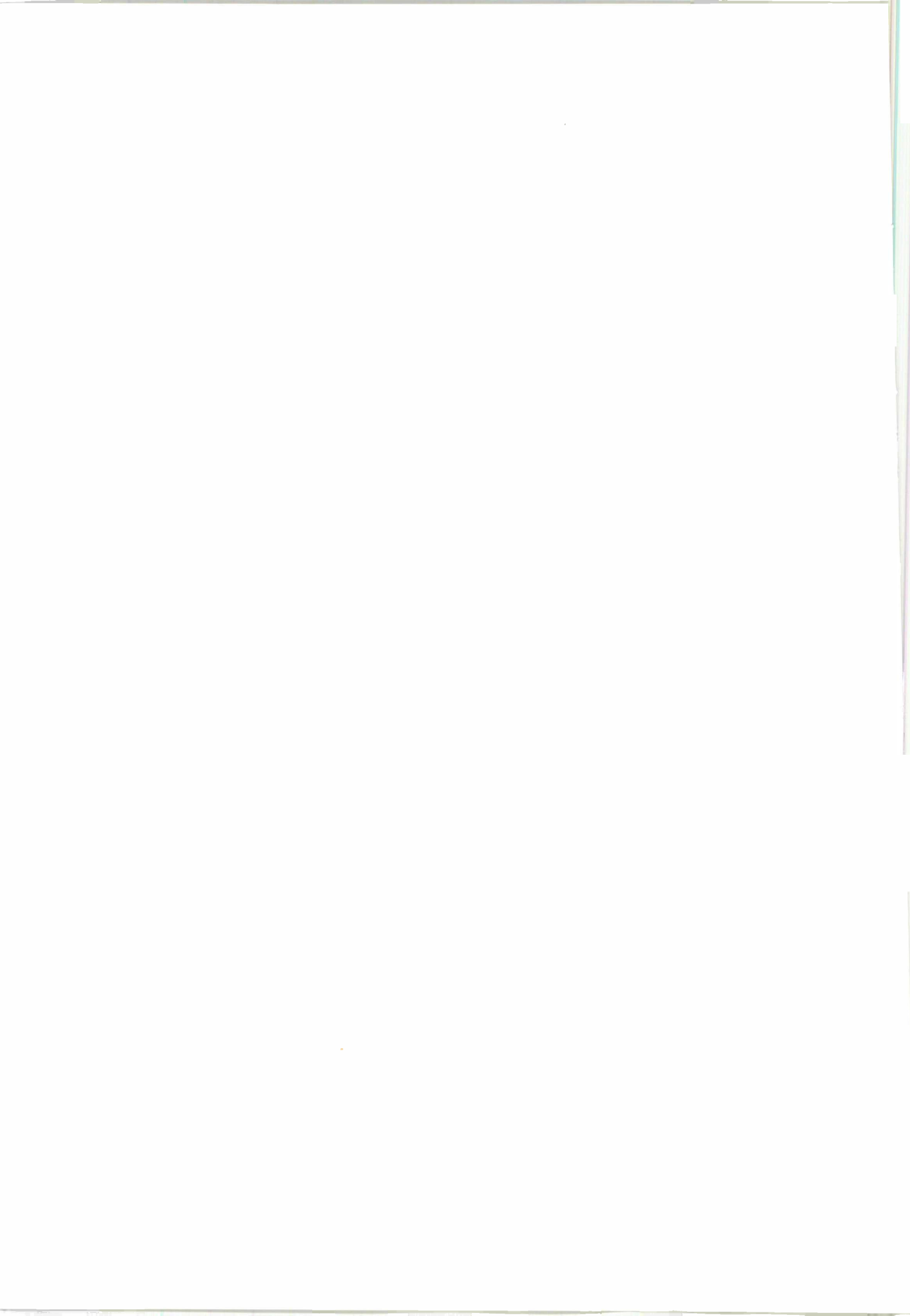
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