

The Art Directors Club of New York

**The 51st Annual  
of Advertising,  
Editorial and  
Television  
Art & Design  
of 1971  
The Inception  
of the  
Hall of Fame**

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And the inception  
of the Hall of Fame  
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|                                  |   |
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**The Executive Board**

**The Exhibition Committee**

**The Hall of Fame**

**The Gold Medals**

1→75 **Category 1.**

ADVERTISING DESIGN.  
Single ad or campaign  
for newspaper,  
magazine or trade publication.

76→89 **Category 2.**

ADVERTISING ART.  
Art or photography.

90→117 **Category 3.**

EDITORIAL DESIGN.  
Cover, page, spread, section,  
annual report, house organ.

118→185 **Category 4.**

EDITORIAL ART.  
Art or photography.

186→300 **Category 5.**

SALES PROMOTION DESIGN.  
Booklet, poster, trademark,  
letterhead, announcement, calendar,  
book jacket, record album,  
package, point-of-sale.

301→329 **Category 6.**

SALES PROMOTION ART.  
Art or photography.

330→359 **Category 7.**

TELEVISION COMMERCIAL.  
Station promotion, show opening,  
industrial or corporate promotion  
film, multi-media promotion.

**Credits**



The great authority and prestige of the Art Directors Club Awards remain unequalled, but not unchallenged. The need to experiment with the awards was felt by many in the club, and following the recommendations of our study committee, we present this year's awards in the form presented in this annual.

With the involvement of all our membership, we will evaluate the results and continue to change if we feel the need to strengthen our show.

Elements of our business have criticized the very existence of award shows. As far as any really good creative man or woman in our business is concerned, there is no debate.

Historically, award shows, and especially the Art Directors Club of New York's show, has helped change the climate of doing work throughout the world. Our show (and book) has directly changed the advertising business by showing people what many of us judge to be the best and most innovative advertising. At last the public knows ours is an industry filled with bright and creative people—not a business composed of hacks. The form and techniques used in judging shows can be argued and changed, but the good that our show has done for the concerned and talented art director and writer is immeasurable.

This year we inaugurate the Hall of Fame. The first eight are some of the giants of our craft, innovators and conceptual thinkers who had to do what they did for any of us to be the talented art directors and graphic communicators that we are today.



The nomination and election each year of these people will help to educate and inform not only the young people entering our business, but we hope will serve as an inspiration to all of us.

We speak of the possibility of elevating what we do to the form of an art.

These men, and the people that will follow in the Hall of Fame, have lived their lives as art directors, salesmen, thinkers, innovators, but most of all, artists. In their hands, advertising and graphic communication has been an art form.

In the year of change in the Art Directors Club to one in which the club is becoming involved in meaningful projects and work other than the self-aggrandizement of our craft, we rededicate the club's activities to the past (our

Hall of Fame), the present (our annual awards show), and the future (shows such as this year's Making New York Understandable).

We believe our club has a great future, but only if it changes in this constantly changing world, to become a club that becomes meaningful to the young people who are entering our business, and to those of us who insist that what the club has done is not enough.

|                       |                  |
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# The Show

Advertising exhibitions have come under increased criticism lately. And with good reason.

There are too many shows and they have overlapping interests. The same overworked ground is being plowed again and again. It's no wonder that some agencies have refused to enter any exhibitions.

This year the Exhibition Committee made a small start at what should become a major alteration. The seventy some-odd categories of the show, confusing, redundant, purposeless, were reduced to seven. The distinctive merit award, which had no clear aim, was eliminated. We attempted to be more objective by inviting out-of-town judges to help us.

These are very rudimentary beginnings. More extensive changes will need to be made in order to keep the Art Directors Show significant in a rapidly altering business world.

Those who anticipate the unilateral high creativity of some past shows may be disappointed because the year or so of economic reversals was a less fertile period for the creation of fresh advertising. The majority of work entered in this year's exhibition was down in some instances. In spite of this, the judges felt they picked an exciting show although it may not represent a vintage year.

The economic recession will reverse itself, of course, and creative fires will burn more brightly. But the exhibition will need to continue to review its traditional procedures, not under the pressure of adversity, but under the self-imposed resolve to recognize only excellence and to reward it, thereby providing a stimulating beacon for our industry.

Either that, or we'll become another Edsel.

Carl Fischer

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Jim Miho

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Paul Rand

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Ron Schwerin

Charles Slackman

Mel Sokolsky

Dugald Stermer

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Otto Storch

Simms Taback

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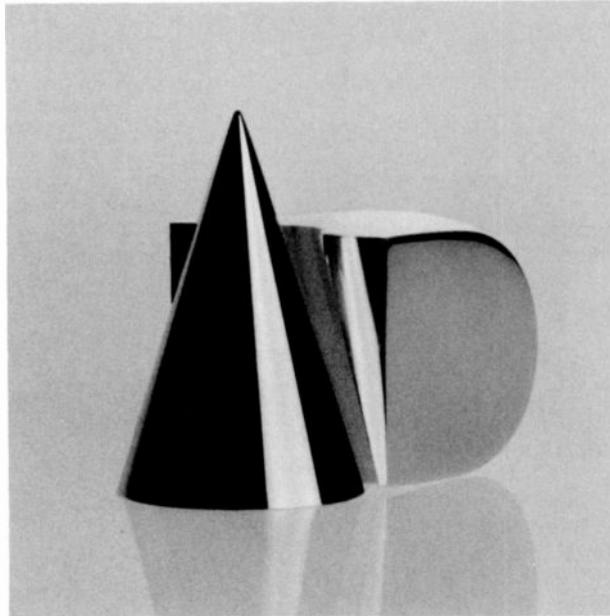
Don Tortoriello

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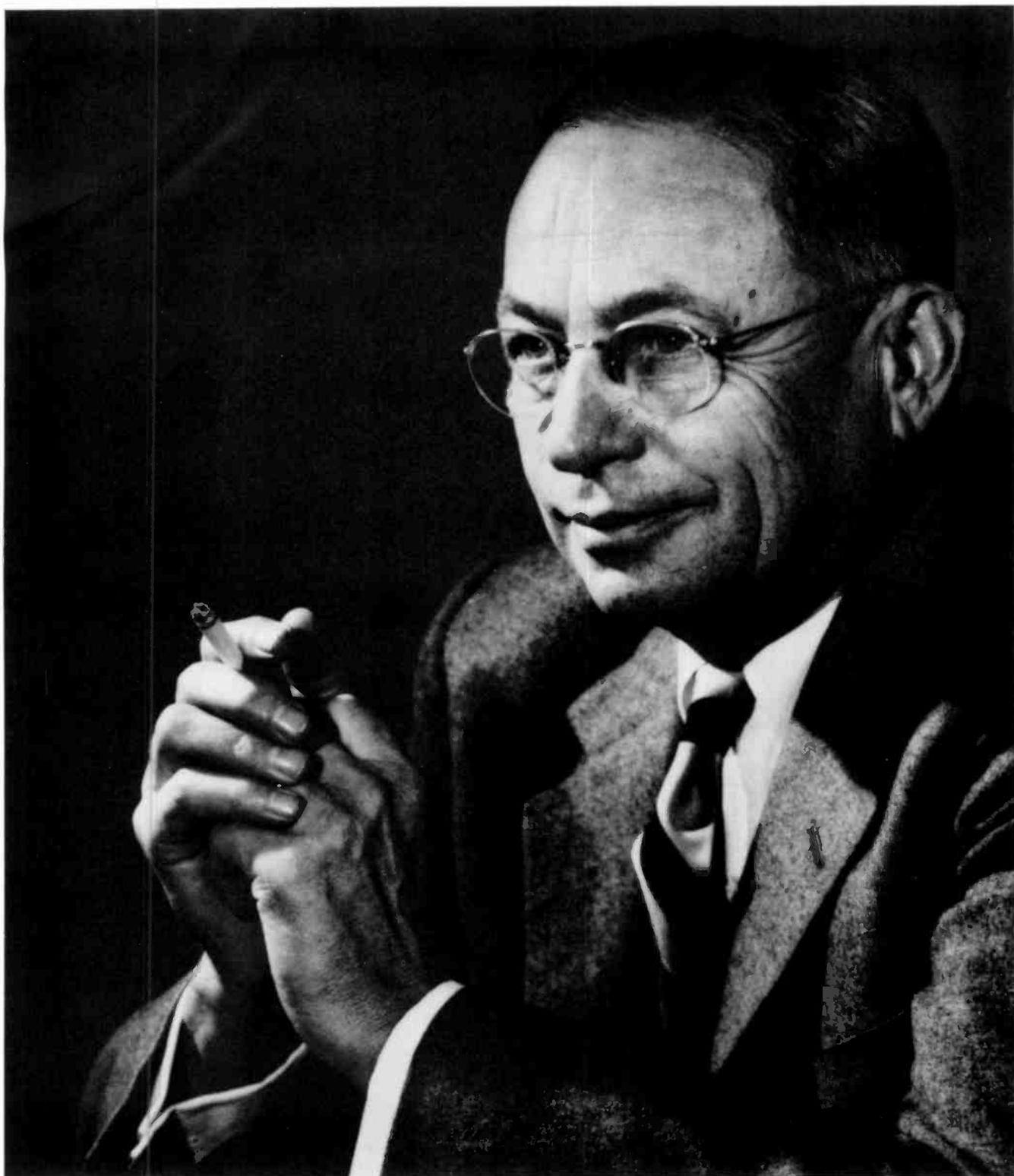
Frank Zachary



The Art Directors Club Hall of Fame Award

**The Art Directors Club of New York**

# Hall of Fame



**René Clarke**  
[1886-1969]

Art directors need not be told that they exercise considerable effect upon the far-flung levels of communication. This appraisal may not necessarily enjoy the condign public accord, but it is nonetheless demonstrably true. The art director, in our contemporary scheme of things, wields virtual daily power over what and how people see, hear, and, perhaps, think. Alas, the recognition of this influence has been slow in coming. For example, looking to the novel as a mirror of society, one would be hard put to think of any work that casts an art director as a central character. William Dean Howells, at the turn of the century, characterized one of the species in his book "A Hazard of New Fortunes," but Howells' creation would hardly be recognizable by current measurement, save the length of his hair. Lois Gould, a writer of contemporary vintage, creates an art director in her book, "Such Good Friends," but she manages to keep the fellow in a coma throughout the entire story; moreover, he is entirely disreputable, foolish enough to have kept rather self-condemning notebooks. In less imaginative quarters, that respectable tome, Webster's Biographical Dictionary, includes not one graphic designer or art director among its 40,000 names of noteworthy persons. History as well as Heaven knows that our cultural landscape is well populated with worthy candidates.

If the art director and the related makers of our visual culture have not received the appropriate professional esteem,

it may be in some measure due to the youth of the profession. The Art Director's Club was founded just a shade over fifty years ago. A half-century may seem rather formidable to some, but in the broad hierarchy of professions, it is not a very long time. The club was formed, as most professional organizations are, to raise the standards of the profession and to promote the commonweal. Its first members were a group of artists cum art directors whose positions, with advertising agencies in most cases, required that they be practicing artists as well as caretakers of artistic style. Unhappily, the Art Director's Club lacked a permanent chronicler who would keep a running history of the youthful organization. We have, by good fortune, a rich oral history of the times, augmented by an imperishable record of achievement in the volumes of the Art Director's Annual. Of the hardy, farseeing band of founding members, the one name that appears regularly in these volumes—for good if not overwhelming reason—was that of René Clarke, then an art director with the estimable agency of Calkins and Holden. René was the legally adopted name of James A. Clarke, who found much of his inspiration in the thought and work of René Vincent, a French artist who was both his colleague and mentor. Clarke came to Calkins and Holden in 1912 and remained there until 1956.

American advertising in the first decades of this century was, to say the least, conservative, almost inhibited in its lack

(1920)



West Virginia Pulp Paper Co. (1925)



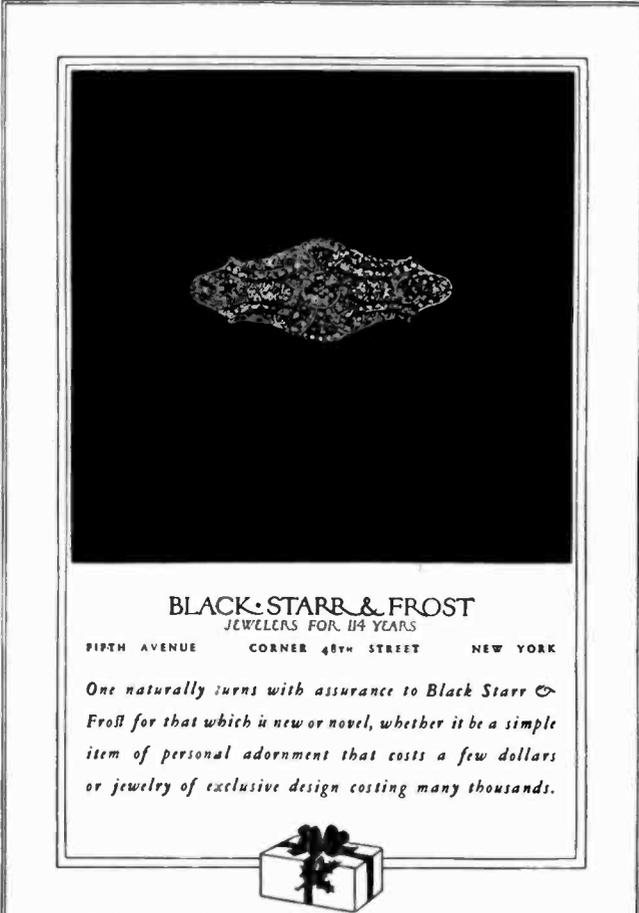
of experimental vigor. American illustration was indentured to a realistic style, a meticulous depiction of objects that seemed to preclude any display of imagination. To be sure, the fragile linear influence of Aubrey Beardsley and his precursors were in evidence. But even that genre of illustration seemed to have its energy sapped by a rigid formality. In 1922, in the first Art Director's Annual, we find our eye regaled by the grace, imagination and versatility of René Clarke's illustrations and ads. In this one issue, there is a linear, virtually gossamer drawing for a paper company ad; a bold strong allegorical illustration for an insurance company depicting the ravages of fire; and a strongly patterned elegant rendition of food for a salad oil producer. One is particularly struck by Clarke's mastery when he manages to fit the cold mechanical shape of the salad oil container into the composition without a hint of aesthetic dissonance. In that series for Wesson Oil, there was none of our contemporary razzle-dazzle, no clever double-entendre designed to spur the mind. The ad stood or fell on the figure on center stage, and that was the subtle aesthetic wizardry of René Clarke. As the campaign continued, Clarke was actively engaged in working on illustrations and ads for a large number of products. Each of these introduced some special note that placed Clarke's work distinctly above the visual platitudes of his era.

As the years progressed, Clarke clearly established his

dominion over his subject and metier. While the predominant stream of illustration languished in a non-controversial but stultifying literalism, Clarke's work continued to take a new visual dimension. This was not the frenetic change of our era, but steady, modest, yet ineluctable extensions of the artist's vision. A new lyricism evident in his work indicated that Clarke had begun to feel the transcendent effect of the paintings of Matisse, Klimt, Demuth, the vorticists and even the futurists. Clarke, the artist, was but one side of the man. He was also Clarke, the art director, responsible for both the stylistic direction and leadership at Calkins and Holden. Walter Geohegan, a former president of the Art Director's Club and colleague of Clarke's, remembers René Clarke as an "aesthetically courageous" man, unselfish in his encouragement of subordinate artists and designers working with him. Geohegan recalls that Clarke was not given to petty rivalries and, on a number of occasions, would readily encourage conceptions for illustrations and ads at the expense of his own.

In 1928 Harvard University recognized Clarke's unique contribution to American advertising. He was awarded their distinguished Edward Bok medal for having brought to the field a dignity and excellence that bespoke a respect for the American consumer. Clarke received comparable accolades from his peers. He was the recipient of at least four Art Director's Club gold medals and numerous awards of honor-

(1924)

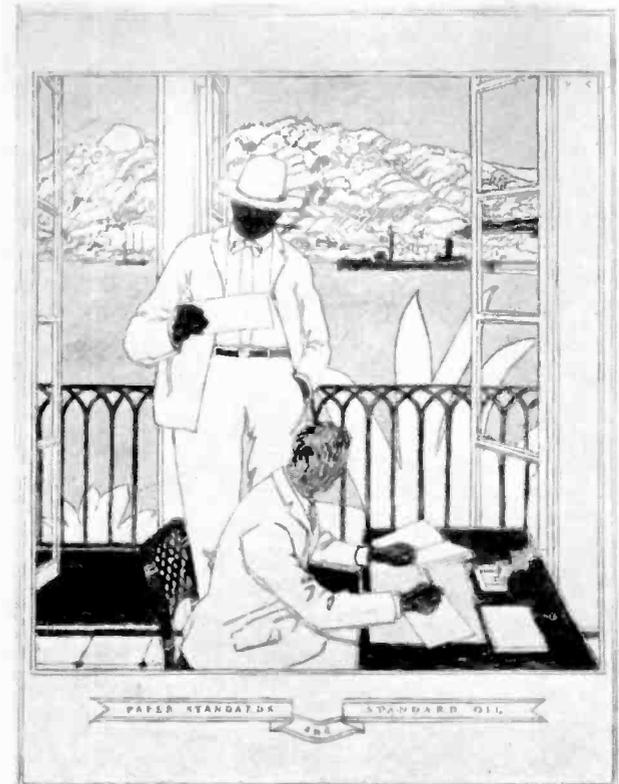


**BLACK STARR & FROST**  
JEWELERS FOR 114 YEARS

FIFTH AVENUE CORNER 48TH STREET NEW YORK

*One naturally turns with assurance to Black Starr & Frost for that which is new or novel, whether it be a simple item of personal adornment that costs a few dollars or jewelry of exclusive design costing many thousands.*

Crane & Co. (1924)



PAPER STANDARD OIL

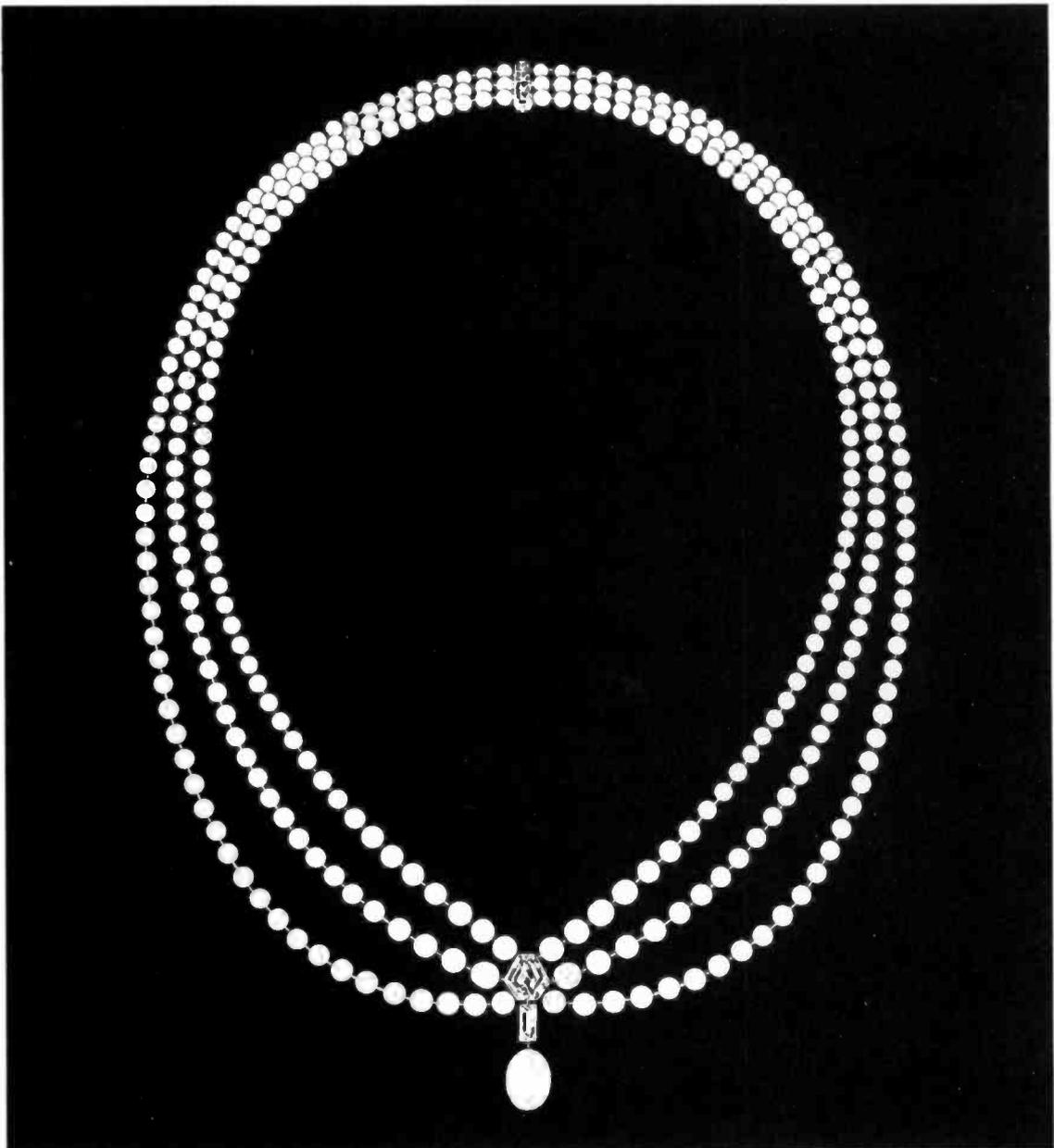
able mention for his extraordinary work.

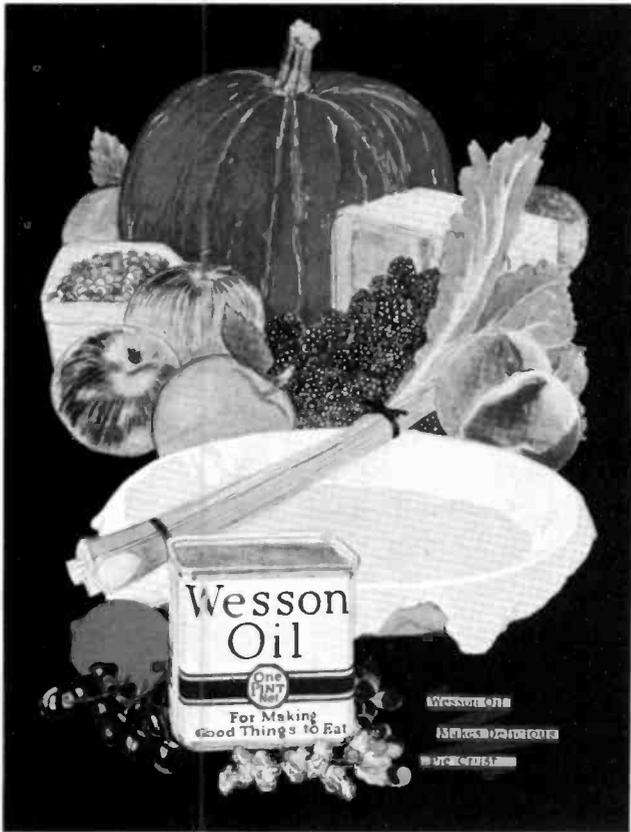
Clarke's work continued to retain its majestic elegance even as new visual devices and idioms began to assert themselves. René Clarke is not identified with one dramatic *frisson*, nor did he create a revolution of vision or thinking. He was the dedicated art director, the calmly inspired artist who brought a spirit of uplift to what man does. Paul Smith, one of the truly eminent figures of contemporary advertising, said of Clarke, "His work for Wesson Oil, Snowdrift, Rusling Wood, Hartford Fire, Red Black Starr Trust, Crane Paper, to name only a few, was head and shoulders above anything done at the time (or since, for that matter). He brought a fresh eye

to the advertising business. And with E. E. Calkins (and their associates), did much to raise the business to the status of a profession."

Clarke worked well past the years that many even hope to live. He continued to paint, exhibit, and be the vital, ingratiating man he had always been until his death in 1969 at the illustrious age of 83. Clarke was much too modest a searcher ever to seek fame. He was nonetheless an important builder of his profession, one who gave it structure and purpose simply by his uncompromising integrity and the truthful beauty of what he did. Thus Clarke is honored as he honored his calling.

Black Starr & Frost Ad (1925)



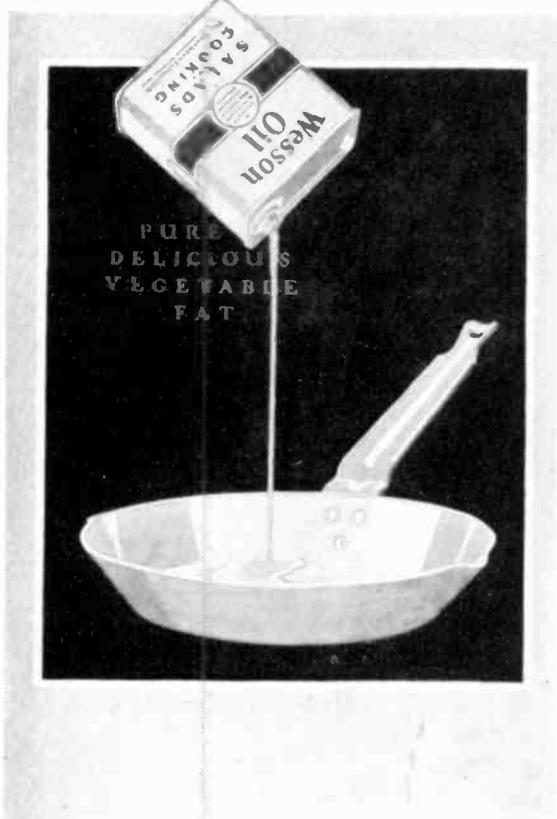


(1923)

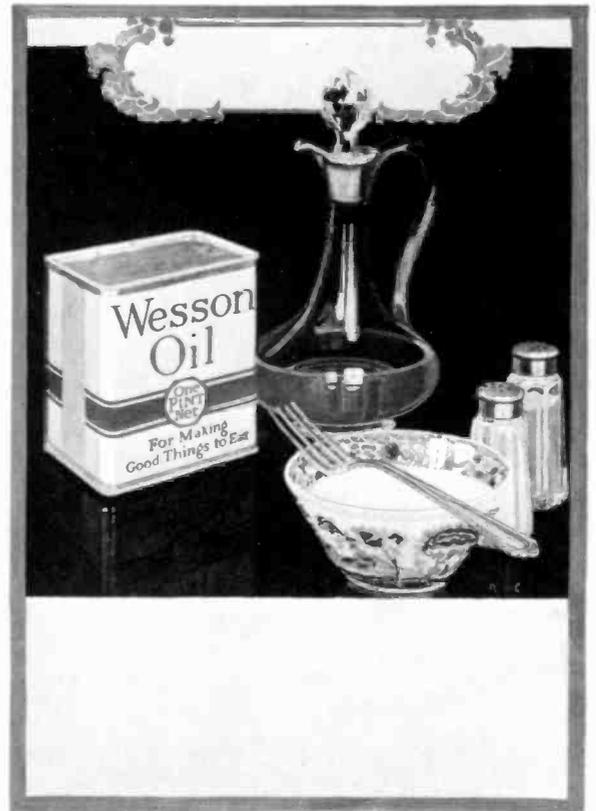


Wesson Salad Oil Ad (1925)

(1920)



(1925)



ELNE CLARRE—Salad Oil



**Mehemed Fehmy Agha  
( Dr. Agha )**

In the halcyon days of 1928, before the great economic crash that shook the country and the world, magazine publishing was a considerably less beleaguered business than it is today. An earlier century's tradition of personal enterprise was still alive and many publishing companies were imprinted with the name and style of the founder. Conglomerates and diversification were decades away and times were such that even a major publisher-owner could play an active role in the day-to-day operation of his publications. Among the leading magazines of the period, Condé Nast's *Vogue* and *Vanity Fair* and, to a lesser degree, *House and Garden* enjoyed a special prestige and exerted a pioneering cultural influence. The art director then, at least within the Nast organization, was known as art editor. As events in that year would have it, Heyworth Campbell had resigned his post as art editor, which in the words of Condé Nast, "he had held so long and filled so well that I hardly knew where to look for a substitute." What started as a search for a "substitute" was, by good fortune, to lead to a fundamental change in modern publication design and the consequent transformation of the role, importance and contribution of the art director in editorial planning and organization. Condé Nast's odyssey took him to London, Paris and Berlin, where *Vogue* was publishing its foreign editions. Finally, in Berlin, he interviewed a young Russian-Turkish artist with the intriguing oriental name of Mehemed Fehmy Agha, who had been sent from Paris, where he had been studio chief at the *Vogue* headquarters, to work as the designer of the German *Vogue*. Nast was impressed by the "order, taste and invention" of what he had seen in Agha's work. Nast's humorously self-deprecating report of the interview is enjoyably descriptive of a time and bygone style; but more important, it is a candid first snapshot of the thirty-year-old Agha's captivating intelligence and persuasive personality. In speaking of similar interviews he had had over the years with an array of aspirants, Nast recalled, "I had always in those discussions analyzed scores of back issues of *Vogue*, rival publications and foreign periodicals, in order to expound my theories, convictions and prejudices in the matter of make-up. And I had invariably in such séances—and perhaps with too great an assurance—assumed the role of teacher." A day later, Nast announced to his companions-in-quest—Edna Woolman Chase, *Vogue*'s doyenne editor, and Frank Crowninshield, the much quoted editor of *Vanity Fair*—that at last the ideal art director for *Vogue* had been found. Mrs. Chase, a woman not easily convinced, asked how Nast was so certain. Nast's reply was that in Agha he had found a man with whom he could not assume the role of teacher, "since he had at our extended interview, assumed that role himself—after relegating me politely to the dunce's corner where apparently, he thought, I really belonged." Nast took the role reversal in the appropriate good spirit—at the same time realizing his unusual good fortune in discovering Agha.

Early in 1929, M. F. Agha came to the United States to assume the art direction at *Vogue*. It did not take long before it was clearly evident that M. F. Agha was no ordinary art director. Whether it was out of deference to his extraordinary educational background or because of his impressive personal style or charisma, he was known and addressed almost from his first day at the Condé Nast command post as Dr. Agha.

Agha was born in Russia in 1896. His Turkish parents belonged to a tribe, Frank Crowninshield wrote in 1939, "of which there are now less than ten thousand members in the entire world, only one of them, I believe, an art director." His education in Czarist Russia included a graduate degree in economics from the Emperor Peter the Great Polytechnic Institute and earlier training in the arts at the Academy of Fine Arts in Kiev as well as at other distinguished Russian institutes. After leaving Russia, he received a special degree in 1923 from the National School of Modern Oriental Languages at Paris. Beyond a far reaching cosmopolitanism (he was fluent in Russian, Turkish, German, French, Greek and English) and a

strong technical and scientific background, Agha was an accomplished artist, photographer, and typographer. In sum, he was a man whose erudition and aesthetic sensibilities especially fitted him for the role of director, teacher and taste-maker.

The times and the problem at hand demanded a commanding figure of no less a happy confluence of qualities. The *Vogue* and *Vanity Fair* of the late twenties, while sophisticated leaders in their respective editorial domains, lagged rather cheerlessly in matters of visual concept and design. Whereas its writing and conceptions were sparkling, witty, and adventurous, the visual vehicle for this bright panoply of content was tedious and unchallenging. If Agha changed the course of matters, it was the matter of course that he changed first. Agha introduced a radically new principle in the conception of modern American publications—that of the participatory role of the art director at every level. The visual articulation of a magazine was not to be an act after the editorial fact; it was, as Agha saw it, an integral function of the editorial process. As Condé Nast himself was to revise his preconceptions in that Berlin meeting, so Agha by intellect and achievement was able to shatter the ossified conceptions of art direction. In transforming the magazines whose artistic destinies had been placed in his hands, Dr. Agha broadened and raised the level of art direction. Design was no longer regarded as a decorative adjunct, or as gifted mechanical skill, but as an organic function of the modern publication.

Agha immediately broke through the restrictive antiquarian ideas of page layout, photography and illustration. A highly imaginative photographer himself, he introduced many of the illustrious forerunners of modern photography—Edward Steichen, Cecil Beaton, Hoyningen-Huene, Horst, Carl Van Vechten, and Charles Sheeler—whose work influenced the generations that followed. In addition, he created an entirely new form of fashion art. Artists whose work seemed remotely distant from the gossamer world of fashion were given the encouragement of a cultivated far-seeing taste. Willaumez, Pages and the immortal Carl Ericson (known professionally as Eric) were only a few of the brilliant draughtsmen whose creations added genuine lustre to a glimmering world. But it was not only to that brittle scene that Agha brought innovation. *Vanity Fair*, with its wide compass of interests, invaded the arts, politics, and the social scene. Almost any subject was fair game for the best writers of the time. Gertrude Stein might well share an issue with John Gunther, Thomas Wolfe, Lord Dunsany or Dorothy Parker. Not only did Agha provide that galaxy of talent with a worthy visual counterpart, but a man of no mean wit himself, he also fathered the notion of the pictorial feature, wherein pictures proved they more than outweighed the proverbial thousand words. In the realm of sociopolitical comment, Agha was the impresario who guided Miguel Covarrubias, the Mexican artist and archaeologist, into the world of trenchant satiric commentary. His illustrations for the legendary "impossible interviews" and numerous political covers created an editorial point of view that still nourishes modern artists and publications.

In the Agha reformation, typographic style was purified. The sans serif type styles of Europe were introduced to American designers and readers. Agha's strong scientific background enabled him to work in a highly technical way with photographers and engravers. He set up and conducted complicated engineering experiments in an effort to give the artist and photographer a printed page in color that was worthy of the art that graced it. In that scintillating era, there was also the teacher-leader side of Agha—the director of people as well as of magazines. Among those who worked with him in those Condé Nast days, he is remembered as a man of penetrating insight, unequalled wit, and at times, like the brilliant chess player he is, of dazzling intellectual wizardry. His role was to keep the mold of self-satisfaction from forming and to make co-workers ever suspect of things shoddy. If his criticism

# VANITY FAIR

POLITICS ART HUMOR BOOKS SATIRE



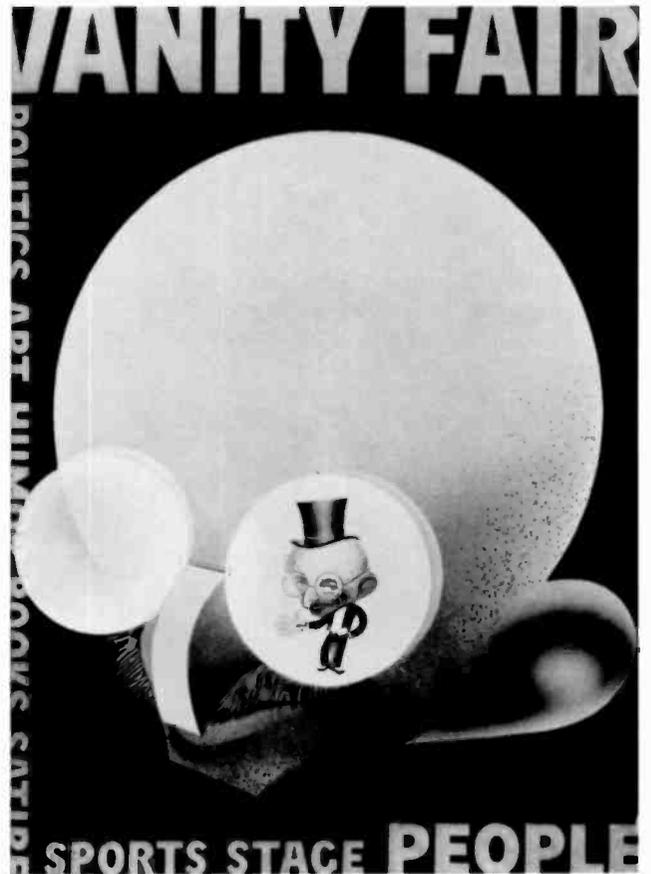
PEOPLE

NOVEMBER 1932  
PRICE 35 CENTS  
©THE CONDÉ NAST

# VOGUE



NEW IDEAS FOR INTERIOR DECORATING



stunned, it was to stir the artists and designers about him to search deeper within themselves for the answers they could not foresee to graphic problems. Among those who worked with Agha were Cipe Pineles, William Golden, Tobias Moss. Most have gone onto a fame of their own.

After ten years with the Condé Nast organization, Agha was honored by the journal *P.M.* which was then published by the typographic house, Composing Room. The entire issue was devoted to Agha, carrying articles and graphic tributes from those who were his colleagues. The late William Golden, another distinguished member of the Hall of Fame, wrote a tribute to Agha which in Golden's own crisp way was an unusual critical appreciation of the inner man. Golden saw Agha as a man who was in the grip of an ennui engendered by his own brilliance. Golden refers to Agha's style of finally choosing the design of an editorial page and his method of keeping his subordinates off balance: "This method may, to some shortsighted people, seem cruel and unjustified, but I submit that an artist who is suspicious of his own work is more likely to look for new forms of expression than one that is self-satisfied. And for sheer productivity this method is unequalled."

Agha continued at Condé Nast until 1943. During his fourteen years there, he had achieved unmatched eminence and was awarded numerous honors. It was only six years after his arrival in New York that he was selected to be the President of the Art Directors Club.

After leaving the magazine world, Dr. Agha was an active graphic and directorial consultant for numerous corporations, department stores and large publishing companies, contributing his extraordinary expertise to the solutions of varied advertising and promotional problems. Yet by reason of almost cynical disbelief in the permanence of his achievements, he eschewed any collected exhibition of work, neither did he welcome a special tribute to his professional contribution. As William Golden wrote thirty-three years ago, "Mehemed Fehmy Agha is an unhappy man. He has learned nearly all there is to know about the graphic arts, only to discover that he never liked them in the first place."

Deeply affected by the death of his wife in 1950, Dr. Agha steadily reduced his consultant activities and turned to the myriad pursuits of an intellectually restless mind.

Every discussion or recollection of Dr. Agha in his most active time is tinged with the most evocative memories: his wit, urbanity, even his elegant snuff box and railroad man's handkerchief. Had it not been written two-hundred years earlier, Buffon's observation "style is the man himself" might well have been suggested by Mehemed Fehmy Agha.

Unique as he was a personality, Agha was as uncommon an aesthetic presence who transformed his and our time. He brought an aesthetic acumen that cut through the thickets of outworn ideas to create a new legibility, a new logic and a new elegance to printed communication. Above all, he brought an endless replenishment to the springs of inspiration.



**A. M. Cassandre**  
[1901-1968]

In 1923, a Parisian hurrying by the poster-appliqued walls and hoardings of his city might have had his eye drawn to a large horizontal poster. The central image was dramatically simple: a starkly drawn, well-muscled black figure posed against a radiant yellow background holds a woodsman's axe upraised to the full length of his rippling arms. The spectator awaits the woodcutter's *coup de grace* to a tree held by its final fibre to a well-hewed stump. Given its strongly allegorical tone, the poster might have been taken as an exhortation by one of the revolutionary organizations of the time urging the French proletariat to fell a symbolic class foe. In point of fact, the poster's message was considerably less inflammatory. For just below the herculean woodsman, the angularly-decorative lettering informed the viewing public that the blow to be struck was a no-nonsense advertisement for Au Bucheron (The Woodcutter), a prominent Parisian furniture store. Forthrightly—even clumsily—lettered at the lower left of the poster was the name of Adolphe Mouron Cassandre, a young artist-designer making his first appearance among a select and aesthetically-tired community of poster designers. If the poster itself did not proclaim social revolution, its twenty-two-year-old designer with this initial commercial foray was about to revolutionize the entire conception and style of poster design and in turn to institute fundamental changes in the realm of visual communication. In the ensuing years A.M. Cassandre was to become the towering figure we now celebrate for this century's singularly brilliant achievements in the art of the poster. In the totality of his professional career, Cassandre worked only a relatively short time as a poster and graphic designer. But in that rich period he produced a body of work that remains unmatched for its unique beauty and impact. Almost five decades later, after countless visual styles, movements, vogues, and fads, the lustre of Cassandre's accomplishments has not dimmed.

The details of Cassandre's youth are as lean as his working philosophy. In the classic French tradition, Cassandre was the *non de plume* he took for his original name, Adolphe Jean Marie Mouron. He was born of French parents who resided in Kharkov, a famed Ukrainian city. In 1915, when only 14 years old, he had the exceptional blessings of his parents to become a painter and was sent to Paris to study at the stiffly academic École Des Beaux Arts. His post-Ecole education included a period of study with Lucien Simon at the Academie Julian, followed by a period of compulsory military service. Shortly thereafter he created the Au Bucheron poster, whose inspiration Cassandre modestly maintained sprung from a struggling artist's effort to support himself. A contemporary, Maximilien Vox, in his monograph on Cassandre, characterized him in his mid-career as "a thinker and an engineer, a lover of nature and a reader of books, such he was then, such he is now. A puritan in our midst, a worshipper of all things beautiful." This fortuitous combination of qualities can be seen in one way or another in almost every one of Cassandre's magnificent posters. The leap from the Bucheron poster in 1923 to the succeeding one for Pi Volo aperitif embraced a quantum jump. This poster, with its fusion of bird, glass, light and dark forms and its art deco lettering, demonstrates that Cassandre had assimilated the revolutionary ideas of shape and interpenetration of form developed in the cubist and abstract paintings of Gris, Braque, and Picasso. Barely a year later came the immortal L'Intransigent truck poster. The forceful head and radiating telephonic lines of its composition created an indestructible image; and who today would be daring enough to truncate the product's name as Cassandre did in 1924? In each succeeding year, Cassandre's posters show an increasing innovation enhanced by breathtaking execution. Images so seemingly literal and so directly rendered took on a new dimension. A shipping poster depicted cargo being hoisted. Railway posters conveyed the essence of locomotion and the rectilinear purity of tracks. The magic of these posters lay in their bigger-than-life imagery and Cassandre's extraordinary sense of the dramatic. Every poster bore an invention in letter forms, fashioned as an integral part

yet providing a visual bonus—lyrical, playful, geometric or decorative, but above all never banal. Perhaps in the Cassandre symbology it was the fusion of puritan and thinker that was preeminent, and in the memorable railway documents, the engineer heightened the alchemy. Who can forget the exquisite distillation of the 'Etoile Du Nord poster in which the velocity of the northern express is vivified by the acute perspective of pristine tracks culminating in a white star—an image that leaves us listening for the haunting sound of the train's whistle. Five years later, the Cassandre oeuvre took on a new poetic tone. He combined photography and drawing in the now classic club-car poster for the French Railway System. He also made us aware, if we did not know, that the engineer in us need always be tempered by a love of nature. Blaise Cendrars, a poet and writer of the time when technology had not come to be the ogre it has in ours, wrote admiringly: "There are the motorcars, the pullmans, the aeroplanes. The long, sleek surfaces, the long surfaces carrying copper and nickel for the shocks and the curves and aluminum which is the spouse of speed. . . ." Cassandre's love of nature can be seen in his surrealist creations for a series of travel posters. The poster for Paris in particular was an enchanting evocation of the "city of light." But what would a lover of nature, a thinker, a reader of books be without the gallic wit, the delightful acrobatics of the thinking process? Like Chaplin's Little Tramp, Cassandre's Dubonnet Man, for all its stripped down formalization, has given us one of the ever-ingratiating figures of modern poster iconography. Its enduring freshness was evident when Paul Rand many years later in a series of ads could employ, with the appropriate attribution, Cassandre's Boulevardier with the same indelible effect on the American consciousness. In the Dubu-Dubon-Dubonnet series, Cassandre was the first to seize upon a concept that was the patented stock-in-trade of the comic strip—namely, the action sequence.

If there is a continuum in Cassandre's work, it lies in his command of the full spectrum of visual styles. Cassandre, from 1923 to 1939, was a bridge between the modern fine arts and their contemporary application. His pictorial approach embraced all styles, ever discriminating that it was the spirit he consumed and not the corpus. The filtering force was Cassandre's extraordinary intellect, the inordinate appropriateness and selectivity of his personal vision. Scanning his posters, we see and feel the aura of surrealism, constructivism, suprematism, cubism and romanticism—the gamut of artistic pluralism. But above all we see Cassandre, his magnetic clarity and faultless grasp of the theatrical moment. The direct aim of his mind and hand is expressed in one of his guiding dicta, "Know what to do and learn how to do it." He almost makes it sound easy, but Cassandre looked upon himself and his craft with straightforward surgical accuracy in his description of the poster artist: "Poster work demands of the painter complete renunciation. He cannot express himself that way; even if he could, he has no right to do so. Painting is a self-sufficient proposition. Not so the poster. A means, a short cut between trade and the prospective buyer. A kind of telegraph. The poster artist is an operator; he does not issue a message, he merely passes it on. Not one asks for his opinion. He is only expected to establish a connection, clear, powerful, accurate."

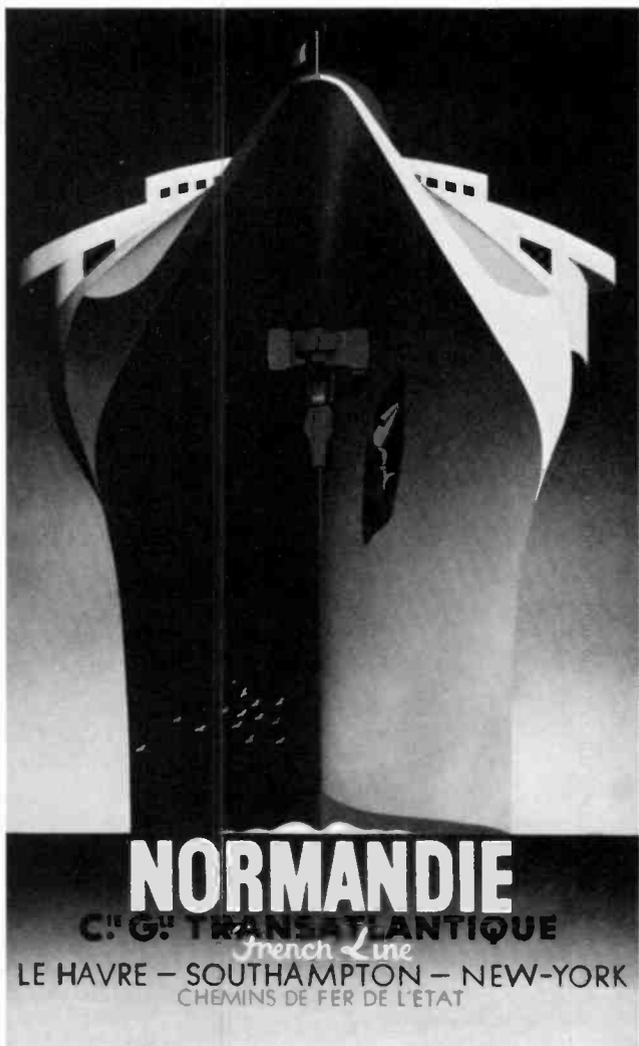
Cassandre assumed that an indifference to advertising's message was the natural state of the man in the street. He always insisted that his posters were meant to be seen by people who do not try to see them. To enter the private world of the public consciousness, he claimed he forced his way "not like a gentleman through the front door with a walking stick, but like a burglar through the window with a jimmy." At the same time while designing his posters, Cassandre had begun to design several avant-garde type faces. These fonts, derived in good measure from his imaginative poster lettering, received a ready sponsorship from the progressive type-founders Deberny and Peignot, names we also recognize from *Arts et Métiers Graphique*. The first of these faces, Bifur, appeared in 1929, a

shimmering combination of solid forms and fine parallel lines whose art deco quality fits much of the design spirit of our time. Acier followed in 1930, and seven years later his most prestigious typeface, Peignot, appeared, dedicated to Charles Peignot, his friend, colleague and patron. Its jaunty asymmetry and unorthodox ascenders bespoke a pre-war elegance that could only be French.

In 1936, after fifteen continuing years of widespread prestige and success on the European continent, Cassandre was asked to come to the United States to apply his extraordinary gifts to a number of commissions. In the following two years, he produced a stunning series of surrealist covers for Alexey Brodovitch at *Harper's Bazaar*. For N.W. Ayer he created the unforgettable eye of the Ford posters that will forever keep us watching for those V8's. Cassandre, if not disenchanted, was hardly enthused about poster design as practiced in the United States and he returned to Paris. About this time, two earlier events began to exert great influence on his career. One was the tragic death in 1934 of his friend and colleague Maurice Moyrand, who with Charles Loupot and Cassandre had formed Alliance Graphique, their own advertising agency. The depth of this loss can only be surmised in the pained terseness of Cassandre's notes: "1926 met Moyrand. 1934 Moyrand's death." In 1934, too, Cassandre produced his first stage design, creating the sets and costumes for Giradoux's *Amphytrion 38*. That seed flowered into full bloom shortly after he came back to his beloved Paris. Then the heavy fog of war was beginning to envelop France. Cassandre, the giant of modern poster design, was never again to favor the world with a product of

that side of his genius. After brief military service, Cassandre devoted himself undeviatingly to new conquests in the theatre. He designed productions for the full scope of the French theatre and even designed an open-air theatre in Aix En-Provence, as well as the entire production. In this milieu, Cassandre turned to a lyrical, richly patterned romanticism, the very opposite of the brilliant color, incandescent conception and lean accuracy of his famous posters.

Cassandre died in Paris on June 17, 1968, during the time of the great French student riots. All too sadly, Cassandre's "man in the street" failed to notice that one of Paris' most brilliant lights had gone dark. For us, the name of Cassandre shall always be remembered because he brought the popular poster to its artistic summit.



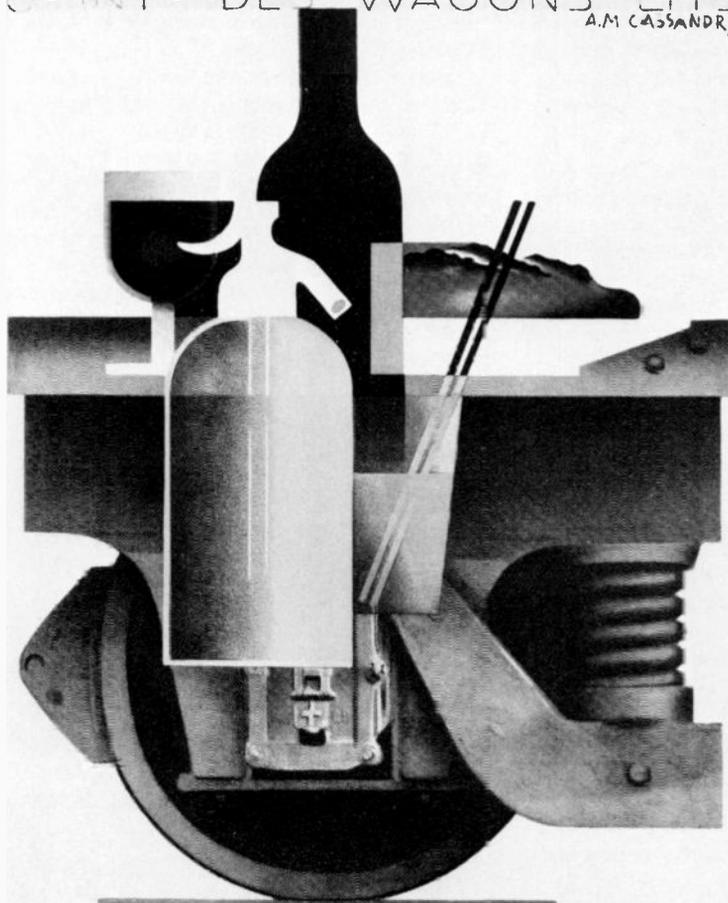
The Launch of the Normandie Poster (1935)



Railway Poster (1928)

CENTRE DES WAGONS LITS

A.M. CASSANDRE



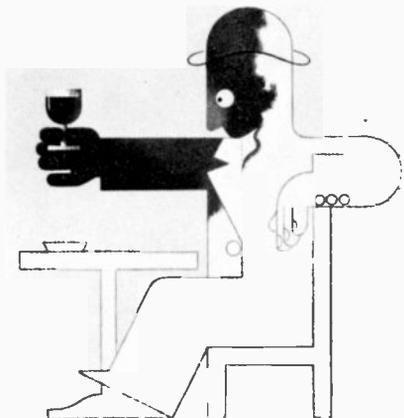
GRANDS RESEAUX DE CHEMINS DE FER FRANCAIS

RESTAUREZ-VOUS  
AU  
**WAGON-BAR**  
*consommations - petits repas*  
A PEU DE FRAIS

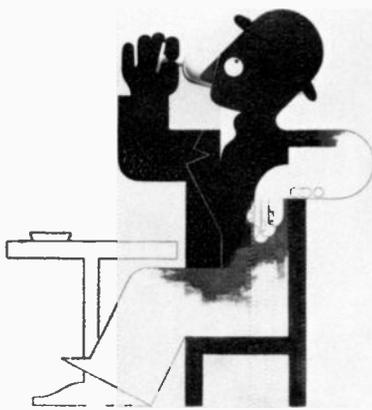
IMPRIMERIE GUYOT

Announcing Bars on Trains Poster (1932)

3 Posters (1932)



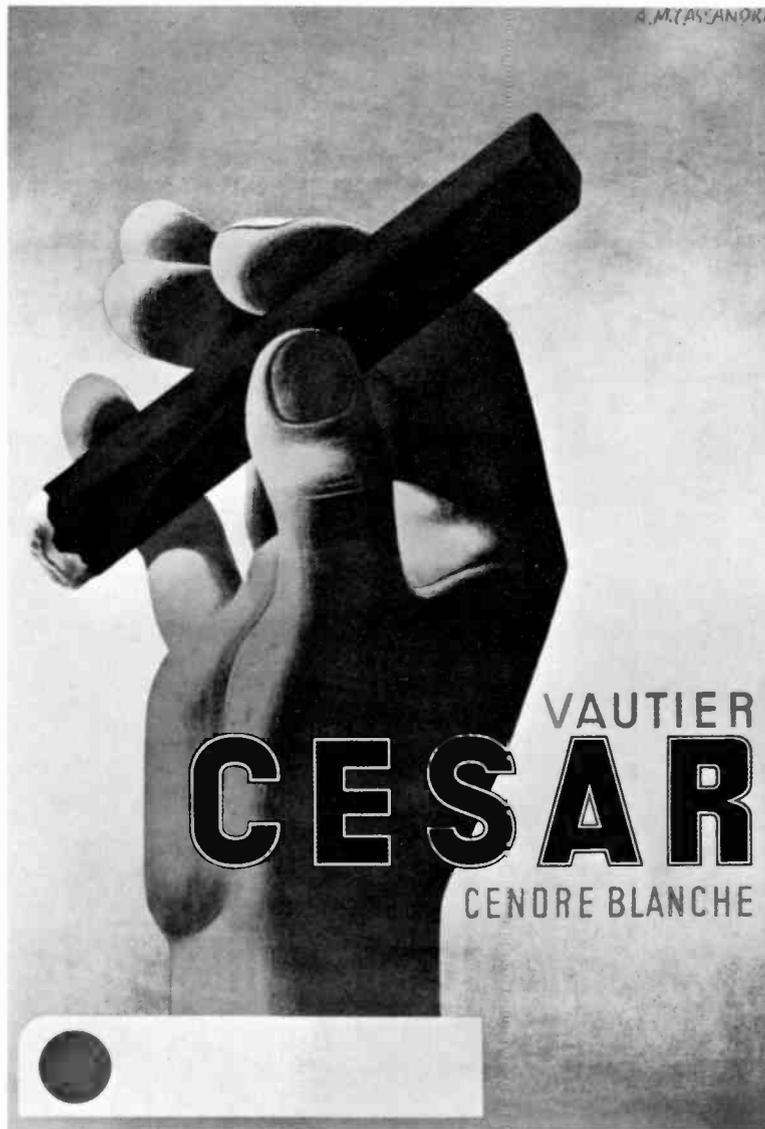
**DUBONNET**



**DUBONNET**



**DUBONNET**  
VIN TONIQUE  
AU QUINQUINA



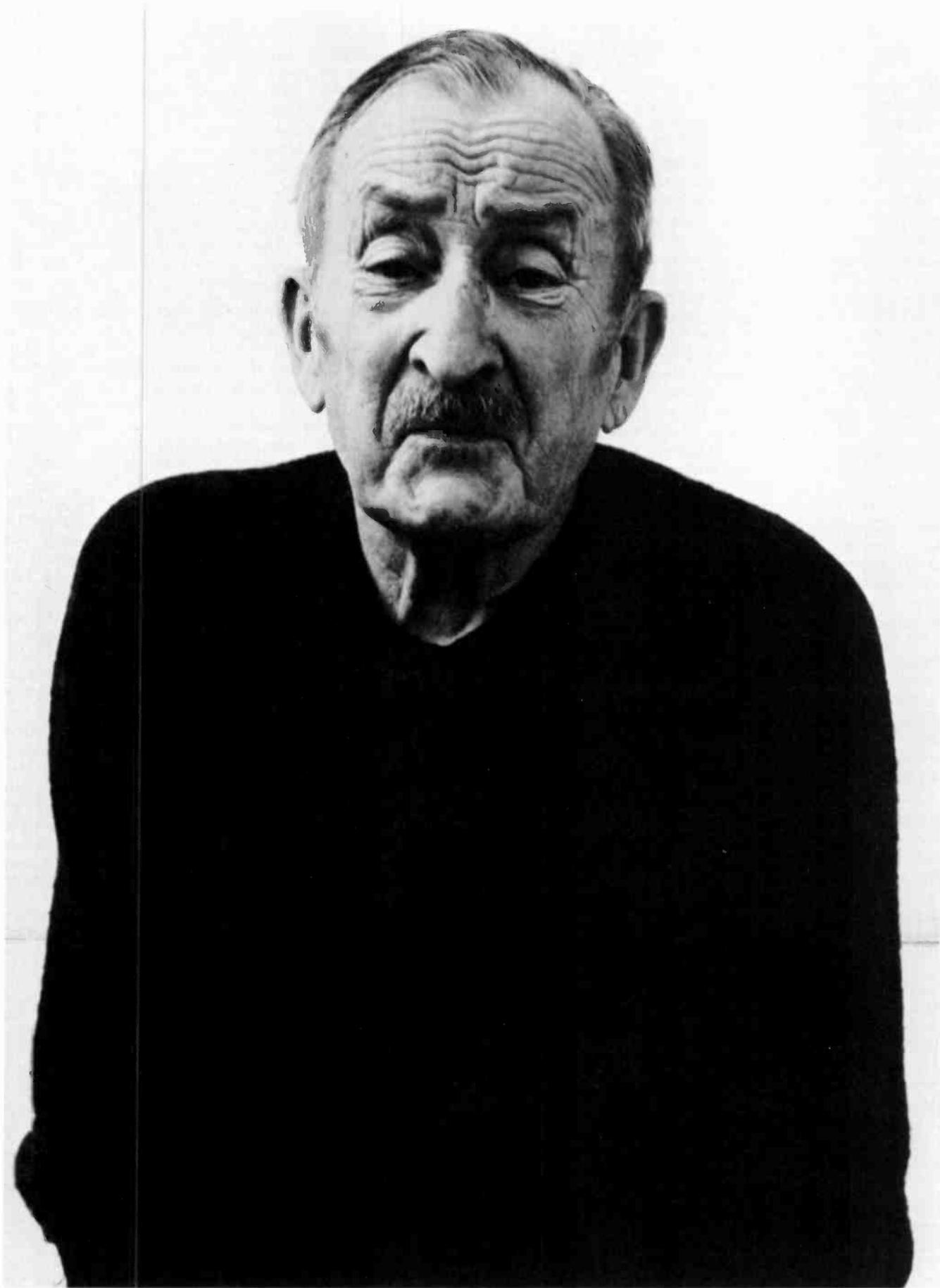
Cigar Poster (1935)

Bazaar Cover (1937)



Davis Cup Poster (1932)





**Alexey Brodovitch**  
(1898-1971)

*The art of progress is to preserve order  
amid change and to preserve change amid order.*

A. N. Whitehead

Alexey Brodovitch was born in Russia shortly before the close of the last century. Some 73 years later he died in the remote obscurity of a small village in the south of France. For fifty years of his professional life, most of them in the United States, he was an artist, graphic designer, art director, photographer, and teacher; but above all, he was a pervasive aesthetic presence whose lasting influence was felt throughout the entire visual arts. Yet it was almost by a spin of fate that Alexey Brodovitch came to the arts. When only a callow sixteen, Alexey was caught up in the patriotic wartime fervor of 1914 Russia and ran off to join the fighting with the Russian armies. A parental decree aborted that adventure, but in exchange Brodovitch was sent to an elite military school from which he was graduated to become an officer in the Czar's Imperial Hussars. Ironically, had it not been for that military episode in the life of Brodovitch we might very well have been denied the gift of his extraordinary talents and the affluence of his special wisdom. For Russia, the glory of the war eventually tumbled into national agony. Revolutionary zeal replaced faded national pride. The ensuing social deluge swept up a wounded Alexey Brodovitch, who with the other members of his family was finally forced to seek refuge from the tide of change. The shattered family made its long odyssey to Paris, which had already become a haven for many Russian refugees. In contrast to ravaged Russia, Paris was a vibrant center of artistic movements and experiment. After a brief employment as a house painter, Brodovitch—still untrained and unskilled as an artist—found work as a set painter for the Ballet Russe, which was directed by its illustrious founder, Diaghilev. This association brought him that much closer to the spirit and thrust of contemporary artistic thought. It was not long before he was giving shape to these ideas in fabric designs and layouts for *Arts et Métiers Graphiques*, a vanguard review of the graphic arts published by the French typefounders Deberny and Peignot. Within a few short years, Brodovitch's talents were to develop rapidly in several directions, finding their application in everything from drawing to interior design.

The high point of his early career was achieved when Brodovitch won the coveted first prize in a poster competition for the Bal Banal. His prestige heightened by this trophy, he then began to focus on graphic design. For the next five years Brodovitch designed posters for some of the largest French companies which, by good fortune, were openly experimental in matters of graphic design. During this period he also served as art director for two leading Parisian department stores. Within the span of ten years, Brodovitch had risen from the nadir of the disfranchised refugee to a distinguished place in his new profession. In 1930 he was invited by the Philadelphia Museum of Art to create an advertising art department in its museum school. Oddly enough, staid Philadelphia gave birth to the first of Brodovitch's revolutionary design laboratories, whose flame of inspiration was carried to other cities and was to illuminate new pathways of personal vision in the decades to come. While in Philadelphia, Brodovitch began actively to resume his role as an advertising designer. Some of that work was done for N. W. Ayer with Charles Coiner, the esteemed creative director of the agency.

In 1934, Carmel Snow, the editor of *Harper's Bazaar*, foresaw the genius of Alexey Brodovitch and urged him to become the art director of her magazine. Brodovitch accepted and remained with *Harper's Bazaar* for twenty-five years. Those years became a veritable Periclean age for the publication. The magazine's effect on editorial design, style, conception, taste and visual intellect continues to resonate throughout the broad compass of editorial design. Brodovitch brought an entirely new sense of orchestration, scale, pitch, flow, line, accent and form to the magazine. By then a man of two cul-

tures, he was able to join the maturity and sophistication of European sensibility with the dynamism of America. To this end, he introduced many of the best photographers, artists and designers of the time: Irving Penn, Cartier Bresson, Christian Bérard, Jean Cocteau, Richard Avedon, A. M. Cassandre, Felix Topolski and Saul Steinberg—all of whom enriched the popular culture with their sophisticated vision of our universe. In his personal aesthetic, Brodovitch lived for change. Each editorial achievement was a fact, repetition was banality. Marvin Isreal, a painter and designer who was an associate of Brodovitch at *Bazaar*, saw him as a man "Obsessed with change. Each issue had in some way to be unique. . . . I think it was a state of perpetual optimism." *Harper's Bazaar*, in short, became a center for the most fertile minds in editorial visual communication.

Not long after Brodovitch came to New York, he re-established his lively design laboratory at the New School. In addition to his other consuming activities, he functioned as art director for Saks Fifth Avenue and I. Miller. Many of his former students served as his assistants under the master's unyielding critical standards. There, too, Brodovitch showed his passion for new visual idioms, creating forms that combined stylistic elegance with ebullience of spirit. In his brief term as art director, he was able to shake the stores out of their advertising lassitude and move them away from dreary conventions. Two of Brodovitch's seminal efforts came in 1945 and 1950. The first grew out of the photographic studies of the Ballet Russe in action he had made over several years. When these were published in the book "Ballet," Brodovitch, who had never been considered seriously as a photographer, had a galvanic effect on the art of photography. His photographs, marking a striking departure from literal documentation, conveyed a lyrical grasp of movement and motion that in one full burst extended the range and potential of the camera eye. In 1950 Brodovitch, with Frank Zachary, created a large, sophisticated, elegant and opulently produced magazine entitled *Portfolio*. Although two decades have passed since its creation, *Portfolio* still retains an exceptional graphic vitality. That short-lived experiment was one of the unfettered opportunities for Brodovitch to display his advanced editorial visual conceptions. Unhappily, the magazine failed after only a few issues and by commercial standards would be considered only a *succès d'estime*. It remains, nonetheless, a watershed effort in the history of magazine design. The visual invention demonstrated in *Portfolio* has never withered and designers of publications and film makers continue to find it a wellspring of visual ideas.



Toward the end of the fifties, a series of personal tragedies began to have a cumulative effect and Brodovitch's health began to fail. He then turned more of his time to his personal design laboratory, the extraordinary intellectual interface that enabled students to find ever new resources within themselves under his special brand of guidance. Brodovitch, in his retiring manner, never fully considered himself a teacher. In the same aphoristic way that made his criticism so penetrating, he summed up his role by saying, "I'm a can-opener." Teacher or no, Brodovitch was perhaps the single most powerful influence on the development of practicing

artists, designers, and photographers of his time, and he left us an incomparable legacy of living talent. The list of those who revere him as a teacher reads like an elite who's who. Irving Penn, Richard Avedon, Art Kane, Henry Wolf, Bruce Davidson, Steve Frankfurt, and Robert Gage are but a few who acknowledge their debt to Brodovitch. In 1959, his ultimate document was the superbly fashioned book "Observations", which Brodovitch designed in collaboration with Richard Avedon, whom he regarded as one of his most gifted proteges. In that book, Truman Capote, assessing Brodovitch as a shaper and molder of the visual domain, wrote: "He brings a boldness



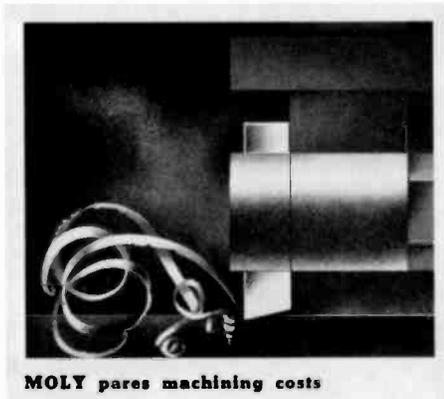
bordering on revolution, an eye unexcelled, and in educated terms, a taste for vanguard experiment that has been for thirty plus years the awe, just possible the making of all who have ever had the privilege of his guidance."

As much as we are awed by the grandeur and sweep of Brodovitch's versatility, whether it be his magazine pages, books, posters, ads, typography, photography or interior design, it is through those who carry forward his teaching that we can best feel the essence of the Brodovitch era. He inspired a veritable legion of artists, photographers, and designers who will always sense the critical eye of Brodovitch, should they ever lapse into self-satisfaction or mediocrity. The guiding spirit of Brodovitch is best exemplified in the poignant description Irving Penn gives of the last meeting with his ailing friend and teacher. It was in 1966 on the edge of Brodovitch's departure for France, but let Penn tell it: "He asked me to tell him about the work I was doing. I spoke of some long-range

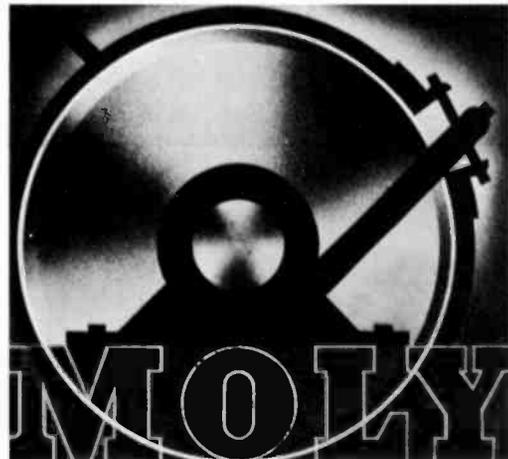
experiments. He listened carefully but with already dulled comprehension and then said: 'I don't understand what you are saying Penn, but I believe in it.'" Brodovitch left the United States soon after and was never to return.

Only now can we reflect on the good fortune of the social irony that produced Brodovitch. It was Brodovitch the Hussar captain whose resistance to a convulsive revolutionary change that gave birth to the Brodovitch we now know as one of the partisans in man's continuing visual revolution.

If change was his spur, it was not to push him into the spiral of novelty. His search was for higher levels of excellence and to extend the sensitivity and breadth of our visual knowledge. Thus we honor Alexey Brodovitch because of the largess with which he has entrusted us. It may well be said of him as it was of Sir Christopher Wren, "if you seek his monument look about you."



**MOLY** pares machining costs



U.A.R. BAL BANAL 14 MARS SALLE BULLIER 31A. de L'OBSE VITOLE de 9<sup>h</sup> à Soir A S<sup>n</sup> du MAIN. ON TROUVE LES BILLETS CHEZ:

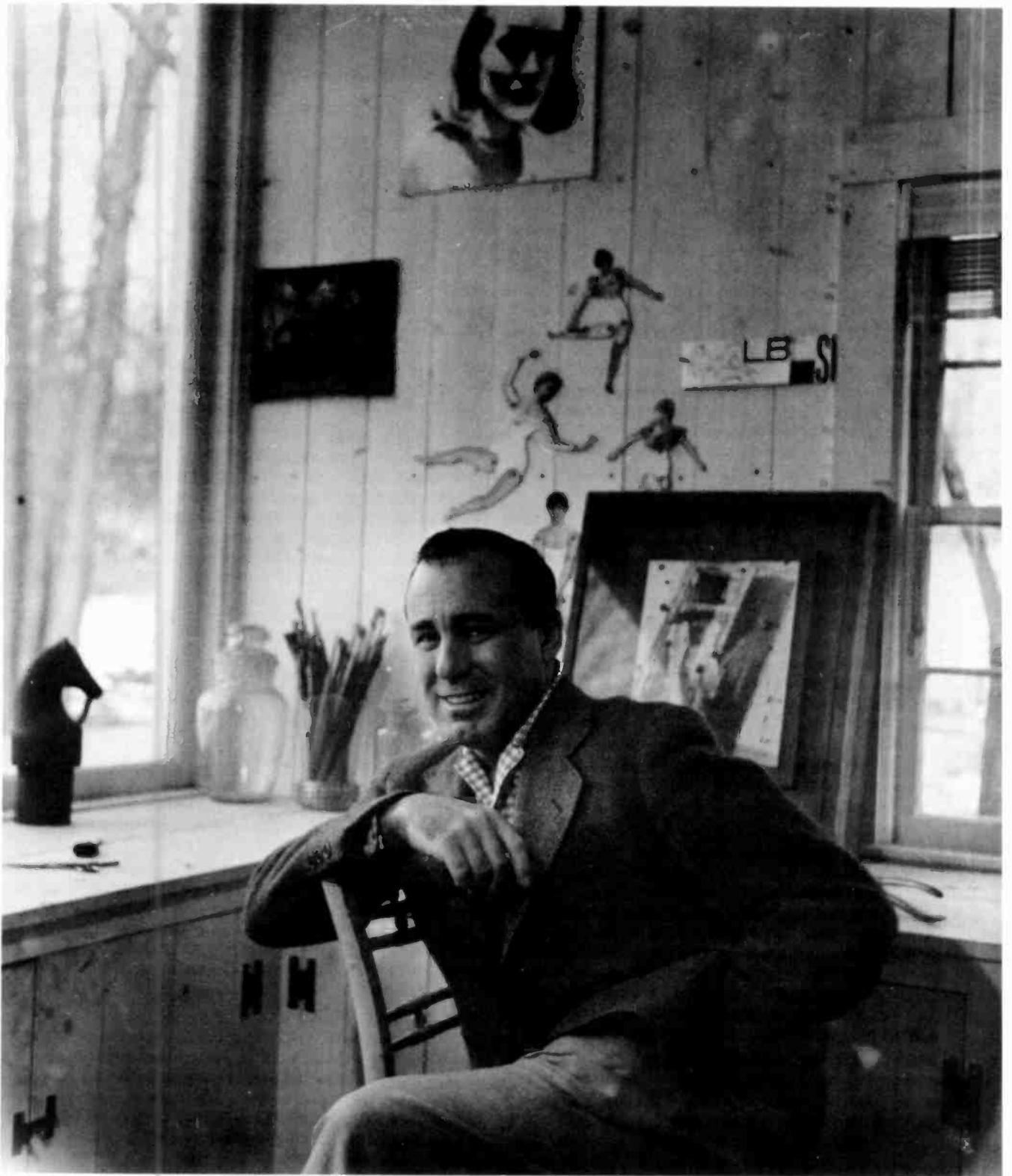
**BANAL**

BERNARD JONK GEORGE BERNHEI GEORGE C. F. ROH PAUL GUILLAUME PAUL R. SIMPSON  
 95 B. LA MIDDLELINE 40. LA B. 56. LA B. 59. LA B. 51 LA B. 51

POVOLOTSKY. 13 R. BONAPARTE

A Brodovitch 1960





**Lester Beall**  
[1903-1969]

In 1960, after nearly twenty-five years of distinguished accomplishment as an independent designer, Lester Beall in a look backward reflected, "It is very difficult for me to imagine ever having, even on rare occasions, considered the possibility of working within an established organization." It was said without bravado, and Beall hastened to add that the independent practitioner required "a certain kind of personality." Beall's views, like his work, were never offhand or meretricious, and his observations were always thoughtful and articulate. Apart from these singular personal attributes, Beall picked up some additional spirit of independence from his formative years in Chicago. That midwestern city has a noble tradition of mavericks, having produced a constellation of people who earned their reputation by struggling against and triumphing over the conformist tide. Chicago, it is to be remembered, was where the scattered pieces of the dismembered Bauhaus were put back together and its design beliefs revived.

Beall was born in Kansas City, but he received his formal education in Chicago. Curiously enough, it was not as a designer. Initially, he attended one of the city's technical schools and from there he went on to the University of Chicago, earning a degree in art history. Beall, however, was able to make an immediate and successful leap into what was then the "terra incognita" of graphic design. Doubtless, Beall was gifted with considerable, if yet unexplored, talent, but the supporting ingredients were his keen intelligence and a capacity for intellectual inquiry. Beall remained in Chicago until 1935, always working independently, and it was not long before he began to gain professional recognition. Prior to his departure from Chicago, he created exhibits and murals for two large companies participating in the Chicago World Fair of 1934. That period also marked the first appearances of his graphic design in an Art Director's Annual. Two aspects of that early work created an interesting interaction that Beall retained throughout his professional life. One side was Beall the artist, infatuated with the freedom of the artist's language. The other side was the designer captivated by the Bauhaus ideology—absorbed by the discipline of visual engineering.

Chicago was the crucible of Beall's early development. In 1935 he moved to New York, whose tradition of modern art and design offered a stimulating climate of ideas and sophisticated exchange. In 1937 he designed a complete series of educational and informational posters for the Rural Electrification Administration, a New Deal agency. These posters incorporated new visual ideas developed by Paul Klee, Herbert Bayer, Kurt Schwitters, Jan Tschichold and others of the vanguard European schools.

By then, Beall had thoroughly assimilated these ideas so that they provided only the remote background to his own personal American idiom. Public and professional reaction to his work was immediate and completely enthusiastic. The spectator was instantly gripped by his excitingly different graphic composition. It was an unconventional design rhetoric employing contrast and incongruity, scale, bold abstract shapes, thrusting perspective, a shocking introduction of punctuation marks and typographic devices. If the cast was diverse, the plot was sure and the direction disciplined. Each poster delivered an arresting message. Quickly recognized for its contribution to contemporary graphic design, Beall's work was exhibited in 1937 at the Museum of Modern Art in New York. Beall demonstrated with these posters that the language of communication was not necessarily bound to timeworn clichés and literal conventions. An expanding world of science, technology, and manufacturing had generated rising expectations that called for a new graphic imagery, succinct of statement and visually attuned to the increasing velocity of American life. Industry and commerce normally slow to respond to rapid changes in the forms of communication, were uncommonly quick to recognize Beall as a pacemaker. His

special intelligence and unique concepts were vital to the ramified communication needs of modern industry. Like all great designers, Beall did not try to impose a fixed style on each problem. If there was a Beall imprint, it was the mark of his personality and aesthetic philosophy. Beall recognized the tenacity of stylistic manner and cautioned that the designer, to remain vital and persuasive, must keep his defenses up. Speaking about this problem he said: "Every designer is obviously constantly in contact with various and numerous pressures as well as influences. If he has built up over a period of years a background of sources that are truly inspirational although not directly within the field of his endeavor, and if he tries to maintain an objectivity toward each specific problem, he will more successfully form a bulwark against these influences."

It would have been immensely out of character for Beall, a most cosmopolitan man, to suggest that the designer be indifferent to the surrounding world of design or to build an ideological moat around himself. He further suggested ". . . that specific inspiration be derived from somewhat allied but nevertheless basically remote areas. . . ."

Beall worked in New York City until 1951, designing a prodigious range of material all forms of graphic communication—packages, ads, booklets, corporate identity problems, and exhibitions. After 1951, acknowledging that "the creative atmosphere is not the same for all men," Beall sought the tranquility of his home and farm in Connecticut, fearful, one suspects, that he would fall victim to the very dangers he cautioned against. This was neither retirement nor isolation, for Beall established his complete design studio in this new environment. He did as he said at the time, "learn to see rather than just look at things. This is a never-ending process which the dedicated artist must teach himself." Removing himself from the swirling turbulence of New York did not lessen Beall's inventiveness or his productivity. He continued to create and design with his customary urbanity and insight. Some of his lasting achievements in corporate design were for Chance Vought, International Paper, and Western Gypsum. Fulfilling his own adage, "The very way a man lives is directly akin to his work," he remained a maverick until his untimely death in 1969 at the age of sixty-six.

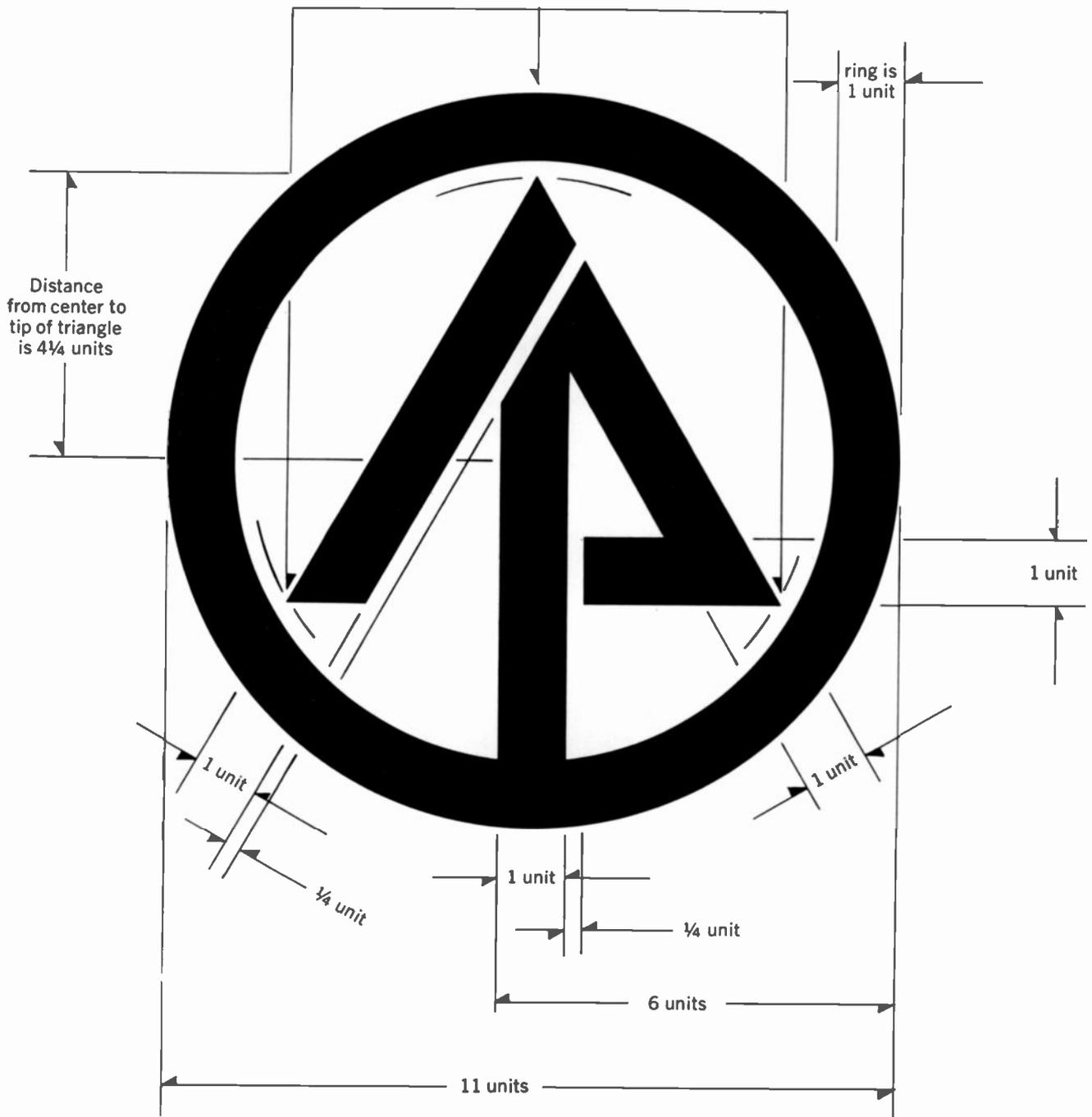
In the galaxy of the American graphic design, Lester Beall holds a special position. He remains for us a pioneer, one of the experimental visionaries who joined the links of our chain of knowledge. He saw farther and more daringly at a time when his contemporaries looked and saw not.

Fifteen years ago, Lester Beall spoke at a conference. One of his observations then epitomizes the man and the enduring spirit of his testament: "As graphic designers of today's printed page, a long depended upon means of communication, we should envision ourselves as the inevitable architects of future revolutionary systems of communication."

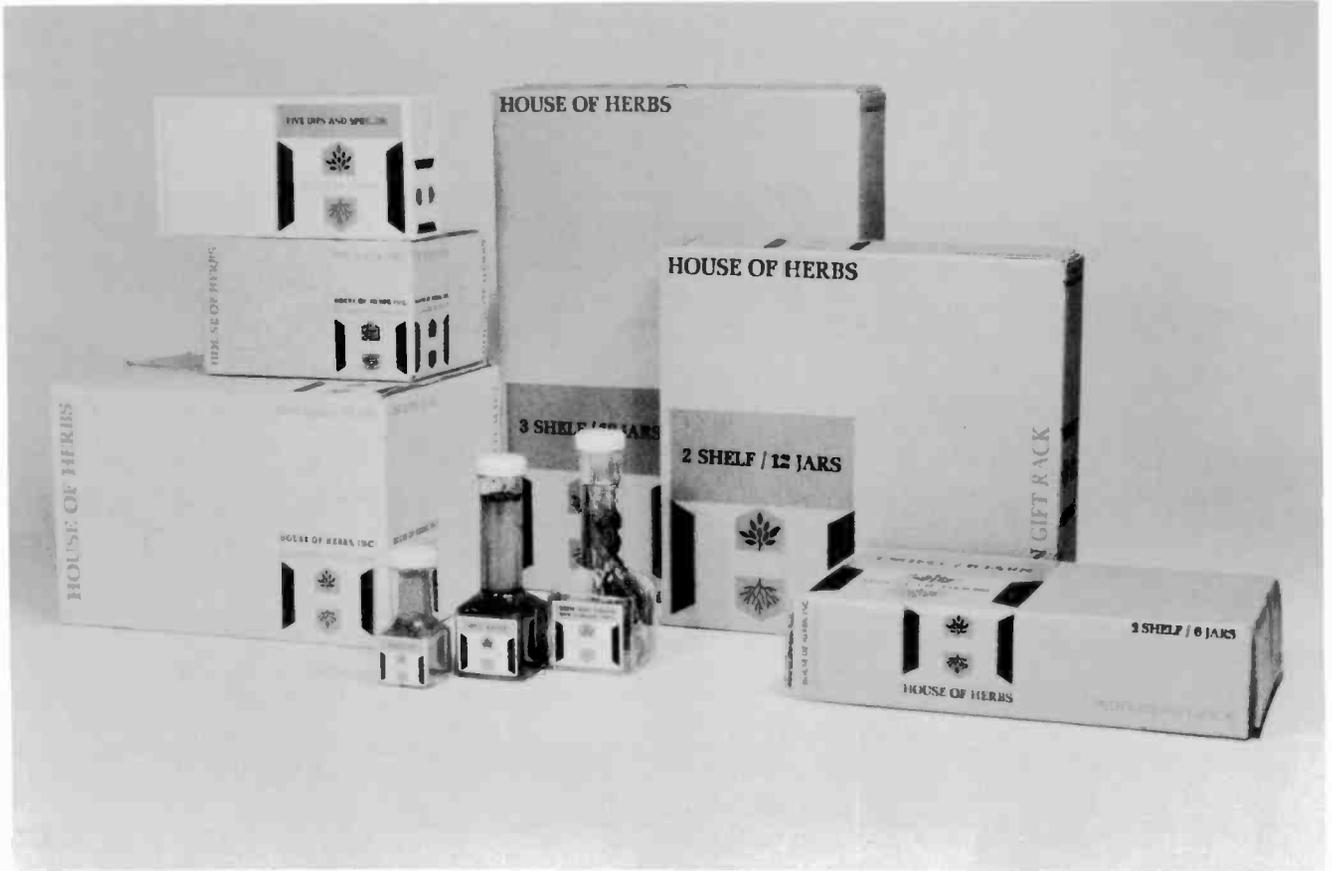
Trade Mark (1950)



The 3 points of the equilateral triangle are  $\frac{1}{4}$  unit from the inside diameter of the "ring"

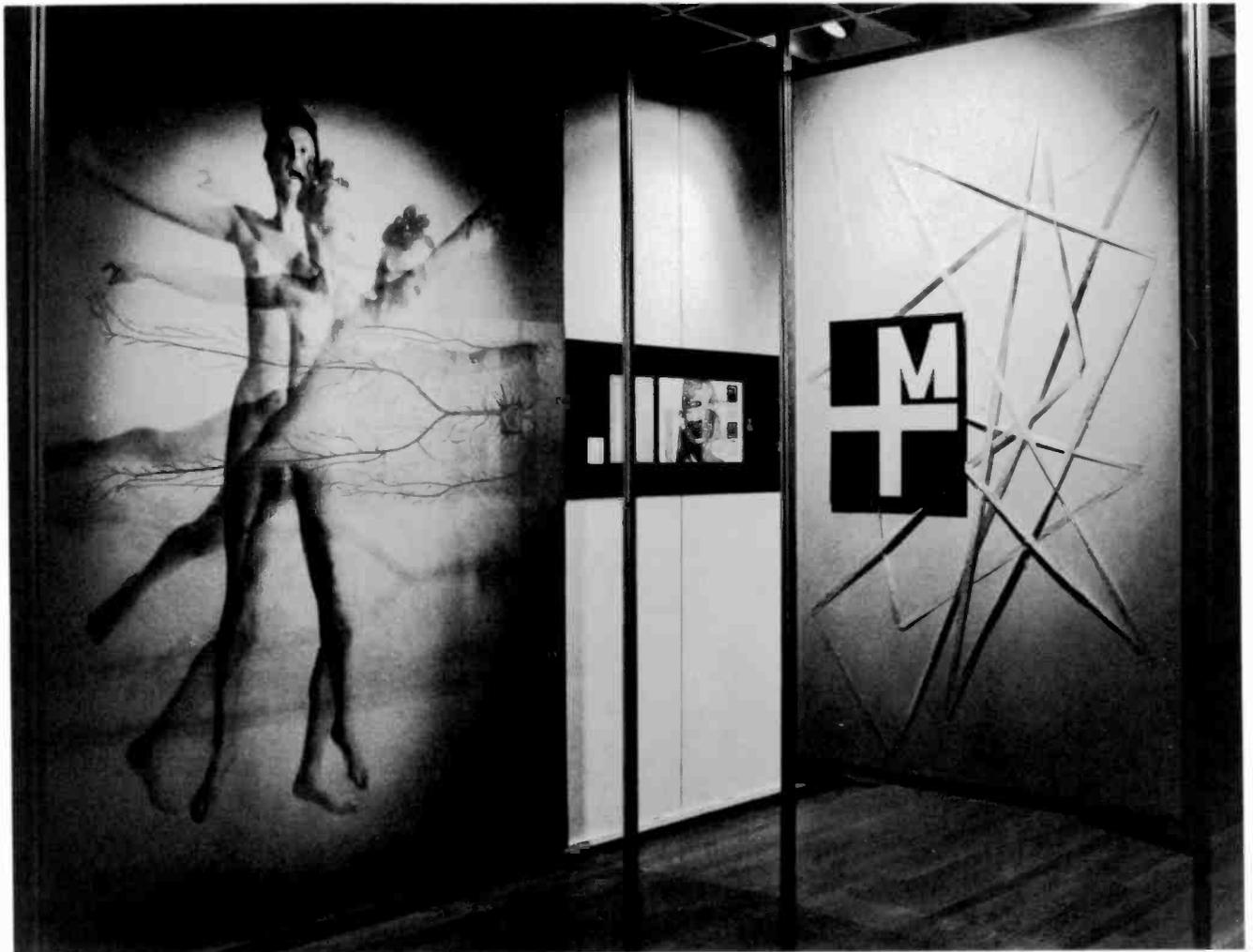


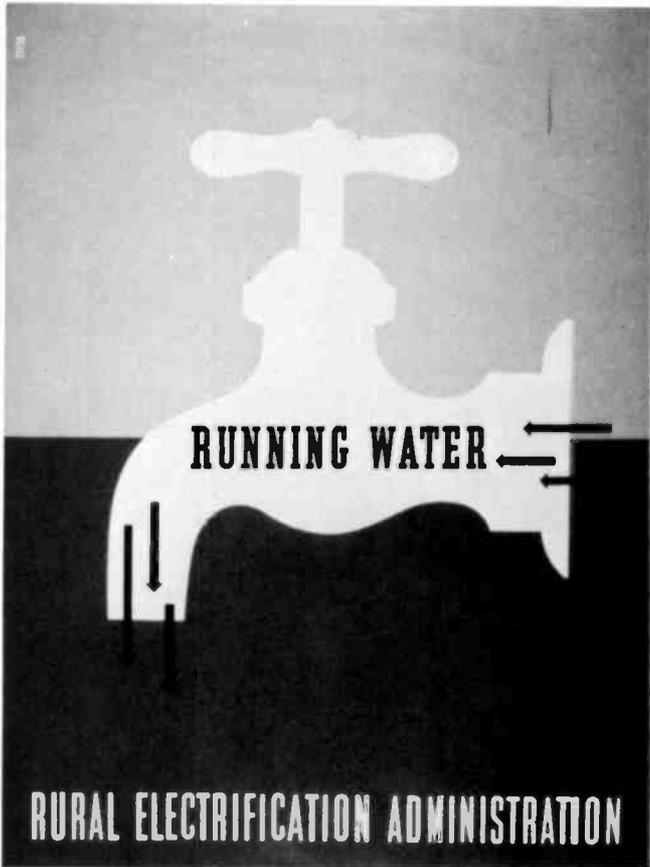
International Paper Trade Mark (1958)



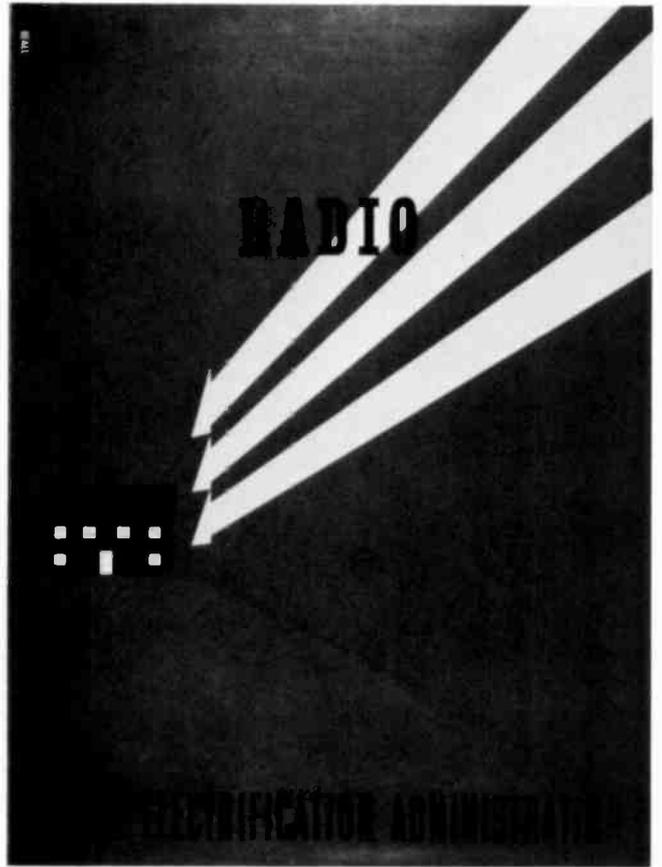
House of Herbs (1964)

Exhibition at AIGA (1962)



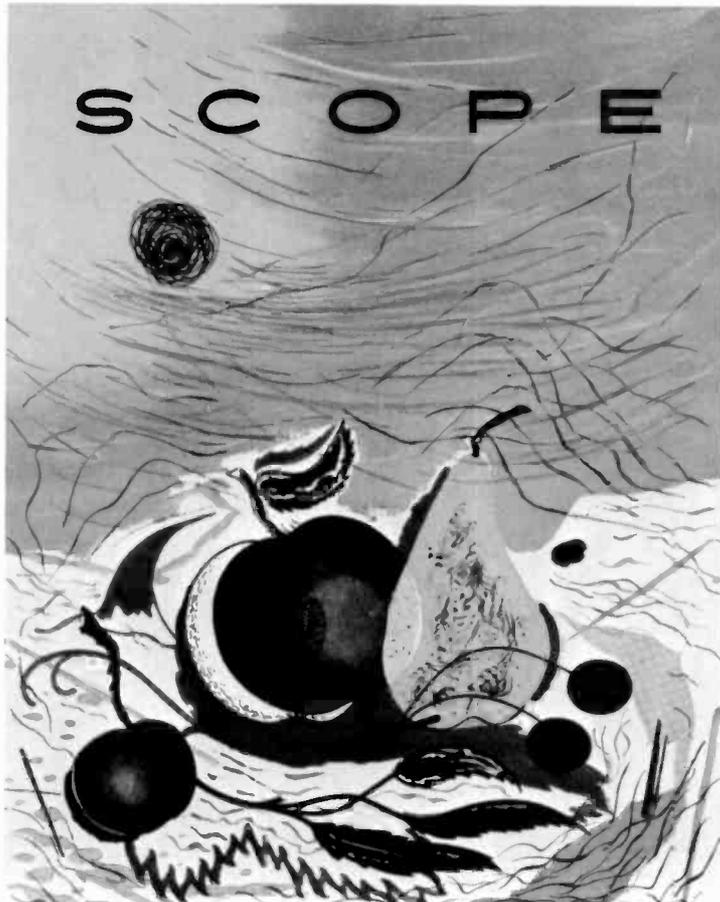


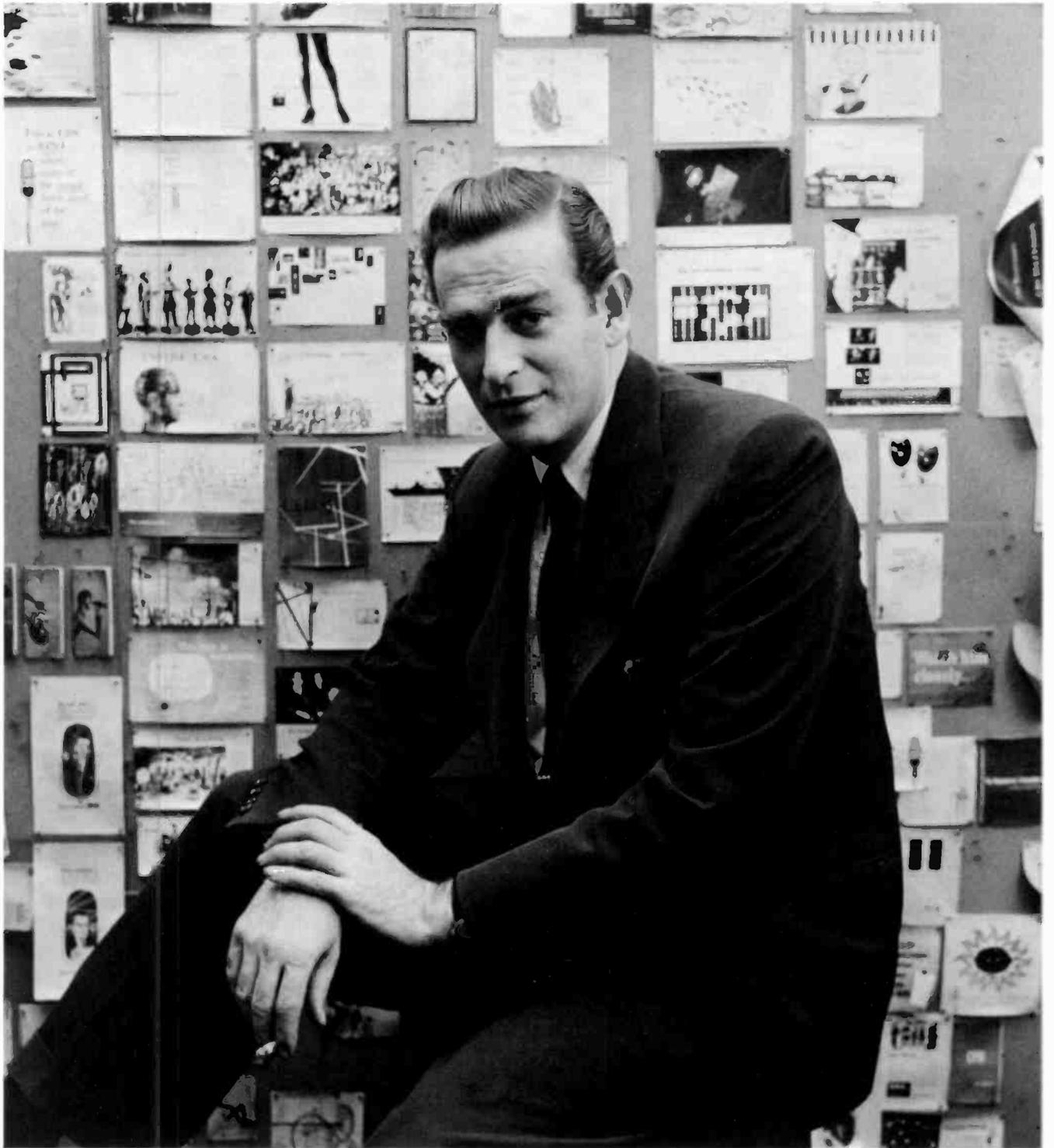
(1936)



(1936)

(1944)





**William Golden**  
(1911-1959)

Greatness, the bard tells us, comes in varying ways—as a natural inheritance, as a mantle that comes with achievement, or as some unexpected bolt that falls, even upon the unworthy, with all the force of a divine command. Modern corporations are prone to identify greatness with soaring production charts and favorably balanced profit and loss statements. Only lately have these industrial giants, goaded by some rather persistent finger pointing and strident voices, become aware that greatness demands something more than economic narcissism. Some seem genuinely astounded to discover that the improvement of life's own quality should fall within corporate responsibility. By a happy confluence of people and purpose, a few companies early in their corporate life considered an aesthetic awareness as much a natural part of their operating formula as any other business fundamental.

The expansion of "corporate identity or image" programs does not yet mean that we are levitating toward a firmament of corporate enlightenment. It does indicate that the pioneering efforts of a few notable companies have not been without effect. Those who show only a casual interest in graphic matters could not help but recognize that the most consistently enlightened of the forerunners is the Columbia Broadcasting System.

Long before such catch-phrases as "identity" and "image" acquired their current glibness, CBS had founded its corporate lifestyle and aesthetic posture on the bedrock principles of intelligence, elegance, taste, and even beauty.

William Golden became the corporate art director of CBS in the late thirties and it was under his personal guidance that CBS was set on a design course that gave the company a greatness worthy of its intentions. If during his tenure William Golden was the perfect art director and tastemaker for this twentieth-century patron, obversely CBS provided the best possible matrix for the crackling, challenging intelligence of a Bill Golden. In this symbiotic atmosphere, Golden created an impeccable standard in corporate advertising and promotion, establishing a design environment that was as inspiring as it was intellectual, uncomplicated as it was profound, and inventive as it was free of cant.

Golden was above all a realist. He had a special disdain for high flown theories and posturing that did nothing but obfuscate the clarity of a designer's vision. A good designer, he felt, should respect the stubbornness of certain facts and should design accordingly, not indifferently. He considered the content of a communication and the inherent logic of a problem as fixed factors. Redundant as it may sound, Golden believed the designer should design. If the message is borne lightly, logically and tastefully, and produced faultlessly, it will reach eyes, ears and even hearts with a more penetrating effect. Golden did not suffer fools and their foolishness gladly, but he remained open to new approaches or new solutions to old problems. What he did seek was that elusive goal, excellence—one in which that hard beauty of crystal clear thought was wed with the gossamer inventions of a fanciful spirit.

Bill Golden's training was hard and unromantic. From his professional background, we detect an interplay of social and personal forces that clearly left their mark on the way Golden perceived the designer's function. Golden was born on New York's teeming lower east side. His family was a large one and poor—Bill being the youngest of twelve children. Nineteen-hundred-eleven was a time when the American dream may have had more prominence in the public reverie than it does now, but an art education was not looked upon with any kind of favor by hard-laboring immigrant families. The exigencies of the times demanded that there was to be a clearly defined job at the end of the educational tunnel. So, Golden went to one of the city's schools, bluntly called Vocational School for Boys. Photoengraving and "commercial design" constituted the core of the curriculum and there his formal education ended.

Setting off to California, Golden worked for a lithographic and photoengraving firm, following this by a stint with the *Los Angeles Examiner* where he did ad layouts.

Returning to New York, he moved a little higher on the design ladder, working in the promotion department of the long since vanished newspaper, *The New York American*. The turning point of his career arrived in 1936 when his work aroused the attention of the distinguished art director and savant, Dr. M. F. Agha, who was then making his own history with the Condé Nast publications. The year with Agha was clearly the catalyst that unlocked the creative wellspring of the young Golden. Apart from the sophistication garnered from this extraordinary relationship between an ingenuous apprentice and an urbane erudite, world-traveled tastemaker, Golden learned in practice those lessons that were to become the keystone of his own practical philosophy. Golden summed up his debt to Dr. Agha in the simple declaration ". . . [Agha] forced the people who worked for him to try constantly to surpass themselves." That simple but demanding method became the unwavering guideline for Golden himself when he became the art director of CBS, just three years after he had joined the company in 1937.

Those who worked with Golden—and the list includes some of the most distinguished practicing designers and artists of our times—remember vividly, and never with regret, Golden's clinical analysis of what they thought was their best effort. If there was a temporary pain of defeat, it was more than assuaged when the crestfallen found a greater victory in the second attempt.

A great designer can be remembered for any or all of many virtues. If there is one strong current that seemed to bring together Golden's diverse capacities, it was his uncompromising aesthetic honesty. Moreover, for all the stern exercise of his judgments, he possessed great personal and professional modesty. In working for a company whose very business was communication, Golden recognized a special responsibility. No copy writer could slip by a vague thought, a careless statement or an awkward word. Golden had a keen appreciation of the written word, respecting its function and the consequences of its use. That respect carried over into his typographic design, which was always aglow with elegance and exquisitely crafted. In the same spirit, Golden sought out the best image-makers to breathe the power of their sorcery into the printed page. Who else but a Topolski, with his bravura style, could capture the panoply and color of the British coronation? Who but a Ben Shahn could depict the poignancy of the world's benighted and have-nots? Bill Golden chose well because he was close to the soul of the artist and every artist knew that Golden would give his work the best graphic theatre that could be devised for its performance.

Golden left behind him a tradition of thoroughness. No detail that contributed to the realization of a total concept was beneath the designer's concern. To quote Dr. Frank Stanton, president of CBS and a long-time friend, "Bill believed that the way to command attention and win approval was not by being sensational or shrill or obvious, but by being distinguished, subtle and original."

In June of 1959, Bill Golden shared the platform with distinguished scientists and social theorists at the annual conference on the nature of communication at Aspen, Colorado. His speech, entitled "The Visual Environment of Advertising," was a model of efficacy—articulate yet understated. Here and there it is punctuated with the twitting self-deprecation that assured us that if Golden's ideas were soaring, he was still firmly in contact with daily reality. He dealt with the confusion that surrounds the idealist designer in a business world and was over sympathetic to the pain of designers caught on the Procrustean bed of commerce and art. An excerpt from that speech adds some defining brushstrokes to his portrait: "I happen to believe that the visual environment of advertis-



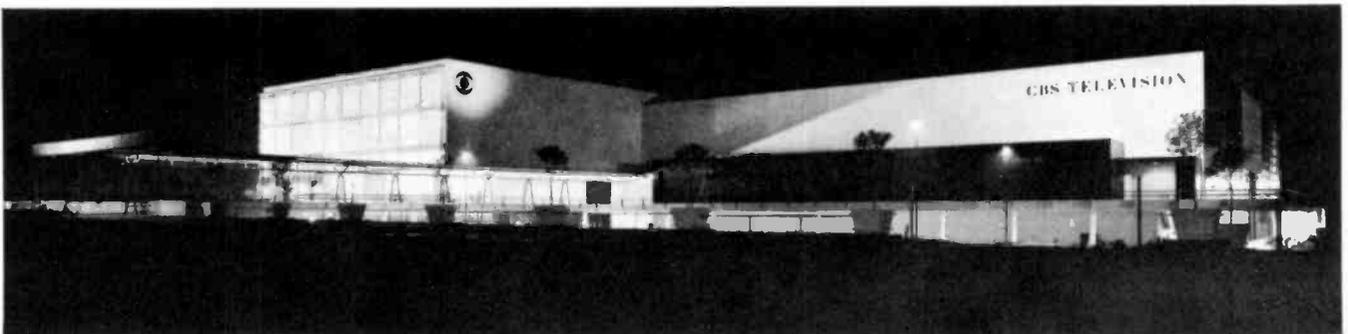
ing improves each time a designer produces a good design—and in no other way.” And in speaking of prevailing thought, “We tend to overstate our case in the most complicated manner, and to confuse the simple purpose of our perfectly honest, useful little craft with the language of the sociologist, the psychiatrist, the scientist, the art critic and sometimes even the mystic. The obvious function of the designer is to design. His principal talent is to make a simple order out of many elements. The very act of designing exposes elements that are inconsistent and must obviously be rejected. When he is in control of these elements, he can usually produce an acceptable design. When somebody else controls them, the best he can produce is a counterfeit: that is why at some stage of his maturity he feels the need to have a voice in the content itself.”

Later that year Golden died suddenly. That he was only forty-eight years old only deepened the sadness of his death.

Golden was a many-sided man whose contribution as a designer who worked waist deep in the swift-flowing stream of commerce leaves us with an exemplary model for the designer as well as for the business itself. Dr. Stanton, in his prefatory tribute to “The Visual Craft of William Golden,” wrote: “His was a powerful influence that went out way beyond those of us who were prodded into doing our best by the very proximity of his vigorous personality. His influence reached out to creative forces everywhere, bringing them into new fields. And, even more important, giving them new standards of excellence.”

In 1959, the New York Art Directors Club awarded Bill Golden the Art Director of the Year Award, recognizing with this final accolade, the greatness he bestowed upon us.

CBS Television City, Hollywood





(1949)

(1959)



**36**  
**24**  
**36**  
**62,000,000**

These are the pertinent dimensions of the passing ball from Stadium where she became the new Miss America on the night of September 12.

Because it happens at a time when a new television season is just beginning, the annual contest has come to be a necessity of television life.

The 62 million viewers who witnessed the coronation of Miss America and the coronation of the new products of the Polka Corporation constituted the largest audience in the history of the corporation.

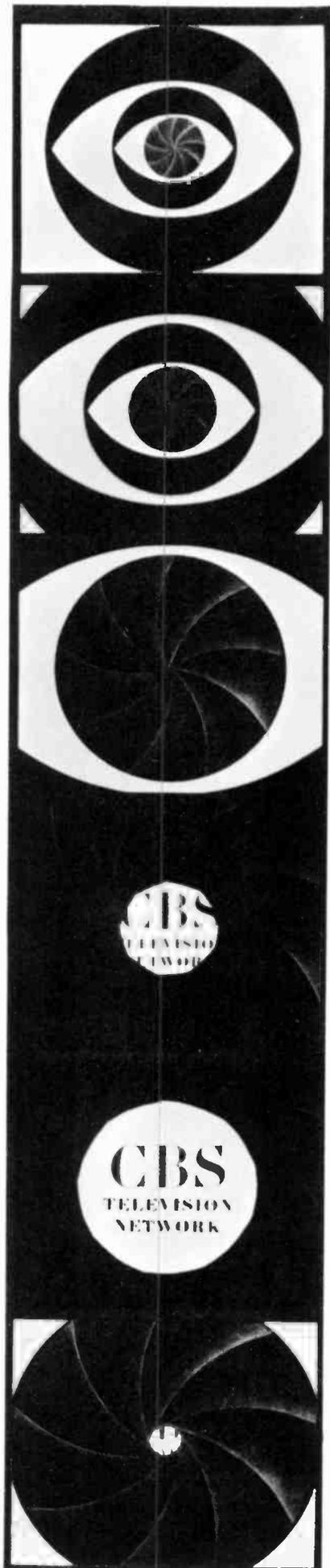
At the time of the broadcast, three out of every four television homes in the country had their sets turned on—and five out of three were watching Miss America.

In the past year the number of television homes increased again—by 20. And the audience for the CBS Television Station's broadcast was greater by 70.

These measurements of the first special broadcast of the new season reflect not only television's constantly increasing dimensions, but the ability of the CBS Television Network to continue to attract the largest audience in television.

It is the best show sign that the network's viewers and subscribers will be getting more out of television this year than ever before.

**CBS**



**PLAYHOUSE 90**  
 Television's distinguished 90 minute weekly dramatic program opens a brilliant new season with the thrilling story of Spain's greatest bullfighter

**THE DEATH OF MANOLETE**  
 starring **JACK PALANCE**  
**SUZY PARKER**  
 Produced by Martin Manulis in Television City  
**9:30 TONIGHT**  
 live over the CBS Television Network  
**ON CHANNEL 2**

*Ben Shahn*

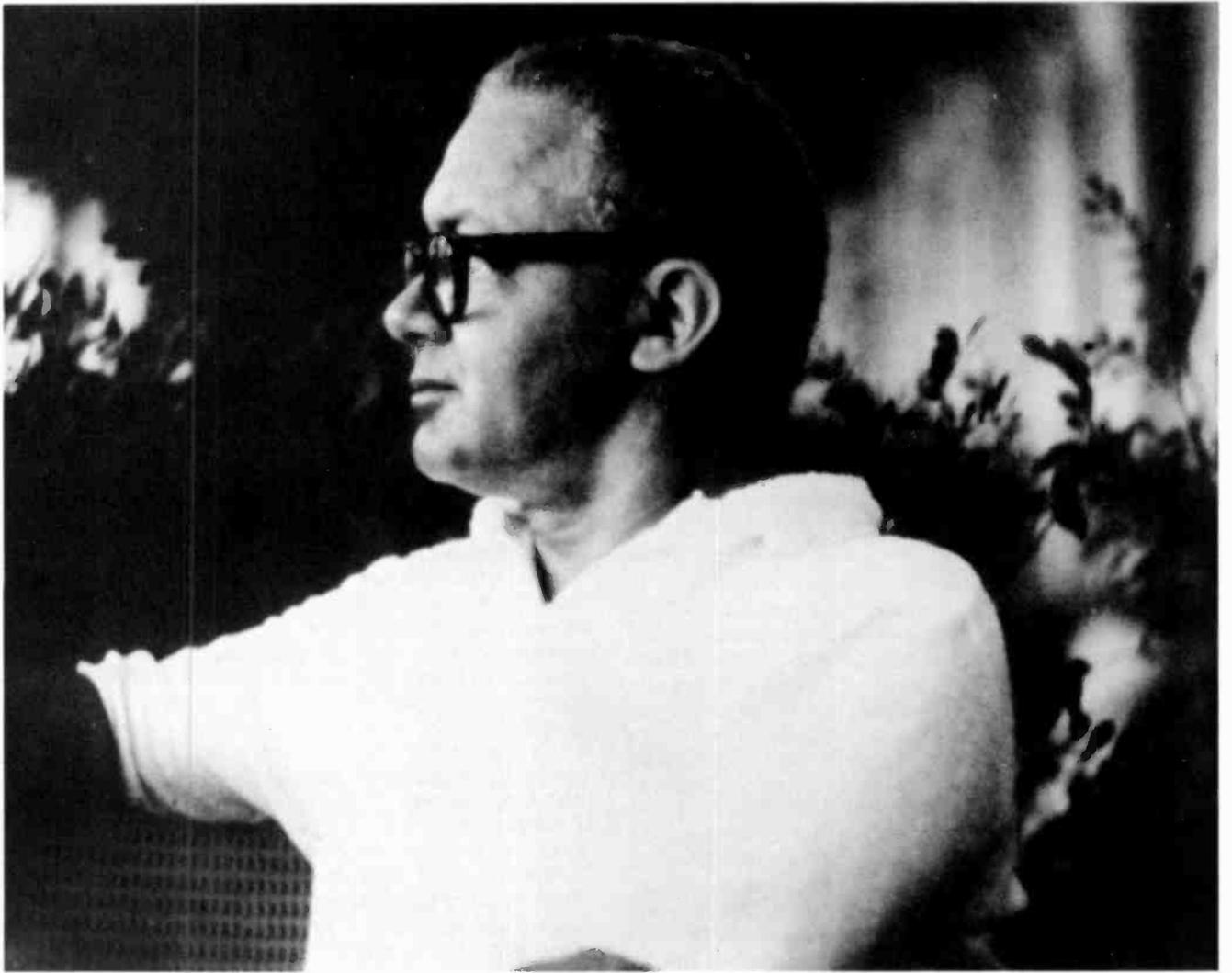
(1957)



**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program "SEE IT NOW" you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicians and plain people who are the masters - or the victims - of events that affect us all. From your own armchair, you will witness the world.

-today at 8:30 on the CBS Television Network **WCBS-TV Channel 2**

(1951)



**Paul Rand**

The human animal discovered soon after it was perched up high on the evolutionary ladder that languishing on the "grunt and point" rung of communications was hardly a suitable posture for a sapient species. Eventually, a rather involved way of saying what had to be said was devised. At various stages of his advancing sophistication, it seemed as if man was about to be garroted by the complex strands of his invention. By inherent good fortune, however, language—written or spoken—developed a built-in system of popular reform. Once language begins to drag behind or move out of step with the man's myriad activities, it has to catch up or suffer the perils of decay. Unfortunately, visual language doesn't enjoy the same kind of continuous parental attention. The task of nourishing our visual rhetoric and communication falls to artists and designers who, by personal afflatus, are impelled to take on an imaginative guardianship.

History has been sufficiently beneficent to produce designers who could meet the existing challenges with appropriately imaginative solutions. Occasionally, history outdoes itself and produces a designer who imparts such startlingly new concepts to our visual language that the beneficiaries of the following decades are blessed with a wealth of visual idioms.

In 1937, two leading national magazines put their art directorial trust in the hands of a young designer only twenty-three years old. The designer was Paul Rand, a former student at Pratt Institute and Parson's School of Design, who had also studied with George Grosz, the celebrated figure of German expressionism. Rand continued his ministrations at *Esquire* and *Apparel Arts* for four years. Any suspicion that Rand's art directorship might be a meteoric streak of bright precocity was abruptly put to rest by a number of astonishing covers he created for *Apparel Arts* and particularly for a small magazine called *Direction*. Early brightness was quickly recognized as the harbinger of genuine brilliance. Rand's subsequent work further established him as a mature designer of first rank and as an articulate theorist as well, whose ideas would radically affect the shape and contour of contemporary visual design.

Rand's *Apparel Arts* covers of the early forties were primarily collages employing quasi-dadaist ideas and techniques. By utilizing a commonplace object to have more than its conventional meaning, Rand actually antedated the satire of the *objet trouve-art* movement that arose at least two decades later. His most coherent project was the series of covers he produced for *Direction*. Appearing over a period of several years, these covers had a collective impact that was revolutionary. Each individual cover was a radically inventive departure from the prevailing editorial dross. By drawing upon the creative discoveries of a host of modern art movements, Rand linked the fine arts with popular graphic application. The imagination, vitality and quality of those covers probably has not been equaled by any editorial designer of recent times. Many of them have become classics. The memorable 1940 cover showing a photograph of a barbed-wire cross ranged against the casually written tag summed up with extraordinary poignancy the contradictory aspects of man's behavior to man. That interplay of ideas and his abstract use of large letter forms opened new modes of visual symbolism for all modern designers. Rand showed that even the simplest of objects given different contexts bear within them several thicknesses of meaning. It takes the magic of the designer to seize the concealed and make it apparent and to transform the commonplace into the rare. By illuminating the potential of the graphic symbol, Rand presented contemporary design with one of its most functional aesthetic donations.

Rand eventually left the introspective fields of editorial design to take up the more combative challenges of advertising. For thirteen years, until 1954, he was the art director (now called creative director) for the William Weintraub Agency. Responding to that milieu with its new demands, Rand steadily

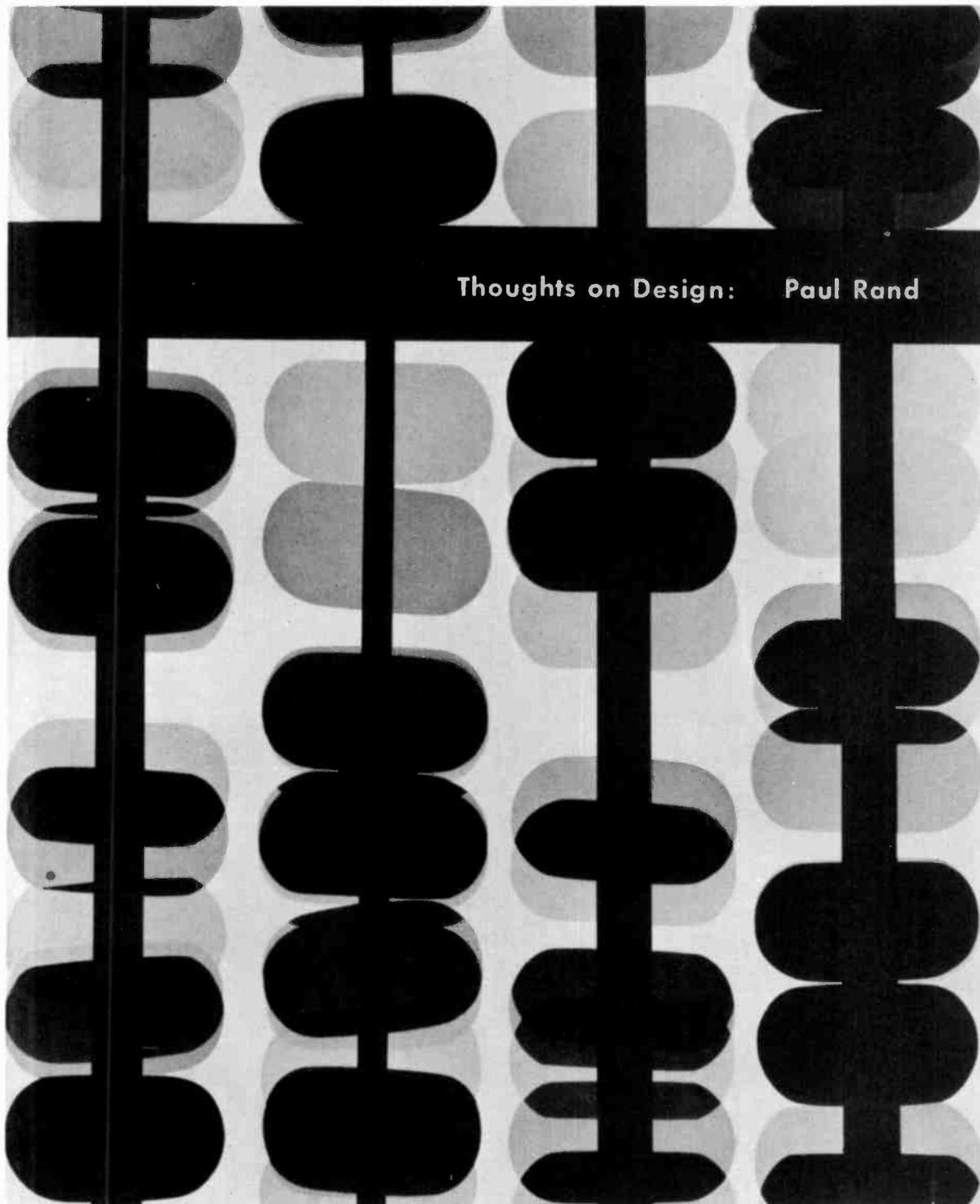
broadened the scope of his work. Filmmaking for television was yet to be the focal advertising medium it is today. The printed page and the graphic problems of poster, book, promotional and package designs demanded Rand's total attention. He also taught intermittently at Pratt Institute and Cooper Union. In 1946 Rand compiled a statement of his personal observations and philosophy, which was published in a handsome book designed by him and titled "Thoughts on Design." It remains a lucid exposition of the anatomy of his thought, paralleling the clarity and directness of his work.

Rand's originality was as evident in advertising as it had been in his earlier editorial output. His approach was a remote cry from the bold word plays and simplistically designed advertising pages that abound today. Yet, oddly enough, the use of multiple meanings of one symbol as well as the spirit of iconoclastic wit in today's advertising bear considerable debt to the work of Paul Rand. Rand approached advertising much like an artist. Virtually every ad bore his personal stamp. If we can borrow a term from a group of contemporary filmmakers, Rand was an "auteur" art director. Rand searched out the potential graphic wealth that lay in the selling message itself, employing a host of visual devices to captivate the reader. And that they did. The playfulness and witty charm of the Ohrbach's campaign cleared away the thickets of convention that had suffocated contemporary advertising. Particularly in that series, his ability to grasp the familiar object and convert it into a charming yet commanding symbol was at a peak. Each campaign represented a personal visual journey that called for daring and imagination to set it apart from the surrounding banality. The Disney hat ads were exquisitely designed abstractions that kept the reader endlessly fascinated by the counterpoint between an antique Brummel figure and an up-to-the-minute chapeau. Each campaign was invested with a special kind of graphic humor. The hallmarks of his style were the studied casualness of the Rand script, a light and unselfconscious typography and always a refined sense of space. The campaigns are legion: Dubonnet, with its revival of Cassandre's imperishable man; the Coronet series with Rand's anthropomorphic brandy snifter; the kinetic abandon of the El-Producto cigar boxes and ads; and the graphic legerdemain of the Kaiser-Frazer series.

Rand, a scholarly and sensitive typographer, found the most satisfying outlet for that gift in the numerous books he designed for sympathetic commercial publishers, were special patrons who recognized Rand's exceptional typographic genius.

In 1954 Rand ended the agency phase of his career. By this time, his abilities had become universally recognized. A larger aesthetic canvas was needed—one that would give continuity and dimension to the full scope of his concepts. This could only be realized by his functioning as an independent designer. Rand became the design consultant to numerous large and influential companies—IBM, Westinghouse, and United Parcel Service, among others. He brought these companies into a position of graphic esteem, establishing for them corporate design programs of human proportion. Corporate communication, he has shown, can be socially enriching if it is intelligently conceived and imaginatively executed. Because of his exquisite sense of visual symbolism, Rand is continually called upon to design trademarks for a host of business enterprises, many of which have become renowned. Apart from his very active and far-flung design practice, he has continued his interest in education, occasionally teaching and lecturing. As a steady and perceptive writer on design, he continues to expand his list of articles.

Early in Rand's career, E. McKnight Kauffer, one of our acclaimed poster artists, said of Rand in the introduction to "Thoughts on Design": "These 'reflections' reveal a thought and by the examples of his work, a practice that is a composite



Thoughts on Design: Paul Rand

pattern. He does not say one thing and do another nor do one thing and say another. . . . His conceptions (theory) guide his feelings, and in turn his feelings (sensitivity) humanize his conceptions."

Because Rand has kept and nourished the faith, we are that much richer. Design can communicate that much more

because of his additions to our visual language. History, it was observed earlier, manages to provide us with benefactions and Paul Rand is one of those special gifts to our time.

**A BELL FOR ADANO**

A novel pulsing as it is important, which has stirred the hearts of thousands of readers.  
Selected by eight out of ten of the nation's leading critics as "the best novel of the year."  
Credited by TIME MAGAZINE with "a clean, ringing of critical and popular honors in the year."  
Chosen by Henry James and Orville Prescott, in annual commentaries, as "the best novel of the year."

Declared an "imperative" by the Council on Books in Wartime.  
An immediate success in its stage version: "one of the finest war plays you will ever see," says Howard Barnes, in the NEW YORK HERALD TRIBUNE... "a new bell which probably will be shaking the theatre district for some time to come," says Lewis Wicksteed, NEW YORK TIMES.  
"Liberty to stay for the duration"... LIFE MAGAZINE.

**John Hersey's**  
"terrible little masterpiece"  
*A Bell for Adano*...  
is on sale at all  
bookstores at 2.50  
It is a *Harvard Book*  
published in New York by  
**Alfred A. Knopf.**

(1945)

The Museum of Modern Art  
**Modern Art in Your Life**

(1949)



(1961)

(1944)

**fabrics with a pedigree ...**

**fabrics stafford**

Season's greetings  
from the Stafford studio  
Symbol of their famous Stafford fabrics  
loomed in Pawlingham, planted  
in the 18th Connecticut town  
for which they are named

**GOODMAN & THORPE, INC.**  
10 East 34th Street, New York 18, N.Y.  
Stafford Springs, Conn., Scramon, Pa.

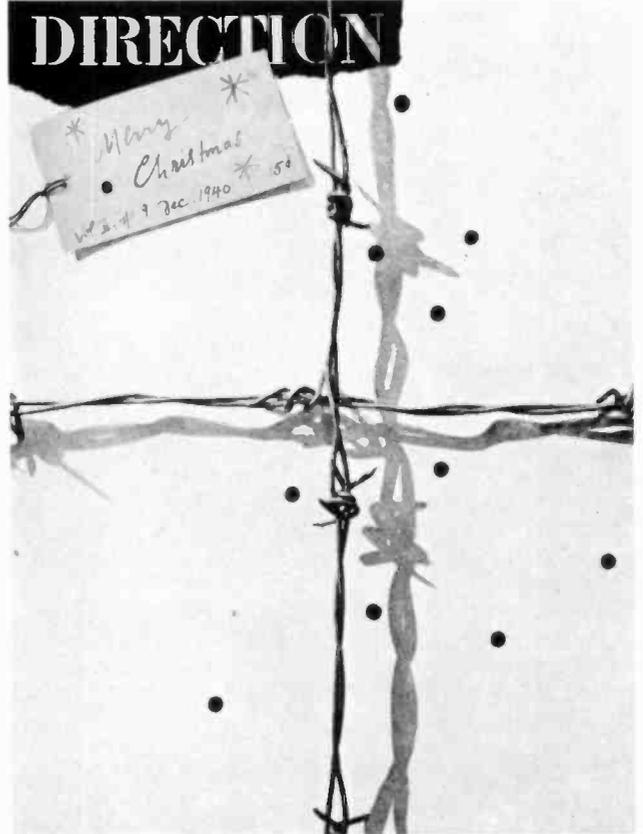
(1954)

To the executives and management of the Radio Corporation of America:  
Messrs. Abraham, Andrews, Bell, Bush, Cahill, Cannon, Carter, Cox, Coffin, Darling, Ebbett, Engstrom, Feltner, Gorman, Jaffee, Kaye,  
Mann, Mills, (Abrams), Orth, Sachs, Berg, Cox, Sorenson, H. Sorenson, Swann, Smith, Fitzgerald, Telford, Mott, Wisner, H. Wisner,  
Gendelman: An important message intended especially for your eyes is now on its way to each and all of you by special messenger.

William H. Inverness & Company, Inc. 17 Madison Avenue, New York

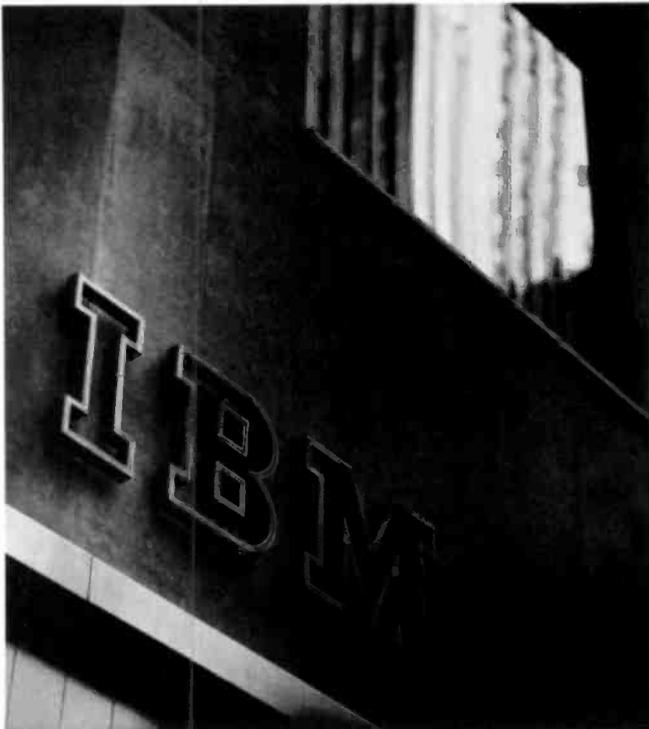


(1946)

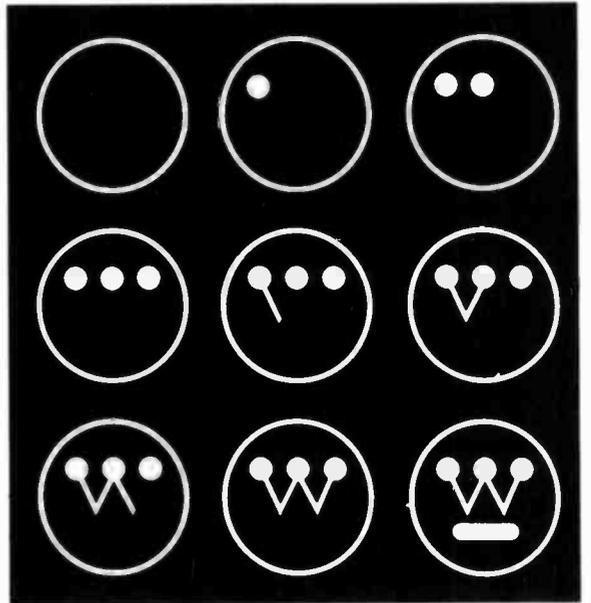


(1940)

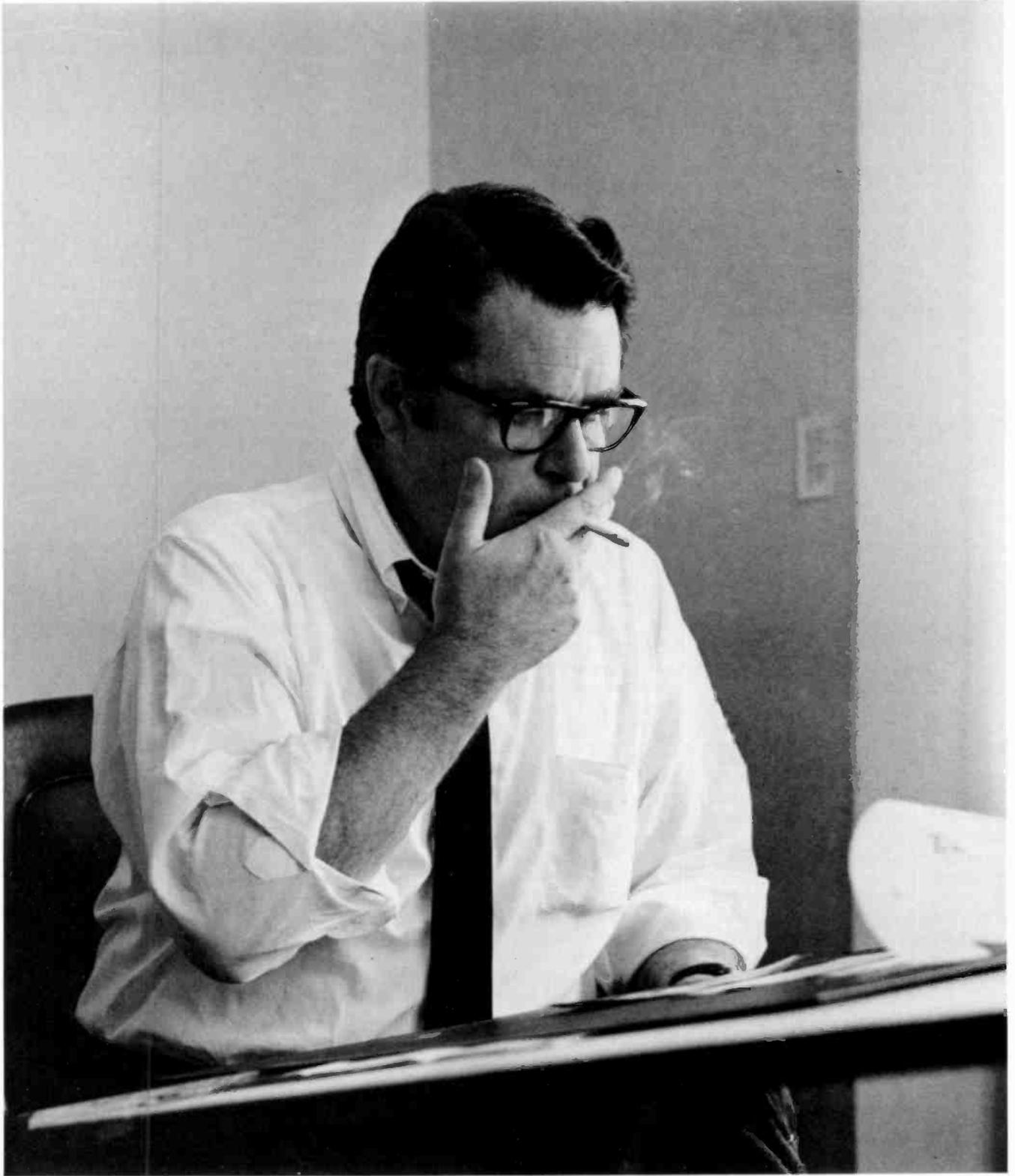
(1956)



(1960)



(1965)



**Robert Gage**

It is widely agreed that the advertising agency of Doyle Dane Bernbach was the primary force in changing the face and direction of contemporary advertising. The agency precipitated this revolution on the threshold of the fifties by introducing the refreshingly simple concept that a product can be promoted more gainfully if its advertising is predicated on a believable human truth, artfully designed and cogently presented. Prior to the fresh DDB breeze, the advertising community had heavily relied on statistical research and arch techniques of graphic design as basic methods for capturing the public attention. These past twenty or so years have more than confirmed the clear-sightedness of what is now referred to as the Doyle Dane Bernbach approach. Although the agency has grown and prospered, it appears not to have lost one erg of its youthful energy and enthusiasm. As a result of its pervasive influence, many of its advertising slogans have been absorbed into the popular vocabulary and the imagery of its campaigns have entered the popular culture.

The vision of a "new advertising" was largely the construct of William Bernbach while he was the creative director of Grey Advertising Agency. By good fortune, Robert Gage, an art director at the same agency held kindred views and joined Bernbach as a colleague-in-arms when DDB was launched in 1949. Bernbach and Gage provided an amalgam of concept, artistry, and sophisticated intuition that was new to the field. In an address to the Art Directors Club more than a decade after the formation of Doyle Dane Bernbach, Bernbach summarized the agency's credo: "It is our belief that there is nothing more practical to an advertiser than an intuition so refined by practice that it can provoke a reader to attention with fresh, imaginative insight, or if you will, ideas. It is our belief that every other activity in our business is a prelude, however important, but just a prelude to the final performance which is the ad. That the measure of that performance is its persuasion and that persuasion is not a science easily learned like an equation, but an art that can reach inspired heights only by a deeply personal intuition."

By the sternest measure of performance, Bob Gage has been the most glorious of persuaders. A short biographical note written by Gage, after some thirteen years of inestimable accomplishment, says succinctly: "Bob Gage, Vice President and head Art Director of Doyle Dane Bernbach since the day it opened its doors." This statement, so spare yet so pithy, tells us something of Gage's modesty, his straightforwardness and his keen sense of economy. His exceptional creativity he leaves for others to comment upon. One hastens to add that from "the day it opened its doors," Doyle Dane Bernbach with Gage in its artistic forefront has fulfilled the promise of its first hopeful vision, many times over. Gage's first major foray for the young agency was the campaign for Ohrbach's high-fashion minded store with a policy of low popular prices. It was a seed campaign Bernbach and Gage had inherited from Grey because of their work on it there. It was also the first demonstration of the innovative writer/art director dialogue. In one swift stroke, the age-old and artificial separation between copy and design was dissolved. While it took a number of ads to shed some of the typographic affectations of previous Ohrbach's campaigns, sprightly word and image plays presented in endlessly inventive ways the Ohrbach leitmotif of top fashions at bargain prices. Gage's ability to put an idea in direct, captivatingly human terms was exemplified in each successive ad. The series reached its quintessential climax in 1958 with a design form that placed an unadorned large photograph in separate but equal relationship with the copy. This form became a hallmark of the agency and has been imitated by the countless epigones in the advertising field. The brilliant case in point is the ad that depicts a haughtily attired feline, complete with cigarette holder, symbolizing a snobbish female who, as the copy cattily and chattily tells us, is envious that her lower-status neighbor gets her queenly clothing at Ohrbach's. Gage brought a sort of "Occam's Razor" approach to advertising.

Alluding to his method, he said: "We never resort to visual tricks to attract a reader's attention. Our creative solution is derived directly from cold facts about the product itself. This is fundamental to Doyle Dane Bernbach." Gage, of course, was again too retiring to say that cold facts would remain ever inert without an inspired intuition to transmute them into a hot advertising concept.

With the Ohrbach's campaign and its attendant commercial success as a debut, Doyle Dane Bernbach, as well as Bob Gage, attracted rapid attention from both peers and clients. A diverse range of advertising problems afforded Gage broad creative scope and opportunities for greater personal insight. Where one product required wit and levity to make the realm of bargain hunting a fanciful amusing adventure, other campaigns brought out what many feel is Gage's most ingratiating quality—namely, his abiding humanism. "Bob Gage has the capacity to make you feel," Bernbach says, and that sensitivity to people, the ability to convey in a few strokes the expanse of human emotion is revealed in the campaigns for Jamaica tourism and the Polaroid camera. Again, no tricks—simply an intuitive, perceptive grasp of the essence and even the nuances of what will enthrall the reader. The tourism series, with its bold type stretching beyond the boundaries of the page and its photographic romance with the richly-hued island and its warm vivacious people, makes the city-dweller virtually smell the intoxicating fragrance of escape. The Polaroid series, by sharply reducing the words and expanding the picture, tells everyman he has a modern magic in his hands that can capture life's wondrous moments forever—as if little people were bigger than life itself.

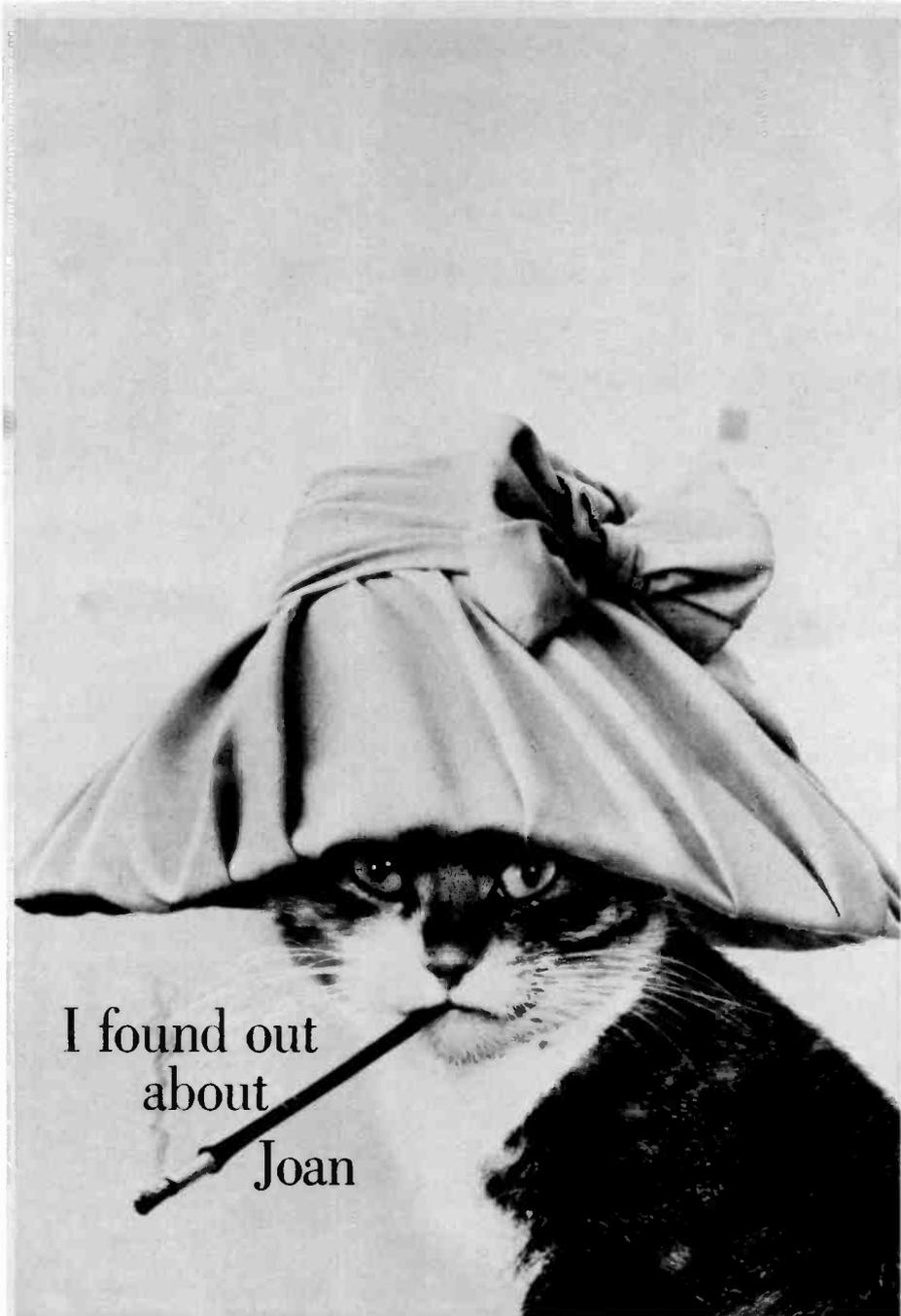
Because Gage is so persuasive and his creative mechanics so well concealed, there is a tendency not to pay full tribute to him. One need only remember the Levy's bread series to see that Gage was, in that campaign, pointing the way for pop art. Because Gage eschews flamboyance, one can only savor the subtle invention of his exquisitely devised pages. Helmut Krone, a Doyle Dane Bernbach colleague and a distinguished art director in his own right, speaks glowingly of Gage as a designer: "Whatever you think of in terms of page design, he has been there. One may fail to notice his contributions because he doesn't linger with any of his discoveries. He is a restless adventurer." Phyllis Robinson, one of the profession's most prominent copywriters and a collaborator with Gage on many campaigns dating back to Doyle Dane Bernbach's first days, commented on Gage's endless concern with detail, particularly the appropriateness of the copy: "Is it good enough?" "Is it surprising?" "Has someone done it before?" "Have we done it before?" Doubtless, this challenging self-search reflects Gage's study with Brodovitch at one of his famous design laboratories where Brodovitch continually impressed his students with the desire to do that which had not been done before.

With the advent of television as the complete advertising medium, Gage's rich exploration of the human comedy found a willing and resonant accomplice. Gage's distinctive traits of gentle sensibility, lively intelligence and unencumbered feel for the pertinent were given greater expanse and resulted in some of the medium's most memorable and touching vignettes. It is unlikely that people will forget such masterpieces as Alka-Seltzer's uproarious "groom's first meal" and the poignant crackerjack series with the famed comedian Jack Gilford. To call them commercials is to do them an injustice. This was transcendent advertising. To sell a product is the indisputable premise of all advertising. But a Gage commercial does not sell, it convinces.

Awards for Bob Gage and Doyle Dane Bernbach are legion. At one of the CLIO Award ceremonies where Bob Gage was honored for his film direction of the Alka-Seltzer and Crackerjack commercials, William Bernbach, speaking of the people in his agency, said: "You have to be nice and you have

to be talented. If you're nice, but untalented, we don't need you. If you're talented, but a bastard, we don't need you. No one exemplifies the nice and the talented better than Bob Gage." Gage is a leader because he is respected as a doer who is respectful of the best in human communication and because he is concerned with the professional well-being of his colleagues.

For a short period Gage assumed the post of Doyle Dane Bernbach's creative director only to find that its administrative demands kept him from the excitement that only immediate personal contact with an advertising problem or campaign could give. He has often declined working on prestigious accounts for lesser assignments so that others could be given greater opportunities.



I found out  
about  
Joan

The way she talks, you'd think she was in Who's Who. Well! I found out what's what with *her*. Her husband own a bank? Sweetie, not even a bank *account*. Why that palace of theirs has wall-to-wall *mortgages*! And that car? Darling, that's horsepower, *not* earning power. They wou

it in a fifty-cent raffle! Can you imagine? And those clothes! Of course she *does* dress divinely. But really... a mink stole, and Paris suits, and all those dresses... on *her* income? Well darling, I found out about that too. I just happened to be going her way and I *saw* Joan come out of Ohrbach's!

**Ohrbach's**

34<sup>TH</sup> ST. OPP. EMPIRE STATE BLDG. · NEWARK MARKET & HALSEY · "A BUSINESS IN MILLIONS. A PROFIT IN PENNIES"

Gage remains a pacesetter in a field where imitation is hardly intended as a sincere form of flattery. It is a tribute not alone to his undiminished directorial skill or his adherence to the original purity of the Doyle Dane Bernbach philosophy; it is also a heartening reaffirmation of the good and the true. We live in rapidly shifting times. Some social theorists call it an acceleration of history, others tell us to gird against future shock. Advertising, a far reaching arm of commerce, can often represent the centrifugal spin of our times in its dizziest,

floundering forms. Truth, integrity, quality and dignity are the frequent casualties of the vertiginous thrust for short range success. Bob Gage, in his flourishing luminous career, has never reached for anything less than full dignity and excellence. Now, more than ever, the field needs staunch standards to which it can repair. Bob Gage, by his work, by his personal mien, and by his devotion to the best of human worth is the embodiment of those durable standards. He is thus honored as the model of a modern art director.



SHE: Just think, our first homecooked meal, dear.  
HE: Honey . . . you know I've never seen a dumpling that big.



SHE: I wanted to impress you with something that would really stick to your ribs.  
HE: (SOFTLY) That's right about where it's stuck dear.



HE: It was all perfect, just perfect.  
SHE: Is it beginning to rain dear?



SHE: Let's see, what would you like for tomorrow, dear.  
Fish maybe, huh?  
SHE: Poached Oysters.  
WHAT LOVE DOESN'T CONQUER, ALKA SELTZER WILL.



# Gold Medals



**I WANT OUT**

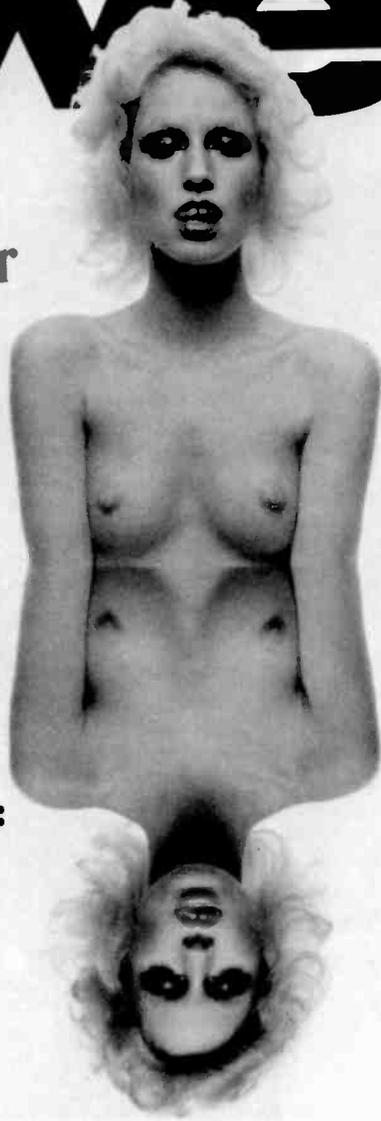
Art Director Murray Smith  
Designer Murray Smith  
Artist Steve Horn  
Copywriter Laurence Dunst  
Agency Daniel & Charles Associates, Inc.  
Client Help Unsell The War

# twen

**Harte  
Drogen:  
„Warum wir  
schießen.  
Wie man  
uns helfen  
könnte.“**

**Wir bieten an:  
Billige  
Bauernhäuser  
in Italien**

**Gemacht,  
gemacht,  
kaputt gemacht:  
Veruschka**

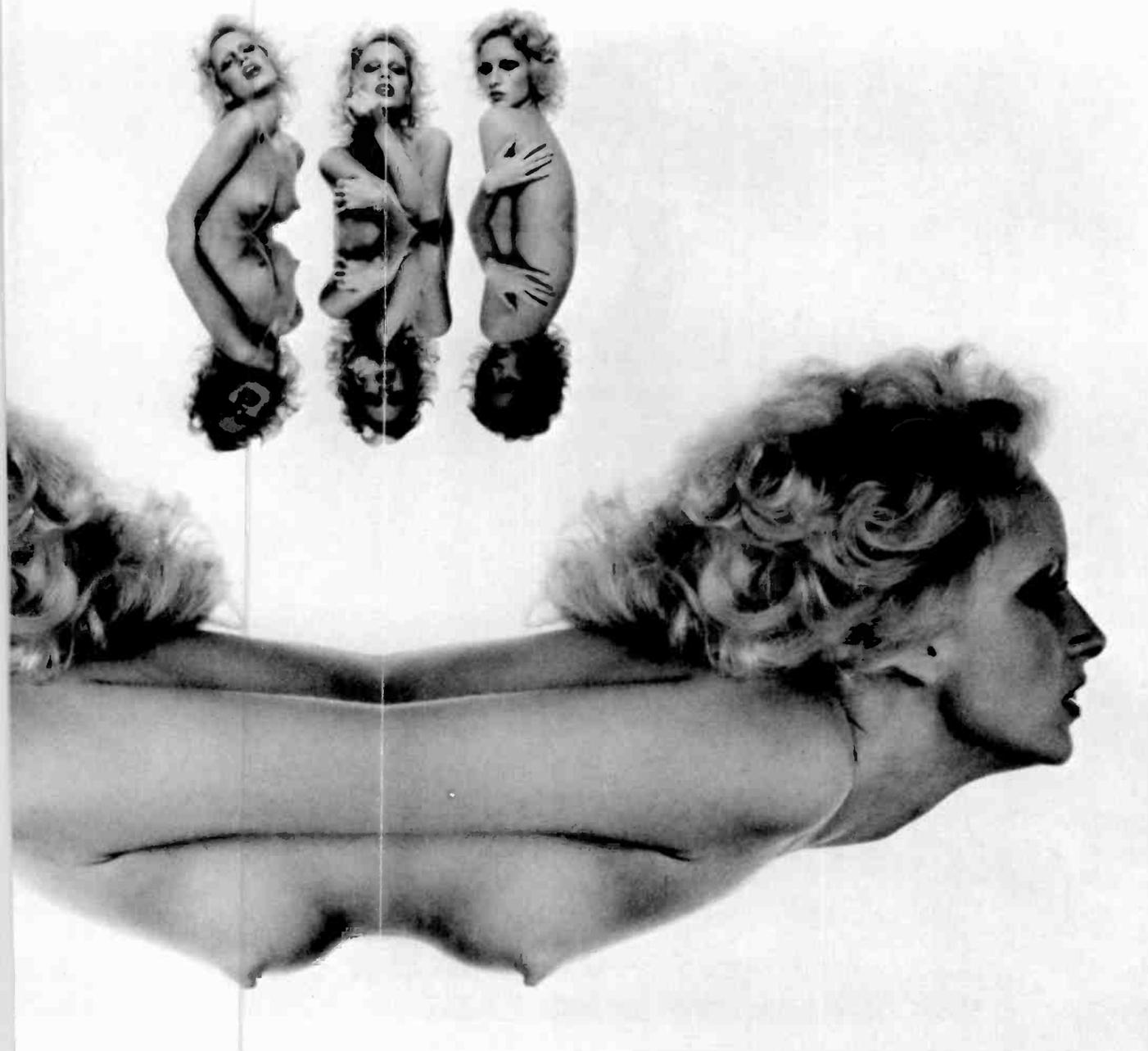


**Mädchen  
von der Ruhr:  
„Husch  
ins Bett, dann  
kriegste 'n  
Tritt.“**

**Revolution  
in Spanien?  
twen  
sprach mit  
den Führern  
des  
Untergrunds**



Pete Turners Spiegelmädchen



Art Director Gunter Halden  
Photographer Pete Turner  
Publication Twen

# Letters of Independence

By PHIL A. HAMILTON

Following last week's readers' freedom-of-information Supreme Court decision, it is now possible to publish a series of opinions before they are even known to the public. The opinions are not that they are of letters already don't exist. Others don't bother to read.

Purported Gen. Galt published these letters may be all right but I feel disappointed because they fail to come from the pen of two of the most famous writers in contemporary American political life.

Honorable John Lindsay Mayor City Hall

Dear John:

It is a great pleasure to commend your admirable management performance in the Blue Room on the city's budgetary situation. Your own actions have been, most people's concern will be different.

I do hope the word "Galt" does not offend you, in order to gain some support from operators. I may publicly have to verify your administration. It is a small, five-letter word and may be totally unimportant. I do not intend to say anything about the situation involved in New York City except I am pleased to report by reputation. How about "Lindsay"? After all, Lindsay was the mayor of the city and the Legislature and the Commission. I don't think the Mayor of Lindsay would allow it, but you should carry the bill for the name here to Albany.

Happy and I look forward to Mary and you opening a room as we wish to in Westport, New York.

Sincerely,  
Phil A. Hamilton

Phil A. Hamilton is the author of the book "The Politics of the Building Industry" and is a member of the editorial board of The Times.

Dear John:

I am greatly disturbed by the leadership you have shown in the past. I am glad you have the courage to step up to the plate and face the situation. I am sure you will do it well.

Dear John:

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Dear John:

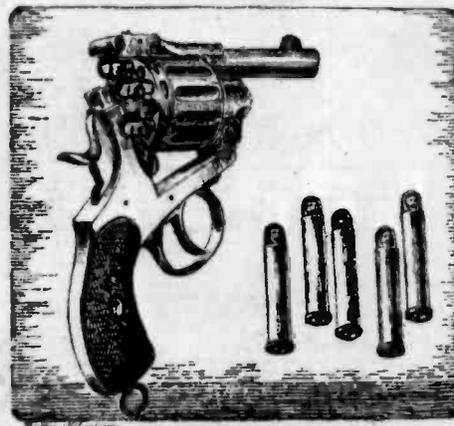
I am glad you have the courage to step up to the plate and face the situation. I am sure you will do it well.

Dear John:

I am glad you have the courage to step up to the plate and face the situation. I am sure you will do it well.

Dear John:

I am glad you have the courage to step up to the plate and face the situation. I am sure you will do it well.



# Make Mine Semiautomatic

By ANNE LINDNER

The position of the Building Industry Union is to be recognized as the only union in the city to carry on in the name of the city. The union's position is to be recognized as the only union in the city to carry on in the name of the city. The union's position is to be recognized as the only union in the city to carry on in the name of the city.

# South Asia: The Approach of Tragedy



By CHARLES W. YOST

South Asia is in a state of crisis. The situation is dire, and the approach of tragedy is evident. The people are suffering, and the future is uncertain. The situation is dire, and the approach of tragedy is evident. The people are suffering, and the future is uncertain.

South Asia is in a state of crisis. The situation is dire, and the approach of tragedy is evident. The people are suffering, and the future is uncertain. The situation is dire, and the approach of tragedy is evident. The people are suffering, and the future is uncertain.

# Getting Them Out

## We Must Set a Date for Total U.S. Withdrawal

By CHARLES W. YOST

There has been from the beginning of the Paris negotiations on Vietnam an immense mass of misunderstanding and distortion. As a result, the negotiations have been conducted in a manner that is not only unfair but also dishonest. The negotiations have been conducted in a manner that is not only unfair but also dishonest.

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# A Time to Heal

By ANTHONY LEWIS

LOUISIANA Gov. Earl K. Long is approaching a deadline in his efforts to bring about a settlement of the Vietnam conflict. The deadline is approaching, and the situation is becoming increasingly desperate. The deadline is approaching, and the situation is becoming increasingly desperate.

The deadline is approaching, and the situation is becoming increasingly desperate. The deadline is approaching, and the situation is becoming increasingly desperate. The deadline is approaching, and the situation is becoming increasingly desperate.

The deadline is approaching, and the situation is becoming increasingly desperate. The deadline is approaching, and the situation is becoming increasingly desperate. The deadline is approaching, and the situation is becoming increasingly desperate.

Art Directors Louis Silverstein  
J. C. Soares  
Publisher The New York Times  
Agency The New York Times

### End of the Line

By [Author Name]
The end of the line is in sight for the...
The end of the line is in sight for the...
The end of the line is in sight for the...

### 'I Simply Can't Agree With Ambassador Yost'

By [Author Name]
We felt that Peking should be invited into the U.N.—but on the U.N.'s terms...
We felt that Peking should be invited into the U.N.—but on the U.N.'s terms...

### A Game of Cosmic Roulette



Did a combination of chance events create man?

The following story...
Did a combination of chance events create man?
The following story...
Did a combination of chance events create man?

### Physician, Heal Thyself: IV

By [Author Name]
AT HOME ABROAD
Physician, heal thyself: IV
Physician, heal thyself: IV

### The Monetary War: I

By [Author Name]
The Monetary War: I
The Monetary War: I

### The New Economic Monarchy

By [Author Name]
The New Economic Monarchy
The New Economic Monarchy

### The Toxic Americans

By [Author Name]
The Toxic Americans
The Toxic Americans

### In Memory of Seymour Schneider

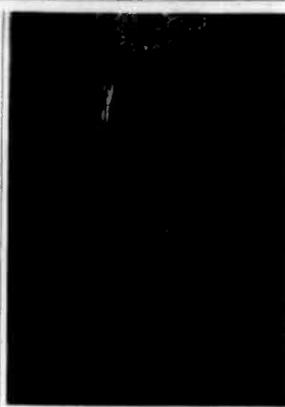


### Men and Words in Prison

By [Author Name]
Men and Words in Prison
Because of outside protest, more than one writer is alive today who wouldn't be.
Men and Words in Prison

### Who Is Them?

By [Author Name]
Who Is Them?
Who Is Them?



### Moon Over Lexington Ave.

By [Author Name]
Moon Over Lexington Ave.
Moon Over Lexington Ave.

### Dream of an Atlantic Europe

By [Author Name]
Dream of an Atlantic Europe
Dream of an Atlantic Europe

### Image of the Mafia

By [Author Name]
Image of the Mafia
The 'families' must keep up with the Joneses—and there's the sacredness of hiding out to be extended with.
Image of the Mafia

### A Refusal to Talk?

By [Author Name]
A Refusal to Talk?
I received the impression that most people were unaware... of... an offer of secret talks by the N.S.P.
A Refusal to Talk?

*including:*

ME AND MY GIN

SORROWFUL BLUES

EMPTY BED BLUES PARTS 1 & 2

HOUSE RENT BLUES

STANDIN' IN THE RAIN BLUES

SLOW AND EASY MAN

POOR MAN'S BLUES

TICKET AGENT, EASE YOUR WINDOW DOWN

LOU'SIANA LOW DOWN BLUES

SPIDER MAN BLUES

*and many more*

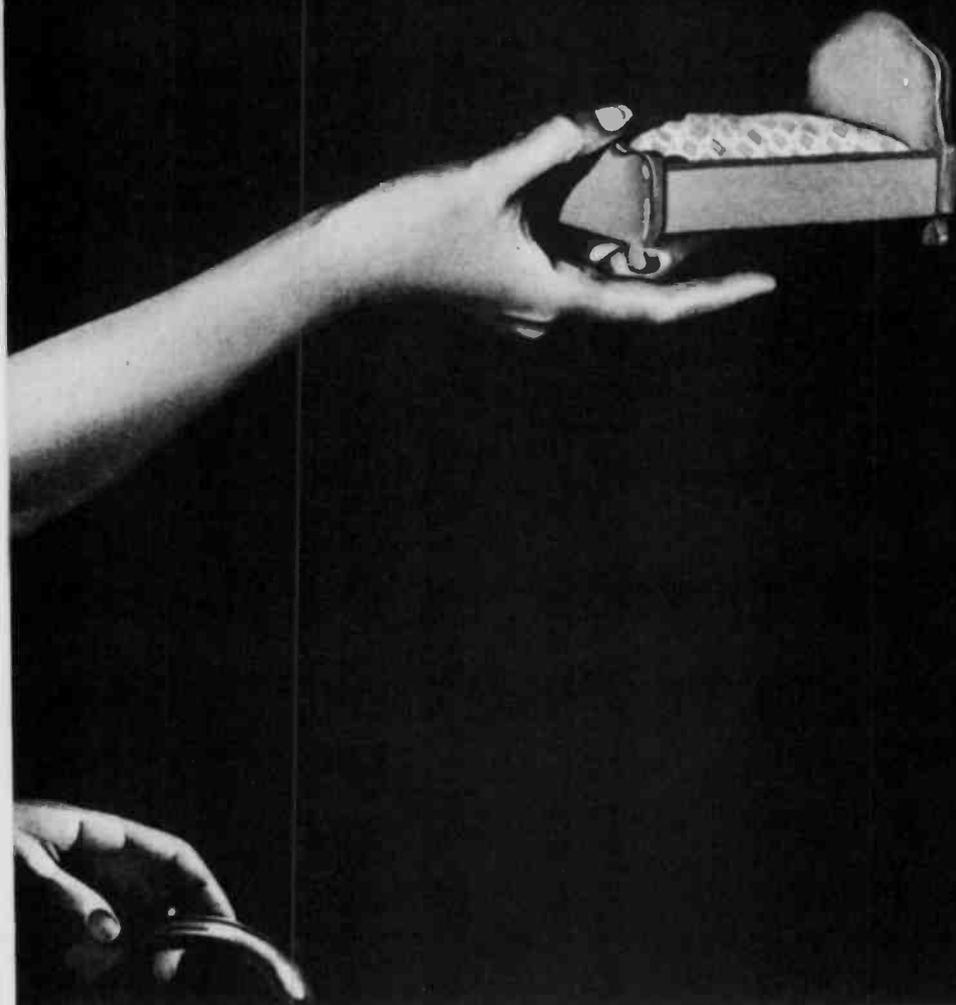


G 30450

Columbia



# BESSIE SMITH EMPTY BED BLUES



PHILIP HAYS

Art Director John Berg  
Designer John Berg  
Artist Philip Hays  
Client Columbia Records

I'd like to buy  
the world a home  
and furnish it with love.

Grow apple trees  
and honey bees,  
and snow white turtle doves.

I'd like to teach  
the world to sing  
in perfect harmony.

I'd like to buy  
the world a Coke  
and keep it company.



From Coca-Cola Bottlers  
All over the world,  
It's the real thing. Coke.



Art Director Harvey Gabor  
Cameraman Giuseppe Rotunno  
Song Writers William Backer  
Billy Davis  
Roger Cook  
Roger Greenaway  
TV Director Roberto Malenotti  
TV Producer Phil Messina  
Production Company Roma Films Service  
Agency McCann-Erickson, Inc.  
Client Coca-Cola, USA



(MUSIC: ROMANCE THEME)

ANNCR: If the closer he gets . . .

. . . the fatter you look,  
get So-lo lowfat milk.

One of the fat fighters from Foremost.  
They make the battle  
a little easier.



Art Director A. Gig Gonella  
Photographer Jerry Omens  
Copywriter Patrick McInroy  
TV Director John Urie  
TV Producer A. Gig Gonella  
Production Company John Urie & Associates  
Agency Dancer-Fitzgerald-Sample, Inc.  
Client Foremost Foods Company

(ANNCR): A Volkswagen Campmobile  
can take you away from it all.

Away from over crowded hotels  
and over priced restaurants

in less than 5 minutes  
a Volkswagen Campmobile can turn  
into a station wagon  
and take you away from it all.



Art Director Roy Grace  
Designer Roy Grace  
Copywriter John Noble  
TV Director Melvin Sokolsky  
TV Producer Susan Calhoun  
Production Company Directors' Studio Inc.  
Agency Doyle Dane Bernbach Inc.  
Client Volkswagen of America

(ADULTS SPEAK WITH

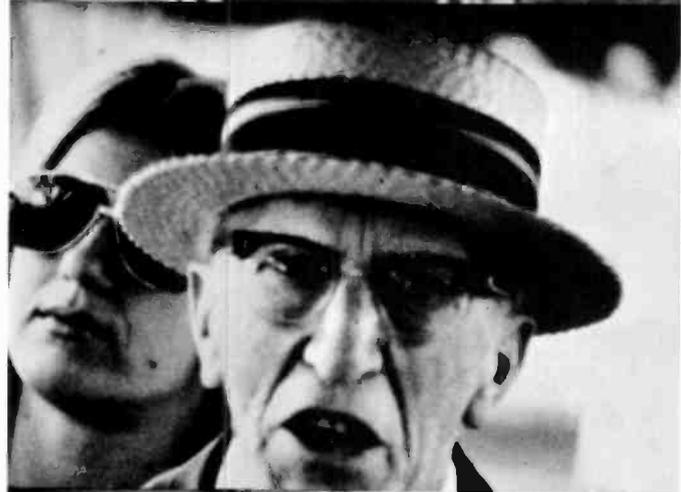
CHILDREN'S VOICES):

"I like the Buffalo,  
he's in my book."

"I like the Gor-r-r-illaa".

"What are those monkeys doing?"

(VOICE OVER): "The Baltimore Zoo . . .  
for kids of all ages."



the Baltimore

ZOO

Art Director Lee Bonner  
Photographer Ben Fowke  
Copywriter Jack Goldenberg  
TV Director Lee Bonner  
TV Producer Lee Bonner  
Production Company Cinemalyptus  
Agency Burns Keene Katz Lord and Jefferson  
Client The Baltimore Zoo

They came to England  
over 300 years ago.  
Three magnificent stallions.

They're remembered  
not for the races they won  
but for the breed  
of horses they started —  
the Thoroughbred race horse.

... till the Thoroughbred  
became the fastest animal  
in the world.

... only the very fastest  
sons and daughters of these horses  
get to run at Aqueduct  
and Belmont Park.



Art Director Harvey Gabor  
Cameraman Haskel Wexler  
Copywriter Pacy Markman  
TV Director Cal Bernstein  
TV Producer Phil Messina  
Production Company Dove Films  
Agency McCann-Erickson, Inc.  
Client The New York Racing Association Inc.



Once upon a time  
you picked up an empty bottle  
and you got 2¢.

And that was incentive enough.

Today, 2¢ doesn't mean too much  
and we need another incentive  
to pick up our empty bottles.

How's this for an incentive?  
We'll be able to tell  
our streets and playgrounds  
from our junkyards.

|                    |                                 |
|--------------------|---------------------------------|
| Art Director       | Don Tortoriello                 |
| Cameraman          | Peter Osis                      |
| Copywriter         | Pacy Markman                    |
| TV Director        | Don Tortoriello                 |
| TV Producers       | Pacy Markman<br>Don Tortoriello |
| Production Company | E.U.E.                          |
| Agency             | McCann-Erickson, Inc.           |
| Client             | Coca-Cola, USA                  |

(ANNOUNCER):  
Vietnam,  
a game everyone is playing  
whether they want to or not.  
You play this game  
with real American lives.  
You play this game  
with real American dollars.



Art Director Tony Gill  
Photographer Amir Hamed  
Copywriter Doug Washburn  
Director Fred Petermann  
Producer Deed Rossiter



(VOICE OVER):

In Europe  
where they've been buying small cars  
for more than three generations,  
they buy more Fiats than anything else.

More Fiats than Volkswagens.  
More Fiats than Renaults.  
More Fiats than Volvos.  
More Fiats than anything.

Now that America has accepted  
the European idea of a small car,  
we thought you'd like to know  
what the European's idea  
of the best small car is.

After all,  
when it comes to small cars,  
you can't fool a European.  
Fiat. The biggest selling car  
in Europe.



|                    |                               |
|--------------------|-------------------------------|
| Art Director       | Ralph Ammirati                |
| Designer           | Ralph Ammirati                |
| Photographer       | Alan Green                    |
| Copywriter         | Marty Puris                   |
| TV Director        | George Gomes                  |
| TV Producers       | Ralph Ammirati<br>Marty Puris |
| Production Company | Gomes-Loew, Inc.              |
| Agency             | Carl Ally, Inc.               |
| Client             | Fiat                          |

1→75

# Category 1.

ADVERTISING DESIGN.  
Single ad or campaign  
for newspaper,  
magazine or trade publication.



## This summer, take a vacation where there's more to share than just scenery.

In Florida. Or the Caribbean. Where the feelings and the things to share are not in all like back home. Where the memories you bring back are different, too.

Like fishing off the Virgin Islands. To you, it's the memory of sharing that first day of deep-sea fishing. Your son and you together.

To your son, it's the fishing. Mostly, though, it's his memory of his question: "Dad, will the morning fish be sad if I catch her baby fish?"

And your answer: "No, mommy fish don't love their children as much as your mother loves hers."

And his thought: "Am I glad I'm a boy and not a fish?"

Or another memory, the Kennedy Space Center in Florida.

To your kids, it's remembering and thinking about rocketing off to outer space. When they're older.

To you, it's remembering and thinking about Sunday mornings with Back Rogers. When you were younger.

Or the memories of a moment in Jamaica.

To her, it's not just raftering down the Rio Grande in Port Antonio that's the memory.

To her, it's you taking over the raft and raftering like she was possible you could.

It's the incredibly soft voice of an incredibly huge man, the Jamaican raft captain.

"Mom, you raft good. Sure you don't raft before?"

And you, on the same raft ride.

To you, it's taking over the raft and looking good to your audience. At least you didn't fall in.

It's how close you felt. How you wanted to deep-freeze that moment of loving and sharing and save it forever.

Which you did. With your memory.

There's plenty to share in Florida, Puerto Rico.

Jamaica, the Bahamas, Bermuda, the Virgin Islands, Curacao and Mexico. Plenty to remember.

History, sports, nature, other people, other worlds, other ways, art, music, nightlife, daytime, excitement, and relaxation.

Enough for many summers.

And Eastern can take you there.

But also do more than just take you there.

The fact is, we spent all last winter planning for this summer. And we came up with some family-

priced family vacation ideas that'll make you feel like a family instead of tourists.

Like a villa just ten minutes outside of Montego Bay, Jamaica.

Eastern can arrange for you to rent

for a week or longer.

Three bedrooms, three baths, living and dining room, patio, pool and beach.

With a cook and a housekeeper to help.

And a car to get around the island.

It fits a family of six very nicely.

And it fits their budget even better.

About \$10\* a night per person, plus family air fare.

Of course, there's always something bigger if your family is bigger.

Or something smaller if your

family is smaller.

Throughout Florida, Mexico and the Caribbean,

Eastern has reserved hundreds of cottages, town-

houses, villas, apartments, even houseboats.

Plus hotels and motels and guest houses.

We have whole islands lined up and waiting.

All at family prices. And you can charge the

whole trip on any major credit card, including the

one you got from the bank.

So we probably have the kind of vacation your

family would unanimously vote for.

It could turn out to be a summer to remember

after all. Because Eastern knows how and

where to take you for sharing the

important things.

Write Eastern's Summer

to Remember, P.O. Box 66,

Village Station, New York,

New York 10014. We'll send you

a collection of vacation ideas

for your family to think about

together.

Or call your travel agent. Or call us.

**EASTERN** The Wings of Man.

1



## The way your children see the world depends on what you show them.

On a warm day when they're thirsty, Caribbean kids shimmy up to the coconuts at the top of a coconut palm tree. They find the ripest of the bunch, cut it loose, and let it fall to the ground.

Then they find an opener (most often just a big rock) and smash smash smash at the outer skin until they get to the inner skin. (The one with the monkey face.)

Then they smash-smash smash some more.

Until they reach the fruits of their labor.

Delicious coconut milk. Crap coconut meat. It's milk and cookies their way.

This is what your child could learn this summer.

Not just the physical act of cracking open a coconut. But that things away from home aren't always like home.

Your child could get to know nature, too.

In Florida, some of its wildest parts are right next to civilization.

There are a couple of jungles, Monkey and Parrot, both in Miami.

And an alphabet of "ariums": Aquarium, Key West Aquarium, Gullarium, Seaquarium, Miami Serpentarium.

Plus more underwater displays above-ground than most other places have underwater.

There's an African safari unique to America.

And an American safari unique to the world. A horse rides through the deepest Everglades.

That's all in Florida to be looked at and learned from.

The same goes for history in Old San Juan.

Except you don't just look at a

You can also walk on it. The cobblestone streets of the

century Spanish galleons.

It's important for a child to see the world outside of home. It gives him a feeling he can't learn from any book, any school, any TV show.

And you can give him this education. And share the learning with him.

Eastern can fly your family to Florida or the Caribbean this summer.

But also do more than just fly you there.

What we did was spend all last winter searching and coming up with nearly 100 family-priced vacation ideas that'll make you feel like a family instead of tourists.

Ideas for Florida, Puerto Rico, the Bahamas, the Virgin Islands, Jamaica, Bermuda, Curacao, Mexico.

Lake something in Florida we call Fly Drive.

When you land, Eastern will have an Avis rental car waiting.

So you can take off and tour the State at your own pace. (Don't worry about the miles you roll up; the rental car comes with unlimited mileage.)

And when you're tired, just pull into any of 41 Howard Johnson's Motor Lodges.

They'll have an air-conditioned twin room waiting for you every night.

The whole deal—a week of rental car and accommodations—comes to just \$99\* per person, plus air fare.

And kids under 12 stay free with their parents.

There are lots of other ideas just right for the size of your family. Or the size of your budget.

Throughout Florida, Mexico and the Caribbean,

Eastern has reserved hundreds of cottages, town-

houses, villas and apartments.

And yachts and houseboats and campers and

islands and hotels and motels and guest houses.

And everything from men to board to air fare is priced at special family rates.

And we'll honor any major

credit card you carry, including

the one you got from the bank.

With so many family

vacation ideas, one of them just

has to be the vacation your

family would unanimously like.

It could be a summer to

remember after all.

Write Eastern's A Summer

to Remember, P.O. Box 66, Village Station, New York,

New York 10014. We'll send you a book of ideas for

your family's vacation this summer.

Or call your travel agent. Or call us.

**EASTERN** The Wings of Man.

2

1 2  
 Art Director Henry Holtzman  
 Designer Louis Principato  
 Photographer Ira Mazer  
 Copywriter Curvin O'Rielly  
 Agency Young & Rubicam International, Inc.  
 Client Eastern Air Lines, Inc.

In 1916, when a man came home from a day's work, he'd often bring home something for the whole family. Tuberculosis.



In those days what people didn't know about TB could fill a cemetery.

Men would bring it home from the factory.

Or their children would bring it home from school.

The disease spread because sanitary conditions everywhere, including the home, were so bad.

That's how much of America lived in those days. And died.

In 1916, Metropolitan Life did something about it. With help from The National Tuberculosis Association, a medical team was organized to go to a typical sick town to try to make it well. The town that cooperated was Framingham, Mass.

Free TB tests were given. A treatment center and a children's health camp were started. And to prevent TB, people were taught things about hygiene they never knew before.

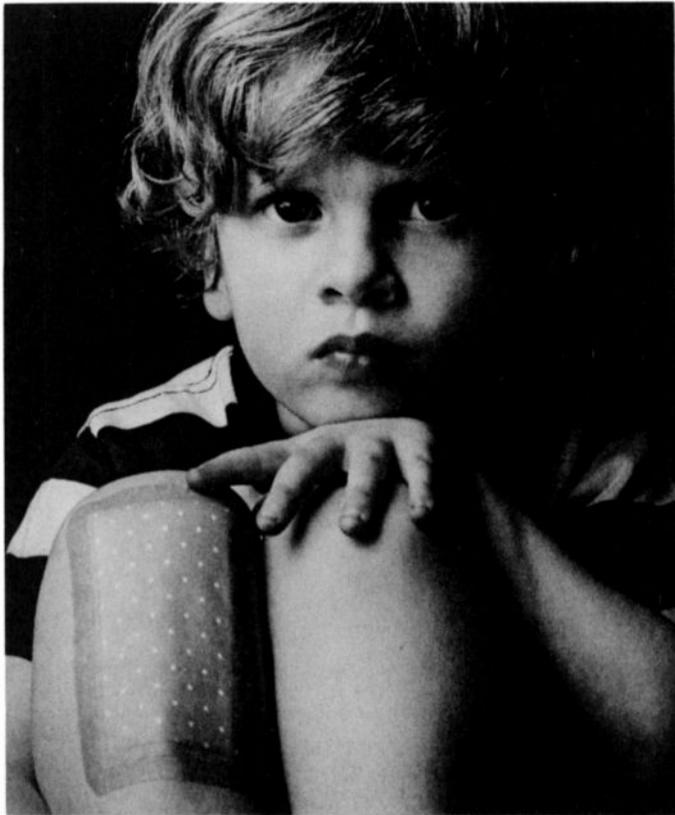
The experiment ended after seven years. And cut the death rate by 70 percent, better perhaps than anyone had ever expected.

Today, organizations are solving public health problems, using techniques that were originated in Framingham.

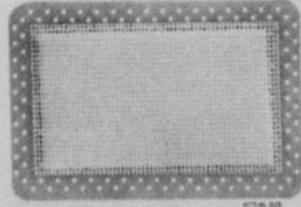
What was just an idea 55 years ago is common practice today.

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

3  
Art Director Sy Schreckinger  
Designer Sy Schreckinger  
Photographer Nick Samardge  
Copywriter Laurence Spinner  
Agency Young & Rubicam International, Inc.  
Client Metropolitan Life Insurance Co.



At last, a bandage with heart.



Bandaging big wounds has always been a pretty unpleasant proposition. Especially the big, messy scrapes kids are always getting. Every time you changed the bandage, off came the scab along with it. And the crying started all over again. So we came up with a big bandage that's nice to people. The new DERMICEL Brand Adhesive Bandage.

It's the first really complete bandage for big wounds. With everything you could want. Like a good, wide band of adhesive all the way around so it will really stay in place. Like a big, absorbent, cushiony pad that's specially coated so it won't stick to the wound when you take it off. And something you and your kids

will both appreciate: it's really fast and easy to put on. Get the Dermicel Adhesive Bandage now. Before your kid gets another big scrape and you have to make a bandage again. No mother should ever have to hurt the child she loves.

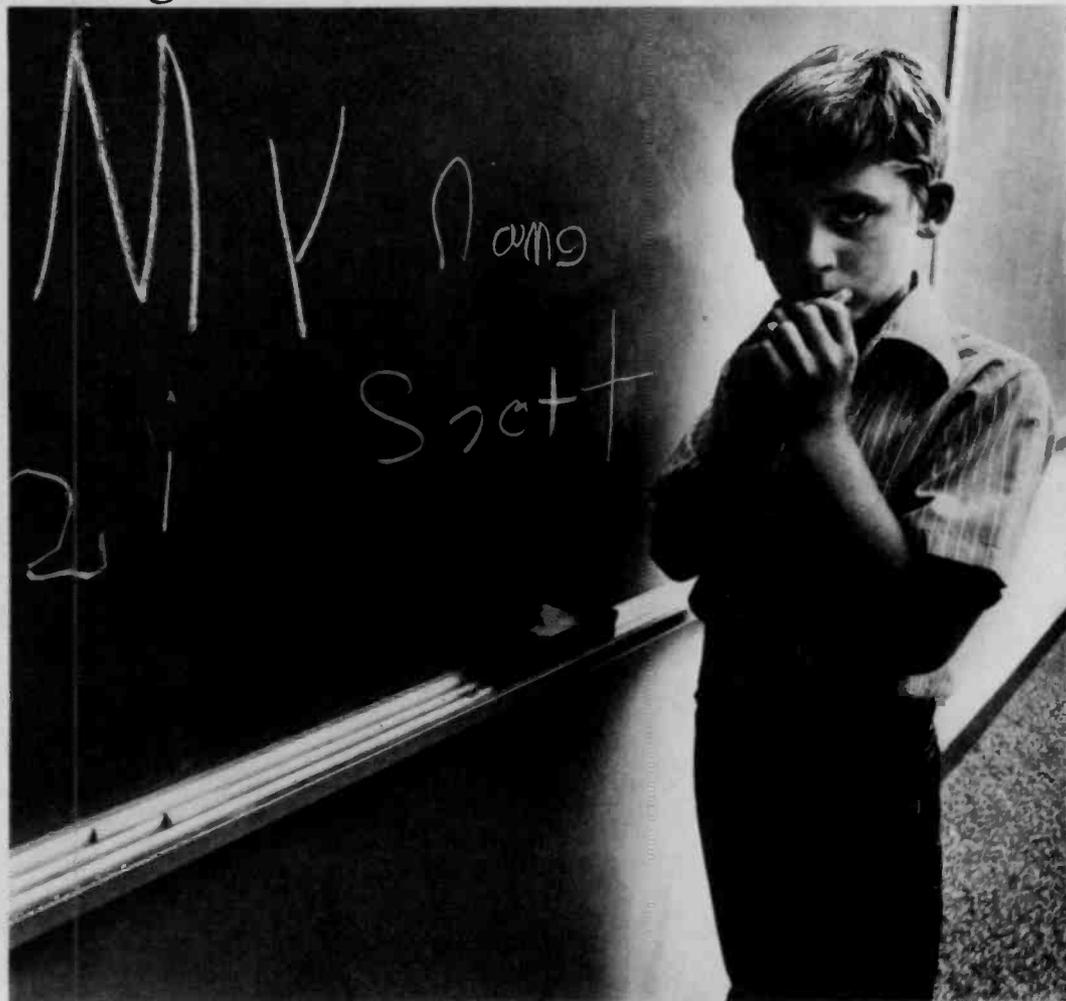
Johnson & Johnson

The Dermicel Adhesive Bandage.  
Easy to put on. Painless to take off.



4  
 Art Director Arthur Harris  
 Designer Arthur Harris  
 Photographer Toto  
 Copywriter Ellen Perless  
 Agency Young & Rubicam International, Inc.  
 Client Johnson & Johnson

Scott isn't stupid. But it took a smart teacher to recognize it.



What's wrong with Scott is what's wrong with at least one kid in almost every classroom.

Scott has a learning disability. A perceptual problem.

When he writes, the letters are mostly illegible shapes. When he does his arithmetic, the answers are usually incorrect.

If you wanted to guess how many kids have ever had a problem similar to Scott's, you could

start by counting many of the kids who've dropped out of school.

The sad part is this: You can correct the problem if you spot it soon enough. Before a child has failed and been frustrated and lost his self-confidence.

So in 1969, Metropolitan Life began showing teachers and parents how to spot early signs of physical disorders that can interfere with a child's learning.

We produced a film called "Looking at Children," and a companion booklet.

Very often, they're the first time a child's teachers or parents ever see "backwardness" as a disability that can be corrected.

We'll send the film to your community group.

Write "Children," Metropolitan Life, 1 Madison Avenue, New York, N.Y. 10010.

You may have to wait, even with hundreds of prints of the film in constant circulation.

But the wait is worth it. To keep a child's learning disability from becoming a life-long handicap.



**Metropolitan Life**

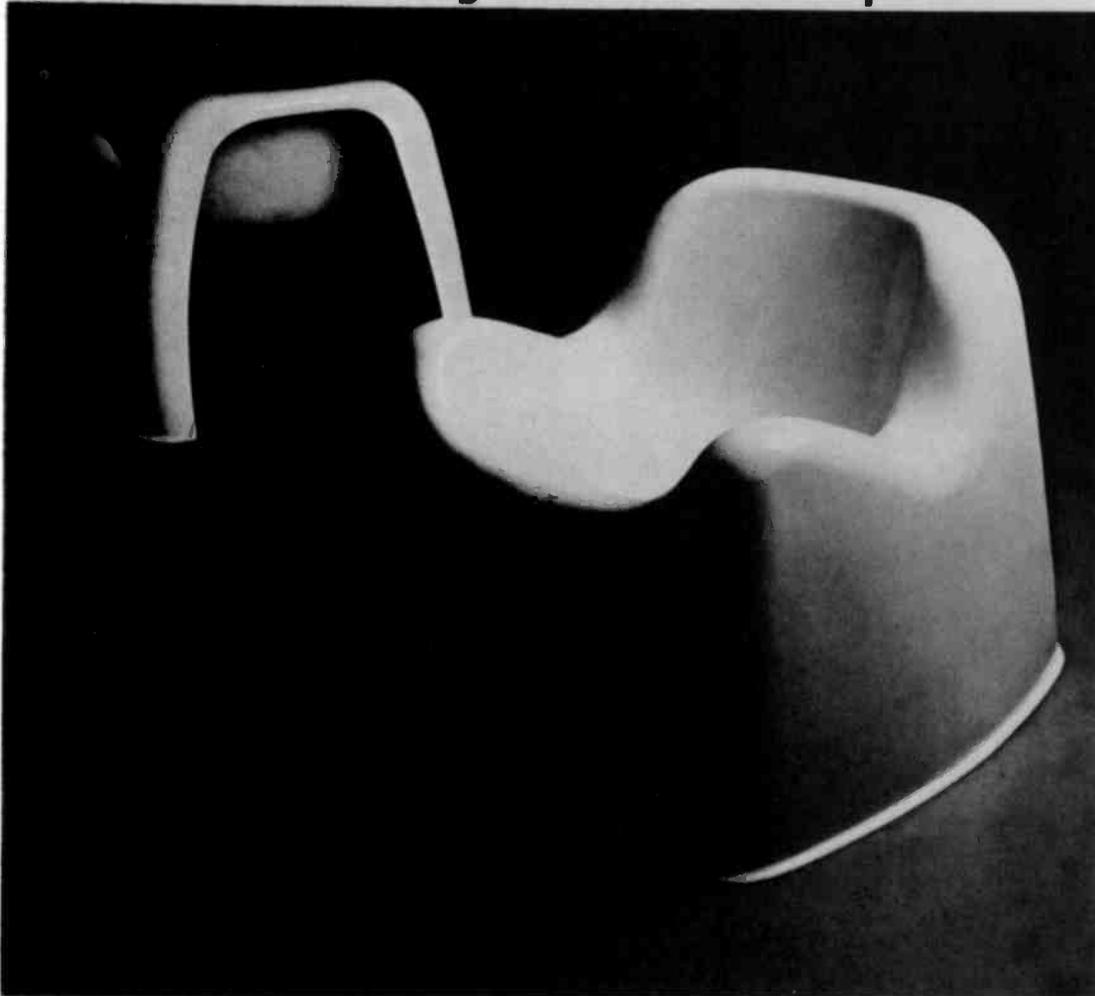
We sell life insurance.  
But our business is life.

5

Art Director  
Designer  
Photographer  
Copywriter  
Agency  
Client

Sy Schreckinger  
Sy Schreckinger  
Nick Samardge  
Curvin O'Rielly  
Young & Rubicam International, Inc.  
Metropolitan Life Insurance Co.

## This is what Sergio Mazza thinks of plastic.



Sergio Mazza thinks of plastic as an artist thinks of paint, as a sculptor thinks of granite:

Plastic to Sergio Mazza is a medium, a way at the world, a personal statement.

To the designers of Artemide, plastic is an idea that lives. An environment that communicates.

We don't have to tell you Sergio Mazza's Artemide chair is beautiful: eyes can tell you that.

We would like to tell you that our new generation Artemide is

pressure-molded fiberglass five times stronger than conventional laminated fiberglass furniture. And has an uncanny resistance to fading, scratches and heat. And is so well thought of it's included in the permanent collection of the Museum of Modern Art in New York.

You can see the most complete line of contemporary fiberglass and Cycolac ABS furniture in the world at Moreddi, Simmons Contract Division or Thonet showrooms.

Or, write for a catalogue to Moreddi, 734 Grand Avenue, Ridgefield, New Jersey 07657; Simmons Contract Division, Merchandise Mart, Chicago, Illinois 60654; or Thonet, One Park Avenue, N.Y., N.Y. 10016.

At Artemide we say, "There is plastic, and there is Artemide plastic."

Sit in Sergio Mazza's chair, and you will know what we mean.

**Artemide**

6  
Art Director Boyd Jacobson  
Designer Boyd Jacobson  
Photographer Tosh Matsumoto  
Copywriter Donald Marowski  
Agency Young & Rubicam International, Inc.  
Client Simmons Co.



## Log Cabin and the kind of Christmas America grew up on.

America celebrates Christmas in many different ways. And one we'd especially like to share with you is a Scandinavian Christmas in Minnesota. There, Christmas is truly a festival of food. And Log Cabin® adds to the glory of it all.

The Log Cabin brand appeared in 1887, just about the time Scandinavians settled in America. They gave us their traditional way of cooking. And we gave them Log Cabin, one of America's first great food traditions. They quickly discovered its use as a glaze on their roast goose. Swirled it through yards and yards of scrumptious cookies and pies along with marvelous, tempting cakes. And great-grandma's fruit soup. It sang with the rich, mellow flavor of Log Cabin.

Here are some great Minnesota Christmas recipes from the Log Cabin kitchens bringing you great-grandma's golden goose.

**Log Cabin and the Golden Stuffed Goose.**  
Wash one 10- to 12-lb. goose; pat dry. Combine 1-1/2 cups Log Cabin Syrup and 2 tbsp. lemon juice; brush cavity with 1/2 cup mixture. Sauté 1/2 cup each chopped onion and celery in 1/4 cup butter until tender. Add 3 cups bread cubes, 1 cup chopped apple, 1/4 cup chopped parsley, 1/2 tsp. each saffron and salt, and dash of pepper; mix until ingredients are moistened. Fill cavity loosely with stuffing. Truss and place, breast side up, on rack in roasting pan. Roast at 325° for 1-1/2 hours. Pour off excess fat; place goose on browning pan. Arrange 16 small white onions and 8 potatoes, peeled and quartered, around goose. Continue roasting, basting with remaining syrup mixture, about 1-1/2 hours, or until goose is done. Makes 8 to 10 servings.

**Log Cabin and the Red Cabbage.**  
Sauté 1/3 cup chopped onion in 1/2 cup butter in large, heavy saucepan. Add 1 head red cabbage, shredded, cook and stir until softened. Add 1/2 cup each water and vinegar, 1/4 cup Log Cabin Syrup, 1 tbsp. salt, and 1/4 tsp. pepper. Bring to a boil, cover, and simmer about 1-1/4 hours or until very tender. Makes about 4-1/2 cups or 8 servings.

### Log Cabin and the Scandinavian Fruit Soup.

Combine 1 package (11 oz.) dried mixed fruit, 1 cup light raisins, and 4 cups water in large saucepan; simmer 20 minutes. Meanwhile, combine 1/4 cup Minute® Tapioca, 2 cups apple juice, and 1 cup Log Cabin Syrup in saucepan; let stand 5 minutes. Bring to a boil, stirring constantly. Cook 2 minutes longer. Add 1/2 lemon, thinly sliced, 1/4 tsp. cinnamon, and 1/8 tsp. ground cloves to fruit mixture; continue cooking 5 minutes. Remove from heat, stir in tapioca mixture. Let stand 20 minutes. Serve hot or cooled. Makes about 6-1/2 cups or 8 to 10 servings.

### Log Cabin and the Apple Pie.

Roll pastry for 2 crusts 9 inch pie an inch for get than 15 x 10-inch baking pan. Line pan with pastry; fold edge under and flute. Bake at 450° until it just begins to brown—about 10 minutes. If necessary, prick with fork. Cool. Peel and core 5 lbs. (12 to 14) tart apples; slice about 1-1/4 inches thick. Add 1-1/2 cups Log Cabin Syrup and 1/8 tsp. salt to each of 2 large skillets and bring to a boil. Simmer a single layer of apples in each, turning to slightly glaze—5 to 7 minutes. Remove apples. Repeat with remaining apples. Sprinkle 1/4 cup raisins over pastry; top with apples. Combine 2 tbsp. butter with syrup from both skillets, blend well and pour over apples. Bake at 425° until apples are slightly browned—about 25 to 30 minutes. Serve warm or cool. If desired, top with whipped cream. Makes 16 to 20 small dessert portions.

Our own traditions have been changed and enriched by customs of other great countries. And Log Cabin has been refined and fused with over the years to suit America's changing tastes.

Log Cabin and Christmas. Two of America's No. 1 favorites. Make Log Cabin part of your Christmas dinner.

As they say in Scandinavia, "God Jul." Which means Merry Christmas.

**Log Cabin. America loves it. Still.**

7



## "Around harvest time, we make this special baste for the breakfast ham, with Log Cabin syrup."

Harvest time. In farm country, the sky is still navy blue and there's a chill in the air when a rooster crows and it's time to get up.

To reap the harvest of spring and summer, on big farms and little farms, from one end of this land to the other.

It's warm in the kitchens and soon the good smells start to make the very air mouth-watering. A harvest breakfast, probably one of the most delicious breakfasts ever devised by man, is being prepared.

It's a scene that's been repeated ever since the old days when we were a nation of farmers and homesteaders.

The Log Cabin brand has been around a good part of that time, since 1887, to be exact. Making almost everything it touches taste even better.

Log Cabin starts out early. It goes onto the ham as a baste, like this:

### Log Cabin and the Country Ham Baste.

Place one ready-to-eat ham (about 10 to 12 lbs.) fat side up, on rack in shallow roasting pan. Bake at 350° for 2 hours, pour off drippings. Trim rind from ham, scrape fat, and garnish with whole cloves, if desired. Measure 1 cup Log Cabin® Syrup; pour 1/3 cup over ham. Bake another 45 minutes or to an internal temperature of 130° pouring 1/3 cup Log Cabin Syrup over ham after 15 minutes and after 30 minutes. Makes 20 to 24 servings.

### Log Cabin Butter.

Beat 1 cup softened butter and 1/8 tsp. salt with a wooden spoon until smooth. Gradually add 2 cups warmed Log Cabin Syrup, by tablespoons, beating after each addition until thoroughly blended. Serve it on bread, biscuits, or pancakes. Store in refrigerator. Makes about 3 cups.

Even the homemade country sausages get dunked in Log Cabin Syrup.

And here's a classic collection of tips from the Log Cabin kitchens on how to make a pancake turn out this smooth and golden and light, no matter what batter recipe you use.

### Log Cabin and the Perfect Pancake.

Heat griddle slowly over low or medium heat. Sprinkle it with drops of water; if they "dance," griddle is ready. You needn't grease griddle if it's smooth surfaced and your batter recipe already contains fat (2 tsp. per cup milk used). If not, use shortening or non-salty fat or oil. Butter can be lumpy (don't overheat). For uniform size, use 1/4 cup measure for each pancake (or 2 to 4 tsp. batter). Now, don't crowd cakes on griddle.

Turn them only once—when they're puffed, full of small bubbles, and edges are cooked. Meanwhile, warm the Log Cabin Syrup in a saucepan so it won't cool your perfect, hot, steaming golden pancakes. (You can keep pancakes warm, by the way, place them between folds of warm towel in warm oven.)

The Log Cabin breakfast. It goes back a long way. Lots of things have changed since then. People still have big happy breakfasts, but may be not quite so often.

Even Log Cabin has been fussed with and changed and added onto over the years for one reason or another.

Tastes change. For one thing, and Log Cabin has always been made to suit America's taste buds.

(It's America's No. 1 favorite.) One thing hasn't changed, though. Ever since anybody can remember, the golden-rich, thick, just-sweet-enough taste of Log Cabin has always been able to turn a routine breakfast into a big happy time.

**The Log Cabin Breakfast. America grew up on it.**

8

7 8  
Art Director  
Designer  
Photographer  
Copywriter  
Agency  
Client  
Georgia Shankle  
Georgia Shankle  
Otto Storch  
Evelyn Lewis  
Young & Rubicam International, Inc.  
General Foods Corp.



## Log Cabin and the kind of Thanksgiving America grew up on.

It goes back a long way, the mellow, rich taste of Log Cabin used instead of sugar as a sweetener.

Even before your great-grandma's time, according to legend, the idea came from the Indians, who used sap as a sweetener. Good cooks among the first settlers picked it up, and it became perhaps America's first great food tradition. Log Cabin brand appeared in 1887. It was just about the first blended syrup ever. (Certainly it's the oldest brand that's still around today.) And your forebears probably started to use it to flavor and sweeten and cook with.

At Thanksgiving, it went on practically everything but the wild turkey. They glazed their fresh harvested vegetables with it and laced it through magnificent-tasting cakes and wild berry preserves...and pies. The pies were especially glorious.

Here are some great pie recipes from the Log Cabin kitchens, beginning with some classic tips on making pie crusts:

### Log Cabin and the Perfect Pie Crust.

For tender flaky crusts, cut shortening into flour thoroughly. Gradually add water. Mix lightly; do not stir. Too much water means a tough crust. Too little, a dry crumbly one. Handle pastry as little as possible. Roll with short, light strokes from center to outer edge. To repair a tear, moisten edges and overlap or seal gently with a pastry "patch."

Fit pastry loosely into pan; never stretch it. Smooth it to prevent blistering. Seal edges of a two-crust pie well, to keep filling in.

For a fluted edge, form a high-standing rim. Place index finger of one hand on inside rim and press dough against thumb and index finger of other hand on outside to form a V. Repeat around edge.

### Log Cabin and the Mincement.

Break 2 packages (9 oz. each) condensed mincemeat into small pieces. Combine with 1-1/2 cups water and 1/3 cup Log Cabin Syrup in large saucepan. Bring to a boil and boil 1 minute, stirring constantly. Cool. Pour into 1 unbaked 9-inch pie shell. Add top crust, press edges together and crimp. Cut openings in top crust for escape of steam; brush with milk. Bake at 425° for 30 minutes or until golden brown. Garnish with baked pastry cornucopia, filled with nuts if desired. Cool before cutting.

### Log Cabin and the Pumpkin Pie.

Beat 3 eggs. Add 1/4 cup Log Cabin Syrup, 1/2 cup firmly packed brown sugar, 1/2 tsp. each salt, cinnamon, allspice, and nutmeg, 1 can (16oz.) pumpkin, and 1-1/4 cups evaporated milk; stir until blended. Pour into 1 unbaked 9-inch pie shell. Bake at 450° for 15 minutes, then bake at 300° for 25 to 30 minutes, or until firm in center. Cook. Just before serving, whip 3/4 cup heavy cream. Blend in 2 tsp. Log Cabin Syrup and 1 tsp. rum, if desired. Spoon onto pie.



### And last, Indian pudding. One of the earliest American traditions. Log Cabin and the Indian Pudding.

Scald 3 cups milk in top of double boiler. Mix an additional 1/2 cup milk with 1/2 cup yellow cornmeal. Stir into scalded milk; cook over gently boiling water for 30 minutes, stirring occasionally. Beat 2 eggs slightly in 1-1/2-qt. baking dish; add 1/2 cup Log Cabin Syrup, 1/4 cup dark molasses, 1 tsp. salt, 3/4 tsp. each cinnamon and ginger and 2 tsp. butter, melted. Gradually stir in hot mixture. Place dish in pan of hot water and bake at 350° for 1 hour or until firm in center. Makes 8 to 10 servings.

Note: Recipe may be doubled; use a 2-1/2-qt. baking dish and increase baking time to 1-1/4 hours.

Log Cabin and Thanksgiving are two of America's all-time favorite traditions. Still, Thanksgiving is quite different now from the wild days of the Pilgrims, and Log Cabin's changed too. It's been refined and fussed with over the years to suit America's changing tastes.

America loves Log Cabin. It's the No. 1 best-seller by far for a lot of things, but its rich, golden-autumn color and its mouth-watering, not-too-sweet taste make it one of the special pleasures of this time of year. It kind of matches the nip in the air.

Make Log Cabin part of your Thanksgiving Day (the one day all year you can go easy on the pancakes and syrup for breakfast to make room for dinner). Happy Thanksgiving.



**Log Cabin.**  
America loves it.  
Still.

9  
Art Director Georgia Shankle  
Designer Georgia Shankle  
Photographer Otto Storch  
Copywriter Maryellen Flynn  
Agency Young & Rubicam International, Inc.  
Client General Foods Corp.



**In trying to recapture your youth,  
are you losing your dignity?**

Growing older is nothing to be ashamed of. It's something everyone does. But some people do it more gracefully than others. And the funny thing is, the people who try the hardest to hide their age usually end up emphasizing it the most.

At Ohrbach's we try to make sure you always find the look that's right for you, whatever your age. We do that by stocking our stores with thousands of men's fashions. And we price them ridiculously low.

So if you just happen to come across some styles that are thirty years too young for you, please think twice about them. We have plenty of clothes that will make you look smart. You don't need any that will make you look foolish.

**OHRBACH'S** Where you always find the fashion and the price that's right for you.

New York, 34th St., Grand Bldg. Market & Highway. Philadelphia, L.L. at the Raceway. Paterson, B.L. Bergen Mall. Raleigh, B.L. Whitehaven. Pittsburgh, B.L. Woodbridge Center.

10  
 Art Director Charles Piccirillo  
 Designer Charles Piccirillo  
 Photographer Tony Petrucelli  
 Copywriter Evan Stark  
 Agency Doyle Dane Bernbach Inc.  
 Client Ohrbachs

# From now on, when the phone company doesn't serve the people, we're going to serve the phone company.

The New York Telephone Company doesn't deserve your business.

And if they had to compete for it, they wouldn't get it.

But because they're a monopoly, they can charge you high rates for bad service and get away with it.

Because they're a monopoly, they can ignore your complaints and requests and get away with it.

Because they're a monopoly, they can even confiscate your dimes in pay phones and get away with it.

And why do they get away with it?

Because you are only you and they are Them.

#### THE NEW YORK TELEPHONE COMPANY!!!

A lone individual has no chance against such a monster.

The only way to fight and defeat an organization like the telephone company is with an organization of your own.

An organization of consumers who are tired of being pushed around and are willing to join together to accomplish something.

That's where Grassroots comes in. Grassroots is a newly formed non-profit consumer action organization.

Our leaders are men who are substantially experienced in the formation and follow-thru of mass group action.

And our first target is the New York Telephone Company.

We intend to press certain demands upon the telephone company to make them work for you, rather than for AT&T.

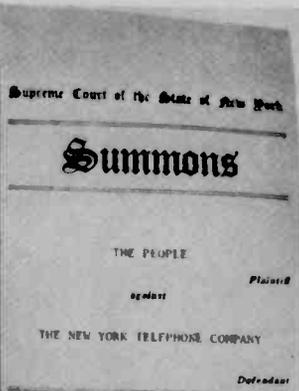
First of all, we will demand, through the Courts and the Public Service Commission, that they get no further rate increases until they first improve their atrocious service.

Their latest increase request was not only the largest in history (29%), but was actually delivered with the threat that service would worsen unless they got it.

We will demand that they open the sale of at least 51% of New York Telephone stock to their customers.

As it now stands, AT&T owns *every share* of stock in New York Telephone, which means that paying dividends to AT&T shareholders (last year that amounted to \$202,700,000) comes before providing service to the general public.

We will also demand the addition of 5 Public and Consumer representatives of the Board of Directors of New York Telephone.



At present, not one single Board member represents the public interest.

We will attempt, through the New York State Legislature, to enact legislation requiring New York Telephone to reimburse customers for losses sustained through service failures.

Under present law, the telephone company is protected from paying such indemnity, even when they are clearly at fault.

We will also demand that the telephone company change its billing system so that each customer can determine exactly how much he is being charged for each call.

Under their current billing system, you have no way of verifying whether your bill is accurate or even what the charges are for.

The list of demands we intend to make could go on and on, because the list of areas in which the phone company is deficient is so long.

But the purpose of this advertisement is not merely to lay it on the telephone company.

Its main goal is to enlist your aid. We already have a staff of organizers and a task force of volunteer lawyers.

But to win this battle we need a lot of people on our side.

Because that's what it will take to get legislation passed and to make the Public Service Commission do its job.

So if you're not happy with New York Telephone (and who is, besides AT&T?), join us in the battle.

If enough of us get together, we can accomplish a minor miracle.

We can actually make the telephone company answer to us.

I want to help pay for the fight against the phone company.

Sign me up as an:

\$10 Individual Member

\$20 Corporate or Association Member

I want to contribute more.

Enclosed is my check for

\$25  \$50  \$100  \$500

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

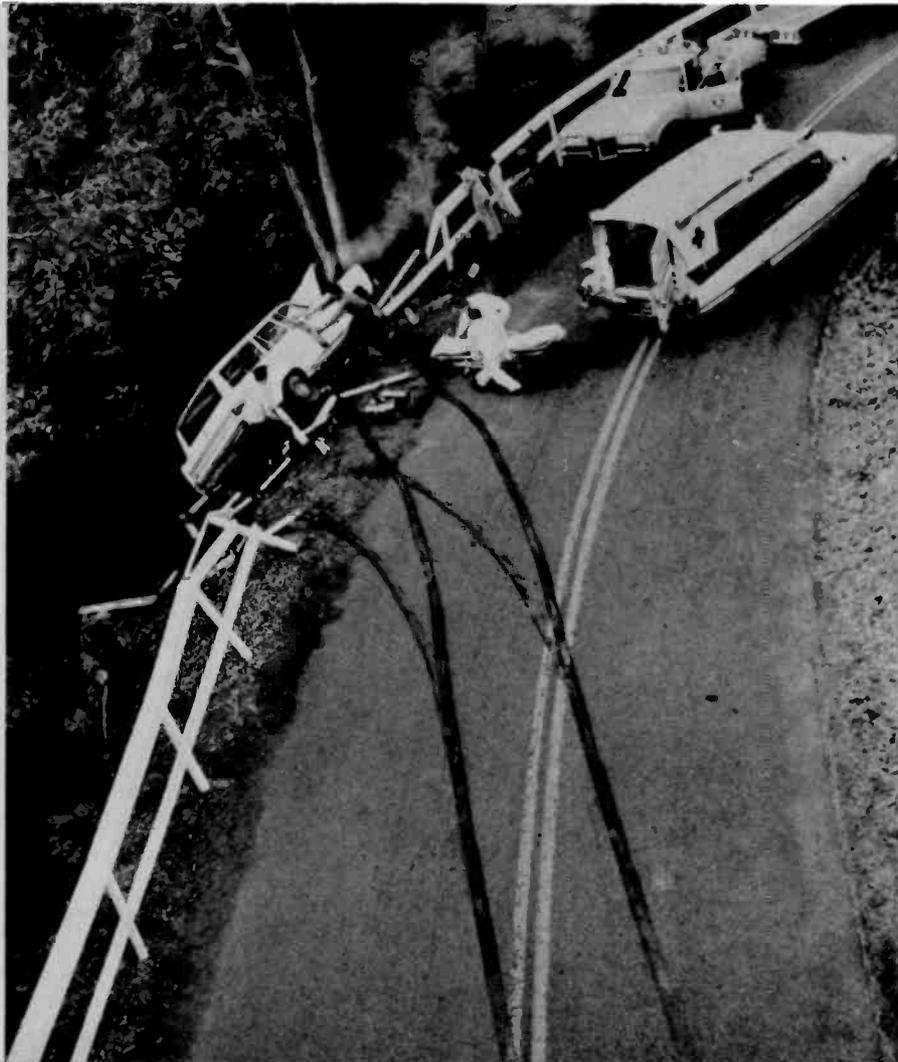
Make check payable to:

**Grassroots**

P.O. Box 34, Grand Central Station, N.Y., N.Y. 10017

Organizers: Richard L. Ottinger, Daniel K. Patton, Sam Brown, John O'Sullivan, Terry F. Lennner, Wm. Michael Kitzhaber.

11  
Art Director Paul Gulliner  
Designer Paul Gulliner  
Photographer Henry Sandbank  
Copywriter Evan Stark  
Agency Doyle Dane Bernbach Inc.  
Client Grassroots



## In a skid, the thing that can kill you is your own instinct.

A little sand spilled on a nice dry highway. A spatter of rain on an oily city street. A patch of glare ice on a bridge.

You can skid on all of them. Even with brand new tires. Even at 12 miles an hour. And, if you skid, you can count on your instinctive reflexes to try and murder you.

Because your instinct wants the skid to stop. So it tries to make you hit your brakes (figuring that brakes can put a stop to anything).

Your instinct figures wrong. Hitting your brakes keeps your wheels from rolling. So they're forced to keep sliding. And a minor skid can turn into a fatal crash.

When you start to skid, forget your instinct and re-

member these rules:

**Keep your foot off the brake.** If your rear wheels are sliding to the right, steer gently to the right until you feel the tires gripping the road again. (Don't make any fast, sharp moves.)

If your rear wheels slide to the left, steer gently to the left.

If you **must** stop, pump your brake pedal with a hard, rapid, on-and-off action to keep your wheels from locking and skidding even worse.

Finally, if you **must** drive on a slippery road and your instinct tells you that a sudden change of speed or direction could make you skid, obey it. (Your instinct isn't **always** wrong.)

**Mobil**  
We want you to live.

12  
Art Director Lee Epstein  
Designer Lee Epstein  
Photographer Dave Langley  
Copywriter Hal Silverman  
Agency Doyle Dane Bernbach Inc.  
Client Mobil



## Open season on school children starts next week.

Next week, just when you're leaving for work, a lot of little kids will be leaving for their work.

Heading for school. And school busses. Some of them, for the first time.

And some of them will be late. Rushing like mad to make up for lost time (just like you do, sometimes). Not always waiting for the green light. Or the crossing guard. Not always looking to see if **you're** coming, rushing like mad.

So you'll have to do the looking. And

drive more cautiously. Because vacation's over for our most treasured and defenseless living creatures. And for you.

If you see a moving school bus, get ready to stop. And, if it stops, **you** stop. Even if you're not really near it. You never know when some little kid might come from **no-where** and dash in front of your car to get to his bus.

Make sure he gets to work on time. Even if it means that **you** won't. Please.

Drive carefully. We want them to live.

**Mobil**

13  
Art Director Lee Epstein  
Designer Lee Epstein  
Photographer Dave Langley  
Copywriter Hal Silverman  
Agency Doyle Dane Bernbach Inc.  
Client Mobil

# Introducing a crimestopper so advanced Dick Tracy doesn't have it yet.

It should come as no news flash to you that there's no one easy way to stop crime.

But it may surprise you to know that a lot of the job is wrapped up in one man. The guy whose job it is to get the police to the scene fast. The police dispatcher.

As the calls come in, he has to track down the radio car closest to the scene.

And that's just for openers.

Because next he has to find out if it's available.

And then get in touch with it by radio.

Which is exactly where our new crimestopper comes in. The digicom system from GTE Sylvania.

Digicom records the availability of all radio cars on a TV screen down at headquarters.

It even records their exact location. (When the radio patrolman touches a spot on his digimap, the same spot lights up on the dispatcher's duplicate map.)

As for the cop on patrol, with digicom in his car, he can actually run five license plate checks a minute directly through the state computer file. And check up on suspicious characters.

Unlike conventional radio, nobody can listen in, and the channels are never congested. Because digicom doesn't transmit voices. It transmits data. Electronically.

Naturally, all of this means a lot to the police, who need all the help they can get nowadays.

The cop on the spot can make faster decisions, because he's better informed.

That goes for the dispatcher, too.

But it also means something to the average citizen.

Knowing which car to send where can not only save time, but lives. And at the very least, can just plain get help to a lot of people fast.

Of course, the police can't carry digicom around with them like Dick Tracy's wrist-radio.

Yet.

**GTE**

NATIONAL TELEPHONE & ELECTRONICS



Digicom is made by the Access Terminal Products Organization of GTE Sylvania, P.O. Box 100, Monroeville, Pa., 15146

14  
Art Director Dom Marino  
Designer Dom Marino  
Photographer David Langley  
Copywriter Norman Muchnick  
Agency Doyle Dane Bernbach Inc.  
Client General Telephone & Electronics



© PHOTOFEST BY WOLFGANG, 1981

## A rare photo.

You don't see too many pictures like this because we really never pictured ourselves this way.

For the past 23 years, while just about every other car company has been feeling the pulse of the nation and changing the looks of their cars accordingly, we've been fixing the inside of our little car just so you

wouldn't have to have it fixed so often.

The result is that today, there's not one single part on a '71 Volkswagen that hasn't been improved at least once.

Recently, a top level executive from a big automotive firm summed up our position on the subject for us:

(And we quote.)

"Consumers today are more interested in quality, low cost of operation and durability, and less interested in styling, power and performance."

That's new top level thinking? Our top level thinkers have been thinking that way since 1949.



15  
Art Director Bob Kuperman  
Photographer Dave Langley  
Copywriter John Noble  
Agency Doyle Dane Bernbach Inc.  
Client Volkswagen of America



**"It was the only thing to do after the mule died."**

Three years back, the Hinsleys of Dora, Missouri, had a tough decision to make. To buy a new mule. Or invest in a used bug. They weighed the two possibilities. First there was the problem of the bitter Ozark winters. Tough on a warm-blooded mule. Not so tough on an air-cooled VW. Then, what about the eating habits of

the two contenders? Hay vs. gasoline. As Mr. Hinsley puts it: "I get over eighty miles out of a dollar's worth of gas and I get where I want to go a lot quicker." Then there's the road leading to their cabin. Many a mule pulling a wagon and many a conventional automobile has spent many an hour stuck in the mud. Also, a mule needs a barn. A bug doesn't.

"It sets out there all day and the paint looks near as good as the day we got it." Finally, there was maintenance to think about. When a mule breaks down, there's only one thing to do: Shoot it. But if not when their bug breaks down the Hinsleys have a Volkswagen dealer only two gallons away.



16  
 Art Director Bob Kuperman  
 Photographer Dave Langley  
 Copywriter John Noble  
 Agency Doyle Dane Bernbach Inc.  
 Client Volkswagen of America

# JAMAICA

It's 6:30 P.M.  
Sunday evening  
on the beach  
at Bay Roc in Montego Bay  
And guess  
what's about to happen:

Paul Newman's about to sit down  
to dinner.

Or maybe Ginger Rogers.

Or maybe you.

You, Paul, Ginger, anybody can  
enjoy a Jamaican beach party.

They're sandy affairs. Sit-down  
or buffet. Usually barbecue. With  
frictionless, soft calypso. Salty,  
sensual, bare toes.

Memorable.

Yet there are many ways you  
or anybody (or Somebody) can  
approach Jamaica.

You can write books here (like  
Ian Fleming). Or plays (Noel  
Coward). Or direct screenplays  
(Jack Cardiff). Or act in them  
(Trevor Howard). Or write a book  
(William Marshall) while your  
wife is acting (Miss Rogers).

If you're coming on vacation  
(Paul Newman, Winston Churchill,  
T.S. Eliot), you can stay at a place  
like The Racquet Club for tennis  
(Charlton Heston).

Or stay at a cottage-hotel like  
Round Hill (Carroll Baker, Peter  
Duchin, Otto Preminger).

Or stay at your own plantation  
(Errol Flynn).

You can come to relax after  
political struggles (Senator Percy),  
Or civil rights ones (Roy Wilkins),  
Or theatrical ones (Lionel Bart).

You can sail here (Hugh Downs).

Retire from advertising here  
(Rosser Reeves).

Marry here (Leslie Caron).

Or you could have come in  
1962 with your dad for our first  
independence day (Lynda Bird  
Johnson Robb).

For more of our do-everything,  
do-nothing, see-everyone country,  
see your travel agent or Jamaica  
Tourist Board in New York, San  
Francisco, Los Angeles, Chicago,  
Detroit, Miami, Toronto, Montreal.



17  
Art Director Norman Tanen  
Designer Norman Tanen  
Photographer Robert Freson  
Copywriter Camille Larghi  
Agency Doyle Dane Bernbach Inc.  
Client Jamaica Tourist Board

Live where you cannot lock your room when you leave it. And there is no need to. Club Méditerranée/Guadeloupe. Live where you can throw yourself into the sweet exhaustion that comes from too much tennis, yoga, sailing, snorkeling, spearfishing, picnics and dancing. All of it

free. Where even tipping isn't allowed. Play until your body is at peace and you sleep the sleep of children. Live where there is much to replenish you and it is free, too. The three triumphs of French cuisine every day. And the wines that accompany lunch and dinner. And the classical

music that accompanies the sun's final bow at dusk. Live where you can learn of your wholeness through yoga. After so much outward activity, it is good to turn your mind into the calm center of yourself. Very, very good. Come, live with us. \$168 per week.\*

**Vacation in a world  
where there are no locks on the doors.  
Or the mind. Or the body.**



**Club Méditerranée**  
 \*Includes taxes and airport transfers. Excludes international airfare. Club Méditerranée is a registered trademark of American Express Company. © 1998 American Express Company. All rights reserved.

18

For only \$168\* a week you can lay aside the things that clutter your life. You're at Club Méditerranée/Martinique. Friendships form quickly. Last names, job titles and related trivia couldn't matter less. You live all day in a bathing suit. At night, you need only wear a bit of super-casual finery. Ties and jackets, never

Everything but the bar and boutique is absolutely free. The sailing, tennis, scuba diving, picnics, water skiing, yoga, snorkeling, spearfishing, dancing, three French meals every day, and the free-flowing wine with lunch and dinner. Best of all, the whole atmosphere is free, and the people are free with each other.

A bank president and bank teller, without the usual wall of pinstripe between them, make real contact. Human being to human being. Sometimes, one of the most fascinating people you meet here is someone you've been too busy to get in touch with at home. Yourself.

**Here we do not impress each other  
with our money, our status or our clothes.  
We impress each other with each other.**



**Club Méditerranée**  
 \*Includes taxes and airport transfers. Excludes international airfare. Club Méditerranée is a registered trademark of American Express Company. © 1998 American Express Company. All rights reserved.

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18 19  
 Art Director Frank Nicolo  
 Designer Frank Nicolo  
 Photographer Peter Papadopolous  
 Copywriter Nat Russo  
 Agency Gilbert Advertising Agency  
 Client American Express/Club Méditerranée

It is good to dance all night under a billion billion stars—and still have energy for the picnic in the morning.

It is good to meet people and not know (or care) about their status or job or bankroll.

Club Méditerranée/  
Martinique. There are no radios or newspapers. There is no

tipping. There are no charges (hidden or otherwise) for food or sports or beach chairs or laughter.

There are three huge French meals every day.

There is the sailing, and the scuba diving, and the judo, and the spearfishing, and the water skiing, and the yoga, and

the tennis, and a frank appreciation of the good life.

Bathing suits are the usual apparel. Indoors and out.

And nobody pushes. If you want to do nothing but lie in the sun from gorgeous sunrise to glorious sunset, no one will be so crude as to disturb you:

\$130\* per week.

From \$130 to \$210 a week, depending on season. (Slightly higher for Christmas and New Year's.) Air fare not included.

## Flee to a gentle, natural society where money is useless paper.



**Club Méditerranée / American Express**  
Please send me your free 34 page booklet with further information on vacations in  
Caribbean, Tahiti, Mexico, Morocco and Ski Villages (T 111 54)

|                            |               |     |    |
|----------------------------|---------------|-----|----|
| Name                       | Mr/Ms/Ms      | Age | Mr |
| Address                    | Send no money |     |    |
| Mail to: Club Méditerranée |               |     |    |
| PO Box 612                 |               |     |    |
| Farmington, N.Y.           |               |     |    |
| 11735                      |               |     |    |

20  
Art Director Frank Nicolo  
Designer Frank Nicolo  
Photographer Peter Papadopolous  
Copywriter Don McCaig  
Agency Gilbert Advertising Agency  
Client American Express/Club Méditerranée

Every month six million women take a part of me to bed with them: True Story Magazine.

I'm Jack Podell, Vice President of Editorial for Macfadden-Bartell, and you've just experienced one of the things that has built True Story into a success over the years.

A sensational headline that gets you into a simple story.

And the point I'd like to make is that behind the sensational headlines at True Story is a serious staff. Some of the most professional and top notch people in the magazine business.

Every flashy headline, every moralistic story, every comma, doesn't just happen, it's planned.



Planned to attract a very specific audience of women: the backbone of American consumers, the wife of the "wage earner" or the "blue collar worker."

Over the past few years, we've spent nearly one million dollars researching this woman, her emotions, her attitudes, her likes and dislikes.

And with the right kind of editorial planning, True Story has become the favorite magazine with this group of women.

Our salesmen will tell you the sensational thing about True Story isn't the stories, it's the size of our unduplicated audience. There's virtually no other way to reach 6 million women. And if you want to add another 4 million women to your reach, you can use the whole Macfadden-Bartell Women's Group: Photoplay, TV Radio Mirror, Motion Picture, True Confessions, True Love, True Romance and True Experience.

I'm no salesman, but I do know that today True Story has become the "find" in media buys. And our list of advertisers represents food, fashion, cosmetics, drugs, housewares, appliances, personal products, you name it.

If you're an advertiser, maybe you should start advertising in True Story.

There's enough room for all of us in bed.

**True Story**

**HOW TO GO TO BED WITH SIX MILLION WOMEN EVERY MONTH, AND LIVE TO TELL ABOUT IT.**

21  
Art Director Dave Wiseltier  
Designer Dave Wiseltier  
Photographer Harold Krieger  
Copywriter Lew Sherwood  
Agency Herbert Arthur Morris Advertising  
Client Bartell Media

There was this Abortinist that did pretty good for me in Cincinnati, too.

But like all the rest of these salesmen, he didn't exist in real life.

He existed in ads. The ads for True Story.

I'm Bob Lukas, the Director of Advertising for True Story. And if you're still reading this ad, you can see how True Story has been intriguing its readers into the magazine for years.

Yet every month six million readers keep coming back to True Story to learn about life through the experiences of others. And compared to things like X rated movies, and half the stuff on TV, our stories are very tame.



**SOME OF MY BEST SALESMEN WERE BIGOTS, HOOKERS, PUSHERS AND FAGS.**

The sensational thing about True Story isn't our stories, it's our unduplicated audience of readers who represent real buying power in this country: they're the wives of the "blue collar workers" or "wage earners".

So you could say, while it's sort of a soap opera to our readers, True Story is a marketing tool to our advertisers.

A marketing tool that could add millions of women to an advertiser's reach that he wouldn't have without True Story.

We realize that True Story isn't going to be your only magazine buy. But we also know that there's no other magazine that can round out your plan like True Story.

And as far as our efficiency goes, that's hard to beat. Very hard.

Judging by the continued increase in ad pages, advertisers must be waking up to these facts, too.

When one of our salesmen calls, don't worry. He'll be an open-minded man who loves his wife. And he'll be trying to sell you True Story, not a woman or dope. **True Story**

22

22  
 Art Director Dave Wiseltier  
 Designer Dave Wiseltier  
 Photographer Harold Krieger  
 Copywriter Lew Sherwood  
 Agency Herbert Arthur Morris Advertising  
 Client Bartell Media

I'm not talking about the kind you smoke.

I'm talking about the kind you sit on to have a nice picnic.

If you're saying "oh, no," and you feel like you just got teased into this ad, you did.

I'm Arlene Wanderman, the Home Service Editor of True Story magazine. And I just pulled you into this ad the way we've been pulling readers into True Story for years.

Every month, six million of them keep coming back to True Story, not only for the "My Husband Made Me Do It" stories, but for things like the "Mish-mash Salad" recipes and the "Happy Hair" hints. Because they appreciate our helpful editorials as much as our stories.

I'm not trying to pat myself on the back, but no other magazine in the

business goes to the extent we do to understand and help these women. Our reader usually has a large family and little education. And she can use a little help besides the entertainment.

My office is a kitchen. In fact, it's a duplicate of a typical reader's kitchen.

And I spend my time doing laundry, cooking, ironing, and decorating to evaluate products for our readers.

I do all this because after they're through dreaming their way through the fantasy world, they want advice on how to cut down on the drudgery of the real world.

It doesn't take a genius to put two and two together and realize the rapport we have with our kind of woman is invaluable to advertisers.

If there's anyone who's looking for food, cosmetics, fashion, housewares, child care and decorating products, it's the True Story reader.

And down in the Sales Department, they'll tell you it's an audience of six million women.

I get the feeling I'm starting to talk too much, so I'm going to say goodbye.

Besides, there's a recipe I want to try that calls for a little pot.

**True Story**



**MANY OF MY RECIPES TASTE BEST WHEN YOU'RE ON GRASS.**

23

23  
 Art Director Dave Wiseltier  
 Designer Dave Wiseltier  
 Photographer Dick Frank  
 Copywriter Lew Sherwood  
 Agency Herbert Arthur Morris Advertising  
 Client Bartell Media

## Five women who can easily afford any fur coat in the world tell why they're proudly wearing fakes.

**DORIS DAY:** "Killing an animal to make a coat is a sin. It wasn't meant to be and we have no right to do it."

"At one time, before I was aware of the situation, I did buy fur coats. Today when I look at them hanging in the closet, I could cry."

"It's so wrong for a man to think that the biggest thing he can do for his wife is buy her a fur coat at Christmas. It's the most evil thing he can do. Buy her a fake fur. They're so beautiful, so lovely, so warm, so pretty to look at."

"A woman gains status when she refuses to see anything killed to be put on her back. Then she's truly beautiful."

**AMANDA BLAKE:** "The wearing of any kind of skins—even the kind that are supposedly raised for fur, like mink or sable—is something I just don't believe in. Killing animals for vanity I think is a shame."

"I feel very guilty about having worn fur coats. As for the women who know about our vanishing wildlife and continue to buy fur coats—I wonder how they'd like to be skinned!"

"I have noticed that the reaction to real fur coats is becoming nauseous on the observer's part. If a woman wants to wear something that looks like an animal, fake fur is the only way to go."

"People are putting the whole real fur thing down and I thank God...thank God."

**JAYNE MEADOWS:** "I don't see how you can wear a fur coat without feeling, literally, like a murderer. It is, I believe, against God's law. Against His whole plan for the universe."

"I feel very sad for women who continue to purchase real fur coats. They are lacking in a woman's most important requisites, heart and sensitivity."

"But for the women who are wearing fake fur. It's the only way to go. It's warmer and everything else. And you are happy with it because you don't feel guilty in it. You don't feel like a murderer."

**ANGIE DICKINSON:** "Although I don't feel I have the right to tell other people what to do, my respect for an animal's right to live doesn't let me approve of the killing of animals for coats."

"If a woman can help an animal or a child, that's the most important thing."

**MARY TYLER MOORE:** "The killing of an animal for the sake of the appearance of luxury doesn't achieve anything. I have seen so many coats so much more attractive than fur—some fake fur, some fabric. It's in the design, not necessarily the fabric."

"I am aware that there are specific ecological problems, but for me all animals have a right to humane treatment."

"Someday, soon I hope, the killing of an animal for fur will hold for us the same revulsion we feel, only, when we hear those horrible stories about parts of the world where they open the top of a live monkey's skull and pour hot lead in because it's supposed to improve the flavor of the meat."

E. F. Timme & Son is one of the world's leading suppliers of plush and fat fabrics for home, industry and transportation.

Although Timme-Tation's fake fur represents only a small part of our output and income, it is the subject of virtually all our advertising.

For two reasons:

1. We believe that the slaughter of wildlife in the name of fashion is cruel and, eventually, suicidal. We want to do something about it. As we gain acceptance for fake fur through advertising, the demand for the real thing goes down. So fewer animals die.

And that's the big thing.

2. As more and more people start turning to fake fur, we want them to know that E. F. Timme & Son makes the best fake fur money can buy. 45 different kinds. With heavy emphasis, we don't mind adding, on the Endangered Species.

Incidentally, we only make the fabric. It's the many fine manufacturers and designers who buy from us who make the coats. Miss Day's "Lynx," Miss Blake's "Hair Seal," Miss Meadows' "Leopard," Miss Dickinson's "Jaguar," Miss Moore's "Tiger" were designed and executed by Lorna in Timme-Tation Lynx, Silver Print, Congo, Jaguar and Bengal.



**Fur coats shouldn't be made of fur.**

These ladies have received no payment for their appearance in this ad. At their request a contribution has been made by the E. F. Timme Co. to Cleveland Amory's Fund For Animals. These ladies go all on the national board of that organization. For information see how [www.fda.com](http://www.fda.com) Fund For Animals, Inc., Box 161, 5421 Street Station, N.Y.C.



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 Art Director Alan Honig  
 Photographer Carl Fischer  
 Copywriter Ned Viseltair  
 Agency Mervin and Jesse Levine, Inc.  
 Client E. F. Timme & Son, Inc.



# "Please Mommy, don't burn me again."

You hear these stories about parents brutalizing their children. You read them in the newspapers. They're shocking. Sickening. But here's the worst part. They're true.

You see, illegitimate children aren't the only ones who need homes.

If you feel bad thinking about children who don't have parents, think about the parents some children have.

And for God's sake give when United Appeal comes around.

United Appeal isn't just asking for money.

It's asking for protection and guidance and loving homes for children.

It's asking for legs for the crippled. Eyes for the blind. Companionship for the lonely. Jobs for the handicapped. Relief for the disaster stricken. A chance for an exconvict to start again.

Things which only your money can give.

United Appeal helps 44 different agencies in the Atlanta area. When you give to United Appeal, you help them all.

When you don't, somebody gets left out.

And it hurts.

**Give once. And for all. United Appeal**

26  
Art Director Robert Pitt  
Designer Robert Pitt  
Copywriter Mary Emma Draper  
Agency Burton-Campbell Inc.  
Client United Appeal—Atlanta



## Columbia practices birth control on gas stations.

Driving into Columbia is not like driving into other cities. The soaring whirling plastic jungle is missing. Gas stations, for instance. One to a corner is the limit.

(In other cities they multiply furiously, soon exhausting the local car supply and starving themselves to death.)

Stores? They're off the highways, turned away from traffic. Their signs are small and tasteful. (When your customers are strolling by on foot, you don't need ten tons of plastic to stop them.)

"In such a non-commercial setting, consumers will forget to consume!" the prophets warned.

Did they warn wrong!

A butcher who was going nowhere in an older city is doing \$190,000 a year in Columbia.

The Sunoco man (910,000 gallons last year) was working so hard, he was glad to get competition.

Even the hamburger folks, for whom Garishness



Columbia, Maryland: The new dot on the map.

is next to Godliness, have seen the light. They've toned down their palaces to fit into Columbia.

So business is beautiful in more ways than one.

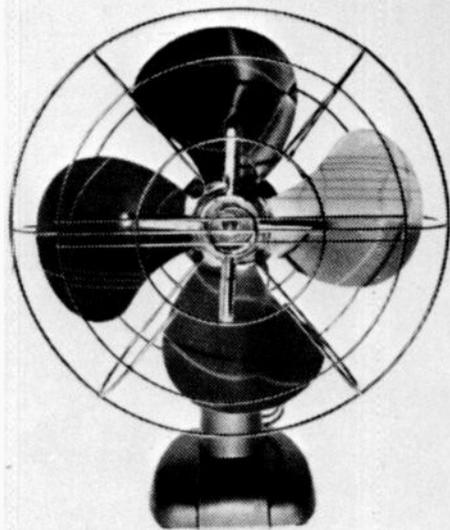
If your company is planning a move, by all means come take a look at booming Columbia.

Call Mal Sherman, collect, at The Rouse Company (301-730-7700). We'd like nothing better than to put you up overnight and show you around.

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Art Directors Helmut Krone  
Bruce Haworth  
Photographers David Langley  
Manuel Gonzalez  
Copywriter Gene Case  
Agency Case and Krone Inc.  
Client The Rouse Co.

## How does a deaf, sightless person know when his phone is ringing?



An ordinary household fan—just like this one—tells him.

The fan is turned on by the telephone in the homes of 35 of our deaf, sightless customers. So the instant the phone rings, the fan starts to broadcast a current of air—letting the customer know that his phone is ringing.

It even “looks” for the customer by rotating—to send its silent signal across the entire room.

This simple little idea is one of dozens we’ve developed at Illinois Bell to help our handicapped customers use their telephones comfortably and conveniently.

They range from highly sophisticated devices like the electronic larynx—which permits people with impaired vocal cords to talk, even over the phone—to special uses of standard equipment. Like Speakerphones® for people who are paralyzed or bedfast. And automatic card dialers with braille writing.

We’ve designed phones that use flashing light signals to transmit messages for the hard of hearing. And phones that convert sound signals to vibrations for deaf and sightless customers.

And if a customer has a special problem, our engineers will do their best to design or devise an effective solution.

But the only way we can solve the problem is if we know about it. If you know someone who has a physical problem in using the telephone, please phone our Personal Service Specialist at 727-4421. And call collect from the suburbs. We want to help.



**Illinois Bell**

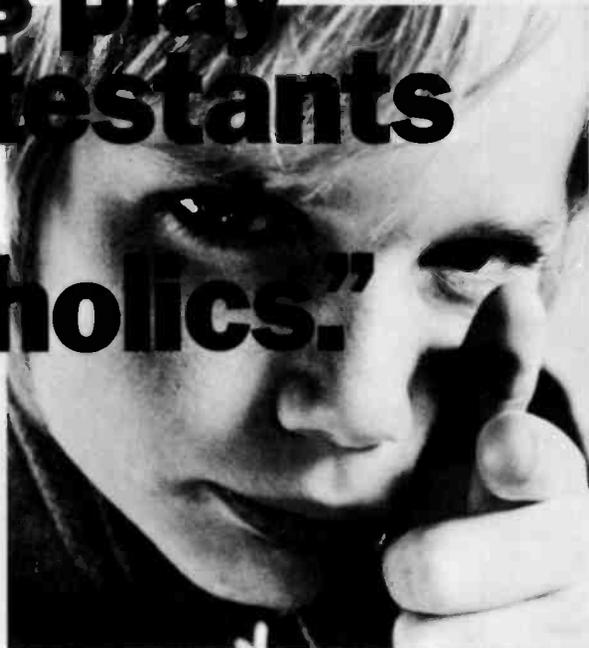
**We’re a lot more than just talk.**

28  
Art Director Don Jackson  
Copywriter Lee Cirillo  
Agency N.W. Ayer/Chicago  
Client Illinois Bell Telephone Company

# "Let's play Protestants and Catholics."

*Gerald, 12:* "If I were prime minister of northern Ireland, this is how I would solve our problems. First I would split northern Ireland into two parts and I would put prodosons on one side and catholits on the other side."

*David, 14:* "I would pass a law saying that any Roman Catholic who set foot on the street to start trouble would be shot instantly and without mercy. I would starve them like rats until there wasn't one left in Northern Ireland."



To find out how two years of religious riots have affected them, Newsweek asked the schoolchildren of Ulster to write essays on the subject.

With startling candor, they made it all too clear that the sins of the fathers have already been visited upon the sons. The mood of hate, fear, and violence in Northern Ireland is so infectious that "even Jesus could hate here."

Instead of "Cowboys and Indians," the children of Ulster play "Protestants and Catholics." Often they play for keeps.

They make nail bombs; they squirrel away secret arsenals. Urchins turned urban guerrillas, they roam the streets late at night looking for trouble. Many of them are not yet in their teens.

British troops patrol nervously, aware that at any time the taunts of the children can escalate into a barrage of rocks, bombs, and gunfire.

A disgusted shopkeeper says, "It's sad to see grown men held at bay by wee kids."

"Ulster: The Children of Violence," a recent Newsweek story by correspondents Angus Derrig and Marvin Kupler. A frightening story of the contamination of hate, made more poignant by the words of the children themselves.

It's the kind of fresh insight that brings nearly 16 million people, worldwide, to Newsweek every week.

**Newsweek**  
an environment of concern.

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# Trial by error.

"He was one kid at home and another in the street. At home, he was straight-

nice-mannered. Funning with the family. Church on Sundays—well, maybe next Sundays—and school on Monday, sometimes. On the street, he was cool. Six-one and sharp: sky-blue suit, brown shirt and tie, hair growing out in a "fro an inch and a half high. Walking that liquid walk—diddybop diddybop—and talking that languid talk. Shucking on the corner, jiving with the chicks, messing with the Man. Everybody do something wrong sometime. Cool."

"The People vs. Donald Payne." For attempted armed robbery and attempted murder, Peter Goldman wrote it in collaboration with Don Holt. It was the center piece in Newsweek's special report on justice in America (March 8, 1971). A single, painfully typical big-city crime and its aftermath, an archetype of American criminal justice.

Payne is arrested on chance and the tenacity of two neighborhood cops. He can't make bail so he's jailed. Within 24 hours he lands in "the hold" as a trouble maker. What do you do there? "Sit on the toilet. Wait for the food to come around."

A public defender, wise in the folkways of the courts, is assigned to him. "The last thing you want to do is rush to court. You let it ride. Everybody gets friendly. It's like



a family. Me, the prosecutors, the judges, we're all friends. I drink with the prosecutors. I give the judge a Christmas present, and he gives me a Christmas present."

The defender wants to cop a plea. Payne wants a trial. "Plead guilty, jackass, you could get ten to twenty for this." Payne wants a trial.

So the defender gives it a try but the case goes sour and the chance of a deal gets sweeter.

The prosecutor: "It's Christmas... I don't want to hurt the kid... we thought one-to-five."

The judge: "Will he take it?" Four and a half months after his arrest Donald Payne takes it. Sulky sore he cops a plea.

Besides, parole comes up in eleven months.

The People vs. Donald Payne. Just one case in thousands where the American "system" of justice is merely a cynical patchwork of improvisation.

The story is high drama. A very human dimension to a very major survey of a national crisis. A Newsweek special. Just one more big reason why nearly 16 million adults, worldwide, choose Newsweek every week.

**Newsweek**

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29  
Art Director Elliott Manketo  
Photographer Alen MacWeeney  
Copywriter Terry Talley  
Agency N. W. Ayer & Son, Inc.  
Client Newsweek

30  
Art Director Elliott Manketo  
Photographer Joel Long  
Copywriter Gerald Pfiffner  
Agency N. W. Ayer & Son, Inc.  
Client Newsweek

# See the freaks, \$500



They are the ultimate dropouts. And you find them by the hundreds up and down U.S. 101 in California. It's Hippie Highway.

Mr. and Mrs. Middle America, riding by in their air-conditioned station wagon, shout, "Go to work, you creeps!"

But work is a bummer. Bad karma. The closest these kids come to work is when they go skinny-dipping. And charge the straights five bucks to watch.

Newsweek's Karl Fleming wrote the story (July 27, 1970), but hardly from the station wagon point-of-view. Instead, Fleming grew a three-week beard, packed a bedroll and disappeared into the crowd somewhere near Big Sur.

What he found was a place where "weed is the staple drug, the thing the freaks start the morning with, and punctuate the day with, the

way straights use coffee. In between they 'do' acid, speed or mescaline."

And if you love your dog, you keep him stoned too.

A surprising look at a strange world. But told with an insight no writer could fake if he hadn't been there.

Newsweek insists on this extra measure of responsible, credible writing that comes only from probing the nooks and crannies of a story.

That's another thing that separates Newsweek's 11 columnists, 210 editors and reporters, 301 stringers and 15,000,000 readers, worldwide, from the rest.

**Newsweek**

31  
Art Director Gerald Pfiffner  
Photographer Karl Fleming  
Copywriter Blake Hunter  
Agency N. W. Ayer & Son, Inc.  
Client Newsweek

# Your son or daughter traveling overseas doesn't need another lecture on drugs.

## Just facts.

A lot of young people have a misconception about foreign drug laws. They think they're not as tightly enforced as the drug laws here. And that's wrong. Really wrong. Drug laws in Europe, south of our own border and in the East are a whole lot tougher than ours. In Mexico, for example, possession demands a 2 to 9 year sentence. Carrying stuff in or out of the country will put you in jail for 6 to 15 years. That's the law. And there's no way around the law. Drug arrests of Americans

overseas have jumped 70% since last year and nobody can help. Not friends. Or family. Not even the United States government. That's why over 700 American citizens are doing time on drug charges in foreign jails. If your son or daughter is touring abroad, tear out the sections of this page that apply. Mail it. Now. They need facts, not another lecture. They need to know that their drug laws are a whole lot tougher than ours. Check it out.

|   |  |   |  |   |
|---|--|---|--|---|
| <p><b>Mexico</b></p> <p>Possession, 2 to 9 years plus fine. Trafficking, 3 to 10 years plus fine. Illegal import or export of drugs, 6 to 15 years plus fine. Persons arrested on drug charges can expect a minimum of 6 to 12 months pre-trial confinement.</p> <p>U.S. Embassy<br/>Car. Danubio and<br/>Pasodela Reforma<br/>305 Colonia Cuauhtemoc<br/>Mexico City, Mexico<br/>Tel. 511-7991</p> | <p><b>Spain</b></p> <p>Penalty depends on quantity of drugs involved. Less than 500 grams, fine and release on bail until trial. More than 500 grams, heavy fine plus minimum of 6 years in jail.</p> <p>U.S. Embassy<br/>Serrano 75<br/>Madrid, Spain<br/>Tel. 276-3400</p> | <p><b>Italy</b></p> <p>Possession or attempted sale, 3 years. Trafficking, 3 to 8 years. Persons arrested on drug charges are not eligible for bail.</p> <p>U.S. Embassy<br/>Via V. Veneto<br/>119 Rome, Italy<br/>Tel. 4674</p>  | <p><b>Sweden</b></p> <p>Possession or sale, up to 19 months and permanent expulsion from the country.</p> <p>U.S. Embassy<br/>Strandsten 101<br/>Stockholm, Sweden<br/>Tel. 63/05/20</p>   | <p><b>France</b></p> <p>Possession varies, but less than for trafficking. Minimum of 3 to 4 months pre-trial confinement. Trafficking, 1 to 5 years.</p> <p>U.S. Embassy<br/>19, Rue de Franqueville<br/>Paris, France<br/>Tel. Anjou 6440</p>                                    |
| <p><b>Greece</b></p> <p>Possession, minimum 2 years in jail. Trafficking, 5 to 20 years plus fine.</p> <p>U.S. Embassy<br/>91 Basilissa Sophia's Blvd.<br/>Athens, Greece<br/>Tel. 712951</p>   | <p><b>Germany</b></p> <p>Possession, up to 3 years. Law may be changed this summer demanding increased penalty.</p> <p>U.S. Embassy<br/>Nehleier Avenue<br/>53 Bonn-Bad Godeberg<br/>Bonn, Germany<br/>Tel. 02229-1955</p>   | <p><b>Japan</b></p> <p>Sentences based on amount of drugs. Recent case involved 600 grams of hashish. Subject was sentenced to 2 years. Deportation follows.</p> <p>U.S. Embassy<br/>10-3 Akasaka 1-Chrome<br/>Minato-Ku, Tokyo<br/>Tel. 583-7141</p>   | <p><b>Lebanon</b></p> <p>Possession and use, 1 to 3 years in a mental hospital. Trafficking, 3 to 15 years.</p> <p>U.S. Embassy<br/>Corniche at Rue Al-Mreish, Beirut, Lebanon<br/>Tel. 240-800</p>  | <p><b>Jamaica</b></p> <p>Possession, minimum of 18 months.</p> <p>U.S. Embassy<br/>43 Duke Street<br/>Kingston, Jamaica<br/>Tel. 26341</p>  |
| <p><b>Bahamas</b></p> <p>Possession, 3 months to 1 year.</p> <p>U.S. Embassy<br/>Adderly Building<br/>Nassau, Bahamas<br/>Tel. 21181</p>  | <p><b>Turkey</b></p> <p>Possession, 3 to 15 years. Trafficking, 10 years to life.</p> <p>U.S. Embassy<br/>110 Ataturk Blvd.<br/>Ankara, Turkey<br/>Tel. 125-050</p>  | <p><b>Canada</b></p> <p>Possession of narcotics (including marijuana), up to 7 years in prison at the discretion of the judge. Up to life imprisonment, but not less than 7 years for importation of narcotics (including marijuana) into the country.</p> <p>U.S. Embassy<br/>100 Wellington Street<br/>Ottawa, Canada<br/>Tel. 236-2341</p> | <p><b>Denmark</b></p> <p>For violation of the Law of Euphoria, fine, imprisonment or both, up to 2 years, at the discretion of the court. The Ministry of Justice has announced that foreigners would be expelled or deported from the country if found in possession of even small amounts of hashish.</p> <p>U.S. Embassy<br/>Dag Hammarskjolds Alle 24<br/>Copenhagen, Denmark<br/>Tel. TRTA 4504</p> | <p><b>United Kingdom</b></p> <p>Possession of heroin or LSD, 7 years in prison or a fine of \$1,000, or both. Possession of Cocaine or Cannabis, 5 years imprisonment if indicted.</p> <p>U.S. Embassy<br/>24/31 Grosvenor Square<br/>W. 1, London, England<br/>Tel. 499-9000</p> |

The National Clearinghouse for Drug Abuse Information.



32  
Art Directors Stan Paulus  
Don Schramek  
Al Shapiro  
Designer Don Schramek  
Copywriter Tom Hemphill  
Agency VanSant Dugdale  
Client Advertising Council

**THE MAN WHO ROBBED  
THE LIBERTY TREE MALL BRANCH  
OF THE ESSEX COUNTY BANK  
AT 10AM ON THURSDAY, MAY 13.**

**PLEASE COME IN.  
YOUR PICTURES ARE READY.**

33  
Art Director Dominic Farrell  
Designer Dominic Farrell  
Copywriters Dominic Farrell  
Seamus McGuire  
Agency Ingalls Associates, Inc.  
Client Essex County Bank

# Baldness. You can probably stop it by castration. If that's too drastic, read on.

By Elliott Nonas, President  
The Penthouse for Men



"Age 21. It was beginning but surely it wouldn't get worse."



"It got worse. But I made believe I didn't care. I lied."



"A new look and a new life style. I should have done it years ago!"

I know all about the horror of growing bald when you're young. I was only 20 when mine started to go.

I also know all about the sweat of trying to do something about it. And failing.

Which is why I'm going to tell you just what you can and cannot do about your hair loss. I may be able to save you some time, some embarrassment and a lot of money. And when I'm through, I think you'll see why I'm so proud of The Penthouse for Men and its "Second Head of Hair."

## THERE ARE NO MIRACLES

The kind of gradual hair loss that most men suffer from is called Male Pattern Alopecia. Contrary to all the old wives' tales you may have heard, this type of hair loss is *inherited* and, short of castration, *incurable*. If you have inherited the dominant gene for baldness, you're going to be bald! No ifs, ands or buts.

So forget the miracles. Massages, special oils, heat treatments or vigorous brushings may make you feel good and keep your remaining hair well groomed, but they won't stop hair loss and they won't grow hair.\*\*

But if there aren't any miracles, there are remedies. For example, there are the unadvertised surgical transplants. There are the wire and suture implants, much advertised as a "medical discovery." And there is hairweaving. I'll be happy to supply you with documented information describing all these processes; how they work, when they don't, which are phony and which worthwhile.

Right now, I want to tell you about our own remedy.

## THE SECOND HEAD OF HAIR

This is the Penthouse's own name for what we believe to be one of the easiest-to-handle-and-

live-with hair replacements in existence today.

I developed it because I felt that no active male should have to change his life-style in order to go from bald to not bald. I felt that if you had to give up swimming or dancing or tennis—or if you had to walk around with the inner fear that people were staring at you—then the hell with it. It wasn't worth it and you were better off to stay bald.

## HOW WE DEVELOPED A SECOND HEAD OF HAIR THAT YOU SLEEP IN EVERY NIGHT OF THE WEEK.

The hair replacement industry, believe it or not, started some 3500 years ago. The Penthouse is only four years old. And yet we've already thrown out most of the old techniques.

The very first thing we changed was the foundation. Instead of using the standard cloth, silk, lace or vegetable netting, we developed a modern base of nylon mesh. Light in weight and incredibly strong, it can't stretch, shrink, discolor or deteriorate. It is water-proof and sweat-proof. And because it is a *mesh* which contains anywhere from 5,000 to 10,000 air-holes per base, it is remarkably cool to wear in any weather.

We refuse to buy hair in 50 or 100 pound lots, because hair grows old and brittle. Instead we buy ounces of the very finest, freshest European hair, each ounce matched and blended to each customer. It costs more, but it's worth it.

We insist on a special base fitting and a color-match fitting *before* we hand-tie the hair to the base, thereby eliminating any chance of error. And we hand-tie and *double-knot* every single strand of hair. And then cut off all the small knot ends. This prevents tangling.

This painstaking attention to detail makes it possible to do anything you like in your Second Head of Hair. Play ball all day long. Ride in a convertible. Take the waves in the ocean. And sleep in it every night. No one—not even your intimate family—need ever see you bald again.

## "BALDNESS IS A SIGN OF VIRILITY. AND OTHER FAIRY TALES"

There are dozens of other improvements we've made (not the least of which is an ingredient called "compassion") and so much more to tell you. Come up to see us. We'll show you a 15-minute color film that will *prove* all that we've said in this ad and more. We'll give you our new booklet, "Baldness Is a Sign of Virility and Other Fairy Tales" and put your name on our mailing list of The Penthouse Papers, a quarterly newsletter we publish. All this at absolutely no obligation on your part, whatsoever. Call us for an appointment today.

Or, if you prefer, we'll *send* you the literature. Just mail the coupon together with \$1, which we'll give back to you whenever you visit us in person. (We must do this to eliminate the practical jokers who send us false names.) But do it now. Before you get a day baldier.

\*Journal of the American Medical Women's Association, June 1959, page 484.  
\*\*Same source, page 485.

The Penthouse for Men  
14 East 56 St., New York, N. Y. 10022

I, too, think the subject of baldness should be treated factually, honestly and with dignity. Please send me your booklet, including the report on other hair replacement methods, and place my name on the mailing list to receive The Penthouse Papers. I enclose \$1, in check or money order, which will be returned to me any time I make a personal appearance at the Penthouse. There is no obligation on my part to purchase anything.

MY NAME IS \_\_\_\_\_  
(Please print carefully)

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

The Penthouse For Men, 14 East 56th Street, New York, New York 10022, PLaza 2-6140

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Art Director Norman Tanen  
Designer Norman Tanen  
Photographer Tasso Vendikos  
Copywriter Elliott Nonas  
Agency Elliott Nonas Advertising  
Client Penthouse for Men

# A report on the drug problem for people who think a bad trip is driving in a Rochester snowstorm.

You're aware of it. You have opinions on it. But chances are, you've never experienced the drug problem first hand. You've never dropped acid, shot speed, or tried to raise \$200 a day because you're hooked on horse. It's hard to tackle a problem you haven't experienced. It's another world. But your kids are growing up in that world. So you'd better get a handle on it. Your Republican County, City, Town, and Village governments intend to help you. That's what this report is all about.

## So what's the big problem?

The biggest problem in coming to grips with the drug problem is that it isn't a problem. It's a flock of problems. Medical problems, legal problems, educational problems, psychological problems, sociological problems. And more. Your Republican administrations are working on these problems in a variety of ways. In some areas, the going is slow. In others, we're making progress.

## What you don't know can hurt you.

1. Did you know that if you have a personal or family drug problem and want help or advice, you can call 275-4445 twenty-four hours a day seven days a week? This crisis phone service, operated by the Department of Psychiatry at the University of Rochester, provides more than information—it provides understanding.
2. Did you know that forty-six different agencies in Monroe County provide services dealing with alcohol and drug problems? These agencies are listed in a special directory which can be of great value to families or individuals needing help. For your free copy, send your name and address to Dr. Harold C. Miles, Director of Mental Health, 111 Westfall Rd., Rochester, N.Y. 14620.
3. Did you know that your Republican administration has applied for funds to expand its drug abuse programs for residential and outpatient facilities as well as educational services for children and for an expanded County-endorsed neighborhood program sponsored and run by FIGH? And more?

## The hard drug problem: How big is it?

We don't know for sure. One source indicates that there are 1,000 hard core heroin addicts in Monroe County. Another says he can point out 25 people supporting \$200-a-day habits. Before 1965, the Psychiatric Unit of Monroe Community Hospital treated four or five addicts a year; last year, 10% of the 1,800 admissions were for heroin addiction. The problem is real and growing. The addict, physically dependent upon his drug, lives with danger—danger from the criminal lengths he must go to raise cash, danger from serum hepatitis resulting from dirty needles, danger from the deleterious effects of ever-increasing doses of an overdose. Paradoxically, three phenomena may be looked on as promising for him. 1. As a genuinely sick person, the heroin addict in Monroe County receives the best care available anywhere. He may go to the Community Hospital, Rochester General (Northside) or Strong. He may be withdrawn on methadone if his addiction is severe, tranquilized if it is not. He can also benefit from counseling services, psychotherapy, vocational training or other follow-up treatments. 2. Our consolidated countywide Police Narcotics Squad makes life hot for pushers. Using undercover officers and informants, our police have reduced the availability of heroin to the point that the average addict buys heavily diluted or "cut" heroin. The less pure the heroin, the better the chances of a relatively painless withdrawal. 3. If a certified heroin addict is convicted of a felony,

he is likely to be committed to a State Narcotics Treatment Center rather than a prison. This is a humane, enlightened, and sensible practice. One can also arrange for civil certification of himself, a relative, or a friend who is addicted to heroin. This procedure opens the doors of a State Treatment Center without the addict's acquiring a criminal record. Today, in our County, one can safely say that people with the most serious kinds of drug addiction get the best care.

## Where do soft drugs come in?

Everywhere. Grass, LSD, ups, downs—these are the so-called soft drugs whose users could include a grade school kid next door or a corporate executive getting a weekend kick. Although they may smoke pot openly in gatherings, these users—and abusers—are seldom publicly identified except when they become entangled with the law.

They rarely seek or get professional help. Two ideas soft drug users traditionally support are as follows.

1. Marijuana should be legalized. But should it? "Hardly," says Dr. Miles, "until more of the facts are in. We simply don't know enough about long-term effects. Remember, DDT was legal. Thalidomide was legal. Isn't it about time we learned something from past experience?"
2. Legal penalties for possession of marijuana should be reduced. But will they? Pushing drugs is a felony. And likely to remain so. Possession of marijuana (as well as other hallucinogens, stimulants, and depressants) is a felony if you're carrying more than 1/2 of an ounce, a misdemeanor if you're carrying less. Certainly, the District Attorney's office and the courts try to distinguish between the one-time experimenter and the regular user. If there is to be any change in the marijuana laws, it would mean action by the State Legislature. Bills that have been introduced go from making the penalty for pushing drugs life imprisonment with no parole to abolishing all existing penalties for marijuana use. And every conceivable area in between. State Senators and Assemblymen are struggling to find answers. Do they know where you stand?

## Kids need a place to rap with ex-freaks.

A kid in drug trouble generally feels safe only with his friends. He won't buy the hostile, antiseptic world of a hospital. Or like bromides of Establishment types. He wants to rap with ex-freaks, guys who've been part of the drug scene themselves and know what they're talking about. Where can the drug user find such a haven? Nowhere, except in informal "crash pads" that may promise sympathetic aid but often provide exploitation and abuse. What Monroe County needs are halfway houses or, if you prefer more dramatic language, crisis centers. Steve Hurst, an advisor on Urban Affairs to the Republican County Committee, plans to visit halfway houses in New York City. "Let's find out what works and doesn't work where the experience is greatest," says Steve, "and then bring the best of what we learn back home." Charles Schiano, Chairman of the Narcotics Guidance Council, sees a need for four such centers where a drug abuser can live and be treated while he goes to school or work. Dr. Miles has already applied for funds for these centers. The Reverend Tom Fassett, another advisor to the County Committee is developing what he calls "The

Universal Center," a place which provides a warm sympathetic atmosphere along with communication, medical, legal, vocational, and follow-up services.

Essential to the success of any halfway house is the principle of sanctity. A drug user must know he is safe there or he will not come. And if he does not come, what can we ever hope to accomplish?

## One step forward: the Narcotics Guidance Council.

The Monroe County Narcotics Guidance Council came into being by special act of the County Legislature on August 4, 1970.

- Here are its purposes:
1. To provide instructional materials and help formulate curricula for all grade levels on the use, misuse, and abuse of drugs.
  2. To provide a place where without fear of embarrassment or public exposure a user of family member can go with a specific problem.
  3. To act as a referral service, pointing the user to an appropriate expert for medical, social, psychiatric, or other therapy.
  4. To coordinate the activities of all the private and social agency task forces and committees working on drug programs in order to reduce duplication and encourage more rapid progress through cooperation.
  5. To sponsor local legislation to provide money and facilities for needed programs. And, at the same time, to take full advantage of Federal and State programs to bring tax moneys back here.
  6. To encourage the creation of Narcotics Guidance Councils in the city, towns, villages, and even school districts.

So far, Rochester is planning to start a Narcotics Guidance Council.

## What can parents do?

The drug problems are big problems. We've told you something about what we're doing in government to tackle them. But what can you do to help your kids keep away from drugs?

1. Set a good example. If you drink too much or gulp tranquilizers, you can hardly avoid the taint of hypocrisy when you try to convince a youngster that "turning on" with drugs is unwise.
2. Discipline your children fairly and with consistency. Teach them to postpone some pleasures and to deal directly with pain.
3. Help them find satisfying personal goals. If your goals go no further than collecting material possessions you may have to change your own ways before they'll listen.
4. Learn all you can about drugs so you can converse honestly and factually.
5. Do not overreact to a drug experiment by rejecting your child. Talk. Listen. Communicate. Keep the lines open.
6. If your child is hooked, don't give him money to support his habit, but don't give up on him. Get professional help. Call 275-4445. Or write for a copy of the "Directory of Agencies in Monroe County Providing Services on the Use and Abuse of Alcohol and Drugs." The drug problem belongs to every family in Monroe County. Let's work together to get it under control. If we don't, we'll have wasted our most important natural resource: Our sons and daughters.

**Good government. A process, not a fact. We're working at it.**

Monroe County Republican Commission, Bureau of Design, Rochester, N.Y. This report is part of a series of publications for the county.

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 Art Director Robert MaHarry  
 Designer Robert MaHarry  
 Photographer Richard Lubey  
 Copywriter James Morey  
 Agency Hutchins/Darcy, Inc.  
 Client Monroe County Republican Comm.

# First you judge an airline by what it's done.

- 1927 First U.S. airline to offer international service.
- 1928 First airline to order aircraft built to its own specifications.
- 1929 First airline to develop and employ instrument flying.
- 1929 First U.S. airline to develop and employ instrument weather services.
- 1929 First airline to employ flight stewards and serve meals to passengers.
- 1929 First airline to fly to the Caribbean.
- 1930 First airline to fly to South America.
- 1933 First airline to host all-glass cockpit, even aboard an aircraft.
- 1934 First U.S. airline to fly to Siberia.
- 1935 First airline to install facilities for heating food on board.
- 1935 First airline to fly the Pacific.
- 1936 First airline to inaugurate cargo service over the Pacific.
- 1937 First U.S. airline to offer service to Bermuda.
- 1939 First airline over the Atlantic with mid and post-noon service.
- 1940 First airline to assign a flight navigator to aircraft crews.
- 1950 First airline to inaugurate direct air service between the U.S. and Alaska.
- 1961 First airline to complete a round the world flight.
- 1962 First airline to offer international service with all-glass cockpit.
- 1965 First airline to show full length movies.

- 1946 First airline to fly the great circle route to Tokyo.
- 1947 First airline to build and operate hotels in foreign countries to ensure adequate accommodations for its travelers.
- 1948 First airline to provide regularly scheduled hot and cold in-flight service anywhere in the world.
- 1948 First airline to offer menu selection diets.
- 1948 First airline to offer service between the West Coast and Hawaii.
- 1951 First airline to publish a comprehensive three national travel guide, ("New Horizons" World Guide" - most popular travel guide ever published.)
- 1951 First airline to introduce a pay later plan.
- 1955 First airline to order U.S. customs air jets.
- 1956 First airline to operate scheduled transatlantic service with U.S. built jets.
- 1959 First airline to open a scheduled round the world service.
- 1961 First airline to offer a worldwide marketing service for shippers and importers around the world.
- 1962 First airline to make 100,000 transatlantic flights.
- 1962 First airline to establish a global electronic reservation system.
- 1964 First airline to relay in-flight messages via Satellite System III.
- 1965 First airline to operate round the world jet service.
- 1966 First airline to order the Boeing 747 jetliner.
- 1970 First airline to fly the "47."
- 1970 First airline to fly one million passengers on the 747.

# Then you judge it by what it does.

1. The most important thing an airline can do is make it easy for you to travel. We make it easier for you to travel the world than any other airline.

First we give you a choice of 122 cities in 82 lands on all our continents to fly to. Then we make it convenient for you to leave by flying from 16 cities across the U.S.

2. Chances are, you'll be carried by the most popular planes in the world, the great spaceliner Boeing 747. We introduced this great ship to the world on January 21, 1970 and now fly more 747's to more places in the world than any other airline.

Further, during 1971 every single 747 in our fleet is being sent back through the factory for extensive engineering improvements, which you won't see, and extensive passenger cabin improvements, which you will see. And enjoy.

In case you're wondering why we continue to invest in a plane as good as the "747," it's simple - because that's the way we are.

3. We're that way about the service aboard our planes too. Back in 1955 we served the first hot meal of mail ever served aboard a plane.

Since then our chefs have turned dining aboard into such an art that on many flights we even serve the cultured delicacies you're flying to.

At present, you can enjoy these epicurean delights on flights to England, France, Germany, Belgium, Holland, Scandinavia, Portugal and Brazil. First class and executive.

And when it's time to enjoy them on our flights to the other side of the world, Over the Pacific to the Orient.

4. In addition to the joy of good food, we make your flight seem shorter with the pleasure of good music. And for the standard 82, 50 you have a choice of two Curators or classic heavy old instrumental.

Oh if you prefer to sleep, we'll help you doze off with music selected and arranged for that purpose.

If you must relax, without sleeping there are as many as eight other channels to listen to.

If you're traveling with children you can find a night of relief because we have a channel for them too.

Along with a rich channel for teenagers.

Of course, you may wish to be left alone with your a Bartlett and a pillow and a drink and a magazine. If so, you will be. That's part of our service too.

5. However, like many people, you may not wish to be left alone after you arrive.

Which is why we and our Pan Am travel agent offer everything from pre-planned tours that provide you with a guide, to doing yourself tours that show you how to be your own guide. Prices start low with a high level of Europe and range all the way up to a "Now I've Seen Everything" tour of the world.

Oh you may not want to drop in at all. But still you may want an address or what to eat, what to pack, where to stay, etc., etc. It's so, don't hesitate to ask.

And as you travel don't hesitate to drop in at one of our 226 offices around the world. We're there to answer questions, to help, to get you home away from home wherever in the world you travel.

**Pan Am**  
The world's most experienced airline.



Water Island, 1955.  
The only subsidiaries were Pan Am people.  
They were there to refuel our planes as we flew West across the Pacific to open that half of the world to air travel.  
Four years later we flew East over the Atlantic to open Europe.  
Then, in 1967, the world, with the first scheduled passenger flight ever to circle the globe.

# Why we fly where others don't.



We chose them because of member Charles A. Lindbergh, the man on the right.

He joined Pan Am in 1933, one year after flying the solo across the Atlantic.

His love with Pan Am never dimmed, working with us on equal rights and on opening the world to air travel. In 1939 he was the Captain. It was also the year we developed our famous flying and ground crewmen from complete novices to pros.

In 1939 we were developing our own radio-aid system. We were also building airports out of the jungles of South America to open an entire continent to air travel. And pilots began to take flying seriously.

In 1943 we flew over the Pole and opened half the world. Each day we dropped the world's first long range weather forecasting system, built our own landing and working bases along the way, and became the first airline to serve warm meals aloft.

In 1949 our fleet was over the Atlantic to open Europe and give travelers access to the New Era and beyond.

And then, in 1947 we put it all together and made the first scheduled passenger flight ever to circle the globe.

**So what have we done for you lately?**

A sample of things:

After experience with planes, our pilots and ourselves it is so that virtually every portion of the last airplane (including the "747") was built to withstand test by an individual to build our way to fly.

And as our planes have grown bigger and faster and more efficient, we've been able to fly a single world round the globe for many weeks in a row, and our 122 lanes take us to the point where you can afford to take the vacation.

**After giving you the world, we ask what's next.**

What is only natural because we like to go to it every day and we'd like to be serving there every day and every day.

Right now we were offering menu selection, serving hot meals, allowing movies and providing other customer amenities being better than others could do. But still, the most important thing is to offer you a new experience, not know-how, not technology. And our ability to make your travel easy, as you can't get it better.

We're still the only U.S. airline to fly to such unexpected places as Moscow, London, Johannesburg, Rome and Milan, etc. And we still fly to the most expected places as London, Rome, Paris, Oslo, Honolulu, Sydney, and Tokyo.

In all, on the 122,000 to 82 lands on all 6 continents, by 1971 we'll be in a new country. And if it takes to be on our way to a visit to Pan Am, it will again.

**Pan Am**  
The world's most experienced airline.

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Art Director Amil Gargano  
Designer Amil Gargano  
Photographer Pan Am Stock Photo  
Copywriter Jim Durfee  
Agency Carl Ally Inc.  
Client Pan American World Airways

# Why other airlines come to us for flying lessons.



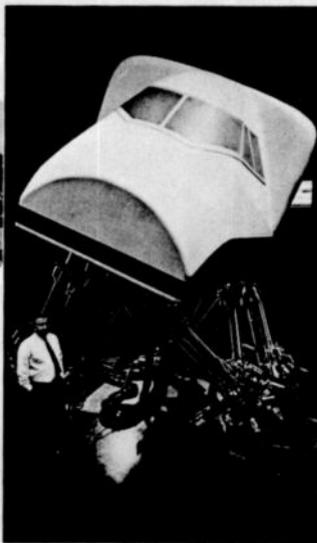
Jan. 25, 1935. The Pan Am Constellation airplane is being used for the first international passenger flight ever to cross the North Atlantic. In addition to crossing the Atlantic and Europe, Pan Am operated the Constellation to South America to the Pacific to the Arctic to the South Pole, and it is still together with the first passenger flight that has circled the globe. The first flight between New York and London took place in 1958. The first flight between New York and Tokyo took place in 1959. The first flight between New York and London took place in 1958. The first flight between New York and Tokyo took place in 1959. The first flight between New York and London took place in 1958. The first flight between New York and Tokyo took place in 1959.

From Pan Am Captain Steve Fossett's decision to cross the Atlantic in 1931, and then, in 1935, and it is still together with the first passenger flight that has circled the globe. The first flight between New York and London took place in 1958. The first flight between New York and Tokyo took place in 1959. The first flight between New York and London took place in 1958. The first flight between New York and Tokyo took place in 1959.

It sounds a little crazy on the surface. One airline helping another airline become better, while both are fighting for the same passengers. Yet it's been going on in the airline business from the day the first pilot crashed his first sailing passenger aboard. And it's been going on at Pan Am for over 40 years. During that time we've helped over 30 of the world's airlines become

better airlines. We've even helped six countries build airlines from scratch. In 1970 alone, fifteen airlines (including a number of major ones) sent pilots and crews to us for advanced training. The reason they come to us is that Pan Am, more than any other airline, is responsible for transforming flying from a primitive art into a

positive science. Some of the accomplishments of that science are shown here. At "Pan Am University," as our schools have come to be known, birth is being given to others. Here, an average of 1,000 students a year are on the process of study, research, and training. All to make your travels every-thing travel should be.



During the late 1950s and early '60s Pan Am developed and perfected passenger flying, made over 1000 radio workbooks, and designed a system for long range weather forecasting systems. This gave the airplane an ability to cross the world. And later space appears to be the next step. Development is being developed in the technology for first two, NASA's LORAN. Six people are now developing their full program to the space program of Cape Kennedy and the Eastern Star Range. We have participated in the Mercury and Gemini space programs and all the Apollo space missions. And to date, some 1000 people have completed flight on the Pan Am Constellation. Even though it's well over 40 years old, the Constellation may never look forward to going to the moon. But one day the other hand you may look back on something like the Constellation that also have been here to go to the moon.

**PanAm**  
The world's most experienced airline.

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Art Director Amil Gargano  
Designer Amil Gargano  
Photographer Pan Am Stock Photo  
Cal Bernstein  
Copywriter Jim Durfee  
Agency Carl Ally Inc.  
Client Pan American World Airways

# MR. FERRARI DRIVES A FIAT.



Overseas delivery arranged through your dealer.

The Mr. Ferrari we refer to is the very same Mr. Ferrari who makes some of the fastest and most expensive cars in the world.

And for his own personal use, he does drive a Fiat.

It's not that he feels the Fiat is any better than a Ferrari.

He just feels that the car we make is a more sensible car to drive around town in than the car he makes.

However, it is rather enlightening that out of all the small sensible cars sold in Europe—some fifty in all—

he chose a Fiat.

Enlightening, but not astonishing, when you consider that in Europe, where they've been buying small cars for three generations, they buy more Fiats than anything else. Volkswagens included.

Now, if you're thinking about buying your first small car, you might keep all this in mind.

After all, when it comes to cars, you can't fool a Ferrari.

**FIAT**

The biggest selling car in Europe.

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Art Director  
Designer  
Photographer  
Copywriter  
Agency  
Client

Ralph Ammirati  
Ralph Ammirati  
George Gomes  
Marty Puris  
Carl Ally, Inc.  
Fiat

# ARE YOU IN THE MARKET FOR A HARDTOP?

Every Volvo has six steel pillars holding up the roof. Each one is strong enough to support the weight of the entire car.

Of course, this kind of strength isn't built into a Volvo just so it will hold up a lot of cars.

Volvos are built strong so they'll hold up a lot of years. Exactly how many we can't guarantee. But we do know that in Sweden Volvos are driven an average of eleven years.

Are you sure you're in the market for a hardtop? Or is what you really want a hard top?



SEE THE FOLLOW PAGES FOR THE DEALER NEAREST YOU. OVERSEAS DELIVERY AVAILABLE. © VOLVO, INC., 1971

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Art Director John Danza  
Photographer Mike Cuesta  
Copywriter Edward A. McCabe  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.

# TRUE ECONOMY ISN'T MORE MILES TO THE GALLON. IT'S MORE YEARS TO THE CAR.

These days, a lot of people think the way to save a little money is to buy a small cheap car.

We agree. That is the way to save a little money.

To save a lot of money, buy a Volvo.

Volvos are built to last. While we can't guarantee how long, we do know Volvos hold up an average of eleven years in Sweden. So once you get your Volvo paid for, you should be able to hang on to it for a few years.

Then you can bank the money you'd normally spend on car payments. Not counting interest, that's almost \$1000 a year.

This is the basic difference between a Volvo and an economy car.

Economy cars are for people who are interested in economy. Volvos are for people who are interested in money.



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# THE EARTH SHALL INHERIT THE WEAK.

Volvos, on the other hand, are built to survive the conditions that drive most cars into the ground.

Take our roof. It's braced with 6 steel pillars, each one strong enough to support the weight of the entire car. In other words, you could stack seven Volvos one on top of another, without hurting the one on the bottom. We know. Because we've done it.

Our engine can take a pile of abuse, too. Before accepting it for production, we ran it at 90 mph for 25 days without a break. And it didn't break.

Of course, all this doesn't mean a Volvo will run forever.

But as a Volvo ages, you can still have faith that it won't abandon you.

With a lot of cars, you can only pray.



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# THE SLOWER YOU PUT THEM TOGETHER THE SLOWER THEY FALL APART.

It takes a long time for a Volvo to become a Volvo.

The body is held together with more than 8,000 welds. It takes two hours for the welding itself. And a few minutes more to test the work. A man whacks at the welds with a hammer and chisel. Primitive but effective.

Volvo bodies are so tightly made, it takes less than one pound of body lead to fill in the joints. Two hours of hand grinding and filing insure that there are no rough spots on the body.

After etching in a phosphate bath and dunking in rustproofing, a Volvo is sprayed with primer. Then it's wet-sanded and washed. After a coat of sealer, it's dry-sanded, washed and sprayed with three color coats. In all, a Volvo spends eight hours in the paint shop.

A battery of women, armed with soft flannel gloves, gives every Volvo a thorough rubdown. (Women have a more sensitive touch than men.) If any imperfection comes to hand, the Volvo goes back for a repaint.

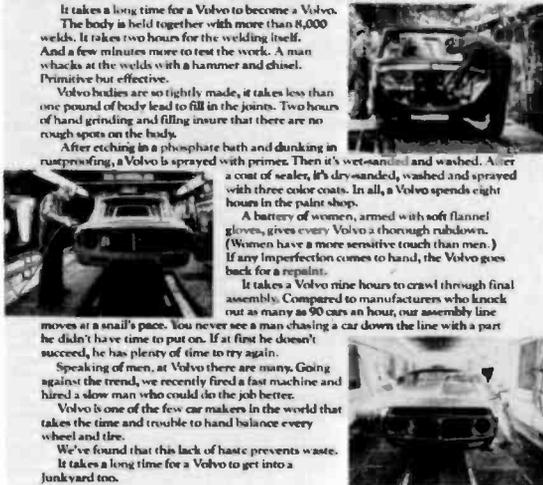
It takes a Volvo nine hours to crawl through final assembly. Compared to manufacturers who knock out as many as 90 cars an hour, our assembly line moves at a snail's pace. You never see a man chasing a car down the line with a part he didn't have time to put on. If at first he doesn't succeed, he has plenty of time to try again.

Speaking of men, at Volvo there are many. Going against the trend, we recently fired a fast machine and hired a slow man who could do the job better.

Volvo is one of the few car makers in the world that takes the time and trouble to hand balance every wheel and tire.

We've found that this lack of haste prevents waste.

It takes a long time for a Volvo to get into a junkyard too.



**VOLVO**

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# BEAT THE SYSTEM. BUY A VOLVO.



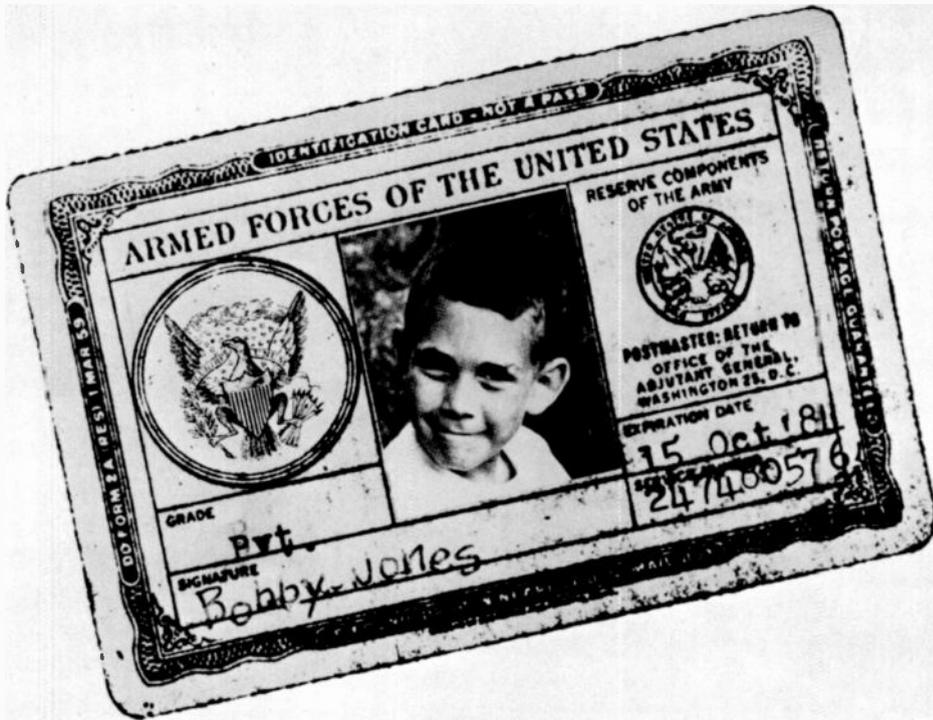
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Copywriter Edward A. McCabe  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.

43  
Art Director John Danza  
Photographer Mike Cuesta  
Copywriter Edward A. McCabe  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.

42  
Art Director Ray Alban  
Photographer David Langley  
Copywriter George Dusenbury  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.

44  
Art Director John Danza  
Photographer David Langley  
Copywriter Edward A. McCabe  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.



# If you have a son 10 years old, you'd better start worrying.

It sounds absurd, doesn't it? That your son will have to go to Vietnam 8 years from now.

It may sound absurd, but this is an absurd kind of war. And it's perfectly possible you will see your own son sent off to it.

It's perfectly possible because this is a war that's been going on for the past 30 years. Yes, the past 30 years. That's how long there's been fighting and killing in Vietnam. So it isn't so absurd to think this war can go on for another 8 years, is it?

It's perfectly possible, because in spite of all the speeches and all the promises, the President has yet to set a definite date for withdrawal. Yes, that's true. The President hasn't named a day nor a month nor even a year as a time for getting out.

In fact, the President talks about leaving "residual" forces and "maintenance" troops in or around Vietnam. (If you remember, what got us into this mess was the sending of "advisory personnel" to Vietnam.)

Now do you see why it's perfectly possible that your son will fight in this absurd war? A war where mass murders of women and children are called "no big deal." A war that has already killed over 50,000 American boys who were 10 years old themselves not so long ago.

One of the most effective things you can do for your son is write your Congressmen today. They must know they have your support to act in Congress against this absurd war.

Write them now. And maybe 10 years from now your son will be glad you did.

**Help Unsell The War**  
Box 903  
F. D. R. Station  
New York, N. Y. 10022

45  
Art Director Marvin Mitchneck  
Designer Stu Bran  
Copywriter Robert Oksner  
Agency David Oksner & Mitchneck Inc.  
Client Help Unsell The War

# Most record reviewers do their listening on a Dual. Perhaps they know something you should know.



Consider the plight of the music critic who reviews recordings for a living. His reputation depends on his ears. And how much they hear. For the differences between performances are often very subtle.

A reviewer must listen for the artist's interpretation, how his talents have progressed and how he compares with his fellow performers. In addition, he must be sensitive to recording and microphone techniques and the quality of the record surface.

All this is why the professional listener selects his high fidelity equipment with great care. Especially the turntable. Because he knows that what he hears or doesn't hear often depends on the turntable.

#### What can happen to a recording.

The turntable is the one component that actually handles records, spinning them on a platter and tracking their impressionable grooves with the unyielding hardness of a diamond. And much depends on how well all this is done.

If the record doesn't rotate at precisely the right speed, the musical pitch will be off.

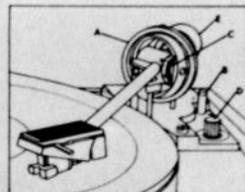
If the motor isn't quiet and free of vibration, an annoying rumble will be added to the artist's performance.

If, in tracking, the stylus doesn't respond easily and accurately to the rapidly changing contours of the record groove, there can be even worse trouble. Instead of tracing the sharp peaks of the high frequencies, the stylus will simply top them off. And with those little bits of vinyl go all those glorious high notes. Taking their place are a lot of unpleasant sounds that were never recorded.

#### What most serious listeners know.

Serious music lovers know all this, and that none of it need actually happen. It's why so many of them, professional and amateur alike, have long entrusted their precious records to a Dual.

From years of listening, they know that on a Dual, records are preserved indefinitely and will continue to sound as good as new no matter how often played. They also have come to appreciate Dual's ease of operation as well as its ruggedness and reliability.



Typical examples of Dual precision that preserve and bring out the best in stereo records. **A** Tearing-ribbed suspension that lets tonearm pivot like a gimbal for total freedom and perfect balance in tracking. **B** Special setting that lets stylus track at perfect angle in single play and in cases of stack or multiple play. **C** Tracking force is applied at point maintaining perfect dynamic balance of tonearm. **D** Separate anti-skating calibrations are provided for elliptical and conical stylus, as each type skates differently. **E** Tonearm counterbalance is elastically damped and has zero adjustment with click stops for convenience in changing cartridges.

#### If you'd like to know more.

A few examples of Dual precision engineering are shown in the illustration above. But if you would like to know what several independent test labs say about Dual, we'll send you complete reports of their reports. Plus a reprint of an article from a leading music magazine that tells you what to look for in record playing equipment.

Better yet, just visit your franchised United Audio dealer and ask for a demonstration.

You'll find Dual automatic turntables priced from \$99.50 to \$175.00, including our new integrated Module, complete with base, dust cover and magnetic cartridge at \$199.50.

These may seem expensive at first, but not when you consider your present and future investment in records. And now that you know what record reviewers know, doesn't it make sense to own what they own?

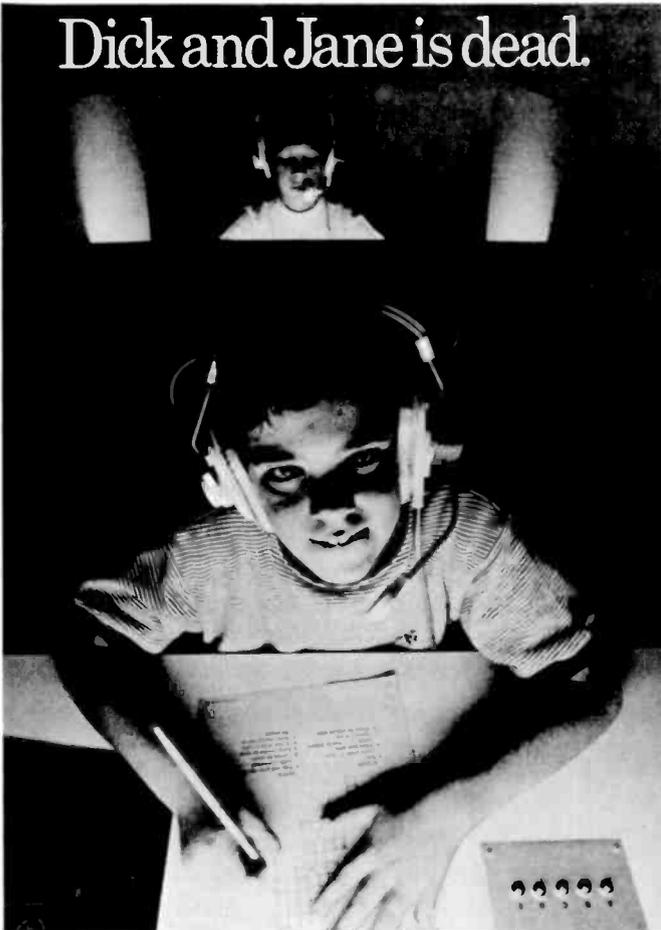
Dual



United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, NY 10553

46  
Art Director    Al Beckerman  
Designer        Ron Gallo  
Copywriters    Jack Trout  
                      Al Beckerman  
Agency        Ries Cappiello Colwell Inc.  
Client          United Audio Products, Inc.

# Dick and Jane is dead.



The old-fashioned Dick and Jane reading system turned thousands of kids' heads into oatmeal.

But it won't anymore. Because Encyclopaedia Britannica has developed a new reading program to help elementary and high school students with reading difficulties. A program that works. And now, after more than 5 years of research and development with over 2,000 students, we've opened the Britannica Reading Achievement Center in Oak Brook.

It's a unique reading clinic. Because it combines one of the most successful corrective reading programs ever devised with all the latest developments in electronic teaching equipment.

So far, 96% of our students have succeeded in becoming better readers. And that's better students.

#### Why your child should fail our test.

To cure a reading problem, we must diagnose it.

So, before we attempt to help children, we find out exactly what's wrong. By putting them through four hours of thorough testing.

(Educators regard our tests as among the most dependable available. Kids think they're fun.) By letting these children fail our tests, we can pinpoint the precise nature of each child's individual reading problem.

And then we can go to work on it. By tailoring a curriculum to his individual needs.

#### How we work.

The instructor sits behind a console that was designed by the same man who designed the Apollo Spacecraft control panel. And, from the Master Panel, he can control everything that goes on in the classroom.

He can show movies. Play tapes. Show film strips. Flash split-second words and phrases on a screen at the front of the room. And play records.

Most important, because there are no more than ten children per class, he can work constantly on each child's individual problem.

He never nags, scolds, punishes or grades the students. He only encourages them. One of the reasons we're so successful in teaching children to read is because we not only teach them to read, we also teach them to succeed.

#### What the experts think about our program.

Hubert H. Humphrey says "The Britannica Reading Achievement Center is providing the leadership I feel is necessary to significantly decrease underachievement in reading."

Robert M. Hutchins, former Chancellor of the University of Chicago, says "It gets to the heart of the problem and offers a solution."

Dr. Benjamin Fine, Pulitzer Prize-winning Education Editor of the New York Times, puts it more simply, "This system works!" he says.

#### We believe in it.

Our program helps children who seem beyond help. It makes unsure children confident of their own ability to succeed. And it even helps average or above average readers to do even better.

That's why we've guaranteed it. If your child doesn't improve his reading skill by the

time he's done with the course, his entire tuition will be refunded.

#### How you can help your child raise his grades.

Simply fill out the coupon below.

Or call us at 325-9010 and arrange for a free consultation session with our experts (even if you don't enroll your child in our program, the consultation will be of measurable help to him.)

Do it now. Before your child's problem gets worse.

**Britannica Reading Achievement Center**

Britannica Reading Achievement Center  
7011 Spring Road, Suite 101  
Oak Brook, Illinois 60521

Please send me more information about BRAC.

Please arrange a time for our free consultation session. Our phone number is \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

47  
Art Director John Sosnowski  
Photographer Daily Planet  
Copywriter Michael Cafferata  
Agency Van Brunt & Co.  
Client Britannica Reading Achievement Center

# Fisher-Price Toys don't need batteries.

They run the old-fashioned way. On child power. The strength of young imaginations. The endless energy of small bodies.

The push and pull of a child's curiosity on the way to learning something new.

Because Fisher-Price believes there's too much push-button entertainment today. And once you've pressed a button, what else is there to do, Mommy?

Even our new Music Box Record Player is a toy of involvement. Not only doesn't it need batteries (it winds up), it doesn't even need a Mommy to supervise.

Our Play Family Toys, including a brand new Schoolhouse, give children the chance to run things their own way, on their own steam.

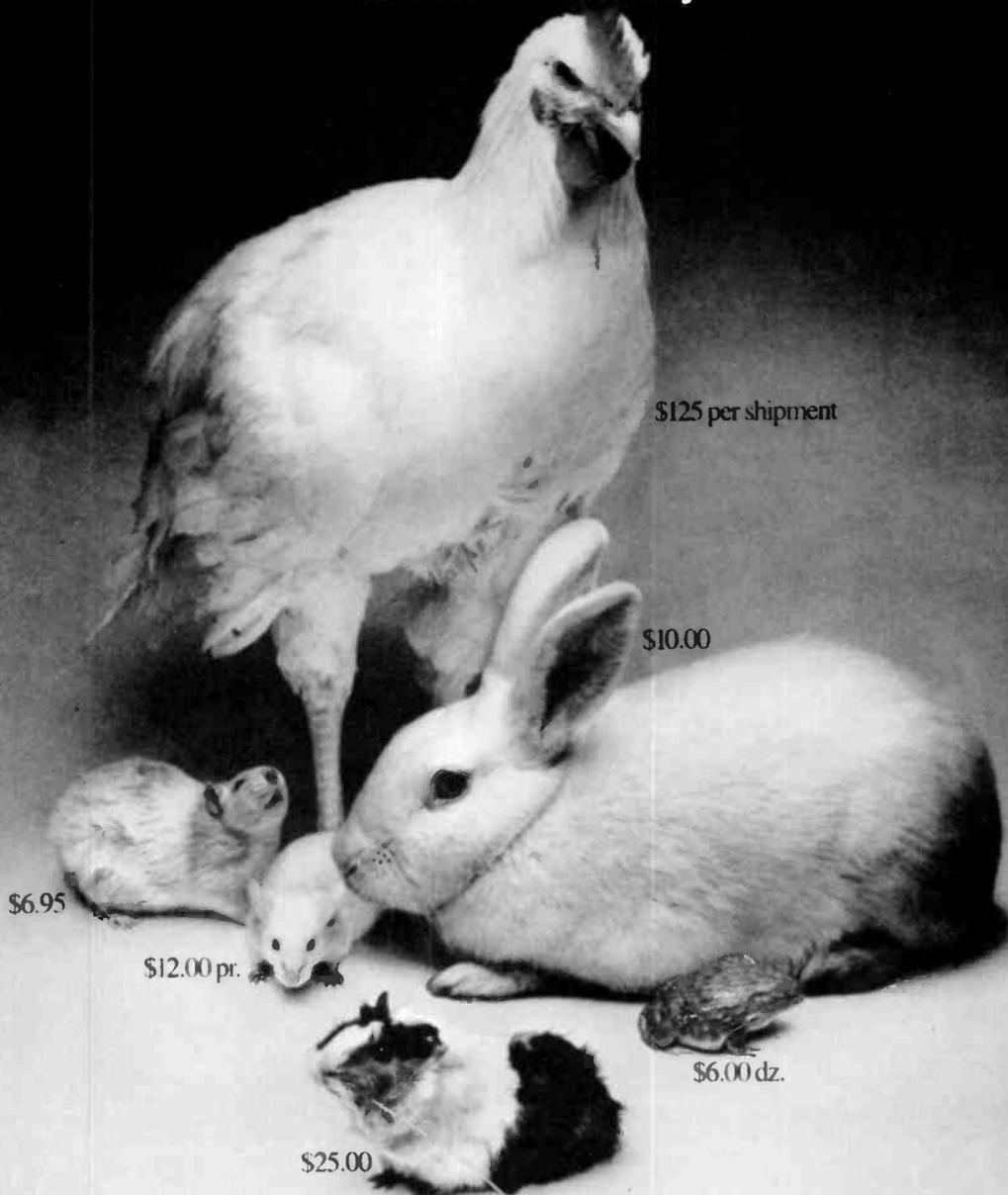
That's another great thing about child power. When it's exhausted, it goes to bed for the night. And wakes up—recharged.



© 1971 Fisher-Price Toys,  
East Aurora, N. Y. 14052  
Division of  
The Quaker Oats Company

48  
Art Director Joseph LaRosa  
Photographer David Langley  
Copywriter Judy Blumenthal  
Agency Waring & LaRosa, Inc.  
Client Fisher-Price Toys

# Heroes Cost Money.



Heroes don't always want to be heroes. And victims don't want to be victims. But diseases don't give victims a choice. And muscular dystrophy chooses children as its victims. And once chosen, the child remains a victim for the rest of his life. That's why we need heroes. So that through research we can keep on fighting the disease until we've conquered it.

Then there'll be no more victims. And no more need for heroism. **Muscular Dystrophy**

MDA of America, Inc., 1790 Broadway, New York, N.Y. 10019.

49  
Art Director Burt Blum  
Designer Burt Blum  
Photographer Joe Toto  
Copywriter Marcel Feigel  
Agency Benton & Bowles, Inc.  
Client Muscular Dystrophy

# Teeth don't die a natural death. You kill them.



Chances are, when you lose a tooth, it's because you killed it with neglect. By not eating the right foods, or seeing the dentist often enough, or brushing properly. Such neglect can lead to cavities, and

cavities can lead to tooth loss. In fact, the average person loses 6 to 10 teeth in a lifetime *simply* due to cavities.

Crest with fluoride fights cavities. So, besides seeing

your dentist and watching treats, make sure you brush with Crest.

Because the more you fight cavities, the less your teeth have to fight for their lives.



**Fighting cavities is the whole idea behind Crest.**



\*Crest has been shown to be an effective decay-preventing dentifrice that can be of significant value when used in a carefully supervised program of oral hygiene and regular professional care. \*\*Council on Dental Therapeutics, American Dental Association.

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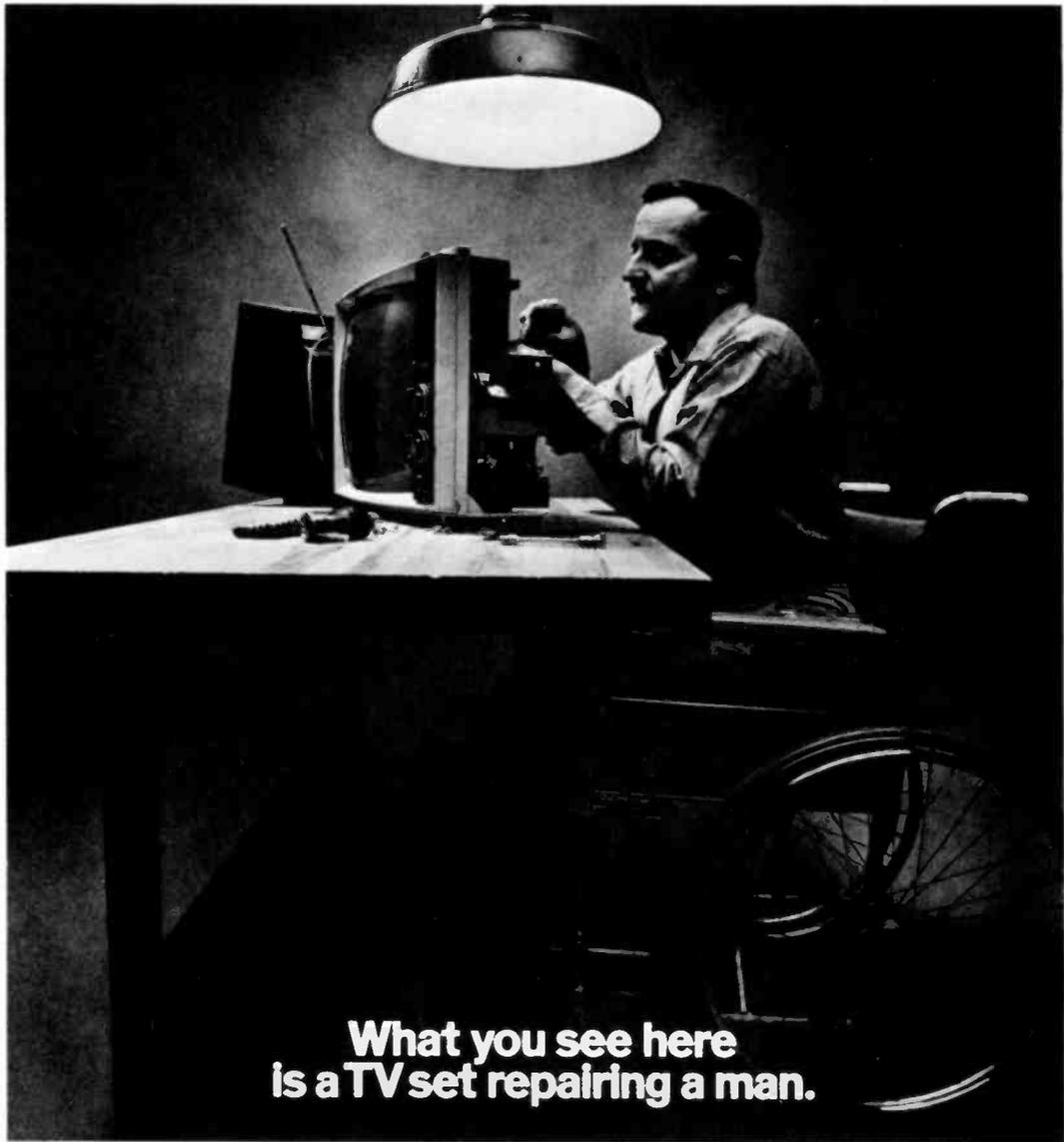
Art Director Sam Cooperstein  
Designer Sam Cooperstein  
Photographer Phil Marco  
Copywriter Ellen Massoth  
Agency Benton & Bowles, Inc.  
Client Procter & Gamble/Crest

# We, the employees of Avis, make this Pledge: We're going to be No.1

*[The main body of the advertisement is filled with a dense, vertical column of extremely small, illegible text, likely representing a list of employee names or a detailed pledge.]*

**Avis is going to be No.1. We try harder.**

51  
Art Director Charles Kornberger  
Designer Charles Kornberger  
Type Director William Sekular  
Copywriter Austin Hamel  
Agency Benton & Bowles, Inc.  
Client Avis



**What you see here  
is a TV set repairing a man.**

A broken TV set that seems to you like it's beyond repair isn't beyond doing a little repairing at Goodwill.

For, if it can help a handicapped man learn how to repair TV sets, it's helping him repair something far more important. Himself.

Last year, 25,000 of the handicapped people who came to Goodwill with nothing, left with a trade. (Anything from shoe repair to TV repair, from running a sewing machine to

running a computer.) That's 25,000 more handicapped people who'll be able to stand on their own two feet. Not on anybody else's.

While part of the credit goes to the counseling, the training, the mental and physical therapy we supply, a large part of the credit goes to the broken TV sets, the outgrown clothing, the shoes, the dolls and the furniture you supply.

Now, here comes the pitch.

No, we're not going to hold you up for money. (But, don't think we wouldn't take it if you offered it to us.)

What we can use almost as much as your money are the still-usable things from your home or factory that you can no longer use.

After all, money can't do for a handicapped man what a broken TV set can.

**Goodwill Industries**

Goodwill Industries of America, Inc.-9200 Wisconsin Avenue Washington, D.C. 20014-(301) 530-6500

52  
 Art Director Joe Genova  
 Designer Joe Genova  
 Photographer Cailor/Resnick  
 Copywriter Neil Drossman  
 Agency Kurtz Kambanis Symon, Inc.  
 Client Goodwill Industries

# Dan Torisky and friends have arranged for you to spend a fun-filled vacation at a home for the mentally retarded.

Dan had one of those ideas. The kind of idea that sits around just waiting for somebody to pounce on it. An idea for solving a problem our world has juggled around for centuries.

The idea?

First, pick a state or national park. Build some tourist cabins or motels there and surround them with recreational facilities. For swimming, fishing, golfing—you name it.

Second, man this vacation village with an unusual staff of maintenance people. All of them capable. All of them mentally retarded or physically handicapped. Their job: To mow the grass. Change the linen. Manicure the greens. Work in the restaurants. They would live in their own motel units apart from the tourist complex. And, as with any job, pick up a paycheck for their work.

Naturally, Dan's plan also includes a supervisory staff who would evaluate work performance and oversee year-

round educational and occupational programs for the employees.

Who gains? Everybody. Dan's plan moves people who need not be institutionalized out into the world. Into one of the least tension-provoking settings imaginable. It also opens up room in our overcrowded state hospitals for people who *should* be in institutions.

At the same time it builds tourist revenues. Motels are to be franchised under a profit-sharing arrangement with the state. This helps to fund mental health programs after the construction investment is amortized. Since workers are to be paid, they in turn can help pay for their own special care. And they'll pay taxes, too. As well as build a social security nest egg for themselves.

The way Dan sees it, the plan might eventually pay for the state's entire mental health program.

Dan isn't alone now. The minute he started talking about the idea for his

home state, his list of supporters began to grow. First his wife. Then the Lieutenant Governor. Then a national motel chain. Directors of Pennsylvania's Western State School and Hospital. Newspaper editors. Politicians at all levels. Business and labor leaders. Conservationists and sportsmen. And, perhaps most important, parents of handicapped people all over the state. The list now reads like a "Who's Who in Pennsylvania." With that kind of support, how can a good idea fail?

Right now, you're looking at a site in Otocoin State Park, provided for development by Pennsylvania's Department of Forests and Waters. God and the state legislature willing, this is where Dan's dream starts to come true.

Sometime next summer when you're breezing across Interstate 80 in central Pennsylvania, stop in for a good time. For an hour. A day. A week.

Dan will be there a lot. He'll be visiting his son.

There are more than 5,000 people waiting to enter Pennsylvania's mental institutions. It's the same story in almost all the other 49 states.

Dan Torisky and his committee of eight have a pamphlet that describes the plan as originally conceived and presented to backers. It'll work anywhere. Clip the coupon and send for it. Read it. Then tell somebody about it. Maybe your neighbor. Your state legislator. Or your governor. But somebody. That's the way Dan did it.

|   |                       |
|---|-----------------------|
| Dan Torisky                             |                       |
| c/o Lando, Inc.                         |                       |
| 725 Liberty Ave., Pittsburgh, Pa. 15222 |                       |
| Dan,                                    |                       |
| I'd like to read more about your plan.  |                       |
| Send me your pamphlet.                  |                       |
| Name                                    | _____                 |
| Address                                 | _____                 |
| City                                    | State _____ Zip _____ |

Dan Torisky is an account manager at Lando, Inc., Pittsburgh marketing, advertising and public relations agency. The agency that felt this story had to be told.

53  
Art Director Ronald Layport  
Designer Ronald Layport  
Photographer Chuck Fuhrer  
Copywriter Bill Joyce  
Agency Lando, Inc.  
Client Parklands Payback

It's the extra \$150 credenza built into our \$850 credenza that makes it a better buy than any \$700 credenza



You could stand our \$850 credenza along side a \$700 credenza and at first glance, not see too much reason for the dollar difference. So you might turn to sleep. And for a while, enjoy your bargain. Until the day you suddenly notice that the grain on the doors was never matched—they look odd! And the wood doesn't seem to glow the way it did. And surely the drawers used to run a little smoother...

That's when you wish you'd put the extra money into our credenza instead. Because it's the extra \$150 worth of credenza we built in, that makes the \$700 worth hold up.

Extra in choosing the wood... only the rarest cuts with the most interesting grain patterns. And in matching those patterns, panel by panel, so your doors and drawers look as though they belong together. And at the staining stage... not painting strange colors on, but slowly padding in oils to bring the natural color out.

Extra in like wood drawer runners to encourage the drawers to keep running. Like door panels set in grooves to inhibit warping and splitting. Like longer than usual barrel hinges, to help keep the doors riding high, swinging free. Like full-length carving, a built-in silver drawer and a pull-out top covered hot tray.

Only a credenza with all these extras built in, can have the name Heritage stamped on

HERITAGE



Heritage Group of U.S. Plywood-Champan Paper Co. Furniture Division, 10000 Old York Road, Richmond, VA 23238



54

It's the \$100 chair inside our \$400 chair that makes it a better buy than any \$300 chair



You can buy a chair that looks just like ours, but costs \$100 less. And for a while you'd think you had a bargain. Then one day, you'd sink into it and there'd be a lump where you expected firmness. And even the curve you like to rest your head on would begin to droop.

Now, if you'd invested another \$100 and bought our chair instead, it would keep its curves and comfort long enough to become an heirloom.

Because we use that \$100 difference to put an extra chair inside our chair. A chair composed of extra springs secured with extra webbing, so the seat never sags under the sitter. Extra layers of padding held down with extra staples of beefing, so the seating stays where you need it. No lumpy areas. Extra curves carved into the frame-work for a wood base that will last. (We don't just pad our chairs into shape—we build the shape in at the start.)

When you're buying a new chair, you can't tell—here by sitting—how much sitting you'll get from it. Unless it has the name Heritage on the outside, to guarantee that you're also getting the essential extra chair on the inside.

HERITAGE

Heritage Group of U.S. Plywood-Champan Paper Co. Furniture Division, 10000 Old York Road, Richmond, VA 23238

55

54 55  
 Art Director Joan Niborg  
 Photographer Arthur Beck  
 Copywriter Antoinette Bird  
 Agency deGarmo Inc.  
 Client Heritage

## A man has the right to have a healthy looking head of hair.

Ø As a man experiences the days and nights of his life, most of him grows stronger.

But, unfortunately, not his hair. It has to fight too many daily battles with the wind, the hot sun, and, ironically enough, the drying water.

All of which join together to strip his hair of protein. And of the strong, full, healthy look it had in its youth.

And so, in this day and age of hair, a man must not only clean and groom his hair, he must learn to properly care for it.

This is why we have created Kanon Rich Shampoo with Protein. For though it is most definitely a shampoo for thoroughly cleaning your hair, it is also much more than that.

It has protein and other good conditioners. So while you are washing out what shouldn't be in your hair, you can also be washing in things that can help your hair.

(First, wash your hair with Rich Shampoo to cleanse it. Then rinse.

Then wash again, to let the protein and other conditioners actually penetrate into your hair shafts.)

In addition to Rich Shampoo, to give you hair that looks healthier, stronger, thicker, there is also Kanon Liquid Hair Groom with Protein, Clear Hair Groom with Protein, Spray Hair Stay with Protein (regular and superhold).

As for the rest of you, we also have a complete line of aids for a man's face and body.

Kanon. Because a man has the right to be proud of the way he looks.

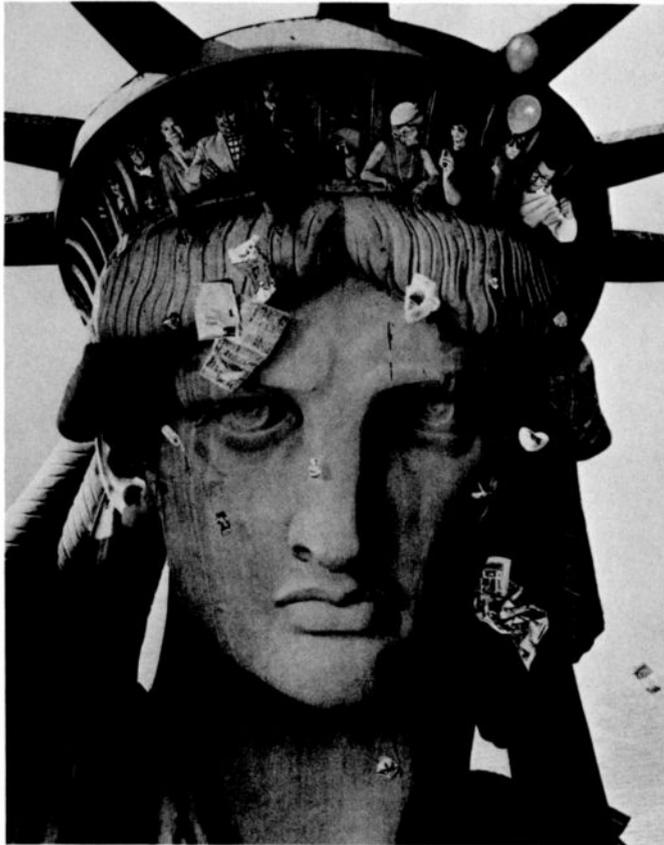


**kanon**  
From Scandinavia, the look of health.

Kanon, registered by Scannon Ltd., 666 Fifth Avenue, New York 10019. (Several only imported from Sweden. Not sold and blended in the U.S.A. ©1988 Scannon Ltd.)



56  
Art Director Arnie Arlow  
Designer Arnie Arlow  
Photographer Phil Marco  
Copywriter Dick Tarlow  
Agency Martin Landey, Arlow Adv., Inc.  
Client Scannon, Ltd.



# America, the land of freedom and opportunity and over 200 million litterbugs.

At one time or another most of us have been guilty of littering.

In fact, the American litterbug is the marvel of the 20th century.

No matter what he does or where he goes he leaves his mark.

9 million tons of waste paper last year.  
6 million tons of cigarette wrappers. 48 billion cans. 28 billion bottles.

All over our highways, our cities, our beaches, our rivers, our lakes, our parks, even our national monuments, everywhere. We feel everyone should drive out

and see this beautiful land. And enjoy it.

But let's keep it beautiful and enjoyable.

One easy way is to carry litterbags in cars and use them.

When they're full, empty them at a Shell service station.

It means extra work for Shell dealers. But that's okay.

Shell dealers welcome the opportunity to help make America a better place to live.

And we hope everyone else does too.



57  
Art Director Bert Huebener  
Designer Bert Huebener  
Photographer Dick Richards  
Copywriter Bert Huebener  
Agency Kenyon & Eckhardt  
Client Shell Oil Company



## THE TALK OF THE TOWN

### Notes and Comments

OUR country, which has led the field in the chemical campaign against the various odors of the human body, is now being urged by various manufacturers to embark on a campaign against the odors in human dwellings.

### La Dragon

When we got there, we found a lot of people, and a man at the entrance to keep them out. We presented our invitation to him. "Everyone has an invitation," he said. "Don't come on about having an invitation. You'll still have to wait on line." Then we were knocked down by an incontinent group of beautiful women.

### Bob and Ray

They wanted a program to precede the baseball games, and so we started doing what they called the Bob and Ray Minute. If it had been Minnich, it would have been Ray and Bob. Ray said:

### All-Night Soul

On a recent Sunday, we attended a ceremony called All-Night Soul in St. Peter's Lutheran Church, at Fifty-fourth Street and Lexington Avenue. It was held in celebration of the fifth anniversary of the Jazz Festivals that are held there every Sunday under the leadership of the Reverend John Garcia Genzel.

And  
 "Grates, Stay 'Way From My Door,"  
 by S. J. Perelman,  
 "Irish Sketches,"  
 by John McCarty,  
 "The Megamachine,"  
 by Lewis Mumford,  
 "Six Forms,"  
 by Nelly Sachs,  
 "The Boy Who Laughed,"  
 by Ivy Linnor,  
 "Why I Am an Unsuccessful Artist,"  
 by James Stevenson,  
 "The Sporting Scene,"  
 "The Baltimore Veterans,"  
 by Roger Angell,  
 "Feminine Fashions,"  
 by Kennedy Sizer,  
 "U.S. Journal: Nampa, Idaho,"  
 by Calvin Tiffin,  
 "The Current Cinema Reviews of  
 'I Never Saw 'Em My Father,'  
 'Gone' Down The Road,'  
 'This Man Must Die,'  
 'Little Fauss and Big Males,'  
 'C.C. and Company,'"  
 by Pauline Kael,  
 "Books: 'The South and the Nation'—Pat Waters,"  
 by Robert Coles,  
 and more.

Appearing this week in The New Yorker:  
 Yes, The New Yorker.

## THE SPORTING SCENE

SOME PIRATES AND LESFER MEN



Baseball has concluded its annual exercises in the obligatory fashion—with another World Series and another franchise shift. A riot followed the wrong event."

"Sustaining baseball in Washington may have become a difficult proposition, to be sure, and perhaps, in the end, an impossible one, but it is clear that in recent years it was never really tried. The idea of building a clientele by building a better ball team apparently did not occur to anybody."

"In the clubhouse, Vida Blue sat on a trunk and submitted himself for the last time to the horde of reporters that has dogged him and surrounded him ever since early summer. He looked terribly young, and then I realized, or remembered at last, that the rest of us, pushing in around him with our notebooks and our questions, were much older and supposedly grown up. Once again we were understanding too much of him; I went away."

"The marvel of the third game, played in the immense plastic cylinder called Three Rivers Stadium, was Steve Blass."

"Blass gave up one bloop double in the second inning, and from then until he retired for a pinch-hitter, after the seventh, the only Baltimore hits were plunked batters—a record-breaking three."

"There was no joking about the sixth game, back in Baltimore; it was late snow, and the baseball had grown grim and dangerous."

"A proud and bitter man, with a haughty, striking profile, Clemente is convinced that he is the finest ballplayer in the world."

"Rettenmund bobbled the ball for just an instant out there—a fraction of a second, at most—and since the subsequent relay was perfect and Stangel was running at top speed all the way, that amounted to the game and the Series."

"No matter who won this, we had watched a Series that both teams fully deserved to win. Instead of determining a loser, one wished in some way to continue these games indefinitely, to play until winter came, and then throw away the scores."

From an article by Roger Angell, appearing this week in The New Yorker.  
 Yes, The New Yorker.

## PROFILES

### BROADWAY JOE

"Joe Franklin's career as the host of a television talk show and a collector of old movies and old records has been more stable than spectacular, yet Joe is a source of amazement to many people in town, including himself. On Madison Avenue, they say, Joe's magic. We don't know how he does it. We don't even ask." In the television business, there are those who patronize him, but there are many more who admire him... Perhaps even more than radio or television, the telephone is Joe's real medium."



"He keeps most of his phone calls short, and his goodbyes tend to be hurried commands. He always slams the phone into its cradle, with a sudden pouncing movement, as though he were smiting flies with the receiver. The hubbub in the office is punctuated all day by the sound of Joe's explosive goodbyes." "Don't forget! Ring!" "Wait for my call! Ring!" "Keep me in touch! Ring!" "Good-bless you! Ring!"

"Hello! Hey, Rick! You're all set. Listen to me carefully. Go to 250 West Fifty-seventh. It's called Yankee River. Ask for my table. And have a great meal. At the end, you give the waiter about a buck and a half. Or a deuce. Don't give

Meet me at exactly one-thirty. You'll be on the two-fifties. Same building. Alongside the theatre where they play the dirty movies. Right. Ring!"

"Hello! Yeah, well, you want my advice? Wait until she opens in a major room. Don't you agree? If we put her on again, people will think I've got a romance going with her. It'll look suspicious, because she's so beautiful. Right. Keep me in touch! Ring!"

"...Al, we're going to do a very important show! Call me when you're ready! How do you spell your name? Great. Don't forget! Ring!"

"...And I'll use any of your friends that you want help. But they have to be fat people, because it's for a spaghetti company. O.K., now how are we gonna coordinate? You going to the fight? Call me in an hour. Don't forget! Ring!"

"...Any legal advice you need, you're covered on my retainer. That's official! Anything you need, sweetie, it's automatic. I'll make you rich and famous. I'll get your name in lights. I'm gonna change your name to Exit. I'll call you. Get some sleep! Ring!"

From a Profile by William Whitworth, appearing this week in The New Yorker.  
 Yes, The New Yorker. Ring!

## ANNALS OF POLITICS

A FUNDAMENTAL HOAX

"At no time is public suspicion about political chicanery greater than at election time, when the largest amounts of political money are laid out most obviously. In recent congressional elections, some candidates for the House of Representatives have spent as much as a quarter of a million dollars, and some candidates for the Senate have spent as much as five million dollars. Almost all candidates have spent far more than they are supposed to, for federal law stipulates that a candidate for the House may not spend more than five thousand dollars and that a candidate for the Senate may not spend more than twenty-five thousand dollars on an election campaign. The law, which is called the Corrupt Practices Act, was passed in 1925; so far no candidate for national office has been prosecuted under it."

From an article by Richard Harris on political campaign spending, appearing now in The New Yorker.  
 Yes, The New Yorker.

58  
 Art Director Gene Federico  
 Designer Gene Federico  
 Artist Tom Funk  
 Copywriter Dick Lord  
 Agency Lord, Geller, Federico & Partners, Inc.  
 Client The New Yorker Magazine

60  
 Art Director Gene Federico  
 Designer Gene Federico  
 Copywriter Dick Lord  
 Agency Lord, Geller, Federico & Partners, Inc.  
 Client The New Yorker Magazine

59  
 Art Director Gene Federico  
 Designer Gene Federico  
 Artist Rea Irvin  
 Copywriter Dick Lord  
 Agency Lord, Geller, Federico & Partners, Inc.  
 Client The New Yorker Magazine

61  
 Art Director Gene Federico  
 Designer Gene Federico  
 Artist Saul Steinberg  
 Copywriter Dick Lord  
 Agency Lord, Geller, Federico & Partners, Inc.  
 Client The New Yorker Magazine

# •• P R O F I L E S ••

ROOM TO LIVE IN



## LEWIS

"We didn't work together steadily until 1954. We lost Ray Brown before we really got started, because he married Ella Fitzgerald and we couldn't afford him anyway."

"We've gotten along well or we wouldn't still be together. We're smart enough and clever enough to give each other room to live in, to have respect for each other's personalities. It's not a perfect marriage by any means; it's normal travelling by sea, with stormy periods and all."

## KAY

"I knew Milt real well and I'd met Percy and John. I understood it was a two-week gig, but when it was over nobody said anything and nobody has yet and that was seventeen years ago."

"Also, my solos are always short, which I learned from Lester Young. He never took

more than two or three choruses and neither did Charlie Parker, but they always managed to say all they had to say."

## JACKSON

"The way things are now, most of the musicians around are barely making it. We think alike on staying together. It's been like a marriage, a twenty-year marriage. It's become a way of life."

"The first thing a man has to do is take stock of himself. You have all these people who go to school and study and still don't know themselves or what they want in life. I never had that trouble. From the age of seven I knew I would play music."

## HEATH

"But the whole thing with the Quartet is that we have made some money, but we have never conformed. We have built up twenty years of prestige, and been paid for doing it."

"I played a little violin in junior high and I had the second chair in the first-violin section at graduation. But it was rough getting home through the streets—you know, a little skinny guy named Percy carrying a violin."

From a Profile of the Modern Jazz Quartet—John Lewis on piano, Milt Jackson on vibes, Percy Heath on bass, Connie Kay on drums—by Whitney Balliett. Appearing this week in The New Yorker. Yes, The New Yorker.

62

Art Director Gene Federico  
Designer Gene Federico  
Artist W. Miller  
Copywriter Dick Lord  
Agency Lord, Geller, Federico & Partners, Inc.  
Client The New Yorker Magazine





Clearly

Sam Scall, anyone's archetype of success.  
Vice-President and Creative Director  
of Scall, McCabe, Sloves.

Here:

Collector of American primitive art.  
Father of three  
and member of the local PTA.  
Tap dancing maverick and full-time commissioner.  
Fanatical Jets fan.  
And a hard-nosed businessman  
who in four years  
has helped take his ad agency  
from \$0  
to \$10 million in annual billings.  
Not bad for a 30-year-old.

How does Sam do it?

By keeping himself contemporary  
in a number of areas  
in addition to advertising.  
By drawing constantly from his 19 years  
of diverse agency experience.  
By recognizing the talents in others  
and then developing the potential.  
By involving himself  
and his agency  
in non-profit efforts  
on behalf of Citizens for A Quiet City,  
Lincoln Center and P.E.W.  
And by making consistently smart business decisions,  
like advertising Time, Inc. and Xerox  
in Business Week.

Sam knows that a message in Business Week  
will be received by more decision makers for the money  
than in any other business book.  
More than 100,000 presidents  
and owners alone.

And he knows that his product—the ad itself—  
will be seen by the guys  
who can assign and reassign  
entire ad accounts—  
to guys like Sam Scall.

Result: An ad in Business Week  
sells client and agency at the same time.

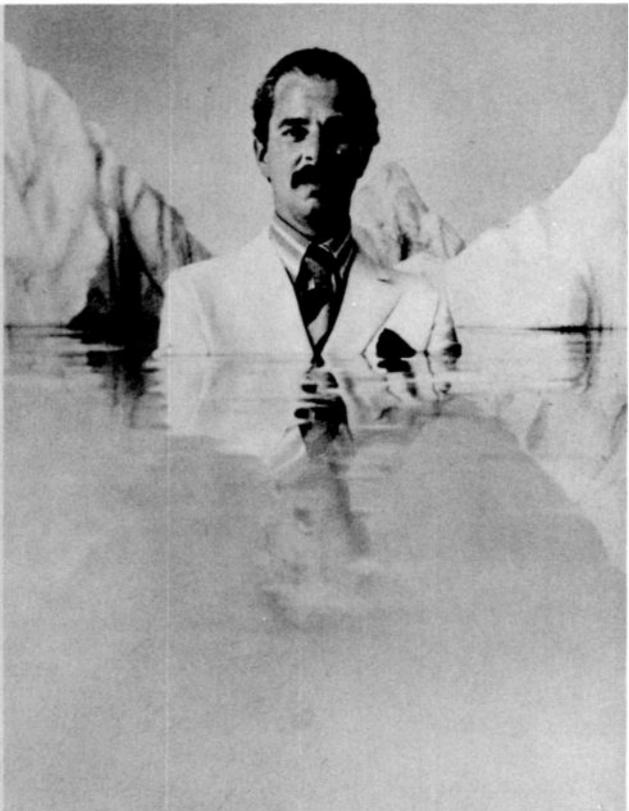
Advertiser in Business Week  
Let your good points show.

**Business Week**

We mean business.



Is there more to Sam Scall than meets the eye?



67  
Art Director Dave Perl  
Designer Dave Perl  
Photographer Horn/Griner  
Copywriter Hal Friedman  
Agency Warren, Muller, Dolobowsky, Inc.  
Client Business Week

Almaden Vineyards, San Juan and Pajero, California



## Our Children.

Every year we baby them, nurture them, keep them growing beautifully right in our own back yard. We coddle them so, we almost hate to crush them. And we settle for nothing less than excellence in every bottle of Almaden.

Whether it's Pinot Noir or Chenin Blanc, or any of 26 other Almaden types, you can be sure of their quality, bottle for bottle. The secret in growing our grapes lies right here

in our Paicines Mountains vineyards, near San Juan Bautista, where Franciscan monks grew *their* wine over a hundred years ago. It's the cool, Pacific breeze that keeps our grapes growing gently and gracefully, to become *great* wines.

So come. Come meet our children and taste our wine. Come to Almaden.

### Almaden Wines

*A family of fine wines since 1852.*

68  
Art Director Gig Gonella  
Designer Gig Gonella  
Photographer Milton Halberstadt  
Copywriter Patrick McInroy  
Agency Dancer-Fitzgerald-Sample, Inc.  
Client Almaden Vineyards

# Cans. Bad Guys or Good Guys?



A can is a nice thing when you want a soda or a beer. But it doesn't do much for a landscape or a highway. We know that better than anyone because we make cans. So here's the story. Both sides.

**Cans are bad guys.**

Cans are all over the streets and highways. Cans cause litter.

**Cans are bad guys.**

Returnable bottles were better. Return to returnables.

**Cans are bad guys.**

You use them once and throw them away. They can't be recycled.

**Cans are good guys.**

Out of all the litter on the streets and highways, over 83% is 'I' cans.

Still, somebody has to do something. So we've been working with people who are developing a fantastic machine that can actually pick the litter off the roads. We call it the octopus.

One more thing about litter. Please don't. People litter. Not cans.

**Cans are good guys.**

The can is one of the safest, cleanest, cheapest containers ever invented. If we return to returnables, prices will go up. Because everything is set up for non-returnables, and it will cost money and jobs to change it.

Besides, people don't return returnables. That's why cans happened in the first place.

**Cans are good guys.**

We've already set up recycling centers for used cans. (All used cans. Steel and aluminum. Beer and soda and food.) More are coming. This costs us money, but it doesn't cost you anything. You bring us the cans and we'll recycle them.

We know it would be easier and better if all you had to do was throw your cans in a garbage pail. So we're supporting the development of automated machines that can pick cans out of the rest of the garbage. And we hope that eventually every can in every city will be recycled and used to make new cans. You won't see it tomorrow. But you will see it. We promise you that.

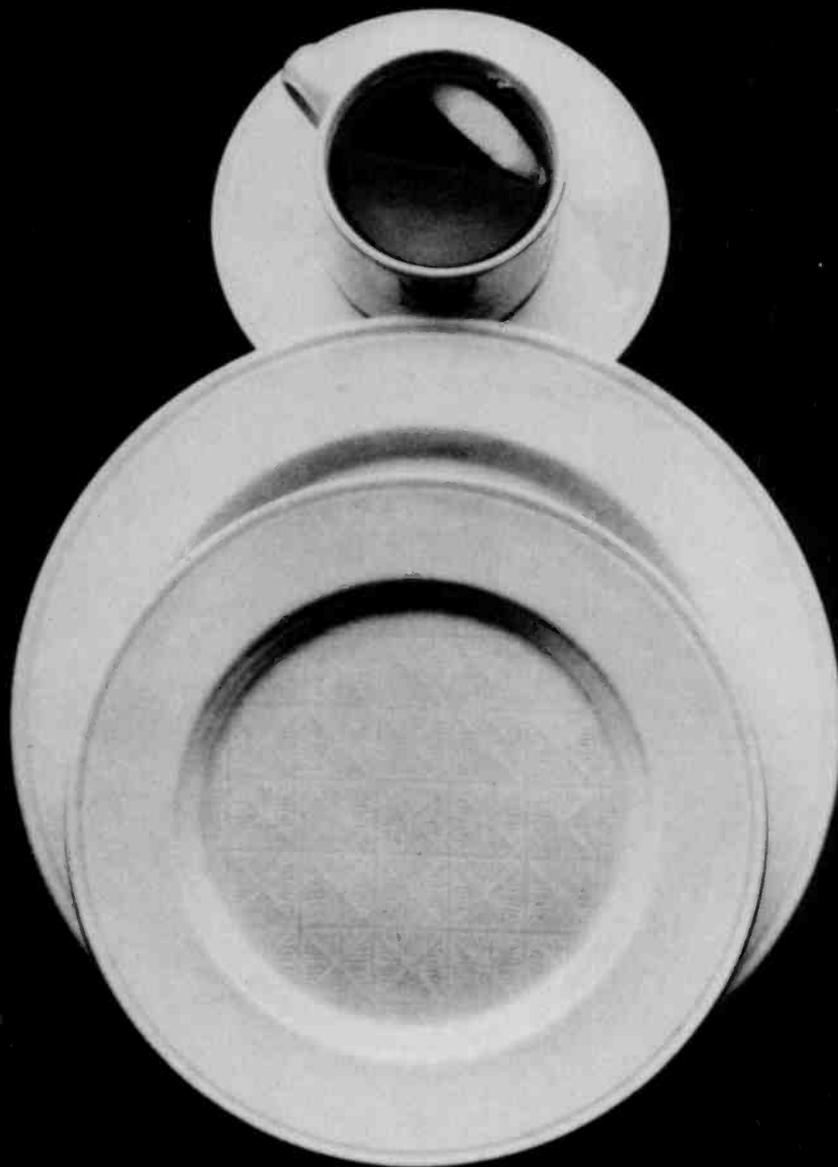
We have more to lose than you do.

## The Can People

We care more than you do. We have to.

The Can People: American Can Company, Continental Can Company, Heineken Can Corporation, The Heileman Can Company,

69  
Art Director Alan Kupchick  
Designer Alan Kupchick  
Artist Robert Grossman  
Copywriter Enid Futterman  
Agency Grey Advertising  
Client The Can People



**We're doing something in china that hasn't been done in 900 years.**

Nine hundred years ago in the Sung Dynasty the Chinese invented a new kind of china. Instead of putting the pattern on the plates they actually sculptured the pattern into the plates. When a delicately tinted glaze was applied it collected more heavily in the incised 'valleys' subtly delineating the design. The effect of this bit of oriental genius was a very quiet beauty that came from the inside of the plate. From its soul.

This china was so difficult to make by hand that very little was produced. Now, 900 years later, Dansk Designs has perfected a method for producing this beautiful dinnerware. In new designs by Niels Refsgaard. We call it "Statement". Statement comes in different sculptured patterns. Patterns that don't shout at you. (Maybe we should have called it "Understatement.") Statement is fine porcelain china.

But not frail, fragile china. Use it all the time—even on Sundays. This is a good time to look into Statement. It may be 900 years before anyone does it again. Meanwhile you ought to see 596 other timeless tabletop designs in our full color brochure. Just send 10¢ to Dansk Designs Ltd., Dept. FC, Mt. Kisco, New York 10549.

**DANSK DESIGNS LTD**

70  
Art Director Lou Dorfman  
Designer Lou Dorfman  
Photographer Phil Marco  
Copywriter Steve Gordon  
Agency Dansk Designs Ltd.  
Client Dansk Designs Ltd.

# If you can't find the frame you want at Meyrowitz, you'd better have your eyes checked.



1. Big shell rim from our big shell rim collection. These are French frames with overviews of grand prix racing glasses.



2. Straight metal but uses sliding metal frames look good on mathematicians and U.S.ase commanders.



3. Shell rim that may be described as much like Celine Dion's very fashionable ultra Davis Park. Top down back or real top-down.



4. The metal octagon around a metal ellipse for those who want the best of both worlds.



5. Checkerboard shell rim. We got the idea from a Rasta's hair top.



6. Metal rim is what we call the 28th shape. They give you a warm, living computer look.



7. These slightly squared octagon shell rim give you a futuristic, but more subtle point of view.



8. Modern Animal Fast Riders for wear to lunch with Judy, cocktails with Jerry, even your phone calls with Mary.



9. Peer over the rim and look piercingly at people in these hat glasses. It scares everybody.



10. Very unusual new shape from France. We can put a 3rd small lens above the main eye have a 3rd small eye.



11. Metal octagon especially popular with those who are anti-plastic and anti-round.



12. Blue tinted, clear plastic frames, available with lenses. A tribute to the racing 1960's.



13. Octagon, this one is shell rim and with round glass shape. Very subtle combination that nobody will notice.



14. Metal Maritans for a very unique but still professional business look.



15. Curvilinear shape in twisted aluminum. Wear them to Andy Warhol movies.



16. Our Easy Riders with polished chrome tips for riding 20 or more hours at Bear Mountain. Or round sunglasses in Bethesda Fountain.



17. Perfectly round frames. Behind rim of each musician and Flushing school teachers alike. Not to mention Merrill Lynch traders.



18. Middle of the road shell for study wear on Wall Street or 7th Avenue. Change them at 5 o'clock.



19. Shell-rimmed Shakers. Okay for National Guard meetings and the usual few friends (20) whenever they call them home.



20. It's a really expensive cigarette. Solid gold, they look up you that diamond case. (The copy right is different from you and me.)



21. Move hat glasses to make you look like you're just finished reading Das Kapital or the FBI Top Secret in America.



22. Another new shape from France. Given you the aspect of someone who speaks much more of his tactics in the Greek Islands.



23. Classic metal rim a lot like the ones they issued in the Army. What to account for people's tears?



24. Inverse rectangles with double panes. Preferred 3 to 4 by 4 by choice at making simple bars.



25. We call these Lisa Merckel or Edward Arnold. Old movie buffs will know why.



26. And yet another half glass. The variations are endless at Meyrowitz. And we keep getting new things all the time.



27. Big round shells for the person who like #17 but don't like metal.



28. This year's frames: Coated. Inca. Corfu. Timpano and Constantinople.



29. These have polished chrome frames for music fan climbing. The sun glinting off them will signal your recent party.



30. Hard-to-clean metal rim that we sell a lot of for reasons we can't determine.



31. Half frames for rock musicians who have to read music.



32. The round version of #12 for wear to the No No concert of Filina vs. East. Available with red lenses.



33. Longlines. Harder than they look functional.



34. Elliptical metal frames with unusual polished metal silver tips. They look better than they sound.



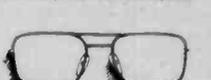
35. Super round shell back rim with round lens. It's like getting the hair cut and Candie out. Copy off Daily News underwear help.



36. Rounded edge hexagons for whenever you're out of octagons and Pentagons.



37. What to say about these? Wear them because they're there.



38. Near vintage rim for accessories with Hell's Angel fantasies.



39. Big square frames that look surprisingly good on small people.



40. The classic military aviator frame. Popularized by war heroes like Mark's Branch in the Young Lions and Douglas MacArthur.



41. Elliptical frames in solid gold with twisted rope detail. Unlike most of our frames, they cost.



42. These are our Peewees—or slightly expanded, yet symmetrical hexagons. Gasp.

Great looking medicine for your eyes.

**Meyrowitz**

100 Fifth Avenue  
Old Broadway  
100 Madison Avenue  
100 Madison Avenue

71  
Art Director Frank Attardi  
Designer Frank Attardi  
Photographer Warren Kass  
Copywriter Marvin Watnick  
Agency ANW Inc.  
Client E. B. Meyrowitz Opticians, Inc.

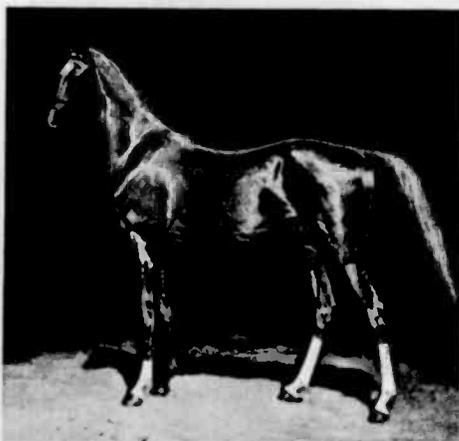
**It's a movie about  
a woman who  
beheads her brother,  
stabs her children  
and sends her lover's  
wife up in flames.**

**For Maria Callas,  
it's a natural.**

U.S. premiere. Three shows only. Tuesday, Wednesday and Thursday,  
June 22, 23 and 24 at 8:30 p.m. Hunter College Assembly Hall, E. 69th St. betw. Park  
and Lexington Aves. Reserved seats only. Tickets \$3.50 and \$2.50,  
at box office and all Ticketron outlets. A Euro International Film in color  
from New Line Cinema. For information: 535-5350.

**Medea. Maria Callas' first dramatic movie.  
Directed by Pier Paolo Pasolini.**

72  
Art Director Peter Rauch  
Designer Peter Rauch  
Copywriter James Parry  
Agency Peter Rauch Inc.  
Client New Line Cinema



**America's most popular sport.  
Are you afraid of it?**

Last year, 42,893,379 fans went out to the race track. That's 33,939,500 more than showed up for pro football. There's one big reason behind Thoroughbred racing's in-

credible popularity. The same reason that keeps everybody else away: you have to get involved.

When your horse breaks from the gate, you're up there with him. And a lot of people think that's going to mean goodbye to a lot of money.

They're wrong. All you have to do is pick a horse and back it with your judgement. That race will be the thrill of your life. Maybe you'll even bet two dollars in a moment of wild abandon.

More than likely, the thought of losing two dollars doesn't scare you. But the enormous number of 'infallible' betting systems does. Everything from backing a horse named after your great aunt's third cousin to using an eight step handicapping method and a slide rule.

The truth is simple. The best horse wins.

And the truth is very elusive. Last year, the favorite horses won only 28% of the time. That's why racing is such a great sport. Sheer unpredictability. You can make it as simple or as complex as you like.

Here's a good way to get started. Study the program. Check the tote board. See which horses are the favorites. You're down to three or four good possibilities.

Now go back to the paddock and look at them in the flesh. Here's where you add instinct to logic. One of those horses will give you a funny feeling. Trust it.

You've only got one decision left. Whether to bet or not. Either way, you're in up to your neck. You've picked your horse and you're going to stick with him.

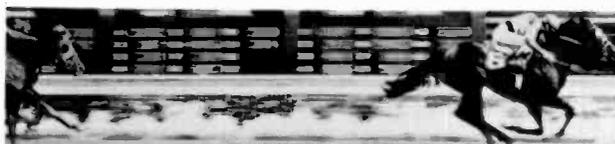
And we can guarantee the results. You're going to lose. You're going to lose your fear of the most popular sport in America.

Write for our free Guide to Thoroughbred Racing, Hialeah Race Course, Inc., Box 158, Hialeah, Florida 33011. Or visit the Paddock Club any morning of the meet, January 16th to March 3rd at 11:45 a.m.

You'll meet a jockey, a trainer, a horse. And learn a lot.

**Hialeah**

73



**You bet two dollars  
and for one minute your whole  
life is riding  
on that magnificent animal.**

You've heard all about the people who come out to the track with complicated betting systems, slide rules and hundreds of dollars in cash.

Well, you've heard everything you need to know about them.

Because you're not coming out here to make a fortune. You're coming to spend a great afternoon.

All you need is three dollars and a little common sense.

(Our Guide to Thoroughbred Racing wouldn't hurt either. For a free copy write Hialeah Race Course, Inc., Box 158, Hialeah, Florida 33011.)

Here's a good way to get started. Study the program. Check the tote board. See which horses are the favorites. You're down to 3 or 4 good possibilities.

Now go back to the paddock and look at them in the flesh. Here's where you add instinct to logic. One of those horses will give you a funny feeling. Trust it.

Buy a two dollar win ticket.

When the horses get to the starting gate, you'll be so keyed up, you won't be able to stay in your seat.

The next minute and twelve seconds are going to be pure hell.

And you're going to love every last second of it.

Post time 1:15 p.m.

**Hialeah**

74

73  
Art Director Peter Evans  
Designer Joe Ciccarone  
Copywriter Peter Evans  
Agency Peter Evans Advertising  
Client Hialeah Racetrack

74  
Art Director Joe Ciccarone  
Designer Peter Evans  
Photographer Bob Panuska  
Copywriter Greg Karraker  
Agency Peter Evans Advertising  
Client Hialeah Racetrack

# Tell someone you love about V.D.

Venereal disease got its name from Venus, the goddess of love. But that's as far as the romance goes. VD can cause blindness, sterility, brain damage, heart conditions, paralysis and ultimately death.

VD means principally gonorrhea and syphilis. Together they form the most serious communicable disease problem in the United States today.

More than a million new cases of gonorrhea develop every year. And in some large cities the rise in syphilis over a 4-year period is as high as 800%.

Both types of disease result from sexual contact with an infected person. Picking up the germ from clothing, towels or toilet seats is possible but extremely unlikely.

If gonorrhea isn't treated early, it can cause arthritis, heart condition, sterility and blindness. The first symptoms are an



inflammation of the genital and urinary tracts with a discharge of pus.

With syphilis a painless sore develops on or near the sexual organs. But it may also appear on the lips like a harmless cold sore. Often it

heals itself, deluding the person into thinking he is cured.

Later he may experience fever, severe headaches, a measles-type rash, or sores about the mouth and lips. The final stage can stay hidden for

more than 10 years until the patient suddenly becomes crippled, develops heart disease, shows mental symptoms. He may even die.

To be cured, venereal disease has to be treated quickly. Which means that anyone who suspects he may have VD should see a doctor right away. True, he risks embarrassment; but not to do anything about it is to risk death.

Everyone, from teenagers up, should know the facts about VD. They're not nice.

If you need help or would like free literature on venereal disease, write us at One Smithfield, Dept. HF, Pittsburgh, Pa. 15222. After all, if you're healthy, we're healthy. That's what we're in business for.

*A public service message from Blue Cross of Western Pennsylvania and Pennsylvania Blue Shield.*

**BLUE CROSS and BLUE SHIELD**

The health business. We're not in it for the money.

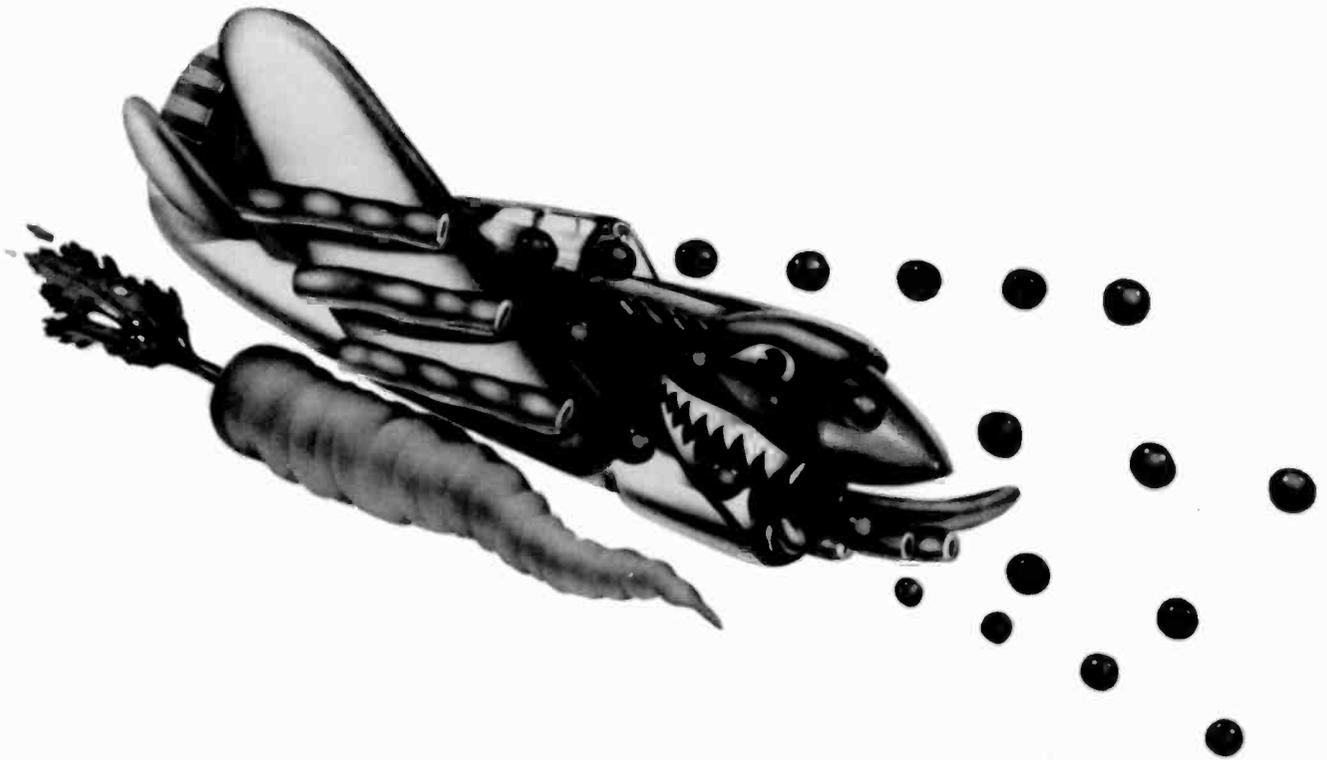
75  
Art Director Al Weintraub  
Designer Al Weintraub  
Artist Colopy Dale  
Copywriter Geoffrey Charlton-Perrin  
Agency Ketchum MacLeod & Grove, Inc.  
Client Blue Cross

76→89

# Category 2.

ADVERTISING ART.  
Art or photography.





**What mother did for the boy with stories,**

Inside every man lives  
a little boy who didn't like his  
vegetables.

There was only one thing that  
made the vegetables tolerable: mother.

Mother could turn carrots into rabbits  
and peas into buried treasure and make string  
beans power dive from **SHRED** fast.

At Birds Eye we never forget that little boy.

That's why we've come up with 18 tasty vegetable  
combinations a man can love. We simply call them Birds Eye Combinations. ©



**you can do for the man with Birds Eye  
French Green Beans and Toasted Almonds.**



We started with the simple vegetables of old,

like carrots and beans and peas. But  
Birds Eye Combinations aren't like  
the vegetables that gave all the problems to  
yesterday's mothers.

We've combined green peas and  
potatoes with a rich cream sauce. Put a  
delicious brown sugar glaze on the carrots.

Added crisp, toasted almonds to our  
French green beans.

Before you know it, Birds Eye  
Combinations will inspire some incredible  
conversations around the dinner table.

Like "Pass the vegetables, mom." Or  
"More vegetables, honey."



**Birds Eye Combinations. The vegetables mother never had.**

77

Art Directors

Howard Rieger

Pete Berge

Designers

Howard Rieger

Pete Berge

Photographer

Ben Somoroff

Artist

Charlie White

Copywriter

Don Marowski

Agency

Young & Rubicam International, Inc.

Client

General Foods Corp.



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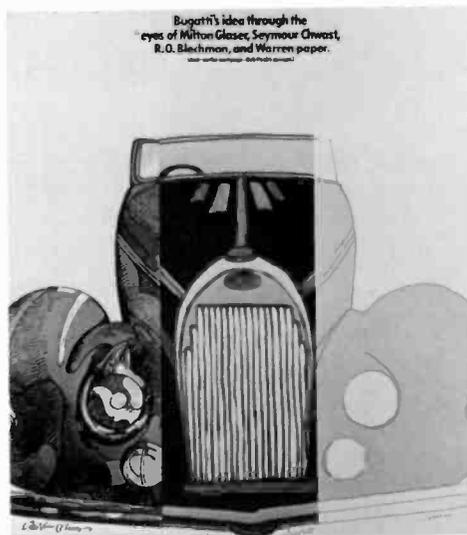
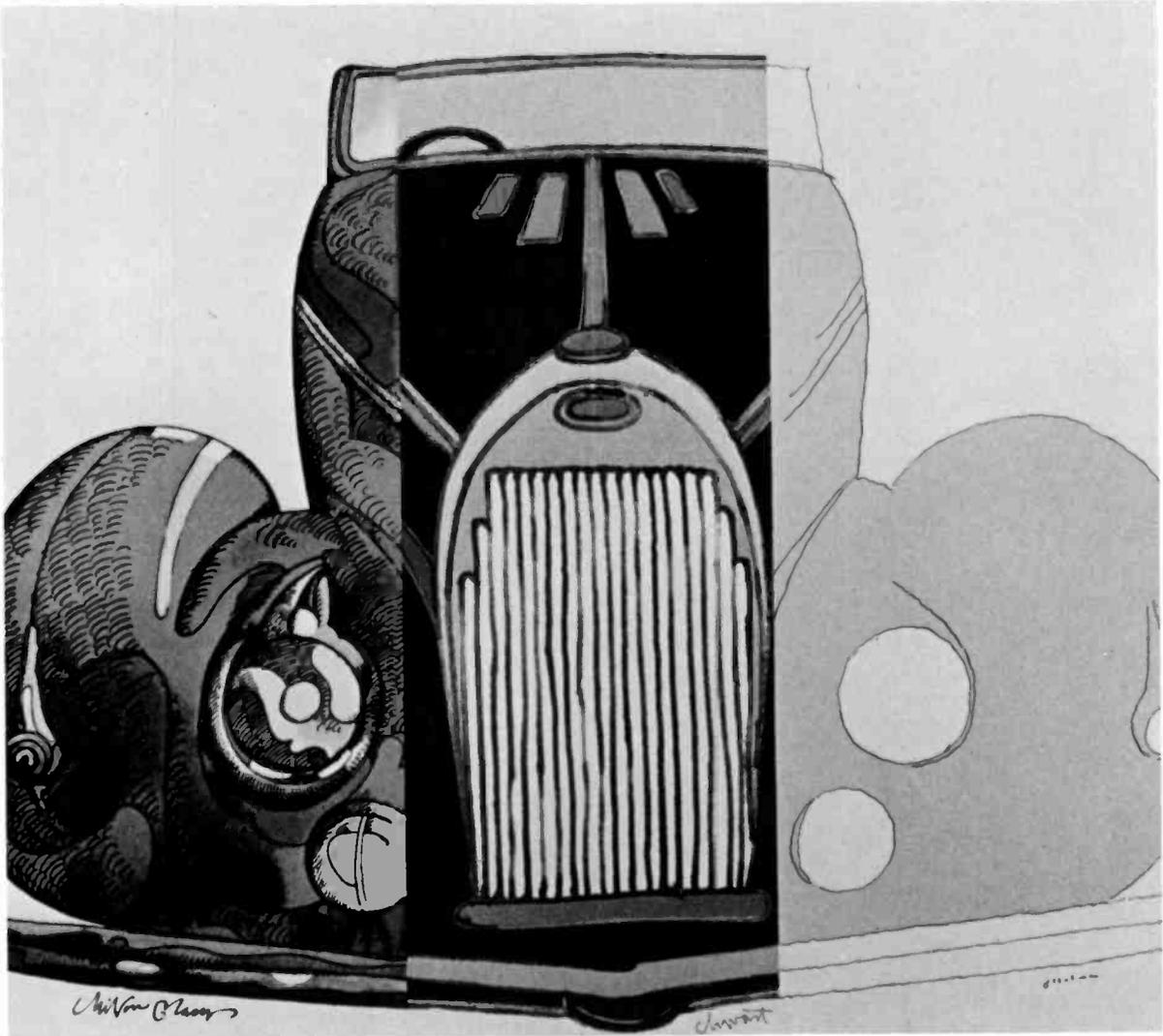
78  
 Art Director Clifford Andree  
 Designer Clifford Andree  
 Artist Clifford Andree  
 Copywriter James Spark  
 Client Joseph Horne Co.



PHOTO: STEVE MANVILLE DESIGN: HARRY ZELENO

79  
 Art Director Harry Zelenko  
 Designer Harry Zelenko  
 Photographer Steve Manville  
 Client Pioneer-Moss Inc.





81  
 Art Directors James Witham  
 Ralph Moxcey  
 Designers James Witham  
 Ralph Moxcey  
 Artists Milton Glaser  
 Seymour Chwast  
 R. O. Blechman  
 Copywriter Nelson Lofstedt  
 Agency Humphrey Browning MacDougall  
 Client S. D. Warren



**A WARMER WINTER. FROM THE PEOPLE WHO BROUGHT YOU A COOLER SUMMER.**



**1** The Best Deal  
**2** The Best Deal  
**3** The Best Deal  
**4** The Best Deal  
**5** The Best Deal  
**6** The Best Deal  
**7** The Best Deal

**THE BEST OF PABST BEER**

82  
 Art Director Stewart Birbrower  
 Designer Stewart Birbrower  
 Photographer Henry Sandbank  
 Copywriter Stanley Moore  
 Agency Young & Rubicam International, Inc.  
 Client Commonwealth of Puerto Rico



**Before you look at their new ones, look at their old ones.**

Now that new car sales are down, we like to see the ones to get out of the lot. After all, when a car is sitting in the lot, it's not doing much for you. It's just taking up space and costing you money. So why not get a new car? It's not that hard to do. It's just that during all this time, you may not want to get a new car in your own yard.

For the moment, but of the moment, it's not that hard to do. It's just that during all this time, you may not want to get a new car in your own yard.

And why not suggest that that new car be a Volkswagen? For when you can't promise you'll be driving a Volkswagen, you can tell you'll be driving a Volkswagen. And when you drop out, even then it's not always because you've dropped to a car. It's just that during all this time, you may not want to get a new car in your own yard.

becoming other things. It's not that hard to do. It's just that during all this time, you may not want to get a new car in your own yard.



**Before you look at their new ones, look at their old ones.**

Now that new car sales are down, we like to see the ones to get out of the lot. After all, when a car is sitting in the lot, it's not doing much for you. It's just taking up space and costing you money. So why not get a new car? It's not that hard to do. It's just that during all this time, you may not want to get a new car in your own yard.

83  
 Art Director Bob Kuperman  
 Photographer David Langley  
 Copywriter John Noble  
 Agency Doyle Dane Bernbach Inc.  
 Client Volkswagen of America



**Somehow we manage to tell people what's going on in the world, and still make a lot of friends.**

We realize with the way things are in the world these days, people would appreciate a little bit of friendliness.

So we at the ABC Owned Television Stations give it to them. A newscast that isn't afraid to smile, or show some feeling, or poke a little fun at each other once in a while—when the situation calls for it. Without taking the seriousness out of the news, we take the stiffness out of the newscast.

The result is a newscast that's not only authoritative and accurate, but also warm and human.

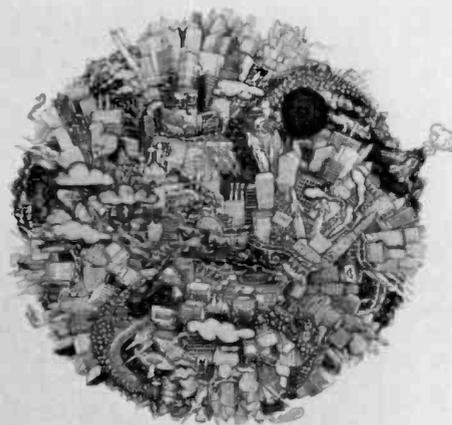
And also hugely successful. In New York and Chicago, Eyewitness News (early and late combined) is first in men and women 18 to 49. In San Francisco, our late news

is delivered more homes and adults 18 to 49 than anyone else.\* And including Los Angeles and Detroit, our five stations together have added more than 700,000 adults since May, 1970.† At last count there were 35 million viewers choosing us for news.

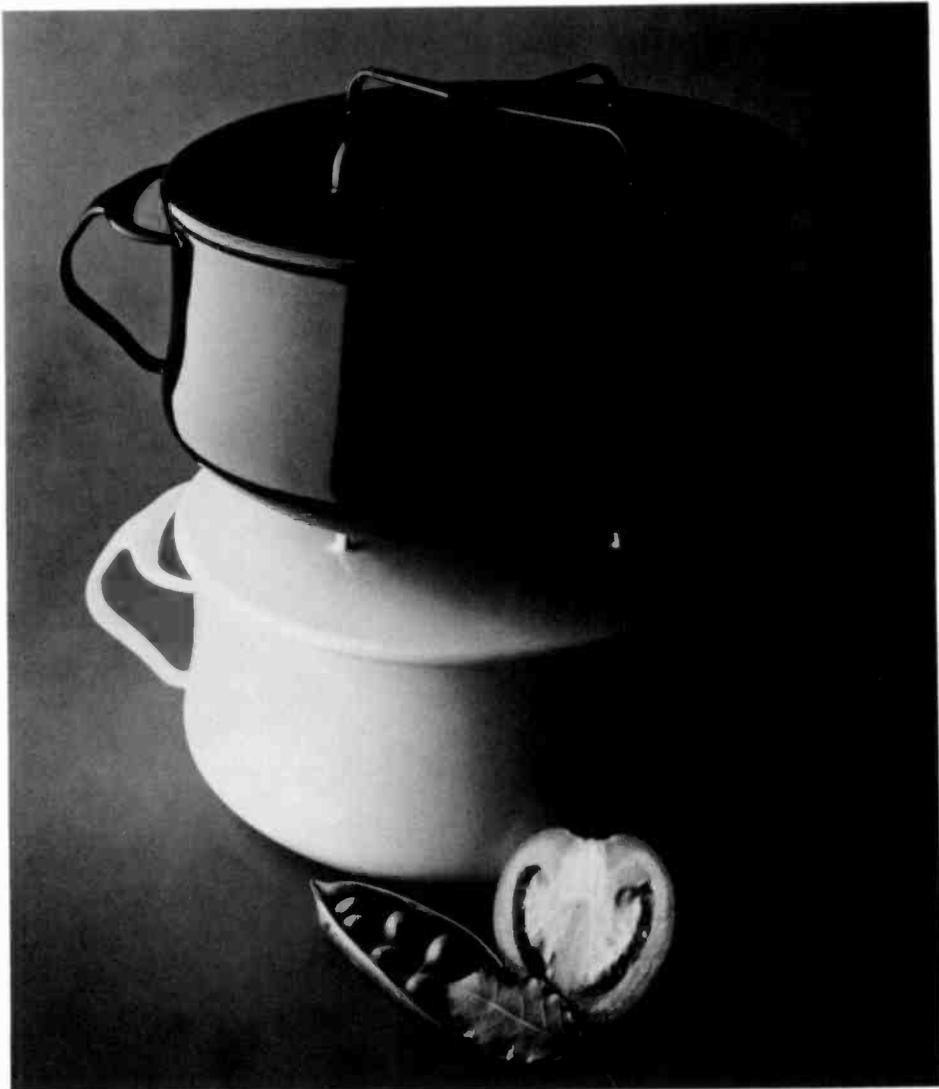
What's more, The New York Times, The Chicago Tribune, TV Guide and The National Observer, to name just a few, have run stories about us. And we remain the most trusted thing on the TV screen since Jimmy Cayne's Stations, throughout the country have tried to duplicate our format.

The ABC News teams, who else can tell a guy his taxes are going up and be liked for it?

ABC Owned Television Stations



84  
 Art Director Allan Beaver  
 Artist James Grashow  
 Copywriter Larry Plapler  
 Agency H. E. Mahoney & Associates, Inc.  
 Client ABC Owned Television Stations



**Black is beautiful**  
**White is beautiful**

Advertisement for Dansk Design, Copenhagen, Denmark. The advertisement features two pots, one black and one white, stacked on top of each other. In the foreground, there is a sliced tomato and a pea pod. The background is dark, creating a high-contrast scene. The headline reads 'Black is beautiful White is beautiful'. Below the headline, there is a block of small text providing details about the advertisement and the agency.

85  
 Art Director Lou Dorfsman  
 Designer Lou Dorfsman  
 Photographer Phil Marco  
 Copywriter Dave Herzbrun  
 Agency Dansk Designs Ltd.  
 Client Dansk Designs Ltd.



*Adriano has mixed us some cocktails*




Advertisement for Saks Fifth Avenue. The advertisement features three portraits of a woman wearing different hats. The top portrait shows her wearing a dark, textured hat with a large, dark flower on the side. The middle and bottom portraits show her wearing a dark, textured hat with a large, dark feather on the side. The text 'Adriano has mixed us some cocktails' is written in a cursive font above the top portrait. Below the portraits, there is a small block of text and the signature 'Saks Fifth Avenue'.

*Saks Fifth Avenue*

86  
 Art Director Frank Roccanova  
 Designer Frank Roccanova  
 Artist Paul Jasmin  
 Copywriter Peter Dyer  
 Client Saks Fifth Avenue

# 1867



P.D. Armour acquired a stake prospecting in the California gold fields and then set off a major tin venture in the Chicago manufacturing business back in 1867. To get a leg up on the competition he started each working day at five o'clock sharp.



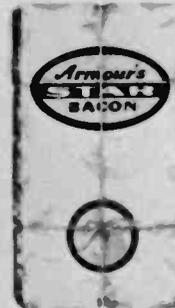
One hundred years ago, the original Armour meat plant almost went up in smoke during the great Chicago Fire of 1871. A bad fire broke out in the wind saved the struggling company from destruction.



In 1871 the business of selling ham was a small one. Great Armour meat products were all other brands to market their meat over the same cold hammy days and nights.



Armour led the way in developing the first refrigerated trucks and trailers long. Armour's from coast to coast were engaging fresh Armour meat the year round.



In 1877 we started to develop a product to tell the world how good our meat was and the "Star" was born.



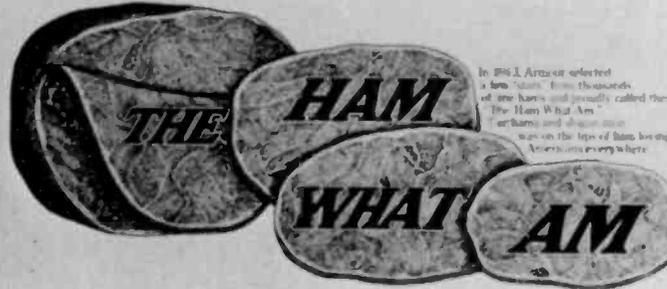
The Armour Monthly Cook Book is a book of recipes contributed by women from all over the country that were both in a monetary campaign to help with the cause of economical housekeeping.



P.D. Armour was a man of many talents and he invented and patented the manufacture of soap, rubber stamps, credit cards and hospital instruments that have made his products famous.



The Armour family grew up on a self-sustaining farm that taught them the virtues and joys of home grown smoked meats.



In 1861 Armour selected a few hams from thousands of one ham and proudly called them "The Ham What Am" or hams and since that time on the lips of hams loving Americans everywhere.

87  
 Art Director Frank Biancalana  
 Designer Mabey Trousdell  
 Artist Mabey Trousdell  
 Copywriter Jim Johnson  
 Agency Young & Rubicam  
 Client Armour

# 1971



After 104 years, Armour & Company is moving from the Windy City to the Valley of the Sun. We're leaving winter behind but not our traditions and family of fine meats, and you'll be proud if you think of Armour as your home town products. Just as we're proud to call ourselves Phoenix people.

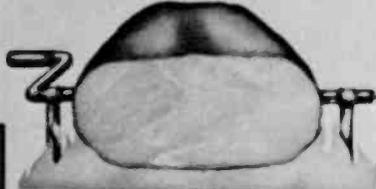


Two grand old traditions. The Grand Canyon and Armour's Golden Star Ham.



The most famous brand in the world. The Armour "Star." Sign of quality meat.

The San Francisco Giants love spring training in Phoenix and Armour Hot Dogs. The dog laid over to here is the official hot dog of the Giant's Candlestick Park.



Armour Paris Style (The Beautiful Ham) makes a beautiful barbecue.



What a way to have it made in the shade! A picnic with plenty of my drinks and heaps of Armour Munch Meats and Old World Favorite Salami.



The breakfast that won the West. Eggs and man-sized portions of hotly smoked Armour Star Bacon.



ARMOUR We just moved 104 years of tradition to Phoenix.

88  
 Art Director Frank Biancalana  
 Designer Mabey Trousdell  
 Artist Mabey Trousdell  
 Copywriter Jim Johnson  
 Agency Young & Rubicam  
 Client Armour



89  
Art Director Bill Harris  
Designer Bill Harris  
Photographer Charles Gold  
Copywriter Dawson Yoman  
Agency Doyle Dane Bernbach, Inc.  
Client General Wine & Spirits Co.



90→117

# Category 3. ■

EDITORIAL DESIGN.

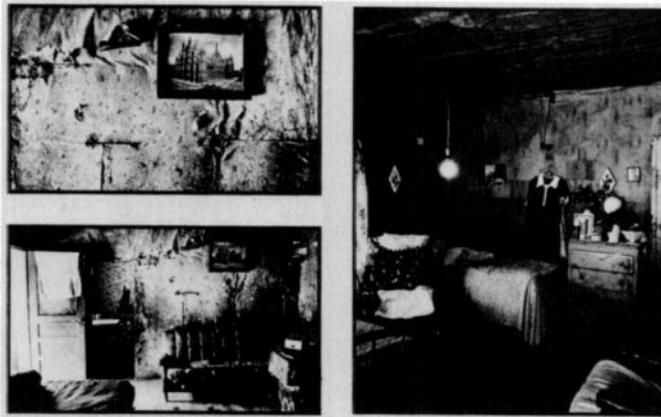
Cover, page, spread, section,  
annual report, house organ.

# the Housing Crisis



90  
Art Director Douglas W. Price  
Designer Douglas W. Price  
Photographers Douglas W. Price  
David R. White  
Copywriter Virginia Housing Study Commission  
Agency Division of State Planning and  
Community Affairs/Commonwealth of Virginia  
Client Virginia Housing Study Commission





## We Recommend Establishment of a State Department of Housing

As the High Commissioner and the State Department of Housing are to be established, it is recommended that the following be done:

1. Establish a state housing policy, based on the principles of the National Housing Act, and provide for the development of a state housing program.
2. Establish a state housing agency, to be known as the State Department of Housing, and provide for the development of a state housing program.
3. Establish a state housing fund, to be known as the State Housing Fund, and provide for the development of a state housing program.
4. Establish a state housing board, to be known as the State Housing Board, and provide for the development of a state housing program.
5. Establish a state housing commission, to be known as the State Housing Commission, and provide for the development of a state housing program.

## We Recommend Adoption of a Uniform State Building Code

As the High Commissioner and the State Department of Housing are to be established, it is recommended that the following be done:

1. Adopt a uniform state building code, to be known as the State Building Code, and provide for the development of a state building program.
2. Establish a state building agency, to be known as the State Building Agency, and provide for the development of a state building program.
3. Establish a state building fund, to be known as the State Building Fund, and provide for the development of a state building program.
4. Establish a state building board, to be known as the State Building Board, and provide for the development of a state building program.
5. Establish a state building commission, to be known as the State Building Commission, and provide for the development of a state building program.

# Housing Today

Related over the past years to the problem of housing low and middle income families of the State has resulted in approximately one-third of the State's families residing in substandard structures. Today, as in the past, low and moderate income housing is difficult to obtain as production has been near zero by the rising costs of land and development, labor, materials and financing. Since a housing demand exists for all levels of housing, and pressure by developers, builders and landlords has been concentrated on building for the more affluent market where the profit return is greater and the governmental requirements are fewer. As a result many owners of low and moderate income housing have had to accept conditions of substandard conditions or which to house their families.

The magnitude of this problem encompasses both the rural and urban areas of the State, with each being subjected to demanding pressures of different types. Rural Virginia, while housing over one-third of the State's population in over one-third of the State's housing units, accounts for over two-thirds of the total housing which lacks complete plumbing facilities or is overcrowded. This does not include those units which, while having complete plumbing facilities, are in a state of decay or deteriorated condition, or otherwise adversely affect the safety and health of the occupants.

In the urban areas, where jobs appear more readily available, where high income areas and population is increasing at a more rapid pace, a demand exists for any type of housing. The urban areas, through the enactment of codes and ordinances have provided for the basic plumbing

necessities of most housing. However, the absence of a complete housing supply in the urban areas, due to the increasing demand, has in the main, nullified attempts to enforce maintenance standards, to enforce decent, safe and sanitary living conditions.

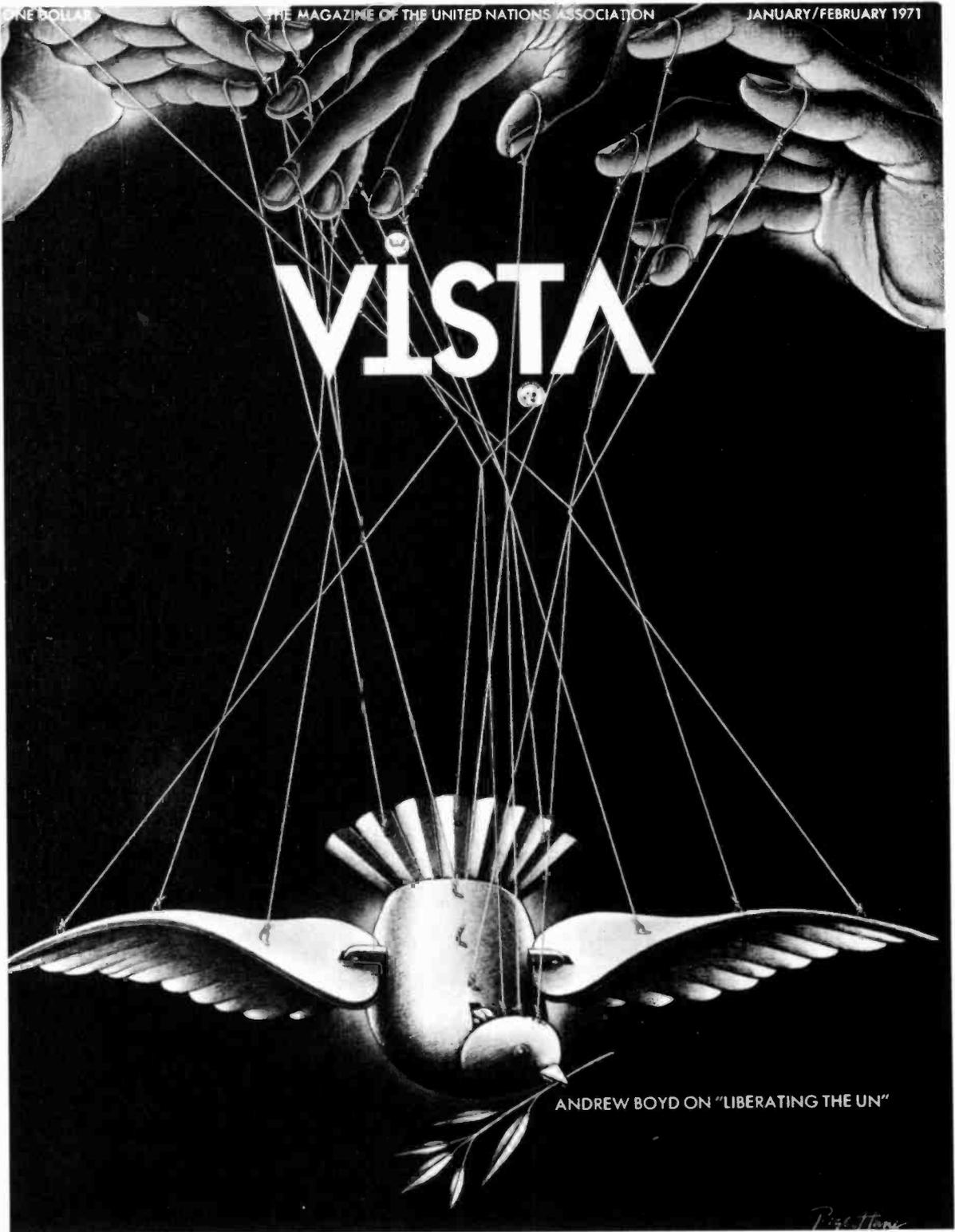
A closer picture of Virginia's housing problem can be realized when comparison is given to the rest of the state. The D.C. units lack complete plumbing facilities, 75 which must be added. These units that are deteriorating and dilapidated. Projected population growth by 1980 will require approximately 200,000 new units to house the State's total families.

The absence of a strong urban housing policy and implementing programs has seriously hampered the opportunity for many Virginians to live in a safe, decent and sanitary dwelling.



Approximately one-third of Virginia's families reside in substandard structures.

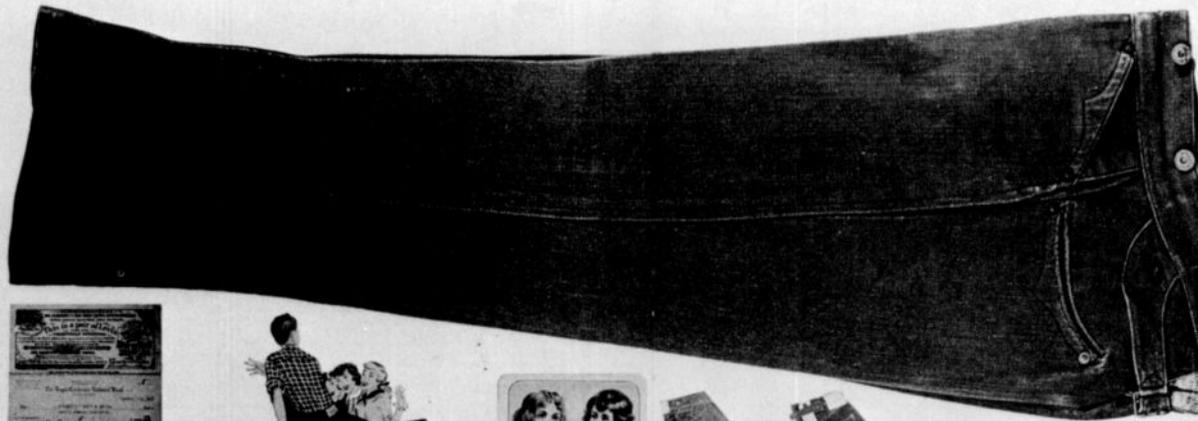




ANDREW BOYD ON "LIBERATING THE UN"

*Pizzitani*

91  
Art Director Dick Hess  
Designers Dick Hess  
Ron Kajiwara  
Artist Roger Hane  
Publication Vista



The pair of pants stretched across the top of the page was known as "Spring Bottoms," a popular style around the turn of the century, resurrected recently in the form of bellbottoms. The brown Levi's with the deep pockets were styled for women. A few years ago the company wanted to reintroduce that style, but found that they couldn't afford the kind of work necessary in the stitching. The Levi's at right, dating from the 1920s, were the first to have the distinctive gull-wing design on the back pocket, and were the last model to have the belt in the back. The boy getting in the car marked the first ad in the 1950s where Levi's was promoted as "leisure wear" (as opposed to "western gear") and aimed at kids. The \$100 check at far left was written on a nickel at a time when the Levi's were still made of heavy denim. The check DID clear the bank. The metal buttons at left are another trademark and date from the days when Levi Strauss had a lock on the idea. The company's annual catalogues (bottom left) used to be especially illustrated affairs. The Koveralls which kept kids clean were an integral part of the Levi's line until the '60s. The company recently found that—as with the brown Levi's—the expense in workmanship made it impossible to reintroduce the line at competitive prices. The folder at lower right is a pair of blue Levi's, ingeniously folded, it opens to show the complete overall line from the late 1910s. The "Evolution" folder and the two tags at right represent Levi's emphasis on workclothes.



92  
 Art Director Mike Salisbury  
 Designer Mike Salisbury  
 Artist Levi/Strauss and Co.  
 Copywriter Lawrence Dietz  
 Publication West Magazine

# west



**'DON'T SWAT! WE'RE YOUR FRIENDS'**

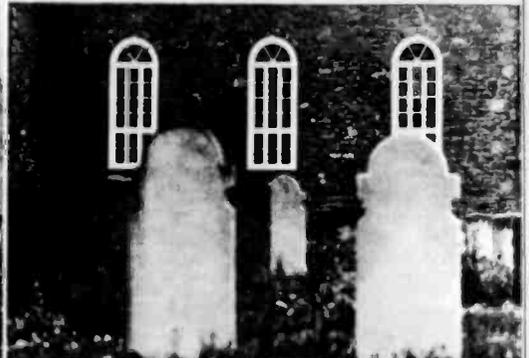
(Such are the dreams of the everyday housefly . . .)

93  
Art Director Mike Salisbury  
Designer Jonathan Heale  
Artist Marty Evans  
Copywriter Peter Bunzel  
Publication West Magazine

Son sol natal est la Beauce  
 Quelque part  
 Dans le vert espace de mon pays  
 Nos pères y sont étendus maintenant  
 A jamais face au mur de l'église  
 Entre les champs immenses  
 Qui se perdent à l'horizon  
 Et la route qui va sillonnant  
 Les maisons du village  
 A le découvrir ainsi  
 Vieilli par le temps  
 On ne peut imaginer son âge  
 Et pourtant sa vieillesse  
 Nous est violemment confirmée  
 Il faut remarquer  
 Ces pierres brisées  
 Ces bois vermoulus  
 Ces morissures  
 Et les croix qui penchent  
 Sous le vent et les grêdes  
 Mais quel âge avait-il  
 Ce jour d'automne  
 Quand nous nous sommes rencontrés ?  
 Qui nous le dira ?  
 Les hommes meurent  
 Seuls les cimetières demeurent  
 Et leur langage devient image  
 Photos Michel Campeau et Robert Marquis



## DU PAYS DE BEAUCE



8 septembre 1991

ARMEES PHOTO © A LA PAIX - SUZANNE



DU  
PAYS

DE  
BEAUCE

10 - © novembre 1991

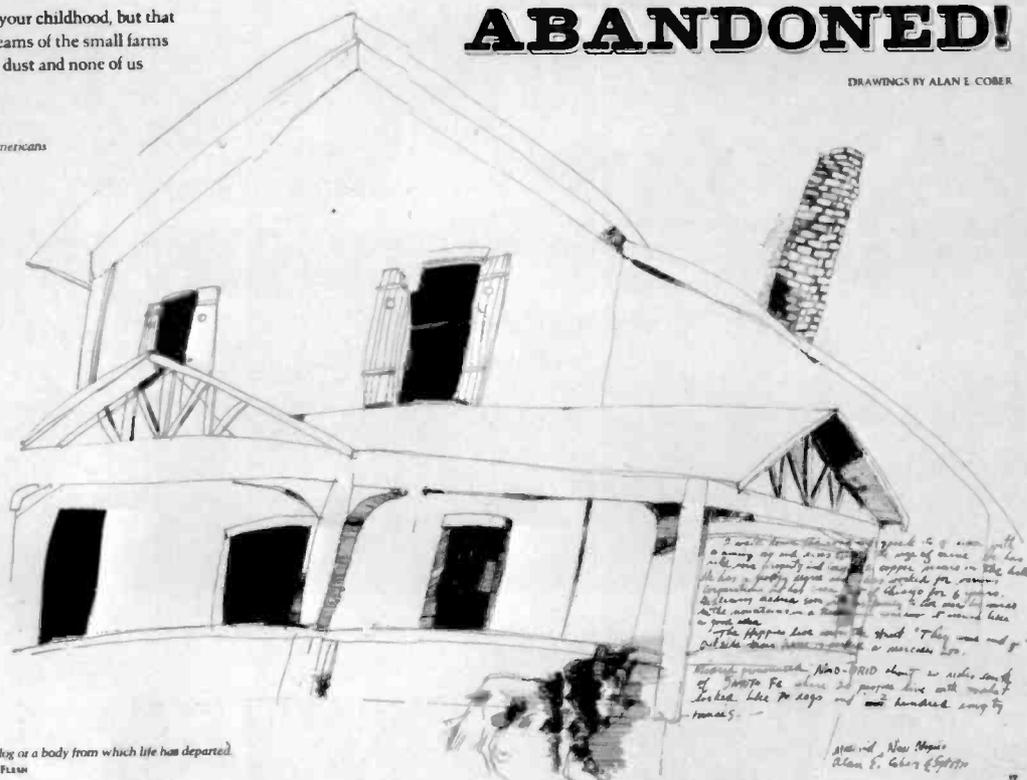
94  
 Art Director Gilles Daigneault  
 Designer Gilles Daigneault  
 Photographer Robert Marquis  
 Agency Michel Campeau  
 Perspectives Inc.

Home is where you hang your childhood, but that was long ago—and the dreams of the small farms and towns have turned to dust and none of us can ever go home again.

Each year more than a million Americans leave rural areas for the cities. The towns and the farms, the ranches and the homesteads, the barns and the buildings, the houses and the stores are still there. Only the people are missing.

# ABANDONED!

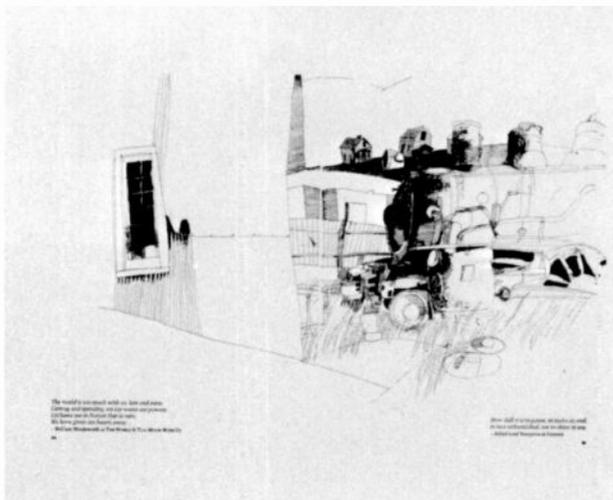
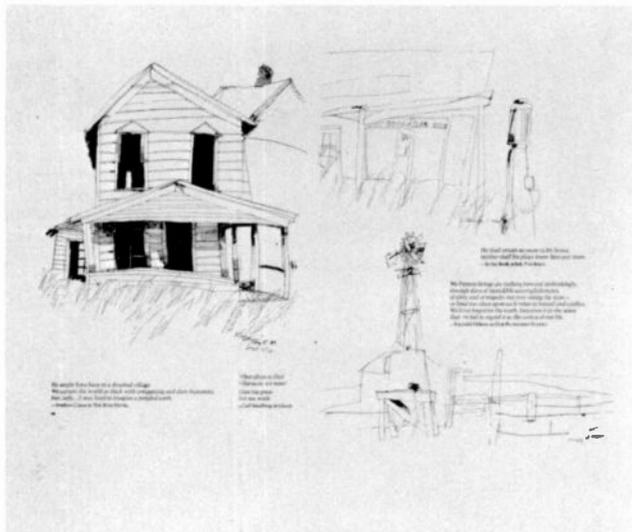
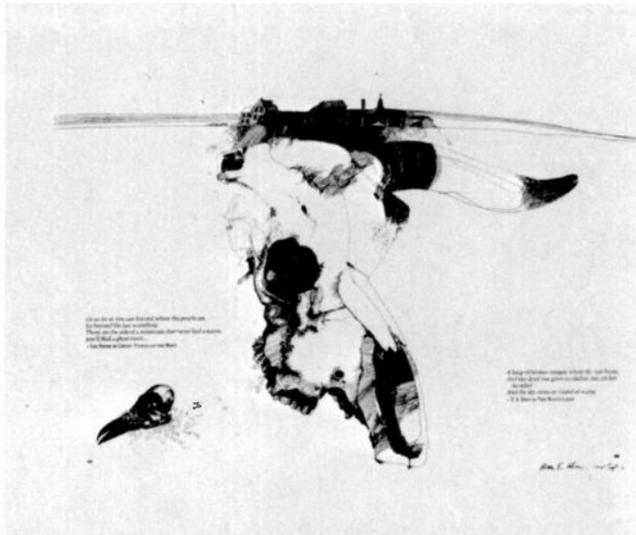
DRAWINGS BY ALAN E. COBER



An empty house is like a stray dog or a body from which life has departed.  
—Samuel Butler in THE WAY OF ALL FLESH

To write home... I spent 15 years with a heavy eye and nose... the sign of a man... he has a pretty good... copper means in the hall... I've been... always for 6 years... the... to the... it would like a good... 'They were and of'... a... 1910... with... like to... and... by...

Alan E. Cober  
Alan E. Cober © 1970





STEVE STRAUSS



"...he was lost, and is found"—*St. Luke, XV, 24*

# The Army of the Lost & Found

97  
 Art Directors Bernard Owett  
 Dione M. Guffey  
 Designers Jonathan Fischer  
 Bernard Owett  
 Photographers Steve Strauss Bernard Owett  
 Henry Ries Richard Noble  
 Bill Binzen Steve Salmieri  
 Diane Arbus Bert Stern  
 Bruce Davidson Melvin Sokolsky  
 Leon Kuzmanoff Ryszard Horowitz  
 Susan Wood Saul Leiter  
 Ken Heyman Duane Michals  
 Bill King  
 Copywriter Sid Olson  
 Agency J. Walter Thompson Company  
 Client The Salvation Army

**STORIES AND CRAYONS AND MOTHERS**

Day care is no good unless it's a happy thing—basically what you have are children being cared for by strangers; and it takes more than colored crayons and fruit juice and music and storytelling. What you need are experts, people who know how to tell stories, for example; people who know how to reassure mothers. What you really need is The Salvation Army.

**FROM DESPERATE TO SECURE**

A runaway girl may be one of the most basic symbols of trouble in society. This is when The Salvation Army tries to put up a STOP sign, to catch a girl before she flees her problems. A girl in flight is a girl perplexed, alienated, disturbed, the product of break-up, conflict,



BRUCE GARDNER

misunderstanding, the passionate and miserable defeats that are marked down on police blotters as "family quarrels." There are no band-aids for this kind of trouble; what you have to have are people like The Salvation Army, organized in great depth to provide acres of woods and sun porches, bicycles and campfires, counseling and swimming, Sunday School and camping. Above all, what you need is someone to help a girl in trouble before the trouble starts. And when you do something like this for a hundred years, always adapting to the newest techniques, you get so that you can take a young girl all the way from desperate to secure, from rootlessness to responsibility. If the Army did nothing else, this work alone would justify its existence.



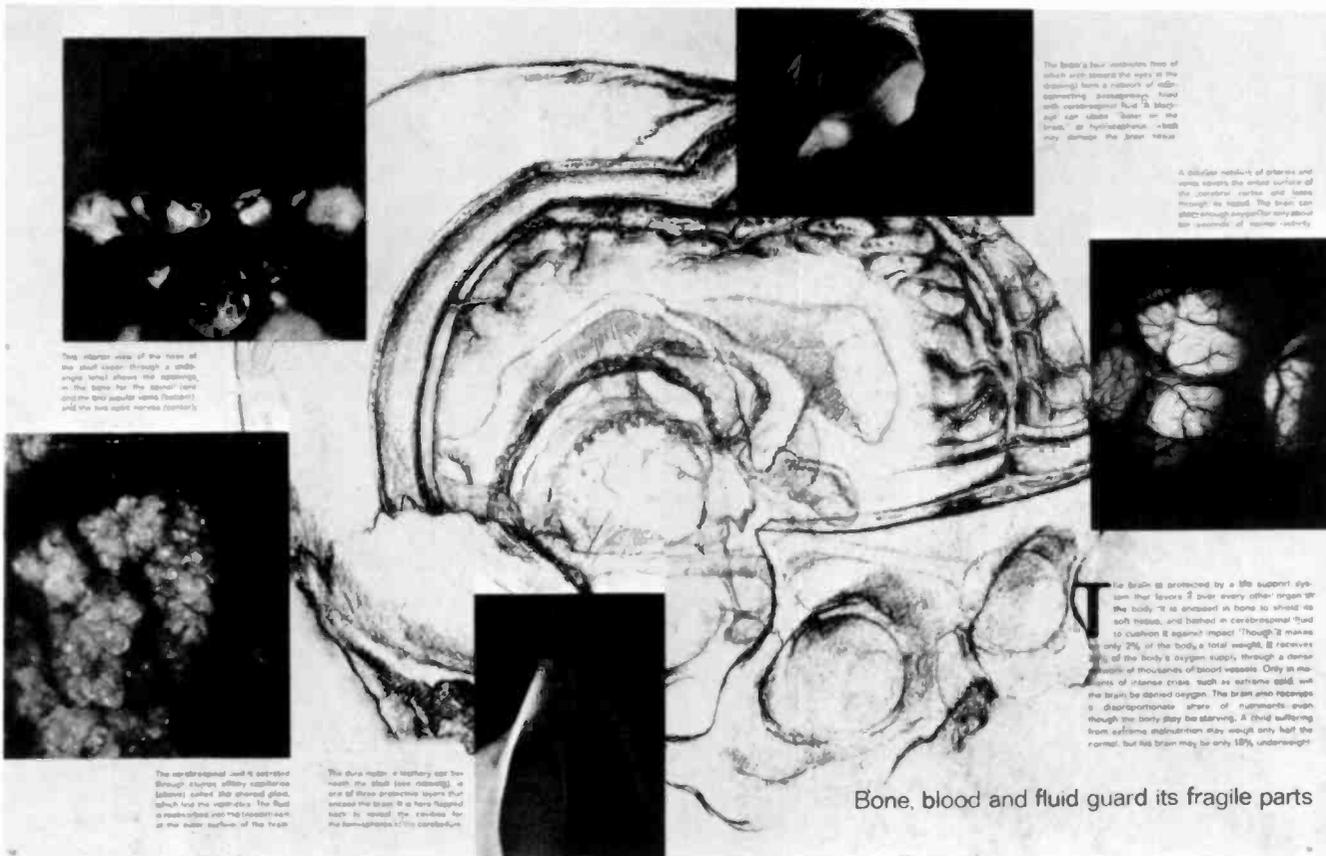
STEVE STRAUSS

Man strains the powers of his mind to explore that amazing master of his body

# THE BRAIN



It is the most highly organized bit of matter in the universe, this three-pound, electrochemical double handful of cells that thrives on change, allows us to move, see and think, to create, to love and be conscious of our actions. Since man first became aware of his existence, he has struggled to comprehend its miracles and miseries, punching crude holes in the bones that protect it and arbitrarily assigning moral and intellectual values to the lumps and bumps on its outer surface. His goals then and now have been the same, to gain a true understanding of how the brain works and use this knowledge not only to treat disease, but to improve the very quality of life. Today thousands of scientists from dozens of disciplines are pursuing these goals in the ultimate assault on man's last great scientific frontier on earth. Yet there are difficulties—and dangers. After a decade of intense study many basic questions remain unanswered. In fact, it is possible that the brain may be governed by principles too complex for it to grasp. And even if man does learn to dismantle the loom that spins out his existence, he will find himself with knowledge that could be misused. This five-part series will discuss the brain's basic cell, the neuron, pathways for emotion, awareness and intelligence, what happens when brain biochemistry goes wrong or drugs abuse it, and the roots of our behavior. Here, in a remarkable sequence of pictures by Swedish photographer Lennart Nilsson, the series begins with a tour through the brain and the system of nerves that serves it.



The brain's four ventricles (two of which each contain the eyes in the developing embryo) form a reservoir of cerebrospinal fluid (CSF) that can dilute toxins or, if blocked, as hydrocephalus, which may damage the brain tissue.

A delicate network of arteries and veins covers the entire surface of the cerebral cortex and lower through its folds. The brain can detect through signals for any about the condition of these vessels.

The brain is protected by a life support system that forces it into every other organ of the body. It is enclosed in bone to shield its soft tissue, and bathed in cerebrospinal fluid to cushion it against impact. Though it makes up only 2% of the body's total weight, it receives 15% of the body's oxygen supply through a dense network of thousands of blood vessels. Only in moments of intense crisis, such as extreme stress, will the brain be starved oxygen. The brain also requires a disproportionate share of nutrients, even though the body may be starving. A child suffering from extreme malnutrition may weigh only half the normal, but his brain may be only 15% underweight.

Bone, blood and fluid guard its fragile parts

This superior view of the base of the skull (lower) shows the openings, in the spine for the spinal cord and the two optic nerves (center).

The arachnoid web is held in place through tiny, slit-like openings (shown) called the arachnoid granulations, which lead to the venous sinuses. The fluid is reabsorbed into the venous sinuses at the outer surface of the brain.

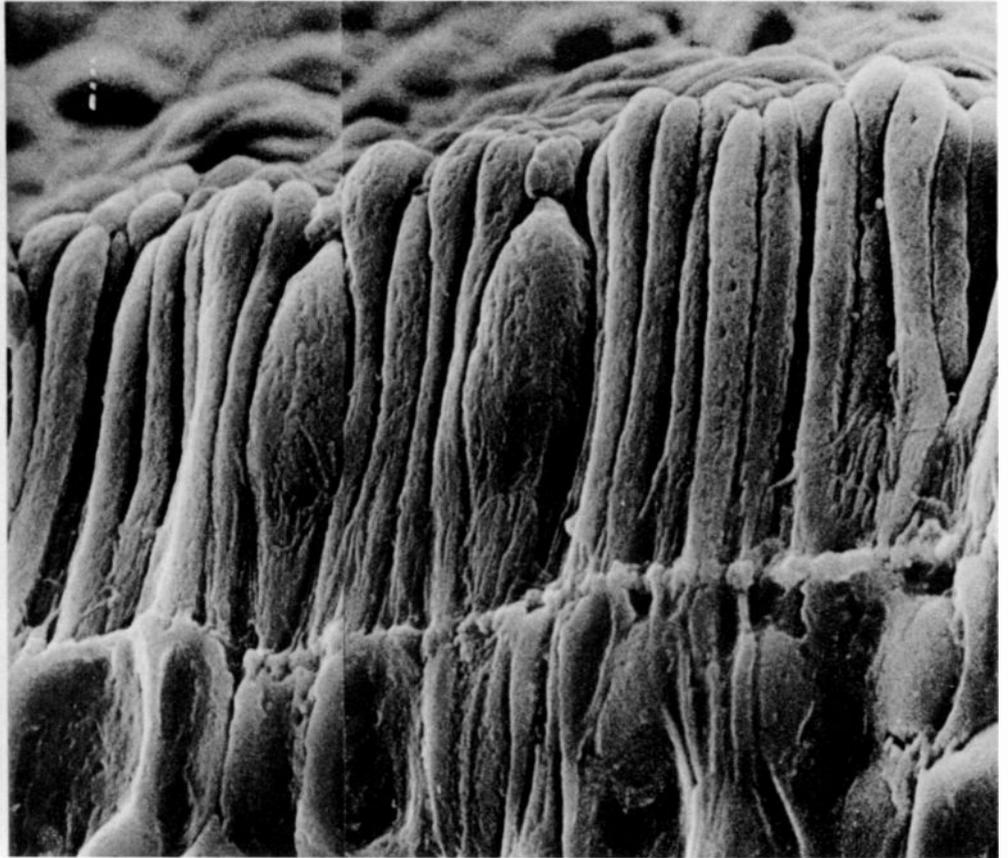
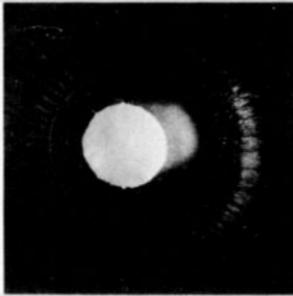
The dura mater, a tough, fibrous layer, is one of three protective layers that enclose the brain. It is here (shown) that the venous sinuses for the brain's circulation.

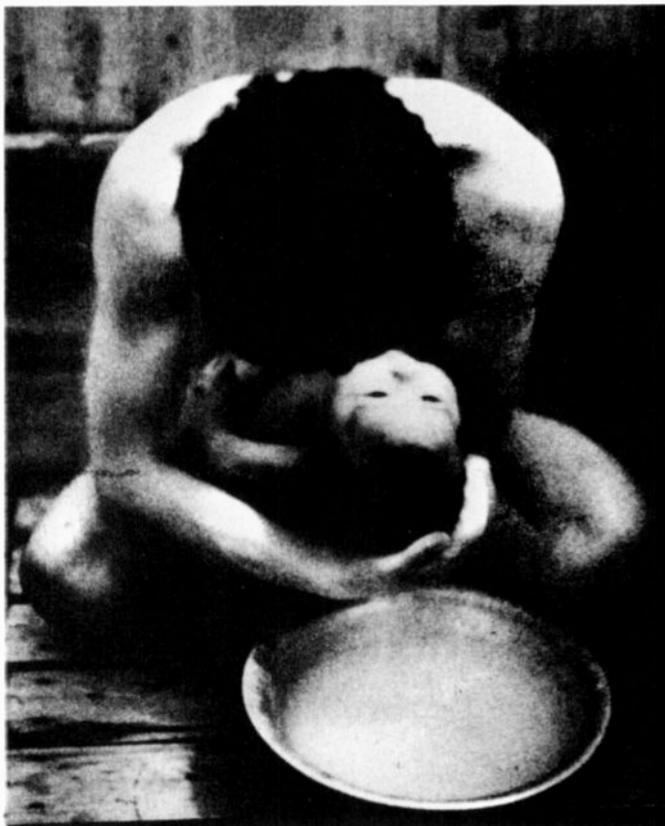
98  
 Art Director Robert Clive  
 Designer Robert Clive  
 Photographer Lennart Nilsson  
 Artist Frank Armitage  
 Publication Life Magazine



## SIGHT

Sight is the dominant and most sophisticated of all our senses. Through our eyes we receive up to 90% of all our information about the world, and fully a tenth of the cerebral cortex is required to interpret these complex visual data. In fact, the retina of the eye is a part of the brain itself—the only point at which it receives stimuli directly from outside the body. Light shining through the eye's pupil and lens (below, seen from within the eyeball) strikes the retina, where sensitive cells called rods and cones transform light energy into the brain's electrochemical language. The inner segments of some of these receptors, magnified 4,500 times, are shown at right. The slender rods, which are the more sensitive in dim light, report a simple black-and-white world, while the thicker cones, which need stronger stimulation to react, can distinguish color. In all, there are some 120 million rods and seven million cones in each retina. The human eye is not so complex as the eyes of some insects, but the human brain's ability to piece together and interpret several hundred million visual fragments makes man's perception unique.





# THE CHILD

*The camera reaches into a secret world*

*The adult deludes himself that love and longing will lead him to understand his own lost world of childhood. It remains largely hidden from him, and all he sees is fond or painful mimicry of himself. Yet in the hands of alert, perceptive photographers, the camera can penetrate this barrier. In this picture by K. Matsuzaki, there is a sense of the infant drawing strength from the adoration of the mother. The pictures on the pages to follow capture other dimensions of the child's world of feeling. For an instant we can enter.*

99  
Art Director Robert Clive  
Designer Robert Clive  
Photographers K. Matsuzaki  
Georgia Brauer  
Ken Heyman  
Ralph Crane  
Roger Mayne  
Arnold Genthe  
Alfred Eisenstaedt  
H. S. Wong  
Terence Spencer  
Enzo Sellerio  
Gertrude Kasebier  
Suzanne Szasz  
Toni Frissell  
Irving Penn  
Bruce Davidson  
Publication Life Magazine



Mother and child, about 1902. CLARENCE NIEMEN



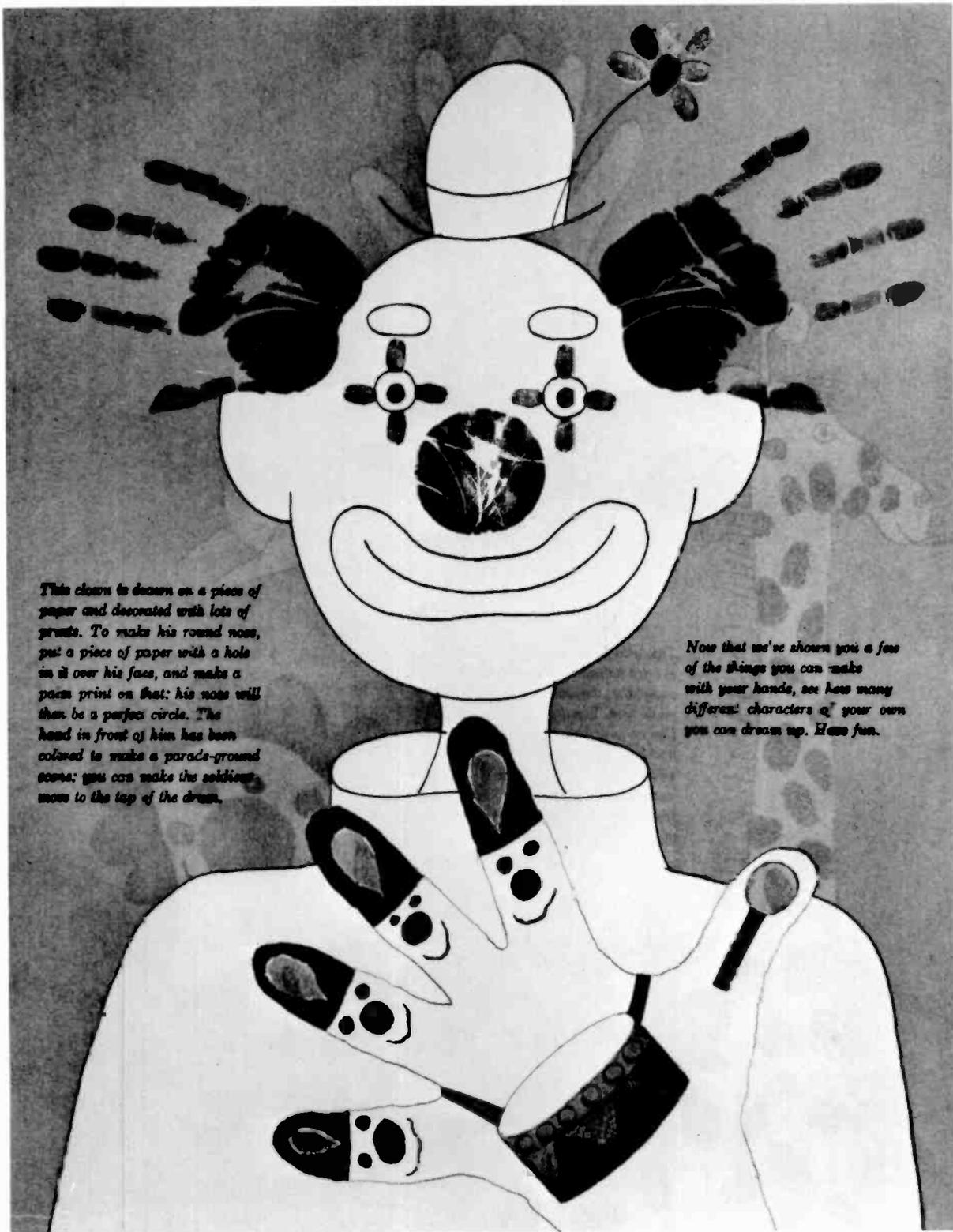
Mother and child in First Dorian. HARRY HAYMOND

**S**oft light and tenderness hold up a pale gaze of time that we look through to see our love for a child. And this love, too—frank as flesh yet transcending touch—speaks strong: "This is my child." Mothers are mothers.

**T**he victim is the choicest role in a game of death staged with precise reverence for things as they really are

A Spring squid in steady. ENZO ANGILERI





*This clown is drawn on a piece of paper and decorated with lots of prints. To make his round nose, put a piece of paper with a hole in it over his face, and make a paper print on that: his nose will then be a perfect circle. The head in front of him has been colored to make a parade-ground scene: you can make the soldiers march to the top of the drum.*

*Note that we've shown you a few of the things you can make with your hands, see how many different characters of your own you can dream up. Have fun.*

100  
Art Director Robert Clive  
Designer Robert Clive  
Artists Bob Shein  
Robert Tallon  
Publication Life Magazine





By Max, 650 motorcycles  
and 100,000 riders through  
California's Mojave Desert  
at 55 mph

101  
Art Director John Vogler  
Designer John Vogler  
Photographer Bill Eppridge  
Publication Life Magazine

## ABOUT COOKWARE

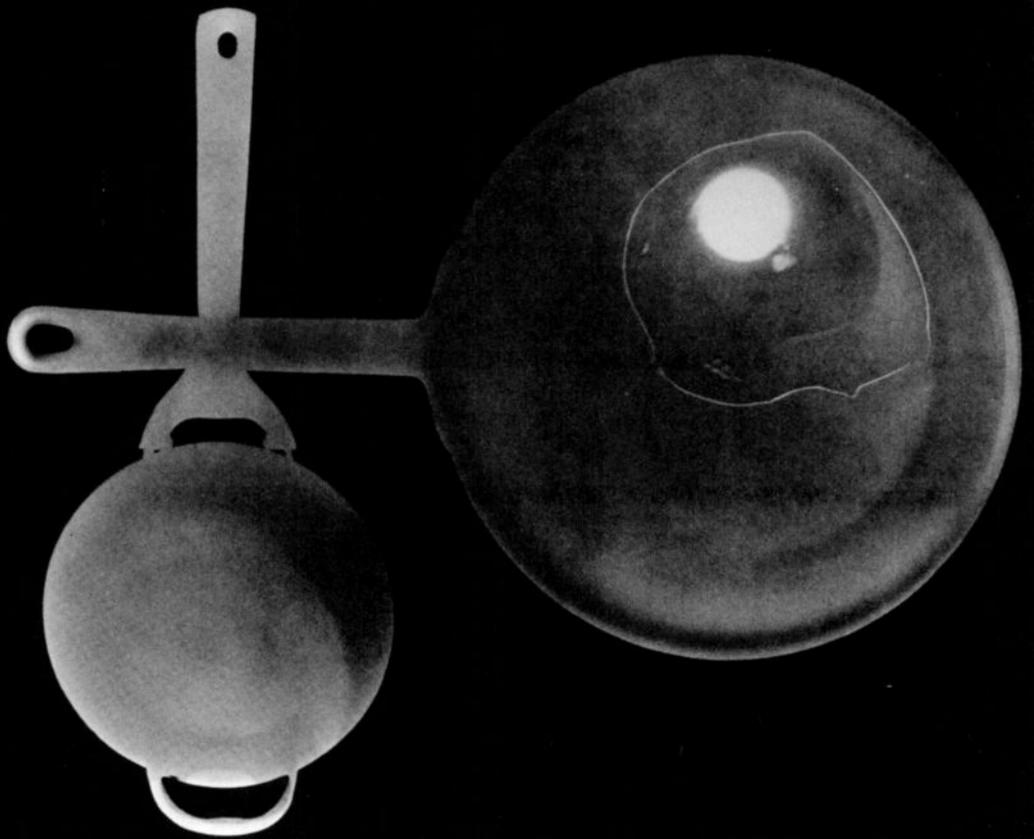
Once simple and purely functional, cookware now is as decorative as it is useful, blossoming in color, pattern and design.

While the basic materials used for cookware remain the same, they are being used in new combinations. These mergers, along with finishes applied to exteriors or interiors, can give cookware pieces a new "face" as well as increased efficiency, versatility or durability. How can you tell which will be the most practical, cook the best and stay good-looking the longest? Which materials and styles require the least care?

As an aid to decision-making, Redbook has prepared two guides to basic range-top cookware, one for the materials most cookware is made of, one for the exterior finishes. As you will see, there is no one material or combination of materials and finishes that is superior on all counts. Each has its own special characteristics that may make it the best choice for you.

Although much of the cookware described here can go in the oven as well, the basic information deals specifically with range-top performance. For complete details, please turn to page

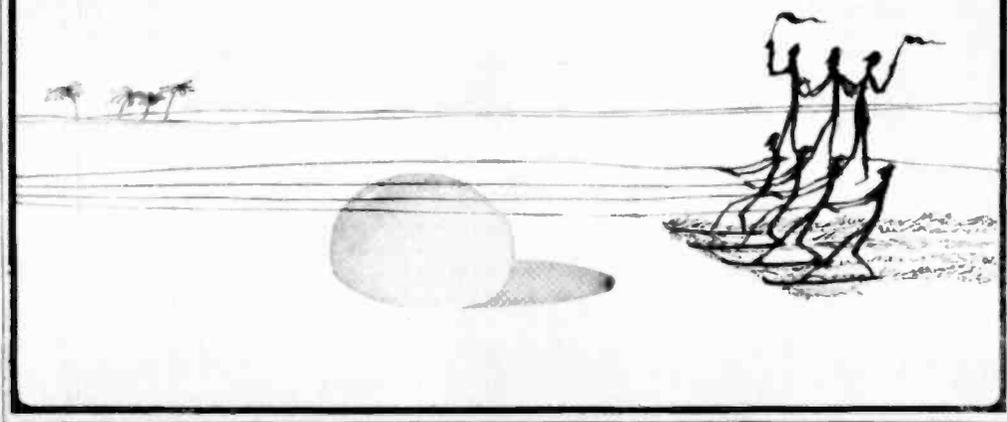
PHOTOGRAPH BY WILLIAM CADGE



# A REDBOOK GUIDE TO FLORIDA'S HEARTLAND

by William and Ellen Hartley

As winter comes and the rest of America begins to feel the chill, central Florida just gets sunnier and warmer. Young families will find this region has lots to offer: lakes, campsites, deep-sea fishing, cultural activities—and Walt Disney World, an exciting new recreation area



ILLUSTRATED BY HANS-GEORG RAUCH

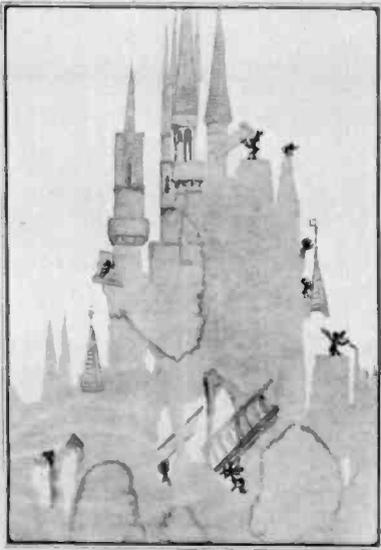
15

103  
Art Director William Cadge  
Designer Bob Ciano  
Artist Hans-Georg Rauch  
Publication Redbook Magazine

**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...



**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...

**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...

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**T**he United States...

**T**he United States...



**A**fter the outbreak of the war...

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**T**he United States...



**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...



**A**fter the outbreak of the war...

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**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...



**A**fter the outbreak of the war...

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**T**he United States...



**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...



**A**fter the outbreak of the war...

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**T**he United States...



**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...

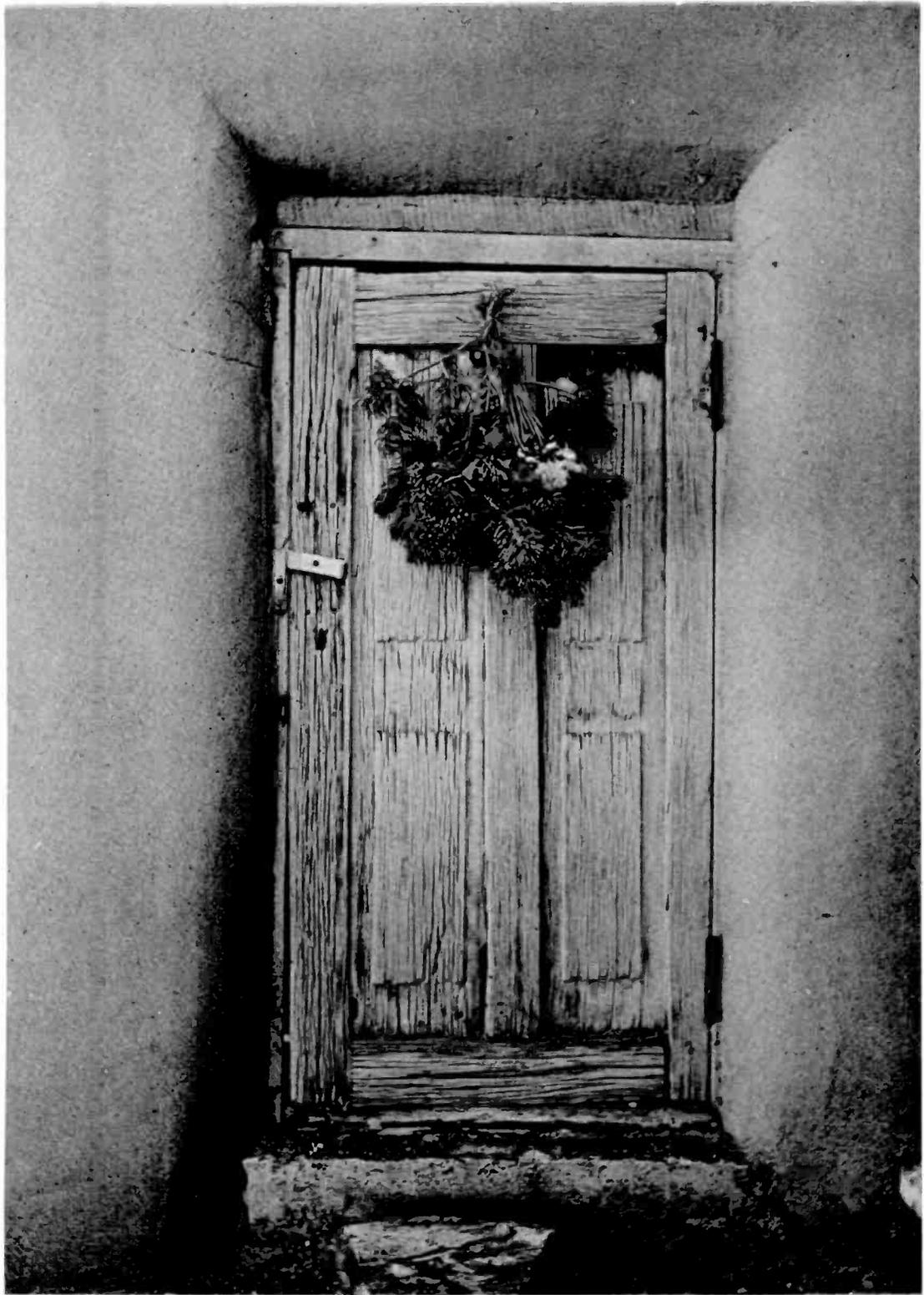


**A**fter the outbreak of the war...

**T**he United States...

**T**he United States...





104  
Art Director William Cadge  
Designer Bob Ciano  
Artists Dean Brown  
James Warner  
Carl Fischer  
Gordon Smith  
Publication Redbook Magazine



# CHRISTMAS

It is a time of peace and joy, a time when the world is united in a common purpose. The Christmas season is a time when the hearts of men are turned to the things of life, and the world is filled with a sense of peace and joy. It is a time when the world is united in a common purpose, and the hearts of men are turned to the things of life. It is a time when the world is united in a common purpose, and the hearts of men are turned to the things of life.



The church is a fine example of Gothic Revival architecture. The steeple is a prominent feature of the building. The church is a fine example of Gothic Revival architecture. The steeple is a prominent feature of the building.



The bread is a symbol of life and sustenance. It is a symbol of life and sustenance.







The sugar harvest in the mountains of Guatemala. The men (left) are carrying the cane to the mill. The women (right) are carrying the cane to the mill. The men (left) are carrying the cane to the mill. The women (right) are carrying the cane to the mill.



The candelabra is a traditional Guatemalan symbol of light and hope. It is often used in religious ceremonies and is a symbol of the Holy Spirit.



The figures in the collage are traditional Guatemalan symbols of light and hope. They are often used in religious ceremonies and are a symbol of the Holy Spirit.



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The New York Times  
**School Weekly**  
MONTHLY SUPPLEMENT

Section II

February 1, 1971

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## The First Americans

by Richard Hammer



105  
Art Director Jerry C. Demoney  
Designers Jerry C. Demoney  
Joe Sinclair  
Artist Joan Landis  
Copywriter Richard Hammer  
Publication The New York Times Student Weekly



**GRAND RUSH INDIAN TERRITORY!**  
**Over 15,000,000 Acres of Land now open for settlement!**  
**HOW IS THE CHANCE TO PROCURE A HOME?**  
**THE GREAT PASTURE!**  
**THE GREAT FUTURE!**  
**THE GREAT OPPORTUNITY!**  
**THE GREAT WEALTH!**  
**THE GREAT FUTURE!**  
**THE GREAT OPPORTUNITY!**  
**THE GREAT WEALTH!**

**What Has Been The Indian's Fate?**

The demands of the white man in more and more Europeanized in the New World were irresistible. There was the constant push westward, with the aborigines driving the Indians before them. There was a constantly recurring partition, if not a war, with Christopher Columbus. The first Indians he met he drove almost to such homes as though they would give their hearts. They remained so much so that that it was a marvel.

But if the Indians actually saved the new arrivals, as friends the Europeans viewed the Indians as opposing the spread of the Columbian world conquest. From the New World, "From here on the name of the Spanish Treaty we can see all the slaves that can be sold."

If all slaves, then at least the land could be taken from the Indians for the use of the new settlers. The Indians could be used as instructors as long as they were good—teaching the white man the use of glass and how to plant maize and other crops that would grow in the land and were available, how to survive their first winters in the strange cold and bitter climate of the new land.

Once the need of the white man for the Indian had vanished—vanished since the Indian became the white man's slave in the road of further expansion of white civilization on this continent—the horrid specter of genocide began to emerge vividly as the dismal calculated policy of the "new" Americans toward the old.

"The final years of the Indian wars were years of massacre, slaughter in both directions, final defeat, near extinction."

While often were signed and, first by the Americans unwittingly served by whites against which the Indians had no armament and no medicine, and then in deliberate slaughter and massacre by the drums and arms of the whites, Indians were expelled from their ancient homes and driven westward into lands as yet unoccupied by the whites. But these lands were already occupied by other Indians against whom warfare often of no favorable odds, became necessary for survival.

Even these lands in the west were only a temporary haven for the white man was never satisfied. He was constantly pushing westward. Almost in desperation the Indian signed treaty after treaty with the United States Government, treaties that supposedly guaranteed him against further encroachment upon his lands by white settlers in exchange for the return of other lands to the whites. In every case, these treaties were never honored and were used more as an excuse for further village and slaughter than as a reason for maintenance of peace.

Outraged and determined in final desperation and a last spasm of desperate pride and meekness the last Indians free on the Western plains—the Sioux, the Cheyennes, the Arapahos, the Kiawas, the Comanches, and on the Southwestern deserts—the Apaches—saw their last ground of last in the decade after the Civil War and fought a final battle for freedom and the approval of their country against the ever advancing white.

Despite an occasional victory in that long and bitter struggle such as the brilliantly executed smacking of



"The massacre of Indian women and children at Gila, by white men and their *Boys' girls*" were the words that returned the contemporary drawing.

San George Armstrong's Corps and his 7th Cavalry of the Little Big Horn in 1876 by the Sioux and Cheyenne under Crazy Horse, Sitting Bull and Gall—two final years of the Indian wars in the West were years of massacre by both sides though more numerous against the Indians of slaughter, horrid, military and discipline and audacity by the Americans of final defeat and new extraction.

In the end of the 19th century, the Indian was seen dead. The white man in just 400 years after Columbus had claimed the New World for the Spanish monarch; was dominant from the Atlantic to the Pacific from Mexico to Canada. The new dominant had become the vanishing American a ghost, and a condemned man in what had once been his own land.

When the first ships from Europe had appeared off the North American shores there had been nearly a million Indians roaming the forests, plains, mountains, and deserts. By 1818, there were only 210,000; the Indian population decreased and reduced by disease, by raids by arms of the whites. White men had been shot into the dim pages of Indian tales, never to be seen. Others had been reduced to only a ragged rem-

nant whose days were numbered to rise up the torch of the final moments of the heathens. The last of the once free and proud Indians were herded into a system of reservations in danger of total extinction, in danger of being wiped to complete genocide.

As Erik W. Erikson observed in his authoritative study of the Sioux Indians, "Observations on Sioux Behavior," he noted:

"The history of America shows what farmers do to the parent condition. If this condition had prevailed there with the memory of survival farming the daily habits of a farmer or herdsman that a God will in the end reward with daily bread. But who works hard for the Indian's reservation lands by the numerous and superior use of early settlers. His habits and his beliefs are based on the age-old abundance of game which he once a legend or myth, standing too weakly for human comprehension."

"In fact, a severe and systematic, especially for the older Indians, that the more complete the system of their history's aggression appeared on their horizon, the more the Indian people the more of the buffalo and wild animals. Sometimes they will seem to expect that tomorrow the dream will become."

Should the Indian demand that his contributions to American history be more accurately recorded, as history's own laws?

"The Fur West—showing buffalo on the bank of the Kansas River. Red roof" illustrated a newspaper story.



**How Has The U.S. Treated The Indian?**

For most Indians at the 20th century began, there was little observation between death and the slow degeneration of life as the reservation. While supposedly a guarantee from the American Government of protection, maintenance and continued survival in exchange for peace and the yielding of ancient lands—the reservation was little more than the final quantity for the Indians.

The unexpected and few years' matter of all he survived and stripped of his weapons, stripped of his status as superior and hunter and provider for his family, stripped of his freedom, stripped of his status as a man to whom his children could look, stripped of his mind. He was locked into a system, and had no creative expression on some corner of what had once been his tribal lands, usually the same corner that corner was owned by the whites. He was given only the barest tools to relieve that corner, if, as in the East, he has been a farmer. It was possible to do and something out of it, as the West he had been a free hunter, roaming far in search of his next kill, he was suddenly a trapped farmer, without the necessary knowledge to gain a further advancement, a further bit of nature.

If in his own eyes he had been stripped of his manhood he had also been stripped of it in public by their government. He was regarded as a simple child of the Great White Father by Washington, a child unable to do more than the simplest things. He was regarded as a child of the Great White Father by Washington, a child unable to do more than the simplest things.

When the Indians were still considered animals, how do the white man or of least a creature in the way he had to be treated and by force of arms without recourse for what happened him, the responsibility for doing with the Indians rested in the War Department and the Bureau of Indian Affairs which was established in 1824. A quarter century later, as a degree of guilt began to enter the consciences of white Americans the Bureau of Indian Affairs was transferred to the Department of Interior, where it has remained ever since. Throughout the bureau has continued to be well the welfare of the Indians, providing them with food and the necessities of life and approval of the reservation—as well as with the orderly transfer of the Indians from lands wanted by whites to lands wanted—of least at the time—by whites.

But the Bureau of Indian Affairs has always been something less than the most careful and protective of the Indians that it has protected or that its do-gooders have permitted to be. In fact, even today many

"Illustrated again in Indian's description of an over-the-hill man, a contemporary drawing. Photo. W. H. Wood."



William demurely refer to an Indian who works for the Bureau as "Chief Tom."

One of the funny doublets of the bureau was a doublet in the white relationship between the white and the Indian: the white man is white, the Indian is black. He was seen as a backward child. The goal of the white man was to educate him to the white man's ways and to bring assimilation of the Indian into white culture and society. Behind this, of course, was the assumption that Indian culture was either non-existent or had nothing of value to it worth preserving.

This thought was the hinge upon which the relationship of the white and Indian swung with the end of the Indian war and the ending of the Indian on the reservation. In the early years of the reservation system, a new commitment did at the time the Indians were regarded "not of right and not of mind."

But Americans never saw them unless they happened to make a special trip to the end of the way somewhere on the big white landscape or unless some special Indian ceremony. Those who had any dealings with the Indians at all were mostly charitable groups and companies, private agencies trying to better life on the reservation, or those trying to study them and guide them on the borders of the reservation.

In the first years after the end of the Indian war, life on the reservation was marked by murder of Indians without punishment and with little cause by systematic persecution of those leaders trying to help their people. By the withholding of educational and other commitments, all designed to break what remained of the spirit of the people and leave them in a state without the dictates of the Indian agents and the new American working among them. The reservation were by essence nothing more than detention camps, with the secret as the dictate.

In his professional study of the impact of white judgment on the Indian culture, Erikson also noted:

"The young American democracy had a battle with the Indian when it could not decide whether it was conquering, reforming, converting, or liberating, and was unconsciously representing, it had one or another of these objectives in mind—a historical death which the Indian interpreted as democracy, death in children, do when faced with their parents' sacrifice."

For many in Washington, there was little concern over what was happening to the Indian. There was only indifference. Year after year, Congress appropriated more of the required funds necessary to maintain the Indian and to sustain it was always hopelessly strained, the final realization of the Indian into America. If the Indian were to be assimilated, through some assimilation ever was a realistic goal, there were little indications of action to make it possible. The Indian was given no opportunity to manage his own affairs, a necessary prerequisite for assimilation. Instead he was treated as a prisoner at a child and the smallest detail of his life was organized and directed for him, his children often taken from him and sent to distant Indian schools run by the bureau, conversion and rejection of ancient traditions, outlawed tribal culture, forbidden with working to replace it.

For the Indian, what was forced upon him became a kind of death in life. He was watched by his distant poverty because the only death, a death and the last, the only way.

Why has the Indian never become a part of the "melting pot" cherished in America tradition?

This old work resembled "The Treaty with the Indian at Fort American."



## Why Is the Indian Speaking Out?

**B**ut the winds of change were blowing across the nation with the end of World War II. Other minorities began to push for equality, for their share of the American way of life. It was not surprising that the Indian would begin to demand his fair share of his country's bounty.

First, though, there had to be some recognition of the value of the Indian as an Indian. This was a long time coming. Even in the 1950's, the city in Washington was still assimilation, how to make it work faster. In 1951, under pressure from some Western Congressmen, the United States Government established an "Indian Commission" which a number of Indian men "read from the reservation" and showed on their own—without any help, provide services, etc. The result of "commission" was the showing into object poverty of such tribes as the Elemets in Oregon, the Menominee of Wisconsin and others who had reached a level of economic self-sufficiency.

By the beginning of 1960 there came a gradual recognition that perhaps the goal was not the assimilation of the Indian into American society. Perhaps in his own society, on the reservation if need be, he could draw strength from his own cultural history by drawing on it. There came a recognition that there was much of value in the Indian's heritage, much to be used and honored.

With the advent of the poverty programs and health care available to fight poverty and ill-health and other ills on the reservation and to help the Indian in

his search for an identity of his own.

And now questions began to emerge to give voice to the Indian's desire. Writers such as Vine Deloria Jr. gave better voice to the Indian's anger to such books as "Custer Died for Your Sins" (written by Red Jacket) and "Guns, Sails, and Ice" (written by the author of "The Indian's Heritage"). The Indian's anger was not the anger of a man who had lost the material heritage of the Indian and the very life of his life under white rule.

Like other Americans today, the Indian is changing his way of life by misunderstanding by ignorance. The old Indian, assimilated on the reservation, died and dying, a convinced nothing will ever change. But the young Indian is certain that change is at hand. And he will take his battle into San Francisco Bay and across Alaska Island and a year later will hold a and numerous plans to build a 50 million Thunderbolt Indian center and university there.

He may have a long road ahead to gain the share of America that was originally his but the Indian has taken the first steps now on that road. He will open "Black Power"—has been heard and no longer will be kept behind a blanket and set by the reservation law and let the white man do his will.

Asks from "The Indian's Heritage" and the meaning of the Indian's Heritage, what does American youth know of today's Indian?

"Chief Red Jacket" is depicted as conquering the 19th century death.

**TRANSAMERICA  
CORPORATION  
MATCHING  
EDUCATIONAL  
GIFTS  
PROGRAM**

More than ever today, colleges and universities need money—money to provide adequate facilities, scholarly assistance for deserving students.

Individual gifts have long provided an important source of funds for educational institutions. So have contributions from companies such as Transamerica that view corporate support of education as a sound investment in the future.

But—in the face of rising enrollment and increasing demands for educational excellence—people must give more. And more people must give. This means give for business.

One way of broadening corporate support of higher education is stimulating individual gifts in a matching gifts program. Many states allow corporations to give financial support to schools, and many schools will match gifts to their employees.

Transamerica's board of directors has allocated \$25,000 for 1971 to begin the Transamerica Matching Educational Gifts Program.

It will work like this: The corporation will match gifts from employees of Transamerica companies to eligible institutions.

For example, if an employee gives \$25, Transamerica will add its \$25 and the school will receive a total of \$45. The maximum employee gift is \$10 and the maximum is \$200.

Details of the program are spelled out on the next few pages and an application form attached near the back page of this booklet.

**GIFTS BY EMPLOYEES**

A gift to be matched by the company must be a personal contribution by an employee to an eligible institution. The employee need not be an alumnae or a former student of the school to which he gives. Gifts may be made by check or money order. Pledges of contributions will not be considered for matching gifts. Matching gifts from the company will be unrestricted as to purpose. However, the employee may designate a special purpose, such as a specific building fund or an endowment, for his portion of the gift.



**MATCHING GIFTS**

Transamerica Corporation will match the gifts of an eligible employee up to a total of \$500 in any one calendar year. An employee may give to more than one eligible school, and the company will match such gifts up to a total of \$500 in any one year.

**TIMING OF GIFTS**

Applications for matching gifts will be considered twice each year, on June 15 and December 15. Approved gifts will then be made within 15 days of those dates. Applications must be postmarked on or before the closing date for consideration; if not, they will be held over with first priority for the next period or returned to the employee.

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Art Director Thom LaPerle  
Designer Thom LaPerle  
Artist Thom LaPerle  
Copywriter Jane Hall  
Publication Graphic Press  
Client Transamerica Corp.

THE  
ANATOMY  
OF AN  
INVESTMENT

BEHIND THE VAULT DOORS

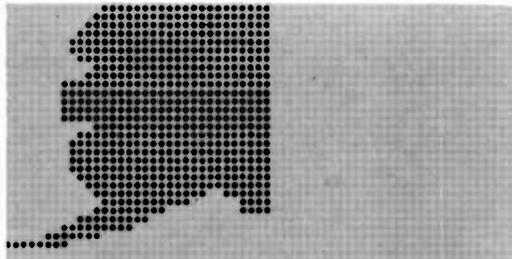
Deep in the bedrock of lower Manhattan, beneath its building at 20 Exchange Place, rests the main vault of First National City Bank. There, some \$50 billion in corporate and government securities are stored, as safe as humanly possible against theft, fire, flood, hurricane and virtually every other foreseeable threat from men and the elements. The holdings of each of our 23,000 customer accounts are kept in separate manila folders stored in automated power files to insure quick access to every security in every account.

Some 6,600 different common stocks are in the vault. The largest aggregate holding, as disclosed in the list on page 28, is common stock of International Business Machines Corporation. That fact ought not to be surprising. The total market value of all IBM shares is the largest of any corporation in the world. Its shares are among the major holdings of many leading mutual funds and institutional investors. At the end of last year there happened to be 3,653,413 IBM shares in the Bank's vault or in transit to or from its heavily guarded premises. If that seems like a lot of IBM stock, bear in mind that it is a mere three percent of that corporation's total of 115 million shares outstanding. What is more, 1,359,065 of those shares, roughly 40 percent of the total in our possession, were there only for safekeeping, as are the bulk of all the common stocks in the Bank's vault.

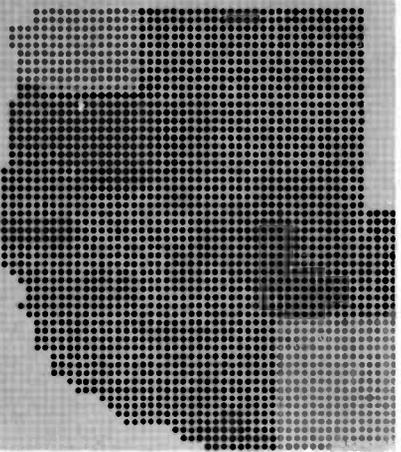
This is the custodial part of IMG's service: keeping the securities belonging to insurance companies, banks, mutual funds, corporate pension funds and other owners in safety until those owners choose to remove them for sale or transfer. While they are there, the Bank receives dividends



107  
Art Director    Odette Associates, Inc.  
Designers      Jack Odette  
Ruedi Brack  
Valrie Lesley Lieberman  
Photographer   Neil Slavin  
Copywriter     Stan Brown  
Client           First National City Bank Investment Management Group



Telecor, Inc. 1971 Annual Report



To Our Shareholders

The fiscal year ended May 28, 1971, proved to be the most successful period of operations in the history of Telecor. Profits grew 80%, surpassing our 44% increase in sales. The company met its objectives and expanded and strengthened its dealer network, a key element in its continued growth and progress.

A number of significant financial actions were taken in fiscal 1971. In November, we declared an adjusted 3 1/2% per share cash dividend, and in February we distributed a 50% stock dividend which increased the number of outstanding shares of the company to approximately 1,800,000. Finally, in March of 1971, we successfully completed a public financing of 120,000 shares of common stock through Merrill Lynch, Pierce, Fenner & Smith, Inc. This action added about \$3 million to our working capital. At the present time, our company is free of debt, our balance sheet and our working capital are in excellent condition, and we have

the resources necessary to support and maintain continued growth in the year ahead. Recognition of the company's financial strength has been reflected in its ability to obtain funds when necessary at the prime interest rate.

Our entire efforts this past year have been directed toward better serving and better understanding the needs of our retailers. This is the central theme of our Annual Report. The centerfold map shows the extent and the depth of our activities in the twelve western states and is indicative of our continued commitment to better serve our retailers and their many customers.

These twelve western states, which include Alaska, comprise Telecor's territory, one in which we have developed a great

expertise. The area is characterized by high per capita income and rapid population growth. It is a diverse market, and we are well aware of its strengths, opportunities, and unique capabilities. We have listened carefully to our retailers and have followed with intense interest the mood and the desires of the buying public. We are always searching for new and improved ways to better understand and therefore better respond to the demands of this vast, fast growing economic area.

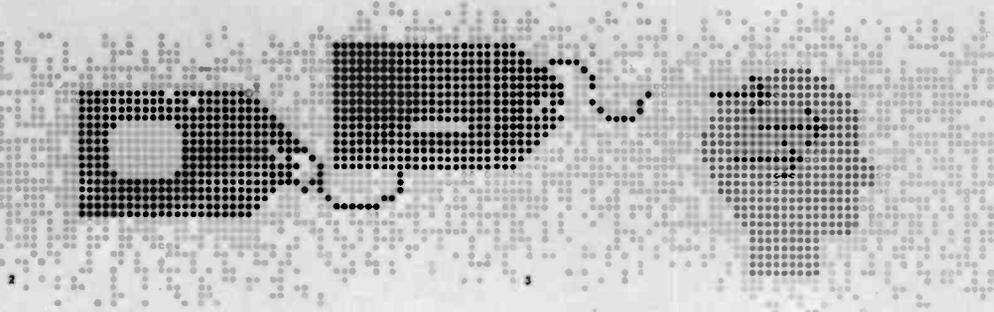
We are increasingly committed to the concept that in order to run an effective business, each and every customer must be served, if possible, on a unique basis within the framework of our main corporate policy. The key to our success must ultimately depend upon our ability to sell and merchandise our products to not only our present customers, but to an increasing

number of new accounts which we develop each year throughout the twelve western states. During the past fiscal year we have concentrated an increasing portion of our efforts to the further development of the secondary markets in our territory, while continuing to serve our customers in the major market areas. Our ultimate goal is the development of an experienced dealer network at all levels, and in all geographical areas of our territory.

The most essential tool that the company possesses in developing and expanding its strong position in the western marketplace is the skill of its sales organization. Marketing and sales is a creative process, and the Telecor organization is one in which creativity is recognized and encouraged. Telecor's sales management is an effective blend of experience, theory, and individual creativity—all of which are essential to a fully developed, effective sales organization.

We are proud that our sales and marketing executives have

established an environment in which potential managers receive the guidance necessary to develop their maximum capabilities and as a result make maximum contributions to the company's continued growth. Furthermore, our product lines have a high pleasure content for their owners and consist of merchandise associated with leisure activity. These two factors have helped to build a sales organization that is deeply involved, one that takes great pride in the proper development of its people, and finally, a group of individuals who thoroughly enjoy their work. In this context, I think it appropriate to talk about the company's most significant asset, its total human resources. An expanding business demands



108  
Art Director Lou Frimkess  
Designers Detlef Hallerbach  
Carl Seltzer  
Artist Carl Seltzer  
Copywriter Daniel Greenberg  
Agency Advertising Designers, Inc.  
Client Telecor, Inc.

To our shareholders who have been part of the Company since the first public offering of stock, and to those who have joined us since then, it is our sincere desire that your investment in and relationship with the Company will continue to be a profitable one.



Van H. Cunningham  
Chairman of the Board



J. J. Burch  
President November 15, 1970

STATISTICAL REVIEW

|  | 1970        | 1969        |
|--|-------------|-------------|
| Net Sales  | \$1,685,480 | \$1,891,400 |
| Earnings Per Share for an Average Outstanding Share of Stock | \$.24       | .64         |
| Net Income (before taxes)                                    | \$ 624,740  | \$ 274,290  |
| Net Income (after taxes)                                     | \$ 216,392  | \$ 121,016  |
| Average Number of Shares Outstanding                         | 290,000     | 275,000     |
| Sandwiches Produced  | 14,204,600  | 13,874,640  |
| Number of Employees  | 252         | 140         |

\*Data from 1969 has been restated to include the results of operations of the Richmond, Virginia, and Tampa, Florida, franchise areas as a pending of interest item.

THE PRODUCTION AND DISTRIBUTION OF A SANDWICH

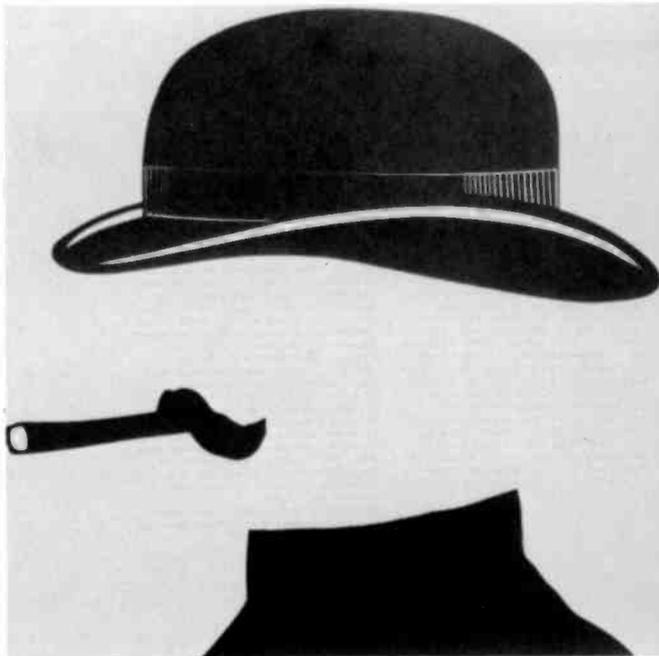
All of us have made sandwiches in our own kitchens, but the making of a Stewart In-Travel Sandwich involves a specially controlled process that includes high grade ingredients, exact quality control and skilled employees as well as automated equipment. The production process of the parent company in Norfolk will be followed to show the steps involved.

First, the finest quality ingredients are purchased from all over the country as well as locally. They are kept either fresh or frozen depending upon the ingredient until they are taken into the production room. Here, a high speed slicer capable of making 1,200 cuts per minute, is used to slice of cheese and meats. Skilled employees then place these ingredients on a conveyor belt along with the particular bread and other materials being used for the production of a specific type of sandwich. The conveyor belt leads to four fully automated wrapping machines which hermetically seal each sandwich in an individual wrapper. The sandwiches are then frozen in a large freezer storage area to await shipment to the regional distribution centers. Company owned freezer trailer units then take the sandwiches to the distribution centers. Then they are once again

placed into freezing storage units until they are transported by company owned freezer distribution trucks to the consumer markets. The freezer trailer units often carry sandwich ingredients on their return trip to Norfolk after leaving the distribution centers. The Company has realized a considerable savings by concentrating production in two cities and by transporting sandwiches by truck to all of the other distribution centers.

At the consumer outlets, the sandwiches remain in small freezers or refrigerators or other specially designed refrigerated vending machines. When a sandwich is purchased, it is placed in an in-travel case for quick heating, a period of from two to three minutes, depending on the type and size of the sandwich. The cases are loaned to the consumer outlets by Stewart Sandwiches, Inc. More than 10 million sandwiches went through the process just described in the past year. Production capacity in Norfolk and Los Angeles will continually be expanded to meet the ever increasing demand for Stewart In-Travel Sandwiches which can be purchased in a wide variety of locations such as retail stores, business offices, service stations, schools, convenience grocery stores, military installations and ships, fishing piers, golf courses, and a number of clubs and other public places. The parent Company provides counter cards, price lists and other promotional material to each consumer market.

109  
 Art Director Jim Dietrich  
 Designer Mabey Trousdell  
 Artist Mabey Trousdell  
 Copywriter Jim Dietrich  
 Agency Arthur Polizos Adv.  
 Client Stewart Sandwiches Inc.



110  
 Art Director Martin Miller  
 Designer Martin Miller  
 Artists Martin Miller  
 Mary Ann Nichols  
 Copywriter Joseph Schutzman  
 Agency Graphics Institute, Inc.  
 Client General Cigar Co, Inc.

VOLUME 2

NUMBER 1

SPRING 1971

№2

№1

1971

# Plain Brown Wrapper

Published by the Alumni Association of The Philadelphia College of Art

111  
Art Director Alan J. Klawans  
Designer Alan J. Klawans  
Artists Alan J. Klawans  
Elaine Janet Klawans  
Copywriter Samuel Gamburg  
Agency Alan J. Klawans  
Client The Philadelphia College of Art

1970

Schlumberger

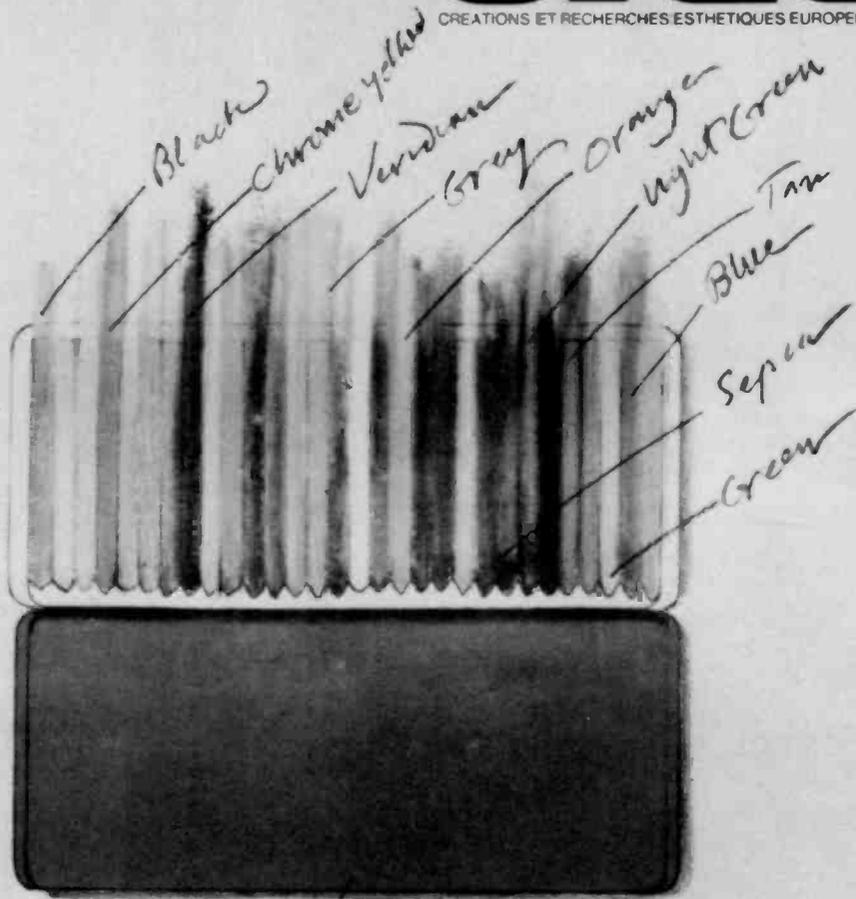


Annual Report

112  
Art Directors Seymour Chwast  
Milton Glaser  
Vincent Ceci  
Photographer Jay Maisel  
Client Schlumberger

# CREE

CREATIONS ET RECHERCHES ESTHETIQUES EUROPEENNES



Blue Crayon Bx

Milton Glaser



home. The Beauty Show (normally attended by four or more persons) enables participants to shop for cosmetics conveniently, while providing beauty care instruction within a "do it yourself" format.

Our marketing and product distribution process is distinctively different from other plans prevalent in the direct sales field. For example, at Mary Kay Cosmetics, products do not pass through several distributors before reaching the consumer. Rather, they are purchased directly by each Beauty Consultant from the Company at standard wholesale rates. The typical "pyramid" or multi-level sales organizations frequently have various distributor levels which products must pass through before reaching the consumer. Additionally, there are no "territories" to limit a Beauty Consultant's ambition to sell or recruit. Franchise rights are nonexistent, and there are no geographic boundaries to confine a Beauty Consultant's enterprise. These policies have contributed immeasurably toward the overall marketing success of the Company.

**Management**

During the past year, important management innovations have allowed the Company to substantially increase its support of Sales Directors and Beauty Consultants in the field. The Company geographically divided its sales force into three areas, with eleven western states being served by an 18,000 square foot training and distribution center in Los Angeles, thirteen central states served by the facilities at corporate headquarters in Dallas, and twenty-six eastern states soon to be served by our 20,000 square foot training and distribution center in Atlanta. Each facility is a separate profit center distributing products to the Beauty Consultants in its area, with substantial savings in time and shipping costs. Just as important is the availability of the training facility within a reasonable distance of our Beauty Consultants. The Sales Promotions Manager of each facility acts as a

coordinator of the promotional activities of the Sales Directors in his area.

The success of this program has been exemplified by an increase in the number of Beauty Consultants in the western area from 340 in April 1970, to over 1,000 by year end. The Atlanta facility will begin operations March 1, 1971, with over 2,300 Beauty Consultants in its area.

Our field management consists of Sales Directors, Senior Sales Directors and the new position of Area Sales Director. All levels of field management are independent business women, in effect, running their own individual "companies". When a Beauty Consultant meets certain standards in selling and recruiting, she is then eligible to qualify as a Sales Director. She must go through an extensive training and orientation program before attaining this coveted position. As a Sales Director, she is responsible for the continual training, motivation and guidance of her Sales Unit, consisting of her recruits and their recruits. A Sales Director adds the duties of Senior Director to her director duties when one of her unit members becomes a Sales Director and forms her own unit.

The new position of Area Director will be earned by Senior Directors who have developed ten or more offspring units and attained a high level of professionalism. The Area Director will teach new training methods and coordinate incentive programs for her Sales Directors. This new dimension of field management will offer added incentive to Senior Directors and provide executive training for Sales Directors.

At year end, the field management system was comprised of 2 Area Directors, 17 Senior Directors, and 109 Sales Directors.

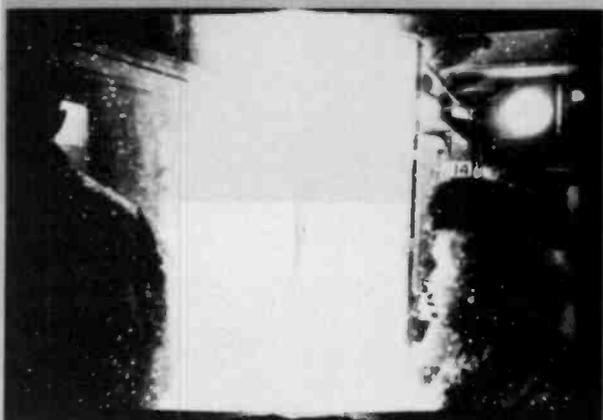
**Sales Promotions and Advertising**

The highlight of each year for Mary Kay Cosmetics is the National Awards Seminar held in Dallas. In 1970, more than 2,300 Beauty Consultants from all over the nation attended this three-day function. This annual event is designed to provide education, inspiration and motivation for our sales organization. The occasion provides the appropriate podium for honoring the Company's top achievers.



When you make the most of your face, the eyes of your customers will follow. The Mary Kay plan is a plan that emphasizes and rewards your greatest asset - your eyes. The appropriate application of eye makeup is the key to the success of your business. For the longest and most beautiful eyes, use Mary Kay eye makeup.

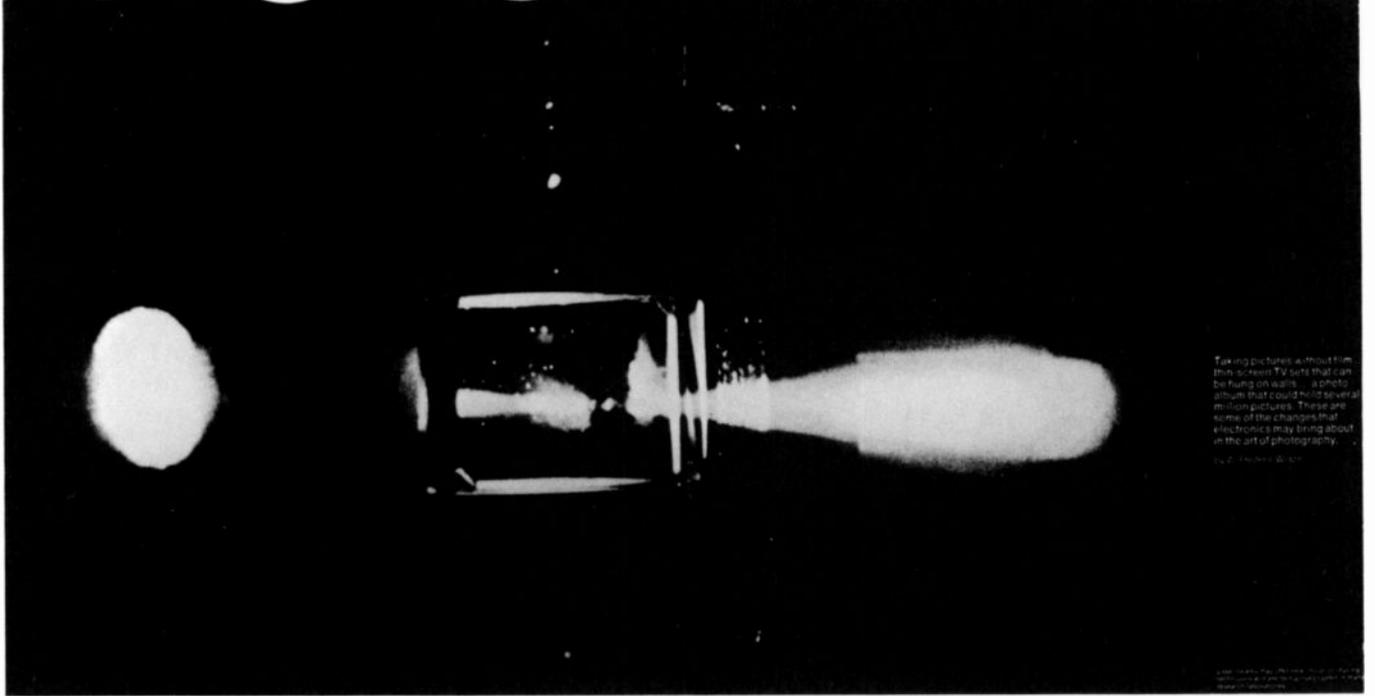
114  
Art Directors Bob Dennard  
Stan Richards  
Designer Bob Dennard  
Photographer Jerry Abramowitz  
Copywriter Gerald Allen  
Agency Stan Richards and Associates  
Client Mary Kay Cosmetics



The Progression of Time

115  
Art Director Sheldon Seidler  
Designers Sheldon Seidler  
Eric Moeckli  
Photographer Duane Michals  
Editor Jules Koslow  
Publication RCA Electronic Age  
Agency Sheldon Seidler Inc.

# PHOTOTRONICS



Taking pictures without film  
this screen TV set that can  
be hung on walls — a photo  
album that could hold several  
million pictures. These are  
some of the changes that  
electronics may bring about  
in the art of photography.

By J. Thomas Wilson

PHOTOGRAPH BY [unreadable]

# COUNTRY CLASSICS

Other songs bloom and fade—these endure



Country music went commercial one sultry week in August 1927, when Heintz and Ralph Peer recorded the Carter Family and their Uncle Rodgers in a

warehouse in Bristol, Tenn. Negro vaudeville workers taught Rodgers (above left), their vaudeville partner from Bristol, Mass., how to pick and charge with religious symbolism. The Great Speckled Bird, a parable of the Resurrected Christ, was some 20 years later recorded by Guy Bevan on the ragging Mister T's. Ray Acuff first recorded it in 1948. Through the Depression, country songs promoted better times ahead if only you could somehow hold on. "Gone with the Wind" sang Uncle Rodgers, where this story had its origin. Through the 1950s, these Carter songs were remembered as they were on the sunny side of life. They advised

**The Great Speckled Bird**  
 When He cometh  
 descending from heaven,  
 On a cloud  
 as He writes in His word,  
 I'll be joyfully carried to meet Him,  
 On the wings  
 of the  
 Great Speckled Bird.

PHOTOGRAPHS BY STANLEY TRETICK TEXT BY CHRISTOPHER S. WREN



116  
 Art Director William Hopkins  
 Designer William Hopkins  
 Photographer Stanley Tretick  
 Publication Look Magazine  
 Agency Cowles Communications Inc.







118→185

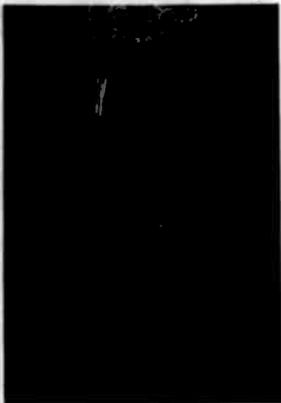
# Category 4.

EDITORIAL ART.  
Art or photography.



### Who Is Them?

By Howard Baker  
OCEANVIEW  
The "Who Is Them?" column is a regular feature in this newspaper. It is a place where readers can express their views on current events and issues. The column is often a source of controversy and debate among readers.



### Dream of an Atlantic Europe

By William Bradford Huie  
The dream of an Atlantic Europe is a vision of a new world order. It is a dream that has been the subject of much speculation and debate. The dream is of a Europe that is not just a collection of nations, but a single, unified entity.

### Moon Over Lexington Ave.

By Howard Baker  
The moon over Lexington Ave. is a symbol of a new era. It is a symbol of a time when the old ways are being replaced by new ones. The moon is a constant presence in the night sky, and it is a reminder of the cycles of life and death.

### Image of the Mafia

The "families" must keep up with the times—and there's the freedom of hiding out to be contended with. The Mafia is a powerful and mysterious organization that has long been a source of fear and fascination. It is an organization that has adapted to the changing times, and it continues to be a force to be reckoned with.

### A Refusal to Talk?

"I received the impression that most people were unaware... of... an offer of secret talks by the N.L.P." The N.L.P. is a controversial organization that has been the subject of much speculation. The offer of secret talks is a move that has caused much controversy and debate.

### Education of Derek Bok

Education is a complex and multifaceted issue. It is an issue that has been the subject of much research and debate. The education of Derek Bok is a story that is both inspiring and controversial. It is a story that shows the power of education to change lives.

### A Poem by Buckminster Fuller

There is a Progress in Science & Art & a Shifting of Stars  
The progress of science and art is a constant and ever-changing process. It is a process that has led to the development of modern society and the advancement of human knowledge. The shifting of stars is a metaphor for the changes that are taking place in the world.



The poem continues with a reflection on the human condition and the future of the world. It is a poem that is both philosophical and poetic. It is a poem that has inspired many readers and has become a classic of modern poetry.

### The Price of Livingstone

The price of Livingstone is a story of a man who has become a legend. It is a story of a man who has spent his life in the service of humanity. The price of Livingstone is a price that has been paid in blood and sweat and tears.

### The Level of Health Care in Municipal Hospitals Is Shocking

The level of health care in municipal hospitals is shocking. It is a level of care that is far below what is needed. It is a level of care that is a disgrace to the medical profession and to the people who are being treated.



### Words in Memory of a Young Man

Words in memory of a young man who has passed away. The words are a tribute to a life that was lived with passion and purpose. The words are a reminder of the impact that one person can have on the world.

### The Army's Underground Press

The Army's underground press is a story of a group of people who have been fighting for freedom and justice. It is a story of a group of people who have been brave and courageous in the face of adversity.



### About Those Exiles

About those exiles who have been cast away from their homes. The exiles are a group of people who have suffered a great deal of hardship and pain. They are a group of people who are in need of help and support.

### The Monetary War: I

By HERBERT GOLD

THE MONETARY WAR is a new phase of the struggle for the control of the world's resources. It is a struggle for the control of the world's money supply, and it is a struggle that will determine the future of the world.

#### AT HOME ABROAD

THE MONETARY WAR is a new phase of the struggle for the control of the world's resources. It is a struggle for the control of the world's money supply, and it is a struggle that will determine the future of the world.

THE MONETARY WAR is a new phase of the struggle for the control of the world's resources. It is a struggle for the control of the world's money supply, and it is a struggle that will determine the future of the world.

### The New Economic Monarchy

By HERBERT GOLD

"Has the Administration stopped at the possible in reading the Constitution?"

THE NEW ECONOMIC MONARCHY is a new phase of the struggle for the control of the world's resources. It is a struggle for the control of the world's money supply, and it is a struggle that will determine the future of the world.

#### In Memory of Seymour Schneider

By HERBERT GOLD



Men and Words in Prison

Men and Words in Prison. Because of outside protest, more than one writer is alive today who wouldn't be.

### The Toxic Americans

By HERBERT GOLD

THE TOXIC AMERICANS are a new phase of the struggle for the control of the world's resources. It is a struggle for the control of the world's money supply, and it is a struggle that will determine the future of the world.

#### Can we change our priorities and our habits before we do ourselves in?

Can we change our priorities and our habits before we do ourselves in? This is a question that we must ask ourselves as we face the future.

Can we change our priorities and our habits before we do ourselves in? This is a question that we must ask ourselves as we face the future.

### End of the Line

By HERBERT GOLD

THE END OF THE LINE is a new phase of the struggle for the control of the world's resources. It is a struggle for the control of the world's money supply, and it is a struggle that will determine the future of the world.

#### Physician, Heal Thyself: IV

Physician, Heal Thyself: IV. This is a series of articles that explore the health and well-being of the individual.

Physician, Heal Thyself: IV. This is a series of articles that explore the health and well-being of the individual.

### 'I Simply Can't Agree With Ambassador Yost'

By HERBERT GOLD

"We felt that Peking should be invited into the U.N.—but on the U.N.'s terms..."

'I Simply Can't Agree With Ambassador Yost'. This is a commentary on the role of the United States in the world.

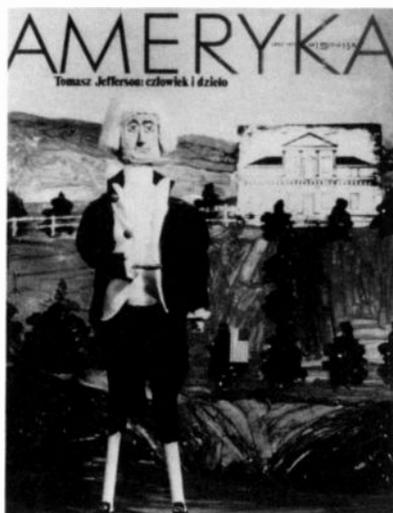
#### A Game of Cosmic Roulette

By HERBERT GOLD

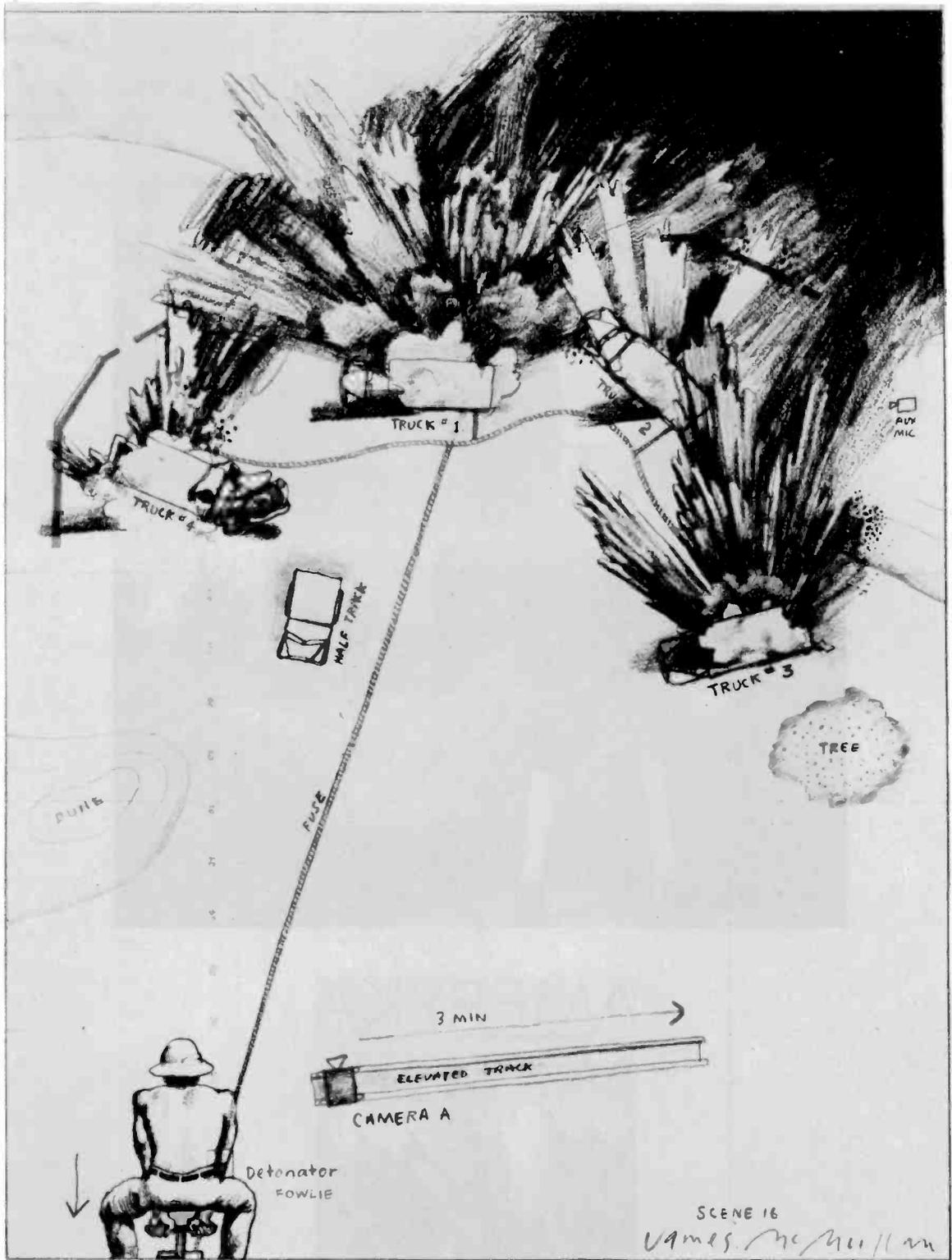


Did a combination of chance events create man?

Did a combination of chance events create man? This is a philosophical reflection on the nature of existence.



119  
Art Director David P. Moore  
Designer Alan Cober  
Artist Alan Cober  
Agency U.S. Information Agency  
Client America Illustrated



120  
 Art Directors Seymour Chwast  
 Vincent Ceci  
 Milton Glaser  
 Artist James McMullan  
 Client Audience Magazine



more or less mutually antagonistic farm families. Lean liked it, and Powell settled down to the task of overseeing the construction of an Irish town of stone buildings, accurate in every detail to the year 1916—from classroom slates in the schoolhouse, to an Albion parked on the cobblestone main street.

Throughout the harshest winter in half a century, the town went up. "We employed local artisans; we paid them, of course, but I tell you, those chaps were really working for the hot food. Every two hours we laid on hot food." Production skills show angular workmen in fairs, muffled to the eyes, laying courses of stones, spiraling the snow away as it swirls around them. Meanwhile, Lean and Powell were waiting for a storm. "Not some ordinary storm, mind you, but fifty-foot waves, which would force water to fly uphill and send the spray right through your skin." They found it, and using a special camera mount which projected the lens with a rapidly rotating prismatic shield to send the incoming water instantly to the outer edges, they photographed it. The tripod had to be chained to the cliff edge, and the camera operators chained to the tripod. "Even so, we lost an excellent producer. We got him back, of course, but for a minute there he was gone."

Water, in fact, is the one element that has given Powell pause to know fear. He has hung by his heels from piano wire 2000 feet over an Alpine ravine ("to show the star one could do it, that there was nothing to be afraid of"), and jumped from a roaring locomotive two seconds before it plunged over the ravine and into a jungle river

in Ceylon. Excessively forgettable moments, just professional commitments, really. But there are three hours of a deserted beach in Fiji that Powell will never forget. "I was there for a thing called *His Majesty O'Keefe's* with Burt Lancaster. Nothing was doing one day so I took myself swimming in warm water. Suddenly I realized that I couldn't get back—when I stopped swimming I was pulled out yards, yards every time I stopped. I didn't dare stop, but I was too tired to go on. It took me ages. It was days before I was all right again." On another occasion, while he was working on *Crimson Pirates*, "something fell overboard from our ship, a gallon it was, so I jumped in after it. Well, that's fine, but we were under full power twenty miles out in the Bay of Naples. It took that boat miles to stop. I had had of what ever it was that fell, and it was heavy and the bloody boat was on the horizon. I was exhausted when I caught up to her."

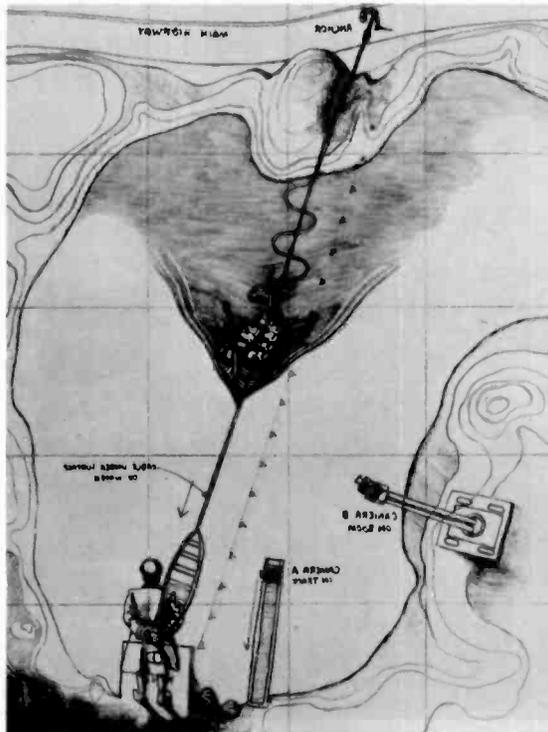
On *Ryan's Daughter*, too, water came close to undoing Powell's legendary calm. Dressed as an Irish priest in Trevor Howard's costume of a heavy frock coat (Powell stands in for leading actors if the scene is simply too dangerous to risk their injury), he was being towed into Dingle Bay in a light canvas boat when suddenly the wind turned the wrong direction. "Very much the wrong direction, that boat was skipping all over the place, and we were way out there, and I in that huge coat—well, it was cold, too. I wouldn't like to swim in that water, or go down in that coat, either. You think about things at moments like that."

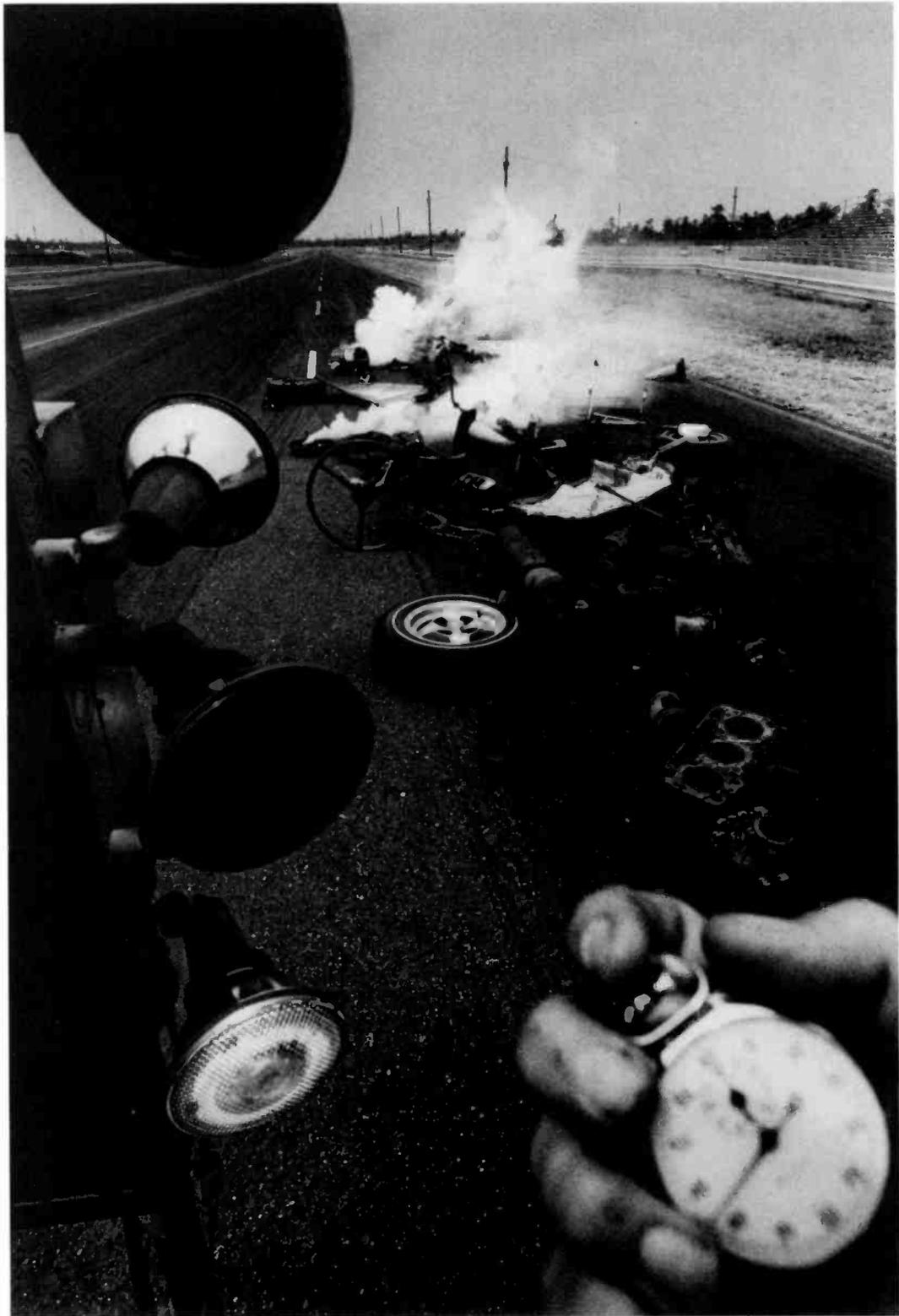
*Ryan's Daughter*, Lean's film, was Powell's

ground doesn't hurt him, either; and after a few moments he won't try to fly away. When we're done with him, that bird is as good as new." Cruelty to animals on motion picture sets is pointed out so quickly by groups like the SPCA and their friends that most American producers fear the property master who comes onto the range armed with devices like the Flying W. Tied to his legs, the Flying W will bring a galloping horse down hard—and often forever, once the animal has reached the end of a predetermined length of hidden wire. Powell won't use them. "A good stuntman can bring a horse down, and that's OK in long shots. But it looks like what it is, a gradual fall. In close-ups you need a real fall. Sometimes we'll use a ground steel plate set in the ground. In *Lawrence* we needed 200 dead horses. Now there are some producers who might like to buy 200 horses and shoot them. I used stuffed horse-bought skins, you see, and stuffed them. Of course, every skin once had an animal inside; I'm not sure where they went to."

Powell has known a lot of snakes in his time, too. "In Ceylon I kept a viper in a box among my dynamite and gunpowder so nobody would try to steal the explosive. I let everybody know the viper was there. All that stuff was in an old bus I had, a sort of mobile workshop. I used to sleep in it and drive it about in the jungle. Once we had a snake that took four men to lift it; we used to carry it about in a stretcher. A big black thing, kind of girth, but heavy. Then once I had to sew up the mouth of a cobra with surgical needles and gut so it wouldn't bite the girl it was supposed to be threatening. It belonged to a man and I didn't want to hurt it by extracting its teeth. I've never been bitten by a snake, but I've had scorpion stings and monkey bites. Worst thing is coral. I fell into coral once trying to get a certain effect with a raft crossing a reef. Very unpleasant—those little animals burrow right for the bone, and you've got to scrub at them with a toothbrush and hydrogen peroxide. Takes ages to repair coral cuts. In the jungle you have to watch out for leeches; burn them off with a cigarette—if you pull them off they leave their jaw in your skin."

Strangest thing was in Ceylon with the bats. In one place the trees are hung very thickly with them, tons of thousands upside down in the black trees. At night they fly about and eat fruit, or whatever. I posted men in various places to fire off their rifles on cue to disturb those things for the scene where Jack Hawkins kills the little Japanese





121  
Art Director Gene Butera  
Photographer Doug Mesney  
Client Car and Driver Magazine



Children in an old street



## Belgian portfolio: Jacques Evrard

By day, FPS student Jacques Evrard works as a printer in a Brussels bookshop. On holidays and weekends he photographically explores the metropolitan twinned districts, flea markets, back streets, and shabbers that house the aged and underprivileged.

"Although Brussels is my major picture-taking ground," he says, "it was in Turkey and southern Europe that I first became sensitive to the tragedy of the human miseries affecting the lives of millions of people. There, too, it became my goal to produce pictures that commentate those

messages so clearly as to need no explanatory comments."

Winner of a scholarship of approximately two thousand dollars from the Belgian Fondation de la Vacation, Jacques has also had photographs selected for display in a number of major exhibits including the

Portrait of Perspective and Optique 79 in Brussels, and in the World Press Photo Exhibition, 1966-1970. Collections of his photos of contemporary artists have also been acquired by the Modern Art Museum of Brussels and Aarers.

The photographs shown on these pages were selected from a large group which he plans to illustrate a book. All of his pictures

were taken with 35-mm and 2 1/4x3 1/4 cameras. "I use very fast film for two reasons," he says. "First, I must be able to work rapidly with the available light. Second, I prefer rather contrasty pictures because they help underline the relevant harshness of many of the disarming sights I shoot."

Jacques' ambition is to become a full-time professional photogra-

pher. Judging from his work and success to date, realization of that ambition should be very close indeed.

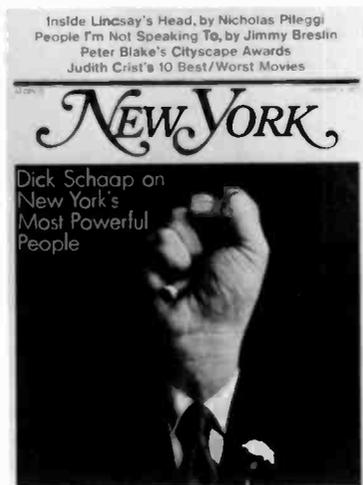
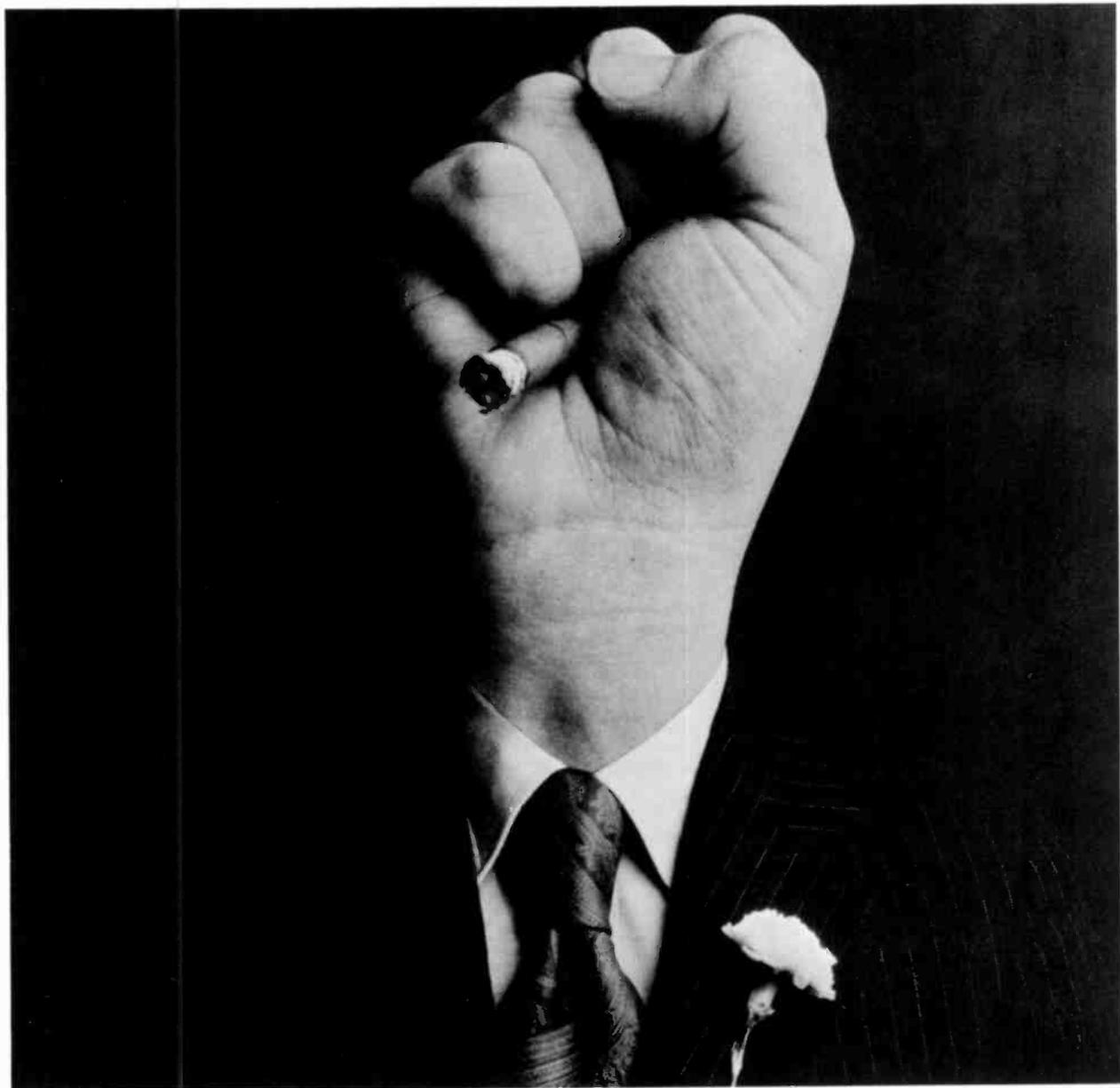






123  
 Art Director William Cadge  
 Photographer Carl Fischer  
 Publication Redbook Magazine





125  
Art Director Walter Bernard  
Photographer Carl Fischer  
Publication New York Magazine



Following the celebration of Christmas  
 morning, a group of friends gathered  
 for a high noon dinner. In order to  
 keep the traditional atmosphere  
 of the occasion, the partying  
 was limited to a quiet and so  
 the evening was a quiet  
 affair. The dinner was served  
 with great care and the  
 table was set with a  
 beautiful and elegant  
 arrangement of the  
 "traditional" Christmas  
 dinner. The party  
 was a most  
 enjoyable and  
 successful affair.



## DOCUMENTED!!!

To photographer Bob Fletcher, the boy is a symbol of the South. He is a young boy, 12 years old, who has been living in a shanty town in the South for many years. He is a young boy who has been living in a shanty town in the South for many years. He is a young boy who has been living in a shanty town in the South for many years.

When he thinks of a greater future, such as from across a street, Fletcher catches in the 12-year-old boy's eyes the same look as the boy who has been living in a shanty town in the South for many years. He is a young boy who has been living in a shanty town in the South for many years.

The picture on these pages was made in the South, in the South, where he was working with the photographer Ernest Fletcher. The picture on these pages was made in the South, in the South, where he was working with the photographer Ernest Fletcher.

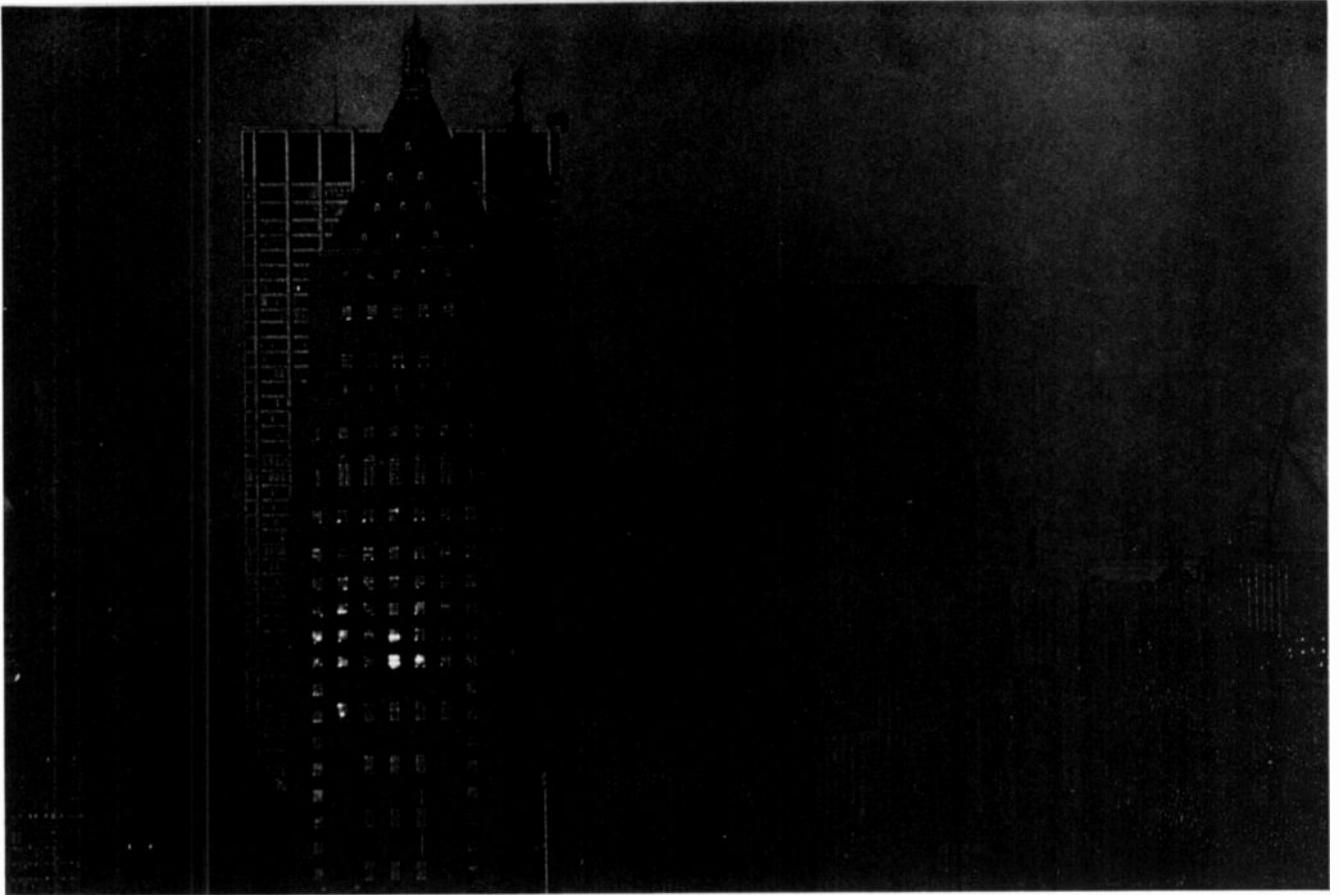
Fletcher finds the lighting conditions in the South to be a challenge. He is a young boy who has been living in a shanty town in the South for many years. He is a young boy who has been living in a shanty town in the South for many years.

to Fletcher in 1936, if the lighting is extremely contrasty and the fact that he will have to use a small amount of light. Fletcher finds the lighting conditions in the South to be a challenge. He is a young boy who has been living in a shanty town in the South for many years. He is a young boy who has been living in a shanty town in the South for many years.



127  
 Art Director Ernest Scarfone  
 Designer Ernest Scarfone  
 Photographer Bob Fletcher  
 Publication Nikon World  
 Client Ehrenreich Photo Optical Industries



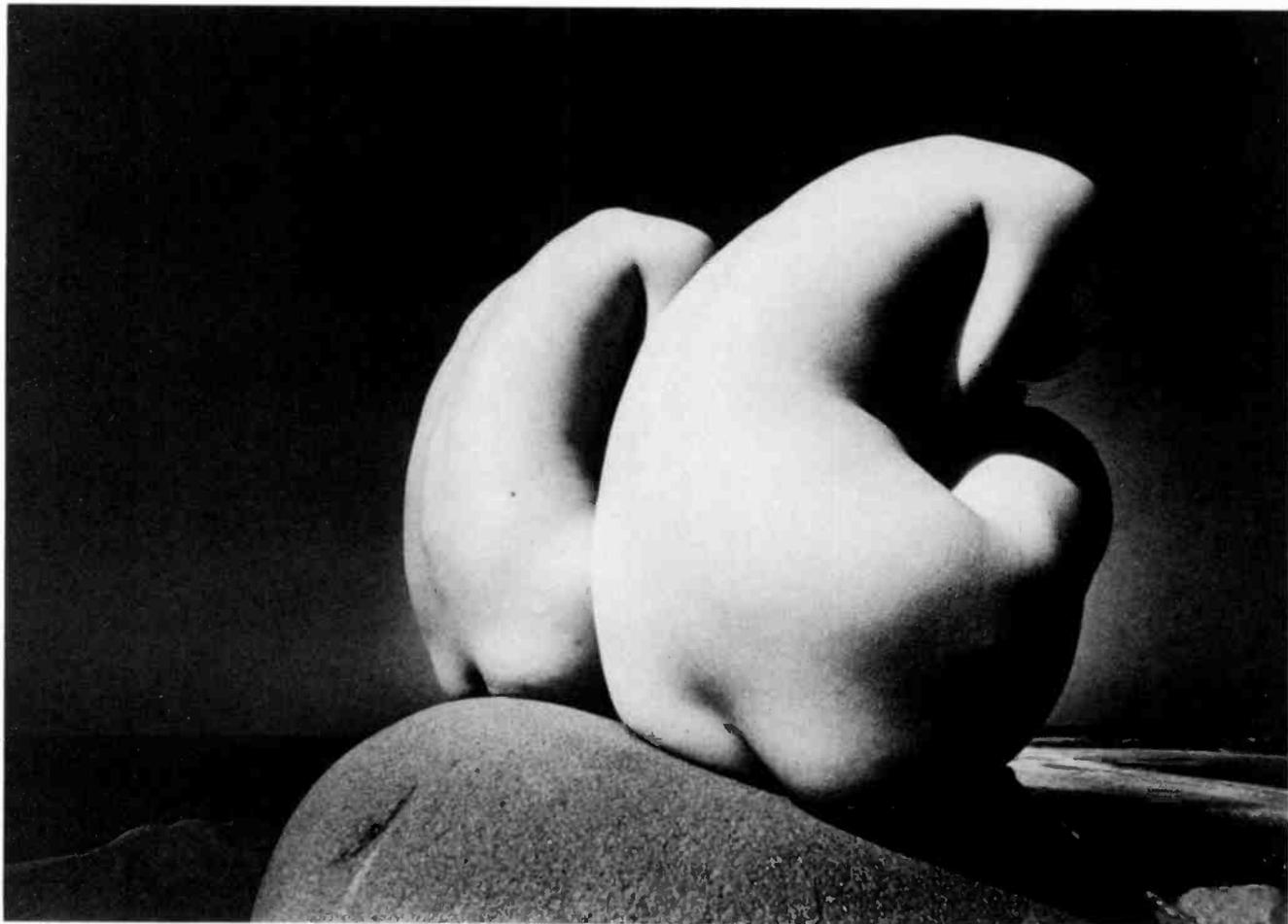


129  
Art Director Ernest Scarfone  
Photographer Jay Maisel  
Publication Modern Photography



130  
Art Director Ernest Scarfone  
Photographer Raphael Landau  
Publication Modern Photography







## TOOLS OF MY TRADE

**The CAMERA Man** • a new/old machine that secretly reads and, too, all-encompasses.

**The Film** I use mostly Kodachrome II because it has fine grain and useful colors, yet isn't too very rich when underexposed. I usually always underexpose for good exposures for the colors are still visible.

**The Lenses** Nikon offers a large variety of lenses which of course is very interesting from the standpoint of "versatility" of use. However my own (1970) Nikon one "niche" lens is a 50mm f/1.8. I use this lens with the Nikon 35mm F4.5. When I have and I use this lens, I use the Nikon one because it allows me to photograph very intimate subjects (standing on top of them and it is also good for photographing portraits as it compresses the subject, giving a feeling of intimacy. As a telephoto lens it focuses the image some 1/3 of the distance and therefore tends to distort the subject. I have discovered a way of working through the "lens" and consequently it has become a favorite lens for my work. It gives me the ability to create the image, to take the world as it is and make it more "real" than it is. I have found that I can and perhaps should use that work more to with that lens. It has become a camera through which I can see everything. The rest of the world's camera very little, all that matters is what you see through it.

**The Light** I love light. I love what it does to a face and to others. I really get through easily or late in the day or in some shade. There are other things which light can be the only. I have to take the color and have been that of the subject is right and the camera and the light are right. I take a picture. I just see, and that's all I really care about.

**The Subject** For most of our modern history, and for our better history and we didn't think about the pleasure of seeing things photographically to be an additional feeling matter. If I think a great pleasure from some action, I have some of the most interesting things in my camera. I have only one thing to give me the ability to take. It seems to me that it is easy to show someone and it is still easier to show someone or to be someone else. It is not only the ability but the dignity and the mystery of life... that is something.

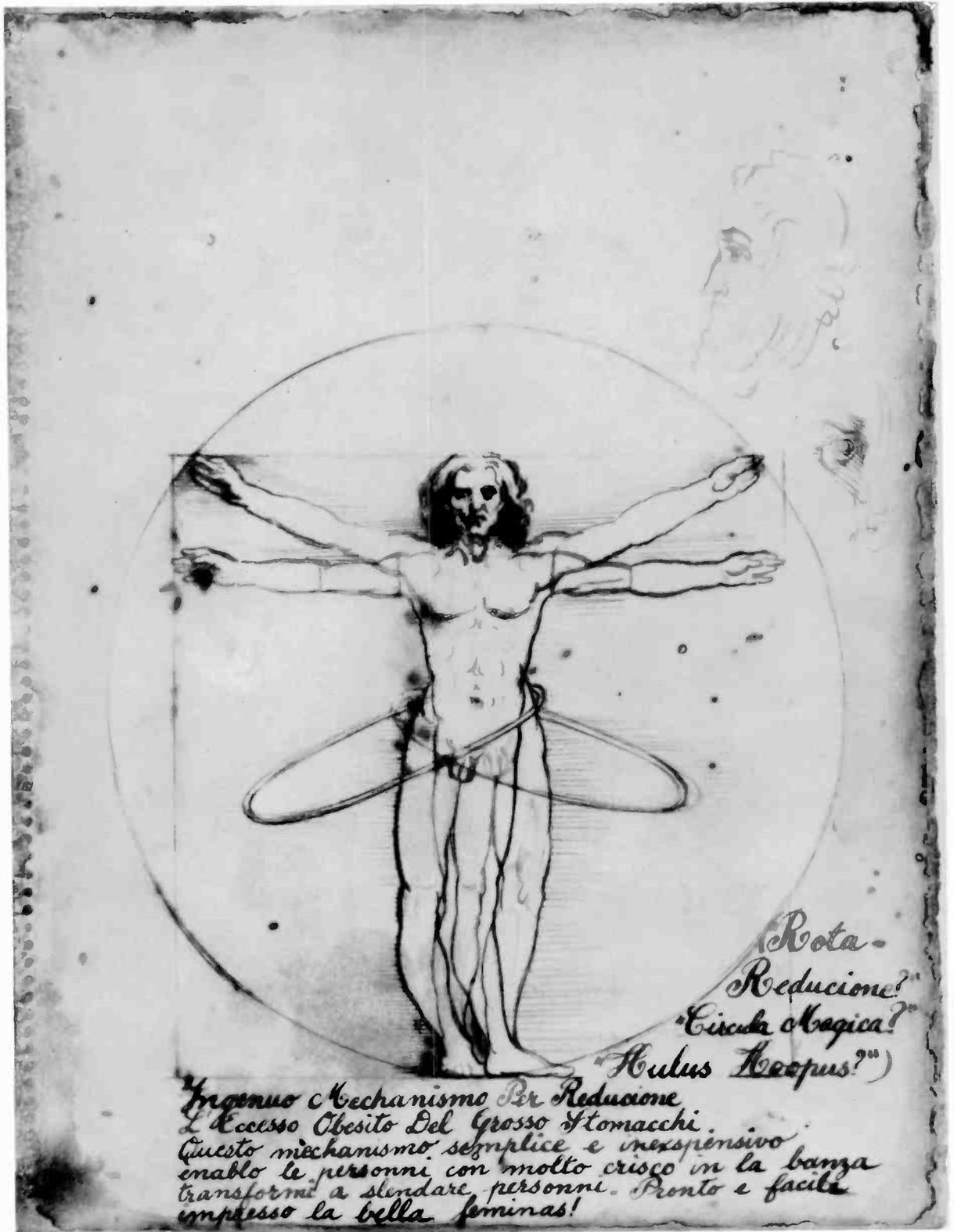
132

|              |                                     |
|--------------|-------------------------------------|
| Art Director | Ernest Scarfone                     |
| Designer     | Ernest Scarfone                     |
| Photographer | Douglas Faulkner                    |
| Publication  | Nikon World                         |
| Client       | Ehrenreich Photo Optical Industries |

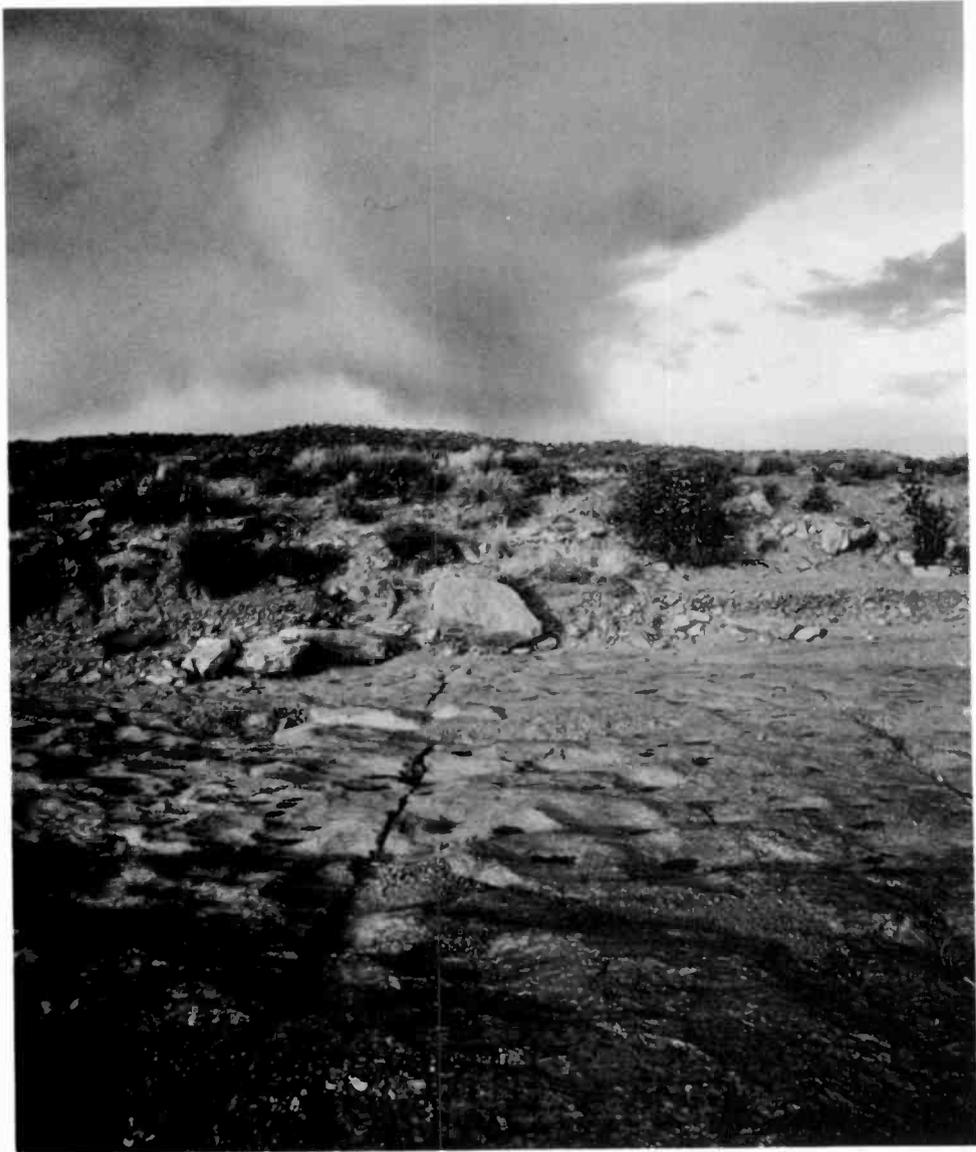


133  
Art Director Herb Bleiweiss  
Designer Barbara Chapman  
Photographer Jerry Abramowitz  
Publication Ladies Home Journal









136  
Art Director Elton Robinson  
Designer Elton Robinson  
Photographer Dean Brown  
Publisher Whitney Communications Corp.  
Publication Art in America



again this actors and politicians have similar habits.

Paul shifts from through the Minnesota crowd. A little lady peers into the freight elevator where she waits for her husband. "You look just like Pat Boone's wife," she says. "Oh, do I?" says Iain cordially. Earlier that day the front page of *The Minneapolis Tribune* had said, "Kennedy's wife, Ethel, was kissed by Nathan Little Soldier." Iain says that happens all the time: "People look at my stomach and say, 'You have eleven children!'"

The press imitates an Indian prayer chain as the twelve-passenger executive plane takes off from St. Paul. Some times you have to wait for the mid-night hour on the way home, the room is dark, to see how deep the political feeling goes. The Senator joins the press in the back of the plane. He is smoking one of the long black Turkish cigarettes, which he offers around, and juggling two drinks.

"Well, it looks like Hubert's running," Kennedy says. "He still has this feeling of himself as the Vice President. I remember him standing by the car tonight."

Kennedy starts assessing other candidates the press has been on. He says he thinks Nixon should run with Taft. He talks very tall about his own performance, how he found his Broken Promises speech too strong for the people in Utah and how he should have someone living there advise him. He talks about the conservative Governor he has just appeared with, races he would have loved to run, like against Frank Fitz for Mayor in Philadelphia, how he thinks boxing and the economy will be the big issues for 1972. He speaks about the lists of candidates at the end of his speech—how he used to get a laugh when he mentioned Lindsay but doesn't see more. Perhaps the list is too long and wearing a bit thin so that he forgets some of the names, as he had that very night.

"I wasn't going to stop by Grace Museum. I don't do that sort of thing. If he wanted to call on me here, that was fine."

Edward Kennedy in Washington

"It's lovely, isn't it?" Kennedy says, looking down on Washington as the plane heads toward the airport. "The lights must be burning in the Department of Agriculture," says one of the reporters, referring to his speech to the Farmers-Labor dinner. "The Justice Department, too," says Kennedy, smiling and enjoying that thought very much.

Melody McMillan, who is in Ruth's apartment, sits at the front desk in the Washington office. In her drawer there is an F.B.I. list with photographs of people to watch out for. The walls are filled with the presence of the family, Lawrence Duckefeller, who looks just like the scariest who come in for passes, one and waits for Ted The Merit Folder Men pass through and there is one man in a shiny brown suit with shabby F.B.I. hat who just kind of hangs around talking to Melody from behind a cupped palm. He is from the Soviet Embassy and he often stops in to get the Senator's views. At some point in the afternoon the Secret Service and F.B.I. come by to collect the crash mail, mostly from California, like the letter which is currently hung on the wall under Dick Dreyfus's jacket which refers to "the dog's eyes . . . that like Hitchcock your drunken whiskey-smuggling father with his talented millions."

Kennedy comes out to receive Rockefeller. His palms are damp. He shows him into his office, an intensely warm room, crowded with photographs of relatives Kennedy, paintings of ships, three model ships on the mantel (one built from scrolls and Pope bootlegged by his son). An atrociously mispelled note from his son that was slipped under his door one night is framed and hung over the couch. But most of all there are his paintings. "A lot of work and shy and moansive," he says, though one sees no mountains. Most of them seem to have been observed from a distance—ships in a harbor, one that is at



# OPERA NEWS

VOL. 35/NO. 13

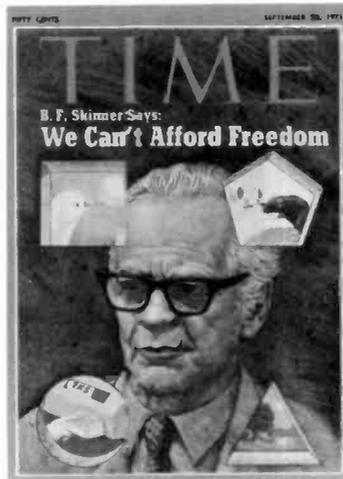
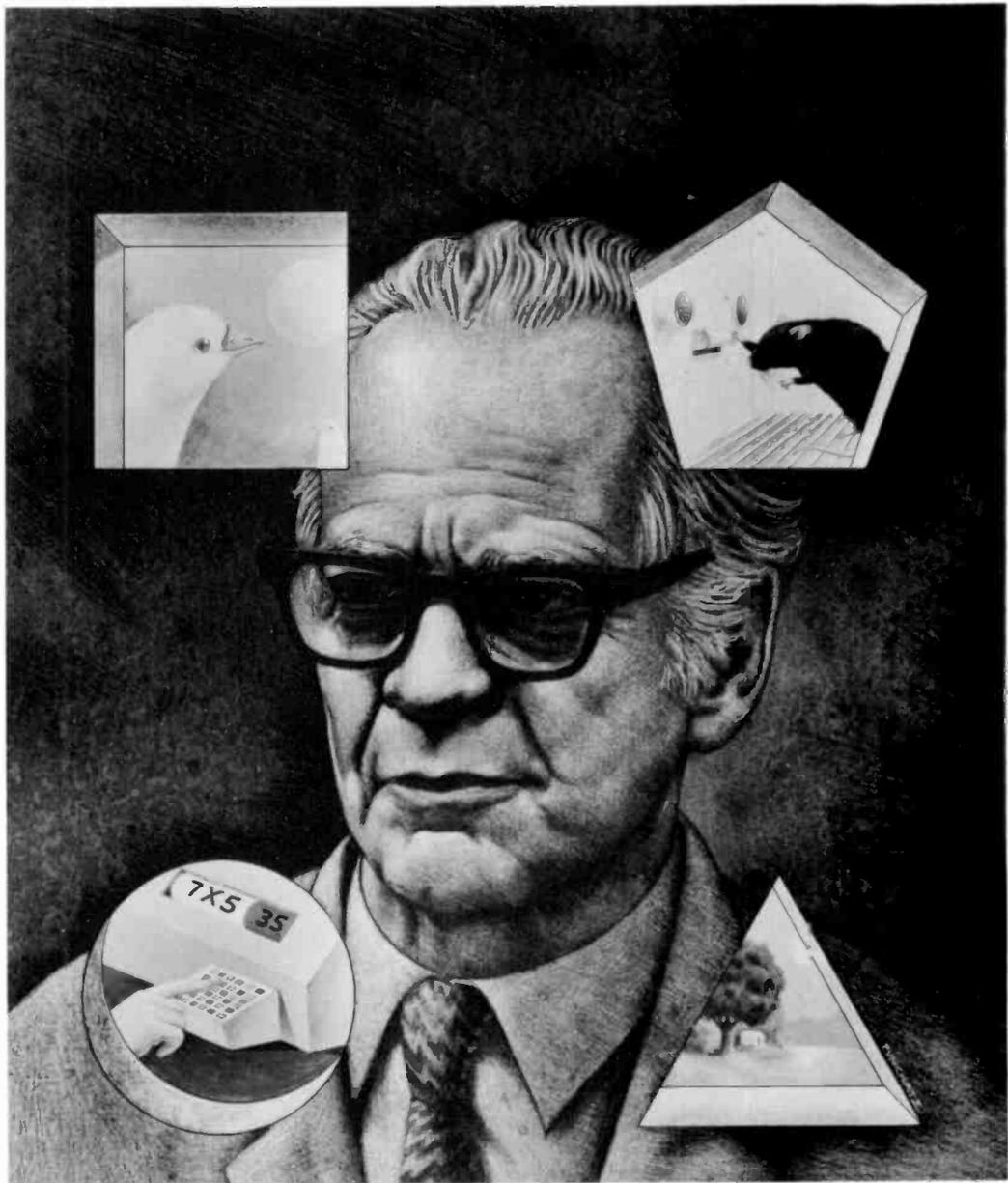
LA PERICHOLE

JAN. 23, 1971/50c



139  
Art Director Edmond Fenech  
Artist David Levine  
Publisher Metropolitan Opera Guild  
Publication Opera News Magazine





141  
Art Director Louis R. Glessmann  
Artist Don Ivan Punchatz  
Publication Time Magazine







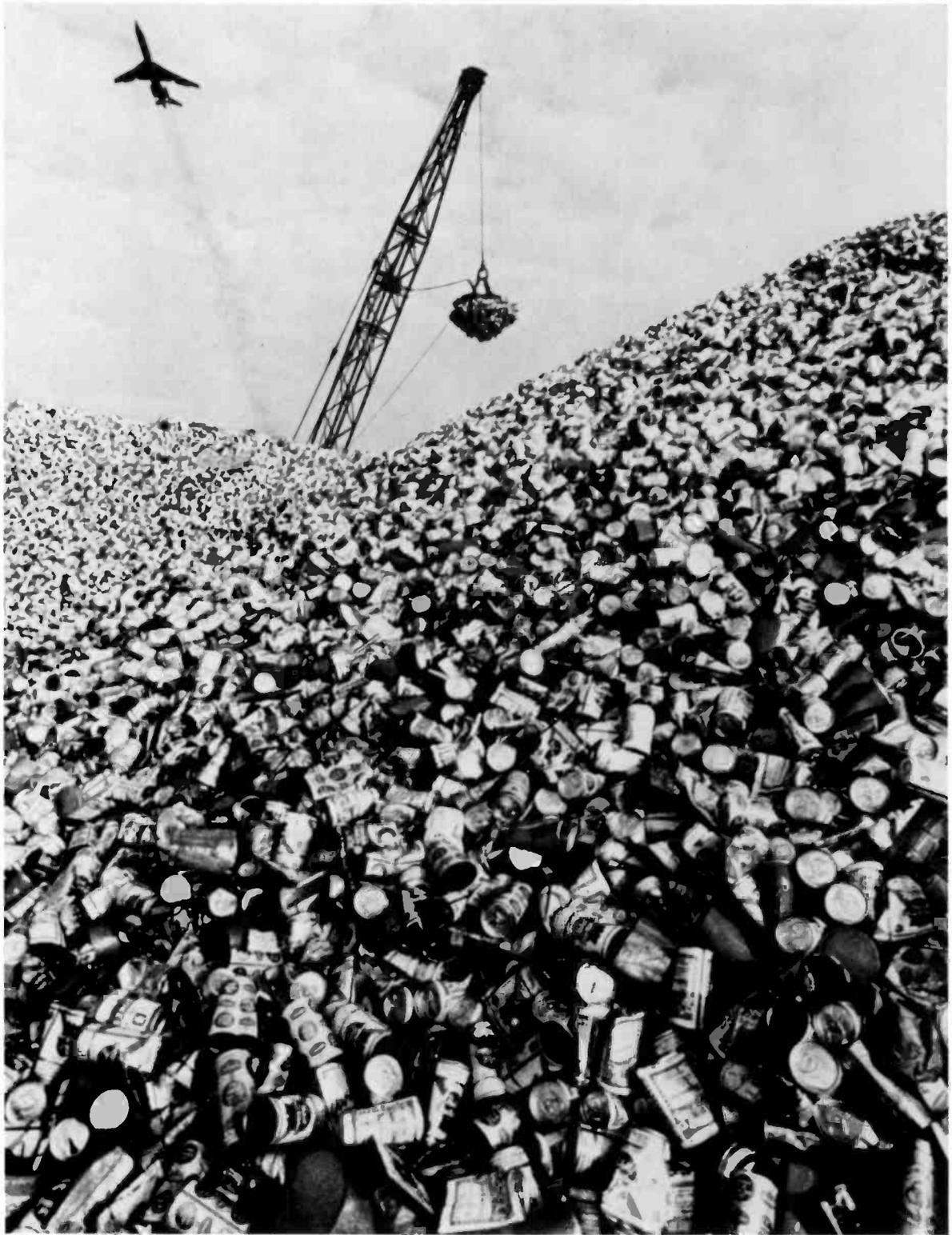




145  
Art Director Jerry Alten  
Designer Laddie Marshack  
Photographer Richard R. Hewett  
Copywriter Linda Stenning  
Client Merrill Panitt



146  
Art Director Joseph W. Knox  
Artist Irwin A. Fleminger  
Publication Medical World News



147  
Art Director Leslie A. Segal  
Designer Robert S. Nemser  
Artist George Haling  
Agency Corporate Annual Reports, Inc.  
Client American Can

# Esquire

NOVEMBER 1971  
PRICE \$1

THE MAGAZINE FOR MEN

**You are  
what you throw away.**

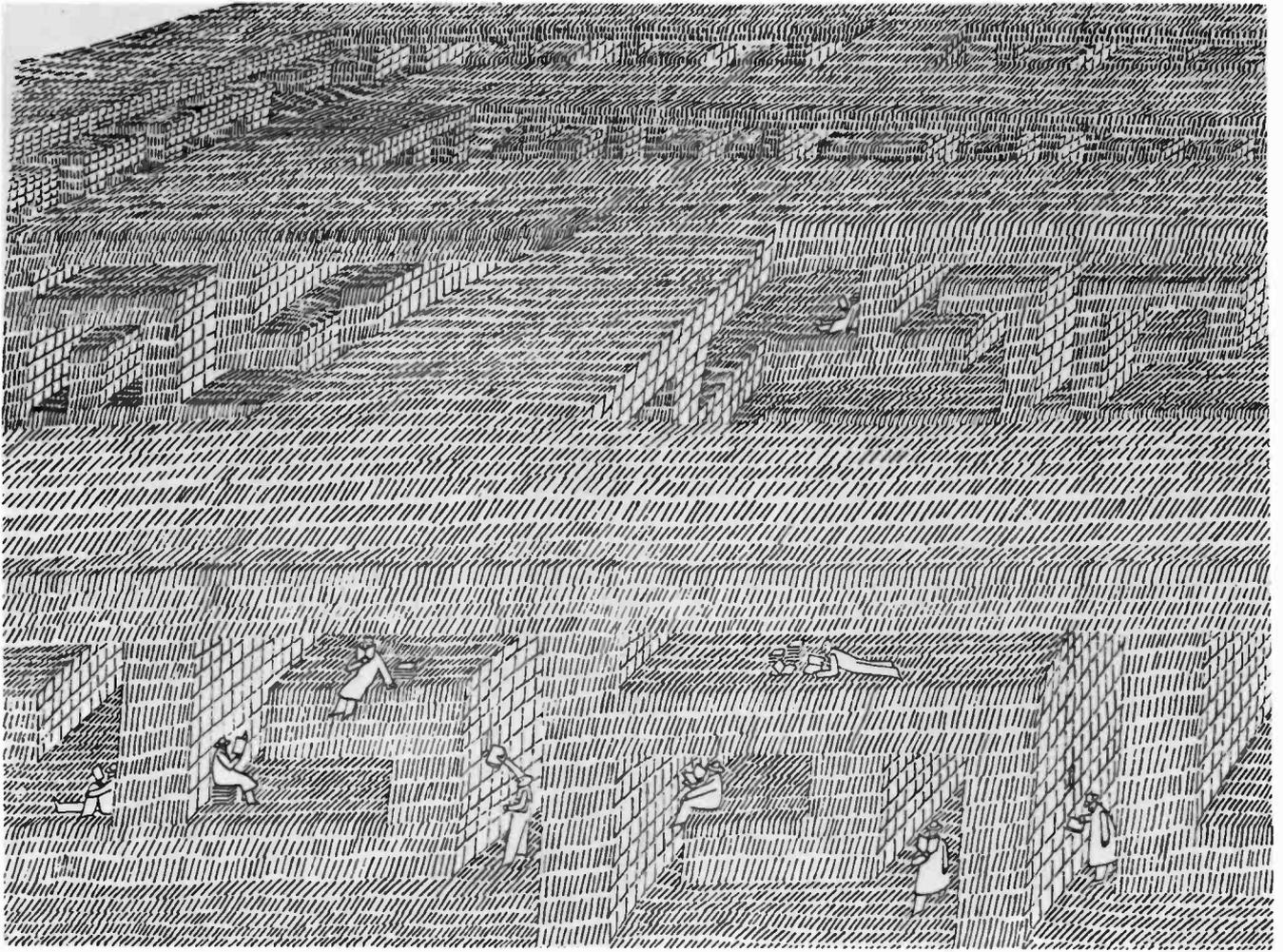
Secret garbage reports on:

Bob Dylan  
Muhammad Ali  
Abbie Hoffman  
Neil Simon  
See page 113



GEORGE LOIS/CARL FISCHER

148  
Art Director George Lois  
Designer George Lois  
Photographer Carl Fischer  
Copywriter George Lois  
Agency Lois Holland Callaway Inc.  
Client Esquire



If finding no information is critical,  
getting too much information is vital.

published in an issue of *Business Week*, where the case was widely known. The authors and editors had a substantial amount of information about the case and were able to provide a detailed analysis of the situation.

The case of the *Business Week* is a classic example of a case where the information available is often more than enough to solve the problem. The authors and editors had a substantial amount of information about the case and were able to provide a detailed analysis of the situation.

The case of the *Business Week* is a classic example of a case where the information available is often more than enough to solve the problem. The authors and editors had a substantial amount of information about the case and were able to provide a detailed analysis of the situation.

There has been a lot of talk about the case of the *Business Week*, but the authors and editors had a substantial amount of information about the case and were able to provide a detailed analysis of the situation.

The case of the *Business Week* is a classic example of a case where the information available is often more than enough to solve the problem. The authors and editors had a substantial amount of information about the case and were able to provide a detailed analysis of the situation.

The case of the *Business Week* is a classic example of a case where the information available is often more than enough to solve the problem. The authors and editors had a substantial amount of information about the case and were able to provide a detailed analysis of the situation.

149  
 Art Director Dick Hess  
 Designer Dick Hess  
 Artist Folon  
 Publication Interface  
 Agency Richard Hess Inc.  
 Client Babcock & Wilcox



**EYES AND EARS  
IN SPACE**

The challenge is to  
creatively put of course  
together the material  
here to focus on the new  
found ability in space.

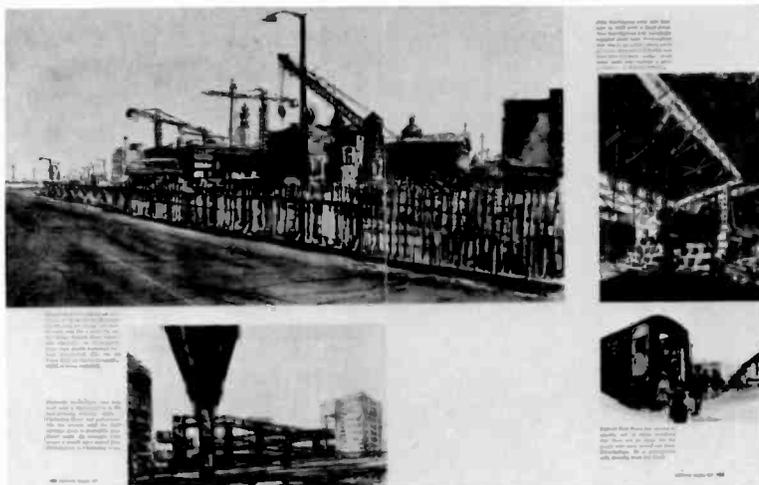
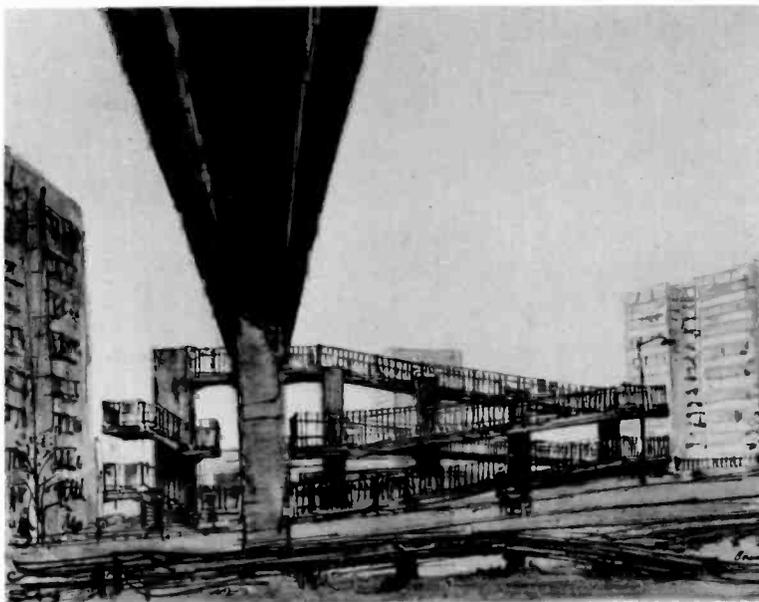
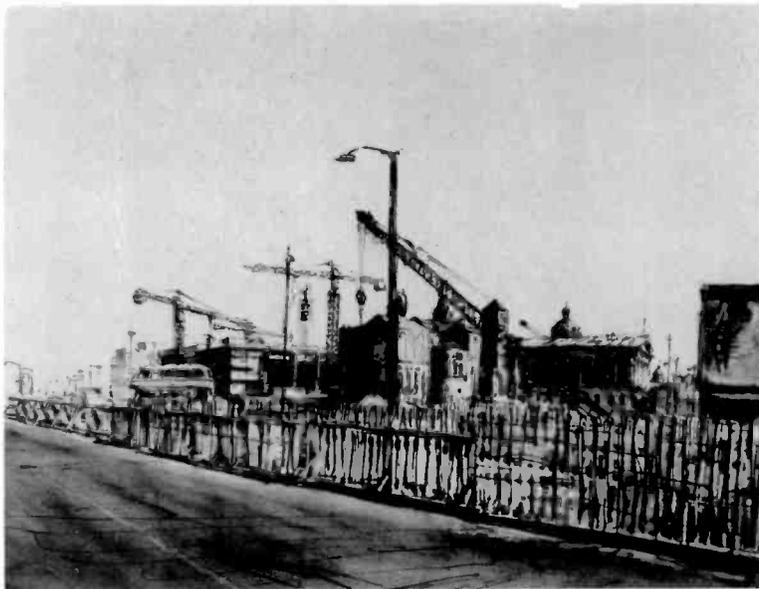
On October 15, 1971, the  
first man-made satellite was  
sent into space. It was the  
Apollo 16 mission. The  
Apollo 16 mission was the  
first of a series of missions  
called Apollo-Soyuz Test  
Project (ASTP). The ASTP  
was a joint venture between  
the United States and the  
Soviet Union. The ASTP  
was the first time that  
two different spacecraft  
were docked in space.

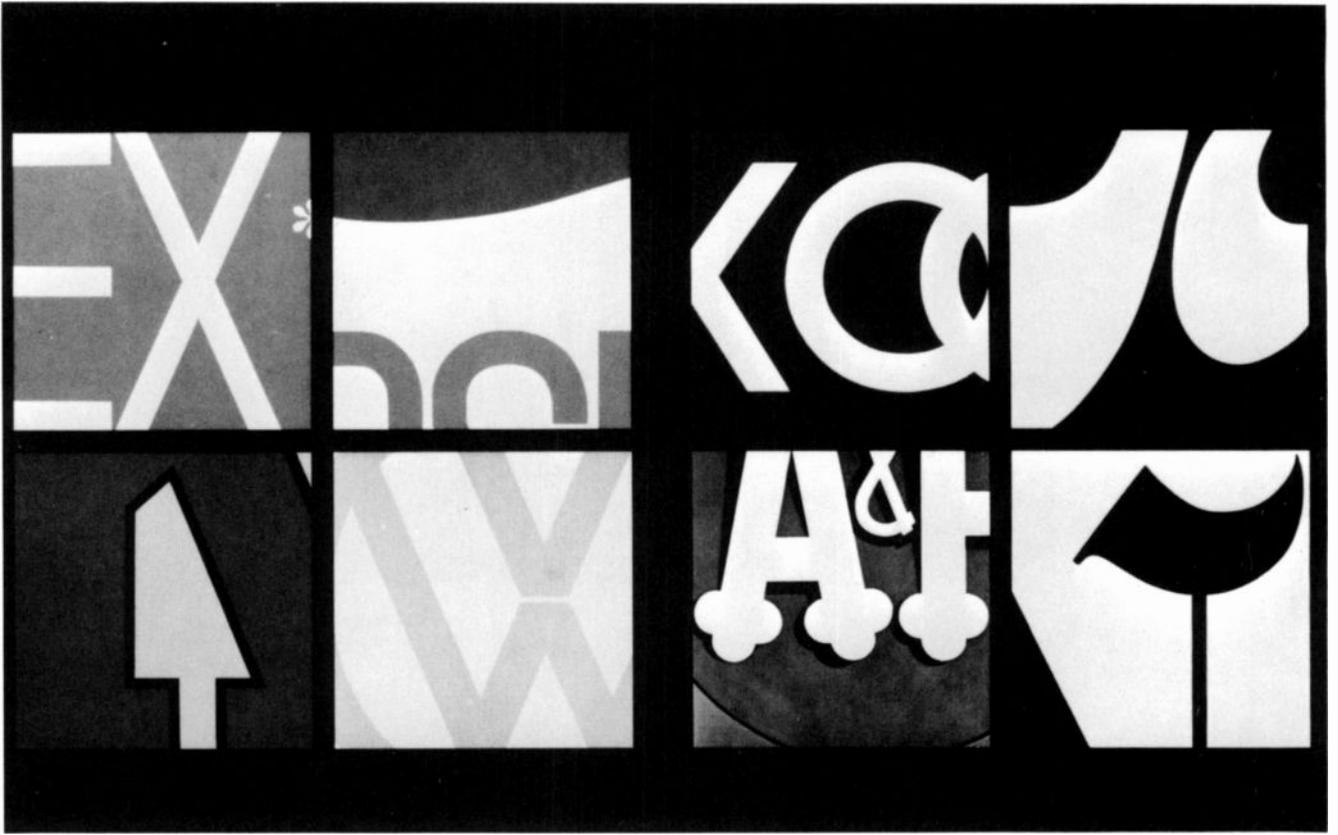
The mission of the Apollo-Soyuz  
Test Project was to demonstrate  
the ability of the two spacecraft  
to work together in space.

The mission of the Apollo-Soyuz  
Test Project was to demonstrate  
the ability of the two spacecraft  
to work together in space.

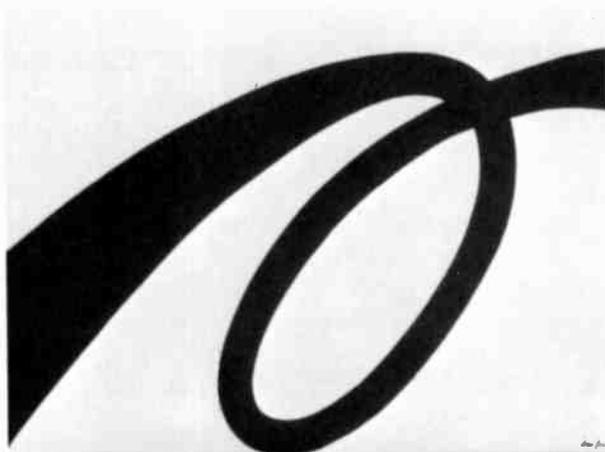
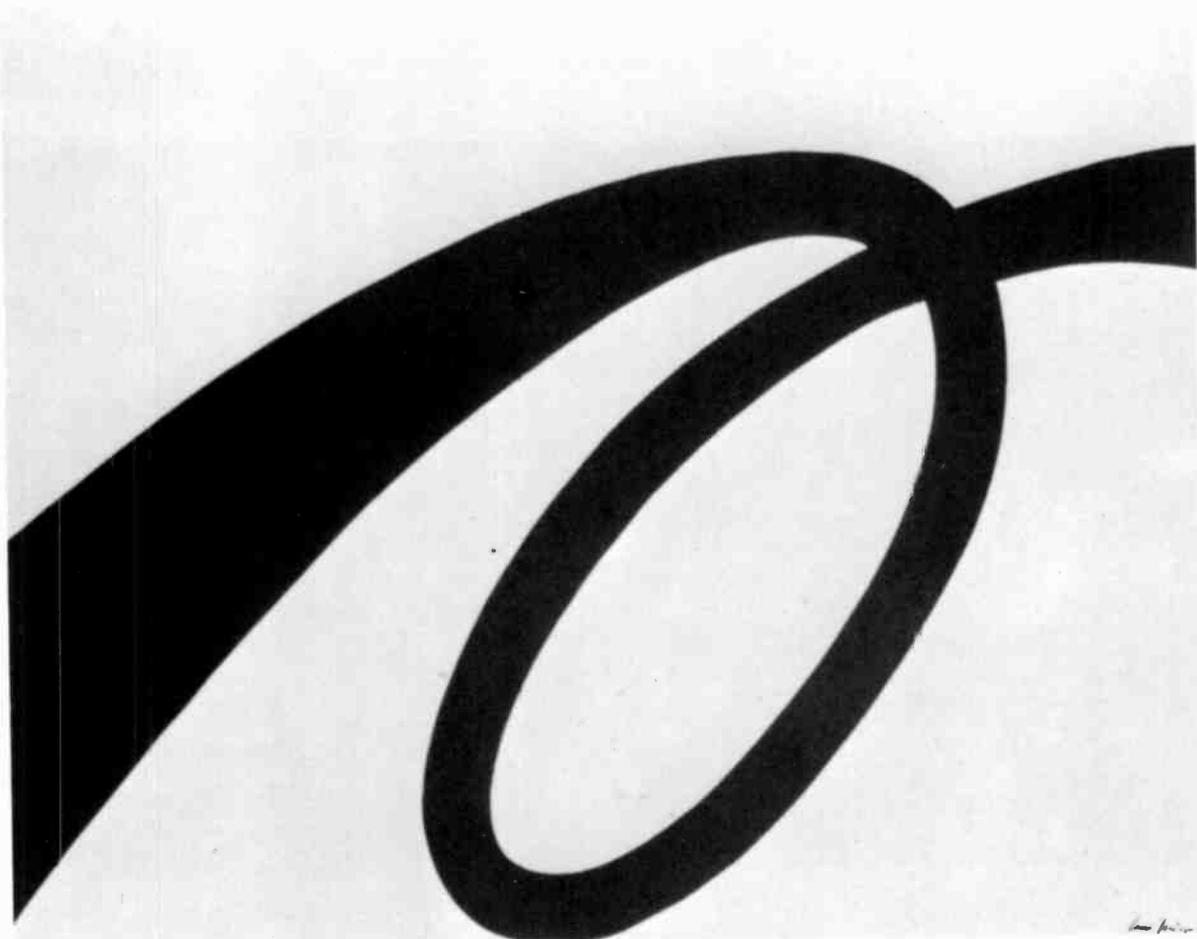
150  
 Art Director Dick Hess  
 Designers Dick Hess  
 Marleen Adlerblum  
 Artist Folon  
 Publisher United Nations Association  
 Agency Richard Hess Inc.  
 Client United Nations Association







152  
Art Director Ronald Campbell  
Artist Comer Jennings  
Publication Fortune Magazine



### Bright Fragments of the Corporate Essence

Strange, and yet disquietingly familiar, the bold lines, swirls, and colors on this and the two following pages strike the eye and prove a point—that there is a place for synecdoche in the boardroom. Comer Jennings, 34, is a 30-year-old Atlanta advertising executive turned painter. He has taken fragments of corporate trademarks and logotypes and rendered them in acrylic paints on large canvases. The idea came to Jennings after he did a series of variations on the Coca-Cola trademark for a show in Atlanta. The essence of the mark, it struck Jennings, was more apparent in the fragments than in the whole. Would not the same be true for many familiar trademarks and logos? "It seemed to me that some of these had become so familiar that you couldn't see them any more, but by fragmenting them and stripping them down, it would be possible to see them fresh again." Viewers will instantly recognize some fragments, like the A & P emblem (overleaf). Others are more abstract. To identify them, turn to page 118.



**Our Critical Shortage of Leadership**

Americans seem to sense that man near the top lacks stature, but new currency in our society tend to demand all public figures...

There is a widespread feeling of a critical shortage of leadership in our society. This is not a new phenomenon, but it has become more acute in recent years. The public has a high regard for leaders who are bold, decisive, and who have the ability to inspire and guide the nation through difficult times. However, the current crop of public figures often falls short of these expectations. Many are seen as lacking the necessary stature and vision to lead the country effectively. This shortage of leadership is a significant concern for many Americans, as it can lead to a lack of direction and a sense of uncertainty about the future of the nation.

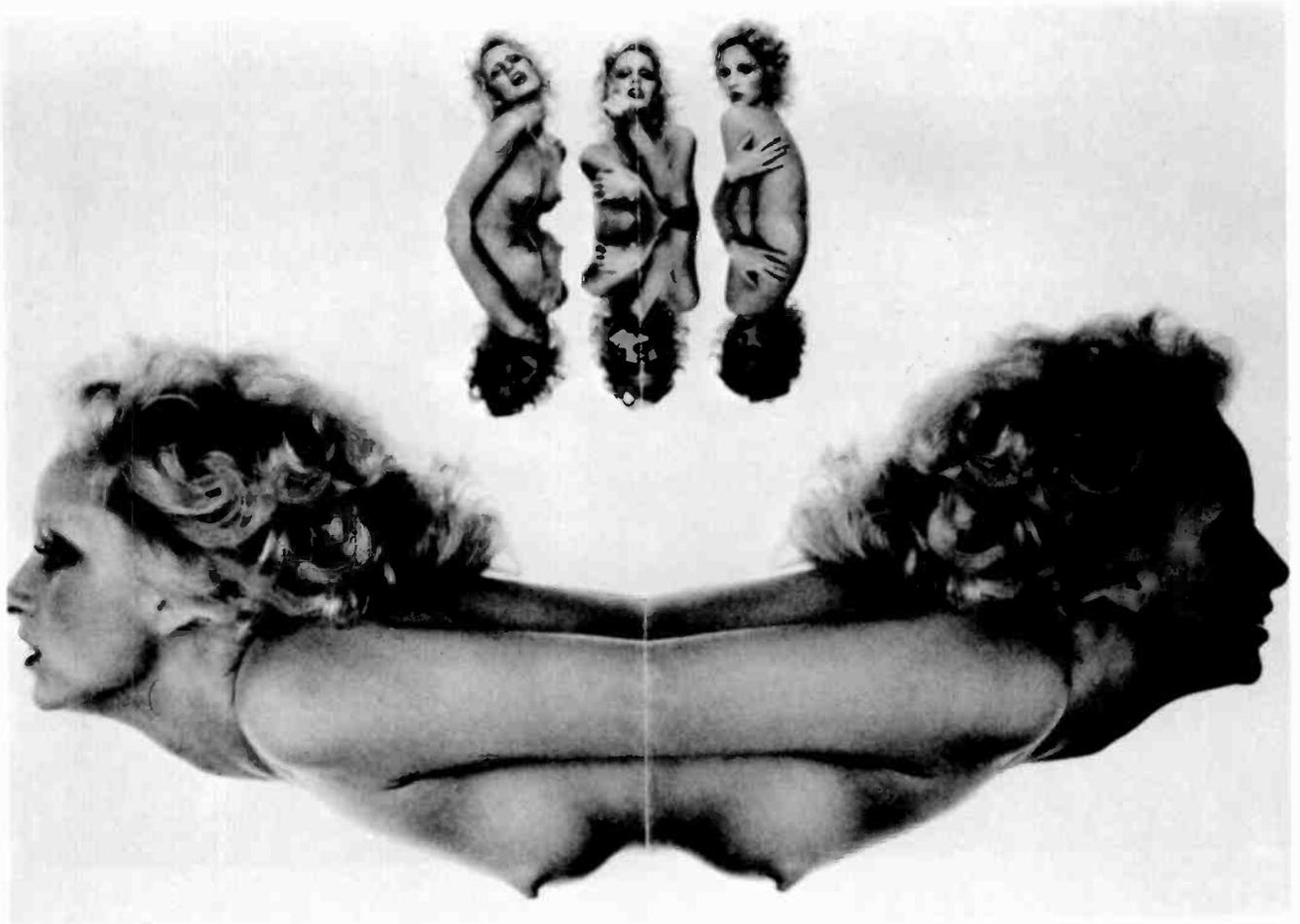
The public's demand for strong leadership is a natural result of the complex challenges facing the world today. In times of crisis, people look to their leaders for guidance and reassurance. They want leaders who can stand up to adversity and make tough decisions for the good of the country. Unfortunately, the current political landscape often lacks these qualities. Many public figures are more concerned with personal gain and political maneuvering than with the welfare of the nation. This has led to a general sense of disillusionment and a loss of faith in the leadership of the country.

It is essential that we address this shortage of leadership as a national priority. We need to identify and support individuals who possess the qualities necessary for effective leadership. We need leaders who are willing to take responsibility and who are committed to the public good. We need leaders who can inspire and unite the people, and who can guide the nation through the challenges ahead. Only by doing so can we ensure a bright and secure future for our country.





155  
Art Director Bob Daniels  
Photographer Pete Turner  
Publication Esquire Magazine



1968/1969 - 11. Juni 1970 - 108 S. - 20.000 Exemplare - 2,50 DM

# twen

**Harte Drogen: Warum wir schießen. Wie man uns helfen könnte.**

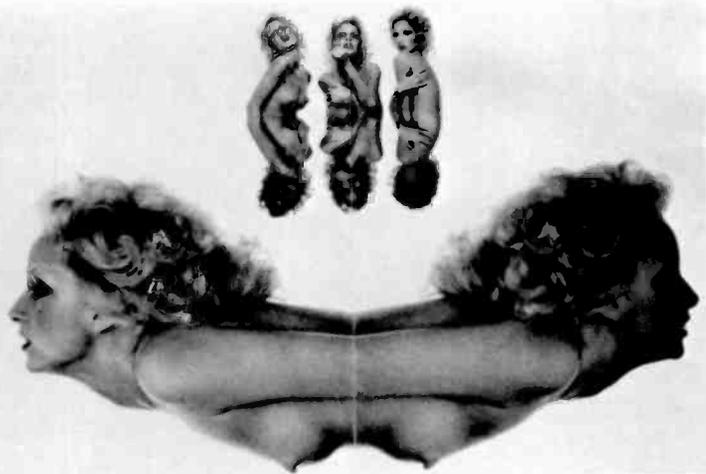
**Wir bieten an: Billige Bauernhäuser in Italien**

**Gemacht, gemacht, kaputt gemacht: Veruschka**

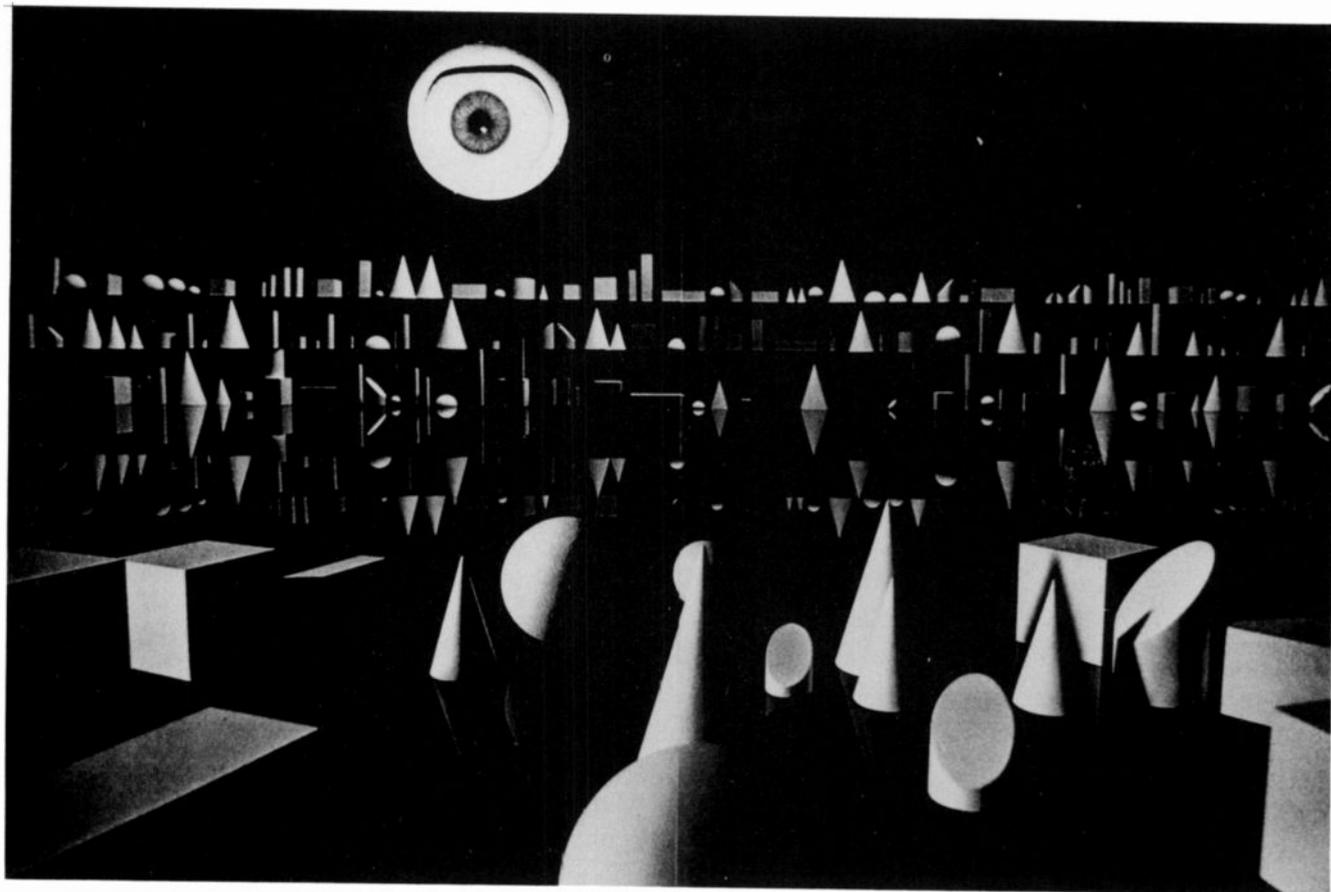


**Mädchen von der Ruhr: „Jausch ins Bett, dann kriegste 'n Tritt.“**

**Revolution in Spanien? twen sprach mit den Führern des Untergrunds**

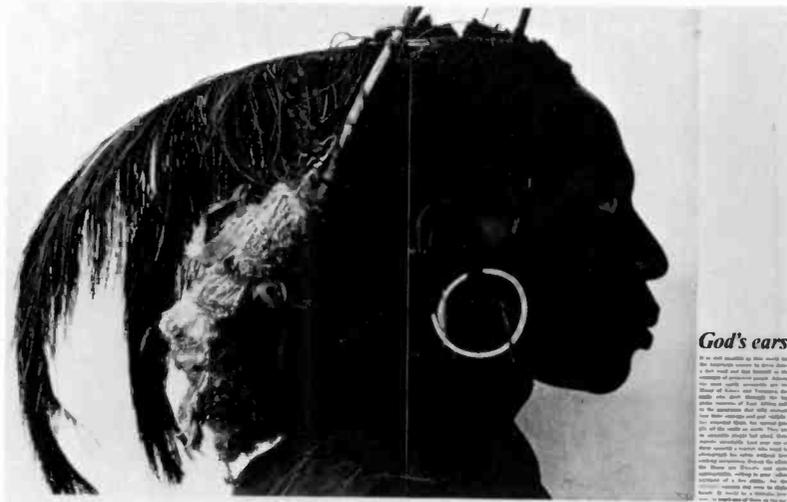
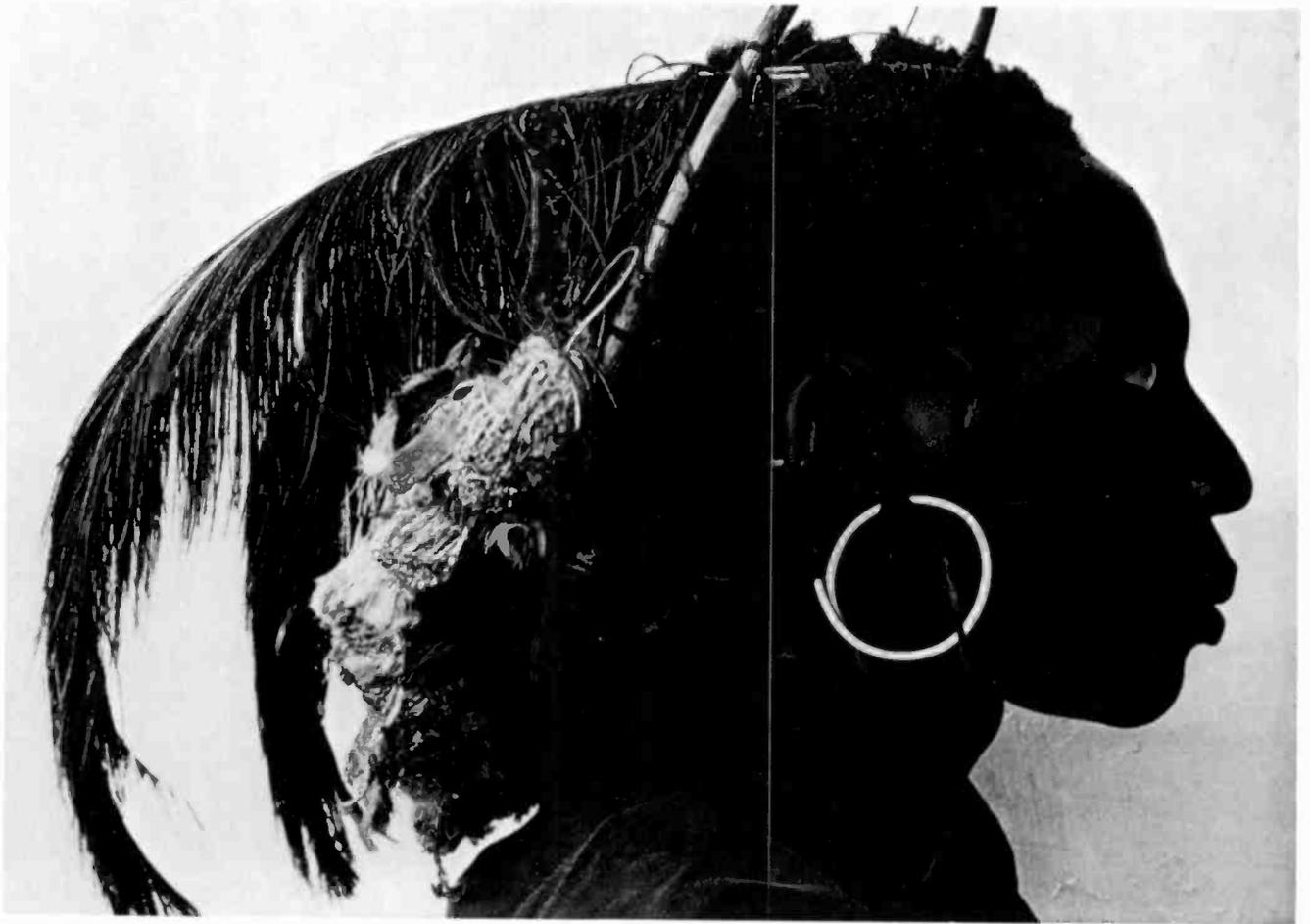


156 Gold Medal Award  
 Art Director Gunter Halden  
 Photographer Pete Turner  
 Publication Twen



157  
Art Director Ernest Scarfone  
Photographer Pete Turner  
Publication Modern Photography Annual

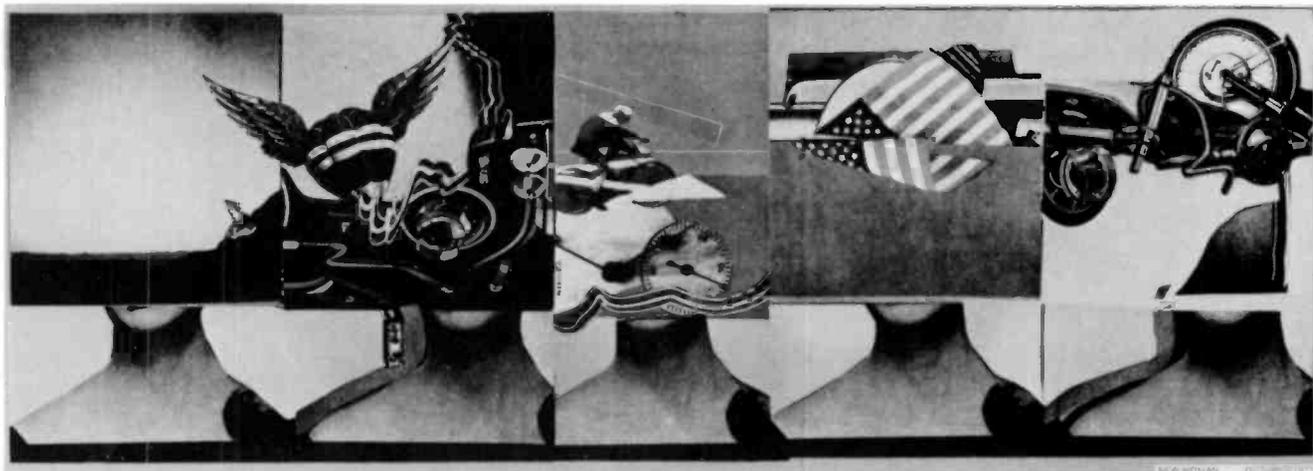




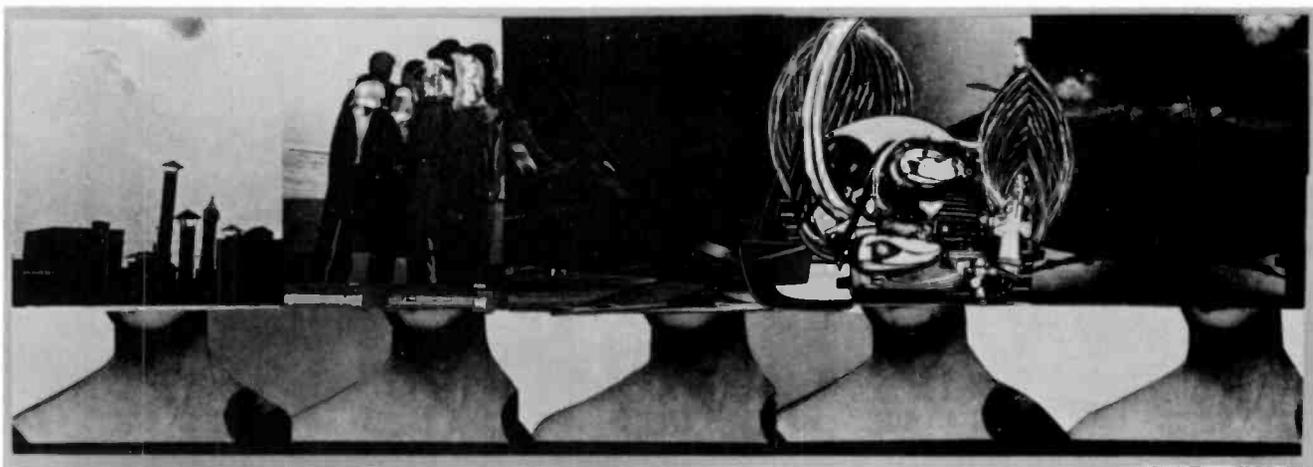
**God's ears**

It is not possible to see the world as it is, but only as it is perceived. A man's eyes are not like a camera's lens. They are not passive receptors of light. They are active participants in the process of seeing. They are not just windows into the world, but doors that open and close. They are not just mirrors that reflect the world, but lenses that focus and blur. They are not just sensors that detect light, but organs that feel and think. They are not just tools that help us see, but parts of us that help us understand. They are not just eyes, but windows into the soul.

159  
 Art Director Richard Wagen  
 Photographer Pete Turner  
 Copywriter Harold Hayes  
 Publication Esquire Magazine



NEW WOMAN OCTOBER 1971



NEW WOMAN OCTOBER 1971

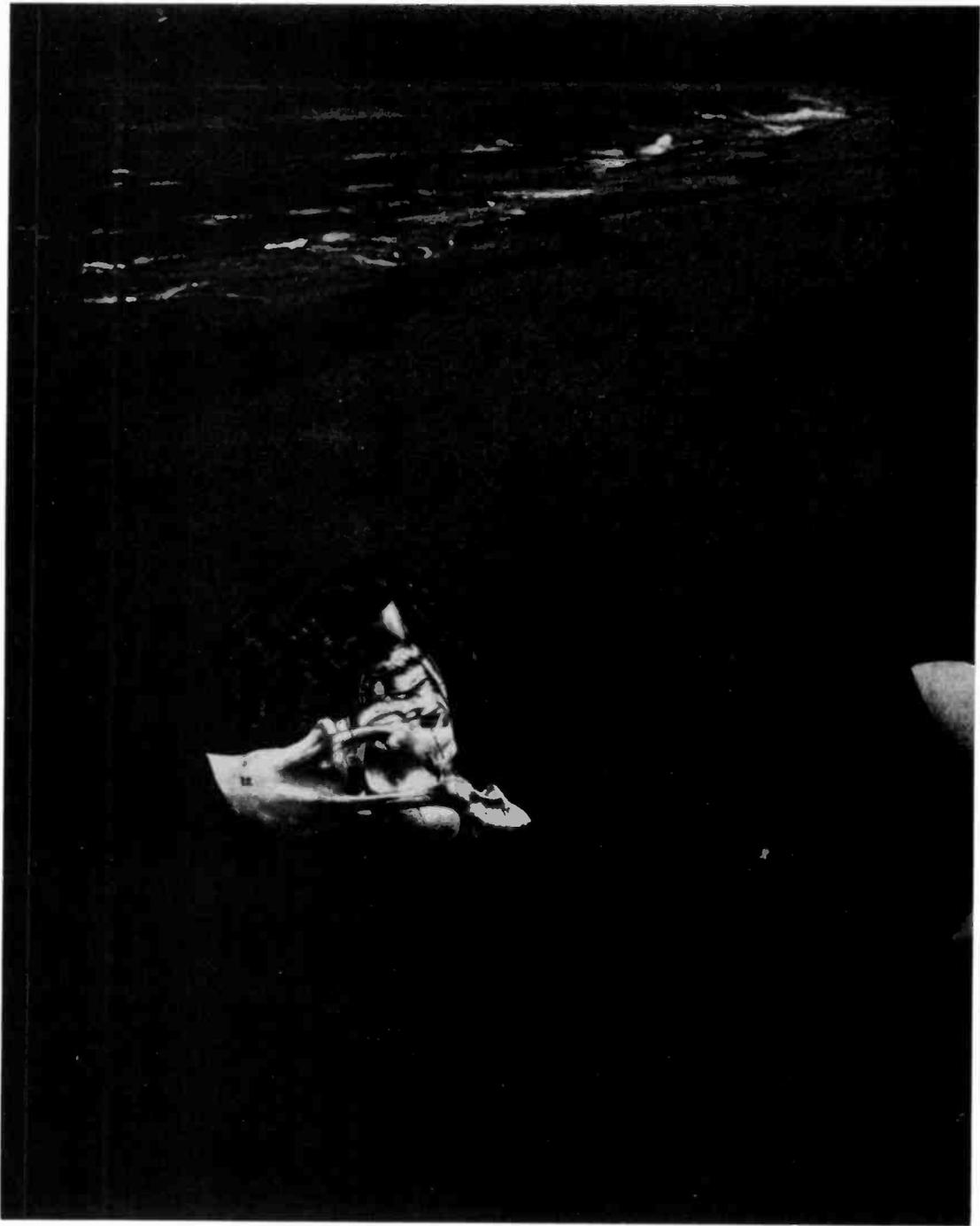
160 161  
 Art Director John Nicholas Gerbino  
 Designers Anita Segal  
 John Nicholas Gerbino  
 Artist Anita Segal  
 Copywriters Paul R. Ehrlich  
 Ann H. Ehrlich  
 Publication New Woman Magazine



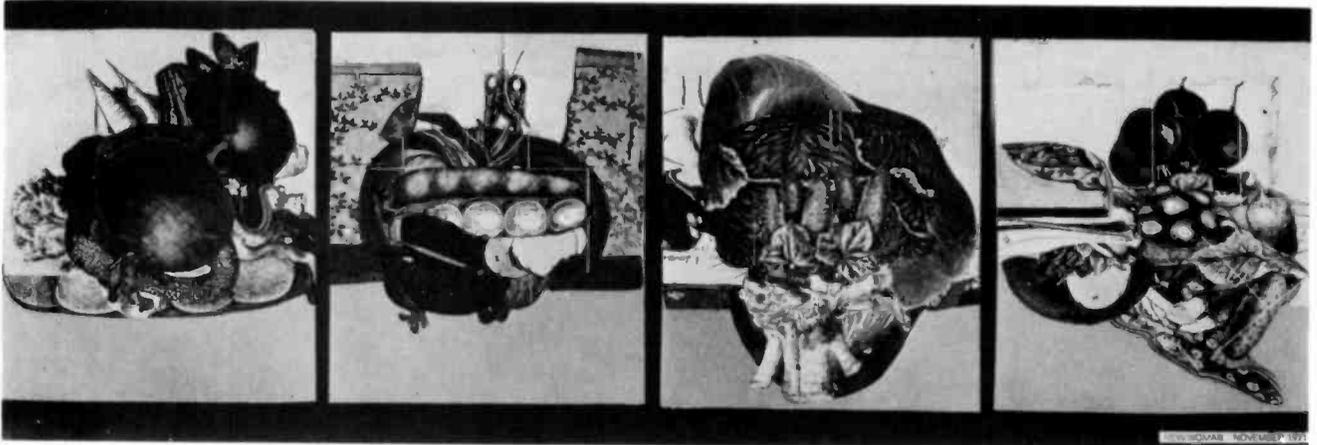
162

162 163  
Art Director John Nicholas Gerbino  
Designers Anita Segal  
John Nicholas Gerbino  
Artist Anita Segal  
Copywriters Paul R. Ehrlich  
Ann H. Ehrlich  
Publication New Woman Magazine

164  
Art Director John Nicholas Gerbino  
Designers Anita Segal  
John Nicholas Gerbino  
Copywriter Jane Kinderlehrer  
Publication New Woman Magazine



163



164

# A Canterbury Album

On the following eight pages, Zevi Blum, a French-born architect and water-colorist, provides new illustrations for five of the most famous Canterbury Tales. In the lines of his compositions he has tried to capture the "Byzantine melodrama" he finds in the stories.



**The Wife of Bath**, opposite, hefty, hearty, and self-confident, has a tale to tell that is well suited to her own lusty experience: the story of a knight who discovers that a man's recipe for marital bliss is to submit to the "sovereignty" of his wife. By her own account, the Wife of Bath has practiced what she preached, having bullied, bossed, and buried five husbands with her sexual appetites and her equally debilitating harangues. In Blum's picture, the widow has the shoulders and calves of a fullback. Whip held under her ample skirt, she is, as she well knows, the living refutation of all official medieval doctrines about the authority of husbands and the submissiveness of wives.



**The Man of Law's Tale** concerns the virtuous Constance, long-lost daughter of a Roman emperor, who suffers numerous Job-like misfortunes that cannot shake her Christian fortitude. Blum's illustration, overleaf, depicts the moment when the meek heroine, center, finds herself standing trial on a false charge of murder in the faraway kingdom of Northumberland. The real murderer is a wicked knight whose advances she has spurned and who has just testified on oath that Constance is guilty. At that very moment, however, divine Providence strikes the armored knight dead and causes his eyeballs to start out of his head. Seeing the miracle, the king, at left, sets Constance free.



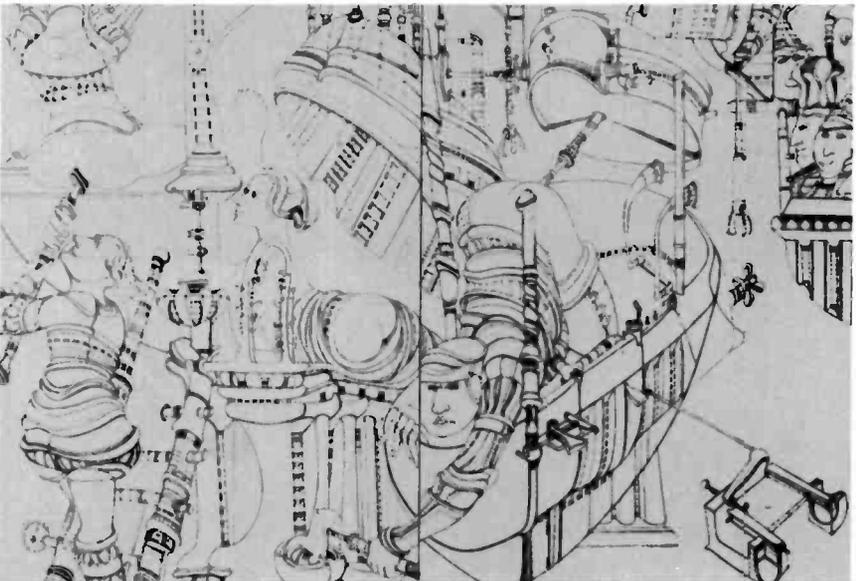
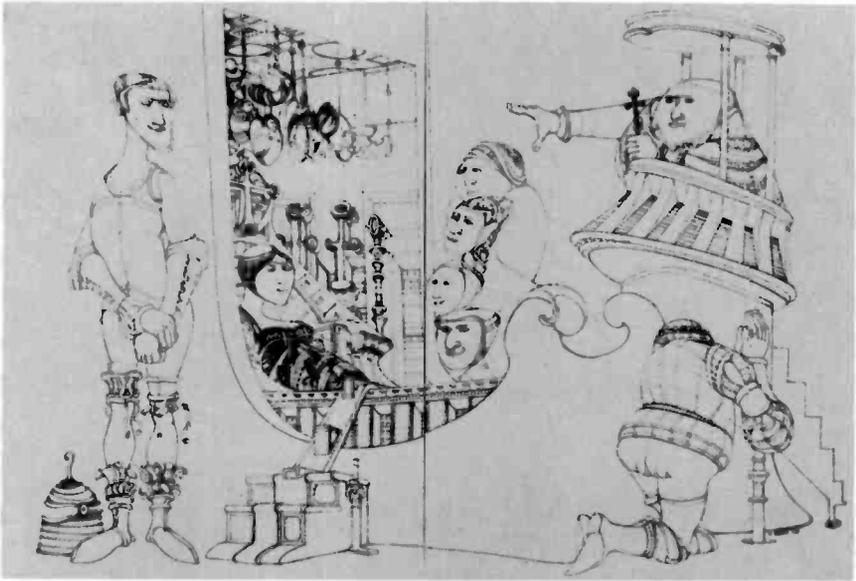
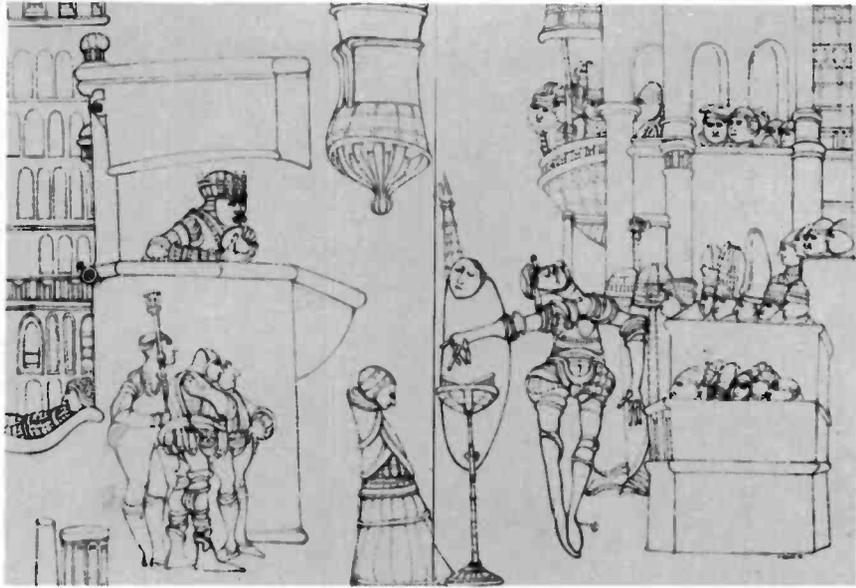
**The Miller's Tale** is a ribald farce about an old carpenter, his compliant young wife, Alison, their boarder, Nicholas, and a foppish suitor, Absolon. At the story's end the carpenter is sleeping in a tub he has hung from the ceiling, having been persuaded by Nicholas that a second Flood is imminent. After Alison and Nicholas make love, Absolon asks at the window for a kiss, and Alison obliges by presenting her naked rump. Outraged, Absolon returns with a hot iron and asks for a second kiss. This time, Nicholas pretends to be Alison and is duly taken aback for his wit. Hearing the screams, the husband thinks the Flood has come, cuts the ropes, and tumbles ignominiously to the floor.



**The Merchant's Tale** is another story of a foolish old man, January (left), who weds a young girl, May, shown here in her marriage bed. Fearing the worst, the priest (at right) pointedly bids the bride to be faithful to her vows. Later, January goes blind and jealously insists that May stay in physical contact with him at all times. The sly May, however, arranges a tryst with her lover in a pear tree, evading the rule by standing in the tree on her husband's back. Incensed by the ruse, the god Pluto restores January's sight. But May has a ready excuse: she has been in a tree with a man, she says, trying to cure January's blindness. All — perhaps temporarily — is forgiven.



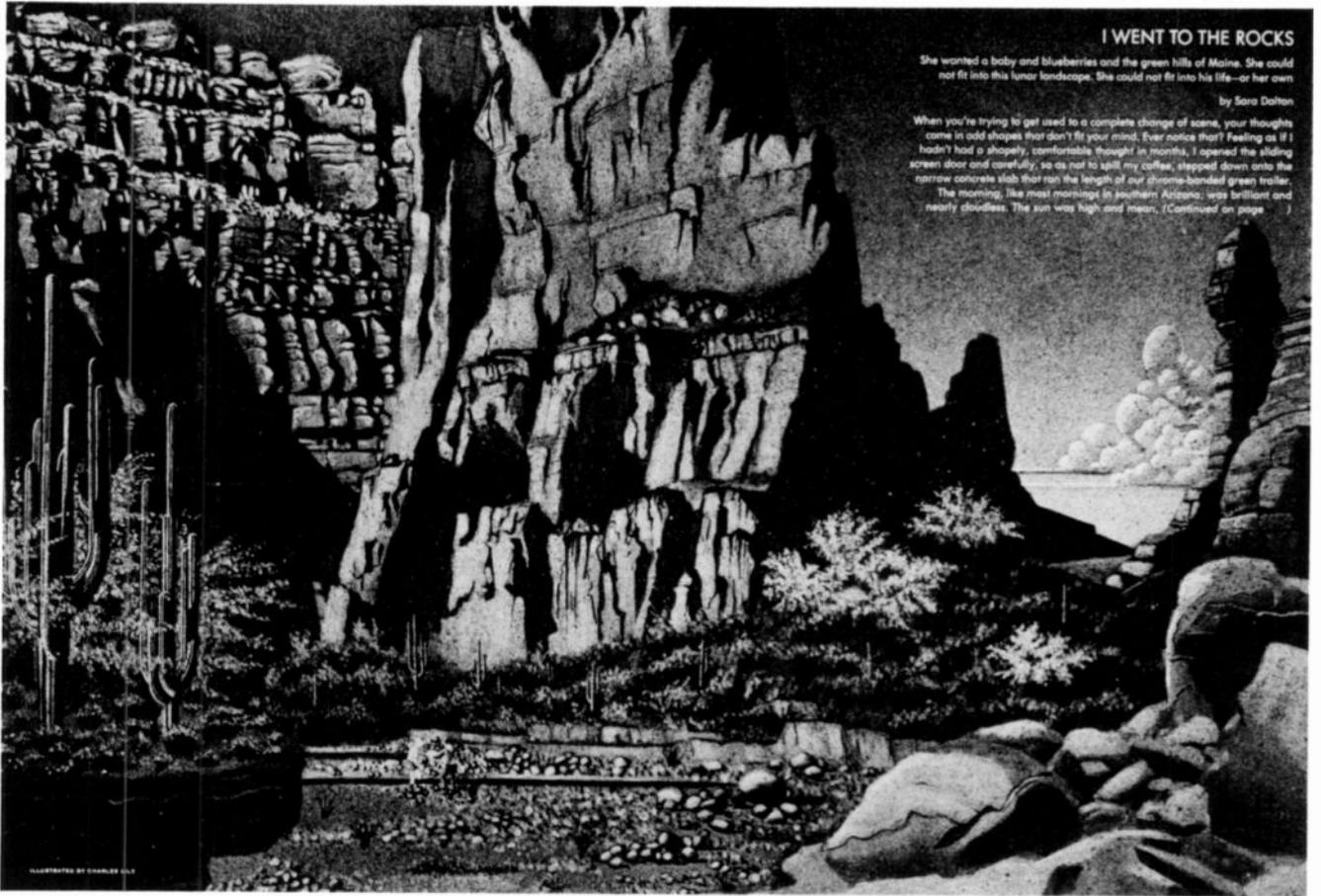
**The Friar's Tale** concerns a church official, a summoner, who uses his power to bring fornicators to justice as a means to extort money. One day the rascal meets a man as rascally as he, who turns out to be the Devil — a quiverful of arrows lies across his back in Blum's illustration. An old woman, one of the summoner's innocent victims, cries out to him angrily: "The Devil take your body"; the Devil obliges and the summoner goes to Hell. In transforming the woman's house in this tale, and the tubs in the Miller's Tale, into strange mechanical devices, Blum seems to suggest the intricate machinery of melodrama in the tales of the Canterbury pilgrims.



# the Housing Crisis



166  
Art Director Douglas W. Price  
Designer Douglas W. Price  
Photographers Douglas W. Price  
David R. White  
Agency Division of State Planning and  
Community Affairs/Commonwealth of Virginia  
Client Virginia Housing Study Commission



## I WENT TO THE ROCKS

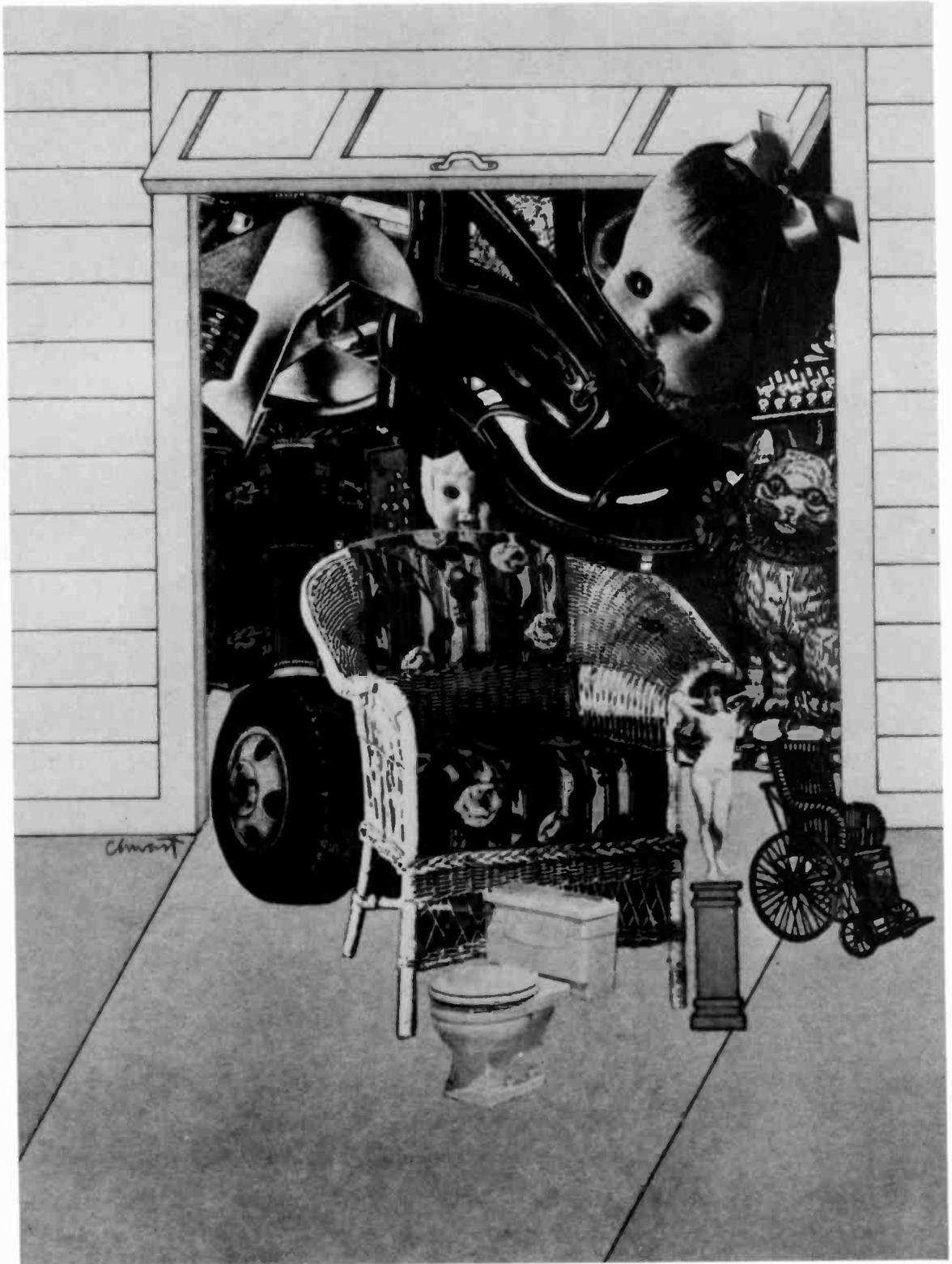
She wanted a baby and blueberries and the green hills of Maine. She could not fit into this lunar landscape. She could not fit into his life—or her own

by Sara Dalton

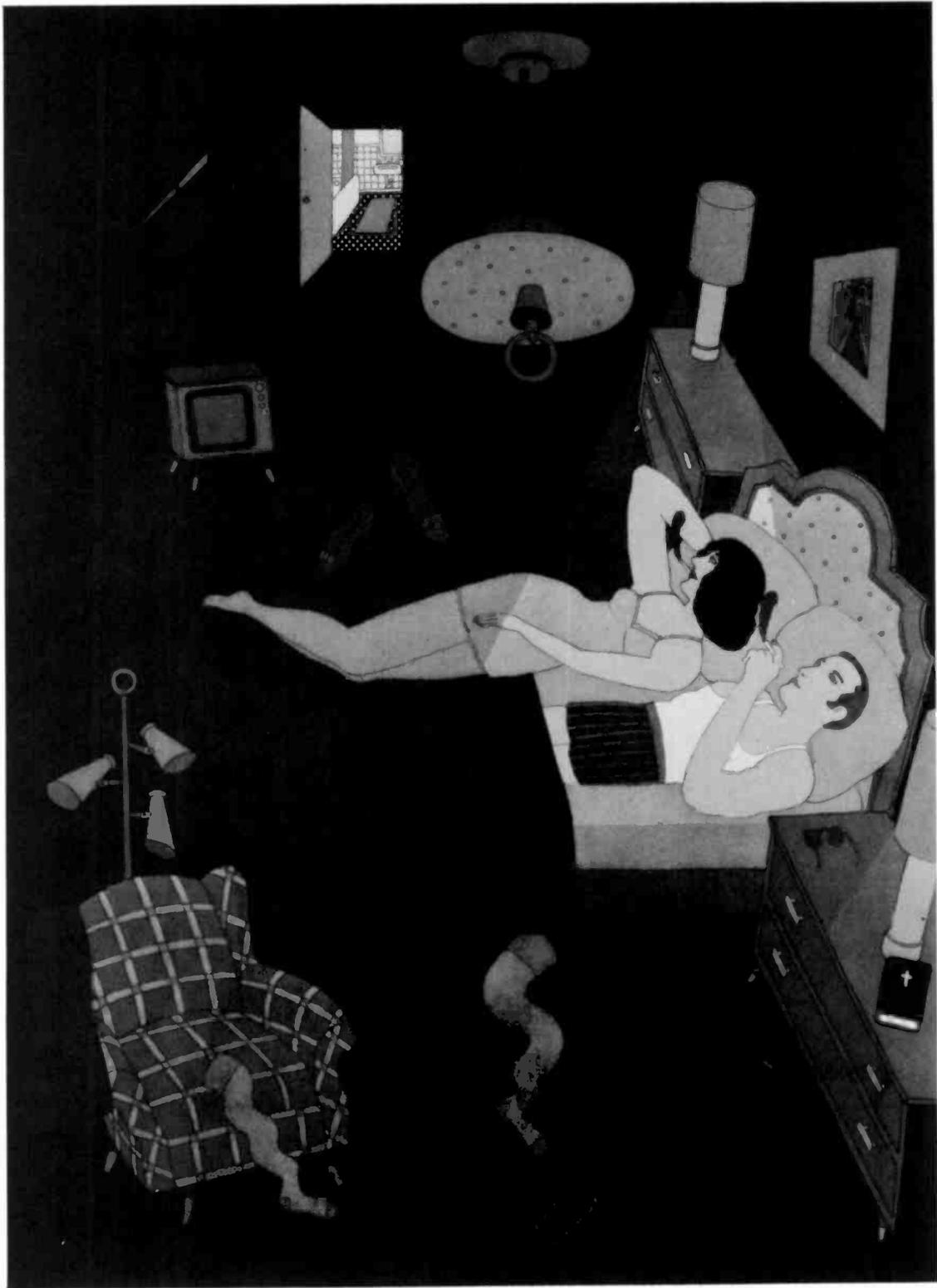
When you're trying to get used to a complete change of scene, your thoughts come in odd shapes that don't fit your mind. Ever notice that? Feeling as if I hadn't had a shapely, comfortable thought in months, I opened the sliding screen door and carefully, so as not to spill my coffee, stepped down onto the narrow concrete slab that ran the length of our chrome-banded green trailer. The morning, like most mornings in southern Arizona, was brilliant and nearly cloudless. The sun was high and mean. (Continued on page )

ILLUSTRATED BY CHARLES LILLY

167  
Art Director William Cadge  
Designer Ron Lucas  
Artist Charles Lilly  
Publication Redbook Magazine



168  
Art Directors Mike Salisbury  
Seymour Chwast  
Artist Seymour Chwast  
Client West Magazine



169  
Art Directors Milton Glaser  
Seymour Chwast  
Artist Seymour Chwast  
Client Audience Magazine

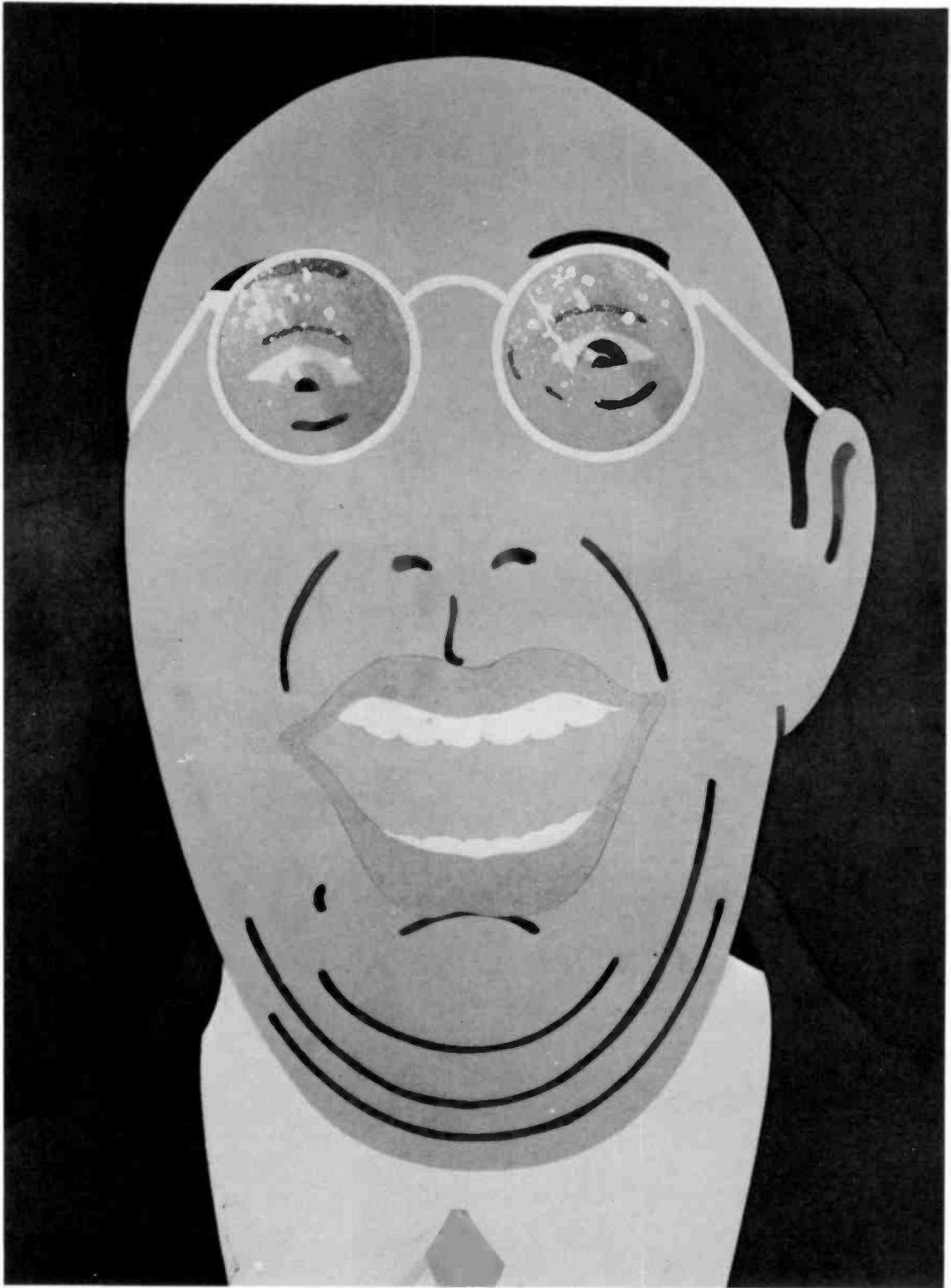


170  
Artist Milton Glaser  
Publisher Doubleday & Co.  
Client Doubleday & Co.

**On Kafka and Kant  
for Your Maiden Aunt**  
Humor / David Snell



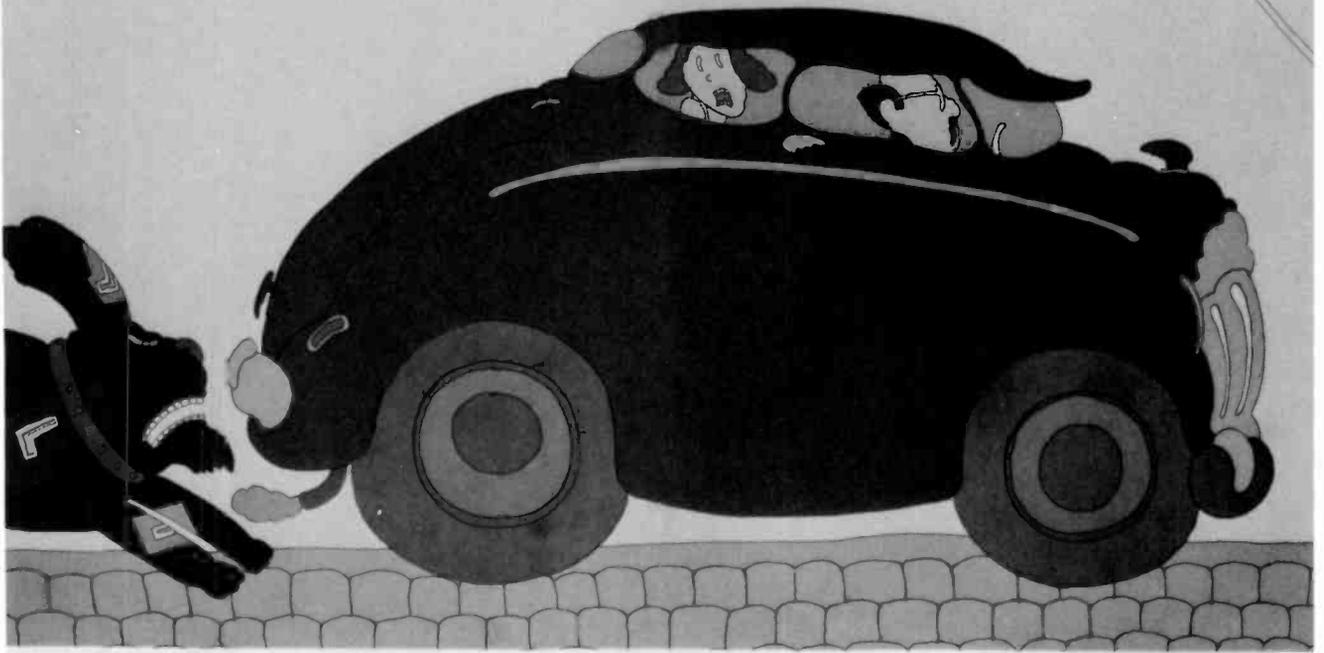
171  
Art Director David Olin  
Artist Milton Glaser  
Client Signature Magazine



172  
Art Directors Milton Glaser  
Seymour Chwast  
Artist Milton Glaser  
Client Audience Magazine

Six cars: 1

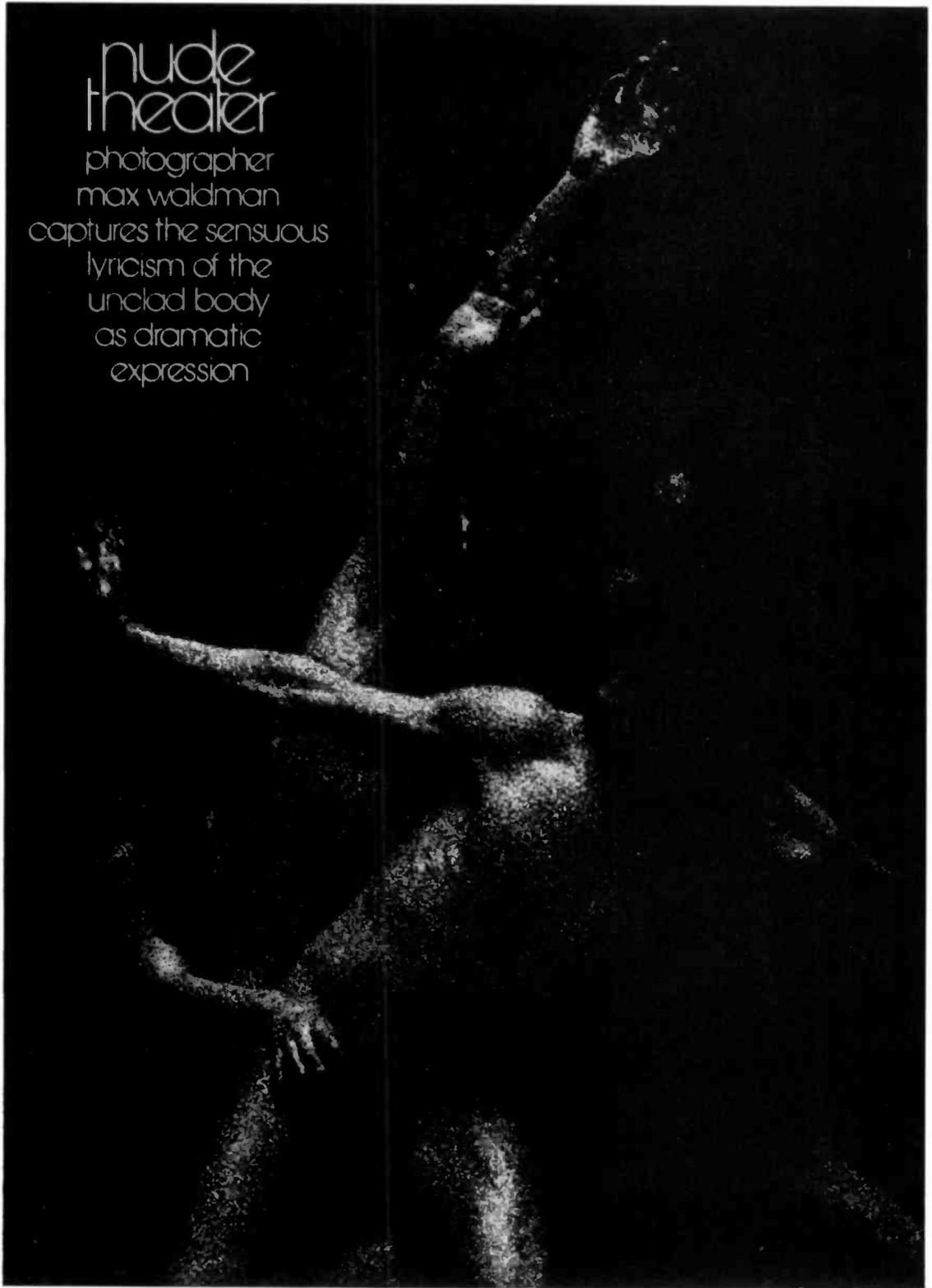
+1



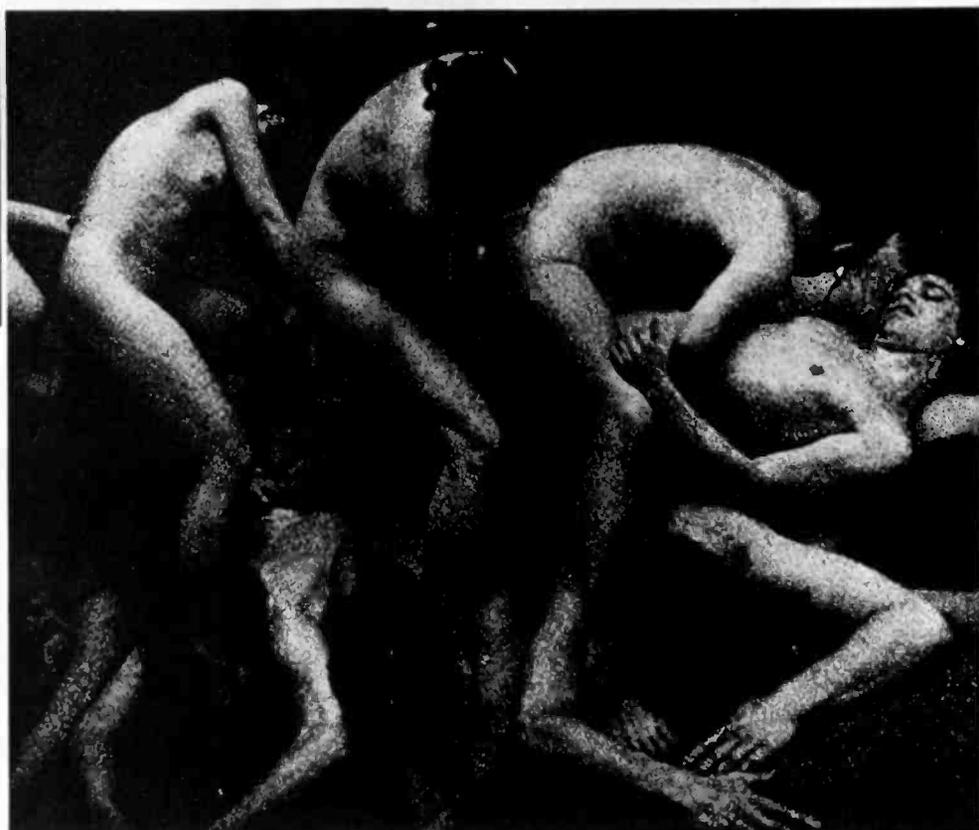
173  
Designer Seymour Chwast  
Artist Seymour Chwast  
Client McGraw-Hill

# nude theater

photographer  
max waldman  
captures the sensuous  
lyricism of the  
unclad body  
as dramatic  
expression

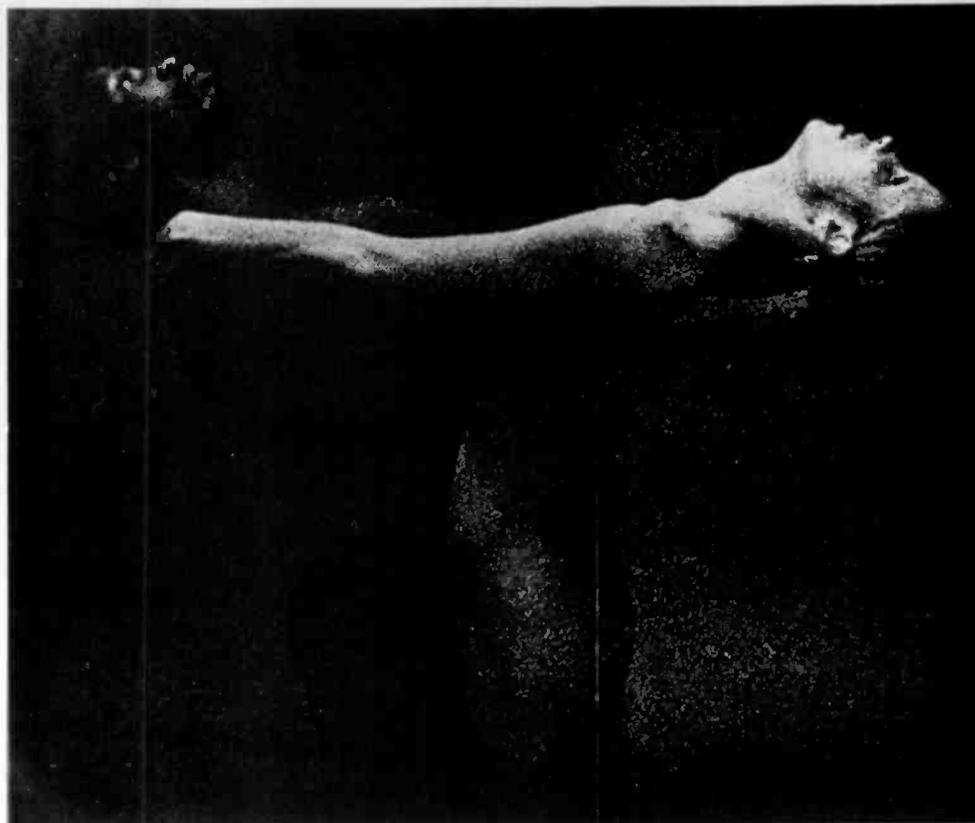


174  
Art Director Arthur Paul  
Designer Kerig Pope  
Photographer Max Waldman  
Publication Playboy Magazine



of art. Rather  
it's the tragic  
almost too real  
human struggle for  
self-liberation  
that they portray.  
Since finding sub-  
jects who can be  
so expressive is  
a difficult task,  
Waldman employs  
gifted dramatic  
personae from  
Broadway pro-  
cesses—men and women  
who quickly grasp  
his photographic  
techniques. This  
is the Manhattan

Players from the  
troupe of "Oh  
Calcutta" (top) and  
"Bionyx in 67"  
(right) recapture  
dramatic scenes.



studio, he lights  
stages and directs  
scenes for his  
camera, often  
creating them, as  
for the dancers,  
at left and above.  
Yet in the final  
work we see, past  
such theatrics—  
just as we look  
beyond the enclosed  
figure—to see  
the intensity of  
Max Waldman's  
photographic art  
images of man's  
striving toward  
self-realization.

"Improvisation" is  
Max Waldman's own  
title for dancers'  
artistic, impromptu  
studio performance  
(left and top).



### A FEMINIST LOOKS AT HISTORY

By [unreadable]

**F**eminist history is not a new phenomenon. It is a long and varied tradition that has been developing since the late 19th century. In the United States, the first feminist historians were writing in the 1890s, and by the 1960s, the field had become a major branch of the historical profession. Today, feminist history is a vibrant and growing field, with scholars from a wide range of disciplines contributing to its development. This article explores the history of feminist thought and its impact on the study of history.

The roots of feminist history can be traced to the late 19th century, when a group of women in the United States began to challenge the traditional male-dominated view of history. These women, known as the "first-wave" feminists, were concerned with the rights of women and the role of women in society. They argued that women had made significant contributions to the development of the United States, but their contributions were often overlooked or minimized in traditional histories. In response, they began to write their own histories, focusing on the lives and achievements of women. This early feminist history was largely concerned with the lives of individual women, particularly those who were active in the women's rights movement.

By the 1960s, the second-wave feminist movement had emerged, and this led to a new wave of feminist history. This "second-wave" feminist history was more concerned with the broader social and cultural context of women's lives. It sought to understand how gender roles and expectations were shaped by social and cultural forces, and how these forces in turn shaped women's lives. This approach to history was more holistic and interdisciplinary, drawing on insights from sociology, anthropology, and other social sciences. It also began to focus on the lives of women from a wider range of backgrounds and social classes, not just those who were active in the women's rights movement.

Today, feminist history is a vibrant and growing field, with scholars from a wide range of disciplines contributing to its development. This article explores the history of feminist thought and its impact on the study of history.

175  
 Art Director Arthur Paul  
 Designer Tom Staebler  
 Artist Roger Hane  
 Publication Playboy Magazine



A MEETING WITH MEDUSA

The Queen Elizabeth was the  
 100,000-ton ship which the second  
 fastest, starting along at a con-  
 siderable 100 when Howard Fal-  
 con spotted the strange platform  
 coming in from the right. He had  
 been expecting something, but he  
 was almost in by at this altitude  
 —that he was not too happy to  
 have company. Although he had  
 carried any sign of public interest,  
 he also wanted as much empty sky  
 as he could get. After all, he was  
 the first man in history to reach  
 a ship half a kilometer long.

# A MEETING WITH MEDUSA

fiction  
 by ARTHUR C. CLARKE



So far, the first test flight had  
 gone perfectly smoothly enough,  
 the only problem had been the  
 constant adjustment of the  
 Chairman Man, instructed from the San  
 Diego naval museum for support  
 operations. This one of Man's  
 four nuclear reactors was still op-  
 erating and the old battleship's  
 top speed was barely 30 knots.  
 Luckily, wind speed at sea level  
 had been less than half this, so it  
 had not been too difficult to main-  
 tain still air on the flight deck.  
 Though there had been a few  
 curious moments during tests,  
 when the mounting lines had been

dropped, the great dirigible had  
 risen smoothly, straight up into  
 the sky, as if on an invisible rib-  
 bone. It all went well. Queen  
 Elizabeth IV would not meet  
 Chairman Man for another week.  
 Everything was under control;  
 all test instruments gave normal  
 readings. Commander Paken de-  
 cided to go upstairs and watch the  
 tenderer. He handed over to his  
 second officer and walked out into  
 the atmosphere tubeway that led  
 through the heart of the ship.  
 There, as always, he was over-  
 whelmed by the spectacle of the  
 largest queer ever contained by man.

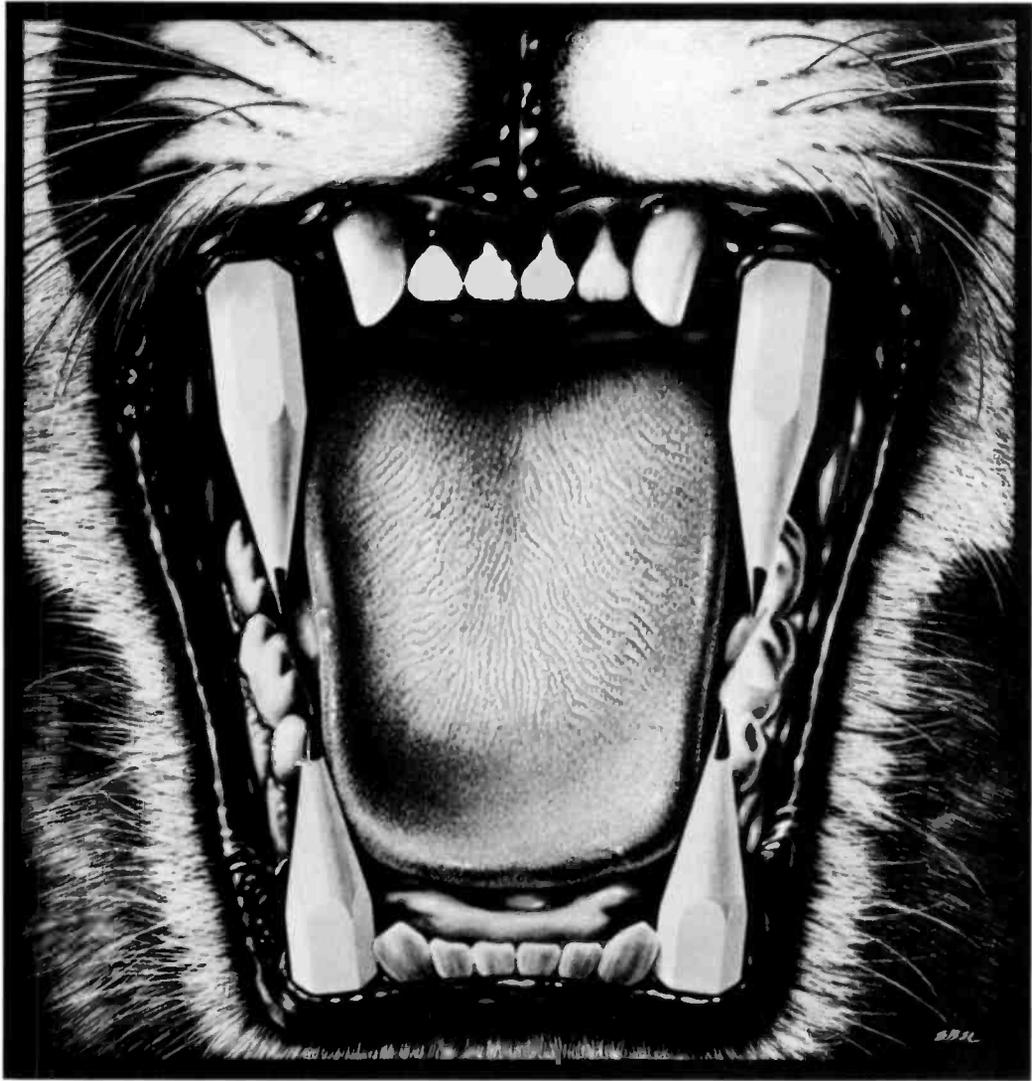
The one spherical gas cell and  
 more than 100 meters across were  
 ranged out behind the other like  
 a line of gigantic soap bubbles.  
 The rough platform was so close  
 that he could see through the  
 whole length of the oval and  
 make out details of the elaborate  
 mechanism about half a kilometer  
 away from his vantage point. All  
 around him, like a three-dimen-  
 sional maze, was the structural  
 framework of the ship—the great  
 longitudinal girders running from  
 stern to bow, the 15 beams that  
 were the ribs of this tubular en-  
 closure, whose supporting steel de-  
 brided

giant Jupiter, king of planets, hurled its challenge across the deep of space.



...and if at all, only a heavy balloon was strong enough to do, as far as

177  
 Art Director Arthur Paul  
 Designer Kerig Pope  
 Artist Martin Hoffman  
 Publication Playboy Magazine



### The Harry Hastings Method

When a small tongue matches with a smaller falsetto voice, the sound is bound to be bizarre.

Feature By WARNER LAW

When you're in a room and you hear a professional singer, I should know where he is. I usually know where it is in some way. I can't tell you I did the check in the 'Navy' water main tank. I was up a chimney in a month and never found it. I did find a way to get up there, which I don't think is a highly interesting career in itself. But one thing I know is that when it comes to the Harry Hastings Method...

...the Harry Hastings Method is a professional method. I should know where he is. I usually know where it is in some way. I can't tell you I did the check in the 'Navy' water main tank. I was up a chimney in a month and never found it. I did find a way to get up there, which I don't think is a highly interesting career in itself. But one thing I know is that when it comes to the Harry Hastings Method...

...the Harry Hastings Method is a professional method. I should know where he is. I usually know where it is in some way. I can't tell you I did the check in the 'Navy' water main tank. I was up a chimney in a month and never found it. I did find a way to get up there, which I don't think is a highly interesting career in itself. But one thing I know is that when it comes to the Harry Hastings Method...

178  
 Art Director Arthur Paul  
 Designer Len Willis  
 Artist Alex Ebel  
 Publication Playboy Magazine





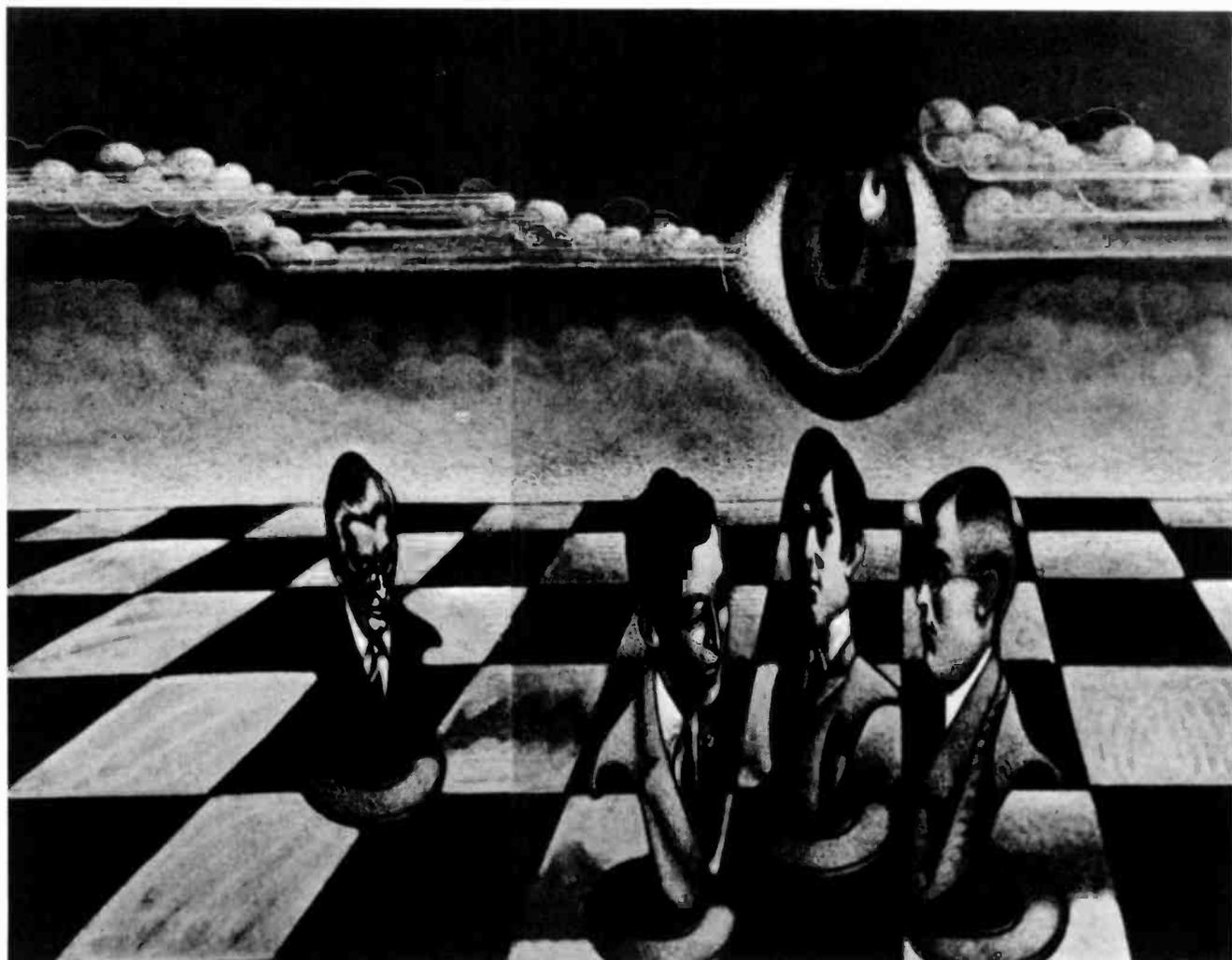
# FISH STORY

humor By DAVID STANDISH

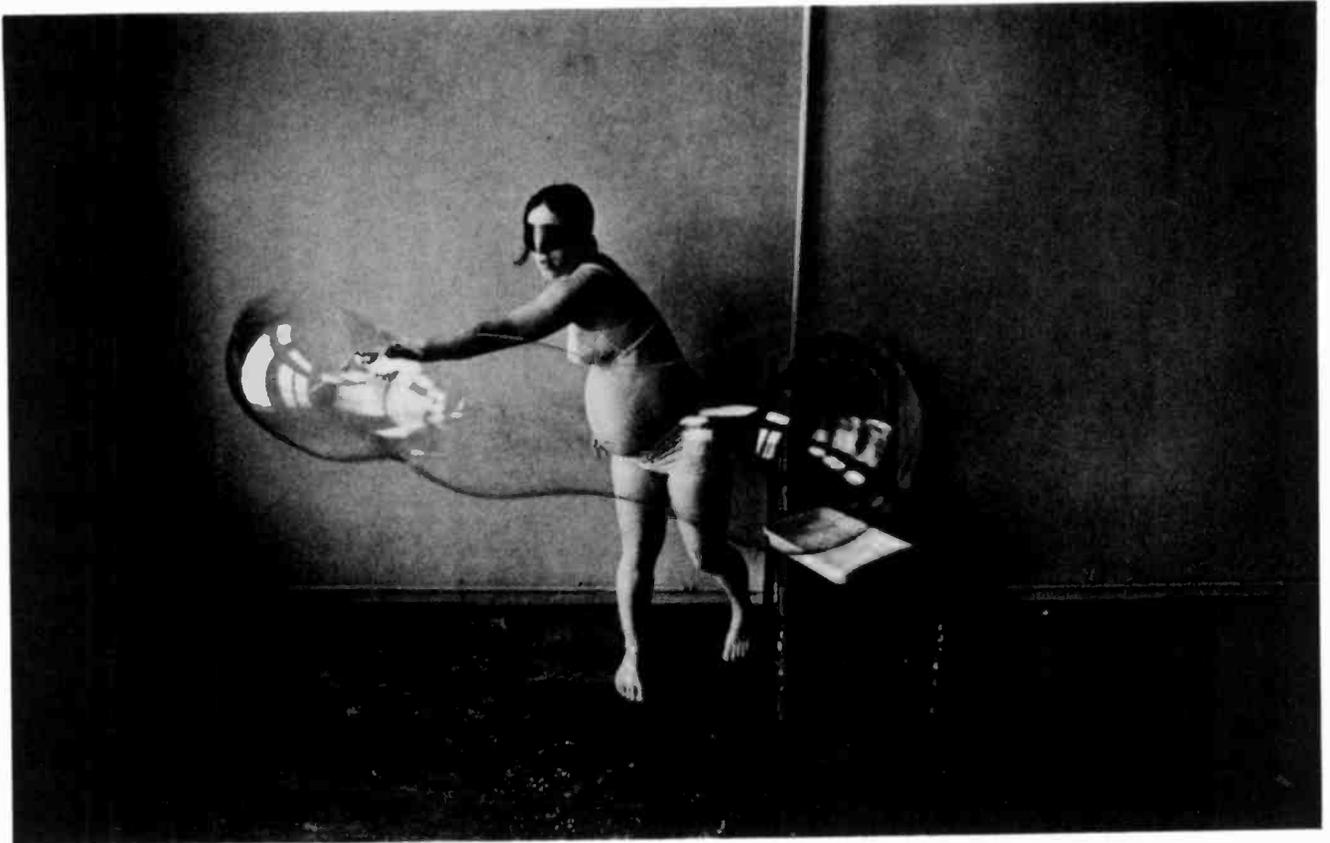


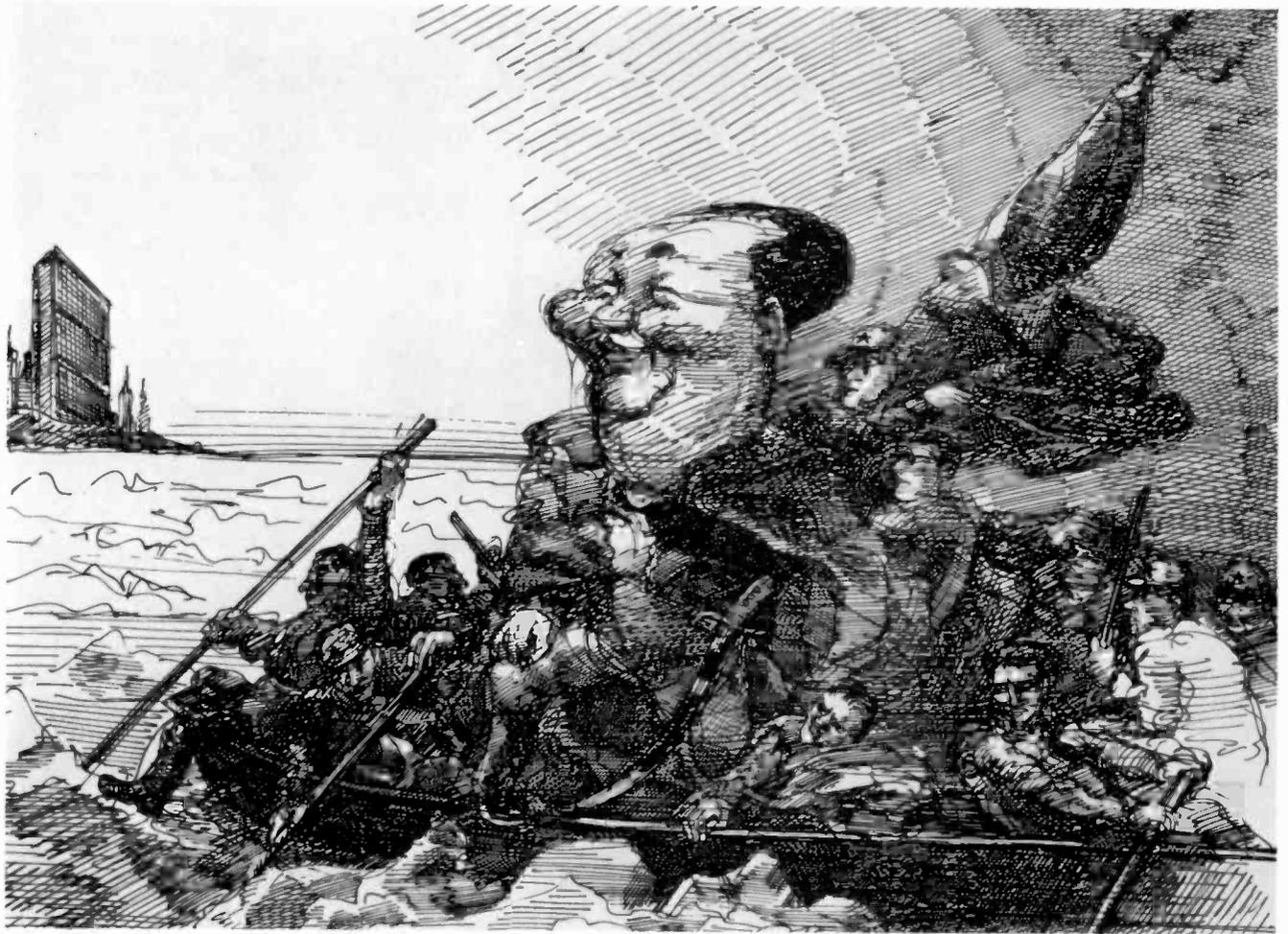
181  
Art Director Arthur Paul  
Designer Ron Blume  
Artist Doug Taylor  
Publication Playboy Magazine





183  
Art Director Arthur Paul  
Designer Tom Staebler  
Artist Gilbert Stone  
Publication Playboy Magazine





185  
 Art Director Dick Hess  
 Designers Dick Hess  
 Marleen Adlerblum  
 Artist Ed Sorel

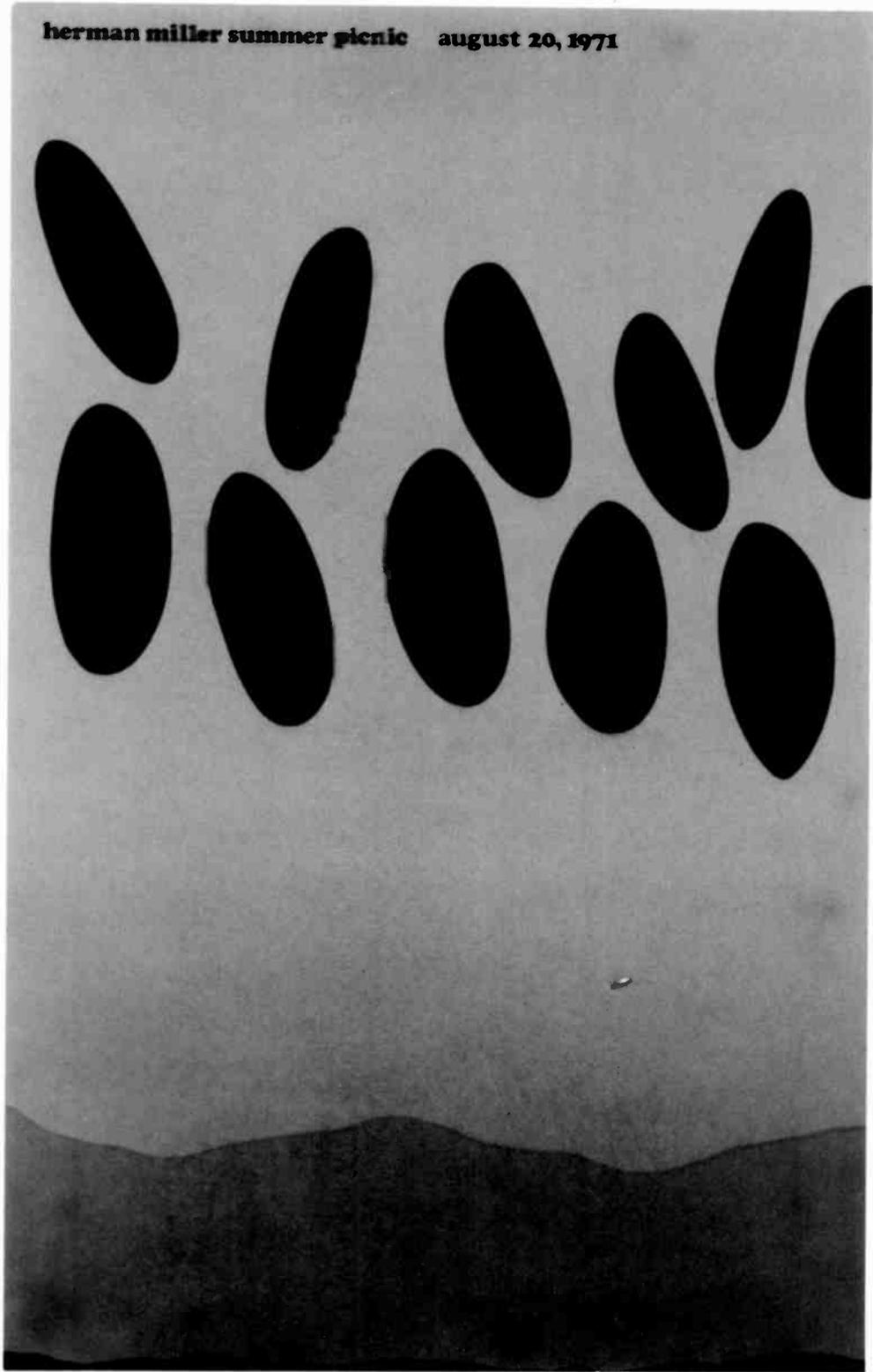
186→300

# Category 5.

SALES PROMOTION DESIGN.

Booklet, poster, trademark,  
letterhead, announcement, calendar,  
book jacket, record album,  
package, point-of-sale.

herman miller summer picnic august 20, 1971



186  
Designers Stephen Frykholm  
Philip Mitchell  
Agency Marketing Resource &  
Communications Group, Herman Miller, Inc.  
Client Herman Miller, Inc.

# Fly now. Pay later.

## HALLUCINOGENS—Acid-Peyote-Mescaline-DMT.

High lasts up to 16 hours. Can produce visual distortion and extreme emotional instability that can lead to accidental death or suicide. Illegal possession: Up to 1 year. Fines to \$5,000.

## MARIJUANA—Pot-Grass.

High lasts 2 to 4 hours. Heavy use causes loss of coordination and distortion of time and depth perception. Possession: Up to 1 year. Fines to \$5,000.

## HEROIN—"H". Horse.

High lasts up to 12 hours. An overdose can be fatal. Users often develop hepatitis from dirty needles. Possession: Up to 1 year. Fines to \$5,000.

## STIMULANTS—Speed-Dexies-Bennies-Ups.

High lasts 8 to 12 hours. May cause aggressive behavior leading to anti-social characteristics. Illegal possession: Up to 1 year. Fines to \$5,000.

## DEPRESSANTS—Goofballs-Redbirds-Yellow Jackets.

High (or low) lasts up to 10 hours. If taken with alcohol can cause death. Overdose often cause of accidental death and suicide. Illegal possession: Up to 1 year. Fines to \$5,000.



Blue Shield

187  
Art Director Max Rembold  
Designer Max Rembold  
Artist Norm Parker  
Copywriter Jim Johnston  
Agency Earle Ludgin & Co.  
Client Blue Shield

Free

Tickets

Chicago

Historical

Society



Free Tickets are Available Here.  
Also Good for Admission to:  
Art Institute  
DuSable Museum of African American History  
Field Museum of Natural History  
Museum of Contemporary Art

188  
Art Director Bill Bonnell  
Designer Bill Bonnell  
Artist Bill Bonnell  
Agency Container Corporation of America  
Client The Illinois Arts Council



Entry number 189  
Art Director Chris Blum  
Designer Chris Blum  
Artist Charles White III  
Copywriter Mike Koelker  
Agency Honig-Cooper & Harrington  
Client Levi Strauss & Co.

# ALOYS SENEFELDER ZUM 200. GEBURTSTAG

LITHOGRAPHIEN, BÜCHER, NOTEN, DOKUMENTE

PFALZGALERIE KAISERSLAUTERN  
VOM 15. DEZEMBER 1971 BIS ZUM 16. JANUAR 1972

ÖFFNUNGSZEITEN: VON DIENSTAG BIS FREITAG 10 BIS 12 UHR UND 14 BIS 17.30 UHR  
SAMSTAG UND SÖNNTAG 10 BIS 12 UHR UND 14 BIS 16.30 UHR



190  
Art Director Olaf Leu  
Designer Olaf Leu  
Agency Olaf Leu Design Divisions,  
Client Roland Offsetmaschinenfabrik  
Faber & Schleicher AG



Photographed for the Irish Tourist Board by Bob Fearon

# the doors of dublin

Georgian doorways in and around Fitzwilliam Square

191  
Art Director Richard Boland  
Designer Richard Boland  
Photographer Robert Fearon  
Copywriter Robert Fearon  
Agency Friedlich, Fearon & Strohmeier  
Client Irish Tourist Board



192 Gold Medal Award  
Art Director Murray Smith  
Designer Murray Smith  
Artist Steve Horn  
Copywriter Laurence Dunst  
Agency Daniel & Charles Associates, Inc.  
Client Help Unsell The War

# OUR CUP RUNNETH OVER

P. xxii



FRANK GAUNA

193  
Art Director Frank Gauna  
Designer Frank Gauna  
Artist Frank Gauna  
Copywriter Frank Gauna  
Client Acme Products

© 1984, Warlock Press

# A Bestiary

A  
portfolio  
of  
strange  
&  
wondrous  
creatures  
from  
the  
mysterious  
&  
metamorphic  
pen  
of  
Murray  
Tinkelman



194  
Art Director Richard B. Luden  
Artist Murray Tinkelman  
Copywriter Murray Tinkelman  
Agency Sweet & Company  
Client Warlock Press



195  
Art Director Bill Levy  
Designer David Edward Byrd  
Client MCA/Decca Records

# Parkway to Wilkinsburg exit;

Bob Killen has leased a larger studio: 1400 sq. ft., with 11' ceilings and an entire wall of 8' windows—for available light. It is an all-electronic (all-strobe) studio with 24-hour answering service. By March he will have installed a custom enlarger built specifically for him: a double cold-condenser

# Ardmore Blvd. past WTAE;

free-floating enlarger (not jacked-up or on a table) to give him absolutely vibrationless focus when he prints. If you are familiar with his name but not his work (or neither), he is rare among young

# after 3 lights, left on South;

photographers for having a highly developed and personalized, almost resonant color sense, and he designs well on both sides of the lens. His portfolio is assembled and available.

# 5 blocks (short) to Wood;

If you are an art director or editor who values knowing a variety of photographers, and are interested in doing things in an uncommon manner, call Bob (or his rep, Dana Hodgdon) for a talk and a look—now that you know where to find him. His directions could be your new way to go.

# Wolford Realty, 2nd floor, 729.

Bob Killen, 729 Wood Street, Pittsburgh 15221 (412) 731-7501 Dana Hodgdon 731-7502

196  
Art Director Rick Horton  
Designer Rick Horton  
Copywriter Rick Horton  
Agency VanDine Horton Inc.  
Client Bob Killen

# GASP

GET

ANGRY

STOP

POLLUTION

197  
Art Director Bill Caldwell  
Designer Bill Caldwell  
Artists Bill Caldwell  
Roger Chavez  
Agency Virginia Lithograph  
Client Virginia Lithograph

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New York City 10017

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(212) 686-1007

198  
Art Director William McCaffery  
Designer William McCaffery  
Artist William McCaffery  
Client Wasserman, Czuy & Frogg



**cue's collection of 100 west side restaurants**  
 (midtown)

Images: Bruce Gellman; Photographs: Peter Lindbergh; The Food Network; Photographs; The Food Network; Photographs

199  
 Art Director William McCaffery  
 Designer William McCaffery  
 Photographer Donald Mack  
 Client Cue Publishing Co.

give me work  
or I'll blow-up  
your ~~position~~ building

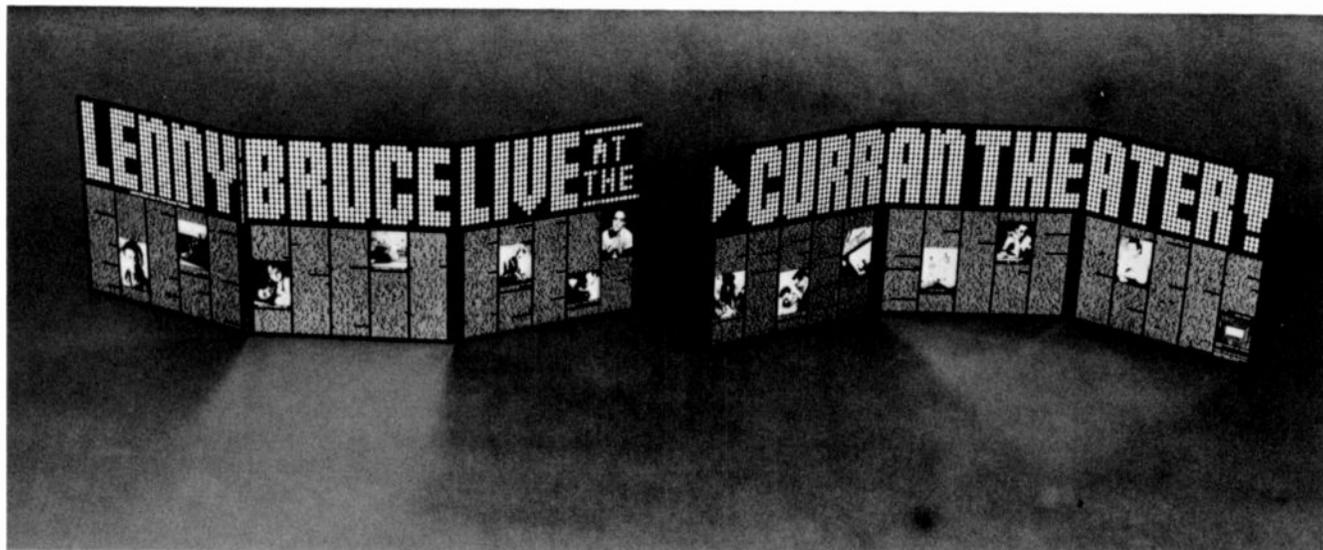
T.P. 1971

200  
Art Director Tony Palladino  
Artist Tony Palladino  
Copywriter Tony Palladino  
Client Tony Palladino

# Groundhogs Split



201  
Art Director Ronald Wolin  
Designers Ronald Wolin  
B. Parker  
Photographers Martin Gunsallus  
I. Gomez  
Agency The Ronald Wolin Company  
Client United Artists Records



202  
Art Director Tony Lane  
Designers Tony Lane  
Phil Carroll  
Client Fantasy Records

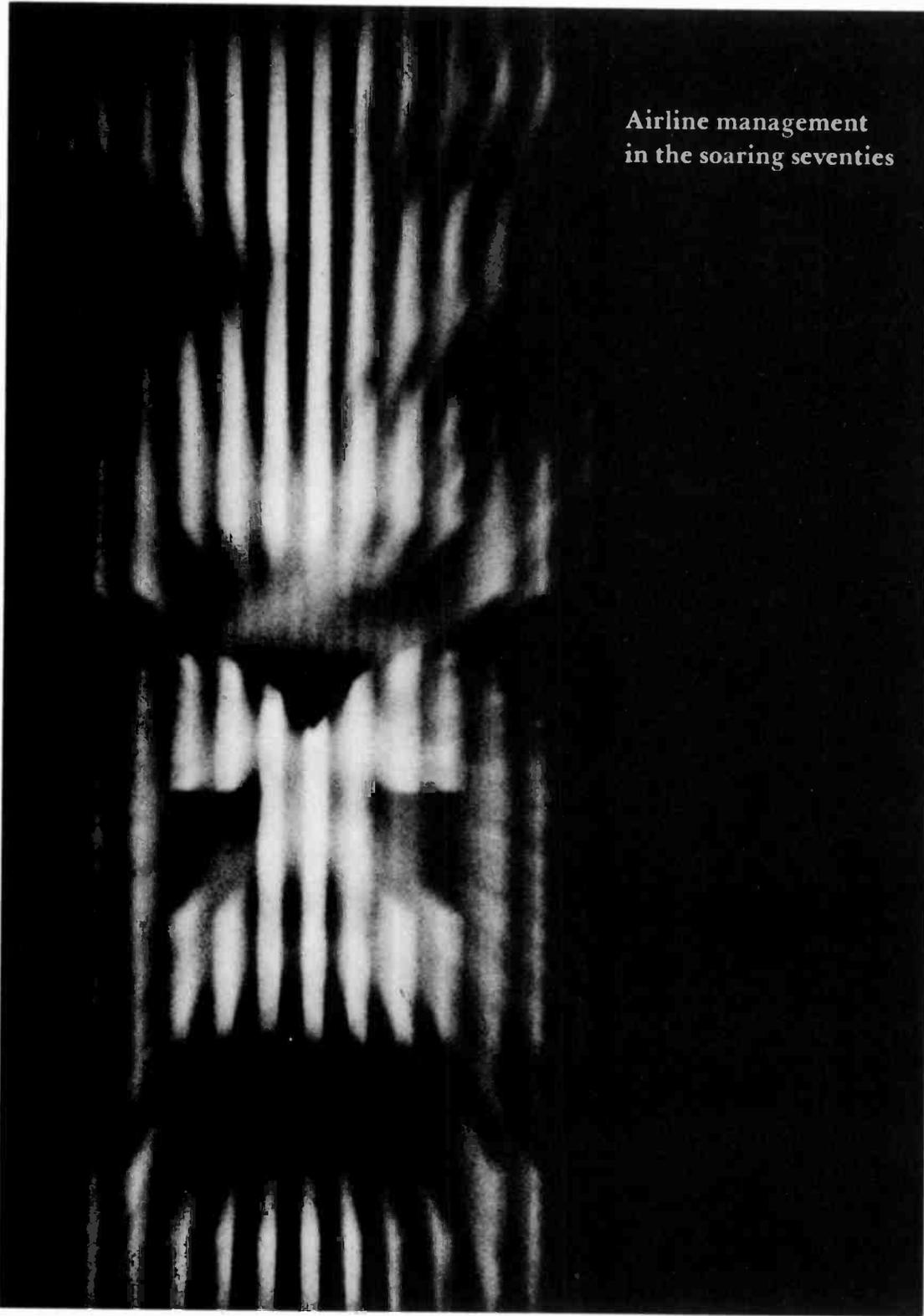


Jose  
Delacruz  
1957-1971

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addicts  
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your help.**

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Odyssey House  
61 Lincoln Park  
Newark**

203  
Art Director Bob Salpeter  
Designer Bob Salpeter  
Photographer N.Y. Daily News Staff  
Copywriter Mike Gorner  
Agency Lopez Salpeter Inc.  
Client Odyssey House



Airline management  
in the soaring seventies

204  
Art Director R. V. Paganucci  
Designer R. V. Paganucci  
Photographers Bill Farrell  
Jim Broderick  
Copywriters Pete Yaremko  
Charley Force  
Client IBM Corporation

guide to  
colorado ski country USA



1971-72



aspen mountain

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903 928 1380



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dations. Reservations may be made through the Aspen  
Climax and Vacation Bureau, PO Box 138 Aspen, 903  
928 4000. Daily tickets interchangeable with Buttermilk/  
Turnback and Snowmass.

18 Area Services

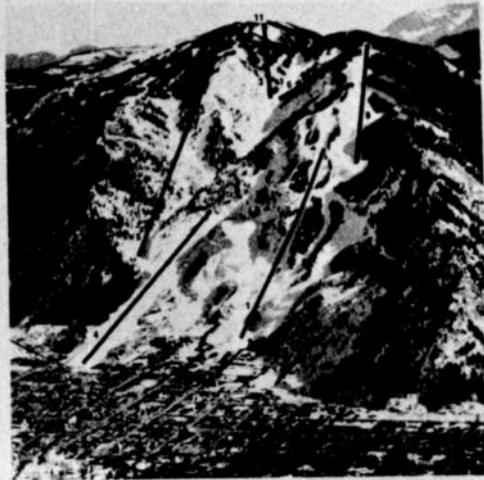
|   |           |   |
|---|-----------|---|
| Lift Ticket Issue Schedule  | Full Day  | 5.00  |
|   | Half Day  | 4.00 12.00  |
|   | Children  | 4.00 12.00 under  |
|   | Over 65   | 4.00  |
| Ski School  | Children  | 4.00 12.00  |
|   | Hours     | 11.00-3.00  |
| Rates   | Full Day  | 10.00   |
|   | Children  | 6.00 12.00 under  |
|   | Private   | 15.00 per hr  |
|   | 2 persons | 20.00 per hr  |
|   | 3 persons | 25.00 per hr  |
| Credit Cards Accepted   |           | MC, V, D  |
| Nurseries   |           | Available in Aspen  |
| Professional Ski Patrol   |           | 31 Base<br>100 Snowway<br>111 Top   |
| Ski Rentals   |           | Available in Aspen  |
| Additional Winter Sports  |           | Ice Tossing, Cross Country<br>Skiing, Ice Skating, Indoor<br>Tennis, Snowshoes,<br>Lodging, Lifts |
| Package Plans   |           |   |
| Nov 25-Dec 17 '71 ASP L   | 7 nights  | 8 days  |
| Jan 1-Jan 18 '72 ASP L  | 7 nights  | 8 days  |
| Apr 2-Apr 9 '72 ASP L   | 7 nights  | 8 days  |
| Jan 28-Mar 1 '72 ASP L  | 7 nights  | 8 days  |
| Aspen Climax Reservations, PO Box 138 Aspen, Colorado<br>81611, 903 928 4000. Note: Lift tickets interchangeable with<br>all four mountains in the Aspen complex. |           |   |

Transportation

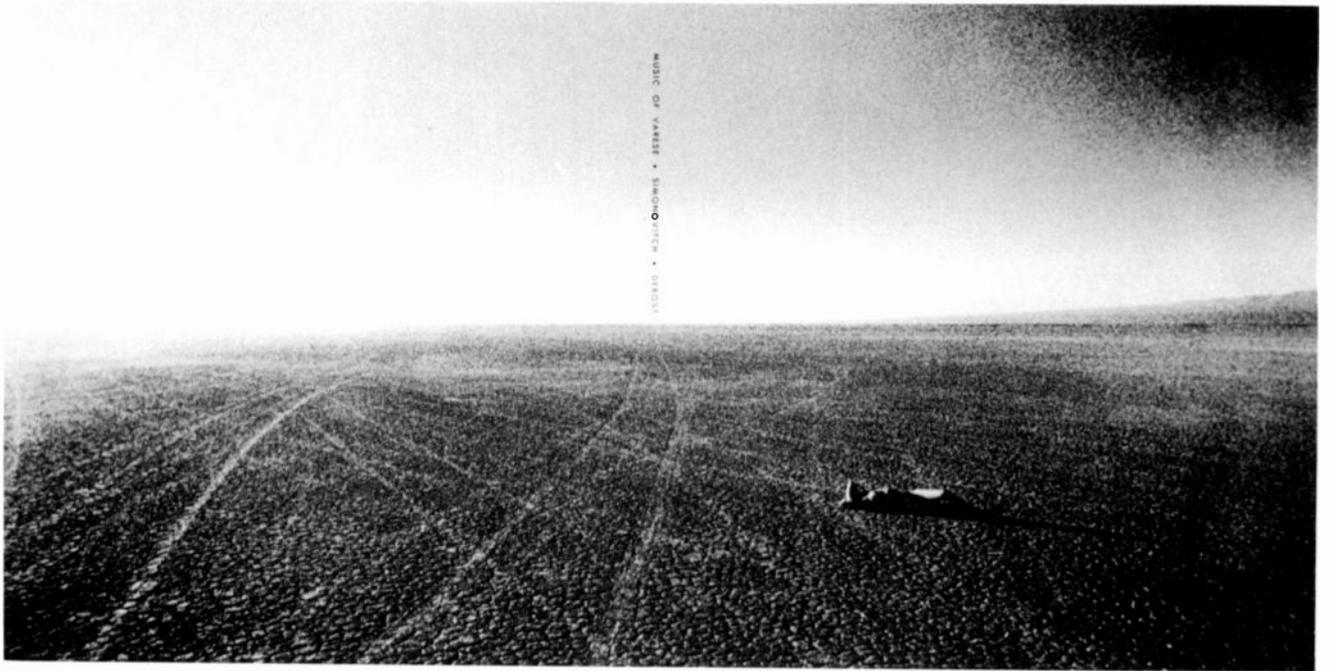
|      |  |
|------|--|
| Auto | Denver, 210 miles via I-70 (US 6) and<br>Colorado 85<br>Grand Junction, 180 miles via I-70 and<br>Colorado 85<br>Colorado Springs, 280 miles via US 24 and<br>Colorado 85  |
| Bus  | Denver, Continental Trailways, express daily<br>from Denver and Stapleton International<br>Airport<br>Grand Junction, Continental Trailways, special<br>buses on Friday and Saturday. Daily service<br>with connections from Glenwood Springs on<br>the Glenwood-Aspen Stage<br>Denver, Aspen Airways and Rocky Mountain<br>Airways<br>Grand Junction, Minnark Airways<br>Rocky Mountain Airways connecting with Vail<br>and Steamboat Springs |
| Air  |  |

Skiing Facilities

|                       |               |               |
|-----------------------|---------------|---------------|
| Season                | November 21   | April 8       |
| Operating Hours       | 9:30          | 3:30          |
| Degree of Difficulty  | Advanced      | 98%           |
|                       | Intermediate  | 10%           |
|                       | Beginner      | 2%            |
| Elevation             | Top           | 11,372        |
|                       | Midway        | 10,480        |
|                       | Base          | 7,930         |
| Vertical Drop         | 3,382         |               |
| Ski Capacity Per Hour | 4,900         |               |
| Lifts/Facilities      | Type of Lift  | Vertical Rise |
|                       | 1,400 chair   | 1,379         |
|                       | 20 chair      | 708           |
|                       | 20,000 chair  | 1,108         |
|                       | 40,000 chair  | 838           |
|                       | 80,000 chair  | 2,138         |
|                       | 160,000 chair | 781           |
|                       | 80,000 chair  | 1,384         |

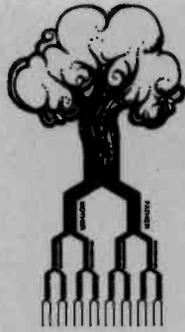


Entry number 205  
 Art Director John Rieben  
 Designer John Rieben  
 Artist John Rieben  
 Copywriter Colorado Ski Country USA  
 Publisher Colorado Ski Country USA  
 Agency Genesis, Incorporated  
 Client Colorado Ski Country USA



MUSIC OF VALES • SIMON OJITA • SHIROKI

206  
Art Director Marvin Schwartz  
Designer George Osaki  
Artist Frank Lafitte  
Client Angel Records



Margaret (Mighell) Weller

207  
Art Directors Don Weller  
Dennis Juett  
Designer Don Weller  
Artist Don Weller  
Agency Weller & Juett Inc.  
Client Margaret (Mighell) Weller

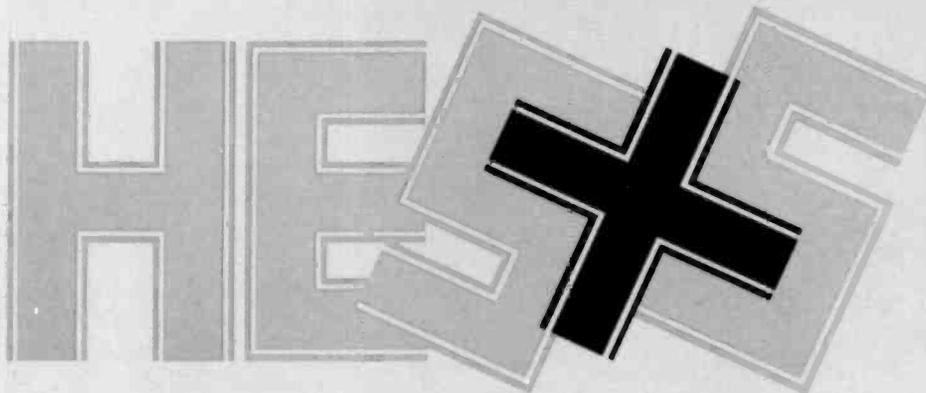


208  
Art Director Bruce Blackburn  
Designer Bruce Blackburn  
Artist Bruce Blackburn  
Agency Chermayeff & Geismar Associates  
Client American Revolution Bicentennial Commission

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The last of the Third Reich's imprisoned leaders  
and the truth behind his bizarre flight to Scotland

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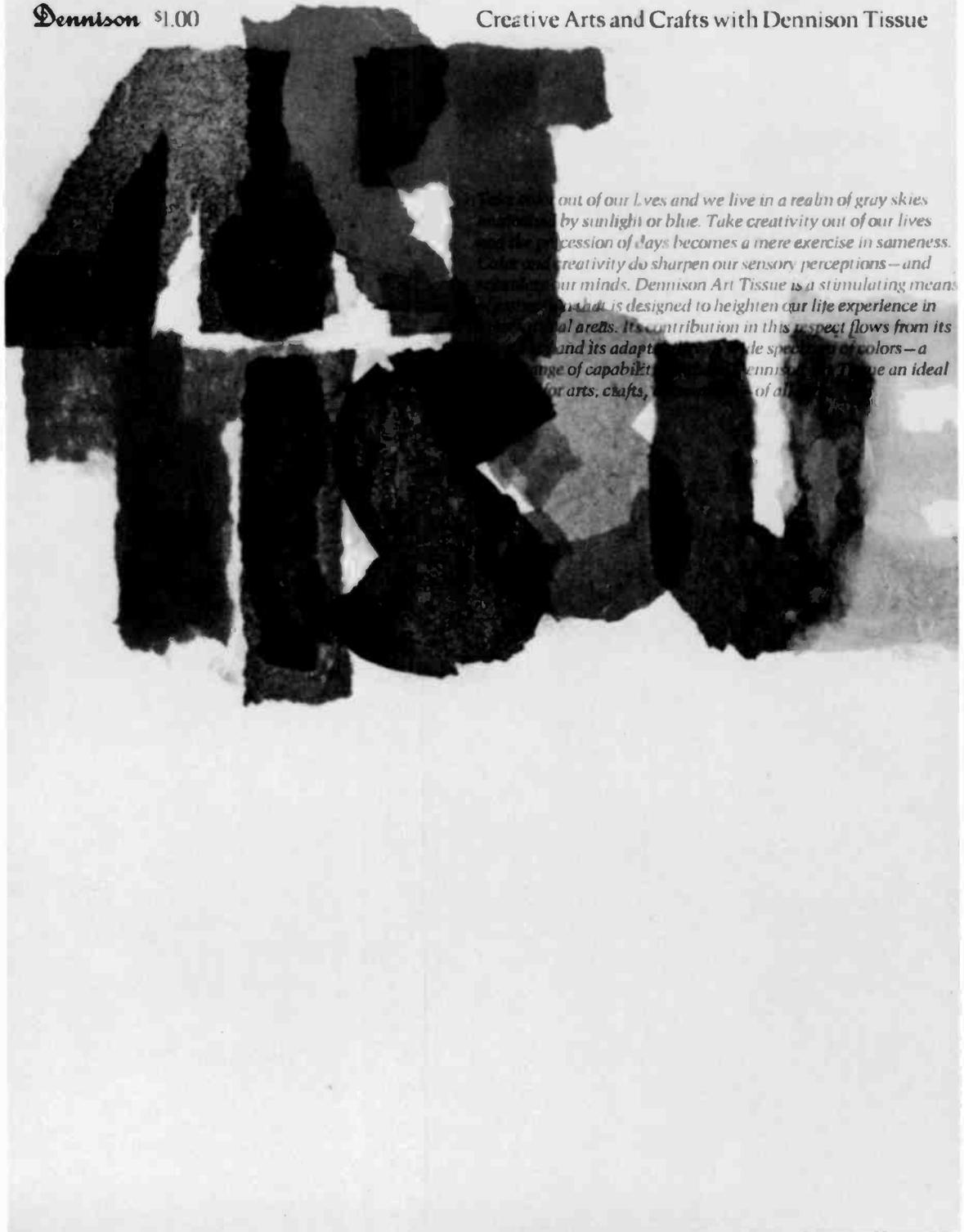


J. Bernard Hutton

209  
Art Director Bob Mitchell  
Designer Alan Peckolick  
Artist Margaret Malast  
Agency Alan Peckolick Graphic Design  
Client Macmillan Co.

Dennison \$1.00

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... out of our lives and we live in a realm of gray skies  
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... creativity do sharpen our sensory perceptions—and  
... our minds. Dennison Art Tissue is a stimulating means  
... that is designed to heighten our life experience in  
... areas. Its contribution in this respect flows from its  
... and its adaptability to a wide spectrum of colors—a  
... of capability. Dennison Art Tissue is an ideal  
... for arts, crafts, and projects of all kinds.

210

|              |                              |
|--------------|------------------------------|
| Art Director | Robert Cipriani              |
| Designer     | Robert Cipriani              |
| Artist       | Anthony J. Russo             |
| Copywriters  | Beth Anderson<br>Beth Fricke |
| Agency       | Gunn Associates              |
| Client       | Dennison Manufacturing Co.   |

# Who's Afraid?

The Phobic's Handbook by Barbara Fried



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# A

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*A is for Anxiety  
From: Prepared to Scream  
Phobias & How to Overcome  
Them, March 1974*

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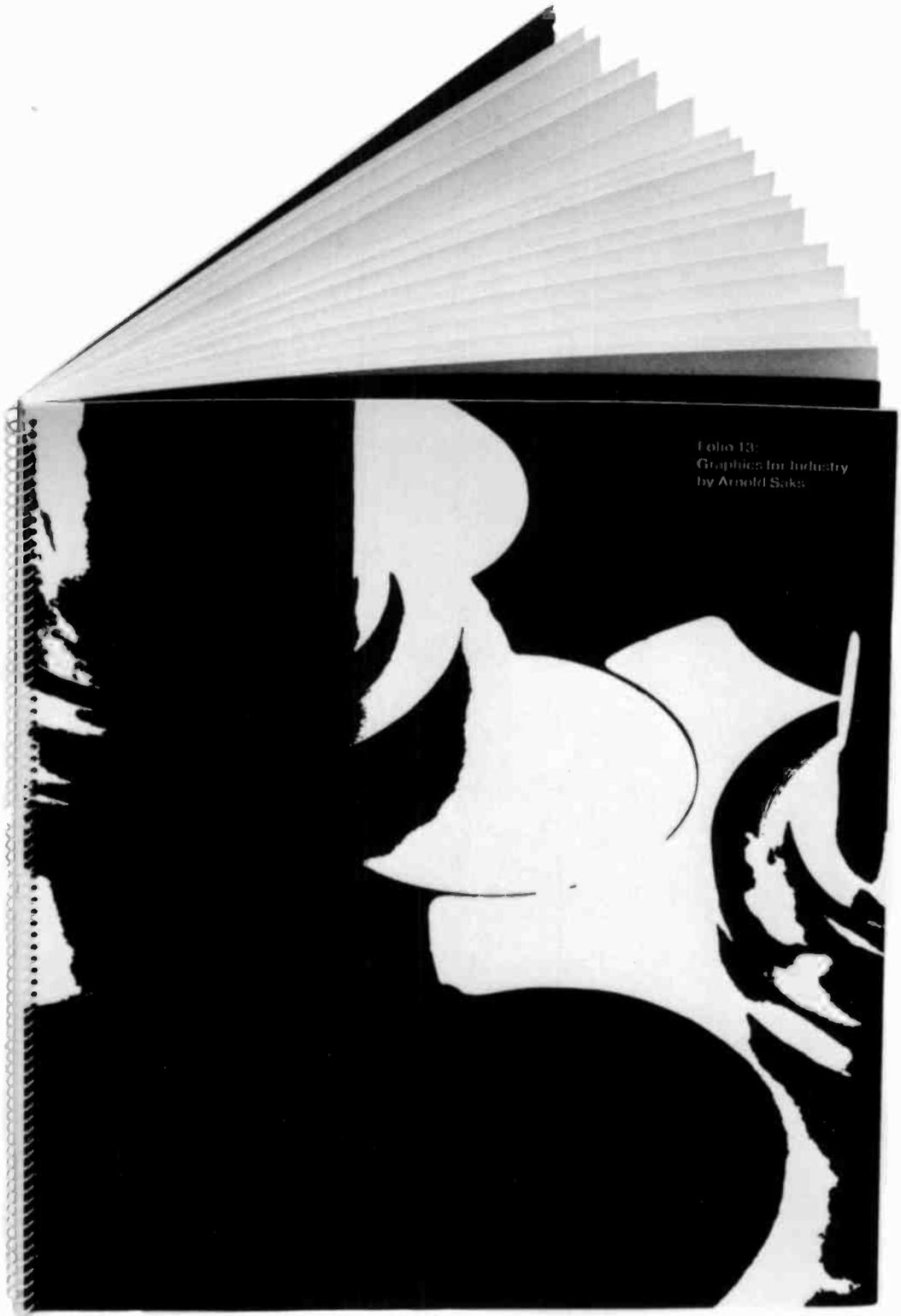
## ANXIETY

A phobia is an intense and irrationally fearful anxiety—  
morbid dread—provoked by some object, situation, or idea  
that is not actually harmful. Here are a few of the physical  
and mental symptoms that may occur when a phobic has  
to face, see, or think about what terrifies him: extreme and  
lethargic, rapid heart rate, palpitations, pain, anywhere in  
the body, numbness, nausea, vomiting, diarrhea, weakness.

11



211  
Art Director Harris Lewine  
Designer Seymour Chwast  
Artist Seymour Chwast  
Copywriter Barbara Fried  
Client McGraw-Hill Book Company



Folio 13:  
Graphics for Industry  
by Arnold Saks

212  
Art Director Arnold Saks  
Designers Arnold Saks  
Tomas Nittner  
Copywriter George Barlow  
Client Sanders Printing



Like fresh paint, a cold frosty window has to be touched. To see how cold or wet or dry or frozen it is.

But you're about to meet up another Jack Frost Original. But Jack Frost is a myth, and Winter's many other little forms are real. Like the elusive, curious little things as Bill's great big word.

He figures if he's ever going to cut it down to size, he'd better take the little things, one by one.

213  
Art Directors Phillip Dark  
Richard Danne  
Designer Richard Danne  
Photographer John Bechtold  
Copywriter Jack Fellner  
Agency Campbell-Mithun  
Client Kimberly-Clark

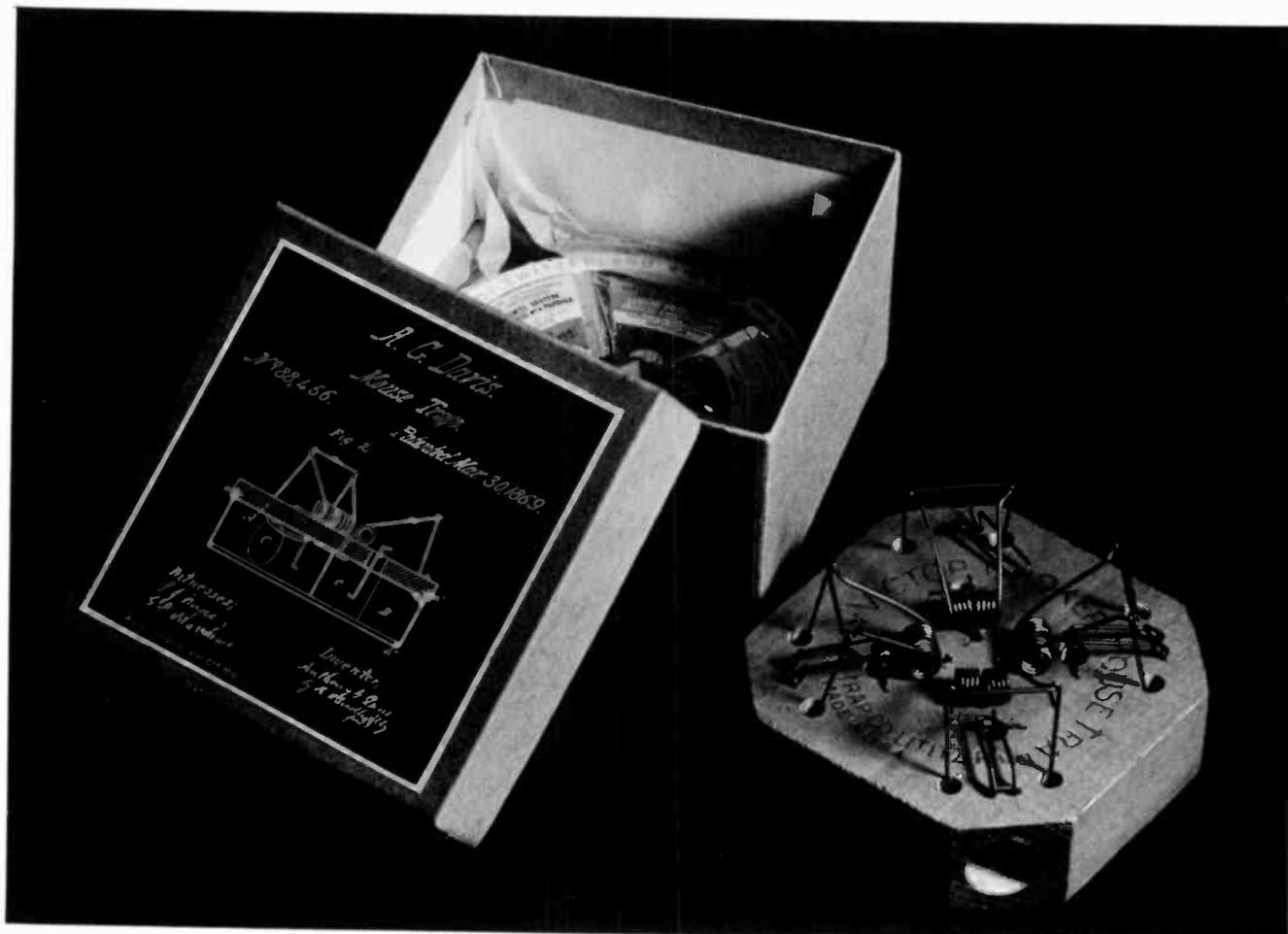
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Benj. Franklin





215  
 Art Director Bradbury Thompson  
 Designer Bradbury Thompson  
 Publisher Westvaco Corporation



216  
 Art Directors James Witham  
 Ralph Moxcey  
 Designers James Witham  
 Ralph Moxcey  
 Copywriter Nelson Lofstedt  
 Agency Humphrey Browning MacDougall  
 Client S. D. Warren

# THE BASIC CREATIVE SEWING WORKBOOK

JCPenney

217  
Art Director Peter Rauch  
Designer Peter Rauch  
Artists Carol Johnson  
Orens Van  
Copywriter Maryann Symons  
Agency Peter Rauch Inc.  
Client J.C. Penney



218 Gold Medal Award  
Art Director Craig Braun  
Designer Craig Braun  
Concept Andy Warhol  
Agency Craig Braun Inc.  
Client Rolling Stones Records



219  
Art Director Ivan Chermayeff  
Designers Ivan Chermayeff  
Sandra Erickson  
Photographer Carmine Macedonia  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways



220  
Art Director Fredun Shapur  
Designer Fredun Shapur  
Client Creative Playthings



## WHERE HAVE I BEEN ALL YOUR LIFE?

Born 25 years ago of a rich daddy and a beautiful mummy. I had everything going for me.

At twelve, after being seen by Grannie at Epsom eating fish and chips out of a newspaper, I was literally packed off to Roedean to learn the error of my ways. And be turned into the perfect little prig everyone expects a Roedean girl to be.

In my teens I surprised everyone, including myself, by managing to get lots of 'O' and 'A' levels.

At this point I was let loose on the World, firmly intending not to work. For a year I succeeded. Then father timidly suggested that I earn my keep.

Publishing seemed a good idea. So I became an editorial assistant on lovely old-fashioned Teacher's World. I was stuck away in a garrett high above Russell Square 'looking things up' like Elizabeth Barrett Browning's birthday. And writing captions for exciting pictures - 'Susanna Stuble (age 14) receives her blue ribbon prize from Lady Lilia Glissen (left)'. Well, at least I was writing something other than stationery requisitions.

Next? Assistant Editor for Mayflower books. Pulp sex novels. Fanny Hill. My education was complete. Then a year at Allardyce Palmer. Then P.R. Ugh! Then a stint as a senior writer at Lonsdale Crowther.

By now a talented young copywriter, I joined Maisey Mukerjee Russell - great guys, great work, but lousy pay! So now I'm looking for a job that lets me do great work for great pay - or at least something reasonable.

Maybe with you?

Lynne Carey,  
20 Church Grove, Hampton Wick, Surrey.

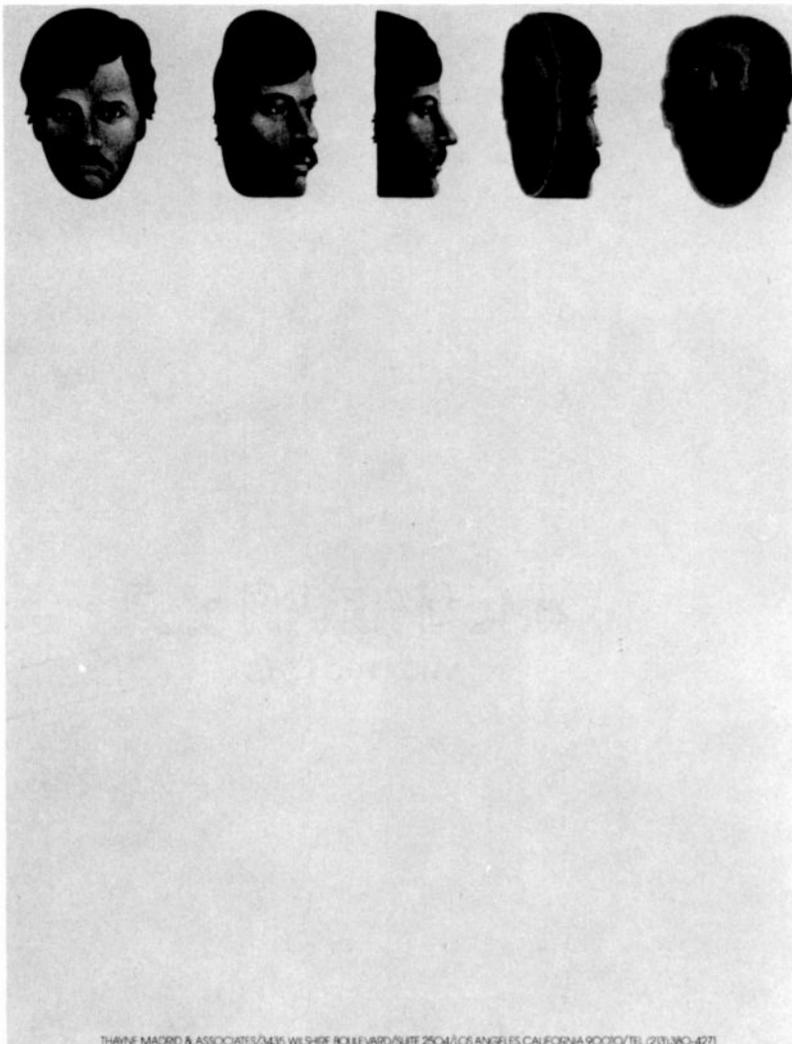
221  
Art Director Peter Maisey  
Designer Peter Maisey  
Photographer David Smith  
Copywriters Kim Mukerjee  
Lynne Mukerjee  
Client Maisey Mukerjee Russell Ltd.



222  
Art Director Yoko Ono Lennon  
Designer Yoko Ono Lennon  
Artist Yoko Ono Lennon  
Agency Apple Records  
Client Capitol Records, Inc.



223  
Art Director Phil Dark  
Designer Nicholas Sidjkov  
Artist Nicholas Sidjkov  
Copywriter Grant Ross  
Agency Campbell-Mithun, Inc.  
Client Kimberly-Clark



THAYNE MADRID & ASSOCIATES/3435 WILSHIRE BOULEVARD/SUITE 2504/LOS ANGELES, CALIFORNIA 90010/TEL (213) 380-4271



224  
 Art Director Thayne Madrid  
 Designer Thayne Madrid  
 Artist Ignacio Gomez  
 Copywriter Anne Medlin  
 Agency Vatican II, Inc.  
 Client Thayne Madrid & Associates

An Adventure Novel



Via Air Mail

# The Balkan Assignment

Joe Poyer

225  
Art Director Margo Herr  
Designer Carl Berkowitz  
Artist Carl Berkowitz  
Agency Doubleday Publishing Co.  
Client Doubleday Publishing Co.

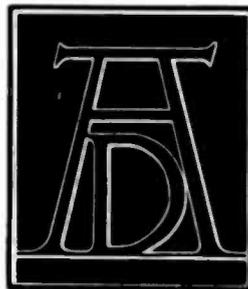
# Chicago



226  
Art Director Craig Braun  
Designer Walter Velez  
Artist Tony DiMiceli  
Agency Craig Braun, Inc.  
Client Columbia Records



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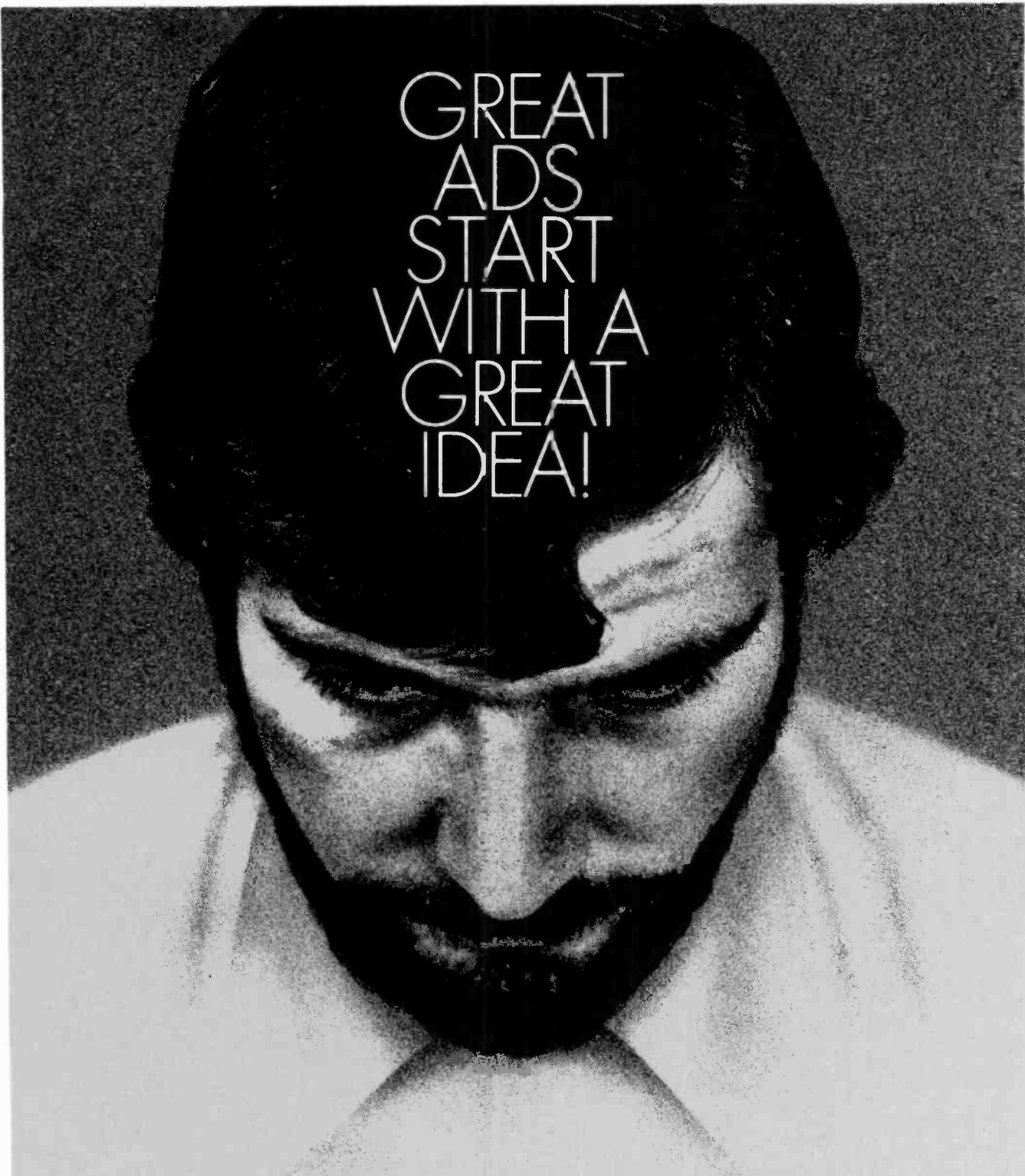
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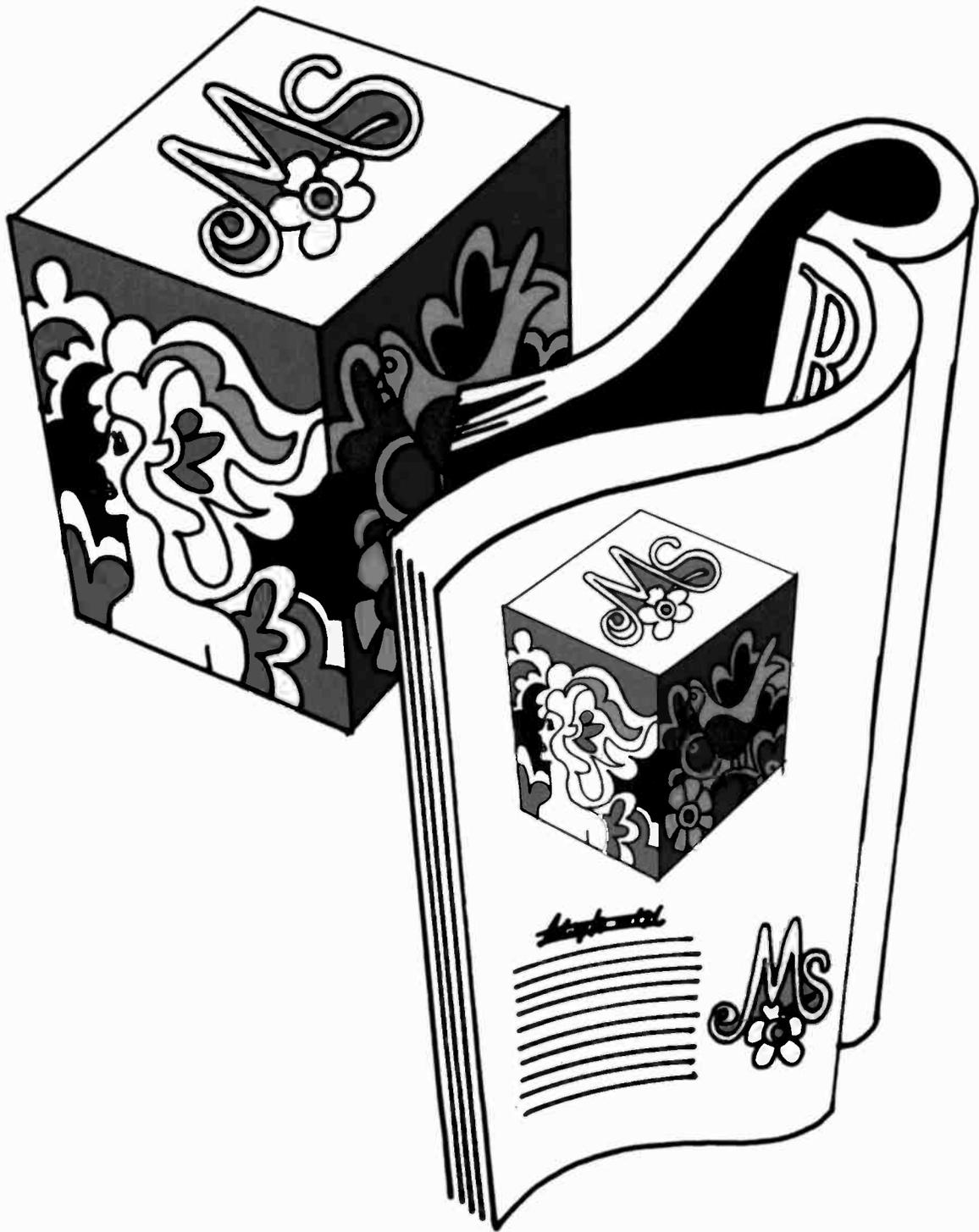
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**Art Directors**

**Designers**

**Artists/Photographers**

**Copywriters**

**Agencies**

**Clients**

**Publishers/Publications**

**TV Producers**

**TV Directors**

**Production Companies**

**Members**

301→329

# Category 6.

SALES PROMOTION ART.  
Art or photography.

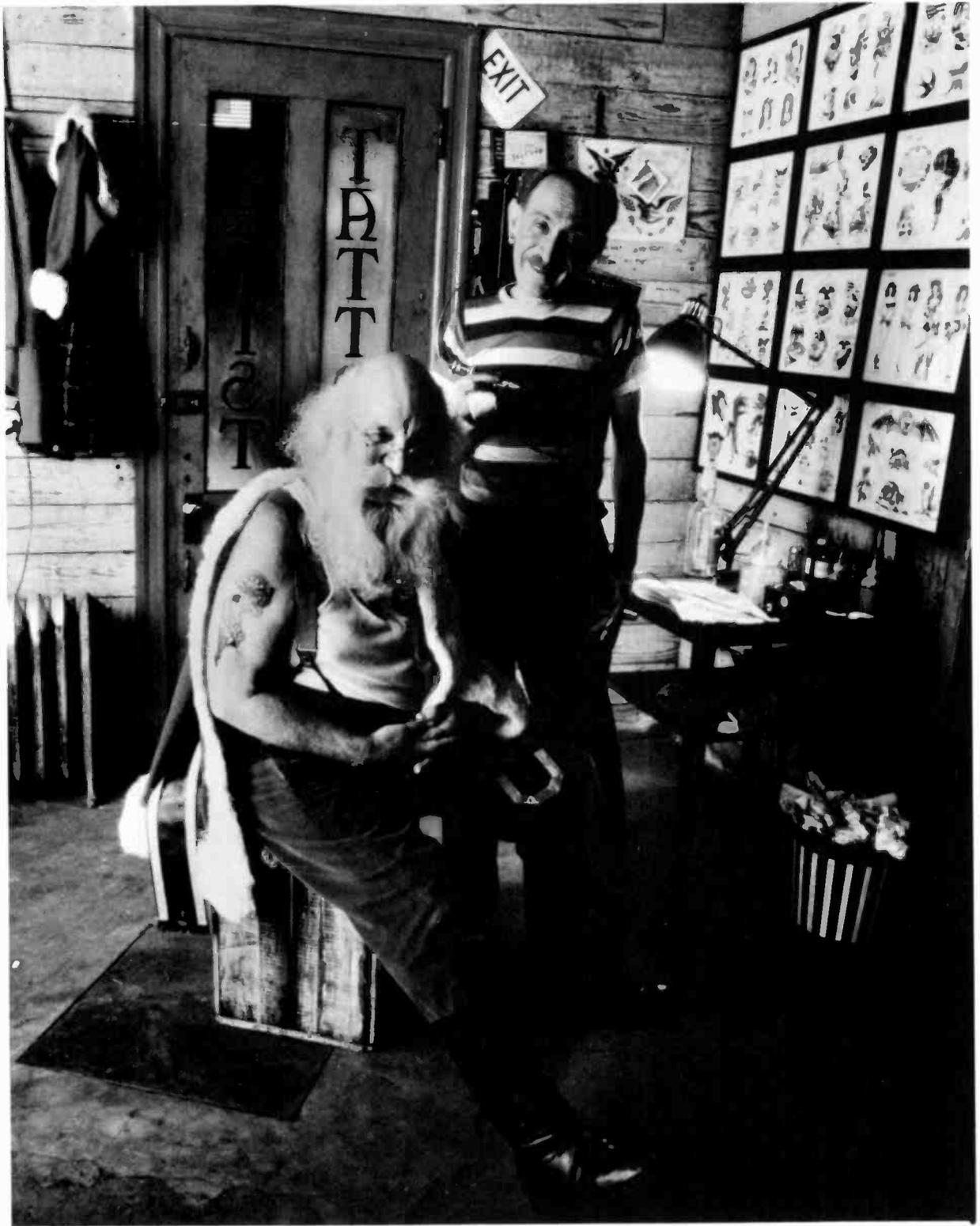


Photographed for the Irish Tourist Board by Bob Fearon

# the doors of dublin

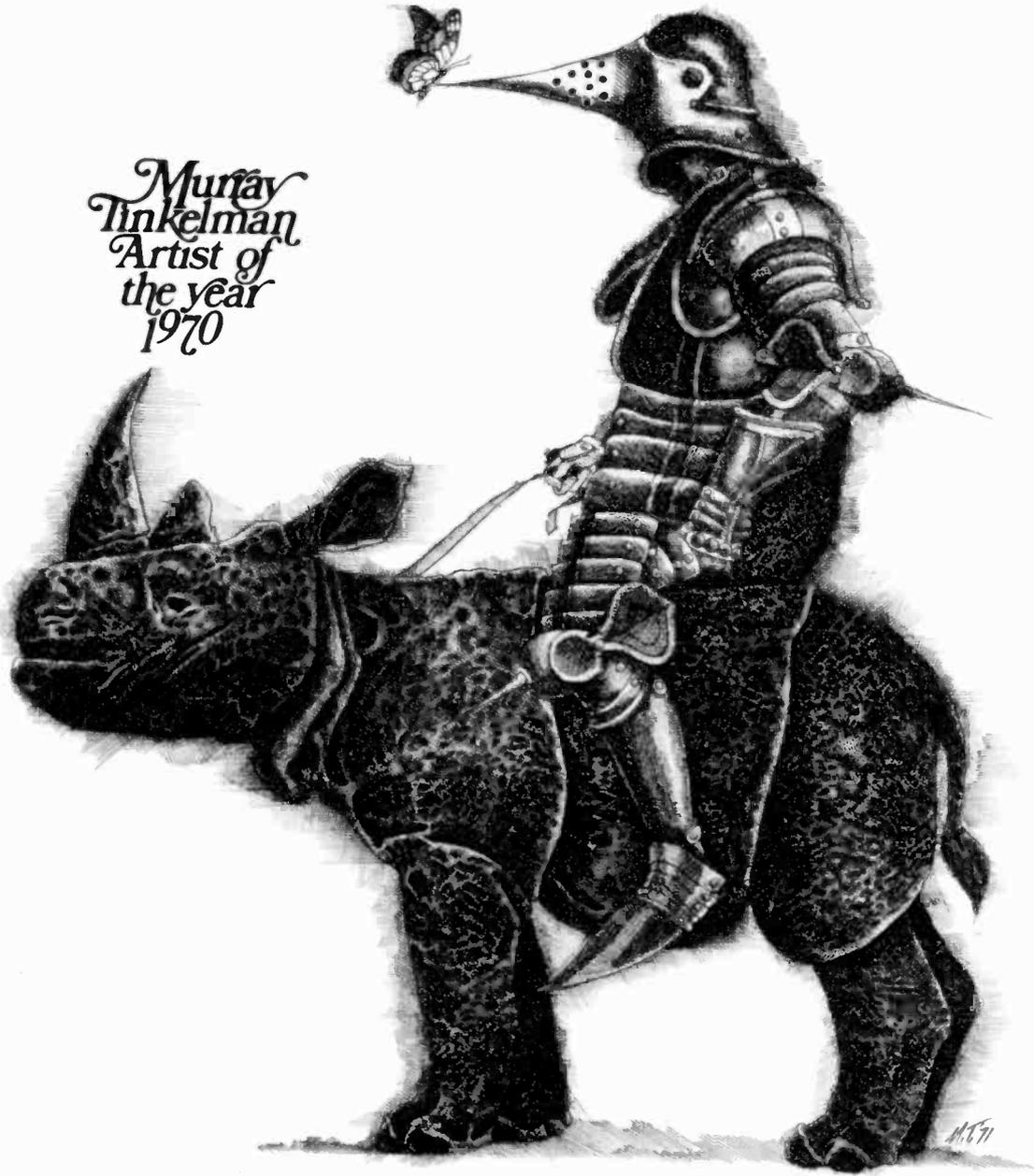
Georgian doorways in and around Fitzwilliam Square.

301  
Art Director Richard Boland  
Designer Richard Boland  
Photographer Robert Fearon  
Copywriter Robert Fearon  
Agency Friedlich, Fearon & Strohmeier  
Client Irish Tourist Board



302  
Art Director Frank Biancalana  
Artist Alan Brooks  
Copywriter Alan Katz  
Agency Hurvis Binzer & Churchill  
Client Collins, Miller & Hutchings

*Murray  
Tinkelman  
Artist of  
the year  
1970*

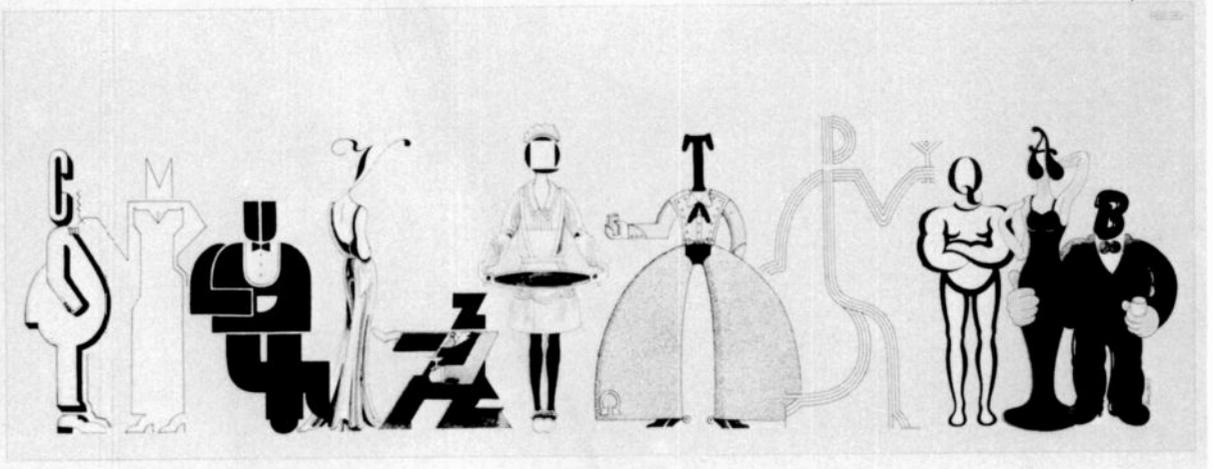


303  
Art Director Richard B. Luden  
Artist Murray Tinkelman  
Copywriter Richard B. Luden  
Agency Sweet & Company  
Client Artists Guild

Some types were last night at Quad Typographers past 50th Anniversary Party at their East Side party room, 216 E. 43 St.

(Left to right) European industrialist Chuck Gimpinger, actress companion Lightnin' Gaskin, soprano Etna, Black Baronesse Escalante Scripps, health lobbyist 20th Century Charobald, and authorial maid.

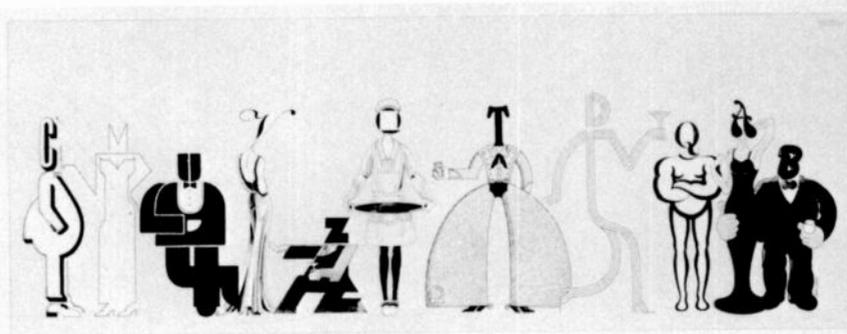
Other faces noted were: Etna's cousin, Wanda; Elna's god, and godson; the star of Rome, Italia; former designer, Sgt. Madras Roman No. 20; former Church minister, Samatha, Sade, and her cousin, Seventh Ave. and 11th St. Ballroom.



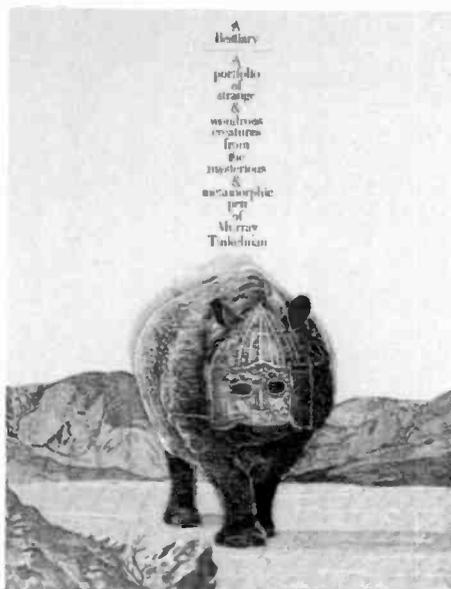
Some types were last night at Quad Typographers past 50th Anniversary Party at their East Side party room, 216 E. 43 St.

(Left to right) European industrialist Chuck Gimpinger, actress companion Lightnin' Gaskin, soprano Etna, Black Baronesse Escalante Scripps, health lobbyist 20th Century Charobald, and authorial maid.

Other faces noted were: Etna's cousin, Wanda; Elna's god, and godson; the star of Rome, Italia; former designer, Sgt. Madras Roman No. 20; former Church minister, Samatha, Sade, and her cousin, Seventh Ave. and 11th St. Ballroom.



304  
 Art Directors Peter Rauch  
 Herb Levitt  
 Designers Peter Rauch  
 Herb Levitt  
 Artist Tim Lewis  
 Copywriters Peter Rauch  
 Herb Levitt  
 Agency Peter Rauch Inc.  
 Client Quad Typographers Inc.



305  
Art Director Richard B. Luden  
Artist Murray Tinkelman  
Copywriters Richard B. Luden  
Murray Tinkelman  
Agency Sweet & Company  
Client Warlock Press



306  
Art Director Bob Cato  
Designer Bob Cato  
Photographer Norman Seeff  
Client Capitol Records

Columbia  
Stereo  
C 31098



OMAHA  
BITTER WIND  
8:05  
OOH MAMA OOH  
IT'S A BEAUTIFUL DAY TODAY  
NAKED, IF I WANT TO

# G R E A T G R A P E M O B Y G R A P E

CHANGES  
MOTORCYCLE IRENE  
SOMEDAY  
MURDER IN MY HEART  
FOR THE JUDGE  
TRUCKING MAN

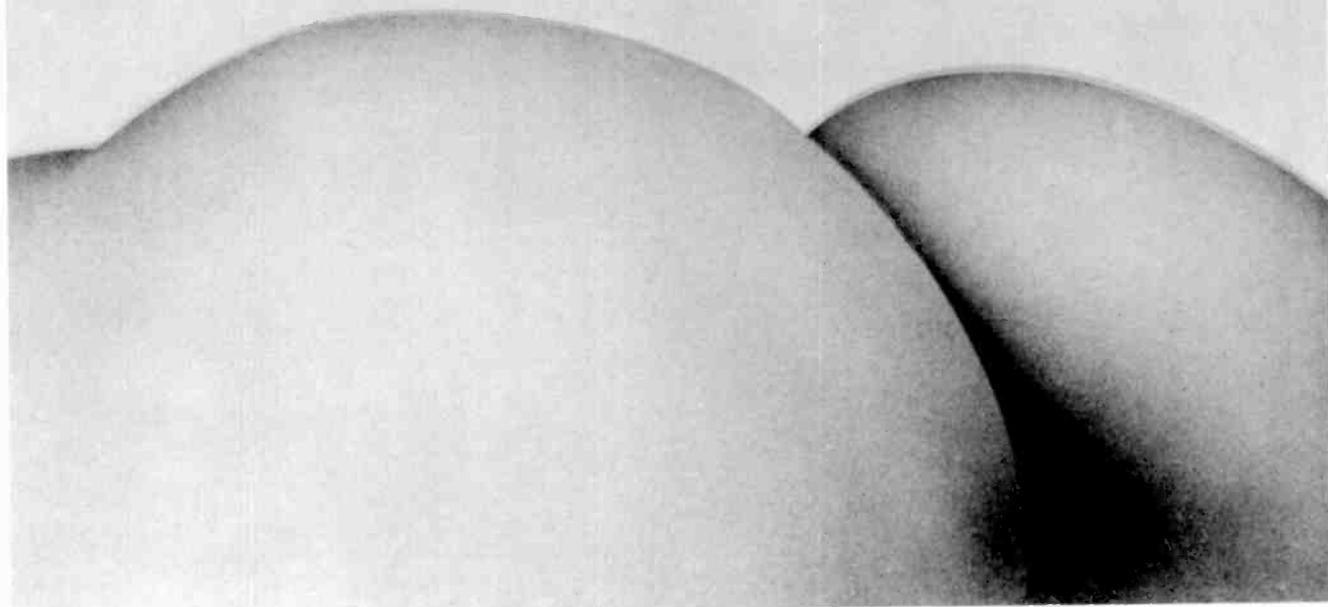


307  
Art Directors John Berg  
Virginia Team  
Designer Ron Coro  
Artist Virginia Team  
Agency Columbia Records  
Client Columbia Records

Columbia  
Stereo  
C 38601



# SWEATHOG



308  
Art Directors John Berg  
Virginia Team  
Designer Virginia Team  
Artists Bill Imhoff  
Fred Swanson  
Agency Columbia Records  
Client Columbia Records

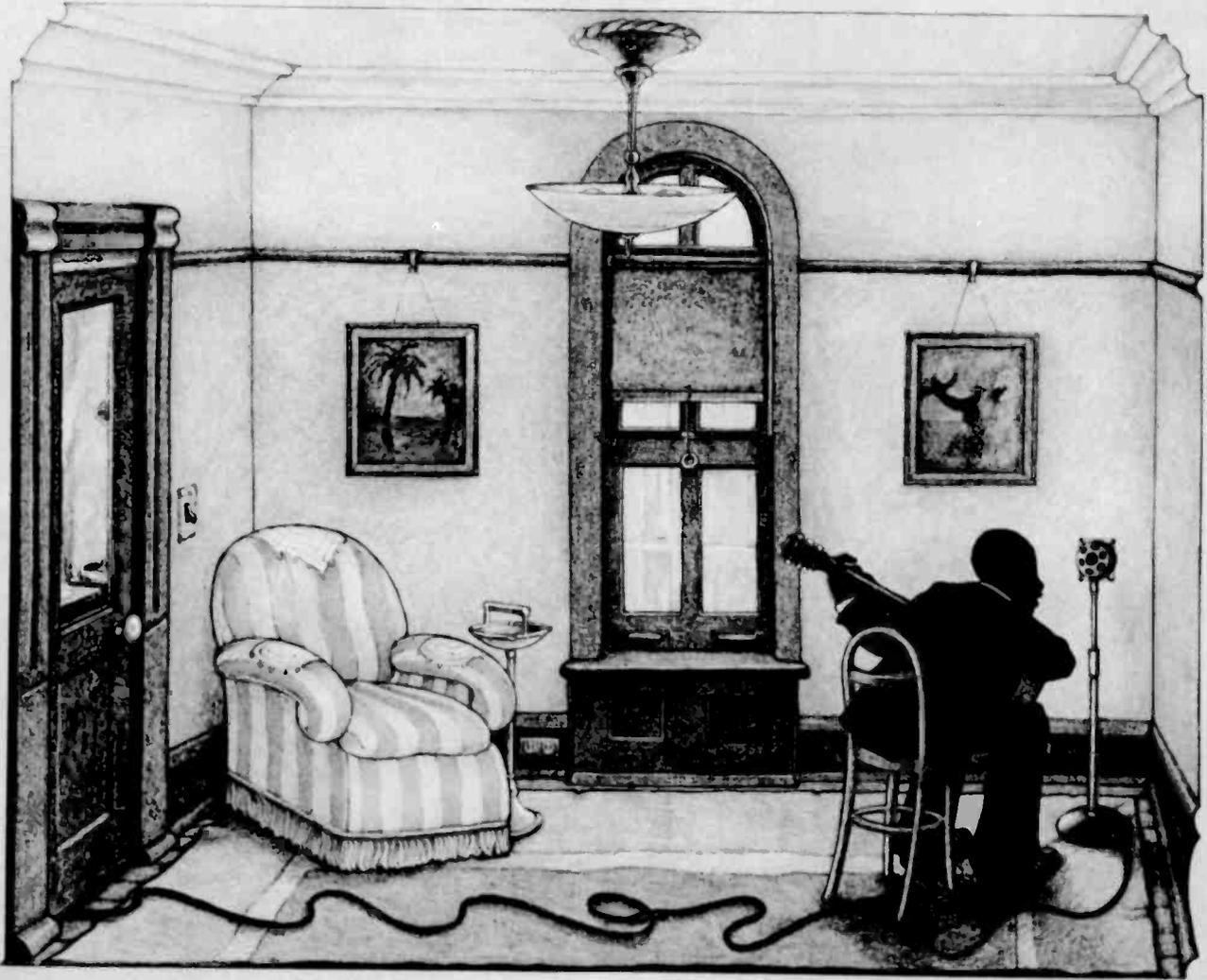
C 30034



VOL. II

# ROBERT JOHNSON

KING OF THE DELTA  
BLUES SINGER



Robert Johnson first records in a makeshift studio in a San Antonio hotel room—November, 1936

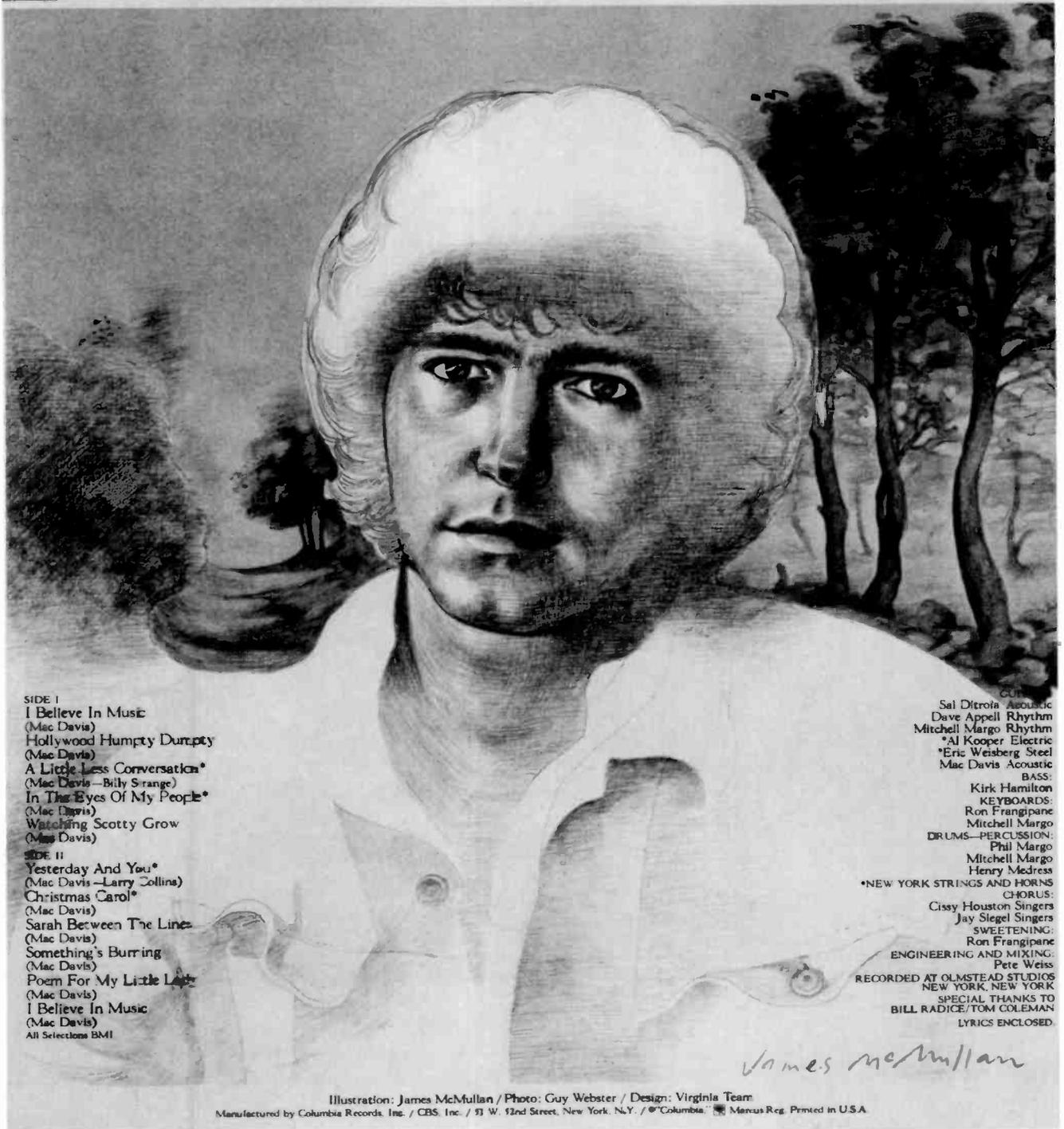
309  
Art Director John Berg  
Designers John Berg  
Ron Coro  
Artist Don Wilson  
Agency Columbia Records  
Client Columbia Records

Columbia  
Stereo  
C 30928



# Mac Davis I Believe In Music

Produced By The Tokens And Dave Appell For Three Dimension Management, Inc.



**SIDE I**

I Believe In Music  
(Mac Davis)  
Hollywood Humpty Dumpty  
(Mac Davis)  
A Little Less Conversation\*  
(Mac Davis—Billy Strange)  
In The Eyes Of My People\*  
(Mac Davis)  
Watching Scotty Grow  
(Mac Davis)

**SIDE II**

Yesterday And You\*  
(Mac Davis—Larry Collins)  
Christmas Carol\*  
(Mac Davis)  
Sarah Between The Lines  
(Mac Davis)  
Something's Burring  
(Mac Davis)  
Poem For My Little Lady  
(Mac Davis)  
I Believe In Music  
(Mac Davis)  
All Selections BMI

Sal D'Onofrio Acoustic  
Dave Appell Rhythm  
Mitchell Margo Rhythm  
\*Al Kooper Electric  
\*Eric Weisberg Steel  
Mac Davis Acoustic  
BASS:  
Kirk Hamilton  
KEYBOARDS:  
Ron Frangipane  
Mitchell Margo  
DRUMS—PERCUSSION:  
Phil Margo  
Mitchell Margo  
Henry Medress  
\*NEW YORK STRINGS AND HORNS  
CHORUS:  
Cissy Houston Singers  
Jay Siegel Singers  
SWEETENING:  
Ron Frangipane  
ENGINEERING AND MIXING:  
Pete Weiss  
RECORDED AT OLMSTEAD STUDIOS  
NEW YORK, NEW YORK  
SPECIAL THANKS TO  
BILL RADICE/TOM COLEMAN  
LYRICS ENCLOSED.

*James McMullan*

Illustration: James McMullan / Photo: Guy Webster / Design: Virginia Team

Manufactured by Columbia Records, Inc. / CBS, Inc. / 91 W. 52nd Street, New York, N.Y. / © Columbia / Marcus Reg. Printed in U.S.A.

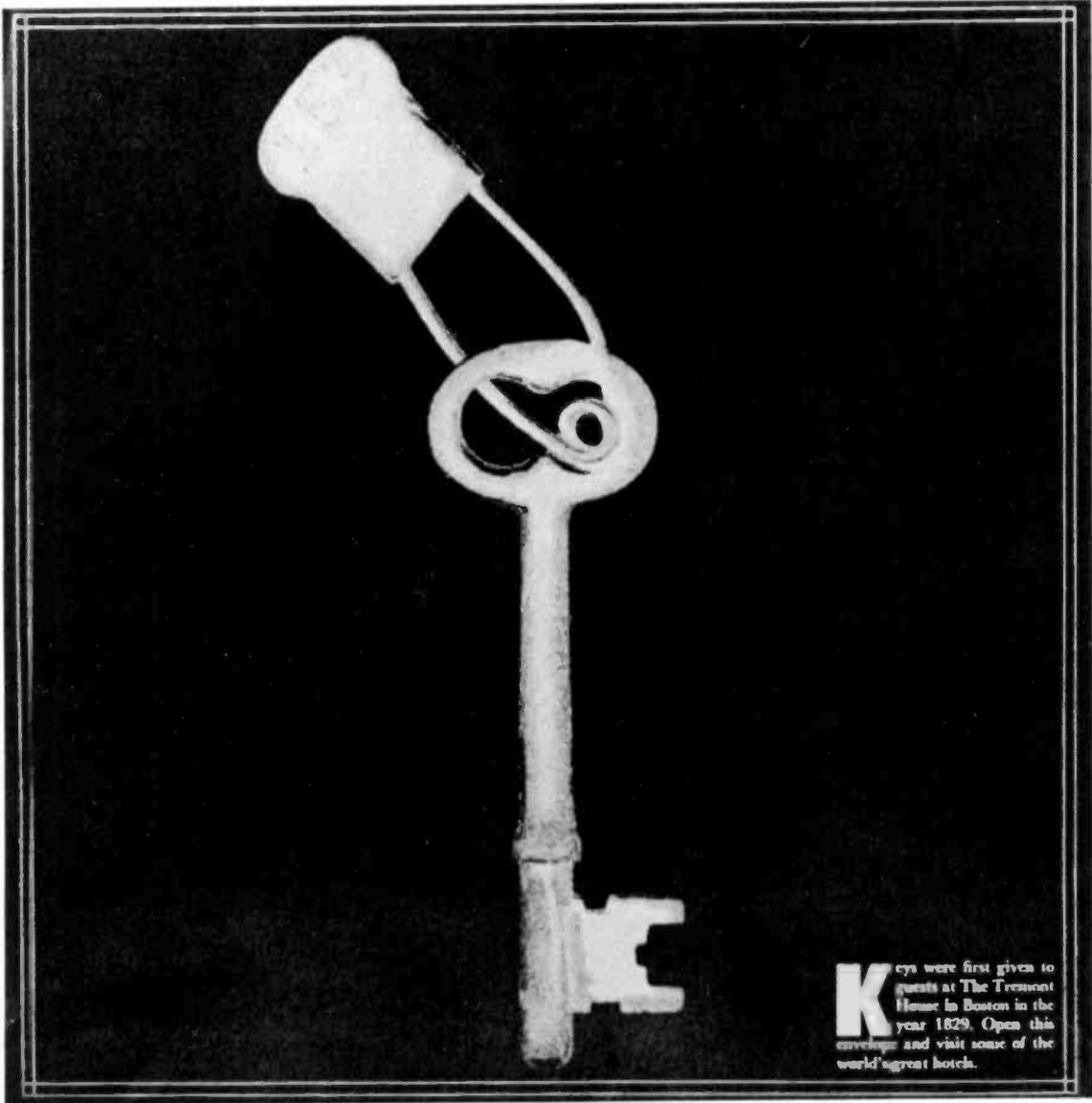
310  
Art Directors Virginia Team  
John Berg  
Designer Virginia Team  
Artist James McMullan  
Agency Columbia Records  
Client Columbia Records

Columbia  
Stereo

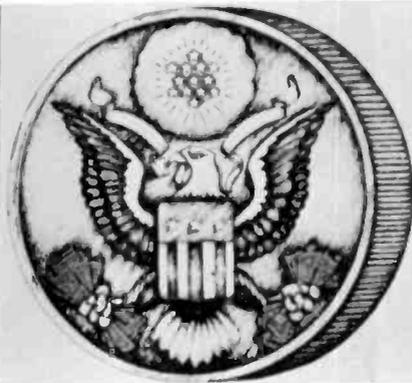
Bach  
Goldberg  
Variations  
Anthony  
Newman  
Harpichord



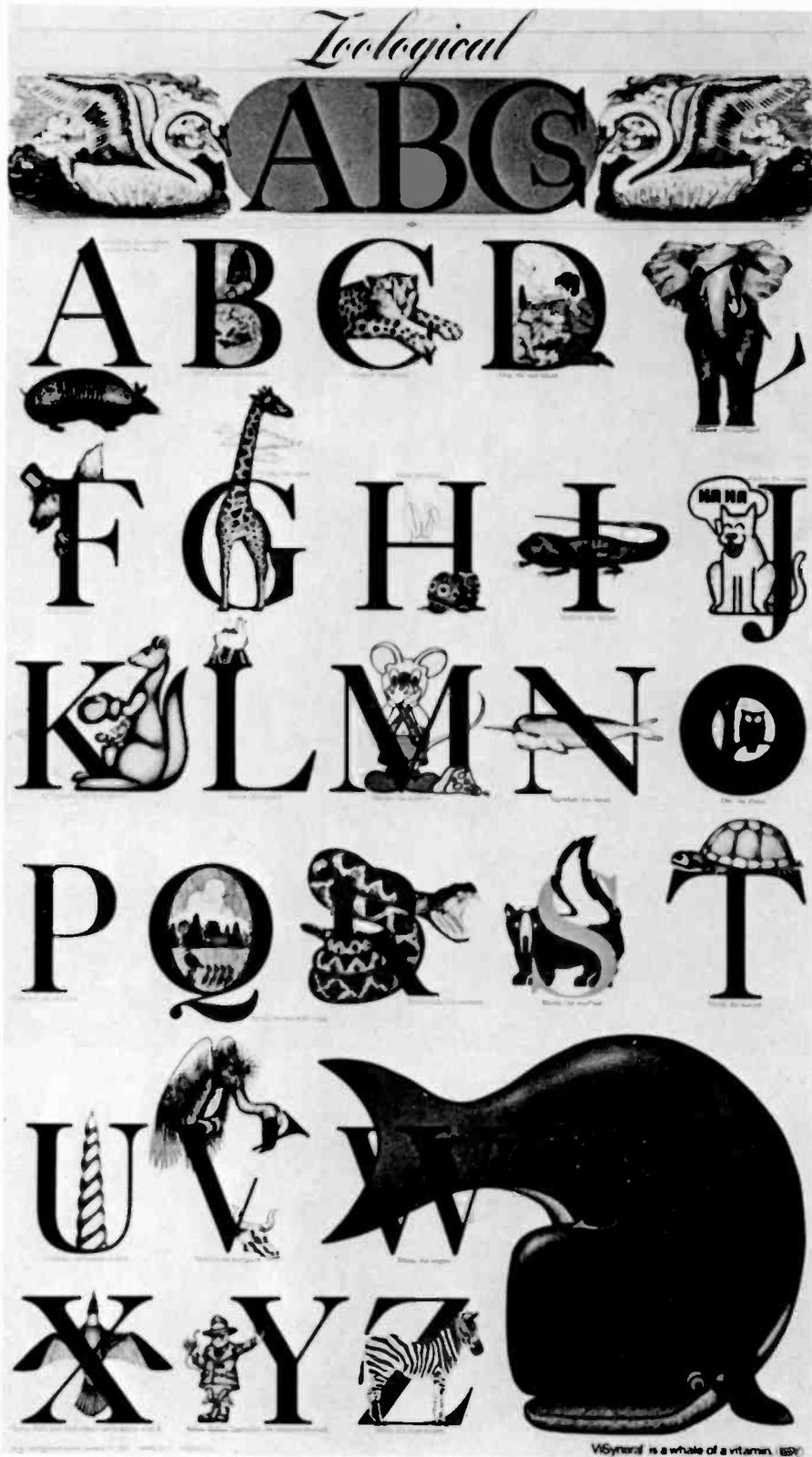
311  
Art Directors John Berg  
Richard Mantel  
Designer Richard Mantel  
Artist James Grashow  
Agency Columbia Records  
Client Columbia Records



**K** eys were first given to guests at The Tremont House in Boston in the year 1829. Open this envelope and visit some of the world's great hotels.



312  
 Art Director Kent Puckett  
 Designer Mabey Trousdell  
 Artist Mabey Trousdell  
 Copywriter Jim Dietrich  
 Agency Lawler Ballard Little Adv.  
 Client City of Norfolk



313  
 Art Director David Romanoff  
 Designer Mabey Trousdell  
 Artist Mabey Trousdell  
 Copywriter Mabey Trousdell  
 Client USV Pharmaceutical Corp.

**ADMIT ONE**

**YOUR TICKET TO  
SALES SUCCESS**



**CONSTANT  
CONTACT** 

**ADMIT ONE**

...ed to ma.  
...low up. So watc  
...up for Constant Co  
...circus barker says it

314  
Art Director Joe Puhy  
Designer Mabey Trousdell  
Artist Mabey Trousdell  
Copywriter Bob Pearson  
Agency Young & Rubicam  
Client Chrysler Corporation



neurotic anxiety  
can incapacitate  
the patient

so can  
sedative  
tranquilizers

**STELAZINE**  
**TRIFLUOPERAZINE HCL**

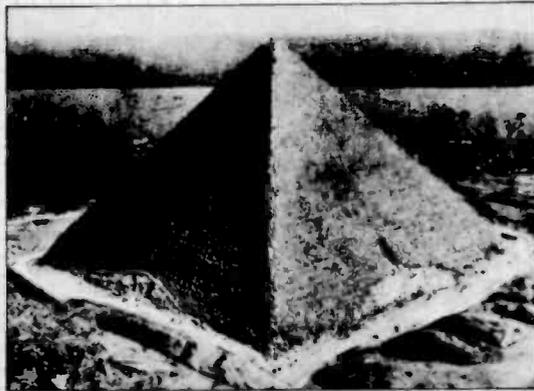
lets the neurotic patient remain  
calm, but active



"Stelazine" alone controls the unreasonable anxiety that can leave the neurotic patient in a state of constant agitation. His nervous, "jumpy" feeling is relieved, but mobility and intellectual abilities are seldom impaired. And once disturbance is unusual after the first few days of therapy, he can participate in psychotherapy and other treatment of his job without interruption.

315  
Art Director Alan J. Klawans  
Designers Alan J. Klawans  
Jim Lakis  
Artist Donald Punchatz  
Copywriter Jean Horcky  
Agency Smith Kline & French Laboratories  
Client Smith Kline & French Laboratories

JOB NO.



**SVA/SITE  
INTERDISCIPLINARY RESEARCH  
PROJECT IN VISUAL POLLUTION  
AND ENVIRONMENTAL ART**

316  
Art Director Silas Rhodes  
Designer Cristos Gianakos  
Photographer Cristos Gianakos  
Copywriter James Wines  
Agency Ancona/Gianakos Inc.  
Client The School of Visual Arts/SITE

STEREO

Z 30580



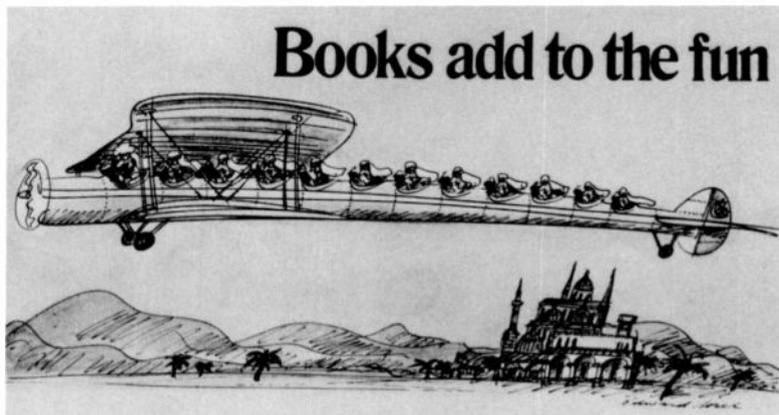
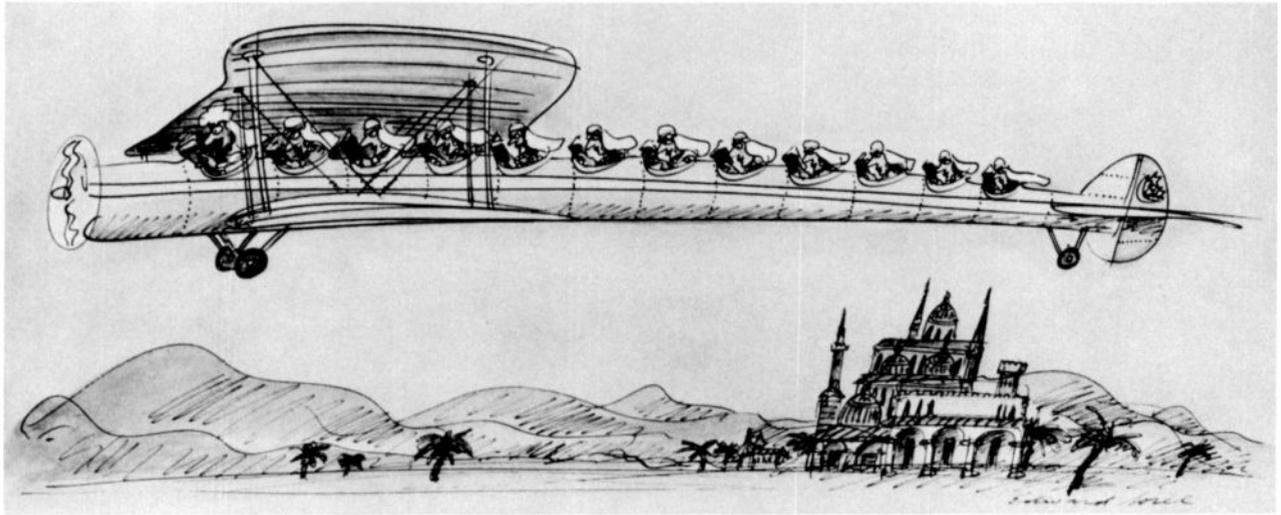
Philips International  
Records

# Billy Paul Going East

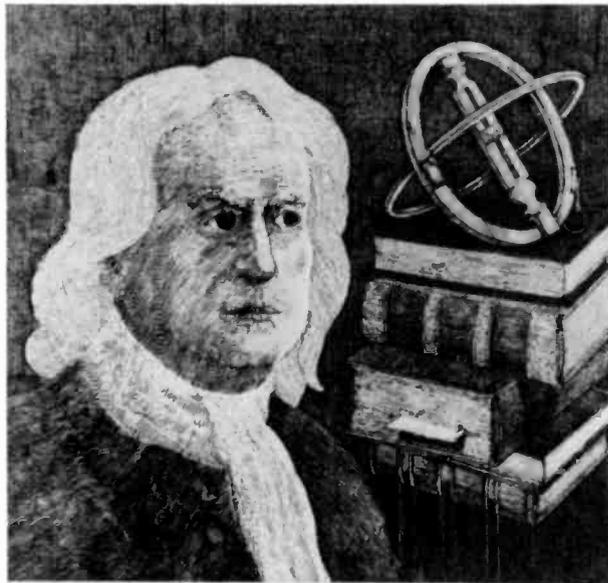
(If You Let Me  
Make Love To You Then)  
Why Can't I Touch You?  
Compared To What  
Magic Carpet Ride  
There's A Small Hotel  
East  
This Is Your Life  
I Wish It Were Yesterday  
Love Buddies  
Jesus Boy  
(You Only Look Like A Man)



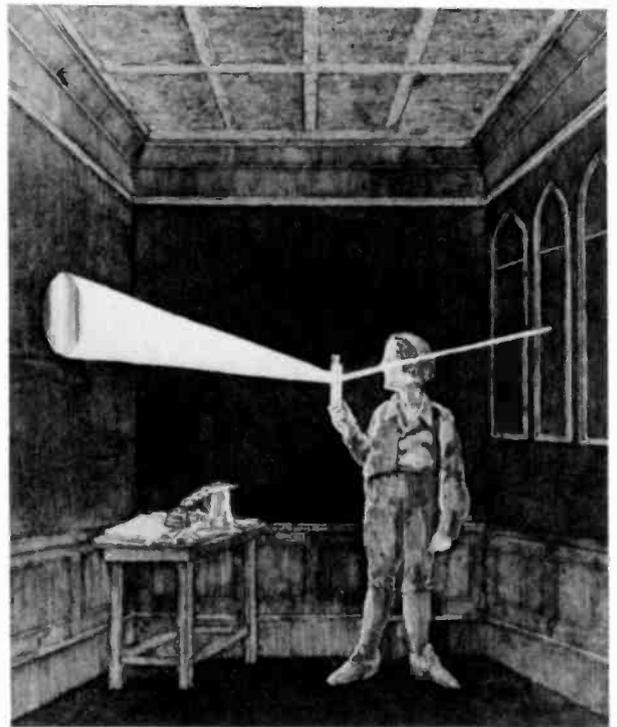
317  
Art Directors John Berg  
Ed Lee  
Designer Ron Coro  
Artist Roger Hane  
Agency Columbia Records  
Client Columbia Records



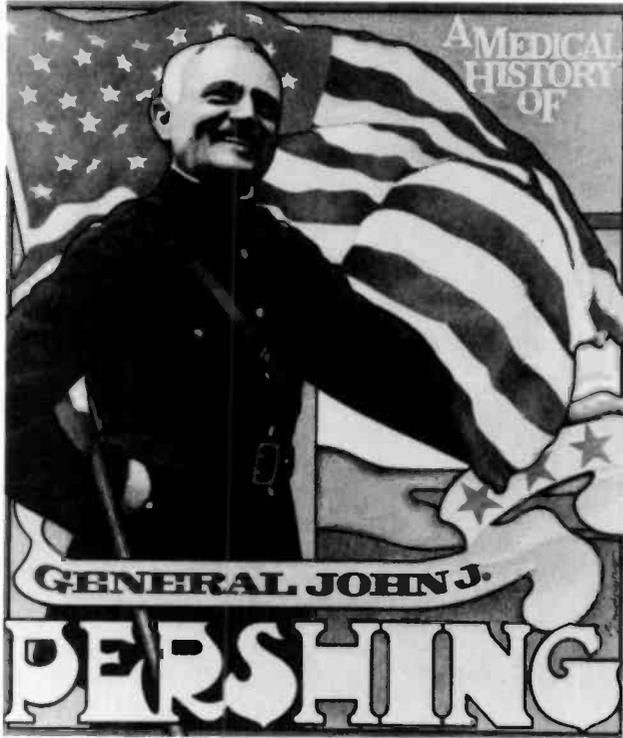
318  
Art Director Andrew Kner  
Designer Andrew Kner  
Artist Edward Sorel  
Copywriter Louise Francke  
Client The New York Times Sunday Book Review



*A Medical History of*  
**SIR ISAAC NEWTON**

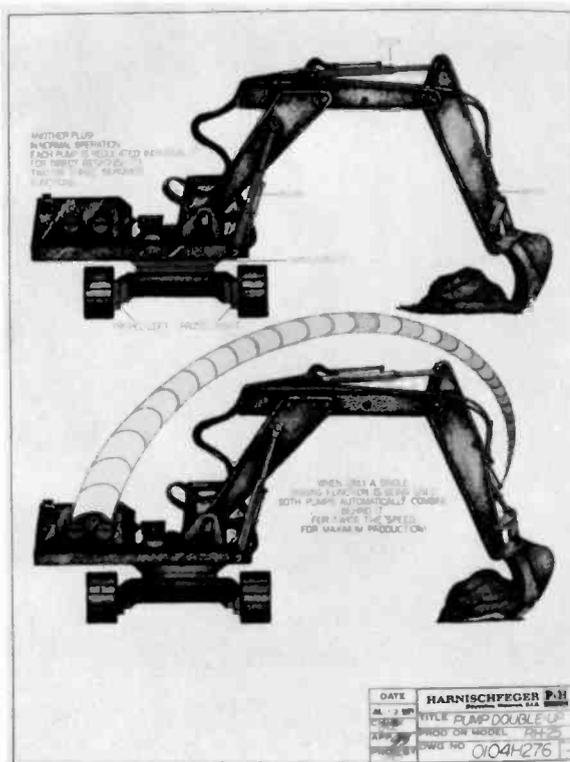


319  
Art Director Frank O'Blak  
Designer Frank O'Blak  
Artist Charles B. Slackman  
Copywriter Benjamin S. Abeshouse  
Agency Robert E. Wilson Inc.  
Client Eaton Laboratories



320  
Art Director Frank O'Blak  
Designer Caroline Waloski  
Artist Alex Gnidziejko  
Copywriter Benjamin S. Abeshouse  
Agency Robert E. Wilson Inc.  
Client Eaton Laboratories

# Introducing a totally new generation of digging equipment.



## Performance

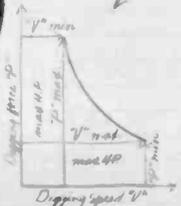
Maxi-Matic hydraulics give the RH-25 much greater maximum cylinder force than competition machines. For standard formula:

$$\text{Cylinder force (F)} = \text{Cylinder area} \times \text{psi}$$

For example, with RH-25 stick cylinder diameter of 7.75,  
 $F = 39.55 \text{ in}^2 \times 4250 \text{ psi} = 168,000 \text{ lbs. Or } 84 \text{ tons. And that's force!}$



Performance characteristics  
of the RH-25 are best  
illustrated by this  
force/speed graph



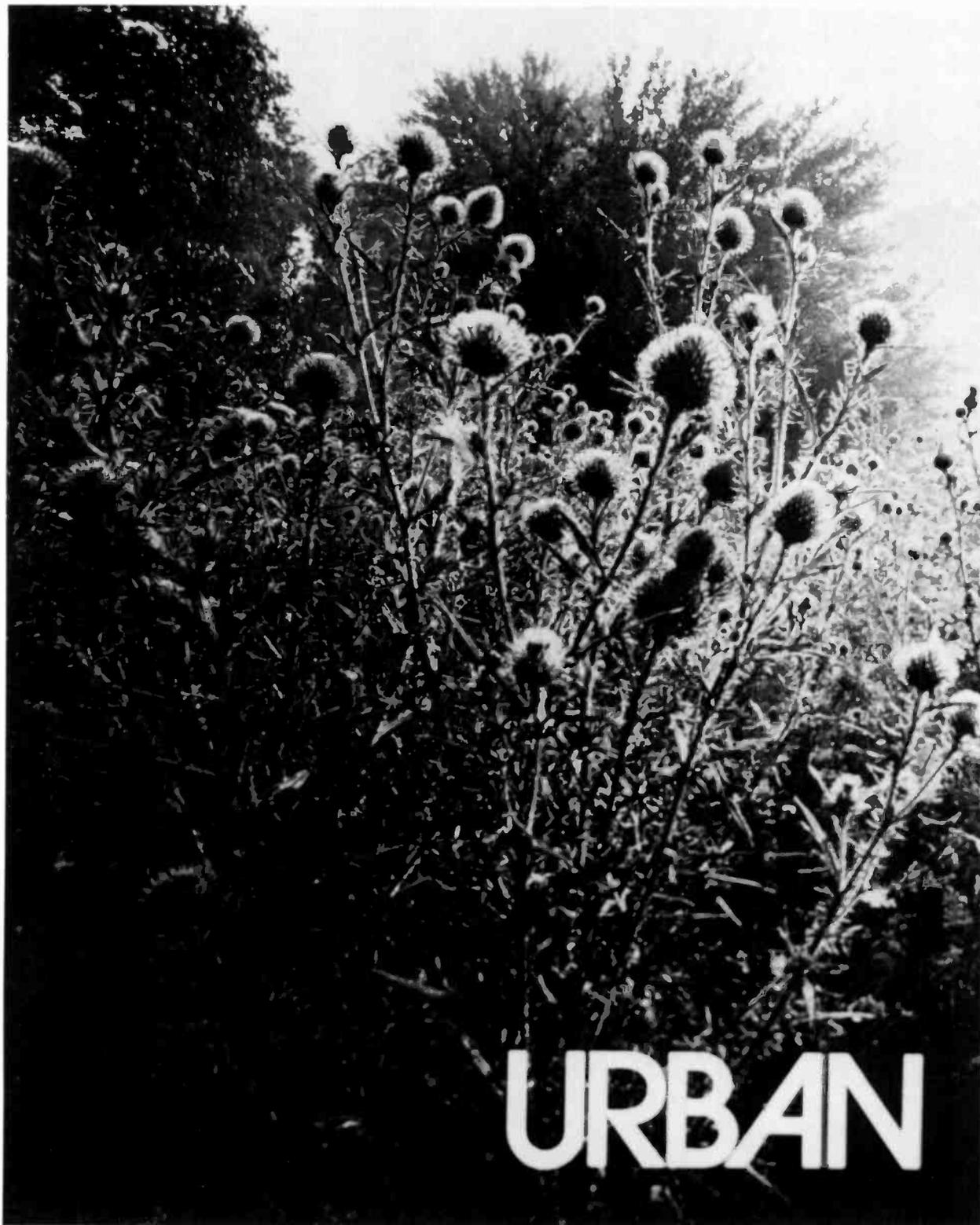
Range of force  
from 2250 to 4250 psi

Speed from 26 to 59 ft/min

Always the perfect combination of force and speed for every operation.  
Automatically.

(Note) see how force/speed ratio varies on typical digging cycle, overleaf.

321  
 Art Director Leonard Blasko  
 Designers Leonard Blasko  
 Mabe Trousdell  
 Artist Mabe Trousdell  
 Photographer Bender, Tunison Inc.  
 Copywriter Preston Moore  
 Agency The Griswold-Eshleman Co.  
 Client Harnischfeger



# URBAN

322  
Art Director John B. Mastrianni  
Designer John B. Mastrianni  
Photographer John G. McConnell  
Copywriter Robert Dishon  
Client Urban Investment and Development Co.



323  
 Art Director Jean Srebnick  
 Designer Jean Srebnick  
 Artist Tom Jackson  
 Copywriter Armen Hagopian  
 Agency Jean Srebnick  
 Client Limbo



# STONETONE PORTFOLIO

ONE OF A SERIES BY  
RAPOPORT PRINTING CORP  
195 HUDSON STREET  
NEW YORK CITY, N.Y. 10013  
TELEPHONE: 226-5501

324  
Art Director Doug Mitchell  
Photographer Steve Salmieri  
Client Rapoport, Inc.



ME AND MY GIN  
SORROWFUL BLUES  
EMPTY BED BLUES - PARTS 1 & 2  
HOUSE RENT BLUES  
STANDIN' IN THE RAIN BLUES  
SLOW AND EASY MAN  
POOR MAN'S BLUES  
TICKET AGENT, EASE YOUR WINDOW DOWN  
LOU LANA LOW DOWN BLUES  
SPIDER MAN BLUES

BEANIE SMITH EMPTY BED BLUES

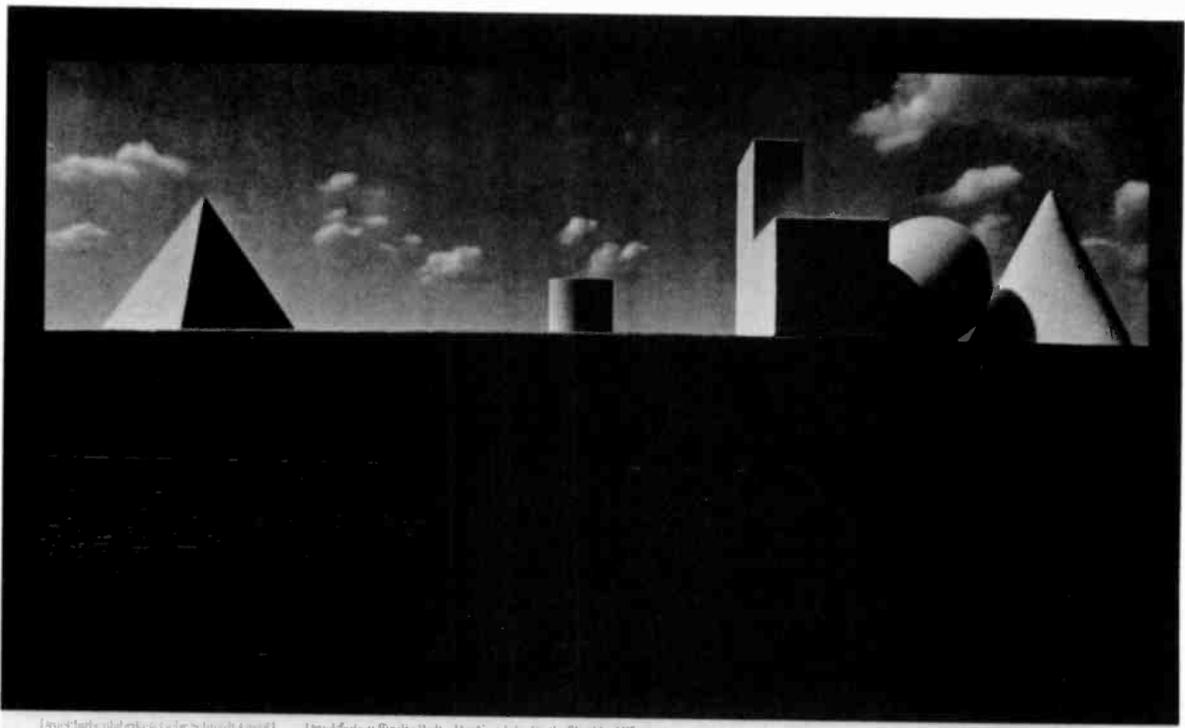
325 Gold Medal Award  
Art Director John Berg  
Designer John Berg  
Artist Philip Hays  
Client Columbia Records

**In 679 years, the only way we've  
found to really improve Pilsner Urquell  
is put it in bottles.**

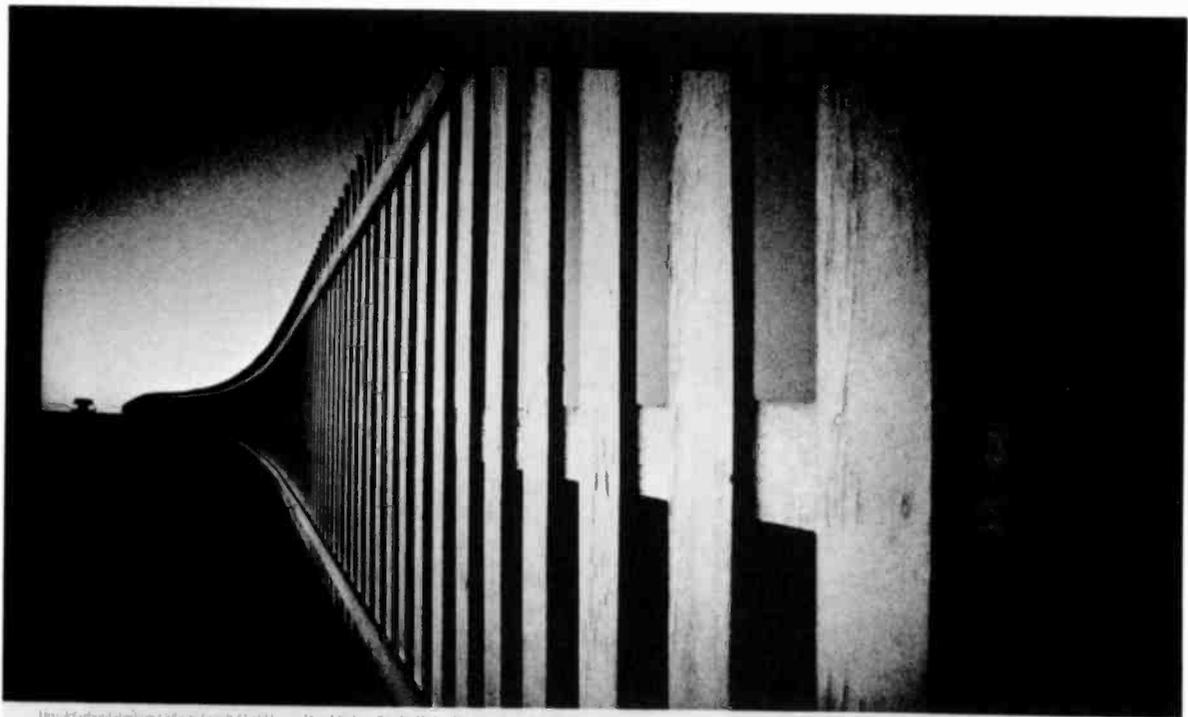


**The oldest beer in the world.  
Imported from Pilsen.**

326  
Art Director Peter Rauch  
Designer Peter Rauch  
Photographers Henry Sandbank  
James McMullan  
Copywriter James Parry  
Agency David Selders Adv./Peter Rauch Inc.  
Client All Brands Importers



Druckfarbenfabrik Gebr. Schmidt GmbH - Druckfarben für die Welt - Printing Inks for the World - Encre pour le monde entier - Frankfurt am Main - Köln - Berlin - Wien - Montreal - Canada



Druckfarbenfabrik Gebr. Schmidt GmbH - Druckfarben für die Welt - Printing Inks for the World - Encre pour le monde entier - Frankfurt am Main - Köln - Berlin - Wien - Montreal - Canada

January - Janvier - Janvier

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

327  
 Art Director Olaf Leu  
 Designer Olaf Leu  
 Photographer Pete Turner  
 Publisher Druckfarbenfabrik Gebr. Schmidt  
 GMBH



328  
Art Director Olaf Leu  
Designer Olaf Leu  
Photographer Pete Turner  
Publisher Druckfarbenfabrik Gebr. Schmidt  
GMBH



**Miller Eye.**  
**Around the corner from Gucci.**  
**A few doors from Kenneth. Up the block**  
**from Chock Full O'Nuts.**

The unexpected part of I. Miller 11 East 54th Street

329  
Art Director Dave Wiseltier  
Designer Dave Wiseltier  
Photographer Roy Carruthers  
Copywriter Lew Sherwood  
Agency Herbert Arthur Morris  
Client I. Miller Shoes

330→359

# Category 7.

TELEVISION COMMERCIAL.  
Station promotion, show opening,  
industrial or corporate promotion  
film, multi-media promotion.

(ANNOUNCER):  
If you want to go to Europe this summer  
and you put it off,  
then you're going to end up  
spending another summer  
not doing what you want to do.  
And that's no way to live your life  
and you know it.  
Especially when you're 40 or 45 or 50.  
You find yourself remembering not so much  
what you did with your life  
but what you didn't do with it.  
So you can put off going to Europe  
this summer because you don't want to  
touch the money you've stashed away.  
Or, you can put off going  
because of the economy.

(VOICE OVER):  
Either you let your life slip away  
by not doing the things  
you want to do.  
Or you get up and do them.



# PanAm

See your PanAm travel agent.  
He'll help you work it out.

330  
Art Director Amil Gargano  
Designer Amil Gargano  
Copywriter Bob Kaplan  
TV Director Mike Cuesta  
TV Producer Bob Schenkel  
Production Company Stang Lang Productions  
Agency Carl Ally Inc.  
Client Pan American World Airways



(ADULTS SPEAK WITH CHILDREN'S VOICES):

"I like the Buffalo,

he's in my book."

"I like the Gor-r-r-illaa".

"What are those monkeys doing?"

(VOICE OVER): "The Baltimore Zoo . . .  
for kids of all ages."

the Baltimore

ZOO

331 Gold Medal Award  
Art Director Lee Bonner  
Photographer Ben Fowke  
Copywriter Jack Goldenberg  
TV Director Lee Bonner  
TV Producer Lee Bonner  
Production Company Cinemalyptus  
Agency Burns Keene Katz Lord and Jefferson  
Client The Baltimore Zoo

(ANNCR): A Volkswagen Campmobile  
can take you away from it all.

Away from over crowded hotels  
and over priced restaurants

in less than 5 minutes  
a Volkswagen Campmobile can turn  
into a station wagon  
and take you away from it all.



332 Gold Medal Award  
Art Director Roy Grace  
Designer Roy Grace  
Copywriter John Noble  
TV Director Melvin Sokolsky  
TV Producer Susan Calhoun  
Production Company Directors' Studio Inc.  
Agency Doyle Dane Bernbach Inc.  
Client Volkswagen of America



(MUSIC: ROMANCE THEME)

ANNCR: If the closer he gets . . .

. . . the fatter you look,  
get So-lo lowfat milk.  
One of the fat fighters from Foremost.  
They make the battle  
a little easier.



333 Gold Medal Award  
Art Director A. Gig Gonella  
Photographer Jerry Omens  
Copywriter Patrick McInroy  
TV Director John Urie  
TV Producer A. Gig Gonella  
Production Company John Urie & Associates  
Agency Dancer-Fitzgerald-Sample, Inc.  
Client Foremost Foods Company

(VOICE OVER):  
You are about to see how a pick pocket works.  
Man No. 1 lifts the wallet.  
And passes it to man No. 2.  
Because it could happen to you.



334  
Art Director Gene Calogero  
Designer Gene Calogero  
Photographer Horn/Griner  
Copywriter Ross Rosenberg  
TV Director Horn/Griner  
TV Producer Bob Cox  
Production Company Horn/Griner  
Agency Ogilvy & Mather  
Client American Express

(VOICE OVER):

They could have been saved.  
Metropolitan Life  
went on a door to door campaign.  
A diphtheria injection became routine.  
We sell life insurance,  
but our business is life.



**We sell life insurance.  
But our business is life.**

335  
Art Director Sy Schreckinger  
Designer Sy Schreckinger  
Photographer Horn/Griner  
Copywriter Larry Spinner  
TV Director Horn/Griner  
TV Producer Roger Vaughn  
Production Company Horn/Griner  
Agency Young & Rubicam  
Client Metropolitan Life

(ANNOUNCER):  
Vietnam,  
a game everyone is playing  
whether they want to or riot.  
You play this game  
with real American lives.  
You play this game  
with real American dollars.



336 Gold Medal Award  
Art Director Tony Gill  
Photographer Amir Hamed  
Copywriter Doug Washburn  
Director Fred Petermann  
Producer Deed Rossiter

Illinois Bell  
*presents*

# TOUCH-TONE FOLLIES



Available in most communities

(MUSICAL FANFARE  
OF THEATER ORCHESTRA,  
FOLLOWED BY APPLAUSE.  
BOY AND GIRL SINGERS):

We've got Touch-Tone.  
What more can you ask from life?

(BOY): All those buttons . . . play nice music . . .

(GIRL): Eight great colors . . . Trimline  
and Princess too.

(BOY): Pick up your old phone . . .

(GIRL): Order a new phone.

(CHORUS):

We've got Touch-Tone . . .  
What more can you ask from life? . . .

Get a Touch-Tone telephone.

337  
Art Director Don Jackson  
Designer Frank Terry  
Copywriter Lee Cirillo  
TV Producer John Ewing  
Production Company Spunbuggy Works  
Agency N.W. Ayer/Chicago  
Client Illinois Bell Telephone Company

(ANNOUNCER):  
Andy what do you think of the taste  
of Listerine Antiseptic?

(ANDY): Terrific . . . really, terrific taste!  
Hey that wasn't so good . . . lemme do it over.  
I use it . . . but it tastes crummy.



338  
Art Director Dick Bennett  
Copywriter Penny Hawkey  
TV Director Joe Pytko  
Producer Bernard Owett  
Production Company Fournier & Pytko  
Agency J. Walter Thompson Company  
Client Warner-Lambert Company



**Fuji film.**  
**Japanese color is here.**

(ORIENTAL MUSIC  
THROUGHOUT COMMERCIAL):

(VOICE OVER):

People are pretty much the same all over  
when it comes to taking pictures.  
Except for the film they use.  
Because the Japanese have traditionally  
been so sensitive to beautiful color,  
they've developed a uniquely  
beautiful color film . . .

one that gives you color.

It's called Fuji film.

And now you can use it.

For memories as beautiful as the people  
you're photographing.

Japanese color is here.

339

|                    |                                    |
|--------------------|------------------------------------|
| Art Director       | Robert Girdali                     |
| Designer           | Robert Girdali                     |
| Copywriter         | Dick Raboy                         |
| TV Director        | Dick Stone                         |
| TV Producer        | Robert Girdali                     |
| Production Company | Stone Productions                  |
| Agency             | Della Femina, Travisano & Partners |
| Client             | Fuji Photo Film, Inc.              |

They came to England  
over 300 years ago.  
Three magnificent stallions.

They're remembered  
not for the races they won  
but for the breed  
of horses they started—  
the Thoroughbred race horse.

... till the Thoroughbred  
became the fastest animal  
in the world.

... only the very fastest  
sons and daughters of these horses  
get to run at Aqueduct  
and Belmont Park.



340 Gold Medal Award  
Art Director Harvey Gabor  
Cameraman Haskel Wexler  
Copywriter Pacy Markman  
TV Director Cal Bernstein  
TV Producer Phil Messina  
Production Company Dove Films  
Agency McCann-Erickson, Inc.  
Client The New York Racing Association Inc.



Once upon a time  
you picked up an empty bottle  
and you got 2¢.

And that was incentive enough.

Today, 2¢ doesn't mean too much  
and we need another incentive  
to pick up our empty bottles.

How's this for an incentive?  
We'll be able to tell  
our streets and playgrounds  
from our junkyards.

341 Gold Medal Award  
Art Director Don Tortoriello  
Cameraman Peter Osis  
Copywriter Pacy Markman  
TV Director Don Tortoriello  
TV Producers Pacy Markman  
Don Tortoriello

Production Company E.U.E.  
Agency McCann-Erickson, Inc.  
Client Coca-Cola, USA

I'd like to buy  
the world a home  
and furnish it with love.

Grow apple trees  
and honey bees,  
and snow white turtle doves.

I'd like to teach  
the world to sing  
in perfect harmony.

I'd like to buy  
the world a Coke  
and keep it company.

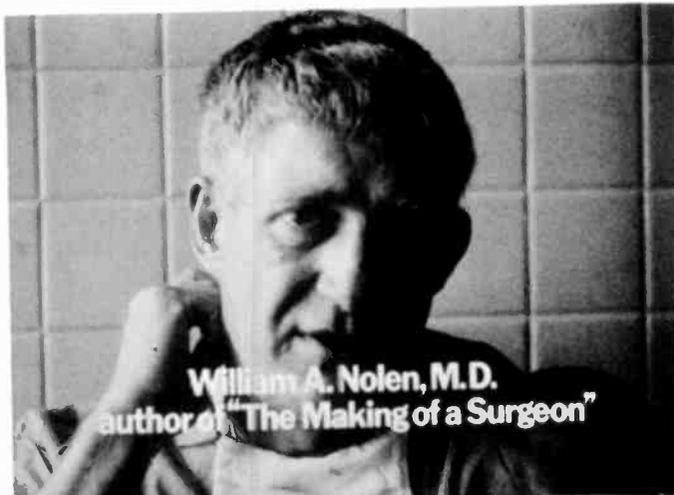


From Coca-Cola Bottlers  
All over the world,  
It's the real thing. Coke.



342 Gold Medal Award  
Art Director Harvey Gabor  
Cameraman Giuseppe Rotunno  
Song Writers William Backer

Billy Davis  
Roger Cook  
TV Director Roger Greenaway  
TV Producer Roberto Malenotti  
Production Company Phil Messina  
Agency Roma Films Service  
Client McCann-Erickson, Inc.  
Coca-Cola, USA



**William A. Nolen, M.D.**  
author of "The Making of a Surgeon"



**Insurance Company of North America**

is an INA Corporation company

**DR. NOLEN:**  
If there was something I could do  
to make cars safer, and to make  
the penalty for unsafe driving higher. . . .

I have absolutely no sympathy  
for the person who breaks the rules  
in driving . . .

If that man looks to me  
as though he's been drinking,  
I sometimes have to walk out of the room  
and calm down for 30 seconds  
before I can come back and treat him,  
because I'm so furious at him.

**(VOICE OVER):**  
At INA we're working hard  
to save lives and keep the cost  
of life insurance down.  
You can help.  
Demand safer roads and cars.  
Don't drink and drive.

343  
Art Director Ted Regan  
Designer Frank Campana  
Copywriter Dan Tamkus  
TV Producer Gaston Braun  
Production Company Jenkins/Covington  
Agency N.W. Ayer/Philadelphia  
Client Insurance Company of North America

(MAN 1):  
Happy anniversary, Ralph!  
(MAN 2):  
Happy anniversary, Teddy!  
(MAN 3):  
We are assembled here tonight  
to celebrate a very fruitful first year  
in the city of New York.  
(ALL):  
Yeah! Yeah! Yeah!  
(MAN 3):  
So we have decided to give away  
20 of these little beauties.



344  
Art Director Domenick Rossetti  
Copywriter Patrick Pittelli  
TV Director Joe DeVoto  
TV Producer Domenick Rossetti  
Production Company Stan Lang Productions  
Agency Young & Rubicam, Inc.  
Client Dr. Pepper Company



**You can't call a lawyer  
if you haven't got a dime.**

**LEGAL AID**

345 Park Place, New York, N.Y. 10007

(MAN 1):  
What if you've got a problem  
that you can't handle.  
And you need a lawyer.  
You'd pick up the phone  
and get one. Right?

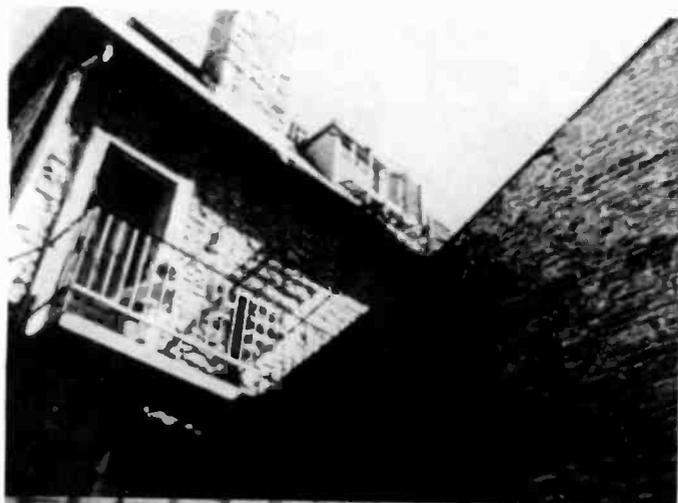
But what if you've got a problem  
that you can't handle  
and you're poor?

(MAN 2):  
And believe me,  
if you're poor,  
whether you're black or white,  
you've got problems.

What would you do then?  
Who would you go to?  
What's going to happen to you?

345  
Art Director Herb Kepke  
Designer Herb Kepke  
Copywriter Dorothy Perillo Linder  
TV Director Neil Tardio  
TV Producer Neil Tardio  
Production Company Centrex Prod. Co.  
Agency Young & Rubicam, Int., Inc.  
Client Legal Aid Society

(MUSIC)  
(VOICE OVER):  
This is Jean Pierre Saint Jacques.  
He lives in a very special place.  
The place where Jean Pierre lives  
has taught us  
that no matter how big you are,  
you can still be human . . .  
Montreal.



346  
Art Director Jim Swan  
Photographer Mario de Leo  
Copywriter Dorothy Perillo Linder  
TV Director Bob Eggers  
TV Producer Ed Bianchi  
Production Company McShane/Bethune  
Agency Young & Rubicam, Int., Inc.  
Client Eastern Air Lines, Inc.



(VOICE OVER):

When you send your kid out to play  
with a cut . . .

If he still has a cut,  
he needs a Band-Aid adhesive bandage.

It protects the scab  
from getting knocked off.

The scab protector.

347

|                    |                             |
|--------------------|-----------------------------|
| Art Director       | Stew Birbrower              |
| Photographer       | Don Cohen                   |
| Copywriter         | Mike Becker                 |
| TV Director        | Murry Bruce                 |
| TV Producer        | Mike Schapiro               |
| Production Company | Phoscine                    |
| Agency             | Young & Rubicam, Int., Inc. |
| Client             | Johnson & Johnson           |

(VOICE OVER):  
There are good men around  
who have learned  
that the way to stay out of trouble  
in a new job  
is to stay out of sight.

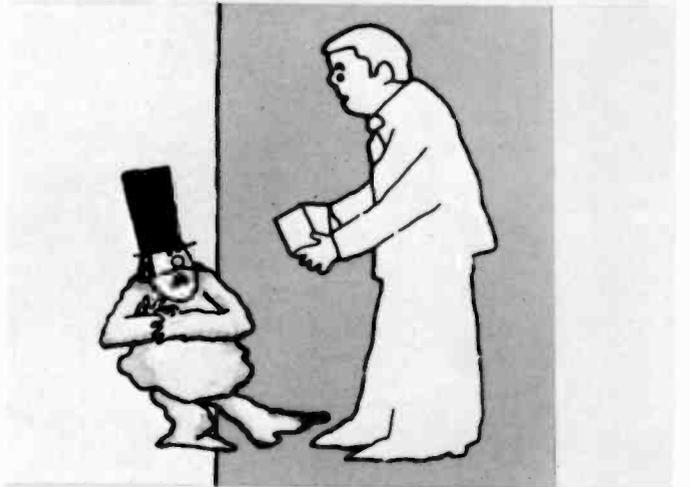
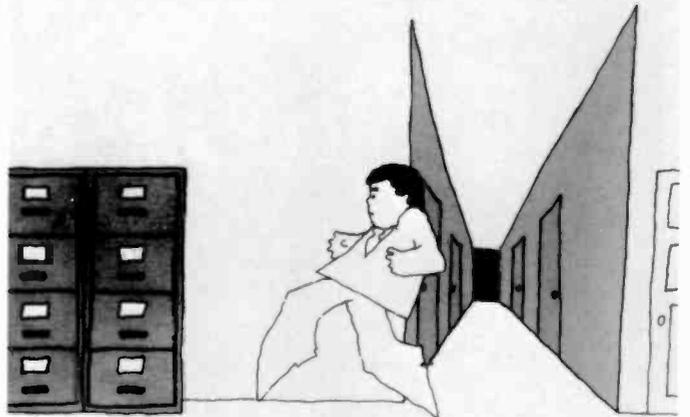
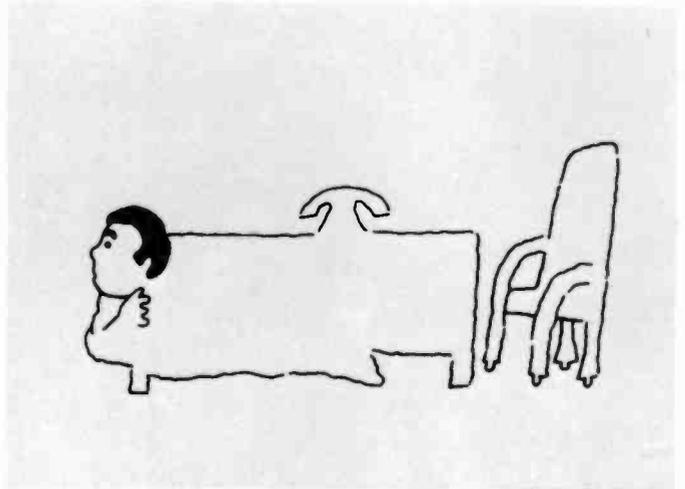
These guys become experts  
at avoiding all sorts of decisions  
and responsibilities.

Hey, what do you think of this?

Every employee comes complete  
with a mind at absolutely  
no additional cost. . . . .  
so why not make use of it?

We do.

3M Company.;



# 3M

COMPANY



350  
Art Director Rick Carlson  
Copywriter Gary Knutson  
TV Director Hal Silvermintz  
TV Producer Larry Berger  
Production Company Perpetual Motion Studios  
Agency Batten, Barton, Durstine & Osborn  
Client 3M Company



**when you're having  
more than one**

Schaefer Breweries, New York and Albany N.Y. Baltimore, Md.

(VOICE OVER):  
The village blacksmith  
was one of the men who built America.

He shod many a horse . . .  
forged many a plow . . .  
and built many a mighty thirst.

We built a beer  
for the men who built America.

Schaefer still has flavor  
that never fades,  
first glass to last.

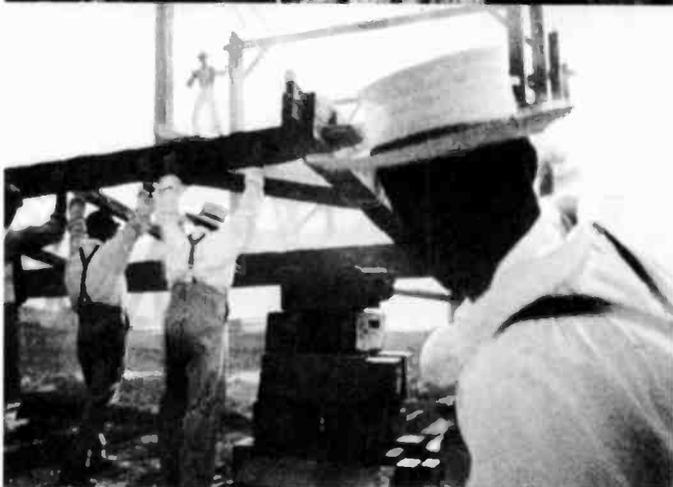
351  
Art Director Alphonse Normandia  
Designer Bud Fox  
Copywriter Dick Joslin  
TV Director Ridley Scott  
TV Producer Carl Fischer  
Production Company Strawberry Productions  
Agency Batten, Barton, Durstine & Osborn  
Client The F. & M. Schaefer Brewing Co.

(VOICE OVER):  
Over a century ago, country carpenters  
were building America.

Building houses . . . building barns.

And building many a mighty thirst.

Today more than a century later,  
Schaefer still has flavor  
that never fades,  
first glass to last.



**when you're having  
more than one**

Schaefer Breweries, New York and Albany N.Y. Baltimore, Md.

352  
Art Director Alphonse Normandia  
Designer Maurice Whitman  
Copywriter Dick Joslin  
TV Director Ridley Scott  
TV Producer Carl Fischer  
Production Company Strawberry Productions  
Agency Batten, Barton, Durstine & Osborn  
Client The F. & M. Schaefer Brewing Co.



(ANNOUNCER):  
 People dream up crazy gimmicks  
 for the news, weather and sports.

(WOMAN):  
 Hi, I'm Wanda your weather bunny.

(ANNOUNCER):  
 We don't think news-hour  
 should be amateur-hour.

(SINGING TO THE TUNE OF  
 LUCKY STRIKE HIT PARADE THEME):  
 Goodnight, goodnight . . .

353  
 Art Director Bill Smith  
 Copywriter Jan Zechman  
 TV Director Joe Sedelmaier  
 TV Producers Bill Smith  
 Jan Zechman  
 Production Company Sedelmaier Film Productions, Inc.  
 Agency Rink Wells & Associates  
 Client WLS-TV

(VOICE OVER):  
We've strapped John Cameron Swayze  
to this stock standard Volvo  
to demonstrate just how much  
this man can take.



354  
Art Director John Danza  
Photographer Dick Miller  
Copywriter Edward A. McCabe  
TV Director Dick Miller  
TV Producers Edward A. McCabe  
John Danza  
Production Company Dick Miller Assoc.  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.



(VOICE OVER):

In Europe  
where they've been buying small cars  
for more than three generations,  
they buy more Fiats than anything else.

More Fiats than Volkswagens.  
More Fiats than Renaults.  
More Fiats than Volvos.  
More Fiats than anything.

Now that America has accepted  
the European idea of a small car,  
we thought you'd like to know  
what the European's idea  
of the best small car is.

After all,  
when it comes to small cars,  
you can't fool a European.  
Fiat. The biggest selling car  
in Europe.



355 Gold Medal Award  
Art Director Ralph Ammirati  
Designer Ralph Ammirati  
Photographer Alan Green  
Copywriter Marty Puris  
TV Director George Gomes  
TV Producers Ralph Ammirati  
Marty Puris  
Production Company Gomes-Loew, Inc.  
Agency Carl Ally, Inc.  
Client Fiat

(RACE SCENE) (ANNOUNCER):  
BFG is there at the tough races . . .  
pitting a tough tire against tough tracks,  
tough cars,  
and the toughest tires in the business.

(CU OF TIRE)  
BFG is there . . .  
not with a racing tire,  
but a street tire . . .  
one tough enough to take on  
the best and survive.  
The Lifesaver T/A.

(CROWD SCENE)  
It met the challenge in '70 and '71 . . .  
at Mosport, Daytona, Sebring, Watkins Glen.  
And next year . . .  
a bigger challenge . . .  
where few Americans dare to go.  
LeMans!

(ANNOUNCER):  
BFG will be there . . .  
with American drivers,  
in American cars,  
on the American Radial . . .  
the Lifesaver Radial T/A.  
Watch out Europe . . .  
the tough Americans are coming.



358  
Art Director Tom Gilday  
Copywriter Mike Barnes  
Editors Denny Harris  
Joe DeFrancisco  
Producers Mike Barnes  
Tom Gilday  
Production Company Denny Harris, Inc.  
Agency The Griswold-Eshleman Co.  
Client The B.F. Goodrich Tire Co.



(ARCHIE): (POMPOUSLY)  
You get your inflation, Edith,  
when your money gets worth less  
and less and less.

(EDITH):  
Oh. Well then what's a depression,  
Archie?

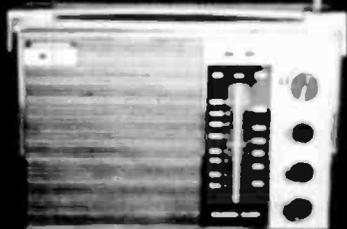
(ARCHIE): (THROUGH HIS TEETH)  
. . . That's when people gets depressed  
because their money is worth less  
and less and less.

(EDITH):  
Ohh.

(VOICE-OVER):  
Don't be a know-nothing.  
Get it right on (Station Name)



**WCBS  
NEWSRADIO 88**



**NEWS. ALL DAY ALL NIGHT**

359  
Art Director Lou Dorfsman  
Designer Lou Dorfsman  
Copywriters Lou Dorfsman  
Arthur Pesin  
Charlotte Voelker  
Warren Spellman  
TV Director Lou Dorfsman  
TV Producer Warren Spellman  
Production Company CBS Television/Hollywood  
Agency CBS/Broadcast Group  
Client CBS Radio Stations

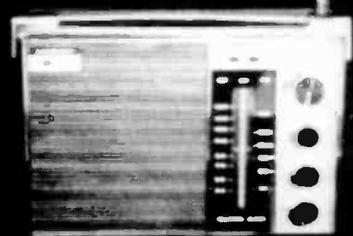
(ARCHIE):  
Wiretappin' is essential  
to the security of this country.  
How would we know  
where the next bomb might go off?  
There might be a bomb  
right under my chair . . .

(EDITH):  
Oh, there ain't, Archie.  
It's just a beer can.

(VOICE-OVER):  
Don't be a dingbat.  
Listen to (Station Name)



**WCBS  
NEWSRADIO 88**



**NEWS. ALL DAY ALL NIGHT**



(ARCHIE): (TALKING TO HIMSELF)  
I don't care what  
them subversive slob says.  
The Pentagon Papers prove we was right  
all along.

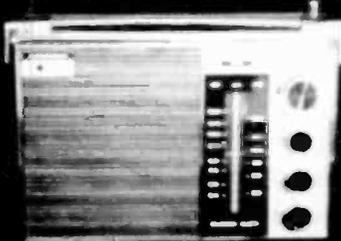
(EDITH):  
Pentagon Papers?  
Do we get that delivered?

(ARCHIE):  
Yeah, Edith, every morning.

(VOICE OVER):  
Get it right on, (Station Name)



**WCBS  
NEWSRADIO 88**



**NEWS. ALL DAY ALL NIGHT**

(ARCHIE):  
Now look at this here.  
Now them stupid meatheads  
are after the FBI!  
They're crazy.  
Hoover too old!

(EDITH):  
My mother had a Hoover.  
It vacuumed perfect for forty years.

(ARCHIE):  
Ahhhh—

(FADE OUT AND INTO:  
(ARCHIE CLOSES HIS EYES)

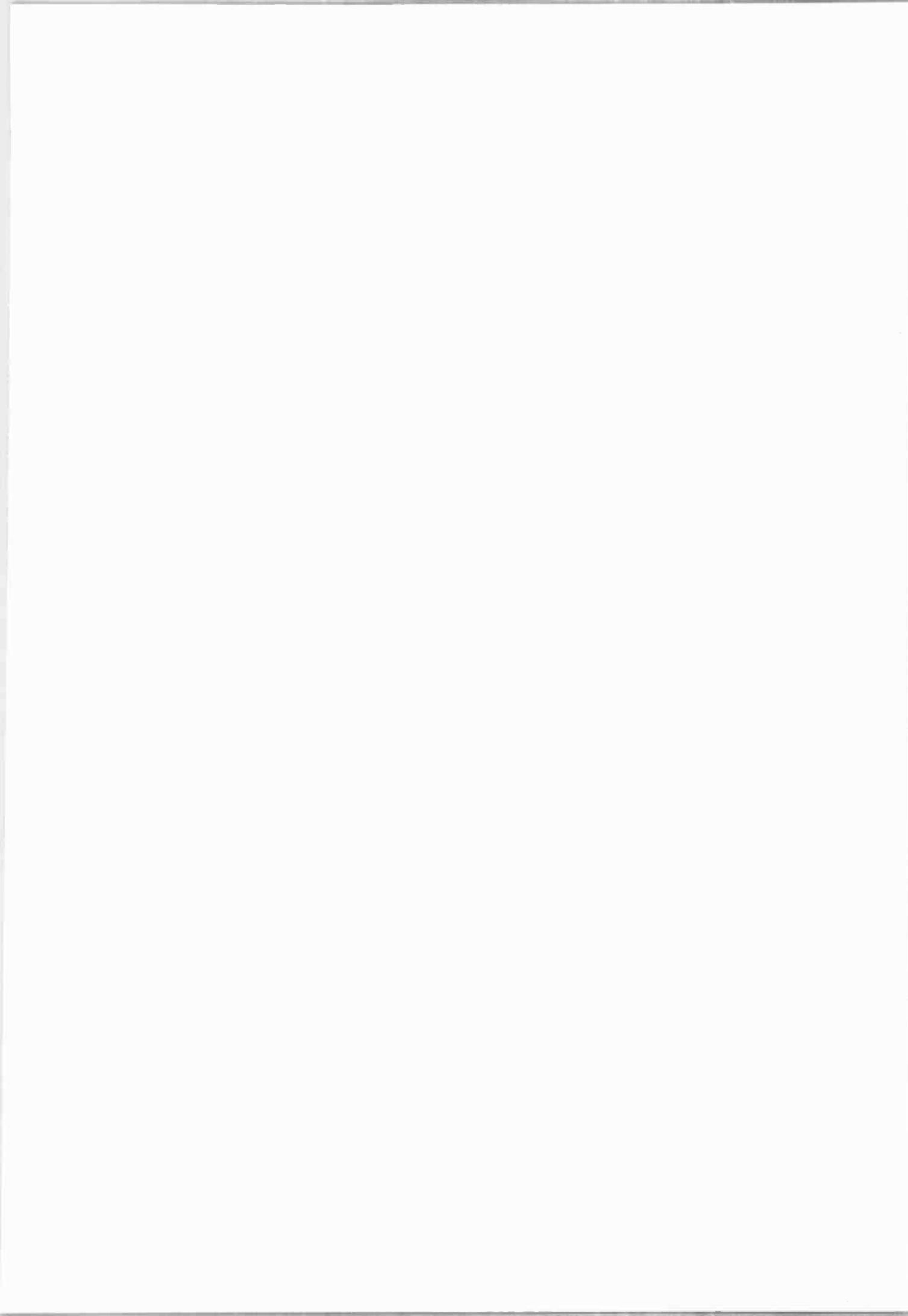
(VOICE-OVER):  
Know what's really going on.  
(Station Name) Don't be a dingbat.



WCBS  
NEWSRADIO 88



NEWS. ALL DAY ALL NIGHT







227  
Art Director David Krieger  
Designer The Graffiteria  
Photographer Joel Brodsky  
Agency Davis Fried Krieger Inc.  
Client Stax Records



A LITTLE BREAD  
A JUICY SALE  
YOU'LL GO BANANAS



THE BERRIES



RIGHT ON  
MEANS RIGHT OFF  
AT CHARLES SHOOP'S  
ELEVENTH BIRTHDAY SALE  
TWENTY FIVE PERCENT OFF GIFTS  
TEN PERCENT OFF JEWELRY



AND THE CATS MEOW AGAIN



FROM JUNE 7 TO 19 AT 5539 WALNUT STREET - SHADYSIDE



10:00  
TO  
5:30

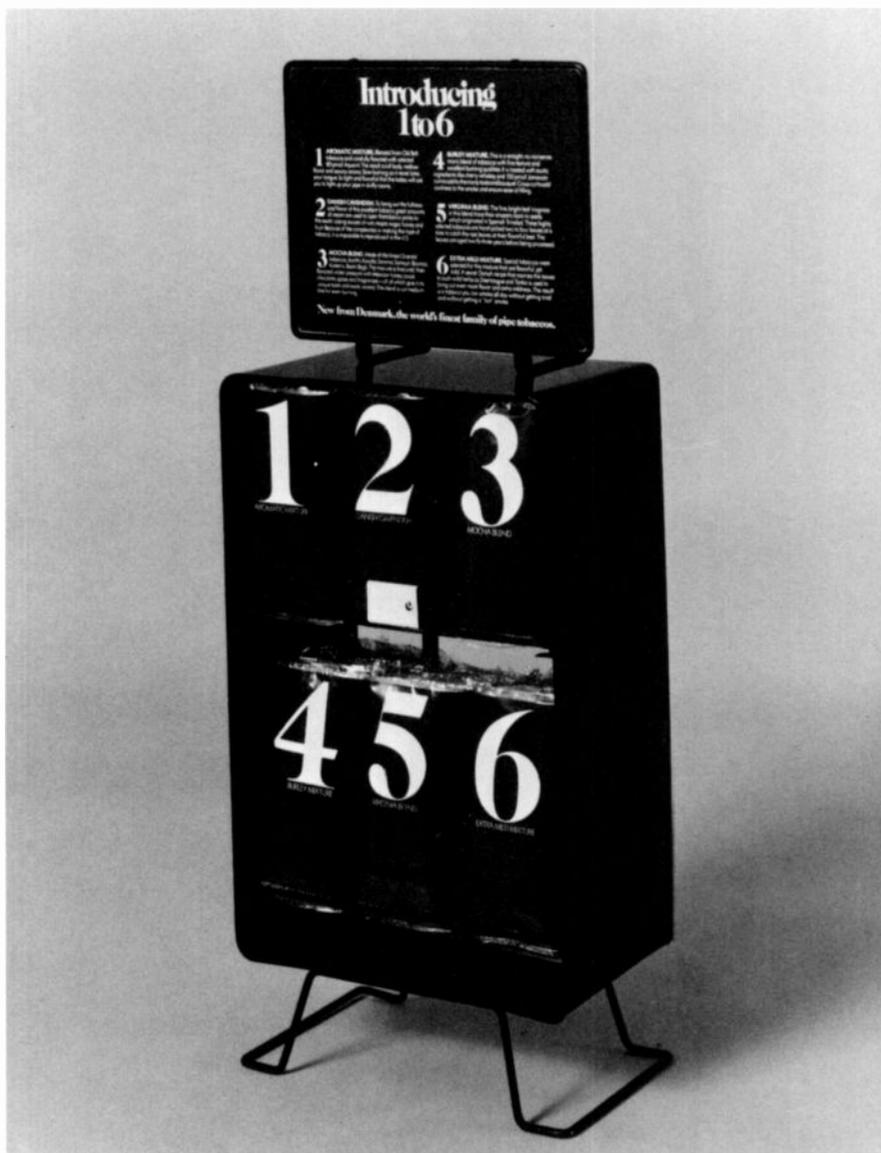


623  
9666

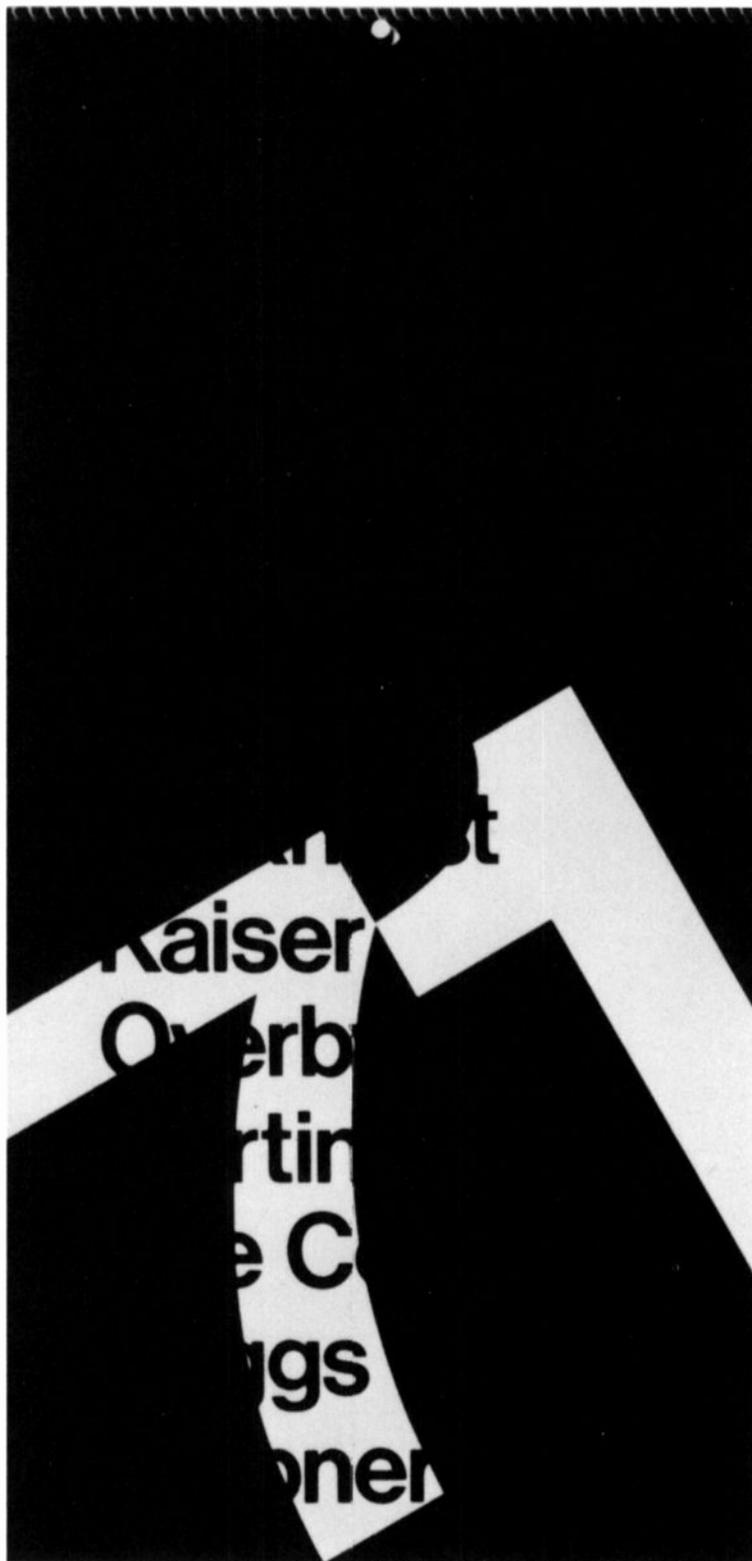


BEAUTIFUL

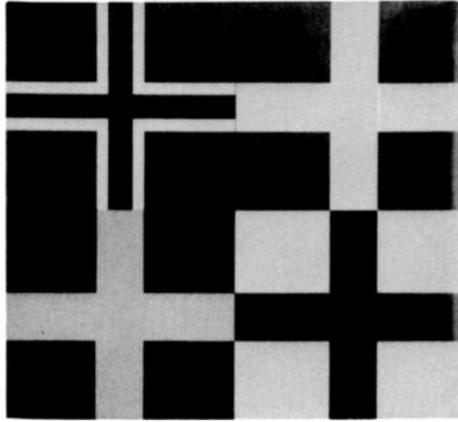
228  
Art Director Rick Horton  
Designer Rick Horton  
Artist Ron Yablon Archives  
Copywriter Rick Horton  
Agency VanDine Horton Inc.  
Client Charles Shoop



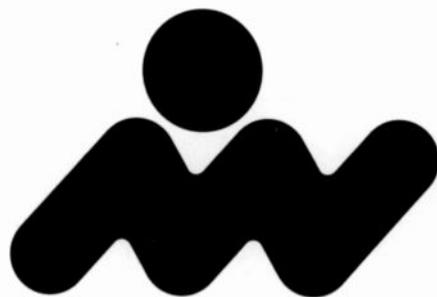
229  
 Art Director Alan Honig  
 Photographer Ken Korch  
 Copywriter Ned Viseltar  
 Agency Mervin and Jesse Levine, Inc.  
 Client Hollco



230  
Art Director James Cross  
Designers James Cross  
Emmett Morava  
Photographers Stan Caplan  
Al Briggs  
James Cross  
George Meinzinger  
Tachibana, Wood and Tropp  
Alex Van Rey  
Tom Woodward  
Agency James Cross Design Office, Inc.  
Client Ingram Paper

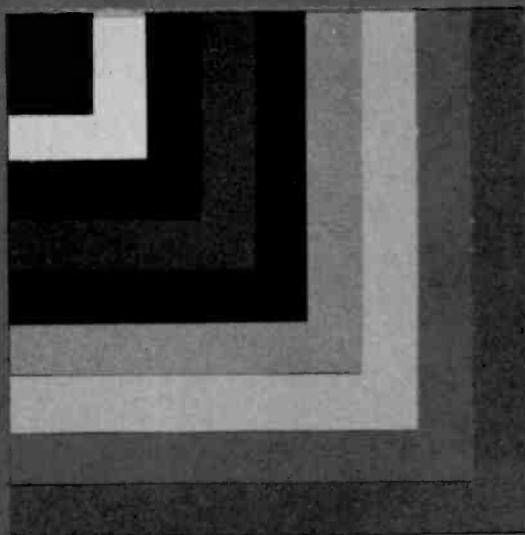


231  
Art Director James Miho  
Copywriter Tom Mann  
Publisher Barnes Press  
Agency Needham, Harper & Steers  
Client Champion Papers



232  
Art Director Al Fessler  
Designer Al Fessler  
Artist Al Fessler  
Copywriter Alan Cundall  
Agency Gross, Pera & Rockey, Inc.  
Client Marina Vista

## 1. Make-ready

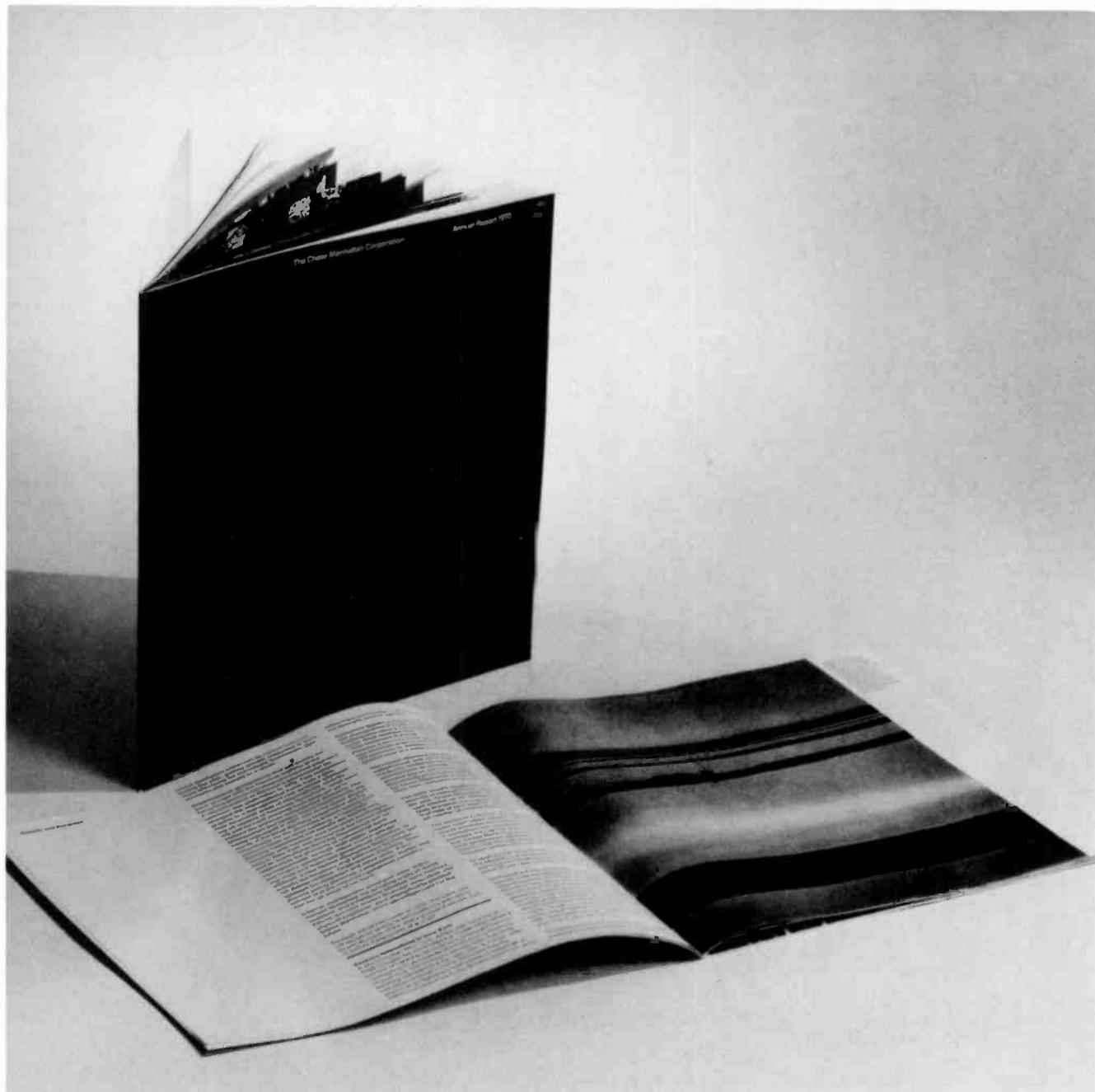


Keep it light and dry.

For sheet-fed letterpress: Because Colorcast has a smooth, mirror-like surface, it prints with minimum impression. When making ready, remember to start with a very light impression; then patch up low spots until you register a uniform impression. Excessive impression may cause offsetting and blocking.

For sheet-fed offset: Since the high-gloss surface of Colorcast does not absorb and carry away water, remember to use an absolute minimum of dampening solution. This will help keep excess water from backing up into the inking system.

233  
Art Director James Miho  
Copywriter Young & Klein Inc.  
Agency Needham, Harper & Steers  
Client Champion Papers

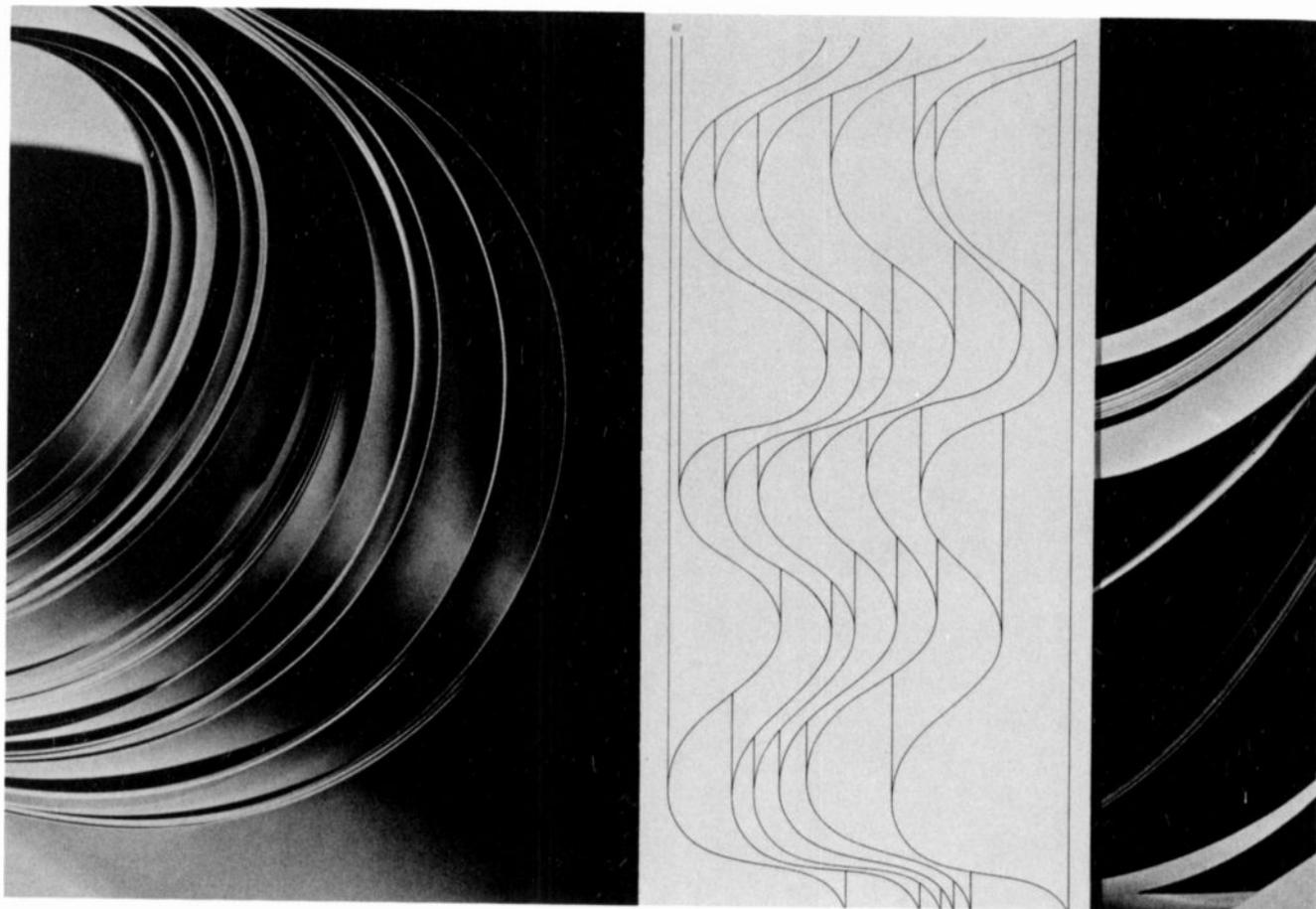


234  
Art Director Sheldon Seidler  
Designer Sheldon Seidler  
Photographers Arthur Lavine  
Tim Kantor  
Harry Redl  
Raymond Juschkus  
Copywriter Jack Frost  
Agency Sheldon Seidler Inc.  
Client Chase Manhattan Bank



GREATER CLEVELAND NEIGHBORHOOD CENTERS ASSOCIATION - 75 YEARS OF SERVICE

235  
Art Director John F. Morrell  
Designer John F. Morrell  
Copywriter George Sapin  
Agency Thomas Murray & Austin Chaney  
Client Greater Cleveland Neighborhood Centers



236  
Designer Dietmar Winkler  
Photographers Fred Brink  
Gertrude Marbach  
Publisher Inland Lithograph Co.  
Client Champion Papers

# Athlete's mouth.

Howard Cosell.  
BEC Lunch.  
November 19, 1971  
Sheraton Plaza Hotel Oval Room.  
Cocktails 11:45 / Luncheon 12:30  
Members \$5.50 / Guests \$6.50  
Tables of 10 \$50.00 ea.  
For reservations, call Paula 235-4663.



237  
Art Director Dick Pantano  
Designers Dick Pantano  
Stavros Cosmopoulos  
Copywriters Dick Pantano  
Tony Winch  
Agency Hill, Holliday, Connors, Cosmopoulos, Inc.  
Client New England Broadcasters Association

Try this simple test.

Sit beneath an overhead light.

While you read this, tilt the page at slightly different angles.

The vent you see, which makes the writing hard to read, is caused by mirroring reflections.

Kids in schools, even "well-lighted" schools, have been subjected to this problem for years. But they don't have to be any more.

Because we've found the solution.

**Percepta**  
by Holophane

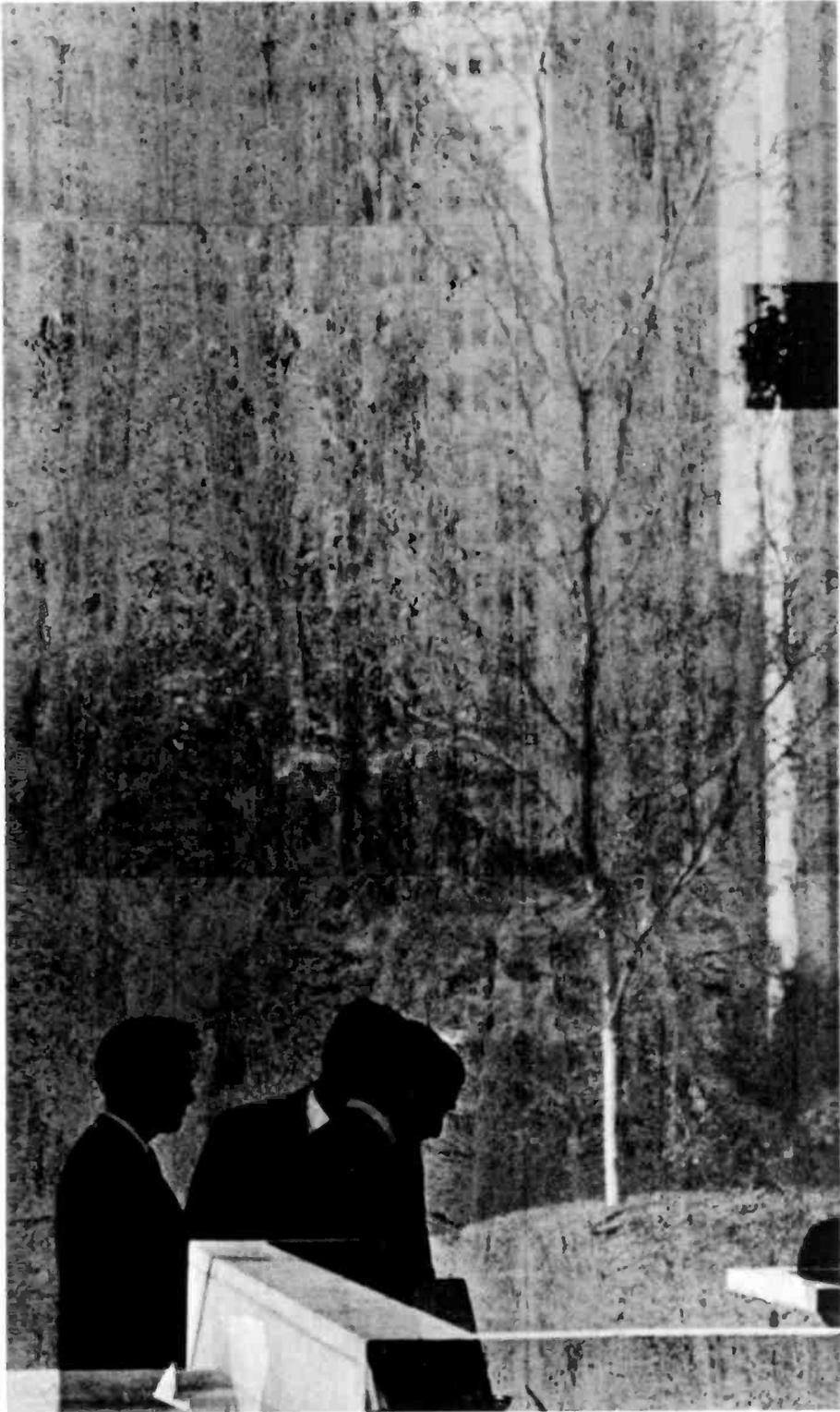
238  
Art Director Peter Adler  
Designer Fred Witzig  
Artist Sam Konowitz  
Copywriter Keith Connes  
Agency Adler, Schwartz & Connes, Inc.  
Client Holophane Company, Inc.



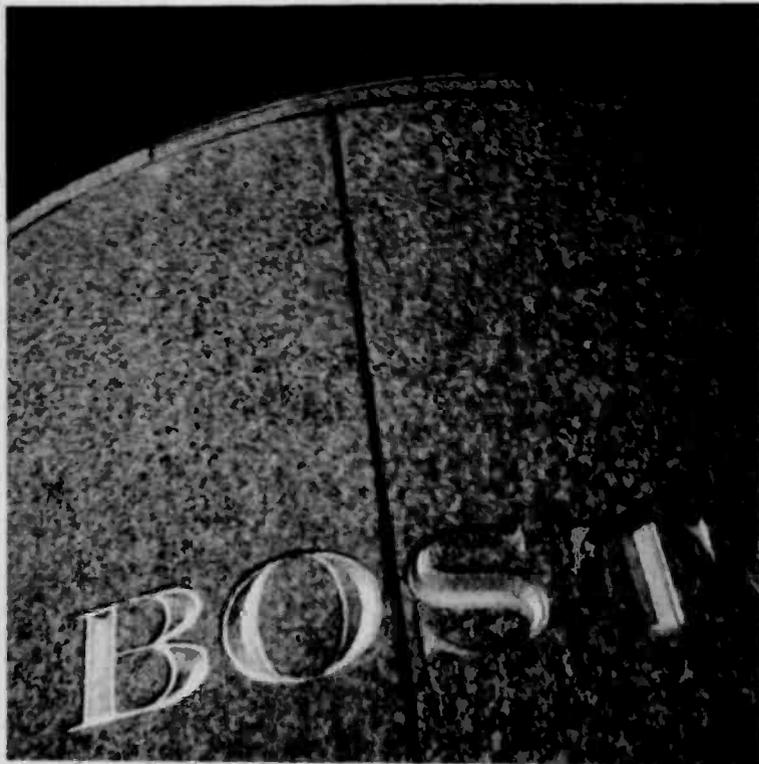
239  
Art Director Ivan Chermayeff  
Designers Ivan Chermayeff  
Sandra Erickson  
Photographer Carmine Macedonia  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways

**There's a rare species in danger  
of becoming extinct.**

240  
Art Director Robert Needleman  
Designer Robert Needleman  
Photographer Cailor-Resnick  
Copywriter George Adels  
Agency Leber Katz Partners  
Client Fur Conservation Institute of America



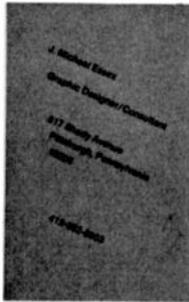
241  
Art Director Frank Jay Deleno  
Designer Frank Jay Deleno  
Photographer Clyde Hare  
Copywriter H. V. Drayne  
Agency Westinghouse Corporate Design Center  
Client Westinghouse Electric Corp.



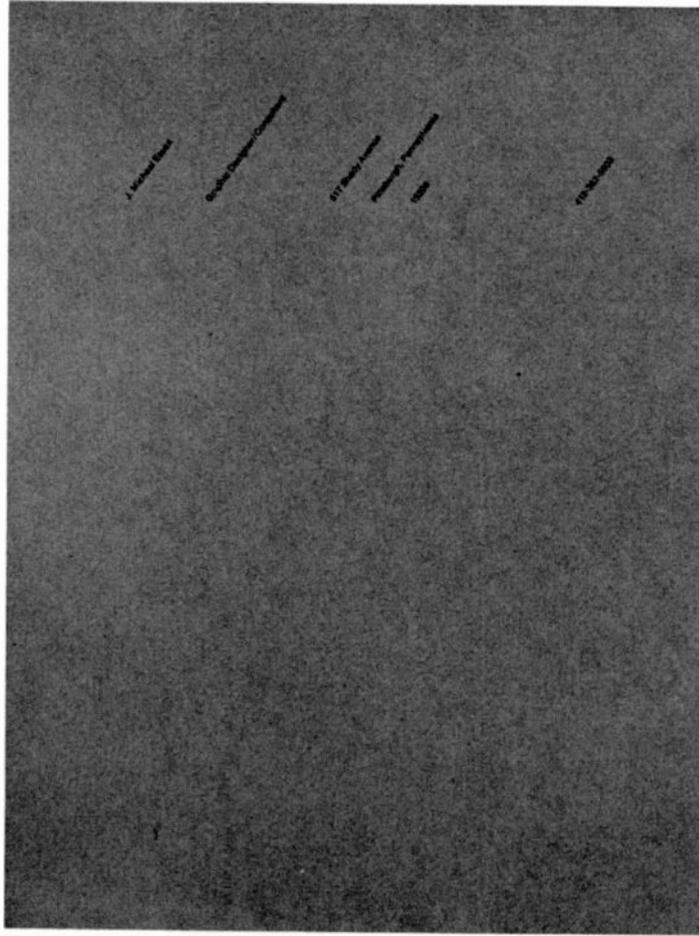
242  
Art Director Richard Stack  
Designer Giardini/Russell, Inc.  
Photographer Robert Russell  
Copywriter Meredith Eiker  
Agency Giardini/Russell, Inc.  
Client Cabot, Cabot & Forbes Co.

**me**

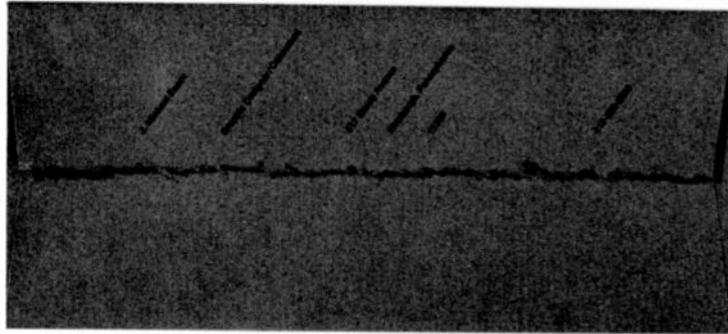
243  
Art Director James Lienhart  
Designer James Lienhart  
Artist James Lienhart  
Client Mutual Employment Inc.



J. Micheal Essex  
Graphic Designer/Consultant  
817 North Avenue  
Pittsford, Vermont  
05759  
412-862-8822



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Graphic Designer/Consultant  
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Pittsford, Vermont  
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412-862-8822



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Pittsford, Vermont  
05759  
412-862-8822

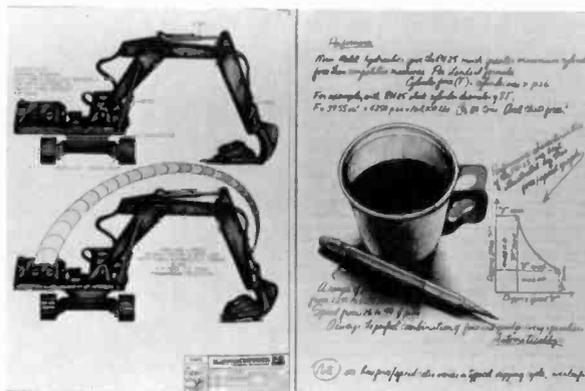
244  
Art Director J. Micheal Essex  
Designer J. Micheal Essex  
Copywriter Judith B. Essex  
Agency WQED/Design Center  
Client J. Micheal & Judith Essex

Pearson Weiss MacDonald Inc., 171 Newbury Street, Boston, Mass. 02116, (617) 536.8625



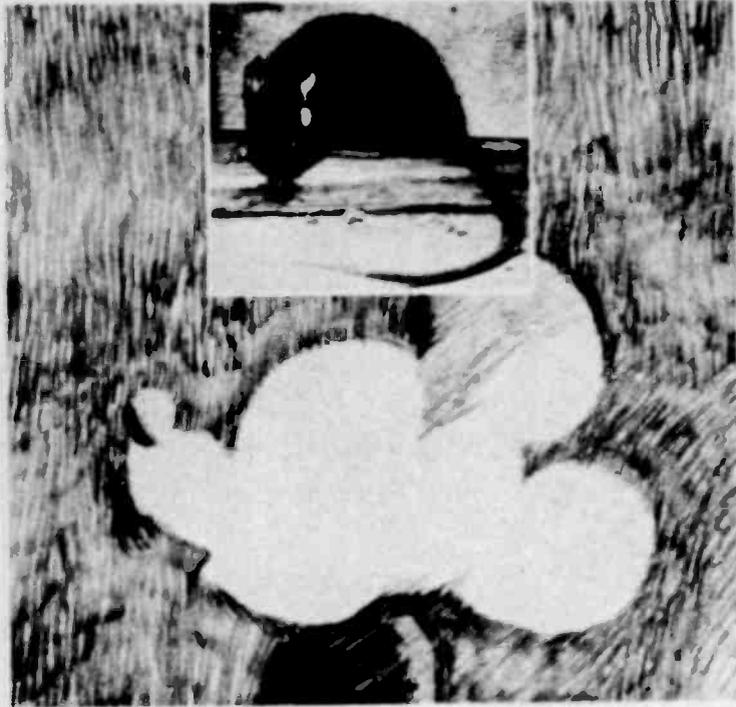
245  
Art Director John E. Pearson  
Designer Mike Handelman  
Photographer Mike Pierce  
Copywriter Terrence MacDonald  
Agency Pearson Weiss MacDonald Inc.  
Client Pearson Weiss MacDonald Inc.

# Introducing a totally new generation of digging equipment.



246  
 Art Director Leonard Blasko  
 Designer Mabey Trousdell  
 Artist Mabey Trousdell  
 Bob Binder  
 Copywriter Preston Moore  
 Agency Griswold Eshleman Co.  
 Client Harnischfeger Corp.

U.S.A. Film Festival



Photograph: Stan Richards & Associates 1961

247  
Art Director Stan Richards  
Designer Rick Bayless  
Artist Larry Sons  
Copywriters Bill Jones  
Kit Carson  
Agency Stan Richards and Associates  
Client USA Film Festival



Columbia  
Stereo  
Y2 30309



The Great  
Columbia Stereo  
Recordings

ODYSSEY 2 RECORD SET

Bruno Walter  
Mahler - Symphony No. 9



249  
Art Directors John Berg  
Richard Mantel  
Designer James Cook  
Photographer James Cook  
Agency Columbia Records  
Client Columbia Records



250  
Art Directors Virginia Team  
John Berg  
Designer Norman Seef  
Photographers Norman Seef  
Robert Lockhart  
Agency Columbia Records  
Client Columbia Records



251  
Art Director John Berg  
Designer John Berg  
Artist Natalie Williams  
Agency Columbia Records  
Client Columbia Records



# Byrdmaniax

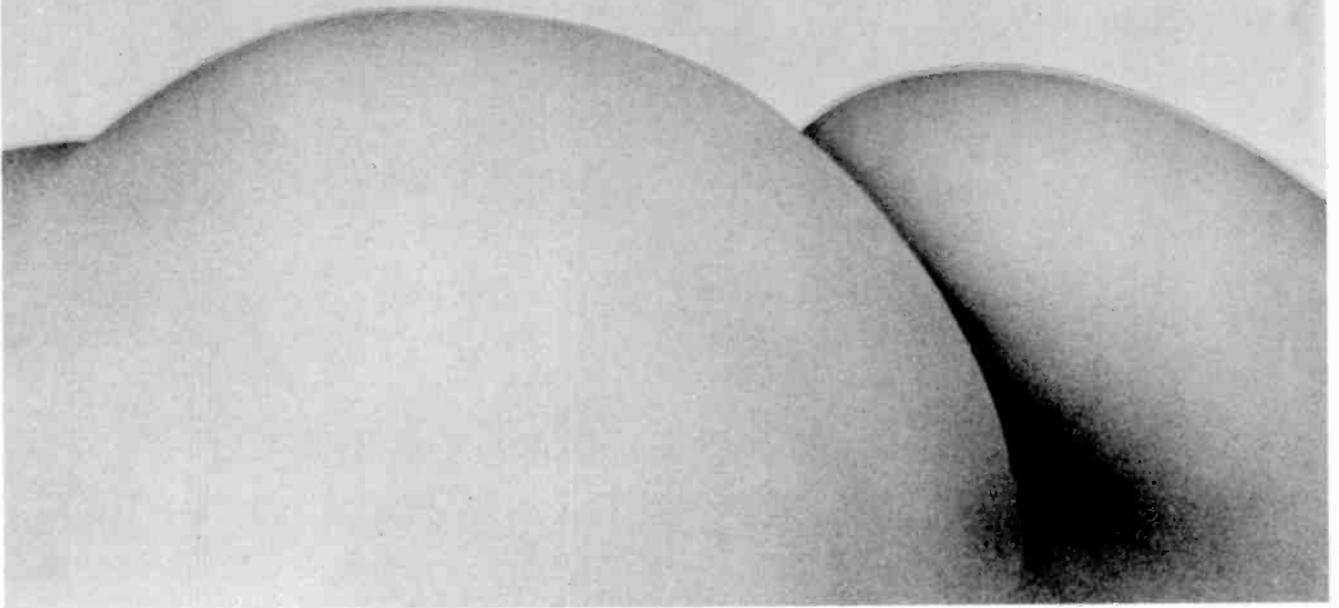


252  
Art Directors John Berg  
Virginia Team  
Designers John Berg  
Virginia Team  
Artist Mary Leonard  
Photographer Don Jim  
Agency Columbia Records  
Client Columbia Records

Columbia  
Stereo  
C 30601



# SWEATHOG



253  
Art Directors John Berg  
Virginia Team  
Designer Virginia Team  
Artists Bill Imhoff  
Fred Swanson  
Agency Columbia Records  
Client Columbia Records

Stereo

# WARRENSCHATZ



254  
Art Directors John Berg  
Ed Lee  
Designer Ron Coro  
Artist Michael Kanerak  
Agency Columbia Records  
Client Columbia Records



255  
Art Director John Berg  
Designer John Berg  
Photographer Art Kane  
Agency Columbia Records  
Client Columbia Records



256  
Art Directors Richard Mantel  
John Berg  
Designers Richard Mantel  
Ron Coro  
Photographer Sandy Speiser  
Agency Columbia Records  
Client Columbia Records

50  
ADS  
AIGA  
1970



**Print.**

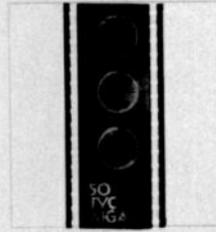
Certificate of Excellence

AWARDS

AIGA Chairman 1969-1970

AIGA President 1969-1971

30  
TVC  
AIGA  
1970



**Tv.**

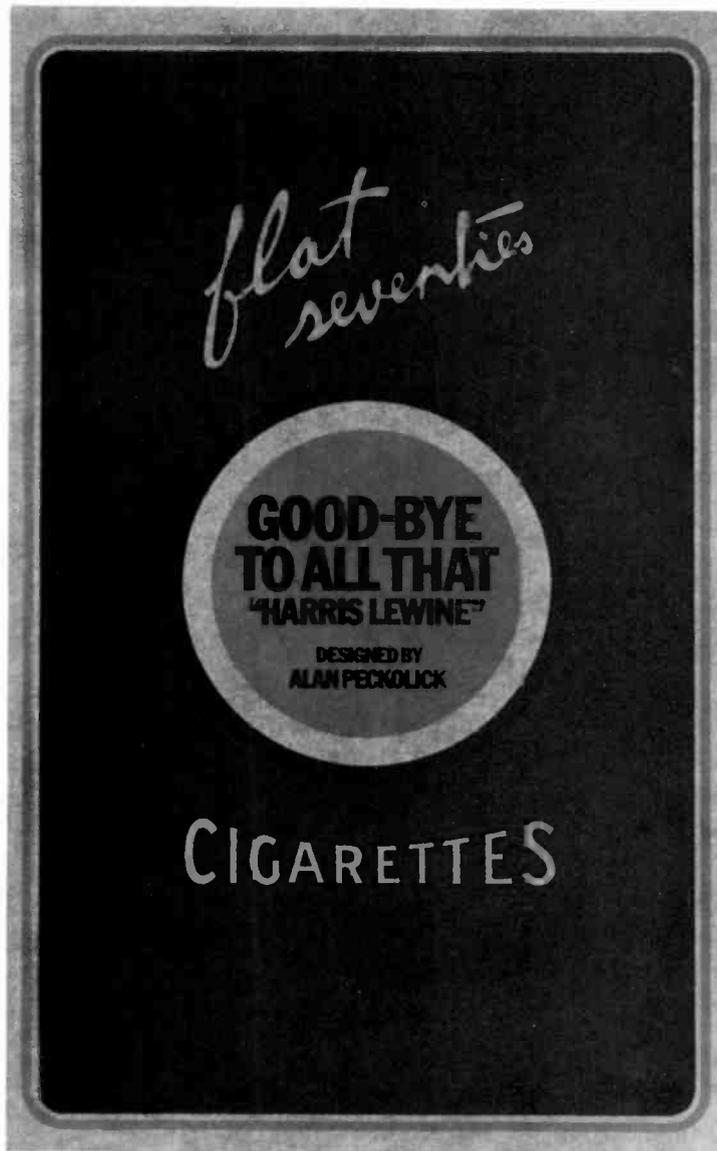
Certificate of Excellence

AWARDS

AIGA Chairman 1969-1970

AIGA President 1969-1971

257  
Art Director Richard Nava  
Designer Richard Nava  
Agency Image Communications Inc.  
Client The American Institute of Graphic Arts



258  
 Art Director Harris Lewine  
 Designer Alan Peckolick  
 Copywriter Harris Lewine  
 Client McGraw-Hill Book Company

letterhead  
letterhead  
letterhead  
letterhead  
letterhead  
letterhead  
letterhead

for  
Heidi & Robin Rickabaugh, Graphic Communications  
1202 Southwest 58th Avenue, Portland, Oregon 97215

503-232-6272

envelope  
envelope  
envelope  
envelope  
envelope  
envelope  
envelope

for  
Heidi & Robin Rickabaugh, Graphic Communications  
1202 Southwest 58th Avenue, Portland, Oregon 97215

business  
business  
business  
business  
business  
business  
business  
business  
card

for  
Heidi & Robin Rickabaugh, Graphic Communications  
1202 Southwest 58th Avenue, Portland, Oregon 97215

503-232-6272

259  
Art Directors Robin Rickabaugh  
Heidi Rickabaugh  
Designers Robin Rickabaugh  
Heidi Rickabaugh  
Artist Robin Rickabaugh  
Copywriters Robin Rickabaugh  
Heidi Rickabaugh  
Client Heidi and Robin Rickabaugh

**“...mental symptoms and mental illness  
can be understood simultaneously  
as the outcome of anxiety and  
as a defense against it.  
Mental illness can be understood as a  
person’s response to unbearable anxiety.  
Therefore, anxiety constitutes  
an essential problem in psychotherapy.”<sup>1</sup>**

### **Insights**

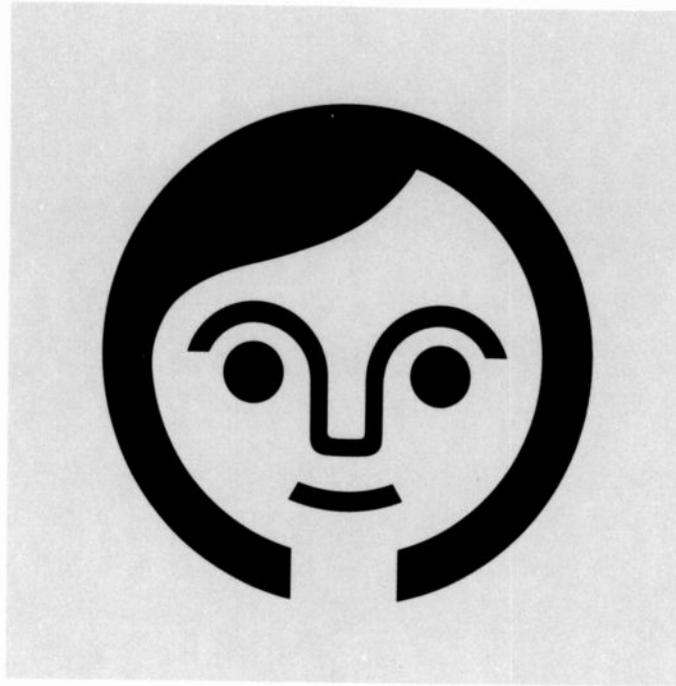
A new Roche series,  
summarizing the views of influential thinkers  
from various disciplines,  
on the subject of anxiety

260  
Art Directors Harry Sehring  
Chris Julia  
Designer Harry Sehring  
Artists James McMullan  
Jason McWhorter  
Copywriter Katherine Haworth  
Agency William Douglas McAdams Adv.  
Client Roche Laboratories

WARNING!

ANYONE REMOVING  
A VOLVO FROM  
THIS SHOWROOM  
COULD GET AS  
MUCH AS 11 YEARS.

261  
Art Director Joe Schindelman  
Copywriter Tom Nathan  
Agency Scali, McCabe, Sloves, Inc.  
Client Volvo, Inc.



262  
Art Director Fredun Shapur  
Designer Fredun Shapur  
Client Creative Playthings

Merry Christmas from the kids of Ingalls



263  
Art Director Dominic Farrell  
Designer Dominic Farrell  
Copywriter Dominic Farrell  
Agency Ingalls Associates, Inc.  
Client Ingalls Associates, Inc.



264  
Designer Milton Glaser  
Artist Milton Glaser  
Agency Warner Brothers  
Client Warner Brothers

**ETIENNE DELESSERT FOREWORD BY JEAN PIAGET**

# HOW

A black and white illustration of a mouse peeking from behind the right side of the large word 'HOW'. The mouse's head, with large dark eyes and whiskers, is visible. Its body is partially obscured by the letters. A long, thin, coiled tail extends from the mouse, looping around the text below.

**THE MOUSE  
WAS HIT ON  
THE HEAD BY A  
STONE AND SO  
DISCOVERED  
THE WORLD**

265  
Art Director Herb Lubalin  
Designer Herb Lubalin  
Artist Etienne Delessert  
Agency Lubalin, Smith, Carnase, Inc.  
Client Good Book, Incorporated



266  
Art Director Arlene Hirst  
Designer Roger G. Ferriter  
Artists Antonio DiSpigna  
Thomas Carnase  
Agency Lubalin, Smith, Carnase, Inc.  
Client Georg Jensen, Inc.



Photograph: Bert Andrews

The Bluest Eye: a novel by Toni Morrison

The Bluest Eye, a novel by Toni Morrison

Quiet as it's kept, there were no marigolds in the fall of 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. A little examination and much less melancholy would have proved to us that our seeds were not the only ones that did not sprout; nobody's did. Not even the gardens fronting the lake showed marigolds that year. But so deeply concerned were we with the health and safe delivery of Pecola's baby we could think of nothing but our own magic: if we planted the seeds, and said the right words over them, they would blossom, and everything would be all right.

It was a long time before my sister and I admitted to ourselves that no green was going to spring from our seeds. Once we knew, our guilt was relieved only by fights and mutual accusations about who was to blame. For years I thought my sister was right: it was my fault. I had planted them too far down in the earth. It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt, just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. What is clear now is that of all of that hope, fear, lust, love, and grief, nothing remains but Pecola and the unyielding earth. Cholly Breedlove is dead; our innocence too. The seeds shriveled and died; her baby too.

There is really nothing more to say—except why. But since *why* is difficult to handle, one must take refuge in *how*.

Holt  
Rinehart  
Winston

JIMMY MCGRIFF

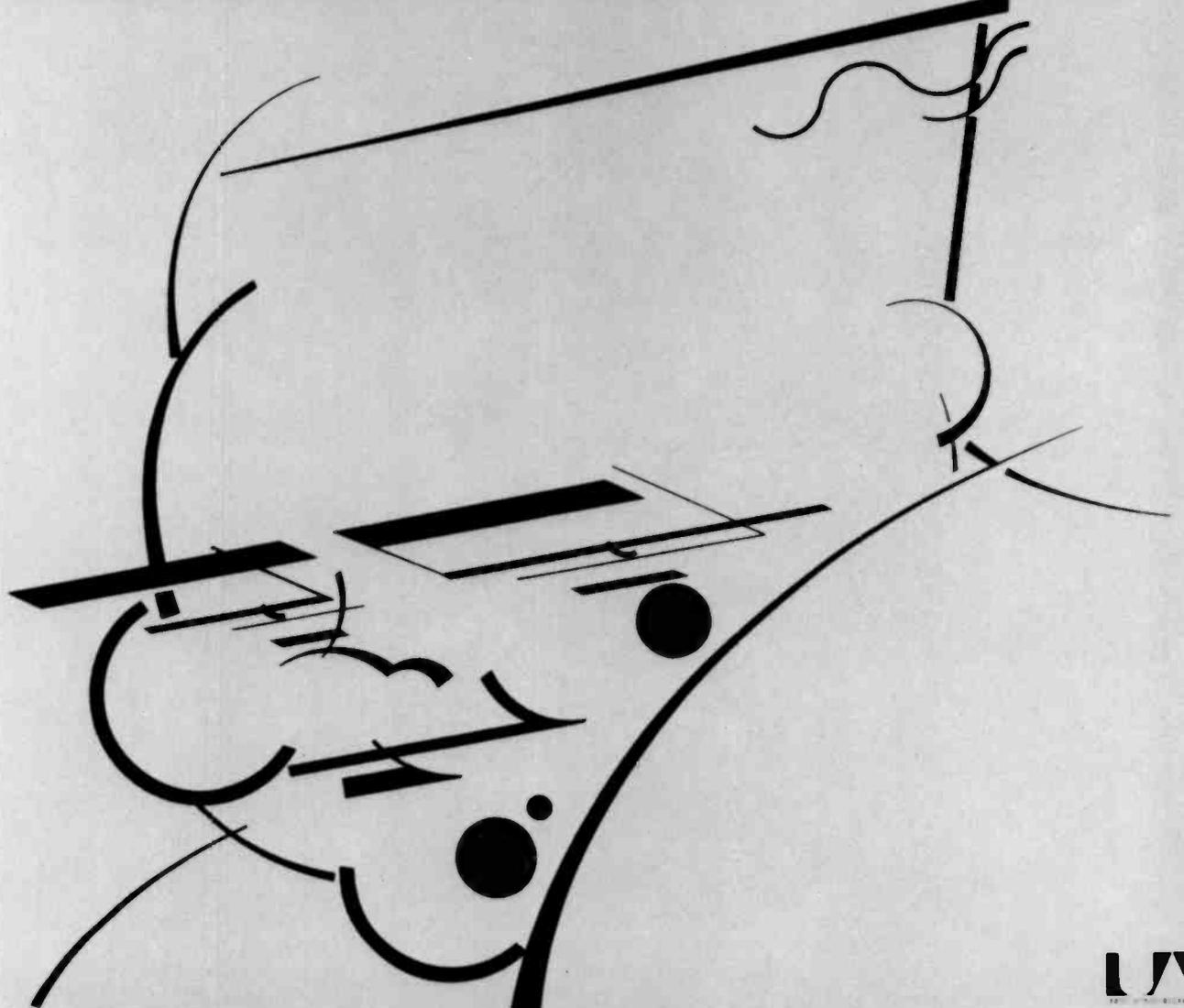
BLACK PEARL

BST-4437



268  
Art Director Norman Seeff  
Designer John Van Hamersveld  
Artist John Van Hamersveld  
Client United Artists Records, Inc.

# FAT DOMINO



INCLUDES BLUE MONDAY I'M WALKIN' THE FAT MAN WALKIN' TO NEW ORLEANS BLUEBERRY HILL AIN'T THAT A SHAME  
I WANNA WALK YOU HOME I HEAR YOU KNOCKIN' I'M IN LOVE AGAIN MY BLUE HEAVEN TWENTY EIGHT TUNES IN ALL

UNION PACIFIC AND MANUFACTURED BY UNITED ARTISTS RECORDS, INC. LOS ANGELES, CALIFORNIA 90028 • PRINTED IN U.S.A. • MADE IN U.S.A. • CAN. RE. 6548200 • © 1965 U.A.R.

269  
Art Director Norman Seeff  
Designer Tim Clark  
Artist Tim Clark  
Client United Artists Records, Inc.

UA  
GARY SHARPE



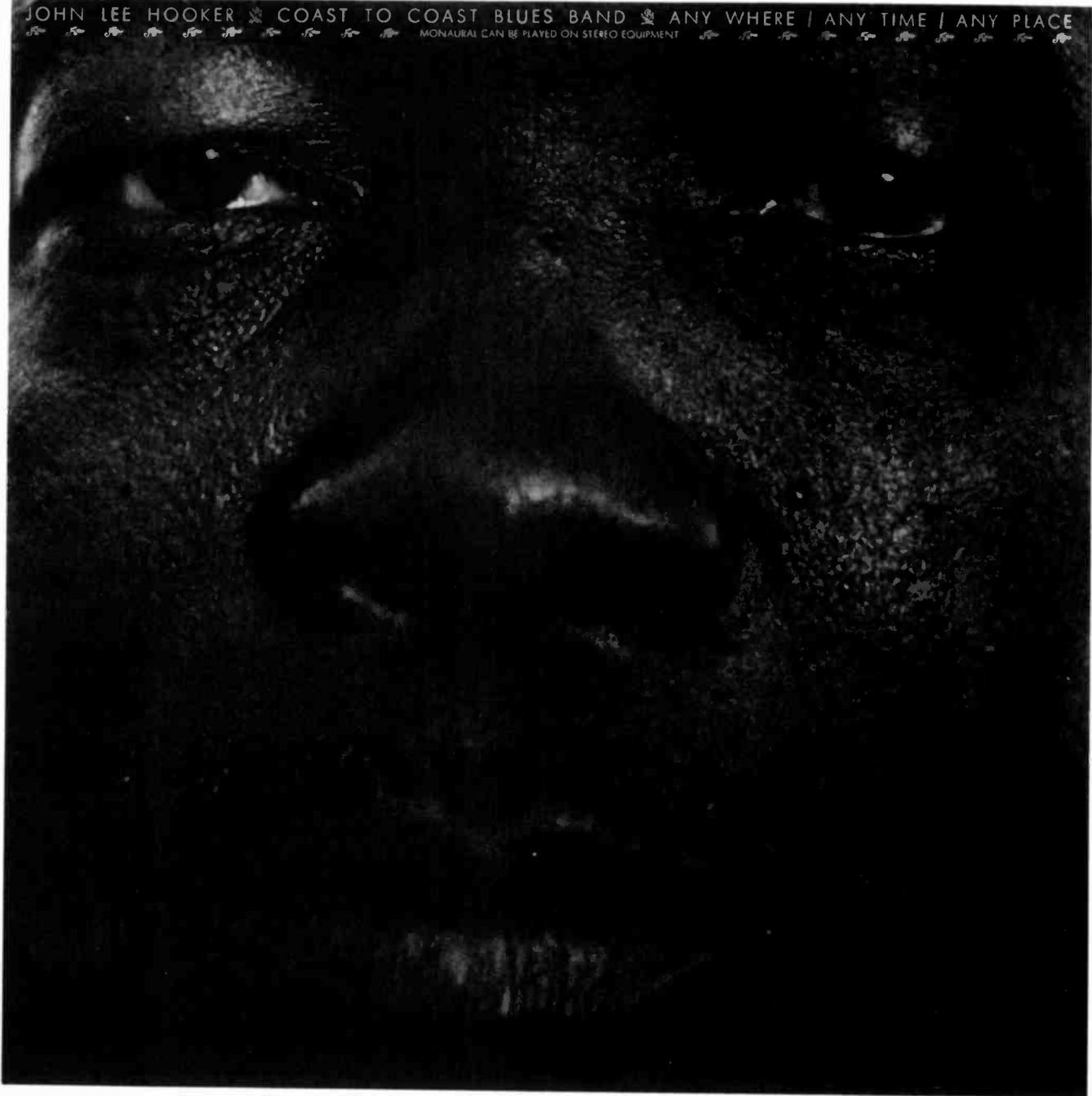
270  
Art Director Norman Seeff  
Designer Norman Seeff  
Photographer Norman Seeff  
Logotype Design Bob Cato  
Client United Artists Records, Inc.



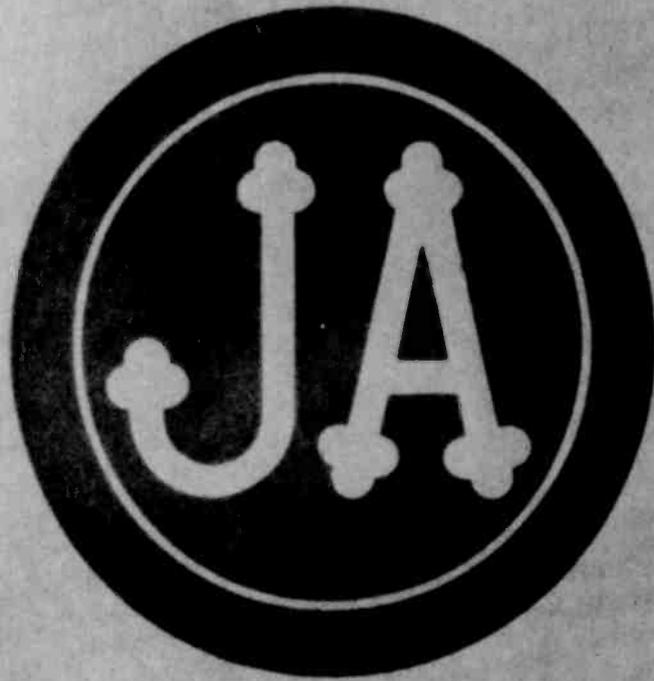
271  
 Art Director Norman Seeff  
 Designer Norman Seeff  
 Photographer Norman Seeff  
 Script Typeface John Van Hamersveld  
 Client United Artists Records, Inc.

JOHN LEE HOOKER & COAST TO COAST BLUES BAND & ANY WHERE | ANY TIME | ANY PLACE

MONAURAL CAN BE PLAYED ON STEREO EQUIPMENT



272  
Art Director Norman Seeff  
Designer Robert Lockart  
Photographer Al Vandenberg  
Client United Artists Records, Inc.

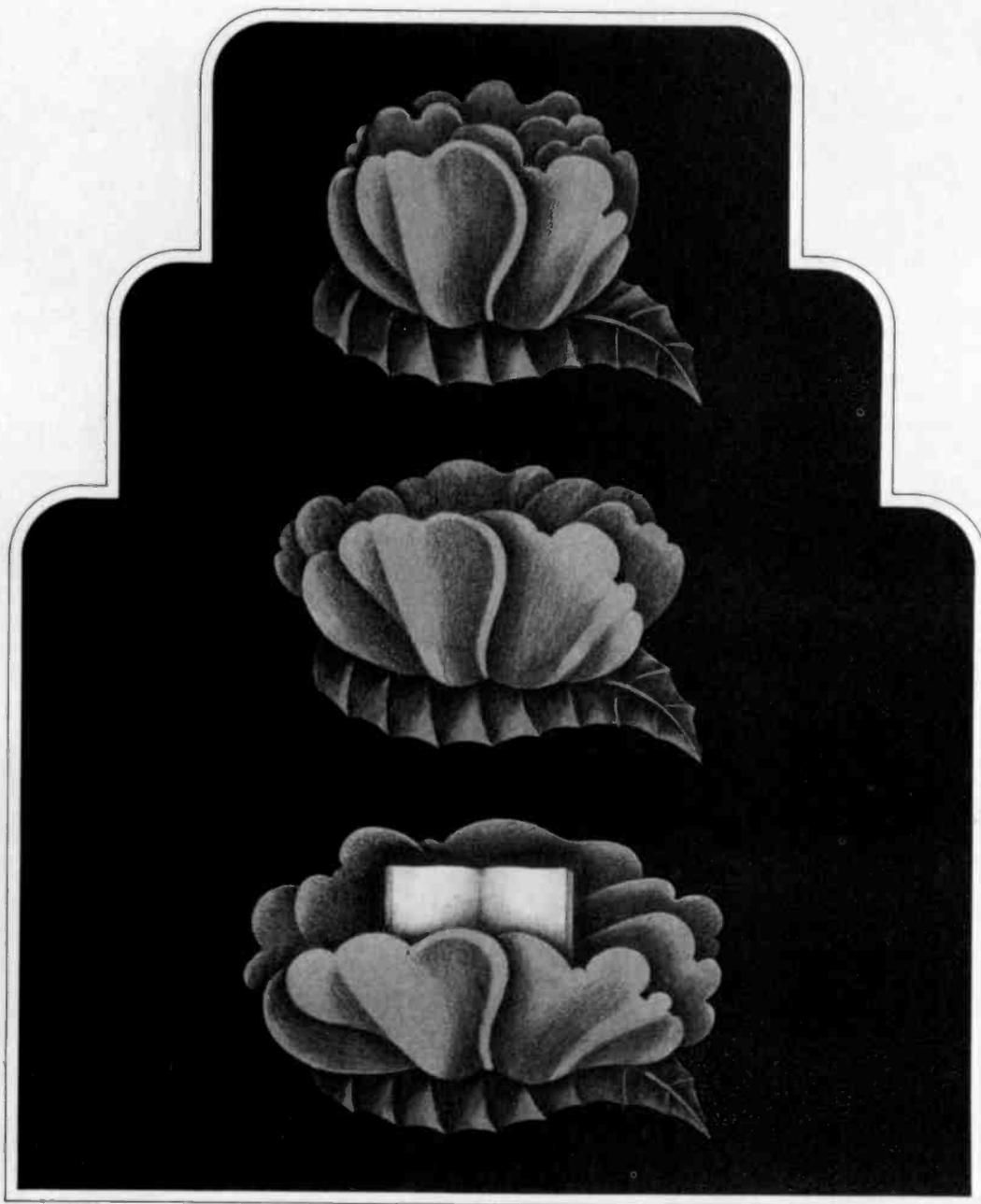


273  
Art Director Acy R. Lehman  
Designer Acy R. Lehman  
Photographer Nick Sangiamo  
Client RCA Records

Associated Pulp and Paper Mills Limited

# IMPRESSIONS

Number Five/August 1971



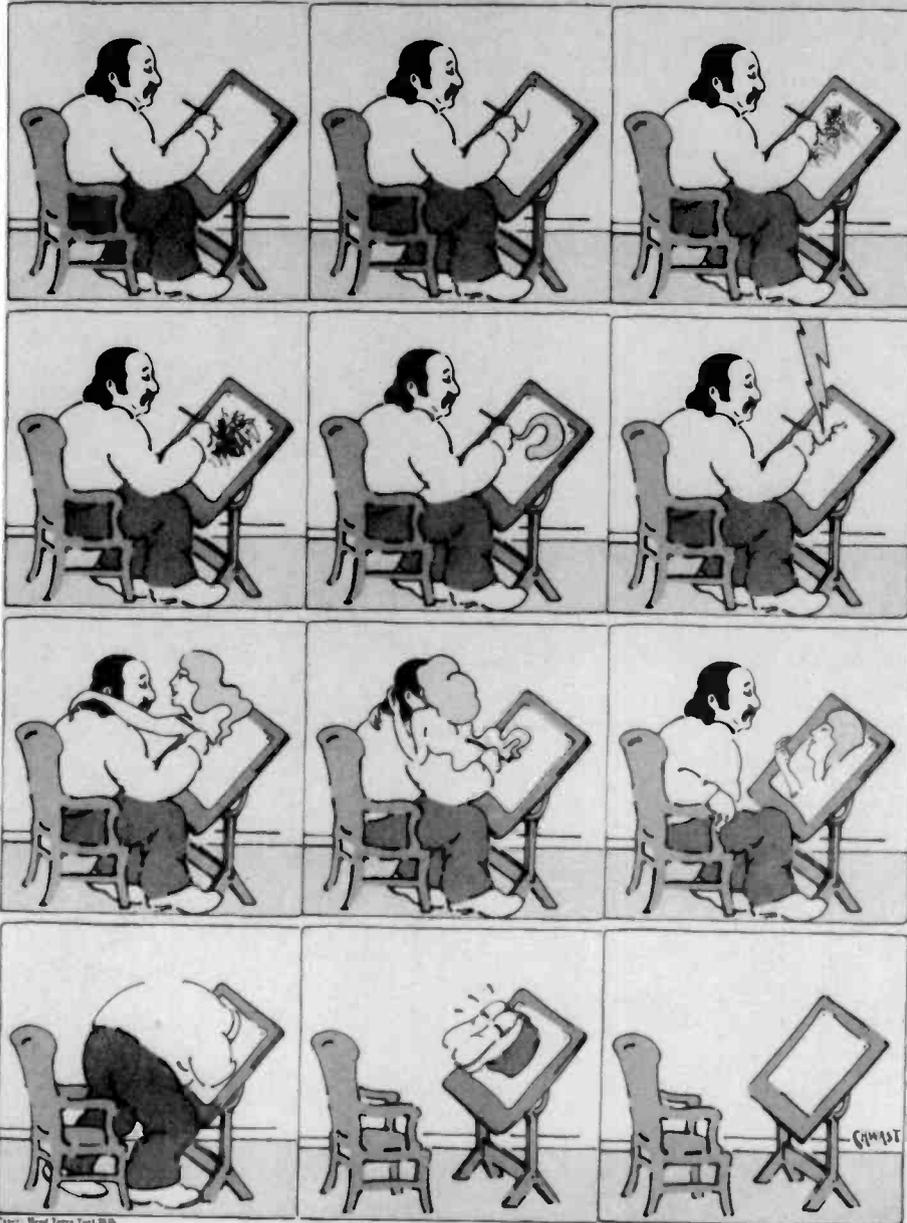
*The Silent Explosion*

274  
Art Director Geoffrey Digby  
Designer Barrie Tucker  
Artists Barrie Tucker  
Ray Condon  
Ulrich Lehman  
Paul Tremelling  
Copywriters Rennie Ellis  
Sylvia Lawson  
Frank Moorhouse  
Clive Turnbull  
Barrie Tucker  
Agency Tucker & James/K. M. Campbell Pty. Ltd.  
Client Associated Pulp and Paper Mills Limited



275  
Art Director Bob Ciano  
Photographer Pete Turner  
Client CTI Records

# "MY BEST WORK"



Panel: Mead Totta Test 20th

A Distinguished  
Exhibition  
of Works  
Illustrations and  
Photography  
collected by  
the Firm

Emil Antonetti  
Domenico Arca  
Herman Aronson  
E. O. Bierbaum  
Hans Birkhofer  
Arthur Buben  
Ewald Bremer  
Bruno Hauptmann  
Will Herin  
Josef Callado  
Vincent Cort  
Ivan Chermayeff  
Rogier Cook

Al Curshin  
Seymour Chwast  
Richard Dagne  
Paul Davis  
Madeline de Hirsch  
Joseph Hirsch  
Ishai Valt  
Spelman De  
Luis Dorfmann  
Neil Durrill  
David Eberk  
Hendy Erenbaum  
Ed Fitt

Heinz Gerdner  
Thomas Gorman  
John Gilbert  
Milton Glaser  
Hilma Granlund  
Norman Green  
Norman Grunow  
Robert Grooman  
Richard Henderson  
Dick Houn  
Clayde Hugg  
Harry Jacobs  
Hedde Johanson

Art Kamo  
Vic Labowitz  
George Lado  
Herb Lubalin  
George Lopez  
Jay Maciel  
Mary Matthews  
Peter May  
James Mc Nealan  
James Mith  
Yumiko Miya  
John Willigan  
Roe Morgan

Logan Moeut  
Joe Ziss  
David Nevenher  
Robert Paganotti  
Ivan Page  
Tony Paladino  
Jim Pringle  
Paul Reed  
Jack Runk  
Kenneth Rowe  
Doris Robinson  
Arnold Sachs  
Robert Salpeter

Connon Rappaport  
William Rindler  
Ludwig Rulfner  
Gott Nevenher  
Simon C. Smith, Jr.  
Edward Sorel  
William Taden  
Ivan Trowald  
George Tschopp  
Morton Vigoff  
Harry Zaid  
Rory Zimmerman

March 17 to  
April 20, 1971  
Monday through Friday  
9 am to 5 pm  
Mead Library  
of Ideas  
P.O. Box Building  
300 Park Avenue  
New York, N.Y.  
(212) 970-0247

276  
Art Director: Joe Messina  
Designer: Seymour Chwast  
Artist: Seymour Chwast  
Client: Mead Library of Ideas

NET PLAYBOISE ON THE

# 30s

- 1 Arthur Miller's "Memory Of Two Mondays"
- 2 "Hard Traveler"
- 3 "The Re-discovered Film"
- 4 "Movie Crazy"
- 5 Clifford Odets' "Paradise Lost, Part I"
- 6 Clifford Odets' "Paradise Lost, Part II"

Beginning the first week in January.  
Watch local listings for exact dates.

A new series of six programs  
about America's decade of turmoil  
recaptured through the works  
of its great performers,  
playwrights, and filmmakers.

|                     |                    |
|---------------------|--------------------|
| James Cagney        | Jo Van Fleet       |
| Darryl Zanuck       | Hai Wallis         |
| Arthur Miller       | Bette Davis        |
| Milford Lampert     | Bobby Berkeley     |
| Estelle Parsons     | Ruby Keeler        |
| Dalton Trumbo       | Kristoffer Tabori  |
| Juan Blondell       | Paul Muni          |
| George Grizzard     | Jack Warden        |
| Wesley Craven       | Ginger Rogers      |
| Clifford Odets      | Errol Flynn        |
| Eli Wallach         | Leslie Howard      |
| Pat O'Brien         | Ronald Reagan      |
| Ralph Manes         | Henry Fonda        |
| Olivia De Havilland | Humphrey Bogart    |
| Mervyn Leroy        | Edward G. Robinson |

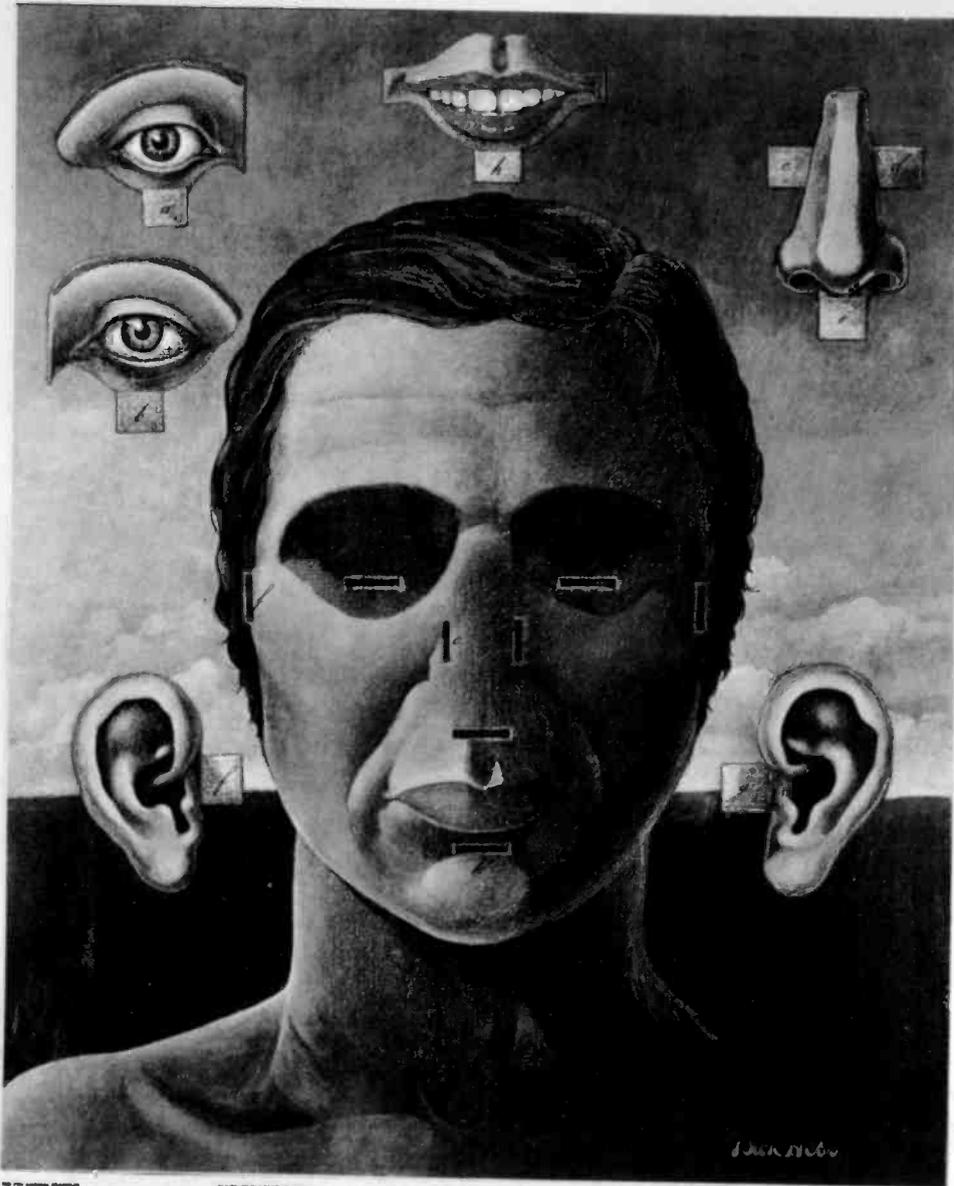


277  
Designer Seymour Chwast  
Artist Seymour Chwast  
Client Channel 13-NET Playhouse

COME

FRIDAY, JUNE 4, 1964

TOGETHER



THE MAN'S FACE IS  
A COMPOSITE OF  
DIFFERENT PARTS  
AND FEATURES  
WHICH ARE  
SCATTERED AROUND  
IT.

THE MAN'S FACE IS  
A COMPOSITE OF  
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WHICH ARE  
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IT.

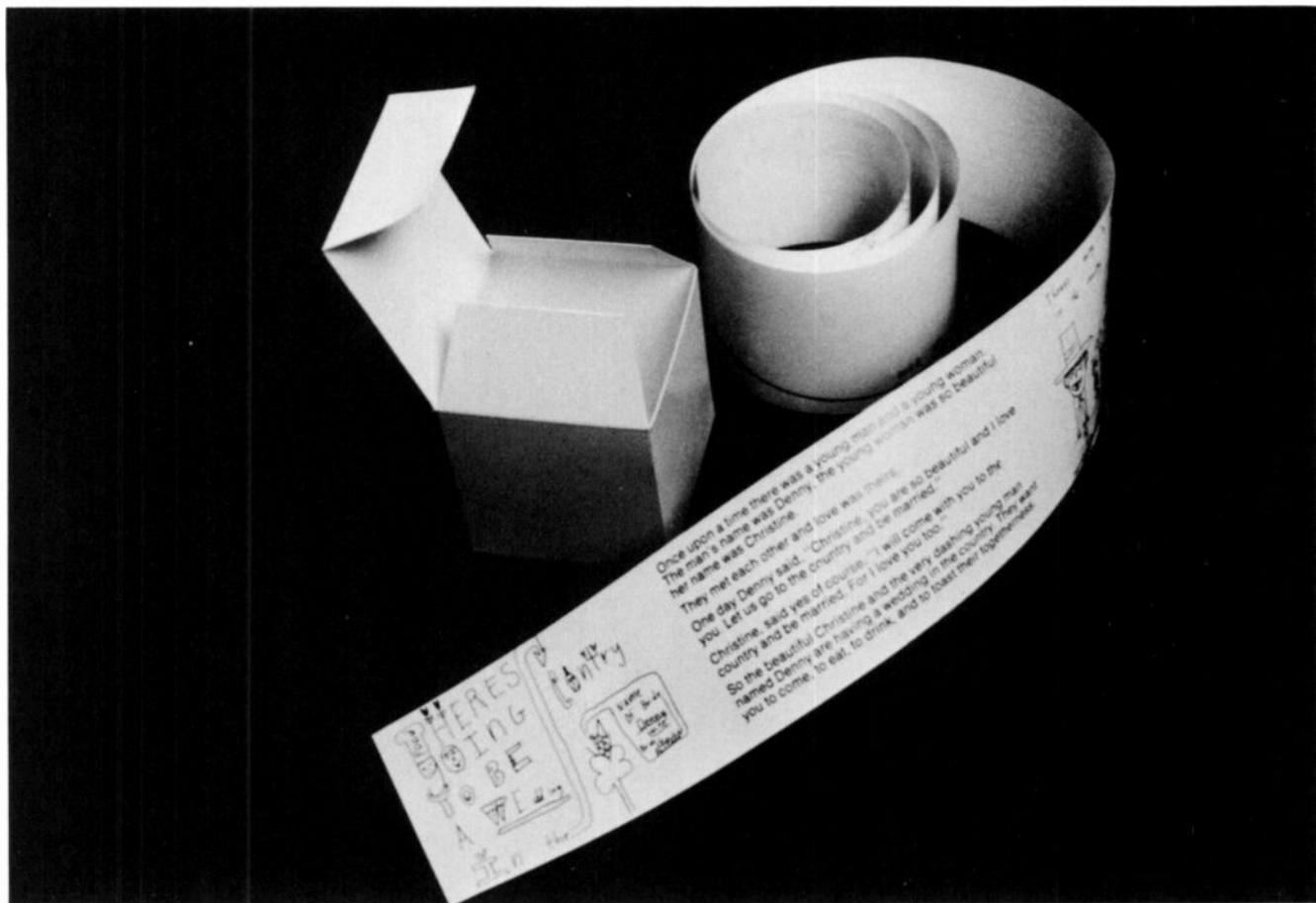
THE MAN'S FACE IS  
A COMPOSITE OF  
DIFFERENT PARTS  
AND FEATURES  
WHICH ARE  
SCATTERED AROUND  
IT.

THE MAN'S FACE IS  
A COMPOSITE OF  
DIFFERENT PARTS  
AND FEATURES  
WHICH ARE  
SCATTERED AROUND  
IT.

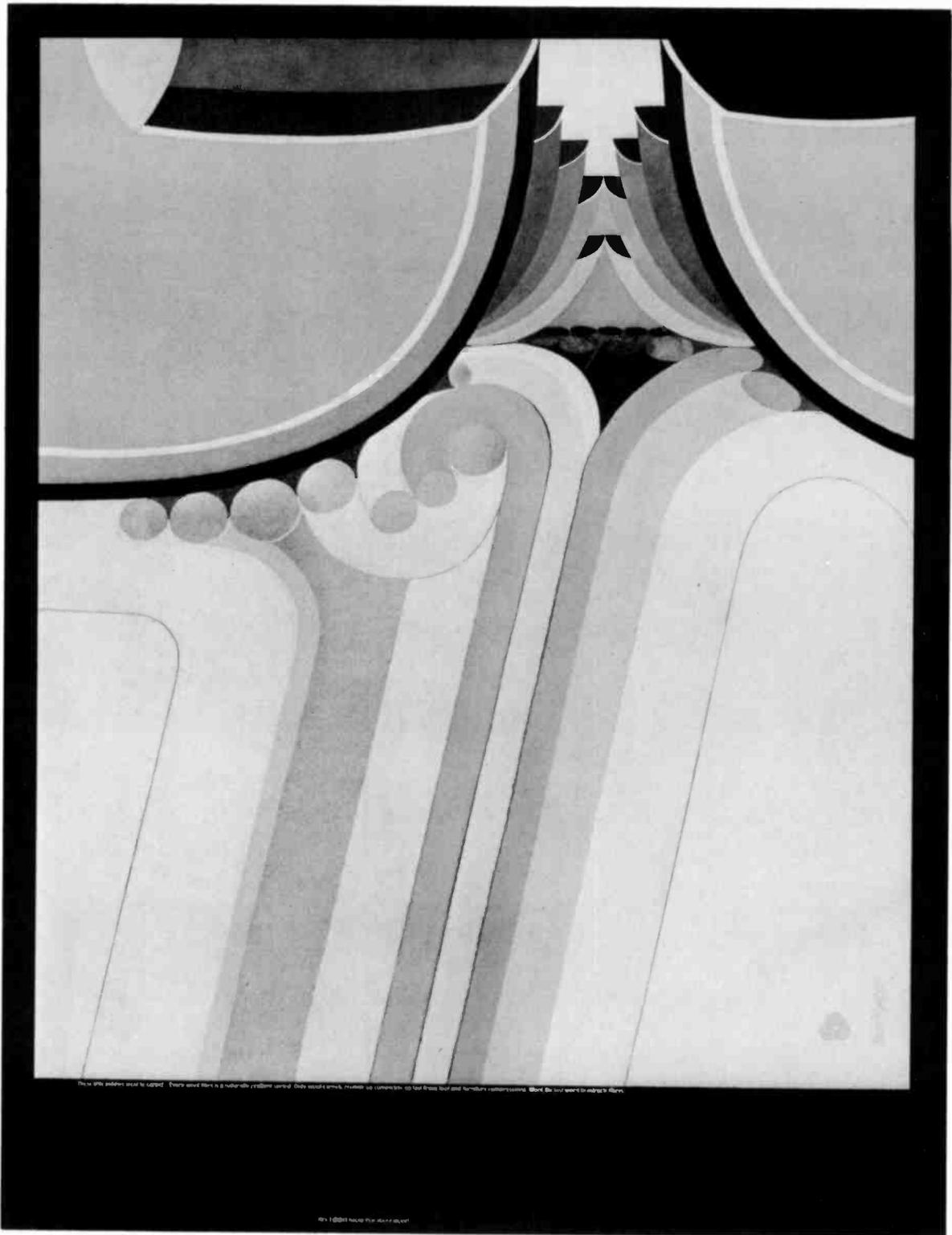
THE MAN'S FACE IS  
A COMPOSITE OF  
DIFFERENT PARTS  
AND FEATURES  
WHICH ARE  
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IT.



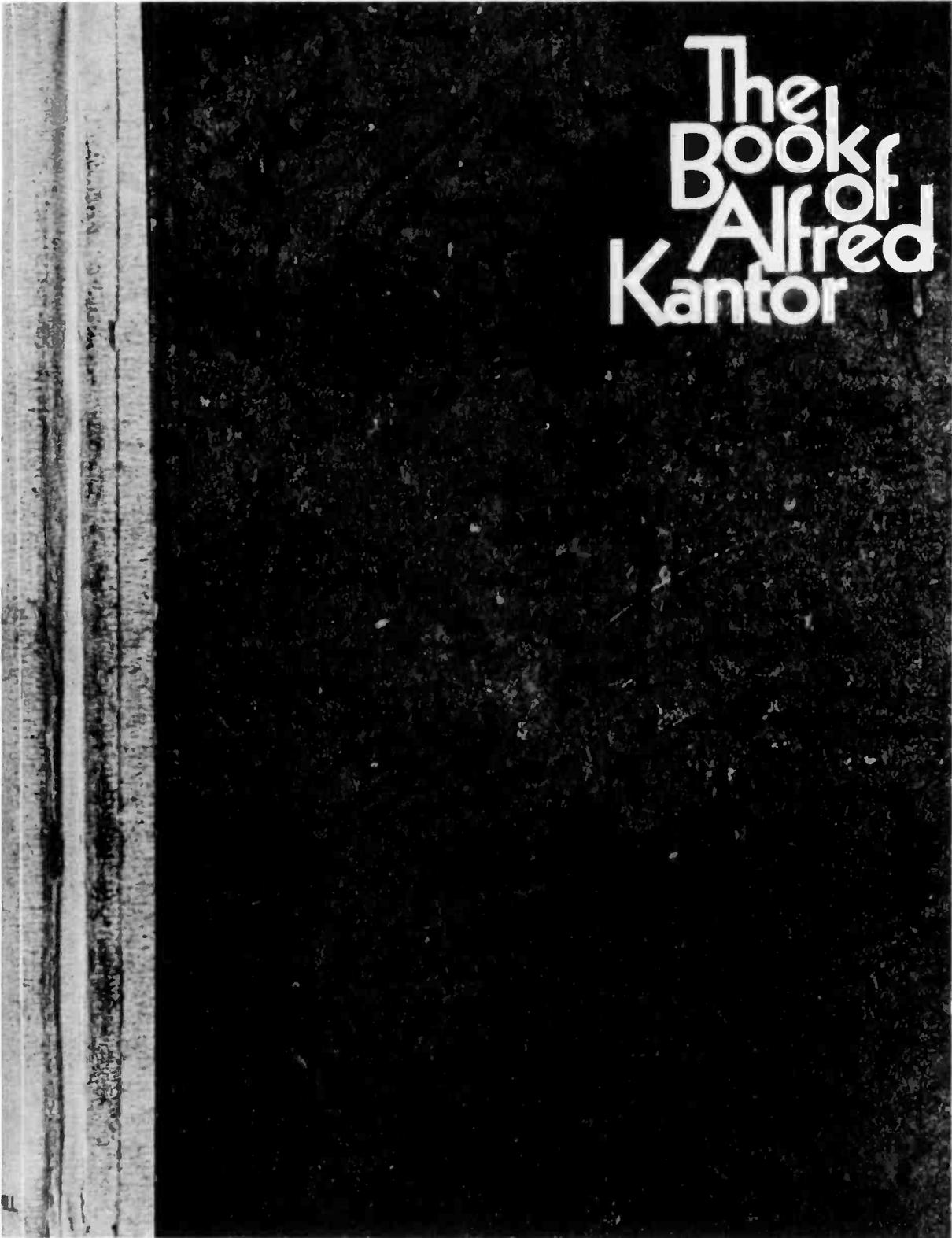
278  
 Art Directors Dick Hess  
 Ron Kajiwara  
 Designer Dick Hess  
 Artist Dick Hess  
 Copywriters Barbara Knight  
 Sam Antupit  
 Agency Richard Hess Inc.  
 Client Franklin Typographers



279  
 Art Director William J. Lloyd  
 Designer William J. Lloyd  
 Artists Jeremy and Steffan Postae  
 Copywriter Tami Kuna  
 Agency Lloyd & Brams, Ltd.  
 Client Denny Witz



280  
Art Director Creative Partners  
Designer Creative Partners  
Artist John Mardon  
Copywriter Creative Partners  
Agency Creative Partners  
Client The Wool Bureau of Canada Limited

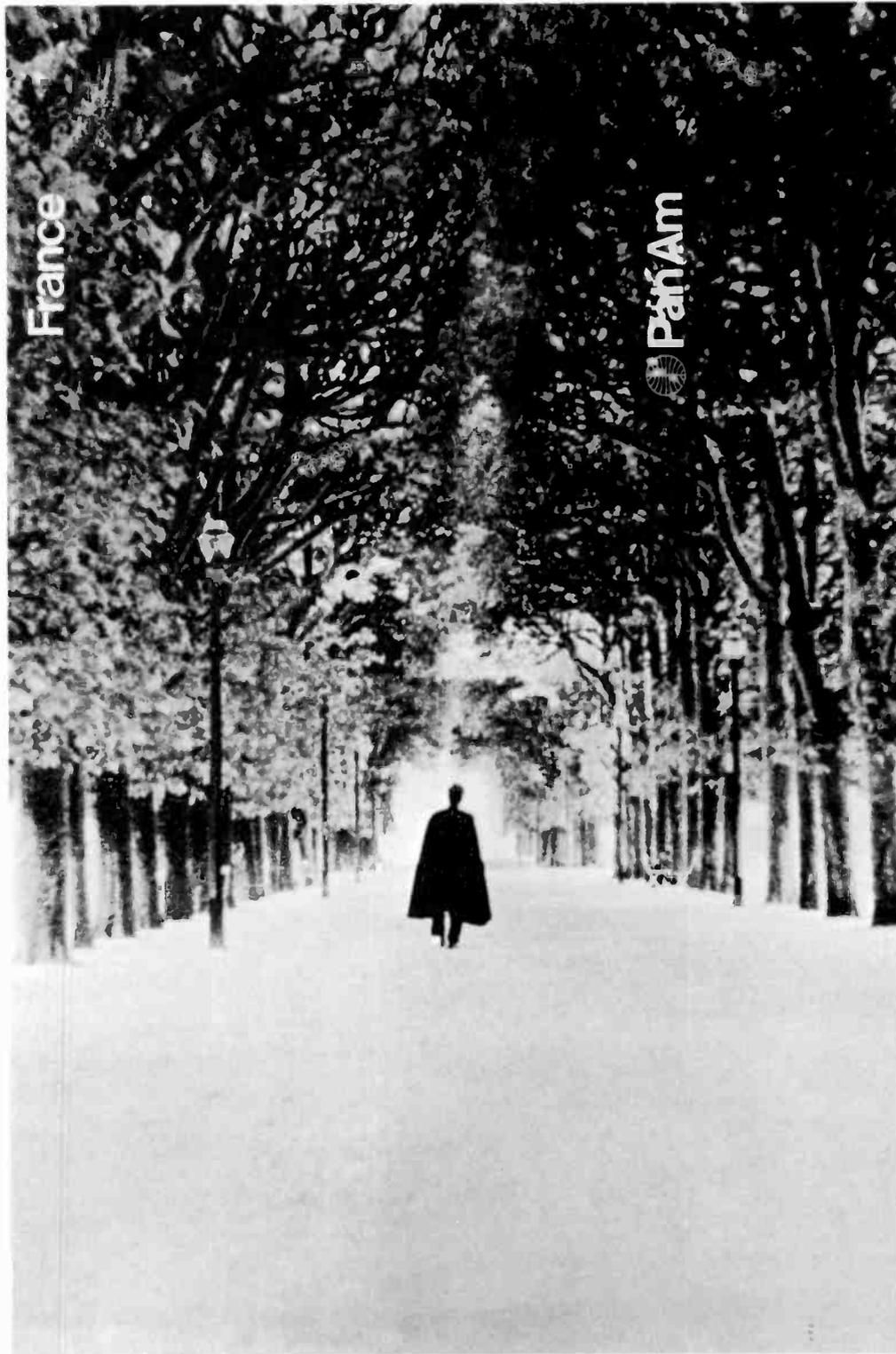


# The Book of Alfred Kantor

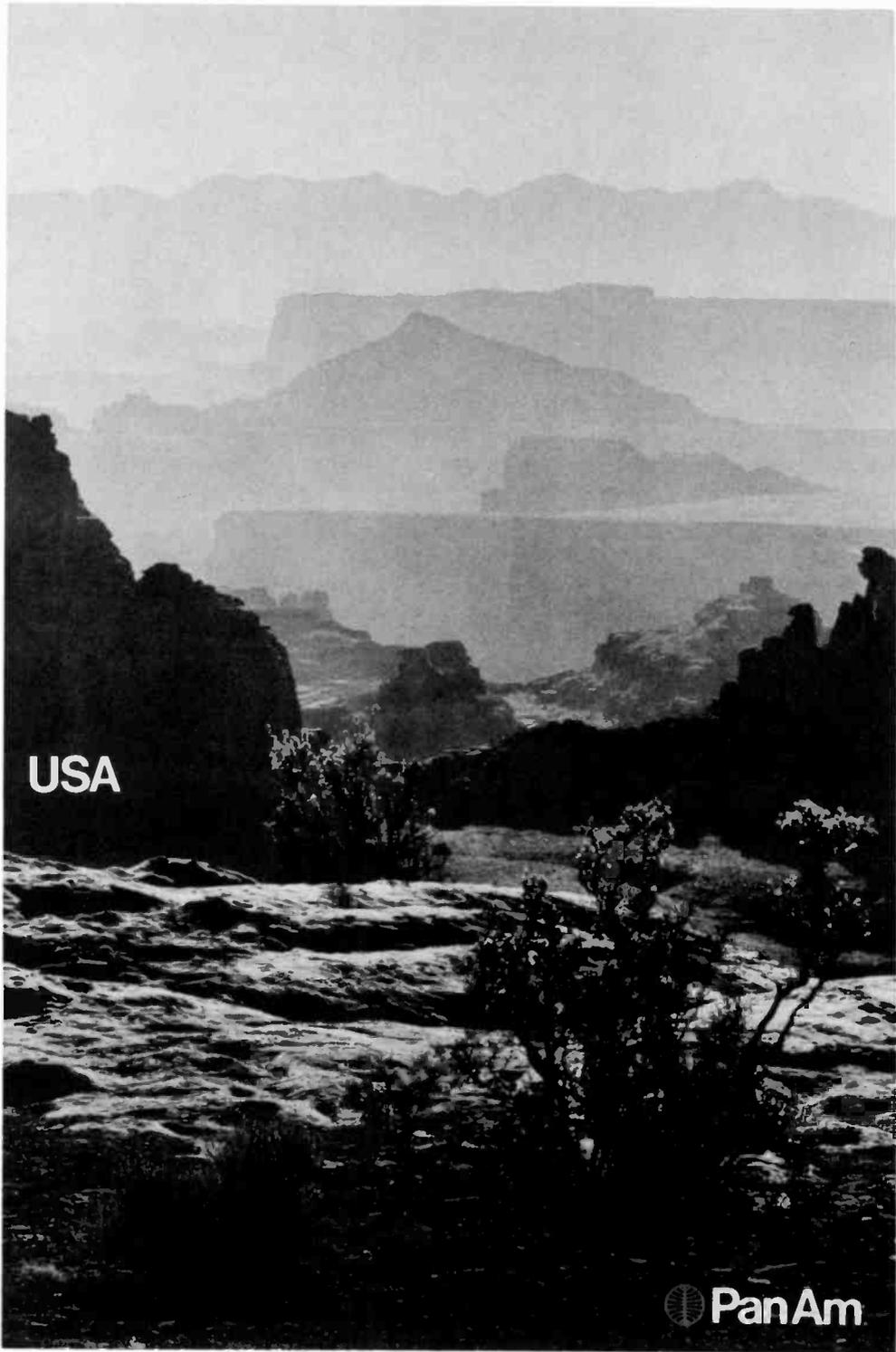
281  
Art Director Harris Lewine  
Designer Herb Lubalin  
Artist Alfred Kantor  
Copywriter Alfred Kantor  
Client McGraw-Hill Book Company



282  
Art Director Reiner Lubge  
Designer Reiner Lubge  
Agency Smith/Greenland Co.  
Client Itkin Brothers



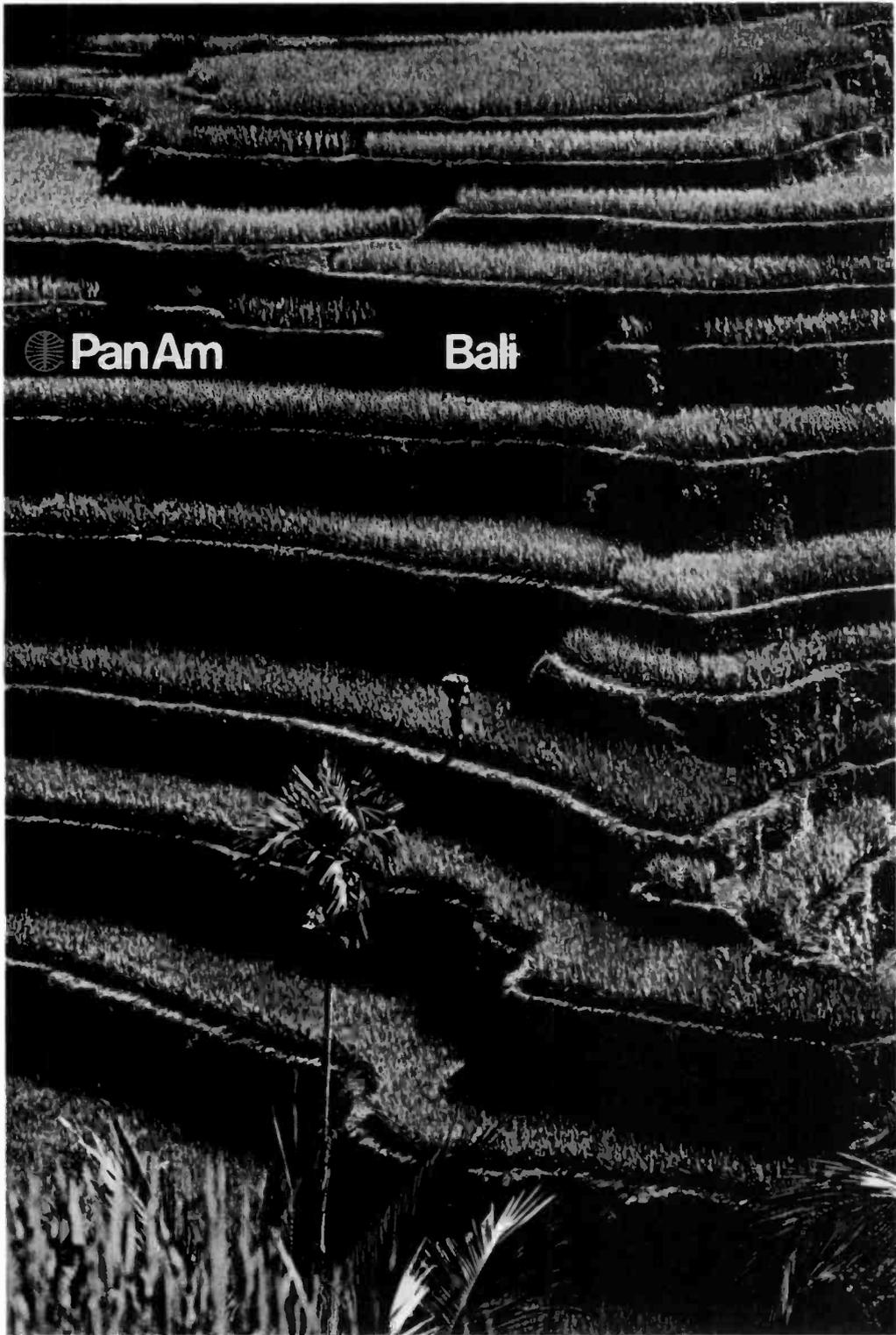
283  
Art Director Ivan Chermayeff  
Designer William B. Sontag  
Photographer Burt Glinn  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways



USA

 PanAm

284  
Art Director Ivan Chermayeff  
Designer William B. Sontag  
Photographer Florence Henderson  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways



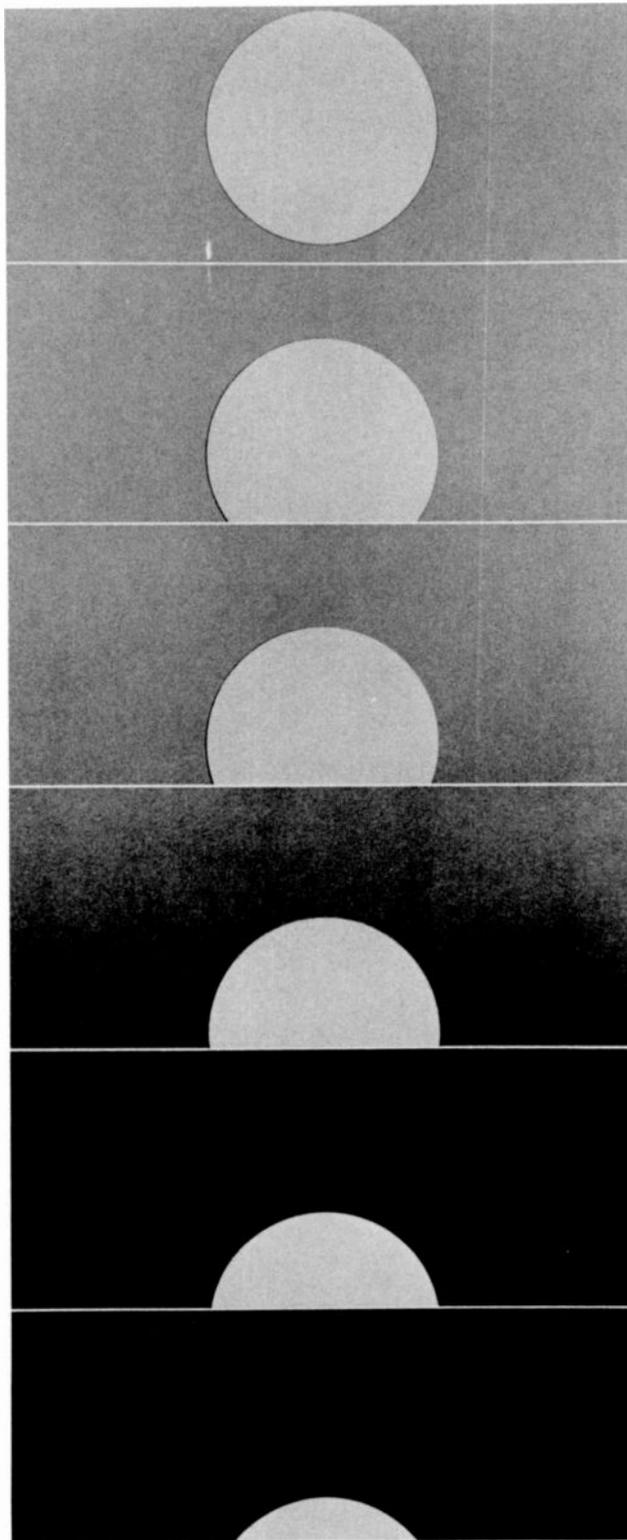
285  
Art Director Ivan Chermayeff  
Designer William B. Sontag  
Photographer Ed Galob  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways

Portugal

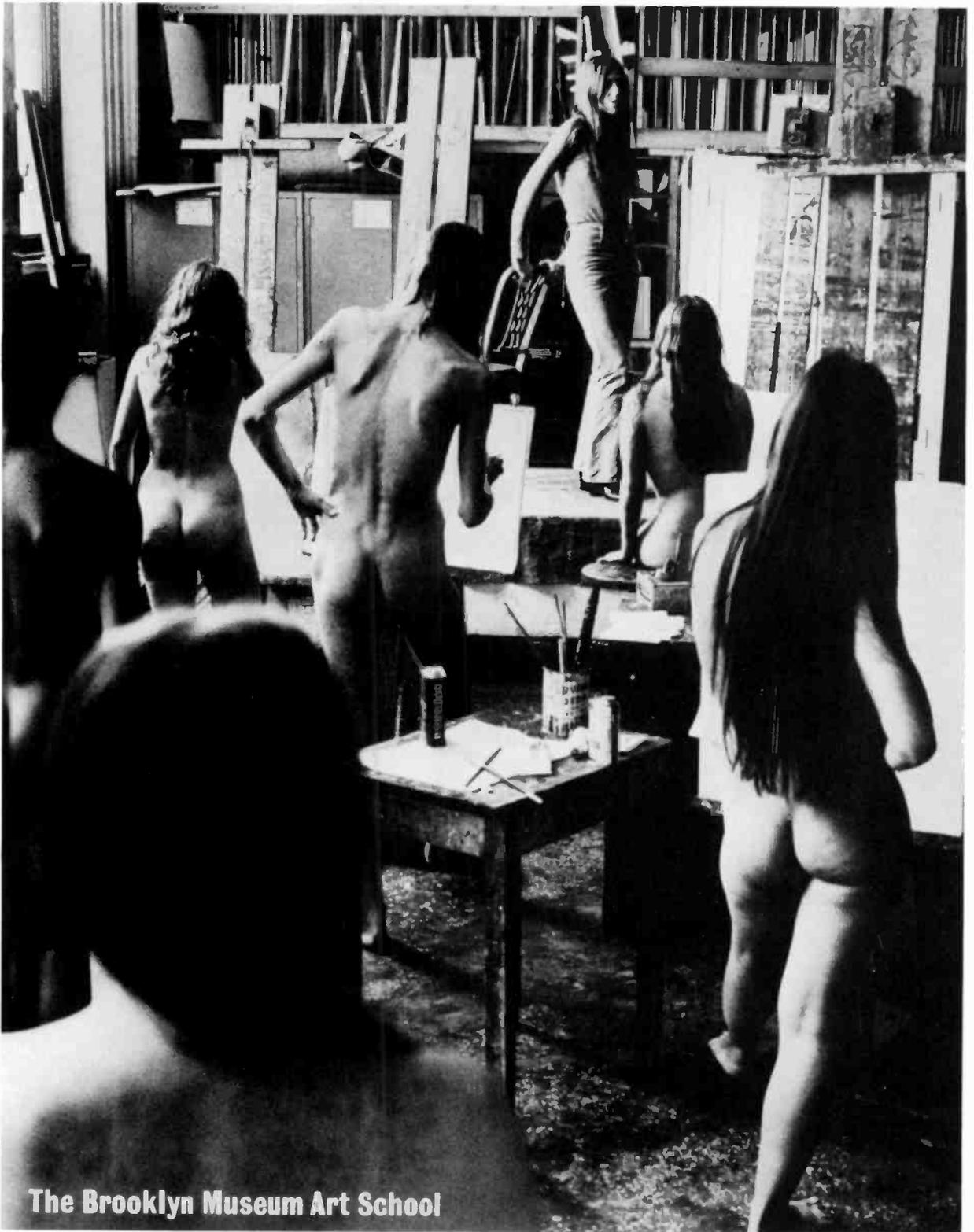
 Pan Am



286  
Art Director Ivan Chermayeff  
Designer William B. Sontag  
Photographer Pete Turner  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways

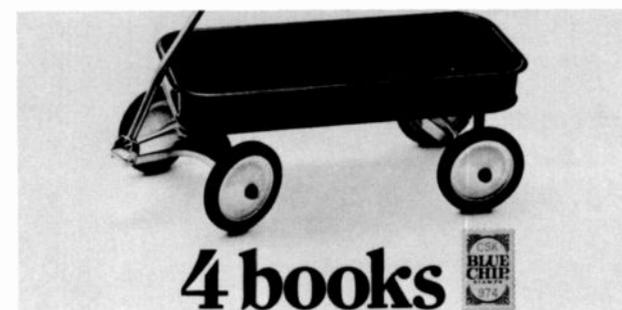
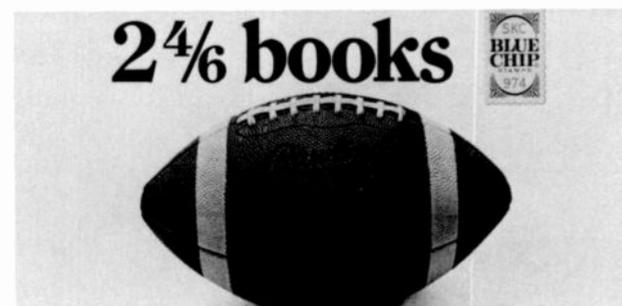
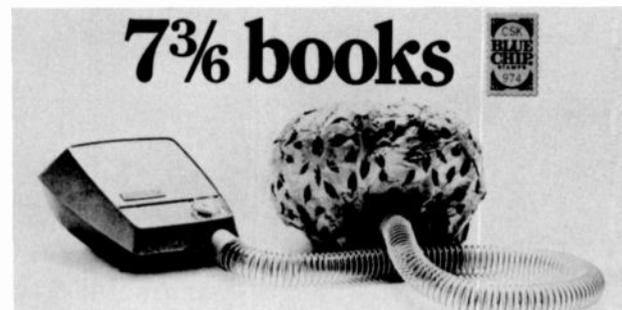
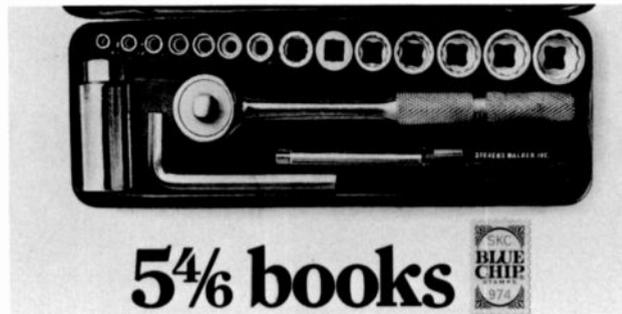
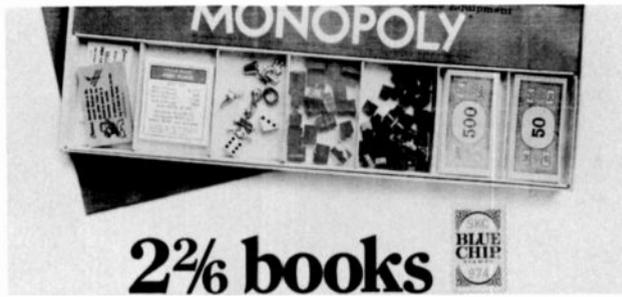


287  
Art Director Ivan Chermayeff  
Designer Ivan Chermayeff  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways



**The Brooklyn Museum Art School**

288  
Art Director Dick Levy  
Designer Dick Levy  
Photographer Arnold Beckerman  
Copywriter Mike Bookman  
Agency Cucumber Productions, Ltd.  
Client The Brooklyn Museum Art School



289  
Art Director Dick Kaiser  
Designer Dick Kaiser  
Photographer Carl Furuta  
Copywriter Dick Kaiser  
Agency Dailey and Associates  
Client Blue Chip Stamps



**Is nothing sacred?**



290  
Art Director Bob Kuperman  
Photographer David Langley  
Copywriter John Noble  
Agency Doyle Dane Bernbach Inc.  
Client Volkswagen of America

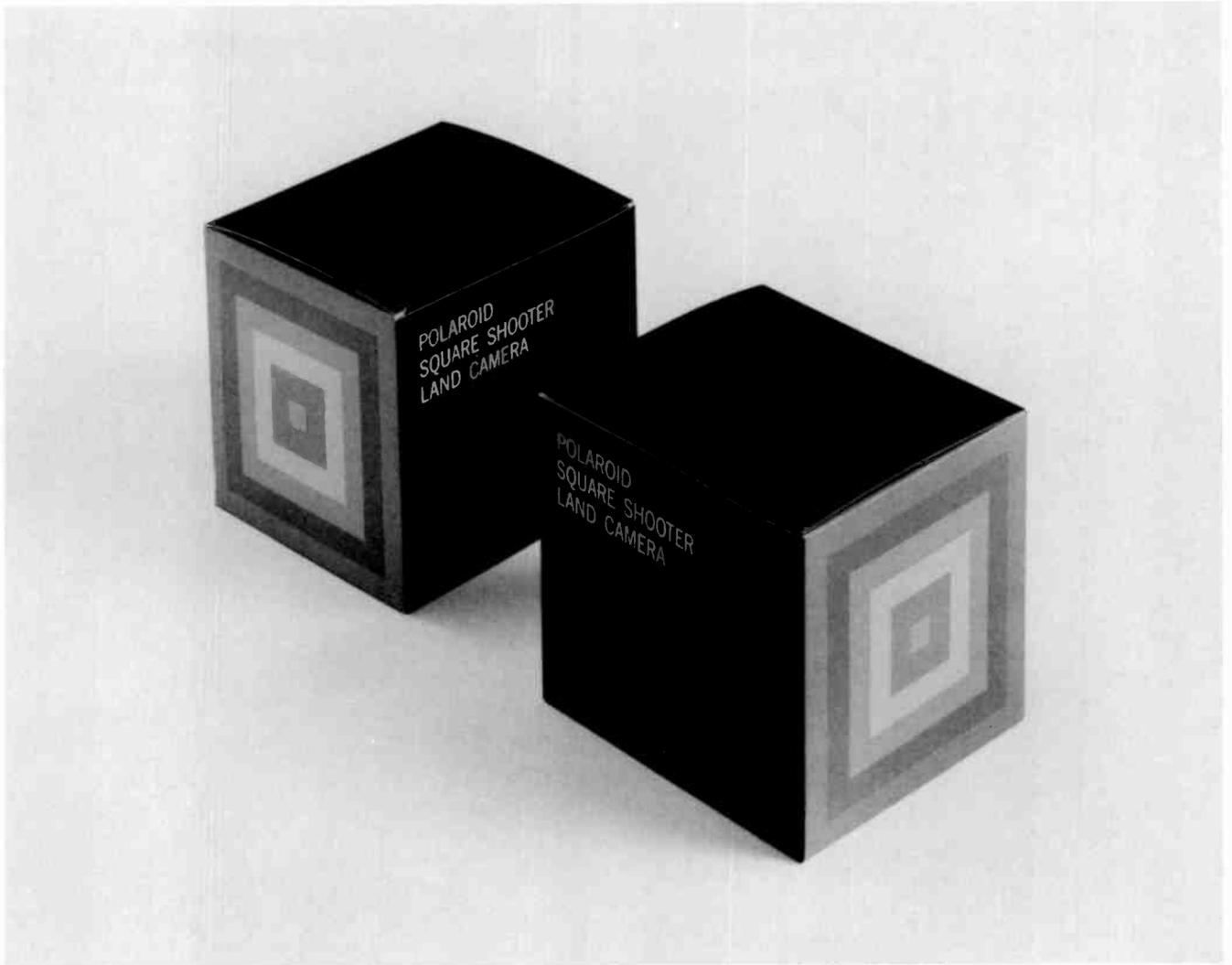
# The good die old.



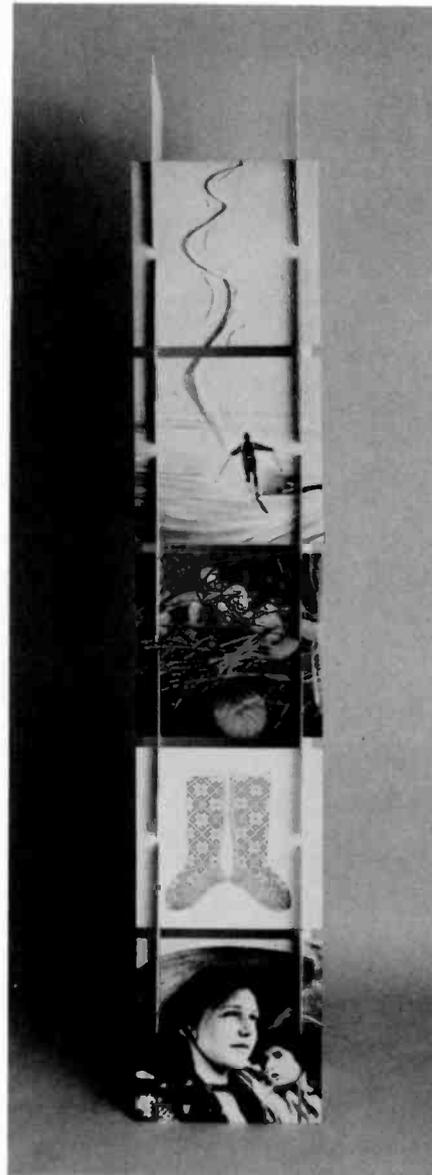
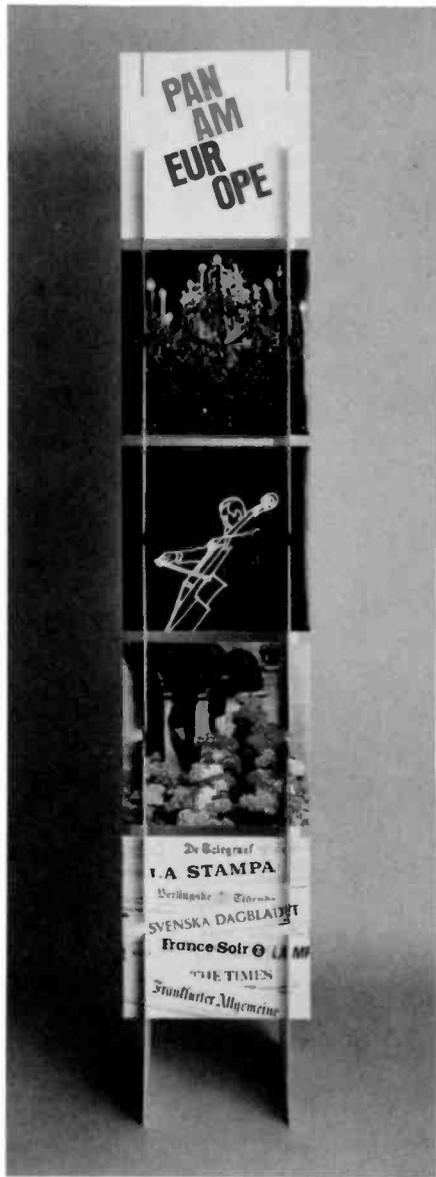
291  
Art Director Mark Gershman  
Designers Mark Gershman  
Ross Van Dusen  
Photographer Sid Avery  
Copywriter Ed Butler  
Agency Doyle Dane Bernbach Inc.  
Client Volkswagen

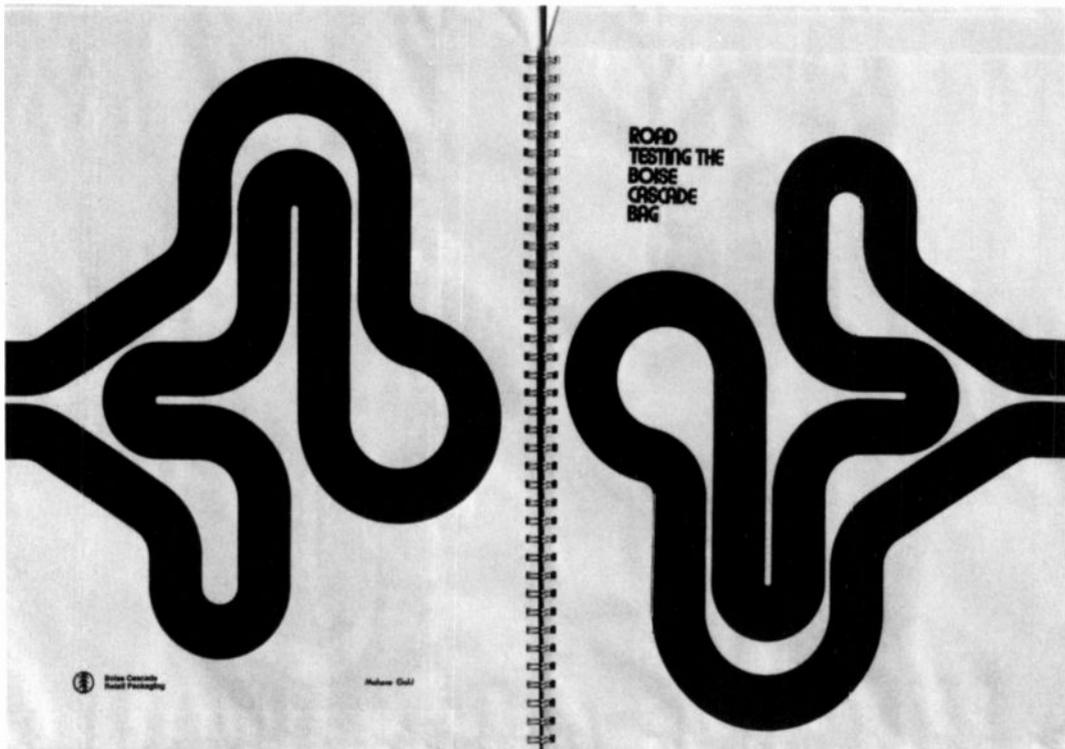
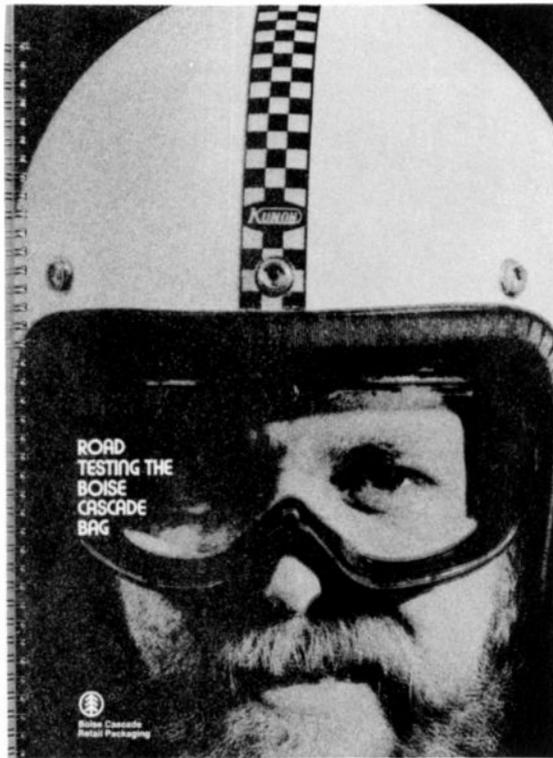


292  
Art Director Charles Ross  
Designer Charles Ross  
Photographer Susan Ellis  
Agency J. S. Freedman Advertising, Inc.  
Client The Trestler Oil Co.



293  
Art Director William Field  
Designer Paul Giambarba  
Agency Paul Giambarba  
Client Polaroid Corporation





295  
Art Director Warren Eakins  
Designer Warren Eakins  
Photographer Ed Dull  
Copywriter Warren Eakins  
Agency Young & Roehr, Inc.  
Client Boise Cascade Paper Group



296  
Art Director Marlon Chapman  
Designer Marlon Chapman  
Agency Joseph Magnin  
Client Joseph Magnin

**Ignore the elderly  
and maybe they'll go away.**



297  
Art Director Jim Weller  
Designer Judy Decker  
Photographer Jim Middleton  
Copywriter Jim Weller  
Agency Jim Weller & Partners  
Client United Fund

**Purchase Order**

Richard Hess Inc. 811 East 88th Street, New York, NY 10017 919-481-1000

Date: \_\_\_\_\_ Description: \_\_\_\_\_

Purchase Order To: \_\_\_\_\_

Client: \_\_\_\_\_

Job Number: \_\_\_\_\_

Job Description: \_\_\_\_\_

Design To: \_\_\_\_\_

Delivery Date: \_\_\_\_\_

Ordered By: \_\_\_\_\_

Bill To: \_\_\_\_\_

**Invoice**

Richard Hess Inc. 811 East 88th Street, New York, NY 10017 919-481-1000

Date: \_\_\_\_\_ Description: \_\_\_\_\_

Your P.O. Number: \_\_\_\_\_

Our Job Number: \_\_\_\_\_

Invoice Number: \_\_\_\_\_

Terms: \_\_\_\_\_

**Job Estimate**

Richard Hess Inc. 811 East 88th Street, New York, NY 10017 919-481-1000

Date: \_\_\_\_\_ Description: \_\_\_\_\_

Client: \_\_\_\_\_

Our Job # \_\_\_\_\_ Your Job # \_\_\_\_\_

Design: \_\_\_\_\_

Art: \_\_\_\_\_ Preparation: \_\_\_\_\_

Illustration: \_\_\_\_\_

Typesetting: \_\_\_\_\_ Lettering: \_\_\_\_\_

Photomicro: \_\_\_\_\_ Photo: \_\_\_\_\_

Reproduction: \_\_\_\_\_

Make-up: \_\_\_\_\_ Photo: \_\_\_\_\_

Reprints: \_\_\_\_\_ Special: \_\_\_\_\_

Copy: \_\_\_\_\_

Types: \_\_\_\_\_ Engraving: \_\_\_\_\_

Quantity: \_\_\_\_\_ Color: \_\_\_\_\_

Size: \_\_\_\_\_ Paper: \_\_\_\_\_

Paper stock: \_\_\_\_\_ Engraving: \_\_\_\_\_

Folding: \_\_\_\_\_ Binding: \_\_\_\_\_

Expenditure: \_\_\_\_\_ Reproduction: \_\_\_\_\_

Delivery date: \_\_\_\_\_

Order To: \_\_\_\_\_

Bill To: \_\_\_\_\_

Payment Schedule: \_\_\_\_\_

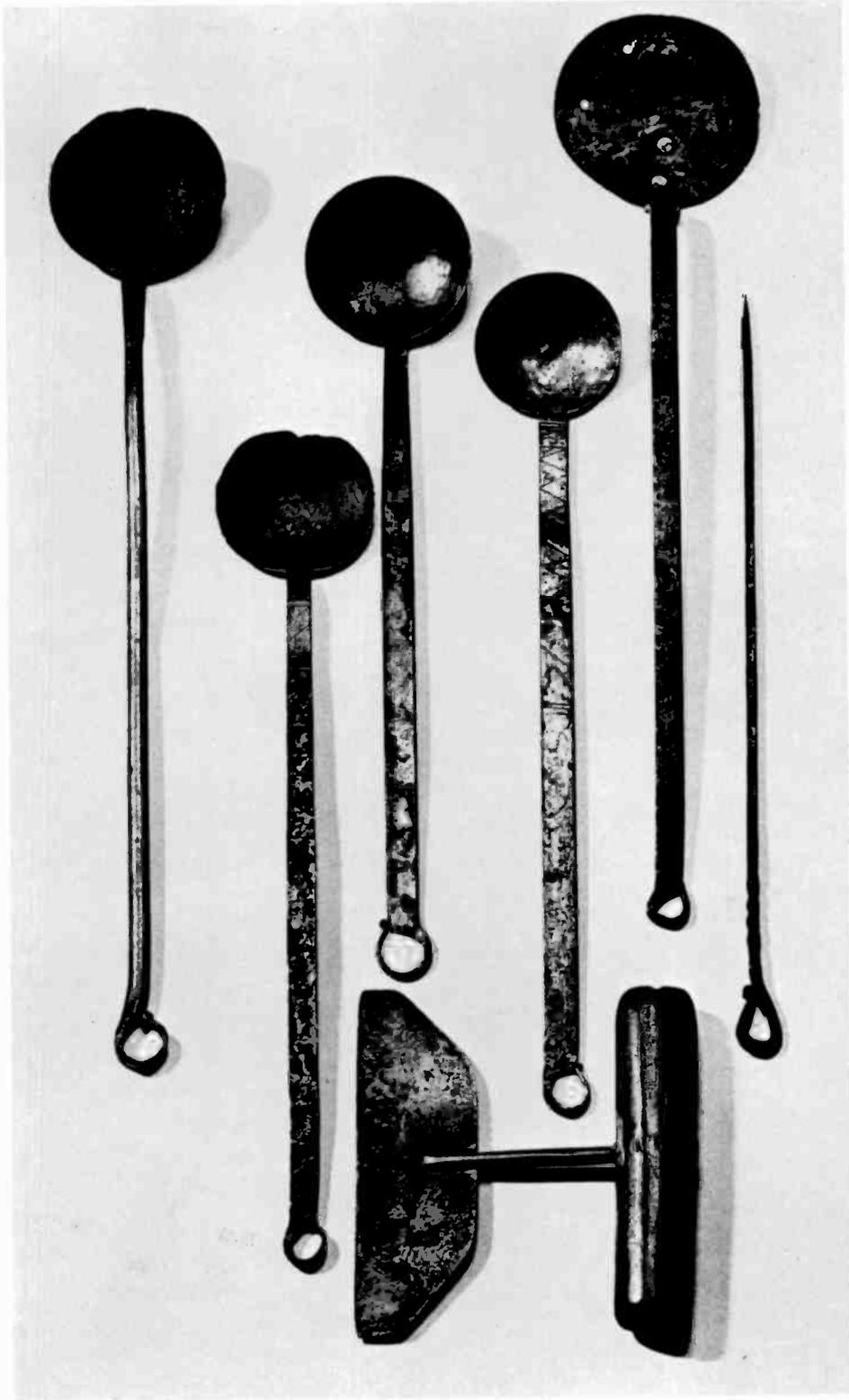
**Envelope**

Richard Hess Inc. 811 East 88th Street, New York, NY 10017

**Envelope**

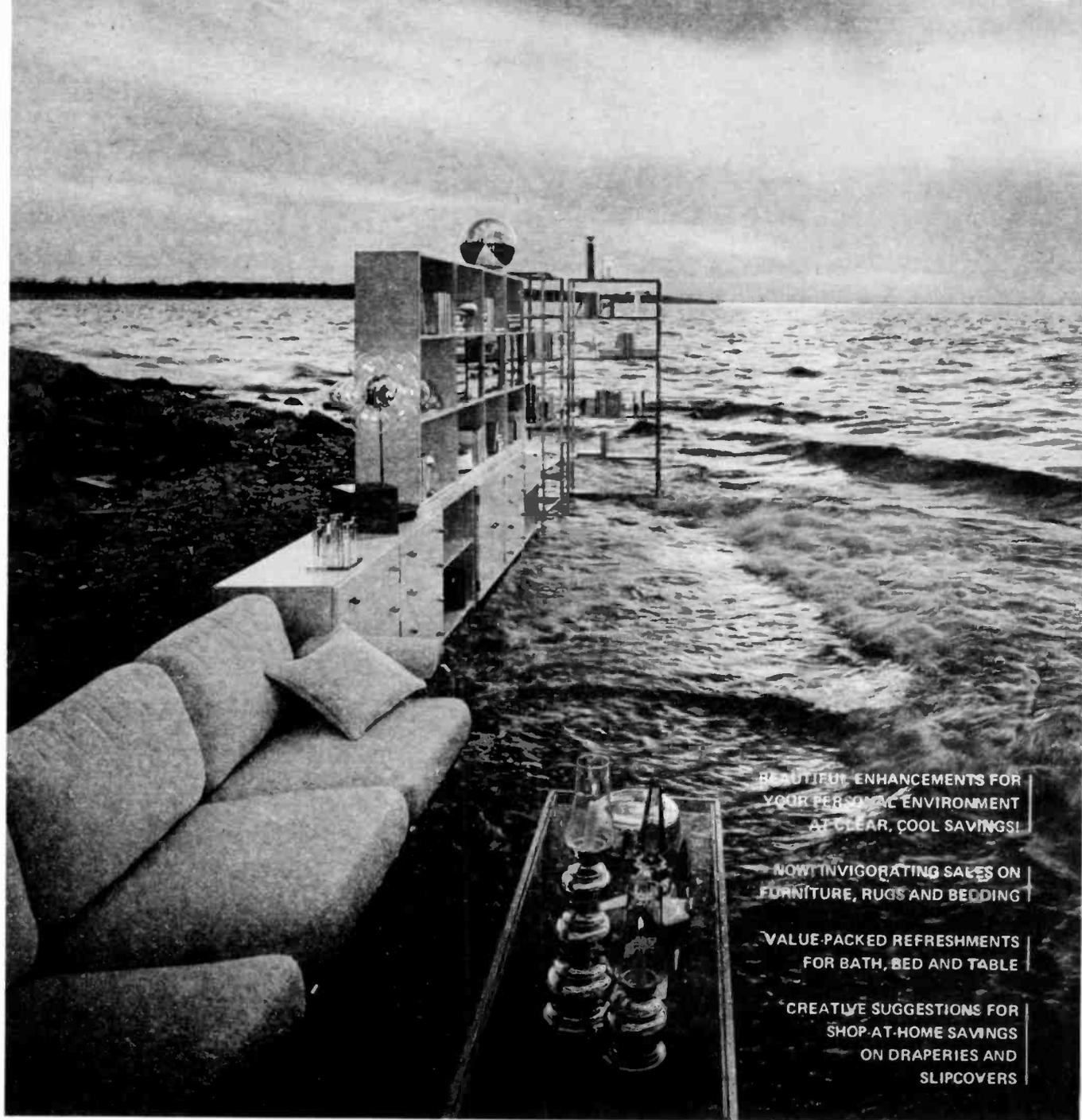
Richard Hess Inc. 811 East 88th Street, New York, NY 10017

298  
 Art Director Dick Hess  
 Designer Dick Hess  
 Agency Richard Hess Inc.  
 Client Richard Hess Inc.



299  
Art Director Ivan Chermayeff  
Designers Ivan Chermayeff  
Sandra Erickson  
Photographer Carmine Macedonia  
Agency Chermayeff & Geismar Associates  
Client Pan American World Airways

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VALUE-PACKED REFRESHMENTS  
FOR BATH, BED AND TABLE

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SHOP-AT-HOME SAVINGS  
ON DRAPERIES AND  
SLIPCOVERS

300  
Art Directors Bill Berta  
Leonard Restivo  
Designers Bill Berta  
Leonard Restivo  
Photographer Norman McGrath  
Copywriters Renée Taub  
Antonia Baganakis  
Agency Berta, Grant & Winkler  
Client Bloomingdale's