

The One Show

IN THE WINTER OF 1974
128 ART DIRECTORS, COPY
WRITERS AND GRAPHIC
DESIGNERS SPENT A TOTAL
OF 5,200 HOURS JUDGING
10,000 PIECES OF DESIGN
AND ADVERTISING. ONLY
1059 WERE CONSIDERED
GOOD ENOUGH TO GET
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1974

The One
Show
1974

The Clio Show

THE 53RD
ANNUAL OF
ADVERTISING,
EDITORIAL
AND
TELEVISION
ART AND DESIGN
WITH
THE 14TH
ANNUAL
COPY AWARDS

Art Director/Designer: Alan Peckolick
Editorial Advisor: Charles Rosner
Editors: Jo Yanow, Jennifer Place
Writer, Hall of Fame: Jo Yanow
Editorial Assistants: Glenda Spencer, Jackie Weir, Claire Hardiman
Production Coordinator: Frank DeLuca
Page Design, Show Section: James Craig, Bob Fillie
Mechanicals: Michael Jimenez
Handlettering: Tom Carnase
Typographers: Gerard Associates/Lubalin, Smith, Carnase, Inc.
Headlines: Serif Gothic Light and Serif Gothic Extra Bold
Body Face: Souvenir Light
Color Printing: Sterling Lithograph
Printing and Binding: Halliday Lithograph Corp.
Color Separations: Color Tech/CA Magazine
Paper: Mead Moistrite Matte
Endpapers: Lindenmeyr Multicolor Antique 80 lb. Muscatel
Binding: Kennett 69100

The 53rd Annual of Advertising,
Editorial, & Television Art & Design
with the 14th Annual Copy Awards

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Art Directors Club Inc.

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Note: Division branches of agencies outside N.Y. are listed
in the credits, as well as the location of all international firms.

The One Show

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The Hall of Fame

THE ART DIRECTORS

1972 M.F. Agha
Lester Beall
Alexey Brodovitch
A.M. Cassandre
René Clarke
Robert Gage
William Golden
Paul Rand
1973 Charles Coiner
Paul Smith
Jack Tinker
1974 Will Burtin
Leo Lionni

THE COPYWRITERS

1961 Leo Burnett
1962 George H. Gribbin
1963 David Ogilvy
1964 William Bernbach
1965 Rosser Reeves
1966 Julian Koenig
1967 Bernice Fitz Gibbon
Claude Hopkins
1968 Phyllis Robinson
1969 Mary Wells Lawrence
1970 Howard Gossage
1971 Ron Rosenfeld
1972 Robert Levenson
1973 John Caples
James Webb Young
1974 Ed McCabe
Shirley Polykoff

The Hall of Fame

COPYWRITER



EDWARD McCABE

Edward A. McCabe is the youngest person ever to be named into the 13-year old 'Hall.' Still in his mid 30s, he has been a copywriter for 18 years. Brought up in Evanston, Illinois, he began his career in Chicago, moving to New York in 1959. While with Benton & Bowles, The Marschalk Company, and Carl Ally, he began to develop a reputation for writing advertising that people remember. By 1967, with his partners, he was ready to form Scali, McCabe, Sloves, where he is Vice President and Copy Director and has continued to create advertising which has become household words.

Among client companies he has helped make more famous are Volvo, Perdue Chickens, Salada Tea, Horn & Hardhardt, Vespa, Chun King, Hertz. Here are a few examples from many ads and commercials which have won him awards: For Volvo: "The roads of America are strewn with broken promises" . . . "Fat cars die young" . . . "Volvos last a long time. Isn't that bad for business?" . . . "We've strapped John Cameron Swayze to this stock, standard Volvo to demonstrate just how much this man can take." For Perdue: "It takes a tough man to make a tender chicken" . . . "My chickens eat better than you do." For Salada: "And you thought tea was just for weak old ladies." For Citizens For Clean Air: "Tomorrow morning when you get up, take a nice deep breath. It'll make you feel rotten."

Awards include 12 Gold Keys from the Copy Club, One Show medals, honors in Venice Film Festival, Art Directors Club of New York, ADC Tokyo, Cork Film Festival, American Institute of Graphic Arts "50 Best." Additionally, for several years he was active as president of the Copy Club and now sits on its board.

Ed McCabe quit school at 15 because he wanted to go to work in an ad agency. One of the headlines on one of his ads today reads "Keep Ahead of the Times." This would seem to symbolize what he has been doing all of his years in advertising and will continue to do.

The Hall of Fame

COPYWRITER



SHIRLEY POLYKOFF

Shirley Polykoff, said Time, “is a Brooklyn-born mother who can write better advertising than most men in the business.” She is one of America’s best-known copywriters (and long-time ‘liberated’ woman).

When Shirley Polykoff retired from 18 years at Foote, Cone & Belding in 1973, she left there as Senior Vice President, Creative Director, Member of the Board. Not content to sit at home, she immediately launched her own creative agency and began in again. Today, her growing agency, Polykoff Advertising, creates television and print advertising for such clients as Kimberly-Clark, Houbigant and Clairol.

Although it is for Clairol that she has been most honored, her long and varied career includes writing on everything from cosmetics to food to airplanes. Her relationship with Clairol at Foote, Cone began the year she joined the agency. Her copy for this client has been recognized for its creativity as well as for the fact it was significant in changing attitudes about hair coloring. Her phrases now part of the vernacular—“Is it true blondes have more fun?” . . . “If I’ve only one life, let me live it as a blonde” . . . “The closer he gets, the better you look” . . . “So natural only her hairdresser knows for sure.”

FC&B President John O’Toole characterizes her and her work by saying “she is one of the great ones. She can pack more human understanding into one line of copy than most writers can get onto a page.” He adds her capacity for work is unlimited.

Additionally, her background has included Head Fashion Writer, Bamberger’s and Kresge’s, Harper’s Bazaar staff, Merchandising Director—Copy Chief, Dorland, International, Copy Group Head, Frederick-Clinton Advertising.

A member of the Advertising Women of New York, she was the first honorary member of the New York University Chapter of Gamma Alpha Chi (National Professional Advertising Fraternity for Women). Among other top honors: National Advertising Woman of the Year (1967, American Advertising Federation), and Advertising Woman of Distinction (1972, Advertising Club of Washington, D.C.). She has received, in total, over 100 writing awards in recent years including a first prize at the Venice Film Festival and Cup of Venice at Cannes.

To borrow a line from Ms. Polykoff’s own advertising “She continues to get better, not older.”

To know
you're the best
you can be!



Oh
to be a blonde

and how...

If I've only one
life let me live
it as a blonde!

To know you're the best you can be.

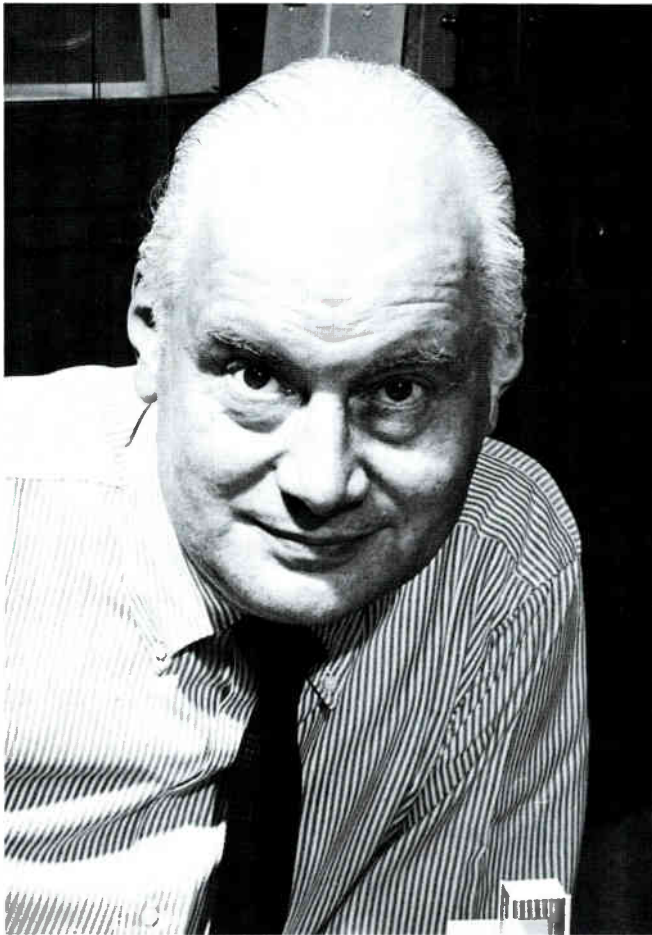
Miss Claird



"You can do your own thing with fun and with flair."

The Hall of Fame

ART DIRECTOR



WILL BURTIN

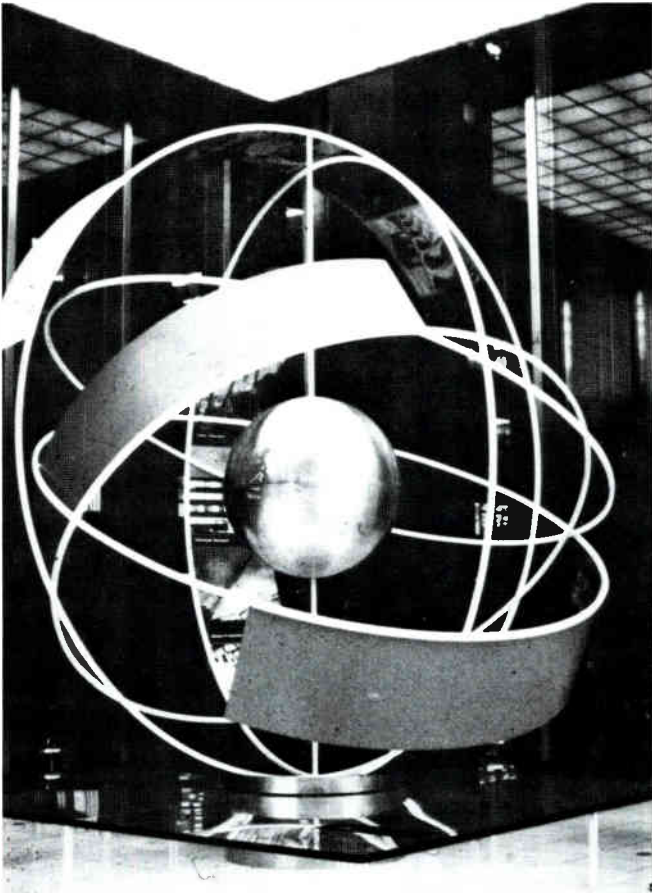
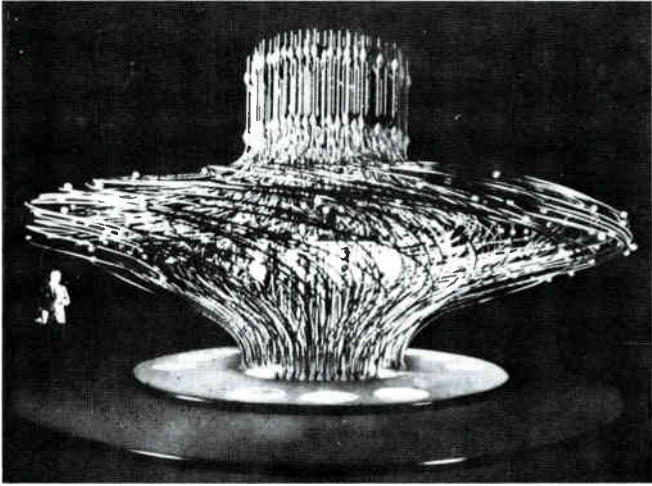
Will Burtin was a formidable design talent who used his skills to explore the frontiers of science and thus took design itself to new frontiers. Consider a talent equally at home art directing the two-dimensional page of *Fortune* or a three-dimensional walk-through exhibition model of the human brain. This was Will Burtin.

A German typographer, designer and printer, he arrived in the United States in the 1930s with a considerable portfolio of work for major clients—brochures, posters, trademarks, exhibits. While simultaneously expanding his scope, he continued to do this kind of work here throughout his career. During the war he developed new visual training methods for the U.S. Air Force. One of his first concepts to spread among the art director community was the idea of total communication design—later known as “corporate identity.” Will Burtin was always thinking.

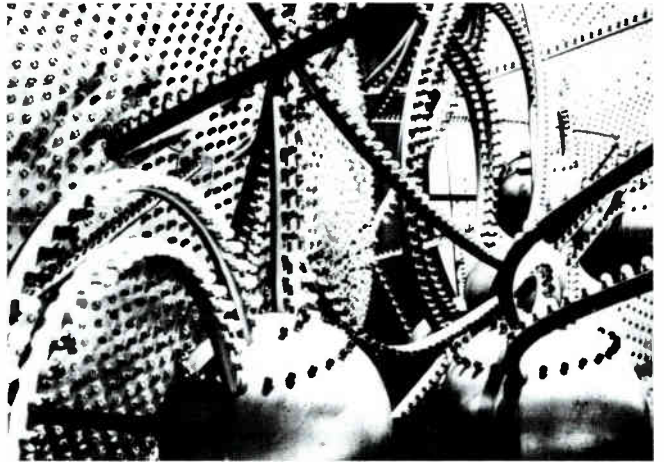
Following several years tenure as art director of *Fortune Magazine*, in 1948 he opened a New York design office working for corporations such as Union Carbide, the Upjohn Company, McGraw-Hill, and the Smithsonian Institution.

Will Burtin was primarily concerned with the relationship between spatial forms and their functions. With a designer’s vision, he saw clearly how a molecule of a certain shape might be shown. Scientists were “eternally grateful for the interchange of visualizations,” said a leading scientist. He exhibited *The Cell*, *The Genes in Action*, and other processes or microstructures never visualized before. Thousands came to the exhibits and learned things they could never grasp before. This work was publicized in world press and scientific journals.

His work won many awards and was shown in the Stedelijk Museum, Amsterdam, Royal College of Art, London, and many more museums. An articulate spokesman for the tomorrow world of design, he experimented with the new technologies, holographic films and new television media forms. He helped organize congresses on design, among them “Vision 65” and “Vision 67.” He taught at Pratt for years and lectured at universities. He was a 21st century man.



A structure from an atomic energy exhibit.



Larger-than-life structures of the brain, a cell, and a chromosome.



The Hall of Fame

ART DIRECTOR



LEO LIONNI

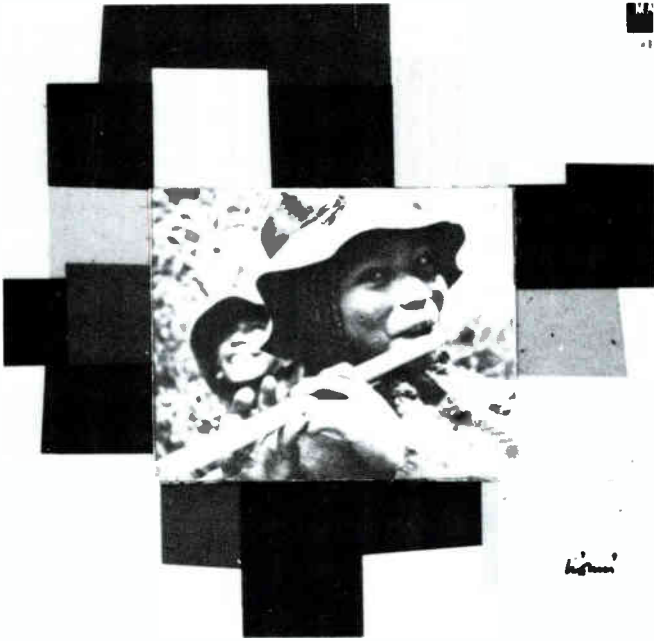
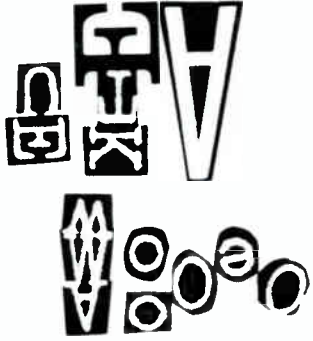
Leo Lionni is what they call a renaissance man. Most recently applauded for his writing and illustrating of childrens' books, he has been a corporate art director, magazine art director, government consultant. He has continually refused labels or strictures during his career. In fact, soon after earning the "Art Director of the Year" award from the National Society of Art Directors in 1955 and the Architectural League Gold Medal in 1956, he retired at the age of 50—to be able to continue to "re-invest" his considerable talents. Today, he resides in Italy, where he creates his childrens materials, makes films, gets involved in architecture, draws, sculpts.

Born in Amsterdam, he received a Ph.D. in Economics. His design skills were self-taught. He came to the United States in 1931 and was made art director for several firms, including N. W. Ayer & Son, the Container Corporation, the Chrysler Corporation, General Electric, Ladies' Home Journal, and Fortune. Then followed design director for the Olivetti Corporation of America, head of the Graphic Design Department at the Parsons School of Design and co-editor of Print.

He earned national and international honors for his art direction and illustration. While in India on a world tour in the late '50s, he became consultant to their government. Later, he designed the "Unfinished Business" Pavillion at the Brussels World's Fair. In 1967, he was appointed George Miller lecturer.

His success and fame as a juvenile author-illustrator has few equals. He has won four Caldecot Honors and The New York Times selections as one of the '10 best' for four years running. "Frederick," one of his favorites, has been a Book of the Month Club selection and is read everywhere. His books entertain young and old.

Print



Designer Lionni's Olivetti Showroom, San Francisco.



'Unfinished Business' Pavilion (United States, Brussels World's Fair).

The Family of Man

The greatest photographs ever taken - 500 pictures from 68 countries
created by Editors: Selected for the Museum of Modern Art

Photographs by Gert Sartorius



F O R T U N E



In this issue: Industrial India

little blue and little yellow



*with 150 Pictures and Verse
of the children
of the World*

an Aator Book published by McDowell, Obolensky, New York

THE *S&M* AWARDS

ALL PROFESSIONAL
ART DIRECTORS, COPY WRITERS
AND GRAPHIC DESIGNERS IN
THE NEW YORK AREA WERE
ASKED TO TAKE PART IN AN
OPEN JUDGING. 420 PEOPLE
RESPONDED, AND JUDGED THE
1059 PIECES IN THIS YEAR'S
SHOW. THE TOP VOTE-GETTER
IN EACH CATEGORY WON.

Saturday Review of **FAILURE**



ILLUSTRATION BY ED SOYKA

Death of a family

By Bob Kuttner / National Editor / *The Village Voice*

One afternoon last winter, Nicolas H. Charney, editor-in-chief and chairman of the board of Saturday Review Industries, invited his staff to a slide show. The topic was not the charms of San Francisco, though most present were certainly new to the area. "Nick decided we should learn something about the look and feel of magazines," one senior editor recalls, "so he produced a sixth-grade audio-visual show. Don Wright, the art director was at the back of the conference room running the projector. Nick was on a folding metal chair providing the voice-over."

Charney went on for nearly three hours, discoursing on good graphics and bad graphics, contrasting "old" magazines with new. *Look* had died because it was not with-it graphically, Charney told the audience, which included several former *Look* staffers. Other examples of yesterday's magazines were ordered up: *Harper's*, *Atlantic* and *The New Yorker*, which would last perhaps



Steve Phillips

505

Art Director	Steve Phillips
Writer	Charles Tannen
Designer	Steve Phillips
Artist	Ed Soyka
Publisher	Market Publications Folio



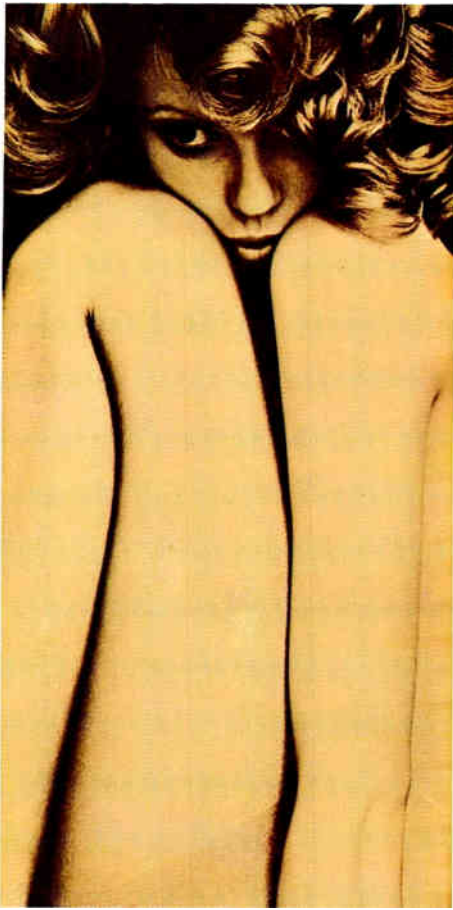
libel



Steve Phillips

542

Art Director	Steve Phillips
Writer	Charles Tannen
Photographer	Steve Phillips
Publisher	Market Publications
	Folio



HASKINS POSTERS



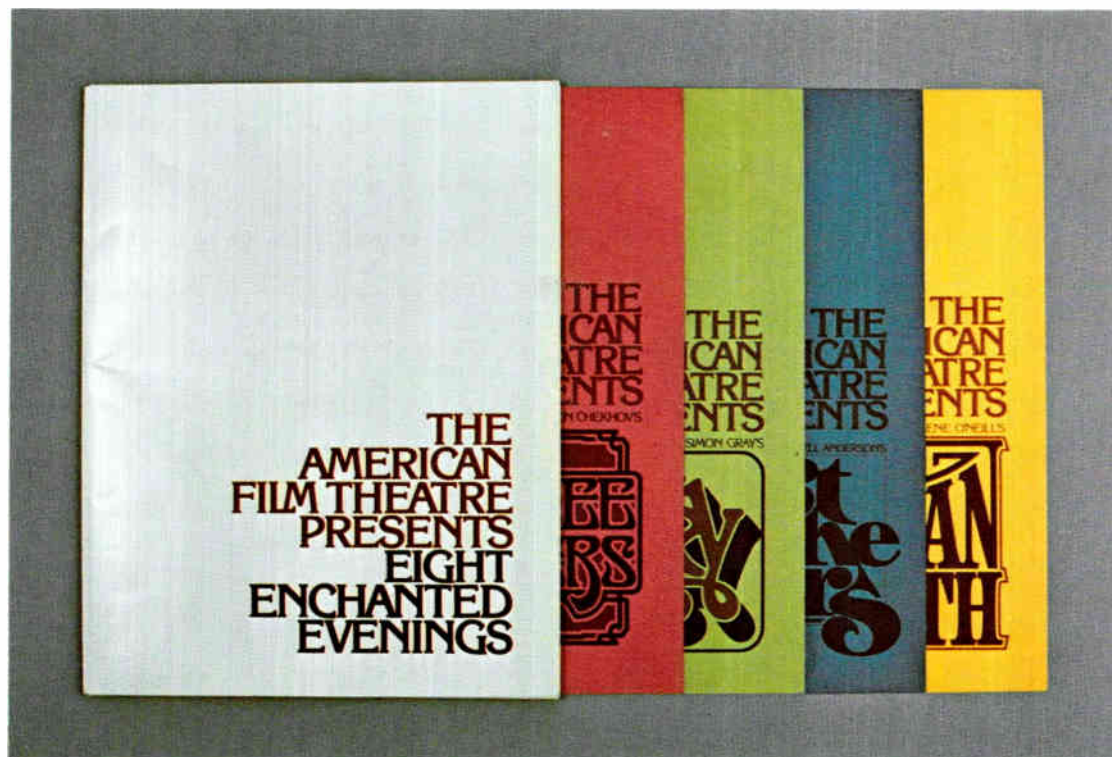
Sam Haskins



Alan Fletcher

593

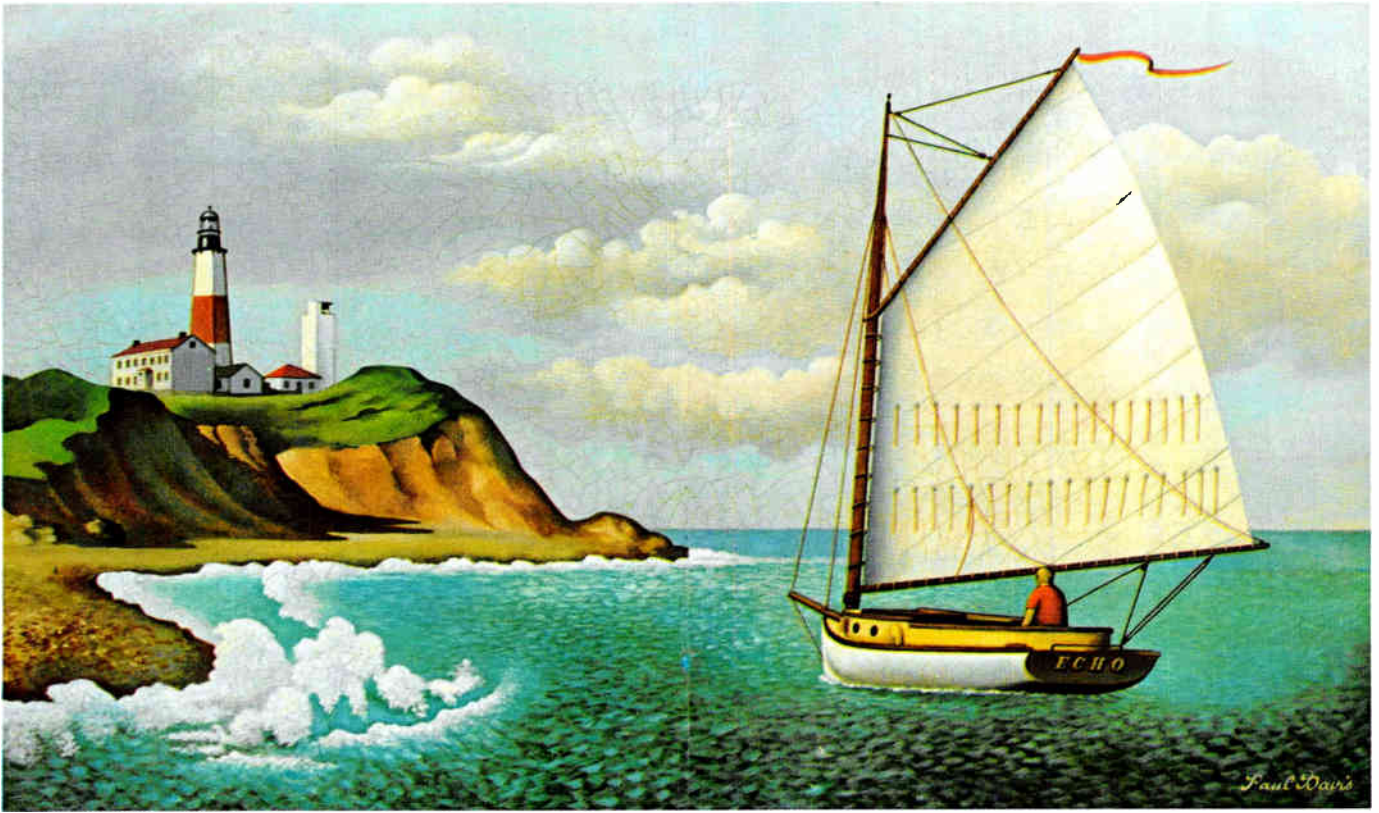
Art Director Sam Haskins
Designer Alan Fletcher/Pentagram
Photographer Sam Haskins
Publisher Thomas Y. Crowell Co.
London



Herb Lubalin

744

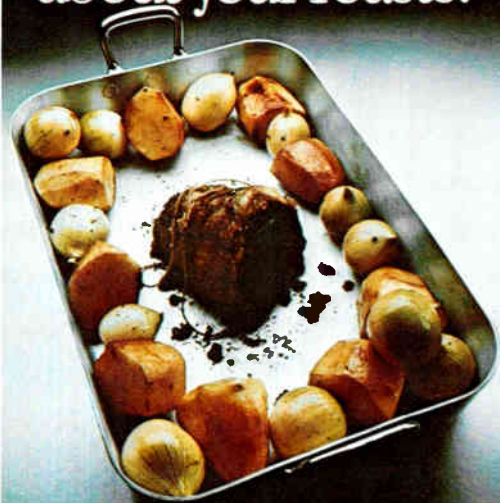
Art Director Herb Lubalin
 Designer Herb Lubalin
 Agency Lubalin, Smith, Carnase
 Client The American Film Theatre



764

Art Director Giorgio Soavi
Designer Giorgio Soavi
Artist Paul Davis
Client Olivetti

Do they rib you
about your roasts?



See Vol. 2

Better Homes & Gardens Encyclopedia of Cooking

Do you draw a blank
at lunchtime?



See Vol. 16

Better Homes & Gardens Encyclopedia of Cooking

Is your coffee
grounds for divorce?



See Vol. 5

Better Homes & Gardens Encyclopedia of Cooking

Are soufflés
your downfall?



See Vol. 17

Better Homes & Gardens Encyclopedia of Cooking



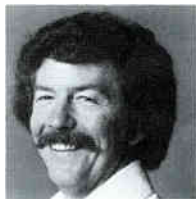
Ray Alban 235 Thomas J. Nathan

Art Director Ray Alban
Writer Thomas J. Nathan
Photographer Michael O'Neill
Agency Scali, McCabe, Sloves
Client Funk & Wagnalls

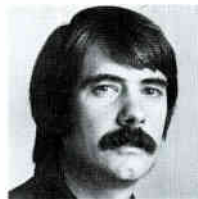
Rest, keep warm and drink liquids.



AMERICAN AIRLINES TO THE CARIBBEAN



Stan Jones



Dave Butler

176

Art Director	Stan Jones
Writer	Dave Butler
Photographer	Carl Furuta
Agency	Doyle Dane Bernbach Los Angeles
Client	American Airlines

Scovill 1972 Annual Report

Earnings Per Share \$2.20

\$1.77

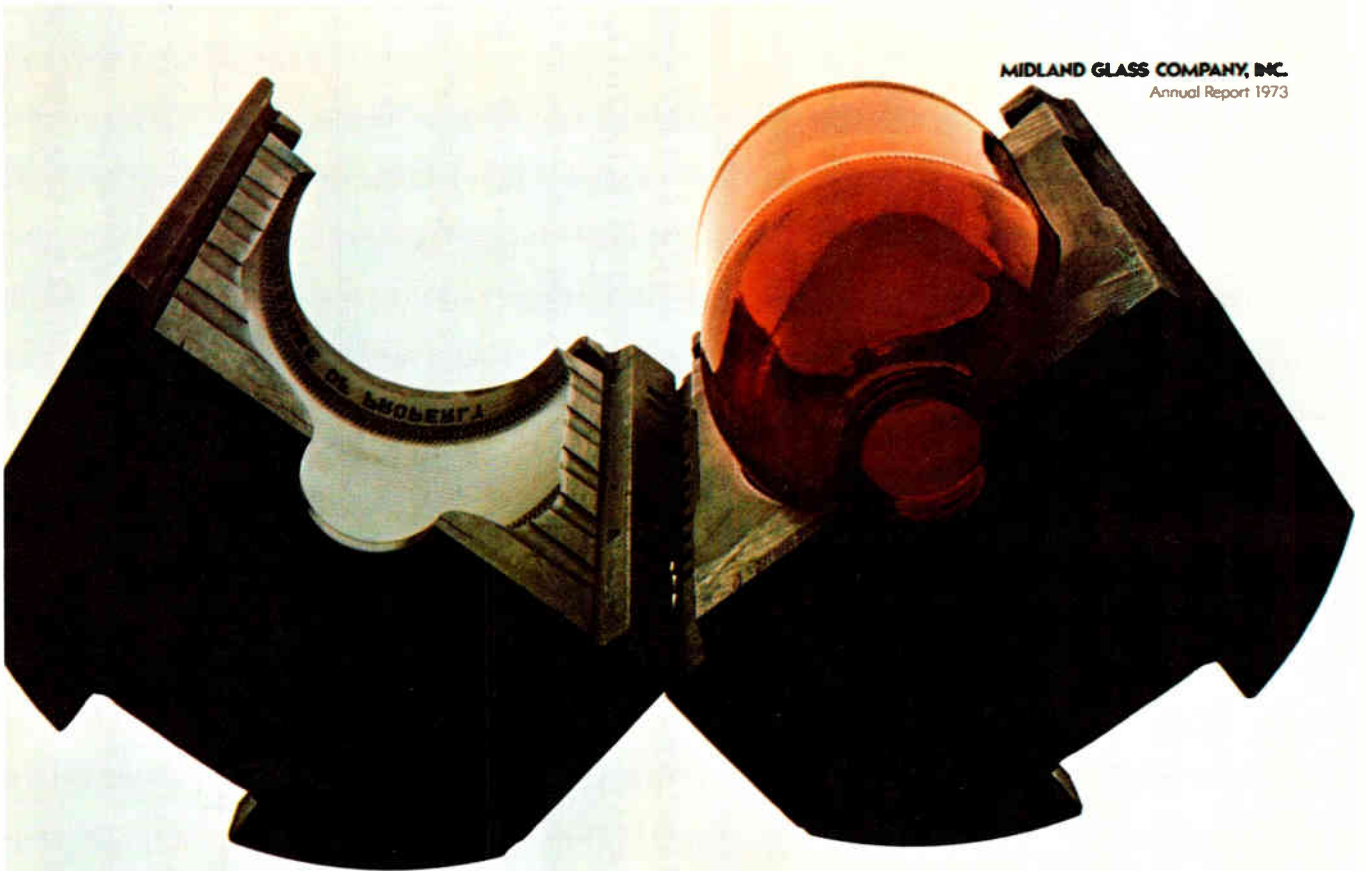
1972 WAS A RECORD YEAR FOR SCOVILL, WITH SALES UP 14 PER CENT AND PER-SHARE EARNINGS UP 24 PER CENT OVER 1971. THE MAJOR PART OF THIS IMPROVEMENT CAME FROM GAINS IN OUR CONSUMER RELATED PRODUCT LINES WHICH ACCOUNTED FOR APPROXIMATELY 90 PER CENT OF 1972 EARNINGS COMPARED WITH ONLY 20 PER CENT TEN YEARS AGO.



Leslie A. Segal

736

Art Director	Leslie A. Segal
Designer	Leslie A. Segal
Artist	Richard Hess
Writer	Paul Beetz
Agency	Corporate Annual Reports
Client	Scovill Manufacturing Co.

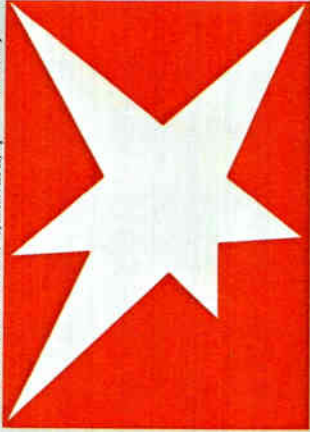


Samuel N. Antupit

555

Art Director	Samuel N. Antupit
Designer	Samuel N. Antupit
Photographer	Jack Ward
Writer	Phyllis Ward
Agency	Antupit & Others
Client	Midland Glass Co.

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HEFT NR. 2 HAMBURG, 4. JANUAR 1973 - 1,80 DM - AUSGABE F: C 8841 C

stern

magazin



Nach dem Grundvertrag:

WAS WIRD JETZT ANDERS IN BERLIN

DAS MÄDCHEN UND DER MILLIONÄR

Die Witwe und ein Fotomodell
streiten sich
um das Erbe eines Industriellen

Seit 60 Jahren im Dienst:

DIE BÜSTENHALTER



Wolfgang Behnken

526

Art Director Wolfgang Behnken
Designer Wolfgang Behnken
Photographer Christa Peters
Publisher Stern
Hamburg

Mineral Digest

THE JOURNAL OF MINERALOGY

VOL. 5



Robert Sadler

522

Art Director Robert Sadler
Designer Robert Sadler
Editor Louis Zara
Publisher Mineral Digest



Tom Gilday **161** Mike Marino

Art Director Tom Gilday
 Writer Mike Marino
 Designer Tom Gilday
 Photographers Jan Czyrba
 Charlie Coppins
 Agency Griswold-Eshleman
 Client Penton Publishing Co.



Tim Olive, Photographer, 1524 Saulter Road, Birmingham, Alabama 35209, Phone (205) 871-5736



Pruit Holland

880

Art Director	Pruit Holland
Designer	Pruit Holland
Artist	Pruit Holland
Client	Tim Olive, Photographer



It will get you about 88 miles with an average car. Or 167 miles with a Volkswagen.

If gas pains persist, try Volkswagen.



Charles Piccirillo



Mike Mangano

9

Art Director Charles Piccirillo
 Writer Mike Mangano
 Designer Charles Piccirillo
 Photographer Len Silverman
 Agency Doyle Dane Bernbach
 Client Volkswagen of America Corp.



Stephen Graff



Jane Talcott

60

Art Director Stephen Graff
 Writer Jane Talcott
 Designer Stephen Graff
 Photographer Phil Marco
 Agency Doyle Dane Bernbach
 Client Volkswagen of America Corp.



Diarrhea. It can make strong men weep.

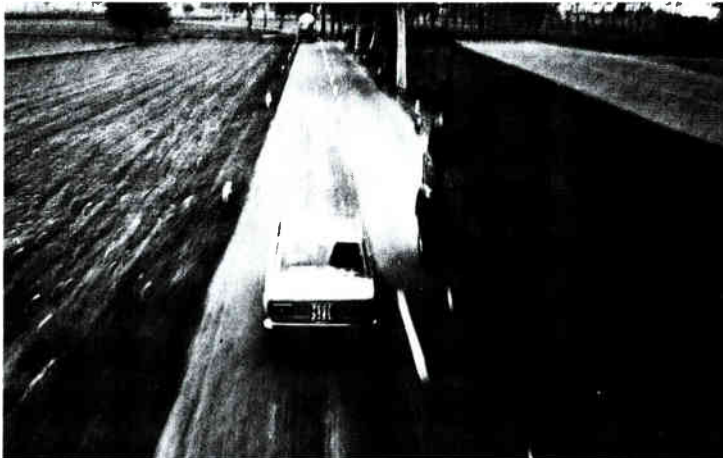


Controls common diarrhea.

USE AS DIRECTED.

**All small cars solve the problems
Our small cars solve the problems**

**inherent in the big car.
inherent in the small car.**



The problems of the big car, of course, are that it's expensive, hard to park, and clumsy to drive in today's heavy traffic.

The problems of the small car, on the other hand, include a knee-cramping lack of space and a certain lack of motorway performance. Such is the habit of passing trucks or merge into fast moving traffic.

Thus drive a Fiat solve both these sets of problems!

Our Fiat 127 and 128, for example, are shorter outside than other cars in their class, yet roomier inside than some American cars over 1m longer. In fact, they can accommodate four full-size businessmen, with 370 dm³ left over for their luggage.

If you insist on a somewhat larger car, there's the Fiat 124 and 132. Built on the same "small outside-big inside" principle, they're both shorter than almost anything in their

class yet roomier than some of Europe's "luxury" cars.

Space considerations aside, what if you're trying to pass one of those giant trucks? The transverse-mounted engines of the 127 and 128 will accelerate you from 0-70 to 110 km/h significantly faster than cars with engines hundreds of cubic centimetres larger.

Lastly, the Fiat 127 and 128 are distinguished by an unprecedented number of other refinements for cars of their

size, including front disk brakes, front-wheel drive, independent suspension all around, and now, on the 128, servo-assisted brakes. All of which means superior handling. And superior traction in ice and snow.

In essence, you no longer have to weigh the advantages and disadvantages of the small car vs. the big car.

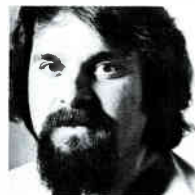
All you have to know is that your cars give you the advantages of both. And the disadvantages of neither. **FIAT**



George Euringer



Bill McCullam



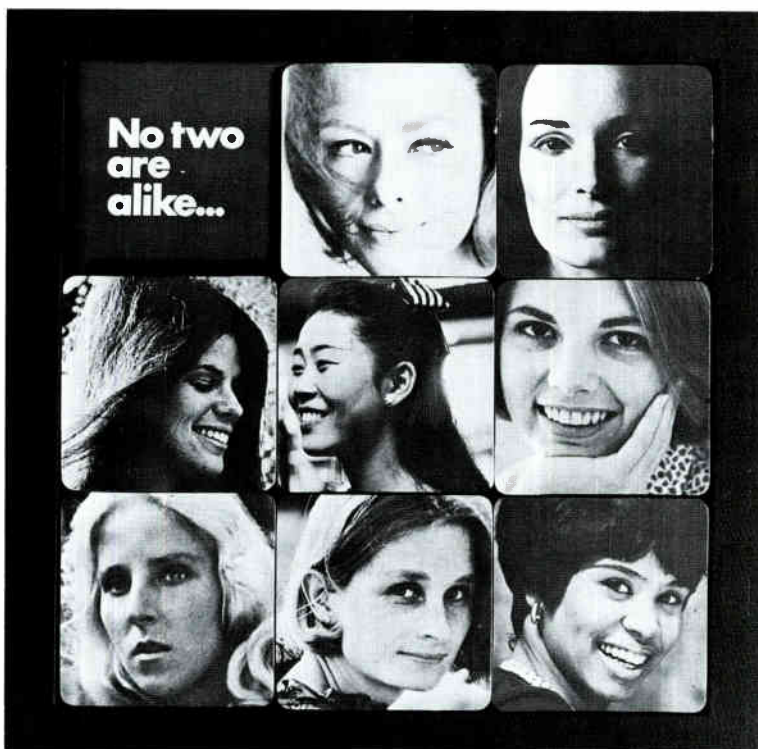
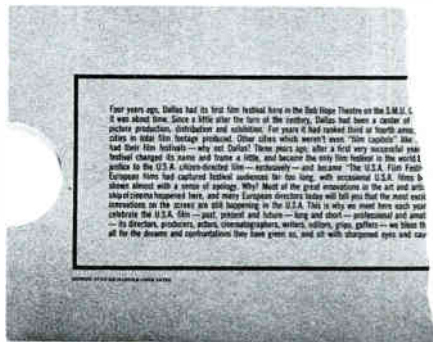
Dave Altschiller

168

Art Director Aaron Koster
Writer Dick Wolf
Photographer Joe Toto
Agency Benton & Bowles
Client Morton-Norwich Co.

106

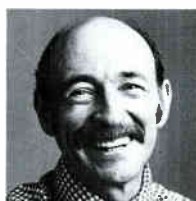
Art Director George Euringer
Writers Bill McCullam / Dave Altschiller
Designer George Euringer
Photographer Hans Hansen
Agency Carl Ally
Client Fiat



Larry Sons

565

Art Director Larry Sons
 Designer John Green
 Writer G. William Jones
 Agency The Richards Group
 Client USA Film Festival



Al Zalon

672

Art Director Al Zalon
 Designer Al Zalon
 Photographer DPI
 Writer Al Gerstein
 Agency Kallir, Philips, Ross
 Client Ortho Pharmaceuticals

Act of Congress

(SFX: Fife and drum marching music throughout)

Anncr: In nineteen hundred fifty-six, Volvo had padded dashboards. Twelve years later, all cars had them. Encouraged by an act of Congress.

In nineteen hundred fifty-nine, Volvo became the first mass-produced car in the world with safety belts as standard equipment. Nine years later, all cars had them. Inspired by an act of Congress.

All told, Volvo had six important safety features before Congress made them law.

(SFX: Drum roll. Music continues)

At Volvo, we don't wait for an act of Congress to make our cars safe.

Personnel

Boy: Are you the Personnel Director?

Man: I'm the Personnel Director! What do you want? And what does she want?

Boy: That's my old lady.

Girl: Hhhhiii.

Man: That's your mother?

Boy: No, man . . . my chick . . . my squaw.

Girl: I'm going to be his secretary.

Boy: . . . when I accept that Senior Vice President's job.

Girl: Beautiful.

Man: (laughing hysterically): And I suppose you'll go to board meetings in dungarees and sweat shirts?

Boy: Uh, they're not dungarees, they're Cheap Jeans.

Man: Look Mr. . . .

Boy: Flack. Fenmore Flack the II.

Man: Er, Mr. Flack . . .

Girl: If you're talking to him why are you looking at me?

Man: Oh, I'm terribly sorry. Ahem . . . sorry . . . er . . . hmmm. Now Mr. Flack, what can you offer this company besides a revolution?

Girl: Love.

Boy: That's beautiful baby.

Boy: Well, you see, once we put everybody in Cheap Jeans, they'll still look good, but they'd be more relaxed and . . .

Man: Now I've heard everything! (Sound of typewriter) Hey, get away from my typewriter.

Girl: I'm typing my first letter.

(SFX: Sound of paper being removed)

Man (as if reading): Mr. Flack's father is Fenmore Flack the II . . . Never heard of 'em.

Girl: You will, he just acquired 51 percent of this company.

Man: (laughingly obsequious): Oh, ha ha, Mr. Flack, er Fenmore, how do you like your coffee?

Girl: Organic.

Man: Just off the cuff, do Cheap Jeans come in blue . . . pin stripe?

Boy: Hey man, your palms are wet.

Girl: Heavy.

Additional Commercials: **Army, Court, Hospital**



Michael Drazen

287

Writers Michael Drazen
George Dusenbury
Music Warner-Levenson
Production Co. National Recording
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.



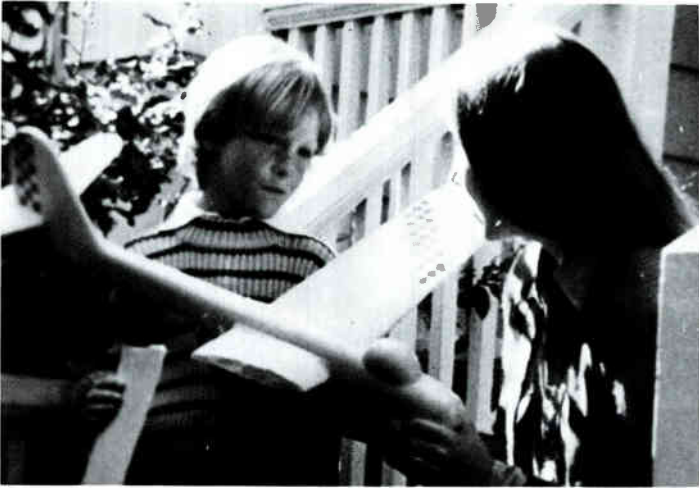
Charles Rosner



Wally Weis

324

Art Director Charles Rosner
Writer Wally Weis
Producer Susan Cohen
Agency Martin Landey,
Arlow Advertising
Client Cheap Jeans



Excuses

Throughout vignettes of kids with broken toys.

Dad: What happened to your toy?

Boy: A giant gorilla came in my room and broke it.

Girl: He ate too much.

Boy: An airplane crashed into it.

VO: At Tonka, every toy we build is built not to break . . . so your kid can use his imagination playing with the toy . . . instead of making excuses for it.

Mother: Theresa, what happened to this doll house?

Girl: Nothing.

VO: A toy shouldn't break just because a kid plays with it.



Ted Shaine



Dave Altschiller

333

Art Director	Ted Shaine
Writer	Dave Altschiller
Designer	Ted Shaine
Cameraman	Steve Hom
Director	Steve Hom
Producer	Bob Schenkel
Production Co.	Horn/Griner Productions
Agency	Carl Ally
Client	Tonka Toy Corp.



Recliner

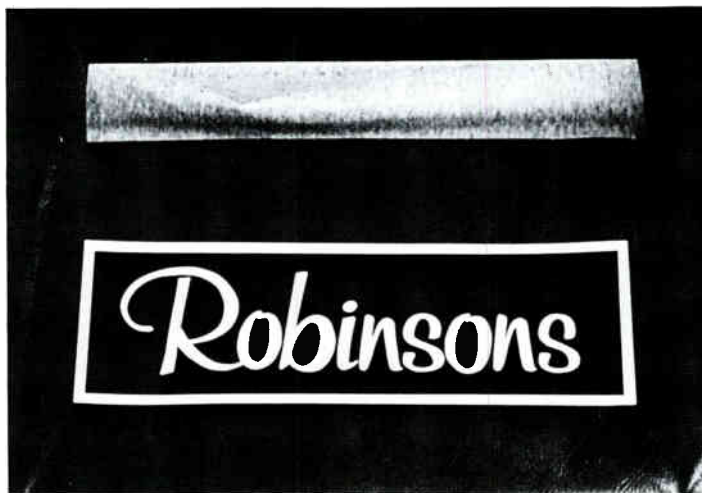
Woman is standing next to husband, who is relaxing in recliner.

Woman: You're probably wondering where I found this handsome recliner . . . I got it at Robinson's!

Additional Commercials:

Rug

Dining Room



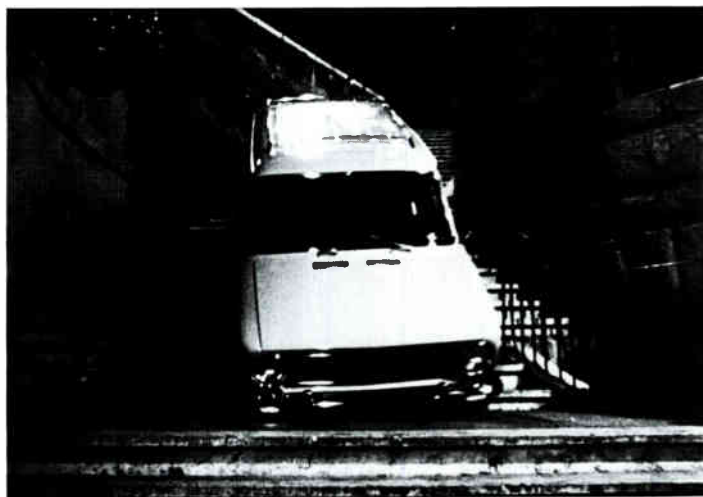
Joe Minnella



Fred Doner

391

Art Director	Joe Minnella
Writer	Fred Doner
Cameraman	Josef Sedelmaier
Director	Josef Sedelmaier
Producer	Marty Lieberman
Production Co.	Sedelmaier Film Productions
Agency	W. B. Doner
	Southfield
Client	Robinson Furniture



Ralph Ammirati



Marty Puris

422

Art Director	Ralph Ammirati
Writer	Marty Puris
Designer	Ralph Ammirati
Director	Giacomo Battiato
Producer	Bob Schenkel
Production Co.	Politecne Cinematografica
Agency	Carl Ally
Client	Fiat-Roosevelt Motors

Stunt Driver

Visuals show breathtaking ride through streets, down stairs and through unmatchable hurdles.

(SFX)

VO: This is a man whose life depends on his car.

He's Remy Julienne . . .

Europe's greatest living stunt driver.

(SFX)

In Europe, there are 50 different . . . kinds of cars to choose from. Yet in the . . . more than 100 films Remy Julienne has made, he's done more stunts in Fiats, than in any other car.

(SFX)

VO: And the Fiat he prefers above all . . . is this one. The Fiat 124. A family car.

(SFX)

(Silent)



American Couple

Man and woman are seated at a Benihana hibachi table.

He: Why did I let you drag me down here? I hate Japanese food.

She: Benihana won't give you the usual Japanese food.

He: Yes they will. I'm going to eat creepy, quivering masses of who knows what.

She: No, you're not.

He: Mysterious blobs wrapped in rice. Strange shapes that leaped out of the ocean only this morning.

She: Will you stop it!

He: Little pickles that set your nose on fire.

Chef approaches, bows, starts slicing and cooking.

He: Welcome to heartburn. I don't trust a guy with a knife.

She: Shhh! He's quicker than lightning.

He: I don't think the chef likes me.

She: He likes you Harry, he likes you.

He: Mmm . . . this steak is fantastic. I guess I'm really a narrow and prejudiced person.

She: Narrow *and* prejudiced.

He: But nice.

Super: Benihana of Tokyo.

Additional Commercials:

Graduation

Rookie

Rocky



Burt Purnell



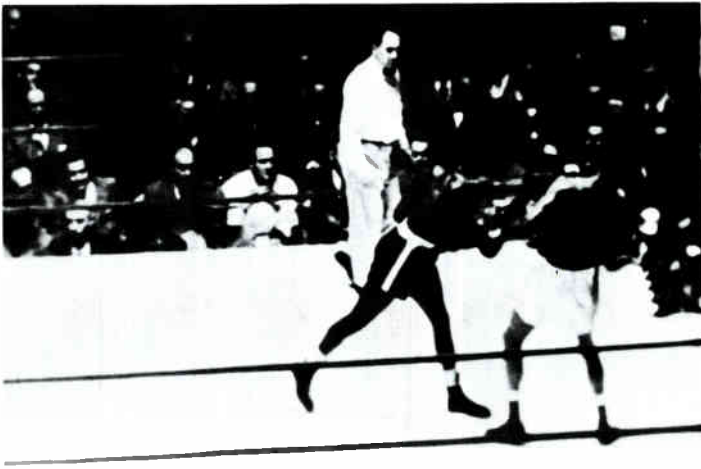
Alan Borman



Hans Kracauer

425

Art Directors Burt Purnell / Alan Borman
 Writer Hans Kracauer
 Director Rick Levine
 Producers Hans Kracauer
 Burt Purnell
 Music Dick Lavsky
 Production Co. Rick Levine Productions
 Agency Kracauer and Marvin
 Client Benihana of Tokyo



Ezzard Charles

(SFX: Crowd noise)

Open on Ezzard Charles sitting in wheelchair in empty boxing ring. As camera moves in on Charles, quick cuts of film clips of Charles' actual fights.

VO: In 1949, Ezzard Charles was a fighter. He fought for the world's heavyweight championship . . . and won.

In 1968, he contracted ALS. A neuro-muscular disease related to dystrophy.

It left him helpless as a baby. That's why Ezzard Charles is still fighting. But this time, it's for his life.

Super: Help Our Fight. Muscular Dystrophy Associations of America.

VO: Help Ezzard Charles and thousands like him in the fight against neuro-muscular diseases. Give what you can . . . but give.



Jon Fisher



Al Hampel

430

Art Director	Jon Fisher
Writers	Al Hampel
	Sandi Butchkiss
Producers	Danny Dayton
	Si Merrill
Production Co.	E.U.E.
Agency	Benton & Bowles
Client	Muscular Dystrophy Assoc. of America



Policemen

Myriad candid-feeling shots of New Yorkers — begins with policemen.

(Music: "Happy Birthday" in a rendition sung by various New Yorkers)

VO: To the eight million people who live here, there's no place like home. . . 75 years ago the 5 boroughs got together and New York City was born.

(Big music finish)

Additional Commercials:

Bar

Fishmarket

Luncheonette



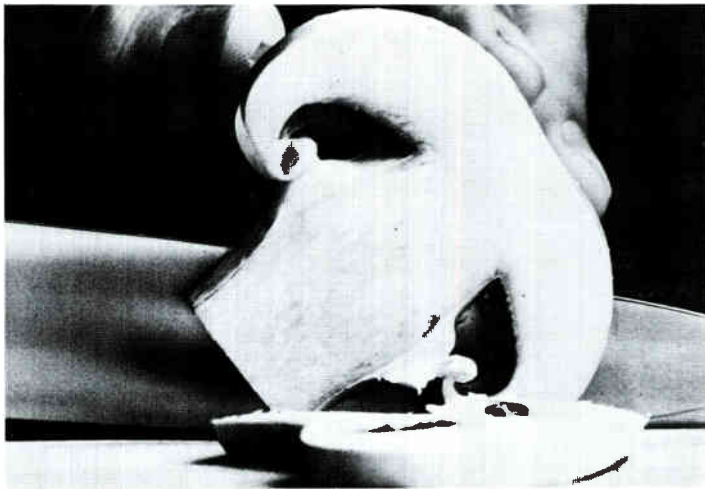
Herb Passberger



Julian Koenig

432

Art Director	Herb Passberger
Writer	Julian Koenig
Director	Richard Heimann
Producer	Judy White
Production Co.	Ordet Productions
Agency	PKL Advertising
Client	New York City Diamond Jubilee Committee



Chemical Freak

(Note: This film runs three minutes, 28 seconds. Portions are excerpted.)

Open on series of shots of Chinese food in preparation.

(SFX: Kitchen noises)

VO: I first noticed it in a Chinese restaurant. There was a strange taste to the Shanghai shrimp. Unreal. I mean better than real food, you know. Found out it was monosodium glutamate, MSG, the stuff that causes brain damage in newborn mice, only I liked it. MSG turned me on.

I was hooked. I was a chemical freak.

Cuts show man eating shrimp, cheese, and crackers.

(Music)

Next I heard that cheese can have pesticide in it . . . Delicious . . .

Oysters now close-up.

Oysters, you love 'em, right? Me, too. Especially now that Federal and State authorities are dumping tons of orthodichlorobenzene into the oyster beds . . . have an oyster?

Extreme close-up of hamburger . . .

Eating a hamburger one night . . . I sensed something extra in there . . . Sure enough, that's what it was. Stilbestrol. Of course, stilbestrol has produced breast cancer in women and impotence in men, but to get this kind of hamburger . . .

Man bites it.

you gotta give up something.

Dissolve to cherry being placed in whipped cream . . .

Take BHT for instance . . . It's in almost everything . . . That one lady whose eye hemorrhaged after she ate instant mashed potatoes . . . that was only one eye.

Man close-up.

As for me . . . I can't get enough BHT. Well, here I am waiting for new improved chemical goodies to titillate my tongue. I bet they're working on better ones right now. How do I know that? Let's put it this way: I just have an abiding faith in the Good Old American Know How.

Cut to Title: What did you eat today?



Mark Shap



Donn Resnick

445

Art Director	Mark Shap
Writer	Donn Resnick
Cameraman	Dennis Earl Moore
Director	Dennis Earl Moore
Producer	Dan Kahn
Production Co.	Seagull Productions



Disney World Special

(SFX: Singing and whistling "Zippity doo-da")

All of Walt Disney's characters get on plane to fly to Disney World.

(Music continues throughout)

VO: You can take your family to a place where dreams are born.

Walt Disney World. On Eastern. The airline with more flights from more cities to Walt Disney World than any other airline.

There's only one official airline at Walt Disney World and that's Eastern, the airline working harder for your dollar.

Eastern . . . the "Wings of Man."

(Music)



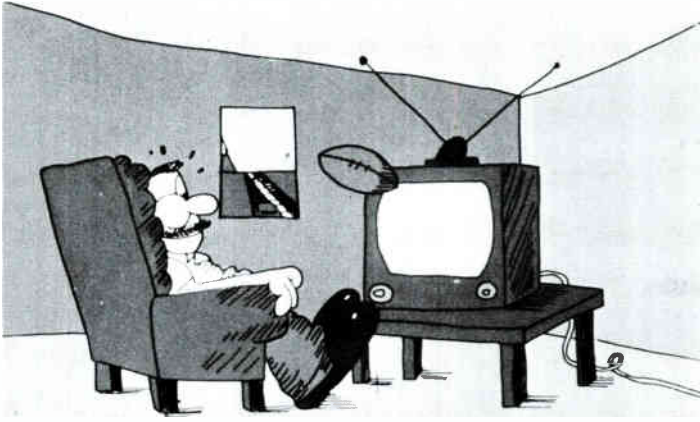
John Lucci



Mara Connolly

448

Art Director	John Lucci
Writer	Mara Connolly
Producer	Mike Schapiro
Production Co.	Film Fair
Agency	Young & Rubicam
Client	Eastern Air Lines



Looseball

(SFX: Crowd)

Man: Hmm . . . ball . . .

Man walks off.

Additional Commercials:

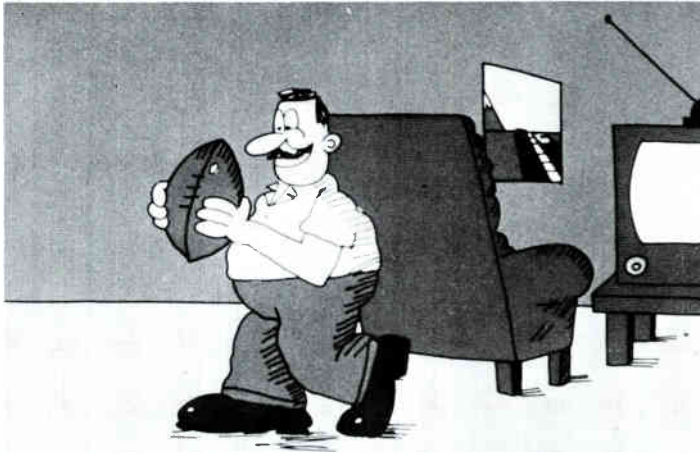
Inflated Ball

Basketball Handler

Gorilla

Basketball Guard

Dribbler



Lou Dorfsman



Len Glasser

451

Art Director	Lou Dorfsman
Writer	Len Glasser
Designers	Lou Dorfsman
	Len Glasser
Artist	Len Glasser
Director	Len Glasser
Producer	Len Glasser
Production Co.	CBS/Broadcast Group
Agency	CBS/Broadcast Group
Client	CBS Television Network



The Legend of John Henry

Roberta Flack singing over art.

(Note: The film carries the full lyric from the original sound track.)

"This is the story of John Henry
And I'll tell it like I heard the tale.
Big Ben Tunnel
Beat him down, oh yes,
You can hear the train whistle wail . . .

"As a young boy, John Henry took a
hammer
And said "Now here's a wondrous thing."
He swung it down,
On a rail he foun'
Just to hear that hammer ring.
Just to hear that hammer ring . . ."



452

Designer Gary Lund
Writers Joe Cavella
Don Sykes
Artists Vonnie Batson
Ruth Kissane
Cameramen Gary Goldstein
Jon Richner
Murphy Carfagna
Director Sam Weiss
Producers Nick Bosustow
David Adams
Production Cos. Stephen Bosustow
Productions
Pyramid Films
Agencies Stephen Bosustow
Productions
Pyramid Films

The One Show

PRINT ADVERTISING

JURY

RON BERGER
TOM COURTOS
MARK FIDELMAN
IRWIN GOLDBERG
BOBBI GOLDIN
GEORGE LOIS
BOB PLISKIN
PAUL POSNICK
LARRY SPECTOR
CONSTANCE VON COLLANDE
JANE WARSHAW

CHAIRMEN

JOE O'NEILL
PETER RAUCH
BOB WEISSBERG



"I was born in 1948."

We were all born in 1948.

To many of us then, Israel represented the simple concept that we might continue to exist. To others, it meant the miraculous fulfillment of some ancient Biblical prophecies. And to still others, Israel was the country we had fought for and won and was thus, very plainly, ours.

Now 25 years have passed, difficult years, and the Land remains ours.

The Land has been good to us, and we have been good to it. Where once only barren mountains loomed, great forests now grow. Valleys that were nothing more than malarial swamps now are lush with fruit. Even the desert has succumbed, grudgingly, to our labors.

We have (with the help of friends all over the world) opened our Land to many hundreds of thousands of people; people who could not stay where they were, and had no place else to go. We have fed them and clothed them and housed them and taught them to speak our language.

We've built great cities in our Land, and highways to connect them. We've built universities, hospitals, libraries and concert halls. Starting from nothing, we've created entire industries. We even have our share of smog and pollution.

What we've done, basically, is reaffirm a belief that we could not allow to perish. That belief was all we had, and it's why we're here now.

Thus, when we laugh, we laugh too loudly; when we cry, we cry too much, and when even one of us dies defending our Land, we all die a little. Above all else, we know who we are and we remember where we've been.

And so we all celebrate our 25th birthday, proud of our Land.



The Airline of Israel

EL AL Israel Airlines, 610 Fifth Avenue, New York, New York 10020 (212) 751-7500

Art Director Alan Buitekant
 Writer Larry Levenson
 Designer Ted Shaine
 Photographer Gideon R. Lewin
 Agency Doyle Dane Bernbach
 Client EL AL Israel Airlines

FOR THE PRICE OF SOMETHING SMALL AND UGLY, YOU CAN DRIVE SOMETHING SMALL AND BEAUTIFUL.

If you've been looking around for a small inexpensive car and you're somewhat disheartened, we suggest you look at the Fiat 850 Spider.

It not only qualifies as an inexpensive small car, it qualifies as the lowest priced true sports car in America.

And if it doesn't look like the lowest priced true sports car in America, that's because it was designed by the same Nuccio Bertone who designs \$20,000 Lamborghinis and Alfas.

Looks, however, aren't the only thing the Fiat 850 Spider has in common with sports cars costing considerably more.

Have you ever tried to shoehorn yourself into a small sports car? According to the experts at Road & Track magazine, the 850's interior is "near flawless, the seats comfortable, and the driving position excellent."

Have you ever fumbled with an uncooperative convertible top? Ours is a new design you can actually raise or lower one-handed while sitting down in front.

Did your last sports car ride remind you of a toboggan slide down a washboard? You should appreciate our merciful rear independent suspension.

And when it comes to performance, you should also appreciate the 850's front disc brakes and standard radial tires (usually a \$100 option). Not to mention its sophisticated engine that zips through a four-speed fully-synchromeshed gearbox to redline at 6000 rpm.

In view of all this, the devotees of Car and Driver magazine have elected the Fiat 850 Spider the best sports car in its class for two years running.

And we find that even more impressive than winning a beauty contest.

FIAT

The biggest selling car in Europe.



2

Since there's no difference in air fares you should look for the difference in airlines.

PAN AM

3

2

Art Director Ken Sausville
 Writer Bill McCullam
 Designer Ken Sausville
 Photographer Peter Papadopolous
 Agency Carl Ally
 Client Fiat-Roosevelt Motors

3

Art Director Mike Tesch
 Writers Jim Durfee
 Dick Fitzhugh
 Designer Mike Tesch
 Photographers Charlie Gold
 Ron Schwerin
 Tony Petrucelli
 Leon Kuzmanoff
 Agency Carl Ally
 Client Pan American World Airways



We've made our seats to match yours.

Beetles have never been well known for their fashion-consciousness.

But now you can get one with seats to match your pants.

It's called the Jeans Beetle. Its seats are real blue denim. And, like all self-respecting jeans, they're complete with contrast stitching and decorative metal rivets.

Even back pockets. Accessories inside include a sports gearshift and 3-wave, push button radio.

Outside, it's equally cool. The Jeans Beetle comes with sports wheels, in a bright Tunis yellow offset with uncompromising black trim.

Black bumpers, door handles and headlamp rims. And broad

block side stripes. We won't be making many of them. But we've a hunch that the few we do won't go unnoticed.



The Jeans Beetle.

For a near-legal VW, join Beetle II Riders, VW and Car-Tec Drivers, available, member photo upon first trip to subject's bar/nightclub. VOLKSWAGEN USA LTD. 100 W. MICHIGAN AVENUE, BIRMINGHAM, ALABAMA 35203. PHONE: (205) 382-1000. A MEMBER OF THE THOMSON TELECOM GROUP.

4



Barney's Rainmaker Room. Shop where the pros shop.

Tex Antoine loves nothing more than to be seen at a dinner party that he's predicted. It's his thing. For this reason, Tex makes it a point to make his participation in production one of elegance and fine taste. And for this reason, Tex shops at Barney's Rainmaker Room.

You see, Barney's offers him the largest selection of raincoats anywhere. Not just New

York City. Not just the United States. Not anywhere. For instance, Barney's has raincoats designed by Pierre Cardin.

We have an elegant riding coat with leg straps designed by Du Pire and of Belgium expressly for Barney's.

These aren't coats you save for a rainy day. These are raincoats to wear every day.

At Barney's, we also have raincoats with

fringe. And raincoats without fringe. We have wrap coats in denim. We have classic

trench coats by Burberry's and Agostini.

And we have all of the best raincoats that London Fog, Gormley's, Cordero and

Harbo's have to offer. So whether you're a man of a sophisticated

all comes down to one thing. When it starts coming down, no one can prepare you for it better than Barney's Rainmaker Room.

Barney's
The Best of Men's Fashion
Since 1923

5



SOME STORES ARE FRESH OUT OF OREO. BUT YOU CAN STILL BUY THE SPARE PARTS TO MAKE YOUR OWN.

There's been a lot of disappointed faces around the old cookie counter lately. And all because of Oreo cookies. Some days there they were on the shelf, just like they should be. And some days you couldn't find a bag of Oreo to save your skin.

It's not your store's fault though. We at Christie Brown have had a few problems getting Oreo to you. Well, we've solved our problems now. But it's still going to take us a few weeks before we get everything back to normal. In the meantime, if your store is fresh out, here's an emergency measure for all of you die-hard Oreo cookie lovers.



Pick up a box of Christie chocolate wafers. (There's been no shortage of them. And, if you use your imagination, they taste almost like the chocolate wafers used in Oreo cookies. Well, almost.) Then to simulate the Oreo cookie: vanilla filling, just take a cup of heavy-cream and whip it till it's stiff. Stir in one tablespoon of sugar and one teaspoon of vanilla. Now, put the filling between two chocolate wafers and you've got yourself a "spare-part" Oreo cookie. Now a "spare-part" Oreo cookie might not be as tasty as the real thing. But it will remind you that absence really does make the heart grow fonder.

The 'spare part' Oreo cookie.

6



The man with his hands up is just our reporter covering a hold-up.

In the news photo above, WCBS-TV correspondent Chris Borgen is seen leading the hold-up men out of the bank following last week's attempted robbery in Harlem.

The robbers requested that Chris Borgen be the mediator between them and the police because as one robber said to Borgen, "I trust you; I know you're honest."

Possibly they trusted him

because this was not the first time ex-cop Chris Borgen was called upon as a mediator.

In 1970, during the Tombs riot, it was Borgen who was brought in to help negotiate.

We've come to expect this kind of reporting from all our newsmen—which is what makes them so special.

Especially Chris Borgen. See him weeknights at 6 and 11 on Channel 2.

WCBS-TV NEWS @ 2

7

4

Art Director Derrick Hass
 Writer Dawson Yeoman
 Designer Derrick Hass
 Photographers Christa Peters
 Bruce Brown
 Agency Doyle Dane Bernbach
 London
 Client Volkswagen (GB) Ltd.

5

Art Director Robert Reitzfeld
 Writer Frank Di Giacomo
 Photographer Ken Duskin
 Agency Scali, McCabe, Sloves
 Client Barney's Clothes

6

Art Director Brian Harrod
 Writer Allan Kazmer
 Designer Brian Harrod
 Artist Tony Kew
 Agency McCann-Erickson
 Toronto
 Client Christie Brown

7

Art Director Paul Gulner
 Writer Dan Bingham
 Photographer Allen Green
 Agency Scali, McCabe, Sloves
 Client WCBS-TV, N.Y.



With what you'll save on our wash-and-wear suits, you can afford to have them dry cleaned.

In Barney's Madison Room, you'll find thousands of wash-and-wear suits that sell for \$25 less than you'll find elsewhere.

In pajamas, sweaters and pinpoints that weigh a scant few ounces each. (Something to consider for the blistering days of summer ahead.)

And at these prices (\$24 for the suits, \$44 for the jackets) they won't take you to the cleaners.

Which is why you may decide to take them to them. Use 'em up or your store is get here. It's 'er get to get you had.

Barney's

8

**Introducing
the ultimate concept
in air freight.
Men that fly.**



With the introduction of our new Air Courier Service, anyone by air freight has not reached new heights.

Since when you have something important that has to move all 3 business days, you don't have to wait a moment. Or have one of your employees take the day off just to take it.

Indeed, you can have a special, hand-delivered courier by with your shipment. From the time it leaves your table right up until the time it's handed over at its destination.

That's one reason why Emery Air Courier serves you better in the long run. Because it gives you people and more important, it serves you better. Our

couriers are on their feet, the highway. They do all the proper work, too.

If you'd like to know more about Emery's new Air Courier, call your nearest Emery office. It's a just regular one of the services that makes up the air freight company all the other air freight companies look up to.

Emery Air Freight

We're the best because we're the fastest - 100 miles an hour.

10

Sold

8

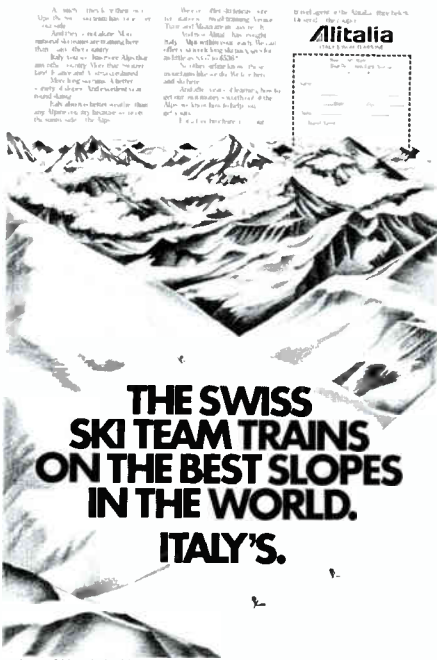
Art Director Ray Alban
Writer Hy Abady
Photographer David Langley
Agency Scali, McCabe, Sloves
Client Barney's Clothes

9

Art Director Charles Piccirillo
Writer Mike Mangano
Designer Charles Piccirillo
Photographer Len Silverman
Agency Doyle Dane Bernbach
Client Volkswagen of America Corp.

10

Art Director Ken Berris
Writer John Russo
Designer Ken Berris
Artist Tom Stoerle
Agency Della Femina, Travisano & Partners
Client Emery Air Freight



**THE SWISS
SKI TEAM TRAINS
ON THE BEST SLOPES
IN THE WORLD.
ITALY'S.**

Alitalia - The Italian Airline

11

**How to open a \$1000 savings account.
With our money.**

We've come to the conclusion that saving money, regularly, is one of the toughest tasks anyone faces, so we've made it easier for you. We've created a new service we think you'll find unusual. And unusually helpful. Here's how it works:
Just stop by our main office or one of our branch offices listed below. We'll give you a one-year loan for any amount you wish up to \$1000. That money will then be placed immediately in a new or existing Regular Savings Account.
Your loan will be paid—like other loans—by monthly installments. And at the end of one year it will have been paid in full.

In other words, you'll be forcing yourself to save, rather than depending on a wishful-thinking, horse-miss plan. And at any time you can withdraw any amount from your savings account, except the balance due on your loan. So if you have trouble saving your money, see us. We'll help you with our money.
For further information, call 734-0511. Or stop by The Georgia Bank office nearest you: Main Office, 315 Mulberry Street; Pin Point Branch, Pin Point Plaza; Riverside Branch, 2930 Riverside Drive; Northeast Plaza Branch, Northeast Plaza. Member FDIC.

THE GEORGIA BANK
Maybe you should get to know us.



12

11
Art Director Alan Chalfin
Writer Joe O'Neill
Designer Alan Chalfin
Artist Roger Hane
Agency DKG
Client Alitalia Airlines

12
Art Director Jerry Sullivan
Writer Jim Cole
Designer Jerry Sullivan
Artist R.O. Blechman
Agency Cole, Henderson, Drake
Client The Georgia Bank

**Colonel Sanders
is now offering
courses across from
C.C.N.Y.**

A lot of people are saying that opening a Kentucky Fried Chicken a block from C.C.N.Y. is the smartest move the Colonel's ever made.
But it didn't take a college education to know that Colonel Sanders' "finger lickin' good" chicken would pass with flying colors in the Broadway and 138th St. area.
After all, with the high cost of eating, our new Kentucky Fried Chicken will be teaching a lot of people on the Upper West Side a lot about home economics.

Kentucky Fried Chicken.

13

13
Art Director Jim Perretti
Writer John Russo
Designer Jim Perretti
Artist Simms Taback
Agency Della Femina, Travisano & Partners
Client Kentucky Fried Chicken Trade Assoc.

After 50 years in men's clothing Barney's has finally arrived at a fashion point of view. All of them.

Once upon a time it was very easy for a man to be in fashion. He simply wore what everybody else wore. Today, that's no longer the case. Today there are literally hundreds of different ways in which a man can express himself. And no one style or "look" is more fashionable than the other.

In 1923, the man who wears a traditional vented glass-plaid suit with wingtip shoes and shirt with button-down collar is just as fashionable as the man who wears a Pierre Cardin suit with suede shoes by Rosetti of Rome.

And today, it's very often the same man.

Where do you go when anything goes?
The idea that you have to go to one store for the "conservative look" and another store for designer styling or some other store for something else is no longer fashionable.

Who has the time? Or the patience?
Today, the most fashionable store is the store that has the most.

And that store is Barney's.

We don't know what you want, but we've got it.
Barney's has never been a know-it-all when it comes to men's fashion. For fifty years our goal has been to have it all.

And we have never been closer to achieving that goal than we are this fall.

The Madison Room at Barney's is steeped in traditional fashions. Here you'll find the biggest names in the softly constructed natural shoulder look.

In designer clothing, no one tops Barney's International House. Our collection is five stories tall. Neither traditionalist nor designer devotee can fail to find merit in the quiet elegance of English clothing. We've just opened an entire floor of suits, coats and sportswear by DAKS, Kilgour, French & Stanbury, Rodex, Burberrys and Aquascutum.

If your taste runs to something more far-out, you don't have to go far to find it. Just go down to Barney's Underground.

All in all, Barney's has 21 shops and departments which contain the most comprehensive collection of men's fashions you'll find anywhere in the world.

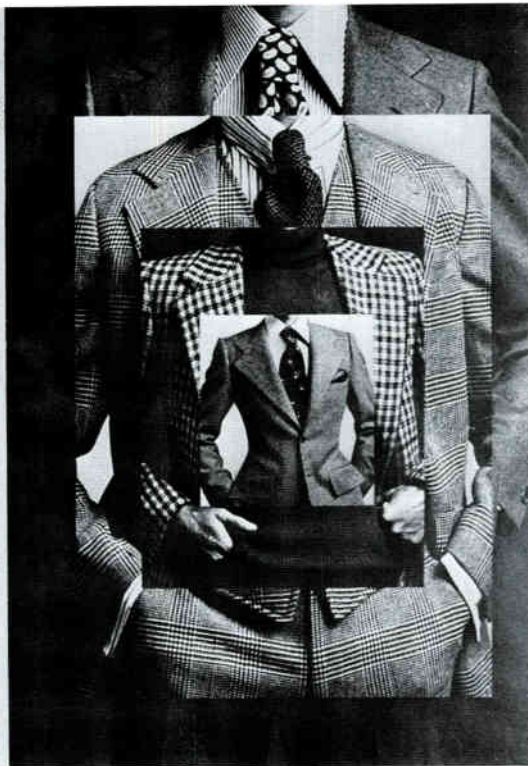
Our area where Barney's remains unfashionable.
Although we're flexible on fashion, Barney's does have a point-of-view you won't find around much anymore.

It's called value.
At Barney's you always get your money's worth. Not only in the price you pay, but in the quality you get for the price.

In the little things too. Like free alterations and free parking.

Isn't it nice to know that a store that could be so fashionable in one respect, can be so old-fashioned in another?

Barney's
7th Avenue and 17th Street



14

The price of food has gone up more in one month than the banana has in ten years.

In August alone, the price of food has risen 4.2%. While in the last five years, bananas have gone up a mere 1%.

Who's the most fashionable? Barney's Shopper!
Bananas should be the most fashionable item in the marketplace.

And at the highest value getting it.

It's really not so surprising that the price of bananas has risen 4.2% in August. It's just that the price of bananas has risen 4.2% in August.

And at the highest value getting it.

And when you pick Chiquita brand, you're getting something that's been carefully selected and grown in the most fertile soil in the world.

It's the quality you get for the price.

Isn't it nice to know that a store that could be so fashionable in one respect, can be so old-fashioned in another?



15

Barney's Cardin Shop has more than Cardin's Cardin Shop, and we're only a little out of the way.

The Pierre Cardin Shop in Paris is located on a quiet, tree-lined street where Avenue de Marigny meets Rue de Valenciennes, St. Honoré.

The Pierre Cardin Shop in Barney's is located on a nice, state-lined street where Avenue of 7th Street meets Avenue of 17th Street.

And here, you'll find more of his clothing than in his own shop, in his own home town.

But quantity isn't the only thing that counts. It's the quality of his fashion that's responsible for our abundance of it in the first place.



Nobody designs a suit or sport coat with quite the shaping that he does.

And for good reason. This is the man who has his best shaping into men's clothing.



The higher armhole, the nipper-in-waist, the structured-shoulder are all attributed to Cardin.

And this spring, he carries it out in finer blends, hand-woven 100% silk and rayon weaves in a variety of colors and patterns.

There's also a larger selection of Pierre Cardin furnishings here than you'll find in Paris.

Along with his shirts, ties, socks, cufflinks, sunglasses, shoes and hats, he carries Cardin collection for spring.

Available April in Barney's.

Don't go out of your way to get here. We'll go to pay you back.

16

14

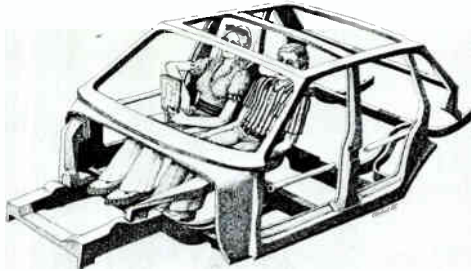
Art Director Robert Reitzfeld
Writers Edward A. McCabe
Frank Di Giacomo
Photographer Ken Duskin
Agency Scali, McCabe, Sloves
Client Barney's Clothes

15

Art Director Dick Lopez
Writer Richard DePascal
Artist Tom Daly
Agency Young & Rubicam
Client Chiquita Bananas

16

Art Directors Sam Scali
Ray Alban
Writers Edward A. McCabe
Hy Abady
Photographers Phil Mazzurco
Chris Von Wangenheim
Agency Scali, McCabe, Sloves
Client Barney's Clothes



A GOOD PLACE TO SPEND THE HOLIDAY WEEKEND.

On a long weekend a lot of drivers are so anxious to get out to the country breezes that they throw all caution to the wind.

Because they're less cautious, it may pay for you to be a little more cautious. By driving a Volvo, for instance.

The Volvo body is so strong we've stacked seven Volvos on top of one another without crushing the one on the bottom. What gives Volvo this strength are the six steel pillars surrounding the passenger compartment and the thousands of spot welds holding the body together.

The trunk and engine compartments are designed differently. They crumple on impact at a pre-measured rate to absorb a collision before it reaches the passenger compartment.

On the sides, steel anti-intrusion bars protect the passengers from lateral impact. And in front and back, hydraulic shock absorbers on the bumpers absorb low-speed collisions.

But Volvo doesn't just protect you from "the other guy," it can keep you from becoming "the other guy."

Disc brakes are designed to resist fading, even after repeated panic stops. So Volvo has disc brakes on all four wheels. And Volvo doesn't stop there. It has a braking system with two independent sets of three-wheel disc brakes. If one set fails, the other still gives you about

80% of your braking power.

Of course, driver fatigue can be just as dangerous as mechanical failure. So Volvo comes with bucket seats that let you concentrate on the road instead of the pain in your back.

The seat-backs are infinitely adjustable with a special adjustment that allows them to be made firmer or softer.

And since you really can't concentrate on what's ahead of you when you're worried about what's behind you, Volvo has a rear window defroster. As well as rear door locks that children can't open from inside.

So when making plans for a long weekend, maybe you should plan on buying a Volvo.

There's nothing like being prepared for the holidays.



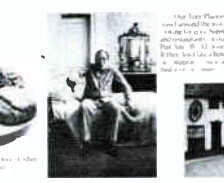
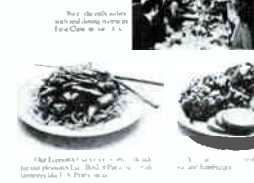
SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE

17

All airlines charge you the same. All airlines don't give you the same.

	Pan Am	SAS	Northwest	Continental	United	Western
Amsterdam	1336					
Bangkok	931					
Berlin	685					
Copenhagen	1347	1347				
Frankfurt	1347					
Hong Kong	1868		1868			
Honolulu	1214			1214	1214	1214
London	1325					
Paris	1336					
Papeete	1572					
Tokyo	1676					

The above chart is for reference only. It is subject to change without notice. For a complete chart of fares, call 1-800-451-4511.



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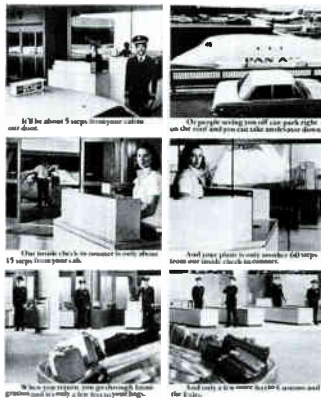
17

Art Director Duane Plants
 Writers Thomas J. Nathan
 Scott Wadler
 Artist Gene Calogero
 Agency Scali, McCabe, Sloves
 Client Volvo of America Corp.

18

Art Director Mike Tesch
 Writer Jim Durfee
 Designer Mike Tesch
 Photographers Ron Schwerin
 Tony Petrucelli
 Charlie Gold
 Leon Kuzmanoff
 Carl Ally
 Agency Pan American World Airways
 Client

Pan Am's new JFK terminal takes the walking out of flying.



It'll be about 5 steps to your cabin and down.

As people waiting time will also park their car on the roof and you can take their plane down.

The inside check-in counter is now about 15 steps from your car.

And your plane is now directly in front of you.

When you arrive, you go through the same process as when you go to the plane.

And only a few more steps to the plane.

When you pull up to the curb at our new terminal, it's only about 15 steps to your check-in counter where you get your seat assignment.

After you check in, it's only about 10 more steps to take an escalator. If you happen to be late, you can check in both upstairs and your baggage right at the boarding gate.

In fact, our architect has brought the plane to you. It's somebody's dropping you off and it's yours to see you off. It's on the roof for a normal charge and take an elevator down.

If we're there or hungers, we have our food service. And you will enjoy some international restaurants and a well served cafeteria to come see there or hangar until you get on the plane.

It's not that long, it's a extra time on your hands and you should, a lot with all the cars. It'll be a saving checking out, you can see something even in a couple of minutes, in our day here.

Don't spend any of your extra time worrying about your baggage, though.

Our computerized baggage handling system has all the claim and the passenger or baggage error. In the future, our modern system is in use at all airports today.

Since we've decided to take it one by one, we're giving you your plane. It's only a few steps that

we don't as much effort to get you on your plane and out of the airport.

That's why we provide shopping carts to carry your bags to the customs check-out.

That's why we have our well-trained and courteous staff who don't have to share their own offer with other passengers.

That's why we have more than 200 shops to help you with your bags. It's not the way to a job, it's how leaving the airport.

And that's why, wherever you're leaving the country and planning to come back, you should call your Pan Am travel agent or Pan Am.

In fact, all now. While there's still time to book a summer tour to Lampedusa, the Caribbean, Latin America, or the Pacific.

As you probably gathered through these ads, our new design was not by offering to offer a new terminal.



21



Take the money and run.

Remember how you felt last year when the government started taking a bigger chunk than usual out of your paycheck?

Well how do you feel about it now that refund time is here?

Do you feel like 8 days in Jamaica for only \$262?

Or two weeks in London for from \$424 to \$491, depending on when you want to go?

Or two weeks in London and Paris for from \$490 to \$557, again depending on when you want to go?

Or, if Uncle Sam's being extremely generous, two weeks in Japan, Thailand, Bali and Hong Kong for \$1223.10?

All of our vacations include your round trip air fare, and hotel accommodations based on

double occupancy (even if you filed separate returns).

If you like the idea of leaving with your return but you're not sure where you want to go, you can't come to a better airline than Pan Am for help.

We have more vacations to more places in the world than any other airline. So there's a good chance that we have one that's right for you.

Call your Pan Am travel agent or call us for more information.

The money's going to slip away. But the memories of a trip abroad won't.

PAN AM
The world's most experienced airline.

22

21
Art Director Howard Benson
Writer Tom Messner
Designer Howard Benson
Photographer Alen MacWeeney
Agency Carl Ally
Client Pan American World Airways

22
Art Director Howard Benson
Writer Ron Berger
Designer Howard Benson
Photographer Calior-Resnick
Agency Carl Ally
Client Pan American World Airways

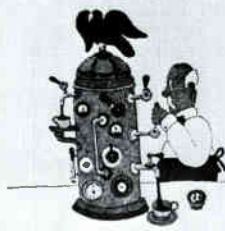
Pan Am is based on the following round-trip air fares: 1. European GEL economy fares for groups of 15 or more (We put the groups together if there are 15-5 M) fare higher June, July and August. Ocean GEL economy fares effective May 1 - May 31. Saturday departure only. June through October fares are higher. January-February and March fares valid any day through June 30, Tuesday, Wednesday, Thursday or Friday only during July and August. All fares subject to government approval. See your Pan Am Travel Agent or call Pan Am at 973-4600. Or visit one of our 100 government travel offices. In N.J., NJ 4 0002. In West Coast, 172 0801.

Barney's end of year sale.

Read it and reap.

Starting today, you'll find savings of up to 50%.
But while our prices are greatly reduced, our selection isn't.

1. Bill Brass suits. Solids, twills, toneries, wrights, chaffstraps, plaids, plaids, plaids. Value \$165 to \$175. Barney's price \$129.90. (4th fl.)
2. Lazeri, Scott Thomas and Drumshell sportswear. Tweeds, chevrons, checks, plaids, stripes. All soft shoulder styling. Value \$100 to \$115. Barney's price \$69.90. (2nd fl.)
3. Barberrys suits. Same understated British styling which made Barberrys overcoats world renowned. The tailoring, the fabric, the pattern. 100% Barberrys through and through. Regularly \$195 to \$210. Barney's price \$149.90. (2nd fl.)
4. Warm jeans by Camp. Ideal for winter weather active and/or spectator sports. Value \$65 to \$80. Barney's price \$49.90. (2nd fl.)
5. Famous designer dress shirts including Plattell, Carlini, Givochi, Brass and Kilgor. French & Stannary. Value to \$27.50. Now \$19.90. (Main fl.)
6. GGG suits. The ultimate in fashion tailored for the perfectionist. Value from \$182.00 to \$238. Barney's price \$149.90. (4th fl.)
7. Plattell suits. Elegantly designed, artlessly tailored. Regularly \$235. Barney's price \$139.90. (4th fl.)
8. Barney Anderson wool gabardine topsuits. A special at anything but top price. You save 53%. Value \$130. Barney's price \$69.90. (2nd fl.)
9. Debon sportswear. It's hard to tell which looks better. A Debon on you. Or our price on you. Debon. Value \$139 to \$155. Barney's price \$99.90. (4th fl.)
10. Baker sportswear. Yes, Baker tailors more than just great suits. In cheviots, tweeds. Value \$150 to \$190. Barney's price \$99.90. (4th fl.)
11. DAKS trousers. How British can you get. See this great group of wools, flannels and knits. Value \$37.50 to \$42.00. Barney's price \$24.90. (2nd fl.)
12. Special groups of Harcourt Park, Eagle, Petrucci suits. You'll be in a special group when you wear one. Wools, knits, chevrons. Value \$130 to \$170. Barney's price \$85.90. (2nd fl.)
13. Genshire sportswear. Hand shaped to maintain their shape. Value \$135. Barney's price \$89.90. (4th fl.)
14. Neckwear. A few miles of famous maker ties in stripes, solids, jacquards, prints and plaids. Originally \$8.50 to \$12.00. Now \$3.90. (Main fl.)
15. Plattell sportswear. If you've never owned a Plattell, this is your chance to start a collection. Regularly \$129.95 to \$155. Barney's price \$99.90. (4th fl.)
16. Philippe Venet suits. These make any American look great. Value \$210 to \$225. Barney's price \$149.90. (4th fl.)
17. Harbormaster single-breasted raincoat with pile-zip-out liner. A famous workman thanks a lot of this one. Value \$60. Barney's price \$39.90. (Main fl.)
18. Socks. Camp's woolly men over-the-calf hose in argyle and country checks. Imported from Great Britain. Regularly \$5 each pair. Barney's price \$2.90. (Main fl.)
19. Monte Cristo suits. Knits in solids, pin dots, stripes and plaids. Many with lacing flap pockets and side vents. Value \$115 to \$125. Barney's price \$79.90. (2nd fl.)
20. Rodeo and DAKS suits. These fine British masters bring you the classics. In asperu tweeds, flannels and wools. Regularly \$139.95 to \$179.95. Barney's price \$79.90. (2nd fl.)



Need a cash shopping list? For the rest of the sale, call 1-800-555-1111. No charge. All prices in U.S. dollars.

21. Sweaters. Jeger, McGeorge, Kilgor, Plattell and other famed designers. Shearings, anans, wool blends. Save at least one-third. Regularly \$38 to \$55. Barney's price \$11.90 to \$21.90. (Main fl.)
22. Slopers overcoats. Now hang on for Barney's. Long-lasting ones for you. Regularly \$110 to \$125. Barney's price \$79.90. (2nd fl.)
23. Baby shoes. Leather precisely cut. Stripes carefully seen. Naturally. Holly is from Switzerland. Value \$40 to \$50. Barney's price \$30.00. (Main fl.)
24. Philippe Venet sportswear. May be you can't get to France. But you can look like you just came back. Regularly \$149.95 to \$165. Barney's price \$109.90. (4th fl.)
25. Barberrys double-breasted well-tailored classic all-weather coats. Every man has always wanted one. Now it's within reach. Value \$125. Barney's price \$89.90. (Main fl.)
26. Eagle knit sportswear. Solids, plaids, checks. Side and center vents. 100% polyester, more than 300 knit. Value \$104.95 to \$110. Barney's price \$69.90. (2nd fl.)
27. Hoods. Floor-length. When your feet are warm, the rest of you follows. Value \$35 to \$38. Barney's price \$22.90. (Main fl.)
28. Barberrys overcoats. What more famous name. This, the hat and tie. Right down to the neck. A model of English style and British ruggedness. Value \$210 to \$230. Barney's price \$149.90. (2nd fl.)
29. Special group of designer sportswear from Holland, Italy, France. An uncommon market of internationally designed sportswear. All as in our previous inventory priced. Regularly \$29.95 to \$100. Barney's price \$61.90. (2nd fl.)
30. Hart, Schaffner & Marx suits. Famous maker of fine suits presents chevrons, wools, stripes, plaids. These newest models. Nationally advertised at \$120 to \$170. Barney's price \$99.90. (2nd fl.)



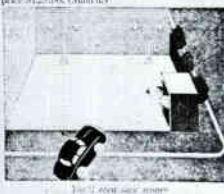
Something on your lunch menu? Try our Barbecued Lamb. Value \$2.99. Now an only for \$1.99.

40. Botany "500" suits. If there were 499 reasons to own one, 500 would be our price. In stripes, solids and plaids. Value \$130 to \$145. Barney's price \$89.90. (2nd fl.)
41. Carlo Palazzi suits. Where Palazzi looks others follow. Which may be why all roads lead to Rome. Value \$245 to \$300. Barney's price \$169.90. (4th fl.)
42. Kilgor, French & Stannary suits. For prices, suits and you. Exclusively at Barneys. Classic 2-button and British harking models. Regularly \$109.95 to \$165. Barney's price \$129.90. (2nd fl.)
43. Givochi suits. Hand-shaped construction. Finest lapels and (a) all that we mean. Value \$280 to \$380. Barney's price \$179.90. (4th fl.)
44. Burberry overcoats. Velvets and wools. In the single-breasted front or the classic British warmer. Value \$139 to \$180. Barney's price \$89.90. (2nd fl.)
45. Stanley Blacker sportswear. What more famous maker of sportswear do you know? Chevrons, tweeds, plaids, checks, stripes. Value \$75 to \$80. Barney's price \$59.90. (2nd fl.)
46. Lebow sportswear. Boldness and dignified tailoring and patterns. Value \$135 to \$140. Barney's price \$89.90. (4th fl.)
47. Bill Brass overcoats. Double-breasted. Fitted. Half off. Value \$200. Barney's price \$99.90. (4th fl.)
48. Boots and shoes. Bostons, and you know what that means—quality. Solidly made, traditionally designed. Value \$32 to \$47. Barney's price \$24.00. (Main fl.)
49. Kilgor, French & Stannary sportswear. For those who appreciate Kilgor, French & Stannary suits. Regularly \$129.95 to \$139.95. Barney's price \$69.90. (2nd fl.)
50. Henri of Paris sportswear. Patch or harking flap pockets. Side or center vents. Regularly \$85 to \$95. Barney's price \$69.90. (2nd fl.)
51. Botany "500" and Monte Cristo sportswear. Styled for that casual, week-in-the-country look in chevrons and tweeds. Value \$85 to \$95. Barney's price \$44.90. (2nd fl.)
52. Barberrys sportswear. Barberrys, famous for rugged English fabrics and timeless styling. And these sportswear carry on the tradition. Regularly \$235 to \$355. Barney's price \$119.90. (2nd fl.)
53. Pierre Carlini Boutique Line overcoats. Double-breasted. Fitted, full-length, half-belt. Full bellows. Carlini overcoats at this price require no persuasion. Value \$125 to \$150. Barney's price \$89.90. (2nd fl.)
54. Pierre Carlini suits. You'll cut a dashing figure in these. And suit how Barney's has cut the price. Solids, fancy knits and chevrons. Value \$100 to \$110. Barney's price \$69.90. (2nd fl.)
55. Rodeo overcoats. Stamped in tradition. English-made with buckskin, saddle shoulder. Of fine wools and mohair. Regularly \$185 to \$215. Barney's price \$149.90. (2nd fl.)
56. Geoffrey Beene Ltd. Boutique Line suits. Same business. Have a price. Value \$210 to \$140. Barney's price \$89.90. (2nd fl.)
57. Matthew Poole suits. Unusual value. Traditional 2- and 3-button styling. And some tweeds that will interest you. Regularly \$89.90 to \$139.90. Barney's price \$69.90. (2nd fl.)
58. Famous designer neckwear. Including Plattell, Carlini, Brass and Kilgor, French & Stannary. Originally \$10.95. Now \$5.90. (Main fl.)
59. Washed Tux suits. One of the most traditional classics. Value \$139 to \$145. Barney's price \$89.90. (2nd fl.)



Sale is on sale. All our alterations are free.

60. H. Freeman suits. The Old Master in traditional styling has painted a new collection of classic 2- and 3-button models. Value \$180 to \$175. Barney's price \$129.90. (2nd fl.)
61. Long-sleeve dress shirts. These are famous maker brands. Solids, stripes, patterns and checks. Originally \$44 to \$50. Now \$5.90. (Main fl.)
62. Lazeri overcoats. Double and single-breasted. Chevrons, wools, mohair, wools. Regularly \$150 to \$170. Barney's price \$119.90. (4th fl.)
63. H. Freeman overcoats. Mohair, wools and tweeds. In traditional single-breasted. Value \$185 to \$195. Barney's price \$139.90. (2nd fl.)
64. Pierre Carlini shoes. The Carlini Look, carried to your wardrobe. Value \$36 to \$55. Barney's price \$29.00. (Main fl.)
65. Young new international designers suit collection from the fashion capital of the Cosmos. Regularly \$115 to \$145. Barney's price \$89.90. (2nd fl.)
66. Baker and Henshale suits. Hand Tailoring in the highest quality. Front lapel, Room. Value \$210 to \$215. Barney's price \$149.90. (4th fl.)
67. Lendon Charnier's double-breasted walking shoe in Harper Tan oiled cowhide with wedged crease sole. Value \$22. Barney's price \$16.90. (Main fl.)
68. Malindi Karmel overcoats. Elegance is blended with value. In mohair, wools, wools, chevrons, tweeds. Single and double-breasted. Value \$195 to \$225. Barney's price \$149.90. (4th fl.)
69. Lebow suits. Elegance and understatement interpreted in fine wools and chevrons in plaids and stripes. Value \$190 to \$200. Barney's price \$129.90. (4th fl.)
70. Bill Brass and Pierre Carlini shoes. Great for your dress and Carlini overcoats. In solids, plaids and checks. Value \$40 to \$45. Barney's price \$24.90. (4th fl.)
71. Kilgor, French & Stannary overcoats. Single and double-breasted classics in wools, mohair and tweeds. Regularly \$150 to \$165. Barney's price \$129.90. (2nd fl.)
72. Pierre Carlini Boutique Line sportswear. When Pierre Carlini hands out a line, how can you ignore it? Especially at this price. Tweeds, chevrons, checks, wools and plaids. Value \$95 to \$105. Barney's price \$69.90. (2nd fl.)
73. DAKS and Rodeo sportswear. Authentic British shirts and shirts make these great country sportswear. Regularly \$125 to \$135. Barney's price \$84.90. (2nd fl.)
74. Pierre Carlini sportswear. Who knows more about sport than the French? Who can turn it into a coat better than Carlini? Value \$135 to \$145. Barney's price \$89.90. (4th fl.)
75. All-wood full-length double-breasted overcoats by Loden Fries. For the rest of the sale, we really let you in for the price. Value \$85. Barney's price \$44.90. (2nd fl.)
76. Alpacas. Famous overcoats, underpriced. Warm, double and single-breasted. Chevrons, wools, herringbones, wools and solids. Value \$140 to \$155. Barney's price \$89.90. (2nd fl.)
77. Imported leather trench coats. Value \$210 to \$225. Barney's price \$119.90. (Main fl.)
78. Storm coats by Zeno Fing. Alpacas lining and wool to keep you warm during the bitter winter ahead. And priced as below normal. Value \$100. Barney's price \$69.90. (2nd fl.)
79. Single and double-breasted shearing coats from Vesta Vesta California. Where every thing is in good taste. Value \$135 to \$185. Barney's price \$129.90. (Main fl.)



The 1988 end of year sale. Starting at 10:00 a.m.

Barney's
7th Avenue and 11th Street
New York, NY 10019
Tel. 212-696-1111
Member of the Barneys Group, Inc.
100 West Street, New York, NY 10019

Art Director Robert Reitzfeld
Writer Frank Di Giacomo
Artist Push Pin Studios
Agency Scali, McCabe, Sloves
Client Barney's Clothes

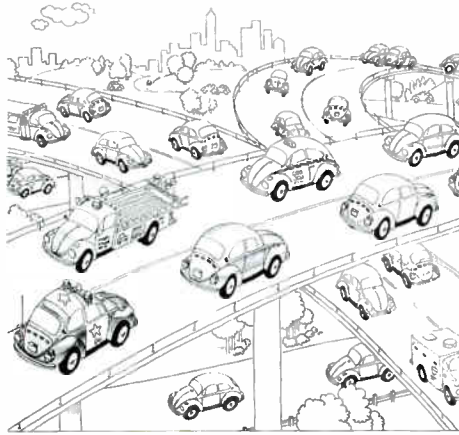
A rational alternative to rationing gas.

What's right with this is that it's a lot better than rationing gas. We're not rationing gas, we're rationing the number of cars on the road. We're not rationing gas, we're rationing the number of cars on the road. We're not rationing gas, we're rationing the number of cars on the road.

Now we know for sure that it's not gas rationing. There's already gas rationing in the world. There's already gas rationing in the world. There's already gas rationing in the world.

Now we know for sure that it's not gas rationing. There's already gas rationing in the world. There's already gas rationing in the world. There's already gas rationing in the world.

Covered by VW Owner's Security Blanket with Computer Analysis.



24

All airline fares are the same. All airlines aren't.

	Pan Am	China	North- west	Qantas	TWA	Japan	Brant	Un- ited	Western	Other
Tokyo	1774	1774	1774	1774	1774	1774	1774	1774	1774	1774
Hong Kong	1949	1949	1949	1949	1949	1949	1949	1949	1949	1949
Manila	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000
Panama	7009									
San Francisco	1000									
Sydney	1000									
Buenos Aires	1712		1919				1712			
Guatemala	1805									
London	1389				1389					
Paris	1405				1405					
Rome	1478				1478					
Frankfurt	1411				1411					
American	1405									
Continental	1405									
Marina	1932		1932							1932
Australia	1852									

The lowest international fares in the world are offered by Pan Am. From our coast-to-coast flight to Tokyo, from our coast-to-coast flight to London, from our coast-to-coast flight to Paris, from our coast-to-coast flight to Rome, from our coast-to-coast flight to Frankfurt, from our coast-to-coast flight to Amsterdam, from our coast-to-coast flight to Copenhagen, from our coast-to-coast flight to Manila, from our coast-to-coast flight to Australia, from our coast-to-coast flight to Buenos Aires, from our coast-to-coast flight to Guatemala, from our coast-to-coast flight to London, from our coast-to-coast flight to Paris, from our coast-to-coast flight to Rome, from our coast-to-coast flight to Frankfurt, from our coast-to-coast flight to Amsterdam, from our coast-to-coast flight to Copenhagen, from our coast-to-coast flight to Manila, from our coast-to-coast flight to Australia.



When you're there, we're there. With Pan Am officers on 121 cities in 84 countries. Who can make your travel so easy and so fast?



We have Pan Am pilots who help travel and even "Tours on Tap" countries to help you plan your trip before you leave.



We fly direct from the U.S. to more places in the world than any other airline. For example, we have the only direct flight from San Francisco to Tokyo, via Tokyo, via Tokyo, via Tokyo.



We think an airline ticket should get you more than a seat on a plane. A meal and a drink. So we give you the kind of help you need in planning a trip abroad. From how to get a passport to tips on what to pack.



Our new JFK Terminal in New York has a new U.S. Customs and a unique system that gets you and your baggage through fast.



The last person you want to have about Customs regulations is the Customs Inspector. Our Pan Am World Guide books are a bargain at \$1.95. Tells you what you can bring back, and what you can't.



The Pan Am World Guide book also tells you about local and foreign restaurants around the world. And the people in our offices are here to help you in every way possible. Just in case you get homesick.



We've introduced almost every major aircraft into commercial service, including the 747. Today we fly more 747's than any other airline.



We're the only airline with real dining rooms in First Class on our 747's.



Our Tour Planners travel around the world looking for great hotels and restaurants for our Pan Am World Guide books. If they don't like a hotel or restaurant, you won't find it on our tours.



We have our own Pan Am World Rent A Car system wherever 1800 cities are plus we have you pick up or drop off.



You can charge your air fare, hotels, rental car, and more up to 24 months in pay with a Pan Am World Rent A Car card.



24 of the world's airlines have won their prize and ours is no exception. That's something to sleep on, when you're flying over 1,000 miles of ocean.



Our Economy Class menus often include fare-out pleasures like "Bird of Paradise," or old favorites like U.S. Prime steaks.



You can also order health food, kosher food and hamburgers for the kids.



Our Pan Am World Rent A Car system wherever 1800 cities are plus we have you pick up or drop off.



The World's Most Experienced Airline. In New York: Pan Am World Airways, Inc., 111 West Street, New York, N.Y. 10038. In London: Pan Am World Airways, Ltd., 100, Strand, London, W.C.2R. In Tokyo: Pan Am World Airways, Ltd., 1-1-1, Marunouchi, Chiyoda-ku, Tokyo, Japan. In Manila: Pan Am World Airways, Inc., 1000, United Nations Building, Manila, Philippines. In Australia: Pan Am World Airways, Pty. Ltd., 100, Collins Street, Melbourne, Victoria, Australia.

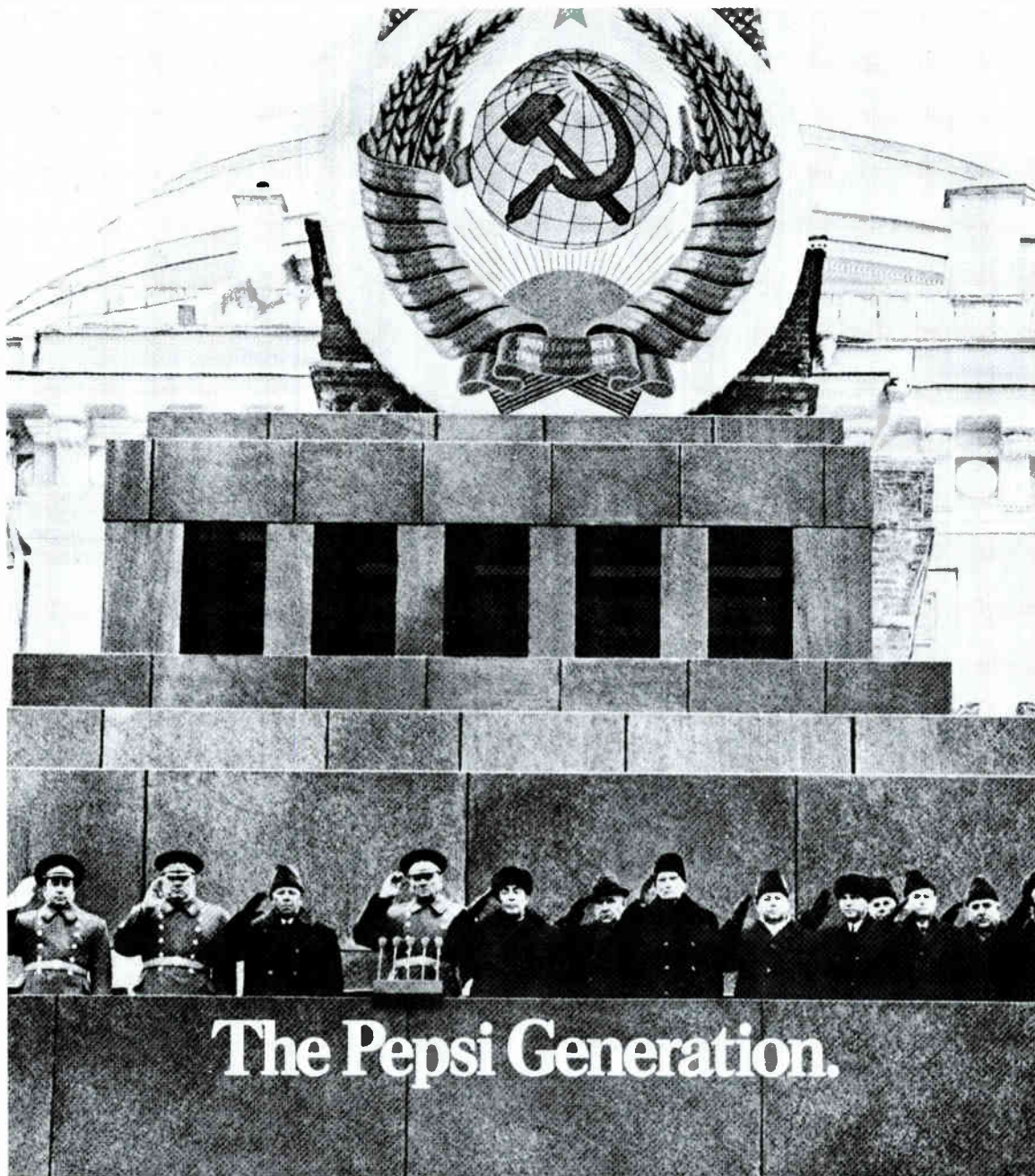
25

24

Art Director: Wally Arevalo
 Writer: Jane Talcott
 Designer: Wally Arevalo
 Artist: Charles McDaniel
 Agency: Doyle Dane Bernbach
 Client: Volkswagen of America Corp.

25

Art Director: Mike Tesch
 Writers: Jim Durfee, Dick Fitzhugh
 Designer: Mike Tesch
 Photographers: Tony Petrucelli, Ron Schwerin, Charlie Gold, Leon Kuzmanoff
 Agency: Carl Ally
 Client: Pan American World Airways



The Pepsi Generation.

What's the world coming to? The Russians have invited Pepsi Cola to The Party.

They're getting ready to bottle and sell the capitalist elixir in the U.S.S.R. — but that's only a straw in the wind. They're shopping for all kinds of technology in the U.S., from foundries to supermarket checkout systems.

The new Fortune Magazine tells you why: the Russian economy is in a very tight bind. Its growth rate is down to nearly zero. There isn't any more labor to pump into it and greater capital investment can be made only at the expense of consumer prod-

ucts. And that could be a risky business!

Only increased productivity can get the Russian economy going again and the quickest way to get it is to buy it from the U.S. Ergo: Russia could become a major market for American businessmen.

What's revolutionary here, says Fortune, is the U.S. Government's decision to let it happen...to permit our technology to go to Russia's rescue.

Fortune saw it coming way last May when we ran a story on the first major contract with a U.S. firm — for the design of the world's biggest foundry, 550 miles east of Moscow.

Now the door is opening wider on both sides, and again you'll find the complete story only in Fortune. What it amounts to is a blueprint of new opportunities — of what the Russians need, and when, and why.

It's obvious why business leaders depend on Fortune more than any other business publication. Fortune is the one that leads.

As reader or advertiser, you'll profit from the out-front thinking that's...

ONLY IN FORTUNE



„Übung macht den Meisten“

Jedes Kind zwischen fünf und zehn Jahren sitzt wahllos rund 14 Stunden vor dem Bildschirm. In einer westdeutschen Fernsehwoche wurden 416 TV-Gewaltverbrechen gezählt, 103 davon erlitten tödlich. Doch Zahlen wie diese

geben keinen Aufschluß darüber, welche Auswirkungen die Gewaltdarstellungen haben. Macht Gewalt im Fernsehen den Zuschauer gewalttätig (Stimulations-These)? Oder baut sie Gewalttätigkeit beim Zuschauer ab (Katharsis-These)?

Für die erste These sprechen Forschungs-ergebnisse. Für die zweite These auch. Eine Antwort auf die Frage nach der Wirkung der TV-Gewalt steht also noch aus. Fest steht nur: Auch ein Verbot der Gewalt im Fernsehen

könnte nicht das Problem der Gewalt in unserer Gesellschaft lösen. Wer über aktuelle Probleme informiert sein will, bedarf zahlreicher Fakten. Doch auch wer über zahlreiche Fakten verfügt, ist noch nicht vollständig informiert.

DIE ZEIT informiert vollständig. Sie gibt nicht nur die Fakten, sondern geht den Fakten auf den Grund. Sie unterzieht den Nachrichtstoff gründlichen Analysen. Woche für Woche vermittelt DIE ZEIT ihrem Leser

die notwendigen Kenntnisse. Sie unterrichtet über aktuelle Vorgänge aus allen Bereichen des gesellschaftlichen Lebens: Politik, Wirtschaft, Handel und Kultur.

DIE ZEIT

Fakten bringen auch andere. Wir gehen den Fakten auf den Grund

29



Herzlich willkommen!

Zerstört die...
Wieder...
Herzlich willkommen!

Wieder...
Herzlich willkommen!

Wieder...
Herzlich willkommen!

DIE ZEIT

Fakten bringen auch andere. Wir gehen den Fakten auf den Grund



**Kein Erfolg für die...
Schon...**

Kein Erfolg für die...
Schon...

Kein Erfolg für die...
Schon...

Kein Erfolg für die...
Schon...

DIE ZEIT

Fakten bringen auch andere. Wir gehen den Fakten auf den Grund

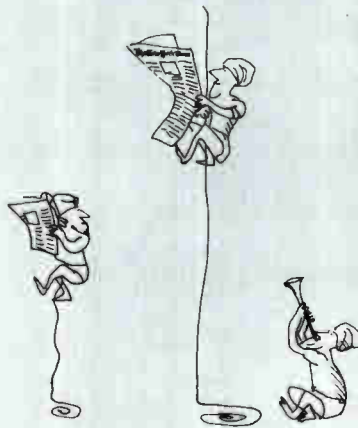
29

Art Director Ben Oyne
 Writer Michael Schirner
 Designer Ben Oyne
 Photographer Ben Oyne
 Agency Geilenberg, Kellner, Oyne & Schirner
 Hamburg
 Client Die Zeit

More New Yorkers with professional/managerial jobs read The New York Times than read both other New York newspapers combined.

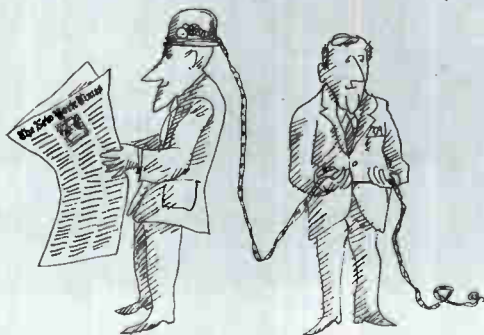


The median household income of weekday New York Times readers is 54% higher than that of readers of the other New York morning newspaper.

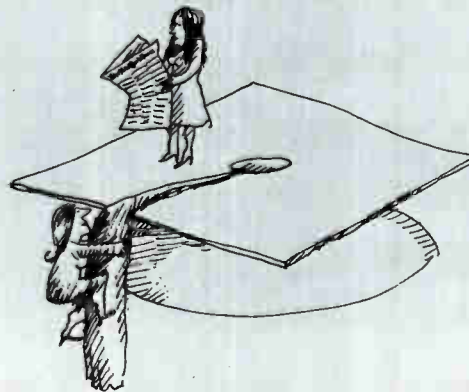


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More weekday readers of The New York Times receive income from stocks and bonds than readers of both other New York newspapers combined.

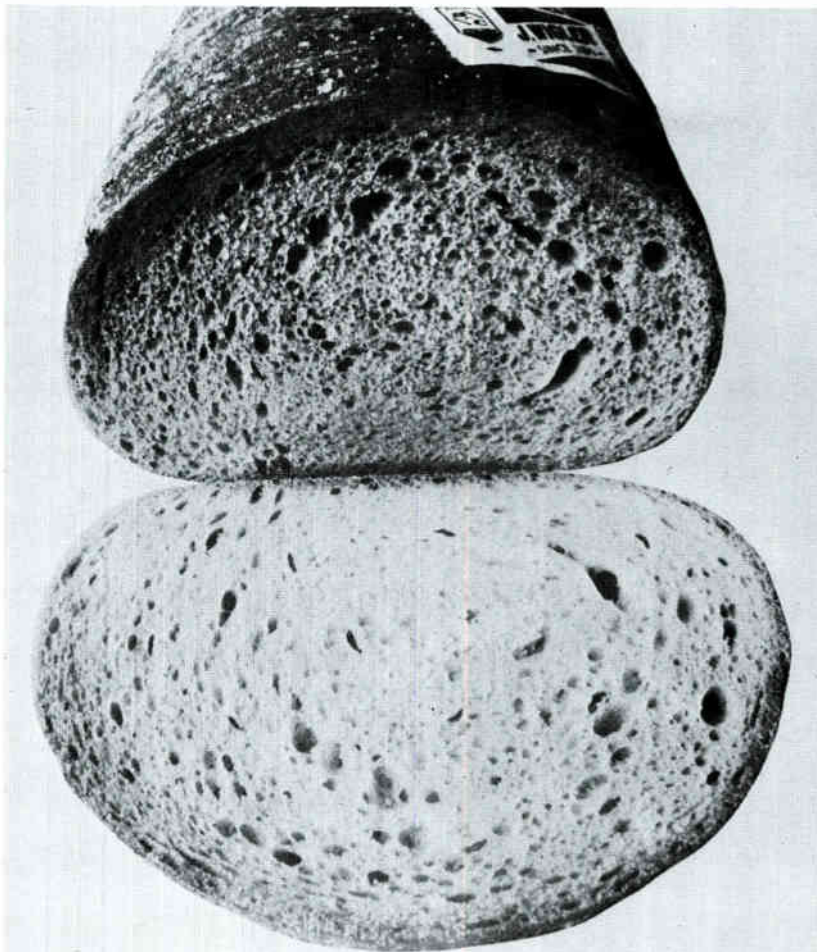


More college-educated New York women read The New York Times than read both other New York newspapers combined.



30

Art Director Andrew Kner
 Writer Leonard Wright
 Designer Andrew Kner
 Artist Gary Solin
 Agency The New York Times
 Client The New York Times



Look deep into our ryes.

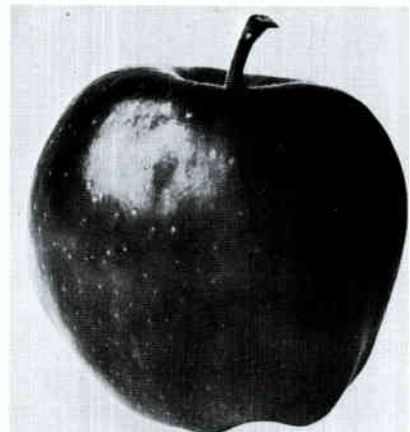
Deep. Deep. Deeper.
 We know what you'll see.
 The richest wheat, the purest white flour, the most flavorful rye flour.
 Because when Wigler's makes rye bread, we make it with the very finest ingredients.
 On the cleanest, most modern equipment.
 And that's the way we make everything, from cakes to cookies and doughnuts to Danish.
 Which is why people have been trusting Wigler's since 1890.
 So pay us a visit and eye an éclair or inspect a cookie.
 It'll be love at first bite.
 Wigler's... how sweet it is.

WIGLER'S
 FAMILY BAKERS SINCE 1890
 Millston Mall, Vaux Hall Rd. off Millston Ave.

Wigler's passed inspection with flying crullers.



WIGLER'S
 FAMILY BAKERS SINCE 1890
 Millston Mall, Vaux Hall Rd. off Millston Ave.



The apple of our pie.

It's big. Very big.
 And sweet. Very, very sweet.
 And you get soft and buttery and just plain delicious.
 Because it's the only kind of apple Wigler's will put on its pies. And the same goes
 for our crullers, danishes, and blintzes. We want all our products to be the best you've ever tasted.
 So we make them the way you would. Using the finest ingredients and the cleanest, most modern equipment.
 And that's the way we do it since 1890.
 This holiday season take home something delicious from Wigler's.
 We make the best of everything.
 Wigler's... how sweet it is.



WIGLER'S
 FAMILY BAKERS SINCE 1890
 Millston Mall, Vaux Hall Rd. off Millston Ave.
 1.800.885.6777

Art Director Steve Kasloff
 Writer Steve Kasloff
 Designer Deborah Bradford Thoens
 Photographer Dan Katz
 Agency Frieze Advertising
 Client Wigler's Bakery

300 Kermans.
290 Tabrizes.
280 Kazaks.
270 Chinese.
260 Meshkins.
250 Sarouks.
240 Bokharas.
230 Indias.
220 Kashans.
And a partridge
in an Ispahan tree.

2,341 handmade
Orientals now on sale
at Einstein Moomijy.

Attention, Shahs, Sheiks, The British Museum, New Jerseys, New Yorkers.
We have here at Einstein Moomijy what will may be (and has often been called) the world's most fantastic collection of Kermans and Kazaks and Kashans and Turkbafs and Ispahans and every other pedigreed Oriental ever handmade, all on sale for Christmas.

And why are they all on sale if they're all that Great?
Why not? We bought before prices went zoom, so now we can afford to have a sale and will make money. You profit, we profit. It's Oriental heaven.

2,341 Handmade Orientals on sale for Christmas at Einstein Moomijy.
New Orientals. Used Orientals. Antique Orientals. Semi-Antique Orientals. Wall Hangings. Deck your halls with rugs of Moomijy.

fa la la la la Dauladabad.
Is your true love in mink? Now put her in Kerman. 18' x 11'. Is \$2,395. Was \$2,995. Is \$15,000. Was \$19,000.

A rare little Dergazan. (Status bathmat?). Ivory with pink medallions. 2'9" x 1'8". Is \$30. Was \$45.

A Hamadan. Is it ugly? Is it gorgeous? It's unique! Florals and geometrics. 6'4" x 4'10". Is \$75. Was \$95.

A rare-on-rust Afghan. A collector's rug. Mr. Einstein may try to buy it back. You don't have to sell. 11' x 7'2". Is \$350. Was \$395.

A classic Sarouk. The Sarouk bold blue border, with the delicate inner design. 11'5" x 8'9". Is \$1,135. Was \$1,295.

A Turkbaf. The elite of Persians. Even in Turkbaf, they're not making Turkbafs like this anymore. 14' x 6'10". Is \$875. Was \$975.

And Chinese rugs (the super

collection of the U.S.A.). And wool-and-silk Nains.

And Kurds and Quins. And Bakhtiaris and Shirazes. And taramula Afghans, Caucasian geometrics, Turkish runners, Pakistan prayer rug-pine pattern Serabens, sacred rugs from Ardabili. And the brown-winged, ruby-beaked partridge (of Omar Khayyam) in an Ispahan tree.

All with the fine wools or silks, the meticulous weaves, the intricate patterns, the pure colors, the ancient motifs, the welt and the left and the blue chip look that re-assure you that any Oriental you buy at Einstein Moomijy really is blue chip.

You'd like to have your Oriental before Christmas? We guarantee it.

You'd like to have your Oriental before Chanukah? You shouldn't worry.

You'd like to Kashan carry? You surely can.

You'd like us to ship? We'll Kazak any Oriental you like anywhere in the U.S.A.

You'd like to ask all kinds of questions because you haven't spent your entire life studying Oriental rugs?

We'd like to answer.

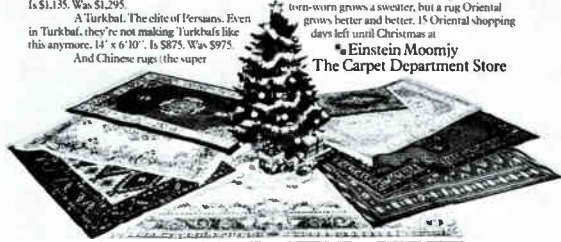
No questions too large or too small. The Oriental expert's Oriental expert, Mr. George Berberan is one of our staff.

He'll even estimate what your rug will be worth a year from now, which in almost every case will be substantially more than you're paying now.

Look at it this way. Perfume disappears and books are pedantic and washing machines are not very romantic. And a fur coat grows old and torn-worn grows a sweater, but a rug Oriental grows better and better.

15 Oriental shopping days left until Christmas at

Einstein Moomijy
The Carpet Department Store



Minimum order \$100. Free shipping on orders over \$200. Free delivery on orders over \$500. Free installation on orders over \$1,000. Free alterations on orders over \$1,500. Free repairs on orders over \$2,000. Free cleaning on orders over \$2,500. Free storage on orders over \$3,000. Free insurance on orders over \$3,500. Free appraisal on orders over \$4,000. Free valuation on orders over \$4,500. Free authentication on orders over \$5,000. Free conservation on orders over \$5,500. Free restoration on orders over \$6,000. Free repair on orders over \$6,500. Free replacement on orders over \$7,000. Free reweaving on orders over \$7,500. Free reknitting on orders over \$8,000. Free reknapping on orders over \$8,500. Free reknapping on orders over \$9,000. Free reknapping on orders over \$9,500. Free reknapping on orders over \$10,000.



A historical moment in the history of Einstein Moomijy!

In honor of Veteran's Day, more plushes, velvets, marbles, plaids, shags, twists, Ryas, Orientals & Chinese rugs than ever before are all going up for sale (some are going down to \$5.99 a sq.yd.) today through Monday at Einstein Moomijy, The Carpet Department Store.

CARPET LOVERS SALE AT EINSTEIN MOOMIJY

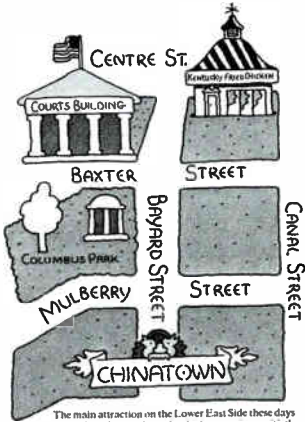


Today through Feb. 14, oh do not pine. Hundreds of sale carpets can be thine. Furrries and marbles for which ladies swoon. Windswepts and wools all at Einstein Moom. Velvets and plushes and shimmers and shags. At sweet little neat little sale price tags. Some of these carpets, Valentine, once sold for \$17.99. Some now from \$5.99 so low, because Mr. Moomijy loves you so. Ryas, Moroccans, Orientals divine, on sale too, oh Valentine. With kisses and hugs for your dear little floor. Signed:

Einstein Moomijy, The Carpet Department Store

Art Director Harvey Baron
Writer Carole Anne Fine
Photographers Nick Samardge
Harold Krieger
Agency Baron, Costello & Fine
Client Einstein-Moomijy

Now Chinatown has an alternative to chopsticks. Drumsticks.



The main attraction on the Lower East Side these days isn't the chicken chow mein or the chicken caecatore, it's the new Kentucky Fried Chicken on Centre and Canal Streets. And to show you how happy we are about serving Chinatown and Little Italy, our new main attraction is having a special added attraction. A housewarming. From now thru August 5th with every purchase of Colonel Sanders' "finger lickin' good" chicken, you'll get a can of soda. On the house. In China, it may be the year of the ox but on Canal Street, it's going to be the year of the chicken.

Kentucky Fried Chicken.

Kentucky Fried Chicken spreads its wings.

Kentucky Fried Chicken is pleased to announce 3 new additions to the flock. One in Greenwich Village, one on the Upper West Side and one in Washington Heights. Come around and help us celebrate. The drinks are on us. The soft drinks, that is. With any purchase of our "finger lickin' good" chicken you get a free soda. It may be a small gift, but when you give away as many sodas as we will, it's not chicken food.

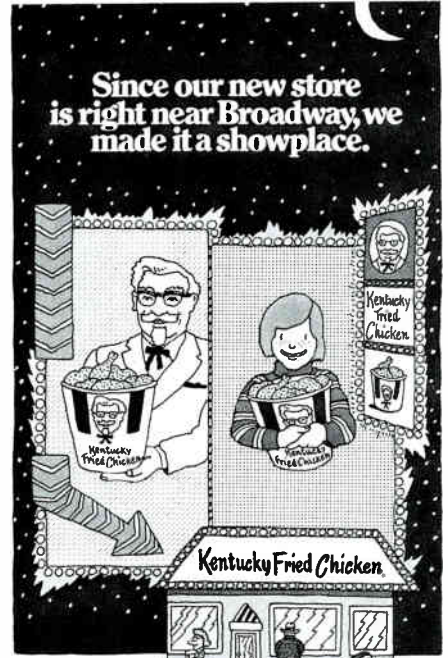
Kentucky Fried Chicken.



181st Street or Broadway
A stone's throw from the George Washington Bridge
(Offer good only with purchase of hamburger or fish with fries.)

72nd Street or Broadway
2 blocks west of Central Park

Arc. of the Americas at 5th Street.
Right in the heart of the Village.



When, over the years, the reviews you get are consistently as good as ours, there's only one place for you: Broadway.

So we've just opened a Kentucky Fried Chicken in the Broadway area. At 42nd Street near Broadway. And since you have to put up a good front to light your on-show business, we did. Not only is our name in lights, it's on a marquee. Inside, in addition to our "F. O. S." there's immediate seating for 50. And while we may be

accused of putting on a show, backstage every thing remains the same. Our chicken is still as "finger lickin' good" as ever. You can get anything from a chop on the bucket to a bucket, from salad to potatoes, all for small money. Even the desserts aren't low on, by for your budget.

But if KFC plays are more, you speed than theatrical ones, you'll be happy to know that there's

also a Kentucky Fried Chicken store right around the corner from Madison Square Garden. At 34th St. near 5th Ave. Right near the Garment District. 42nd St. near Broadway. Our showplace in the theatre district. 34th St. near 7th Ave. Our showroom in the Garment District.

- Art Directors Jim Perretti
Mark Yustein
- Writers John Russo
Neil Drossman
- Designers Jim Perretti
Mark Yustein
- Agency Della Femina, Travisano & Partners
- Client Kentucky Fried Chicken Trade Assoc.

Since there's no difference in air fares you should look for the difference in airlines.

	Pan Am	SAS	Northwest	Continental	Alaska
Amsterdam	1336				
Bangkok	1477				
Beirut	1690				
Copenhagen	1347	1347			
Fairbanks	196				196
Frankfurt	1347				
Hong Kong	1668		1868		
Honolulu	1200			1200	
London	1325				
Paris	1336				
Papeete	1572				
Tokyo	1709		1709		



Pan Am gives you the largest bank of travel brochures in the business. We've teamed it with hotels, travel insurance, travel guides, travel tips. There are 100's of brochures to help you get familiar with the places you're going to visit. You'll get them all for free. You can also get them for free. You can also get them for free. You can also get them for free.



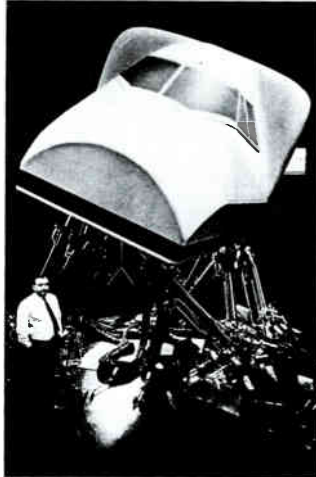
Our flight attendants are the best. They're trained to help you get the most out of your flight. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe.



Our Pan Am airplanes are the best. They're built to last and they're built to fly. They're built to last and they're built to fly. They're built to last and they're built to fly.



Our Pan Am flight routes are the best. They're built to last and they're built to fly. They're built to last and they're built to fly. They're built to last and they're built to fly.



The Pan Am flight attendants are the best. They're trained to help you get the most out of your flight. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe.



Our Pan Am flight attendants are the best. They're trained to help you get the most out of your flight. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe.

Our Pan Am flight attendants are the best. They're trained to help you get the most out of your flight. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe.

PAN AM
The world's most experienced airline.

All airline fares are the same. All airlines aren't.

	Pan Am	Other	Northwest	Continental	Alaska	Other	Japan	Republic	United	Western	Other
Tokyo	1712	1712	1712	1712	1712	1712	1712	1712	1712	1712	1712
Hong Kong	1668	1668	1668	1668	1668	1668	1668	1668	1668	1668	1668
Honolulu	1200	1200	1200	1200	1200	1200	1200	1200	1200	1200	1200
London	1325	1325	1325	1325	1325	1325	1325	1325	1325	1325	1325
Paris	1336	1336	1336	1336	1336	1336	1336	1336	1336	1336	1336
Amsterdam	1336	1336	1336	1336	1336	1336	1336	1336	1336	1336	1336
Copenhagen	1347	1347	1347	1347	1347	1347	1347	1347	1347	1347	1347
Beirut	1690	1690	1690	1690	1690	1690	1690	1690	1690	1690	1690
Fairbanks	196	196	196	196	196	196	196	196	196	196	196
Frankfurt	1347	1347	1347	1347	1347	1347	1347	1347	1347	1347	1347
Bangkok	1477	1477	1477	1477	1477	1477	1477	1477	1477	1477	1477
Papeete	1572	1572	1572	1572	1572	1572	1572	1572	1572	1572	1572
Tokyo	1709	1709	1709	1709	1709	1709	1709	1709	1709	1709	1709



Our Pan Am flight attendants are the best. They're trained to help you get the most out of your flight. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe.



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Our Pan Am flight attendants are the best. They're trained to help you get the most out of your flight. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe. They'll make sure you're comfortable and safe.



Our Pan Am flight routes are the best. They're built to last and they're built to fly. They're built to last and they're built to fly. They're built to last and they're built to fly.



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PAN AM
The world's most experienced airline.

Art Director Mike Tesch
 Writers Jim Durfee, Dick Fitzhugh
 Designer Mike Tesch
 Photographers Ron Schwerin, Tony Petrucelli, Charlie Gold, Leon Kuzmanoff
 Agency Carl Ally
 Client Pan American World Airways

Now you don't have to be Daddy Warbucks to have your own banker.

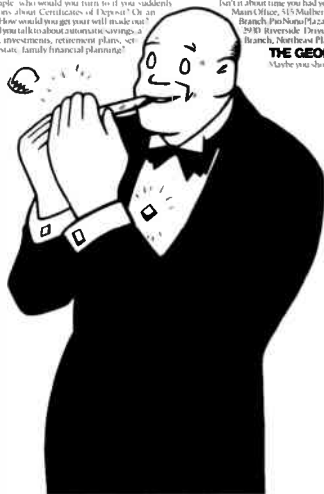
Once upon a time you had to have a gold spoon in your mouth (and a much larger personal attention) from a bank that times have changed. And part of that change is a brand new service we're introducing for busy customers—and anyone else who's interested—find specific answers and solutions to their specific financial questions and problems.

For example, who would you turn to if you suddenly had questions about Certificates of Deposit? Or an auto loan? How would you get most well insured? Who would you talk to about automatic savings, home loans, investments, retirement plans, setting your estate, family financial planning?

The answer is that now—whenever you have a financial question that requires an expert's opinion—you'll be able to call upon one particular officer of the bank, in other words, your banker. To get things started, call 1-800-511 and ask for the name of the officer who will be helping you. From then on he'll be your financial contact.

Just in about time you had your own banker. Main Office, 115 Mulberry Street, P.O. Box 1000 Branch, Peachtree Plaza, Riverside Branch, 2910 Riverside Drive, Northeast Plaza Branch, Northside Plaza, Member FDIC.

THE GEORGIA BANK
Maybe you should get to know us.



Next time your bank gets to you, maybe you should get to know us.

We don't think you should have to put up with so-so service from a bank, any more than you would from any other business. In other words, if you're not getting accurate records, a lot of financial help and friendly day-to-day service—then maybe you should come talk with us. We're not the biggest bank in town, but we're not the smallest, either. Which means we're large enough to offer you complete Full Service banking—and small enough to know you by name.

We've got four excellent locations with quick drive-in windows at each. And we're coming up with some new services you'll like. For instance, you own a personal banker. A bank-wide policy that gives women the credit they deserve. Another best drive-in window

that opens at 8:15 a.m. And the highest interest rates ever on all six of our savings plans.

One more thing, if you're afraid that changing banks will be too much trouble—don't be. We'll handle every part of the paper work. All you have to do is sign your name. We'll close out your old accounts and open new ones at our bank. It's that simple.

Please keep this thought in mind: now there's no reason to stay with a bank that's getting to you because we want you to get to know us. Main Office, 115 Mulberry Street, Peachtree Branch, P.O. Box 1000, Riverside Branch, 2910 Riverside Drive, Northeast Plaza Branch, Northside Plaza, Member FDIC.

THE GEORGIA BANK
Maybe you should get to know us.



39

How to open a \$1000 savings account. With our money.

We've come to the conclusion that saving money, especially in one of the toughest tasks anyone faces, somehow there's always something financially "more important" at the moment than adding to your savings account.

So we've come up with a guaranteed savings plan—a new service we think you'll find unusual. And unusually helpful. Here's how it works.

Just send us your money or one of our branch offices listed below. We'll give you a one-year loan for any amount you wish up to \$1000. That money will then be placed immediately in a new or existing Regular Savings Account. Your loan will be paid—like other loans—by monthly installments. And at the end of one year it will have been paid in full.

In other words, you'll be forcing yourself to save, rather than depending on a wobbly thinking, his or her plan. And at any time you can withdraw any amount from your savings account, except the balance due on your loan.

So if you have trouble saving your money, we'll help you without money. For further information, call 7-800-511. Or stop by The Georgia Bank office nearest you. Main Office, 115 Mulberry Street, P.O. Box 1000 Branch, Peachtree Plaza, Riverside Branch, 2910 Riverside Drive, Northeast Plaza Branch, Northside Plaza, Member FDIC.

THE GEORGIA BANK
Maybe you should get to know us.



Now there's a bank that gives women the credit they deserve.

We've decided to face up to a problem that we've never seen a bank face up to before: the treatment of women customers. Very simple banks traditionally have not treated women as fairly as they should have. For example:

An unmarried woman making good money is frequently denied a loan that a man making less money gets.

A divorced woman who has an excellent job, and who had perfect paid credit ratings while married, often can't even get a credit card in her own name.

A married woman running her own business must have her husband co-sign all papers, even if he's not financially involved.

These aren't any objective reasons for such double standards. It's just that for too long, banking has been thought of as a "man's world" exclusively. But no more—at least not at our bank. Because we've instituted a bank-wide policy that basically says: Every female customer will enjoy all the consideration and financial help that our

male customers now enjoy. This policy applies to all aspects of our banking services: checking, savings, loans, lines of credit, Money Charge, general financial counseling.

Above all, we want women to feel comfortable and confident every time they come in to do business with us.

If that's a banking atmosphere you think you'd appreciate, why not start getting the credit you deserve at any of our four locations? Main Office, 115 Mulberry St., Peachtree Branch, P.O. Box 1000, Riverside Branch, 2910 Riverside Drive, Northeast Plaza Branch, Northside Plaza, Member FDIC.

THE GEORGIA BANK
Maybe you should get to know us.

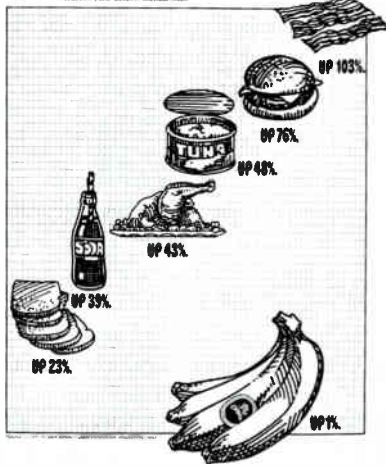


39

Art Director Jerry Sullivan
Writers Perry Mitchell
Jim Cole
Designer Jerry Sullivan
Artists R.O. Blechman
Robert Weber
Jack Davis
Agency Cole, Henderson, Drake
Client The Georgia Bank

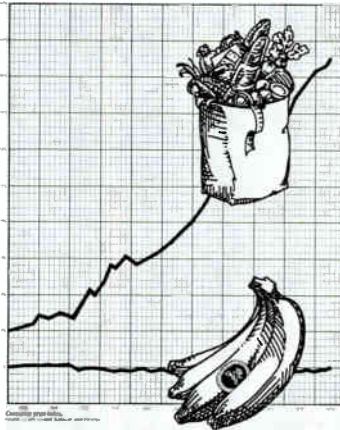
The price of everything has gone bananas. Except bananas.

While most food prices have skyrocketed, bananas have gone up only 11% in the last 10 years. That's because bananas are a hardy fruit that grows in warm climates and is easy to transport. Plus, bananas are a staple food for many people around the world. And, unlike many other fruits, bananas are easy to store and don't spoil quickly.



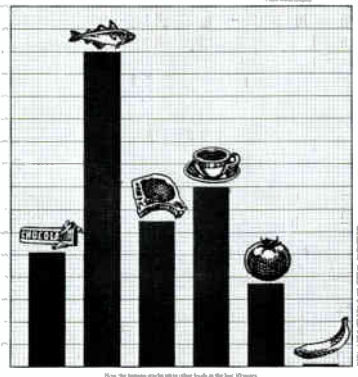
The price of food has gone up more in one month than the banana has in ten years.

The price of food has gone up more in one month than the banana has in ten years. This is due to a combination of factors, including rising costs for labor, fuel, and transportation. Additionally, many food items are becoming more scarce due to climate change and other environmental factors.



When it comes to rising food prices, the banana hasn't been one of the bunch.

While most food prices have skyrocketed, bananas have gone up only 11% in the last 10 years. That's because bananas are a hardy fruit that grows in warm climates and is easy to transport. Plus, bananas are a staple food for many people around the world. And, unlike many other fruits, bananas are easy to store and don't spoil quickly.



Wouldn't you really rather have a 1940 Buick?



Or a 1931 Duesenberg, a 1909 Mercedes, a 1928 Bentley, a 1902 Simplex, a 1933 Lincoln?

The classic old cars. Most American males have dreams of owning one... of discovering a rusty old wreck in some subweedy barn, and restoring it, and maybe even showing or racing it.

Sure, you might find your old car for \$200. And then you would spend \$100,000 and a few years of your life putting it in mint condition. Or you could buy something like that one-of-a-kind Brewster Buick in the picture for around \$20,000!

Right now, you can get into this passionate pastime in, of all places, Fortune. The story is called

"The Moving Sculpture of Old Cars" and if your heart's set a pound, do it the night of a passing Ford, don't miss it.

You'll meet some fascinating men and some fantastic machines. You'll learn what makes a car run and what exquisite satisfactions he's after. And just try looking at those pictures without being tempted. Just try.

What are you up to now, doing in the September Fortune? They're starting out a whole new Fortune department called "The Your Own Time." Every month you'll be reading a new article on the things successful men do when they're not doing what

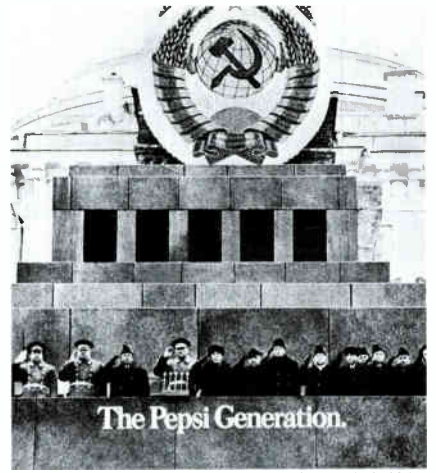
they do. Their hobbies, sports, travel, civic and cultural involvement. Their human concerns.

The decision-makers. Now Fortune is going to look at the flip side of their lives. Because they do go home at night. They know how to make money—and how to spend it, too. If you sell quality consumer products and services, think about it.

As reader or advertiser, you're going to get some surprising mileage out of Fortune in the months ahead.

The really human view of business? It's...

ONLY IN FORTUNE



The Pepsi Generation.

ONLY IN FORTUNE



Fly Greyhound.

ONLY IN FORTUNE

Sold
43

Art Director Bob Czernysz
 Writer Richard Olmsted
 Photographers Gary Gladstone
 Gerald Healy
 Sovfoto
 Agency Young & Rubicam
 Client Fortune Magazine



Hair can't mend itself like skin can

Skin mends itself naturally. Hair can't. So when you damage your hair, it needs help to look healthy and beautiful. Protein 21 Shampoo helps take care of your hair.

Protein 21's exclusive formula allows protein to "marry" together with your hair by taking advantage of a law of nature that causes opposite electrical charges to attract each other.

Everybody's hair has a certain amount of electricity. Hair has a natural negative charge, and the protein in Protein 21 has a positive charge. So, as you shampoo,

they naturally seek each other out and "marry."

Furthermore, the more damaged hair is, the more protein it holds up to a point. Then it won't accept any more. It's almost as though your hair knows exactly how much protein it needs.

Of course, most of what you do to your hair every day can take out protein again. That's why you should use Protein 21 regularly to help keep your hair looking as healthy and beautiful as it possibly can.



Protein 21 Shampoo
It helps take care of your hair.

44

Art Director Robert H. Petrocelli
 Writers Marty Hansen
 Robert H. Petrocelli
 Designer Robert H. Petrocelli
 Artist Raul Carrasquillo
 Photographer Hiro
 Agency Warren, Muller, Dolobowsky
 Client The Mennen Co.

Marshall McLuhan says the printed word is "obsolete."

To prove it, he wrote fifteen books.

—The editors of SR World Magazine

Print has been written off as a viable medium more times from behind a microphone.

Yet we're told that college kids now dream of writing the Great American Double Feature.

We're told that print is too slow for the modern tempo.

WE'RE TOLD THAT PRINT CAN'T EVOKE THE EMOTIONS OTHER MEDIA CAN!!!!

In advertising, people ask if anybody reads body copy. (Answer: if you're this far along, yes, you do.)

Everybody puts down print except the readers.

We know our readers don't because they fill our mailboxes with words stimulated by the words we send them.

And the readers of our magazine value a reading experience.

Some unbelievable percentage of them cover the magazine from front to back.

We pride ourselves on the relationship between our readers

and editors. What less finally restored is a loyalty between magazine and reader that is hard to find in any other medium.

So while loyalty and participation are useful in relating McLuhan, they're even more important as an inducement to advertisers.

For that reason we've assembled a media brochure that explains just who our loyal, participating readers are.

And it turns out that the "class" we deliver also has the right numbers.

To prove it, call Joe Wall our Advertising Representative at 312/693-8448 for a brochure.



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Don't ruin her cooking with your carving.

She does her job. And you proceed to indelicately massacre it.

It's those you learned a new skill. Carving. And it's only proper that we should be the ones to teach it to you.

Our carving knives and our steak knives (think of them as little carving knives) are perhaps the best in the world. In fact, since 1895 Carvel Hall has been one of the leading names in fine cutlery.

Our blades are made of surgical stainless steel to take an awesomely sharp edge. And are finished by perfection. We literally spend days hand grinding, double honing and buffing them.

Our triple plated solid metal handles

are quite simply designed to look like works of art.

And now that you know a little about our knives, we would like to teach you a little about what to do with them.

A standing rib roast can get you a standing ovation.

First, arrange the meat on a platter with the largest end down to form a solid base.

For a whole rib serving, cut beneath the first rib, close to the bone, cutting the meat from the rib tip inward (always slicing

against the grain).

Then continue slicing across the roast until you come to the second rib. With the tip of the knife cut along the rib bone to loosen the meat from the bone.

Repeat until nothing is left to repeat with.

A well-carved porterhouse steak can bring you fame.

Steaks appear easy to carve. And if you know what you're doing, they are.

To begin, unlike roasts, always carve with the grain. Start at the top of the bone and cut down and around it. Remove it (stop here and let everyone fight for it). Cut off the tail end. Then, slice across the fillet section and then across the larger loin section. Trim off the fat. Then it's time to stop performing and start eating.

Turkey. It's too important not to carve it right.

You don't want to be responsible for ruining the big meal, do you?

So start by arranging the turkey on a platter with the drumsticks pointing to your right. Cut down between the thigh and the body.

Push the leg away from the body with the fork, and with the tip of the knife, sever the leg from the body at the joint.

Cut the leg in two at the second joint. Slice the drumstick downward into

neat pieces of dark meat. Also slice the thigh section. Next remove the wing. Then cut through the base of the breast horizontally. Carve down the breast on an angle in thin slices until you reach the wide part of the breast. Then, carve from the front and back ends alternately so the slices are not too large.

Spoon the stuffing from the cavity (no sneaking a taste allowed) onto the serving platter.

Carve the second side in the same way as the first.

Congratulations.

You have just graduated from a shredder, a slasher, a ruiner of good turkey to a carver.

Seafood, Chicken, Lamb, Ham, Pork, Veal: All in a book.

To help you carve all the above we have arranged with Simon and Schuster to make available at a special price "The Art of Carving" by the editors of House & Garden, with an introduction by James A. Beard.

Its regular price is \$3.95. But if you enclose a check or money order for \$2.75 to Carvel Hall, Crisfield, Maryland 21817, we'll send the book to you.

We figure the more you know about carving, the better our knives will have it. And they deserve the best that's in you. And so does your wife's cooking.

Carvel Hall

Circle 322 Carving Set, \$14.95

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Art Director Peter Kingman
 Writer Tom Messner
 Designer Peter Kingman
 Photographer Denny Tillman
 Agency Carl Ally
 Client World Magazine

46

Art Director Alan Chalfin
 Writer Dick Tarlow
 Photographer Lee Batlin
 Agency Sacks, Tarlow, Rosen
 Client Carvel Hall

IT SHOULDN'T TAKE AN ACT OF CONGRESS TO MAKE CARS SAFE.

Volvo was committed to safety long before it became mandatory.

In 1956, for example, we installed padded dashboards; 12 years before the government insisted on them.

In 1959, Volvo became the first mass-produced car in the world with safety belts as standard equipment. Nine years later all cars had safety belts, inspired by Federal regulations.

We don't just settle for the legal minimum, either:

The law says all cars must have two brake circuits. Volvos have two *triangular* circuits, each controlling three wheels. So if one circuit fails, you still have about 80% of your braking power.

Volvos also have many safety features not required by law:

Like front and rear ends which absorb the impact of collisions. Four-wheel disc brakes with a pressure-proportioning valve to reduce the chances of rear-wheel lock-up. Child-proof rear doors. Rear window defrosters.

Now who would you rather buy a car from?

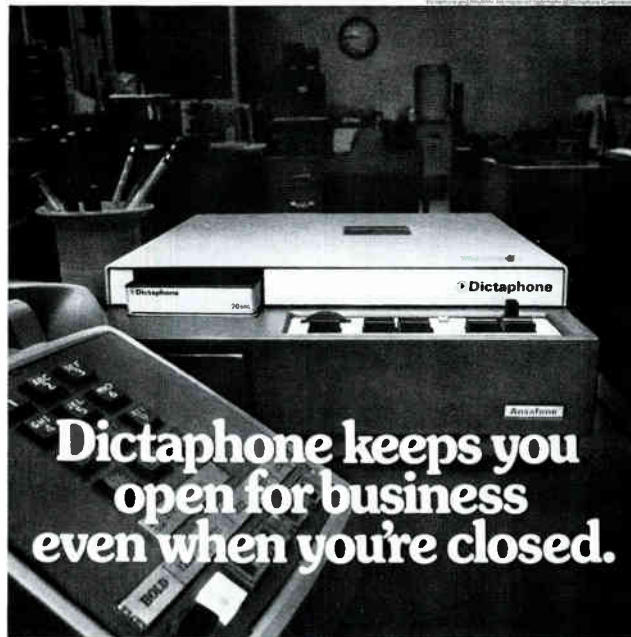
A company that builds a safe car because someone else made them do it?

Or a company that builds a safe car because their conscience made them do it?



VOLVO

SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE.



Dictaphone keeps you open for business even when you're closed.

No matter how long and hard your people work, at some point in the day they all go home.

Unfortunately, all your business problems don't go home with them.

You still get calls when there's nobody around to take them. Service people needing parts. Customers needing help. Salesmen needing information.

To help them (and yourself), put in an Ansafone telephone answering system from Dictaphone.

The Ansafone will record all your telephone calls for you, and play them back to you as soon as you get in.

You can even get a remote Ansafone unit

that'll let you call in from wherever you happen to be and get your messages in the voices of the people who spoke them. (If someone says they've got a problem, their voice will tell you how big the problem is.)

And the Ansafone will cover your phones when everyone's out to lunch. In fact, it'll cover your phones 24 hours a day, seven days a week.

Find out what happens when you're open for business around the clock. Call us collect at (914) 967-7405.

And if your call comes in outside our working hours, our Ansafone will take the message.

Ansafone by Dictaphone

Dictaphone 100 Old New Road, New York, N.Y. 10019

Silver

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Art Director John Danza
 Writer George Dusenbury
 Photographer Malcolm Kirk
 Agency Scali, McCabe, Sloves
 Client Volvo of America Corp.

48

Art Director Earl Cavanah
 Writers Thomas J. Nathan,
 Jon Goward
 Photographer Phil Mazzurco
 Agency Scali, McCabe, Sloves
 Client Dictaphone Corp.

Nobody can write the story of a bank robbery like the guy who robbed the bank.

The way the other major New York newspapers reported an \$80,000.00 bank robbery, it was the same old story.

The way The Village Voice reported it was unheard of.

The difference was in who was doing the reporting. For the others, it was a professional reporter. For The Voice, an amateur robber.

Was there a difference in their accounts?

As the daily papers told it, the police called it a perfect crime. The bank said it must have been trained professionals. In The Voice, the robber described himself and his fellow robbers as "middle class college kids" who had the expertise of "frightened schoolchildren."

Obviously you couldn't get a more inside story than The Voice's. The same way The Voice reported another sensational robbery.

The famous robbery of a Chase Manhattan branch in Brooklyn you might remember because one of the robbers was a homosexual.

The story was splashed all over the front pages of every major New York newspaper. But again The Voice outsplashed them all.

The bizarre story started when our reporter called the bank and experienced the following conversation, which he later reported in The Voice:

"Hello, this is Arthur Bell from The Village Voice. Can you tell me what's happening?"

"Arthur, am I glad it's you. This is Littlejohn."

"Littlejohn, what the hell are you doing down there?"

"I'm one of the robbers."

Bell is a personal acquaintance of Littlejohn, the man who said he needed the money for a sex-change



operation for his transvestite wife "Ernie. Bell was asked by both Littlejohn and Ernie to mediate with the FBI. And of course produced a story no other publication could equal.

These are only two examples of the kind of reporting we do.

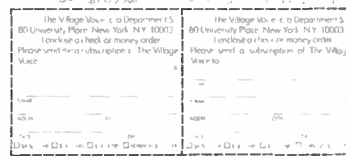
When we ran a story on Viet Nam casualties, it was written by the first lieutenant who had to break the bad news to their wives and parents.

When we ran stories on the conventions which nominated George McGovern for President and Bella Abzug for Congress—they were written by actual delegates. Jack

Newfield, as a delegate to Miami, had access to meetings barred to reporters, while Frederic Morton was able to report directly from the tension-filled room where Ms. Abzug finally won her nomination.

So if you want to keep up to date on the news in politics, theatre, art, community events, movements, dance, movies, read The Voice. You'll get the stories behind the stories you read everywhere else.

IT KEEPS YOU AHEAD OF THE TIMES.



They got the bug again.

In '68 I sold my VW. Well, with American cars I had a lot of problems and I just got disgusted putting parts and money into them, so I bought a '73 Bug. David D'Angelo Rochester, NY

I left "usually" in Lake Forest, Ill. I had a car broken. I have stranded about four times in the last month or two. I would trade to "Have" (even if it was another bug) for thousand to work around to a "bug" rather than a "buggy" labor. Will New York

I started making money so I figured I'd try something a little flashier than my bug. Well, every time I turned around I had to park it in for something. It nicked and dinged me to death. So I decided to get another Volkswagen. William D. Almy Phoe Pa

P.S. My girls getting one too.

Art Director Duane Plants
 Writer Karen Gray
 Photographer David Langley
 Agency Scali, McCabe, Sloves
 Client The Village Voice

Art Director Charles Piccirillo
 Writer Mike Mangano
 Designer Charles Piccirillo
 Photographer Frank Cowan
 Agency Doyle Dane Bernbach
 Client Volkswagen of America Corp.

There is no such thing as a xerox.

You can't make a xerox. You can't go to the xerox. And you can't xerox anything. Ever. You can make copies on the "Xerox copier" or "Xerox computer" or "Xerox copier" or "Xerox computer." You can read a Xerox textbook.

It's taken us a lot of years to get our good name. And we intend to keep it. So we thought we ought to tell you how to use Xerox. When referring to our trademark Xerox, it should always be followed by

the descriptive word for the particular product, such as "Xerox copier" or "Xerox computer" or "Xerox textbook." You know the old saying, "We don't care what you say about us as long as you spell our name correctly?"

Well, we do care. Spell it right. But please use it right, too.

XEROX

P.S. Please make copies of this.

51

They've been important to you since you were 12. Why don't you know more about them?

- F**
1. It's normal to have one breast that's larger than the other.
 2. Exercise can change the size of your breasts.
 3. Not wearing a bra can cause your breasts to sag.
 4. If you wear a padded bra, you've abused it of your breasts.
 5. Most women's breasts get smaller after menopause.
 6. Sunbathing without a top can harm you.
 7. If your development is, you'll sag early.
 8. Wearing a bra that doesn't fit properly can cause permanent damage.

1. True. Most women's breasts are a different size from each other.
2. False. Because there is no muscle tissue in the breasts themselves, exercise cannot change the actual size of the breasts. However, there is a layer of muscle under the breasts and these muscles can be developed, thereby changing the apparent size and shape of the breast.
3. Usually true. If you have average or larger breasts, the weight of the breasts themselves can cause the ligaments to break down if the breast is not supported.
4. False. Many women who are perfectly satisfied with their bodies wear padded bras because they feel that certain fashions look better with an increased or modified silhouette.
5. True. Because the female body produces less estrogen after menopause, there is usually a slight decrease in the size of the breasts.
6. False. There is no more danger in exposing your breasts to the sun

than there is in exposing any other part of your body. Obviously, however, care should be taken to avoid burning anywhere.

7. False. There is no relationship between car's development and loss of firmness. Both factors are usually determined by heredity.

8. True. It's important, not only for comfort but for health, for your bras to fit properly. If a bra feels comfortable, it probably fits well. But having an experienced fitter check out your bra is a good idea.

If you got most of the answers to these questions wrong, that's just about as small as having one breast that's larger than the other. Because, unfortunately, most women are ignorant about their own bodies. And, what's worse, are often too shy to talk to anyone about the subject

Which is why we've written a book. It's called "What You Should Know About Your Breasts." And it's just that. It answers all the questions in this ad. Plus more. In just a few pages of solid, no-nonsense information.

The reason we've gone to the time, trouble and money to do this is that we think it's important for women to understand their own bodies. Whether they wear our bras. Or someone else's. Or even no bras at all.

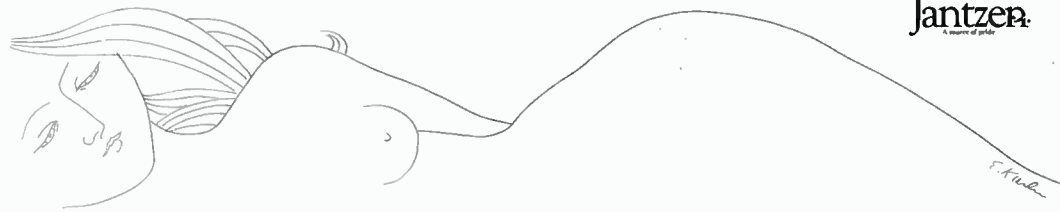
The book is available free wherever Jantzen bras are sold. When you pick up your copy, we hope that you'll take a look at our No-Seam bras. (We think they're so good that looking at them will probably make you want to try one on. And trying one on will make you want to buy it.)

Jantzen No-Seam bras are very special. They're made just like you are—well and round and without seams. So that you'll look and feel perfectly natural. And we make more no-seam bras than anyone else in the world in Dupont Lycra® spandex and Dacron® polyester. Dozens of styles and colors and sizes. So chances are that even if you usually have trouble finding a good bra, there's one that's right for you.

Jantzen. We give you the figure. And the facts.



Jantzen.
A natural style.



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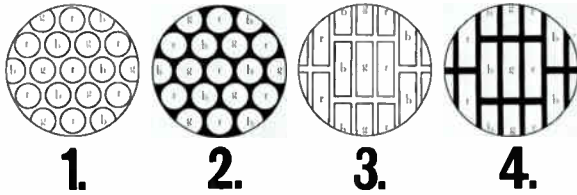
51

Art Director Ray Groff
Writer Roger Levinsohn
Agency Needham, Harper & Steers
Client Xerox Corp.

52

Art Director Gayle Gleckler
Writer Joyce Fabian
Designer Gayle Gleckler
Artist Eugene Carlin
Photographer Alen MacWeeney
Agency Leber Katz Partners
Client Jantzen

A 19¢ BOX OF CRAYONS CAN SAVE YOU FROM MAKING A \$400 MISTAKE ON A COLOR TV.



Get your kid's box of crayons and take out three colors.

Red. Blue. Green. These are the three colors that make up a color television picture.

If you took microscopic portions of color television screens, blew them up and simplified them, they would look like the diagrams above.

FIRST GENERATION COLOR TV

Color in the circles in the first diagram. Do not color the background. You have just simulated the way the first generation of color TVs reproduced a color image. The colors look weak, soft.

This process was around back in 1956. Unfortunately, many color TVs on the market still use it today.

SECOND GENERATION COLOR TV

Using the same three colors, color in the second diagram.

Compare the two. The circles in the second diagram are much more colorful. Sharper. Clearer.

The reason? The jet black background.

This process is also being used by many manufacturers today. And while

it may be far superior to generation 1, to a color TV expert it's practically ancient.

THIRD GENERATION COLOR TV

Now we come to the modern way of reproducing a color image: Stripes.

Again, do not color in the background. Notice how much more color you can get into stripes than circles. Even though the total area of the diagrams is equal.

The colors look brighter. More true-to-life. This system is the newest method of reproducing a color image most manufacturers have.

But it's not the newest Toshiba has.

TOSHIBA INTRODUCES FOURTH GENERATION COLOR TV

When you color in the fourth diagram, you'll see it has all the advantages of the previous two.

The wealth of color of a stripe. Plus the sharpness and snap of a black background.

Resulting in the brightest, clearest color television image possible today.

This system was invented by Toshiba. It's called Blackstripe.

We decided to demonstrate its superiority to you the best way possible. By letting you see for yourself.

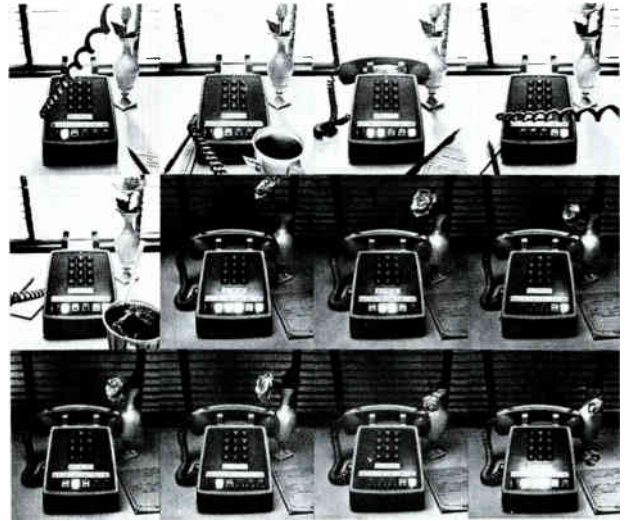
Toshiba Blackstripe.

If you buy a color TV that doesn't have it, you could be making a \$400 mistake.



TOSHIBA

Model shown is a 13" Monitor. All other models are available in 15", 17", 19", 21", 23", 25", 27", 29", 31", 33", 35", 37", 39", 41", 43", 45", 47", 49", 51", 53", 55", 57", 59", 61", 63", 65", 67", 69", 71", 73", 75", 77", 79", 81", 83", 85", 87", 89", 91", 93", 95", 97", 99".



You pay the phone company for 24-hour service. Dictaphone gets it out of them.

Two thirds of every working day your office phones aren't working.

To Dictaphone, who's been helping industry operate more efficiently for a half century, this is pure industrial waste.

Telephones should work overtime, not part time. Each personnel can't always phone before 5:00. Business crises can erupt outside business hours. West Coast offices stay open after East Coast offices close.

Besides, phone rates are cheaper at night.

Ansafone telephone answering systems by Dictaphone can help you make the most of this Ansafone equipment: receives and records phone messages when no one's around to receive them.

Using a remote Ansafone unit, you can call an answerer from anywhere, and get your messages, as they were spoken. Or a branch manager phoned

at midnight and said it was urgent, his voice will tell you how urgent it really was.

At lunchtime, Ansafone covers your phones. In fact, Ansafone covers them seven days a week, 24 hours a day.

Are your phones delivering a full day's work for a full day's wages? Or could you bring more out of them? To find out, pick up your phone. And call us, collect, at (914) 967-7405.



Ansafone by Dictaphone

• Dictaphone is a registered trademark of Dictaphone Corporation.

Art Director Paul Singer
 Writer Joe Tantillo
 Designer Paul Singer
 Artist Heinrich Herda
 Photographer Rudy Legname
 Agency DKG
 Client Toshiba America

Art Director Earl Cavanah
 Writer Thomas J. Nathan
 Photographer Phil Mazzurco
 Agency Scali, McCabe, Sloves
 Client Dictaphone Corp.

SONY AND MATRIMONY.

There's blues on Joany's Sony.
There's Vida Blue on Tony's Sony.
Thanks to the pillow speakers, it works out fine.

Our Sony C-770 has other aids to marital peace.

Black light digits you can see with your eyes half open. A day-and-date calendar. A 3-way alarm.

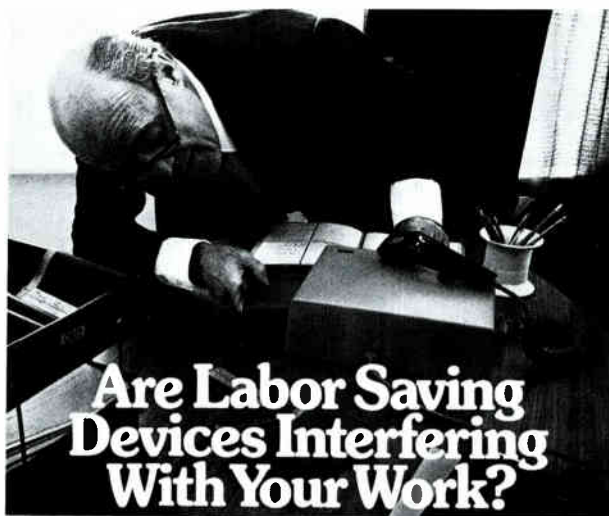
Superb sound from the radio. But no sound from the clock.

'\$59.95' buys this Sony. It's a lot less than alimony.



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58
Art Director Mike Lawlor
Writer Lore Parker
Artist Mike Lawlor
Photographer Tony Petrucelli
Agency Doyle Dane Bernbach
Client Sony Corp. of America



Are Labor Saving Devices Interfering With Your Work?

Ironically, many machines meant to simplify office work simply replace one kind of work with another.

Consider dictating machines. Information must sit and stagnate on belts or cassettes until someone transcribes it. And there are switches, indicator slips and microphone buttons to diddle with.

So Dictaphone thought up something infinitely simpler.

The Thought Tank.
The Thought Tank works almost as easily as your thought process.

There's a unit like a telephone on your desk. And a unit with a signal light on your secretary's desk. (The Thought Tank can be anywhere between.)

The instant you lift the phone, her light lights. Seconds after you start talking, she can be typing. Your thoughts can be on paper before you're through thinking them.

A 60-minute capacity Thought Tank costs less

than a pair of conventional dictating and transcribing machines. Or, you can lease a Thought Tank for as little as a dollar a day.

With the high cost of labor today, Dictaphone believes that whatever saves you work, ought to save you money.

If you'd like to find out how the Thought Tank can serve your particular needs, please us collect at (914) 967-7405. We'll send you additional information. And, if you like, set up a demonstration.

Please send your booklet on the Thought Tank, "60 Ways to Improve Executive Communications."
 Please arrange for a free demonstration of the Thought Tank executive communications system, in my office.

NAME _____
FIRM TELEPHONE _____
ADDRESS _____
CITY _____ COUNTRY _____
STATE _____ ZIP _____

The Thought Tank by Dictaphone

Dictaphone is a registered trademark of Dictaphone Corporation, Inc., New York, N.Y.

59

59
Art Director John Danza
Writer Tom Nathan
Photographer Phil Mazzurco
Agency Scali, McCabe, Sloves
Client Dictaphone Corp.

If gas pains persist, try Volkswagen.



60

A tuner and an amplifier should be mated somewhat more carefully than a husband and wife.

Marry a tuner with an amplifier and you have not only a receiver but a union that's truly indissoluble. It had better be a good one.

For to join a fantastic tuner with a lesser amplifier or a fantastic amplifier with a tuner that is merely great, is to invite unhappiness. But match 'em equals, and they can make beautiful music together, as they must to live in happy harmony with you.

That's why the Sony STR 7065 receiver is a perfect match; its tuner has the sensitivity to reach out for signals from even the most distant fringe locations, yet has discrimination enough (70dB IHF selectivity 1dB capture ratio) to pick a one-way signal clearly from a crowded band.

And the 7065's direct-coupled amplifier brings to the screen on the strength of 60-60 RMS watts from 20Hz to 20kHz at 8 ohms with less than 0.2% distortion. Versatile controls offer a choice of three speaker pairs, mic mixing and dual tape monitors. Switchable preamp-out/amplifier-in connections permit independent use of each section and addition of accessories.

Such a happy union should sparkle visibly as well as musically. And the 7065 does, with lights that tell which of its many functions are in use and dual tuning meters.

The Sony 7065 at \$429.50* is our top of the line receiver. For those who feel a union can survive with fewer luxuries, no indicator lights, signal strength meter or mic mixing control, we offer the Sony STR 7055. It has 35-35W RMS 20Hz to 20kHz at 8 ohms with 0.2% THD. At \$429.50* it's an equally well-mated receiver. Sony Corp. or at America 9 Wos 57th Street New York N Y 10019



SONY



*Suggested retail. Prices include warranty and shipping.

61

Sold
60

Art Director Stephen Graff
Writer Jane Talcott
Designer Stephen Graff
Photographer Phil Marco
Agency Doyle Dane Bernbach
Client Volkswagen of America Corp.

61

Art Director Larry Romorini
Writer Bill Irvine
Designer Larry Romorini
Photographer Stanford Smilow
Agency Gilbert, Felix & Sharf
Client Sony Corp. of America

A rational alternative

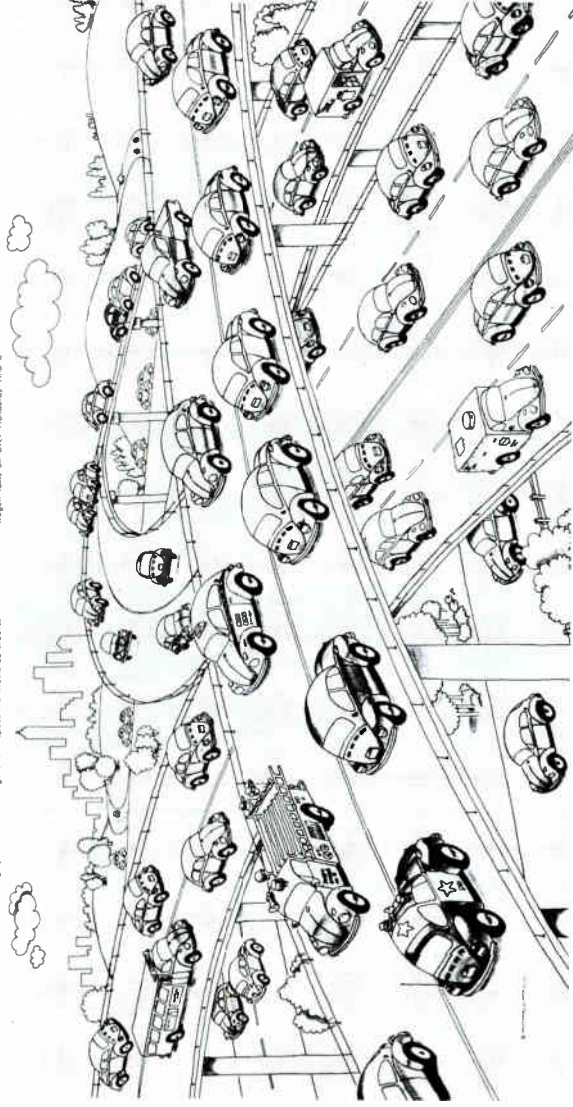
Most people will be surprised to learn that the Volkswagen Beetle is now the most popular car in the world. It was first introduced in 1938 and has since sold over 20 million units. The Beetle is a simple, reliable, and economical car that is easy to drive and maintain. It is also a great choice for people who want a car that is both practical and fun to drive. The Beetle is a true classic that has stood the test of time and continues to be a popular choice for car enthusiasts around the world.

to rationing gas.

Not to mention all the money people would save by not having to buy gas. The Beetle is a true classic that has stood the test of time and continues to be a popular choice for car enthusiasts around the world.



For more information, visit us online at www.volkswagen.com. Or call 1-800-850-8500.



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64

63

Art Director Wally Arevalo
 Writer Jane Talcott
 Designer Wally Arevalo
 Artist Charles McDaniel
 Agency Doyle Dane Bernbach
 Client Volkswagen of America Corp.

64

Art Director Al Scully
 Writer William Backer
 Designer Al Scully
 Photographer Jay Maisel
 Agency McCann-Erickson
 Client Coca Cola USA

VOLVO: IDEALLY SITUATED BETWEEN THE ABSURD AND THE RIDICULOUS.

By not going to extremes, Volvo accomplishes more than cars that do.

Up front, a Volvo has as much legroom as a Cadillac DeVille. In back, as much as a Buick Electra.

Which gives Volvo the space and comfort of big cars like the one on the right. Instead of squeezing you into the ridiculously small space of little cars like the one on the left.

Yet a Volvo's turning radius is actually smaller than a VW Beetle.

Which means Volvo can maneuver in and out of parking spaces and traffic like little cars.

To call maneuverability a big-car specialty would be absurd.

And while a Volvo may not leave big cars behind in the dust, its fuel-injected 2 liter engine lets you move right out in the fast lane. Something that can't be said as quickly about little cars.

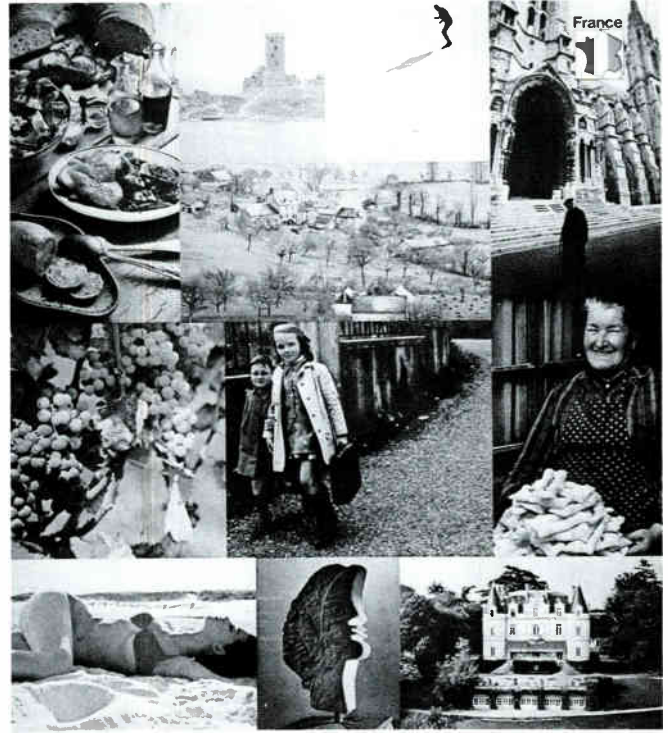
So instead of compromising by going to extremes, go halfway and get everything. Get a Volvo.

To get anything else would be either absurd or ridiculous.

VOLVO
VOLVO OF AMERICA CORP.



65



**IF PARIS WERE TO VANISH, THIS IS ALL
THAT WOULD BE LEFT OF FRANCE.**

66

65

Art Director John Danza
Writers Edward A. McCabe
Michael Drazen
Photographer Phil Mazzurco
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.

66

Art Directors Allen Kay
Mel Gottlieb
Writer Lois Korey
Photography Stock
Agency Needham, Harper & Steers
Client French Government Tourist Office



A Kawasaki is a little faster.



A Harley has more cc's.



A Honda has more gadgets and gizmos.



A Yamaha is less expensive.

Everyone is better than us at something...

But nothing in the world handles like the Triumph. Nothing.

(And isn't handling what motorcycling is really all about?)

Almost every bike has an advantage or two over some other bike.

One may get you from zero to sixty a fraction of a second sooner than another.

Others may have fancier dials or switches that buzz and lights that blink.

Some machines shine more than others, some start with less effort and some carry lower price tags.

And so on.

The Triumph has its advantages, too. Many people think that it's the most beautiful machine on the road. A perfect blend of form and function.

But the most beautiful thing about it can't be seen. It must be felt.

The feature we speak of is handling. Nothing on the face of the earth handles like the Triumph.

"Handling you can bet your life on. That's how Cycle magazine describes it."

But handling can be an intangible, invisible quality to the average enthusiast who might not be enough of a rider to notice the subtle differences that make the Triumph a truly superior machine.

The expert, on the other hand, values handling above all other qualities. He doesn't choose his bike for features he would like to have but doesn't need.

The expert realizes what riding is really all about.

And the expert is the man we build the Triumph for.

A whole different feeling.
TRIUMPH



Art Directors Bob Fiore
 Carl Stewart
 Mike Schiffrin
 Writers Bob Fiore
 Carl Stewart
 Mike Schiffrin
 Photographer Pete Turner
 Agency Gaynor & Ducas
 Client Triumph

Five disturbing facts about loudspeakers no other manufacturer has the guts to tell you.



The Loudspeaker Jungle

1. There are approximately one hundred different makes of "high fidelity" speakers sold in the United States, confounding the buyer with an incredible clutter of names, types, claims and counterclaims.

If the handful, no more than twenty are relevant, in the sense that they represent some sort of serious engineering effort and manufacturing philosophy, is better successful or not.

The remaining eighty are opportunistic, marketing ventures, big and small, responding to the merchandising needs of stores rather than to the listening needs of the public.

2. The reason for this commercial jungle is that anyone with no other qualifications than a few thousand dollars can go into the speaker business.

About nine out of ten speaker manufacturers, the good guys as well as the bad guys, buy their drivers, tweeters, tweeters, etc., from outside suppliers in the U.S., Europe and Japan.

There are only a handful of these "raw speaker" houses and they stand ready to make anything their customer—specifically from the most sophisticated drivers to the cheapest—, a hundred

thousand units or just five hundred.

The typical speaker manufacturer is therefore merely a contractor with practically no overhead, he throws a Gambleton tweeter and a Furukashi tweeter into a Gonzalez cabinet and sells it as the one and only original Aristodynamic speaker system. The names have been altered to protect the innocent.

There's nothing *of itself* wrong with this way of making speakers, as long as a talented and experienced speaker designer is in charge from beginning to end.

At Rectilinear, we buy our drivers only from the best suppliers, who make them to our own rigid specifications to match the system designs we've developed. We do our own crossover networks and cabinets.

But not every manufacturer is like us.

3. Among the approximately twenty "technologically and ethically" respect-able speakers and some six or seven "rude and only to a small coterie of dedicated audiophiles."

These are the exotic designs, utilizing electrostatic or other unconventional drive principles as well as diaphragms of unfamiliar shape and construction.

In most cases, these speakers require special, expensive amplifiers and enjoy fawning and nobbling.

The small, avant-garde firms that specialize in making this type of speaker have always had a high mortality rate, usually because of a partial thinking about an "idea" or only partially solved engineering problems.

Nevertheless, we have the highest regard for these brave

The Avant-Garde

experimenters and consider it entirely possible that the future belongs to some of them.

But which one?

Will you buy the first electric automobile when it comes out?



The West Coast Sound

Some believe, and so far we're one of them, that a speaker should radiate sound only forward, over as wide an angle as possible. Others aim various drivers at the back wall or the ceiling, to bounce off the sound before it reaches the listener.

We feel that the arguments for the latter approach are unscientific and that the resulting sound is phony. No guitar is nine feet tall and twelve feet wide. When somebody comes up with a reflective design that presents a correct spatial perspective, we may change our mind.

As for personality character, a speaker should theoretically have none, since it's a reproducer, not a musical instrument. If it has a personality, it's a good one, at least one of the in a way, might be. But they do sound different, even in this heavily screened group.

There's the West Coast sound, for example, favored mainly by California-based firms and characterized by sizzling highs, a huge base and lots of so-called presence. Every thing a bit overstated and larger than life.

There's also the polite New England sound, with its origins in the Boston area. Nice and smooth, neutral, everything in its place, nothing shrill, but somehow muffled and less vital than real life.

We believe that, despite their charms, both of these personalities are wrong. Only a totally characterless accuracy is right. What goes in must come out, no more and no less. Let the record producer create the type of sound you hear, not the speaker manufacturer.

Accuracy has a great deal to do with pho-

time delay distortion, a much-neglected subject.

Electrostatic speakers excel in this area. We could summarize our position by stating that Rectilinear aims for the accurate, electrostatic type of sound without giving you the problems associated with electrostatics.



The Accurate Sound

5. There's also a new impediment to accurate sound reproduction, in addition to the established scheme discussed above. We're referring to the epidemic of "three-dimensional" or "cultured" speaker grilles made of polyfoam.

A speaker grille should be, above all things, acoustically transparent. There should be no audible, and virtually no measurable, difference in the output of the speaker with the grille on or off.

But the foam material of these newfangled grilles are made of is the same as the appliance people use for muffling the mechanical noises of air conditioners!

How a reputable manufacturer can use a sound deadener for a speaker grille is beyond us, but everybody seems to be doing it.

Until acoustically transparent three-dimensional materials become available, Rectilinear speaker grilles will remain practically two-dimensional.

So, okay.

Besides Rectilinear, are there any sincere, serious, non-sixty speaker companies that make forward-radiating, personality-less, accurate-sounding systems without 3-D grilles?

We don't know of any.

In our own methodical way, we're unique.

One more thing.

We aren't telling you all this just for laughs.

Next time you're in a hi-fi store, use these five facts to guide you through the loudspeaker jungle.

And remember who told you.



RECTILINEAR



68

Art Directors Dick Calderhead
Barbara Schubeck
Writer Peter Aczel
Artist Rick Meyerowitz
Photographer Arnold Beckerman
Agency Calderhead, Jackson
Client Rectilinear Research Corp.

69

Art Director Tom Sapp
Writer Alan Goldsmith
Designer Tom Sapp
Artist Georgia Parrish
Agency McCann-Erickson
Atlanta
Client Coca-Cola USA



Can you still get prime quality for \$1.26 a pound?

A pound of Volkswagen isn't cheap compared to other cars. But what you pay for is the quality. Prime quality.

Just look at what you get for your money:

13 pounds of paint, some of it in places you can't even see. (So you can leave a Volkswagen out overnight and it won't spoil.)

A waterlight, airtight, sealed steel bottom that protects against rocks,

rain, rust and rot.

Over 1,000 inspections per one Beetle.

1,014 inspectors who are so finicky that they reject parts you could easily ride around with and not even detect there was anything wrong.

Electronic Diagnostics that tells you what's right and wrong with important parts of your car.

A 1600 cc aluminum-magnesium engine that gets 25⁺ miles to a gallon

of regular gasoline.

Volkswagen's traditionally high resale value.

Over 22,000 changes and improvements on a car that was well built to begin with.

What with all the care we take in building every single Volkswagen, we'd like to call it a lifetime mignon of a car. Only one problem: It's too tough.

Few things in life work as well as a Volkswagen.

70

The Volvo 164

A CIVILIZED CAR BUILT FOR AN UNCIVILIZED WORLD.

You don't have to watch the 11 o'clock news to see how uncivilized the world can be.

All you have to do is get into your car.

And before you know it you'll be thrown into a world of misadventures, torn-up roads, gasless gas stations, and bumper-to-bumper traffic as far as the eye can see.

Unlike the luxury cars that seem to have been designed for some never-never land, the Volvo 164 was designed specifically to help you cope with reality.

In seats, for example, aren't the kind that let the tension of a three-hour traffic jam create tension in your back. Because instead of having them designed by a stylist, we called upon an engineer with the perfect background for the job.

His seats, for example, aren't the kind that let the tension of a three-hour traffic jam create tension in your back. Because instead of having them designed by a stylist, we called upon an engineer with the perfect background for the job. A bucket seat (faced in genuine leather instead of genuine vinyl) that not only conforms to the contours of the back, but adjust to give the small of the back the exact support it requires.

Of course, being a civilized car, the 164's interior provides other civilities. Such as 10 outlet air-conditioning for when you are hot, a heated driver's seat for when you are cold, power steering, and about the same legroom and trunk space of some of the largest luxury sedans made.

But perhaps even more convincing than the 164's interior, is the staggering combination of ways it protects you from all those drivers who seem out to get you.

First we endowed the 164 with a wealth of features to help keep you out of an accident. For instance, power-assisted disc brakes on all four wheels. Special valves that reduce the possibility of the rear wheels



locking up in a panic stop. An aggressive, 3-liter, fuel-injected engine. A rear window defogger. And instantaneously accessible controls so that you won't be distracted from the business at hand (the control for the high-beam lights, for example, is located on the steering column, so you don't have to grope around in the dark with your foot).

If, however, an accident becomes unavoidable, the 164 has been designed to minimize its severity with an enormously strong, all-steel, one-piece body. With front and rear ends that absorb the energy of a collision rather than passing it on to the passenger compartment. With reinforced door panels, and with door latches designed to keep the doors closed, no matter what.

With all this safety and comfort, it is difficult to believe just how nimble the 164 is. Its turning circle is nearly as small as the Volkswagen Beetle's. Something you won't readily appreciate until you've weaving through big city traffic with incredible ease. Or tucking into tight parking spots other luxury cars are forced to pass by.

There are some spots, however, other luxury cars will be tucking into that the 164 will be passing by. Gas stations. Latest government figures show the 164 gets about fifty percent more gas mileage than the most popular domestic cars in its price range.

Which leads us to that all-important question: Exactly what is the 164's price range?

Simple. It has a great deal of money. But unless you're living in a land of make-believe, believe us, it's worth every last cent.

VOLVO

71

Silver

70

Art Director Stephen Graff
 Writer Jane Talcott
 Designer Stephen Graff
 Photographer Harold Krieger
 Agency Doyle Dane Bernbach
 Client Volkswagen of America Corp.

71

Art Director John Danza
 Writer Michael Drazen
 Photographer Malcolm Kirk
 Agency Scaii, McCabe, Sloves
 Client Volvo of America Corp.

Fight cold four ways.

It is a commonly known scientific fact that food will get cold unless you do something to keep it warm.

Which is why we invented the Salton Hotray Electric Food Warmer. It keeps food tasting like it just came out of the oven or off the stove for hours. And it lets you serve an entire meal without ever leaving your chair.

First, there's the Salton Hotray model on the upper left. It will keep your second as hot as your first.

In the right of it a Salton model with a drawer to keep hot bins hot,

while the tray does the same for the rest of the meal.

Then there's our Salton Hotray Double. It can enhance a meal just by making it look better. Obviously, besides keeping your food warm, it stops insects from inviting themselves to dinner.

Last, a Salton Hottable. Keep your main course piping hot on top, and place everything from appetizers to desserts on the storage tray below. Then wheel an entire meal to the dining table. After dinner bring the empty dishes back to the kitchen the same easy way.

Salton Hotray models are priced from \$7.95 to \$299.00. Some are equipped with a special high heat area called a "sumpout," to keep beverages steaming hot.

Salton Hotrays. In keeping your meals from getting cold. For our catalog and After-Sale Cook Book, with gourmet recipes, write Salton, Inc., 1272N Zerega Ave., Bunn, N.C. 28022.

Salton Hotray®



72

Cutex would like to remind you: your toenails are showing.



Please paint them. Before you set one foot in those naked new shoes or sandals. And paint them with Cutex.

We've got all the latest open-toe colors. Torrid reds, torchy plums, warm-blooded pinks. On the naked foot, or veiled in sheer hosiery, they're

going to end up looking pretty darn sexy.

Cutex makes this ticklish job a shoe-in. Our patented bottleneck pre-measures each brushful. So you're less likely to color outside the lines.

And Cutex nail colors have just the right consistency to

smooth over the flaws that toenails are prone to. Creamy coverage. No brushmarks. And lots of shine.

So don't just dabble in fingerpainting. At 65 and 75 cents a Cutex shade, you can walk off with flying colors. **Cutex**

73

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Art Director Ron Brello
Writer Dick Tarlow
Director Michael O'Neill
Agency Sacks, Tarlow, Rosen
Client Salton

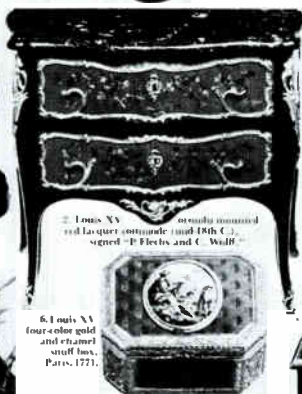
73

Art Director Vince Salmieri
Writer Judy Blumenthal
Photographer Charles Gold
Agency Waring & La Rosa
Client Chesebrough-Ponds

But how much will they bring at auction?



1. Bronze entitled *The Battlehorse* by Frederic Remington. Height 29 1/2 inches.



2. Louis XV lacquer chest, titled *Blanche*, signed "P. Flecht and C. Wolff".



3. Wood and skin Lanforn mask, Nigeria. Height 15 inches.



4. Mosaic group of Columbine and Pansy, circa 1741, modeled by J. J. Kauffmann.



6. Louis XV four-color gold and enamel snuff box, Paris, 1771.



7. Painted wood miniature blank chest, probably Pennsylvania, 1964. Height 6 inches.



8. Shiraz Rug, 16 x 11.

5. Shiroki Dimeji, *Awright, Death & The Devil*, 1835, engraving, 9 x 7 1/2 inches.



9. Japanese color woodcut by Suzuki Harunobu, *Pursuing to Love Fuji, Choubun*.



10. Snuff box, 11 carats.



11. Pissarro, *Face*, 1926, oil on canvas, 8 1/2 x 5 1/2 inches.



12. Chestnut glaze horse, painted figure of a Friesian, Camp Drouot, Height 22 1/2 inches.

13. The book, *Utophane*, by Eugen Iulian, oil painting on the cover by Germain.



The reasons for this are many, but the consequence of it may come as a shock.

Who would have guessed that such-and-such a piece would have gone for so little?

Our expert appraisers.

A great deal of knowledge and experience permits them to estimate what a particular lot is likely to bring at auction.

And they have always been willing to share this knowledge, experience, and judgment with you, whether you were buying or selling.

But now, we include their estimates right in the catalogues as a guide to you, even if you can't make it to our pre-sale exhibition.

Great and valuable original works of art always seem to be beyond reach, even when they are offered at auction.

Our estimates are remarkably accurate. But sometimes, even we are surprised.

A piece of eight from a sunken Spanish galleon, valued at \$300 may go for \$25.

Or an original Albrecht Dürer etching, estimated at \$3,000 might fetch something in the neighborhood of \$6,000.

Auction atmosphere is electric. But our catalogues and price estimates add our expert appraisers' judgment to your own.

Which gives you a considerable advantage.

One judicious bid may well save you many times the price of a catalogue subscription.

And the catalogues themselves are a joy.

In fact, they often become standard references for entire collections, a by-product of the authority that comes from scholarly research and documentation.



14. Tallone, *Facile*, glass and bronze, Wisteria Lamp.

They are illustrated profusely, often in full color.

And they have become an important part of many a library. So pick your specialty, and order the corresponding catalogue.

Auction treasures are within reach. Seventy percent of the lots sold by Sotheby Parke Bernet during a season fetch an average price of \$300.

Which is less than you'd expect to pay for a good reproduction.

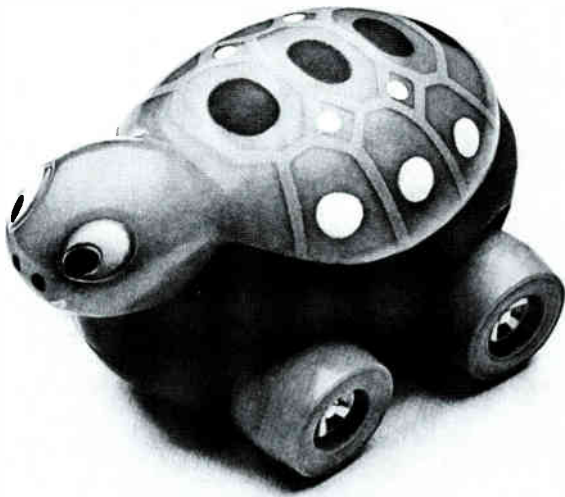
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Art Directors Dick Calderhead
Barbara Schubeck
Writer Dick Jackson
Agency Calderhead, Jackson
Client Sotheby Parke Bernet



**A TOY IS TO PLAY WITH.
NOT TO GET YOUR KID INTO COLLEGE.**

The two-year-old mind has a very short attention span. (The one-year-old's is even shorter.)

And, while Tonka thinks a child can always use educational toys, we believe that basically a toy is something a child should play with.



So for toddlers (6 months to two years) Tonka makes a bunch of nice, safe toys called Gigglers and Toddlers.

Some of them are finger toys. Some are push and some are pull. All of them are just plain silly, and cost around \$1 to \$6.

Gigglers and Toddlers were made simply to amuse a child. To let him use his imagination. To make him laugh. Or giggle.

After all, a child has such a little time to be a child.

We think you ought to help him make the most of it.



TONKA TOYS FOR TODDLERS

75



A great dinner, cont'd.

Carillon Importers, Ltd., 745 Fifth Avenue, New York, N. Y. 10022. Product of France. Made with fine cognac brandy, 80 proof.

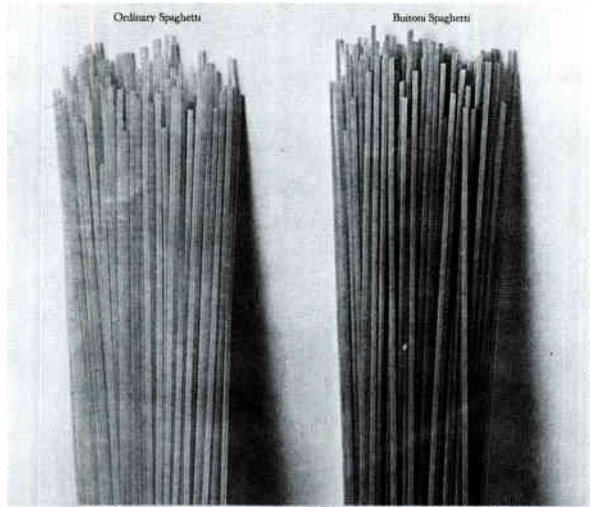
76

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Art Director Mike Tesch
 Writer Helen Nolan
 Designer Mike Tesch
 Photographer Ron Schwerin
 Agency Carl Ally
 Client Tonka Toy Co.

76

Art Director Arnold Arlow
 Writer Irwin Warren
 Photographer Phil Marco
 Agency Martin Landey,
 Arlow Advertising
 Client Carillon Importers



**If it doesn't look bad,
it's not as good as Buitoni.**

Most spaghetti gets its light, pretty color from starch. Search is pale and white. Only Buitoni has a dark, ugly color because it contains protein from natural wheat. Which is dark. And Buitoni has 5-7% more of it than any leading brand. Since Buitoni contains more protein, and less starch,

it doesn't tend to stick together when you cook it. Oh, taste. Mah when you eat it. Would you like to try a spaghetti or a macaroni that's better than the ordinary? Just look for the one that doesn't look so good.

Buitoni. Better, because it's ugly.



22 53 April 29, 1973

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Five words from your wife that can save the worst day:



"Don't give up the ship!"

1. Don't give up the ship!
2. Don't give up the ship!
3. Don't give up the ship!

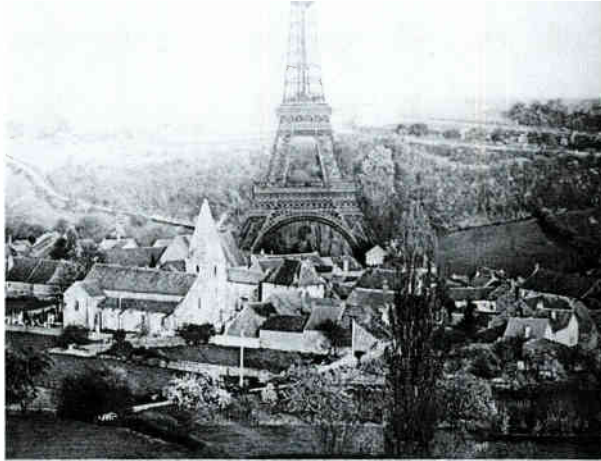
78

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Art Director Paul Guliner
Writer Edward A. McCabe
Photographer Henry Sandbank
Agency Scali, McCabe, Sloves
Client Buitoni Foods Corp.

78

Art Director George Lois
Writer Ron Holland
Designer Dennis Mazzella
Photographer Tasso Vendikos
Agency Lois Holland Callaway
Client The Buckingham Corp.



DO WE HAVE TO PUT AN EIFFEL TOWER IN EVERY TOWN TO GET YOU TO APPRECIATE THE REST OF FRANCE?

79

**I love to sing.
And I love to drink Scotch.
Most people would rather hear
me drink Scotch.**

BY GEORGE BURNS

WHEN THEY ASKED ME to write that article, they said to be sure and mention Teacher's Scotch, but not to drag it in, make it sound natural. Well, I just mentioned it, and that sounded natural. It sounded so natural I'll mention it again — Teacher's Scotch.

I'm a great writer. If I had a beard, I'd be another Hemingway. They told me they wanted a fresh approach. Well, to write fresh you have to think fresh, and to think fresh you have to be fresh. I haven't been fresh January 20th will be 70 years. I'm not going to tell you my age, but I've reached that point in life where I catch cold if I smoke a cigar without a holder on it.

But don't worry, I'll never give up singing. In fact, I started singing the day I was born. I remember the doctor kept snapping me, but I wouldn't stop until I finished two choruses of "Walk Tall, The Sun Shines, Nellie." And when I started the verse to "Honeyuckle Rose," he put me in the incubator and turned off the heat. It's a good thing I was smoking a cigar or I'd have froze to death.

I never did like that doctor. He wouldn't put Teacher's Scotch in my bottle — see how naturally I remembered that without dragging it in. I'm a great writer even without a beard. But I've found out that a little drink now and then helps my singing. It loosens my vocal chords. Sometimes my vocal chords get so loose that whenever I hit a low note I step on them. And when I step on them, I hit a high note. I lead a very nervous life. In the morning I get up a baritone, and when I go to bed I'm a soprano.

As you're reading this some of it

may be funny, and then again some of it won't. So just read the funny stuff and skip the rest of it. But if the rest of it turns out to be the funny stuff, and the funny stuff turns out to be the rest of it, if I were you, I'd skip the funny stuff, too.

That last paragraph has so much rhythm you could almost dance to it. Well, I'll have another little sip of Teacher's Scotch, then back to the old typewriter. — How about that? — another natural mention. If I keep writing like that, I'll win the Pulitzer Prize.

Now that I've started writing, it makes me mad after all these years to discover that something I've never done is what I do best. There may be hundreds of things I've never done that I'm great at. Tomorrow, I'll take a crack at painting. I'll get a brush and some paint, and be on my back and pain my back-



room ceiling. I may even make my own paint. And if that works out, I'll paint the Mona Lisa. But in my version she'll have a reason to smile, because I'll have her holding a glass of Teacher's Scotch in her hand. — Another natural mention — and in oil, yet.

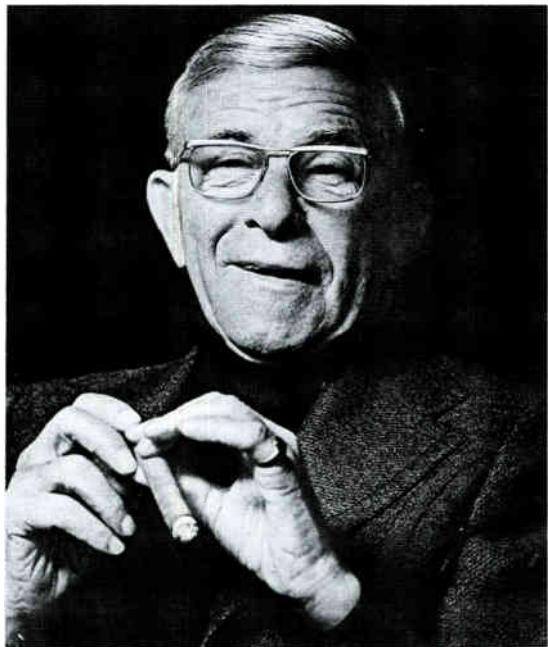
You know, there's an old saying, which I just made up: "Don't do something that you can't do, and then do it." As soon as I get Mona out of the way, I'm going into a new project. I'll take up ballet dancing.

No, I better forget that. If I get up on my toes, I might step on my vocal chords again. I better stick to writing.

I find that writing is just like singing. But it's kind of hard to end an article with a wailing finish. But you've got to have an ending, so here goes: I'm going to make this ending so subtle that you won't even notice I'm being natural.

Two men were standing at a bar. One was drinking Teacher's Scotch with his left hand, and the other was drinking Teacher's Scotch with his right hand. So I said to the one who was drinking Teacher's Scotch with his left hand, "Why do you drink Teacher's Scotch with your left hand?" He said, "I always drink Teacher's Scotch with my left hand."

Then I said to the fellow who was drinking Teacher's Scotch with his right hand, "Why do you drink Teacher's Scotch with your right hand?" He said, "Because if I don't drink Teacher's Scotch with my right hand, you'd keep mistaking me for that fellow who drinks Teacher's Scotch with his left hand." Well, that's the article, and I'm glad I wrote it. It's opened a whole new career for me. It turns out I write as good as I sing.



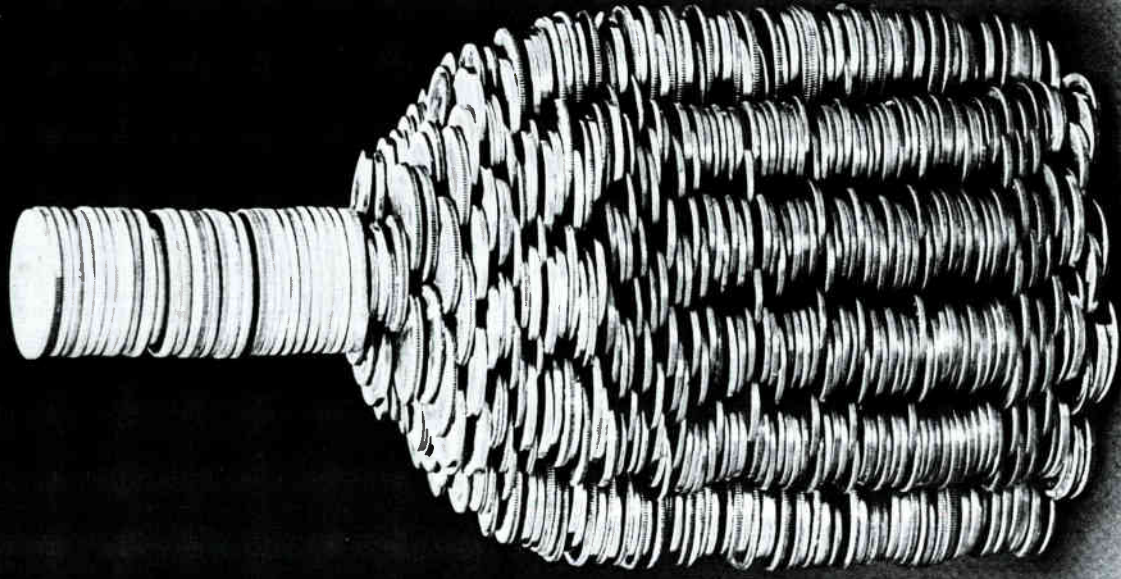
80

79

Art Director: Allen Kay
Writer: Lois Korey
Photographer: Ernest Stone
Agency: Needham, Harper & Steers
Client: French Government Tourist Office

Silver
80

Art Director: Nick Gisonde
Writer: George Burns
Designer: Nick Gisonde
Photographer: Carl Furuta
Agency: Della Femina, Travisano & Partners
Client: Schieffelin & Co.



The Rich Man's Scotch
(And yet, Chivas Regal doesn't cost that much more than regular Scotch.)

12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 46 PROOF • GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.

81

Art Director Bill Harris
Writer Larry Levenson
Designer Bill Harris
Photographer Rudy Legname
Agency Doyle Dane Bernbach
Client General Wine & Spirits Co.

IT'S HARD TO KEEP YOUR MIND ON THE ROAD WHEN YOUR BACK IS KILLING YOU.

We spent 11 years designing and refining the Volvo so you won't be fed up with it in 2 or 3. And among the things that will keep you from getting tired of a Volvo are our bucket seats. They don't just sit there like living-room sofas. They actually do things to keep you alert and relaxed.

The snarl of your back gets special attention, because that's where pain often starts. Note the five steel wires in the back of the seat. At the twist of a knob, you can tune them to give you firm or soft support.

A lever controls the angle of the back, from bolt upright to reclining.

You can vary the height of our seats, too. And since they can also be moved forwards or backwards, you can adjust them precisely to your vital statistics.

If you have short arms and long legs, for example, move the seat forward to reach the wheel, and raise it to make more legroom.

So to Volvo's long list of sane standard features (like fuel injection, four-wheel disc brakes, radial tires and a rear window defroster) you can add yet another:

A perfect fit. And if your car doesn't fit right, you can't drive right.

VOLVO



82

DON'T GET SO CAUGHT UP IN MAKING A LIVING THAT YOU FORGET HOW TO LIVE.

If you're like most guys reading this magazine, you hardly have time to.

You're too busy running to catch planes, running to catch cabs and trying to stop running long enough to eat lunch.

Well, it's time you realized this isn't a dress rehearsal. This is your life.

And an excellent first step to enjoying life is to mail the coupon in this ad. It will bring you complete literature on Chet Huntley's Big Sky of Montana.

Big Sky, Montana, is one of the few places left where you can buy a piece of land with all the beauty Mother Nature gave it.

And, when you've had your fill of looking and you feel like doing, Chet Huntley's Big Sky has such challenging mountains the U.S. Olympic cross-country ski team practiced on them. Trout streams so well stocked that you almost

can't call fishing a sport. A golf course that even Arnold Palmer would enjoy playing. Designed by none other than Arnold Palmer in collaboration with Francis Duane & Associates.

A piece of Big Sky can be yours in the form of a Big Sky homesite or condominium. So take pen in hand, and fill out the coupon.

Chet Huntley helped keep you in touch with the world. Now let him help you get away from it.

Chet Huntley
Big Sky, Montana 59716
Chet, Help!
Please rush me information on
Big Sky homesites
or condominiums .

Name _____
Address _____
City _____
State _____ Zip _____

**CHET HUNTLEY'S
BIG SKY** 

84

82

Art Director John Danza
Writer John Withers
Photographer Phil Mazzurco
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.

84

Art Director Allan Beaver
Writer Larry Plapler
Designer Allan Beaver
Photographer Art Kane
Agency Levine, Huntley, Schmidt
Client Big Sky of Montana



ARE YOU PAYING FOR YOUR WATCH'S MISTAKES?



A dishonest watch can make you guilty in the eyes of the law. Look in the eyes of our boys. And sleep in the eyes of your friends. To prove it is character, association, get an Accutron watch. It doesn't run the run of the mill way.

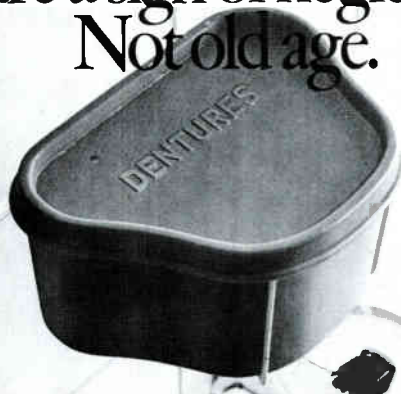
It has a long full requirement guaranteed to tell the time to within a minute or more. And after months and months of its unremitting honesty, it throws peoples both in you.

BULOVA ACCUTRON

It's the only watch that's accurate.

83

Most false teeth are a sign of neglect. Not old age.



In a lifetime, the average person can lose 6 to 9 teeth to cavities.

That's not so surprising when you find out, as we did, that most people don't do a simple thing like brush often enough (many dentures recommend brushing after every meal, but many people don't even brush once a day).

We also found that at least 90 percent of us don't use the denture even once a year.

(We should be going at least every six months.)

But if you're willing to help yourself, you can help prevent your teeth from becoming a victim of neglect and cavities.

Just be sure to use your denture often, use a brush of soft, and brush regularly with Crest.

Crest's Crestanite fluoride which helps, makes the making.

Your teeth matter more than you think.

There are over 20 clinical studies that prove Crest reduces cavities an average of 37% better than the same or elapate without fluoride fluoride. In fact, the American Dental Association recognizes Crest's easy brushing ability.

And the more your teeth fight cavities, the better they chances of staying around.

Crest

Fighting cavities is the whole idea behind Crest.

85

83

Art Director Jack Mariucci
Writer Deanna Cohen
Photographer Carl Fischer
Agency Doyle Dane Bernbach
Client Bulova Watch Co.

85

Art Director Jim Burton
Writer Marv Jacobson
Photographer Arnold Beckerman
Agency Benton & Bowles
Client Procter & Gamble

**Xerox is ready
to admit
everything isn't all
black and white.**

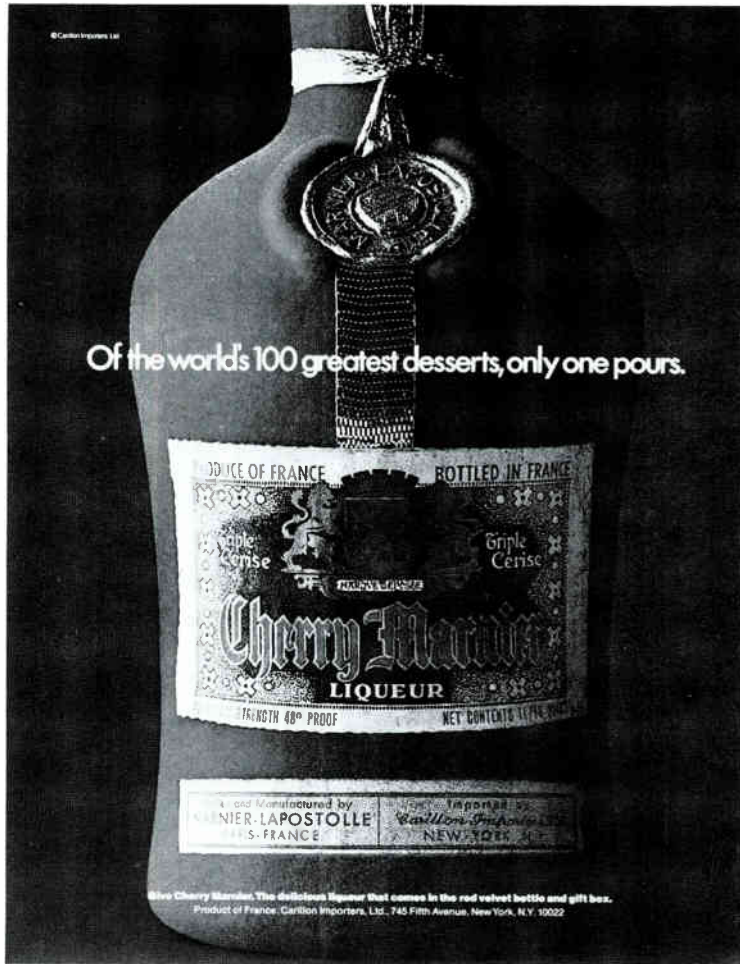
We at Xerox have known as well as anyone that skies aren't always gray. But until now, there wasn't anything even we could do about it. Naturally, we were working on the problem. And now our work has paid off. Brilliantly. The Xerox 6500 color copier is here.!!! In all its glory. It gives you copies as sharp and clear as you'd expect copies made on any of our machines to be.

With one little exception: they're in vivid color. Like the rest of the world. This ad was originally conceived in black and white. But you have to admit, you might not have read all this if we hadn't used color. In fact, we've used color in this ad in some of the ways we think you should use it in your business. To communicate. To attract attention. To make a point. Now that the news about our new color copier is out, we're sure that many companies will be delighted. Of course, there are a couple who just may turn green.



Xerox. The duplicating, computer systems, telecommunications, education, micrographics, color copier company. And to think you knew us when.

86



87

86

Art Director Jeff Cohen
 Writer Roger Levinsohn
 Artists Jeff Cohen
 Roger Levinsohn
 Agency Needham, Harper & Steers
 Client Xerox Corp.

87

Art Director Arnold Arlow
 Writer Guy Durham
 Photographer Phil Marco
 Agency Martin Landy,
 Arlow Advertising
 Client Carillon Importers

Your taste as a bride versus your taste as a woman.



Your taste has probably changed since you first said "I do" to your chain and crystal.

As you have tasted life, quite naturally your taste has outgrown what you may have bought once upon a time.

Which leads us to a simple question: at the same time that your husband is eyeing a new, more luxurious car for your driveway, don't you have a right to eye beautiful new china and crystal for your table?

After all, how many more tables are you going to set before you set the one you really want to set?

Royal Doulton English Bone China. Because food alone doesn't make the meal.

There is an art to serving. And through the decades, Royal Doulton has been part of that art.

Our Bone China patterns like our dramatic new Carlyle show in the right, are beautiful paintings. Only instead of painting on canvas, our artists use Bone China. In fact, there are times when they even hand paint their intricate designs using platinum and pure gold.

This same dedication to beauty is shared by our glassers, plate makers and kiln masters, many of whom have spent their whole lives crafting only our Bone China.

It is, you see, no mere accident that Royal Doulton Bone China combines the three most important virtues china can have:

pure whiteness, translucence, and strength.

Royal Doulton Bone China. When you choose Bone China "the second time around" this is where to start. And end. (While you are choosing, you might like to know that when you buy a 40 piece service for eight, you will receive a 15% savings.)

Royal Doulton Fireglow Flowers that won't wilt. Even in the oven.

Among our many Fine China patterns we have one with a beautiful, lively looking floral pattern called Fireglow.

These flowers are unusual. They not only come on plates and cups and bowls, but also on cooking pieces that can go right into the oven.

And afterwards, right onto the table for serving.

There are casseroles, soufflés, even a roaster.

This whole concept of beautiful Fine China you can visit in as well as serve in (and out) in something new since you first went china shopping.



We thought we should introduce you to the idea. After all, you've changed, why shouldn't china?

Royal Doulton English Crystal. Full lead, hand blown and hand cut.

At Royal Doulton we believe you should be served a complete meal.

Which is why, in addition to creating beautiful china, we also create beautiful crystal.

Our crystal is designed to coordinate perfectly with our china. In fact, as anyone with a keen eye & ear design will note, they actually complement each other's beauty.

And because all of our crystal is full lead, hand blown and hand cut, each one of our crystal patterns, as our Belvedere

shown here, has a remarkable diamond-like sparkle and clarity. And is as reflective and as brilliant as can possibly be.

Royal Doulton English Crystal. An accompaniment to our fine china and a complement to your good taste.

The next step.

The patterns shown here are obviously just a small sampling of Royal Doulton English China and Crystal.

If you would like to see more, send \$10 to Royal Doulton, Dept. NYT, 400 Fairview Plank Rd., Carteret, N.J. 07022. We'll be pleased to send you both our china and crystal brochures.

They'll make you want to say "I do" all over again. And this time, it will really be forever.



Royal Doulton English China and Crystal

88

The Hatchback of Notre Dame.



89

There's a new face on campus this year. The Honda Civic. From UCLA to NYU, more and more Hondas have been squeezing into parking places.

Why? Well for openers, the Civic Hatchback costs only \$2250* and gets up to 30 miles to a gallon.

Pretty nice economics. But economy is only half the story. The Civic's performance is even more remarkable.

In comparing the Civic against other economy cars, April Road Test magazine found that its 0-60 mph acceleration was bested only by the Mazda RX-3 (which lists at about a thousand dollars more).

And March Car and Driver magazine reported: "Its acceleration is not only better than that of VW's and other small displacement competitors like the

Toyota Corolla 1200, but it also exceeds that of the standard engine Pinto as well. And with a top speed of 88 mph, the Civic is no sitting duck on the freeway either."

Road Test summed it up pretty well when they said: "Clearly, the automobile has it all; it provides the most immediately viable solution to our traffic problems and does this with comfort, performance, economy and a low price. For center city commuters, the Honda Civic is the car of the future. And it's here now."

Test drive it yourself. And find out why we believe that new face on campus will soon become a very familiar sight.

The New Honda Civic
It will get you where you're going.

88

Art Director Ron Brello
Writer Dick Tarlow
Photographers Phil Marco
Buddy Endress
Agency Sacks, Tarlow, Rosen
Client Doulton & Co.

89

Art Director Hy Yablonka
Writers Jay Chiat
Bob Sundland
Designer Hy Yablonka
Artist Amy Miyano
Photographer Larry Willett
Agency Chiat/Day
Client American Honda Motor Co.



This old city has survived bombardments, invasions, earthquakes, and real estate developers.

This is Charleston, South Carolina as it looked in September 1973. Aside from some inevitable intrusions of modern society, this is much the way it looked to the people who lived here in September 1776.

No other Colonial city in America has managed to withstand the ravages of time so well, and to adjust so gracefully to the 20th century. Charleston today is a living museum complete with houses, churches and public buildings, some of them dating back as far as 1712.

A number of the older buildings still bear the scars of the British occupation. (During the Revolutionary War, Charleston was held by the British for over two years, from May 1780 until December 1782.)

But through that war and two more, through the years of change that have followed, Charleston has kept its historic past very much alive.

When you visit Charleston, of course, you don't have to spend all your time in the past. Or even in Charleston.

Within an hour's drive, you'll find wide, white-sand beaches, world-famous gardens, golfing, fishing. A little of everything.

The free South Carolina Trip Kit (write us for your copy) will tell you all about it.

But, if you want to step back into a time before America was born, walk on 18th-century cobblestones, and see a place where George Washington really slept, come to Charleston. Soon. Why should you wait until 1976 to take a trip back to 1776?

The South Carolina Trip Kit includes:
 1. The Old South Church
 2. The Charleston Museum
 3. The Charleston City Market
 4. The Charleston Harbor
 5. The Charleston City Hall
 6. The Charleston City Jail
 7. The Charleston City Court
 8. The Charleston City Jail
 9. The Charleston City Jail
 10. The Charleston City Jail
 11. The Charleston City Jail
 12. The Charleston City Jail
 13. The Charleston City Jail
 14. The Charleston City Jail
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 23. The Charleston City Jail
 24. The Charleston City Jail
 25. The Charleston City Jail
 26. The Charleston City Jail
 27. The Charleston City Jail
 28. The Charleston City Jail
 29. The Charleston City Jail
 30. The Charleston City Jail

South Carolina

90

A thrill a minute. \$34.95

Every time you take a picture with your Polaroid Colorpack 80, the excitement starts again. Pictures for everybody while everybody's there. Color in one minute. Black-and-white in seconds.

The \$34.95* includes an electric eye for automatic exposures. (No other camera at this price has it.) Built-in flash for low-cost flashcubes. And you use Polaroid's inexpensive square film.

The fun starts in 60 seconds.



Polaroid

Prices start with the Zip for black-and-white pictures \$15*

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90

Art Director Charles C. McKinney
 Writers Charles C. McKinney
 Pat Holstein
 Harriet Frye
 Designer Charles C. McKinney
 Artist Michael Winslow
 Photographer Robert Freson
 Agency McKinney & Silver
 Client State of South Carolina
 Tourism Div.

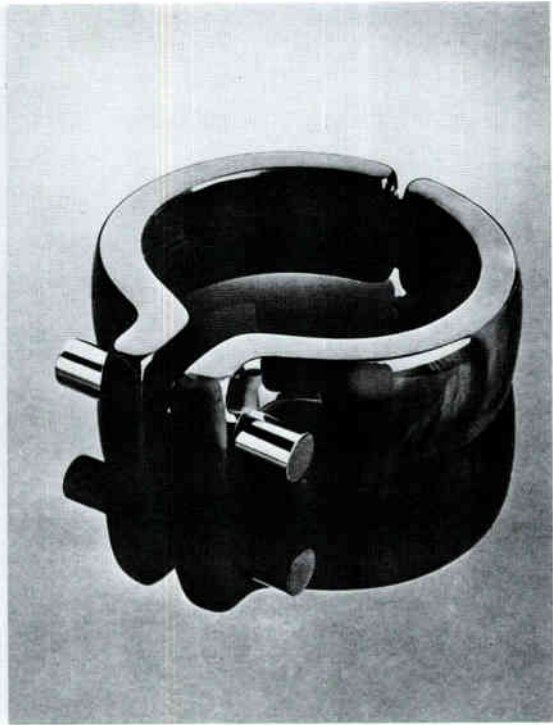
91

Art Director Jack Mariucci
 Writer Jack Dillon
 Photographer Tony Petrucelli
 Agency Doyle Dane Bernbach
 Client Polaroid Corp.

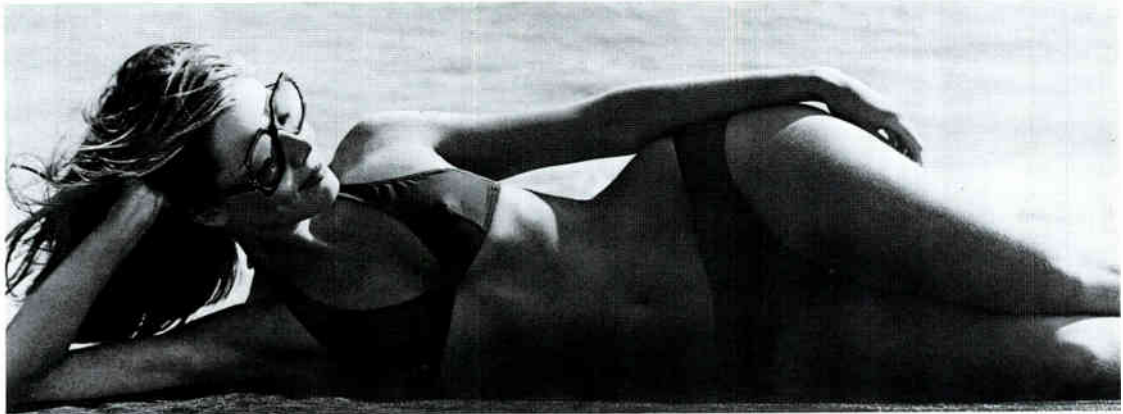
THE MOST
EXTRAVAGANT
\$11 PIECE OF JEWELRY
EVER MADE.

From our Autumn Hugs Collection. In colors of black, ivory, or gold. Suggested retail price \$11. There are also color coordinated earrings, ring and pendant. For the true diamond you see the Trifari. 140 East 57th Street, New York, N.Y. 10022.

TRIFARI



92



**Our winter vacation
gives you two more days in
the sun instead of
two more days in your car.**

Every winter, thousands of people from the frozen North pack up their cars and head for the sunny beaches of Florida.

But 704 miles north of Miami Beach (a hard two-day drive, round trip) is another place in the sun. South Carolina's Grand Strand.

The Canadians have already discovered this warm winter place. Every year, two hundred thousand visit us. So many, we've started having Canadian-American Days at Myrtle Beach in March.

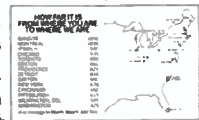
But Canadians don't have a monopoly on cold weather. So every winter, more and more people come from places like Boston, Chicago, Pittsburgh, and Ipswich. And not just to get warm, either.

They play on our golf courses and visit our plantations. They listen to our folk music, and square dance to old tunes like "Turkey in the Straw" and "Orange Blossom Special."

But most of all, they play on our wide and sandy beaches, where the temperatures average 59.7 in February.

All the fascinating details about our fascinating state are included in the South Carolina Trip Kit. Details on historic homes, world-famous gardens, state parks, fishing, camping, special events, and more.

We'll be glad to send you the Trip Kit for free. Just write to us at the above address. But do it now. Even if you can't come visit with us this winter, we're still going to be just as close to you this summer.



South Carolina

Request your free South Carolina Trip Kit for winter weather. Details on historic homes, world-famous gardens, state parks, fishing, camping, special events, and more.

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92

Art Director Dennis D'Amico
Writer Dick Tarlow
Photographer Michael O'Neill
Agency Sacks, Tarlow, Rosen
Client Trifari, Krussman & Fishel

93

Art Director Charles C. McKinney
Writers Charles C. McKinney
Pat Holstein
Harriet Frye
Designer Charles C. McKinney
Artist Michael Winslow
Photographer Irving Penn
Agency McKinney & Silver
Client State of South Carolina
Tourism Div.

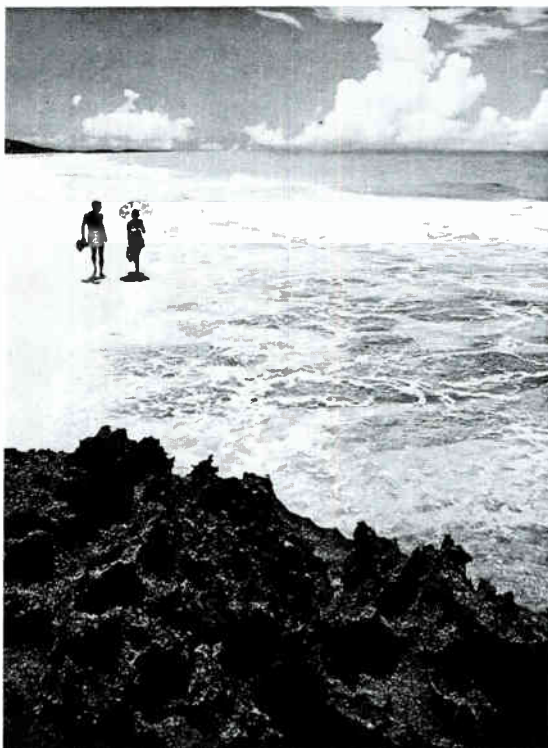


It took a moonshot to show you the clearness of the waters of the Bahamas.

We've been telling you for years that the waters of the Bahamas are more beautiful than anywhere else in the world. It took a moonshot to let us show it to you. This incredible Apollo 8 Earth-Sky View outlines the southeastern United States, the Bahamas and the Caribbean Sea area. The distinctive aquamarine waters of the Bahamas contrast sharply with the rest of the Atlantic and all of the Caribbean. The Bahamas stays beautiful while the rest of the world turns blue. The Bahamas. Almost 250,000 miles from the moon. Only 50 miles off the coast of Florida.

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94



You'll never leave and always come back.

Unforgettable is the only word that describes Exuma. Emerald cays in water so clear you can see the ocean floor 60 feet below. A golden sea garden that stretches for 22 magnificent miles. Spectacular caves on Compass Cay and Staniel Cay. Exquisite Stocking Island. Goombay and sisal palms. And comfortable accommodation. For all the facts on all the Bahama Out Islands (or as we call them, our Family Islands), see your travel agent or write us today. We'll send you lovely words and lovely pictures on Exuma, Eleuthera, Abaco, Andros, the Berry Islands and more.

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EXUMA, BAHAMAS

Bahama Out Islands. Not out of the way. Just out of this world.

95

94

Art Director Reggie Troncone
 Writer Richard Ferrelli
 Designer Reggie Troncone
 Photographer NASA
 Agency McCann-Erickson
 Client Bahamas Ministry of Tourism

95

Art Director Reggie Troncone
 Writer Richard Ferrelli
 Designer Reggie Troncone
 Photographer Hiro
 Agency McCann-Erickson
 Client Bahamas Ministry of Tourism



THE RICH NEED VOLVOS TOO.

The rich have to travel the same roads as everyone else.

Face the same pitfalls. Weather the same storms. So we've armed them with a Volvo of their own.

The Volvo 164. It provides the luxuries people of wealth consider necessities.

Infinitely adjustable seats that let them sit on leather, instead of enveloping them in vinyl. Air-conditioning with ten outlets. A tachometer. Power steering. A vanity mirror that allows the front seat passenger to be vain.

About the only necessity the 164 doesn't give the rich is a suntan (because the sunroof is about the only thing that isn't standard).

Then there are the luxuries we consider necessities.

Like power-assisted disc brakes on all four wheels.

A fuel-injected 3 liter engine (the rich do, after all, travel in fast circles).

And an electric rear window defroster.

And to keep them in luxury, the 164 comes equipped with the following armor:

A body welded in one piece—any one of its thousands of spot welds strong enough to support the weight of the entire body.

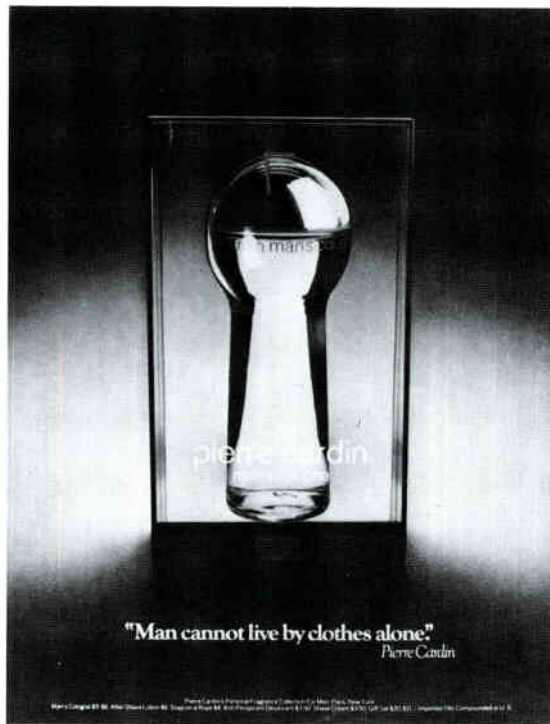
A roof supported by six steel pillars.

Plus six coats of rustproofing, primer and paint. And two different undercoatings.

Just because a man is rich doesn't mean he shouldn't be prepared for the road ahead.

THE VOLVO 164

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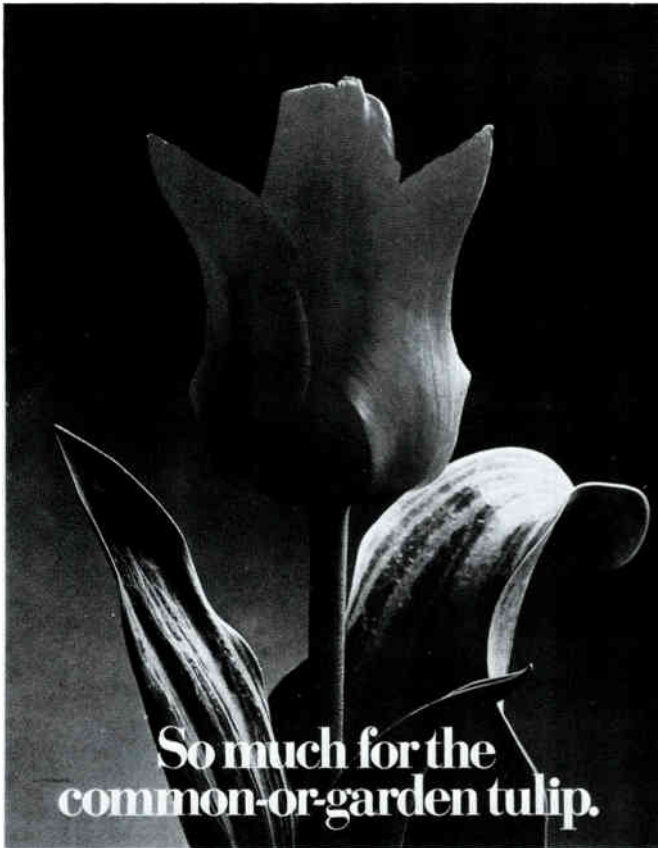
99

98

Art Director John Danza
 Writer Michael Drazen
 Photographer Carl Furuta
 Agency Scali, McCabe, Sloves
 Client Volvo of America Corp.

99

Art Director Jeff Cohen
 Writer Lester Colodny
 Photographer Michael O'Neill
 Agency Needham, Harper & Steers
 Client Jacqueline Cochran
 Pierre Cardin Div.



**So much for the
common-or-garden tulip.**

If you think a tulip has a long, straight stem with a big, red flower on top, you're absolutely right.

And absolutely wrong. Some tulips are only four inches high. Others grow to well over three feet.

There are tulips with beautiful waterlily-like petals. And some that have purple-brown striped leaves.



KAUFMANNIANA TULIP

These flowers aren't discovered. They're invented.

Or, to be more accurate, they're scientifically bred, in Holland.

The Kaufmanniana tulip, for instance, was produced by crossing the wild T. Kaufmanniana species from Turkey with another wild species, T. Greigii, as well as with selected garden tulips.



FOSTERIANA TULIP

It's just one of 63 Kaufmanniana varieties.

Of the other hybrids shown, there are 228 Greigii varieties, 94

GREIGII TULIP

Fosteriana varieties, and 65 Darwin Hybrid varieties.

No two are the same. They come in different colours, different shapes and different sizes.

(The Darwin Hybrid "Parade" is the one with the long, straight stem and the big, red flower.)

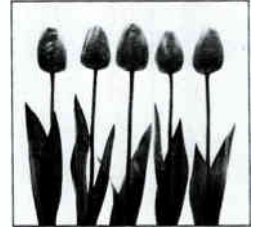
They also bloom at different times: the Kaufmannianas in early April, the Fosterianas in mid-April, and the Greigii and Darwin Hybrids in late April.

You don't have green fingers? You don't have to worry.

Just plant the bulbs six inches deep, and six inches apart, and leave them.

It's as simple as that.

They will grow almost anywhere. In rockeries, terrace tubs, window boxes, around shrubs or trees, even in grass.



DARWIN HYBRID TULIP

You can't fail to get beautiful results.

Because every batch of bulbs that leaves Holland carries a Certificate of Health.

And a healthy tulip is a beautiful tulip.

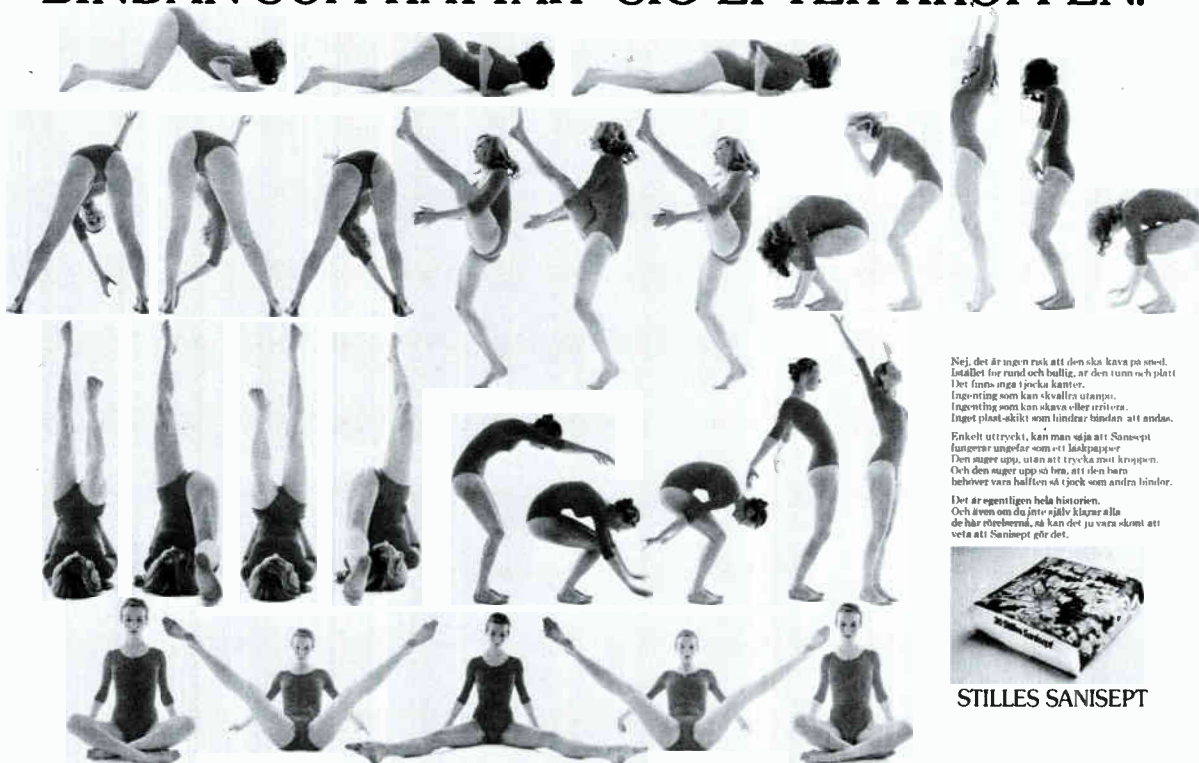
Dutch Bulbs.

The time is ripe to plant tulips now. Wishing you a beautiful spring.

100

Art Director Paul Walter
 Writer Richard Foster
 Designer Paul Walter
 Photographer John Thornton
 Agency Batten, Barton, Durstine & Osborne
 London
 Client Charlie Vander Schoot
 Assoc. Bulb Growers of Holland

BINDAN SOM RÄTTAR SIG EFTER KROPPEN.



Nej, det är ingen rack att den ska kava på sig. Istället för rund och bullig, är den tunn och platt. Det finns inga tjocka kanter. Ingenting som kan skvallra utåt. Ingenting som kan skava eller riva. Ingenting som hindrar bindan att andas. Enkelt uttryckt, kan man säga att Sanisept fungerar ungefär som ett läskpapper. Den smager upp, utan att trycka mot kroppen. Och den smager upp så bra, att den bara behöver vara halften så tjock som andra bindor. Det är egentligen hela historien. Och även om du inte själv klarar alla de här rörelserna, så kan det ju vara skönt att veta att Sanisept gör det.



STILLES SANISEPT

101

Xerox introduces the insomniac.

Thought you locked up your office for the night and everyone went home?
Then how come information is coming in, right now, at one in the morning?
Because you were smart enough to get yourself a new Xerox Telecopier 410 transceiver. The machine that never sleeps.
Just like the original Telecopier, it lets you send copies from one place to another in minutes. With one big difference: It does the job by itself.
To send, a person simply dials the number, places as many as 75 documents in the automatic

feeder, and the Telecopier 410 does the rest. Meanwhile, the automatic answering device on your machine answers the phone, and the 410 takes everything down exactly as it was sent.



Even when there's no one in the office. The new Telecopier 410 transceiver. After putting in a hard day, it puts in a hard night.

XEROX

102

101

Art Director Ron Spaulding
Writer Christer Wiklander
Designer Ron Spaulding
Photographer Arne Nilsson
Agency Hera Advertising
Client AB Stille-Werner
Stockholm

102

Art Director Ray Groff
Writers Roger Levinsohn
Lois Korey
Photographer Bill Stettner
Agency Needham, Harper & Steers
Client Xerox Corp.

A second-rate shoe can damage 1/4 of the bones in her body.



Your daughter has 206 bones in her body. And the fate of 52 of them may be decided by her shoes.

If they're poorly designed, seemingly harmless shoes can bend all 52 foot bones out of shape. The natural structure of your child's foot can gradually break down. And she can be left with lifelong foot problems.

But the eeriest part of this crippling process is that you may never know it's happening.

You see, it's painless. A child's bones are so soft they can bend to the shape of a bad shoe without any signs of discomfort.

Only by knowing how a shoe is constructed can you be sure it's right for your child's foot.

With Jumping Jacks, we make sure for you. Our shoes are designed

by experts to meet the needs of growing children.

We make them almost as supple as your child's feet. In most cases, with no linings. So the shoe is that much lighter and softer, freer and more flexible.

And we take these precautions with every Jumping Jacks shoe, boys and girls, from tots to pre-teens.

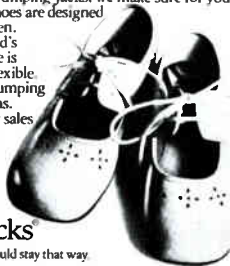
We even hold special seminars and train our sales people to measure feet accurately and fit shoes precisely. Of course, no one can guarantee that your children will grow up with perfect feet.

But with Jumping Jacks, you can increase their chances.

Photo and illustration are the work of artist Robert Rauschenberg. © 1988 U.S. Shoe Corp. All rights reserved.

Jumping Jacks

Most feet are born perfect. They should stay that way.



A bad shoe is a slaughterhouse for little piggies.



We realize how awful that sounds. But if you could see what poorly-designed shoes have done to babies' feet, you'd use even uglier words to describe them.

They misshape bones and distort the natural structure of a child's foot. And all too often, the crippling process goes undetected.

You see, it's painless. A child's bones are so soft, so moldable, they bend to the shape of a bad shoe without any signs of discomfort.

Only by knowing how a shoe is constructed can you be sure it's right for your child's feet.

With Jumping Jacks, we make sure for you.

Our shoes are designed by experts to give children greater stability when they're learning to walk. We use materials almost as supple as a baby's foot.

We make most Jumping Jacks with no linings. So the shoe is that much lighter and softer, freer and more flexible.

And we take these precautions with every pair of Jumping Jacks, from the basic white shoes shown here to our colorful line of kinkle patents.

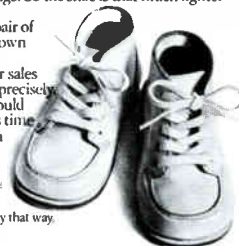
We even hold special seminars and train our sales people to measure feet accurately, to fit shoes precisely.

They leave no margin for error. Neither should you. Consider Jumping Jacks shoes. When it's time to have them bronzed, you won't be building a memorial to your baby's worst enemy.

Photo and illustration are the work of artist Robert Rauschenberg. © 1988 U.S. Shoe Corp. All rights reserved.

Jumping Jacks

Most feet are born perfect. They should stay that way.



The wrong shoe can do more harm than a rusty nail.



The damage done by a rusty nail is usually treated with a tetanus shot, a soothing lollipop, and a day's rest.

But right now, 5 out of 10 kids are on their way to chronic foot problems, carried there by poorly-designed shoes.

Unlike a rusty nail, a bad shoe is a sneak. It doesn't hurt. Even while it's misshaping bones and destroying the natural structure of a child's foot.

The reason is frighteningly simple. A child's foot bones are so soft and so moldable, they'll painlessly adapt to the shape of any shoe you put them in.

That's why you should put them in Jumping Jacks.

Every Jumping Jacks shoe, boys or girls, from tots to pre-teens, is designed by an expert

to meet the needs of growing children.

We make them almost as supple as a child's foot. Most with no linings. So the shoe is that much lighter and softer, freer and more flexible.

They let a child walk naturally, the way he walks barefoot. And they let his foot breathe.

We even hold training seminars for the people who sell Jumping Jacks. We teach them specifically about children's feet, how to measure them, how to fit shoes precisely.

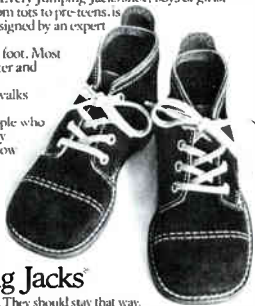
(In this day and age, there are still salesmen who actually measure only one foot.) So be as careful with shoes for your children's feet as you'd be with glasses for their eyes.

Kids aren't quite as tough as they look.

Photo and illustration are the work of artist Robert Rauschenberg. © 1988 U.S. Shoe Corp. All rights reserved.

Jumping Jacks

Most feet are born perfect. They should stay that way.



103

103

Art Director Mark Fidelman
 Writer Joe O'Neil
 Photographer Steve Nichols
 Agency Leber Katz Partners
 Client U.S. Shoe Corp.

SONY AND MATRIMONY.

There's blues on Joany's Sony.
There's Vida Blue on Tony's Sony.
Thanks to the pillow speakers, it works
out fine.

Our Sony C-770 has other aids to
marital peace.

Black light digits you can see with your
eyes half open. A day-and-date calendar.
A 3-way alarm.

Superb sound from the radio. But no
sound from the clock.

\$59.95* buys this Sony. It's a lot less
than alimony.



MARCONI, MEET SONY.

Guglielmo Marconi, you'd be amazed. The wireless
you invented could receive only dot-dot-dash. With a lot of
hiss and crackle.

This Sony can receive Bach-Bacharach-Beach Boys.
With hardly any distortion.

We gave it a big 6 1/2" speaker and 5 watts of power (for
the now sound of the Beach Boys). A resonant hardwood
cabinet (for the beauty of Bacharach). And a loudness
control (so no Bach pianissimo gets lost).

All at a price that would have seemed reasonable to you
even in 1896.

No baloney, Marconi.



PEPPERONI AND SONY.

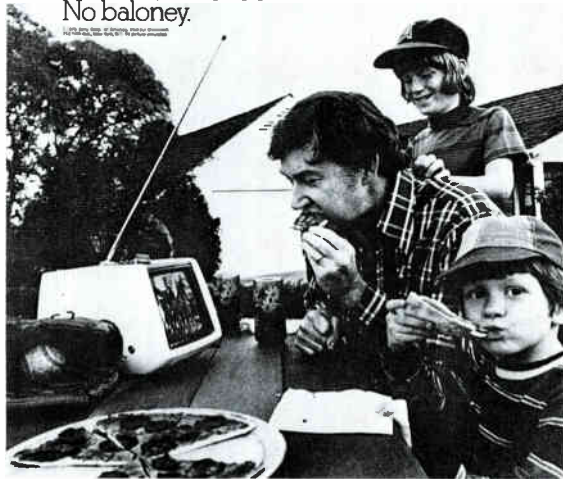
A screen almost the size of a kid's baseball
glove. 7 diagonal inches.

A playing time of over 4 hours without
recharging. That's a ballgame and a Western.

A neat 15-lb. set. With space for the optional
batteries right inside.

Sony built it especially for outdoor pleasures
like hot dogs or pepperoni.

No baloney.



104

104

Art Director Mike Lawlor
Writer Lore Parker
Artist Mike Lawlor
Photographers Henry Sandbank
Tony Petrucelli
Agency Doyle Dane Bernbach
Client Sony Corp. of America



Fashion or fit. And never the twain shall meet.

Fashion shoes? Or fitting shoes? That is the question.

Shall we choose shoes that look smart but are going to end up killing us? Or comfortable shoes that we know look like something out of the eighteenth century? Until now we could only get one or the other.

Now, we can get both. With a very special range of shoes that has been developed by Clarks Joyflex. (You know, Clarks the children's shoe people.)

Using all their experience of shoe design and fitting and working together with top designers, Clarks Joyflex have put together a range of painless fashion shoes.

There are many different styles, many different colours, many different materials. But each shoe has at least two things in common. They all look good. And they all feel good.

Just like the shoe illustrated. It's called Lygon and it comes in a range of three different fittings in navy, red, white, bone, and black calf.

At Clarks Joyflex, the twain have finally met.

Clarks Joyflex. Painless fashion.



105



Most women's shoes are designed by men who never have to wear them.

That's why most women's shoes are either so tight or so uncomfortable that you can't stand up straight on them. Or so downright old-fashioned that you wouldn't be caught dead on them.

Until now women have had a pretty raw deal. Either extreme fashion or downright torture. It only ever was something to be wary of.

But at Clarks Joyflex we've been thinking you were here for 50. So we've made a whole range of shoes that look smart but feel comfortable.

We call them our painless fashion shoes. There is a wide range of different styles in all the fashion colours and materials. But every shoe has two things in common. It looks good. And it feels good.

Just like the shoe illustrated. It's called Pains and it comes in a range of three different fittings in navy, bone, white, red calf, and black calf. \$15.99 (including retail).

So we get your feet to where you want to go, they're all working on the mission of the Clarks company. That's the kind of work that's comfortable and worth making. You already know how Clarks feel about children. And now you know how they feel about us.

Clarks Joyflex. Painless fashion.



Nice looking shoes don't have to kill you.

Just because a shoe looks nice doesn't mean it has to hurt your feet. Or be hard to walk in. Or be impossible to dress in. Surely it's possible to have a range of women's shoes that are smart and comfortable in the same way.

Yes, it is possible. Clarks Joyflex have just done it. The fashion designers have all their knowledge and years of fitting children's shoes, into a very special range of women's shoes. It's the most comfortable and fashionable range of shoes ever made.

There's a wide range of different styles in all the fashion colours and materials. But every shoe has two things in common. It looks good. And it feels good.

Just like the shoe illustrated. It's called Pains and it comes in a range of three different fittings in navy, bone, white, red calf, and black calf. \$15.99 (including retail).

So we get your feet to where you want to go, they're all working on the mission of the Clarks company. That's the kind of work that's comfortable and worth making. You already know how Clarks feel about children. And now you know how they feel about us.

Clarks Joyflex. Painless fashion.



Silver
105

Art Director Gordon Trembath
 Writer Lionel Hunt
 Designer Gordon Trembath
 Photographer John Beale
 Agencies The Campaign Palace
 Pritchard Wood-Quadrant
 Pty. Ltd.
 Melbourne
 Client Clarks Shoes



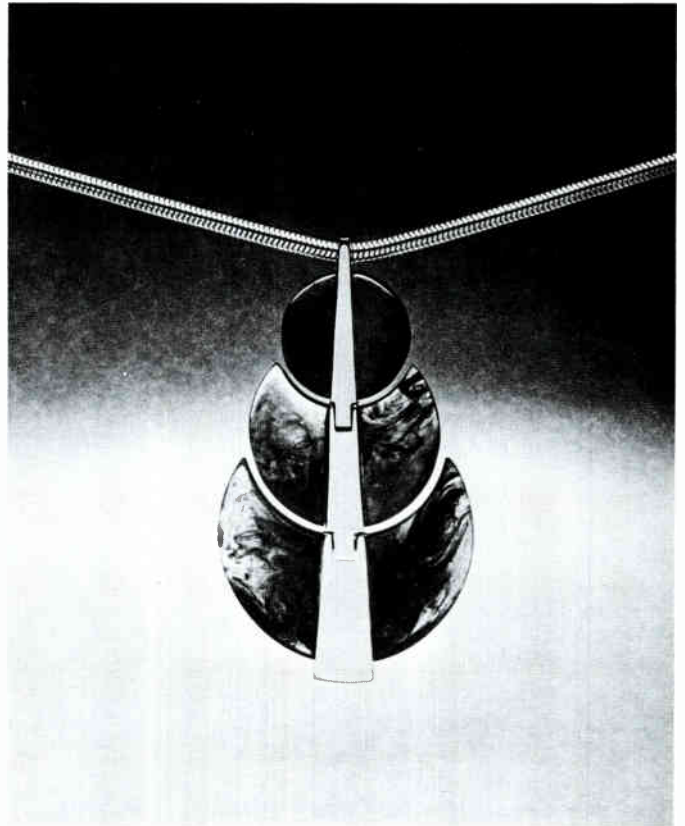
107



107

Art Director Nick LaMicela
 Designer Nick LaMicela
 Artist Nick LaMicela
 Photographer Richard Avedon
 Agency Norman, Craig & Kummel
 Client Chanel

THE MOST
EXTRAVAGANT
\$15 PIECE OF JEWELRY
EVER MADE.



From Fall Autumn jewelry collection in color and black and white. Available in 14K, 18K, 24K, 10K, 12K, 14K, 18K, 24K, 10K, 12K, 14K, 18K, 24K. There are also color coordinated rings, bracelets, and earrings. For more information, visit us online at www.trifari.com or call 1-800-368-1111.

TRIFARI

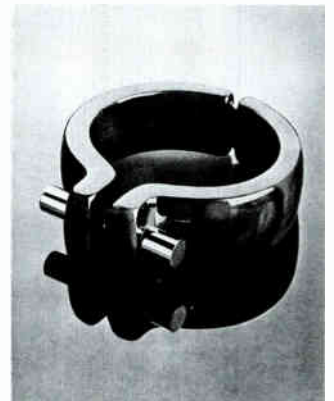
108

THE
MOST EXTRAVAGANT
\$60 WATCH EVER
MADE.



TRIFARI

THE MOST
EXTRAVAGANT
\$11 PIECE OF JEWELRY
EVER MADE.



TRIFARI

Silver
108

Art Director Dennis D'Amico
Writer Dick Tarlow
Photographer Michael O'Neill
Agency Sacks, Tarlow, Rosen
Client Trifari, Krussman & Fishel

Instant memories.

\$34.95

With the Polaroid Colorpack 80, your memories start before the fun's even over. Pictures for everybody while everybody's there. Color in one minute. Black-and-white in seconds. The \$34.95* includes an electric eye for automatic exposures. (No other camera at this price has it.) Built-in flash for low-cost flashcubes. And you use Polaroid's inexpensive square film. The fun starts in 60 seconds.



*Prices start with the Zip for black-and-white pictures. \$15.



Polaroid

Prices start with the Zip for black-and-white pictures. \$15*.

109

The magic minute.

\$34.95

Think of the Polaroid Colorpack 80 as your own magic act. Pictures for everybody while everybody's there. Color in one minute. Black-and-white in seconds. The \$34.95* includes an electric eye for automatic exposures. (No other camera at this price has it.) Built-in flash for low-cost flashcubes. And you use Polaroid's inexpensive square film. The fun starts in 60 seconds.



Polaroid

Prices start with the Zip for black-and-white pictures. \$15*.

A thrill a minute.

\$34.95

Every time you take a picture with your Polaroid Colorpack 80, the excitement starts again. Pictures for everybody while everybody's there. Color in one minute. Black-and-white in seconds. The \$34.95* includes an electric eye for automatic exposures. (No other camera at this price has it.) Built-in flash for low-cost flashcubes. And you use Polaroid's inexpensive square film. The fun starts in 60 seconds.



Polaroid

Prices start with the Zip for black-and-white pictures. \$15*.

109

Art Director Jack Mariucci
 Writer Jack Dillon
 Photographers Tony Petrucelli
 Dick Richards
 Agency Doyle Dane Bernbach
 Client Polaroid Corp.

Xerox shows you how to lower the cost of a pound of duplicating.

There isn't much we can say about the cost of a pound of ground round, a head of lettuce or a dozen eggs. Or what's happened to the cost of living in general.

But with so many things going up, you'll be happy to know we're bringing something down: The cost of duplicating.

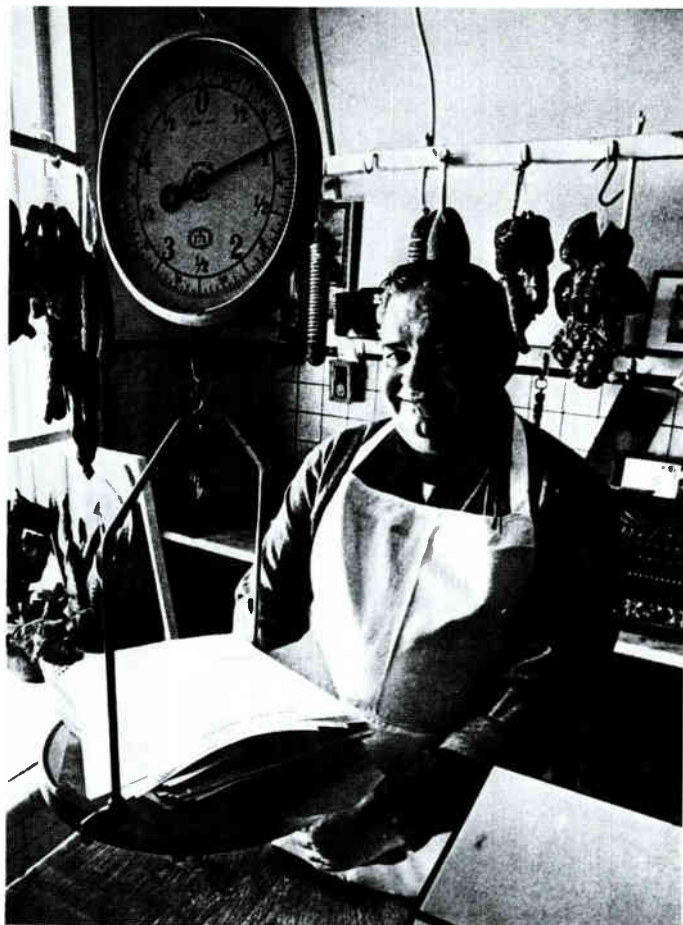
If you've been sending out for large numbers of copies of reports, memos and documents, you now have a way of saving time, money or both.

With our new Xerox pricing plan, a Xerox 2400 or 3600 duplicator can match—or may even better—outside duplicating prices. In your very own office.

For more information on how Xerox duplicators can do long run jobs for very short money, contact your Xerox representative.

At these prices, you may think they're the greatest thing since sliced bread.

XEROX



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Xerox is ready to admit everything isn't all black and white.

We at Xerox have known as well as anyone that skies aren't always gray.

But until now, there wasn't anything even we could do about it.

Naturally, we were working on the problem. And now our work has paid off.

Brilliantly.

The Xerox 6500 color copier is here.!!! In all its glory.

It gives you copies as sharp and clear as you'd expect copies made on any of our machines to be.

With one little exception: they're in vivid color. Like the rest of the world.

This ad was originally conceived in black and white. But you have to admit, you might not have read all this if we hadn't used color.

In fact, we've used color in this ad in some of the ways we think you should use it in your business. To communicate. To attract attention. To make a point.

Now that the news about our new color copier is out, we're sure that many companies will be delighted. Of course, there are a couple who just may turn green.

XEROX

Xerox. The duplicating, copier systems, telecommunications, education, micrographics, color copier company. And to think you knew us when.

Xerox introduces the insomniac.

Thought you locked up your office for the night and everyone went home?

Then how come information is coming in, right now, at one in the morning?

Because you were smart enough to get yourself a new Xerox Telecopier 410 transceiver. The machine that never sleeps.

Just like the original Telecopier, it lets you send copies from one place to another in minutes. With one big difference: It does the job by itself.

To send, a person simply dials the number, places as many as 75 documents in the automatic

feeder, and the Telecopier 410 does the rest.

Meanwhile, the automatic answering device on your machine answers the phone, and the 410 takes everything down exactly as it was sent.



Even when there's no one in the office.

The new Telecopier 410 transceiver. After putting in a hard day, it puts in a hard night.

XEROX

110

Art Directors Ray Groff
Jeff Cohen
Writers Roger Levinsohn
Lois Korey
Photographer Bill Stettner
Agency Needham, Harper & Steers
Client Xerox Corp.

"You've never needed my new Special Recipes as much as you need them now."



"There was a time, not so very long ago, when the air was pure and the rivers sweet and your skin's greatest enemy was the march of time and not the march of science. Back then, when pollution was almost unknown, there was very little to hurt your skin. Sadly, though, it has become more and more difficult to keep the skin clear and clean. Hence my new Special Recipe lotions and cleansers. Like all my Special Recipe cosmetics, they are made with nature's ingredients. For example, my Special Recipe Cold Cream is made with honey, wheatgerm oil, beeswax, almond oil, extracts of chamomile, coltsfoot, marshmallow and sage. It will clean your skin of make-up and city life as no other cold cream can. My Special Recipe Toning Lotion is also made with honey and almond oil. But to this I have added witch hazel and extracts of sage and chamomile and coltsfoot and marshmallow and milfoil. And all have been blended together to soothe and refine your skin. Then, there is my Special Recipe Morning Moisture, which is very light and very delicate. And because it is made from oils and herbal extracts and honey, it is rich in moisture. There isn't a better way to prepare your skin for the grit and grime of the day ahead. Finally, there is my Special Recipe Herbal Vaporiser and Face Pack, which will give your skin that really thorough cleaning and refining it needs every week or so. You should try my new Special Recipes. Because your skin has never needed them as much as it needs them now."

Mary Quant

113



Mary Quant's Special Recipes. It's like giving your skin a week in the country.



"You've never needed my new Special Recipes as much as you need them now."



"There was a time, not so very long ago, when the air was pure and the rivers sweet and your skin's greatest enemy was the march of time and not the march of science. Back then, when pollution was almost unknown, there was very little to hurt your skin. Sadly, though, it has become more and more difficult to keep the skin clear and clean. Hence my new Special Recipe lotions and cleansers. Like all my Special Recipe cosmetics, they are made with nature's ingredients. For example, my Special Recipe Cold Cream is made with honey, wheatgerm oil, beeswax, almond oil, extracts of chamomile, coltsfoot, marshmallow and sage. It will clean your skin of make-up and city life as no other cold cream can. My Special Recipe Toning Lotion is also made with honey and almond oil. But to this I have added witch hazel and extracts of sage and chamomile and coltsfoot and marshmallow and milfoil. And all have been blended together to soothe and refine your skin. Then, there is my Special Recipe Morning Moisture, which is very light and very delicate. And because it is made from oils and herbal extracts and honey, it is rich in moisture. There isn't a better way to prepare your skin for the grit and grime of the day ahead. Finally, there is my Special Recipe Herbal Vaporiser and Face Pack, which will give your skin that really thorough cleaning and refining it needs every week or so. You should try my new Special Recipes. Because your skin has never needed them as much as it needs them now."

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Mary Quant



Mary Quant's Special Recipes. It's like giving your skin a week in the country.

113

Art Director Bob Marchant
 Writers Bob Marchant
 Wayne Garland
 Designer Bob Marchant
 Photographers David Anthony
 Brian Jaquest
 Agency Aalders, Marchant & Smith
 London
 Client Gala Cosmetics



114



114

Art Director Arnold Arlow
 Writers Guy Durham
 Irwin Warren
 Photographer Phil Marco
 Agency Martin Landey,
 Arlow Advertising
 Client Carillon Importers

THE MOST
EXTRAVAGANT
\$10 PIECE OF JEWELRY
EVER MADE.

From our Lucerne Collection, suggested retail price \$10. For the fine store near you, write Trifari, 116 East 43rd Street, N.Y., N.Y. 10018.



TRIFARI

THE MOST
EXTRAVAGANT
\$17⁵⁰ PIECE OF JEWELRY
EVER MADE.

From our Cresta Collection, Gold and Ruby Stone, suggested retail price \$17⁵⁰. For the fine store near you, write Trifari, 116, 43rd St., N.Y., N.Y. 10018.



TRIFARI

THE MOST
EXTRAVAGANT
\$11 PIECE OF JEWELRY
EVER MADE.

From our Autumn Hues Collection, our bracelet in colors of wood, honey, or gold. Suggested retail price \$11. There are also color coordinated earrings, ring and pendant. For the fine store near you, write Trifari, 116, 43rd St., N.Y., N.Y. 10018.



TRIFARI

115

115

Art Director Dennis D'Amico
Writer Dick Tarlow
Photographer Michael O'Neill
Agency Sacks, Tarlow, Rosen
Client Trifari, Krussman & Fishel



Introducing the 1974 Volkswagen.

While other car makers are busy taking the wraps off their new model cars, Volkswagen has gone one step further and changed the wraps.

From the minute you drive away in your '74 Volkswagen, you're covered by our Owner's Security Blanket with Computer Analysis.

It's not just a warranty. It's a commitment to our owners long after they've signed on the dotted line. We like to think of it as total transportation because you deserve a car you can count on 365 days a year. And we believe you shouldn't have to keep paying to get what you deserve.

Nobody in the car business has any plan like it. Nobody seems to care enough. Or do enough. Except Volkswagen.

If you take a little time to read this, you'll find out how a Volkswagen owner gets the most advanced new

car coverage plan in the world free. Our 12 month/20,000 mile guarantee.

Most car owners drive about 14,000 miles during the first year. So what's your goal? A 12,000 mile guarantee? Volkswagen's coverage is for 20,000 miles—most car companies don't come near that.

This is our guarantee, in plain English.

If you maintain and service your 1974 Volkswagen as prescribed in the Volkswagen Maintenance Schedule, any factory parts found to be defective in material or workmanship within 12 months or 20,000 miles, whichever comes first (except filters and tires), will be repaired or replaced free of charge by any U.S. or Canadian VW dealer.

And spark plugs and points? We change them free at 12,000 miles and we'll honor that no matter how long it takes you to go that distance. This is unheard of in the auto industry.

24 month/24,000 miles.

We've gone one step further with the insides of our engine and transmission. We guarantee them for two years

or 24,000 miles, whichever comes first. Of course we don't cover defects caused by lack of maintenance or abuse.

We guarantee against more than just defective parts.

Volkswagen's Owner's Security Blanket goes far beyond just guaranteeing against defects. Most car companies won't replace a windshield wiper if it wears out. We will. They won't replace a lightbulb. We will.

Take things like brake pads and linings. As long as you have them adjusted when your Maintenance Schedule says so, we'll replace them free if they wear out. Same thing goes for clutch linings and batteries.

And spark plugs and points? We change them free at 12,000 miles and we'll honor that no matter how long it takes you to go that distance. This is unheard of in the auto industry.

24 month/24,000 miles.

We've gone one step further with the insides of our engine and transmission. We guarantee them for two years

err by appointment, for as long as the repair takes.

We guarantee our repairs.

When you're running out of work early, you still need out of luck. We'll make the repair free and guarantee the parts and workmanship for an additional 6 months or 6,000 miles.

If the repair takes overnight, we'll lend you a car.

Moving right along, we're committed to keep you moving. So if you're a regular owner and you find that a warranty repair is going to take overnight, we'll lend you a free

err by appointment, for as long as the repair takes.

We guarantee our repairs.

When you're running out of work early, you still need out of luck. We'll make the repair free and guarantee the parts and workmanship for an additional 6 months or 6,000 miles.

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Moving right along, we're committed to keep you moving. So if you're a regular owner and you find that a warranty repair is going to take overnight, we'll lend you a free

116



Can you still get prime quality for \$1.26 a pound?

A pound of Volkswagen isn't cheap compared to other cars. But what you pay for is the quality. Prime quality.

Just look at what you get for your money.

13 pounds of paint, some of it in places you can't even see. So you can leave a Volkswagen out overnight and it won't spoil.

A watertight, airtight, sealed steel bottom that protects against rocks,

rust and rot. Over 1,000 inspections per one Beetle.

1,014 inspectors who are so finicky that they reject parts you could easily ride around in and not even detect there was anything wrong.

Electronic Diagnostics that tell you what's right and wrong with important parts of your car.

A 1600 cc aluminum-magnesium engine that gets 25^{1/2} miles to a gallon

of regular gas! No Volkswagen's "radically high resale value."

Over 22,000 changes and improvements on a car that was well built to begin with.

What with all the care we take in building every single Volkswagen, we'd like to call it a first-magnitude problem of a car. Only one problem: it's too tough.

Four things in life work as well as Volkswagen.

If gas pains persist, try Volkswagen.



Sold
116

Art Director Stephen Graff
 Writer Jane Talcott
 Designer Stephen Graff
 Photographers Harold Krieger
 Phil Marco
 Agency Doyle Dane Bernbach
 Client Volkswagen of America Corp.



These days, I need all the friends I can get.

FRANK GOMBOCS, QUEENS, N.Y.

This is a tough business I'm in. You really have to hustle to make a buck. And right now I need the bucks. I'm due for a new wrecker. A new car. And my wife's screaming for an avocado refrigerator.

That's why, when you drive into my station, I'm going to come out smiling.

I'm going to wash your front window. Your back window. And your side-view mirror. Then I'll check under your hood.

And if you have a Sunoco Credit Card, you'll get special deals from Sunoco on tires, batteries and just about everything I sell here.



Now to be honest, I'm not really crazy about having to work this hard, but I need that new wrecker, the new car, and like my wife says, what's an avocado kitchen without an avocado refrigerator.

Try me, I can be very friendly.

I CAN BE VERY FRIENDLY.

117



You drive into my station and I'm going to do everything I can to turn you into a lifelong buddy.

WILLIAM TUTTA, OKLAHOMA

I run this station. And I'm getting by OK. But I've got to do better. I've got two boys I'm putting through college. And a wife I'm putting through golf lessons. And with the cost of green fees as high as they are, it would've been a lot easier for me if she took up knitting.

So when you come in here, I'm going to be very friendly. I mean, I'm not only going to wash your front window, I'm going to wash your back window and your side-view mirror.

I'm even going to wash your hands if I have to.

And if you have a DX Credit Card, you'll get special deals from DX on tires, batteries and just about everything I sell here.

Now I'm not doing these things because I'm Mr. Wonderful. I'm doing them because I have to do better. Like I say, I've got the station, the two boys in college and a wife with a pretty expensive hobby.

So try me, I can be very friendly.



I CAN BE VERY FRIENDLY.



Even if you pull in here just to wash your hands, I'm going to wash your windows.

CARL FISCHER, MISSOURI

The way things are today, I need all the friends I can get.

So when I see you coming into my station, I'm going to be very friendly.

I'm not only going to wash your front window, I'm going to wash your back window and your side-view mirror.

I'll take a look at your tires, check your oil and your battery. I'll even check your hat and coat if it makes you happy.

And if you have a Sunoco Credit Card, you'll get special deals from Sunoco on tires,



batteries and just about everything I sell here.

Now I'm not doing all this stuff to win a popularity contest. I'm doing it because I have to make more friends.

So try me. I can be very friendly.

I CAN BE VERY FRIENDLY.

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Art Director Julian Ryder
 Writer John LaRock
 Designers Bob Cox
 Julian Ryder
 Photographers Dan Wynn
 Carl Fischer
 Agency Wells, Rich, Greene
 Client Sun Oil Co.

Fight cold four ways.

Lead us to temptation.

The first home ice cream machine that makes ice cream without rock salt or ice.

That's right—the Salton Hotray Electric Ice Cream Machine can turn any of the thousands of flavors of frozen cream in about 15 minutes and leaves it melting in the old-fashioned way. It has a new roller system to make your cream smoother and more uniform.

Just follow the easy steps in the step-by-step booklet that comes with our machine and our easy-to-use manual ingredients checklist.

It's really one flavor you'll have a quart of rich creamy fresh ice cream. No need for the 1000 chemical stabilizers, emulsifiers or artificial flavoring and coloring agents different ice cream brands use.

The Salton Hotray Electric Ice Cream Machine also makes our soft and chewy, cream or "Thunder" Vanilla or Strawberry softies and milk cones (100% fat-free).

The Salton Ice Cream Machine



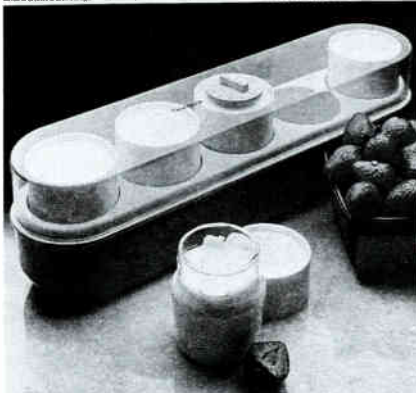
Meet your Yogurt Maker.

It's one that makes three creamy and smooth flavors. You'll like it in any of our 1000+ recipes. You'll like it in any of our 1000+ recipes. You'll like it in any of our 1000+ recipes.

It's one that makes three creamy and smooth flavors. You'll like it in any of our 1000+ recipes. You'll like it in any of our 1000+ recipes. You'll like it in any of our 1000+ recipes.

It's one that makes three creamy and smooth flavors. You'll like it in any of our 1000+ recipes. You'll like it in any of our 1000+ recipes. You'll like it in any of our 1000+ recipes.

The Salton Yogurt Maker.



It is a commonly known scientific fact that food will get cold unless you do something to keep it warm.

Which is why we invented the Salton Hotray Electric Food Warmer. It keeps food tasting like it just came out of the oven or off the stove for hours. And it lets you serve an entire meal without ever leaving your chair.

First, there's the Salton Hotray model on the upper left. It will keep your seconds as hot as your firsts.

To the right of it a Salton model with a drawer to keep hot buns hot,

while the tray does the same for the rest of the meal.

Then there's our Salton Hotray Dome. It can enhance a meal just by making it look better. Outdoors, besides keeping your food warm, it stops insects from invading themselves to dinner.

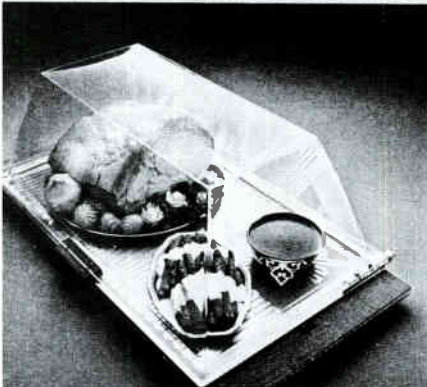
Last, a Salton Hottable. Keep your main course piping hot on top, and place everything from appetizers to desserts on the storage tray below. Then wheel an entire meal to the dining table.

After dinner bring the empty dishes back to the kitchen the same easy way.

Salton Hotray models are priced from \$79.95 to \$2,000. Some are equipped with a special high heat area called a Sunspot... to keep beverages steaming hot.

Salton Hotray. To keep your meals from anything cold. For our catalog and After You Cook Book, with gourmet recipes, write Salton, Inc., 1725 Zerega Ave., Bronx, N.Y. 10462.

Salton Hotray



Art Directors Ron Brello
Dennis D'Amico
Writer Dick Tarlow
Photographers Michael O'Neill
Phil Marco
Agency Sacks, Tarlow, Rosen
Client Salton

This year, take your convention to an unconventional place. Chet Huntley's Big Sky of Montana. You'll find 40,000 acres of the most beautiful mountain country in the world. That still hasn't been discovered by mountains of people.

There's fishing, riding, tennis, golf, hiking. And skiing that's so good the U.S. Olympic cross-country team used Big Sky as a training site.

We even make business a pleasure. We have three unique convention sites including one in an actual ranch.

But just because our setting is rustic, don't think our facilities are. We can handle everything from small seminars of 25 people to large sales meetings of 500. With all the audio-visual equipment you'll ever want.

To find out more, write: Chet Huntley, Dept. SM, Big Sky, Montana 59716. He'll send you additional reasons why there's no place to discuss business like our peaks and valleys.



Chet Huntley's Big Sky Montana Convention Center



Chet Huntley brought a lot of conventions to your home. Now he invites you to bring your convention to his home.

AFTER YEARS OF CARING FOR OTHERS, IT'S TIME YOU STARTED TAKING CARE OF YOURSELF



No one knows better than you what stress can do to the human body. Well, apply that knowledge to yourself and look into Chet Huntley's Big Sky of Montana.

Big Sky is 40,000 acres of the most beautiful country in the world. With skiing, golf, horses and fishing that are out of this world.

A piece of Big Sky can be yours in the form of a timesite or condominium. For the details, take pen in hand and fill out the coupon.

patients for years. Will you please take a little better care of yourself?

Mr. Chet Huntley, Big Sky, Montana 59716

Chet. Please rush me information on Big Sky homesites or condominiums

Name _____

Address _____

City _____ State _____ Zip _____

CHET HUNTLEY'S BIG SKY

DON'T GET SO CAUGHT UP IN MAKING A LIVING THAT YOU FORGET HOW TO LIVE.

If you're like most guys reading this magazine, you hardly have time to.

You're too busy running to catch planes, running to catch cabs and trying to stop running long enough to eat lunch.

Well, it's time you realized this isn't a dress rehearsal. This is your life.

And an excellent first step to enjoying life is to mail the coupon in this ad. It will bring you complete literature on Chet Huntley's Big Sky of Montana.

Big Sky, Montana, is one of the few places left where you can buy a piece of land with all the beauty Mother Nature gave it.

And, when you've had your fill of looking and you feel like doing, Chet Huntley's Big Sky has such challenging mountains the U.S. Olympic cross-country ski team practiced on them. Trout streams so well stocked that you almost

can't call fishing a sport. A golf course that even Arnold Palmer would enjoy playing. Designed by none other than Arnold Palmer in collaboration with Francis Duane & Associates.

A piece of Big Sky can be yours in the form of a Big Sky homesite or condominium. So take pen in hand and fill out the coupon.

Chet Huntley helped keep you in touch with the world. Now let him help you get away from it.

Chet Huntley

Big Sky, Montana 59716

Chet, Help!

Please rush me information on Big Sky homesites or condominiums

Name _____

Address _____

City _____ State _____ Zip _____

CHET HUNTLEY'S BIG SKY

120

- Art Directors Allan Beaver
Louis Colletti
- Writers Larry Plapler
Larry Spector
- Designers Allan Beaver
Louis Colletti
- Photographers Art Kane
Cailor-Resnick
- Agency Levine, Huntley, Schmidt
- Client Big Sky of Montana



A Guide to Palo Alto

A Palo Alto is a city of 100,000 people, located in the heart of the San Francisco Bay Area. It is a city of great beauty and interest, and is one of the most desirable places to live in the world.

B Palo Alto is a city of great beauty and interest, and is one of the most desirable places to live in the world.

C Palo Alto is a city of great beauty and interest, and is one of the most desirable places to live in the world.

D Palo Alto is a city of great beauty and interest, and is one of the most desirable places to live in the world.

E Palo Alto is a city of great beauty and interest, and is one of the most desirable places to live in the world.



A Guide to the Faded Glories of Palo Alto

A For example, faded glory is a term used to describe a person who has lost their former glory. This is a common occurrence in the world of show business.

B The faded glories of Palo Alto are a testament to the city's rich history and culture. They are a reminder of the city's past and its achievements.

C There's something about a faded glory that is both sad and beautiful. It's a story of triumph and adversity, of success and failure.

D If you're looking for a faded glory, Palo Alto is the place to go. It's a city of great beauty and interest, and is one of the most desirable places to live in the world.

E Finally, the faded glories of Palo Alto are a testament to the city's rich history and culture. They are a reminder of the city's past and its achievements.



A Guide to Palo Alto

A Palo Alto is a city of 100,000 people, located in the heart of the San Francisco Bay Area. It is a city of great beauty and interest, and is one of the most desirable places to live in the world.

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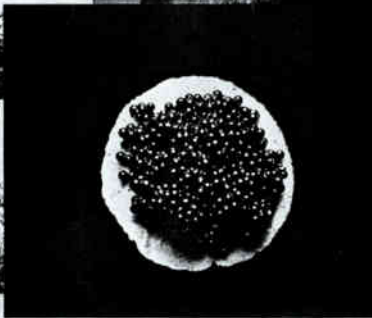


Art Director Joe Nissen
 Writer Ed Hanft
 Designer Joe Nissen
 Photographer David McCabe
 Agency Chalk, Nissen, Hanft
 Client Fairfield Noble Palo Alto Div.

Give him
something
he'll treasure
for weeks.



If this is all our label says to you,
you obviously haven't tasted our Scotch.



Not all the best things in life are free.

12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.

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123

Art Director Bill Harris
 Writer Mike Mangano
 Designer Bill Harris
 Photographers Marshall Henis
 Rudy Legname
 Agency Doyle Dane Bernbach
 Client General Wine & Spirits Co.

Cutex invites you to a sneak preview.



These are our new, new colors, still wearing their working labels. By the time you see this page, they'll be all dressed up and ready to shine.

But before Cutex presents a new nail polish we audition hundreds of shades. If a color's too flashy, too blah, faddish or simply passé, it never gets by.

Our finalists all have a special star quality. Wild Rose, is a vivacious, almost flamboyant pink. Spark Pink is bright, warm and happy. (Because this is what pink should be this year.)

Then there's Redwood, a whole new way to see red. Primrose, a frosty, far-from-prim rose. Orange Crush, which

looks like it sounds. And sumptuous Silver Fox.

All these newcomers must work with the famous Cutex formula. To glide on smoothly, evenly. Dry quickly to a jewel finish. And have staying power.

At 65 and 75 cents a Cutex color, that's entertainment. **Cutex**

Cutex would like to remind you: your toenails are showing.



Please paint them. Before you set one foot in these snazzy new shoes or sandals. And paint them with Cutex.

We've got all the latest open-toe colors. Tawny reds, tawny plums, warm-blooded pinks. On the naked foot, or veiled in sheer tans, they're

going to end up looking pretty darn nice.

Cutex makes that ticklish job a shoe-in. Our patented boot-toe pre-moisture each brushstroke. So you're less likely to color outside the lines.

And Cutex nail colors have just the right consistency to

smooth over the lines that toenails are prone to. Creamy coverage. No brushmarks. And bits of shine.

So don't just double in foot-painting. At 65 and 75 cents a Cutex shade, you can walk off with flying colors. **Cutex**

Some of the nicest things about Cutex are said behind our back.



What you see up front are the names of lots of glorious new colors. Like Red Pepper, Sugarplum, Mulberry and more. What goes on behind our back are some of the things that help Cutex give you a lustrous manicure.

A unique spherical bottle-neck that pre-moistens every

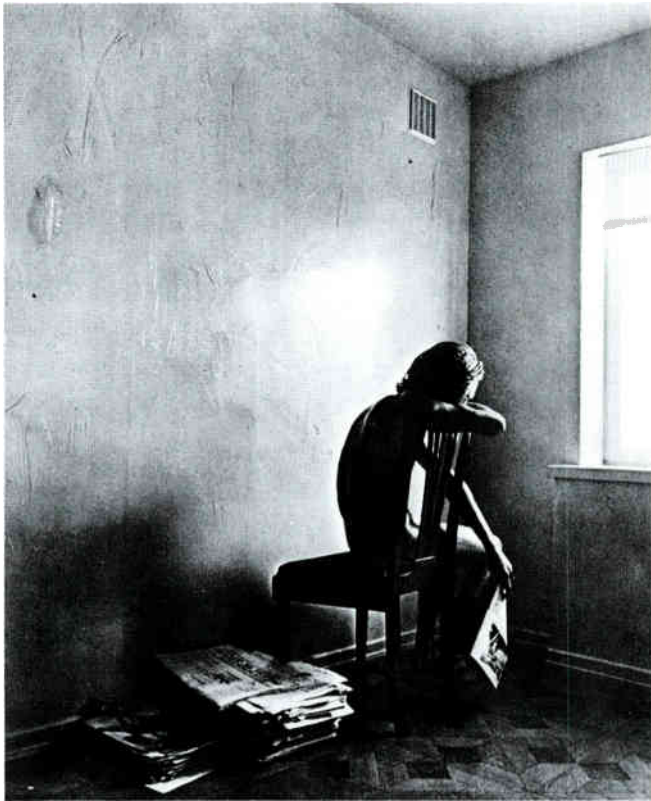
brushstroke, for example.

And there's no little words "No Need to Shake Before Using" stenciled for the exclusive Cutex formula. It keeps the color continuously.

So even the least-stay fancy without shaking. And there's no settling over. Which is pretty typical of Cutex.

The third thing you'll see on the back of every Cutex bottle is the price. And considering the fact that you're getting high-lustre, smooth coverage, and a very expensive-looking gleam on your nails, 65 and 75 cents a shade is nothing short of phenomenal. **Cutex**

Art Director Vince Salmieri
 Writer Judy Blumenthal
 Photographer Charles Gold
 Agency Waring & LaRosa
 Client Chesebrough-Ponds



Der ZEIT-Leser wartet nur darauf, von Ihnen angesprochen zu werden. Er hat nicht nur Bildung und Geschmack, sondern auch das nötige Geld. Werben Sie im ZEITmagazin.

Das ZEITmagazin - im Herbst um die 50 Seiten stark - ist der farbige Magazin-Teil der ZEIT. Es gibt Ihnen die Möglichkeit, die ZEIT-Leser farbiger zu erreichen. Denn die Leute, die DIE ZEIT lesen, lesen auch das ZEITmagazin.

Sie gehören primär den gehobenen Zielgruppen an und haben ein ausgeprägtes Interesse an gehobenen Konsumgütern, Investitionsgütern und Dienstleistungen. 1,56 Millionen sind es, die auf Ihre Anzeige warten.

ZEITmagazin

125



Deutschland ist etwas klüger geworden. Denn in diesem Jahr hat sich die Anzahl der ZEIT-Leser um 270.000 erhöht. Laut MA 73 hat DIE ZEIT jetzt genau 1.560.000 Leser pro Ausgabe und eine verkaufte Auflage von 324.576 Exemplaren (IVW, 3. Quartal '73). Damit gibt es in Deutschland keine überregionale meinungsbildende Tageszeitung, die mehr Leser hat als DIE ZEIT.

Die ZEIT-Leser gehören primär gehobenen Zielgruppen an und haben ein ausgeprägtes Interesse an gehobenen Konsumgütern, Investitionsgütern und Dienstleistungen. Wenn Sie also mit Ihrer Anzeige 1,56 Millionen geschulte Deutsche erreichen wollen, dann werben Sie doch in der ZEIT.

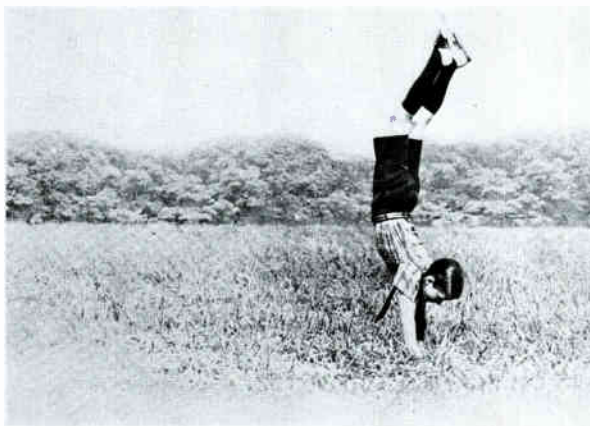
DIE ZEIT

125

Art Director Ben Oyne
 Writers Michael Schirner
 Helmut Sendlmeier
 Designer Ben Oyne
 Photographer Ben Oyne
 Agency Geilenberg, Kellner,
 Oyne & Schirner
 Hamburg
 Client Die Zeit

126

Art Director Sten-Ake Magnusson
 Writer Christer Wiklander
 Designer Sten-Ake Magnusson
 Photographer Tomas Ringqvist
 Agency Hera Advertising
 Stockholm
 Client Ahlgrens



40 years ago, when Talon appeared in the first issue of Esquire, we alone were inventing, innovating and working very hard to make the best zipper the world has ever known.

That's called leadership.



40 years later, we're still inventing, innovating and working very hard. But now there are others trying to do what we do.

And that's called follow-the-leader.

Talon
THE ZIPPER THAT INTRODUCED ZIPPERS TO THE WORLD

The well-known zipper all others try to be.

127



Luggage styles may come and go, but when your luggage zipper always performs, that's called dependability.

Talon
THE ZIPPER THAT INTRODUCED ZIPPERS TO THE WORLD

The luggage zipper your customer can depend on.



When an idea has never been thought of before, and things can never be the same after, that's originality.

Talon
THE ZIPPER THAT INTRODUCED ZIPPERS TO THE WORLD

The zipper that introduced zippers to the world.

127

Art Director Alan Goodman
 Writers Norma Stevens
 Barry Greenspon
 Photographers Richard Noble
 Klaus Lucka
 George Silk
 Pete Turner
 Del Mulkey
 Bill Binzen
 Elliot Porter
 Stanley Rosenfeld
 Agency DKG
 Client Talon

We won't let you misuse an Olivetti girl!

We won't sell you an electric typewriter unless it's exactly matched to the job she has to do. (Mismatched typewriters are costing American business millions of dollars each year.)



We think it's just plain ridiculous to plunk a six or seven hundred dollar electric typewriter down in front of a receptionist who types only occasionally. And it doesn't make any more sense to hand one to a secretary who types just a few hours a day, either. That's why we built a whole range of Olivetti typewriters. Six different models. Each matched to a specific secretarial work load—light, medium, heavy. Priced from \$265 to \$705. So when you buy Olivetti Electric Typewriters for your office, you don't have to overspend, or overspend, or overspend. And as part of the bargain, your secretaries become better typists! They become Olivetti girls!

Which means they type faster, neater, sharper. Because Olivetti typewriters have a brain inside that makes the four most common typing mistakes absolutely impossible.

- No flying caps!
- No shading or ghosting!
- No crowding or piling!
- No improper spacing!

Now, it may not bother you to overspend for typewriters. And overspend for secretaries. But do you really want to be Olivetti girl-less too?

Editor 5 (medium ribbon) - Typist makes approximately 10 line back-pedaling errors for each line typed. Producing about 100 errors per page. (Medium ribbon model.)

Editor 4 C (carbon ribbon) - Excellent and engineered for heavy-duty typing. Built-in automatic and OCB type bars. Complimentary priced.

Editor 4 (carbon ribbon) - Excellent and engineered for heavy-duty typing. Type 18 1/2 carbon ribbon. Complimentary priced.

Editor 3 C (carbon ribbon) - Fully equipped to perform all normal typing jobs and handle most special assignments. Complimentary priced.

Editor 3 (carbon ribbon) - Fully equipped to perform all normal typing jobs and handle most special assignments. Complimentary priced.

Printer 25 (carbon ribbon) - For receptionist/secretarial who types only occasionally. Inexpensive. Complimentary priced.

olivetti
The American Dream Machines

Model 25
Model 3
Model 3 C
Model 4
Model 4 C
Model 5

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True Confessions of an Olivetti girl.

(or, How a change in typewriters changed my life)

I was the simplest the most grouchy at secretary in the office. I used to dress sloppy, just like my typing. I even had fightmious about typing mistakes. But when I got an Olivetti Electric Typewriter, my life changed.

What's Olivetti got? A brain that makes the four most common typing mistakes absolutely impossible. So I no longer go oooooops over fly caps, shading and ghosting, crowding, piling, and improper spacing. I can type a little smarter without making mistakes. People are starting to notice that I can type better and faster.

What's Olivetti got? A brain that makes the four most common typing mistakes absolutely impossible. So I no longer go oooooops over fly caps, shading and ghosting, crowding, piling, and improper spacing. I can type a little smarter without making mistakes. People are starting to notice that I can type better and faster.

olivetti
The American Dream Machines

Model 25
Model 3
Model 3 C
Model 4
Model 4 C
Model 5

Joe Namath is an Olivetti girl.

If you don't believe it, watch Joe type in that Olivetti commercial on TV!

Obviously, not all Olivetti girls are girls. Joe Namath uses an Olivetti Electric Typewriter. (Not a ball tylist either.) Sets out 38 words a minute when he's in top form.) Lots of guys use it.

Authors: Journalists. Made secretaries. The copywriter who wrote this ad. They like it because it has a brain inside that intercepts the four most common typing mistakes before the guys can make them.

(No flying caps, no improper spacing, no shading, no crowding or piling.)

For example, when Joe did the commercial he made a few mistakes. And our typewriter compiled a record that would be envied by every football team he ever faced. It intercepted him 23 times!

olivetti
The American Dream Machines

Model 25
Model 3
Model 3 C
Model 4
Model 4 C
Model 5

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Art Director George Lois
Writer Rudy Fiala
Designer Dennis Mazzella
Photographer Carl Fischer
Agency Lois Holland Callaway
Client Olivetti Corp.

Pink has lost its innocence.



From our **MANHATTAN** She-Too Collection
 Our clingy pink She-Too is a Blau-Lon knit of 100% polyester, so you know it's the best quality possible. It comes in sizes 5/6-15/16 and in 9 solid colors (and 8 imaginative print patterns each done in two color ways). It's washable. In addition, there's the finest detaching Collar, cuffs and placket front have double top stitching. And there's a yoke back with bonded pleats for ease. Only \$100.00
 Lady Manhattan 1407 Broadway, N.Y. 10018. A Division of Manhattan Industries, Inc.

Lady Manhattan

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Finally, beautiful Volkswagens.

**Our French Impressionist Prints.
 For a woman with a beautiful frame.**



From our **MANHATTAN** She-Too Collection
 Our French Impressionist Print is a Blau-Lon knit of 100% polyester, so you know it's the best quality possible. It comes in sizes 5/6-15/16 and in 9 solid colors (and 8 imaginative print patterns each done in two color ways). It's washable. In addition, there's the finest detaching Collar, cuffs and placket front have double top stitching. And there's a yoke back with bonded pleats for ease. Only \$100.00
 Lady Manhattan 1407 Broadway, N.Y. 10018. A Division of Manhattan Industries, Inc.

Lady Manhattan

Lady Manhattan

129

Art Directors Ron Brello
 Dennis D'Amico
 Writers Dick Tarlow
 Joe O'Neil
 Photographers James Moore
 Hal Oringer
 Agency Sacks, Tarlow, Rosen
 Client Lady Manhattan

Marshall McLuhan says the printed word is "obsolete." To prove it, he wrote fifteen books.

—The Editors of World Magazine

Print has been written of as a viable medium more times from behind a typewriter than from behind a microphone. As Norman Cousins wrote on the cover of our first issue, "Nothing yet invented meets the intellectual needs of the human brain so fully as print."

So if somebody wants to put down print, what could be a better medium to do it than print itself?

Our editors would answer that there isn't any.

After all, one of them, Goodman Ace, was a great radio comedy writer. Now he writes a non-verbal humor column every two weeks for us.

And Cleveland Amory, when he isn't criticizing the new TV shows for TV Guide, is criticizing everything for World Magazine.

Backminster Fuller considers future shock in his column, *Giveview*. He often writes of the 21st century in a good old 19th century form: poetry.

U Thant who once spoke for billions as Secretary-General of the UN now writes for himself. As Editor-At-Large for World.

Hollis Alpert does film criticism. And we give him the space to pursue things not often pursued. Such as considering a film while it's actually being shot. (Recently, he did a piece on *The Exorcist* and wondered what effect it would have on the little girl chosen to play the excruciating role of Regan, possessed by the Devil.)

Katharine Kuh is our art critic. Sharon Fass chooses our cartoons. (A magazine without a bright visual element is obsolete.)

For those who understand the beauty of the possibilities of P-K4, P-K4, N-KB3, N-QB3, B-N3, we have a chess column conducted by Fairfield Hoban. For those who don't understand, we have a primer on chess conducted by Fairfield Hoban.

Even in the wake of Life, Look, and the Saturday Evening Post, magazines have a bright future.

Provided they have a point of view and are independent.

Toward that end, we made a very hard decision even before our first issue on the fourth of July, 1972. (Can a magazine born on that day be anything but independent?)

We decided there would be none of those cut-rate introductory subscription offers that force a magazine to carry its subscribers at a deficit.

In this way, the magazine, in a very real sense, belongs to its editors and readers.

We invite you to be one of those readers. Provocative reading, far from being obsolete, gives zest to the life of the mind. To prove it, we suggest you fill out the coupon below.

WORLD: A Review of Ideas, the Creative Arts, and the Human Condition (Subscription Dept.) 1087 Valley Road, Stirling, New Jersey 07980

Please begin my subscription to WORLD Magazine.

Three years \$25 Two years \$20 One year \$12

Check enclosed Bill me later

Name _____

Address _____

City _____

State _____ Zip _____



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People are tired of waking up to the same old face.



The TFM-C390 has a vacuum but in case the day isn't worth getting up for, night away.
The BEC-100 will awaken a daydreamer or a night-traveler with its 24-hour alarm and big 7-speaker.
The TFM-C770 has a pillow speaker to take the last music of the day right into bed, and a resonance cabinet to make a sound even sweeter. (Not shown is the TFM-C660, first cousin to the C770 but without a pillow speaker.)
The TFM-C490 is a little FM-AM clock radio that does everything a big FM-AM clock radio does in less than C of space.
The TR-C30 is a small AM radio with a large A.M., P.M. face.
And smack right in the middle, the TFM-C610 completes the Sony wake-up services with a drum dial for tuning in or out. (Not shown is the TR-C340 AM only, but otherwise a dead ringer for the TFM-C610.)

There's a civilized way to wake up at an uncivilized hour. The Sony clock radios. They always look good and sound good in the morning. (Can't say that for the people who use them.) They're always reliable. (Set them for the 6:30 a.m. news and they won't come on fashionably late with the 6:30 weather and sports.) Their faces are always bright. (They're all illuminated. So inasmuch as sleepwalkers, truckmen and vampires can see the right time of night.) And they come in two color-pieces. This is practical. For people who don't give a hoot if a clock doesn't look like a clock. And the analog face, for people who think a clock should look like a clock. He-he-they-ah. Clockwise is on the top. (How else would you show them?) The TFM-C390 is P.M. AM with a V.H.F. 24-hour weather band to tell if the day's worth getting up for.

It's a lot of new faces. But then, vanity is the spare of life.

SONY CLOCK RADIOS



Schrader mufflers. Because the world is too damn noisy.

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Art Director Peter Kingman
Writer Tom Messner
Designer Peter Kingman
Photographer Denny Tillman
Agency Carl Ally
Client World Magazine

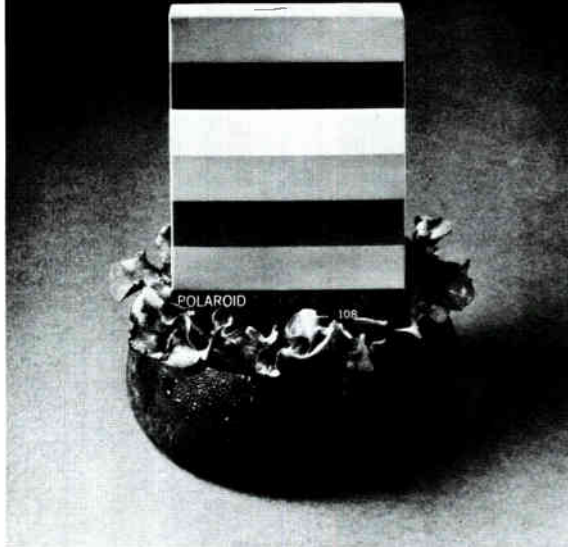
131

Art Director Bob Hinden
Writer Ginny Stern
Designer Bob Hinden
Photographer Rudy Legname
Agency Doyle Dane Bernbach
Client Sony Corp. of America

132

Art Director Everett F. Boykin
Writer Charles E. Glass
Designer Everett F. Boykin
Photographer L.A. Lentz
Agency Howard, Merrell & Boykin
Client Scovill Fluid Power Div.

Think of it as 11 bottles of salad dressing.



You're looking at the Number 1 in non-foods, in chain after chain.

If you sailed the seven seas, you probably wouldn't find a better money-maker for your non-foods department than Polaroid Colorpack film.

Just one box of Polaroid film can pour as much money into your cash register as 11 bottles of your best-selling salad dressing (at typical prices).

And quickly, too.

A Southwestern chain of 150 stores sold about 8000 packs of our film in one weekend!

It's selling so fast, in fact, many store owners can pay for their film out of current sales.

Which doesn't surprise us in the least.

We always knew women were the biggest buyers of film (62%). And that they usually buy on impulse (7 times out of 10).

So what better place than food stores to sell Polaroid Land film.

Where women buy more on impulse than any place else.

**Polaroid Colorpack Film.
The next best thing to food.**

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WE NEVER SHOW A HOME THAT'LL MAKE ANYONE HATE THEIR OWN.

For fifty years our magazine has been dealing in facts about making a home and raising a family, not in a lot of fantasy about the exotic life style of the rich and famous.

You see, we're Better Homes & Gardens—the third most widely read magazine in America. And we think of ourselves as a professional journal for families. So we don't titillate our readers with stories about fairy tale homes inhabited by make believe people. In fact, like any good professional journal we never try to increase our circulation with borrowed interest of any kind.

There's no sex. No gossip. No fiction. No news. And no sumptuous spreads of 5250,000 homes in Beverly Hills.

Which is why our 23 million readers take us so seriously. In fact each issue of BH&G is kept around the house for an average of 22 months. That means people are saving our ideas, re-reading our articles and referring back to us for information help and advice.

And this kind of loyalty comes from talking to people about their real lives—not their wildest dreams.

BETTER HOMES
and Gardens.

Everything we talk about is close to home.

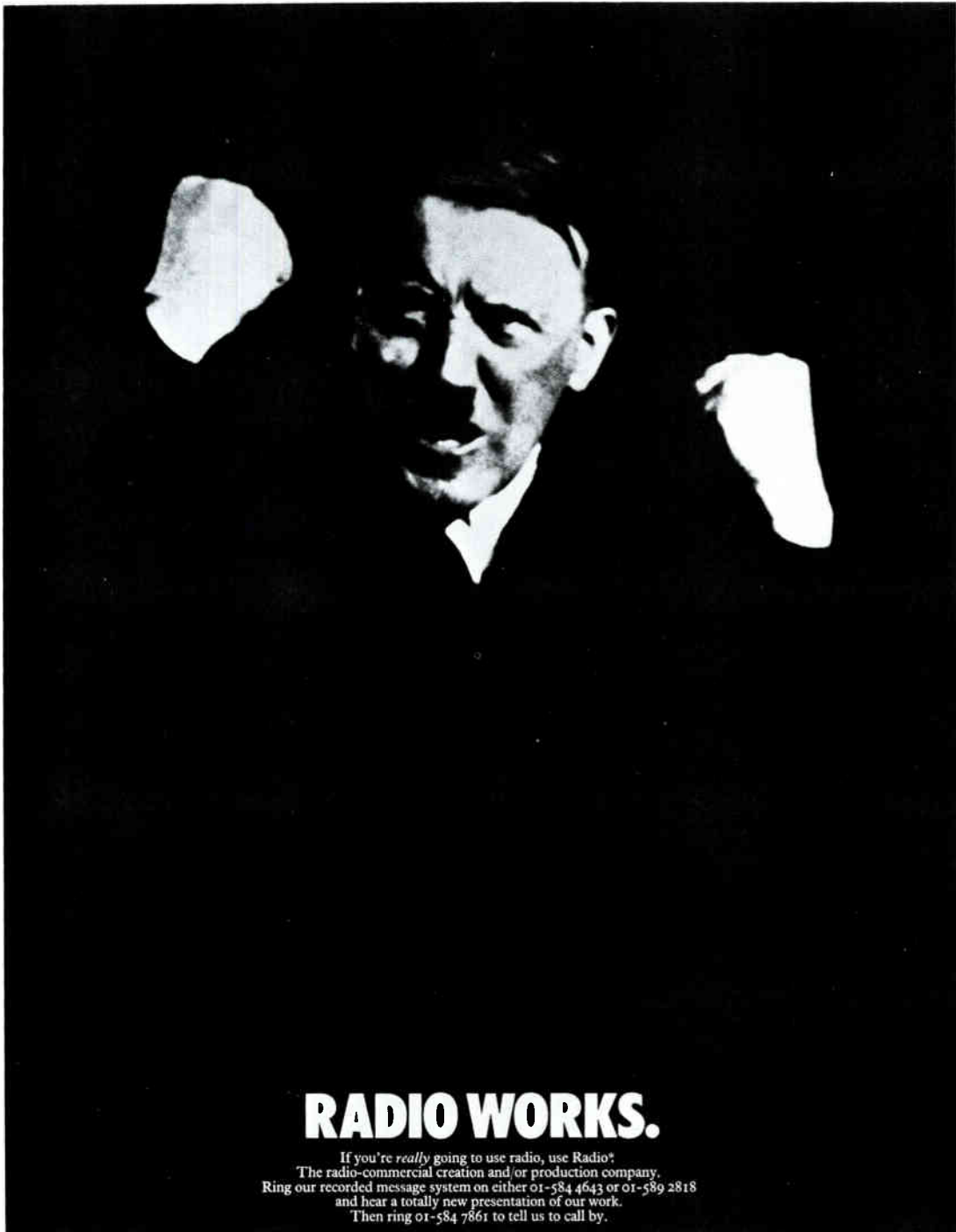
137

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Art Director John Assante
Writer Brian Hennessy
Designer John Assante
Photographer Steve Eisenberg
Agency Doyle Dane Bernbach
Client Polaroid Corp.

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Art Director Nick Scordato
Writer Mike Bookman
Designer Nick Scordato
Photographer Cailor-Resnick
Agency John Rockwell & Assoc.
Client Better Homes & Gardens



RADIO WORKS.

If you're *really* going to use radio, use Radio®.
The radio-commercial creation and/or production company.
Ring our recorded message system on either 01-584 4643 or 01-589 2818
and hear a totally new presentation of our work.
Then ring 01-584 7861 to tell us to call by.



We make radio visual.

*RADIO IS A REGISTERED TRADE NAME OF RADIO PLAN LIMITED, 311 WALTON STREET, LONDON, S.W.3. TELEPHONE 01 584 2811

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Art Director Bob Marchant
Writer Wayne Garland
Designers Bob Marchant
Wayne Garland
Photography Stock
Agency Alders, Marchant & Smith,
London
Client Radio Ltd.

SEVENTY FIVE PERCENT OF ALL DIVORCES END IN MARRIAGE.



I can't think of a lot of married people at home. I think it's either the first night of the divorce or the first night of the marriage.

Actually, that's not true. I can't think of a lot of married people at home. I think it's either the first night of the divorce or the first night of the marriage.

It's not even that. I think it's either the first night of the divorce or the first night of the marriage.

It's not even that. I think it's either the first night of the divorce or the first night of the marriage.

It's not even that. I think it's either the first night of the divorce or the first night of the marriage.

It's not even that. I think it's either the first night of the divorce or the first night of the marriage.

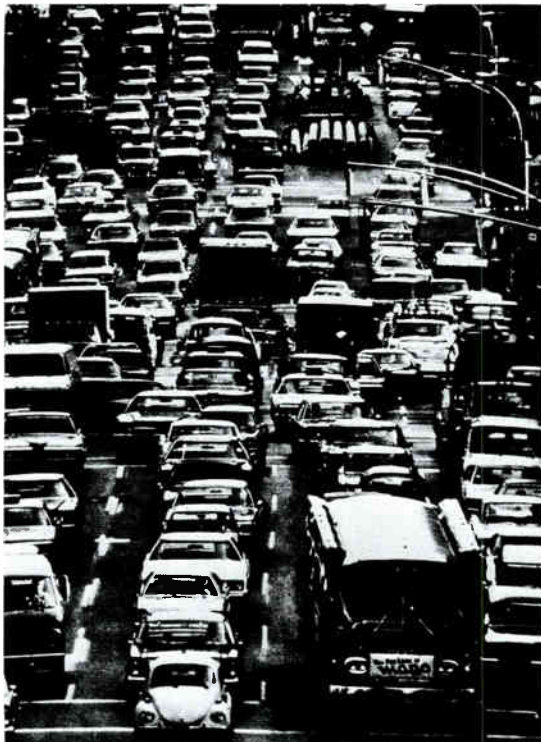
But then we have more readers than they do. Yes, we do have more readers than they do. Yes, we do have more readers than they do.



BETTER HOMES and Gardens

Everything we talk about is close to home.

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AMERICAN CITIES ARE SUFFERING FROM HARDENING OF THE ARTERIES.

Storer stations are concerned and are doing something about it.

In 1945 there were 31 million cars on American roads, and public transportation carried 19 billion passengers. Today there are over 112 million cars and only 5.5 billion passengers a year on mass transit systems.

Result? Wall-to-wall traffic jams in and around cities. Eye-searing pollution. Transfixed nerves. And, on top of it, we're facing gasoline shortages of serious proportions.

Urgently needed are improved traffic arteries and more attractive mass transit to entice drivers from the highways. To that end, Storer stations are lending editorial and programming support to upgrading transportation systems for their communities.

For instance, WJW-TV has pushed to regionalize the

Cleveland Transit System which has low riders through higher fares and reduced service. WJW-TV points out that regionalization and tax rebates would qualify the system for federal aid—and regionalization. WJW-TV programs on transportation also include: "The Perfect People Mover" (it deals with transit in the inner city, and from the suburbs by exclusive bus lines. Filmed in places like Washington, Pittsburgh and Atlanta, it has been chosen for seminars on mass transportation in a number of states.

WJW-TV's documentary on mass transit showed what cities are doing and where Milwaukee stands. Another program brought Milwaukee supervisors together to discuss timing and feasibility of public ownership of the transit system. WJW-TV editors also pointed up face-dragging on completion of the city's freeway system, and suggested allowing legal

right turns on red lights to keep traffic moving.

Storer stations in Atlanta, Detroit, Miami, Toledo and other cities have aired similar messages. Subsidies range from the use of highway funds for mass transit to building an elevated expressway over existing roads.

It's one more way Storer stations get deeply involved in the vital affairs of the communities they serve.

For we strongly believe that the more effective we are in our communities, the more effective we are for our advertisers, and the more effective we are for ourselves.

Broadcasting that serves.

STORER STATIONS

WAGA-TV Atlanta / WGRB-TV Boston / WJW-TV Cleveland / WJBL-TV Detroit / WTTV-TV Milwaukee / WSPD-TV Toledo / WWJ-TV Toledo / KGBS-TV Los Angeles / WGNS-TV Miami / WHN-TV New York / WSPD-TV Toledo

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Art Director Nick Scordato
 Writer Ken Charof
 Designer Nick Scordato
 Photographer Cailor-Resnick
 Agency John Rockwell & Assoc.
 Client Better Homes & Gardens

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Art Director John Cenatiempo
 Writer Andrew Isaacson
 Photographer Cailor-Resnick
 Agency Gaynor & Ducas
 Client Storer Broadcasting

WE DON'T NEED SEX.

We don't have to promise hot little articles on the cover of our magazines, to get people to read the inside of our magazine.



We don't have to tell husbands and wives how to keep each other happy in the bedroom, to get our magazine into their home.

Better Homes and Gardens is the third most widely read magazine in America.

And nobody buys it to curl up in bed with.

Husbands and wives buy BH&G because they know we help them with the toughest problems they face: making a home and raising a family.

We show them how to handle the ever shrinking family dollar. We tell them whether or not health foods really make their children any healthier. We give them tips on how to keep the family car from becoming a gas eating monster. We let them know where to take great vacations with three kids and a dog.

And we're still telling wives how to put meals together that won't cost an arm and a leg, or bore everyone to death. And we still tell husbands how to turn an old broken down fireplace into something that really works.

And we think we're doing it just right, because the average issue of BH&G is kept around the house for 22 months. That means our readers are thinking of us as more than just a magazine. They're thinking of us as sort of a professional journal for people who have to manage a home and family.

They're saving our ideas. They're re-reading our articles. And they're referring back to us for information. Help. And ideas. And they're buying what we have to say in a big way. Because every month our average paid circulation is over 8 million.

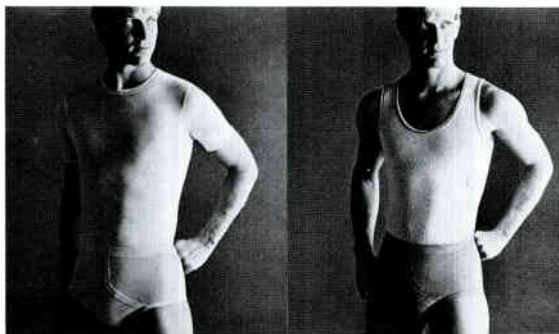
So while most of our competition promises sex and excitement, we promise the thing we know best. Help.



BETTER HOMES
and Gardens.

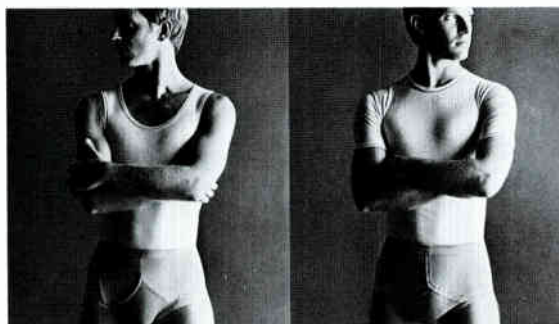
Everything we talk about is close to home.

Jockey announces the latest in interior decorating.



Jockey Fashion Underwear comes in "Active" designs in several colors. Briefs are available in Blue, Gold, Green and Yellow. A Shorts and T-Shirt are their with contrasting trim. All are 100% combed cotton. And they retail for a ribbed \$7.99 and \$4.50. Jockey International, Inc. Kenosha, Wisconsin 53140 USA

Jockey Designers Collection



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In January, they closed the shoe factory. In June, they closed the town.

Hometown, Maine. Population: 9,365.

Exactly 1,667 of that number were employed in the shoe factory. The rest were old, earned and lived because of it.

Then, on January 15, 1972 they closed the factory. In June, they virtually closed the town.

Italian, French and Spanish shoes were the reason. American shoemakers couldn't compete anymore.

The unemployed blamed factory management. After all, everybody knows that American shoes are superior. And so is American workmanship. And American marketing skill.

But you know better, don't you? That's why it's up to you to set Mr. Average American straight.

To do it effectively, you need the best communications help you can get. As soon as you can get it.

We suggest you call your advertising agency. And your public relations counselors, too.

They are specialists. Experts in communicating ideas. Positively. In words. Or pictures. In print. On radio. Or television.

They know how to inform. Excite. Sell.

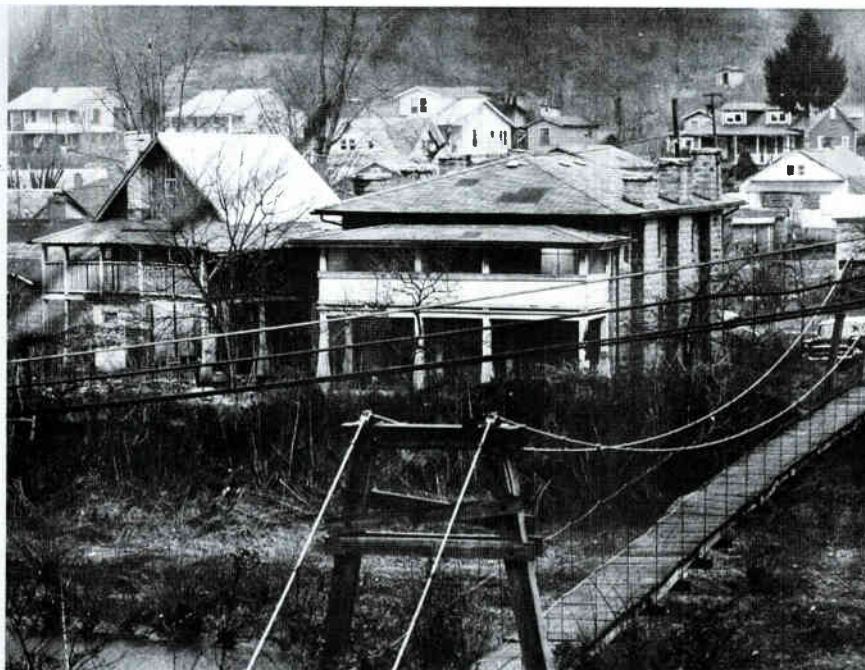
And the American free enterprise system needs to be sold. Now!

It's time to concentrate your management skills and your agency's selling skills to explain the profit system. How it works. Why it works. And how it has made our standard of living the highest in the world.

Send for our free information kit. It's called **NEEDED: Business Missionaries**. And it's full of ideas you can use to help build an effective communications campaign.

Write: **Business Missionaries**, Penton Publishing Company, Penton Plaza, Cleveland, Ohio, 44114

Penton
Industry Week, Foundry, Automation, Machine Design, New Equipment Digest



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Art Director Louis Colletti
Writer Larry Spector
Designer Louis Colletti
Photographer Harold Krieger
Agency Levine, Huntley, Schmidt
Client Jockey International

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Art Director Tom Gilday
Writer Mike Marino
Designer Tom Gilday
Photographer Jan Czyrba
Agency Griswold-Eshleman Co.
Client Penton Publishing Co.

When I grow up I want to be on welfare like you, Dad.

Most of what kids learn they pick up from Mom and Dad. If big Joe goods off, little Joe goods off. If big Joe cheats, little Joe cheats. And kids are learning to "Take whatever you can get. It's becoming the American way of life. It's swelling the welfare rolls. It's making eleven-twenty a billion dollar a year outlay. And pulling a 2 billion dollar a year disgrace. It's your problem, Mr. Industry Manager. You've got to explain how good-olium adds to the cost of doing business. How welfare, absenteeism, shoddy workmanship and pilferage inevitably increase prices. To do it effectively, you need the best communications help you can get. As soon as you can get it. We suggest you call your advertising agency. And your public relations counselors, too. They are specialists. Experts in communicating ideas. Positively in words. Or pictures. In print. On radio. Or television. They know how to inform. Excite. Sell. And the American free-enterprise system needs to be sold. Now! It's time to concentrate your management skills and your agency's selling skills to explain the profit system. How it works. Why it works. And how it has made our standard of living the highest in the world. Send for our free information kit. It's called NEEDED: Business Missionaries. An 111-page full of ideas you can use to help build an effective communications campaign. Write: Business Missionaries, Penton Publishing Company, Penton Plaza, Cleveland, Ohio 44114.

Penton
Industry Week, Foundry, Automation, Machine Design, New Equipment Digest.

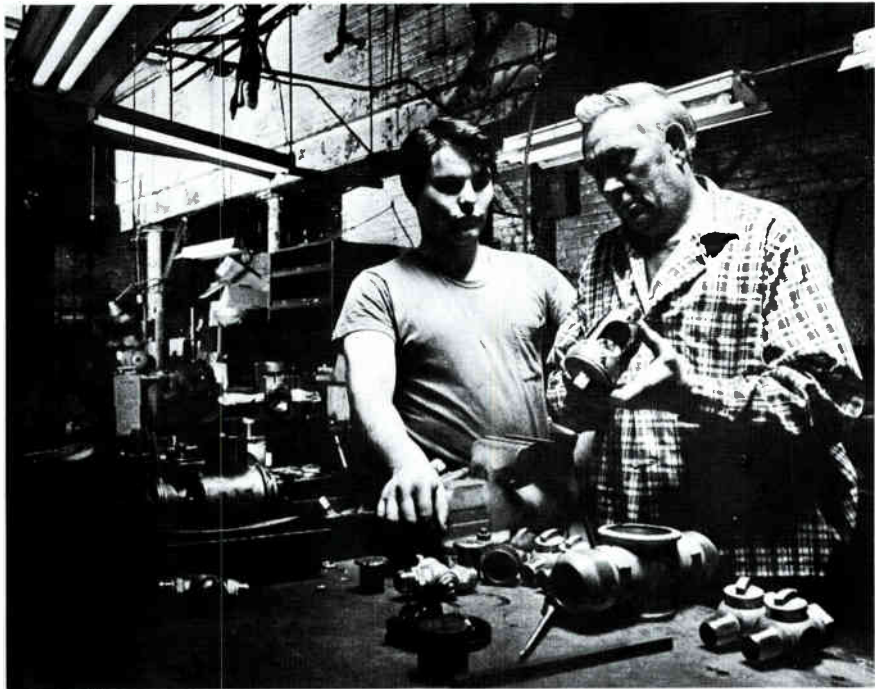


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The first thing to learn around here, kid, is don't try to break any records.

So it is that the American way is to try to break any records. But to do it, you must first understand the profit system. How it works. Why it works. And how it has made our standard of living the highest in the world. Send for our free information kit. It's called NEEDED: Business Missionaries. An 111-page full of ideas you can use to help build an effective communications campaign. Write: Business Missionaries, Penton Publishing Company, Penton Plaza, Cleveland, Ohio 44114.

Penton
Industry Week, Foundry, Automation, Machine Design, New Equipment Digest.



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Art Director Tom Gilday
Writer Mike Marino
Designer Tom Gilday
Photographer Charlie Coppins
Agency Griswold-Eshleman
Client Penton Publishing Co.

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Art Director Tom Gilday
Writer Mike Marino
Designer Tom Gilday
Photographer Jan Czyrba
Agency Griswold-Eshleman
Client Penton Publishing Co.

Life, Look and the pursuit of circulation.



The business press can learn a lesson from the great circulation race in the mass magazine field.

"Look is bigger than Life"

This is what the ads in the trade press said in 1964 when Look finally passed Life in total circulation.

Look was flying high, but given the resources of Time, Inc., they should have known the competition would retaliate.

It took four years, but by 1968, Life's trade advertisements were heralding the fact that Life's circulation was now 8.5 million. Life, again, was looking down on Look, circulation-wise.

But how was this dubious achievement attained and at what price?

Be they trade or consumer, big or small, all magazines have one thing in common. Editorially, they devolve to a common denominator.

The more varied the interests and inclinations of the audience, regardless of the medium, the broader and the lower will be its common denominator. And when that common denominator gets below a certain point, readers lose interest which is the beginning of the end.

Is history repeating itself?

The signs are disturbing.

Since 1960, the circulation rate base of Business Week, for example, has gone from 342,000 to 725,000. This is an increase of 110 percent. Yet in the same period, the number of people to be managed, (that is, the number of employees on non-agricultural payrolls) grew only 31 percent.

And what happened to Business Week's advertising rates? As you might

suspect the increase has been substantial. From \$3515 a page in 1960 to \$8860 today. An increase of 152 percent.

In the same period, Forbes went from 300,000 to 625,000. Fortune from 315,000 to 580,000.

Other categories also show the same pattern. Yearly circulation increases with little change in the size of the industry or function covered.

But don't take our word for it. Pick your own business publication category and see what's been happening to circulations.

One publisher holds the line.

Dun-Donnelley publishes 16 business publications. Our policy is to avoid the numbers game.

Circulation of our Dun's Review, for example, has gone up only 30 percent since 1960 and provides advertisers the greatest concentration of top business leaders at the lowest cost.

In category after category, Dun-Donnelley gives the advertiser the benefit of hard-core publishing. You can buy a tightly-defined, target audience at reasonable prices.

And isn't this what you want your business press dollars to buy? Not circulation, but market coverage.

Dun-Donnelley thinks so. Write for our booklet, "The great circulation race and other foibles of the business press."

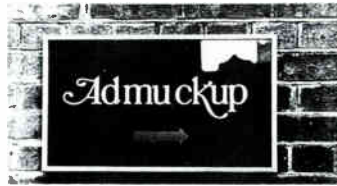
Magazine Division, Dun-Donnelley Publishing Corporation, 666 Fifth Avenue, New York 10019. Or phone 212-489-5778.

Dun-Donnelley

Hard-core business publishing.

Art Director Al Beckerman
 Writer Tim Fenton
 Designer Al Beckerman
 Photographer Walter Herstatt
 Agency Ries Cappiello Colwell
 Client Dun-Donnelley Publishing Corp.

IT'LL BE A LONG TIME BEFORE AD MAKEUP RUNS ANY MORE ADS LIKE THESE.



All our jobs guaranteed to give most studios a new ad breakdown.



7 out of 10 studios can't get away with excuses like these, why can't Ad Makeup?

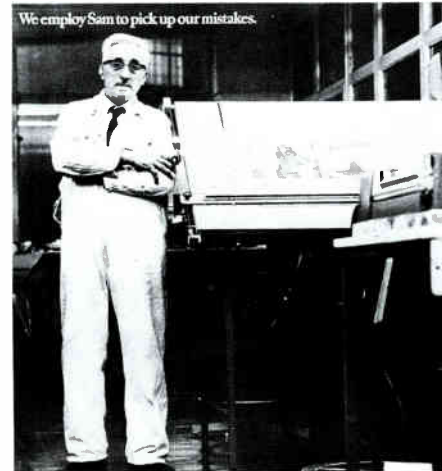


When we started running a few ads back in February, we weren't all that optimistic. We thought, with a bit of luck, we might pick up one or two new customers along the way. Never dreaming for a moment that we'd pick up so many we'd have to hire a dozen new people to cope. Not that we're complaining of course. On the contrary, it's nice to know art directors appreciate the sort of things we have to offer. Our three-shift, 24 hour service for instance. Our own Diatronic set-up. Our charges (Reasonable at the best of times, never unreasonable at the worst.) And a delivery service that doesn't leave any room for excuses. We'd lived with them all for so long we thought everyone would know about them by now. It seems we were very much mistaken. So much so, that we're having to call a halt to our ads-while the goings good. Otherwise, if work comes in any faster we might have to take back all the things that we've been saying. We'd hate to promise more than we could actually perform. Ad Makeup Wells Mews W1. Telephone 01 637 7178.



IF WE EVER MAKE A MISTAKE, WE'RE NEVER ALLOWED TO FORGET IT

With a name like ours, we can't be too careful. Most of the names come to us, and we're usually not too far from the mark. Ad Makeup Wells Mews W1. Telephone 01 637 7178. Each headed job for instance, gets more than just the one cover. It's checked first by the artist, then by his manager, then by the copywriter. Most of the names we've been able to bring them up to our standards. We don't think that's better than having them brought up to someone else's. Nobody ever does more than an eight hour shift here either. We work day and night shifts every day. It means there's always a fresh mind on your job. And that's why we're not outside the studio. Not even a minute. Nothing is done here until the job is done. We can't be too careful. It means we're only human, we can't pretend that the odd error doesn't creep in. But if it's anything to do with, you might like to hear about a job that we've just turned out. It was a 12 page brochure set up in 10 different languages with 50 variations to cover 10 countries. It was ordered on time - without a single head. And nobody called us any names. Ad Makeup, 14, 17 Wells Mews W1. Telephone 01 637 7178.



If our Sam's anything to go by, we must be about the fastest studio in London. Admittedly, Sam's not so much concerned with putting ads together as keeping the studio floor clear. But even so, he typifies the way we go about things. Instead of letting stuff pile up ankle-deep, the way it does in other places, we make it Sam's full-time job to shift it. And if a new brain every afternoon we even get a bunch of cleaners to give him a helping hand. Now you might say that we're being ridiculously house-proud. But when you're running a studio, it's that sort of a job. If we take this much trouble over our floor, imagine how much trouble we take over our work. Ad Makeup Wells Mews W1. Telephone 01 637 7178.

- Art Director Derrick Hass
- Writer David Brown
- Designer Derrick Hass
- Photographers Max Forsythe
- Stephen Coe
- Barney Edwards
- Agency Doyle Dane Bernbach
- London
- Client Ad Makeup

Introducing A System That Keeps Your Hospital From Dying While Your Patients Are Being Cured.



Every time one of your doctors takes a look at one of his patients, he makes work for your medical records department. And when all your doctors are creating reports and dictating them onto tapes, balls or cassettes at once, he ups and lost messages are inevitable.

And poor work circulation can be fatal to a hospital. Dictaphone, the company that invented the dictating machine and then improved on it with the Thought Tank, now has a system engineered to improve the flow of hospital paperwork.

It's called WMS (Work Monitor System). Using it, any number of doctors, from one to several hundred, can funnel dictation into the same medical records center, without any of it getting lost in the shuffle.

An important reason is the Electronic Graph Monitor on your left.

The E. G. M. helps you manage your daily intake of dictation. Every second of dictation from every dictating station is automatically registered on this monitor. From it, you can read at a glance when dictation is initiated, how long it lasts and how many doctors are dictating at once. So you can schedule work accordingly. You can also locate "stat" reports instantly. So stat dictation is guaranteed stat attention.

W. M. S. monitors dictation in your Thought Tanks the way a fuel gauge monitors your gasoline tank. As your doctors dictate, indicators called Dictameters register the quantity

of dictation stored in each tank. As the transcriptionist types, and words her way through the stored-up dictation, the indicators let progress. The supervisor can tell at a glance when one girl is overloaded and another is under, and can act to balance the load.

Your girls can check their production. And so can you. With Dictaphone's

WMS, every transcriptionist has a control station on her desk. A Digital Counter Location on the control station keeps track of her production by counting how many lines she's typed. It also tells her

the location of specific parts of a message. If she should miss a specific part, a foot pedal lets her run back fast and catch it. Dictaphone WMS Tank systems have a high-speed, 15 to 1 Super Scan search feature. She can find what she's looking for faster.

So word of mouth becomes word of paper faster.

In an actual hospital test, Dictaphone Tanks increased work output by 25%, when used as directed.

A leading teaching hospital with more than 700 doctors

recently installed a Dictaphone Tank system. Their medical records department increased transcription production by 25%, while decreasing the transcription staff in that area by over 25%. The resulting savings more than paid for the new equipment in the first year.

The Tank concept encourages doctors to dictate on your terms.

Your doctors get their reports in when you want them to—because WMS is so easy to use. It's more like telephoning than dictating. Our WMS Tanks are closed systems.

There's no machine to fiddle with, no microphone or cord to get tangled up in or bells to keep track of.

Dictaphone's WMS is available for use with our own phone type dictating units, remote telephones, your present PBX system or a combination. Doctors can dictate internally or from any outside phone. And every word flows directly into a Tank, automatically.

If you'd like to improve your hospital's record-keeping efficiency and output, a Dictaphone representative will be in touch with you. He'll show you how Dictaphone's WMS can drastically reduce complications in your operation.

Dictaphone is a registered trademark of Dictaphone Corporation. © Dictaphone Corp. 1978. All rights reserved.



The Thought Tank by Dictaphone

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Are Labor Saving Devices Interfering With Your Work?

Ironically, many machines meant to simplify office work simply replace one kind of work with another. Consider dictating mail files.

Interference is most widespread with cassette tapes or cassettes until someone transcribes it. And there are switches, indicator slips and microphone buttons to fiddle with.

So Dictaphone thought up something infinitely simpler.

The Thought Tank works almost as easily as your thought process.

There's a unit like a telephone on your desk. And it's set with a special light on your secretary's desk. The Thought Tank can be anywhere between them.

The instant you lift the phone, her light lights. Seconds after you start talking, she can be typing. Your thoughts can be on paper before you're through thinking them.

A 60-minute capacity Thought Tank costs less.

With the high cost of labor today, Dictaphone believes that whatever saves you work ought to save you money.

If you'd like to find out how the Thought Tank can serve your particular needs, please us collect at (714) 967-7400. We'll send you additional information. And, if you like, set up a demonstration.

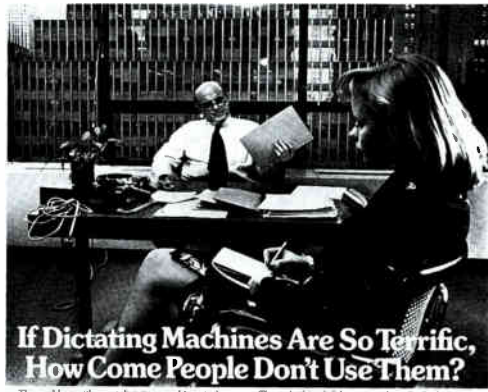
Please send me a booklet on the Thought Tank.

Please send me a free demonstration of the Thought Tank on a computer communication system, if available.

NAME _____
 TITLE _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

The Thought Tank by Dictaphone

Dictaphone is a registered trademark of Dictaphone Corporation. © Dictaphone Corp. 1978. All rights reserved.



If Dictating Machines Are So Terrific, How Come People Don't Use Them?

The problem with most dictating machines is they make you work too hard.

There are knobs, buttons and levers to watch over. Indicator slips to fill out. Balls, tapes or cassettes to keep track of. And once you get your thoughts down, they stay down until someone gets the time to transcribe them.

So we've invented something that takes care of all that for you.

The Thought Tank.

There's a unit for your desk that looks like a telephone. And another unit for your secretary's desk. The Thought Tank itself goes anywhere in between.

As soon as you pick up the phone, a light goes on at her unit. Right after you start speaking, she can start typing.

That's all.

The only thing left for you to do is think of what you're going to say.

Now, you may wonder how something that doesn't even look like a dictating machine can do all that.

So we're going to let you find out. Call (714) 967-7400 and we'll let you borrow a Thought Tank for one week. Free.

And at the end of the week, if you want us to pull out the Thought Tank and leave you alone, we will.

So you can always go back to the dictating machine you don't use.

This sounds interesting. Send me a Thought Tank microphone communication system, for a free, one-week trial.

Please send me a booklet I want to take this home and read.

NAME _____
 TITLE _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

The Thought Tank by Dictaphone

Dictaphone is a registered trademark of Dictaphone Corporation. © Dictaphone Corp. 1978. All rights reserved.

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- Art Directors John Danza
Earl Cavanah
- Writers Thomas J. Nathan
Jon Goward
- Photographers Phil Mazurco
Jean-Marie Guyaux
Alen MacWeeney
Ron Schwerin
- Agency Client Scali, McCabe, Sloves
Dictaphone Corp.

TO SEE WHERE WE'RE GOING, SEE WHERE WE'VE BEEN.



1954

Harman/Kardon developed the first one piece receiver. And the first illuminated dial pointer.



1958

Harman/Kardon was the first to understand the relationship between bandwidth, response, and purity of sound. Many still don't.



1967

The first lockout dial was Harman/Kardon's.



1972

Phase-locked loop minimizes distortion, maximizes separation. Harman/Kardon's was the first tuner with it.



1957

Harman/Kardon became the first company to incorporate printed circuits in their receivers.



1959

To keep calibration settings intact, Harman/Kardon invented the first power push button. And illuminated it.



1971

Separate channels require separate power. Harman/Kardon was the first, and still is the only company to build high power receivers.



1972

Harman/Kardon was the first to embrace quad with a full line commitment.



1958

Harman/Kardon was the first to make a full line commitment to stereo.



1962

Of present day hi-fi companies, Harman/Kardon was the first to use solid state in stereo components.



1972

The first tuner with Dolby was from Harman/Kardon.



1973

Harman/Kardon is the first to build both SQ Matrix and CD-4 into the same quad receiver.

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MARANTZ,
SONY,
SANSUI, PIONEER,
KENWOOD
DON'T HAVE
THIS.

AM's design request that switches based to version 10, each 2 up and 10 to 1000. © 1981 Harman/Kardon Co. 7-10



6 MONTHS
FROM NOW
SOMEBODY ELSE
WILL COME
OUT WITH IT
FIRST.



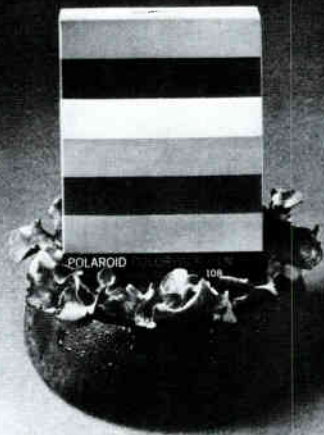
OTHERS
WILL
SURELY
FOLLOW!



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Art Director Joe Ciccarone
 Writer Peter Evans
 Designer Joe Ciccarone
 Photographer Peter Evans
 Agency Peter Evans Advertising
 Client Harman/Kardon

Think of it as 11 bottles of salad dressing.



You're looking at the Number 1 in non-foods, in chain after chain.

If you sailed the seven seas, you probably wouldn't find a better money-maker for your non-foods department than Polaroid Colorpack film.

Just one box of Polaroid film can pour as much money into your cash register as 11 bottles of your best-selling salad dressing (at typical prices).

And quickly, too.

A Southwestern chain of 150 stores sold about 8000 packs of our film in one weekend!

It's selling so fast, in fact, many store owners can pay for their film out of current sales.

Which doesn't surprise us in the least.

We always knew women were the biggest buyers of film (62%). And that they usually buy on impulse (7 times out of 10).

So what better place than food stores to sell Polaroid Land film.

Where women buy more on impulse than any place else.

**Polaroid Colorpack Film.
The next best thing to food.**

Polaroid

Think of it as 18 cans of dog food.



You're looking at the Number 1 in non-foods, in chain after chain.

When it comes to putting cash in the cash register, one box of Polaroid Colorpack Land film can rival 18 cans of your best-selling dog food (using typical prices).

And do it in a hurry.

One midwestern chain of 105 stores sold about 7500 packs of film in 13 days. That's about \$30,000 at their prices.

It's selling so fast, in fact, many store owners can afford to pay for their film out of current sales.

The reason is simple.

Film is a genuine impulse item. (7 out of every 10 supermarket sales are on impulse.)

And women, your best customers, are the biggest film buyers.

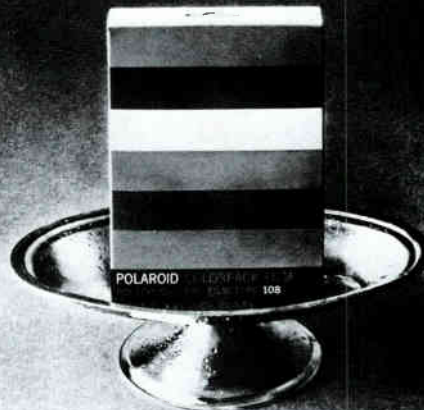
And our rainbow colored boxes sit in convenient pre-pack displays.

Which makes it almost impossible not to get impulsive.

**Polaroid Colorpack Film.
The next best thing to food.**

Polaroid

Think of it as 5 quarts of ice cream.



You're looking at the Number 1 in non-foods, in chain after chain.

One pack of Polaroid Type 108 Colorpack film can put as much cold cash in the cash register as 5 quarts of your best ice cream (at typical prices). And it doesn't waste time doing it.

An Eastern chain of 100 stores sold over 17,000 packs of film in just 20 days.

That's like selling 21,000 gallons of ice cream!

What makes our film so popular?

To start off with there are millions of Polaroid Land camera owners.

Then there's this.

Most food shoppers are women.

Most film buyers are women, (62% to be exact.)

And 70% of the time they buy on impulse.

With our rainbow colored boxes and handy pre-pack displays, is it any wonder many store owners can pay for their film out of current sales?

**Polaroid Colorpack Film.
The next best thing to food.**

Polaroid

The day Sweetheart Bakeries had a big run on cupcakes.

Blame it on sunspots or maybe a worn tapehead. The fact remains, when computer errors hit your production line, it could end up costing you a lot of dough.

What you need is a way to cut the possibility of these errors down to a bare minimum. And the best time to start is when you place your next order for computer tape. Just specify BASF.

At BASF, we produce tapes that are a lot better than they have to be. For example, we run a continual check on the quality of our tape coating . . . so, no matter what your recording density, you can count on a constant reading voltage.

One more point. Our tapes don't cost any more than the competition's. You're already paying for BASF quality . . . you might as well have it. Write today for the complete story of how BASF computer tapes stack up against the competition. Remember, nobody makes better tape than the people who invented it. BASF Systems, Crosby Drive, Bedford, Mass. 01730.



When it's BASF...you know it's not the tape that goofed.

162

The day Computer-Date found love everlasting for Sue Anderson.

It started on a glamorous program on television in Calf. Eason. The fact remains that since she arrived, she and her soul, are inseparable with passion and romance.

When you need a way to cut a possibility of error down to an absolute minimum. And the best time to start is when you place your next order for computer tape. Just specify BASF.

At BASF, we produce tapes that are a lot better than they have to be. For example, we run a continual check on the quality of our tape coating . . . so, no matter what your recording density, you can count on a constant reading voltage.

One more point. Our tapes don't cost any more than the competition's. You're already paying for BASF quality . . . you might as well have it. Write today for the complete story of how BASF computer tapes stack up against the competition. Remember, nobody makes better tape than the people who invented it. BASF Systems, Crosby Drive, Bedford, Mass. 01730.



When it's BASF...you know it's not the tape that goofed.

The day the sled dogs arrived at Anchorage.

It was a day that will be remembered for years to come. The fact remains that since they arrived, they and their sleds, are inseparable with passion and romance.

When you need a way to cut a possibility of error down to an absolute minimum. And the best time to start is when you place your next order for computer tape. Just specify BASF.

At BASF, we produce tapes that are a lot better than they have to be. For example, we run a continual check on the quality of our tape coating . . . so, no matter what your recording density, you can count on a constant reading voltage.

One more point. Our tapes don't cost any more than the competition's. You're already paying for BASF quality . . . you might as well have it. Write today for the complete story of how BASF computer tapes stack up against the competition. Remember, nobody makes better tape than the people who invented it. BASF Systems, Crosby Drive, Bedford, Mass. 01730.



When it's BASF...you know it's not the tape that goofed.

162

- Art Directors: Ken Amaral, Ralph Moxcey
- Writer: Peter H. Caroline
- Designer: Ken Amaral
- Photographers: Frank Foster, Barry O'Rourke
- Agency: Humphrey Browning, MacDougall
- Client: BASF Systems



Thanks to Emery, Boris Spassky made at least one good move.

Like your father he would always make a chess move. Boris Spassky at his air dinner had decided to fly his lucky horse from Clark to New York. Emery is the air freight company that always makes the move when it comes to shipping a horse. It's not just a horse, it's a horse that's worth a fortune. Emery is the air freight company that's worth a fortune. Emery is the air freight company that's worth a fortune. Emery is the air freight company that's worth a fortune.

Every day of every day. And we're not the only one who comes in order to see. That's because we use Emery's exclusive computerized system for tracking shipments. Emery has a every shipment to check. From the time we pack it up to the time we deliver it. In 10 seconds. If you're in the U.S. And in 60 minutes if you're outside. So from the time you ship, Emery is there. We're the air freight company that's worth a fortune. Emery is the air freight company that's worth a fortune.

Emery Air Freight

We're the best because we're the fastest and the safest.



There isn't a country on earth that's foreign to Emery.

We're right at home in more countries than any other air freight company on earth. One of the reasons is that we have more offices than any other air freight company in the world. It's in the U.S. And 28 more all around the world. All fully staffed with Emery personnel. All with inventories on hand. And Emery personnel know their territory like the back of their hand. Because here they're working. But no matter where in earth your shipment is.

Emery, it's never more than 10 seconds away. Thanks to Emery's exclusive computerized system for tracking shipments, we're worlds apart from all other air freight companies. With its help we can tell you exactly where your shipment is. From the time we pack it up to the time we deliver it. In 10 seconds if you're in the U.S. And in 60 minutes if you're outside. If Emery sounds like the air freight company you should be doing business with, give us a call. We speak your language. No matter what language you speak.

Emery Air Freight

We're the best because we're the fastest and the safest.



A lot of air freight shipments can get grounded in customs.

These days with so many businesses depending on air freight, it's not just a people we have to handle all those shipments. You'll be happy to know that at Emery it's our policy to have a customs officer on every shipment. The person who handles the customs clearance for your shipment. And what's more, we're the only air freight company that has a customs officer on every shipment.

And to insure safety, we've got our own bonded facilities. To ensure your shipment will never have to sit around in a customs house. If you think you'd like to do business with a company that runs its business the way we run ours, call us. We've been in the business for over 27 years. Things like a customs officer on the premises are a custom of Emery.

Emery Air Freight

We're the best because we're the fastest and the safest.

- Art Director Ken Berris
- Writer John Russo
- Designer Ken Berris
- Artists Bruce Stack
Dick Anderson
- Agency Della Femina Travisano & Partners
- Client Emery Air Freight

No one has to know whether you've got a big portfolio in there or just a big salami sandwich.
 For \$42.50 you can get our 3" deluxe attache, that'll make you look good whatever you're carrying.
 Reinforced throughout with fiberglass, the case has a stainless steel frame and bumper guards designed

especially to protect the corners. And you can mind your own business, thanks to a combination lock you can set to any three numbers. It's a classy bit of camouflage. The outside will smell of success, even if the inside smells of salami.



Carry your work to lunch or your lunch to work.



© AMERICAN TOURISTER, HANSEN, N. J.

165

**if you can't
 find what
 you like to
 smoke here
 it's illegal**



smokers' world ltd

12th Engle Street, Englewood, New Jersey 07631 (201) 567-1305
 Closed Monday, Open Sunday 10-1
 Free Parking Master Charge BankAmericard.

166

At Big Sky, we're blessed with an over-abundance of great Alpine skiing and an under-abundance of skiers. In fact, there isn't even a ski lift yet. After you fly down a mountain, you fly up again by helicopter or drive up in a 12-passenger snow vehicle.

And if you like cross-country, our runs are so ideal the U.S. Olympic Cross-Country Ski Team uses Big Sky as a training site.

For a free ski tour brochure, write: Chet Huntley, Dept. T, Big Sky, Montana 59716. He's a little slow on ski, but he'll be very quick to answer.

Chet Huntley's Big Sky Ski Tours

Our slopes offer the perfect base of snow without the usual layer of people.

167

165
 Art Director Howard Brookstein
 Writer Leslie Citron
 Photographer Edward Centner
 Agency Doyle Dane Bernbach
 Client American Tourister

166
 Art Director Alan Mitelman
 Writer Lewis Petterson
 Designer Alan Mitelman
 Agency Hecht, Vidmer
 Client Smokers World

167
 Art Director Rob Lopes
 Writer Larry Spector
 Designer Rob Lopes
 Artist Stan Mack
 Agency Levine, Huntley, Schmidt
 Client Big Sky of Montana



**Diarrhea.
It can make strong
men weep.**



Controls common diarrhea.

USE AS DIRECTED.

168

**SHOOT YOUR WIFE,
SHOOT THE KIDS,
THEN SHOOT YOURSELF.**



Our Minolta Autopak[®]-8 D6 is so easy to use you might find yourself getting carried away.

Because all you have to do is keep your 6-to-1 power zoom pointed in the right direction and your finger on the start button. The Autopak makes all the necessary adjustments.

Super-8 film. You can snap any sort of cartridge into the Autopak including the new Ektachrome[®] high-speed in-

door color film.

In addition, there's a whole variety of options that also snap into or onto the

Autopak. Like remote control. Which helps you shoot subjects that aren't normally so easy to shoot.

Like yourself.

Minolta Autopak-8 D6



Ektachrome[®] is a registered trademark of the Eastman Kodak Company.

169

Sold

168

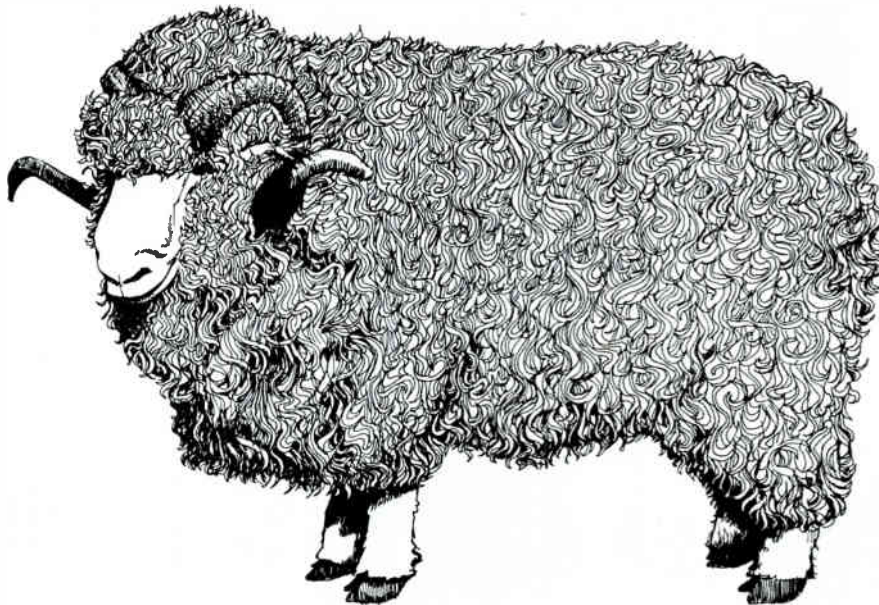
Art Director Aaron Koster
Writer Dick Wolf
Photographer Joe Toto
Agency Benton & Bowles
Client Morton-Norwich Co.

169

Art Director Ron Kanter
Writer John Wainer
Agency E.T. Howard Co.
Client Minolta Corp.

Hank Aaron: Babe Ruth's Successor.
 Tonight at 6:30 on WMAQ-TV. Irv Kupcinet Interviews
 the man who speaks softly and carries a big stick. **5**

170



wool - 1: the soft wavy or curly hypertrophied undercoat of various hairy mammals and esp. the sheep made up of fibers of keratin molecules within a matrix and covered with minute scales 2: a product of wool; esp: a woven fabric or garment of such fabric 3 α: a dense felted pubescence esp. on a plant.

Orbach's is woolish on America.
SOUTHROADS MALL THE FARM

171

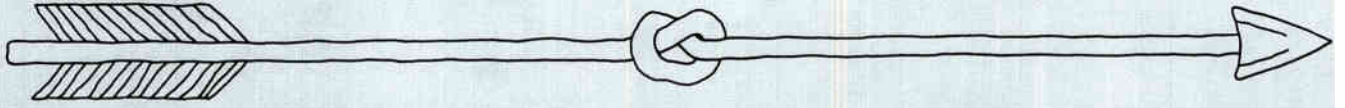
Silver
170

Art Director Jim Cox
 Writer Jeff Gorman
 Designer Jim Cox
 Artist Alex Murawski
 Agency Zechman Lyke Vetere
 Client WMAQ-TV, Chicago

171

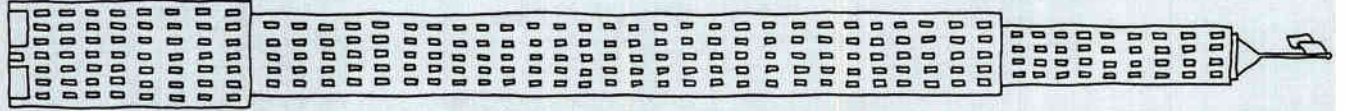
Art Director Jim Knight
 Writer Bill Hinkle
 Designer Knight, Walsh & Assoc.
 Artist Jim Davies
 Agency The Brothers Co.
 Client Orbach's

Sometimes it takes a little capital to make a business straighten up and fly right.



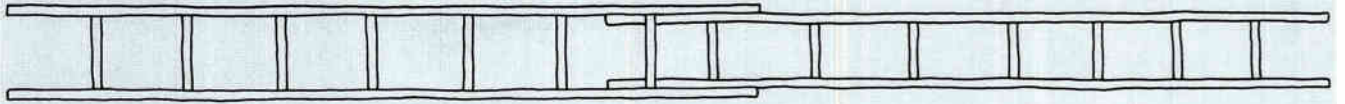
Santa Barbara National writes more Small Business Administration loans than any of the 6 largest banks in town. Straight and true. SANTA BARBARA NATIONAL BANK

If you placed all our SBA loans end to end, they'd be taller than the Empire State Building.



Believe it or not, Santa Barbara National writes more Small Business Administration loans than any of the 6 largest banks in town. SANTA BARBARA NATIONAL BANK

The ladder of success is a mighty tough climb, if you haven't got a ladder.



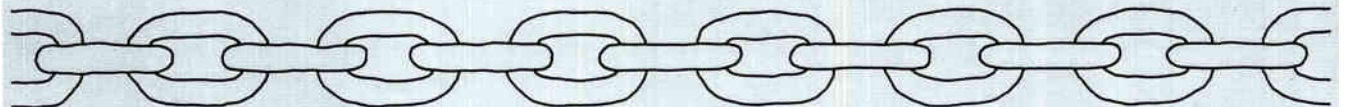
Santa Barbara National writes more Small Business Administration loans than any of the 6 largest banks in town. We'll loan you a ladder. SANTA BARBARA NATIONAL BANK

Our loan officers do so much writing, we had to get them longer pencils.



Santa Barbara National writes more Small Business Administration loans than any of the 6 largest banks in town. SANTA BARBARA NATIONAL BANK

With a little magic and an SBA loan, you could turn a small business into a big chain.



Presto! Santa Barbara National writes more Small Business Administration loans than any of the 6 largest banks in town. SANTA BARBARA NATIONAL BANK

**We cater
to man's
second most
intimate
pleasure**

smokers'  world Ltd

126 Engle Street, Englewood, New Jersey 07631 (201) 567-1305
Closed Monday, Open Sunday 10-1
Free Parking Master Charge BankAmericard

**"I would no sooner
smoke another man's
tobacco than use his
toothbrush."** Anon.

One man's heaven is another man's inferno.
We have an extraordinarily wide
selection of pipes, tobacco, and cigars.
And a staff of expert tobacconists
to help you choose the right one.

smokers'  world Ltd

126 Engle Street, Englewood, New Jersey 07631 (201) 567-1305
Closed Monday, Open Sunday 10-1
Free Parking Master Charge BankAmericard

**if you can't
find what
you like to
smoke here
it's illegal**

smokers'  world Ltd

126 Engle Street, Englewood, New Jersey 07631 (201) 567-1305
Closed Monday, Open Sunday 10-1
Free Parking Master Charge BankAmericard

173

173

Art Director Alan Mitelman
Writer Lewis Petterson
Designer Alan Mitelman
Agency Hecht, Vidmer
Client Smokers World

Buy this luggage and still have money to fill it.

This luggage is priced so nicely that after you buy it, you can still afford a few new things to put in it.

Made of durable, soap-and-water washable vinyl, it has extra-strength zippers and double-stitched edges.

The tote bag, with an adjustable shoulder strap, is \$30 and the 24" pullman is \$37.50. These and seven other models come in strawberry, birchwood, bermuda brown and tourist gold.

You're probably going on a vacation you can't afford anyway, so you might as well take along luggage you can.



**American Tourister
Casual Luggage**



© AMERICAN TOURISTER, WARREN, R. I.

174

Bags that take 10 minutes to pack shouldn't take an hour to claim.

If you're taking a short trip you don't want to spend a long time claiming your luggage. You need bags that carry on and off.

Like our car bag. It's carried by its handle, hung by its hook, and kept looking good because it's scratch-resistant vinyl.

And our club tote, which slips right under any seat.

Both come in olive, dusk and walnut. Our prices are as sensible as our luggage: the car bag and the club tote are \$35 each.

If you're not packing a bundle, you shouldn't have to spend a bundle.



**American Tourister
Casual Luggage**



© AMERICAN TOURISTER, WARREN, R. I.

No one has to know whether you've got a big portfolio in there or just a big salami sandwich.

For \$42.50 you can get our 3" deluxe attache, that'll make you look good whatever you're carrying.

Reinforced throughout with fiberglass, the case has a stainless steel frame and bumper guards designed

especially to protect the corners.

And you can mind your own business, thanks to a combination lock you can set to any three numbers.

It's a classy bit of camouflage. The outside will smell of success, even if the inside smells of salami.



**American Tourister
Attaches**

Carry your work to lunch or your lunch to work.



© AMERICAN TOURISTER, WARREN, R. I.

Silver
174

Art Director: Howard Brookstein
 Writer: Leslie Citron
 Photographer: Edward Centner
 Agency: Doyle Dane Bernbach
 Client: American Tourister



A man in Jamaica
Climbed up a great
big tree and he
brought down a big
coconut. We ate it
all up. And I ate
the most, and got
a stomach ache.
But it was real
fun.

How your children see the world depends on what you show them.

This summer take your family to Jamaica. Eastern has daily connecting service to Kingston and Montego Bay. Call your travel agent or Eastern at 621-8900 in St. Louis.

EASTERN The Wings of Man.



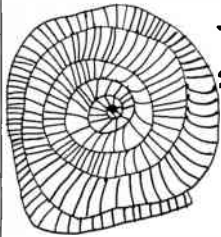
In Puerto Rico I
got una barquilla de vainilla.
Because in Puerto Rico
People speak Spanish.

Philip

How your children see the world depends on what you show them.

This summer take your family to Puerto Rico. Eastern has 6 daily nonstops to San Juan, plus extra flights on weekends. Call your travel agent or Eastern at 800-631-5720 in Greenwich or Stamford.

EASTERN The Wings of Man.



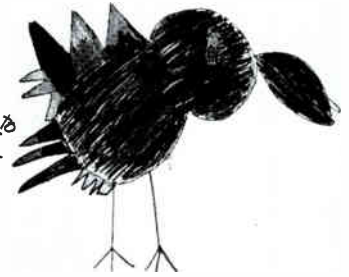
In Bermuda I found
a snail's house.
The snail moved out though,
so I put it on a string
and now his house
is my favorite necklace.

How your children see the world depends on what you show them.

This summer take your family to Bermuda. Eastern has weekend nonstop service to Hamilton. Call your travel agent or Eastern at 965-8200 in Detroit.

EASTERN The Wings of Man.

In Florida there
is a parrot jungle.
I always wanted to
be a parrot until I
found out parrots
eat BUGS.



How your children see the world depends on what you show them.

This summer take your family to Florida. Eastern has 3 daily nonstops to Miami and 2 to Ft. Lauderdale. Call your travel agent or Eastern at 467-2900 in Chicago.

EASTERN The Wings of Man.



My dad gave me
ten pesos to spend
in Mexico.
I got my teacher
a sombrero, and still
had pesoses left for
a candy bar.

How your children see the world depends on what you show them.

This summer take your family to Mexico. Eastern has 2 daily nonstops to Mexico City and through service to Acapulco. Call your travel agent or Eastern at 986-5000 in New York or 621-2121 in New Jersey.

EASTERN The Wings of Man.

175

Sold
175

Art Director Matricia Haigood
Writer Matricia Haigood
Artists Children at NY Day
Care Centers
Agency Young & Rubicam
Client Eastern Air Lines

Rest, keep warm and drink liquids.



AMERICAN AIRLINES TO THE CARIBBEAN

176

**“Cars shouldn’t
spend more time
going up and down
than to and from.”**

Bill Bruce of Bruce-Flournoy Ford

178

Sold
176

Art Director Stan Jones
Writer Dave Butler
Photographer Carl Furuta
Agency Doyle Dane Bernbach
Los Angeles
Client American Airlines

178

Art Director Bill Kamp
Writer Larry Spector
Designer Bill Kamp
Artist Marvin Mattelson
Agency Levine, Huntley, Schmidt
Client Bruce Flournoy Ford

Earotica.

TEAM[®]
ELECTRONICS

179



Cheap. Cheaper.



Busing is better

180

179

Art Director Doug Risbrudt
Writer Mario Tosto
Designer Doug Risbrudt
Artist Doug Risbrudt
Agency Campbell-Mithun
Minneapolis
Client Team Central

180

Art Director Jim Lotter
Writer Duane Johnson
Artist John Keely
Agency Carmichael-Lynch
Advertising
Client Metropolitan Transit
Commission

Many of his fellow officers considered him
the most dangerous man alive
-an honest cop.



A PARAMOUNT RELEASE
DINO DE LAURENTIIS
presents

AL PACINO in "SERPICO"

Produced by **MARTIN BREGMAN** Directed by **SIDNEY LUMET**

Screenplay by **WALDO SALT** and **NORMAN WEXLER** Based on the book by **PETER MAAS**

Music by **MIKIS THEODORAKIS** Color by **TECHNICOLOR** A Paramount Release



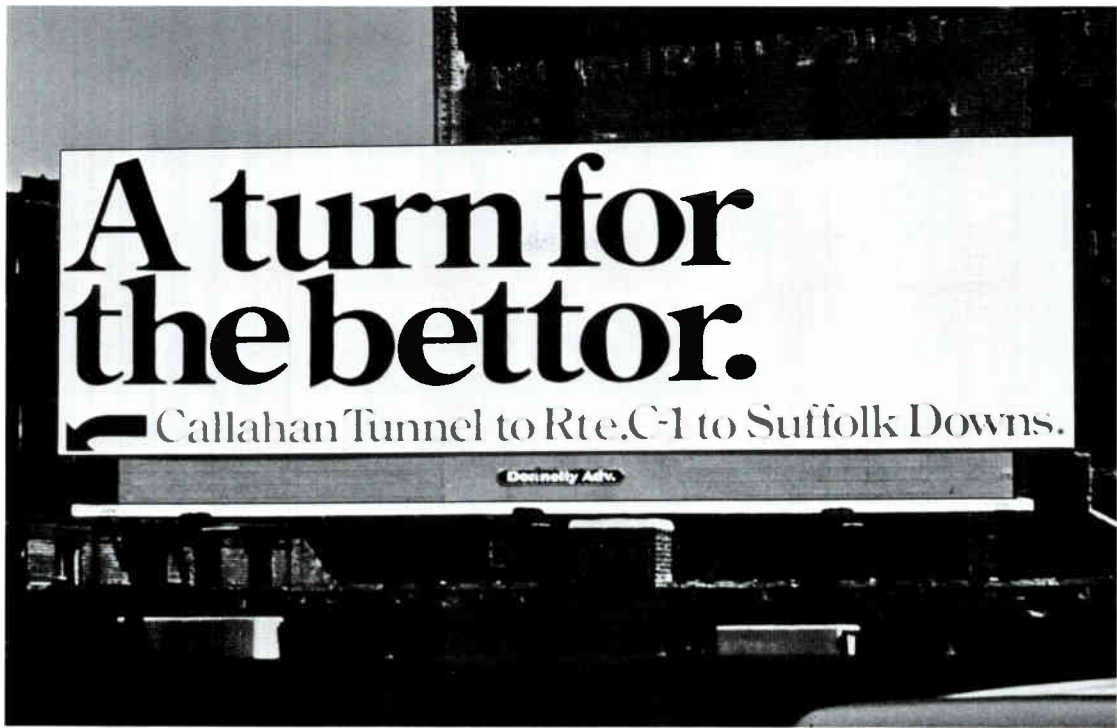
Original Soundtrack Album on Paramount Records and Tapes



181

181

Art Director	Ed Brodtkin
Writer	Ruth Tarson
Designer	Walter Glinka
Artist	John Schaedler
Photographer	Lou Barrett
Agency	Diener-Hauser-Greenthal
Client	Paramount Pictures



182



183

182

Art Director Bill Murphy
 Writer Betsy Clark
 Designer Bill Murphy
 Agency Ingalls Assoc.
 Client Ogden Recreation

183

Art Director John Pearson
 Writer Jack Wallwork
 Agency Pearson and MacDonald
 Client Restaurant Assoc.

**"We offer you 250 horses
and no bull."**

Bill Bruce of Bruce-Flournoy Ford

184

**Eat your
milk.**



185

The snow's on Me.

The Great State of Maine.

186

184

Art Director Allan Beaver
Writer Larry Plapler
Designer Allan Beaver
Agency Levine, Huntley, Schmidt
Client Bruce Flournoy Ford

185

Art Director Paul Stephens
Writers Paul Stephens
Tom Tracy
Designer Paul Stephens
Photographer Gord Marci
Agency Cockfield Brown & Co. Ltd.
Toronto
Client Canadian Dairy Foods
Service Bureau

186

Art Director Stavros Cosmopoulos
Writers Stavros Cosmopoulos
Jay Hill
Designer Stavros Cosmopoulos
Artist Dick Pantano
Agency Hill, Holliday, Connors,
Cosmopoulos
Client State of Maine, Tourism

Sneezin's Greetings.



187

Hugs Curves!



190

187

Art Director Keith Hillmer
Writer Alan Marr
Designer Keith Hillmer
Artist Bob McPartlin Studios Ltd.
Photographer Bert Bell
Agency Spitzer, Mills & Bates Ltd.
Toronto
Client Kimberly Clark Ltd.
Canada

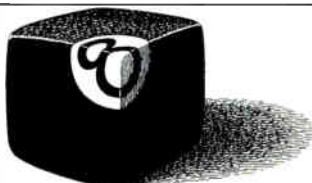
190

Art Director Vito Incorvaia
Writer Allan Walsh
Designer Vito Incorvaia
Agency Dancer-Fitzgerald-Sample
Client L'eggs

IF IT'S NOT IN THE YELLOW PAGES, YOU PROBABLY DON'T NEED IT.



191



**IF IT'S NOT IN THE YELLOW PAGES,
YOU PROBABLY DON'T NEED IT.**



**IF IT'S NOT IN THE YELLOW PAGES,
YOU PROBABLY DON'T NEED IT.**

**IF IT'S NOT IN THE YELLOW PAGES,
YOU PROBABLY DON'T NEED IT.**



**IF IT'S NOT IN THE YELLOW PAGES,
YOU PROBABLY DON'T NEED IT.**



191

Art Director Bruce Campbell
Writers Alexander Cichy
Fred Udall
Designer Bruce Campbell
Artist Chuck Eckart
Agency Batten, Barton,
Durstine & Osborn
San Francisco
Client Pacific Telephone



192

**Think of Me.
as a tax advantage.**



The snow's on Me.

The Great State of Maine.

Silver
192

Art Directors Stavros Cosmopoulos
Dick Pantano
Writers Jay Hill
Stavros Cosmopoulos
Dick Pantano
Designers Stavros Cosmopoulos
Dick Pantano
Artists Stavros Cosmopoulos
Dick Pantano
Photographer Bob O'Shaughnessy
Agency Hill, Holliday, Connors,
Cosmopoulos
Client State of Maine, Tourism



DEATH IN HOLLYWOOD

The late spring 1937 war a time of crisis in Hollywood. A major studio, while not yet fully established, was in trouble, and a number of its executives were in a state of emergency. In the case of James Montgomery, the situation was particularly dire.

On Saturday May 29, 1937, James Montgomery and several other executives were working on a camp for SARA FOLLO with Jack Warner. Montgomery had been very ill during the night, and then collapsed and died.

It is a fact that James Montgomery needed a sweater in the hospital, and it was not until the night of his death that one was provided. The fact that Montgomery had a sweater in the hospital is a fact that is not mentioned in the account of his death.

Jack Warner, the director of the picture, was the one who found Montgomery's body. He was the one who called the police and the coroner. He was the one who arranged for the funeral.

The picture which had called for the body for eight days was the picture of the life of James Montgomery. It was a picture of a man who had been very ill during the night, and then collapsed and died.

She went to her dressing room wearing on her arm of assistant director Fred Gibson. She called him, she said, to tell her that she was ill.

On Wednesday June 2, 1937, James Montgomery was in his dressing room. He was very ill, and he was very tired. He was very tired because he had been working very hard during the night.

On Thursday June 3, 1937, James Montgomery was in his dressing room. He was very ill, and he was very tired. He was very tired because he had been working very hard during the night.

On Friday June 4, 1937, James Montgomery was in his dressing room. He was very ill, and he was very tired. He was very tired because he had been working very hard during the night.

On Saturday June 5, 1937, James Montgomery was in his dressing room. He was very ill, and he was very tired. He was very tired because he had been working very hard during the night.

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193

James Montgomery Band First Time Out



194

Chapter 26 of "Storvick" The Life and Times of James Montgomery. A Story by James Montgomery.

Montgomery starting something that would make a summer hit made of gingham fabric. — Montgomery, June 1937

Expect a cold snap for the Fourth of July.



FROM ONE BEER LOVER TO ANOTHER.

THE STROH BREWERY COMPANY, DETROIT, MICHIGAN 48226

195

MADE IN TAPPAN

196

193

Art Director Phelps K. Manning
 Writer Lloyd Skinner
 Designer William R. Tobias
 Artist William R. Tobias
 Agency BirthdayBook
 Client BirthdayBook

194

Art Director Ed Thrasher
 Writers Bruce Steinberg
 James Montgomery
 Designer Bruce Steinberg
 Artist Bruce Steinberg
 Photographer Bruce Steinberg
 Agency Bruce Steinberg
 Client Capricorn Records

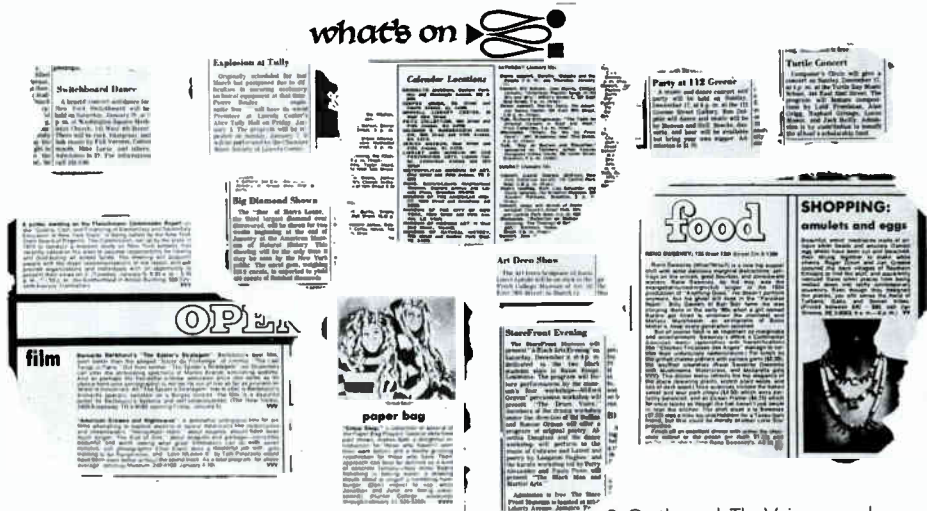
195

Art Director Ed Luiso
 Writer Robert Saxon
 Designer Ed Luiso
 Photographer George Cochran
 Agency Doyle Dane Bernbach
 Client Stroh's Brewery

196

Art Directors Bob Kwait
 Don Ozyp
 Writer Bob Kwait
 Designer Don Ozyp
 Artist Ed Curilla
 Agency Kwait, McClachty
 Chaisson & Buchman
 Client Tappan Air Conditioning

On a boring evening The Village Voice can offer the following suggestions:



1. Pick up TheVoice and go straight to the Centerfold. There you'll find two full pages of goings-on in New York. In the theatre, music, dance, film, public hearings, debates and discussions. Plus shopping and eating adventures you never knew existed.
2. Place your Voice face down and feast your eyes on the back. Where you'll find the kind of activities that attract the kind of people you've always wanted to meet. Listed day by day.

3. Go through The Voice, page by page. Announcements you probably won't see anywhere else are on almost every page.
4. If you don't feel like going out, spend the evening with TheVoice. You'll have Feiffer to make you laugh, Newfield to make you mad, Hentoff to get you excited, Jill Johnston to rile you up about sex, Nichols to fill your mind with juicy tidbits.



IT KEEPS YOU AHEAD OF THE TIMES.

197

**"IF YOUR HUSBAND IS
A BREAST OR LEG MAN,
ASK FOR MY
CHICKEN PARTS."**

Frank Perdue

198

197

Art Director Duane Plants
Writer Karen Gray
Agency Scali, McCabe, Sloves
Client The Village Voice

198

Art Director Sam Scali
Writer Edward A. McCabe
Agency Scali, McCabe, Sloves
Client Perdue Farms

Take some chicken home to the flock.



After you've finished gobbling down the Colonel's "finger lickin' good" chicken, why not treat yourself to one of his desserts. Then take some chicken home to the family. That way, your favorite chick won't have to spend any time cooped up in the kitchen.

199

Is your coffee grounds for divorce?



See Vol. 5

Better Homes & Gardens Encyclopedia of Cooking

200

Do they rib you about your roasts?



See Vol. 2

Better Homes & Gardens Encyclopedia of Cooking

201

199

Art Director Jim Perretti
 Writer Stephanie Crookston
 Designer Jim Perretti
 Artist Simms Taback
 Agency Delta Femina, Travisano & Partners
 Client Kentucky Fried Chicken Trade Assoc.

200

Art Director Ray Alban
 Writer Thomas J. Nathan
 Photographer Michael O'Neill
 Agency Scali, McCabe, Sloves
 Client Funk & Wagnalls

Silver

201

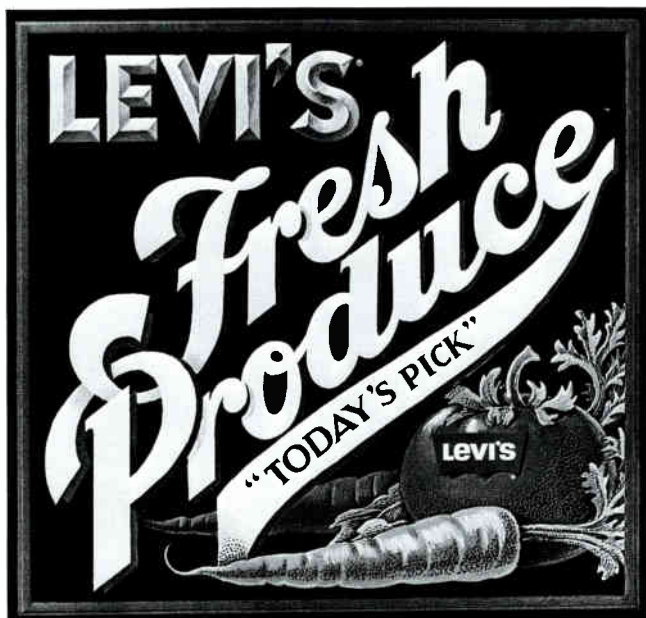
Art Director Ray Alban
 Writer Thomas J. Nathan
 Photographer Michael O'Neill
 Agency Scali, McCabe, Sloves
 Client Funk & Wagnalls

We have to pay the piper.

The Norfolk Symphony Growth Fund needs your support.



202



203

Are soufflés your downfall?



See Vol. 17

Better Homes & Gardens Encyclopedia of Cooking

204

202

Art Director Robert V. Stewart
Writer Leslie Trinite
Designer Robert V. Stewart
Artists Ed Conner
Robert V. Stewart
Photographer Studio III
Agency Arthur Polizos Assoc.
Client Norfolk Symphony

203

Art Director Mike Latta
Writer Donna Goldstein
Designer Mike Latta
Artist Larry Duke
Agency Honig-Cooper
& Harrington
Client Levi Strauss & Co.

204

Art Director Ray Alban
Writer Thomas J. Nathan
Photographer Michael O'Neill
Agency Scali, McCabe, Sloves
Client Funk & Wagnalls

ARROZ CON PERDUE.

To make sure your pollo always comes out perfect, insist on Perdue. And when you insist on Perdue chicken twice, you'll have two Perdue wing-tags. Which you can send to Perdue. And Perdue will send you The Perdue Chicken Cookbook.

It contains over 100 terrific chicken recipes. Including everything from Just Plain Barbecued Chicken to Paella à la Perdue.



205

205
 Art Director Sam Scali
 Writer Edward A. McCabe
 Photographer Phil Mazzurco
 Agency Scali, McCabe, Sloves
 Client Perdue Farms



NEVER
UNDERESTIMATE
THE POWER OF A WOMAN

206

206
 Art Director Brian O'Neill
 Designer Brian O'Neill
 Photographer Joe Diamond
 Agency Davis-Delaney-Arrow
 Client Young Readers Press



207

207
 Art Directors Hans Buschfeld
 Winfried Holtz
 Heinz Lippert
 Designer Graphicteam Köln
 Photographer Graphicteam Köln
 Client Zanders Feinpapiere GmbH
 Germany

209
 Art Director Ron Spaulding
 Writer Thorleif Hawi
 Designer Ron Spaulding
 Photographer Jan Fridlund
 Agency Hera Advertising
 Stockholm
 Client Semper AB

acupuncture



208

208
 Art Director Philip Gips
 Writer John Windahl
 Designer Philip Gips
 Photographer Lock Huey
 Client Ris Paper Co.

210
 Art Director George Osaki
 Designer Paul Bruhwiler
 Photographer Albert Watson
 Agency MCA Records
 Client MCA Records

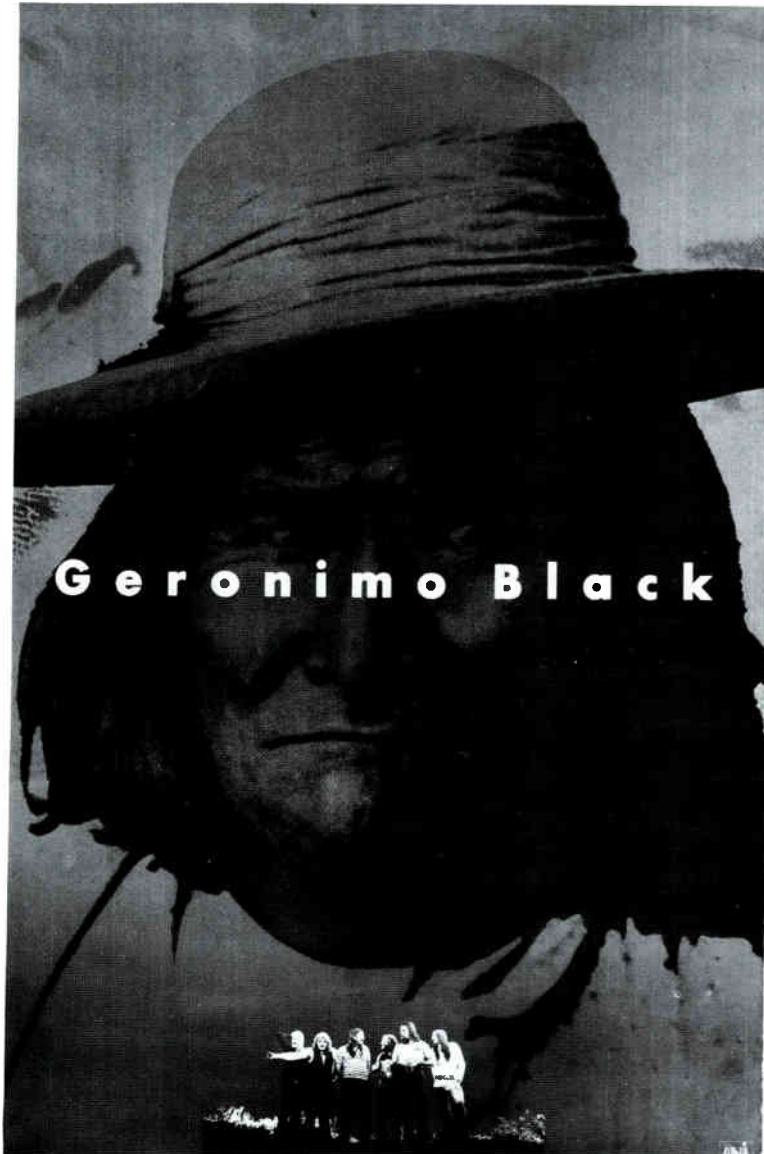
Välj din gelé med omsorg. Esseli.

	NOT	SAV	GRIS	LAMM	FÄRS	LEVER	RYSKALING	ÖVRIGT FÄSK	VILT	DESSERT
BOD VÄNDRISGELÉ	**	**	*	**	**	*	**	**	*	**
TRÄSK VÄNDRISGELÉ	**	**	*	**	**	*	**	**	*	**
BONBANGELÉ	*	*	*	**	*	*	*	*	*	**
PORTVINSGELÉ	*	*	*	*	*	*	*	*	*	**
FRANSK JÄRNSGELÉ	**	**	**	*	*	*	*	*	*	*
LINDBERGGELÉ	**	**	*	*	*	*	*	*	*	*
LINDORSGELÉ	**	**	*	*	*	*	*	*	*	*

* GÅR BÄTT ** UTSTÖKT



209



210

ROLLING STONE WAS HERE



Rolling Stone gets passed.
From hand-to-hand, Mary-to-Mary, and John-to-John. So each
of our 305,000 copies is seen by 4.77 people. Which gives us
more than 1.5 million readers per issue. Call us. We'll show you

the Roper Research Study, we'll tell you why some of your clients
really should be in Rolling Stone, and then we'll go away quietly.
Laurel Gonsalves, San Francisco / Richard Lucky, New York City /
Gary Walters, Los Angeles / Henry Hay, Chicago / Mark Dodge, Boston.

212

Silver
212

Art Director Chris Blum
Writer Mike Koelker
Designer Chris Blum
Artist Gloria Baker
Photographer Craig Simpson
Agency Honig-Cooper & Harrington
Client Rolling Stone

Bring the money to the corner of MADISON & Manzanita

Our grand opening is June 15. United California Bank



213

With over
100,000 jeans,
we never get
caught with our
pants down.



1562 THIRD AVENUE, BETWEEN 87TH AND 88TH STREET.
111-06 QUEENS BOULEVARD, AT 75TH AVENUE, FOREST HILLS.

"Say yes"

The largest selection of jeans in the city.

214

215

Boston, be careful.



213

Art Director Alan Small
Writer Dave Butler
Artist Studio Artists
Agency Doyle Dane Bernbach
Los Angeles
Client United California Bank

214

Art Director Tom Stoerle
Writer Mike Lichtman
Designer Tom Stoerle
Artist Tom Stoerle
Agency Levine, Huntley, Schmidt
Client "Say Yes"

215

Art Director Stavros Cosmopoulos
Writer Stavros Cosmopoulos
Designer Stavros Cosmopoulos
Agency Hill, Holliday, Connors,
Cosmopoulos
Client Boston Art Directors Club
Advertising Club of Boston

**GO TO TOWN
ON
YOUR HOME.**

**1,001
DECORATING IDEAS
MAGAZINE**



1,001 Decorating Ideas, 149 Fifth Avenue, New York, New York 10010, (212)-677-0870

216

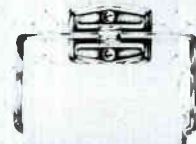
216
 Art Director Louis Colletti
 Writer Neil Drossman
 Designer Louis Colletti
 Artist Dave Willardson
 Agency Levine, Huntley, Schmidt
 Client Conso Communications Co.

CRAP IS CRAP.
 Even if it's beautifully designed crap.

NOTICE: Advertising in this magazine is not intended to constitute an offer of insurance. For more information, please contact your insurance agent. This advertisement is not intended to constitute an offer of insurance. For more information, please contact your insurance agent.

ADVERTISING: The 1995 issue of 1,001 Decorating Ideas is available for purchase at a special price of \$1.99. To purchase this issue, please call (212) 677-0870. The 1995 issue of 1,001 Decorating Ideas is available for purchase at a special price of \$1.99. To purchase this issue, please call (212) 677-0870.

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217

217
 Art Director Chris Blum
 Writer Mike Koelker
 Designer Chris Blum
 Artist John Hyatt
 Agency Honig-Cooper & Harrison
 Client San Francisco Society of
 Communicating Arts

BYU SOCCER 1973

Sept. 1	Fla. World at Provo	8:00 p.m.	Sept. 28	International Continental	Oct. 12	Ohio State at Provo	10:00 a.m.	Oct. 20	Ut. at Utah at Provo	2:00 p.m.
Sept. 12	BYU at Albany at Provo	8:00 p.m.	International 1st yr	Oct. 13	at Ohio			Oct. 22	Ut. at Montana at	
Sept. 19	Utah Art State at Provo	8:00 p.m.	Provo	Oct. 5	at Provo	7:30 p.m.		Nov. 2	Ut. at Wyoming at Provo	7:00 p.m.
Sept. 26	Actual International at Provo							Nov. 10	Utah State at Provo	2:00 p.m.
	Santa Clara U. vs	10:00 a.m.								
	International U.	12:00 noon								
	BYU vs. Metro State	8:30 p.m.								
	Metro State vs									
	Santa Clara									
	BYU vs International U.	8:30 p.m.								

All home games are scheduled to be played on Hoes Field, BYU Campus. Admission to all home games is \$5.00 per seat with children under 12 will be admitted free.



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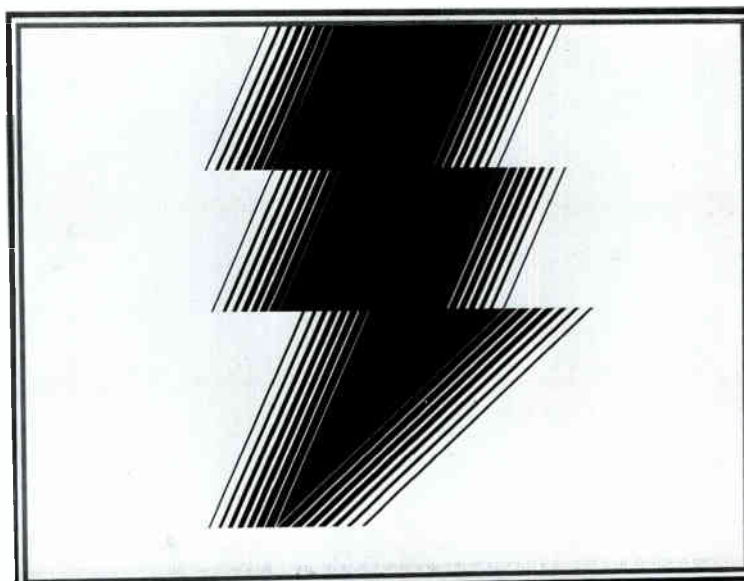
School of Visual Arts
209 East 23rd Street, New York, N.Y. 10010-6739-7356

**Spend a few nights with us.
It may change the way you spend
the rest of your days.**

Degree and Non-Degree Programs, Film, Photography, Media Arts (Advertising, Fashion, Illustration, Design)
Fine Arts (Painting, Sculpture, Printmaking, Crafts), Video Tape, Dance.



219



220

218

Art Director McRay Magleby
Designer Michael Masato Kawasaki
Artist Michael Masato Kawasaki
Agency Graphic Communications
Client Brigham Young University

219

Art Director Silas Rhodes
Writer Dick Wasserman
Designers James McMullan
Richard Wilde
Artist James McMullan
Agency School of Visual Arts
Client School of Visual Arts

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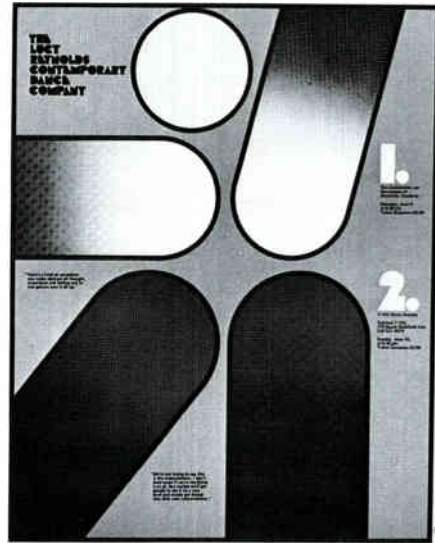
Art Director Mike Latta
Writers Kevin Collins
Mike Koelker
Designer Mike Latta
Artist Nick Sidjakov
Agency Honig-Cooper
& Harrington
Client American Advertising
Federation



221

221
 Art Director Cap Pannell
 Designer Cap Pannell
 Artist Ron Sullivan
 Agency The Richards Group
 Client U.S. Film Festival

DANCE



DANCE

222

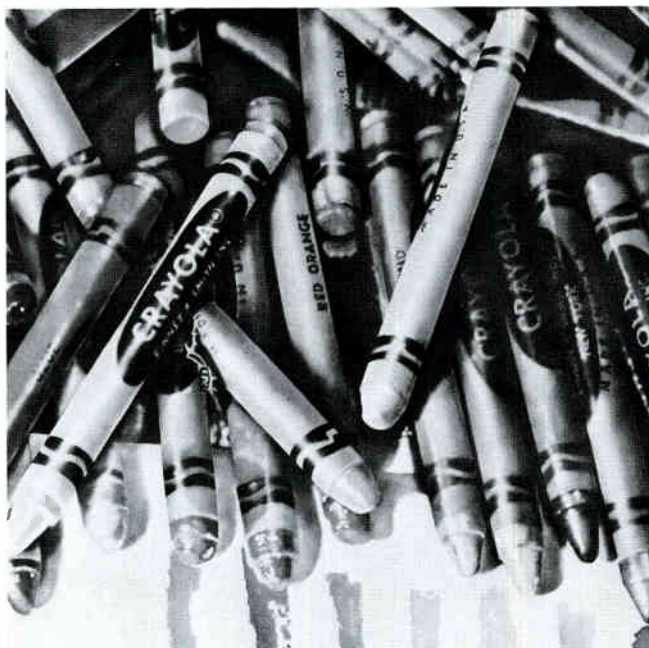
222
 Art Director Joseph M. Essex
 Writers Joseph M. Essex
 Nikki Lewy
 Designer Joseph M. Essex
 Artist Joseph M. Essex
 Agency Center For Communication
 Planning
 Client Lucy Reynolds Dance Co.



223



224



Audrey Flack

**Spend a few nights with us.
It may change the way you spend
the rest of your days.**

Degree and Non-Degree Programs
Film, Photography, Media Arts (Advertising, Fashion, Illustration, Design)
Fine Arts (Painting, Sculpture, Printmaking, Crafts), Video Tape

School of Visual Arts

209 East 23rd Street, New York, N.Y. 10010 • 679-7350

225

223

Art Director Kurt Weihs
Writer Wally Weis
Designer Kurt Weihs
Photographer Tom Weihs
Agency Lois Holland Callaway
Client N.Y.C. Off Track Betting Corp.

224

Art Director Kurt Weihs
Writer Wally Weis
Designer Kurt Weihs
Agency Lois Holland Callaway
Client N.Y.C. Off Track Betting Corp.

225

Art Directors Silas H. Rhodes
Richard Wilde
Writer Dick Wasserman
Designer Richard Wilde
Artist Audrey Flack
Agency School of Visual Arts
Client School of Visual Arts

**See the
Kool-Aid posters inside.**

BRAND SOFT DRINK MIX.

Admission: 35 cents

Kool-Aid is a registered trademark of the General Foods Co.

226

Kool-Aid.

BRAND SOFT DRINK MIX.

**Get it
while you're
hot.**

Kool-Aid is a registered trademark of the General Foods Co.

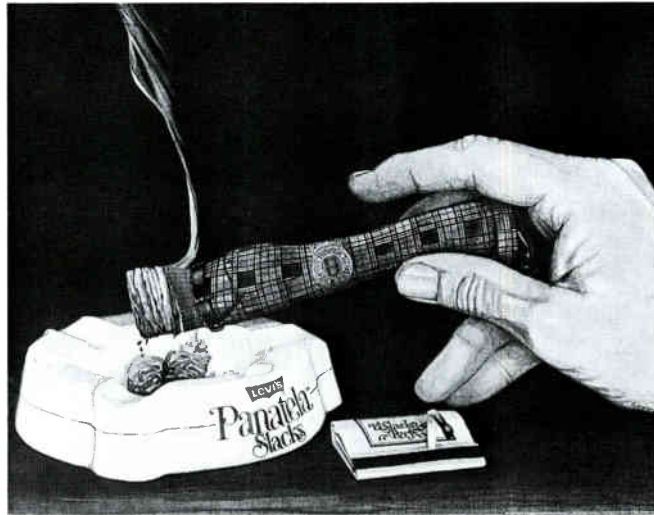
227

226

Art Director Alan Kupchick
Writers Harold Karp
Alan Kupchick
Designer Alan Kupchick
Agency Grey Advertising
Client General Foods
Kool Aid Div.

227

Art Director Alan Kupchick
Writer Tony Angotti
Designer Alan Kupchick
Agency Grey Advertising
Client General Foods
Kool Aid Div.



228

**DOES WHERE
YOU WORK
LOOK BETTER THAN
WHERE YOU LIVE?**

**1,001
DECORATING IDEAS
MAGAZINE**

1,001 Decorating Ideas, 149 Fifth Avenue, New York, New York 10010, (212)-677-0870

229

228

Art Director Mike Latta
 Writer Mike Koelker
 Designer Mike Latta
 Artist Dugald Stermer
 Agency Honig-Cooper & Harrington
 Client Levi Strauss & Co.

229

Art Director Louis Colletti
 Writer Neil Drossman
 Designer Louis Colletti
 Artist Dave Willardson
 Agency Levine, Huntley, Schmidt
 Client Conso Communications Co.

**Nobody
on this bus
is too old
for Kool-Aid.**

**10 glasses
of Kool-Aid
cost less
than one ride
on this bus.**

232

**See the
Kool-Aid posters inside.**

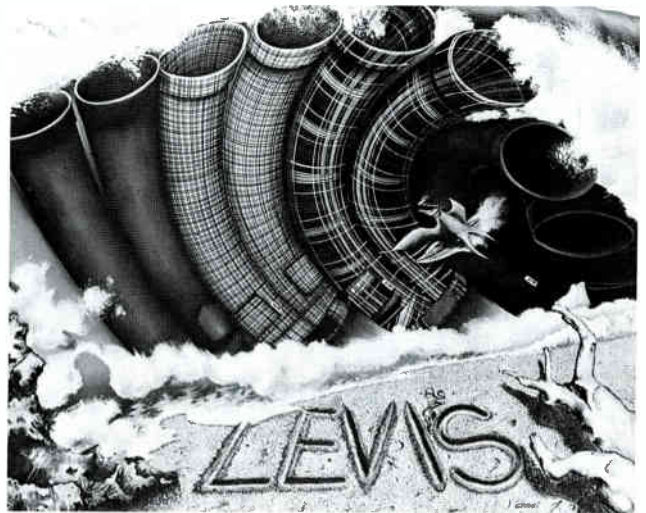
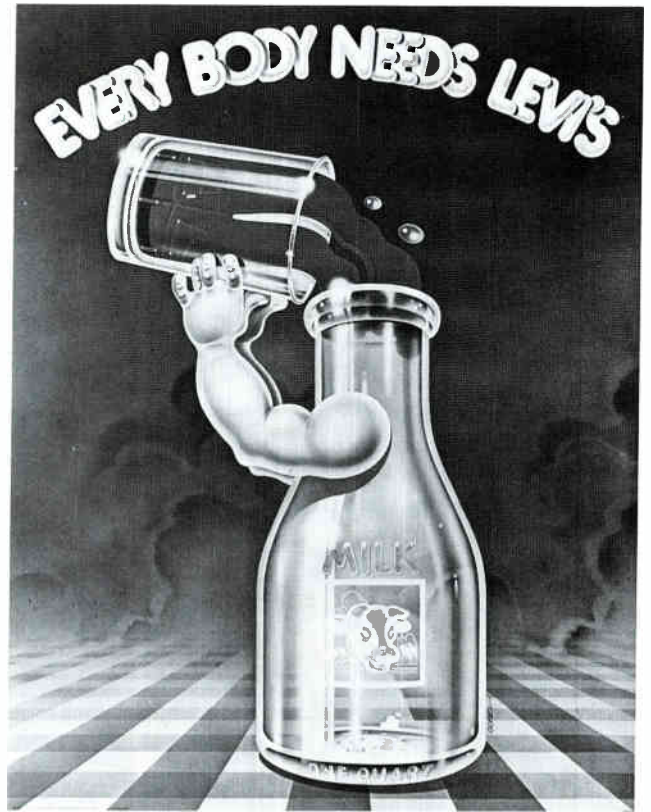
Admission: 35 cents

232

Art Director Alan Kupchick
Writers Harold Karp
Enid Futterman
Alan Kupchick
Designer Alan Kupchick
Agency Grey Advertising
Client General Foods
Kool Aid Div.



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233

Art Director Chris Blum
 Writer Mike Koelker
 Designer Chris Blum
 Artists Ignacio Gomez
 Victor Moscoso
 John Van Hamersveld
 Ronald Croci
 Agency Honog-Cooper & Harrington
 Client Levi Strauss & Co.

**Where is the Bahamas?
You're getting warmer.**

234

BAHAMAS
You could almost swim from here to there.

**You're almost there.
BAHAMAS**

**Straight ahead.
BAHAMAS**

BAHAMAS
Only 50 miles away. So what are you doing here?


**You've come too far to turn back now.
BAHAMAS**

**Turn left at Miami.
BAHAMAS**

234

Art Director Reggie Troncone
Writer Richard Ferrelli
Designer Reggie Troncone
Agency McCann-Erickson
Client Bahamas Ministry of Tourism

Do they rib you
about your roasts?



See Vol. 2
Better Homes & Gardens Encyclopedia of Cooking


Do you draw a blank
at lunchtime?



See Vol. 16
Better Homes & Gardens Encyclopedia of Cooking

235

Are soufflés
your downfall?



See Vol. 17
Better Homes & Gardens Encyclopedia of Cooking

Is your coffee
grounds for divorce?

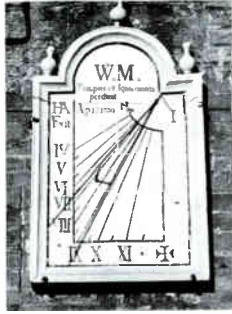


See Vol. 5
Better Homes & Gardens Encyclopedia of Cooking

Sold
235

Art Director Ray Alban
Writer Thomas J. Nathan
Photographer Michael O'Neill
Agency Scali, McCabe, Sloves
Client Funk & Wagnalls

Milton Keynes: the city's past

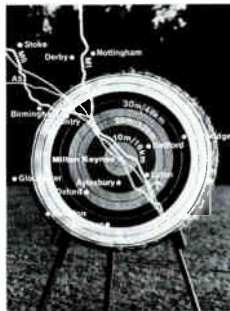


W.M. sundial in the grounds of the old Wavendon Tower, Wavendon, Milton Keynes, MK17 8LX. Telephone: Bletchley 4000



Milton Keynes Development Corporation, Wavendon Tower, Wavendon, Milton Keynes, MK17 8LX. Telephone: Bletchley 4000

Where is Milton Keynes?



Milton Keynes is a new city designed to be a better place to live than any other city in the Midlands. It is a new city designed to be a better place to live than any other city in the Midlands. It is a new city designed to be a better place to live than any other city in the Midlands.



Milton Keynes Development Corporation, Wavendon Tower, Wavendon, Milton Keynes, MK17 8LX. Telephone: Bletchley 4000

Milton Keynes

The kind of city you'll want your family to grow up in



Milton Keynes will be different from the noisy, crowded and often ugly cities you know today. You'll be able to afford a place to live, find the kind of job you want and travel about easily.

In your spare time you'll have plenty of outdoor and indoor activities to choose from. And there'll be woodlands, hedgerows, rivers and streams to enjoy (things you couldn't usually find in a city).

All kinds of people are coming to Milton Keynes. Many of them will be from London; people trying to get away from the problems of overcrowding and housing nightmares. Maybe you're one of them.



Milton Keynes Development Corporation, Wavendon Tower, Wavendon, Milton Keynes, MK17 8LX. Telephone: Bletchley 4000

- Art Directors Marcello Minale
Brian Tattersfield
- Writer Linda McDonnell
- Designers Marcello Minale
Brian Tattersfield
Alex Maranzano
- Artists Marcello Minale
Brian Tattersfield
Ray Gregory
- Photographers Harry Scotting
Brian Milne
Derek Ritterband
Alex Maranzano
John Donat
- Agency Minale, Tattersfield,
Provinciali Ltd.
London
- Client Milton Keynes
Development Corp.




My brother died from smoking cigarettes.

He only smoked a couple of packs a day. I still don't understand it.
The doctor told him to quit, but you know how people are they never listen. And anyway he was so young.
One day he woke up and couldn't breathe. So we took him to the hospital. They did some tests and things, and it turned out he had lung cancer. A few months later my brother was dead.
He was twenty seven.

PAS

237

How did the top man in Venice end up at the Morgan Memorial?



There are over 2 million fascinating stories like this at the Boston Museum of Fine Arts.

238

237

Art Director Harvey Shomer
Writers Harvey Shomer
Frank Young
Designers Harvey Shomer
Margot Zalkindshur
Photographer Paul Bergwall
Agency School of Visual Arts
Client School of Visual Arts

238

Art Directors Ken Amaral
Ralph Moxcey
Writer Peter H. Caroline
Designer Ken Amaral
Photographer Bill Sumner
Agency Humphrey Browning MacDougall
Client Boston Museum of Fine Arts



239

If you can read this, come to our place.

Hearing Impaired Thing is a social and recreational program for the deaf or partially deaf. Our fee is \$1.00 a year, which includes access to basketball, art, volleyball, pool, ping pong, cards, games and more. There's something for everybody. Join us for coffee. We meet at Junior High School 104, 20-21 Street, between 1st & 2nd Avenues, Tuesday, Wednesday and Thursday, 7 P.M. to 9:15 P.M. Sponsored by Office of Continuing Education District II.

240

Silver

239

Art Directors Ken Amaral
Ralph Moxcey
Writer Peter H. Caroline
Designer Ken Amaral
Photographer Phil Porcella
Agency Humphrey Browning MacDougall
Client Boston Museum of Fine Arts

240

Art Director Vincent Finnochiaro
Writers Vincent Finnochiaro
Stuart Waldman
Designers Vincent Finnochiaro
Louis Diaz
Photographer Frank Young
Agency School of Visual Arts
Client School of Visual Arts

HIS MIND STILL WORKS WELL ENOUGH TO THINK ABOUT HIS FUNERAL.



Bacardi rum mixes with everything. Except driving.



grave. Except that, along the way, they can wonder which part of themselves is going to die next.

First, they notice—almost nothing. A little weakness in the hands or feet. A few muscle cramps.

Then, almost unnoticeably, comes big trouble. The arms and legs don't work so well anymore—often they don't work at all. The speech thickens, the voice dies. The tongue becomes too weak to move food. Swallowing becomes impossible.

Then, at last, after watching the body die, piece by piece over a period of months or years, the person dies—mentally alert to the end.

And, in hushed tones, the relatives and friends outside. "It's such a pity. The doctors really couldn't do very much."

That's why we're asking you to remember Amyotrophic Lateral Sclerosis. So that neurologists, immunologists, pathologists, internists, and a whole healing army can go to work to eliminate this horror.

We're asking you to send us this coupon with your check or money order in any amount to:

ALS Foundation, Inc., 915 E. 17th Street, Suite 118, Brooklyn, N.Y. 11230.

We're asking for your money and your concern, so that, now, people who have Amyotrophic Lateral Sclerosis can allow themselves to think, "Finally, somebody is doing something."

Amyotrophic Lateral Sclerosis is killing him.

Amyotrophic—is "Lui?"
AMYOTROPHIC LATERAL SCLEROSIS.

Who's an actor, remember a name that complicated?

The people that it's killing remember Amyotrophic Lateral Sclerosis. Very well.

They know it's not a rare disease. As many people get Amyotrophic Lateral Sclerosis each year as get multiple sclerosis. Four times as many people get Amyotrophic Lateral Sclerosis each year as get muscular dystrophy.

No doubt about it, Amyotrophic Lateral Sclerosis is a true killer among killing diseases.

Yet, somehow, ALS has never received the public awareness it demands. (If people know it at all, they're likely to know it as the "Lou Gehrig" disease.)

And, consequently, because it's so anonymous, relatively little research is being done on it.

And so, the people that it's killing have a fairly uninterrupted ride to the

ALS Foundation, Inc., 915 E. 17th Street, Suite 118, Brooklyn, N.Y. 11230.
 — Here is no check or money order to help ALS.
 — Please send the full postal address on ALS.

Name _____
 Address _____
 City _____ State _____ Zip _____
 (Contributions are tax deductible.)
 (This coupon is not valid for cash.)



Art Director John Erickson
 Writer Charles Dragonette
 Designer John Erickson
 Photographer Henry Sandbank
 Agency Ross Roy of New York
 Client Bacardi Imports

Art Director Merv Shipenberg
 Writer Sandy Stele
 Designer Merv Shipenberg
 Photograph Home Snapshot
 Agency Altman, Stoller, Weiss
 Client ALS Foundation

What the Constitution of the United States giveth, New York State taketh away.



242

As an American, you have a constitutional right to a speedy trial.

As a New Yorker, it seems, you don't. Because there's something seriously wrong with the system. The New York State court system. A system that in 1972, let the backlog of cases at one metropolitan court rise as high as 400.

A system which lets prosecutors get so overwhelmed, that many people have to wait months and sometimes months for a trial.

Not surprisingly, many of them get tired of waiting. So instead of court, they file amended petitions right to a speedy trial, they settle out of court. For them, justice is just hanging.

And it's no wonder. When you consider that a lot of these people are in jail. Which is a very sad thing, to put a person in jail to pass the time of day. Let alone months.

It's a pretty expensive place, too. In fact, it can cost as much as \$6,000 a year to keep a person in jail. And that \$6,000 comes out of the money you pay as taxes.

The alternative, the Judiciary starts to try to head the system by starting a new system for trial courts.

We want a court system which sees to it that a judge is elected because he's qualified for the job. A system which sees to it that no one on, just a threat and because with, politicians who hire a court.

We want a court system that operates fairly and efficiently. A system that will eliminate the backlog in a matter of time and cost dollars in savings.

But we need one thing more. Your money. That's the only thing that will make big changes stop. Making the problem under the rug. And instead, solve them.

Help us make every constitutional amendment work in New York.

Even the earth.

Change the Courts

Committee For Modern Courts, Inc.
 100 West 42nd Street, 10th Floor
 New York, New York 10018

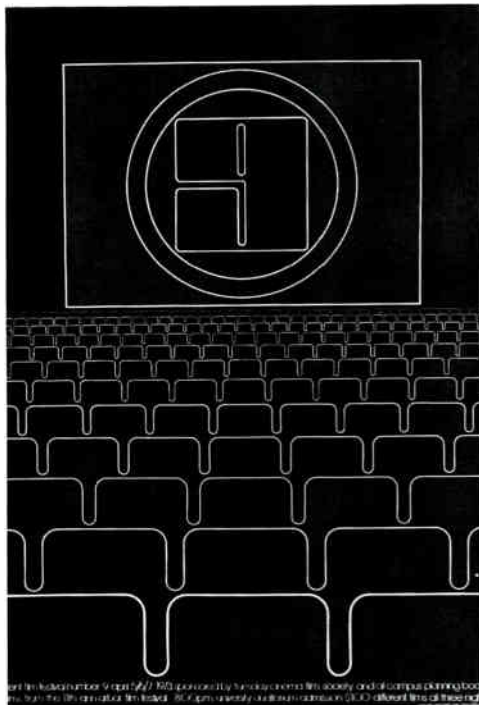
Please send me more information and will be glad to help change the courts.

I understand you can contribute \$5.

NAME _____

ADDRESS _____

CITY _____



243

How would you like to sign the work you do?



Maybe it's a shame that most of us will never get to sign our work. Because as good as we are, it might make us better. And we can afford to be. No matter what kind of work we do, we'd have more to show for it.

More money, for one thing. Because we'd be giving each other our money—worth for the products, the services and even the government we pay for.

For another thing, we'll be giving America better ammunition to slug it out with our foreign competitors. That should help bring the lopsided balance of payments back on our side. And help make your dollars worth more.

Best of all, as we hit our stride we'll be protecting our jobs here at home. And we'll get more satisfaction out of the jobs we're getting.

You don't have to sign your work to see all these things happen. And more.

Just do the kind of work you'd be proud to have carry your name.

America. It only works as well as we do.

244

242

Art Director Brett Shevack
 Writer Karen San Andres
 Designer Brett Shevack
 Photographer Joe Toto
 Agency Daniel & Charles Assoc.
 Client Committee For Modern Courts

244

Art Director Gavino Sanna
 Writer Orrie Frutkin
 Designer Gavino Sanna
 Photographer Michael Tcherevkof
 Agency McCann-Erickson
 Client National Commission on Productivity

It took 40 pounds of Parmesan cheese to bring this fresco to Boston.



There are over 2 million fascinating stories like this at the Boston Museum of Fine Arts.

245

243

Art Director J. Charles Walker
 Designers J. Charles Walker
 J. Brett Buchanan
 Artists J. Charles Walker
 J. Brett Buchanan
 William Hanna
 Agency Tarragon Graphics
 Clients Tuesday Cinema
 Kent State University

245

Art Directors Ken Amaral
 Ralph Moxcey
 Writer Peter H. Caroline
 Designer Ken Amaral
 Photographer Bill Sumner
 Agency Humphrey Browning MacDougall
 Client Boston Museum of Fine Arts

**Your windshield
is only two feet away
from your face.**

Wear your seat belts.

246

**If
you find
King
Aspelta's
nose,
call
267-9377.**



**There are over 2 million fascinating stories like this
at the Boston Museum of Fine Arts.**

247

246

Art Director Alan Chalfin
Writer Joe O'Neil
Designer Alan Chalfin
Agency DKG
Client Outdoor Advertising Assoc.

247

Art Directors Ken Amaral
Ralph Moxcey
Writer Peter H. Caroline
Designer Ken Amaral
Photographer Bill Sumner
Agency Humphrey Browning MacDougall
Client Boston Museum of Fine Arts



**WILL THEY EVER GET INTO
GOOD HOUSING WITHOUT USING
THE SERVANT'S ENTRANCE?**

Today, good low-income housing is one of the biggest problems the New York area has to deal with. And to the Black man, it's an even bigger problem because he can't seem to deal with it at all.

Of course, quality low-income housing is slow in coming to everyone. Black or white. But incidents like Forest Hills and the present conflict at the proposed Kawaida Towers in Newark's North Ward are just two examples that the Black man's struggle for a decent place to live is even greater.

This Sunday, Positively Black will look at low-income housing. What's being done about it. And what isn't. Co-hosts Gene Callender and Gus Heningburg will discuss the problem with Bill Wright, Housing Specialist for the Model Cities Policy Committee of Central Brooklyn, and Edwin Greenridge, Diplomat Administrator of the Housing and Development Administration.

POSITIVELY BLACK. DISCRIMINATION IN HOUSING.
WNBC-TV 4

Sunday 5:30-6:30 PM

248

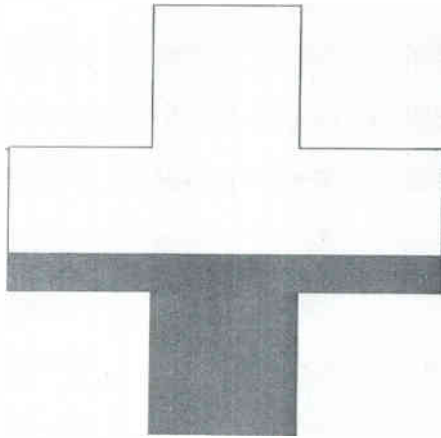
249

248

Art Director Ronald Kanter
 Writer Don McCaig
 Designer Ronald Kanter
 Artist James Grashow
 Agency Chalek & Dreyer
 Client Friends of Animals

Sold
249

Art Director Ken Berris
 Writer Stephanie Crookston
 Designer Ken Berris
 Photographer Stock
 Agency Della Femina, Travisano
 & Partners
 Client WNBC-TV, N.Y.



We're Running Out.

Join The Red Cross Blood Program.



250



**This is a picture of a Lion.
Someday it may be all you'll be able to
show your children.**

Time is running out for the African Lion and other species of African wildlife. Their habitat is being threatened by the demands of a growing population, land abuse, and the poacher. Wildlife needs help now or it may vanish.

Here's what we're doing. The African Wildlife Leadership Foundation is a non governmental, American organization with the primary mission of assisting the African nations to conserve their unique wildlife treasure.

We purchase land, fund programs to maintain national parks and game reserves, provide advanced wildlife management education, maintain wildlife education centers. We support two wildlife management colleges and underwrite specific research projects on the leopard, the elephant, the sitatunga and other species.

We maintain a small professional staff in Africa to administer and implement action programs dedicated to give wildlife a future.

We need your help. The Foundation depends entirely on donations. Your dollars (tax deductible) go directly to practical, working programs that can save the legacy of Africa's wildlife for all mankind.

Save their world. It's your world too.

Send your contributions (Tax deductible) to African Wildlife, Box 661, Washington D.C. 20044.

If you want to know more about us, please write African Wildlife, 1717 Massachusetts Ave. N.W. Washington D.C. 20036.

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250

Art Director Don Ozyz
Writer Mike Faems
Designer Don Ozyz
Agency Griswold-Eshleman
Client American Red Cross
Cleveland Chapter

252

Art Director Chuck Kintzing
Writer Dan Abramson
Designer Chuck Kintzing
Artist Dan Abramson
Agency Warwick, Welsh & Miller
Client Joseph E. Seagram & Sons

I'd like to give help to a lot of kids who don't have any. So I'm giving money. And that money will get the Jerry Lewis Labor Day Telethon going!

Name _____
Address _____
City, State _____
Zip _____

Please announce my name and contribution during the show.
 No acknowledgment necessary

Here's my check for \$ _____

Send to: Jerry Lewis Telethon, New England Merchants National Bank, P.O. Box 65, Boston, MA 02116

There are thousands of kids who would fill out this coupon for you, if only they could.

HEAR YOUR NAME ON THE NEW JERRY LEWIS TELETHON FOR MUSCULAR DYSTROPHY.

Watch the stars come out Labor Day weekend, starting Sunday, Sept. 2, 10:00 PM and continuing till Monday, Sept. 3 at 6:30 PM.
WKBG-TV, Ch. 56

251

The party begins.

I can drive when I drink.

2 drinks later

I can drive when I drink.

After 4 drinks.

I can drive when I drink.

After 5 drinks.

I can drive when I drink.

7 drinks in all.

I can drive when I drink.

The more you drink, the more coordination you lose. That's a fact, plain and simple.

Still, people drink too much and then go out and expect to handle a car.

When you drink too much you can't handle a car. You can't even handle a pen.

Seagram/distillers since 1857.

For enlarged reprints write Advertising Dept. F, Seagram Distillers Co., 375 Park Ave., N.Y., N.Y. 10022.

254

251

Art Directors Dom Farrell
Dana Dolabany
Writer Joan McArthur
Designers Dom Farrell
Dana Dolabany
Agency Ingalls Assoc.
Client Muscular Dystrophy
Assoc. of America

254

Art Director Mel Rustom
Writer Mike Chappell
Designer Mel Rustom
Photographer Kim Herter
Agency Norman, Craig & Kummel
Client African Wildlife Foundation



255



256

255

Writer Milton Glaser
 Designer Milton Glaser
 Artist Milton Glaser
 Client American Cancer Society

256

Art Director Everett F. Boykin
 Writers Charles E. Glass
 Everett F. Boykin
 Designer Everett F. Boykin
 Photographer L.A. Lentz
 Agency Howard, Merrell & Boykin
 Client Raleigh Police Department

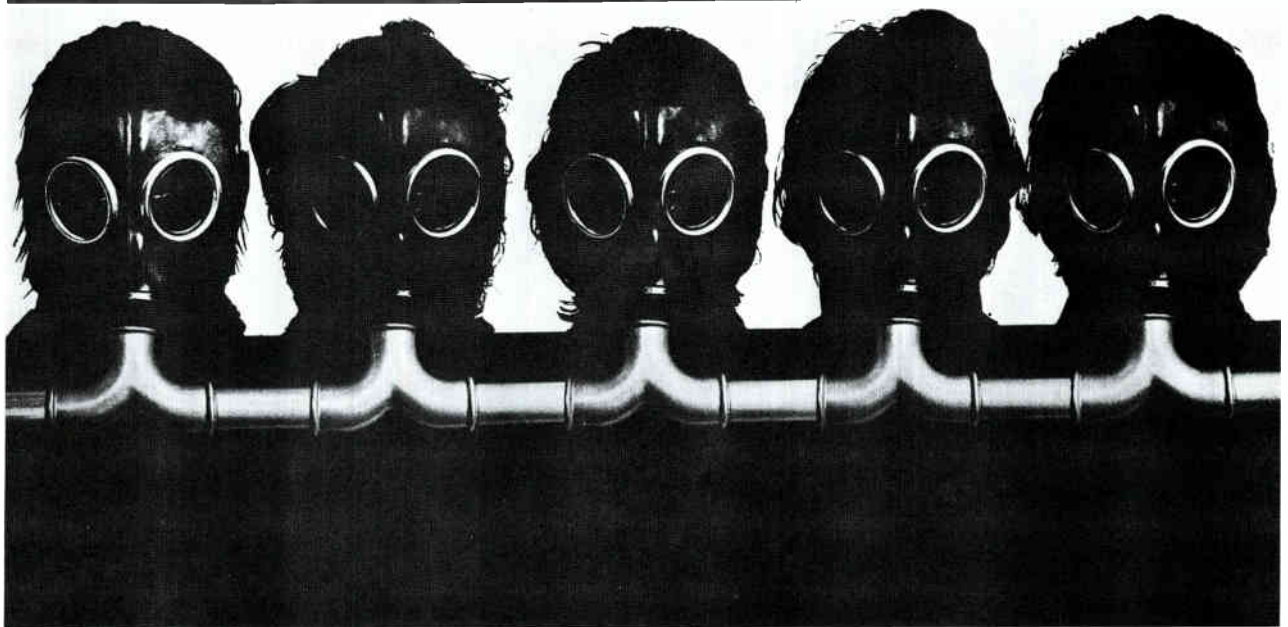
LEBEN IST ANDERS

Bußtag, 21. Nov. 1973
16 Uhr Kongreßhalle
Einlaß ab 15 Uhr

Mit: Bischof Kurt Scharf,
Heinz Oskar Vetter,
Vorsitzender des DGB,
Düsseldorf,
Rolf Boiten, Amsterdam

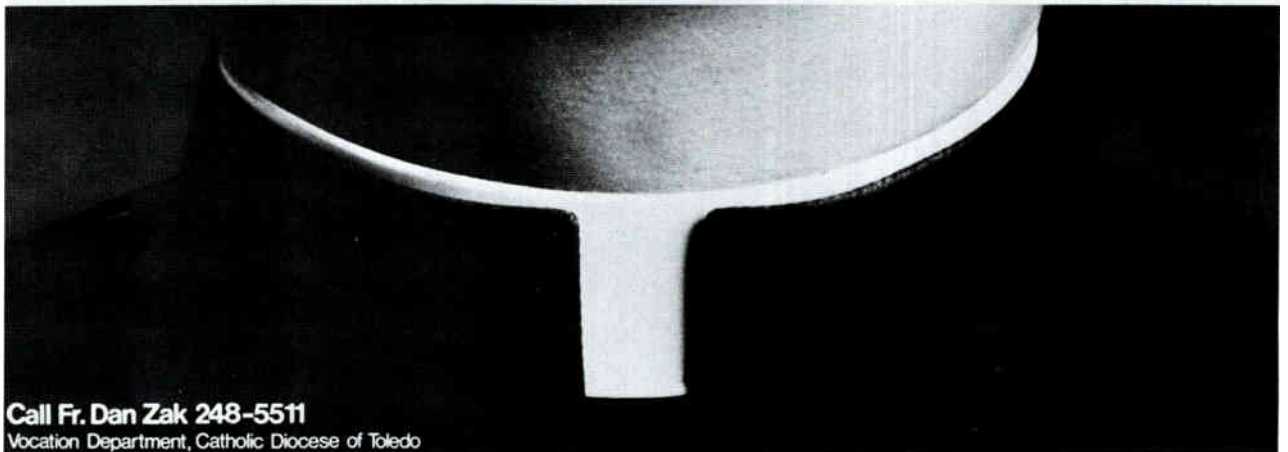
Gerhard Kiefel,
Berliner Stadtmission,
WDR-Dokumentarfilm,
Beat Band der
Berliner Stadtmission

Fahrverbindungen:
S-Bahn Bellevue,
Autobus A 69



257

Looking for a white collar job?



Call Fr. Dan Zak 248-5511
Vocation Department, Catholic Diocese of Toledo

257A

257

Art Directors Harry Suchland
Reinhart Braun
Designers Harry Suchland
Reinhart Braun
Artists Harry Suchland
Reinhart Braun
Photographer Harry Suchland
Client Berliner Stadtmission
Berlin

257A

Art Director Tom Pfahlert
Writer Ron L. Coffman
Designer Tom Pfahlert
Artist Terrence Lesniewicz
Photographer Robert Packo
Agency Flourmoy and Gibbs
Client Catholic Diocese of Toledo

For People Who Don't Brush Every Day.



We want to remind you that proper brushing and regular visits to your dentist are necessary to keeping your teeth healthy. Remember, if you won't take care of your teeth now, you may not have them to take care of later. **The American Dental Association**



We'd like to remind you to take care of your teeth now so you'll have them to take care of later. Keep smiling. **The American Dental Association**

Your Smile Should Last A Lifetime.

It Takes More Than Clothes To Make The Man.

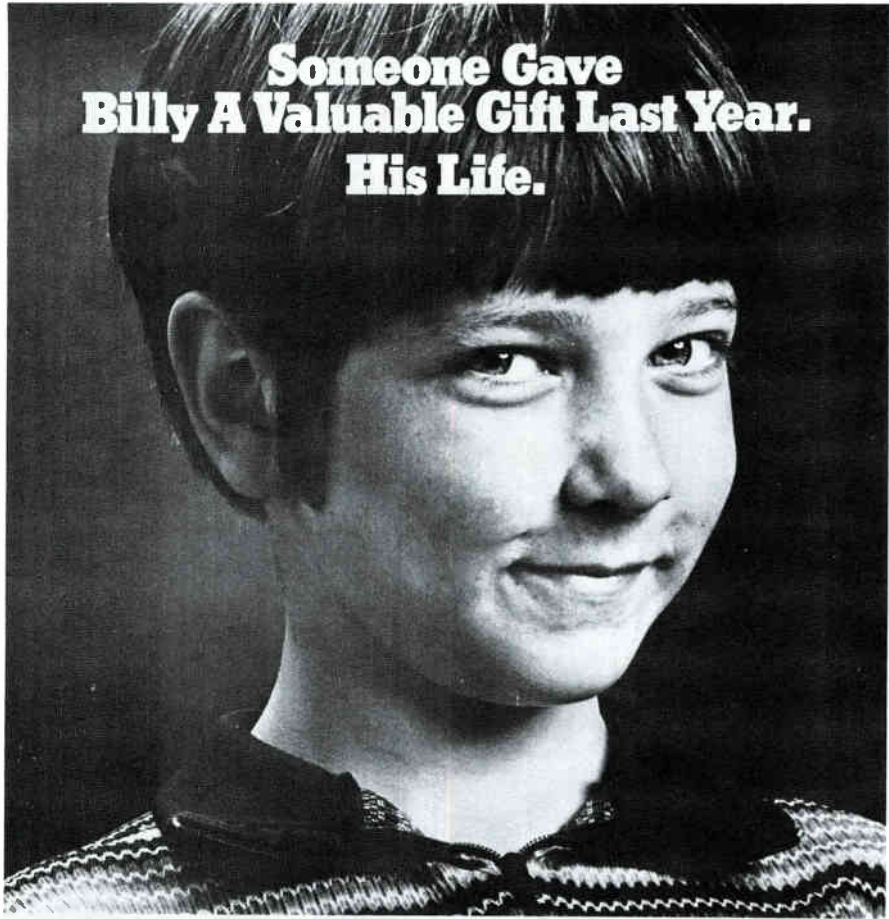


Hey, good looking! Take proper care of your teeth now, so you'll have them to take care of later. The American Dental Association wants you to always wear a smile. **The American Dental Association**

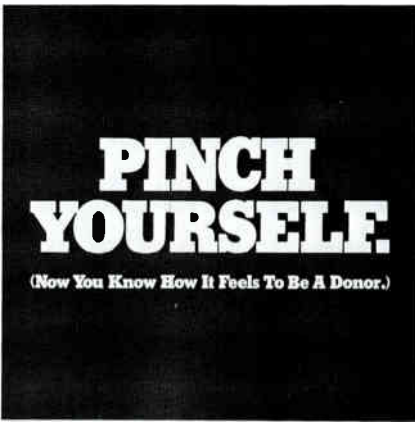
258

Silver
258

Art Director Richard Brown
 Writers Shelly Isaacs
 Richard Brown
 Designer Richard Brown
 Photographers Joe Morello
 Ken Ambrose
 Steve Steigmann
 Agency American Dental Assoc.
 Client American Dental Assoc.



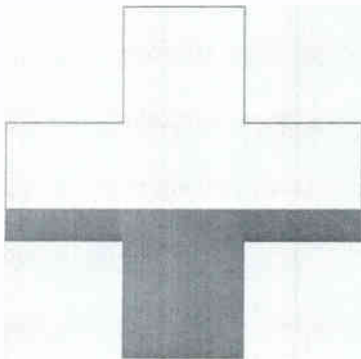
**Someone Gave
Billy A Valuable Gift Last Year.
His Life.**



**PINCH
YOURSELF.**

(Now You Know How It Feels To Be A Donor.)

Join The Red Cross Blood Program.



We're Running Out.

Join The Red Cross Blood Program.



Join The Red Cross Blood Program.



Silver
259

Art Director Don Ozyp
Writer Mike Faems
Designer Don Ozyp
Photographer Jan Czyrba
Agency Griswold-Eshleman
Client American Red Cross
Cleveland Chapter



They didn't go south last winter either.

No, they didn't make it. They didn't get away this year.

Of course, they wanted more than a week or two in the sun. More than some vacation time on a warm beach to forget the cold and the kids and the bills.

They wanted to go south... to freedom. South to Israel and away from oppression. South to Israel and a homeland that would allow them to live as Jews.

Today, despite the loss of jobs and personal liberty, despite the threat of imprisonment, over 110,000 Soviet Jews wait for exit visas. Wait for a new life to begin among brothers and sisters.

It can happen. But not without your help. Money is needed for those who are permitted to

make the journey. Money for transportation to Israel after they reach Vienna. Once in Israel, more money is needed. For housing, training, schooling, medical care...all those things essential to people beginning a new life.

This year, give to UJA. Give what you can, because it is needed. Give as much as you can, because these are your brothers who are in need. Help send them south this year, to Israel. To a new life.

Give to UJA.

Keep the promise.

There is a contribution form with fields for name, address, and phone number. Below it is the address: United Jewish Appeal of Greater New York, 220 West 58 Street, New York, N.Y. 10019.

United Jewish Appeal of Greater New York
in behalf of the United Israel Appeal,
Joint Distribution Committee, United Hias Service,
New York Association for New Americans,
and National Jewish Welfare Board

One of these men gave ten thousand dollars, the other gave ten.



Both are brothers.

Brothers because they cared enough to help. And help can never be too little or too much. It can only be too late.

Yes, these men are brothers. Brothers to all Jews throughout the world who are in need.

For the scientist in Russia who has risked both his job and his liberty to apply for an exit visa to Israel, the need is great.

For the mother and her children who have journeyed from Moscow to Vienna, and now wait to go to Israel, the need is great.

For the family newly arrived in Israel, waiting for housing and medical care, the need is great.

For the old woman, being helped off a ship at a Haifa dock, alone and afraid in a new land, the need is great.

For the father of an immigrant family, who waits for teaching, and training for a job, the need is great.

For all of these, and for many others, the need is always greater than the gift.

This year, give to UJA. Give what you can. But give. Because these are your brothers who are in need!

Keep the promise.

A smaller version of the contribution form with fields for name, address, and phone number. Below it is the address: United Jewish Appeal of Greater New York, 220 West 58 Street, New York, N.Y. 10019.

United Jewish Appeal of Greater New York
in behalf of the United Israel Appeal,
Joint Distribution Committee, United Hias Service,
New York Association for New Americans,
and National Jewish Welfare Board

**This time,
the trains are taking our people to freedom.**



We Jews know a lot about trains.

Once, they took our people to places like Auschwitz, Dachau and Bergen-Belsen.

This time it's different.

This time the trains stand for hope, not despair. For a beginning, not an end.

This time the trains are taking our people out. Out of oppression, out

of poverty, away from fear and despair. Out of Russia. Into Israel.

This year, in Russia, tens of thousands of Jews are waiting to start a new life, to be free to live as Jews, to go home.

This is their dream. It can become reality only if you help.

Keep the trains running. Give to the UJA.

Keep the promise.

United Jewish Appeal of Greater New York

220 West 58 Street, New York, N.Y. 10019

In behalf of the United Israel Appeal, Joint Distribution Committee, United Hias Service, New York Association for New Americans, and National Jewish Welfare Board

- Art Directors Cathie Campbell
Dick Thomas
- Writers Cynthia Johnson
Dick Lord
- Photographers Marvin E. Newman
Nick Samardge
Black Star
- Agency Lord, Geller, Federico
and Partners
- Client United Jewish Appeal
of Greater New York

I can't drink

Just about everyone I know drinks.

And I used to drink right along with the best of them. At lunch, after work, at parties. All the usual times.

But I wasn't like them. I used to feel my drinks more than the others did. The truth is, I always seemed to end up half bagged.

Strangely enough, the idea that I actually had some sort of drinking problem never crossed my mind. At least I didn't allow myself to think about it.

Whenever my wife or my friends tried to bring up the subject, I wouldn't listen. It wasn't until my drinking caught up with me at work that I began to face facts.

That was when my boss hit me with a shape up or ship out ultimatum.

Well, I was lucky. I work for an enlightened company. The kind that doesn't turn its back on people's problems. The company steered me to professional help, and that's how I learned to understand my problem and come to grips with it.

You see, technically, I'm what they call a problem drinker. Which in simple terms means, I can't drink rationally. With guys like me, one drink invariably leads to another and another.

It's like an illness. In fact, it is an illness.

In my case, the cure was to give up drinking altogether. And that's what I had to learn to do.

I used to think that drinking was the mark of a man. Now, I feel more like a man everytime I turn down a drink.

**Not everyone can drink. Not everyone should drink.
We think everyone should know that.
Seagram/distillers since 1857**

For enlarged reprints please write Adv. Dept. G, Seagram Distillers Co., 375 Park Ave., N.Y. N.Y. 10022.

Don't expect miracles from a cup of coffee.

When you've had too much to drink, a cup of coffee can sure feel good.

But no amount of coffee, or anything else for that matter, can make your head work better. Or restore the coordination that too much drinking causes you to lose.

So when you're out having drinks, don't count on coffee to get you home safely. Count your drinks instead.

Seagram/distillers since 1857.

For enlarged reprints please write Adv. Dept. F, Seagram Distillers Co., 375 Park Ave., N.Y. N.Y. 10022.

The party begins.

I can drive when I drink.

2 drinks later

I can drive when I drink.

After 4 drinks

I can drive when I drink.

After 5 drinks.

I can drive when I drink.

7 drinks in all.

I can drive when I drink.

The more you drink, the more coordination you lose. That's a fact, plain and simple.

Still, people drink too much and then go out and expect to handle a car.

When you drink too much you can't handle a car. You can't even handle a pen.

Seagram/distillers since 1857.

For enlarged reprints write Advertising Dept. F, Seagram Distillers Co., 375 Park Ave., N.Y. N.Y. 10022.

**WHEN A PROBLEM DRINKER DRIVES,
IT'S YOUR PROBLEM.**



Problem drinkers were responsible for 19,000 highway deaths last year. That is your problem. Because they didn't kill only themselves. They killed people they loved, people they'd never met, people like you. And they didn't only kill. They crippled and maimed and destroyed lives without actually taking them. If your friend has a drinking problem, there are many ways you can help him. But first you must help him stay alive. So others may live. If you are really his friend, don't help him drink. Admittedly, you alone probably can't stop a problem drinker, from drinking.

But you can discourage it. If he has been drinking, don't let him drive. Drive him yourself. Call a cab. Take his car keys. It won't be easy. After all, he is your friend. You don't want to hurt him or insult him. But the alternative is perhaps losing him. Everything you think you can't do, you must do.

DRUNK DRIVER
BOX 2345
ROCKVILLE, MARYLAND 20852
I want to deal with the problem drinker
Please tell me how else I can help
My name is _____
Address _____
City _____ State _____ Zip _____

**THE LIFE
OF THE PARTY
IS DEAD.**



was a problem drinker. And still, they let him drive. Last year, problem drinkers were responsible for 19,000 highway deaths. If one of your friends has a drinking problem, there are many ways you can help him. But first you must help him stay alive. If you are really his friend, don't help him drink. If he has been drinking, don't let him drive. Drive him yourself. Call a cab. Take his car keys. Everything you think you can't do, you must do. We were lucky this time. The life of the party killed only himself.

He killed himself. He didn't mean to. But he had lost control of his drinking. And after the party, he lost control of his driving and killed himself. Now his friends shake their heads and stare at the ground and wonder why. But the sad fact is his friends weren't friends. His friends let him die. They knew he didn't drink only at parties. They knew he

DRUNK DRIVER
BOX 2345
ROCKVILLE, MARYLAND 20852
I want to keep my friends alive.
Please tell me how else I can help.
My name is _____
Address _____
City _____ State _____ Zip _____

WHEN A PROBLEM DRINKER DRIVES, IT'S YOUR PROBLEM. ©

**WHEN WOULD YOU RATHER DEAL
WITH A PROBLEM DRINKER?**



There is only one answer, of course. But there is another question. Will you deal with a problem drinker? It won't be easy. He's your friend. You don't want to hurt him or insult him. You don't want to lose a friend. But that is just what may happen. After the party, your friend is potentially a murderer. He's speeding and weaving, endangering his life and the lives of others. Problem drinkers were responsible for 19,000 highway deaths last year. They killed themselves. They killed innocent people. And they didn't only kill. They crippled and maimed and destroyed lives without actually taking them. If your friend has a drinking problem, there are many ways you can help him. But first you must help him stay alive. If you are really his friend, don't help him drink. If he has been drinking, don't let him drive. Drive him yourself. Call a cab. Take his car keys. Everything you think you can't do, you must do. At the party.

DRUNK DRIVER
BOX 2345
ROCKVILLE, MARYLAND 20852
I want to deal with the problem drinker
Please tell me how else I can help
My name is _____
Address _____
City _____ State _____ Zip _____

**WHEN A PROBLEM DRINKER DRIVES,
IT'S YOUR PROBLEM. ©**

**gonorrhoea.
it's worse than
it sounds.**

Give it half a chance and gonorrhoea will sterilize a woman. What's really scary is she won't know about it until it's all over. Don't wait. Ask your doctor for a test. Or ask us. 272-4114. The Rhode Island Department of Health.

gonorrhoea is hiding in women.

**you look like a
woman who's
got gonorrhoea.**

You can't tell. If you've picked it up, you won't find out until it's been growing inside you for a year. Don't wait till then. Ask your doctor for a test. Or ask us. 272-4114. The Rhode Island Department of Health.

gonorrhoea is hiding in women.

**gonorrhoea doesn't
give itself away.**

It lives very quietly in women. So you don't know it's there. Better find out. Ask your doctor for a test. Or if you don't want to talk about it with him, talk to us. 272-4114. The Rhode Island Department of Health.

gonorrhoea is hiding in women.

263

**How did the
top man in Venice
end up at the
Morgan Memorial?**



There are over 2 million fascinating stories like this at the Boston Museum of Fine Arts.

264

**It took 40 pounds
of Parmesan cheese
to bring this fresco
to Boston.**



There are over 2 million fascinating stories like this at the Boston Museum of Fine Arts.

**If you find
King Aspelta's
nose,
call 267-9377.**



There are over 2 million fascinating stories like this at the Boston Museum of Fine Arts.

263

Art Director James Fitts
Writers Jon Goward
Erik Perera
Designer James Fitts
Artist James Fitts
Agency Creamer, Trowbridge,
Case & Basford
Client Rhode Island Department
of Health

264

Art Directors Ken Amaral
Ralph Moxcey
Writer Peter H. Caroline
Designer Ken Amaral
Photographer Bill Sumner
Agency Humphrey Browning MacDougall
Client Boston Museum of Fine Arts

The One Show

RADIO
TV COMMERCIALS
& FILM

JURY

HY ABADY	KAY KAVANAGH
JEFF ALTSCHILLER	STEVE KLAUSNER
GERRY ANDREOZZI	RICHARD LEVINSON
RAMONA BECHTOS	MIKE LITCHMAN
ED BUTLER	DICK LUDEN
FRANK Di GIACOMO	TOM NATHAN
NEIL DROSSMAN	ROBIN NEEDLEMAN
STEVE FENTON	MARTY PURIS
HARVEY GABOR	CHARLES ROSNER
LEE GARDNER	BOB SMITH
BOBBI GOLDIN	MARTY SOLOW
MARCIA BELL GRACE	DON TORTORIELLO
ADAM HANFT	MIKE TESCH
BILL HARRIS	CONSTANCE VON COLLANDE
JOEL HARRISON	EILENE WEISS
DOROTHY HAYES	HIDEHITO YAMAMOTO

CHAIRMEN

BILL HARRIS
KAREN WINNICK
DAN BINGHAM
BOB DE HAVILLAND
WALLY WEIS

I'm Not an Actor

Morgan: You know, I'm not an actor. I'm a 73-year-old man in some financial difficulty. I was a top executive with 40 years of service for three of America's largest corporations. And I retired about 10 years ago with what I thought was plenty to see me through my retirement in comfort. I had a small pension, and a considerable portfolio of stocks. But it just wasn't enough. For one thing, I had a lot of medical expenses and had to sell some stock, at about a third the price that I paid for it.

(Pause)

I've got one piece of advice for young folks. The time for them to start preparing for retirement is when they first start working. The company that asked me to do this commercial, USLIFE Savings, is a pretty good place to do it.

(Pause)

I'm glad that I had the opportunity to do this commercial for USLIFE Savings . . . I needed the money.

Life of Igor

Anncr: One day in the life of Igor Ivanovich . . .

(Music: Sad, plodding)

Igor: Morning. Go to gas station. Want map for to visit brother in Idaho. Got lots maps. No Idaho. Igor get mad. Igor leave.

(Music: Modulate and speed up)

Igor: Pick-up mother-in-law. Go to travel agency for to send her far away. Igor want on cattleboat.

Mother-in-law want first class 747. Igor get mad. Igor leave.

(Music: Modulate and speed up)

Igor: Go to parking lot. Car no start. Tow truck come. Igor can't pay. Tow truck go. Igor get mad. Igor push car. Car start. Igor leave.

(Music: Modulate and speed up)

Igor: Igor drive home fast. Policeman catch fast Igor. Igor try reason with policeman. Mother-in-law try punching with policeman. Policeman arrest Igor. Go jail, can't make bail. Igor mad — Igor can't leave.

(Music: Change to happy passion melody)

Igor: Igor get smart. Join Triple-A. Make bail. Stay out jail. Get road service, lots maps, travel tickets, and more. All one place. Spend \$20. Igor happy — join Triple-A.

Anncr: Triple-A — We want to do more for you.

Igor: Hey!

266

Writer Bob Sundland
Director Bob Sundland
Producer Claylene Jones
Production Co. Sunset Sound
Agency Chiat/Day
Client USLIFE Savings
& Loan Assoc.

267

Writer Jim Thomas
Director Dick Orkin
Producer Ziggy Stone
Music Ziggy Stone
Production Co. Dick Orkin Creative Services
Agency Stockwell-Marcuse
Client Automobile Club of Michigan

Contemporary

Song: "Oh, we could sing all day about the taste of Dr. Pepper. Deep and refreshing, delicious Dr. Pepper. But don't you listen to our mouth. You gotta listen to your mouth.

"Cause who introduced you to ice cream and candy. Pizza and french fries and all those other goodies. Wasn't it your mouth, your very own mouth. See, you gotta listen to your mouth.

"Oh, we could sing all day about the taste of Dr. Pepper. That one and only taste, the taste of Dr. Pepper. But don't you listen to our mouth. No, you gotta listen, yeah, you gotta listen. You gotta listen to your mouth (It's gonna tell you). You gotta listen to your mouth (Dr. Pepper's not a cola or a root beer). You gotta listen to your mouth."

Activ City

Clifton: Hey, New York!
You've got clothes to go . . . Makeup to go . . .
Nothing to slow you down.

Women: Yeah? Pantyhose!

Clifton: Not anymore.

Singers: "Activs are here
Activs are everywhere"

Women: Activs?

Clifton: Pantyhose to go. From Burlington.
They move.

Women: You bend low, they don't pull?

Clifton: Activs cling like sin. Two slinky sizes that fit around your hips and down your legs.

Women: You kick your heels, they don't bag?

Clifton: Activs give. Activs move. They're from Burlington.

Women: Hey, what if you need a new pair fast?

Singers: "Activs are here . . ."

Clifton: Supermarkets to news stands, in little boxes to go.

Women: How much?

Clifton: A dollar and a dollar twenty-nine.

Singers: "Activs are everywhere . . ."

Clifton: They dance and fly to Rio and run for office.
So get Activs. Pantyhose to go. From Burlington.
They move.

268

Writers Don Marowski
Vince Daddiego
Producer Ted Storb
Composer Joe Brooks
Production Co. Light and Sound Co.
Agency Young & Rubicam
Client Dr. Pepper

269

Writer Maryellen Flynn
Producer Henry Kuryla
Music Dick Duane
Production Co. Pinderlane Productions
Agency Young & Rubicam
Client Burlington Industries

Muscle Ache

Annrcr: How do your muscles make a wink, or lift a baby in the air? Come inside your body and find out.
(SFX: Transition music. The ambiance of a factory, electronically suggested)

Each muscle works like a living engine. For fuel, it burns nutrients brought by your bloodstream.

And there are waste products from the burned-up fuel. When you overwork your muscles, there may be more waste than your body can carry off right away.

And there may be pain. You feel stiff. Your muscles ache. Every time you move, there's pain.

Take Excedrin. Excedrin relieves pain effectively. Many kinds of pain.

In two different research studies on two different kinds of pain, Excedrin was significantly more effective than the common aspirin tablet. Significantly more effective.

(SFX: Relief music)

When you need effective pain relief, take Excedrin as directed on the label. Excedrin, the extra-strength pain reliever.

Can-Can

Customer: When I open Lipton Iced Tea in a can . . .
(SFX: Pop-top can opening)

Song: "It hasn't any bubbles and hasn't any fizz. It has great Lipton Iced Tea in a Can. That's what it is."

Customer: . . . I get this singer.

Annrcr: He reminds you about Lipton Iced Tea in a Can . . . already lemond and sweetened.

Customer: Delicious.

Annrcr: So it goes where you go.

Customer: Delicious.

Annrcr: In soft drink machines and supermarkets all over. Listen . . .

(SFX: Pop-top can opening)

Song: "It hasn't any bubbles and hasn't any fizz. It has great Lipton Iced Tea in a Can. That's what it is."

Customer: Can he dance, too?

Annrcr: Just the can-can.

270

Writer Woody Woodruff
Producer James Coyne
Production Co. Audio One
Agency Young & Rubicam
Client Bristol-Myers Co.

271

Art Director Joan Murray
Writer Charles B. Gardner
Director Charles B. Gardner
Producer Charles B. Gardner
Music Opus 111
Production Cos. Paragon Recording
Streeterville
Agency Albert Jay Rosenthal & Co.
Client Thomas J. Lipton

Accents

Man (with British accent): I'd like to suggest that you fly with my airline. We are now offering the lowest fares ever. We take you to London, Paris . . .

Man (with German accent): Save money by flying with us. We are now offering the lowest fares ever. We will take . . .

Man (with Italian accent): We now offer the lowest prices ever. We fly to Rome . . .

Man (with American accent): Who's kidding whom? All airline fares are the same.

So if you want to pick an airline on the basis of price, you can't. But if you want to pick an airline on the basis of help it can give you planning your trip, or the help it can give you once you're there, you can. Or if you want to pick an airline on the basis of actual experience flying people over thousands of miles of water to places they've never seen before, you can do that too. You can pick Pan Am. The world's most experienced airline.

Invitation—Telephone

(SFX: Phone being picked up)

Man's voice on other end of connection: Hello, Francine?

Woman on our end (warm): Yes?

Man: It's Howard.

Woman (cool): Oh.

Man (insecure): I uh, I was wondering if you're busy from November 27th to December 16th?

Woman: I am Howard, I'm expecting a headache.

Man (seriously): Oh that's terrible! See, the Alvin Ailey City Center Dance Theater will be at my City Center 55th Street Theater for three weeks. And the tickets were so reasonable, \$2 to \$7.95, that I went to the box office, Bloomingdale's, A&S, and Ticketron, and got tickets to *everything!* Well, hope you feel better Francine. Bye.

(SFX: Phone being hung up)

Woman (frantic): Howard? I think I've got a headache.

272

Writer Tom Messner
Producer Bob Schenkel
Agency Carl Ally
Client Pan American
World Airways

273

Writer Michael Lawrence
Director Michael Lawrence
Producer Michael Lawrence
Agency Michael Lawrence
Client Alvin Ailey City Center
Dance Theater

Bill Withers

(Music: "Sunshine")

Bill Withers: Music to me is sound that I make as a result of how I feel. There are two things I need to make music that I like. I need to like the song, and I need to like the sound of my guitar. I like the sound of my Gibson flat top. And I would never be caught without it.

Anncr: The warm, intimate sound of Bill Withers' guitar. Gibson makes it.

Pipple's Pineapple Palace

(SFX: Dinner music, dishes, silverware, murmur of people)

Interviewer: We're here with Mr. Peter Pipple, proprietor of "Pipple's pineapple palace" . . .

Mr. Pipple: Pucker up nice, we'll shove in a slice . . .

Interviewer: I wouldn't be surprised . . . Sir, your restaurant caters exclusively to pineapple people . . .

Mr. Pipple: Right-o . . . everything made with pineapple. See my shoes? . . .

Interviewer: (Ignoring that) Pipple, how do you do it? . . .

Mr. Pipple: Size 10½ pineapple, hollow out the . . .

Interviewer: No, no, no, what's your secret to making everything pineapply?

Mr. Pipple: That I wouldn't tell my best friend . . . But, for a perfect stranger . . .

Mardi Gras Pineapple Wine.

Interviewer: So that's your tour de force?

Mr. Pipple: No, that's our pineapple wine. We serve Mardi Gras chilled, on the rocks, mix it in drinks, serve it with Polynesian dishes . . .

Interviewer: Can I get it on food?

Mr. Pipple: Yeah, if you're sloppy. Otherwise we cook it in.

Sure, we baste our ham with Mardi Gras Wine . . . spare ribs . . . pour it on ice cream . . . a hundred things!

Interviewer: Sounds tempting. What're you pushing today?

Mr. Pipple: The pineapple upside-down chicken is very nice.

Anncr: Mardi Gras Pineapple Wine . . . made from whole, fresh pineapples for pineapple people . . . produced and bottled in Puerto Rico for Hunter Wilson Distillers.

Interviewer: Pipple! This pineapple upside-down chicken . . . It's right side up.

Mr. Pipple: Oh, the waiter dropped it.

274

Writer	Charles Newman
Director	Charles Newman
Producer	Charles Newman
Music	Bill Withers
Production Co.	Daystone Inc.
Agency	Bozell & Jacobs Chicago
Client	Norlin Music

275

Writers	Ron Wagner Bill Wurtzel
Directors	Bill Wurtzel Ron Wagner
Producer	Bill Wurtzel
Production Co.	Judrac Productions
Agency	The Lampert Agency
Client	Hunter Wilson Distillers Co.

Moving

(SFX: Grunts, etc.)

Mildred: (Struggling) . . . Over here by the door, Harold.

Harold: (Struggling) Sigh . . . Mildred, this move is breaking my back.

Mildred: And everything else we own. If you listened to me, we would have rented a truck from Avis. We would have had dollies . . . hand trucks . . . professional packing boxes . . . instead of these . . . (SFX: Glass shattering)

Mildred: Okay, Harold. What was that?

Harold: Just some books.

Mildred: H-A-R-O-L-D. Books don't sound like that.

Harold: They do when you put them on top of the crystal.

Mildred: Now you've really done it. That was the lamp mother gave us for our anniversary.

Harold: Good riddance. It was the ugliest thing I've ever seen.

Mildred: I knew it. You hate my mother.

Harold: I don't hate your mother.

Anncr: The next time you need a truck, come to Avis . . . the try-harder truck people. Be it for occasional commercial renting, long-term leasing or a personal move, Avis has Fords and other dependable trucks. Everything from walk-ins, stakes and vans to refrigerated units and tractor trailers.

(SFX: Muffled barking)

Mildred: Harold. Harold. I think you packed the dog.

Procol Harum

Anncr: A musical classic is one which has held its place as a masterpiece for a considerable length of time. It is usually the work of the great masters who have placed significant emphasis on the free inspiration of the composer and who have been less restricted in their systematic development of the melodic structure and the harmonic blend. A classic is always a classic and, in the same sense, a hit is always a hit.

Song: "A Whiter Shade of Pale . . . Conquistador"

Anncr: A Whiter Shade of Pale . . . An album of classic Procol Harum . . . On A&M.

276

Writer Dick Bernstein
Director Dan Aron
Producer Dick Bernstein
Production Co. No Soap Radio
Agency David, Oksner
& Mitchneck
Client Avis Trucks

277

Writer Chuck Casell
Director Clare Baren
Producer Clare Baren
Agency A&M Records
Client A&M Records

Long Distance Song

Song: "It doesn't mean I love you less if I call you after five.

"Waiting makes my love grow strong and brings the night alive.

"Your lovin' voice when the sun goes down . . .

"Melts away my lonely frown.

"So I phone long distance after five, my love is stronger then.

"And I save some dough we'll need some day when we're together again."

Anncr: The Long-Distance Song—brought to you by General Telephone.

Dress Warm

(SFX: *Wind and storm sounds throughout*)

Anncr 1: In 1921 Silver Lake, Colorado had a 76" snowfall. In 24 hours.

Anncr 2: During the winter of 1955—1956 Mt. Ranier, Washington averaged 575.1 inches of snow.

Anncr 3 (through chattering teeth): On January 20, 1954 the temperature in Rogers Pass, Montana was 70 degrees below zero.

Anncr 4: This little reminder of the mischief winter can play was brought to you in belief of handsome and rugged Zero King coats. In closing, Zero King borrows two words of wisdom from your mother: Dress warm.

278

Writer Andrew Certner
Producer Paul Conti
Music Michlin and Hill
Agency Doyle Dane Bernbach
Client General Telephone

280

Writer Larry Plapler
Director Larry Plapler
Producer Sandy Sinclair
Production Co. Telegeneral
Agency Levine, Huntley, Schmidt
Client B. W. Harris

Caleche

Anncr: Les Fleures, les chansons . . . (first portion in French—speaks lovely adjectives) . . .

Anncr: Caleche. A perfume so French it hasn't quite learned to speak English. Caleche Parfum de Hermes, Paris, is available at Bonwit Tellers, New York City.

Rev-Up

(SFX: Phone)

Sue: Is this Peter Revson, that cute auto racing champion?

Peter: Yes.

Sue: Peter, I'm Sue, this big fan of yours. What are you doing after tonight's race?

Peter: I'm meeting you at 8 in front of the grandstand, Sue.

Sue: Till 8 Peter . . .

(SFX: Phone)

Cathy: It's Cathy. What are your plans for after the race?

Peter: See you up at 10:30.

Cathy: Perfect.

(SFX: Phone)

Maryellen: Peter . . . Maryellen . . . What are . . .

Peter: See you at 12.

Maryellen (under as Anncr comes up): Peter, you've made me a very happy girl. I mean I'm walking on air . . . err . . . water . . . whatever you're supposed to walk on.

Anncr: For the active person, Peter Revson, auto racing champion, recommends Rev-up vitamins. Rev-up vitamins are specially formulated for the tempo of today's life. Specially formulated Rev-up vitamins.

(SFX: Phone)

Sally: Hello Peter. Sally.

Peter: What are you doing between 10 and 10:15?

281

Writer Larry Plapler
Director Larry Plapler
Producer Sandy Sinclair
Production Co. Telegeneral
Agency Levine, Huntley, Schmidt
Client Parfums Hermes

282

Writer Larry Plapler
Director Larry Plapler
Producer Sandy Sinclair
Production Co. National Recording
Agency Levine, Huntley, Schmidt
Client Del Lab

Cruise

Anncr: Stiller & Meara

S: Excuse me, the cruise director assigned me this table for dinner.

M: Say, weren't you the fella at the costume ball last night dressed as a giant tuna? With the scales, the gills, and the fins.

S: Yeah—that was me.

M: I recognized you right away.

S: Were you there?

M: I was dressed as a mermaid so I had to spend most of the night sitting down. Did you ever try dancing with both legs wrapped in aluminum foil?

S: No, I can't say I have. Did you order dinner yet?

M: I'm having the filet of sole.

S: Humm. The Filet Mignon looks good. Would you like to share a bottle of wine.

M: Terrific.

S: I noticed a little Blue Nun at the Captain's table.

M: Poor thing. Maybe she's seasick.

S: No, Blue Nun is a wine. A delicious white wine.

M: Oh, we can't have a white wine if you're having meat and I'm having fish.

S: Sure we can. Blue Nun is a white wine that's correct with any dish. Your filet of sole. My filet of mignon.

M: Oh, it's so nice to meet a man who knows the finer things. You must be a gourmet?

S: No, as a matter of fact, I'm an accountant. Small firm in the city. Do a lot of tax work . . .

VO: Blue Nun. The delicious white wine that's correct with any dish. Another Sichel wine imported by Schieffelin & Co., New York.

Soda Giveaway

Interviewer: Sir, I see you just bought a barrel of Colonel Sanders' "finger lickin' good" chicken.

Customer: Yeah. That's right.

Interviewer: Well sir, for buying that barrel of chicken, we'd like to give you 2 free quarts of Coca-Cola.

Customer: Two free quarts of Coca-Cola. Who are you kidding? Nobody gives you nothing for nothing in this town. What's the catch?

Interviewer: No catch. The Cokes are yours. You bought the chicken, so you get the Cokes. Free.

Customer: What is this, a contest. Alright, what do you want to know? Colonel Sanders' last name? Right, it's Sanders. You wanna know why I like Kentucky Fried Chicken in 25 words or less. No? Oh, I know. 11!

Interviewer: 11 what?

Customer: Yeah. Yeah. There are 11 herbs and spices in Colonel Sanders' "finger lickin' good" Chicken. That's it right, No.

Anncr: From now thru July 8th, buy any barrel item of Colonel Sanders' "finger lickin' good" Chicken and we'll give you two free quarts of Coca-Cola to go with it. Or if you go for a bucket, we'll go for a quart. No questions asked.

Customer: Are you sure about this?

Interviewer: Look, it's free. Just take the soda and go. Please?

Anncr: Available at participating Kentucky Fried Chicken stores where even the price leaves a good taste in your mouth.

Silver
283

Writers Kay Kavanagh
Mark Yustein
Producer Mac Anderson
Production Co. National Recording
Agency Della Femina, Travisano
& Partners
Client Schieffelin & Co.

284

Writers John Russo
Neil Drossman
Producer Joan Scoccimarro
Producer Joan Scoccimarro
Production Co. National Recording
Agency Della Femina, Travisano
& Partners
Client Kentucky Fried Chicken
Trade Assoc.

Peas and Cucumbers

Anncr: When we select fresh vegetables for BIG G Food Stores, we watch our peas and cucumbers. We check from A to Z to make sure everything's letter-perfect.

If a lettuce has rusty-looking ribs instead of clean, white ones, off with that head. If the stem of an onion is rubbery instead of firm, we firmly refuse it. And a carrot with dark rings around it is N.G., not BIG G. To keep our vegetables fresh and crisp, BIG G refrigerates them from the time we buy them to the time you buy them.

So whether or not you know beans about vegetables, buy them at the store that shops as carefully as you do. BIG G.

Good for you

Anncr: At BIG G Food Stores, we believe what's best for you is also best for us. So when BIG G buys beef, we know exactly what we're looking for.

Leaner, more tender, *younger* beef. Young beef has less fat and less muscle than older beef. And BIG G goes halfway across the country to bring it to you. This way, when you buy a steak or a roast from us, you get more of what's good for you.

And less of what isn't. Less fat on the beef. Less fat in your bloodstream. And less fat on the price. You can't be too careful when you shop for meat these days. And at BIG G Food Stores, we shop as carefully as you do.

285

Writer Tom Nathan
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

286

Writer Tom Nathan
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

Act of Congress

(SFX: Fife and drum marching music throughout)

Anncr: In nineteen hundred fifty-six, Volvo had padded dashboards. Twelve years later, all cars had them. Encouraged by an act of Congress.

In nineteen hundred fifty-nine, Volvo became the first mass-produced car in the world with safety belts as standard equipment. Nine years later, all cars had them. Inspired by an act of Congress.

All told, Volvo had six important safety features before Congress made them law.

(SFX: Drum roll. Music continues)

At Volvo, we don't wait for an act of Congress to make our cars safe.

Red Cheeks

Anncr: If you're unhappy with the quality of food you've been buying, try something else: A different food store. At BIG G Food Stores, we won't let you check out anything until we've checked it out ourselves. Take apples. Healthy-looking red cheeks can mask a poor internal condition.

So BIG G pulls apples from every batch, and takes their temperature. If an apple's overheated, it's not well. And we won't accept it. Then, so our apples won't get black and blue, BIG G packs them like eggs.

You wouldn't shell out good money for damaged apples. Why should we? Next time, shop at a food store that shops as carefully as you do. Ours. BIG G.

Sold

287

Writer Michael Drazen
Music Warner-Levenson
Production Co. National Recording
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.

288

Writer Tom Nathan
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

Georgy Girl

Annrc: And now, an important message from Mr. George E. Girl of the Bronx.

Man: My name is George E. Girl. And I have a problem. There's a movie that's making my life miserable. Georgy Girl. My luck, Channel 7 is showing it on the 4:30 movie this Tuesday. Before this movie, my life was simple. Girls have been in my family for generations. My father was a Girl. And all my brothers were Girls. Now I'm the butt of every joke. I get crank calls from people who whisper "Life is a reality, you can't always hide away." Salesmen say to me "You're always window shopping, but never stopping to buy." And the next person who makes a remark about me swinging down the street so fancy free is going to get a fancy free right in their face. So if all of you out there would avoid watching this movie, maybe it would never come back on the air and my life could return to normal and I could just be one of the Girls again. Georgy Girl. Tuesday on Channel 7's 4:30 Movie.

(SFX: Georgy Girl music)

Shut that thing off!

Clucking Like A Chicken

Annrc: The people of New England aren't happy about the price of meat.

1st Woman: Well, I think they're terrible. I think they're disgusting. Well, I mean on Social Security, what can you do.

2nd Woman: I mean, hey come on, they're not raising the price of . . . the pay's not going up, and yet they're charging these sort of outrageous prices.

3rd Woman: We're living on french toast and pancakes this week. I've had chicken up to here. Hot dogs and chicken. We're going to be clucking like a chicken after a while.

4th Woman: I just . . . I don't know what to say. I really don't. It's got to go sometime. I mean something's going to happen. We're either going to starve or we're going to go broke.

5th Woman: It just makes . . . it makes me furious. I don't buy it anymore. I used to be able to buy a pound of stew beef for like \$1.05 a pound, so I buy a pound instead of two pounds, you know, so my husband says, "Where's the rest of the stew . . . there's no meat in the stew."

Annrc: If you're fed up with the high price of meat, there is something you can do about it. Go to the store that's doing something about it. BIG G Food Stores have cut from 10 to 40 cents a pound off the price of over a hundred popular meats.

We're willing to make less profit on meat so you won't have to go without it.

289

Writer Adam Hanft
Producers Adam Hanft
Betty Bloom
Production Co. Aura Recording
Agency Rosenfeld, Sirowitz
& Lawson
Client WABC-TV, N.Y.

290

Writer Edward A. McCabe
Production Co. Tabby Andriello
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

Outerwear

Anncr: For \$85 Barney's offers a coat that will winterize your body down to minus 40 degrees. For \$515 more, Barney's offers a marmot fur coat that may not be quite as warm, but is fashionable to the nth degree.

But we offer a lot more than coats for the very cold and the very rich. In fact, at Barney's we offer the largest selection of outerwear, anywhere. We have tweed storm coats with mouton collars and alpaca lining. We have fine imported leather coats.

We have a huge selection of imported shearling coats that look great at home or on the range.

There are melton and loden coats for casual wear. There are also luxurious lambskin coats and sheepskin jackets. With these coats, when you bundle up against the cold, you don't wind up looking like a bundle.

The weathermen are predicting a bitter winter. The oilmen are predicting a heating crisis. Isn't it nice to know this winter there'll be absolutely no shortage of warmth at Barney's? Barney's, 7th Avenue and 17th Street, open til 9:30. Free parking.

International House

Anncr: If you're a man who had the time, the money and the inclination to go on an international shopping spree, your itinerary would read something like this:

Rome. Shop at Rosetti and Martegani for the best shoes. Carlo Palazzi boutique for dazzling furnishings. Bruno Piatelli's for suits and jackets.

Next stop, Paris. Visit the Pierre Cardin shop to see the sophisticated styling of the Master. Ahh, Paree! Also must see Gilbert Feruch, Phillipe Venet and Givenchy.

Next, London. Kilgour, French, and Stanbury on Saville Row. They are the masters of the understated look. Also see Jaeger, Rodex, DAKS, Aquascutum, and Burberrys for their complete collections.

And finally, back home. Of course, if you're like most men and only have the time and money to go on a local shopping spree, but still want to shop all these great shops . . . then your itinerary would read something like this:

Barney's, 7th Avenue and 17th Street. Barney's is open evenings until 9:30. Free parking and free alterations.

291

Writer Frank Di Giacomo
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Barney's Clothes

292

Writer Frank Di Giacomo
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Barney's Clothes

Speechless - Madison Room

Annrc: Within the confines of Barney's, the largest men's store in the world, resides the Madison Room. The third largest men's store in the world.

It is a room that, over the years, has maintained an unflinching devotion to traditional clothing.

A room so quiet you can hear a pin-stripe drop. It is in this room that many of the stockbrokers, advertising executives and bankers of New York do their shopping.

For it is here they find an almost limitless selection of fashions in the subtle, natural-shoulder styling they prefer. And they find that styling in suits of shetland, fine worsted, elegant flannel and cheviots. By such respected traditional manufacturers as H. Freeman, Linett, and Stanley Blacker.

There are sport jackets in heavy tweeds, district checks and camel hair. And slacks in cavalry twill, corduroy, and whipcord. Of course all of this could well explain why the Madison Room is such a quiet place.

When men are confronted with a selection like this, it tends to leave them speechless. Barney's, 7th Avenue and 17th Street, open until 9:30. Free parking.

164-Civilized Car

(SFX: Rhapsodic music throughout)

Annrc: The Volvo 164 provides the stuff that dreams are made of. Massive seats that let you sit on leather. Air conditioning for when you are hot. A heated driver's seat for when you are cold. Power steering. Why, there's even a vanity mirror that allows the front seat passenger to be vain.

But above all else, the 164 is the first luxury car built like a Volvo. With Volvo brakes. With Volvo's handling. With Volvo's body. And out in the real world *(SFX: Thunder, music becomes threatening)*

you need all the Volvo you can get.

(SFX: Horns blaring, drivers shouting, pneumatic drills, etc.)

The Volvo 164. A civilized car built for an uncivilized world.

(SFX: Music out)

293

Writer Frank Di Giacomo
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Barney's Clothes

294

Writer Michael Drazen
Production Co. National Recording
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.

The Whole Story

Anncr: Meat prices have become unreal. The BIG G Food Stores are bringing them back to reality.

Not by freezing prices at current high levels, but by a massive defrosting of meat prices.

Big G is cutting from 10 to 40 cents a pound off the price of over a hundred different meat items. On beef, pork, lamb, poultry. On everything from steak to breakfast sausage. In all of our 25 stores.

By making this move, we expect to make less profit on meat. But we also expect to sell more meat to more people and do a better business overall. And when other stores begin to reduce meat prices, and we sincerely hope they will, we hope you'll keep something in mind.

Remember who was there first when you needed help the most. BIG G Food Stores. We're willing to make less profit on meat so you won't have to go without it.

Rain Barrel Drain Pipe

Mother: I've got three boys ranging in age from 6 to 12. One of them is built like a drain pipe. Another is built like a round rain bucket. And the other is regular size but he has a bad overbite which is another problem altogether.

Can you imagine what it's like trying to buy them all back-to-school clothes? Thank heaven there's Barney's Boystown. Before I started going to Barney's, it would take me two weeks to do the shopping and then two weeks to recover from it. One store for this, another store for that.

Now I do it all in one day. The boys don't get aggravated. And neither does their mother.

Anncr: This fall, no matter what size your son is, you can save yourself a lot of trouble by going to Barney's Boystown. There, you'll find a selection of boys clothes that include vested suits by Pierre Cardin, baseball jackets, and cinch coats. No one caters to the little man on campus better than Barney's Boystown.

Barney's is at 7th Avenue and 17th Street. Open evenings until 9:30. Free parking.

Woman: As far as I'm concerned, there's no other boys store in the city like Barney's Boystown. And I've been in them all.

295

Writer Edward A. McCabe
Production Co. Tabby Andriello
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

296

Writer Frank Di Giacomo
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Barney's Clothes

Comedy Week

Anncr: Recent studies have found that the hostility level of the average individual rises drastically at 4:30 in the afternoon.

1st Lady: Can I get ahead of you, I only have two items.

2nd Lady: Stay in line or I'll create a merger between your head and the frozen broccoli.

Anncr: At this time of the day nerves frazzle and tensions build like in an aspirin commercial. It is for this reason that Channel 7 has made a comedy week on the 4:30 movie.

Five films guaranteed to lift your spirits and give you the humor you need to make it through the rest of the day.

On Monday be cheered by "Boy Did I Get the Wrong Number."

On Tuesday be prodded into a smile by "On the Double."

Chuckle on Wednesday at "Ladies Man."

Giggle on Thursday at "It Happened to Jane."

And on Friday end the persistent depression with "Whose Been Sleeping in my Bed?"

All on channel 7's 4:30 movies.

Where our motto is smile though your heart is aching, smile despite what the government's taking.

Magnificent Men

Anncr: Back in the days before 747's and round trip excursion fares, before in-flight movies and out of tune pianos, there was a band of dedicated men and women who helped make aviation history.

(SFX: Sputtering of planes, sound of mild crashing)
Some called them crazy. Some called them committed. Others said they just got tired of walking long distances.

But whatever else they were, they were "Those Magnificent Men in Their Flying Machines."

(SFX: Propeller starting up)

Man's voice: Prepare for take-off, prepare for take-off.

(SFX: Propeller stops)

Man's voice: Don't prepare for take-off, don't prepare for take-off.

Anncr: As a salute to these brave men who made it possible for you to fly, but impossible for you to get to the airport, Channel 7 presents "Those Magnificent Men in Their Flying Machines." It's in two parts, on Thursday's and Friday's 4:30 Movie.

It stars Stuart Whitman and Terry Thomas as pilots, if you can call them that, in an airplane race from London to Paris.

Watch it on Channel 7's 4:30 Movie, because you can be sure you'll never get to see it on a plane.

297

Writer Adam Hanft
Producers Adam Hanft
Betty Bloom
Production Co. Aura Recording
Agency Rosenfeld, Sirowitz
& Lawson
Client WABC-TV, N.Y.

298

Writer Adam Hanft
Producers Adam Hanft
Betty Bloom
Production Co. Aura Recording
Agency Rosenfeld, Sirowitz
& Lawson
Client WABC-TV, N.Y.

The Book of Hair

Song: "I wonder, wonder, who . . .
ba-do-do-who . . .
wrote the book on hair.
Tell me, tell me, tell me,
oh how are you gonna act.
Your hair's lost lots of protein:
you need some protein back.
Oh-oh Protein, Protein, Twenty-one Shampoo,
the shampoo for a beautiful you.

"In Chapter One you're teasing,
teasing with all your might.
In Chapter Two you're bleaching,
your hair starts to look like an awful fright.
In Chapter Three you're curling,
bending your hair around.
In Chapter Four you're drying,
your protein's losing ground.

"Oh you wonder, wonder, wonder how to act,
put some protein back
For beautiful hair, get . . .
Protein 21 Shampoo."

Ann cr: Yes dearest, your pretty little angel eyes
didn't read the Book of Beautiful Hair. You did bad
things to your hair and messed up your precious,
precious protein. But if you shampoo with Protein
21 from now on you'll get back some lost protein.
And your name will once again be inscribed in the
Book of Beautiful Hair . . . soft cover edition.

Call Me

Song: "If you're feeling sad and lonely
there's a service I can render
tell the one who loves you only
I can be so warm and tender
call me
don't be afraid
you can call me
maybe it's late
but just call me . . ."

Flack: This is Roberta Flack for the Bell System. The
words of love can always be shared with someone
you miss. Long Distance is the next best thing to
being there.

Song: "Call me, call me, call me."

299

Writer Harold Friedman
Producer Tino Pelino
Music Rod McBrien
Production Co. McBrien Productions
Agency Warren, Muller,
Dolobowsky
Client The Mennen Co.

300

Writer Don Wood
Director Don Wood
Producer Don Wood
Composer Tony Hatch
Singer Roberta Flack
Production Co. Lucas/McFaul
Agency N. W. Ayer & Son
Client AT&T - Long Lines

What A Miracle

Anncr: The people of New England aren't happy about the price of meat.

1st Woman: I haven't had a piece of meat this week because it's too expensive. Now I'm living on chicken, and I say this, I thank God that I don't have no young children now.

2nd Woman: I'm too miserable to even talk about it. I have five children and I can't even shop.

3rd Woman: You just wonder what in the world to make for a meal because you don't know what to do.

4th Woman: What I spend on food for three children . . . a family of five . . . it's really unbelievable. You can't live. My husband's whole paycheck goes for food.

Anncr: If you're fed up with the high price of meat, there is something you can do about it. Go to the store that's doing something about it. BIG G has cut the price of t-bone to \$1.49 a pound, trimmed center cut pork chops to \$1.19 a pound, flat bottom round roast to \$1.39 a pound, chopped ground chuck to 99 cents a pound. And reduced over a hundred other popular meat items. BIG G Food Stores. We're willing to make less profit on meat so you won't have to go without it.

Woman: The price of meat going down—oh, what a miracle.

Carmen

Anncr: I'd like you to pay attention to my voice. Listen to the inflections and the sound quality.

Do you notice anything different or unusual?

All right then, listen to this piece of music.

(Opening music from Carmen)

Did you notice anything different or unusual there?

You didn't? You're right.

But that in itself is unusual.

Because this entire commercial was recorded on a cassette recorder.

A Harman/Kardon HK 1000 cassette recorder.

The HK 1000 gives you the same reproduction quality as professional studio recording machines. Without distortion, without coloring, without sounding electronic.

Almost every high-fidelity magazine has raved about the Harman/Kardon HK 1000. You will too.

This has been a recording.

301

Writer Edward A. McCabe
Production Co. Tabby Andriello
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

302

Writer Peter Evans
Producer Peter Evans
Production Co. Aura Recording
Agency Peter Evans Advertising
Client Harman/Kardon

Compare

Annrc: This is a commercial for Harman/Kardon and I'd like you to try something with me.

Tune your dial to another station and listen for a moment to the music.

Then come back and I'll continue.

Off you go then.

(SFX: announcer hums to himself)

Are you back?

What kind of music did you hear? Were there violins?

If you had been listening to a Harman/Kardon 330B stereo receiver, those violins would have shimmered like silk.

Was it rock? A Harman/Kardon 330B would have made that electric guitar talk to you.

Did you hear drums? The 330B would have separated every single stick beat of that drum roll.

The Harman/Kardon 330B is a beautiful way to get into high-fidelity. It has the world famous Harman/Kardon sound. And a price you won't believe.

So why are you listening to that thing?

Tone

Annrc: Listen to this tone.

You can't hear it?

Well right now it's below human hearing range.

But a Harman/Kardon 800+ multichannel receiver can hear it. And reproduce it.

(SFX: Low frequency tone becomes audible . . . gradually modulates into a high frequency tone as it runs throughout commercial)

What good is the ability to reproduce what you can't hear?

In a way you can hear it. It's a little known fact, that the frequencies you cannot hear have a tremendous effect on those you can.

Harman/Kardon has known it for a long time. Which is why all our receivers test out with better square wave response than other receivers. And why the fidelity of Harman/Kardon sound is famous the world over.

Now meet that sound in 4 channel. The new 800+ multichannel receiver from Harman/Kardon.

The 800+ is the world's most advanced Quadriphonic receiver. The first with every kind of 4 channel, stereo, and monaural capability built right in.

(SFX: High frequency tone becomes inaudible)

And the only one able to reproduce the tone you're not hearing now.

303

Writer Peter Evans
Producer Peter Evans
Production Co. Aura Recording
Agency Peter Evans Advertising
Client Harman/Kardon

304

Writer Peter Evans
Producer Peter Evans
Production Co. Aura Recording
Agency Peter Evans Advertising
Client Harman/Kardon

American Couple

(Nervous man, calm woman converse quickly in whispers)

He: Let's go.

She: But we just sat down.

He: So we'll just get up.

She: But why?

He: This is Benihana — it's a Japanese restaurant.

She: That doesn't mean you're getting the usual Japanese food.

He: No? What's a Japanese restaurant going to serve? Corned beef and cabbage? Vermont roast turkey?

She: What I mean is just because they're Japanese doesn't mean you're going to get sukiyaki. Or raw fish.

He: Says who?

She: Myrna. Myrna ate at Benihana.

He: I could kill Myrna. Why . . . why did I let you drag me here!

She: Why don't you believe me? Benihana won't serve you that usual Japanese food.

He: Yes they will. I'm going to eat creepy quivering masses of who knows what.

She: No, you're not.

He: Mysterious blobs wrapped in rice.

She: You're wrong.

He: Strange shapes that leaped out of the ocean only this morning.

She: Stop it.

He: Little pickles that can burn a house down.

(Under: Cooking noises, appreciative sounds from man)

He (sighing): Boy, that hibachi steak was fantastic.

She: So was that hibachi shrimp.

He: I guess I've been wrong about a lot of things.

She: Yes you have.

He: I'm really a narrow, prejudiced person.

She: Yes you are.

He: Maybe I've even been narrow and prejudiced about raw fish.

She: Harry, I think I love you.

Texas Trio

(Three men with Texas draws. Brief laughter)

1st Man: OK. Now that we've wrapped up business, let's all go out and have us a nice steak dinner.

2nd Man: I know a great steak house.

3rd Man: What about Benihana?

1st Man: Benihana? That's a Japanese restaurant.

3rd Man: It's a hibachi restaurant. They give you a hibachi steak that's so good it'll make your tastebuds want to get up and do a hoedown.

1st Man: Hold on. What in tarnation is a hibachi steak?

2nd Man: Yeah. How does this hibachi steak stack up against good old 100 percent American steak?

3rd Man: Well, I'll tell you. You know what happens in your good old 100 percent American restaurants, don't you?

2nd Man: What do you mean?

3rd Man: Well, some chef you never even see throws a slab of raw steak into the kitchen broiler. It sits there until it's rare, medium, or well-done. The waiter brings it to your table. You eat it.

2nd Man: Sounds good to me.

3rd Man: Sure. But here's what happens at Benihana.

(The following recited very quickly in manner of Famous Robert Preston "Music Man" speech. End of every sentence punctuated by incredulous sounds and whistles from the other two)

The chef comes over to your hibachi table personally. He bows. He sets the raw steak right in front of you. You can see for yourself you're getting the very finest prime cuts. He starts slicing and cooking with the speed of lightning. He adds all kinds of Japanese sauces and seasonings. He puts the sizzling steak directly on your plate. Then you eat it.

1st Man: Let's have dinner at Benihana.

2nd Man: Let's have dinner at Benihana.

3rd Man: You go ahead boys. I'm not going.

1st & 2nd Man in Chorus: You're not going?

3rd Man: I had lunch at Benihana and well, I'm still kinda full . . . maybe tomorrow . . .

305

Writer Hans Kracauer
Director Hans Kracauer
Producer Hans Kracauer
Production Co. National Recording
Agency Kracauer and Marvin
Client Benihana of Tokyo

306

Writer Hans Kracauer
Director Hans Kracauer
Producer Hans Kracauer
Production Co. National Recording
Agency Kracauer and Marvin
Client Benihana of Tokyo

Hands

Song: "Hands we got hands
Hands for baking, hands for building
Hands for loving, holding children
Hands la da da da

"Our hands have got to be for helping
Like planting trees along the way
Like bringing Coke to someone thirsty
On a hot and sunny day ooh
La da da da da

"When the sun is burning ain't it nice
To give somebody Coke on ice
Hands (it's the real thing - Coca-Cola)
(It's the real thing) Coke is . . ."

Additional Commercials

Country Sunshine
It's the Real Thing

Jug Band

Song: "Never knew it could be so good
Never knew it could be so wonderful.
So many different things I've heard,
I couldn't take nobody else's word.
Couldn't believe nobody else . . .
had to find out for myself . . .

"Oh, Dr. Pepper, so misunderstood,
if anyone would try you
they'd know you taste good, so good.

"Oh, Dr. Pepper, so misunderstood,
if anyone would try you
they'd know you taste good, so good.
Oh, Dr."

Additional Commercials:

Folk Guitar
1950's
Hard Rock
Strings

307

Music Director Billy Davis
Producer Billy Davis
Music William Backer
Billy Davis
Dottie West
Sandy Mason Theoret
Production Cos. G. Hill & Co.
Sherman, Kahan
Agency McCann-Erickson
Client Coca-Cola USA

308

Writer Lou diJoseph
Producer Buck Warnick
Composer Joe Brooks
Production Co. Light and Sound Co.
Agency Young & Rubicam
Client Dr. Pepper

Levi's Legend

(Music under throughout)

Anncr. (in time with the music): "There's a legend in the land, millions of us know.

A legend that began back in 18-5-0.

Bout a guy who went west who was 20 years old, made a pair of pants for a dude diggin' gold.

"Used the best of cotton, sewed double-stitched seams, put rivets in the pockets and called 'em "blue jeans."

"Word of what he done spread quick from house to house cuz the diggers kinda' dug our boy Levi Strauss. Yeah.

"Today you get Levi's in many different styles. Mr. Strauss smiles legendary smiles.

"Long, long ago when the legend began, the legend lives on cuz Levi is the man who put rivets in the pockets, sewed double-stitched seams, made 'em outa' cotton and called 'em "blue jeans."

"Levi's — they're a legend — yeah."

Additional Commercial:

Levi's Blues

Jeepers Creepers Christmas Bells

Song: "Mr. S. Claus has bagged his reds, he's now sporting Levis flair. His elves ixnaid their fairy threads in new yellow bells . . . they're not squares. He even sent his missus his spiffy and hep in her hip-hugging Levis bells. And stitched down jeans in crayon plaids are the bee's knees with all the swells. Jeepers, Creepers Christmas bells. Red and green suede satine, twills in true ultramarine. Cats' meow in Levis jeans. My flat foot floogie wants denim bells. Jack Armstrong wants denim jeans. Orphan Annie leaped her lizzards over Levis cords. Daddy Warbucks wants maroon satines. And they're crooning jeepers, creepers Christmas bells, red and green suede satine, twills in true ultramarine. Cats meow in Levis jeans. Yea."

Additional Commercials:

Your Levis Have Made You Mine

My Snuggle Bunnies Gone Bananas

309

Writers Ken Nordine
Mike Koelker
Producer Ken Nordine
Music Ken Nordine
Production Co. The Nordine Group
Agency Honig-Cooper & Harrington
Client Levi Strauss & Co.

310

Writers John Strachan
Mike Koelker
Producer John Strachan
Music John Strachan
Production Co. The Strachan Co.
Agency Honig-Cooper & Harrington
Client Levi Strauss & Co.

Let's Make a Meal

(SFX: Music, applause)

Anncr: Howdy, everybody. Let's play Let's Make a Meal, brought to you by Howdy Beefburger. Here's our first deal. How much is a lobster dinner for 11 at El Franco's Sea Urchin?

Man: \$178.86

Anncr: Exactly. Now, you can keep that dinner, or go on for the big meal of the day behind one of the oven doors our chef is pointing to.

Voices from Crowd: Stay. Go on. Stay.

Man: We'll go on.

(Crowd: applause)

Anncr: OK, pick your oven door. El Franco's. Two weeks in Paris. Or the big meal of the day. OK, Radio Chef, open the door.

(Couple reacts)

Anncr: What does it say?

Man: It says Howdy.

(Music)

Anncr: Congratulations. And what a big meal it is. Two pieces of mouth watering Howdy golden fried chicken, fantastic french fries, cole slaw and a buttered roll. Proving again, that now that they've added clam and chicken dinners, saying Howdy means more than ever.

Man: You're a good person.

(Music out)

Additional Commercials:

You Bet Your Lunch

Howdy

The Dining Game

Newlyfed Game

Three Little Words

Man With German Accent: You think nobody loafs you? Hah! What about Bakers of Taystee Bread? They loaf you so much, they work at night, while you sleep, just to give you fresh loaf every morning. Taystee Bakers are By Loaf Possessed. They loaf their families. They loaf their neighbors. They loaf their city. They loaf their country. They even share their loaf with the proper strangers. They don't care if the one they loaf belongs to somebody else. Taystee knows what the world needs now is loaf. Loaf from the bakers of Taystee Bread. Works as toast. Light or dark. Works alone or together with good things spread on. Works on both sides of things you like, as sandwich.

So don't think nobody loafs you. Remember three little words from Bakers of Taystee Bread: We Loaf You. You and Taystee Bread. It's the greatest loaf story ever told.

Additional Commercials:

**In the Mood for Loaf
Where is Loaf?**

311

Writers Tony Winch
Seumas McGuire
Director Harley Flaum
Producers Tony Winch
Seumas McGuire
Production Co. Radio Band of America
Agency Hill, Holliday,
Connors, Cosmopolos
Client Howdy Beefburger

312

Writer Jack Byme
Director John Hood
Producer Ben Pizzuto
Production Co. Radioland Studios
Agency Jack Byme Advertising
Client American Bakeries Co.

Three Voices

1st Woman: I just get a nice warm feeling walking into my Sun Bank. I mean, they really make you feel good.

2nd Woman: I love my Sun Bank. I feel so comfortable there, and they're so nice to me, and they never make me feel like a dummy.

Man: Why do I like Sun Bank? Well, if you really want to know, er, there's this cute teller there.

Song: "Just direct your feet, to the sunny side of the street. . . ."

Anncr: Bank on the sunny side of the street . . . where the people are warmer and the banking is better.

Additional Commercials:

Dubrovnik

Henry and Alice

Leonard

Cop & Farmer

Song: "I'm a traffic cop in Queens and I heard some awful screams I thought it was a holdup from the sound the noise kept getting greater but there was no perpetrator It was just O'Brien's muffler as it scraped along the ground."

Chorus: "Better get to Midas better get to Midas, take your car to Midas, and get your muffler fixed."

Song: "I run a chicken farm in Maine and nothing's been the same since the muffler on my pickup gave me trouble my hens went into shock they have a mental block they can't lay eggs no matter how they struggle."

Chorus: "Better get to Midas better get to Midas, take your car to Midas, and get your muffler fixed (by guys who are specialists)."

Anncr: At Midas, we usually install a muffler in 30 minutes or less. We're specialists. We have to do a better job.

Additional Commercials:

Romance & Politician

Romance & Musician

313

Writers Dick Williams
Richard Lynne
Producer Patricia Layman
Music Scott-Textor
Production Co. Media Sound Recording Studio
Agency F. William Free & Co.
Client First At Orlando Sun Bank

314

Art Director Michael Ulick
Writer Hal Altman
Music Joe Brooks
Agency Wells, Rich, Greene
Client Midas Muffler

Stewardess

(SFX: The whine of jet engines as heard in the passenger's cabin)

Colombo: Excuse me, stewardess. But I couldn't help noticing that we flew over Kennedy airport more than an hour ago and . . .

Stewardess: It's all right, sir. Nothing to worry about.

Colombo: Well, when I saw that man with a bandana over his face go into the captain's cabin, ma'am, I got thinking . . . here I am a police Lieutenant, and if I can help or anything, I could . . .

Stewardess: We'll be turning back any minute now Lieutenant. The masked man tripped over a carton just inside the door and fell on it.

Colombo: Ah, ma'am, that's a carton of Colombo yogurt, the kind my people make—I was bringing that carton to headquarters for the people there.

Stewardess: . . . And as he was laying there splashing in that yogurt . . .

Colombo: Well, you see, it's richer and creamier, ma'am, because it's made the original old fashioned way, that's why the people at headquarters asked me . . .

Stewardess: . . . The co-pilot over-powered him, so we're all right now. The only casualty is the yogurt, I'm afraid.

Colombo: Maybe it's not a total waste, ma'am. Ah, if you would just pass out some spoons, the other passengers and myself can help you take care of that.

Additional Commercials:

Landlady

Chinese

Dead Husband

B. B. King

(Music: "The Thrill Is Gone," fade for . . .)

B. B. King: Yeah, I've paid some dues. And when I sing about it, Lucille understands. And she sounds mean and low. She understands about bein' happy too. You see, Lucille is a part of me. She's a Gibson, brother.

Annrc: The wailing guitar of B. B. King. Gibson makes it.

Additional Commercials:

Roy Clark

Bill Withers

315

Writers Ray Welch
Christine Osborne
Erik Perera
Stephen M. Kravette
Directors Ray Welch
Christine Osborne
Erik Perera
Stephen M. Kravette
Producer Richard Robbins
Production Co. Fleetwood Recording
Agency Marvin & Leonard Advertising
Client Colombo & Sons Creamery Assoc.

Silver
316

Writer Charlie Newman
Director Charlie Newman
Producer Charlie Newman
Music Bill Withers
B. B. King
Roy Clark
Production Co. Daystone
Agency Bozell & Jacobs
Chicago
Client Norlin Music

Raise

Anncrs: Stiller & Meara

S: Hi honey, I'm home. Guess what?

M: Your mother's moving to Brazil.

S: No Francine. I got a raise.

M: Oh Winthrop, you know what that means? Stevie's braces . . . Marcia's nose . . . that little cottage at Lake Winapasakee.

S: Now calm down dear, I was thinking more along the lines of a mink coat.

M: Oh, Sweetheart, I don't need a mink coat.

S: No Francine, it's for me. The liberated men's boutique is having its annual sale.

M: Oh, Winthrop.

S: Anyway, to celebrate I brought home a little Blue Nun for dinner.

M: Honey, don't you think an extra dollar in the collection plate would have been thanks enough.

S: No silly, Blue Nun is a wine—a delicious white wine.

M: Winthrop, I have a roast in the oven. We can't have white wine with meat.

S: Sure we can. Blue Nun is the white wine that's correct with any dish. It's great with meat and fish.

M: I hope you weren't extravagant, honey . . . not that we have to worry about money anymore.

S: Should the wife of a man clawing his way to the top of the corporation ladder drink anything but the best?

M: Certainly not. By the way . . . did you remember to thank my father for the raise?

Anncr: Blue Nun. The delicious white wine that's correct with any dish. Another Sichel wine imported by Schieffelin & Co., New York.

Additional Commercials:

Gourmet

Cruise

Equipment

Anncr: Here are a few things you can do with a Carte Blanche card that, surprisingly enough, you can't do with American Express.

With a Carte Blanche card you can order Moo Shu Pork, the Chinese equivalent of Mexican Enchiladas, at the Hwa Yuan Szechuan Inn in New York City's Chinatown. With American Express you can't.

With a Carte Blanche card you can get all the equipment you need for your first back packing trip from Big Mountain Outfitters in White Fish, Montana. With American Express you can't.

With a Carte Blanche card you can get \$500.00 in Las Vegas if you ever happen to need some cold cash because you still feel hot. With American Express you can't.

So get a Carte Blanche card because as good as American Express is, it isn't enough.

Carte Blanche. Accepted at over 250,000 fine establishments all over the world.

Additional Commercials:

Water Skiis

A Dozen Escargot

317

Writers Mark Yustein
Kay Kavanagh
Producer Mac Anderson
Production Co. National Recording
Agency Della Femina, Travisano
& Partners
Client Schieffelin & Co.

318

Writers Sara Bragin
Mike Kay
Producer Ron Travisano
Music Sid Wolshin
Production Co. Sid Wolshin Inc.
Agency Della Femina, Travisano
& Partners
Client Carte Blanche Corp.

When You're Driving

Anncr: When you're driving, an important part of your control of the road depends on the car you're driving. So we designed the Saab Sedan to give as much control over things as possible.

We build every Saab with the precision of rack and pinion steering, for example, for the curviest roads you can find.

We build every Saab with front-wheel drive, to give you excellent traction and road holding on any kind of surface.

We positioned the shift lever and hand break of our car in the most natural places, for fast, positive action.

We located all the controls within easy reach. And we gave our car big sunny windows to help you keep track of other cars around you.

We've engineered and designed control into every Saab we build.

With all the things you've got to watch out for when you're driving, we think the people who build your car should help watch out for you.

SAAB, It's what a car should be.

Additional Commercials:

Through the Years Blowout

Atlas

Anncr: The makers of Happy Day, a brand new candy bar, take you to a guy who hasn't had very many happy days.

Interviewer: Why so glum, Atlas?

Atlas: Are you my relief?

Interviewer: No.

Atlas: I'm standing here with the weight of the world on my shoulders. This thing doesn't get any lighter. You know I haven't had a happy day in the last 2000 years.

Interviewer: Well, I'd like to change all that sir . . . you see, we've just come out with something brand new.

Atlas: That's all I need. Something else to carry around.

Interviewer: No, this happens to be a candy bar. Just try it?

Atlas: All right. . . but you have to take the wrapper off for me. My hands are full.

Interviewer: Sure.

Atlas: Hmmm . . . what on earth is this?

Interviewer: It's coconut and nougat together for the first time in a pure milk chocolate candy bar.

Atlas: Happy Day. They finally got something new under the sun.

Interviewer: Funny, that's just what we call it.

Atlas: What, something new under the sun?

Interviewer: No, Happy Day.

Atlas: With a few more of these, I could have the world on a string. Now you can have a Happy Day even when you're not so happy.

Anncr: Happy Day. One of the three new candy bars from the Candy Maker at Checkerboard Square. Available in bars and treat size bags.

Additional Commercials:

Vampire Noah

319

Writer Bob Wright
Producer Bob Wright
Production Co. Mediasound
Agency Cox & Co.
Client Saab-Scania of America

320

Writers Neil Drossman
Bob Kuperman
Producer Linda Buonocore
Production Co. National Recording
Agency Della Femina, Trivisano
& Partners
Client Ralston Purina

The Ten Commandments

Song: "Thou shalt never tease to excess
Over comb or over brush
Use hot blowers with great caution
Curl hair gently never crush

"Thou shalt never use harsh chemicals
Or swim in chlorine pools
Too much sun steals protein
And bleaching is for fools

"Your hair will be beautiful
When it's done
When you shampoo with Protein 21

"Protein 21 for Beautiful Hair . . ."

Anncr: Goddess of Angels, you didn't read the **Book of Beautiful Hair**. Yes, you endured excessive exposure to the sun's burning rays and baked out too much protein. But if you shampoo with Protein 21 from now on, you'll get back some lost protein. And Protein 21 shall make your hair as beautiful as the sound of my heart when it goes doo-wah, ditty, ditty over you.

Additional Commercial:

The Book of Hair

Red Cheeks

Anncr: If you're unhappy with the quality of food you've been buying, try something else: A different food store.

At **BIG G Food Stores**, we won't let you check out anything until we've checked it out ourselves. Take apples. Healthy-looking red cheeks can mask a poor internal condition.

So **BIG G** pulls apples from every batch, and takes their temperature. If an apple's overheated, it's not well. And we won't accept it. Then, so our apples won't get black and blue, **BIG G** packs them like eggs.

You wouldn't shell out good money for damaged apples. Why should we? Next time, shop at a food store that shops as carefully as you do. Ours. **BIG G**.

Additional Commercials:

Beef Lovers

Peas and Cucumbers

Good for You

321

Writer Harold Friedman
Producer Tino Pelino
Music Rod McBrien
Production Co. McBrien Productions
Agency Warren, Muller,
Dolobowsky
Client The Mennen Co.

322

Writer Tom Nathan
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Big G Supermarkets

Suits

Song: "When the uptight faces
in the uptown places
seem far away and aloof
as you walk around,
and their clothes that never seem quite right
are like the last bring-down,
now it's nice to know
there's a place where you can go,
that's Barney's Underground."

(Music under)

Annrc: While you've been knocking around all
summer in bathing trunks and sandals, Barney's
Underground has been getting your suits ready
for fall.

We've got matching and unmatching vested suits
and Cardin blazer suits, and plaided corduroy suits.

If you can't find your suit at the Underground,
you've probably had too much sun. Barney's. 7th
Avenue and 17th Street. Open 9 to 9:30.

Song: "Whatever you're into
you'll come out with
at Barney's Underground."

Additional Commercials:

Blazer Suits

Say Hey Kid

Personnel

Boy: Are you the Personnel Director?

Man: I'm the Personnel Director! What do you
want? And what does *she* want?

Boy: That's my old lady.

Girl: Hhhhiii.

Man: That's your mother?

Boy: No, man . . . my chick . . . my squaw.

Girl: I'm going to be his secretary.

Boy: . . . when I accept that Senior Vice President's
job.

Girl: Beautiful.

Man: (laughing hysterically): And I suppose you'll
go to board meetings in dungarees and sweat shirts?

Boy: Uh, they're not dungarees, they're Cheap
Jeans.

Man: Look Mr. . . .

Boy: Flack. Fenmore Flack the II.

Man: Er, Mr. Flack . . .

Girl: If you're talking to him why are you looking at
me?

Man: Oh, I'm terribly sorry. Ahem . . . sorry . . . er
. . . hmmm. Now Mr. Flack, what can you offer
this company besides a revolution?

Girl: Love.

Boy: That's beautiful baby.

Boy: Well, you see, once we put everybody in
Cheap Jeans, they'll still look good, but they'd be
more relaxed and . . .

Man: Now I've heard everything! (*Sound of
typewriter*) Hey, get away from my typewriter.

Girl: I'm typing my first letter.

(SFX: Sound of paper being removed)

Man (as if reading): Mr. Flack's father is Fenmore
Flack the II . . . Never heard of 'em.

Girl: You will, he just acquired 51 percent of this
company.

Man: (laughingly obsequious): Oh, ha ha, Mr. Flack,
er Fenmore, how do you like your coffee?

Girl: Organic.

Man: Just off the cuff, do Cheap Jeans come in blue
. . . pin stripe?

Boy: Hey man, your palms are wet.

Girl: Heavy.

Additional Commercials:

Hospital

Army

Court

323

Writers Michael Drazen
Scott Wadler
Production Co. Media Sound
Agency Scali, McCabe, Sloves
Client Barney's Clothes

Sold
324

Art Director Charles Rosner
Writer Wally Weis
Producer Susan Cohen
Agency Martin Landey,
Arlow Advertising
Client Cheap Jeans

Compare

Annrcr: This is a commercial for Harman/Kardon and I'd like you to try something with me.

Tune your dial to another station and listen for a moment to the music.

Then come back and I'll continue.

Off you go then.

(SFX: announcer hums to himself)

Are you back?

What kind of music did you hear? Were there violins?

If you had been listening to a Harman/Kardon 330B stereo receiver, those violins would have shimmered like silk.

Was it rock? A Harman/Kardon 330B would have made that electric guitar talk to you.

Did you hear drums? The 330B would have separated every single stick beat of that drum roll.

The Harman/Kardon 330B is a beautiful way to get into high-fidelity. It has the world famous Harman/Kardon sound. And a price you won't believe.

So why are you listening to that thing?

Additional Commercials:

Tone

Carmen

Page 7

Man: I, Harold Globe, unemployed actor, will for want of something better to do and for want of \$50 now read page 7 of the new Qantas book.

This page is not for you at all.

It's for all those people who are jealous that you're going. For the people who love you so much that they'll do anything to make you stay at home.

You'll find that these people are very ingenious. They'll give you a lot of reasons why you should never go. Your career will suffer. You'll never get another job. When you come back your friends will have the jump on you. They'll all have blocks of land and lovely houses. They'll all be married. There'll be no one left for you to marry. They'll only invite you to dinner because they feel sorry for you.

Then there's the white slave traffic. Everyone knows it still goes on. Everyone knows of someone who has disappeared forever, snatched in broad daylight in Trafalgar Square and shipped away to God knows where.

It's dangerous over there. And dirty. They'll tell you about someone who nearly caught smallpox, or dysentery, or myxomatosis.

If none of this works, they'll play their trump card.

The worry is going to kill your mother, or your father, or that nice little girl you brought home last Tuesday night.

Let them read this book.

They may still keep on saying the same old things. But they'll believe them even less than they do now.

The book is called The How, Why, When and Where of Here, There and Everywhere.

It's available now, free, if you call in at Qantas or Qantas travel agents.

Uhh, was that okay?

Do I get the money now?

Additional Commercials:

Page 22

Page 27

Where the Girls Are

325

Writer Peter Evans
Producer Peter Evans
Production Co. Aura Recording
Agency Peter Evans Advertising
Client Harman/Kardon

326

Writer Lionel Hunt
Director Lionel Hunt
Producer Doug Davies
Production Co. Bill Armstrong Studios
Agency The Campaign Palace
Victoria
Client Qantas Airways Ltd.



Dummy

Real life Dummy on camera.

Dummy: I was a real dummy.

I couldn't add.

I couldn't subtract.

I couldn't multiply.

I couldn't divide.

Percentages made my head spin.

Then they gave me America's No. 1 selling personal calculator, the Bowmar Brain.

Dummy dissolves into man.

Thanks to the Bowmar Brain, I'm no dummy any more, knock on wood.

VO: The Bowmar Brain.

A perfect gift for the little dummy in all of us.



327

Art Director Harvey Baron
Writer Carole Anne Fine
Director Dick Loew
Producer Sue Smitman
Production Co. Gomes-Loew
Agency Rosenfeld, Sirowitz
& Lawson
Client Bowmar/ALI



The Taxpayer

Open on man figuring his taxes.

VO: This is the Bowmar Brain.

It can add.

It can subtract.

It can multiply.

It can divide.

It can do percentages.

If you tell it the exact truth, it'll tell you the exact truth. Exactly what you owe Uncle Sam on April 16th.

The Bowmar Brain.

America's No. 1 selling personal calculator.



328

Art Director Harvey Baron
Writer Carole Anne Fine
Director Dick Loew
Producer Ken Yagoda
Production Co. Gomes-Loew
Agency Rosenfeld, Sirowitz
& Lawson
Client Bowmar/ALI



Paws

(SFX: Dogs barking behind title)

Title: Dinner Mix goes to the dogs.

VO: Dogs, which part of Purina Dinner Mix do you like best?

Everybody for the munchy red part, raise your right paw.

Everybody for the crunchy brown part, raise your left paw.

VO: Introducing Dinner Mix. The complete dinner that's two great dog foods.

A munchy one. A crunchy one. Mixed.

VO: Okay. Everybody for both parts clap both paws.

(SFX: Applause)

VO: Dinner Mix. Two great dog foods mixed together.



329

Art Director Frank C. Ginsberg
Writer Marcella Free
Director Rick Levine
Producers Frank Ginsberg
Lynne Kluger
Music Gary Friedman
Production Co. Rick Levine Productions
Agency PGI
Client Ralston Purina



Sweet-Tart

Open on tranquil setting in forest.

Mounty: Ah, Cranapple for breakfast—sweet, like apples.

Maiden: I'd say tart—like cranberries.

Mounty: Sweet, I'm afraid.

Maiden: Actually, tart says it best.

Mounty: Sweet.

Maiden: Tart.

Mounty: Sweet!

Maiden: Tart!

Both (in song): Sweet-Tart. Sweet-Tart. Sweet-Tart.

Cut to product shot.

VO: Ocean Spray Cranapple. Not too sweet. Not too tart. With lots of Vitamin C. Ocean Spray Cranapple for breakfast. It's . . .

Couple (in song): Sweet-Tart!

330

Art Director Don Michelson
 Writer David McAneny
 Directors Bill Helburn
 Ed Yugas
 Producer Ed Yugas
 Music Arnold Eidus
 Production Co. Chance 3
 Agency Ted Bates & Co.
 Client Ocean Spray Cranberries



Bill Cosby

Bill Cosby: You know you can watch the same exact movie on the ground, don't cha?

And you can get the same terrific meal you can get on a plane on the ground.

And you can even munch the same kind of nuts on the ground.

Now, since airline fares are the same, I don't pick an airline for what I can get on the ground, I fly Pan Am.

Because Pan Am's the world's most experienced airline in the air.

And that's where I'm gonna be. In the air.

(Silent)

331

Art Director	Amil Gargano
Writer	Dave Altschiller
Designer	Amil Gargano
Director	Bill Alton
Producer	Janine Marjollet
Production Co.	Alton-Melsky
Agency	Carl Ally
Client	Pan American World Airways



David Niven

David Niven: I have to fly thousands and thousands of miles a year.

So I don't choose an airline just for its cuisine or its decor. That's nonsense.

And the fares are the same anyway.

When I have a choice, I fly Pan Am, because Pan Am is the world's most experienced airline.

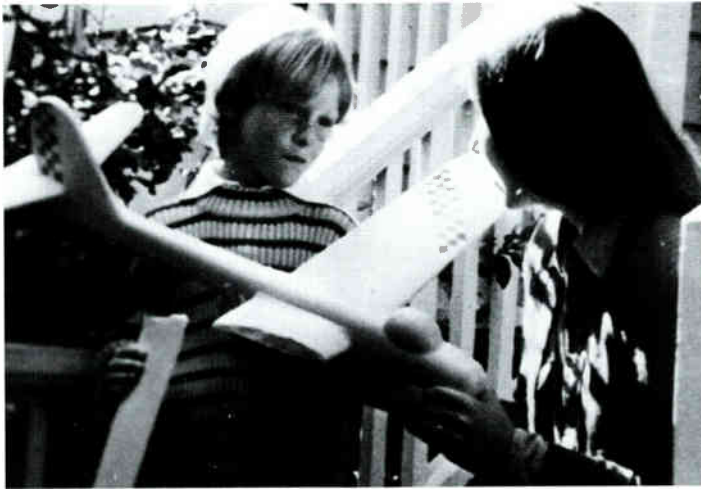
And when it comes to flying, David Niven, that suave, sophisticated, bon vivant, is the world's most experienced chicken.

(Silent)



332

Art Director Amil Gargano
Writer Dave Altschiller
Designer Amil Gargano
Director Dick Clark
Producer Janine Marjollet
Production Co. Z Productions
Agency Carl Ally
Client Pan American World Airways



Excuses

Throughout vignettes of kids with broken toys.

Dad: What happened to your toy?

Boy: A giant gorilla came in my room and broke it.

Girl: He ate too much.

Boy: An airplane crashed into it.

VO: At Tonka, every toy we build is built not to break . . . so your kid can use his imagination playing with the toy . . . instead of making excuses for it.

Mother: Theresa, what happened to this doll house?

Girl: Nothing.

VO: A toy shouldn't break just because a kid plays with it.

Sold
333

Art Director Ted Shaine
Writer Dave Altschiller
Designer Ted Shaine
Cameraman Steve Horn
Director Steve Horn
Producer Bob Schenkel
Production Co. Horn Griner Productions
Agency Carl Ally
Client Tonka Toy Corp.



Robot

Open on kid who is bored with his new toy.

VO: Today, all sorts of toys are being made that don't need kids.

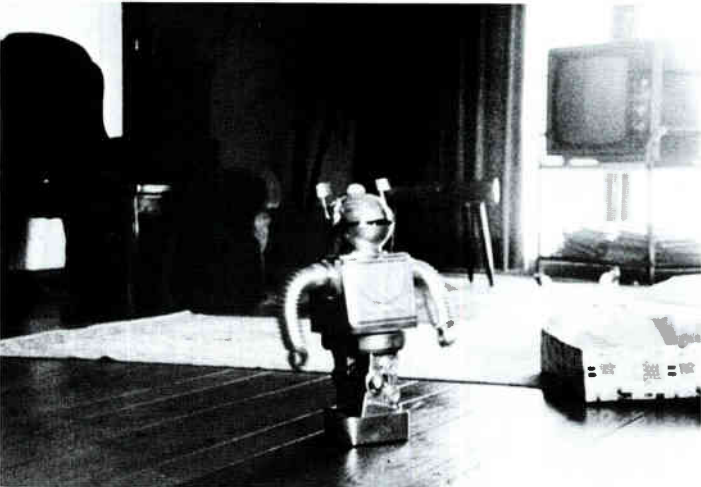
The toy plays by itself.
If the kid would like . . . he can watch.

At Tonka, we make toys quite different than this.

Every one of our toys is made to let a child use his imagination . . .
to keep him involved.

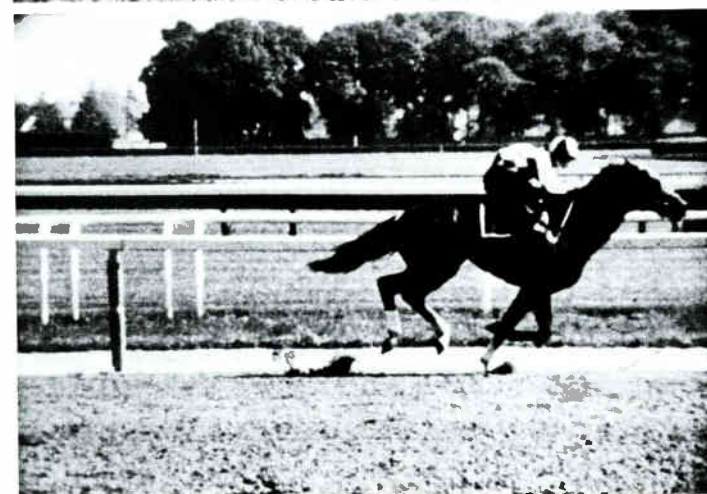
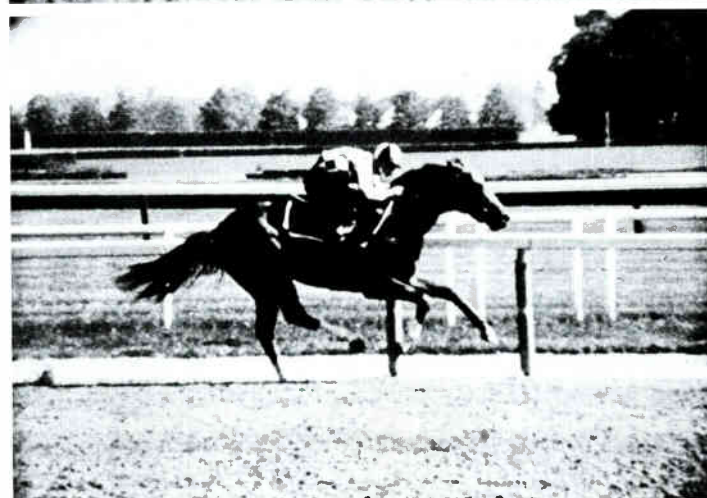
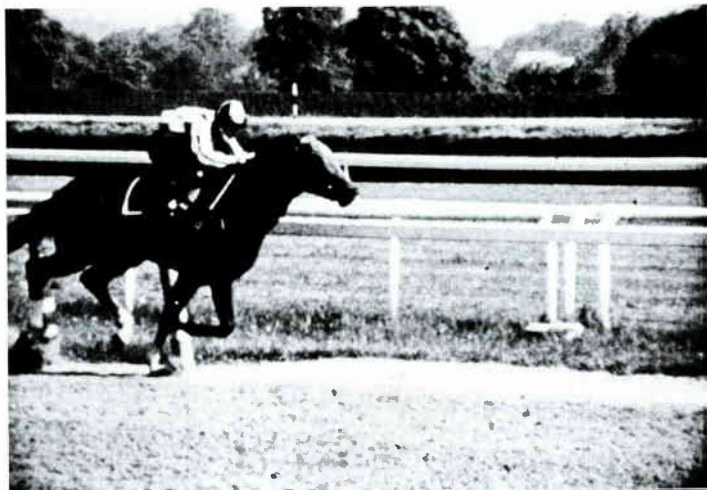
You see, we've learned that when a toy doesn't need a kid . . .
in a very short time the kid doesn't need the toy.

(SFX)



334

Art Director Ted Shaine
Writer Dave Altschiller
Designer Ted Shaine
Cameraman Steve Hom
Director Steve Hom
Producer Bob Schenkel
Production Co. Hom Griner Productions
Agency Carl Ally
Client Tonka Toy Corp.



Secretariat

High speed footage of Secretariat running during a workout.

VO: If you'd been out at the track and seen the massive shoulders, the powerful hind-quarters, the proud neck, you might not have cared that he'd lost his first race.

You might have even spotted he was a great one. Of course, if you're not there to see it you really can't tell. That's the difference between picking a horse like Secretariat by number or letter.

And being where the action is.

335

Art Director	Harvey Gabor
Writer	Pacy Markman
Producer	Lois Rice
Production Co.	Larry Lindberg
Agency	McCann-Erickson
Client	New York Racing Assoc.



Luncheonette

Short order cook works furiously in the background, luncheonette counter in the foreground. Cashier answers phone, calls out orders, handles customers.

Leo's Lunch-O-Rama. Speak to me . . . Meatball and anchovy on rye and a bottle of Coca-Cola.

Cook puts Coke on counter.

. . . Gladys, pick up.

On phone again.

. . . A combo ham, chicken, swiss and raw onion on white and Coke.

Cashier takes care of another customer at register, waves.

See ya later, doll.

VO: The way Americans eat these days, it's hard to tell what the number one sandwich is. But to go with it, it's obvious what the number one . . . soft drink is. Coca-Cola.

Close-up of Coke bottle on counter.

Super: It's the real thing. Coke.

(Cashier's voice in background)

. . . a burger and mustard, ketchup and mayonnaise . . . and Coke. Very rare.

Cashier laughs and hangs up phone.

I'll say it is.



336

Art Director	Don Tortoriello
Writer	Robert Meury
Cameraman	Steve Hom
Director	Steve Hom
Producers	Ann Curry Elio DiBiase
Production Co.	Hom Griner Productions
Agency	McCann-Erickson
Client	Coca-Cola USA



Pony Express

Old man shuffles toward camera. We see he's holding a Kodak pre-paid processing mailer.

Man: Got somethin' ta show ya. This here's a Kodak pre-paid processing mailer. Jes' put yer Kodak film inside, stick on a stamp—

In the distance thundering steed and rider approach.

(SFX: Galloping and a shout from the rider as he latches onto mailer)

—and hand it to the mailman. Then ya set a spell while Kodak makes yer film into perty pitchers . . . Afore long . . .

(SFX: Galloping again for rider's return)

. . . mailman brings 'em back. Delivers 'em to ya personally. Ah! them's pitchers. Get ya some Kodak mailers huh . . .

Super: Processing mailer.

Beats walkin' into town.





Kiddie Matinee

Open on kids standing in front of movie theater. It's pouring. One by one each child is picked up until one boy remains — all alone.

VO: Minutes hang like hours when someone's waiting for you. If you only had an Accutron watch, you'd have the right time within one minute a month. And you'd have him home by now.



338

Art Director Lester Feldman
Writer Deanna Cohen
Director Sid Meyers
Producer Bob Nelson
Production Co. Meyers & Eisenstadt
Agency Doyle Dane Bembach
Client Bulova Watch Co.



Frog

Open on young boy in seat of car. He has large jar with frog in it. Dad climbs into car.

Son: Rivett . . . Rivett . . .

Dad: Hey! . . . Buddy, that's a dandy frog.

Dad rummages through glove compartment.

Dad: Better find something to poke some air holes, though, huh! Must be something around here—nothing . . .

He discovers pen.

. . . except Mom's Bic pen. Oh, heck, it's an emergency. Right?

Son: Right.

Dad punches several air holes in lid, gives jar to son.

Dad: How's that?

Son: Neat.

Dad: Yeah—but how's Mom's ballpoint huh?

Son: Still writes!

Dad: That is some hardnose pen, eh?

VO: The hardnose Bic. The ballpoint that can take it on the nose and come back writing.

**The
Hardnose**

Bic
Still only 19¢

339

Art Directors Jerry Siano
Gerald Pfiffner
Writer Gerald Pfiffner
Director Jeffrey Metzner
Producer Judie Stone
Production Co. Wylde & Assoc.
Agency N. W. Ayer & Son
Client Bic Pen Corp.



Girl

Open on close-up of girl applying lipstick.

VO: This is a new kind of lipstick . . . Lip Quencher. By Chap Stick.

Rain drops start rolling down her cheek.

It's more than just a lipstick. Packed with moisture and creamy protective emollients.

More and more rain.

It doesn't just sit there looking pretty. It treats your lips . . . beautifully. Makes them soft, smooth and lusciously moist.

Cut to product shot. Lipsticks standing in the rain.

Lip Quencher. In 16 mouthwatering colors. Splash one on.



340

Art Director	Agi Clark
Writer	Libby Daniell
Cameraman	Steve Horn
Director	Steve Horn
Producer	Judie Stone
Production Co.	Horn Griner Productions
Agency	N. W. Ayer & Son
Client	Chapstick



Jogging

Open on girl in park jogging.

(SFX: Jogging footsteps)

VO: It's not easy these days . . .
keeping up with the changing young mamas.
But we're trying.

Dissolve to woman's hand putting down
copy of magazine.

Redbook . . . the magazine that is frankly
written for young mamas.



341

Art Director	George Lois
Writer	Rudy Fiala
Cinematographer	Timothy Galfas
Director	Timothy Galfas
Producer	John Cholakis
Production Co.	Famous Commercials
Agency	Lois Holland Callaway
Client	Norton Simon
	Redbook



Typist

Open on boss and typist in office.

(Music throughout)

VO: If you need your finger after you cut your finger, you need a cushioned bandage.

Cut to close-up of typist at work.

New Band-Aid brand clear strips, the only bandage with the cushion foam pad.

Cut to close-up of typist's knuckle.

The cushion foam pad protects your cut and gives it a better chance to heal.

Pull back to show bandaged finger.

New Band-Aid clear strips.

Super: Protect your cut with the cushioned bandage.



342

Art Director	Stew Birbrower
Writer	Mike Becker
Director	Neil Tardio
Producer	Tom Fenton
Production Co.	Neil Tardio Productions
Agency	Young & Rubicam
Client	Johnson & Johnson Co.



Sliding Boy

Open on boy in playground, about to slide.

VO: Watch this boy's hand closely . . . the one that his mother took a bandage off yesterday.

He's about to slide down on the very same hand today.

Boy goes down slide.

(Music)

Without another Band-Aid Brand Adhesive Bandage . . . to protect it longer, the scab can get torn off, dirty . . . and have to start forming all over again.

And that hurts.

Close-up of bandaging hand.

Protect your child a little longer with a Band-Aid Brand Adhesive Bandage.

Product shot.

Super: It heals better when it's covered longer.



343

Art Director Stew Birbrower
Writer Mike Becker
Director Bob Giraldi
Producer Tom Fenton
Production Co. Ampersand Productions
Agency Young & Rubicam
Client Johnson & Johnson Co.



Football

Open on boys playing rough and tumble game of football.

(SFX: Music throughout)

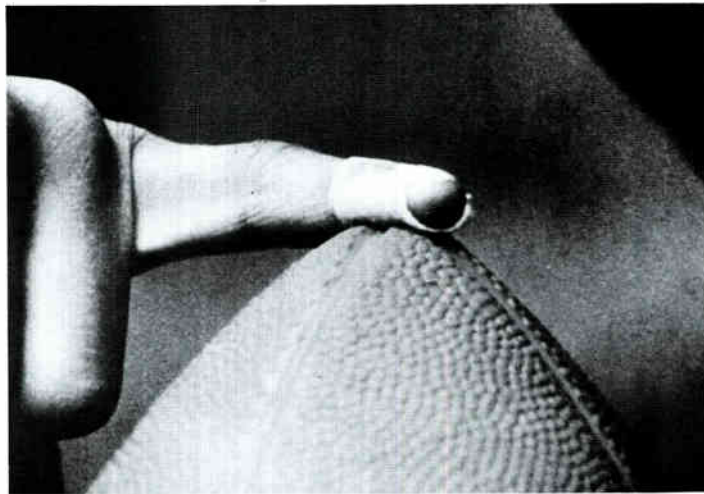
VO: If you need your finger after you cut your finger, you need a cushioned bandage.

(Music)

New Band-Aid brand clear strips, the only bandage with the cushion foam pad. The cushion foam pad protects your cut and gives it a better chance to heal. New Band-Aid clear strips.

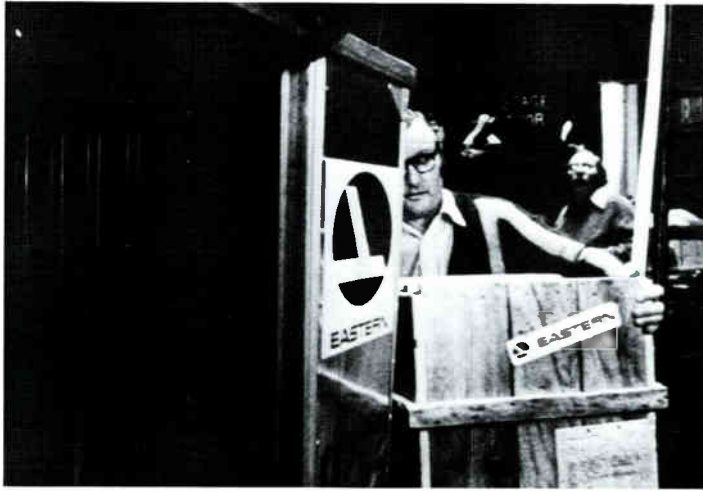
(Music)

Protect your cut with the cushioned bandage.



344

Art Director	Stew Birbrower
Writer	Mike Becker
Director	Bob Giraldi
Producer	Richard McCarthy
Production Co.	Ampersand Productions
Agency	Young & Rubicam
Client	Johnson & Johnson Co.



Theatre Red

A crew unloads crates of heavy, odd-size stage equipment, props, scenery for small-town play.

Broadway comes to some towns just once a year.

When it comes, 200 costumes and 5 tons of lights and scenery come with it.

For us at Eastern Air Lines, bringing all the things that people need to the people when they need them, is one of the most important things we do.

That's what makes us what we are . . . the Wings of Man.

Eastern Open Sky Freight, Let Us Be Your Wings.



345

Art Director Ed Ruggles
Writer Peter McRobbie
Director Bob Eggers
Producer Geoffrey Mayo
Production Co. Eggers, Bethune,
Petersen Co.
Agency Young & Rubicam
Client Eastern Air Lines



Climb Mountains

Couple dancing. Music in background.

Benny: I love you . . .

Marsha: Oh Benny . . .

Benny: I'd climb mountains for you, Marsha.

Marsha: Benny . . .

Benny: I'd swim rivers for you . . .

Marsha: Benny . . .

Benny: I'd bring the world to you, Marsha. I'll lay the moon at your feet. I'll take the stars out of the sky and lay them at your doorstep, Marsha. You ask me . . . Marsha . . . ask me anything.

Marsha: Benny, can we afford furniture?

Benny: Now that's a problem.

Super: Seaman's Furniture 10% Love Discount Limited Time

346

Writer	Steve Gordon
Cinematographer	Jack Horton
Directors	Steve Gordon
	Gus Leodas
Producer	Gus Leodas
Production Co.	Elephant Studios
Agency	Jack Byrne Advertising
Client	Seaman's Furniture

Erasing Typewriter

Open on typewriter typing the following:

Watch carefuly.

(SFX: Sound of typewriter throughout)

Carefully.

See?

This typewriter lifts off mistakes with the touch of a key.

The new IBM

(SFX)

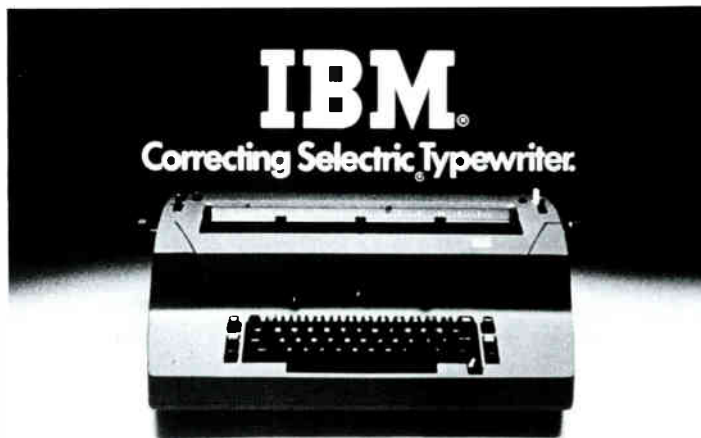
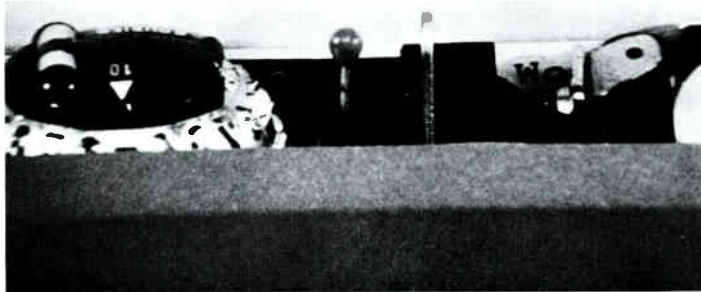
Correcting Selectric Typewriter.

The typewriter that also erases.

(Silent)



Watch carefully.
See?



Silver
347

Art Director	Jerry Whitley
Writer	Bill McCullam
Designer	Jerry Whitley
Cameraman	Steve Horn
Director	Steve Horn
Producer	Maureen Keams
Production Co.	Horn Griner Productions
Agency	Carl Ally
Client	IBM Corp.
	Office Products Div.



Mr. Golf

Mr. Golf on camera.

Mr. Golf: You bought golf clubs without me?

VO: You know your friend who thinks he knows everything about sports?

Mr. Golf: I'm Mr. Golf!

VO: At Herman's World of Sporting Goods there's a guy who really knows in every department.

Mr. Golf: I coulda got you a deal!

VO: Herman's is like a lot of different pro shops under one roof; with very unpro shop prices.

Mr. Golf: Dummy!

VO: And there's a Herman's pro in every department.

Mr. Golf: What kinda clubs did they sell ya?

VO: You know your friend who thinks he knows everything about sports?

Mr. Golf: Hey, that's pretty good.

VO: Herman's is the guy who really knows.

348

Art Director Joe LaRosa
Writers Stu Hample
Chuck Cohen
Director Bob Giraldi
Producer Pat McManamon
Production Co. Ampersand Productions
Agency Waring & LaRosa
Client Herman's World of
Sporting Goods



Football Locker Room

Open on girl in locker room with the team after a game.

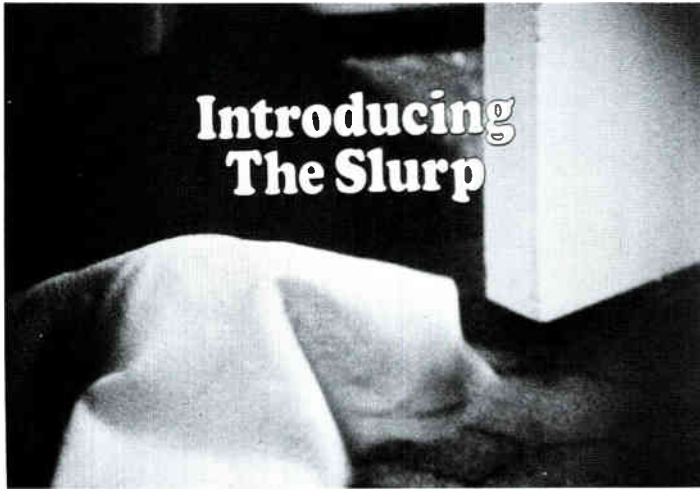
Victoria: Today, a girl can share a lot of things with a guy. Here's one. Vitalis Dry Control, a man's hair spray. Dry Control doesn't leave your hair brittle or lacquered looking. It was made to leave hair with that full, thick natural look. So come on girls, pick up some Vitalis Dry Control.
Nice Game Bob.

VO: It's not just for men. Come on girls.



349

Art Director	Peter Berge
Writer	Bemie Schmidt
Director	Bob Girdi
Producer	Tom Fenton
Production Co.	Ampersand Productions
Agency	Young & Rubicam
Client	Bristol-Myers



Introducing the Slurp

Open on 'Wipe' entering house.

(Music up and under throughout)

VO: Introducing The Slurp. A tough, reusable wipe with a spongy texture. It slurps up dirt.

Woman's hands are seen rinsing out the Slurp under faucet.

Woman: The Slurp seems indestructible. Even my greasy stove couldn't ruin it.

Cut to startled little boy.

Boy: Mom!

Slurp now is cleaning up boy's spilled milk.

The Slurp is drinking my milk! Mom?

Slurp now washing dishes; woman talks on phone.

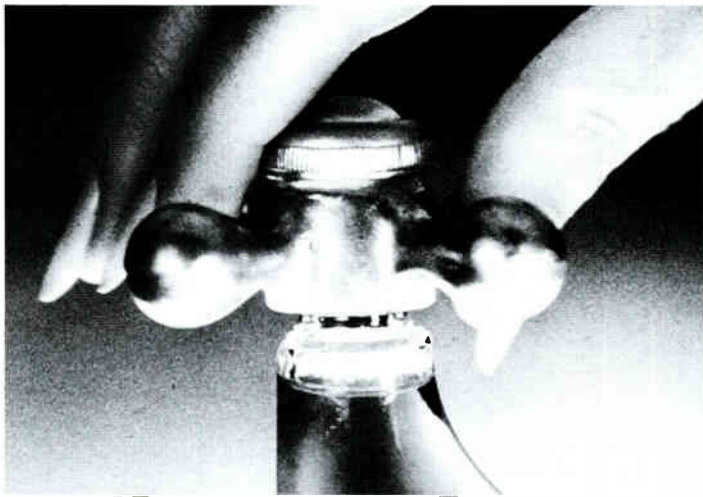
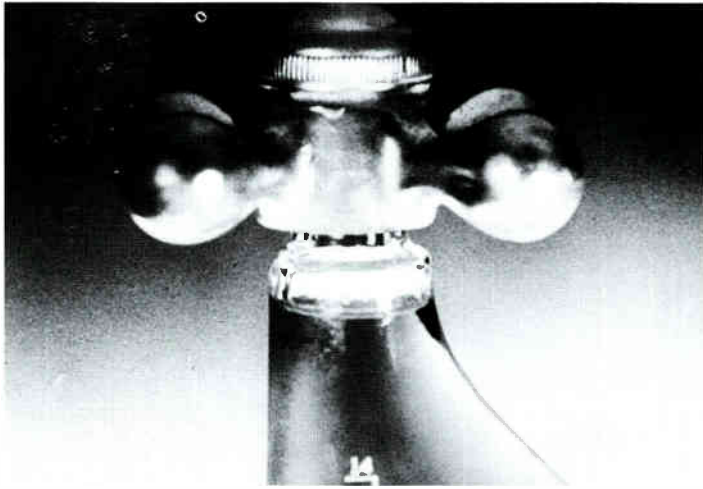
Woman: Martha, now it's doing my dishes ... I think it's friendly!

VO: The Slurp. The spongy new reusable wipe. It slurps up dirt.



350

Art Director Frank Ginsberg
 Writer Michael Lawrence
 Director Bob Bean
 Producer John Palestrini
 Production Co. Wylde & Assoc.
 Agency PGI
 Client Nylonge Corp.



Faucet

Open on close-up of woman.

Woman: If I could turn off the drip . . .

(Cough)

I'd be a happy woman.

Close-up of man.

Man: If I could turn off the drip . . .

(Cough)

I'd be a happy man.

Close-up of boy.

Boy: If I could turn off the drip . . .

(Cough)

I'd be a happy kid.

Dissolve to Breacol bottle.

VO: Sometimes post-nasal drip makes you cough more . . . So while a strong cough suppressant in Breacol works away at your cough . . . the neo-synephrine in Breacol . . . helps fight post-nasal drip.

Camera shows bottle which has a faucet handle on it . . . woman turns handle.

VO: Neo-synephrine . . . helps dry post-nasal drip . . . This year give your family Breacol's one-two punch . . .

(SFX: Drip slows, stops)

Super: . . . to help turn down the drip and help silence the cough.



Billy Williams

Open on boy and his dog.

Boy: Meet my five best pals.
My old pal Napoleon . . .

(SFX: Boing)

My old pal Michael McVey . . .

(SFX: Boing)

My old pal Mr. Mummy . . .

(SFX: Boing)

And my old pal . . .

(SFX: Boing)

Billy Williams disappears. Dissolve to product shot.

VO: Ovaltine . . . the chocolate sensation that tastes great in milk.

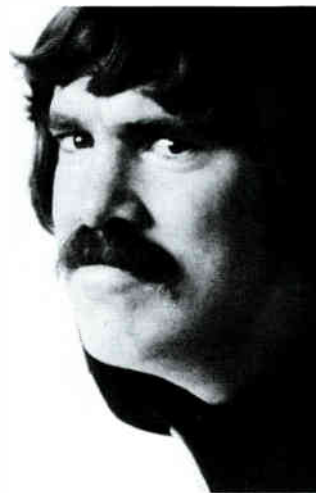
Ovaltine is stirred.

And Ovaltine gives you more of the vitamins you need all day than any other milk flavoring.

Cut to boy with all his pals.

Boy: My old pal Ovaltine.





Tom Keating

Open on boy and his dog.

Boy: Meet my five best pals.
My old pal Socrates . . .

(SFX: Boing)

My old pal Adam Reed . . .

(SFX: Boing)

My old pal Gargantua . . .

(SFX: Boing)

My old pal Tom Keating . . .

(SFX: Boing)

Tom Keating disappears. Dissolve to product shot.

VO: Ovaltine . . . the chocolate sensation that tastes great in milk.

Ovaltine is stirred.

And Ovaltine gives you more of the vitamins you need all day than any other milk flavoring.

Cut to boy with all his pals.

Boy: My old pal Ovaltine.

353

Art Director	George Lois
Writer	Rudy Fiala
Cinematographer	Timothy Galfas
Director	Timothy Galfas
Producer	John Cholakis
Production Co.	Famous Commercials
Agency	Lois Holland Callaway
Client	Sandoz-Wander
	Ovaltine Food Products



Summer Camp

Open on boys in lunch line at summer camp.

Boy 1: Man! This camp is dumb.

Boy 2: Yeah. We have to go to dances.

Boy 1: With girls!

Boy 2: And the food. They never give you good desserts like at home.

Boy 3: Yeah. Wish I had some of my mom's pudding.

Close-up of pudding for dessert.

Boy 1: Hey, pudding!

Chorus: Wow!

VO: Kids love pudding. And with Jell-O Brand Instant you can make your kids rich, creamy pudding in just ten minutes.

Boy 3: You know camp is really getting better.

Boy 2: Yeah, but there's another dance this Saturday.

VO: If you have kids, you better have pudding. Jell-O Pudding.



354

Art Director Gary Carlisle
Writer Phil Becker
Director Mike Cuesta
Producer Alan Pentaleri
Production Co. Stan Lang Productions
Agency Young & Rubicam
Client General Foods Corp.



Testimonial TV

Throughout shots of various people giving testimony to product.

Labor worker: Lay's Potato Chips, that's the best.

Young Woman: I like them as a snack.

Man: Just put a bag down in front of me and I'll finish them off, one by one.

Young Girl: They're always fresh and crisp.

Young Boy: Hey, this is terrific.

Chorus: That's why we're number one,

Man on bridge: we're number one,

Man in workshop: we're number one, etc.

Super: America's Number One Potato Chip.

VO: Cause, no one can eat just one Lay's potato chip.



355

Art Director Matt Basile
Writer Ray Dempsey
Director Sid Myers
Producer Ian Shand
Production Co. Meyers & Eisenstadt
Agency Young & Rubicam
Client Frito-Lay



Buitoni.
Protein for pennies.

Protein for Pennies

Simple straight-forward shots of high-protein produce (each with supermarket price signs) appear as announcer speaks.

VO: With the way meat prices have been going up, you have to look elsewhere for other kinds of protein.

So you should know that a pound of Buitoni has the same quantity of protein as twelve ounces of beef. And only Buitoni has 50% more protein than any leading brand of spaghetti.

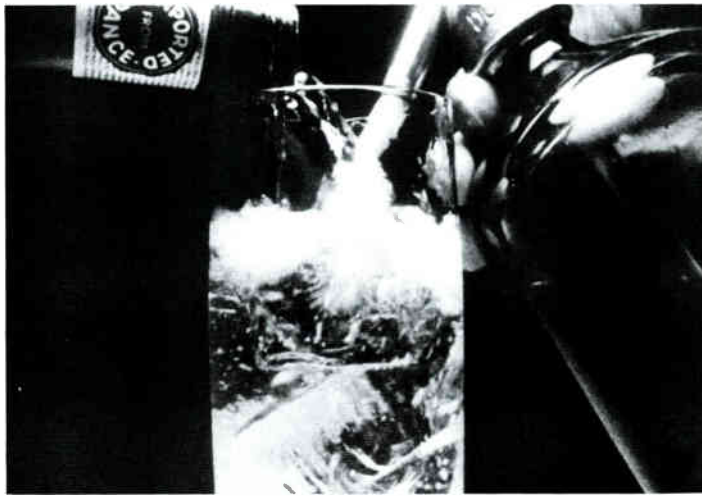
Of course, there are other foods with the same quantity of protein as Buitoni. A pound of fish, a pound of chicken, or sixteen eggs.

Buitoni. Protein for pennies.

Super

356

Art Director Paul Guliner
Writer Hy Abady
Director Mike Cuesta
Production Co. Stan Lang Productions
Agency Scali, McCabe, Sloves
Client Buitoni Foods Corp.



Noilly Prat

Various close-ups of product and good things to eat.

VO: (slight French accent): Noilly Prat Dry Vermouth . . .

Doesn't just stand there growing cold . . .

It mixes . . . Rocks . . . Blends . . . Sparkles.

Noilly Prat . . . Starts things cooking.

Don't stir without Noilly Prat . . . The extra dry vermouth imported from France.

357

Art Director Steve Zimberg
Director Elbert Budin
Producer Bruce Nadel
Production Co. Ampersand Productions
Agency Chester Gore Co.
Client Noilly Prat



George Washington

Commercial demonstrates with series of vignettes, beginning with Martha and George.

VO: For breakfast, the father of our country wanted wholesome wheat. But it was soggy.

Martha: Don't lie to me, George. How is it?

George: Bad.

VO: Confucius wanted delicious rice, but it was soggy.

Confucius: Soggy rice . . . Not taste nice.

VO: And Geronimo wanted tasty corn but that was soggy too.

Geronimo: No good.

VO: Now we have Wheat Chex, Rice Chex and Corn Chex. Crispy little squares that taste as delicious as the natural grains they were made from. Because they don't get soggy.



358

Art Director	Maurice Mahler
Writer	Jackie End
Designer	Maurice Mahler
Cameraman	Norm Griner
Director	Norm Griner
Producer	Lynn Lyons
Production Co.	Hom Griner Productions
Agency	Wells, Rich, Greene
Client	Ralston Purina



Dude

Open on Winters as sloppy guy, then cut to him in white palm beach outfit eating Good Humor.

Sloppy Guy: Hey get a load of the dude. Wait'll that ice cream bar starts drippin' on his ice cream suit. Hee hee.

Dude: Never fear, "No Drip" Good Humor here.

Now into second Good Humor.

Rich and creamy-tasting like old-fashioned ice cream. Quality all the way.

Cuts back and forth from dude to sloppy Winters.

Only Good Humor is "No Drip" — melts slow. Drips less. Doesn't mess ya up. Try "No Drip" Good Humor, messy person. Good Humor melts in ya. Not on ya.

359

Art Director N. Leslie Silvas
Writer Ed Doyle
Cameraman Chuck Wheeler
Director Bob Larsen
Producers Ed Doyle
N. Leslie Silvas
Production Co. Communications Network
Agency Ross Roy of New York
Client T. J. Lipton



Boys & Girls

Open on Winters as Grampa.

Gramps: That boy, Chester's just wacky about Good Humor Ice Whammys.

Cut to Winters as Chester licking an ice whammy stripe.

Look at him lickin his little heart out. Ya haa haa!

Chester: Good Humor Ice Whammy Stripes are nice, Grampa. Two natural fruit flavors on one stick.

Gramps: I'm kinda partial to Ice Whammy Swirls. Two natural *berry* flavors on one lickin-good stick.

Cut back to Winters as Chester.

Chester: Aren't kids everywhere wacky about Ice Whammys, Grampa? Huh, huh, huh!

Gramps holding a box of each.

Gramps: You betcha, sonny. Good Humor stripes and swirls for boys and girls. Go get 'em, kids. They're really cool. Cool?

360

Art Director	N. Leslie Silvas
Writer	Ed Doyle
Cameraman	Chuck Wheeler
Director	Bob Larsen
Producers	Ed Doyle N. Leslie Silvas
Production Co.	Communications Network
Agency	Ross Roy of New York
Client	T. J. Lipton



Apple

Young man demonstrates sitting behind crate of apples. He is aided simply by a knife and a thermometer.

Spokesman: Before Big G buys fruit, we get the inside story. We take an apple's temperature to make sure it's healthy. If an apple's overheated, it's not well.

Then, to make sure the taste will be perfect, we check the sugar ring. If it's white it's Big G; if it's brown, it's N.G. Oh, this is a very sick apple.



361

Art Director	Paul Gulner
Writer	Tom Nathan
Director	Bob Giraldi
Producer	Bruce Martin
Production Co.	Ampersand Productions
Agency	Scali, McCabe, Sloves
Client	Big G Supermarkets



Ice Cream Man

Ice cream truck has broken down in the middle of nowhere.

(SFX: Gurgling sound)

VO: He's unquenchable . . .

A thirsty soul . . .

Downing drinks by the gallon.

Man walks down deserted road.

(SFX: Gurgling sound)

But still thirsty.

Dissolve to product shot.

One drink could quench his thirst . . .

Tetley . . . Iced Tetley.

Something about the taste of Tetley, with those tiny little tea leaves, just sipping a glass or two . . . satisfies the deepest thirst.

Super: Iced Tea Quenches.

(SFX: Gurgles)



362

Art Director	Bob Wall
Writer	Rudy Fiala
Cinematographer	Dick Richards
Director	Dick Richards
Production Co.	Dick Richards
Agency	Lois Holland Callaway
Client	Tetley



Seven Years Wasted

Open on seven-year old Billy. Mother places Light n' Lively Yogurt in front of him.

Mother (VO): (Coaxing) Billeee, I've got a nice new treat for you. Yogurt!

(SFX: Typical seven-year old wriggling and room noises)

He goes through antics — unwillingness to taste something new.

VO: Look at it this way . . .

Boy finally starts to taste just some . . . likes it . . .

. . . this is Light n' Lively brand yogurt from Sealtest . . . the one that tastes like creamy-smooth fruit pudding.

Close-up of package to boy, who likes yogurt a lot.

. . . the longer you take to try it, the longer you'll be without it.

Super: Light n' Lively registered trademark Kraftco Corp.

Billy: Seven years wasted.

363

Art Director Agi Clark
 Writer Cathy Snow
 Director Bill Hudson
 Producer Lou Georgaris
 Production Co. Wylde & Assoc.
 Agency N. W. Ayer & Son
 Client Sealtest Foods



16-inch Biceps

Close-up of man and woman talking into camera.

Man: Being more of a man used to mean having 16-inch biceps, or driving faster than anybody else.

Man: Today, it means being strong enough to be gentle.

Woman: Being more of a woman used to mean acting hard to get.

Today, it means not acting at all.

Want him to be more of a man?

Try being more of a woman.

Product shot

VO: Emeraude Perfume. By Coty.



Emeraude by Coty

364

Art Director	Mel Platt
Writer	Wally Weis
Cameraman	Steve Hom
Director	Steve Hom
Producer	Susan Cohen
Production Co.	Hom Griner Productions
Agency	Martin Landey, Arlow Advertising
Client	Charles Pfizer Coty Div.



Wally Cox

Wally Cox on camera.

Cox: Everyone thinks of me as a bookworm. But I have another side. The inside.

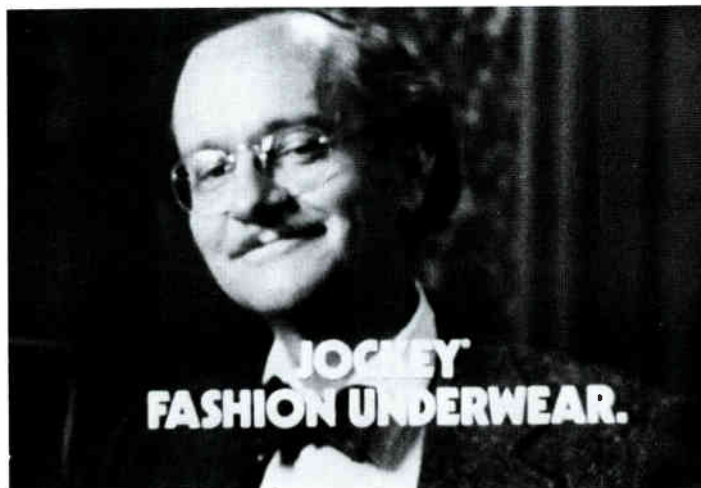
I'm clad in a grape fizz T-shirt and French blue hip briefs.

I have Jockey underwear in almost every style and color.

I may look like Wally Cox. But inside I'm Tyrone Power.

Super: Logo

VO: Jockey Brand Fashion Underwear. What the well undressed man is wearing this year.



365

Art Director	Allan Beaver
Writer	Larry Plapler
Designer	Allan Beaver
Cameraman	Norm Griner
Director	Norm Griner
Producer	Sandy Sinclair
Production Co.	Hom Griner Productions
Agency	Levine, Huntley, Schmidt
Client	Jockey International



Lady and Tiger

Woman and tiger on camera

Woman: He's wearing a real tiger coat. I'm wearing a fake fur by Timme.

Although, it's virtually impossible to tell the difference, a Timme fur costs far less money. Perhaps even more important it didn't cost a tiger his life.

The beauty of a Timme fake is that you can wear a beautiful tiger coat and he can keep his.

Super: Timme

VO: Timme—Makers of Timme-Tation fake furs and fabrics for just about everything else.



366

Art Director Allan Beaver
Writer Larry Plapler
Designer Allan Beaver
Director Mike Cuesta
Producer Sandy Sinclair
Production Co. Mike Cuesta
Stan Lang
Agency Levine, Huntley, Schmidt
Client E. F. Timme & Sons



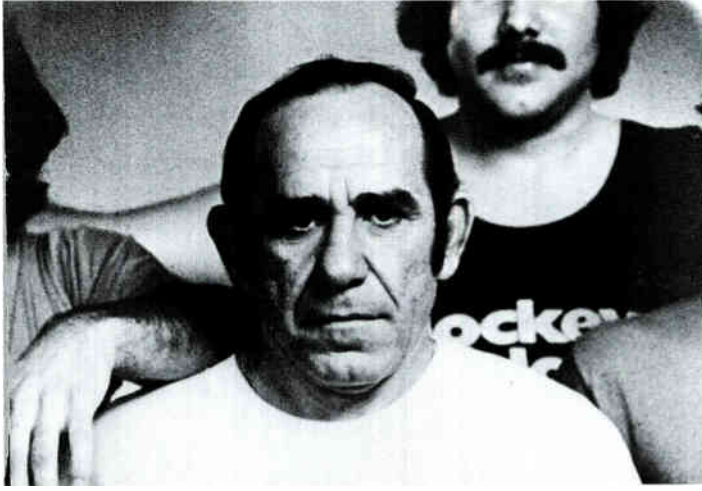
First Impression

A man who is slovenly dressed slowly changes into a well-dressed business executive.

Man: The first impression a person makes has little to do with the kind of person he is. How he feels. Or what he believes. It really has to do with the way he looks . . . Because people are judged by appearances. Right or wrong, it's true—if you don't make a good first impression, you may never get the chance to correct it.

367

Art Director Rob Lopes
Writer Mike Lichtman
Designer Rob Lopes
Director Jeffrey Metzner
Producer Maggie Durham
Production Co. Wylde & Assoc.
Agency Levine, Huntley, Schmidt
Client Excello Shirts



Yogi Berra

Yogi Berra and sons on camera.

Yogi: I'm Yogi Berra and I believe in haircuts.

Sons: We're Yogi's sons, and we believe in hair.

Yogi: I believe in tradition.

Sons: And we think things need a lot of changing.

Yogi: Take Yogi Berra's advice: Stay on the ball.

Sons: Take Yogi's sons' advice: Have yourself a ball.

Yogi: Jockey Brand White Underwear.

Sons: Jockey Brand Color Underwear.

Yogi: White.

Sons: Color.

Yogi: White.

Sons: Color.

Yogi: White.

Sons: Color.

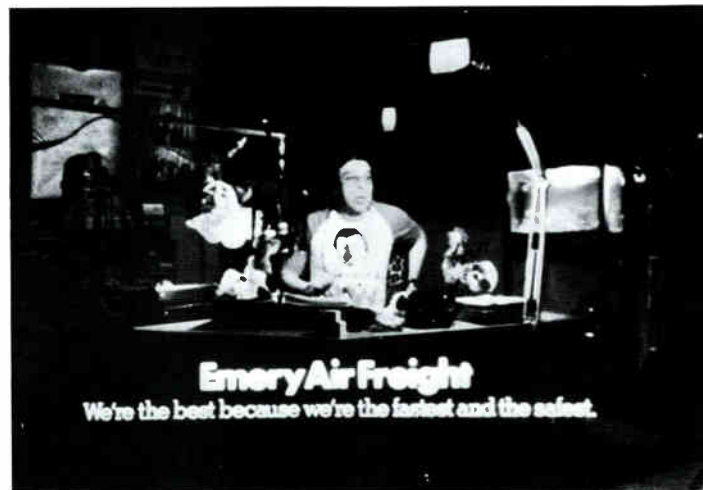
Yogi: Where did I go wrong?

Super: The choice is yours.



368

Art Director Allan Beaver
 Writer Larry Plapler
 Designer Allan Beaver
 Cameraman Norm Griner
 Director Norm Griner
 Producer Sandy Sinclair
 Production Co. Horn Griner Productions
 Agency Levine, Huntley, Schmidt
 Client Jockey International



Disc Jockey

Close-up of DJ at studio mike.

DJ: And now kiddies, the big No. 1 record from England you've been waiting for. And here it is kiddies . . . Hey.

(No record, only silence.)

DJ: The big numero uno. Hey, kiddies . . . Alright . . . Hey . . .

(Still silence.)

Engineer holds up "No Record" sign and DJ starts to come apart at the seams. He makes an effort to continue smooth conversation with the audience.

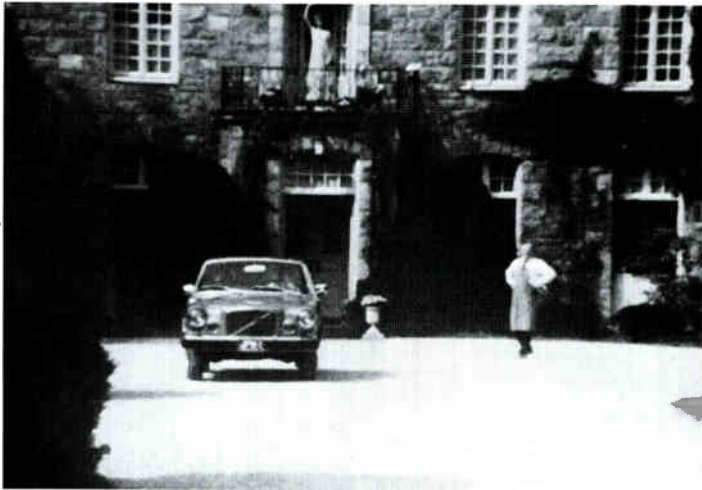
VO: Nearly every business depends on air freight. And the most dependable air freight company is Emery. With over 100 offices and a computerized system that tracks shipments in 10 seconds.

Engineer leaves, shutting off lights and leaving DJ in the dark studio booth.

DJ: Bernie . . . Bernie . . .

VO: Call your nearest Emery office.

Super: Emery Air Freight . . . We're the best because we're the fastest and the safest.



Civilized Car

Couple bid romantic, fairy-tale-like adieu. Man drives car down driveway of elegant mansion.

(SFX: Rhapsodic music throughout opening)

VO: The Volvo 164 provides the luxuries people of wealth consider necessities.

Seats that let them sit on leather, air conditioning, power steering.

But above all else, the 164 is a Volvo.

Car reaches gate, gate opens. Outside the weather is stormy. Traffic is murderous.

(SFX: Thunder, music becomes threatening)

And out in the real world, you need all the Volvo you can get.

The Volvo 164. A civilized car built for an uncivilized world.



370

Art Director John Danza
Cameraman Steve Hom
Writer Michael Drazen
Director Steve Hom
Production Co. Hom Griner Productions
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.



Wagon

Open on a parking lot at a shopping center. People hurry to get to cars in pouring rain.

(SFX: Torrential rain)

Woman: Every morning men leave their little women to struggle with the biggest cars on the road—station wagons.

Of course, we need space to carry the kids and dogs and groceries, but that doesn't mean we have to lug around a lot of car.

There's enough space in a Volvo wagon to fill four refrigerators full of groceries. Yet the Volvo wagon is as easy to park and maneuver as a Volvo sedan.

How are we going to get mobilized if we can't even get out of the parking lot?



371

Art Director John Danza
Writers George Dusenbury
John Withers
Director Joe DeVoto
Production Co. N. Lee Lacy Assoc.
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.



Act of Congress

Volvo moves toward camera with view of Capitol dome behind.

(SFX: Fife and drum marching music throughout)

VO: In 1956, Volvo had padded dashboards. Twelve years later, all cars had them, encouraged by an act of Congress.

In 1959, Volvo became the first mass-produced car with safety belts as standard equipment. Nine years later, all cars had them, inspired by an act of Congress.

All told, Volvo had six important safety features before they were required by law.

At Volvo, we were committed to safety before it became mandatory.

(Music out)



372

Art Director John Danza
Writers Michael Drazen
George Dusenbury
Director Mike Cuesta
Production Co. Cuesta Productions
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.



Crazy Things

Various vignettes of crazy sights throughout.

VO: To cope with the gas shortage . . . one man we know of . . .
. . . figured out a way to harness windpower.

Another devised a method . . .
. . . of making his own fuel . . .
. . . from cow waste.

And someone . . .
. . . even went so far . . .
. . . as to create . . .
. . . a piston-driven pogo stick.

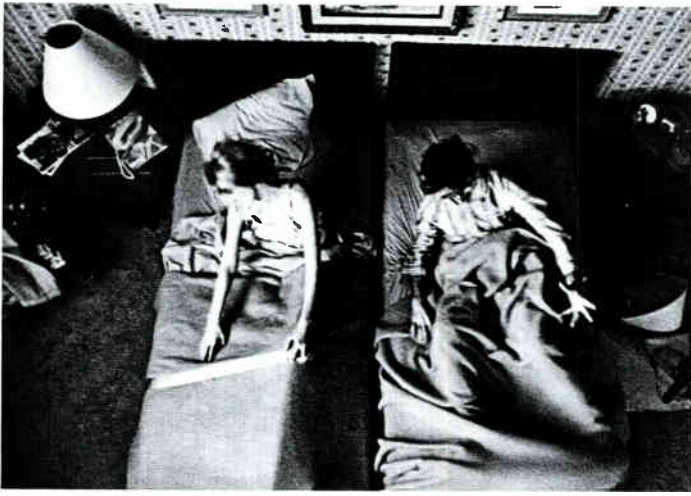
Cut to a Volkswagen.

Why are all these people doing all these crazy things . . .
. . . when all they have to do . . .
. . . is one sensible thing.



373

Art Director	Charles Piccirillo
Writer	Mike Mangano
Designer	Charles Piccirillo
Director	Harold Becker
Producer	James DeBarros
Production Co.	Dick Miller Assoc.
Agency	Doyle Dane Bembach
Client	Volkswagen of America Corp.



Nightmare

Mr. and Mrs. Smith in bed. Mr. Smith is having a nightmare.

VO: Last week, Mr. Smith's big new car and Mrs. Smith's new Volkswagen both reached 12,000 miles.

Which was a nightmare for Mr. Smith, since his warranty expired.

But not for Mrs. Smith, because her warranty lasts for up to 8,000 miles longer.

You see, she's covered by Volkswagen's Owner's Security Blanket.

(VO reads full warranty.)



374

Art Director Charles Piccirillo
Writer Mike Mangano
Director Bob Girdi
Producer James DeBarros
Production Co. Ampersand Productions
Agency Doyle Dane Bembach
Client Volkswagen of America Corp.



Economy

Open on Gremlin driving into a deserted gas station.

VO: The Gremlin has always enjoyed popularity because of its low price as well as its rather cute shape.

Gas Attendant: Where's the rest of your car toots? Ha! Ha!

VO: But today the Gremlin is popular for a better reason. It goes a long way on a gallon of gas.

Girl: A dollar's worth please.

Cut to gas attendant holding dollar. Girl grabs back the dollar.

Gas Attendant: Are you sure you're gonna need all that sweetheart?

Girl: Well maybe not . . . just give me . . . a gallon!

Gas Attendant: A gallon.

Girl: (Laughs)

Cut to side view of Gremlin with attendant staring at car.

VO: Backed by the AMC Buyer Protection Plan.

We back them better because we build them better.

375

Art Director	Jerry Deibert
Writer	Bobby Smallheiser
Cinematographer	Jerry Cotts
Designer	Rick Levine
Director	Rick Levine
Producer	Paul Skidell
Production Co.	Rick Levine Productions
Agency	Cunningham & Walsh
Client	American Motors



The Wild Westerner

Open on painters sneaking into shop.

VO: One day . . .
 Volkswagen's yellow painter . . .
 and our green painter . . .
 and our blue man . . .
 went berserk.

Painters roll out Volkswagen.

Introducing . . .

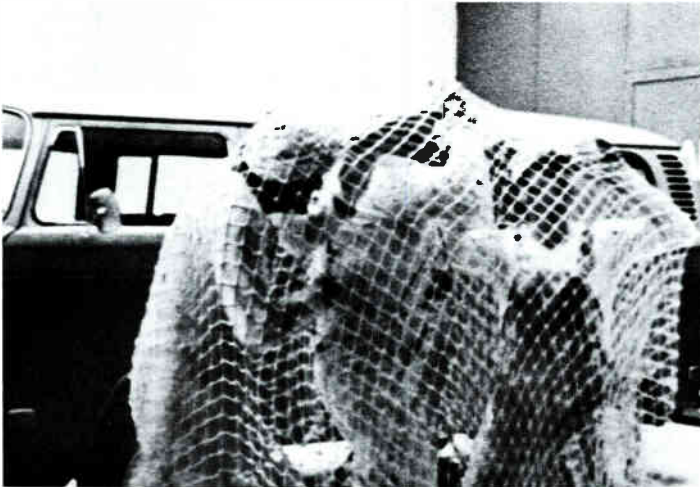
The lemony lime over grass green with a
 peacock blue stripe around the middle . . .
 Volkswagen station wagon.

If you like this sort of thing . . .
 better act quickly.

Painters get caught.

It isn't going to happen again.

The limited edition Wild Westerner. Sold
 only in the wild west.



376

Art Director	Charles Piccirillo
Writer	Stan Lee
Director	Bill Alton
Producer	Barbara Cowan
Agency	Doyle Dane Bembach
Client	Volkswagen of America Corp.



Parts

Super: Bill Bruce of Bruce-Flournoy Ford

Bill Bruce: At Bruce-Flournoy, we have 18,000 different Ford parts on hand.

Bruce opens hand, Ford part drops into it.

377

Art Director	Louis Colletti
Writer	Larry Spector
Designer	Louis Colletti
Director	Andy Jenkins
Producer	Maggie Durham
Production Co.	Jenkins Covington
Agency	Levine, Huntley, Schmidt
Client	Bruce Floumoy Ford



Home & Car Policy

Open on car before nice home.

(SFX under)

VO: Continental Insurance introduces a new way to cover you and your home.

Camera moves to man inside car, then to two cars, sweeps to show happy family.

VO: The Continental Personal Comprehensive Protection Plan. Now all the things covered in your Home Owner's Policy, and all the things covered in your Automobile Policy . . .

Series of real car and home disasters ending up with fire.

. . . can be covered in one policy . . . To cover all this, plus Hospital, Disability Income, and Mortgage Life Insurance in one plan, see your Continental Insurance agency.

Super: Company logo.



378

Art Director	Stephen Graff
Writer	Tom Yobbagy
Designer	Stephen Graff
Director	Fred Levenson
Producer	Susan Calhoun
Production Co.	Wylde & Assoc.
Agency	Doyle Dane Bembach
Client	Continental Insurance Cos.



Bumper Car

(SFX: Horn)

Open on man inside house. Pull back to show house and car pulling up in front.

VO: One of the nicest things about getting automobile coverage . . . from a Continental Insurance agent is the special emergency number he gives you when he isn't around.

(SFX: Car bumps into parked car)

It lets you call for quick claim service at any time day or night, even on weekends.

Telephone Operator: Dial-A-Claim. May I help you?

Man: Yes. My wife is having an accident.

Super: Your Continental Insurance Agent. When you're with him, he's with you.



379

Art Director	Stephen Graff
Writer	Chuck Kollowe
Designer	Stephen Graff
Director	Bob Bean
Producer	Nancy Campell
Production Co.	Wylde & Assoc.
Agency	Doyle Dane Bernbach
Client	Continental Insurance Cos.



Comeback

Woman on camera.

Super: Actual Case History.

Woman: I got restless.
Things like uh . . . security . . . dependability
. . . I don't know. They . . . they just weren't
enough any more. So I left.
For looks.

(Cynical laugh)

I found out pretty quickly how much looks
are worth. So now I'm back.
For good.

VO: Another person who found out that
inner goodness . . . is far more important than
outward appearance.



380

Art Director Charles Piccirillo
Writer Mike Mangano
Directors Mike Mangano
Charles Piccirillo
Producer James DeBarros
Production Co. Directors Studio
Agency Doyle Dane Bembach
Client Volkswagen of America Corp.



Roll-Over

Technicians push car off a hill.

(SFX: Natural)

VO: At Saab, safety has always been a major concern.

That's why we built the Saab 99 with roll-cage construction, 6 solid steel posts, roll-bars and door impact panels.

It's also why we decided to test it over and over.

We hope you never need it, but it's nice to know it's there.

Saab. It's what a car should be.



381

Art Director Michael Jackson
Writers Michael Cox
Bob Wright
Cinematographer Art Kane
Producer Wylde & Assoc.
Production Co. Wylde & Assoc.
Agency Cox & Co.
Client Saab-Scania of America

Runway/Landing

Dramatic shot of airport runway.

(SFX under)

VO: Any airline can buy a 747. But have you ever wondered how an airline learns to fly a 747 . . . and other aircraft?

Well, 24 airlines have learned to fly at Pan Am. Pan Am trains other airlines. Yet you pay no more for a ticket on Pan Am.

(SFX)

Now . . . where are you going to find a bigger bargain than that?

(SFX)



382

Art Director	Amil Gargano
Writer	Jim Durfee
Designer	Amil Gargano
Director	Alan Green
Producer	Bob Schenkel
Production Co.	Wylde & Assoc.
Agency	Carl Ally
Client	Pan American World Airways



Bedside Light

Upper crust young English couple enter girl's bedroom. Davina is eager, Rodney, reluctant.

Davina: Don't you think my new bed is absolutely the bee's knees?

Rodney: Well, uh, yes Davina, it does look extremely . . .

Davina pulls Rodney down to sit on bed. She turns light off.

Davina: But Rodney, darling, it's one of these new . . . Soft Beds.

Rodney (turning light on): Oh! Oh, it's one of those.

Davina (turns light off): Hmm. Isn't it just insanely romantic?

Rodney (light on): Well, no, I'd say it was more sort of . . . neo-classical!

Adoration in Davina's eyes. She turns light off, and pounces on Rodney.

Davina: Oh, Rodney!!

Rodney: Oh gosh!!!

VO: The Soft Bed. From Vono.



383

Art Directors Bob Nisbet
 Colin Craig
 Writers Colin Craig
 Bob Nisbet
 Designer Brian Morris
 Cameraman Peter Suschitsky
 Director Alan Parker
 Producers Bob Nisbet
 Colin Craig
 Production Co. The Alan Parker Film Co.
 Agency Cogent Elliott Ltd.
 London
 Client Vono



Rambo

(Note: This commercial was produced in the Dutch language. It ran in The One Show with English subtitles.)

VO: Standing by your water tap and you get a wet slap. Rambo, Rambo, that's really it. Closes holes. No bullshit.

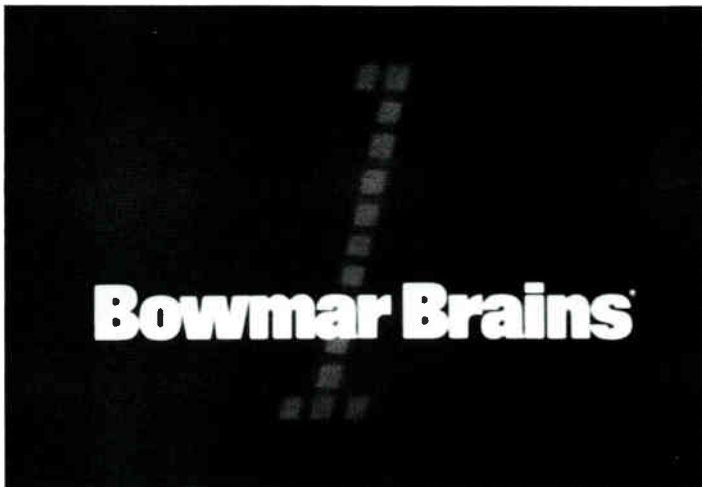
Hole in the bottom of your boat? That makes it hard to float. Rambo, Rambo, that's really it. Closes holes. No bullshit.

When your window lets in air. It's difficult not to care. Rambo, Rambo, that's really it. Closes holes. No bullshit.



384

Art Directors Morton Kirschner
Bob Bemard
Writers Jim Prins
Ben Rowold
Cinematographer Ferenc Kálmán-Gáll
Director Frans Weisz
Producers Jim Prins
Morton Kirschner
Production Co. The Forum Film Makers B.V.
Agency KVH & Partners
Amsterdam
Client Sigma Coatings B.V.



The Newlyweds

Young couple in bed in hotel on wedding night. Husband reads the amounts on the checks of their gifts; wife uses Bomar.

Husband: Seventy-five dollars, Uncle Ned . . . Cousin Phyllis \$35 . . . \$50 . . .

Bomar in close-up.

VO: The Bowmar Brain, it unerringly adds, subtracts, multiplies, and divides.

Bride: We're rich.

They collapse on the bed.

VO: So it can bring good news or bad news.

They sit up. Husband begins subtracting.

Husband: Wait! Now subtract \$368 for your dress . . . \$315 . . . \$52 for the room . . . leaving . . .

Husband shows calculator up to show number.

Bride: (Disbelieving) \$1.85.

VO: Dependability and accuracy . . .

Bomar Brain—numbers flashing—stops on 1.

make the Bowmar Brains America's No. 1 selling line of personal calculators.

384A

Art Director Stan Block
Writer Adam Hanft
Director Rick Levine
Producer Tom Fenton
Production Co. Rick Levine Productions
Agency Rosenfeld, Sirowitz
& Lawson
Client Bowmar/ALI



Chocolate Mousse

Open on man sitting in window at airport.

Man: I've been a fighter pilot, a test pilot and I've even trained pilots.

But when I'm sitting back there with the passengers I'm just as up-tight as the next guy.

So when I pick an airline, it isn't because of the meals or the movies.

And the fares are the same.

When I have a choice, I fly Pan Am.

Pan Am is the world's most experienced airline. And that means more to me than 9 channels of stereo and a chocolate mousse.

(SFX)

Additional Commercials:

Bill Cosby

David Niven



385

Art Director Amil Gargano
Writer Dave Altschiller
Designer Amil Gargano
Directors Dick Clark
Bill Alton
Producer Janine Marjollet
Production Cos. Z Productions
Alton-Melsky Productions
Agency Carl Ally
Client Pan American World Airways



Pianist

(SFX: Piano)

Avery appears at piano as camera moves around to show stage hand reaching into Doritos bag.

VO: When people eat Doritos brand tortilla chips . . .

Hand bites chip sending Avery (now into inspired playing) flying off piano.

. . . one good crunch leads to another.

Next Avery gets up and piano lid crashes down.

That's because Doritos taste as good as they crunch. Try Doritos.

Avery walks up to stage hand, takes Doritos bag, crunches.

Super: Taste as good as they crunch.

Additional Commercial:

Bartender



386

Art Director Vin Scheihagen
 Writers Norm Saxer
 Peter Rosler
 Director Bob Gipps
 Producer Billy Ray Smith
 Production Co. Film Fair
 Agency Tracy-Locke Advertising
 Client Frito-Lay



Going Steady

(SFX: Music throughout)

VO: Remember when everybody used to go steady?

(Music)

I'll never forget the day I decided I would too.
Just like everybody else.

Later those drafts tasted so fresh and smooth
it made draft beer special for me.

Our romance didn't last but I still drank draft.

Piel's Real Draft.

Singers: Piel's Real Draft. The kind of beer
you first loved.

Additional Commercials:

"Cha Cha"

"Bowlers"



388

Art Director	Tony DeGregorio
Writer	Jerry Silverman
Director	Ross Lowell
Producer	Dan Kohn
Production Co.	Shaller Paperno Shaller
Agency	Warwick, Welsh & Miller
Client	Piel Bros.



Little Old Lady

Open on spunky old woman in cluttered livingroom.

Little Old Lady: I'm sorry, honey, after all these years. But you don't have what it takes. You're too weak. You fade when you should be gaining.

Camera pulls back.

You're not my cup of tea anymore. I've found Red Rose.

VO: For a stronger cup of tea, with a flavor that'll never let you down, switch to Red Rose It's a potent cup of tea.

Super

Additional Commercials:

Spitfire Pilot

Scarlett O'Hara

389

Art Director Jim Ross
Writers Mike Drzen
Lesley Teitelbaum
Director Jerry Ansel
Producer Mike O'Halloran
Production Co. Ansel Productions
Agency Warwick, Welsh & Miller
Client Brooke Bond Foods
Red Rose Tea div.



Caboose

Penguin waddling along pond.

VO: Fisher-Price Toys help a child make all sorts of discoveries.

Mother's hand squeezing bulb of toy.

Like the difference between waiting for things to happen. And making things go.

Cut to train rolling along stone wall in park . . . Boy pulls train on wall as mother watches.

How life looks one way if you're the engineer. And another if you're the caboose.

Cut to close-up of boy putting monkey on caboose.

He discovers that in a world where everyone is bigger than he is, there's lots he can dream up on his own.

Super: Fisher-Price Toys

Additional Commercials:

Camper/Houseboat

Puzzle/Playdesk



Recliner

Woman is standing next to husband, who is relaxing in recliner.

Woman: You're probably wondering where I found this handsome recliner . . . I got it at Robinson's!

Additional Commercials:

Rug

Dining Room



Sold
391

Art Director Joe Minnella
Writer Fred Doner
Photographer Josef Sedelmaier
Director Josef Sedelmaier
Producer Marty Lieberman
Production Co. Sedelmaier Film Productions
Agency W. B. Doner
Southfield
Client Robinson Furniture



Movers

Open on movers filling truck with household goods.

John: Frank, lemme take my jacket off and we'll get ya moved.

Let's put the love seat in first.
Gotta fill up every spot, Frank.

(SFX: *Scrunch*)

VO: When you want the job done *right* . . . you need the Yellow Pages. Businesses tell you where they are, when they open, how long they've been in business. It's all in the Yellow Pages . . . because you need to *know* about the people you need.

John: The key's in my jacket!

Frank: And the jacket's on the love seat!

Additional Commercials:

Karate

Carpet



Southwestern Bell

392

Art Director	James Million
Writer	Larry Richardson
Photographer	Josef Sedelmaier
Director	Josef Sedelmaier
Producer	Larry Richardson
Production Co.	Sedelmaier Film Productions
Agency	Gardner Advertising St. Louis
Client	Southwestern Bell



Waiting

(SFX: Natural copier sounds)

Copier in limbo. One secretary after another appears, has to wait on line.

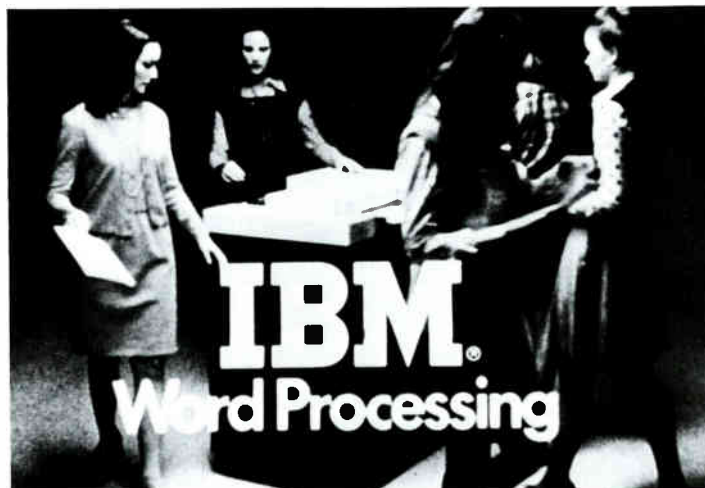
VO: If you've ever stood around a copy machine waiting to make copies, you should appreciate this, the IBM Copier II. As you can see, it lets you feed in your originals continuously. And there's no waiting for your copies to appear either. The IBM Copier II.

The copier that waits for you, instead of you waiting for it.

Additional Commercials:

Erasing Typewriter

Correction



393

Art Director	Jerry Whitley
Writer	Bill McCullam
Designer	Jerry Whitley
Cinematographer	Steve Hom
Director	Steve Hom
Producer	Maureen Kearns
Production Co.	Hom Griner Productions
Agency	Carl Ally
Client	IBM Corp.
	Office Products Div.



Typist

Open on boss and typist in office.

(Music Throughout)

VO: If you need your finger after you cut your finger, you need a cushioned bandage.

Cut to close-up of typist at work.

New Band-Aid brand clear strips, the only bandage with the cushion foam pad.

Cut to close-up of typist's knuckle.

The cushion foam pad protects your cut and gives it a better chance to heal.

Pull back to show bandaged finger.

New Band-Aid clear strips.

Super: Protect your cut with the cushioned bandage.

Additional Commercials:

Sliding Boy

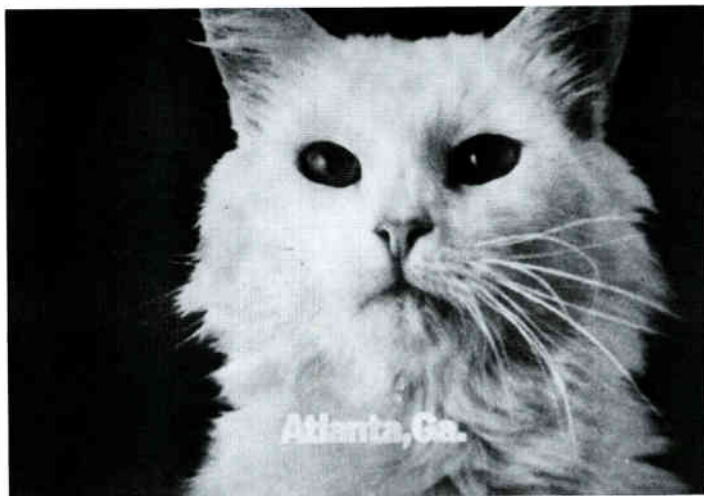
Football



394

Art Director	Stew Birbrower
Writer	Mike Becker
Directors	Neil Tardio Bob Giraldi
Producers	Tom Fenton Richard McCarthy Grant Murtaugh
Production Cos.	Ampersand Productions Neil Tardio Productions
Agency	Young & Rubicam
Client	Johnson & Johnson Co.

**We asked cats
all over America
what cat food
they liked best?**



Cats

Fast cuts of various cats throughout.

VO: We asked cats all over America what cat food they like best.

Super: Muncie, Ind.

Cat: Meow.

Super: Boston, Mass.

Cat: Meow.

Super: Atlanta, Geo.

Cat: Meow.

Super: Pittsburgh, Pa.

Cat: Meow.

Super: Seattle, Wash.

Cat: Meow.

VO: The answer was unanimous. New Meow Mix from Purina. It's a tasty combination of three separate flavors. Tuna, liver, and chicken.

Product shot.

Each flavor a separate bite size morsel. So your cat gets three separate foods instead of one.

Cut to another cat.

Super: Brooklyn, New York.

Cat: Bow-Wow.

VO: Wise guy.

Super: New Meow Mix Tastes So Good, 9 Out Of 10 Cats Ask For It By Name.

Additional Commercials:

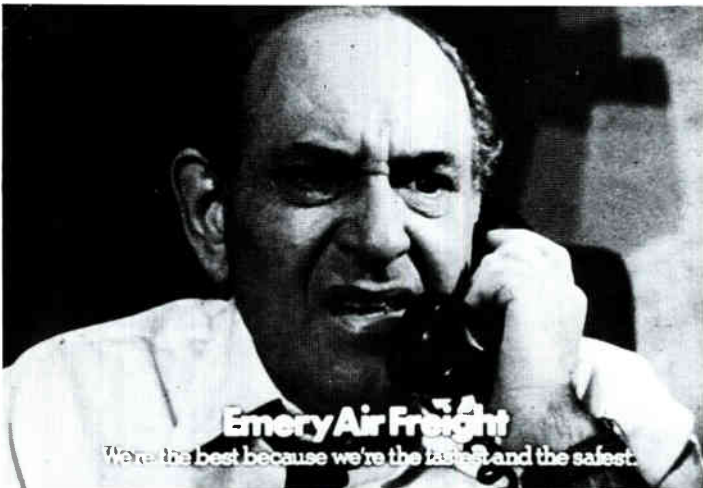
Package

Caveman

Singing

Silver
396

Art Directors Bob Kuperman
Ron Travisano
Writers Neil Drossman
Dick Raboy
Ron Travisano
Director David Langley
Producers Linda Buonocore
Bob Kuperman
Production Co. David Langley
Agency Della Femina, Travisano
& Partners
Client Ralston Purina



Customer

Executive at desk on phone. From confident beginning, he gradually comes apart.

Man: Hi, my name is Knowles . . . I shipped something with you from Cleveland to Rome . . . Knowles . . . K . . . as in kangaroo. My number? PL-5-0, oh, my waybill number. I don't have it. I'll hold.

He searches through desk.

VO: This couldn't happen at Emery Air Freight. Thanks to a computerized system for tracking shipments in less than 10 seconds. Without a waybill number.

Close up of man on phone, starting to relax.

Man: Arrive in Rome today? I was beginning to . . . Rome, New York?

Man's face bewildered.

VO: Call your nearest Emery office.

Super: Emery Air Freight. We're the best because we're the fastest and the safest.

Additional Commercials:

Disc Jockey

Theater Manager

397

Art Director Ken Berris
Writer John Russo
Designer Ken Berris
Director Dominick Rossetti
Producer Joanne Diglio
Production Co. M.P.O. Videotronics
Agency Della Femina, Travisano
& Partners
Client Emery Air Freight



New Side by Side

Open on young woman standing between two hosiery displays.

Anncr (OC): This is us. No Nonsense Panty-Hose. This is them. L'eggs.

Cut to close up of anncr. stretching pantyhose waistband.

We have a sewn-on waistband. They have a knitted-in waistband.

We have two sizes and they're both reinforced here.

They have two sizes, and only their queen size is reinforced. Their regular size isn't.

Cut to anncr. between racks.

So which is a better value? L'eggs Panty-Hose at \$1.39. Or No Nonsense Panty-Hose at 99c?

Additional Commercials:

Side By Side

Split Set

398

Art Director Alan Kupchick
 Writer Enid Futterman
 Directors Phil Marco
 Steve Horn
 Norm Griner
 Producer Patty Wineapple
 Production Cos. Phil Marco
 Horn Griner Productions
 Agency Grey Advertising
 Client No Nonsense Fashions



Land Baron

Man and woman in car.

Myron: Myron Doyle, land baron.

Emma: Barren land is more like it, Myron. You really think you're going to resell this to somebody?

Man in car wiping brow.

Myron: It gets nicer, Em. Doesn't the brochure say lush, rolling hills?

Emma: It also says we can make money from our land.

Man and woman standing outside of car.

Emma: What's cactus selling for on the open market Myron?

Myron: That's not funny Emma.

Emma: There's gotta be a better way.

Super: Dollar Savings Bank. The Better Way.

VO: Dollar Savings Bank. Maybe we're the better way.

Additional Commercials:

"Get Rich Quick"

"Oil"



399

Art Director Mike Withers
 Writer Barry Greenspon
 Directors Bill Alton
 David DeVries
 Producer David DeVries
 Productions Cos. Petersen Co.
 Alton Melsky
 Agency DKG
 Client Dollar Savings Bank



Drugstore

Interior of old-fashioned drugstore.
Spokesman on camera.

In 1886 in a drugstore like this, they sold the first glass of Coca-Cola. It must have tasted pretty good, because before long people began to imitate its taste.

He walks over to table with old-fashioned dispenser and Coke glass.

They came up with drinks that looked like Coca-Cola . . . but never one that tasted like Coca-Cola. That's why 150 million times a day, people all over the world turn to coke.

(Music up: "Real Thing" theme)

Drinks.

That's one reason they call it the real thing.

Logo

Additional Commercials:

Prophet

Luncheonette

400

Art Director Don Tortoriello
 Writers Pacy Markman
 Robert Meury
 Nick Pisacane
 Directors Norm Griner
 Steve Horn
 Don Tortoriello
 Producers Elio DiBiase
 Ann Curry
 Lois Rice
 Production Cos. Horn Griner Productions
 E.U.E.
 Agency McCann-Erickson
 Client Coca-Cola USA



Account Transfer

Bankers and man.

Banker No. 1: You want to open a checking account?

Man: Yes sir, that's my check to open the account right there.

Banker No. 2: What is your address here?

Man: I'm not exactly settled just yet . . .

Banker No. 1: Addresses of your last three employers?

Man: I'm self-employed.

Banker No. 2: References?

Man: Uh . . . my neighbor in Whistling Mountain.

Banker: Whistling Mountain?

Man: Here's my driver's license.

Bankers look at each other.

Banker: It's expired!

Banker: Ever been arrested.

Man: No sirs, not that I remember . . . Look, when can I open an account?

Banker: After your check clears . . . in a week or so . . .

Man: What'll I do in the meantime?

Banker: Wait . . .

Man walking down street, dog barking at his heels.

VO: Too bad he wasn't with Bank of America . . . he wouldn't have had to open a new account. With our statewide system of offices, we can transfer your account right near your home or job anywhere in California. Bank of America Account Transfer Service — for the business of living.



401

Art Director Celso Barroso
 Writer Bob Emenegger
 Director Bob Gips
 Producer Grey Staff
 Agency Grey Advertising
 Los Angeles
 Client Bank of America



Graduation

A Japanese graduation ceremony for Benihana chefs. One graduate recalls his schooling.

Dissolve to flashback.

Graduate: At first I didn't think I'd make it. I kept asking myself — was I good enough to earn the title of Benihana chef?

Oh, those long hours in the classroom!

Those Benihana teachers!

They were tough.

They were hard.

They kept pushing me till I thought I'd drop.

But one day by George I got it. I was ready to go forth and cook amongst the Americans.

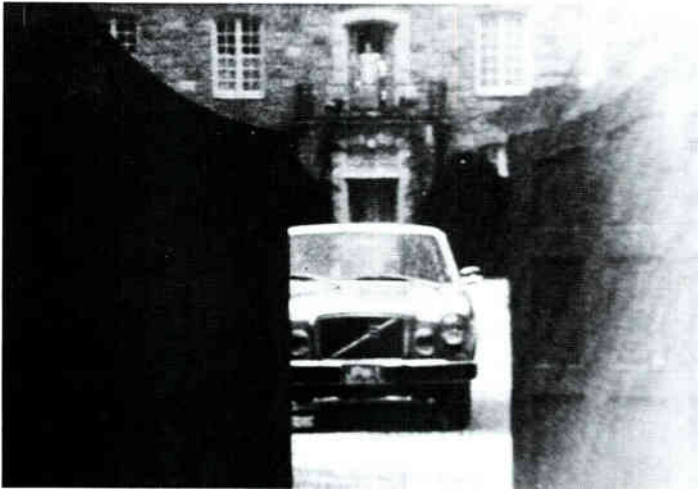
It was a great moment.

Dissolve back to the present on the word "moment." Graduate clutches diploma.

Super: Benihana of Tokyo.

402

Art Directors Burt Purnell
Alan Gorman
Writer Hans Kracauer
Director Rick Levine
Producers Hans Kracauer
Burt Purnell
Production Co. Rick Levine Productions
Agency Kracauer and Marvin
Client Benihana of Tokyo



Civilized Car

Owner of the Estate: Good morning, Walter. It's a glorious day to be alive, eh?

(SFX: Rhapsodic music throughout opening)

Woman: Oh Jonathan . . . come home quickly. I miss you already.

Couple bid romantic, fairy-tale-like adieu. Man drives car down driveway of elegant mansion.

VO: The Volvo 164 provides the luxuries people of wealth consider necessities. Seats that let them sit on leather. Air conditioning, power steering . . . And, since the rich do travel in fast circles, an aggressive 3 liter, fuel-injected engine. But above all else, the 164 is the first luxury car built like a Volvo. And out in the *real* world, you need all the Volvo you can get.

(SFX: Thunder, music becomes threatening)

Car reaches gate, gate opens. Outside the weather is stormy. Traffic is murderous.

And out in the real world, you need all the Volvo you can get.

The Volvo 164. A civilized car built for an uncivilized world.

Silver
403

Art Director	John Danza
Writer	Mike Drazen
Designer	John Danza
Cameraman	Steve Horn
Director	Steve Horn
Producers	John Danza Mike Drazen
Production Co.	Horn Griner Productions
Agency	Scali, McCabe, Sloves
Client	Volvo of America Corp.



Candlelight Dinner

Chester: I always say—there's nothing like a good home-cooked meal.

Emily: I got this recipe from my nutritionist's cookbook.

Chester: I bet it's supposed to be good for me . . .

Emily: Da da. Isn't it beautiful?

Chester: Da da. What—what is it, Emily?

Emily: It's stuffed fish braised in skim milk and smothered with raw cashews—It's a good source of vitamin A and protein.

Dissolve to a few minutes later.

Emily: So, how do you like it?

Chester: I really like the coffee.

Emily: It's Sanka Decaffeinated Coffee.

Chester: This is Sanka Decaffeinated Coffee?

Emily: I drink it all the time . . . It's better for you if caffeine bothers you. They take the caffeine out of it, so you can drink as much as you want . . .

Chester: . . . In that case, I'll have another cup.

Emily: Chester, I've been thinking . . .

Chester: I need someone to take care of me.

Emily: You really need someone to take care of you.

Chester: I know . . . Shut up.

404

Art Director Joy Greene Markoff
 Writer Sharon Hartwick
 Director Bob Giraldi
 Producer Alan Pentaleri
 Production Co. Ampersand Productions
 Agency Young & Rubicam
 Client General Foods Corp.



Silent Movie

Take-off on old-fashioned melodrama, begins in typical sinister style with black-cloaked evil person trying to make sweet young thing give in. What evil is he after?

(Suspense music swells.)

Man: Consent . . .

Heroine: No, no—anything but that! . . . Help . . . Help! Oh, someone save me!

(Music builds to sinister climax)

Man: . . . You can't know 'til you try it . . .

Surrender and doom. Her virtue seems lost.

Heroine: What treachery! I'm lost! Lost!

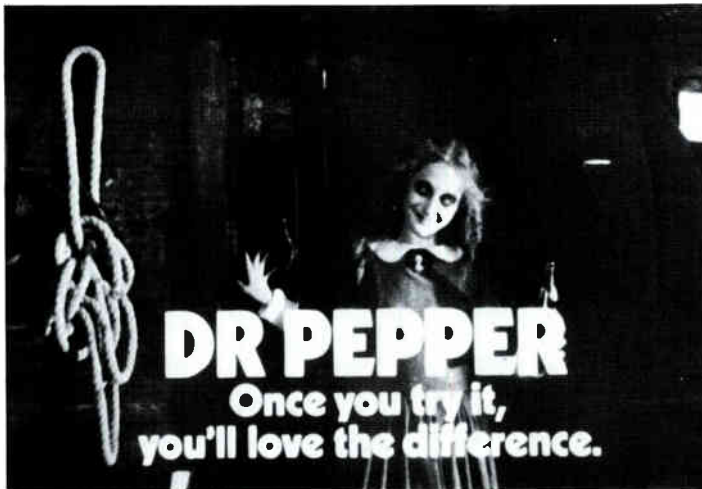
(Chorus up: "Dr. Pepper, so misunderstood . . .")

Heroine: Oooh . . .

(Chorus: . . . "If anyone would try it . . .")

VO: Dr. Pepper . . . it looks like a cola but it tastes different and millions of people who've tried it love the difference.

(Chorus fades: "Dr. Pepper . . . once you try it, you'll love the difference . . .")



405

Art Director	Dominick Rossetti
Writer	Tom Attea
Photographer	Mario Capriotti
Director	Dominick Rossetti
Producers	Lou DiJoseph Noel Campbell
Production Co.	M.P.O. Videotronics
Agency	Young & Rubicam
Client	Dr. Pepper



Testing

(SFX: Natural sounds, rain)

Investigator: '61 Valiant. That's the one we're after this time.

Junk Man: I got no Valiants.

Investigator: Ya sure?

Junk Man: Sure I'm sure.

(SFX: Crane smashing car)

Investigator: '63 . . . '63 Bel Aire? '63 Falcon, that's on our list, too.

Junk Man: Heya wait. I got one in last week. Hey Lenny! That '63 Falcon?

Lenny: Over in parts.

Junk Man: Gee, uh, what're ya lookin' for, anyway?

Investigator: Little plastic part. Slightly used.

VO: DuPont is after a ten-year old plastic part. A part made of DuPont Delrin. This carburetor throat. DuPont wants to test it.

To see how it stood up to almost 60,000 miles of heat and vibration and gasoline fumes.

Testing a product before you sell it isn't unusual. But following up on it, is.

Looking into a product's past, can help make it even better in the future.

Junk Man: Is that all ya want?

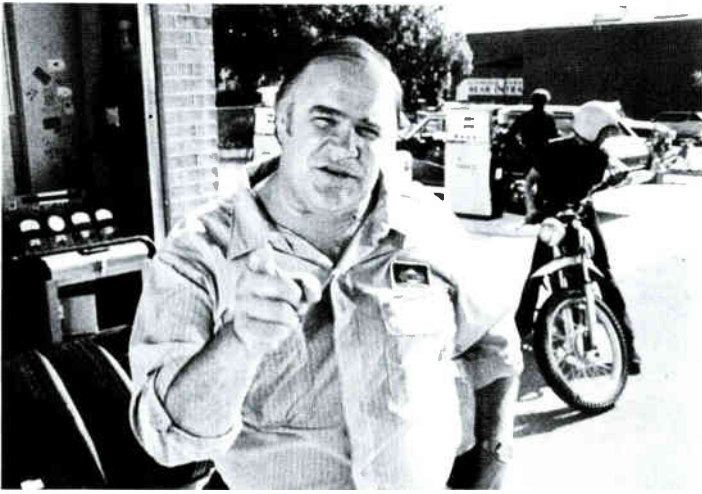
Investigator: That's all. For now.

(SFX: Music effect)

VO: DuPont. There's a world of things we're doing something about.

407

Art Director Joe Tranchina
Writer Tom Rost
Director George Gomes
Producer Les Collins
Agency Batten, Barton,
Durstine & Osborn
Client E. I. du Pont
de Nemours & Co.



Tough Business-Sunoco

Middle-aged man is at work in his service station. Blond boy rides in on motorcycle while he's talking.

Spokesman: This is a tough business I'm in. I really gotta dig in to make it. I gotta wife, kids.

Here's one of 'em. Now Roger here, he says he's a free spirit. Well, you ought to see that spirit eat. That's why I gotta do more to make it. I gotta make friends and I gotta keep 'em. When you come in here, I'm gonna wash front and back windows, and your side view mirror. I'm gonna take a look at your tires, your battery, your oil. I'm gonna give you a few tips on how to get better gas mileage, too.

(To his son: Get a haircut.)

. . . Why, I'm so friendly, I'll check your teeth if it'll keep you comin' back. Tell you some-
thin' else. You get a Sunoco Credit card,
you'll get special deals from Sunoco on just
about everything I sell. Now, I'm not too
happy about havin' to work this hard, but like
I say, I got the wife . . . then there's the free
spirit . . . n I gotta have more friends. Believe
me, I can be very friendly.

Super: The spoken line fades to Sunoco logo.



I CAN BE VERY FRIENDLY

408

Art Director Bob Cox
Writer Peter Murphy
Director Tim Newman
Producer Jim Spillane
Production Co. WRG/Dragoti Ltd.
Agency Wells, Rich, Greene
Client Sun Oil Co.



Act of Congress

Volvo moves toward camera with view of Capitol dome behind.

(SFX: Fife and drum marching music throughout)

VO: In 1956, Volvo had padded dashboards. Twelve years later, all cars had them, encouraged by an act of Congress.

In 1959, Volvo became the first mass-produced car in the world with safety belts as standard equipment. Nine years later, all cars had them, inspired by an act of Congress.

All told, Volvo had six important safety features before they were required by law.

At Volvo, we were committed to safety before it became mandatory.

(Music out)

409

Art Director John Danza
Writers George Dusenbury
Michael Drazen
Director Mike Cuesta
Production Co. Cuesta Productions
Agency Scali, McCabe, Sloves
Client Volvo of America Corp.



Rome

Visitor at bar.

(SFX: Juke box & bar)

Visitor: Excuse me, Excuse me. May I have a Budweiser?

Bartender: Hey sonny, come here. When in Rome, you do as the Romans do.

Cut to medium shot of people at bar.

VO: We brew Utica Club just for the people in this part of the country. And they kind of think of it as their own. So if a stranger to these parts doesn't order a Utica Club he better be able to take a little kidding.

Utica Club, we know what you like because we live where you live.

Customer: What do you do?

Visitor: What do I do—I sell swimwear.

Chorus of Customers: Swimwear!

Super: Utica Club.

"We know what you like, Utica Club
We live where you live, Utica Club
We know what you like, Utica Club
We live where you live, Utica Club."



410

Art Director Ron Travisano
 Writer Jerry Della Femina
 Designer Ron Travisano
 Director Dominick Rossetti
 Producer Linda Buonocore
 Production Co. M.P.O. Videotronics
 Agency Della Femina, Travisano & Partners
 Client The West End Brewing Co. of Utica



Fifty Years Ago

Open on the first Barney's — with all its local color. Sign 'Home of Famous Brands' prominent.

VO: Fifty years ago, he opened a little store on Seventh Avenue and 17th Street.

(SFX and 1920's music)

He opened that store with a grand total of forty suits. He sold his suits during the good times, and he got by on the seat of his pants during the bad times.

Throughout first portion of commercial Mr. Barney is shown hard at work.

He worked long, and he worked hard.

(SFX and music)

But if he did anything, he always gave the people of this town what they wanted — their moneysworth.

His name was Barney, and today his store is still giving people their moneysworth. Only now, Barney's has a lot more to give.

Reveal current store.

Today that little hole in the block is not only the whole block, it's the single largest men's store in the world.

Barney's has changed a lot in fifty years, but Barney hasn't.

Mr. Barney with mother and son.

411

Art Director Robert Reitzfeld
 Writer Frank Di Giacomo
 Director Bob Giraldi
 Production Co. Ampersand Productions
 Agency Scali, McCabe, Sloves
 Client Barney's Clothes



The Tablecloth

Two businessmen in an Italian restaurant.

1st Man: George, did you ever figure out where to put the main elevator shaft?

2nd Man: . . . To tell the truth, I just can't seem to lick it.

2nd Man unconsciously begins drawing on tablecloth . . . continues throughout meal.

. . . I tried moving it over here but it was too close to the laundry room . . . and the plumbing pipes kept giving me trouble.

1st Man: Pass the butter, please . . . Did you ever think of putting it over here right opposite the olives—then you could move the service elevator to the left of the bread sticks.

2nd Man: . . . then there'd be room for the circuits. Yeah, terrific. You did it . . .

1st Man: Yeah, but the solution is under your lasagna.

Cut to them walking, tablecloth under arm, up to office where they put tablecloth on copier.

VO: For small businesses on their way to becoming big businesses, Xerox introduces the 3100 compact copier. A little copier that does things you'd think only big Xerox copiers could do. . . .

Two re-enter restaurant and sit at clean table.

Gino: Gentlemen, would you care for dessert now?

2nd Man: Thanks a lot, Gino.

Returns tablecloth.

1st Man: Here's the storage room . . . Move it over here . . .

Man reaches for his pen.

Gino's face says "Here we go again."

Super: Xerox.

412

Art Director Allen Kay
 Writer Lois Korey
 Director Jerry Shore
 Producers Allen Kay
 Lois Korey
 Syd Rangell
 Production Co. Jerry Shore Productions
 Agency Needham, Harper & Steers
 Client Xerox Corp.



Chorus

Open on teacher playing piano, empty grammar school stage. Seven-year old boy enters, holds up paper, sings:

"I am . . .

Little girl comes in next. With each succeeding line of the song another child is added to the group until the stage is full of singing children holding copies of the song.

. . . "He is . . . she is . . . we are . . . the kids . . . us kids . . . from Henry Barnard Elementary School.

"The Blue . . . the gold . . . so brave, so bold . . ."

(Singing in roundelay)

VO: Xerox is in the business of communication. In government, medicine, science, industry and education, Xerox is constantly working to make communication faster, easier, more efficient . . . and more fun. In all fairness to class 2F, Xerox had a lot of years to get in tune.

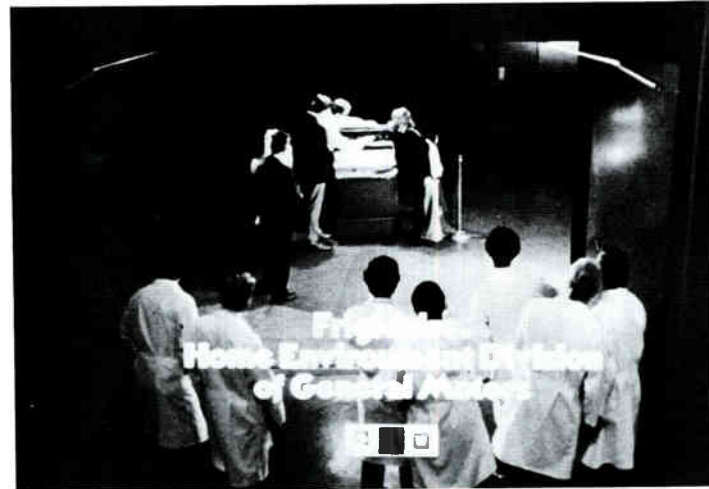
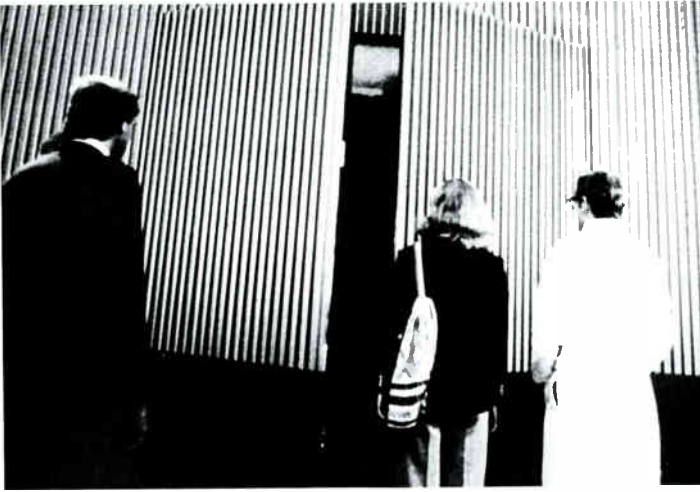
(Song up)

. . . "We're proud to say . . . with luck, someday . . . us kids will be . . . the kids . . . of Albert Leonard Junior High School."

Super: Xerox.

415

Art Director Allen Kay
 Writer Lois Korey
 Director Jeff Metzner
 Producers Lois Korey
 Allen Kay
 Lester Colodny
 Syd Rangell
 Production Co. Wylde & Assoc.
 Agency Needham, Harper & Steers
 Client Xerox Corp.



Tech Center

(SFX: Car)

Man, unseen, in car pulls up to Tech Center, past security guard and inside. We tour with camera various professionals at the center and research rooms.

VO: You are entering the research and design center of General Motors . . . the people who brought you the first Hydramatic transmission . . . who introduced the legendary Corvette, and designed the fabulous Cadillac Eldorado.

Before opening doors.

And now, you are about to see a revolutionary new development. Something you've never seen before . . . The Frigidaire Touch-n-Cook Range.

Dramatic white cloth unveiling.

. . . That's right, Frigidaire . . . because for the last 54 years, Frigidaire and General Motors have been working together. And now we're bringing you the first range with solid-state controls. It has no buttons, no knobs, no dials. Just touch it on . . . touch it off.

Close-ups demonstrate each point.

To bake . . . just touch 'Bake' . . . then the temperature you want. Touch the panel to get everything from the temperature to the time of day. Our ceramic top has no seams to catch dirt . . . you just wipe it clean. And, of course, the oven can clean itself.

White-coated researchers in view with new Frigidaire.

The Frigidaire Touch-n-Cook Range . . . one of the easiest ways to cook since people began to eat.

Super: Frigidaire Home Environment. Division of General Motors.

416

Art Director	Bill Weinert
Writer	Jeanne Chinard
Director	Tibor Hirsch
Producer	Jack Hubler
Production Co.	Weiner/Berman Productions
Agency	Needham, Harper & Steers
Client	General Motors Frigidaire Div.



Color Me

Little boy in field.

Boy: I like a whole bunch of colors. My favorite is blue . . . it used to be green . . . but I switched to blue . . . because my new sneakers are blue . . . and the sky is blue . . . and my sister has a new dress with blue polka dots.

My next favorite color is green . . . 'cause grass is green, trees are green, and I have a green pussycat 'cause I spilled green paint on him. He used to be orange.

I like orange, too, 'cause oranges taste good. And I like purple, pink, yellow.

VO: At Xerox we like colors too. Because the world isn't black and white and gray. So why should all our copies be?

Boy from limbo, up to copier.

. . . That's why we're introducing the Xerox Color Copier.

Boy puts in drawing.

Color to highlight, color to enhance, color to teach, color to improve understanding. A range of functional colors. The Xerox Color Copier.

Boy holds up original of his drawing and the copy.

VO: It can color your business and it can also do this.

Super: Xerox.

417

Art Director Allen Kay
 Writers Lois Korey
 Lester Colodny
 Director Mike Gottlieb
 Producers Lois Korey
 Allen Kay
 Lester Colodny
 Syd Rangell
 Production Co. Wakefield/Orloff
 Agency Needham, Harper & Steers
 Client Xerox Corp.



Mr. Insecurity

Typical 'little guy' on camera.

Mr. Insecurity: I admit I'm insecure about a couple of things, like women . . . thunder, grasshoppers . . . sleeping without a night light. But there is *one* thing I am secure about, and that's my new VW.

Because it's covered by the "Owner's Security Blanket".

That means I'm covered for 12 months or 20,000 miles (which ever comes first) or roughly 10,000 trips to Mother's house.

If anything goes wrong with any part (except for tires & filters, which is only fair) they'll fix it *free*.

And to make sure I stay secure, they recommend that I undergo analysis. Three free sessions of computer analysis. That's how they can tell if things are normal or if I'm heading for a breakdown.

And they'll even lend me a VW by appointment *free*.

So I'll never be left out there in the cold . . . with the thunder, grasshoppers.



418

Art Director	Dom Marino
Writer	Deanna Cohen
Designer	Dom Marino
Director	Howard Zieff
Producer	Jerry Gold
Production Co.	Independent Artists
Agency	Doyle Dane Bembach
Client	Volkswagen of America Corp.

Million Pintos I

VO: The basic, durable Ford Model A: After more than 40 years, it's estimated there are nearly a million still registered. The basic, durable Ford Pinto. After just three years, there are over a million Pintos already on the road. Seems like going back to the basics of America's original, economy car wasn't a bad idea.

And, now for '74, we've improved the basics. Pinto comes with standard front disc brakes . . . a refined suspension . . . and a gas-saving 4-cylinder engine that's a little peppier than last year's. Not to mention attractive options, from sun roofs and luggage racks . . . to steel-belted radial tires . . . automatic transmission . . . air-conditioning and more. The Model A of yesterday. You could call it the grandfather of today's Pinto.

Living proof that, when you get back to basics, you get back to Ford . . . Pinto . . . at your Ford Dealer's.



419

Art Directors Jerry Caggiano
Charles De Simone
Writer Robert Phillips
Director Joe Pytko
Producer John Keown
Production Cos. Wyld & Assoc.
Sandler
Agency Grey Advertising
Client Ford Motor Co.



Charlotte

Man rides up to southern mansion on horse, dismounts, and runs inside house.

Man: I'm home, Charlotte. Ya hear me Charlotte?

Woman: It's about time you got back!

Man: Magnolia. Where's Charlotte? Where is she?

Woman: gestures toward room.

Woman: She's been in there for days.

Man: Is that true Charlotte?

Woman: She won't come out. She won't eat!

Man: I'm com'in in.

He walks toward bed.

Man: Charlotte, I'm giv'in you your choice.

Cat: Meow!

VO: It's "Choice Morsels", a delicious new recipe that only Purina has. It's moist and different for cats with discriminating taste. This easy to serve, it's a full nutritious meal. And it comes in six varieties. New "Choice Morsels" from Purina.

It's the cats choice.

Man: Charlotte, my pet.

Cat: Meow!

420

Art Director Jim Brown
Writer Bob Coburn
Director Murray Bruce
Producer Bob Nelson
Production Co. Phos-cine
Agency Doyle Dane Bernbach
Client Ralston Purina



Hallway

(SFX: Doorbell)

Deliveryman: You J. J. Middleman? 4B? You put a deposit on a new Olds? You entered the Olds Family Contest? O.K., you won. Sign here.

He signs sleepily, then realizes the something he signed for must be outside.

VO: New York, you know you're gonna buy a new Olds. Sooner or later. And right now, sooner's a good time. Because the car you order now can be the car you win. Free.

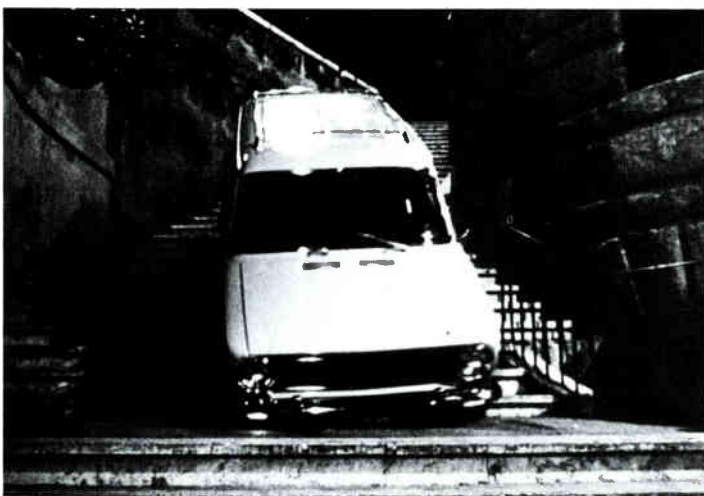
(Music up)

Oldsmobile just became the number three best-selling car in the whole country. And your local dealers—the Olds family—is celebrating. So come in and put your money down on a new Olds. Then you can enter the Olds Family Contest. Every week, for five weeks, we're giving away a new Olds free. So come on. New York, your family's waiting to hear from you.

Super: Your Family's Waiting To Hear From You. The Olds Family.

421

Art Director Arnold Arlow
 Writer Guy Durham
 Director Andy Jenkins
 Producer Susan Cohen
 Production Co. Jenkins Covington
 Agency Martin Landey,
 Arlow Advertising
 Client N.Y. Oldsmobile Advertising



Stunt Driver

Visuals show breathtaking ride through streets, down stairs and through unmatchable hurdles.

(SFX)

VO: This is a man whose life depends on his car.

He's Remy Julienne . . .

Europe's greatest living stunt driver.

(SFX)

In Europe, there are 50 different . . . kinds of cars to choose from. Yet in the . . . more than 100 films Remy Julienne has made, he's done more stunts in Fiats, than in any other car.

(SFX)

VO: And the Fiat he prefers above all . . . is this one. The Fiat 124. A family car.

(SFX)

(Silent)

Sold
422

Art Director Ralph Ammirati
Writer Marty Puris
Designer Ralph Ammirati
Director Giacomo Battiato
Producer Bob Schenkel
Production Co. Politecne Cinematografica
Agency Carl Ally
Client Fiat-Roosevelt Motors



Birth

(Note: These are excerpts from a 120-second commercial.)

Open on girl's face and pull back to show it is in labor room.

VO: If you could pick a country to be born in, Canada would be a good one. You could take advantage of its resources and opportunities, you could shape it . . . help it grow.

Husband holds her hand. Nurse approaches and girl is wheeled to delivery room.

VO: At London Life, we've been believing in Canada for about a century now . . .

Inside delivery room seen from wife's eyes. Doctor works.

. . . The roads this baby will travel . . . the university he attends . . . this hospital . . . all represent a London Life investment attitude which is deeply concerned with Canada and Canadians. At London Life we don't believe it's enough just to sell someone something and leave it be. No matter how good the product. It's for this reason we always try to apply the utmost integrity to the ways in which we invest money. . . . At London Life, we're concerned with living.

Doctor's hands hold newborn babe.

Mother's face smiling.

The next time someone from London Life is in contact with you, give him a good hearing . . . London Life. To us, Life is more than insurance.

Additional Commercials:

Car Wash

Ghost Town



423

Art Director Gary Carr
Writers Doug Linton
Alison Argo
Cameraman Zale Magdar
Directors Zale Magdar
Harry Hamburg
Producers Evelyn Arthur
Ed Zemla
Production Co. Canadian Cinegraph
Agency Goodis, Goldberg,
Soren Ltd.,
Ontario
Client London Life Insurance Co.



Hands

Open, kids in street.

"Hands, we got hands
 Hands for baking
 Hands for building
 Hands for loving, holding
 children,
 Hands, la la la

Kids fixing up lot.

"Our hands have got to be for helping, like
 planting trees along the way,
 "Like bringing Coke to someone thirsty
 "On a hot and sunny day clear:
 on a hot and sunny day
 la la la la
 "When the sun is bright and ain't it nice . . .

Old lady giving flowers.

"Give somebody a Coke alright . . .
 hands (It's the real thing)
 "Coca-Cola. It's the real thing . . .
 (Coke is)."

Additional Commercials:

Getting This World Together
 Surprise Party



424

Art Directors Harvey Gabor
 Al Scully
 Writer William Backer
 Directors Phil Messina
 Peter Israelson
 Producer Phil Messina
 Music William Backer
 Billy Davis
 Roger Cook
 Roger Greenaway
 Billy Ed Wheeler
 Sandy Mason Theoret
 Production Cos. Roma Films
 E.U.E.
 Agency McCann-Erickson
 Client Coca-Cola USA



American Couple

Man and woman are seated at a Benihana hibachi table.

He: Why did I let you drag me down here? I hate Japanese food.

She: Benihana won't give you the usual Japanese food.

He: Yes they will. I'm going to eat creepy, quivering masses of who knows what.

She: No, you're not.

He: Mysterious blobs wrapped in rice. Strange shapes that leaped out of the ocean only this morning.

She: Will you stop it!

He: Little pickles that set your nose on fire.

Chef approaches, bows, starts slicing and cooking.

He: Welcome to heartburn. I don't trust a guy with a knife.

She: Shhh! He's quicker than lightning.

He: I don't think the chef likes me.

She: He likes you Harry, he likes you.

He: Mmm . . . this steak is fantastic. I guess I'm really a narrow and prejudiced person.

She: Narrow *and* prejudiced.

He: But nice.

Super: Benihana of Tokyo.

Additional Commercials:

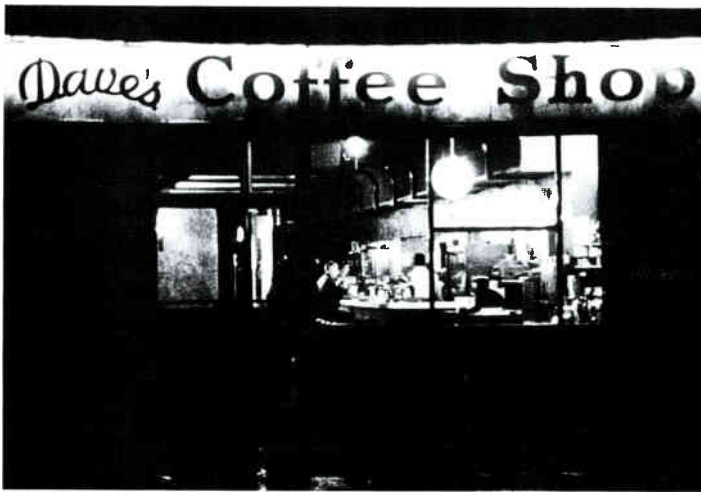
Graduation

Rookie

Rocky

Sold
425

Art Directors Burt Purnell
Alan Gorman
Writer Hans Kracauer
Director Rick Levine
Producers Hans Kracauer
Burt Purnell
Music Dick Lavsky
Production Co. Rick Levine Productions
Agency Kracauer and Marvin
Client Benihana of Tokyo



Coffee Shop

(SFX: Street sounds)

VO: To most people, this is just another neighborhood coffee shop.

To that man behind the counter, it's his life. He opened it on a shoestring almost twelve years ago . . . and, every year, when business was good, he put a little money aside to improve the place.

He's like a lot of small businessmen who work 12 to 14 hours a day to make a success of something.

And he's like too many people who worry about the future of their business, and forget they have a future of their own.

These are the people Travelers is trying to help through a plan, enacted by Congress, called HR-10. It can save a small businessman money he might otherwise pay out in Federal Income Taxes.

It's a tax break, a legitimate tax break, designed to provide a decent retirement benefit for restaurant owners, shop keepers, doctors and lawyers . . .

In fact, any self-employed person, and the people who work for him.

Because the day will come when the man who runs his own business might like to slow down, or step aside . . . and when that time comes, he ought to be able to do it.

(Silent)

Additional Commercials:

Factory

Dental Insurance

426

Art Director Mike Tesch
 Writers Ed Butler
 Jim Durfee
 Designer Mike Tesch
 Director George Gomes
 Producer Vera Samama
 Production Co. Gomes-Loew Productions
 Agency Carl Ally
 Client Travelers Insurance Cos.



Two People

VO: This is the Mohawk Warehouse. Where you can buy famous top quality Mohawk tires that we manufacture ourselves for a lot less than comparable tires from other stores. Now, how can we do this? Simple. We cut out everything that adds to the cost of tires. Middlemen, fancy stores and anything else that's not absolutely necessary.

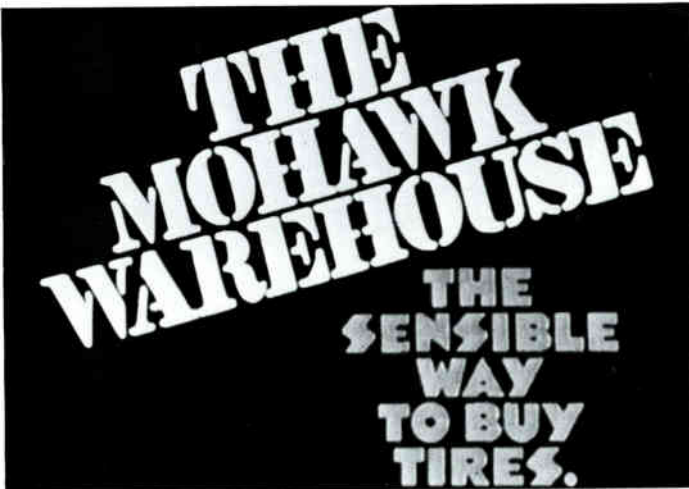
Meeting our staff may help you understand exactly what I'm talking about. This is our manager. And this is our assistant manager. Moving right along, this is our salesman. And this is our maintenance man. And this is our delivery boy. What else can I say? The Mohawk Warehouse. The sensible way to buy tires.

Additional Commercials:

Sky High

What We Didn't Do

Two Tires



427

Art Director	Jerry McPhail
Writer	Larry Norman
Designer	Jerry McPhail
Artist	Jerry McPhail
Producer	Kevin Van Fleet
Production Co.	MCI Productions
Agency	The Bloom Agency
Client	Mohawk Tires

Listen Smokers

Young Man: I started smoking when I was about 15 and no matter what anybody said I just kept on smoking.

Then one day I saw William with a cigarette in his mouth. (William's my dog; he's an English sheep dog.)

I couldn't believe it.

There is nothing anywhere that looks as dumb as a dog with a cigarette in his mouth. And I told him. Boy do you look dumb I told him. And he says "All my friends smoke." I told him what it was doing to his heart and his lungs, not to mention the carbon monoxide.

That got him; he almost dropped his cigarette.

Sure, I said, the carbon monoxide in the smoke replaces oxygen in your blood. That's why you're always out of breath; you try to chase a car and you're so winded you can't even bark at it.

I quit smoking soon after that.

You just can't smoke if you're going to worry about cigarettes hurting your dog.

Annrc: The Public Health Service can send you some surprising facts about smoking. Write: Listen Smokers, Rockville, Maryland 20852

I Love You

(Open with clear concise sound . . . mother and child laughing)

Mother: I love you . . .

Anncr: With a moderate high frequency hearing loss this same tender moment would sound like this.

(Repeat above dramatization using muffled or distorted effect)

Anncr: With a severe high frequency loss this is what you would hear.

(Repeat above with further distortion)

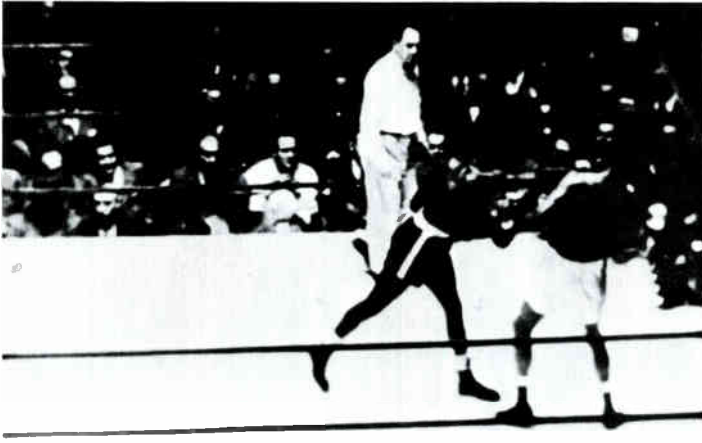
Anncr: And to the totally deaf . . . this tender moment would not be heard at all. Can you imagine going through life never having heard "I love you."

(Pause)

Anncr: How much a deaf child hears depends on how loud your money talks. The American School for the Deaf in West Hartford desperately needs an evaluation center to psychologically and physiologically test . . . and orient the deaf to deafness break the silence

(Child's voice: "I love you too, Mommy")

Send your dollars to Deaf, Box 7777 (West) Hartford.



Ezzard Charles

(SFX: Crowd noise)

Open on Ezzard Charles sitting in wheelchair in empty boxing ring. As camera moves in on Charles, quick cuts of film clips of Charles' actual fights.

VO: In 1949, Ezzard Charles was a fighter. He fought for the world's heavyweight championship . . . and won.

In 1968, he contracted ALS. A neuro-muscular disease related to dystrophy.

It left him helpless as a baby. That's why Ezzard Charles is still fighting. But this time, it's for his life.

Super: Help Our Fight. Muscular Dystrophy Associations of America.

VO: Help Ezzard Charles and thousands like him in the fight against neuro-muscular diseases. Give what you can . . . but give.



Sold
430

Art Director Jon Fisher
Writers Al Hampel
Sandi Butchkiss
Producers Danny Dayton
Si Merrill
Production Co. E.U.E.
Agency Benton & Bowles
Client Muscular Dystrophy
Assoc. of America



Orphanage

Boy sitting on bed writing to Santa. Bully walks in, grabs letter, reads mockingly.

Bully: Dear Santa Claus . . . I was a good boy this year. I made my bed and cleaned my room, so I would like a puppy . . .

(Laughing) Santa Claus . . . a puppy . . .

. . . a puppy . . . even if there was a Santa Claus, he wouldn't bring no puppy to an orphanage . . .

VO: Santa Claus really does exist . . . but he's not just one person, he's thousands of people . . . he's all the volunteers, including this one, who go to the Post Office and pick up the letters children write to Santa Claus . . . and then do their best to make Christmas come true.

Bully: Hey, there's something downstairs for you.

(SFX: Music and boy's chatter and laughter)

Super: There Is a Santa Claus.
Seasons Greetings, WABC-TV, New York



Silver
431

Art Director Stan Block
Writer Adam Hanft
Director George Gomes
Producer Celina Obregon
Production Co. Gomes/Lowe Productions
Agency Rosenfeld, Sirowitz
& Lawson
Client WABC-TV, N.Y.



Policemen

Myriad candid-feeling shots of New Yorkers—begins with policemen.

(Music: "Happy Birthday" in a rendition sung by various New Yorkers)

VO: To the eight million people who live here, there's no place like home . . . 75 years ago the 5 boroughs got together and New York City was born.

(Big music finish)

Additional Commercials:

Bar

Fishmarket

Luncheonette



Sold
432

Art Director	Herb Passberger
Writer	Julian Koenig
Director	Richard Heimann
Producer	Judy White
Production Co.	Ordet Productions
Agency	PKL Advertising
Client	New York City Diamond Jubilee Committee



Leopard

Baby leopard plays with log.

VO: This leopard's grandchildren may never be born.

After another 40 years, there may not be a leopard left in Africa.

Leopard starts to fade.

But there will be in the North Carolina Zoological Park.

We want to become the largest natural habitat zoo in the world. Join today.

Leopard disappears.

Animals are running out of time.

Membership kit.

When you join the Zoo, you get this membership package.

Super: Send \$10 to
Zoo

Asheboro, N.C. 27203

Annual membership is ten dollars.

Additional Commercials:

Ocean

Jungle



432A

Art Director	Randy Powell
Writer	George Dusenbury
Director	Robert Rogers
Producer	Reno Bailey
Production Co.	Jefferson Productions
Agency	Carmichael & Co.
Client	North Carolina Zoological Society

This Week's Republican Scandal

(SFX: Hokey trumpet-type fanfare)

Anncr: This week's Republican scandal is brought to you by the Republican Town Board of East Hampton.

The Town Board will appear before the Supreme Court in Riverhead to answer charges of malfeasance and misfeasance of office. Simply stated, the members of the Board are accused of approving a lease on Town-owned property that shouldn't have been approved.

A real estate broker in Town was given the right to purchase the lease for \$100,000 and then turn around and sub-lease the property to BOCES, a N.Y. Institution, for a period of 3 years at a profit of almost \$20,000. But that's just the beginning. When the 30-year lease finally runs out, the broker will have had the opportunity to pocket a \$500,000 pre-tax profit. A profit that should be shared with the Town because the land and the building belong to the Town.

But there's still time. On November 6 you can either vote for our present Town Board and support a scandal, or you can vote Row B.

Democrats for East Hampton. It's about time. Paid for by East Hampton Democratic Committee.

433

Writer Noel Frankel
Producer Noel Frankel
Client Democratic Committee
for East Hampton



Interviews

Cuts show couple in each 'period' starting with 1955.

(Music: "Shake, Rattle and Roll")

Annrc: What radio station do you listen to?

Guy (complete with D.A.): W.I.B.G. Real cool, man!

(Music: "Peppermint Twist")

Annrc: What radio station do you listen to?

Guy (this time in '61 Princeton haircut): Oh . . . W.I.B.G. . .

Girl: Oooooo, it's the ginchiest!

(Music: Beatles' "I Love You, Yeah, Yeah, Yeah")

VO: W . . . I . . . B . . . G . . . The number one rock station . . .

Couple in dune buggy now in hippie dress on motorcycle. Announcer is in beads.

(Music: "Woodstock")

. . . in the hearts of Philadelphia since 1957 . . .

(Music: "Let's Get It On")

Annrc: What radio station are you listening to?

Couple in '70, then '73 styles.

Guy: W . . I . . B . . G . .

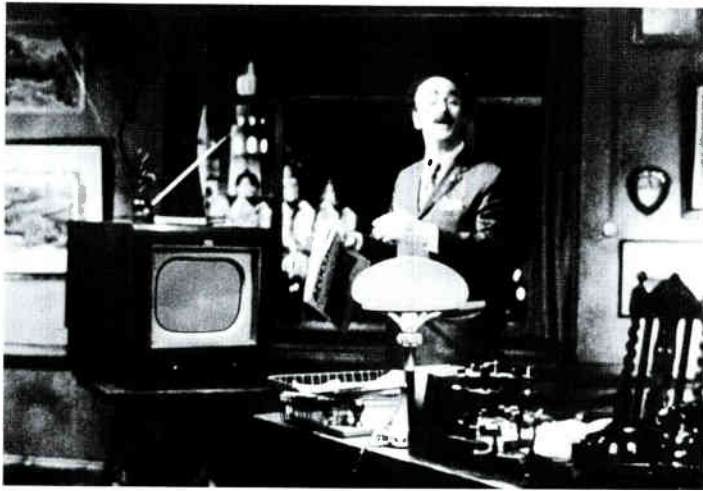
Girl: Sure, we've been listening for years . . .

VO: All hits . . . all the time!

Super: Logo

434

Writer	Jerry Dinerstein
Designer	Jerry Dinerstein
Photographer	Rick Schultz
Director	Rick Schultz
Producer	Jerry Dinerstein
Production Co.	Independence Television Productions
Agency	Independence Television Productions
Client	WIBG, Philadelphia



Gorgy

Open on diplomat in Kremlin office standing near T.V. set.

Russian: Come 10 o'clock in the Soviet Union, we do exactly what you do. Turn on the T.V. for the late news.

Turns on set to Floyd Kalber beginning his usual newscast.

Kalber: Good evening, this is Floyd Kalber.

(Newscast continues under action)

Russian covers T.V. with one hand, his eyes with the other hand.

Russian (nervously): Of course, in the Soviet Union, we don't watch Floyd Kalber. We look at Gorgy Podgorny Reports.

He sneaks a few peeks at Kalber's show.

It's more fun to watch Floyd. But, it's more healthy to watch Gorgy.

Super: NEWSFIVE

VO: Floyd Kalber. A legend in his own time, which is 10 pm. and now 5:30 pm. as well.



435

Art Director	Barry Vetere
Cameraman	Norm Griner
Writer	Jan Zechman
Director	Norm Griner
Producer	Janet Collins
Production Co.	Hom Griner Productions
Agency	Zechman Lyke Vetere
Client	WMAQ-TV, Chicago



Moshe & Golda

Open on Moshe Dayan and Golda Meir look-alikes sitting in office watching newsman Floyd Kalber on T.V.

Kalber: Good evening, this is Floyd Kalber.

(Newscast continues under action)

Golda: Moshe, look how nice and straight this Floyd Kalber sits. Never slouches. He must come from a wonderful home. Besides, look at the lovely news program he puts on every night.

Moshe studies Kalber more closely.

Moshe: Personally, I prefer our local boys, Huntley and Berkowitz.

Golda shakes her head in disagreement.

Super: NEWSFIVE.

VO: Floyd Kalber. A legend in his own time, which is 10 pm. and now 5:30 pm. as well.



436

Art Director	Barry Vetere
Cameraman	Norm Griner
Writer	Jan Zechman
Director	Norm Griner
Producer	Janet Collins
Production Co.	Hom Griner Productions
Agency	Zechman Lyke Vetere
Client	WMAQ-TV, Chicago



News History

On camera a news announcer—a replica of the 1930s.

Announcer: It's 8:00 o'clock and time for the news.

VO: Over the years, newscasters have changed almost as much as the news.

Announcer (late '30s version): Headline New York—from deep within the canyons of this great teeming metropolis comes the story of one forgotten citizen . . .

VO: They were dramatic.

Another Announcer (a replica of the 'serious announcer' type): And now, skipping from continent to continent on the international scene, we cover today's news, tomorrow's history.

VO: They were important. They were very solemn . . .

Announcer: What may have been the greatest natural phenomenon in the history of civilization occurred today . . . but more about that in a moment.

VO: Everything but themselves, till . . .

Flynn: How do you do, ladies and gentlemen, I'm Fahey Flynn.

VO: . . . along came a team of Chicago professionals who were just themselves.

Daly: Now the city of big buildings . . .

Coleman: . . . Great big ole snowball . . .

Frink: Carl, what are you gonna do, win? Carl?

VO: And they became the most popular news team in Chicago. Flynn, Daly, Coleman.

Frink: And Drury. They take the news seriously. But not themselves.



437

Art Director Tom Shortlidge
 Writer Dennis French
 Cameraman Josef Sedelmaier
 Director Josef Sedelmaier
 Producers Tom Shortlidge
 Dennis French
 Production Co. Sedelmaier Film Productions
 Agency N. W. Ayer
 Chicago
 Client WLS-TV, Chicago



Bus

Bill and Roger on bus (unrecognized).

VO: When the Eyewitness News Team just came to New York, no one predicted success. But gradually their popularity grew.

Woman: Hey don't I know you guys? You used to work in A&S.

People on bus eye Bill and Roger.

VO: They begin to get noticed more and more.

Man: Ugh, hello.

VO: Because people like the idea of professionals who are also human beings.

Man: Hey, Roger Grimsby. I'm a smarter man since you've been on the air.

Roger and Bill are mobbed.

VO: So today the Eyewitness News Team is the most recognized News Team in New York.

Woman: Hey tell me what's really going on in the Middle East. It it safe to go to Israel?

Man: Bill Beutel—you know what's happening. Are the fares going up?

Woman: Roger, what are you doing on the bus?

Roger: Waiting for a little old lady to give my seat to.

VO: Nice guys can make it in a tough town.

Super: 7 Eyewitness News, 6 and 11 pm.

438

Art Director	Stan Block
Writer	Adam Hanft
Director	Bob Giraldi
Producer	Sue Smitman
Production Co.	Ampersand Productions
Agency	Rosenfeld, Sirowitz & Lawson
Client	WABC-TV, N.Y.



Bar and Grill

Open on bar with a T.V. set on.

VO: When the Eyewitness News Team first appeared on the scene, the scene didn't care too much.

T.V. Set: Hello, I'm Roger Grimsby, here now the news.

Man: Hey, who wants to watch the news. Put the game on.

All: Yeah, put the game on.

Same scene, a year later.

VO: But things changed as people realized that a news show could be a warm and friendly place.

Man: Hey, leave them on. Those guys are O.K.

All: Mumble in agreement.

Same scene, still later.

VO: Then they realized the most important thing—that, all kidding aside, the Eyewitness News Team could turn you into a more interesting, well informed person.

Man: Hey hold it down buddy. Don't you have any respect for the news?

VO: Nice guys *can* make it in a tough town.

Super: 7 Eyewitness News, 6 and 11 pm.



439

Art Director	Stan Block
Writer	Adam Hanft
Director	Bob Giraldi
Producer	Sue Smitman
Production Co.	Ampersand Productions
Agency	Rosenfeld, Strowitz & Lawson
Client	WABC-TV, N.Y.



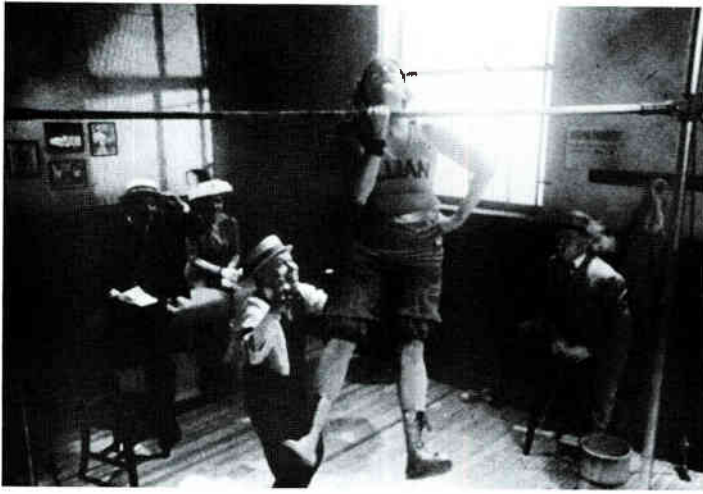
Chicken Plucking

VO: The record for chicken plucking was set by Etta Hassen who plucked 851 chickens in 48 hours. That's an actual record. But how about this for a record? For 17 years in a row CBS is America's Number One network. Seventeen years!



440

Art Director	Lou Dorfman
Writer	Lou Dorfman
Cameraman	Jerry Cotts
Director	Rick Levine
Producer	Chuck Pfeiffer
Production Co.	Rick Levine Productions
Agency	CBS/Broadcast Group
Client	CBS Television Network



Chinning

VO: In 1918 Lillian Leitzel chinned 27 times with one hand. A world's record for women. That's an actual record. But how about this for a record? For 17 years in a row CBS is America's Number One network. Seventeen years!



441

Art Director Lou Dorfsman
Writer Lou Dorfsman
Cameraman Jerry Cotts
Director Rick Levine
Producer Chuck Pfeiffer
Production Co. Rick Levine Productions
Agency CBS/Broadcast Group
Client CBS Television Network



Brick-Breaking

VO: In 1971 Bill Corbett set the record for brick-breaking by hand. He broke 3,500 bricks in 13 hours. That's an actual record. But how about this for a record? For 17 years in a row CBS is America's Number One network. Seventeen years!

442

Art Director Lou Dorfsman
Writer Lou Dorfsman
Cameraman Jerry Cotts
Director Rick Levine
Producer Chuck Pfeiffer
Production Co. Rick Levine Productions
Agency CBS/Broadcast Group
Client CBS Television Network



Joel Siegel

Assignment Editor: Wilson, the mayor has a statement. Get down to City Hall. J. J., a school boycott in Canarsie, you get on it. Borgen, a bank holdup, cover it. Siegel, they're holding a Mah Jongg tournament at Grossinger's. Do a story on it.

VO: Joel Siegel's stories don't make headlines, but they do make people feel good about people.

Assignment Editor: Uh, Siegel, there's a caterpillar race on Canal Street. I want you at the finish line.

VO: Weeknights at 11:00 on Channel 2.



442A

Art Director Paul Guliner
Writer Dan Bingham
Director Frank Herman
Production Co. Televideo Productions
Agency Scali, McCabe, Sloves
Client WCBS-TV, N.Y.



CAT STEVENS



A&M On The March

In a style reminiscent of the classic "March of Time" films—with announcer after the manner of Westbrook Van Voorhees—this industrial film covers A&M's growth from 1972 to late 1973. A huge spectrum of visuals are used. Excerpts are below.

VO: This past year A&M staff and talent from New York, Hollywood, London, San Francisco, (and even Boston), travelled to such diverse points as New York, Hollywood, London, San Francisco, and all the way back to Boston . . .

Men and women . . . real people on the move.

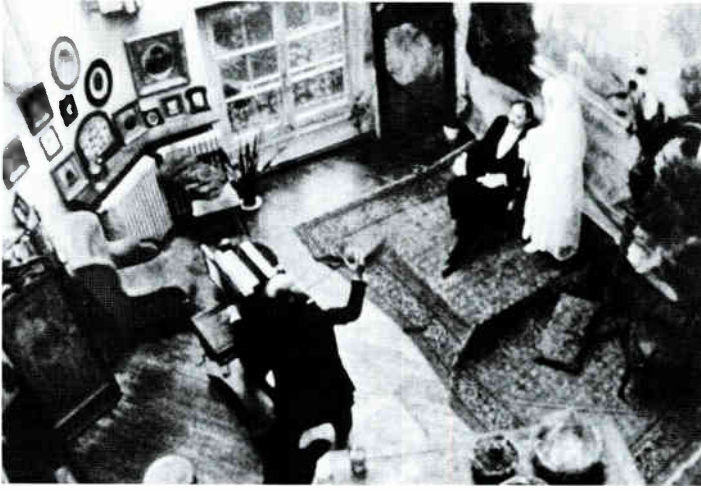
There she is . . . resplendent in her historic movie past—loved, caressed, and slightly changed into the home of A&M records.

Like any other modern institutions, A&M Records has the everyday headaches of too much travel, plenty of gold, enough returns, unpaid bills, heavy taxation, petty frustrations, and the everyday benefits of more exposure through television and film, backed up drains, greatly expanded tour arrangements, late lunches, great new artists to work with, and especially the constant comfort of old friends . . .

Straight through the front gate, past the projection room, up to the A&R department, down through recording, across the lot to creative services, into graphics, up to accounting, past reception, into production and sales . . . and tapes, data processing, through the photo department, past the carpenter shop, into the back lot, and back into publicity . . . from Hollywood, New York, Toronto, Montreal, London and Paris, A&M is on the move . . .

443

Art Director	Roland Young
Writers	Chuck Casell Tom Gamache
Designer	Junie Osaki
Directors	Clare Baren Jerry Kramer Gary Rocklen
Producers	Clare Baren Jerry Kramer Gary Rocklen
Production Co.	Braverman Productions
Agency	A & M Records
Client	A & M Records



Les Histoires de Guerlain

1899 - Jicky—A bridal couple at a photographer's studio posing for their formal portrait.

1914 - L'Heure Bleu—A World War I officer in a bombed-out farmhouse, recalling sweet romantic memories of his beautiful wife.

1919 - Mitsouko—A beautiful Japanese girl performing the aria "Un Bel Di" from Madame Butterfly, on the stage of the Theatre de la Renaissance . . .

1925 - Shalimar—The Roaring 20's era. A couple riding along the country roads in an open car. The music: "Le Jazz Hot".

1933 - Vol d'Nuit—A young beautiful woman anxiously pacing at an airport in the still of the night, waiting for the sound of her lover's plane.

1962 - Chant d'Arome—A young couple meeting on a sightseeing cruise along the Seine.

1965 - Habit Rouge—A handsome couple in red formal riding outfits, galloping over the French countryside seemingly chasing each other.

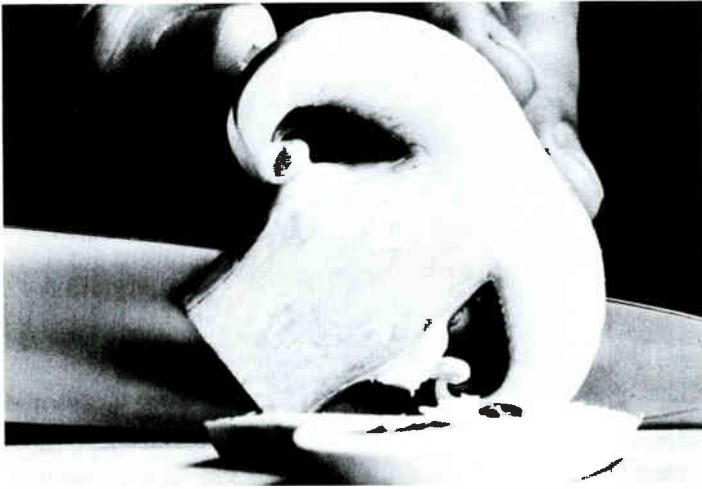
1969 - Chamade—A beautiful young woman in her apartment, with the mood of the liberated '70s . . .

These sequences were connected by the common thread of a contemporary spokesman who walks through Guerlain's history. Visual transition between each story sequence is an extreme close-up of the perfume bottle pertaining to the preceding sequence. . . . A 20-minute sales film which communicates emotionally in the same way a fragrance does . . .



Silver
444

Art Director	Gennaro Andreozzi
Writer	Paul Margulies
Director	Gennaro Andreozzi
Producer	Dale Bell
Production Co.	Brillig Productions
Agency	Primaute
Client	Guerlain



Chemical Freak

(Note: This film runs three minutes, 28 seconds. Portions are excerpted.)

Open on series of shots of Chinese food in preparation.

(SFX: Kitchen noises)

VO: I first noticed it in a Chinese restaurant. There was a strange taste to the Shanghai shrimp. Unreal. I mean better than real food, you know. Found out it was monosodium glutamate, MSG, the stuff that causes brain damage in newborn mice, only I liked it. MSG turned me on. I was hooked. I was a chemical freak.

Cuts show man eating shrimp, cheese, and crackers.

(Music)

Next I heard that cheese can have pesticide in it . . . Delicious . . .

Oysters now close-up.

Oysters, you love 'em, right? Me, too. Especially now that Federal and State authorities are dumping tons of orthodichlorobenzene into the oyster beds . . . have an oyster?

Extreme close-up of hamburger . . .

Eating a hamburger one night . . . I sensed something extra in there . . . Sure enough, that's what it was. Stilbestrol. Of course, stilbestrol has produced breast cancer in women and impotence in men, but to get this kind of hamburger . . .

Man bites it.

you gotta give up something.

Dissolve to cherry being placed in whipped cream . . .

Take BHT for instance . . . It's in almost everything . . . That one lady whose eye hemorrhaged after she ate instant mashed potatoes . . . that was only one eye.

Man close-up.

As for me . . . I can't get enough BHT. Well, here I am waiting for new improved chemical goodies to titillate my tongue. I bet they're working on better ones right now. How do I know that? Let's put it this way: I just have an abiding faith in the Good Old American Know How.

Cut to Title: What did you eat today?

Sold
445

Art Director Mark Shap
Writer Donn Resnick
Photographer Dennis Earl Moore
Director Dennis Earl Moore
Producer Dan Kahn
Production Co. Seagull Productions



Boy

(Sung to the tune of "Banks of Wabash")

Boy: "Have you tasted cakes and pies baked with Heckers.

The flour that's as natural as can be.

It's not bleached and yet it's white . . . as white as snow is.

It's made naturally since 1843.

Oh . . . yeahhhh."



446

Art Director Roy Grace
Writer Evan Stark
Designer Irene Trevas
Director Henry Sandbank
Producer Suzanne DePlautt
Production Cos. Sandbank-Abbott
Phos-Cine
Agency Gilbert Advertising
Client Standard Milling Co.



Strawberry Boats

Boy: Know why I like hot Maypo Oatmeal?
Because I can melt butter on it,
and make roads in it,
and turn the roads into rivers with milk.
And float strawberry boats in 'em,
and make it snow sugar.

But the best thing to do with Maypo Oatmeal
is eat it.
I want my Maypo.



447

Art Director	Gregory Weinschenker
Writer	Mike Bookman
Designer	Jackie Morgan
Producer	Suzanne DePlautt
Production Co.	Phos-Cine
Agency	Gilbert Advertising
Client	Standard Milling Co.



Disney World Special

(SFX: Singing and whistling "Zippity doo-da")

All of Walt Disney's characters get on plane to fly to Disney World.

(Music continues throughout)

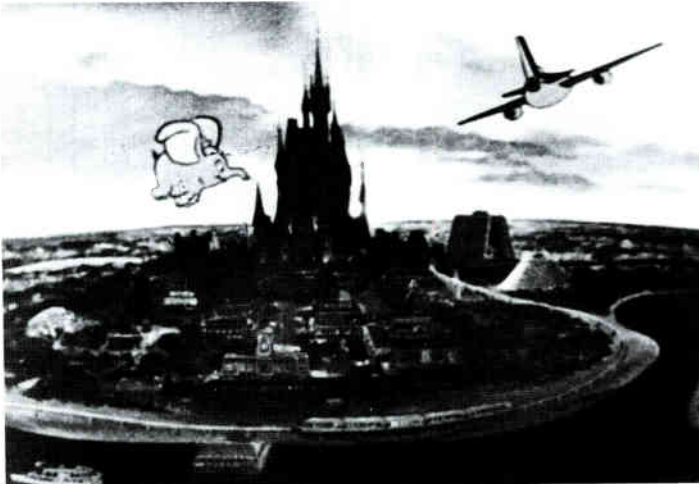
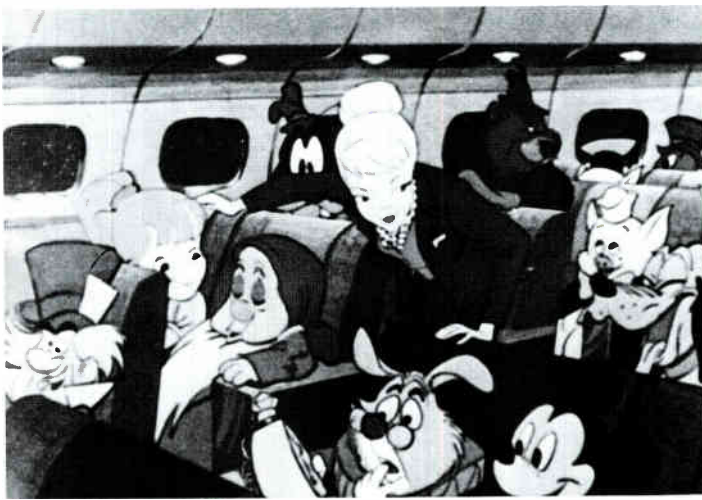
VO: You can take your family to a place where dreams are born.

Walt Disney World. On Eastern. The airline with more flights from more cities to Walt Disney World than any other airline.

There's only one official airline at Walt Disney World and that's Eastern, the airline working harder for your dollar.

Eastern . . . the "Wings of Man."

(Music)



Sold
448

Art Director John Lucci
 Writer Mara Connolly
 Producer Mike Schapiro
 Production Co. Film Fair
 Agency Young & Rubicam
 Client Eastern Air Lines

Kids Drawings

Open on child's drawing of car driving up to Holiday Inn.

(Music)

Girl 1: This is us on a vacation at the Holiday Inn.

Cut to drawing of children playing.

Girl 2: We had fun.

Cut to family in restaurant.

Girl 1: That's me in the restaurant.

Cut to close-up of child eating.

Girl 2: Me too.

Cut to children playing in pool.

Girl 1: And here's me making a giant wave in the pool.

Girl 2: Me too.

Parents and children in bed.

Girl 1: Mommy and Daddy like the Holiday Inn cause we're under 12.

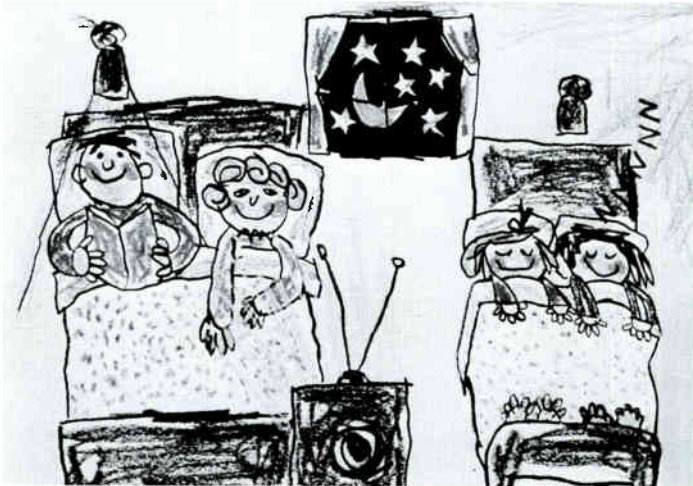
Girl 2: So we stay in the room free.

Girl 1: Next vacation we're going back.

Girl 2: Me too.

Drawing of logo.

Girls 1 & 2: . . . to the Holiday Inn. The most accommodating people in the world.



Watch

Lady in profile with "Big Blue."

Big Blue: You say you love me for your pots and pans . . . and, honestly, I know you do.

Woman: "Big Blue . . ."

Big Blue: But just in case you didn't understand . . . the hundred other things I do—watch!

He begins demonstrating around corners of kitchen and house . . .

. . . stoves . . . woodwork . . . whitewalls, too . . . boats . . . golf clubs . . . even barbecues.

Oh, I know you love me for your pots and pans but there's a hundred other things I do!

She holds him in the palm of her hand.

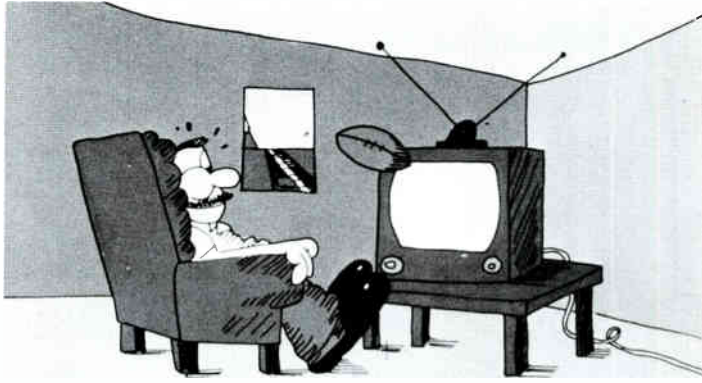
VO: S.O.S. — the number one selling soap pad in the U.S.A.

Super



450

Art Director	Bert Steinhauser
Writer	Edie Mann
Artist	Fred Wolfe
Producer	Lucky Bigbe
Production Co.	Murikami-Wolfe
Agency	Doyle Dane Bembach
Client	Miles Laboratories



Looseball

(SFX: Crowd)

Man: Hmm . . . ball . . .

Man walks off.

Additional Commercials:

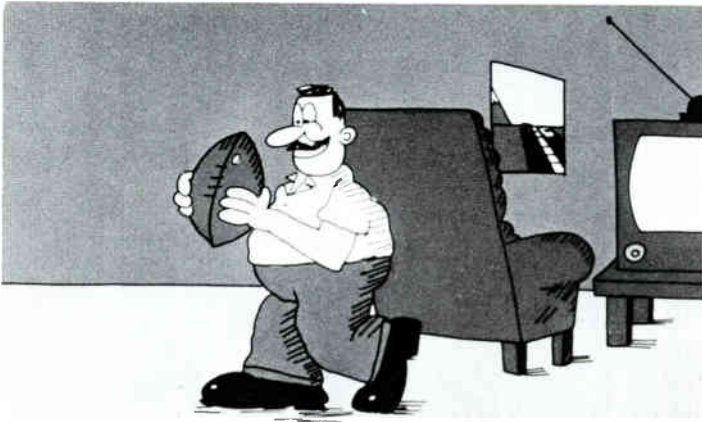
Inflated Ball

Basketball Handler

Gorilla

Basketball Guard

Dribbler



Sold
451

Art Director	Lou Dorfman
Writer	Len Glasser
Designers	Lou Dorfman
	Len Glasser
Artist	Len Glasser
Director	Len Glasser
Producer	Len Glasser
Production Co.	CBS/Broadcast Group
Agency	CBS/Broadcast Group
Client	CBS Television Network



The Legend of John Henry

Roberta Flack singing over art.

(Note: The film carries the full lyric from the original sound track.)

"This is the story of John Henry
And I'll tell it like I heard the tale.
Big Ben Tunnel
Beat him down, oh yes,
You can hear the train whistle wail . . .

"As a young boy, John Henry took a
hammer
And said "Now here's a wondrous thing."
He swung it down,
On a rail he foun'
Just to hear that hammer ring.
Just to hear that hammer ring . . ."



Sold
452

Designer Gary Lund
Writers Joe Cavella
Don Sykes
Artists Vonnie Batson
Ruth Kissane
Cameramen Gary Goldstein
Jon Richner
Murphy Carfagna
Director Sam Weiss
Producers Nick Bosustow
David Adams
Production Cos. Stephen Bosustow
Productions
Pyramid Films
Agencies Stephen Bosustow
Productions
Pyramid Films

The One Show

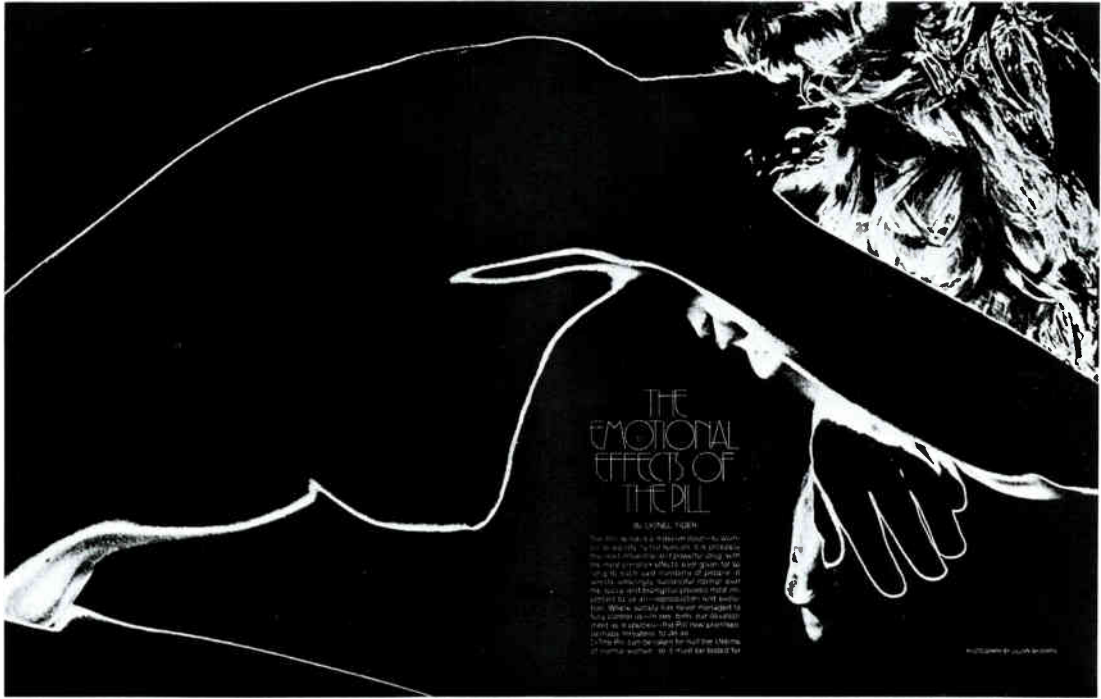
EDITORIAL

JURY

DON ADAMEC
BOB CIANO
VICTOR CLOSI
RUDY DE HARAK
LOU GLESSMAN
IRWIN GLUSKER
BEN MAPP
HARRY REDLER
JERRY SMOKLER

CHAIRMEN

JERRY DEMONEY
CIRO TESORO



453



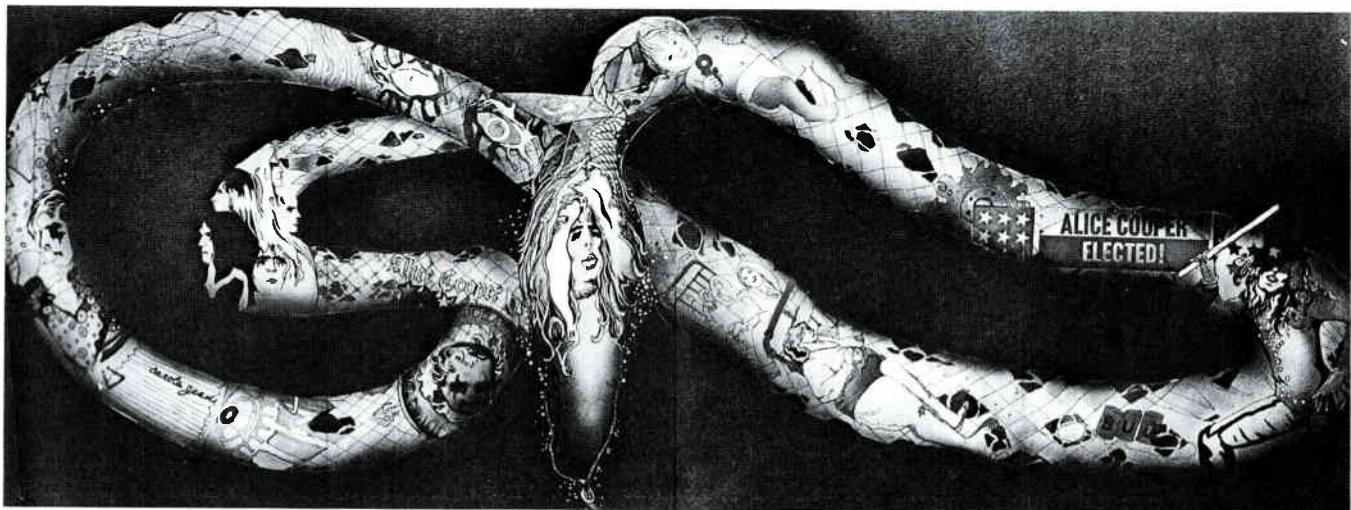
454

453

Art Director Ahmad Sadiq
 Designers Frank De Vino
 Hector Marrero
 Photographer Lillian Bassman
 Publisher Viva

454

Art Director Bob Banks
 Designer Bob Banks
 Artist Mike Brown
 Photographer Bob Banks
 Editor Nancy Hild
 Publisher Press and Publications
 U.S. Information Agency
 al-Majal



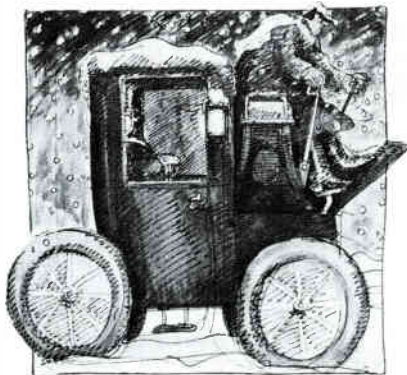
455

The Rise and Fall Of the Taxi

An Illustrated History by Edward Sorel

American ingenuity gave us the golden age of taxis, then ended it too soon.

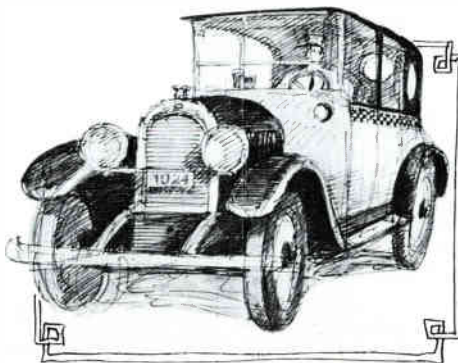
We have come to expect schools, subways and public libraries to deteriorate. After all, they are used by the poor, and the poor can't afford lobbyists. But taxis are used by the well-to-do, who as a rule know how to protect their privileges and comforts. So it is surprising to see our City Fathers conferring taxi medallions on fiendishly uncomfortable vehicles and issuing hack licenses to rude and slovenly drivers. Perhaps this governmental unconcern with the haves as well as the have-nots means, as the President has suggested, that democracy is better than ever. God knows, taxis aren't.



1. Origin of Species

The first motorized taxis, at the turn of the century, retained much of the look and feel of horse-drawn hansoms, including the comfort of having the driver outside the cab. A good start.

38 NEW YORK



2. Disarmament

Above: By the twenties, having just finished fighting "to make the world safe for democracy," Americans decided to let the driver share the cab space with the passenger, raising serious questions as to whether the war was really worth fighting.

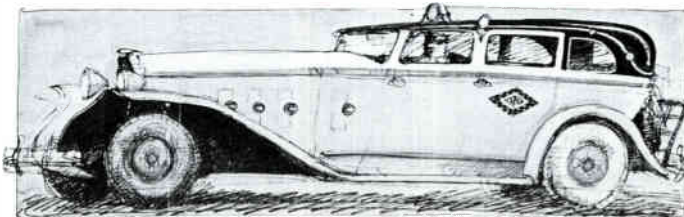
4. The Enlightenment

Sun roofs (right) were standard in Europe by the time De Soto brought out its version in 1936. The lore is that New Yorkers called them "sunshine cabs" because the largest fleet of them (2,300) was the Sunshine Radio Systems Association.



3. Theory of the Leisure Class

Below: Ironically, taxis were to reach the height of comfort and luxury in the depths of the Great Depression. The 1934 Checker seated five comfortably, had leather seats and a glass panel for a compatible separation of driver and passenger.



NEW YORK 39

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455

Art Director Michael Newfeld
 Designer Carole Jean
 Artist Carole Jean
 Writer Mark Fines
 Publisher Dell Publishers

456

Art Directors Milton Glaser
 Walter Bernard
 Artist Ed Sorel
 Writer Ed Sorel
 Publisher New York

A Shopping Guide To The Post Non-Linear Age

By MICHAEL ROCHERS

Christmas approaches apace and there may never have been a better season for book-giving. Books and reading, publishers claim laudably, have been growing in popularity, and while one should never listen to any publisher too seriously, it could just be the case. It may, of course, be due simply to the distressing economics of our decade thus far — as either story-tellers or information...



Public: Mike Salisbury's image for 'The 4 Marx Brothers Duck Soup'.



Remember: Mike Salisbury's image for 'The 4 Marx Brothers Duck Soup'.



The graphic design for 'The 4 Marx Brothers Duck Soup'.



462



463

462
 Art Director Mike Salisbury
 Designer Lloyd Ziff
 Publisher Rolling Stone

463
 Art Director Herb Bleiweiss
 Designer Bruce Danbrot
 Photographer Jerry Abramowitz
 Editor Arlene Wanderman
 Publisher Downe Communications
 Ladies Home Journal



466



467

466
 Art Director Alvin Grossman
 Designer Alvin Grossman
 Photographer Irwin Horowitz
 Publisher McCall Publishing Co.
 McCall's

467
 Art Director Alvin Grossman
 Designer Alvin Grossman
 Artist Ron Becker
 Publisher McCall Publishing Co.
 McCall's

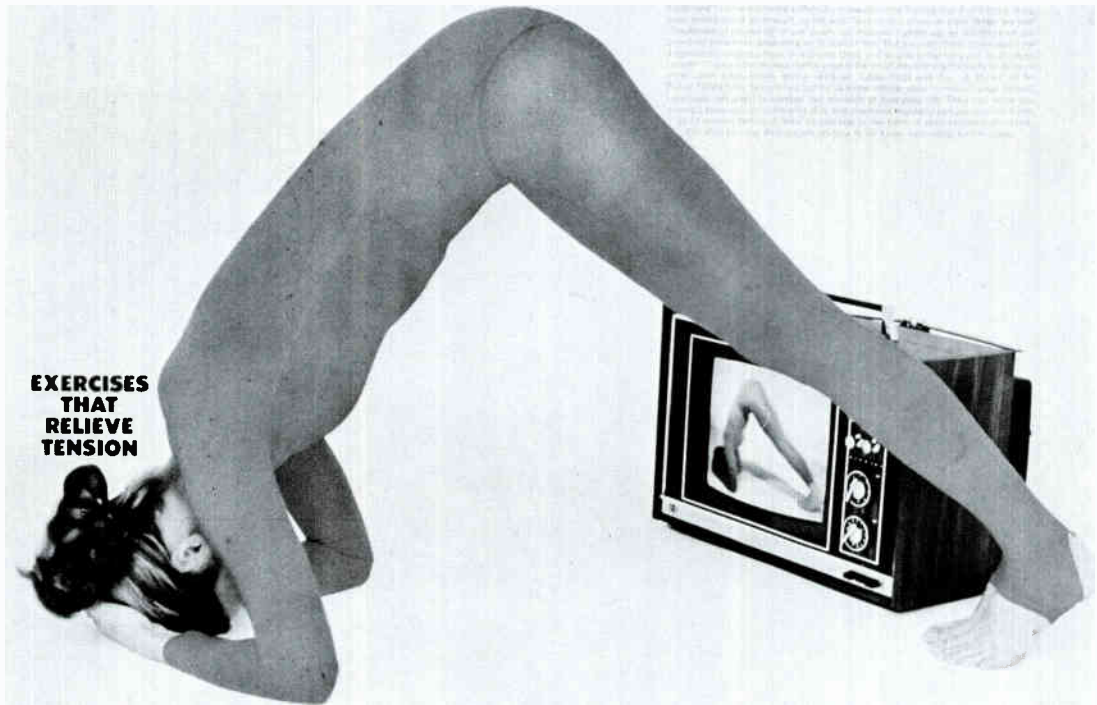
"I would like to see a child who is... (The text continues with a dense, repetitive pattern of words and phrases, including 'The child who is...')



CHILDREN WHO NEED CARE
 BY MARTIN WEILER
 More and more mothers have... (The text continues with a dense, repetitive pattern of words and phrases, including 'The child who is...')

468

"The child who is... (The text continues with a dense, repetitive pattern of words and phrases, including 'The child who is...')



EXERCISES THAT RELIEVE TENSION

"The child who is... (The text continues with a dense, repetitive pattern of words and phrases, including 'The child who is...')

469

468
 Art Director Alvin Grossman
 Designer Alvin Grossman
 Photographer Otto Storch
 Publisher McCall Publishing Co.
 McCall's

469
 Art Director Alvin Grossman
 Designer Alvin Grossman
 Photographer Otto Storch
 Publisher McCall Publishing Co.
 McCall's



470



471



NORTH DALLAS FORTY

BY PETER GENT

It's a familiar dish: a eggplant. In the super vegetables.

It was Tuesday in the back of the truck when I saw the beauty inside. I was driving on the highway, and I saw the beauty inside. I was driving on the highway, and I saw the beauty inside. I was driving on the highway, and I saw the beauty inside.

472

470
 Art Director Alvin Grossman
 Designer Alvin Grossman
 Photographer Bill Binzen
 Publisher McCall Publishing Co.
 McCall's

Silver
471
 Art Director Alvin Grossman
 Designer Alvin Grossman
 Artist Guy Fery
 Publisher McCall Publishing Co.
 McCall's

472
 Art Director Al Braverman
 Writer Pete Gent
 Designer Paula Hollander
 Artist David Wilcox
 Publisher Mac-Fadden Bartell



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COOK'S BOOKSHELF

THIS MONTH'S BEST BUY:

Cooking in a Casserole

BY ROBERT ACKART

To Robert Ackart, the word "casserole" connotes a whole collection of delicious taste combinations, from delicately flavored veal and pears in a minty sauce, to succulent lamb chops, to a creamy fish chowder. Here he presents over 100 one-dish discoveries from around the world, along with ideas for side dishes, salads and desserts. The book is thoughtfully organized, giving both cooking and working time for each easy-to-read recipe; moreover, most of these tummy-warming suggestions confirm the traditional reputation of the covered dish for economy and ease of preparation. —

From the book COOKING IN A CASSEROLE by Robert C. Ackart. Published 1973 by Grosser and Dunlap, Inc. (Original title: TO SET BEFORE THE KING. Copyright © 1967 L. Robert C. Ackart.)



Photographed by Henry Sandbank

Good Food November 1973

474

473

Art Director David Moore
Designer Dorothy Fall
Picture Editor Lee Battaglia
Photographer Ryzard Horowitz
Editor Leonard Reed
Publisher Press and Publications
U.S. Information Agency
America Illustrated

474

Art Director Jerry C. Demoney
Designer Jerry C. Demoney
Photographer Henry Sandbank
Editor Margaret Happel
Publisher Triangle Publications
Good Food

How to Weigh an Elephant

(and Solutions to Other Tough Problems)

Here are the solutions that some English schoolchildren have recently devised for a set of problems that might well have been the mind of a full-grown engineer or diplomat. How would you come to think of it: keep a cat and dog from fighting? Improve the design of the human body? Design a fun machine? The man who framed these questions is Edward de Bono, a Cambridge University psychologist whose specialty is thinking and how to do it. He contends, and it cannot be a surprise, that children enjoy thinking, not as they enjoy running and jumping, and that there is no difference between a child's perceptual thinking and an adult's. A child's knowledge and experience are, of course, limited and therefore his solutions to various problems may be exceptional. "But what matters," according to De Bono, "is the way the child's mind uses the limited material at its disposal."

De Bono believes that thinking is a skill, and moreover, a teachable skill. The mission of the elementary school, presumably, then, should be to teach children to think. In De Bono's view, primary schools take children who enjoy thinking and turn them, with notable efficiency, into disillusioned adults. Not that De Bono has found that most teachers are aware of teaching thinking. They simply don't know how to go about it.

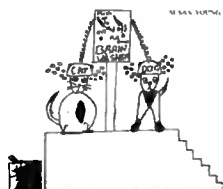
Problems such as those De Bono has devised may be one way to observe and encourage the free working of a child's intelligence. Though some of the problems may seem frivolous at first glance, each involves essentially serious concepts. The cat-and-dog problem is "the basic problem" requiring an understanding of psychology and of motivation. The elephant problem calls for creative thinking outside the child's immediate experience. Designing a bicycle for a postman is sociological and humanitarian in nature; in addition to providing equipment for leading off dogs, the children were often thoughtful enough to provide lunch and companionship. In short, amusing as these ideas are, children often go directly to the heart of the matter. This has nothing to do with the "cuteness" adults love to exploit in the thoughts of children. When an adult grasps the essence of a problem, we do not call him "cute" — we praise his acuity.

The drawings, and Edward de Bono's comments about each, somewhat abridged here, have been excerpted from his book *Children Solve Problems*, which will be published here by Harper & Row early in 1972.

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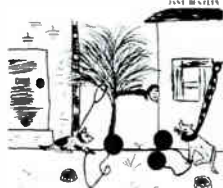
Stop a Cat and a Dog Fighting

MARIA HARRIS



The direct-force concept (trying on scenery). Cat and dog are brainwashed into loving each other. Is that so awful?

JANE BENEFIELD

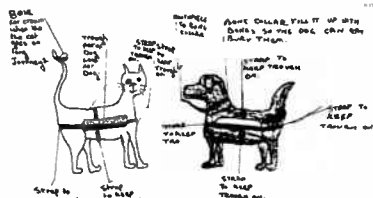


The photo concept. The cages are built and chains which restrict free movement. For instance, the need for visas, passports, etc., which achieve the same effect as a photo.

DAVID HORN HEDD



The distraction concept. Keep the dog and cat happy and they will have no time to fight each other. Children realize full well that lightness is often the result of sensory overload.



Both animals have thoughts full of the other animal. Presently, food is to get to their favorite food, they have to be friendly to stick up to the other animal to get their favorite food.

The mutual-aid concept. Special troughs are strapped alongside the bodies of the cat and dog. Since each trough contains the food of the other animal they have to get alongside each other in order to eat.

ANTHONY BROWN WING

Put a very strong see through wall between the cat and the dog feeding pleasure pieces so they can see each other but they cannot fight. Eaten talks away.

HEIDI PIN



I am holding the cat and the dog with me and stroking them.

Another direct-force concept. You hold the cat and dog near to you and stroke them. The preaching and preaching of love.

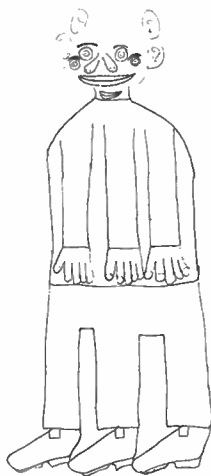
SIMONETTA BIANCHI



The photo concept. The traditional way of stopping groups from fighting is to put them in separate cages with national boundaries. In this way they cannot get at each other.

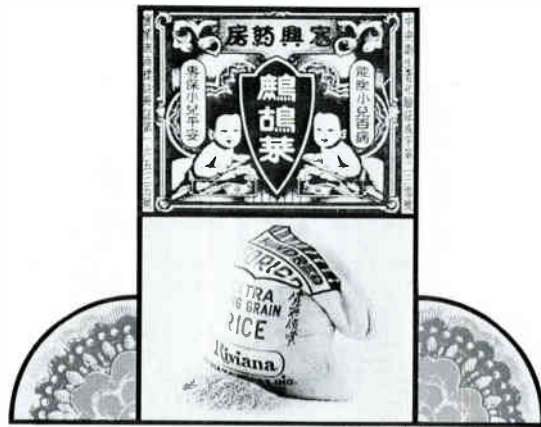
Improve the Human Body

THELMA BARKER



This is a boy these are the things that I would like to have 4 eyes, 2 noses, 2 mouths, 3 hands and 3 legs so that I could get to school quicker.

Asked to improve the human body, many children assumed that if two legs are good, three must be better. Thus, says De Bono, is not unlike much human invention in which the design comes first and then you find a use for it. In solving the imaginative problems De Bono set for them, children proved themselves to be not only as acute as adults but sometimes in English.



Socio-Gastronomic Notes on a

Chinese Grocery

If you want a cold can of Rheingold, you can go to the neighborhood deli; if you want bok choy, you'd do well to try Chinatown. If you want both, United Supermarket, a well-stocked and authentically Chinese emporium with the inevitable city touches, is the place to go. But unless you speak Cantonese, or are already a master of Chinese cooking, you may need some help. Milton Glaser, *New York's* design director, and writer Frank Ching have come up with a guide to Chinese food shopping that is also a small-scale study of the effects of New York City on an ancient foreign culture. Since all you may be looking for at United (84 Mulberry Street) is some dried seaweed, you might not notice the employees (who work a twelve-hour day) having a coffee break in the back. If you're in line at the checkout counter behind a Cantonese couple, take note—in China, shopping is the exclusive province of women; in New York, however, men and women shop at United seven days a week. And, along with their imported won ton wrappers or six-month-old thousand-year eggs, they may be buying the mainstay of their diet: 25-pound bags of Texas-grown rice.

Photographed by Steve Meyers

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<p>Bok Choy A variety of Chinese leafy vegetables, sold whole or cut into strips. It is a favorite ingredient in Chinese cooking.</p>		<p>Pickled vegetables Popular in Hong Kong.</p>	<p>Thousand-year eggs A variety of egg, sold whole or cut into slices.</p>	<p>Plum sauce Generally eaten as an accompaniment to Peking duck.</p>	<p>Dried seaweed from Japan Principal ingredient of the product.</p>	<p>Geese meat, frozen It is an excellent ingredient in Chinese cooking.</p>	<p>Hot chili paste Very popular with Chinese children.</p>	<p>Won ton wrappers Made in New York, for wonton soup.</p>
<p>Preserved soybeans Obtained from European manufacturers.</p>		<p>Preserved fish, in oil Popular, served hot and cold and very spicy.</p>	<p>Preserved plums Usually in liquid, for Chinese children as chewing gum.</p>	<p>Dried mushrooms from Hong Kong The best from southern China.</p>	<p>Shrimp paste From Chinese and California as expensive vegetable.</p>	<p>Dried, salted fish A Cantonese favorite, often steamed or fried.</p>	<p>Dried lotus root Often used in soups and stews.</p>	<p>The 12-ounce ...</p>
<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	
<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	<p>Shrimp ...</p>	
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LA VIE PARISIENNE



When was asparagus not asparagus? Why, between the wars
—in Gay Parce—in the pages of those naughty magazines...

483

... THIS WAS BEFORE THE GERMANS CAME

Compani on Paul owner Lesasparges



Avec Debant! Avec Hestaron! Avec Annon! Avec Raan!



Asparagus, left, was the favorite joke of the days Le Vite told how the vegetable was to be consumed—delicately, bathed in hollandaise, or pan-fried in oil, with rare hamlets. A four-leaf clover showed the progress of love, and a Folies Bergère program never showed how easily it could be turned into Gay Parce. But, oh, what more else.

Finally, even Le Vite Parisienne couldn't fail to take notice: "You remember, of course, the old Parisian story—the Parisian woman's remark, 'In which a Cypriote courtesan, brought back to life, makes fun of a present-day novelist this way: 'You pretentious moderns have! You wanted a single new sensual pleasure—except maybe lesbianism.' Well, perhaps, but at least we have invented some new bits. The price is that as Courtesans they exist quite a new one, which is possible by the most various qualities. This new pleasure is called social contamination.' In the wake of things that the Second World War brought to rock, the Paris magazines were more sensitive. But with them was the spirit of the great French interregnum."



Silver

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Art Director Don Menell
Designer Michael Brock
Publisher Playboy Enterprises
Oui

THE BATTLE OF THE BARBECUE

While we spend the cook out on the next half-dozen pages EPICURE uncharacteristically endorses this way of summer feasting. Where else is the dining room so luxuriously furnished? No waiters surround the guests - just ready sauce dispensers with soft green cascading for a flammable floor par-hana! and the overhead lighting of a cave with a moon hung at eye level. Here appetites are keenest and every day foods become special treats with every dish a chef's oeuvre by you.

Whether you barbecue at the beach in a picnic ground on a terrace or in your own backyard and whether the set up is hobo or deluxe your most important weapon indeed is the fire itself. Master the art of barbecue fire-building arm yourself with some great marinades and basting sauces (see pages 35-36) and you will have won the battle in no time.

Charcoal is the most widely used fuel and it is available in briquets, as loose charcoal or chips, and ready-to-ignite packages. The briquet is compact, easy to handle, long-burning. The loose charcoal (available in large sacks) is less expensive, burns faster, starts easier and may be broken in small pieces for hibachi cooking. Packaged briquets are the next best choice because of built-in starters, but cost the most. When making your selection, buy only the kind that is non-polluting (read the manufacturer's label before purchasing).

Commercial liquid starters for charcoal are the safest and most effective in getting things going. Homemade starters are extremely dangerous. Tidier and even easier are paraffin cubes soaked in liquid starter. Compressed tablets also work quickly - start with a match - and are easy to store. Electric ring starters are obviously only good when an outlet is handy. And old-fashioned ways still work: dry kindling, crumpled papers and a match to start the charcoal

More basic equipment for the Battle of the Barbecue - the briquet, or Ignition Unit M-1. Note its easy-grip, rounded edges and color camouflage for special night missions.

gang for cook out fires at campsites, park or beach. Wood of course is the standard fuel for the latter. Quick burning, quick-burning pine, spruce, cedar, basswood are good, but oak, ash, hickory, apple, walnut, cherry, maple and birch all last longer. For added flavor and fragrance, mix chips of sawdust of hickory, apple, bay and apron are delightful.

As for the fire itself you have a wide choice. For the sophisticated barbecue grill, as well as for the more casual portable charcoal, if you use packaged briquets, no effort at all is involved. Just tuck match and go. When using loose briquets or charcoal pieces, as they are layered, chop in a triangular shape in the center of the fire pit or box. Apply starter fuel right and when oak are covered with grey white ash you're ready to cook. If you want to cook something fast, tap the charcoal to remove the ash and let the coal glow red. This produces the quick heat necessary for broiling steaks, frankfurters, ham, burgers, chickens, et al. For slow roasting, build fire low and back behind the pit and make a deeper bed by adding more charcoal from time to time.

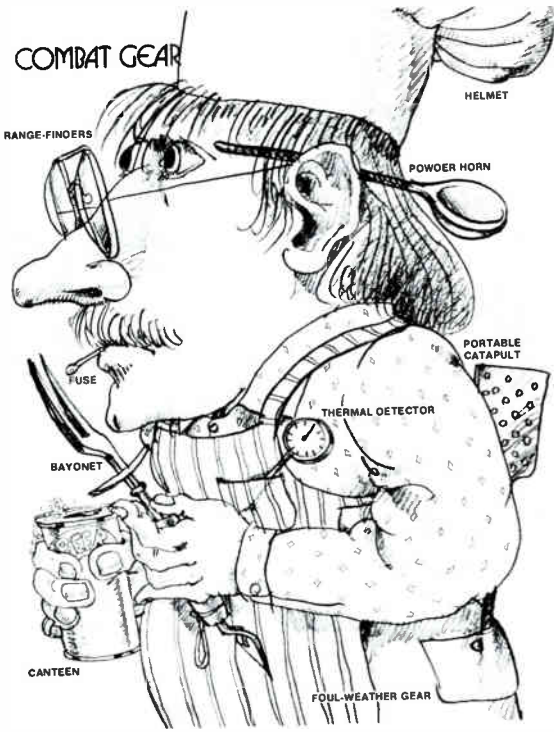
If you're observing coals use the "candy ring" method. Place the live coals in a ring under spotted foods and around the edges rather than in the center.

At beach or camp site build log fires in one of three ways: the simple A fire, the teepee or the trench. The A fire is the basic one. Lay two logs in a V with the open end facing the wind. Cross with a third log across the A. Lay twigs, paper, dried leaves, tinder under the cross log and place kindling against the cross log over the tinder. Larger logs are placed over the kindling with draft space allowed. The teepee fire sets up quickly. Arrange under loosely on ground, then pyramid kindling in teepee shape over it. Over that arrange a teepee of logs. The trench fire conserves fuel. Dig a narrow trench and lay a teepee of A fire in it. When fire has reduced to coals, green logs may be added as cross pieces to support grill or pots.

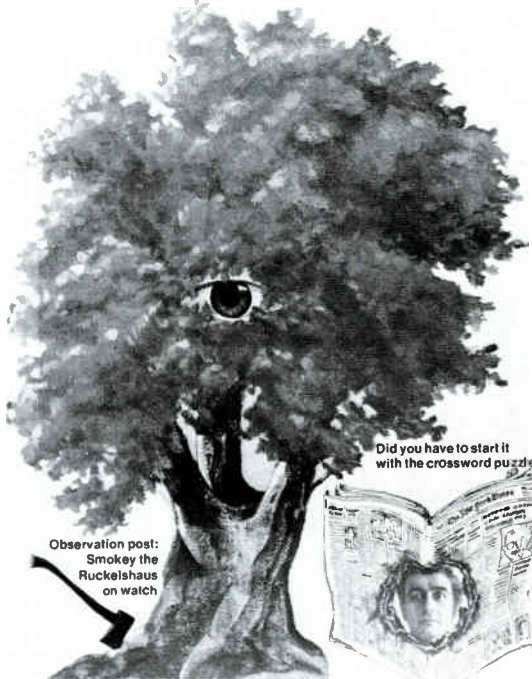
Both the hunter's fire and the clam bake fire use stones. For the former, lay flat stones in a row, wet never shape which may explode in two but split rows in path of wind. Build fire between the stones and when burned to coals, place grill across the stones. The clam bake fire starts with a pit lined the pit with dry stones. Build fire on stones and let burn for several hours. Cover the hot rocks with layers of seaweed and the clams, or lesser barrel containing seaweed and clams into pit and cover with dampened tarpaulin, coals and sand or earth.

Above all, take precautions. Read all directions on fuels and starters before using and follow them to the letter. Wear insulated mitts, use mechanical-handled tools and handle coals with tongs. Keep a first-aid-for-burns kit handy. Put out your fire and bury any remaining coals of outdoor fires with earth or sand before leaving site and whether you're using a hibachi, a bucket or folding grill, or one of the sophisticated varieties with every conceivable attachment under the sun, be sure to put out that fire before leaving your at-home barbecue scene. Remember! Smokers is watching - and so should you!

COMBAT GEAR



BASIC EQUIPMENT

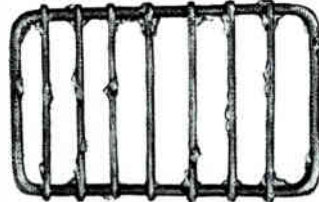


Observation post: Smokey the Ruckelshaus on watch

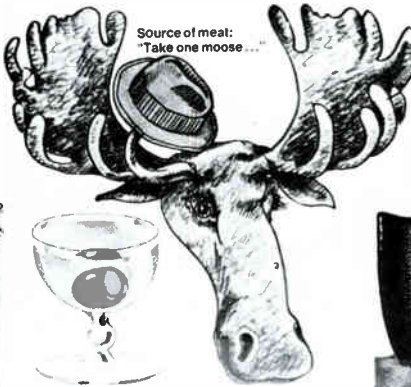
Did you have to start it with the crossword puzzle?

Below, the minimal gear

on an al fresco fragment of hostile protein for mounting an assault



Field of honor, with residual divots from prior campaigns



Source of meat: "Take one moose..."

High-octane fuel insures maximum lift on take-off.



Incendiary system for after-dinner cigars (devaluation model)

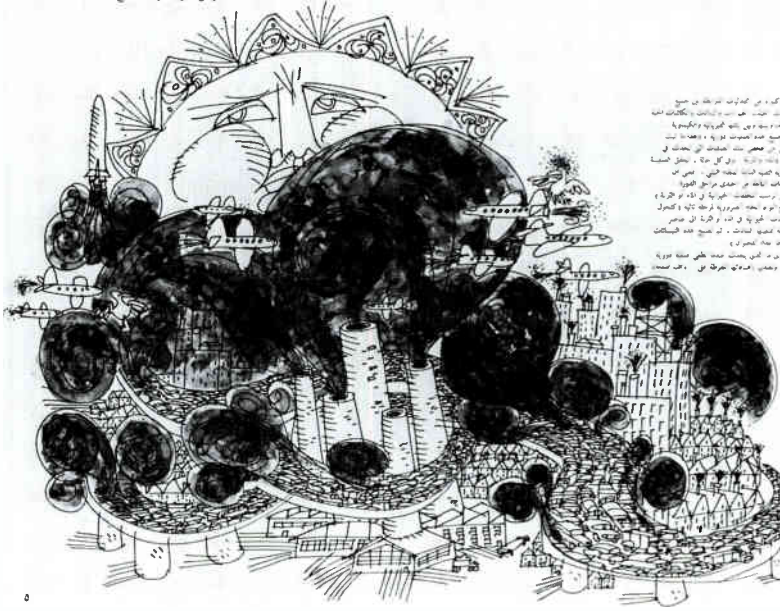
For larger cuts - dig trench, spread coals, insert cow...

Art Director Fred Tobey
 Designer Fred Tobey
 Artist Isadore Seltzer
 Writer Zack Hanle
 Publisher CBS Publications
 Epicure

البيئة السليمة: أمل وتحد

بوت كوكب، مثل أن السبب الرئيسي لشكوة البيئة هو التصنيع الزاحق الذي يفتقر لمقومات الطبيعة الجيدة التي يجد في التمسك بالبيئة السليمة بشكل صحيح مع استمرار طبيعة الحياة في التقدم لتعاضد البيئة

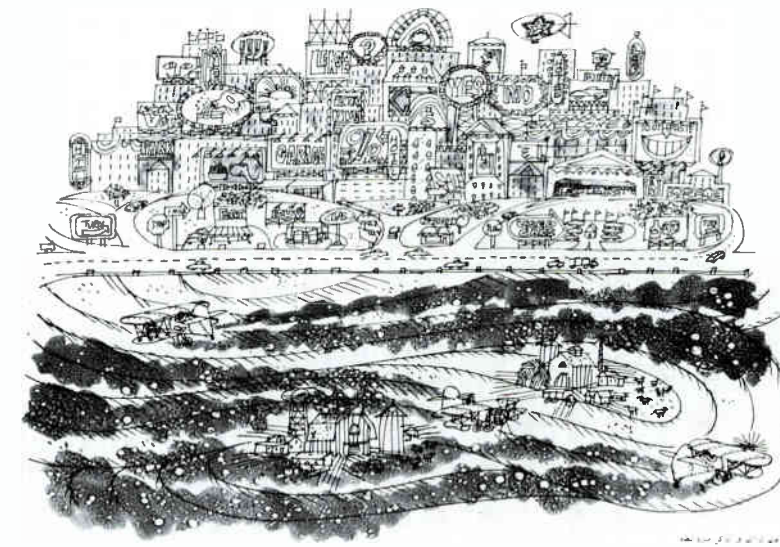
تتوزع الهواء ان طرات الدخان التي عنها الطائرات والسفن. وبمثل الامانة التي تصاعد من المثلث والصناع ونشر في الهواء. تتجمع وتتكدس في طوفان ضاحك ممتد - ما يسمى - الضباب الدخاني. وقد يكون لهذا الضباب الدخاني اثر خطير. عندما يتصلب الدخان المتجمع وتوزع فترات العزلة من تحت كتملكه تتسبب الطائرات الدخان. وتندم حركة الكتل بالسيارات. والالات الثقيلة. في نوع آخر من التلوث هو - الضباب



بوت كوكب، مثل أن السبب الرئيسي لشكوة البيئة هو التصنيع الزاحق الذي يفتقر لمقومات الطبيعة الجيدة التي يجد في التمسك بالبيئة السليمة بشكل صحيح مع استمرار طبيعة الحياة في التقدم لتعاضد البيئة

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تلوث الارض - ازواج الاملاط والشارت المرو، ثروت - حبات الوسط الطبيعي. والتي حصة حبيبات بالاسفالك التي يطر لها الغابات وتوالدها منها الاراضي ايضا. وقد تترك الاملاط الضخمة الكمبيوتر التي تترك على المناصير وتنتشر في القرية حتى ٣٠ سنة. ارضي توت طبيعي - توت كوكب. على الكائنات الالهة اللطيفة التي تضر ضرورية للحفاظ على سلامة القرية. كما تعلق بالقرية الطهي ودموات حبات العشرات والحيوانات التي تعيش عليها

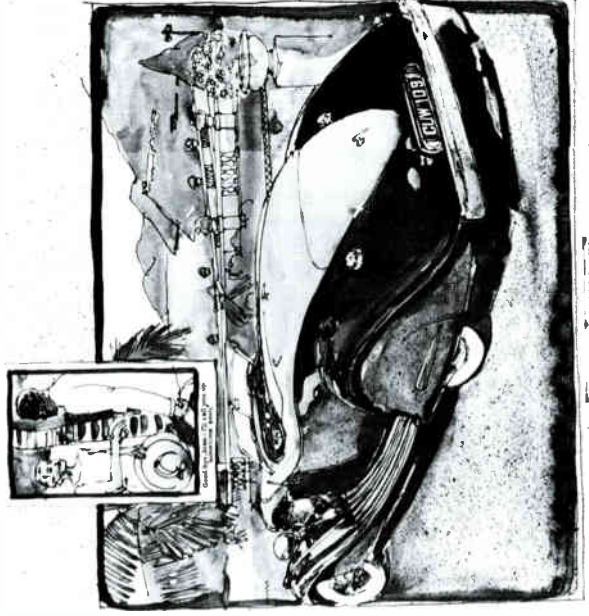
485
 Art Director Bob Banks
 Designer Bob Banks
 Artist Jerry Seaton
 Editor Richard von Glatz
 Publisher Press and Publications
 U.S. Information Agency
 al-Majal

THE CLASSIC IRONY

By the late 1930s, the classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles. The classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles. The classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles.



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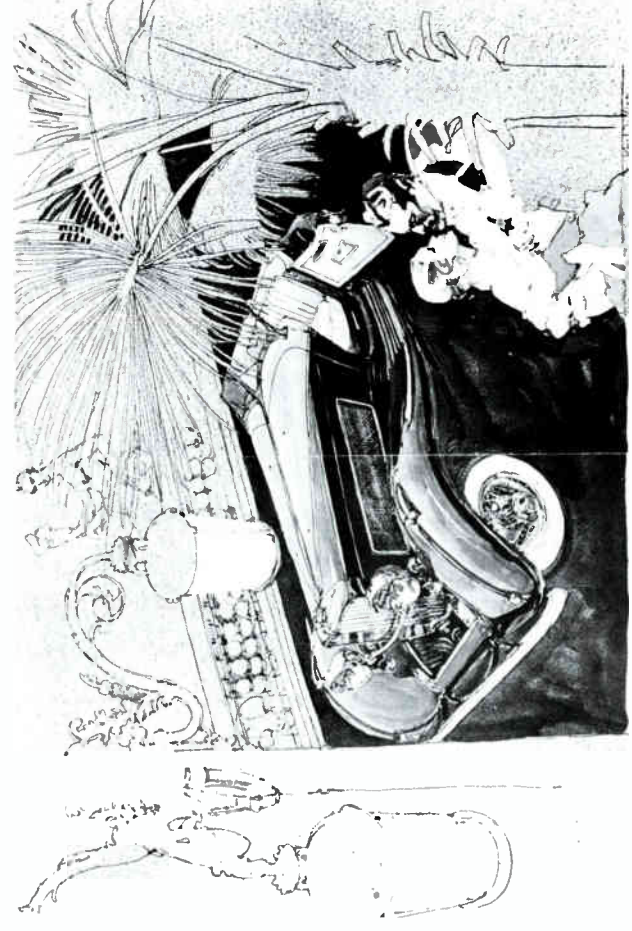


—ALBERT BURTNER/GETTY IMAGES

A BRITISH IN AUCTION

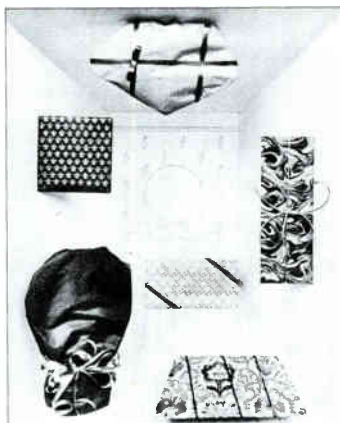
Chrysler's 1937 model was the most popular of the 1930s, with over 1 million units sold. The car was known for its reliability and performance. The classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles. The classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles.

the Chrysler Club of America... The classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles. The classic car market was in a state of flux. The Depression had hit hard, and many owners were unable to maintain their vehicles.



GIFTS TO MAKE THE HOUSE A HOME

This Christmas might be a good time to burrow in at home—where at least it'll be warm.



If Thanksgiving's gone, can Christmas be far behind? This Christmas, heatless and hot-waterless as we may be, will be a good time to burrow in at home, where it's warm. Hence, these Christmas gift suggestions for every room of your own—or, because it is more blessed to give than to receive—someone else's home. We've divided the gifts, roughly, into \$5, \$15, \$25, \$50, and \$100 price ranges. And, to really cozy up your igloo in style, we've added a sky's-the-limit present in each category.

This section photographed by Armen Kachaturian

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THE GARDEN

Good eating, good seating, an open palm, and things for the birds.

\$2.95
A candlelit wall sconce of unfinished wood. At Great North Woods (88) Lexington Avenue near 54th Street. No glass needed in 30 cubic inches.

\$6
Chromalloy flashlight, good for five years. At Home Depot (main floor).

\$25
A bark-covered bird feeder with seed and sun enclosed. At Great North Woods.

\$150
Oversized and antique walker, The Cup Noodle chair is at the Garden (14 East 57th Street).

\$90
For the garden greenhouse, a five-foot fuzzy date palm. At Third Avenue Greenery (537 Third Avenue at 57th Street).

\$28.50
A picnic-basket-cum-chair. When you're tired of sitting, it opens up so you can get at the food. At Home Depot (main floor).

THE GALLERY

Christmas feats of cloth and clay, etchings, a radish, and a vase.

\$45
A handmade clay wreath for Christmas or all year round. By Rosalind Wade (27 East 67th Street).

\$30
Radish paper in glowing colors as Peter Christophers (16 East 78th Street).

\$20
A ceramic wall vase, for hanging alone, or filling with flowers. At the American Crafts Company (64 West 53rd Street).

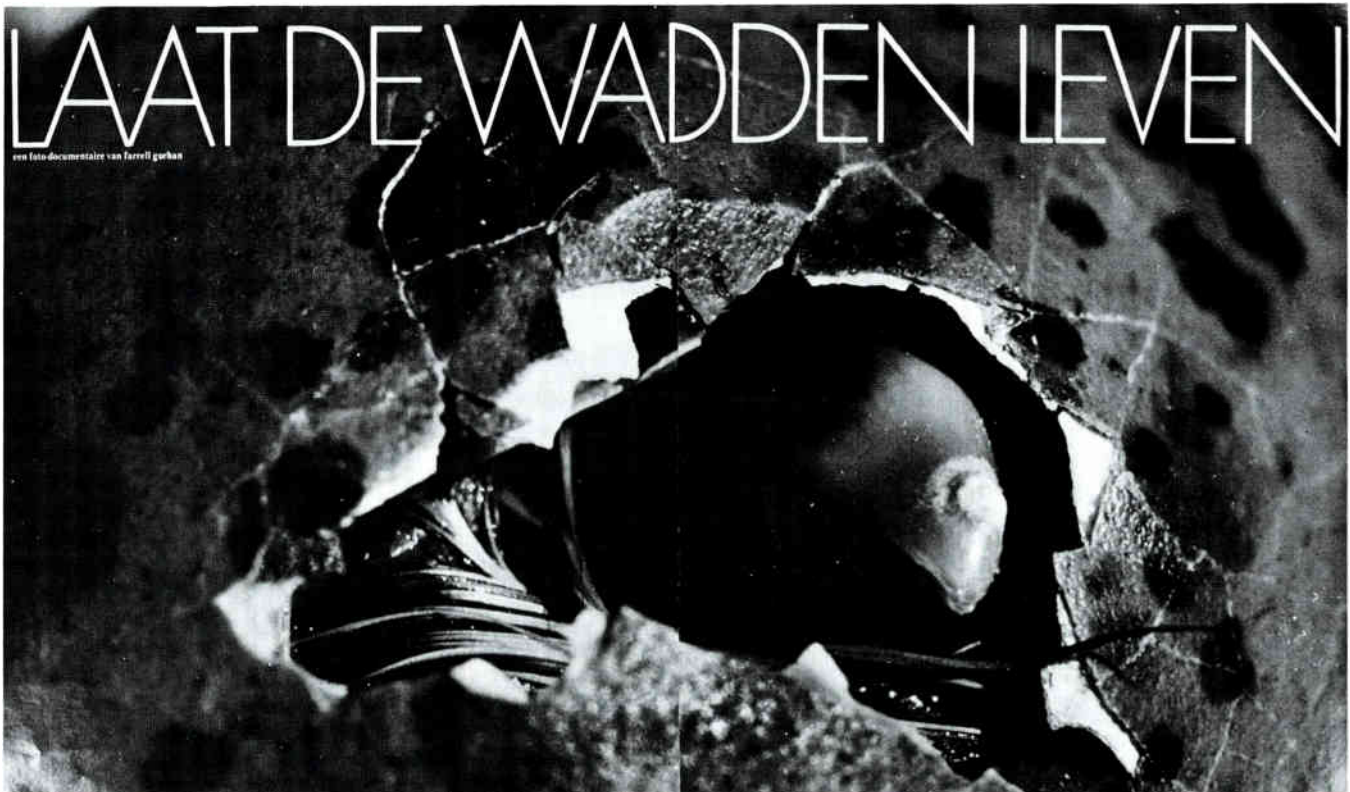
\$1,200
Max West, larger than life (in twelve feet), and 100 percent silk. At Marwan Handpainted Silks (32 Christopher Street).

\$89
Handcarved African masks, retired from native ceremonial duty. They range from \$15 to \$200 as the Brooklyn Museum Gift Shop (1100 Eastern Parkway, Brooklyn).

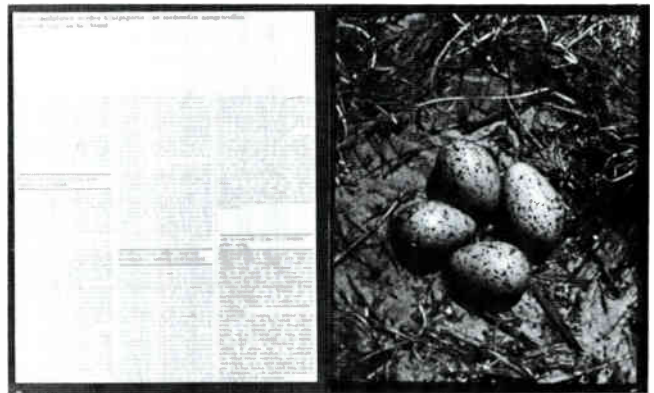
\$5
Children's prints by children from the Washburn Gallery (820 Madison Avenue near 68th Street).

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Art Directors Milton Glaser
Walter Bernard
Designers Walter Bernard
Tom Bentkowski
Photographer Armen Kachaturian
Editor Elizabeth Smith Crow
Publisher New York



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Art Director Dick de Moei
Designer Hans Blommesteijn
Photographer Farrell Grehan
Writer Dick Schaap
Publisher De Geïllustreerde Pers b.v.
Avenue
Amsterdam

Fun for Families

Fun, rain, projects.
Come again some other day.

This rainy day we suggest that rainy days are bad days for members of the family. The person watching the drops fall imagines what the immediate world will be like once the rain starts. It may be a vision of excitement, anticipation, or sadness. Or it may be the joyous sense of well-being and harmony when a family plans projects together on a rainy day.

The following activities are fun and easy. They require only those household things listed below. Begin now to save some of these items for a rainy day:

- cardboard boxes (cereal, shoe, etc.)
- shirt cardboard, cardboard tubes
- food trays, egg cartons, berry baskets
- newspapers and magazines
- paper bags, plates, 1/2 pint
- stuffed-jelly wrap-ups
- paper and cloth scraps
- corns of all sizes
- tin foil, bubble gum
- crayons, paint, ribbon, thread
- batteries, spoons
- beefy eggs, pop-it sticks
- stones, marbles
- rubber bands, paper clips
- card, index or word
- stamps (ink or bubble)
- markers, pens, felt markers
- scissors, knives, tempera paint
- concrete blocks, tissue paper
- stuffed toys, rubber bands
- newspaper, tin foil
- clear Con-Tact paper
- transparent plastic
- one-way slide mounts
- small cups or soap suds
- piece of cloth/linen nap

With these materials on hand, the following projects can be fun for all ages. You don't have to do them all on the first rainy day—take your pick. And remember, it's the imagination that counts, not the quantity of the United States of America or the number of lines on a keyboard.

A.D. MAGAZINE 1973 PAGE 36

What To Do On a Rainy Day

by Obid Hoffman Jr.

Walk Around Your House

Begin the day by taking a walk around your house. Walk from room to room and look for objects that have special meaning to you. Touch them. Tell the other members of your family what they mean to you. You may rediscover



Watch a Window

Instead of a walk, you may want to sit by a window and look. Watch the drops fall down the window and leave trails behind. See the animals, clouds, plants. Notice the people who walk by. What do you think they are thinking?

Now get a pencil, crayon, and some paper and draw what your eyes have told you about the outside.



Something to Enhance Your Well-Being

Search for objects of different substances—wood, glass, metal. Feel them. Do they have different feelings and meanings to you?

Hunt for large things. Small things. Pairs of things. Opposites. Things that give

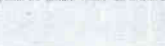
Stain a Window

Did you ever want to change a window into a stained glass window? All you need is some brown wrapping paper or brown grocery bags, baby oil, vitamin pills, newspaper, and crayons.

Cover a table or the floor with newspaper. Put the brown paper flat down flat. Soak the entire surface with baby oil using the vitamin pills, head when necessary to keep the paper wet. Draw a picture or color the paper. Be sure you fill in all the areas. When the brown paper has dried, tape it to the window.

A more difficult way to do a stained glass window is with clear Con-Tact paper. Take a few sheets magazine like Newsweek or News. Cut out a picture to use for the design. Lay it on a flat surface.

Put a piece of Con-Tact paper to the same size. Peel off the back and press on the picture. Family sit with a



Construct a Silhouette

Have someone draw your silhouette on construction paper. For the paper behind you, use a lamp to make a shadow of your head. Cut out the silhouette and mount it between two pieces of Con-Tact paper, or use one piece of Con-Tact paper and mount it to a sheet of white paper.



open to make it smooth and free of bubbles. Look it in warm water for a few minutes. The process will draw the ink from the magazine picture to the paper.

Peel off the paper and, using plenty of water, carefully rub off the white, making sure that remains on it. Dry it and seal with a second piece of Con-Tact paper by placing the two sticky sides together. Mount over windows in the window with tape.



Mount a Slide

Our family enjoys making slides. Using clear Con-Tact paper and clear, stiff plastic together with a super slide mount (available in most photographic stores), it is possible to lift the ink from magazine pictures, and have a transparent slide of the same picture.

This is the process:
1. Select a picture from the back pages of a magazine like Time, AD, or Newsweek. (Colors do not work very well.)

2. Cut out the picture and a similar size of Con-Tact paper. Use the super slide mount in a size gauge. Peel the backing off the Con-Tact paper.

3. Place the Con-Tact paper smoothly over the magazine picture.

4. Place the picture and Con-Tact paper on a smooth, hard surface. Family rubs the Con-Tact paper with the bottom of a spoon or another hard object.

5. Place the whole thing in a pan of warm water. Allow it to soak for several minutes and you can easily separate the picture from the Con-Tact paper. The ink will remain on the Con-Tact paper. You can remove all of the white, sticky substance by dipping the

picture in water and gently rubbing it with your finger.

6. Allow the picture to dry. The ink will dry off with paper towels. They leave flat and clear on the sticky side.

7. Place a piece of clear, stiff plastic on another piece of clear Con-Tact paper over the sticky side to preserve the picture.

8. Turn the picture to fit into the super slide mount.

9. Put the slide into your projector and observe the finished product.

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Advertise Shalom

Shalom, a peaceful way of saying hello. Shalom is a Hebrew word that means peace. It is a Hebrew word that means peace. It is a Hebrew word that means peace.

You may want to pick out a Hebrew word to go with the slides. Be sure to discuss the meaning of the word with the others in your family.

Turn the page for more rainy day ideas.

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Paint a Picture

Use a picture on a large sheet or cut several small sheets of paper. You will need various paints, jar lids, markers, pens, pencils, crayons, markers, small hard objects such as keys, hair rollers, bottle caps, paper towels, and newspapers.

Spread newspapers over your work area (to catch drips). Cut a design into a picture, card, or square. Place a small amount of paint into a jar lid or shallow tin. Dip the object into the paint. Blot on a paper towel or newspaper. Press onto the paper to be printed. Make a pattern by repeating it over and over.

Create your own wrapping paper, newspaper, printing, card, or picture. Use different paint "batches" to create a multi-colored pattern. Use various kinds of paper—rough paper, lined, ragged cardboard, and newspaper. All provide unique textures.

The painted pieces of cardboard, lined paper, newsprint, and newspaper can be used to make a collage. Use the pieces to create a picture on your picture.



Animate a Rock

Whenever our family goes for a walk, we children pick up rocks. We have collected them to get them out of their pockets or containers in their houses.

Smooth and round, flat and pointed, dark, light, and speckled rocks come in fairly on a rainy day. Give them together to make projects and animals. Paint the rocks or draw on cloth scraps, use wax, tape, etc.



Poke a Puppet

Put a strip of paper on a large sheet or cut several small sheets of paper. You will need various paints, jar lids, markers, pens, pencils, crayons, markers, small hard objects such as keys, hair rollers, bottle caps, paper towels, and newspapers.

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Collect a Collage

Use all kinds of pictures and slogans from magazines and newspapers. Also collect scraps from woodblocks, drawing paper, and bags. Place the strips, pictures, and slogans on a large sheet of plain paper. Mount them around until they make the picture you want. Place them in place. If you wish, add lines with crayons, paint, ink, or markers, or colored wax.

Roll and pour canvas make small building blocks. Cut off and tape down the tops if they aren't flat. Cover them with scraps of paper, cloth, or Con-Tact paper.



Poke a Puppet

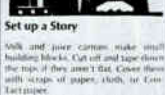
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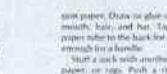
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Roll and pour canvas make small building blocks. Cut off and tape down the tops if they aren't flat. Cover them with scraps of paper, cloth, or Con-Tact paper.



Hang a Fish

The fish is an ancient Chinese symbol. You can build a fish mobile from construction paper, a hanger, and string.

Cut a two-inch strip from the long side of a piece of construction paper. Fold it in half and crease it. One inch from one end of the strip, cut through the paper from the side halfway across. On the other end, cut halfway across the paper from the other side. Then join the ends and fit the cuts together. The object will look like a fish, with



Rope a Mat

Make a structure of thick-balled string. Make the ends in a circle, spread out a piece of wax paper. Cut a piece of cardboard rope about 1/2 inch long.

When the string is no longer flat, roll it up. Dip the rope in it. Wind the string around a flat rod or tin can. You can use a string to make a mobile. When the rope is done, put a pin in the end to keep it from unspooling. When the rope is dry, it will be a rope mat and you have a rope mat mat. Decorate the mat with various paints. When it dries, mount both sides with chaff. The chaff will keep them that are not or are from creating your design.



Play with Plastic

A flat plastic detergent bottle is a potential mobile holder. Place your hand on each side of the bottle with the fingers toward the top. Have someone else draw around your fingers. Cut out around the drawn fingers, leaving the bottom intact. Decorate the fingers.

Use plastic bottles (left only) and use low cardboard. They can be decorated with enamel, crayon, ink, nail polish, plastic tape, beads, glass, thread, string, wax, dyes, and salt. Wax can be made by rubbing salt high around the top of the plastic bottle. Add glass, shells, coffee or flowers.

Use plastic bottles to make your own games. Make one or two rings for a ring game by cutting around the bottle. Cut the top of the bottle, too, making steps to give a ball with your hands.

Another helpful resource for a rainy day is *Creative and Collaborative: A Book of Simple Crafts by Virginia Mace Cook, Moonstone-Balfour Company Incorporated, 1972.*

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Art Director Raymond Waites
Artist Jacqueline Chwast
Editor Tom Bentz
Writer Obid Hoffman Jr.
Publisher A.D. Publications
A.D. Magazine

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Art Director Rolf Gillhausen
Designer Karl-Heinz John
Photographers Max Scheler
Sandor Balaton
Writer Wolfgang Schraps
Publisher Stern
Hamburg

DICHTER SUCHEN IHRE PARADIESE

Was ist eigentlich ein Paradies? Abgeschiedenheit, Stille, Naturinsamkeit? "Für mich", schreibt Horst Krüger, "ist diese Bananenvision blanke Quatsch." Krüger, der treffsichere, oft ironische Prosaschreiber, ist einer der vierzehn deutschen Dichter, die für den STERN auf die Suche nach einem Paradies gingen. Der Autor der Reisebücher "Deutsche Augenblicke" und "Fremde Väterländer" gehört

nicht zu jenen, die die Welt zwanghaft nach Fehlern absuchen. Krüger teilt auch nicht den Zivilisationspessimismus, dem sich viele seiner Kollegen hingeben. In perfekter Zivilisation liegt für ihn vielmehr das Glück der Menschen. Der Dichter fand diese verführerische Welt, "die seinen heiteren Ort", rund um die Wolkenkratzer von San Francisco. "Portrait einer paradiesischen Stadt" nennt Krüger seinen Bericht

SAN FRANCISCO



FOTOS VON MAX SCHELER



Oberhalb der Stadt, auf dem Hügel, der die Stadt von der Bucht trennt, steht ein riesiges Wahrzeichen: die Transamerica Pyramid. Sie ist ein Symbol für die Stadt, die in den Wolkenkratzern ihren Platz gefunden hat. Die Stadt ist ein Paradies für viele Dichter, die hier ihre Werke geschrieben haben. Die Stadt ist ein Paradies für viele Dichter, die hier ihre Werke geschrieben haben.

STERN

STERN

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Manhattan hat Frankfurt an der Spitze eine Halbinsel, die links vom Park und rechts von der Bay begrenzt wird. Man weiß das alles mit einem Blick, der über den Park führt. Die Halbinsel ist ein Paradies für viele Dichter, die hier ihre Werke geschrieben haben.

Die Nacht
Über San Francisco, über den Golden Gate, über die Stadt, die zwischen Himmel und Meer liegt, hat man den Eindruck, als schwebte die Stadt zwischen Himmel und Meer. Die Golden-Gate-Brücke, eines der großen Monumente des technischen Zeitalters, verschwindet scheinbar im Nichts.

Immmer wenn sich der Nebel über San Francisco legt, hat man den Eindruck, als schwebte die Stadt zwischen Himmel und Meer. Die Golden-Gate-Brücke, eines der großen Monumente des technischen Zeitalters, verschwindet scheinbar im Nichts.

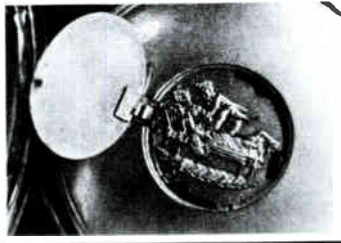
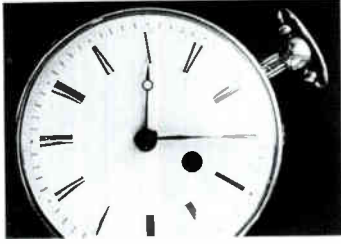


Nach aus der Zeit vor dem großen Erdbeben im Jahre 1906 sind die Holzhauser im englischen Landhausstil. Dahinter spannt sich die Skyline einer super-modernen City. Neben der Pyramide des Transamerica-Building beherrscht der Block der Bank of America die Szene mit seinen 52 Stockwerken das höchste Bankgebäude der Welt.

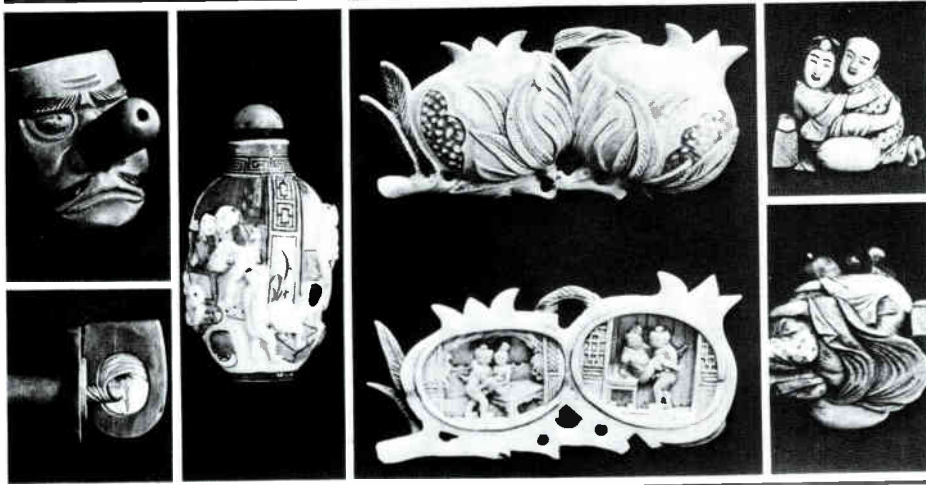
Man kann sich vorstellen, dass die Stadt ein Paradies für viele Dichter ist. Die Stadt ist ein Paradies für viele Dichter, die hier ihre Werke geschrieben haben.

Der Tag
Der Tag ist ein Paradies für viele Dichter. Die Stadt ist ein Paradies für viele Dichter, die hier ihre Werke geschrieben haben.

EROTIC
JEWELRY

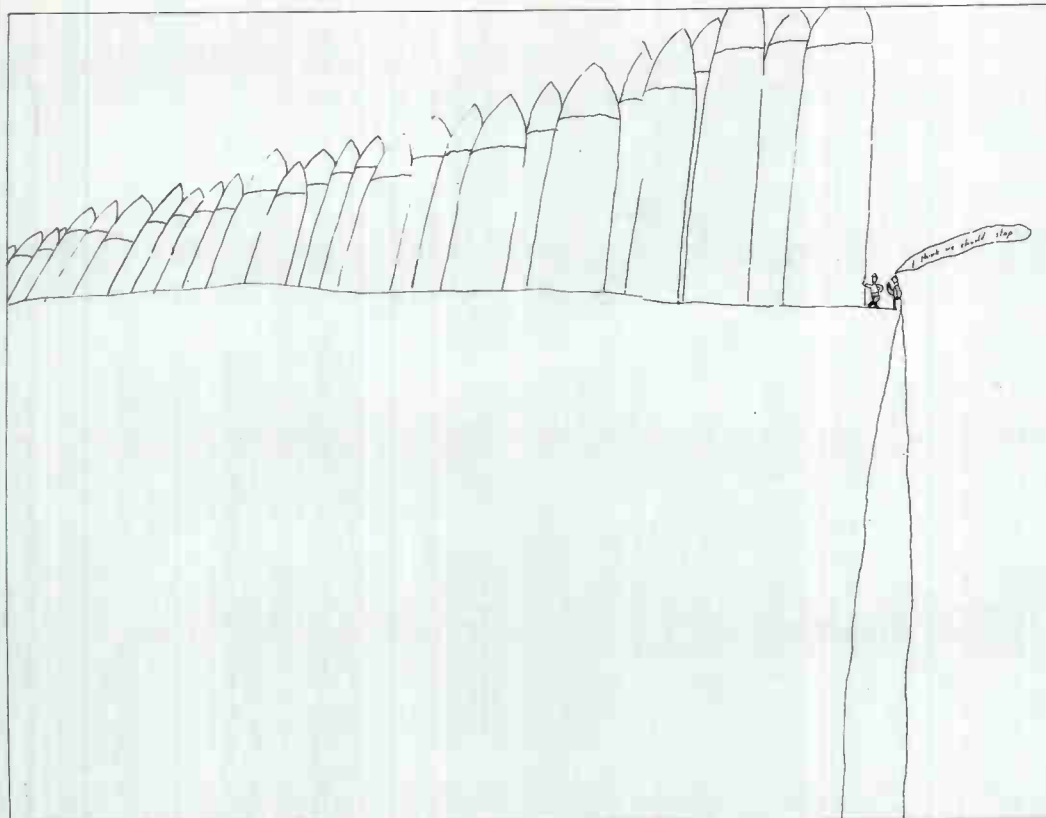


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Art Director Ahmad Sadiq
Designers Frank Devino
Hector Marrero
Publisher Viva



Jo Pomerance

Why Do We Continue Nuclear Testing?

"There is a helpless acceptance of these fearful weapons as part of our daily lives and a complacent acquiescence in the pernicious concept of the balance of terror."

Ten years ago President Kennedy succeeded in concluding the Partial Test Ban Treaty (PTB) with the Soviet Union, banning nuclear tests in three environments, and he also obtained Senate ratification for the pact. In retrospect, the President's triumph lay not only in concluding the first arms control agreement since World War II, but in overcoming the resistance of military hard-liners in the United States.

In 1963, as today, neither the American nor the Soviet policy makers could go much further in arms control than the military permitted. Certainly in the Senate where the traditional "civilian control of the military" was a rarity in nuclear defense affairs, the support of the Joint Chiefs was essential for ratification of the Treaty. But the President's persistence and courage were successful. Senate approval was intensely satisfying to President Kennedy. It was expected that, as pledged in this Treaty, all nuclear tests would soon be halted, proliferation would be checked, and the arms race retarded.

Today, a decade later, there are plans for a Senate vote in this session on a Resolution urging suspension of underground tests by the U.S. and the USSR. The Resolution comes as a reaffirmation

The interesting, important, multinational companies

by Anthony Leone

In the business world there is perhaps no subject more fashionable than the alleged "problem" of multinational companies. As an American delegate observed bitterly during a recent conference at Versailles, multinationals have become "the latest fad for study at the universities and the latest bugaboo for attack by labor."

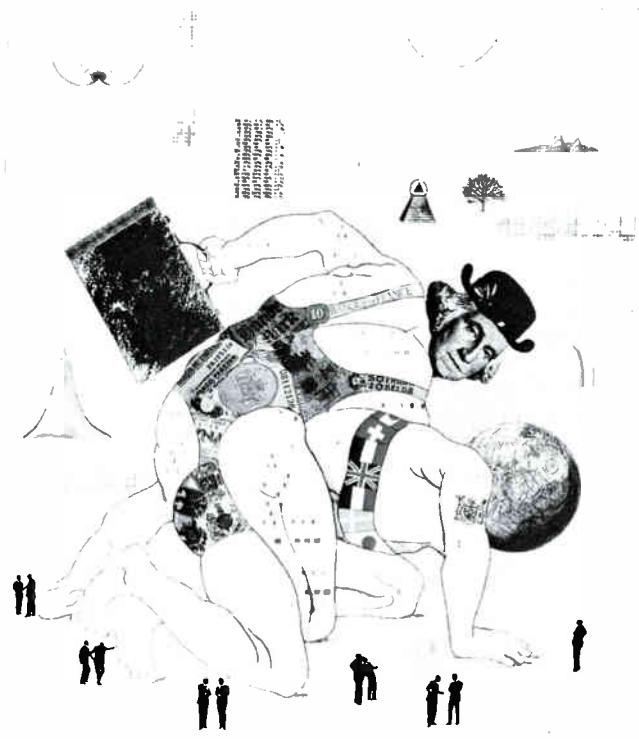
At Harvard Business School alone, a massive study on the subject had, by the end of 1971, already generated 500 pages of basic data, seven books, 15 doctoral theses and some 60 learned articles, and another \$250,000 had been allotted to extend the program. A debate in Britain's House of Lords included the suggestion that multinationals were a cause of pollution—and there can be no tender indictment than that.

Conspiracy theorists and other doomsters make blood-curdling predictions of a time, not far ahead, when the

world will be dominated by two or three hundred giant corporations, making and breaking governments, ruthlessly and impersonally tyrannizing their employees and less so regimented consumers, deciding—according to the sole criterion of their own profit—not only social policy but ultimate issues of war and peace.

This is a highly improbable picture. Politically, the weight of present evidence points rather in the opposite direction. National governments are more apt, and more able, to bully international corporations than the other way round. Small backward states have no qualms about breaking their agreements with and expropriating the property of giant companies—and do so with impunity but the slightest improwery, or hint of political interference, by a foreign-owned company unleashes a storm of fury and a demand for reprisals. The hidden leverage which big companies are supposed to possess counts at such junctures for very little. In so far (and it usually isn't very far) as a multinational company is able to ignore not indeed the laws of countries in which it operates, but the hints and wishes of local politicians, the result is more likely to be beneficial than harmful to the real interests of those countries.

In purely economic terms, too, the idea is exaggerated. The advantages which a multinational company should possess, and which are the reason for its having taken that form, are limited to certain kinds of business. They are primarily advantages of scale and geography of flexibility. Where these advantages do not apply, the multinational



Art Director Bernard Mitchell
 Designer Robert Sadler
 Artist François Colos
 Writer Mark Batterson
 Publisher Dow Chemical Co.
 Client Dow Chemical Co.

A Reporter's Sketchbook

By Carol Stevens

Alan Cober is noted for his power and depth of insight in his recent portraits that deal with profound social problems.



Justice in America



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"To say the very very least, the sketch is nauseating (there is a small killer but the institution has run out of hands to bury it). The sight is shocking: to see the emaciated bodies lying like infants on wheeled cots is not believable if you've never experienced it."

So ran Alan Cober's mordant comments on Willowbrook State School for the Mentally Retarded in Staten Island, New York. Scattered across the pages of his sketchbook with a densely nervous regularity, the words became part of the picture, a reminder of the atmosphere, a graphic symbol of the all-pervasive stench.

The Willowbrook sketchbook, done over a three-day period in March, 1972, is just one in a series of reportorial projects the infant of which was not only to expose certain unpalatable social truths but also to offer the artist himself a means of clarifying and coming to terms with them. In both quality of drawing and depth of concept, these notebooks represent a milestone in Cober's development as an artist and a humane being.

To document this development chronologically, Cober skips back to the first professional stimulation of his own latent social consciousness. This was an assignment from Newsweek early in 1971 to do the illustrations for a special issue on "Justice in America." Although Cober, whose father is a criminal lawyer, had a certain familiarity with courtrooms and criminal proceedings, he recalls, "I approached this assignment as an outsider who just happened to have a little more knowledge than one normally would." His prison sketchbook includes scenes from Sing Sing, the Greenhaven Correction Facility in Stamville, N.Y., 17th Precinct detention cells, the Black Panther trial, the Criminal Courts Building, and the New York County men's prison, familiarly known as the Tombs. It would be

Old Age: Another Viewpoint

A Portrait by Harvey Stein

While we were preparing the Alan Cober portfolio for this is just too preceding article, Harvey Stein chance to drop by the PRINT offices. Stein, a fine photographer whose work we appeared previously in PRINT (January/February, "Return of the Photo Essay"), had with him a group of studies of old people taken over the past year or so. We were instantly struck by the way these pictures both complemented and contrasted with Cober's sketchbook on old age. Although we hadn't planned to run the Stein photos, we decided to make room for them and to show them immediately following the Cober drawings. The interest, we feel, is not only in seeing how two perceptive artists explore the same subject, but also in seeing how the very nature of the mediums they use compels them to deal with the subject in different ways.

Stein got started on his studies of old age the way he gets started on most of his photo essays: inadvertently. One pleasant, sunny day in May of last year, he was walking along

West 43rd Street in Manhattan. There are a good many nursing homes in the area, just below 57th Street. On the weather many of the older residents were taking their walk out of doors. Stein took some 100 or more individual photos, taking too much time to get the perfect shot. It wasn't till about a year, when Stein was on a personal 100-mile run in the nature of his hobby, that he decided to edit and print about 25 of the photos. It was at that time that he decided to put the photos in a book. He had the idea of putting them in a book, but he didn't know what to call it. He decided to call it "Old Age: Another Viewpoint." The book is now available in paperback.

During the course of his work, Stein has made friends with the residents of the nursing homes. He has

in the fact that they are in the homes. They were placed there by their families, and after Stein showed them the photos they have kept them in the homes.

There is a fact about the "relationship" between the Cober drawings and the Stein photos. Many of Stein's photos are reminiscent of the old songs of age, young and looking for their own lives. Some of the photos are more reminiscent of the old songs of age, young and looking for their own lives. Some of the photos are more reminiscent of the old songs of age, young and looking for their own lives.



Print

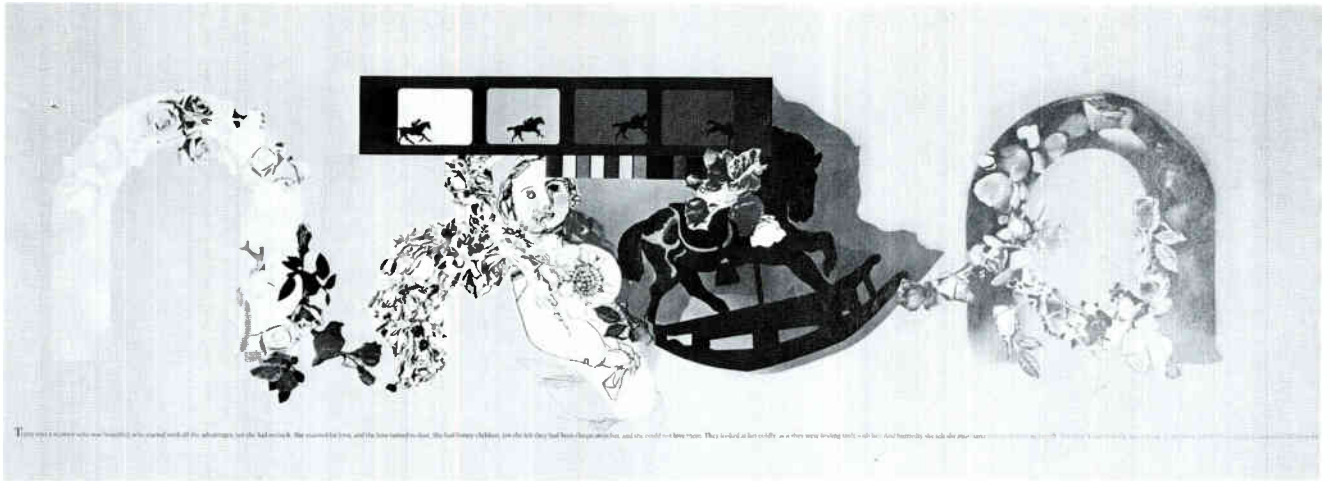
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Art Director Andrew Kner
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 Martin Fox
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 Artist Michael Mitchell
 Writer D.H. Lawrence
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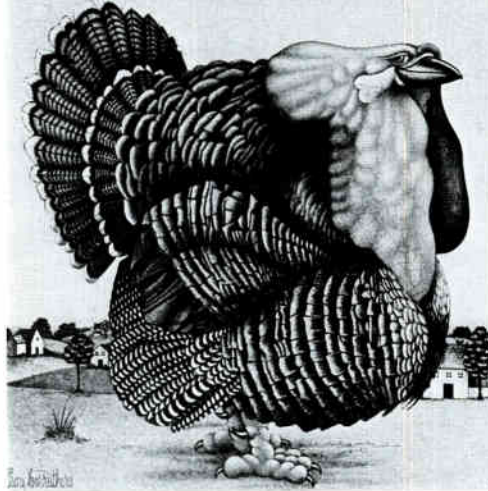
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Art Director Robert Sadler
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 Editor Louis Zara
 Publisher Mineral Digest

25¢



Special Section:
Year-Round Turkey
Thanksgiving Wines
How Supermarkets
Work For You
Health Foods—
Facts and Fakes
Toaster-Oven Tricks



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ONION SOUP
SHRIMP-MUSHROOM SAUTÉ
BROWN RICE WITH PINE NUTS
LETTUCE-TOMATO SALAD
PEARS AND GRAPES, BRIE CHEESE

For gals who work, midweek entertaining can be just another chore in an already overloaded schedule—or it can create a special pride in one's ability to successfully interweave home and office duties. And the key to this difference in attitude may well be your menu. The one above is especially designed for those evenings when you must entertain your husband's boss (or your own), when out-of-town guests drop by, or when you badly want to steal a few quiet hours to celebrate an anniversary or birthday amid the crush of a busy week. Its secret is simple but elegant ingredients all prepared in a deceptively elaborate way within 30 minutes. For an extra touch of festivity, the shrimp may be sautéed at the table, Japanese style, in a chafing dish. Serves 4.

STEP 1. Make salad (PCUFV). 1. Wash and pat dry 1 medium head lettuce. Arrange in bowl as pictured. Cut 2 tomatoes into wedges. Add to salad. 2. Cover. Chill until serving time. Toss with ½ cup bottled vin-

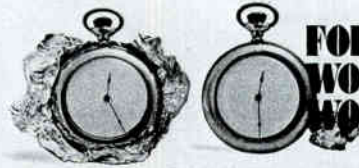
aiquette dressing.

STEP 2. Make dessert (PCSFV). 1. Wash 2-3 pears and 1 lb. green seedless grapes. Pat dry. 2. Arrange on board with ¾ lb. Brie cheese. 3. Cover and chill but as soon as meal begins, remove to let cheese warm to room temperature.

STEP 3. Make soup (PCUFV). 1. Mix 1 pkg. onion soup with 3¼ cups water. Cook according to label directions. 2. Add ¾ cup dry sherry. Cover and keep warm.

STEP 4. Make rice (PCUFV). 1. Cook 1½ cups brown rice according to label directions. 2. When all water is absorbed, add ½ cup pine nuts or slivered almonds. Toss, cover, and keep warm.

STEP 5. Make shrimp sauté (PCUFV). 1. Heat ¼ cup butter or margarine in large skillet or chafing dish. 2. Add 2 cloves garlic, crushed. Cook 2 minutes. 3. Rinse 2 lbs. frozen cleaned shrimp under hot water to separate. 4. Add to skillet; stir-fry over high heat until pink. 5. Add 1 (6-oz.) can mushroom crowns, drained; 2 Tb. lemon juice and 2 Tb. rum (optional); 1 Tb. chopped parsley; ½ tsp. salt and ¼ tsp. pepper. 6. Heat and stir; garnish with lemon slices if desired. Serve over rice.



FOR THE
WORKING
WOMAN



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Good Food/November 1973

Photographed by Henry Sandbank

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Art Director Jerry C. Demoney
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Malcom Spooner
Roy Carruthers
Lee Albertson
Simms Taback

Photographers Arthur Beck
Charles Gold
Henry Sandbank
Margaret Happel
Editor Margaret Happel
Publisher Triangle Publications
Good Food



WINTER 1971

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What Exactly Was the Cold War?

When and where did it begin? Why? Who started it and could it have been avoided?

By DAVID SCHUBERT

And is it really over even now? These fascinating questions that have been posed and answered by historians, reviewers of history, and newspaper columnists, for the past quarter century, and more.

In 1947 Joseph M. Jones, a State Department official who worked on the "Liaison team," the basic brain trusters on the Amer. side of the Cold War, published *The Division of the World*. It told the story of the Truman Doctrine, which created a new American role of intervention in the world. Jones, who later became a professor at the Fletcher School of Law and Diplomacy at Tufts, is the spokesman for the school of historians that views Truman as the hero, the Galahad of the "free world," and Stalin as the villain, the factor of the "dark

Russian, the Communist, started the Cold War as part of their drive to conquer the world. Even as recently as the end of the 1960s, this view prevailed in the United States.

But at the height of the war in Vietnam, dissident critics, in the media and at the universities, began to re-examine the premises of American views on the Cold War. The most vigorous and able historian of this "revisionist" school is Professor Carl Albertson of Harvard, whose research and writings at the John F. Kennedy Center have influenced a new generation of students and scholars. Albertson maintains that the Russian emerged from World War II in a state of complete exhaustion. Its cities had been ravaged and tens of millions of its people killed, wounded, or crippled.

The triumphant Red Army was, of course, intact, and the most powerful land force in Europe, but the Soviet Union lacked the resources, the infrastructure, to support any expansionist drive. This school argues that the Soviets' main concern was to prevent a new "cold war" from erupting between the U.S.S.R. and thus that the Soviet position was basically a defensive posture, not offensive.

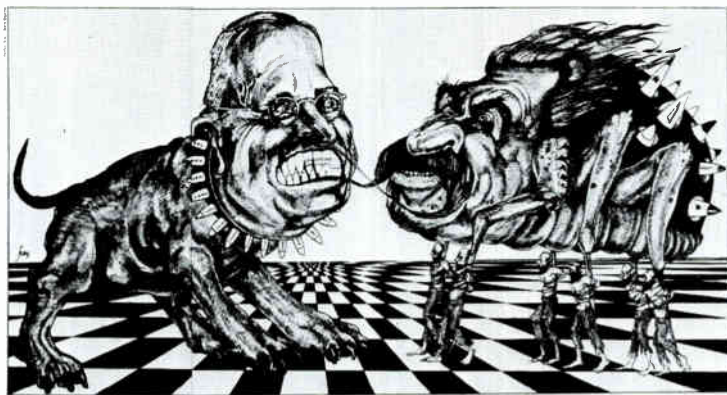
There is enough truth in these contradictory schools of thought to give credence to each of them. But each is highly selective of the truth, choosing only the evidence that supports its thesis. Certainly the time has now arrived for an open view for an effort to perceive the whole truth about the struggle that has come to be known as the Cold War. Although its history is vast and com-

plex, the Cold War was essentially a struggle for power between the Soviet Union and the United States. During most of its course, America and Russia were the principal protagonists, leaders of rival blocs in a bipolar world. Mid-way through the struggle a new-old giant emerged, China, followed by two economic powers, Japan and, through its Common Market, Europe. The great powers, Russia and America, lowered their sights on the world's underdeveloped, these two nations soon began to stir in Vietnam, Cuba, Algeria, the Congo, and Nigeria; in Czechoslovakia, Hungary, and Poland, in Israel, Iran, and Chile—creating discomforting up and down the ranks, and

staging the ramps at the mammoth In one sense the Cold War was not a simple contest between America and Russia. It was a political and military power play of great and terrible dimensions and consequences. But it did not end of and by itself. It had a preliminary and a post-history, and it began, suggests Henry Roberts, for many years Director of the Russian Institute at Columbia University, with the Russian Revolution and the Western reaction to it. After the October Revolution of 1917, cold war broke out between Russia and Britain in Russia. Aided by the Japanese, the Japanese had also moved. They occupied Vladivostok and the Soviets saw themselves encircled by capitalist and imperialist forces. They never forgot the significance of this intervention. It contributed to

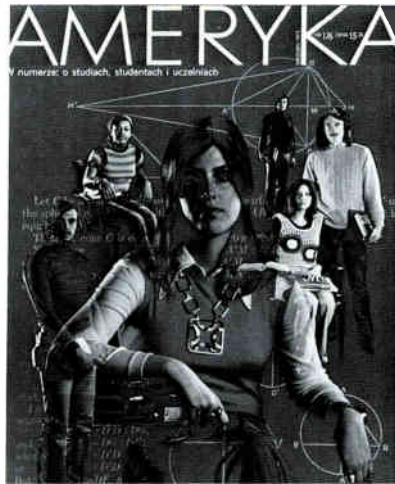
parts of Marmarash and Archangel, justifying the move by stating its purpose as "the protection of Allied stores and war materiel against threatened seizure by advancing German forces." British and French troops in greater numbers not only moved in but actually assisted the czar and fought against the revolutionaries. Bolshevik American troops were ordered not to participate in the fighting, but the embattled Communist drew a distinction between the Anglo-French and the Americans: all were capitalist troops fighting them and occupying their northern ports.

In the First World War, the Japanese had also moved. They occupied Vladivostok and the Soviets saw themselves encircled by capitalist and imperialist forces. They never forgot the significance of this intervention. It contributed to



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Art Director Kenneth Munowitz
 Designer Kenneth Munowitz
 Editor Charles L. Mee, Jr.
 Publisher American Heritage Publishing
 Horizon



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STROJ PO PROSTU WSZELAKI

W numerze: o studiach, studentach i uczelniach

W numerze: o studiach, studentach i uczelniach

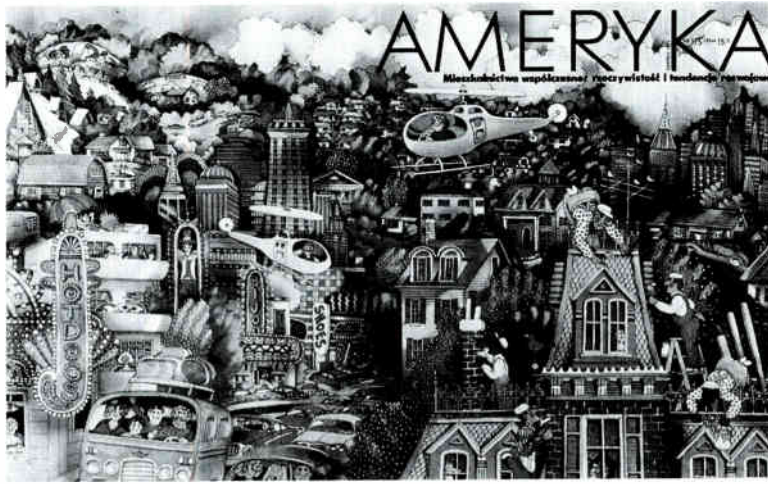
W numerze: o studiach, studentach i uczelniach



Nie wiadomo, czy to dziewczyna, która była do tego wybrana i zaplanowana, czy to uczennica, która sama chciała być w tym. W każdym razie, to jest dziewczyna, która ma w sobie coś z dziewczyny z lat 60. i 70. i która jest w stanie być w tym wszystkim i być w tym wszystkim. To jest dziewczyna, która ma w sobie coś z dziewczyny z lat 60. i 70. i która jest w stanie być w tym wszystkim i być w tym wszystkim.

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Art Director David Moore
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 Pat Gipple
 David Moore
 Artists Alan Cober
 Thurman French
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 Editor Leonard Reed
 Publisher United States
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NOWOCZESNA REZYDENCJA REPREZENTACYJNA. KOSZT-250 000 DOLARÓW

Ułole i medale dojeżdżających

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Art Director David Moore
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 Becky Eason
 Gordon Kibbee
 Judith Mays

Artists Gordon Kibbee
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IK JAN CREMER FILMT GROENLAND

De Nederlandse film 'Groenland' van 1971 is een...
 Het is een van de beste...
 De film is een...
 De film is een...
 De film is een...

DE STEMMING: IS PRIMA

De stemming...
 De stemming...
 De stemming...
 De stemming...

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Art Director Dick de Moei
 Designers Yoke Westerman
 Riet van Diest
 Reinier Tybout
 Hans van Blommenstein
 Photographers Sacha
 Fery André de la Porte
 Floris Bergkamp
 Kees Hageman
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 Helene Vesters
 Marè v.d. Velde
 Simon Kapteijn
 Publisher De Geïllustreerde Pers b.v.
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HORIZON



SPRING 1973

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ITALY'S OTHER ETERNAL CITY SIENA



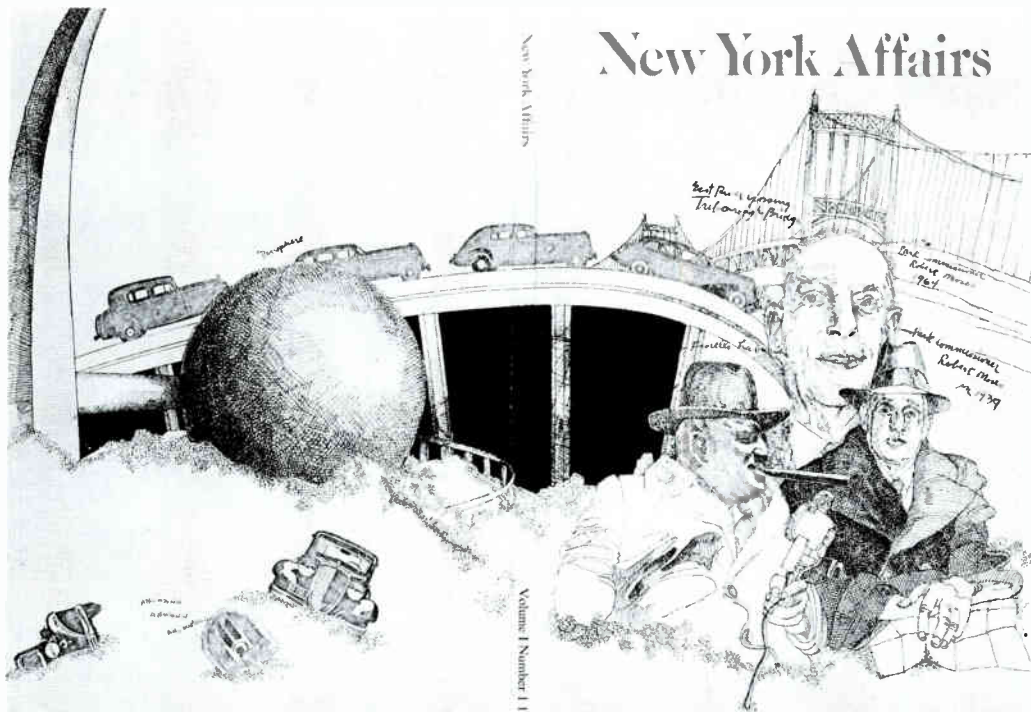
THE SIENESE AVOIDED PROGRESS
FADISHNESS AND ADVENTURE BUSINESS AND SO HERE
IT WAS THAT ART AND WEALTH
WERE MARRIED AND LIVED HAPPILY EVER AFTER

BY PHILIP L. ...



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Art Director Kenneth Munowitz
 Designer Kenneth Munowitz
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 Publisher American Heritage Publishing
 Horizon



F. Scott Fitzgerald and Robert Moses by Roger Starr (see page 60)

New York Affairs

Volume 1 Number 1 1973

Volume 1 Number 1 1973

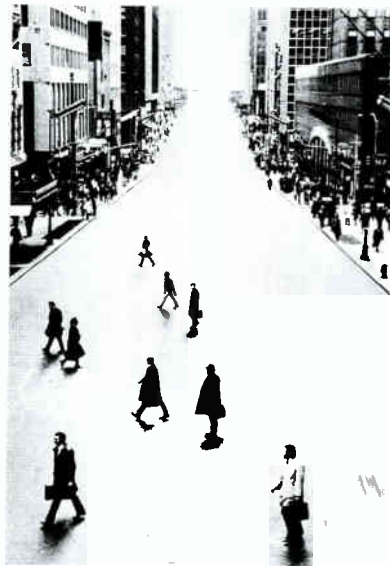
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MANHATTAN WITHOUT CARS?

In his own style, each individual New Yorker tries to solve the problem of congestion, usually by adding to it himself. Heretofore, the collective solutions to congestion also have been partial and ineffective. But the Manhattan Auto Study, summarized here, finds that Manhattan is ideally suited by nature to a coherent program of limitations on vehicular travel, leading ultimately to a Manhattan without cars.

by
HARRY SCHWARTZ

Harry Schwartz, an urban planner, is a principal in the planning-consulting firm of Abeles/Schwartz Associates and was staff director for the Manhattan Auto Study, from which this article is derived.



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Art Director Samuel N. Antupit
 Designer Samuel N. Antupit
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 Publisher Urban Periodicals
 New York Affairs



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HOW TO DISTRIBUTE

THE CASE OF THE FROZEN MERGER



When
Alarm
Bells
Ring

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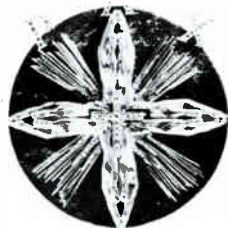
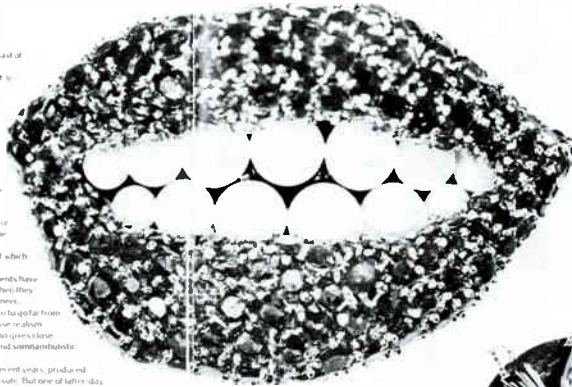
Art Director Roland Schenk
Designer Roland Schenk
Publisher Management Publications
Management Today
London



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DALÍ ART IN JEWELS

Salvador Dalí, the greatest of the surrealists, was born in Figueras, Catalonia, Spain, in 1904. He was a pioneer in the use of the subconscious in art. His work is characterized by a blend of classical technique and a sense of the irrational. He was a member of the Surrealist movement and a close associate of André Breton. His art is a unique synthesis of the rational and the irrational, the real and the dream.



Sold

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 Publisher Mineral Digest

The Core Show

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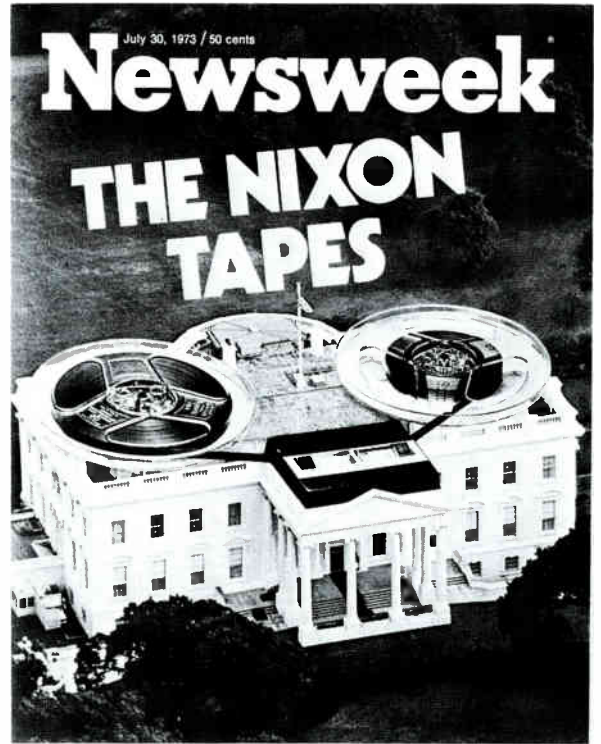
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The New York Times Magazine

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Editor Lewis Bergman
Publisher The New York Times Magazine

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Matt Sultan
Publisher Newsweek

The New York Times Magazine

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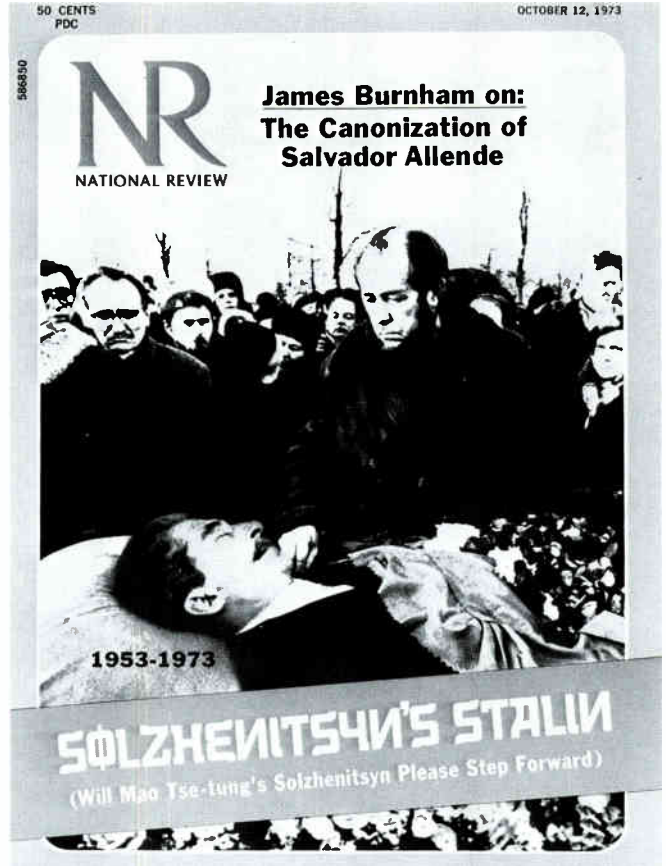
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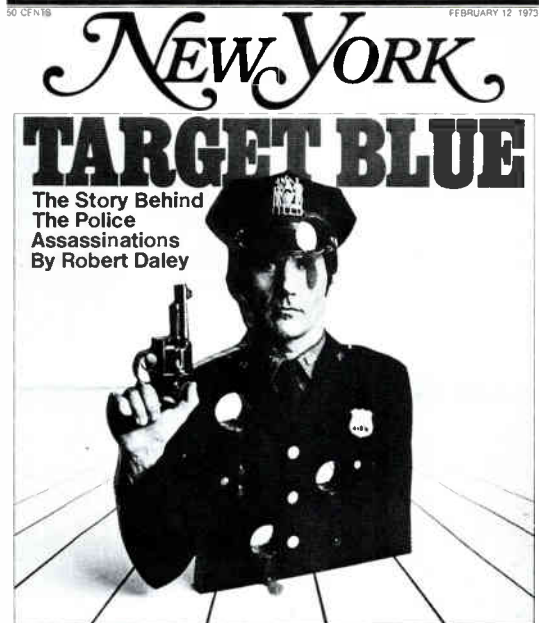
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Designer James W. O'Bryan
Artist Egelston Retouching
Photographer Sovphoto
Writer Gerhart Neimeyer
Publisher National Review



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Using Game Theory to Park Your Car
 Badillo's Election Strategy, by Richard Reeves
 The Woman Who Spots Best Sellers First



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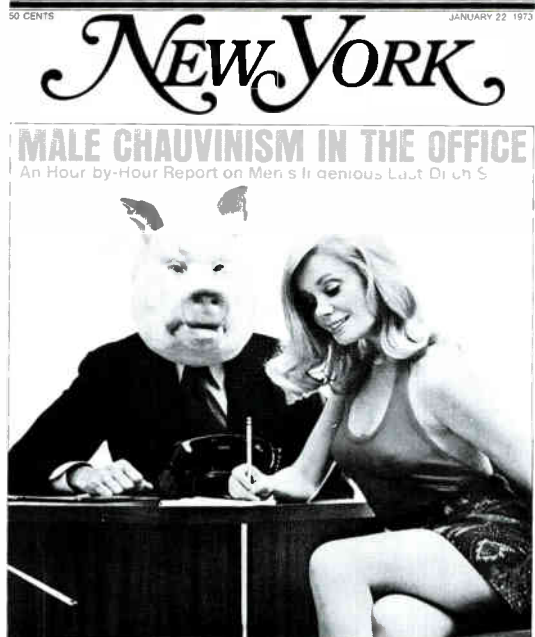
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 Designers Milton Glaser
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 Photographer Carl Fischer
 Publisher New York



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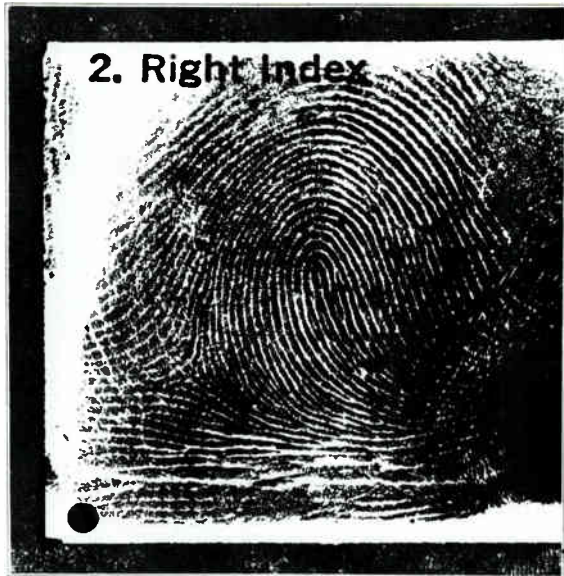
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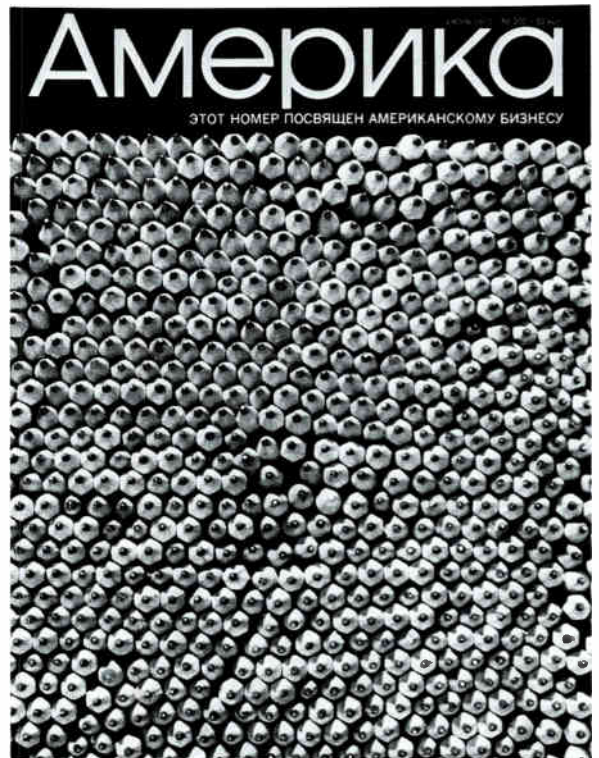
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 Max Scheler
 Publisher Stern
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The price of inflation

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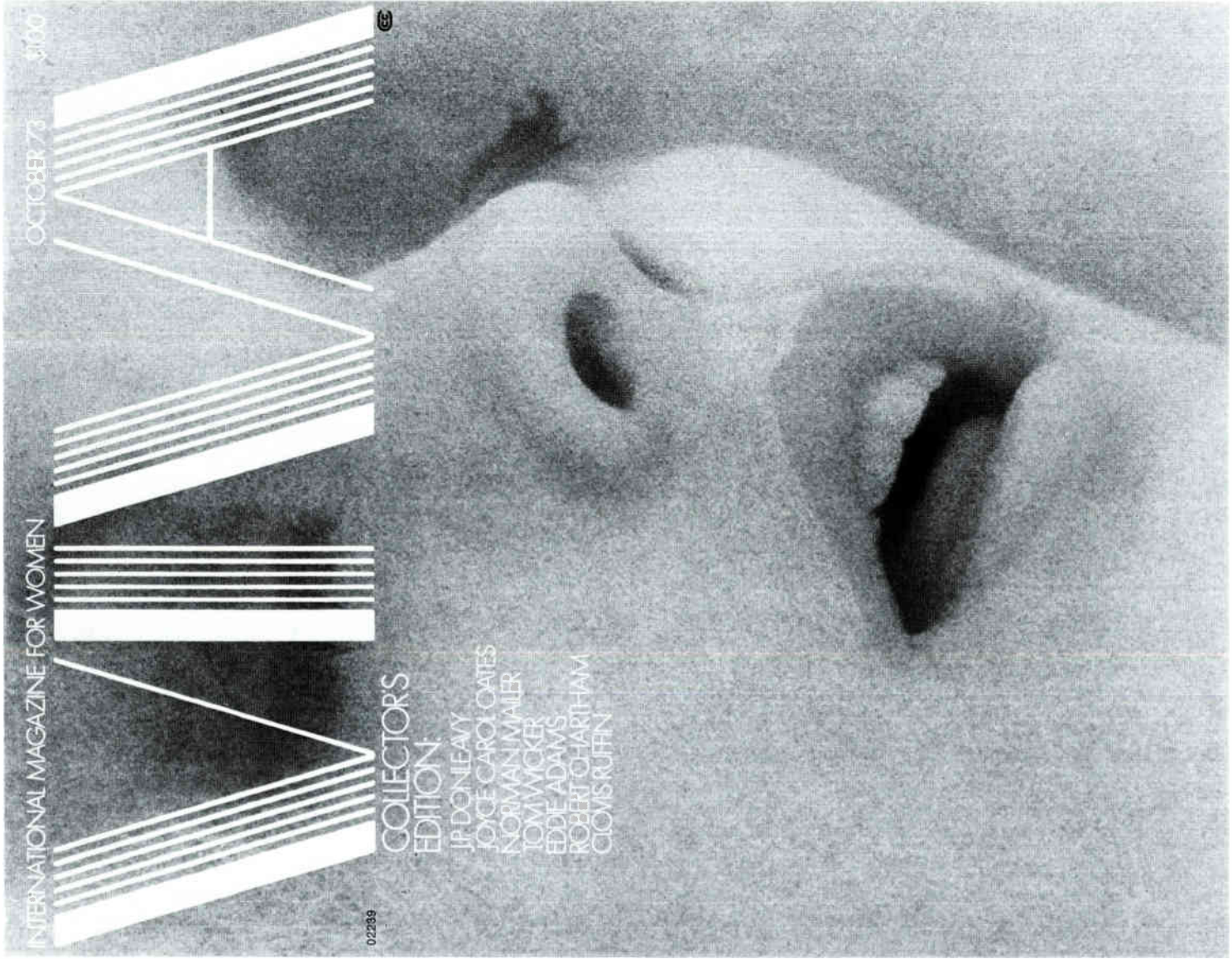


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INTERNATIONAL MAGAZINE FOR WOMEN

OCTOBER 1966

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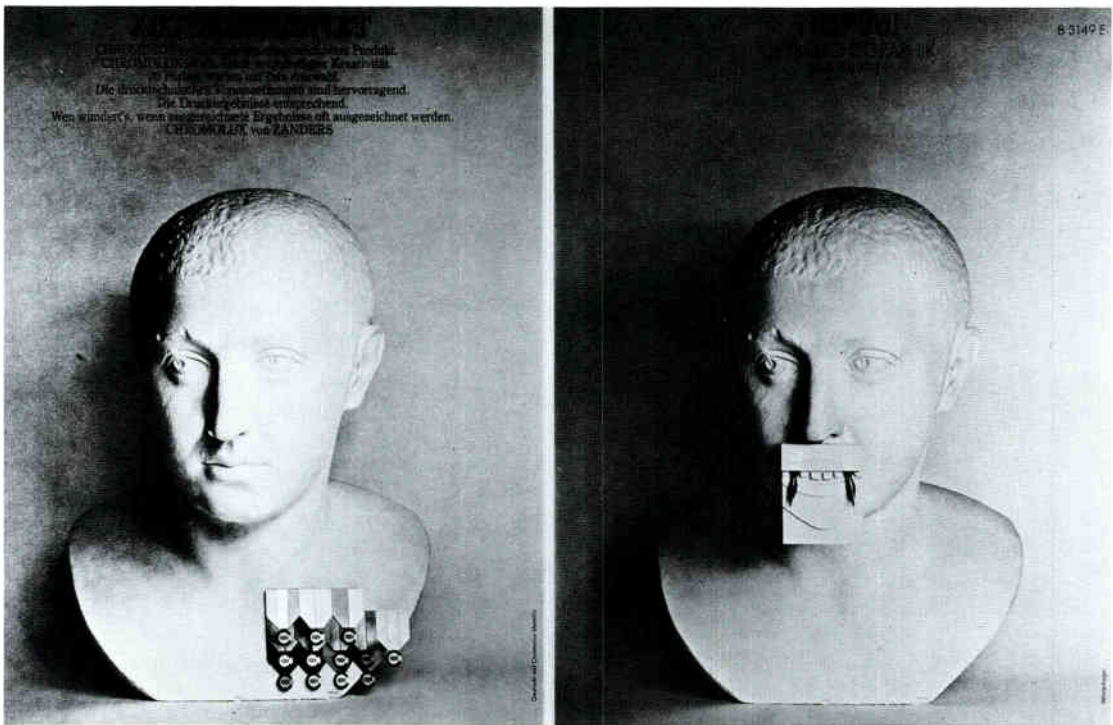
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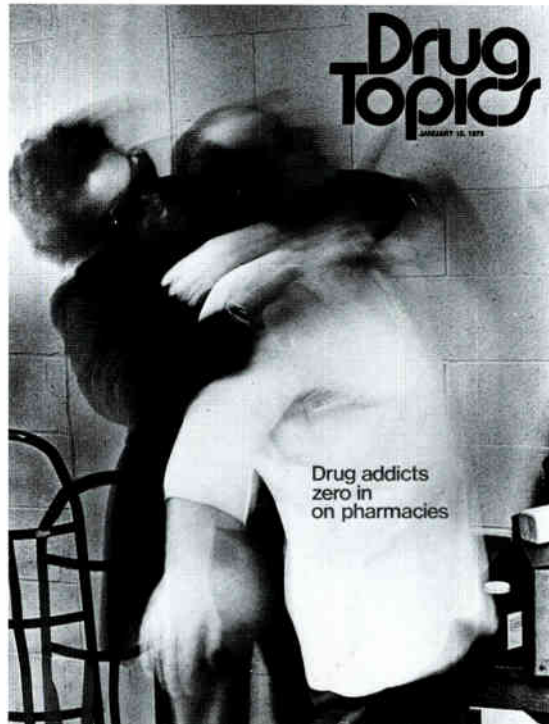
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Vor Beginn der Arbeit
CHROMOLUX einschalten!



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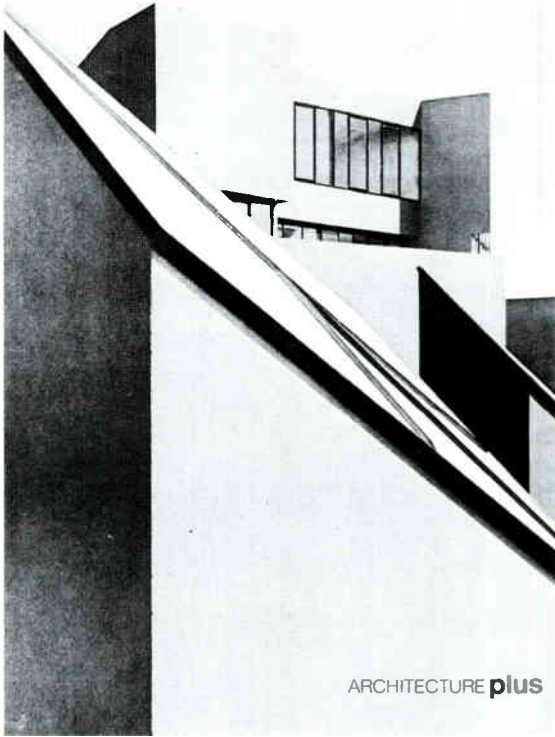
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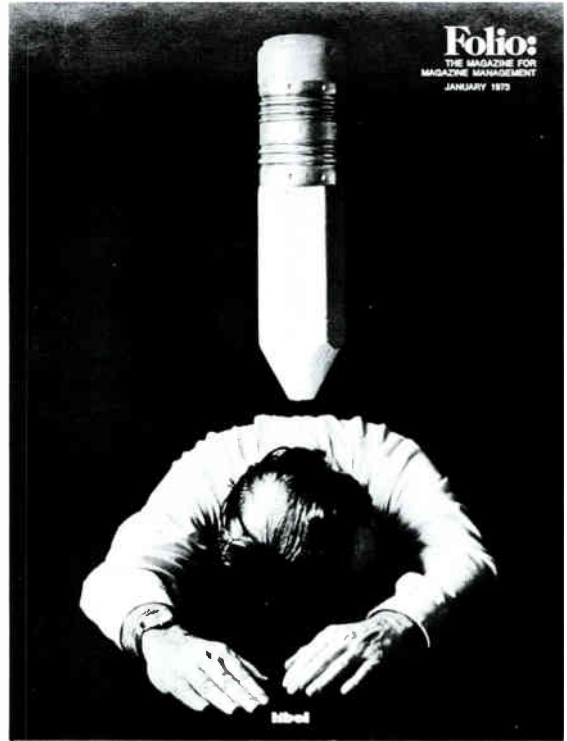
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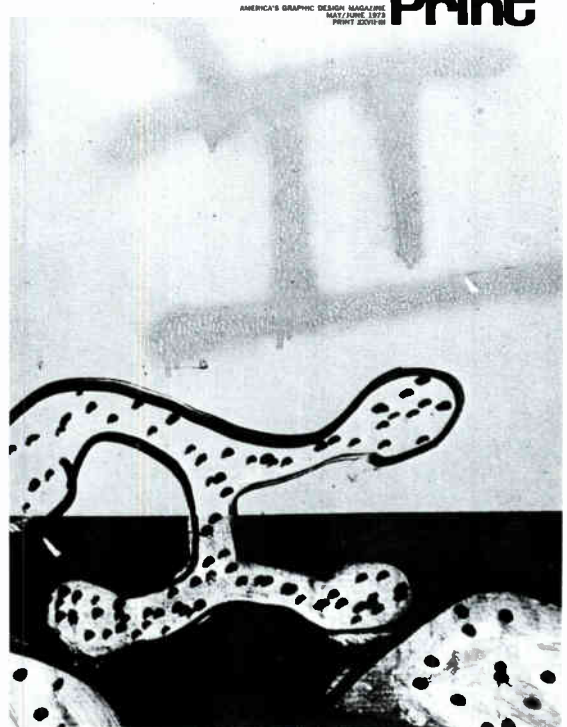
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real estate today

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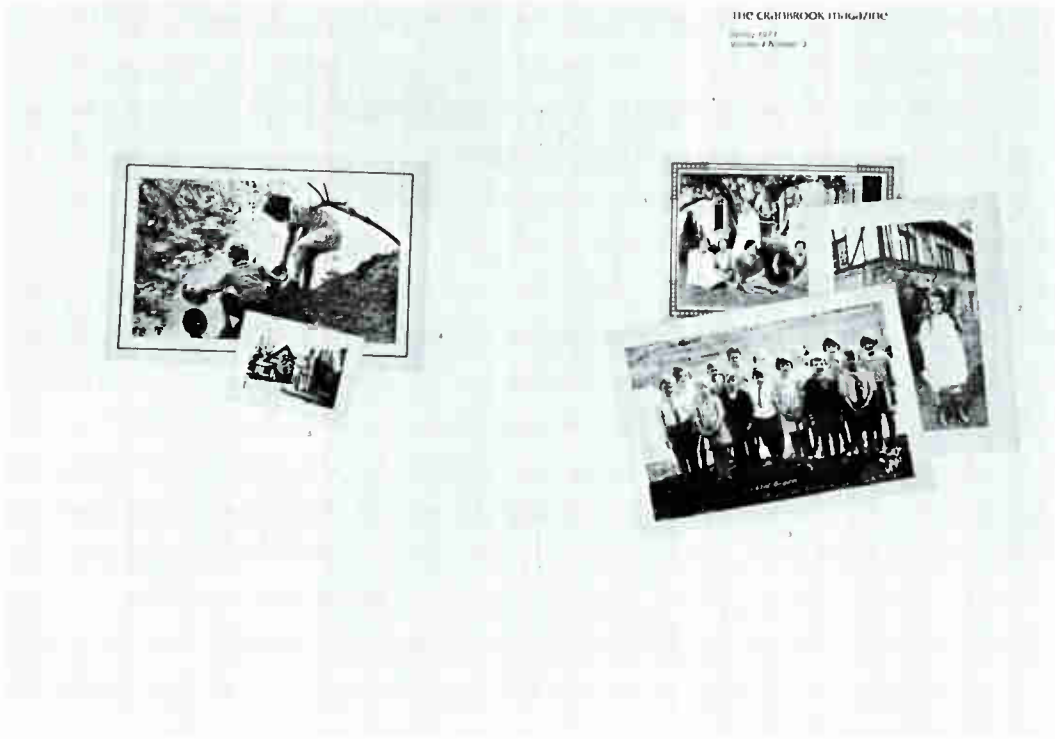
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Art Director Charlotte Winter
Designer Charlotte Winter
Photographer J.F. Gaudineau
Publisher Informat Publishing Corp.
Architecture Plus

543
Designer Carl Hofmann
Photographer Thomas Zamiar
Editor Ellen Rosenstiel
Publisher National Institute of
Real Estate Brokers
Real Estate Today

Sold
542
Art Director Steve Phillips
Designer Steve Phillips
Writer Charles Tannen
Photographer Steve Phillips
Publisher Market Publications Folio

544
Art Director Andrew Kner
Designer Andrew Kner
Photographer Marshall Swerman
Editor Martin Fox
Publisher R.C. Publications
Print



545



546

545

Art Director Katherine McCoy
 Designer Katherine McCoy
 Writer Katherine Wunderlich
 Publisher Cranbrook Educational
 Community
 External Affairs Dept.
 Agency McCoy & McCoy

546

Art Director Steve Phillips
 Designer Steve Phillips
 Photographer Steve Phillips
 Writer Charles Tannen
 Publisher Market Publications Folio



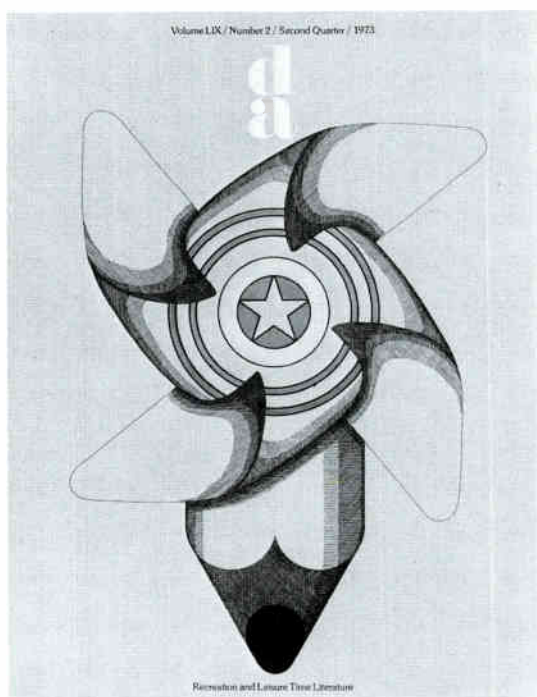
547



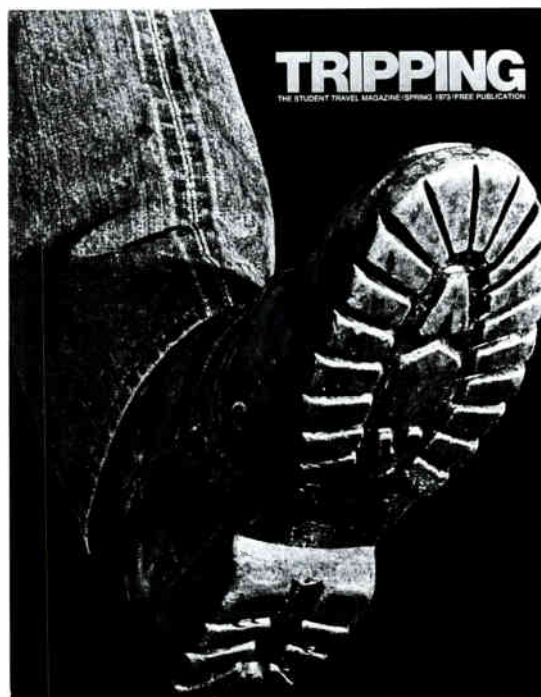
art direction the magazine of visual communication

november 1973 \$1.25

548



549



550

547

Designer Carl Hofmann
 Photographer Thomas Zamiar
 Editor Ellen Rosenstiel
 Publisher National Institute of
 Real Estate Brokers
 Real Estate Today

549

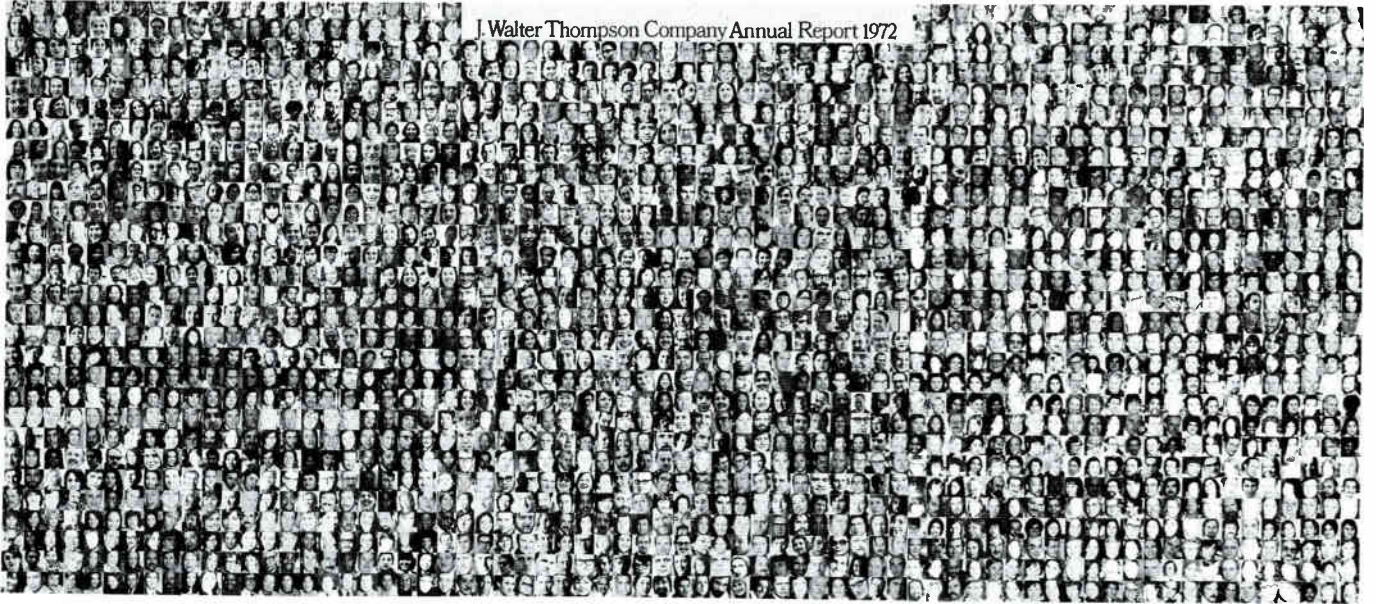
Art Director Roy Alan Hughes
 Designer Roy Alan Hughes
 Artist Roy Alan Hughes
 Agency Leverett Peters Assoc.
 Client Paper Maker's
 Advertising Assoc.

548

Art Director Stanley Stellar
 Photographer Robert Monroe
 Publisher Advertising Trade Publications
 Art Direction

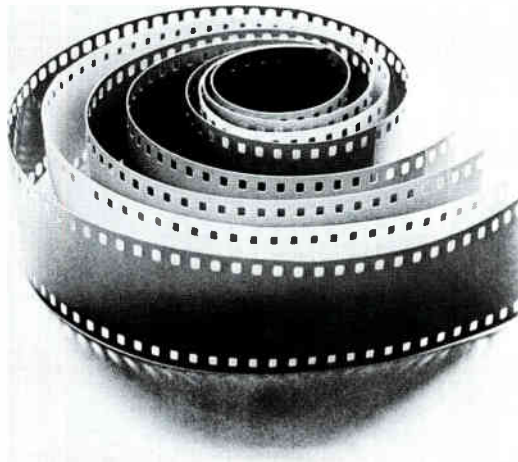
550

Art Directors David Gauger
 Walter Sparks
 Designers David Gauger
 Walter Sparks
 Photographer Randy LaMorte
 Writer Craig Evans
 Publisher Students Services West Tripping
 Agency Gauger Sparks



551

*9th Chicago
International
Film Festival*



552

Silver
551

Art Director Michael Sweret
Designer Michael Sweret
Artist Arthur Litof Studio
Agency J. Walter Thompson Co.
Client J. Walter Thompson Co.

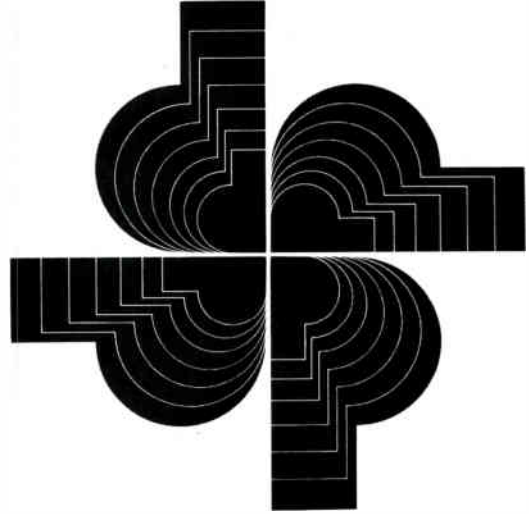
552

Art Directors Saul Bass
Art Goodman
Designers Saul Bass
Art Goodman
Photographer Jerry White
Agency Saul Bass & Assoc.
Client Chicago International
Film Festival

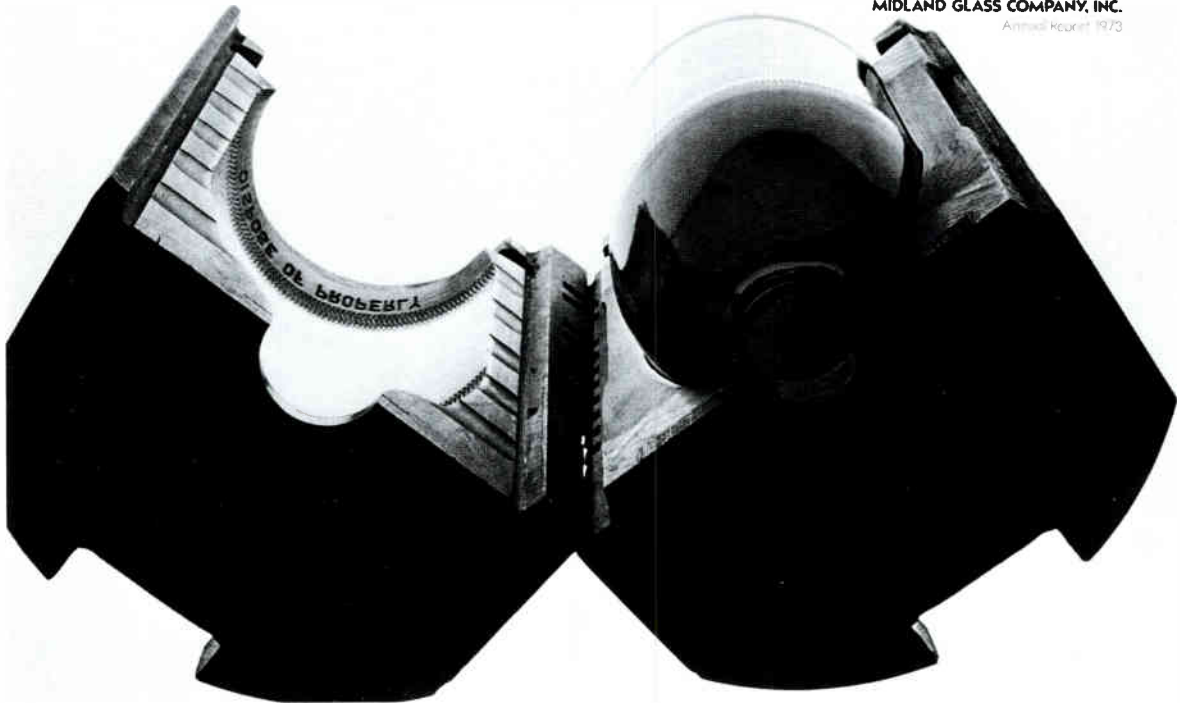


Freedom of the Press

553



554



MIDLAND GLASS COMPANY, INC.
Annual Report 1973

555

553

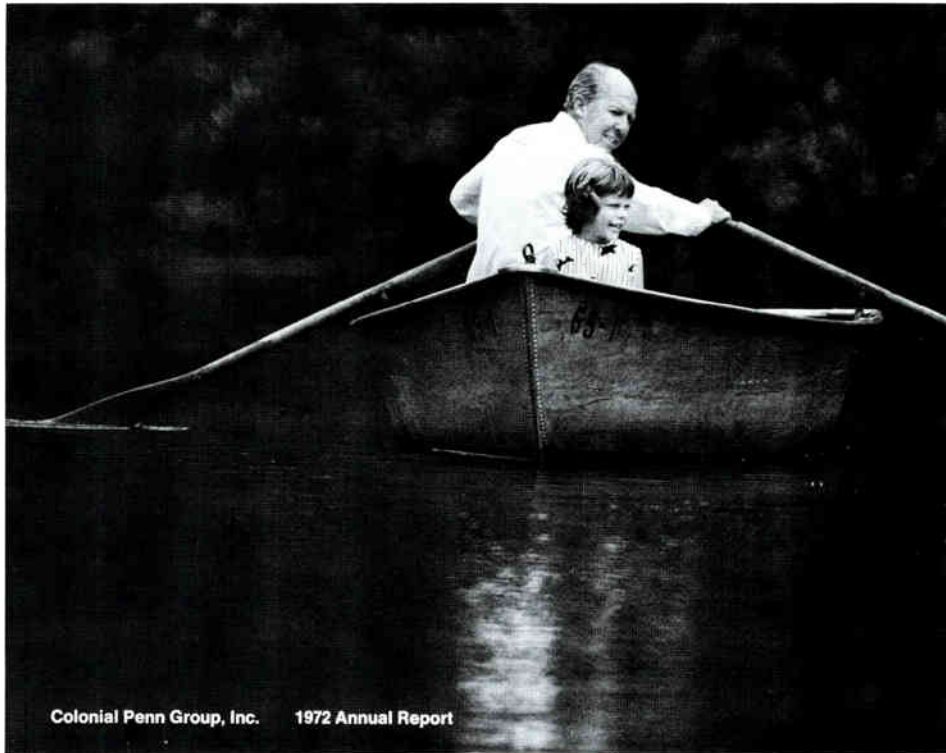
Art Director Art Goodman
Designers Art Goodman
Bruce Dobson
Artist Art Goodman
Agency Saul Bass & Assoc.
Client American Civil
Liberties Union

554

Art Director Aubrey Lee
Designer Dennis P. Moran
Artist Blair Good
Agency Aubrey Lee Assoc.
Client Precision Industries

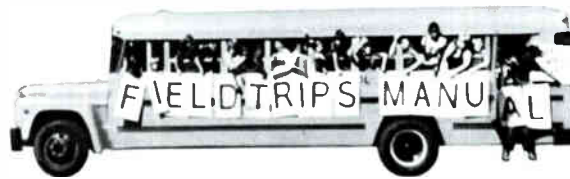
Sold
555

Art Director Samuel N. Antupit
Designer Samuel N. Antupit
Photographer Jack Ward
Writer Phyllis Ward
Agency Antupit & Others
Client Midland Glass Co.



Colonial Penn Group, Inc. 1972 Annual Report

556



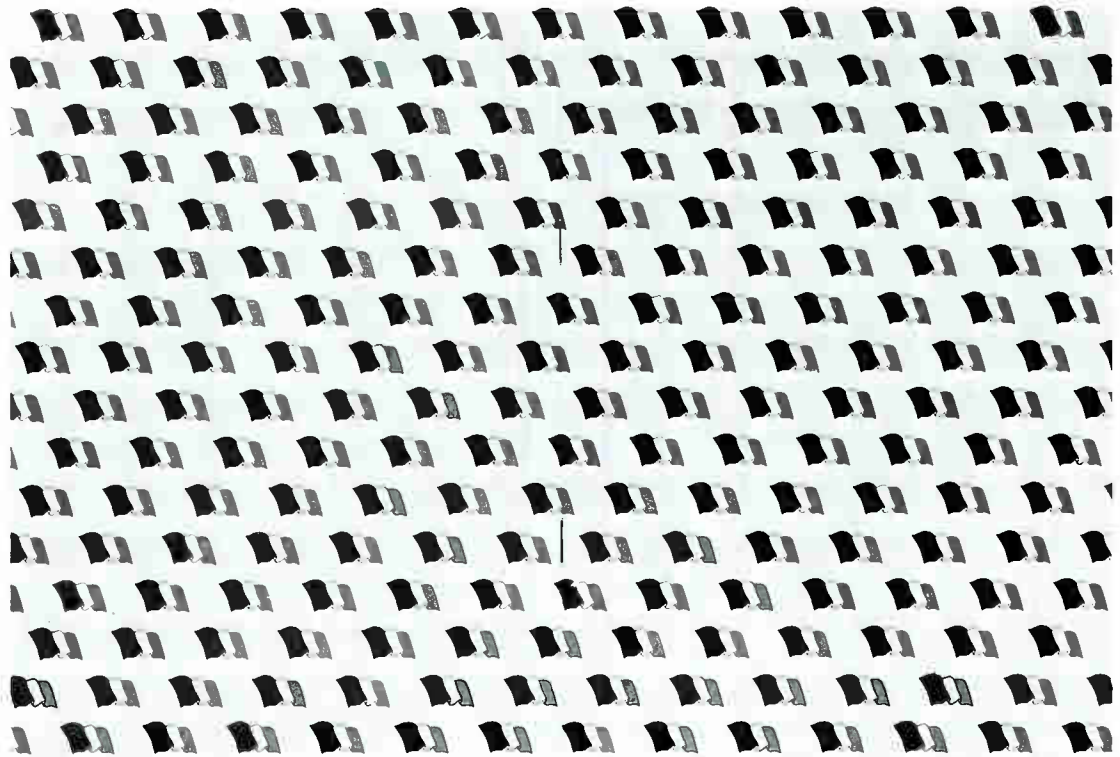
557

556

Art Director George Tscherny
 Designer George Tscherny
 Photographer Bill Farrell
 Agency Rubenstein, Wolfson & Co.
 Client Colonial Penn Group

557

Art Director Ed Jung
 Designer Ed Jung
 Artist Ed Jung
 Photographer Ed Jung
 Writer Sally Patton
 Agency Gifted Resource Center
 Client Gifted Resource Center



Italian Fabrics Exhibition Italian Trade Centre 20 Savile Row, London W1, 27-29 November 1973

558



559

558

Art Directors Marcello Minale
 Brian Tattersfield
 Designers Marcello Minale
 Brian Tattersfield
 Artist Ray Gregory
 Agency Minale, Tattersfield
 Provinciali Ltd.
 London
 Client Italian Trade Centre

559

Art Director Lou Bortone
 Designer George Canciani
 Artist George Canciani
 Photographer George Canciani
 Agency WBZ-TV
 Client WBZ-TV Boston

M,ILL,ION

THE READING
PREFERENCES OF
CORPORATE OFFICERS
& EXECUTIVES
AS LISTED IN
DUN & BRADSTREET'S
"MILLION DOLLAR DIRECTORY"

CONDUCTED BY ERDOS & MORGAN, INC.,
INDEPENDENT RESEARCH SPECIALISTS
SPONSOR: THE WALL STREET JOURNAL

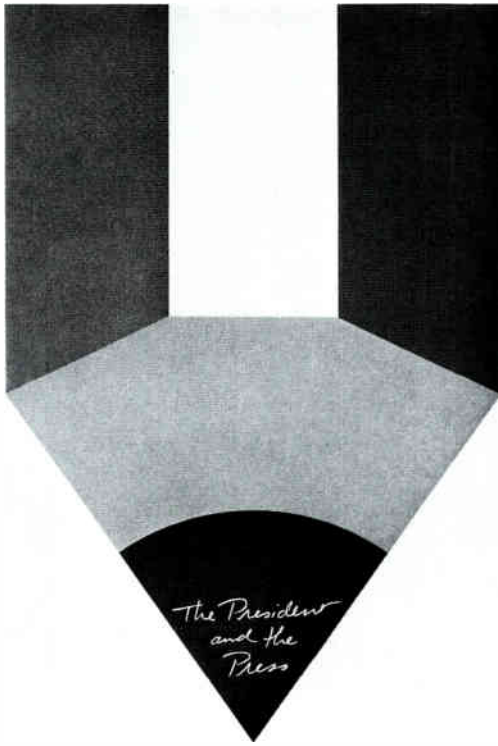
560



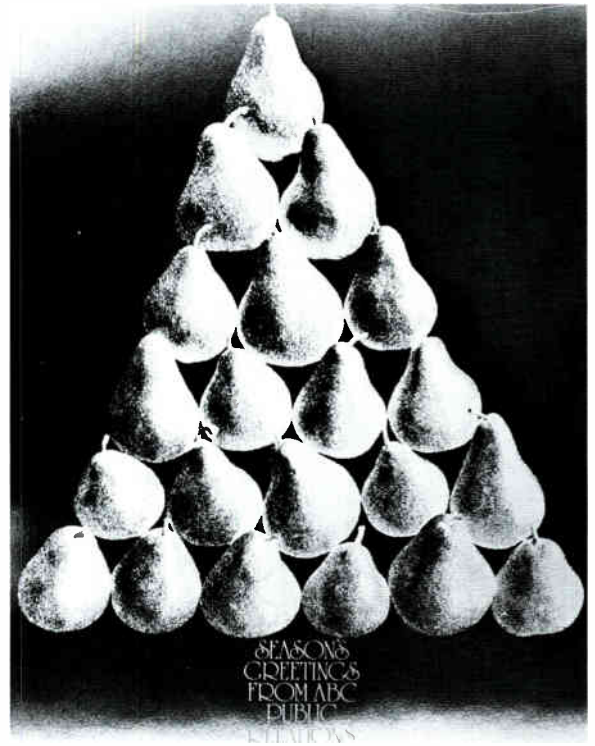
561

560
Art Director Charles Cutler
Designer Charles Cutler
Writer Charles Lind
Publisher Dow Jones & Co.
The Wall Street Journal
Client Dow Jones & Co.

Silver
561
Art Director Louis Portuesi
Designer Louis Portuesi
Artist Guy Billout
Agency Reader's Digest
Client Reader's Digest



562



563



564

562

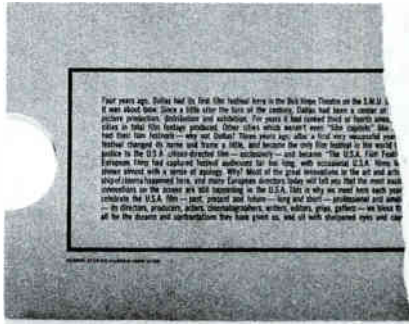
Art Director Walter Lefmann
 Designer Seldon Dix
 Artist Seldon Dix
 Writer Brian Brown
 Agency Time, Inc.
 Client Time, Inc.

563

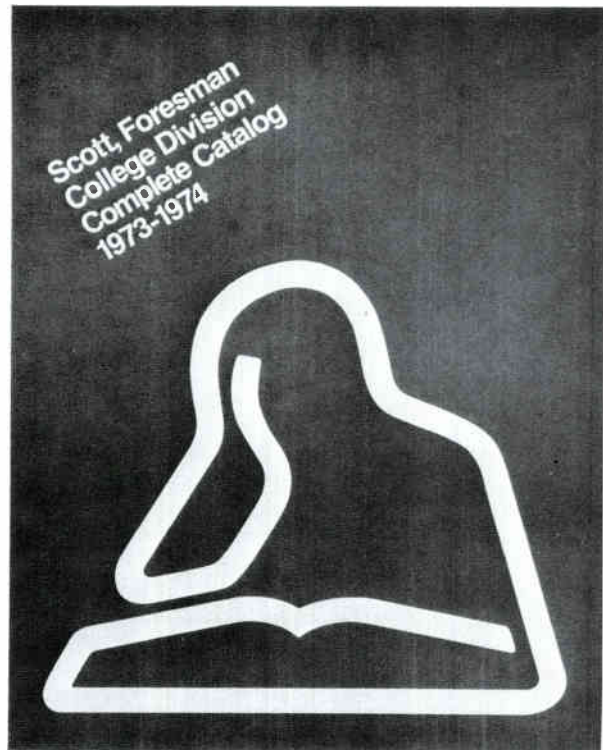
Art Director Henry Epstein
 Designer Leah Becker
 Photographer Leah Becker
 Writer Rick Giacalone
 Agency ABC Corporate Art Dept.
 Client ABC Public Relations

564

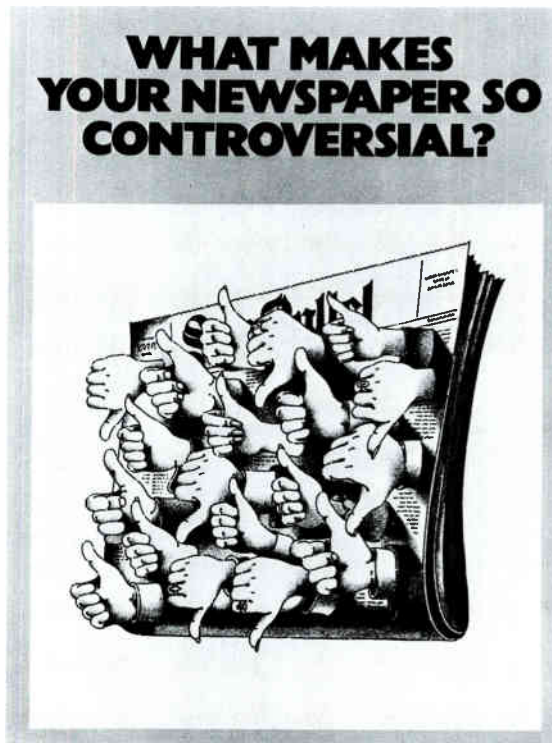
Art Director Andrew Kner
 Designer Paul Kutil
 Artist Paul Kutil
 Photographer Peter Roth
 Writer Jane Klein
 Agency The New York Times
 Client The New York Times



565



566



567

Sold
565

Art Director Larry Sons
Designer John Green
Writer G. William Jones
Agency The Richards Group
Client USA Film Festival

566

Art Director Meyer Seltzer
Designers John Nelson
Meyer Seltzer
Artist John Nelson
Writer Jennifer L. Toms
Client Scott, Foresman and Co.
College Div.

567

Art Director Andrew Kner
Designer Arnold Kushner
Artist Rainbow Grinder
Writer Shepard Conn
Agency The New York Times
Client The New York Times

James Montgomery Band First Time Out



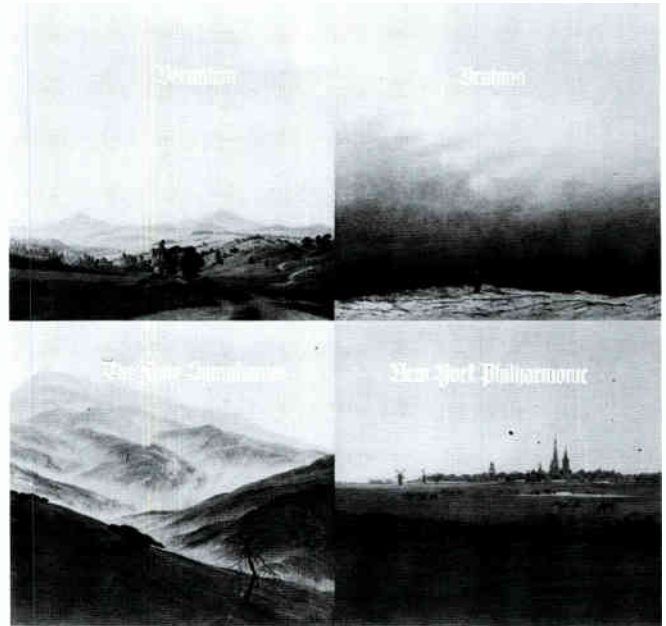
568



569



570



571

568

Art Director Ed Thrasher
 Designer Bruce Steinberg
 Artist Bruce Steinberg
 Photographer Bruce Steinberg
 Writers Bruce Steinberg
 James Montgomery
 Agency Bruce Steinberg
 Client Capricorn Records

570

Art Director John Berg
 Designer John Berg
 Photographer Richard Avedon
 Agency Columbia Records
 Client Columbia Records

569

Art Director Ron Lieberman
 Designer Ron Lieberman
 Writer Jane Wagner
 Artist Ron Lieberman
 Client Polydor Records

571

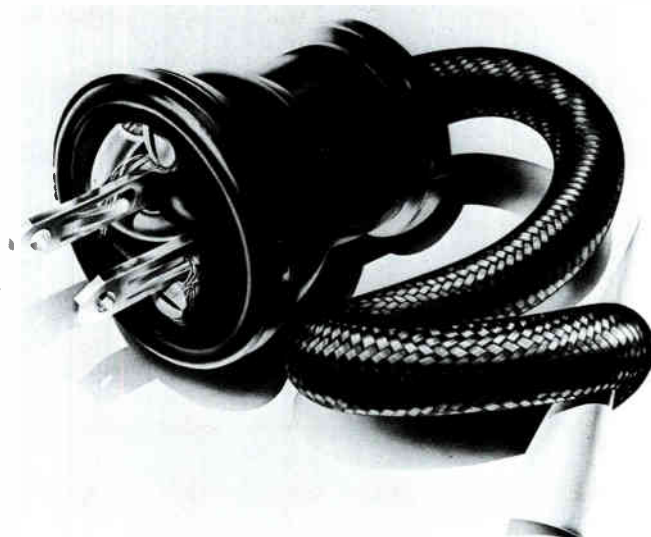
Art Directors John Berg
 Ed Lee
 Designer Henrietta Condak
 Agency Columbia Records
 Client Columbia Records

Richard

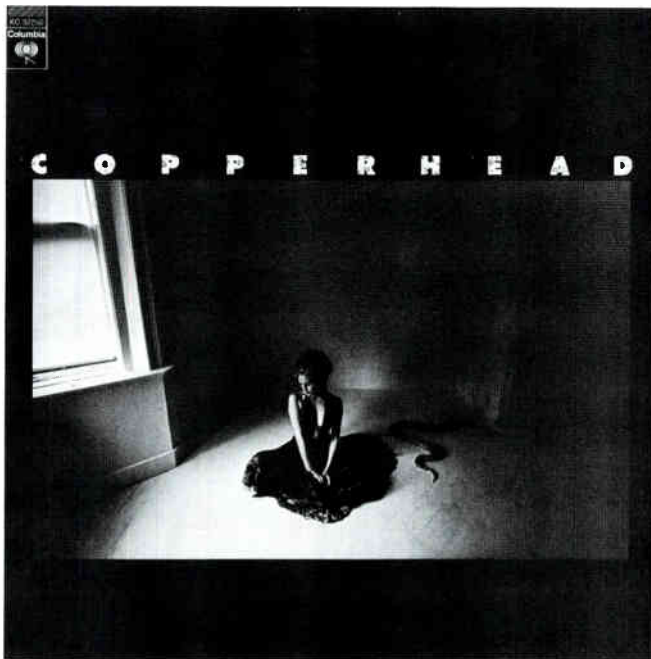
Greene

and the

ZONE



572



573

Sold

572

Art Director Ed Thrasher
 Designer Ed Thrasher
 Artists Peter Palombi
 John Cabalka
 Agency Warner Bros. Graphics
 Client Warner Bros. Records

Silver

573

Art Director Ron Coro
 Designers Anne Garner
 Cippolina
 Photographer Art Kane
 Agency Columbia Records
 Client Columbia Records

THE NIGHTMARE-COME-TRUE NOVEL OF THE LAST JEW IN NAZI AMERICA
THE ULTIMATE SOLUTION
AN ULTRA SUSPENSE SHOCKER BY ERIC NORDEN



574

MASKS.



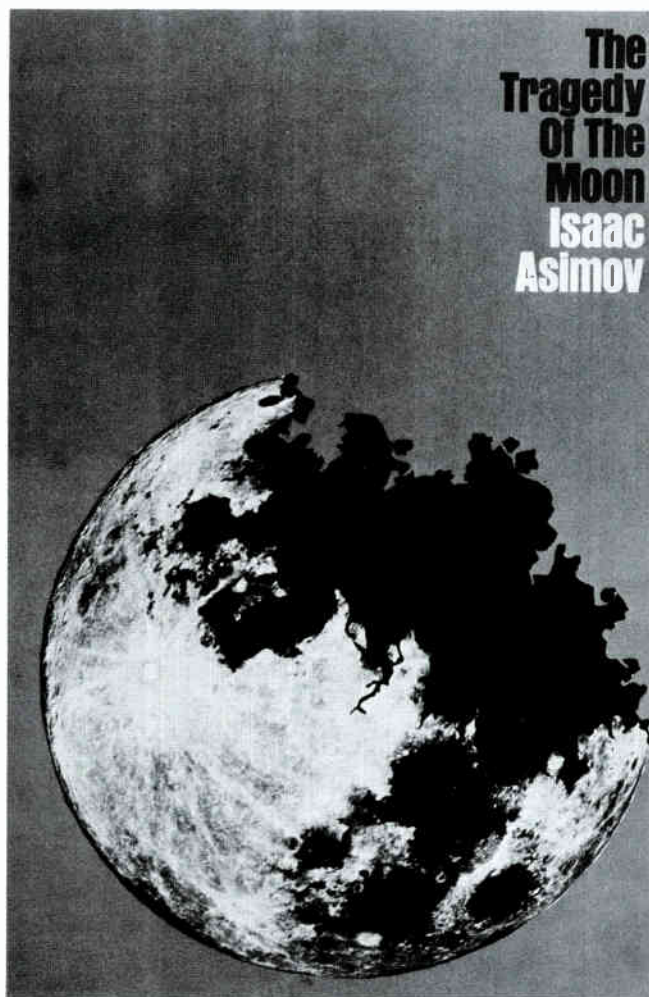
***Jamie
Shalleck***

575



A Novel by Julius Horwitz

576



577

Silver

574

Art Director Harris Lewine
Designer Seymour Chwast
Artist Haruo Miyauchi
Publisher Warner Publishing Co.
Warner Paperback Library

576

Art Director Lynn Braswell
Designer Wendell Minor
Artist Wendell Minor
Editor Richard Marek
Publisher The Dial Press
Agency Wendell Minor Design

575

Art Director Samuel N. Antupit
Designer Samuel N. Antupit
Writer Jamie Shalleck
Publisher Viking Press
Subsistence Press
Agency Antupit & Others

577

Art Director Rallou Hamshaw
Designer Roger Zimmerman
Artist Roger Zimmerman
Publisher Doubleday & Co.

THE GLORY GAME KEITH LAUMER



Doubleday Science Fiction

578

578

Art Director Rallou Hamshaw
Designer Roger Zimmerman
Artist Roger Zimmerman
Publisher Doubleday & Co.

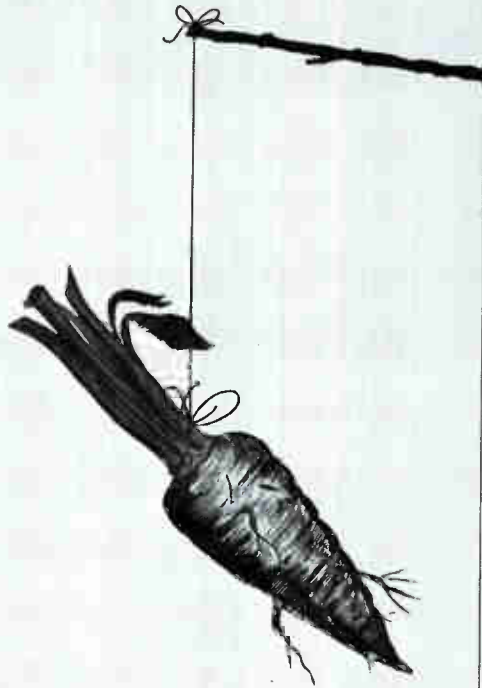


579

579

Art Director Harris Lewine
Designers Kenneth Kneitel
Charles E. White III
Artists Charles E. White III
Michael Doret
Publisher Warner Publishing Co.
Warner Paperback Library

STRATAGEMS AND SPOILS
A Social Anthropology of Politics
F.G. BAILEY



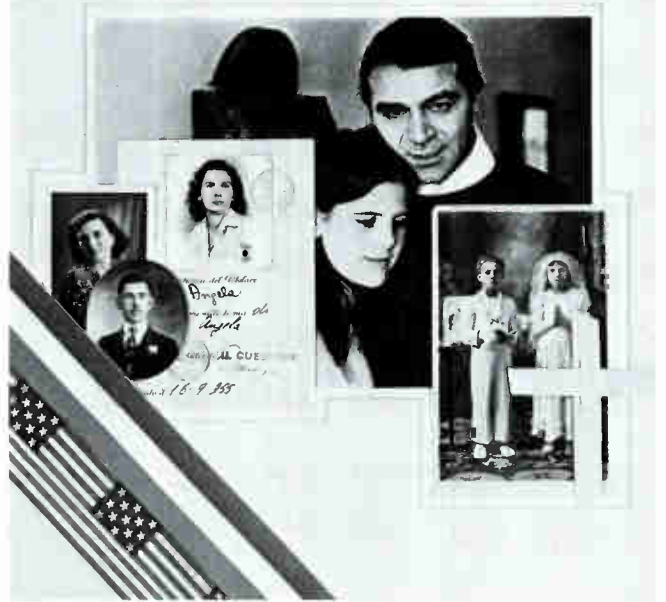
SCHOCKEN SB391

580

580
Art Director John Thornton
Designer Wendell Minor
Artist Wendell Minor
Editor Beverly Colman
Publisher Schocken Books
Agency Wendell Minor Design

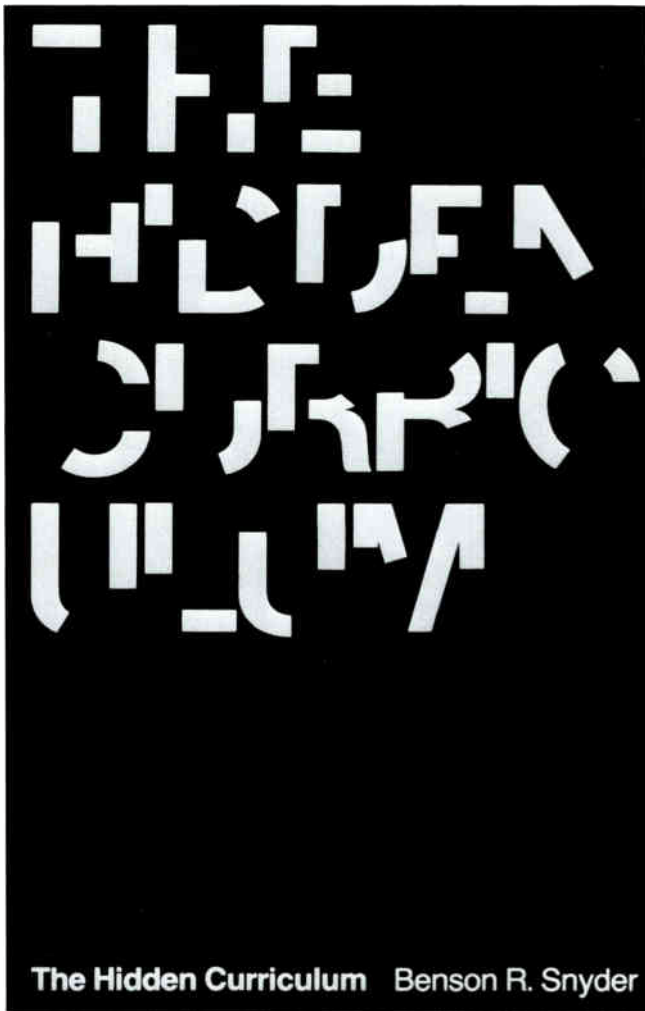
**BLOOD
OF MY BLOOD**
RICHARD GAMBINO

THE DILEMMA OF THE ITALIAN-AMERICANS
TWENTY MILLION MUCH-MISUNDERSTOOD AMERICANS

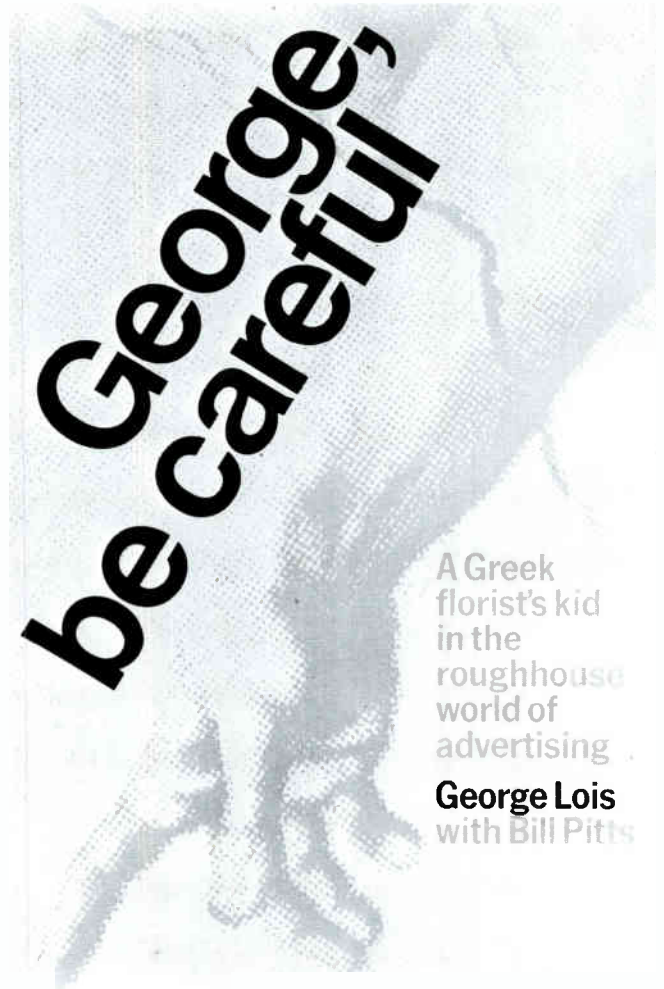


581

581
Art Director Alex Gotfryd
Designer Tony Palladino
Publisher Doubleday & Co.



582



582A

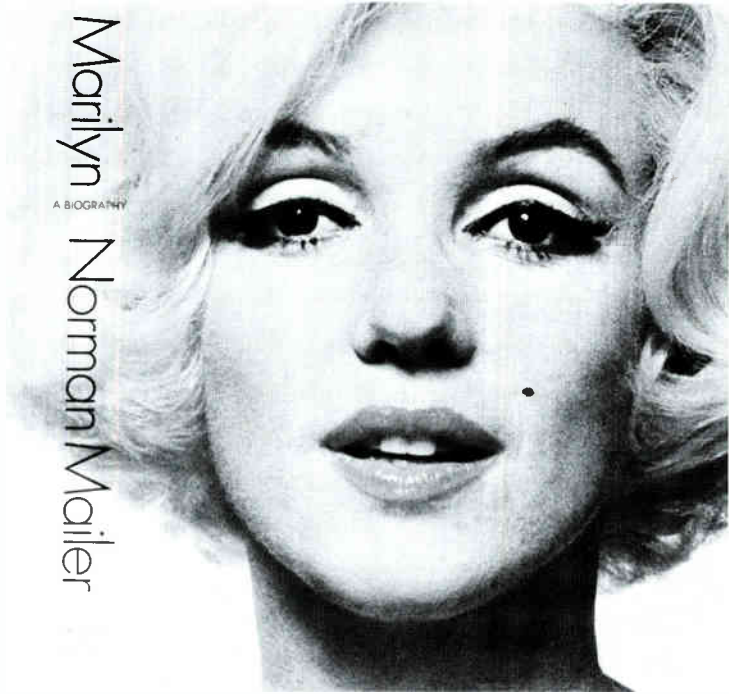
582

Art Director Betsy Hacker
 Designer Betsy Hacker
 Artist Betsy Hacker
 Publisher The MIT Press

582A

Art Director George Lois
 Designer Dennis Mazzella
 Artist (Michelangelo)
 Publisher Saturday Review Press
 Agency Lois Holland Callaway

Marilyn
A BIOGRAPHY
Norman Mailer



583



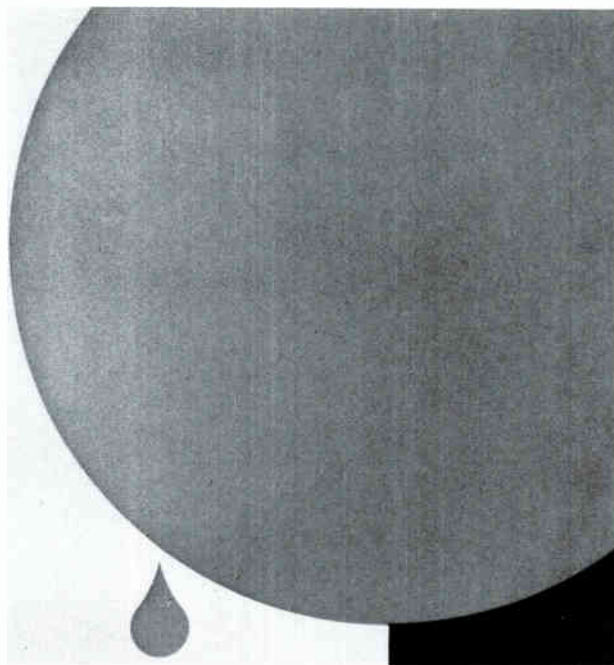
583

Art Director	Allen Hurlburt
Designer	Allen Hurlburt
Concept	Lawrence Schiller
Photographers	Various
Writer	Norman Mailer
Publisher	Grosset & Dunlap

The Tree That Couldn't Fly by Marcello Minale

585

The tree replied tearfully
that he longed to be able to fly
like his friends the birds.

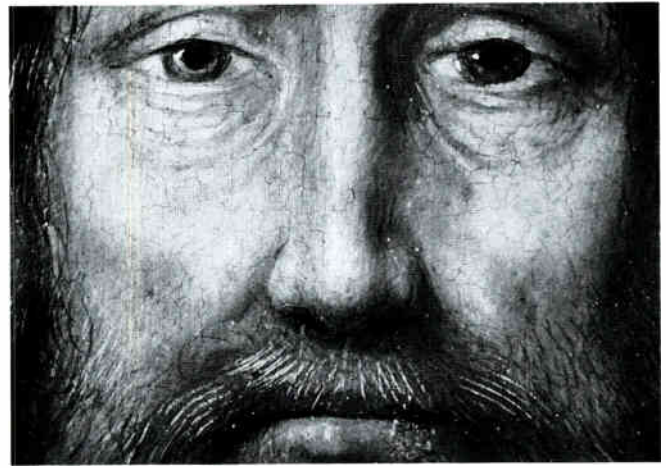


585

Art Director Marcello Minale
Designer Marcello Minale
Artist Marcello Minale
Writer Marcello Minale
Publisher Dobson Books Ltd.
Agency Minale, Tattersfield,
Provinciali Ltd.,
London

YES
10 COMMANDMENTS
TODAY
LES
10 COMMANDEMENTS
AUJOURD'HUI

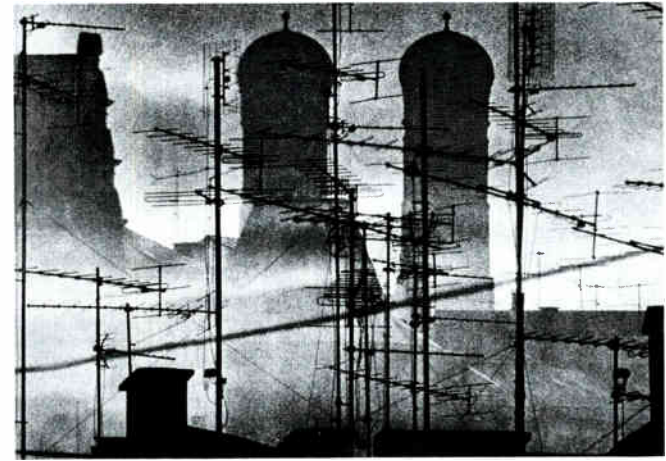
DIE 10 GEBOTE HEUTE



586

JAHTZU LOND
TET SON
TUON SHALL
SLETON
SVERN OOD
SOPHIL IL
JE OUAL STEREL
VON DEN
TYP NASTAPL
PASTREI DEUT
MILIT
MATHC

**1
ICH BIN
DER HERR
DEIN GOTT
DU SOLLST
KEINE
ANDEREN
GOTTER
NEBEN MIR
HABEN**

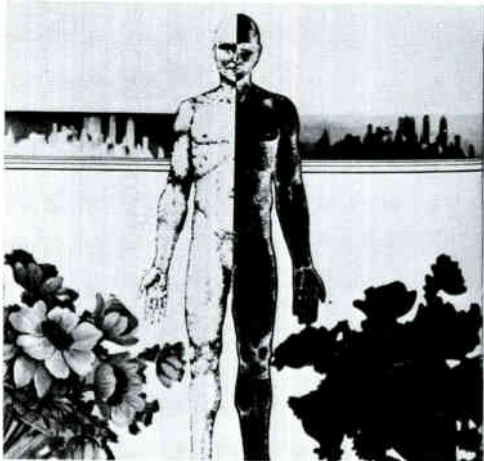


586

Art Director Willy Fleckhaus
Designer Willy Fleckhaus
Photographers Art Kane
Pete Turner
Tassilo Trost
Will McBride
Erich Lessing
Marc Riboud
Ernst Haas
Ernst Klemm
Brian Seed
Rudy Meisel
Bud Lee
Susanne Esche
Various
Writer Thilo Koch
Publisher A. Wyss & Co.
KG CH-Zürich
Oberrieden



587



PRAYER OF ME, A MORTAL.

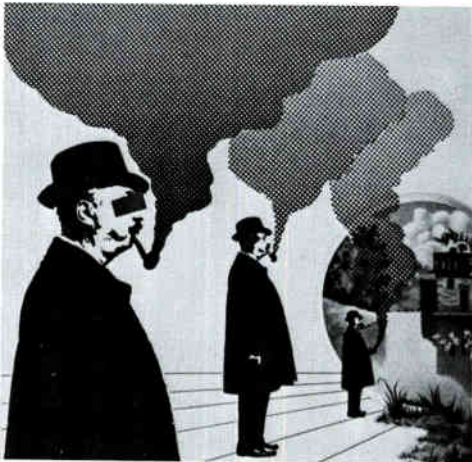
Because I am human,
I have a movable thumb and the power of speech.
I thank Thee, Lord.

Because I am human,
I want it bigger and better.
Forgive me, Lord.

Because I am human,
I can build cities.
I thank Thee, Lord.

Because I am human,
I litter and pollute.
Forgive me, Lord.

15



BLIND AND DEAF ARE MEN

A man was standing
by the sea
Standing, standing next to me
And I leaned over
Asked him if he heard
About the oil spill
and the death of the birds
But he did not hear me.
He did not listen.
And though he was near me:
He saw not the shore
With yards of paper.
He looked out to sea
And that was all.

15

587

Art Director Morgan L. Ziller
 Designer Morgan L. Ziller
 Artist Morgan L. Ziller
 Writer Mary Catherine Downs
 Publisher Heritage Press
 Agency The Bloom Agency
 Client Mr. & Mrs. R.J. Downs

Zeig Mal!



Ein Bilderbuch für Kinder und Eltern.
Fotografiert und getextet von Will McBride.
Erklärt von Helga Fleischhauer-Hardt.
Vorwort von Helmut Kentler. Jugenddienst.

588



Mensch, bin ich froh. Endlich bin ich aufgeklärt.



Ich auch.



Dieses Buch haben wir für Kinder und Eltern gemacht. Es kann in ihrer Hand eine Hilfe für die sexuelle Aufklärung sein. Vor allem aber möchte es den Eltern zeigen, daß eine natürliche Sexualität sich nur dann entwickelt, wenn die Kinder von der Geburt an in einer liebevollen, die Sexualität nicht unterdrückenden Familie und Umwelt aufwachsen. Wir glauben, daß ein Kind noch nicht aufgeklärt ist, wenn es alle Bilder in diesem Buch nicht verstanden hat. Zu einer guten Aufklärung gehört vielmehr das immer wiederkehrende Gespräch mit den Eltern, das dem Kind hilft, seine Fragen und Probleme zur Sexualität zu äußern und zu verarbeiten. Der Bildteil des Buches ist daher als Grundlage und Anregung für die Eltern gedacht. Die im Inneren des Körpers stattfindenden Vorgänge wie Befruchtung und Schwangerschaft sowie anatomische Einzelheiten sollten dem Kind von den Eltern selbst in einfachen Worten erklärt werden. Hierzu bieten die Texten Anregungen und Vorschläge. Er vermittelt den Eltern grundlegende Kenntnisse von der Entwicklung der Sexualität und der sexuellen Erziehung. Von

anderer Meinung, daß mit den anschaulichen und wirklichkeitsnahe sexuelle Aufklärung den Ängsten und Schuldgefühle im Zusammenhang mit der Sexualität entgegen zu sein. Aus diesem Grund wählten wir als Bildmittel die Fotografie. Mit viel Mühe und unter großen Schwierigkeiten gelang es, schließlich so zu fotografieren, daß ihre natürliche Haltung zum Ausdruck kommt. Wir danken den Kindern und Eltern für ihre Hilfe bei der Gestaltung der Fotos. Ihre Kommentare zu den Bildern sind spontane Äußerungen, die wir unverändert wiedergeben. Wir hoffen, daß dieses Buch Kindern und Eltern als eine selbständige Informationsquelle dienen und ihnen den Weg zu einer glücklichen, auf Liebe, Zärtlichkeit und Verantwortungsgefühl geprägten Sexualität zu weisen kann.

Helga Fleischhauer-Hardt

Will McBride

Originalfoto - stark verkleinert

Silver
588

Art Director Will McBride
Designer Will McBride
Artist Will McBride
Photographer Will McBride
Writers Will McBride
Helga Fleischhauer-Hardt
Publisher Jugenddienst Verlag
Germany

“WHERE DID I COME FROM?”



The facts of life without any nonsense and with illustrations.

589

What the differences are. This is important, because it's the different parts that make it possible for your mother and your father to make you.

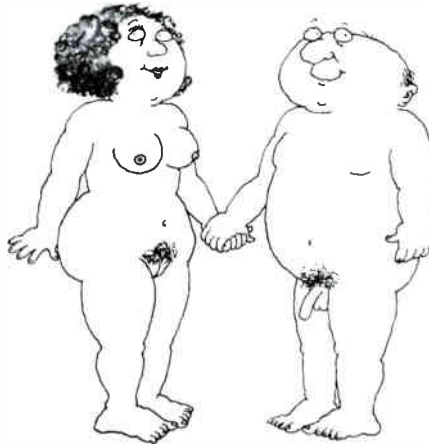
In fact, it's so important that we've done two big pictures so that you can see just what's what.

Don't worry if the pictures don't look too much like your mother and father. The important parts are the same on all of us. (Even you.)

Let's start at the top of the pictures and see what the differences are.

First of all, you'll see that the man has a flat chest. But the woman has two round bumps on her chest.

These bumps have a lot of names. Some people call them the bosom (which you say like this: boozum). Other people call them titties, or boobs. (Don't ask us why.)



W. H. P. M. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.



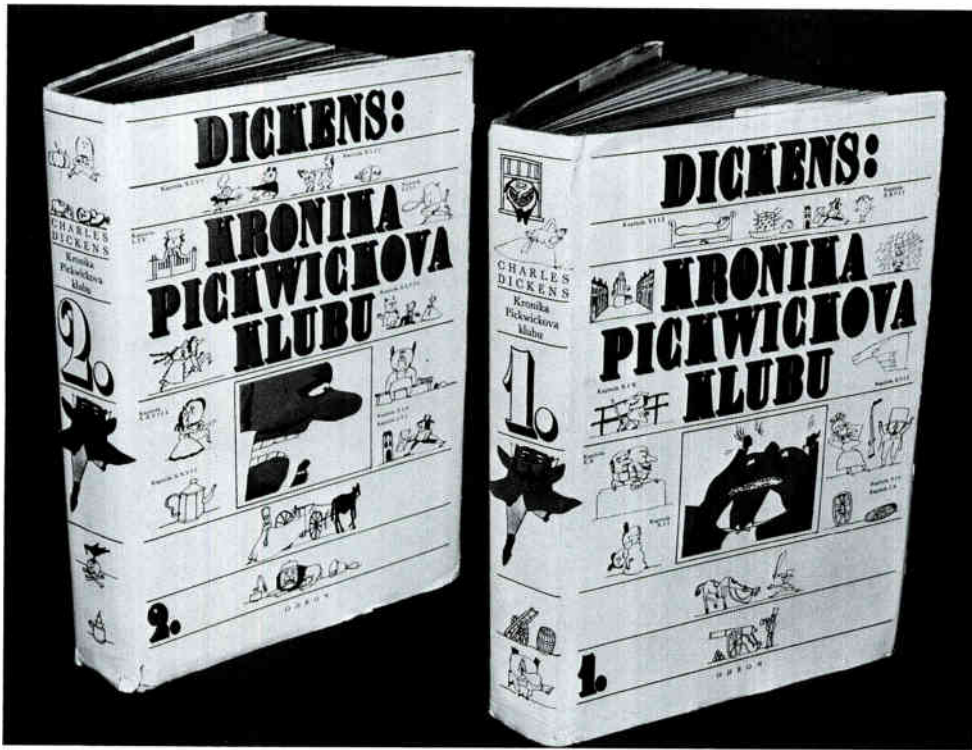
By this time, the man wants to get as close to the woman as he can, because he's feeling very loving to her. And to get really close the best thing he can do is lie on top of her and put his penis inside her, into her vagina.

589

Art Director Paul Walter
Designer Paul Walter
Artist Arthur Robins
Writer Peter Mayle
Publisher Lyle Stuart
London



591



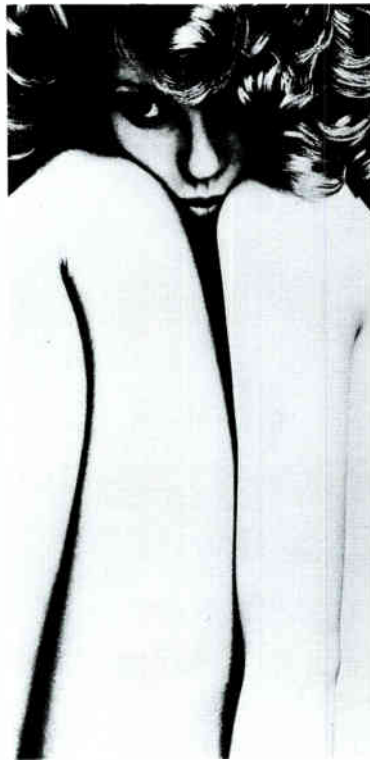
592

591

Art Director Josef Hochmann
 Designers Milan Kopriva
 Jiri Salamoun
 Artist Jiri Scalamoun
 Editor Mladá Fronta
 Publisher Mladá Fronta
 Prague

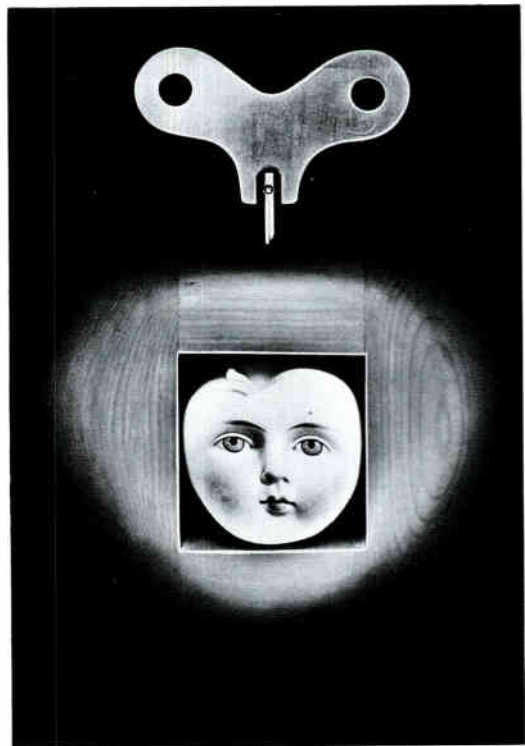
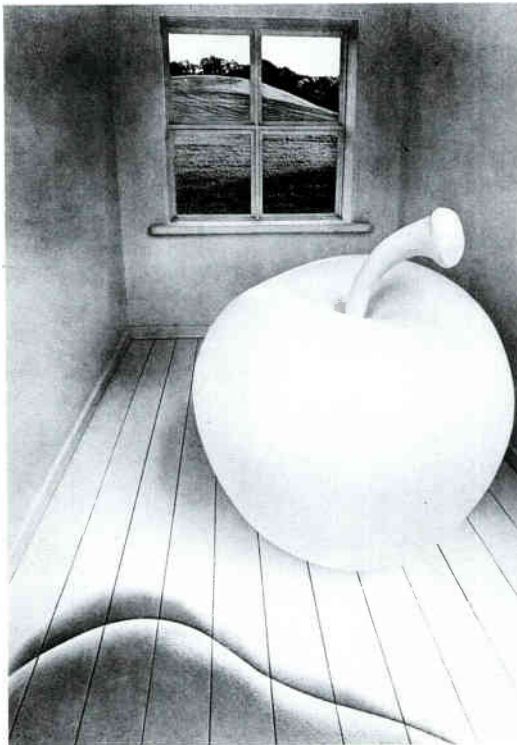
592

Art Director V. Rein
 Designer M. Kopriva
 Artist Jiri Salamoun
 Editor Odeon
 Publisher Odeon
 Prague



HASKINS POTTERS

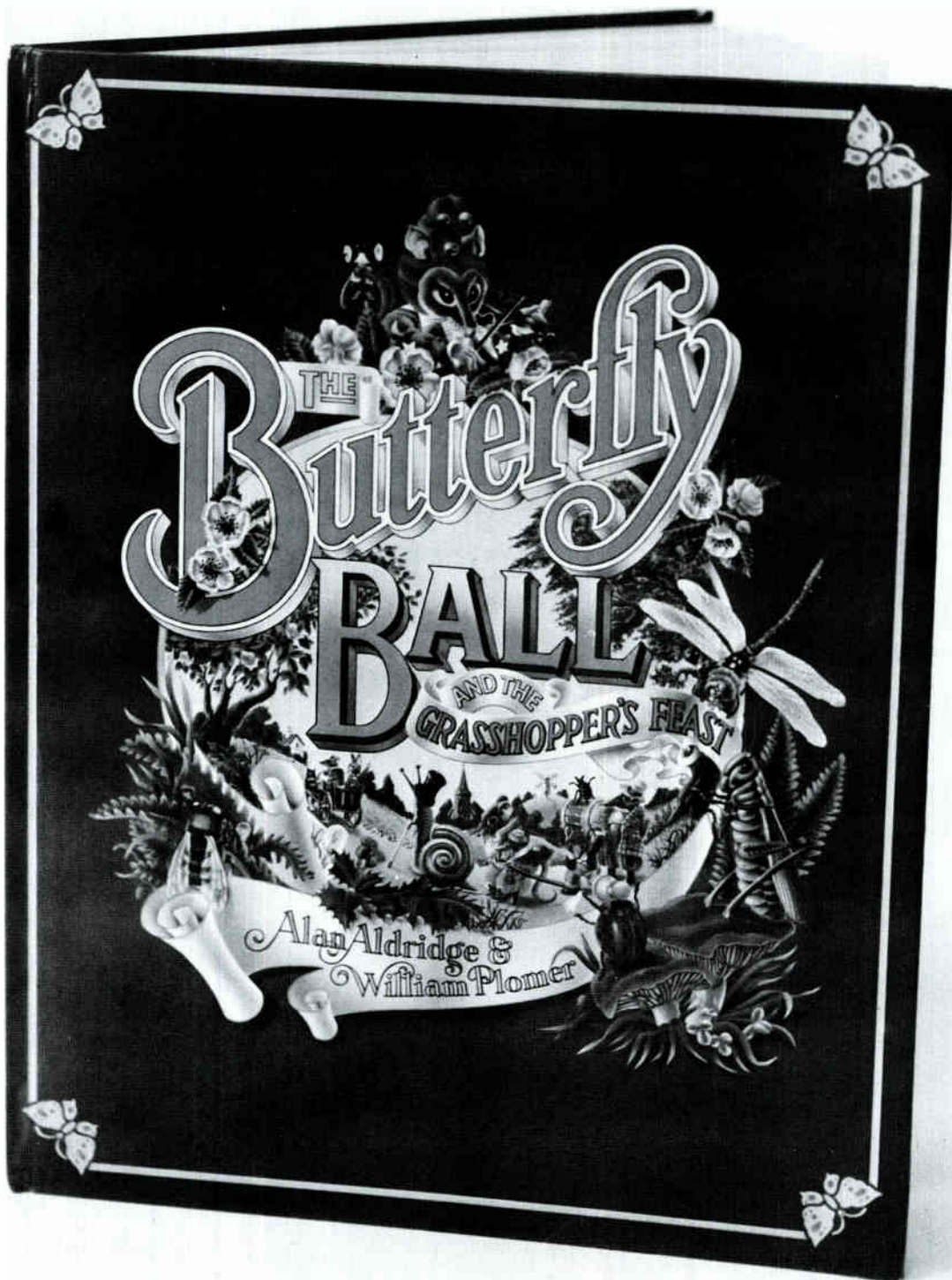
593



Sold

593

Art Director Sam Haskins
Designers Alan Fletcher
Pentagram
Photographer Sam Haskins
Publisher Thomas Y. Crowell Co.
London



594

Silver
594

Designers Alan Aldridge
Harry Willock
Artists Alan Aldridge
Harry Willock
Writers William Plomer
Richard Fitter
Publishers Jonathan Cape Ltd.
Times Newspapers Ltd.
Aurelia Enterprises Ltd.
London



597



598



corporate banking services

Bank of Virginia-Potomac is the fastest growing bank in northern Virginia. Our compound growth rate over the past five years has been close to 30 percent.

Our roots in the northern Virginia area run deep. We opened our doors in 1910 as the Bank of Occoquan, the first locally owned office in Prince William County and Arlington County. In 1962, the bank became an affiliate of what is now Bank of America Company - a billion dollar holding company with over 100,000 banking locations throughout the United States.

Today we have over 30 offices in northern Virginia and are in major, complete command banking services in the District of Columbia and its Maryland suburbs as well.

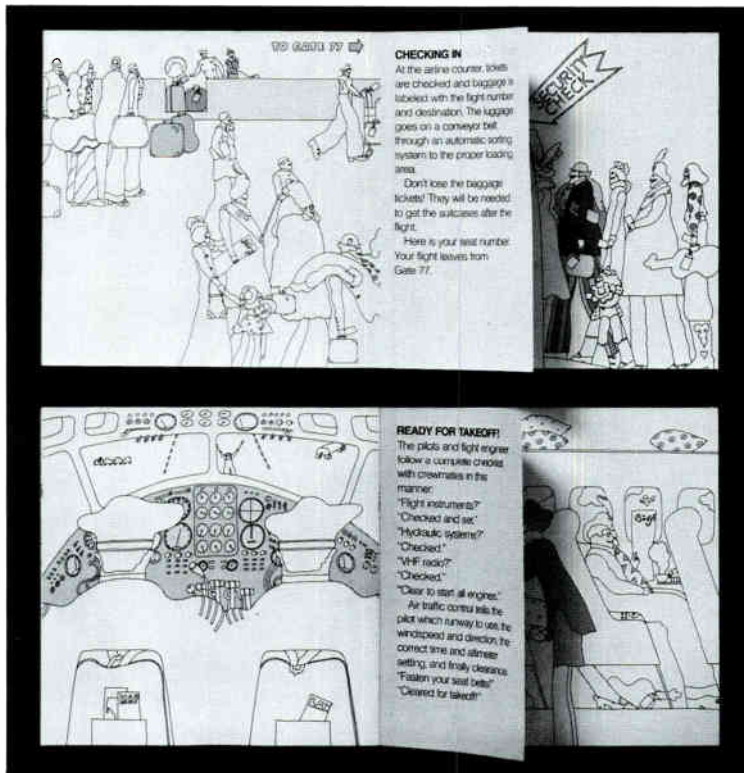
Because we take a personal approach to our customers, we have attracted and are attracting more corporate customers that allow the best of executive talent and industry to give their customers personal attention.

597

Art Director W. Chris Gorman
 Designer W. Chris Gorman
 Writers Charles S. Mill
 Judith M. Little
 Agency W. Chris Gorman Assoc.
 Client American Business Press

598

Art Director David Ashton
 Designer David Ashton
 Photographer Robert de Gast
 Writer Doug Forsyth
 Agencies Ashton-Worthington
 Hottman-Edwards Advertising
 Client Bank of Virginia-Potomac



599



600



600

599
Art Director The Company
Designer The Company
Artist Ingrid Schurig
Writer Julia K. Fenderson
Agency The Company
Client Los Angeles Dept. of Airports

Art Director Richard Hess
Designer Richard Hess
Photographer Zachary Freyman
Writer Adrienne Claiborne
Agency Richard Hess, Inc.



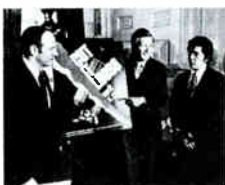
603

ON APRIL 9TH...

A press conference was held in the Blue Room at City Hall at which Mayor John V. Lindsay announced plans for OPERATION CUT IT LOOSE. The Mayor was joined in the announcements by Gordon Chase, Health Services Administrator, and by David I. Nelson, General Manager of WCBS Radio.

WCBS Newsradio 88 carried the press conference live as its own an introduction of the project.

Mayor Lindsay stated "This is the first time anyone has undertaken such a program. The city commends WCBS for its involvement and initiative. WCBS Newsradio 88 has recognized the need to reach out into the neighborhoods to find and then treat the addict and this cooperative CUT IT LOOSE program is the result of their public spirited efforts."



...BY APRIL 6TH (continued)

WCBS contacted comedian Alan King, Emmy Award winner Barbara Quinn and motion picture actor Charles McGregor and arranged for them to come to the station to record public service announcements. These spots focused on the Hotline number and urged addicts to call for immediate help.

WCBS then took the initiative in contacting every other radio and television station in the New York metropolitan area (134 in all) asking for their cooperation in scheduling public service announcements for CUT IT LOOSE. We then provided these stations with tape, slides and live copy.



603

Art Director Veronal L. Grant
 Designer Veronal L. Grant
 Photographer CBS Photographers
 Writer Winnie Mullen
 Agency CBS Radio Spot Sales
 Client WCBS News Radio 88, N. Y.



607

Arrangement of Private Placements

Morgan Stanley counsels clients to determine the appropriate type of financing and when a private placement has been determined to be advantageous, the firm acts as agent in the private placement of debt or equity securities, participating in such aspect of the offering process. This process includes assistance in determining the timing, amount and amount of financing, in designing the securities to be issued—taking into conventional obligations to more complete securities utilized for project financing or asset transactions—and setting the offering terms in light of existing market conditions. The firm works closely with the issuer, its legal counsel and accountants to prepare the necessary offering documents. The firm also registers purchase commitments and the related terms of contracts with institutional purchasers.

Financial Advisory Services

Beyond the financial guidance provided to clients in connection with a specific financing transaction, Morgan Stanley provides a broad range of financial advisory services to its domestic and foreign clients. These services cover general areas, such as long-range financial planning, as well as specific corporate finance problems such as modification of terms of outstanding securities, recapitalizations, stock splits, exchange offers, stock repurchase programs, dividend policy and other procedures. Financial advisory services provided to clients also include security evaluations and counsel on investment activities. Morgan Stanley's financial advisory services in the past have included counsel on real estate matters. Morgan Stanley continues to provide real estate advice as part of its general financial advisory services. Clients with more specialized real estate needs are served primarily by the firm's subsidiary, Brodsky, Harnsey & Co., Inc.

Mergers and Acquisitions

Morgan Stanley has provided counsel and assistance with mergers and acquisitions for many years. With the recognition that merger and acquisition activity was increasing in the late 1960s, Morgan and acquired on service to clients began with participation in long range planning and determination of the appropriate value to be received. When a course of action has been designated, the merger and acquisition group negotiates and handles all other aspects of the transaction, including the preparation of the necessary documents and the execution of the transaction. Morgan Stanley's merger and acquisition opportunities are reviewed on a confidential basis through Morgan Stanley in New York, Morgan A. Co. International S.A. and Morgan Stanley Canada Limited. When a specific merger or acquisition transaction is at hand, the firm is prepared to provide a valuation and to assist in structuring the acquisition, including the design of appropriate "best-of" or "second-best" offers to be offered. Simultaneous participation in the negotiation of terms, securing of the company's accounts and coordination of the several advisors involved in the transaction. Morgan Stanley has represented the issuer, the acquirer or the target company, and in certain instances, the firm has been asked to administer both parties involved in a specific transaction.

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N.Y.N.Y.



608



608

Art Director Richard Danne
Designer Richard Danne
Photographers Various
Agency Danne & Blackburn
Client Mead Paper

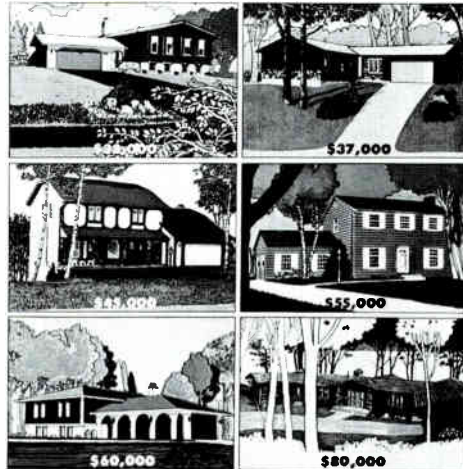


609



We're going to tell you that we'll do anything. Anything. We have prime home sites throughout the western, northern and southern suburbs. Including lakeshore. We'll sell you a home you can move into tomorrow. We'll rent you a home. We'll take your home in trade. We'll build a house on your land. We'll build you a palace or a cottage.

We're going to tell you there will be no surprises. When you build with Ecklund and Swedlund, you get the home you order. If our subcontractor's price to us increases while we're building, that's our problem. Not your closing day surprise.



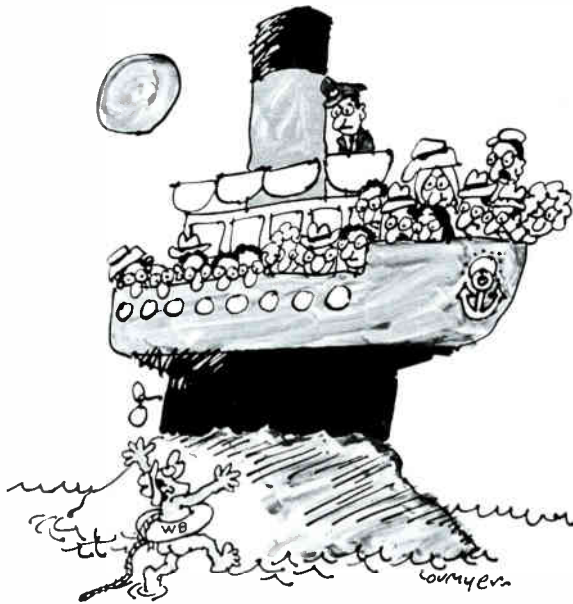
609

Art Director Ned Tieche
 Designer Ned Tieche
 Artist Pete Bastiansen
 Writer Al Fahden
 Agency Fahden as in Cat
 Client Ecklund & Swedlund
 Custom Home Builders



Willcox, Baringer & Co., Inc.

610



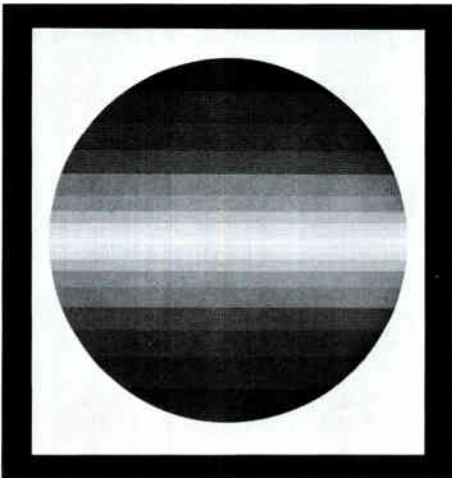
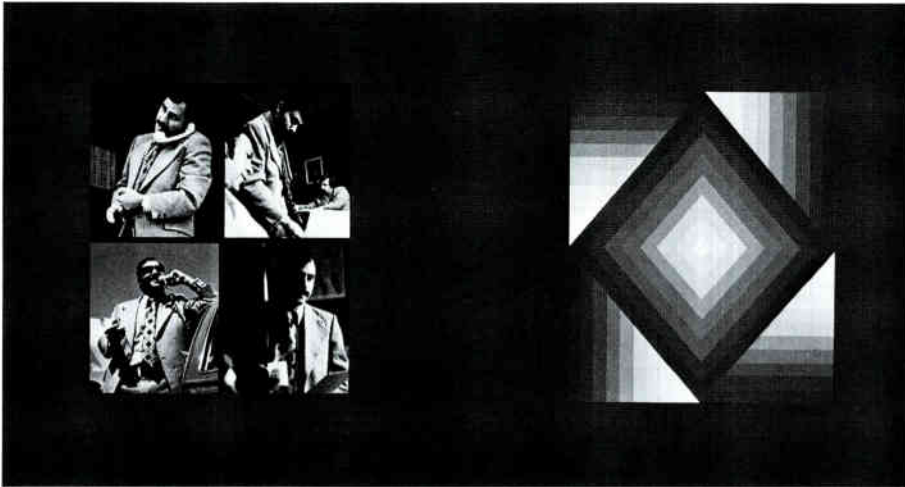
As your reinsurance brokers, we're your advisors in the complex world of reinsurance. It's our job to help guide your company to the right solutions of your reinsurance problems, no matter how large or how small.

Knowledge and experience, of course, are the prerequisites. Where your executives may not have the time to devote all their attention to reinsurance, we've made it our life's work.

At Willcox, Baringer we begin with a thorough study of your company. Its individual lines. Its markets. Its competition. The compatibility of your existing commitments to your current and future

610

Art Director	Alfred Willard
Designer	Victor Gialleonardo
Artist	Lou Myers
Writer	Tom Atkinson
Agency	Doremus & Co.
Client	Willcox, Baringer & Co.

**AL FRIEDMAN:**

"I think the biggest kick in my particular field of management is to **TAKE OVER A TURKEY AND TURN IT INTO A PEACOCK.**"

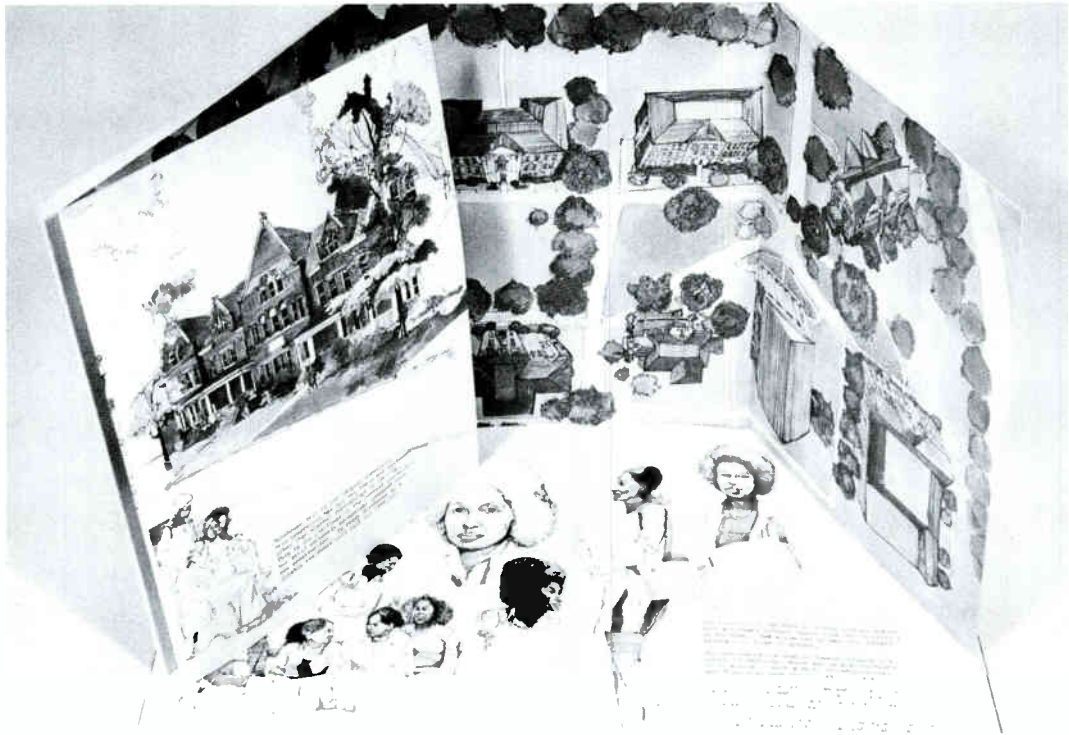
It's an exciting challenge to take something over that's losing money ... and through diligent, hard work and expertise in management start turning the whole thing around. Along the same line, we believe in spending the necessary money in a project to upgrade it rather than to run it into the ground. In the field of management, service is the big thing. Service to the owner and service to the resident. In meeting this requirement, we retain happy clients."

611

Art Director	Peter K. Meyer
Designer	Peter K. Meyer
Artist	Lia Alcalay
Photographer	Douglas C. Green
Writer	James T. Orgill
Agency	Robert S. Block Advertising
Client	Nadler-Levin Co.



612



612

Art Director Murray Jacobs
 Designer Murray Jacobs
 Artist Jerry Pinkney
 Writer Cay Gibson
 Agency Wells, Rich, Greene
 Client Spelman College

613

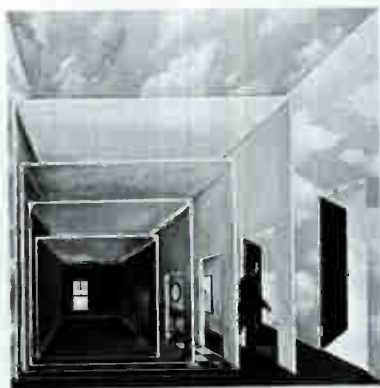
Designer Richard Hess
 Artist Richard Hess
 Writer Edward Chasins
 Agency Muller, Jordan Herrick
 Producers Row
 Client Xerox Corp.

An understanding.



613

Counting by four



Xerox believes in a lot of things. Most of them you'll find in the New and Old Testaments, some in the Sierra Club Bulletin and the rest at many a way-station in between.

There are four aspects of our philosophy about our business and our people that impress us the degree of education in you. Knowing that is part of our understanding.

First, this: you are a whole person. No part of your life, no part of your personality disappears when you show up for work. You have many concerns outside your work. That, to Xerox, is the way it ought to be.

Sports or gardening or politics, music or carpentry or minerals, it doesn't matter. What does matter is that you have interests that take you out of yourself, put you in touch with the world, enlarge your imagination, break you out of the grooved chute between home and work.

Is Xerox presuming to tell you how to live your life, what to do with your own time?

Not a bit of it. Your life is your own, of course. But the whole person, the rounded person, the involved and aware and developing person tends to be a more effective person—and a more effective contributor at Xerox.

Xerox looks for this and values it, and you should know that

are. Sorting facts from fancies in your dealings with your boss, peers, subordinates. Respecting not just each individual—but the right to individuality, the right to aspirations and satisfactions and problems that may not be your own.

Fair enough?

Somewhere in this ethic is an essential decency—a sort of humanity and humility in business that isn't easy to define. But it says that there are long-term values that outweigh mere expediency. That there is a responsibility component in profit. That we're all passengers in the same small boat in the end.

You could name more. Devotion to principle. Coming about consequences. Social concern.

Add it all up. Call it integrity, integrity that can come only from the character of the people who are Xerox—character Xerox looks for in you.

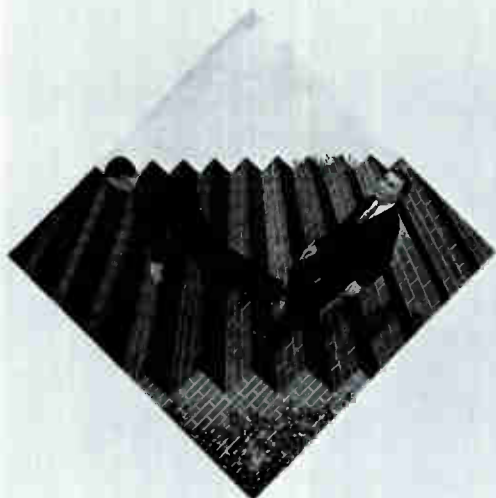
There is one area of our business where all this comes together so crucially that it stands here specific and alone, to be understood without the smallest qualification.

Xerox is determined to draw consistently, freely, permanently and without limit on the abilities of blacks. Or any other minority.

Xerox is determined to draw consistently, freely, permanently and without limit on the abilities of women.

That determination is fueled with initiative, the policies and goals the programs and the performance standards are in place. The execution is on stream.

There are laws that say this should be so. For Xerox, a lot more than law is involved. It is a matter of conscience and conviction, of will and commitment.



This is GulfPoint



GulfPoint



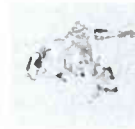
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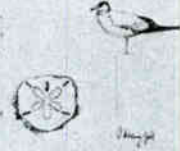
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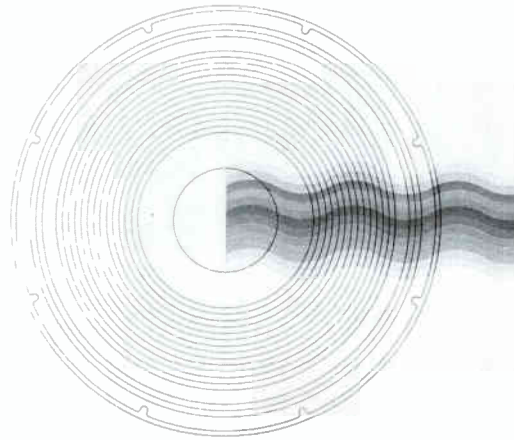


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614

Art Director Woody Pirtle
 Designer Woody Pirtle
 Artist Jack Unruh
 Photographer Greg Booth
 Writers Lyn Zanville
 Mary Langridge
 Agency The Richards Group
 Client Southwestern Dynamics



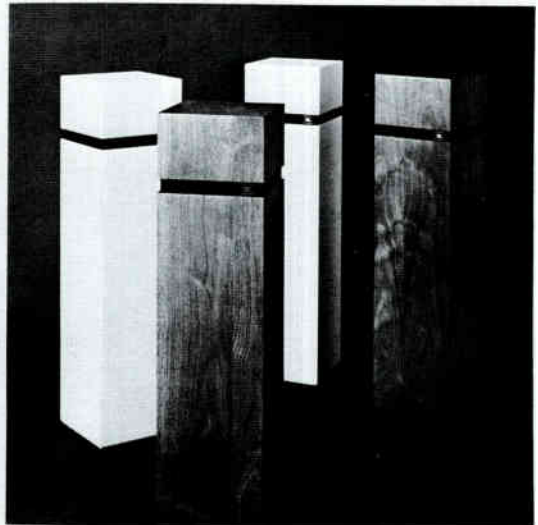
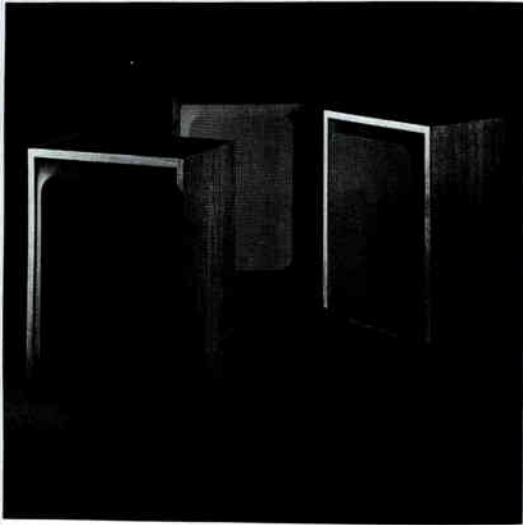
615

Lancer 55

*J*ust as most economical floor systems require a solid foundation, today's smaller living spaces call for an equally subtle solution. The Lancer 55 offers a sparkling, undistorted glow-up and unique three-dimensional grille available in Indigo, Mandarin and Coffee. Distinctive dramatic sound from a 14" low profile's lead speaker and 2" high frequency direct radiator.

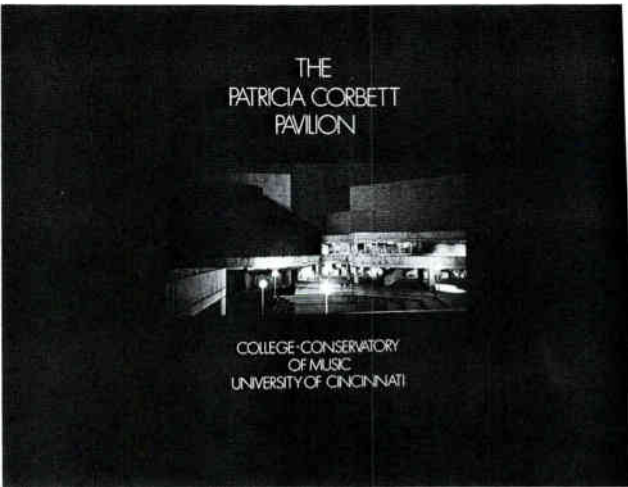
Aquarius 4

*T*he Aquarius 4 is a 14" low profile speaker with a 2" high frequency direct radiator. It's the perfect choice for those who desire maximum reproduction without compromise in a limited space and with maximum freedom of placement. Available in solid white or satin white, the Aquarius 4 uses a 14" low frequency lead speaker and a 2" high frequency direct radiator as a crisp, spacious sound quality.



615

Art Director Dennis S. Juett
 Designer Dennis S. Juett
 Artists Dennis S. Juett
 Dave Candioly
 Bill Millikan
 Van Noy & Co.
 Photographer Dave Holt
 Writer Howard Krivoy
 Agency Dennis S. Juett & Assoc.
 Client James B. Lansing Sound



THE
PATRICIA CORBETT
PAVILION

COLLEGE CONSERVATORY
OF MUSIC
UNIVERSITY OF CINCINNATI

616

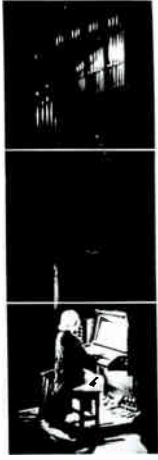


The production of "Cellars" was funded by a grant from the Corbett Foundation.

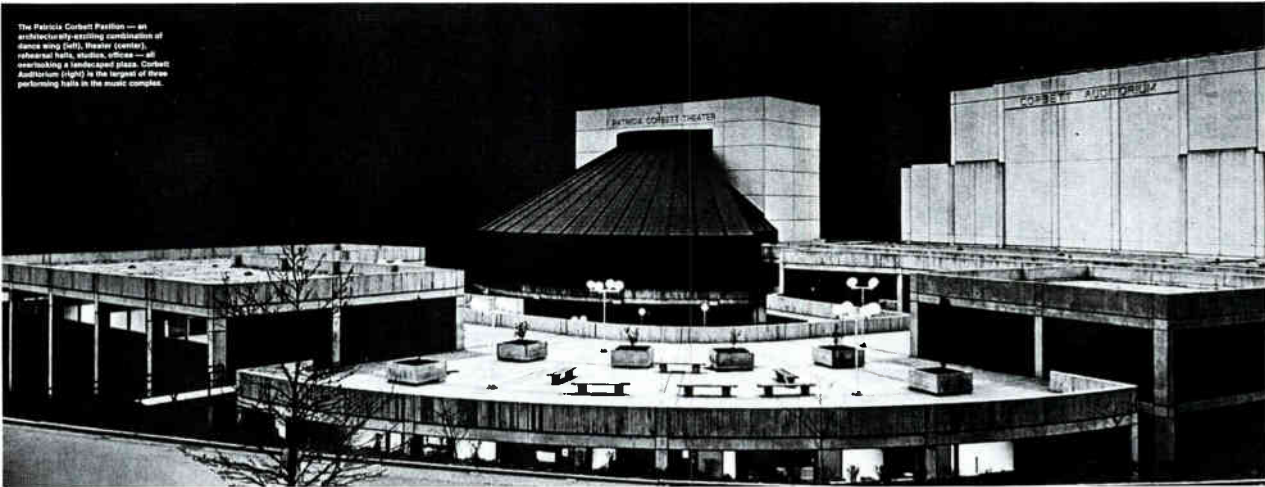
At the opening concert, the CCM Chorus, conducted by Elmer Thomas, gave the first performance in revised version of "The Martyr," by the American composer, Carlisle Floyd. This was followed by a baroque 17th century suite by faculty organist, Roberto Gary.

Dance, an important division of the College Conservatory, was represented by the Cincinnati Ballet Company in George Balanchine's "Concerto Barocco," and by the modern dance artist and CCM faculty member, James Traftis, in Lester Kroll's "The Beloved."

Peter Harford, the eminent British organist, topped off the dedications week festivities with three meditative recitals on the Theater's new Casavant Freres organ, a personal gift of Mr. and Mrs. J. Robin Corbett.



(top left) Cincinnati Ballet Company rehearsed in one of the three studios in the dance wing. (bottom left) Corson DeLoane, of the CCM opera and musical theater faculty, was Music Director of "Cellars." He is also Assistant Conductor of the Cincinnati Symphony Orchestra and Music Director of the Cincinnati Ballet Company. (right) Roberto Gary at the Casavant Freres organ in the Patricia Corbett Theater.



The Patricia Corbett Pavilion — an architecturally exciting combination of dance wing (left), theater (center), rehearsal halls, studios, offices — all surrounding a landscaped plaza. Corbett Auditorium (right) is the largest of three performing halls in the music complex.

616

- Art Director Lawrence Zink
- Designers William Orr
- Lawrence Zink
- Photographers Lawrence Zink
- Don Nesbitt
- Corson Hirschfeld
- Walt Bukton
- Writer Jean Solmn
- Agency Lawrence Zink
- Client Patricia Corbett Pavilion
- University of Cincinnati

CHILDCRAFT

1973-1974

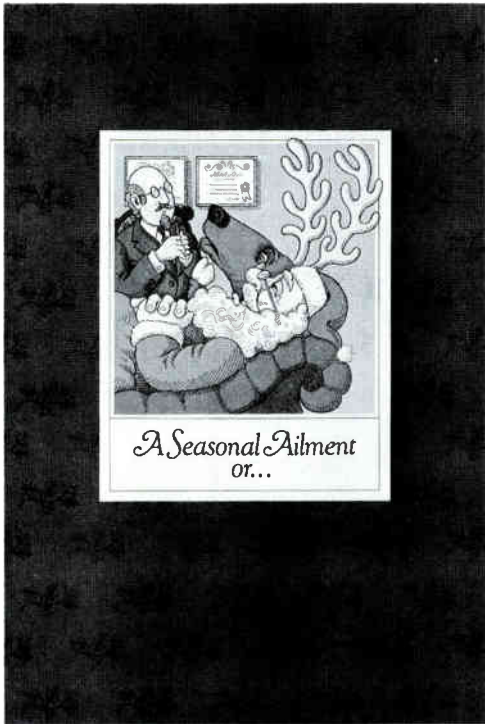


The Growing Years

617

617

Art Director Bob Salpeter
Designer Bob Salpeter
Agency Lopez Salpeter
Client Childcraft



*A Seasonal Ailment
or...*

619

*The Superior Dimensions of
Holiday Television*

The advertiser, feeling the onset of *Holiday Hiat-sitis*, doesn't need the analyst's couch to ascertain the therapeutic value of holiday television audiences. A.C. Nielsen, as fine a diagnostician as ever counted the red cells in a corpuscle, tells the story clearly and concisely: no matter in which area Holiday and

'average' television are compared, the superior dimensions of the former are immediately evident.

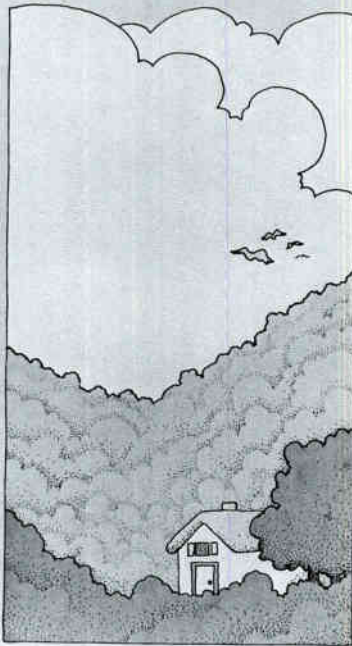
The tables on the following pages illustrate this comparison on several levels and with rare exception, the percent of Homes Using Television over the Holiday period is appreciably more substantial. Further, and to no one's surprise, people spend more time watching during the holidays—11% more in Daytime, 10% more in Prime Time.



619

Art Directors Lou Dorfman
Ira Teichberg
Designer Ira Teichberg
Artist Marty Norman
Writers Bernie Saperstein
John Wilkoff
Agency CBS/Broadcast Group
Client CBS Television Network

**Big Canoe Homeowners
Maintenance Services**



620



Housekeeping—Weekly Maid Service

For Property Owners who may want weekly maid service the specified amount, Big Canoe Housekeeping Service will make the following available (provided owner has also contracted for our Annual Maintenance and Custodial Service—see page 8)

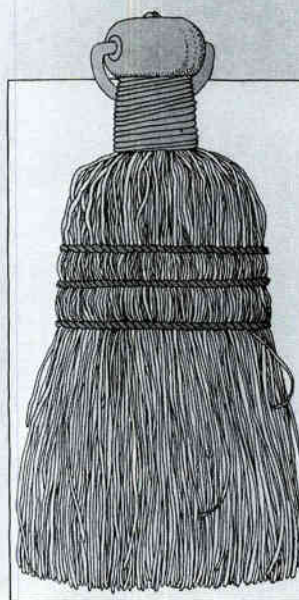
Weekly Maid Service will include:

1. Cleaning of floors and vacuuming carpets.
2. Clean and polish furniture.
3. Strip and remake beds. (Linen wash, dry, and fold linen, provided they are owner's property and have an ironing and is equipped with a washer and dryer. Linen service is also available—see page 9.)
4. Clean bath, bedrooms, kitchen.
5. Remove all trash and garbage.

Rates for this service will be:

	1 B.R.	2 B.R.	3 B.R.	4 B.R.
Weekly Rates	\$30.00	\$40.00	\$50.00	\$120.00
Monthly Rates	\$27.50	\$35.00	\$42.50	\$110.00
6 Months	\$25.00	\$32.50	\$40.00	\$100.00

(See Departure Cleaning Service Rates Page 9)



Departure Cleaning Service

Big Canoe Departure Cleaning Service will be made available to all home and office dwellings and stores. The Departure Cleaning Service is an individual request date.

Departure Cleaning will include, but is not limited to: the cleaning of floors and vacuuming carpets, furniture, stripping beds, stripping cleaning bath, kitchen, bedrooms, and spraying all trash and garbage. Linens will be washed, dried, and folded, provided they are the owner's property and the home or office dwelling unit is equipped with a washer and dryer.

Rate for this service will be based on the size of the unit, and will be charged each time this service is performed. The rates are:

- 1-Bedroom \$15.00
- 2-Bedroom \$25.00
- 3-Bedroom \$35.00
- 4-Bedroom \$45.00

LINEN SERVICE: The Big Canoe Departure Cleaning Service will supply linens at the following prices:

- Washcloths 10¢ ea.
- Hand towels 15¢ ea.
- Bath towels 25¢ ea.
- Bedspreads 2.00 ea.
- Pillowcases 2.00 ea.
- Sheets 2.00 ea.

Orders for linens should be placed one (1) day ahead of the desired delivery date.

620

Art Director Tom Wood
 Designer Dan Pruitt
 Artist Dan Pruitt
 Writer Pat Huffman
 Agency Creative Services
 Client The Big Canoe Corp.

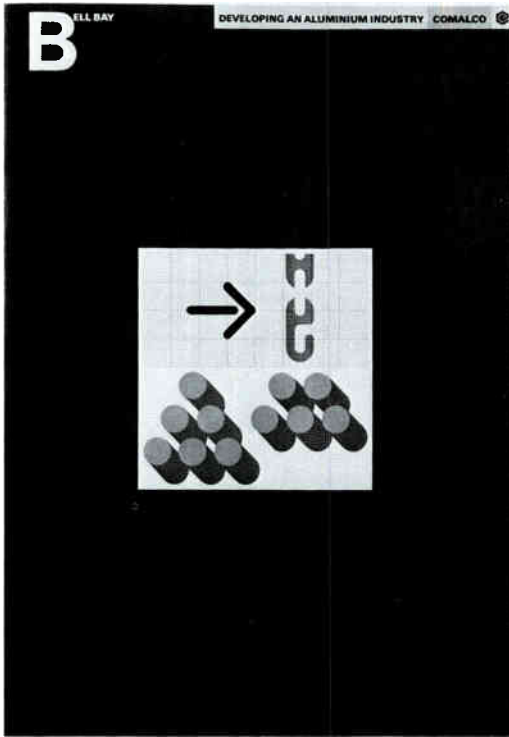
621

Art Directors Ivan Chermayeff
 Thomas Geismar
 Designers Chermayeff & Geismar Assoc.
 Photographers Various
 Writer Steven Fineberg
 Agency Chermayeff & Geismar Assoc.
 Client Art Planning Consultants



621





622

Metal products. The metal products department constitutes the final step in the conversion of bauxite to aluminum. Here molten aluminum from the reduction furnaces is processed to meet customer requirements. The primary aluminum produced by modern smelting techniques has a minimum purity of 99.5%. Most aluminum from the reduction cells is used in alloys. For example, copper can be added to make aluminum heat-treatable and increases its tensile strength, marine corrosion resistance, weldability and hardness, while manganese improves natural strength and corrosion resistance. Other alloying elements include silicon, which lowers melting point and improves castability and zinc, which improves strength and hardness. The range of alloys is constantly being increased through research. At Bell Bay an extensive range of alloys is cast in the form of rolling block, extrusion billet and ingot. The work of the metal products department falls into a number of sections which are described below.

Production scheduling
Production plans originate from orders issued by the marketing department. Orders specify date required, size, alloy type, diameter, required customer name and any special requirements. In the way of packaging, identification and from the list of orders, a casting schedule is prepared to give the minimum number of alloy changes and casting lot changes consistent with existing inventory levels.

Metal preparation
Alloys are prepared from the reduction cells. Alloying materials are weighed and returned to the reduction cells and melted to produce a melt which meets the chemical analysis of the alloy ordered by the customer. The melt is sampled before and during casting and the samples analyzed in a laboratory.

The furnaces are air-leak proof, heavy-duty design and vary in capacity from 5000 kg to 18 000 kg furnace capacities, in a frame, usually constructed. Before casting,

the metal is fused and degassed with chlorine and/or chlorine compounds to remove any carbonaceous gas and fine metallic particles. Oxidation inhibitors, such as boron and/or boron-iron, are also added.

As a further aid to product quality, a metal is filtered during casting through lamellar cloth screens located between the furnace outlet and the casting equipment.

Ingot casting
Metal that is to be used for other products is melted in the furnace and cast into ingots. The ingots are then transported and handled by processing equipment. These ingots of sizes 20, 15 and 8 kg are cast by pouring liquid metal into open moulds on one of two continuous belt type water-cooled casting machines. The ingots solidify as the belt progresses and are automatically removed with their alloy and cast number before being discharged, expanded and stacked.

Vertical direct-chill casting
Extrusion billet casting lines and

ingots are cast by the direct-chill method in an air-cooled mold. The product is extracted vertically by a hydraulically controlled crane which is the mould area. The outer layer of the metal, which is the most oxidized, is removed by a water spray. The metal is then cut to the required length and stacked on a hand-operated trolley. Typical casting rates are 75 t/m per minute.

There are two direct-chill casting stations at Bell Bay. One is set up to cast lengths of 3 metres and the other to cast lengths of 5 metres. On the more recent installation a cast length of 2300 kg of a maximum length of 5 metres is possible. Extrusion billet casters available range from 125 mm to 377 mm. Rolling blocks, cross-section sizes range from 330 mm x 610 mm to 450 mm x 1170 mm.

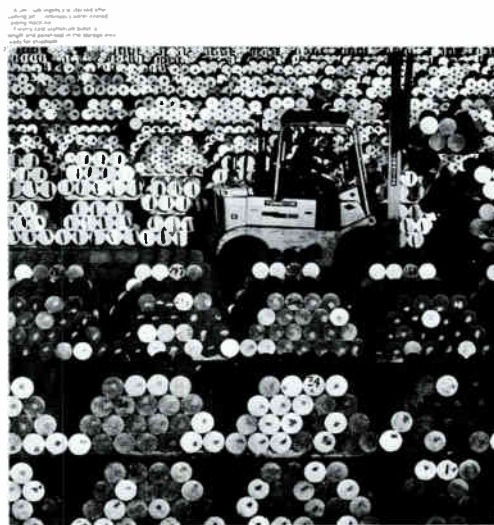
Certain direct-chill products, particularly the common forms of extrusion billet, undergo a heat treatment process known as homogenizing after casting. This

removes soaking the cast product at a temperature in excess of 537°C for periods of about 5 hours. Most direct-chill products are taken to the storage stock held by the customer before packaging.

Horizontal direct-chill casting
Using the direct-chill casting technique, it is possible to cast aluminum horizontally. This technique is used in the process to produce a fully continuous one because there is no restriction as to vertical casting, to allow a cast into the bottom of the pit. It has been used for the production of a number of products, including a 20 cross-section ranging from 20 mm x 200 mm to 40 mm x 400 mm. A typical casting speed is 300 mm per minute. The metal is cut to the desired length by a flying saw which carries on to the product as it is being seen.

Quality inspection
All products are inspected after casting to ensure they meet present standards of surface condition and dimensional tolerances. Direct-chill products are checked using secondary X-ray or other internal defects. As part of random samples of all products are inspected for grain size and grain size and grain size and grain size.

Techniques to further structure metal properties and soundness



622

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Brian Sadgrove
 Photographers Various
 Writer Ron Burke
 Agency Brian Sadgrove Inc.
 Client Victoria Comalco Ltd.

Dear Moon,
please look
at our Spring.

623

like
snow.

Look what
happened
to the snow.

Color is
for anything
you want
and Butterflies too
a Color Poem
By T. Palladino
for Collier

623

Art Director Tony Palladino
Designer Tony Palladino
Artist Tony Palladino
Writer Tony Palladino
Agency Acme Communications
Client Collier Engraving

Sand Castles: \$33,500 and up.

624



What Brewster offers. Most people think it's a great spot to vacation. Which makes it an even better place to live.

Brewster has seven miles of ocean beach along Cape Cod Bay, a semi-private golf course (an easy chip shot just across the street), twenty-five fresh water ponds for fishing and swimming, two museums, a marine aquarium, a wild animal farm, a state park and year-round campground, an authentic grist mill, and a herring run, of all things. And of course, Chillingsworth, which many people call the gourmet restaurant on the Cape.

Those are a few aesthetic reasons why Brewster is a prime location.

Here's a practical one.

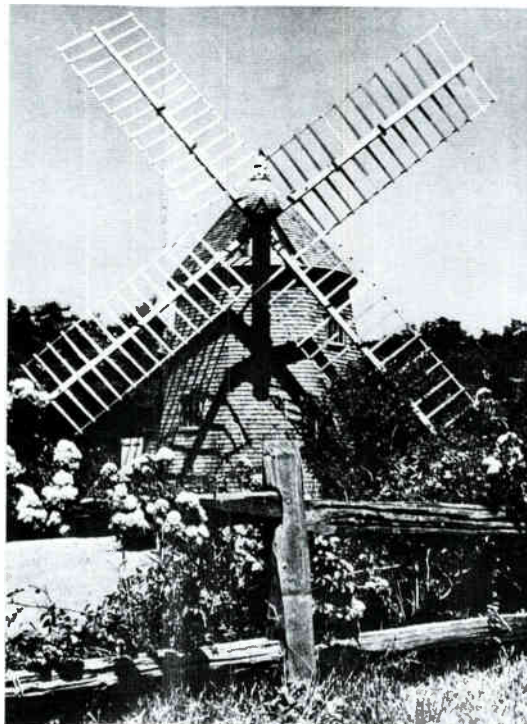
Brewster is Mid-Cape, just 30 miles from the Canal and 30 miles from the tip of Provincetown. Giving ready access to all parts of the Cape.

There's one more thing to consider.

While the snowplows are out in Boston, the golfers are out on the Cape. It's almost always warmer down here.

Brewster is only 80 miles from Boston, so we're not that far away.

Just far enough.



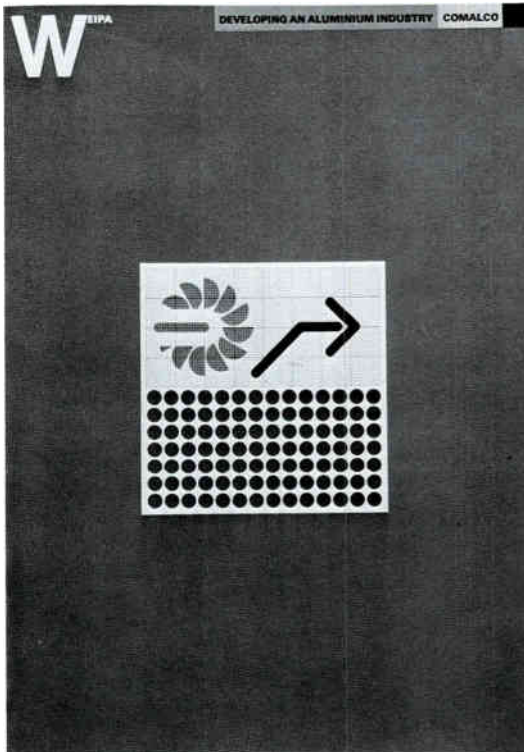
The
BREWSTER STORE
GROCERIES & GENERAL HDSE.

624

Art Director Paul Regan
Designer Paul Regan
Photographer Stock
Writer Craig Walker
Agency Hill, Holliday, Connors
Cosmopolos
Client Corcoran, Mullins, Jennison

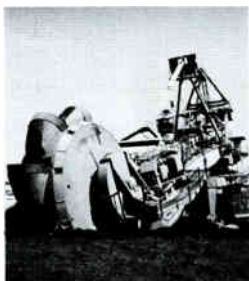
625

Art Director Bill Freeman
Designer Bill Freeman
Artist Don Moss
Photographer Pederson/Erwin
Writers Karl Ludvigsen
John Dugdale
Agency Freeman Design Group
Client British Leyland Motors



626

Mining and beneficiation, Bauxite is mined in two main areas at Wipac—on the Weipa Peninsula, which was the original mining area, and in Androm north of Weipa across the Mission River and Androm Creek. An important consideration in the extension of mining to Androm in 1972 was the maintenance of a balanced programme designed to increase and conserve the ore body by the appropriate selection and blending of various grades of bauxite. This will allow tonnage of high alumina grade but also a high silica content to be utilized by blending with other appropriate grades. Most bauxite sales contracts (including Comalco's current contracts) provide for upward adjustment of prices in accordance with increased alumina content and downward adjustment of price in accordance with decreased alumina content or increased silica content.



Bauxite is moved direct from the face after bulldozing and excavators have removed the ledge and overburden. Four and a half million tonnes of bauxite is mined annually. The bauxite is loaded into aluminium bogged trucks which carry 75 or 85 tonnes each. The front loaders can mine an average of 700 tonnes an hour each. The bauxite is transported to an covered dump station on the River Peninsula adjacent to the bauxite plant where ore grades are improved by drying and washing, or to the rail loading station at Androm.

A 13 kilometre haulway links the mining area in Androm with a rail beneficiation facility at Lorne Point. The rail route crosses both the Mission River and Androm Creek and the necessary the



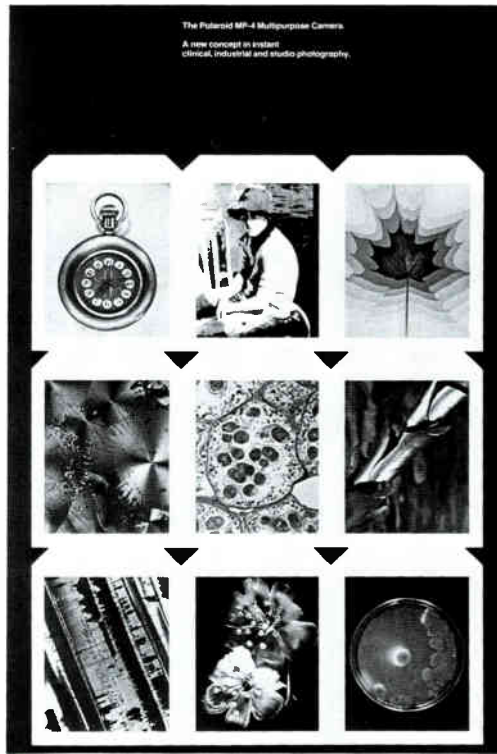
can transfer of 50,000 tonnes and 751 tonnes respectively to separate addresses. The bauxite is carried in 18 tonne capacity trucks during one-way construction principally from Androm to the processing plant and haulage is provided by 2000 hp diesel electric locomotives. The bauxite line are designed to operate on a continuous basis in all sizes of weather being handled through without stop stations. The ore cars are loaded through a sliding gate from a rapid surge pit fed by a conveyor. The basic system is capable of throughput in more than 6000 tonnes an hour. The speed at which the cars are moved through the loading station is automatically

regulated to compensate for variations in the size of load to the surge pit. The ore cars are uncoupled by dumping into a surge bin leading to holding stockpile where loads are stored prior to beneficiation. The rail system at Wipac is operated with three rows of cars, each of which will normally be composed of 60 cars. At any time there is a 10 car rail at the loading station in Androm. At the dumping station at Lorne Point a train is being along the line consisting of the 10 car and a 2000 hp locomotive. At Lorne Point material to be processed is received from either of the two truck one stock pits and goes to belt conveyors fed to the crushing station where it is reduced from run of mine size



626

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Brian Sadgrove
 Photographers Various
 Writer Ron Burke
 Agency Brian Sadgrove Inc. Victoria
 Client Comalco Ltd.



627

Some of the things
the new MP-4 can do
instantly.

Close-up

Scientific specimen photography

Close-up of microstructures

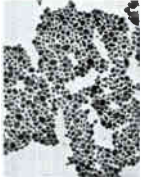
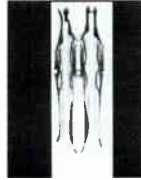
Portrait photography

Off-stage photography

Industrial



Medical



General purpose



627

Art Director John Milligan
 Designer John Milligan
 Artist Stan Malcolm
 Photographer Mel Goldman
 Writer Adrian VanDorpe
 Publisher Polaroid Corp.
 Client Polaroid Corp.

Construction of The Brooklyn Hospital's new Pediatric Unit was funded by the generous support of private foundations, corporations, and individuals. A special foundation grant made the unique environmental design possible. The unit is an integral part of the modern complement of infant through adolescent care facilities available at the hospital for the care of the children of the community.

When A Child is Hospitalized

When a child is hospitalized his day to day routine is disrupted. Away from home, in a place he's probably never seen before, he's suddenly surrounded by unfamiliar people. The doctors, nurses, aides—as friendly as they might be—are all new to him. Such a change, happening so quickly, would be hard for a well child to deal with. For a sick one, it can be overwhelming. At the very least, he's frightened.

The child's parents worry too. As confident as they are of their doctor and the hospital, they are uneasy because their child has to be away from them if he's going to get the care he needs.

The child's physician has to be sure of the range of special services, both personal and technical, that the hospital offers. As a doctor—part of the health care team—he needs to know that consulting staff, other specialists, nurses, technicians are all working with him and that needed equipment is available.

The Brooklyn Hospital's new 30-bed Pediatric Unit—opened in 1973—provides full spectrum medical care for children and offers the Brooklyn community the advantages of major innovations in the environmental design of pediatric facilities. The unit has been comprehensively planned to meet the needs of children, parents and doctors.

For children, the new Brooklyn Hospital Pediatric Unit offers a total environment to make their stay as pleasant and comfortable as possible. This has been accomplished by the application of advanced design techniques to the:

- comprehensively planned color scheme
- organization of private and shared areas scaled to a child's point of view
- large, bright playroom with three dimensional play areas using pull-out panels to create mini environments of city and country scenes, and furnished with chairs and work tables suited to the comfort of children

- conversion of the hospital corridor into a dynamic recreational space with things to look at, play with, react to
- All rooms in the unit have either one or two beds, each room is provided with air conditioning, television and telephone service.

For parents, personal contact with their child while he's in the hospital is aided by:

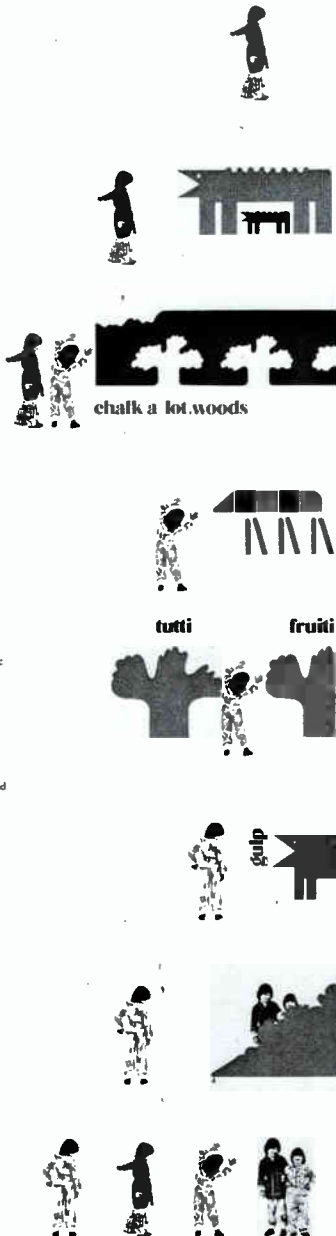
- direct telephone contact with the child
- rooming-in facilities that allow a parent, in selected cases, to stay in their child's room and help with his care.

The unit provides all children with the same type of accommodations regardless of what a particular family's financial situation might be.

- For physicians, The Brooklyn Hospital's full complement pediatric unit is supplemented by interdepartmental consultants. In addition, technical support is provided by such facilities as:
- a four-bed intensive care unit complete with its own round-the-clock nursing station
 - two constantly monitored isolation rooms
 - a consolidated terminal at each bed capable of delivering all major services—oxygen, compressed air, suction—that precludes the need to wheel cumbersome frightening machinery to the child's bedside.

The total environment of The Brooklyn Hospital's Pediatric Unit is conducive to the child's ease, an important factor in the rate of his recovery.

The Brooklyn Hospital at the
Brooklyn-Cumberland Medical Center
121 DeKalb Avenue
Brooklyn, New York 11201



chalk a lot woods

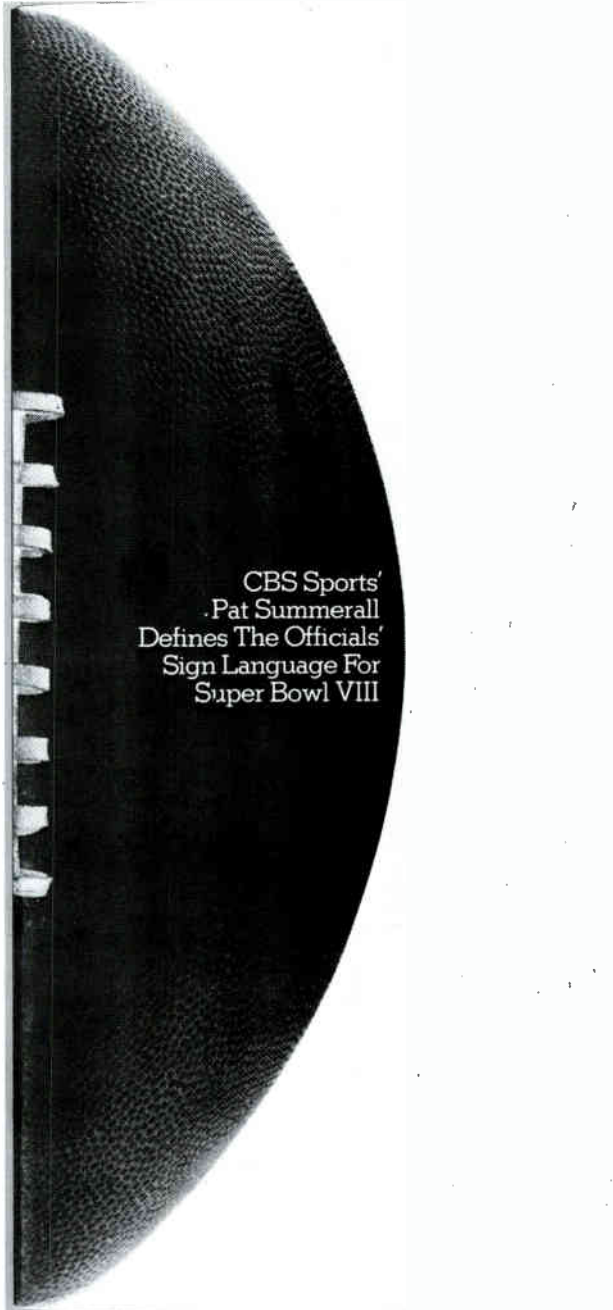
tutti fruiti

gulp

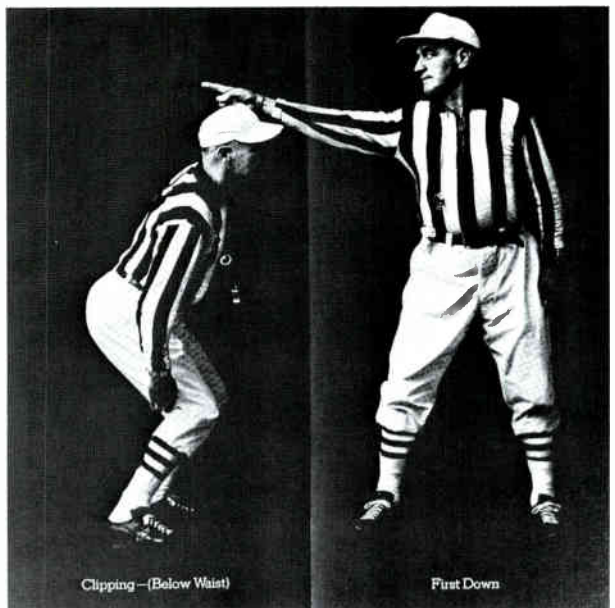
628

628

Art Director Robert P. Gersin
 Designers Murry Gelberg
 Roger Davidoff
 Artist Roger Davidoff
 Photographer Melabee M. Miller
 Writer Schneider & Rich Assoc.
 Agency Robert P. Gersin Assoc.
 Clients Schneider & Rich Assoc.
 Brooklyn-Cumberland
 Medical Center

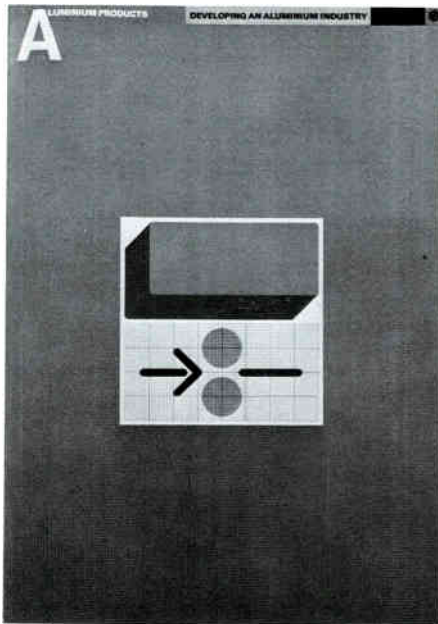


629

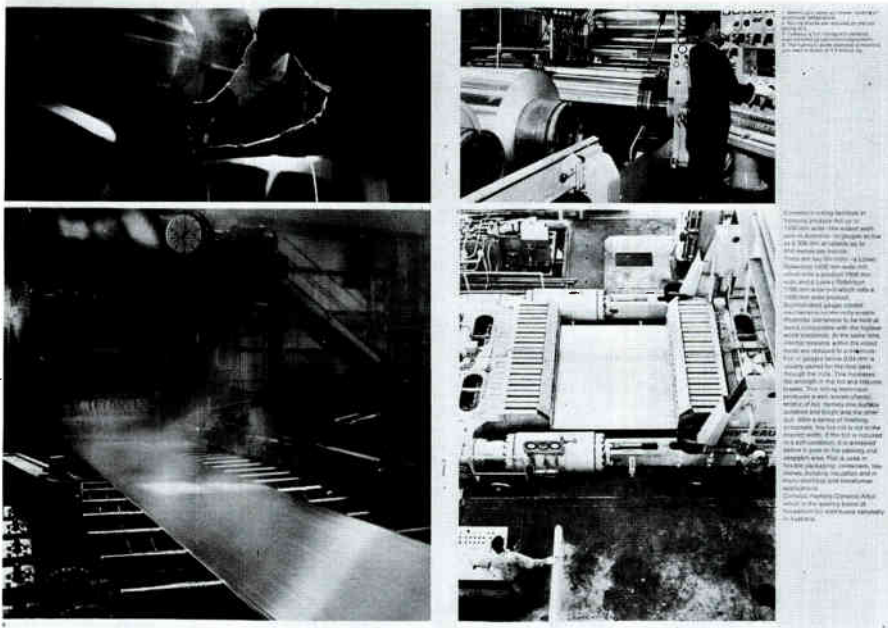


Clipping—(Below Waist)

First Down



630



629

Art Director Lou Dorfman
 Designer Jim Udell
 Photographers Steve Horn
 Norm Griner
 Writer Ronald Thow
 Agency CBS/Broadcast Group
 Client CBS Television Network

630

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Brian Sadgrove
 Photographers Various
 Writer Ron Burke
 Agency Brian Sadgrove Inc
 Victoria
 Client Comalco Ltd.

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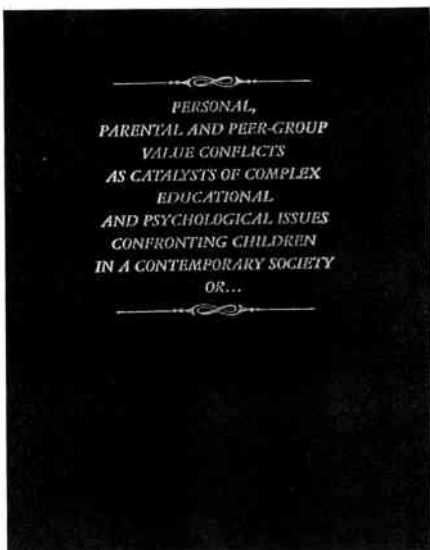
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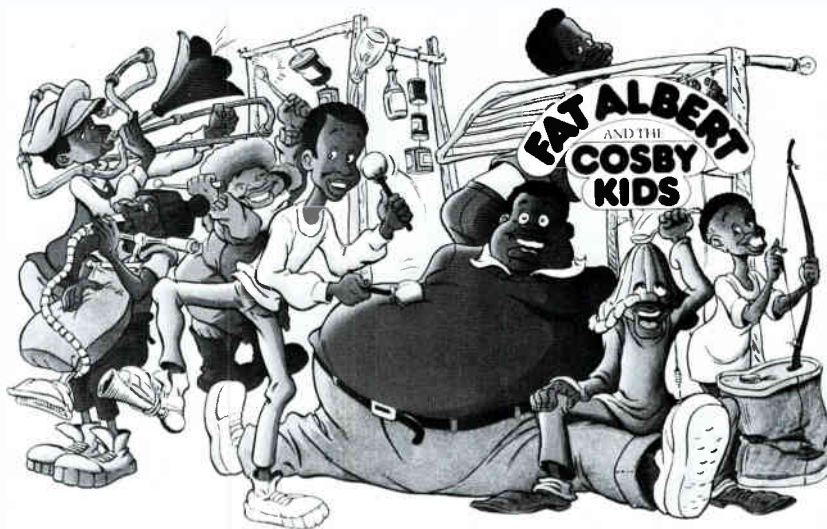
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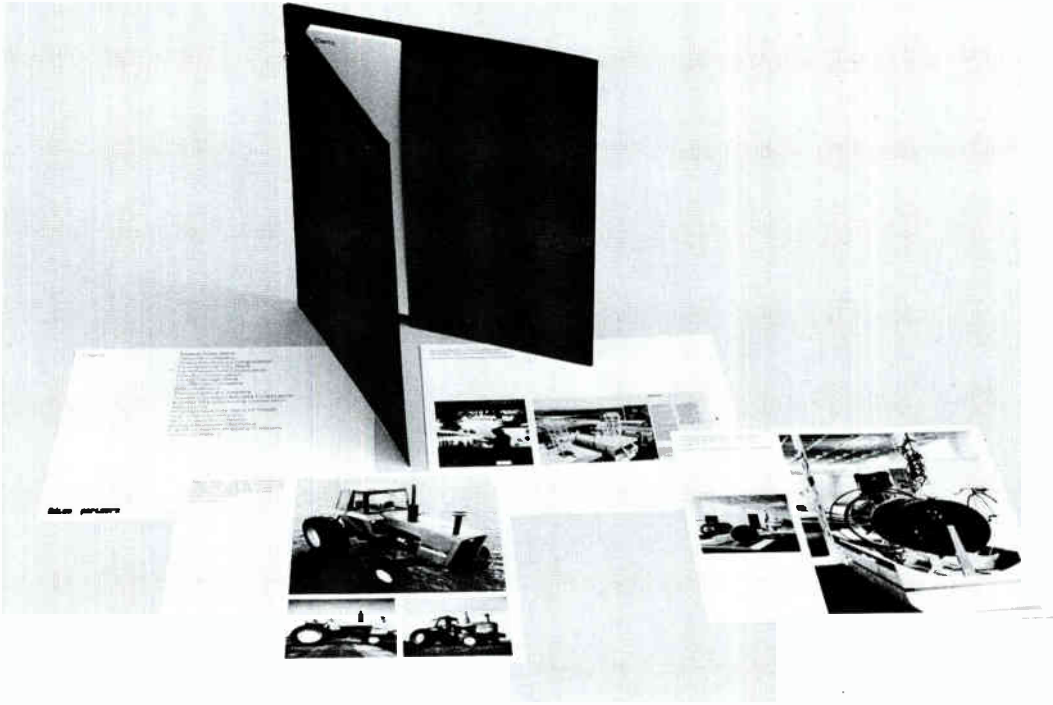


631

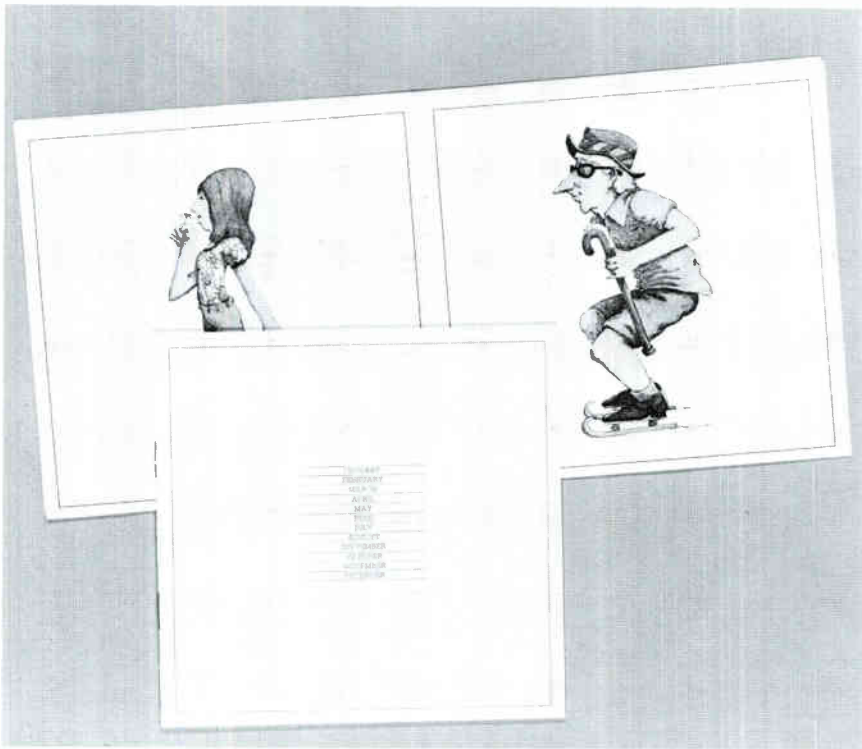
Art Director James Miho
 Designer James Miho
 Artist James Miho
 Photographer James Miho
 Writer David Brown
 Agency Champion Papers
 Marketing Services
 Client Champion Papers

632

Art Director Lou Dorfman
 Designers Lou Dorfman
 Ted Andresakes
 Artists Jack Adler
 Murphy Anderson
 Writers Lou Dorfman
 Naomi Andrews
 Agency CBS/Broadcast Group
 Client CBS Television Network



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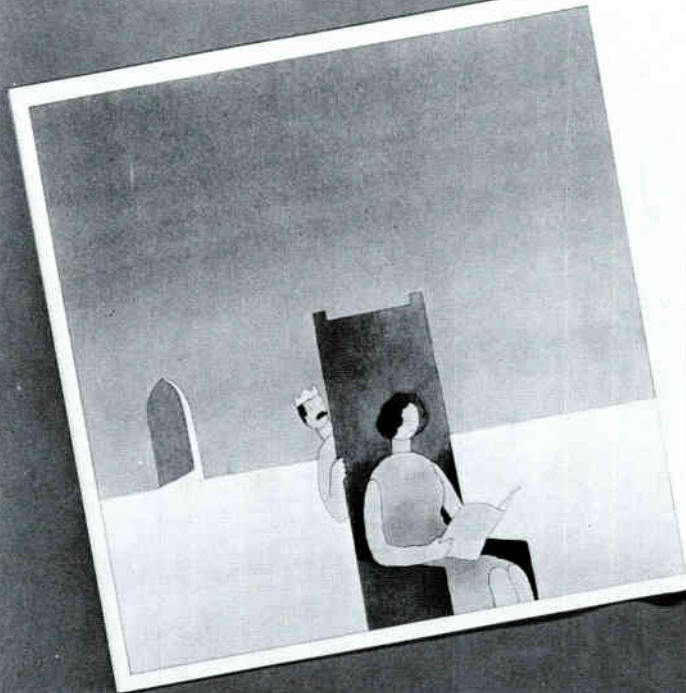
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633

Art Director Denis Larkin
 Designer Ann Lee Polus
 Agency Fulton & Partners
 Client Fulton & Partners

634

Art Director Louis Portuesi
 Designer Louis Portuesi
 Artist Peter Cross
 Writer Donald Horton
 Publisher Reader's Digest
 Client Reader's Digest



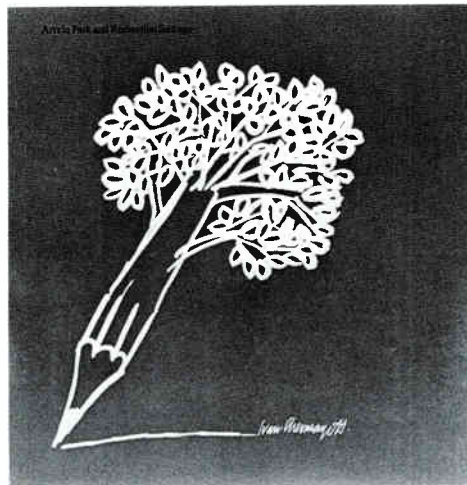
Consider, if you really want to make things tough on us, food and recipe editorial. Now there is something of very special interest to an awful lot of women. And McCall's runs an awful lot of terrific stuff on that subject.

And Ladies' Home Journal. And
And Family Circle. And
the honors



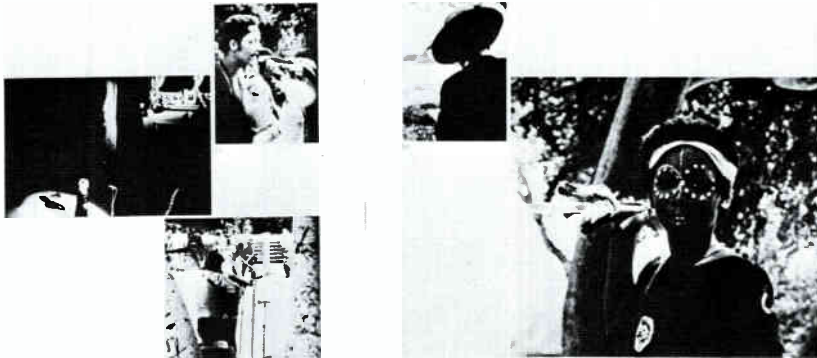
635

Art Director Louis Portuesi
 Designer Louis Portuesi
 Artist Guy Billout
 Writer Ronald Schiff
 Publisher Reader's Digest
 Client Reader's Digest



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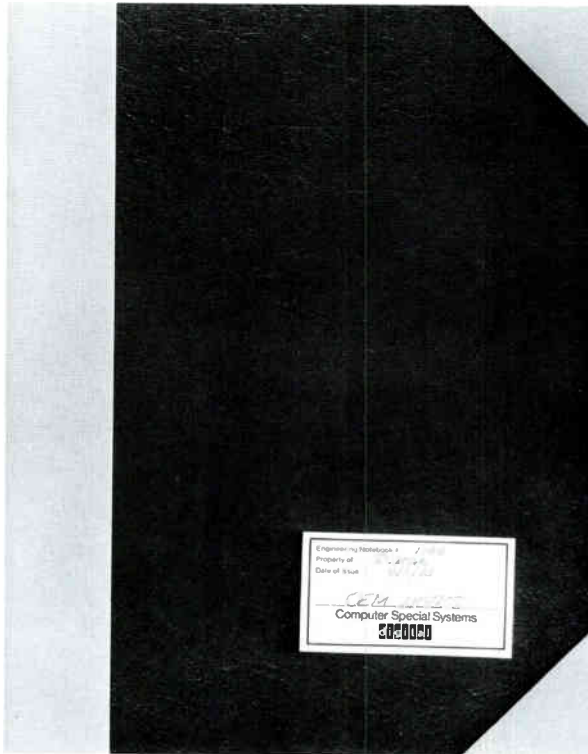
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 2. 1/2" x 1/2" 1/2" x 1/2"
 3. 1/2" x 1/2" 1/2" x 1/2"
 4. 1/2" x 1/2" 1/2" x 1/2"



4. "Madness & Beauty" 1970-71
 Washington, D.C. (Plan presented to the
 Mayor, John D. Edwards, & others, via Prince
 Philip's letter) 1/2" x 1/2" x 1/2" x 1/2"
 1/2" x 1/2" x 1/2" x 1/2"

636

Art Director Ivan Chermayeff
 Designers Ivan Chermayeff
 Sandra Erickson
 Artist Ivan Chermayeff
 Writer Bennett Schiff
 Agency Chermayeff & Geismar Assoc.
 Client National Endowment
 for the Arts



637

10

COMPUTERIZED BAGGAGE HANDLING

PROBLEM:

CUSTOMER MANUFACTURERS STANDARD AND CUSTOMIZED INDUSTRIAL CONVEYOR SYSTEMS. WANTED TO ENTER THE AIRLINES BAGGAGE HANDLING BUSINESS UTILIZING THE CONTROL CAPABILITIES OF A MINICOMPUTER. DIDNT HAVE THE REQUISITE COMPUTER EXPERTISE IN HOUSE.

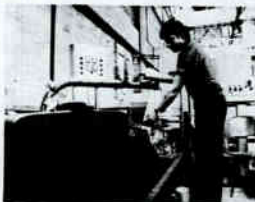
CSS ROLE:

CUSTOMER GAVE CSS COMPLETE RESPONSIBILITY FOR DEVELOPING AND IMPLEMENTING THE COMPUTER SUBSYSTEM. WE HELPED EVALUATE THE VARIOUS TECHNICAL ALTERNATIVES AVAILABLE AND ANALYZED SYSTEM REQUIREMENTS. (WE MUST HAVE DONE PRETTY WELL ON THIS PROJECT BECAUSE THE CUSTOMER HAS CONTINUED TO ASK US FOR OUR SERVICES IN THE DEVELOPMENT OF PLANS AND PROPOSALS FOR OTHER SUCH SYSTEMS.)



SOLUTION:

NOW OPERATING AT LAGUARDIA, THE TOTAL PACKAGE CONSISTS OF THE COMPUTER SUBSYSTEM, SEVERAL SMALL CONVEYORS WHICH COLLECT PASSENGER BAGGAGE FROM VARIOUS POINTS, AND A MAIN CONVEYOR WHICH SERVICES 25 SORTING PIERS IN THE HANGAR AREA. THE COMPUTER SUBSYSTEM INCLUDES A PDP-8, SYSTEM SOFTWARE, AND HARDWARE INTERFACES WHICH CONNECT THE COMPUTER TO THE OPERATOR'S CONSOLE AND TO POSITIONAL CHECK POINTS. THE PDP-8 MAKES ALL OF THE ROUTING DECISIONS AND ACTIVATES A DISCHARGE MECHANISM WHEN A BAG ARRIVES AT THE PROPER LOADING BIN.



OPERATOR'S CONSOLE



LOADING BIN

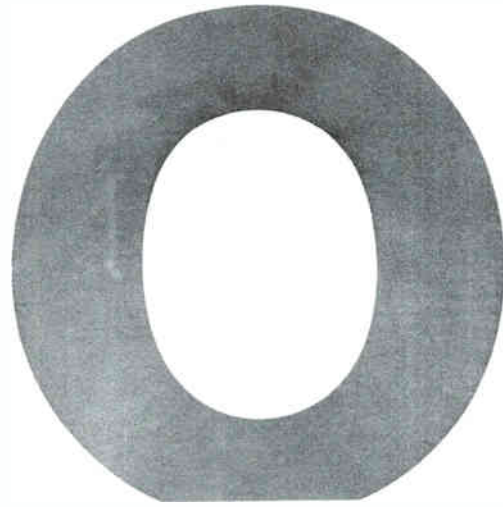
11

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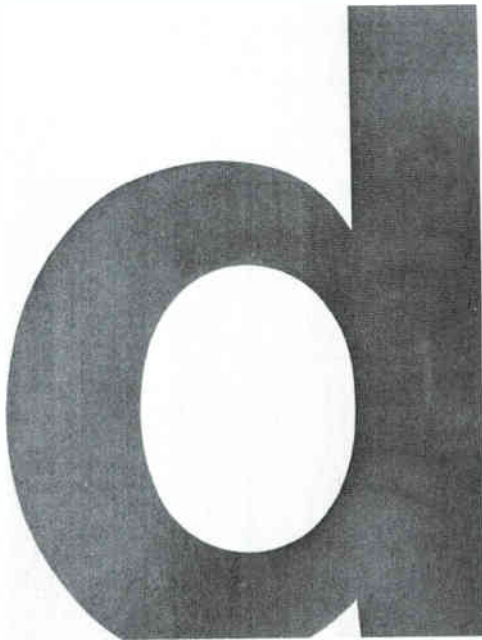
Art Directors Philip Despo
 Dave Raymond
 Designer Philip Despo
 Artist Philip Despo
 Writer John Lamb
 Client Digital Equipment Corp.

638

Art Director Stephen Burns
 Designers Stephen Burns
 Richard Burns
 Artists Jim Reeves
 Bill Johnson
 Photographer Gerry Campbell
 Writer Calvin Platt
 Agency SWA Communications
 Client Oakland Redevelopment Agency



638



City Center

A Quality Urban Environment for Oakland

Oakland Redevelopment Agency

London P. Moore, Executive Director
 Arthur H. Hildebrand, Vice Chairman
 John W. Cummings, Chairman
 Eugene E. Ryan
 John W. Hunter
 Robert L. Hornbush
 Eric P. Sommer
 John D. Williams, Executive Director

Oakland Redevelopment Agency

1000 Lakeside Corporate Building
 508 9th Street
 Oakland, Calif. 94612
 Telephone: 844-7000

The City of Oakland, California

John E. Swearing, Mayor
 Council
 Felix F. Chabal
 Anthony R. Biron
 Dr. Raymond L. Long
 George J. Wilkerson
 Fred Maggiano
 Paul A. Brown
 Frank H. Cipriani
 John H. Galbo
 Cecil Baley, City Manager

Developers
 Quality Urban Development Company
 Bayshore Properties

Architects
 Graham Scarabias
 Arner Nurgaliyev, AIA

Urban Design Consultants
 Savicki-Watson Associates, Inc.

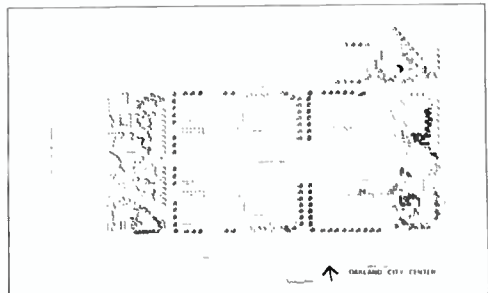
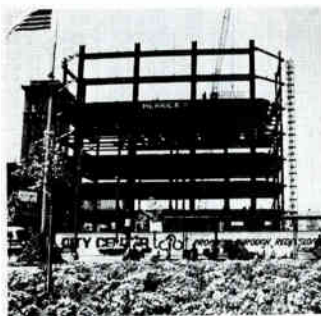
The preparation of this publication was financed in part through a Federal loan and grant from the Regional Activities Administration, U.S. Department of Housing and Urban Development, under the provisions of Title III of the Housing Act of 1949, as amended.

Design and construction of the building by the Bayshore Properties, Inc. and Bayshore Properties, Inc.

The name of the building is a registered trademark of the City of Oakland, California.

In addition to the office space, the building will include a parking garage, a transit station, and a public plaza. The building is designed to be a model of urban design and architecture.

The building is designed to be a model of urban design and architecture.



DESIGN

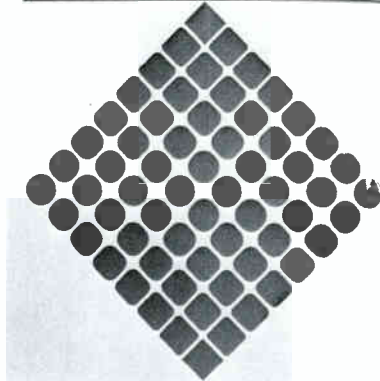


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2 This design is stamped flat with 16-Ga. Metallized Silver Ink. It is used as one of hundreds of other motifs. The 16-Ga. ink is stamped onto a 100% cotton paper. They are highly visible and last, even after the sheet of paper is being about 100% opaque. When properly designed, the use of

ink is almost invisible. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry.

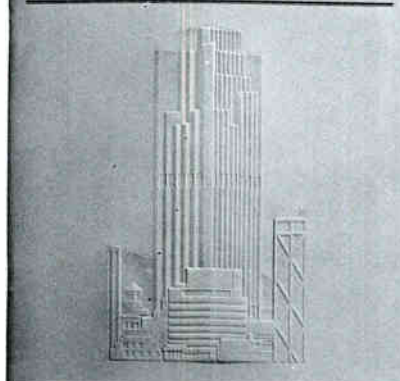
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The embossed form takes on a dual dimension. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry.

It is used for the most common use in the paper industry. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry.

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6 This bank, Wells Fargo, is one of the largest in the United States. It is located in San Francisco, California. It is one of the largest in the United States. It is located in San Francisco, California. It is one of the largest in the United States.

The design is used for the most common use in the paper industry. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry.

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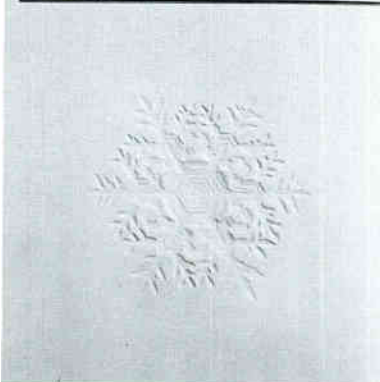
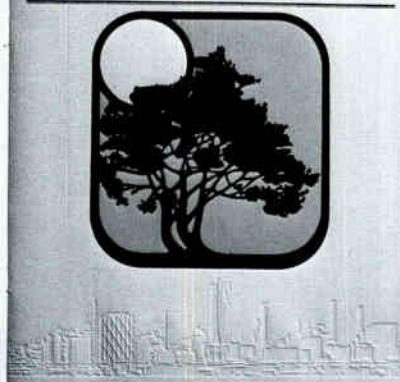


Figure and artwork given other depth than the embossed form. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry.

It is used for the most common use in the paper industry. It is used for the most common use in the paper industry. It is used for the most common use in the paper industry.

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Art Director Steven Jacobs
 Designer Steven Jacobs
 Writers Gordon Lindstrom
 Steven Jacobs
 Agency Steven Jacobs Design
 Client Simpson Lee Paper Co.

a tribute to the american indian



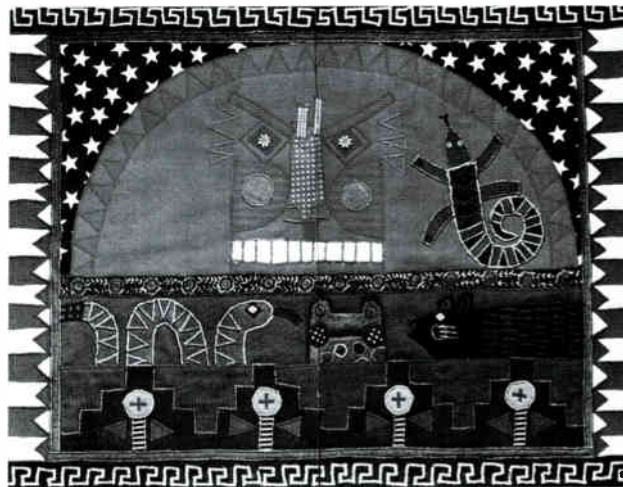
discontinued 1938

640

SHASTA

from Simpson Lee Paper Company

Shasta, the name is from the language of Shasta Indians, a people of the Western California tribe of the West. Shasta is a simple paper of the West, made from pine paper and there are no important things to be said about it, or, extremely high priced and glossy, can be as heavy as that some of the other papers. It is one of the most attractive papers in other respects. Shasta is a fine paper, made from pine paper, and is one of the most attractive papers in other respects. It is one of the most attractive papers in other respects. It is one of the most attractive papers in other respects.



Shasta, like Moon, is a fine paper, made from pine paper, and is one of the most attractive papers in other respects. It is one of the most attractive papers in other respects. It is one of the most attractive papers in other respects.



There is no doubt that the great General George Armstrong Custer led his troops into battle with a heroism and valor that has made his name a household word. His name is a household word, and his name is a household word. His name is a household word, and his name is a household word.



The victory over Custer was one of the last great battles of Indian power, and in time the tribes were broken. The land was taken, the buffalo were wiped out, and Custer and Crazy Horse killed in their own homes. The victory over Custer was one of the last great battles of Indian power, and in time the tribes were broken.

640

- Art Director Steven Jacobs
- Designer Steven Jacobs
- Artists Dennis Zieminski, Norman Orr, Steven Jacobs, Nancy Freeman
- Photographer William Arbogast
- Writer Maxwell Arnold
- Agency Steven Jacobs Design
- Client Simpson Lee Paper Co.

DIMENSIONS 45



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Found It: You will never guess it, Al, but I have been asked to give a few words about my old friend, the Chicago White Sox, which was remembered by the late King Arthur, although there was never a ball in the air until not for a moment long. Of course the Chicago has a something feature, which was not 100% when you take into account the Black Sox Scandal and the 1918. The team called them the White Sox but the late Al did not show up which I miss when I come to the big city as a fan in the old days. I would of had a good year except for a one arm and a unpaired left hand for a woman who became my best friend. Late I never attending the game Al but if I had of done it they would of asked Whitey Ford and I don't bring my New York Yankee like anything ever from me. You know me Al. Yours truly, *Alvin Karpis*



White Knight

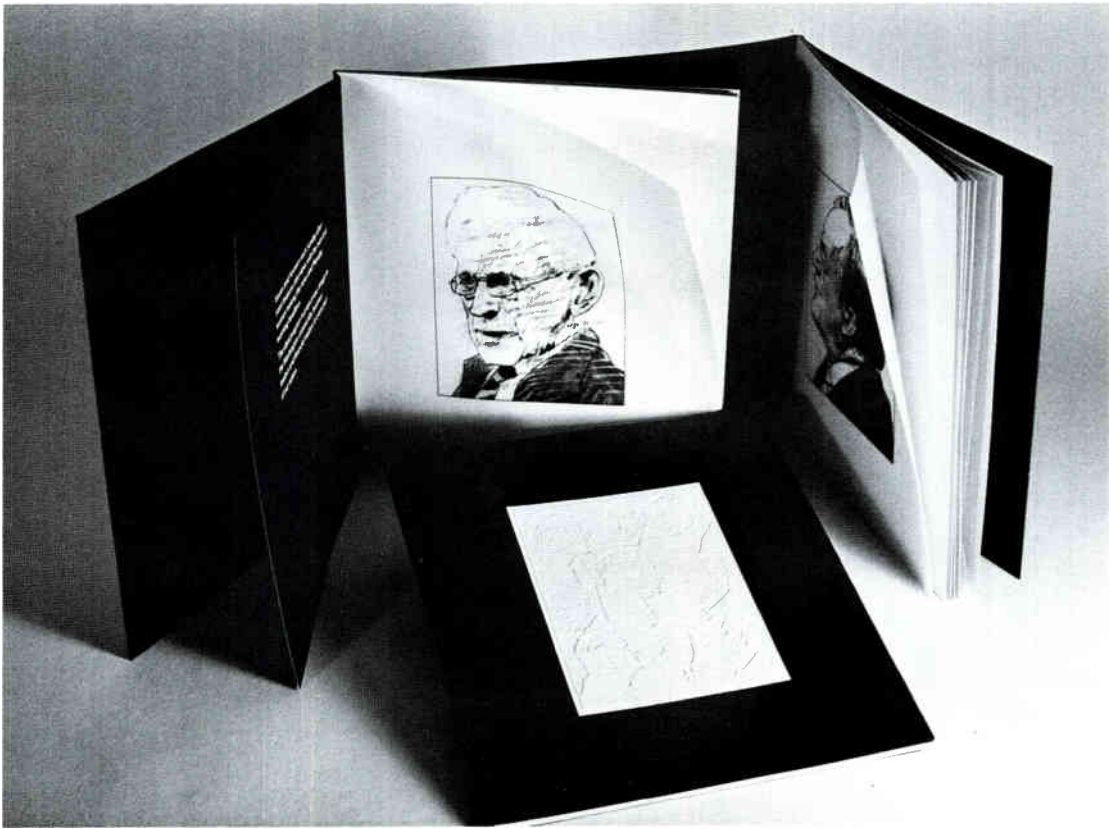
Has since the legendry day a lot of Ajax, such as Prince and Gandhi has the way nobody here to show. From the original copy of the book, Ajax made the White Knight. White knight he showed a place with the all time great



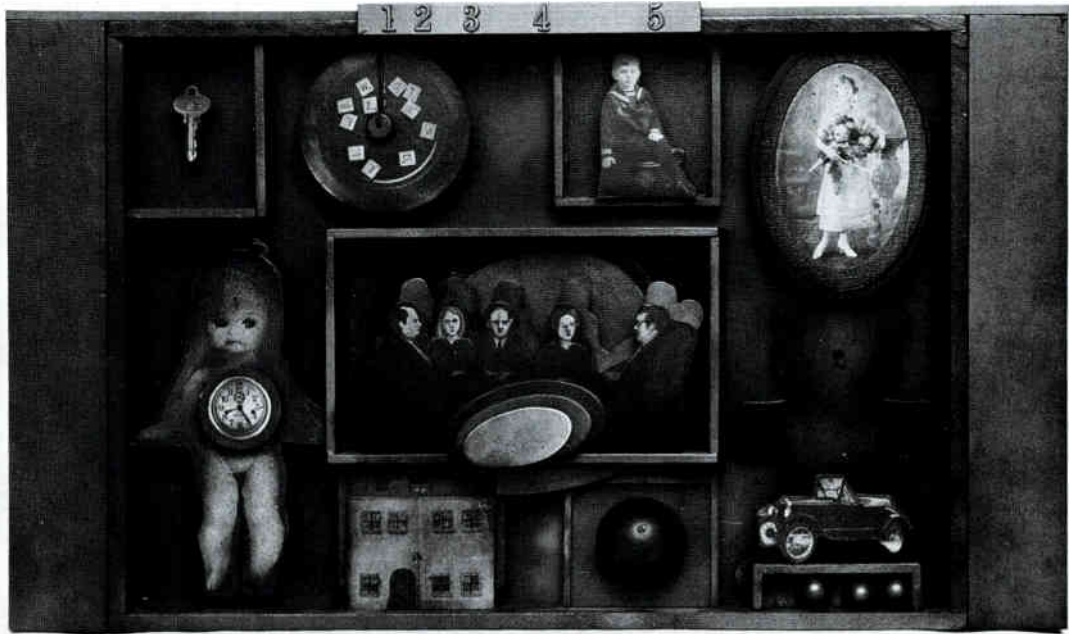
of whiteknight and Colgate Palmolive had a test strength over their with the strong the engine, the wonderful Prince and Gandhi. It is not that every time the White Knight for up the black and white colors of America, the best of Prince and Gandhi and the best would come white, red and, and every color in the book.

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Art Director Steven Jacobs
 Designers Edward Jaciow
 Steven Jacobs
 Artists Edward Jaciow
 Norman Orr
 Dennis Zieminski
 Photographer William Arbogast
 Writer Maxwell Arnold
 Agency Steven Jacobs Design
 Client Simpson Lee Paper Co.



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643

642

Art Director Henry Epstein
 Designer William D. Duevell
 Artist Robert Cunningham
 Writer Jeffrey Schadlow
 Agency ABC Corporate Art Dept.
 Client ABC News

643

Art Directors Harry Sehring
 Chris Julia
 Arthur Kaufman
 Designer Harry Sehring
 Artist Irwin Fleming
 Photographer Murray Shear
 Writer Alexander Wolf
 Agency William Douglas McAdams
 Client Roche Laboratories



Pedro Saizola, FRCG
 Education
 Harvard University, Graduate School of Design, Master in Landscape Architecture 1988
 University of Illinois, Bachelor of Fine Arts in Architecture and Landscape Architecture 1984
 University of California at Berkeley and Berkeley 1980-1981
 Faculty, architecture, Berkeley CA, 1981-1982
 Experience
 Principal, Design Division, DeWitt, Associates, Inc., Westport, Massachusetts, Lead Master Architect, and, Assistant, Cambridge
 Harvard University, Graduate School of Design, Department of Landscape Architecture, Westport, MA, 1982, Assistant Professor 1982-1984, Professor 1984 to 1987, Chairman, Department of Landscape Architecture, 1987 to 1988
 University of Illinois, Department of City Planning and Landscape Architecture, Urbana, Illinois, 1980-1981, Assistant Professor 1982-1983

MA, and the President, Faculty, National Fine Arts, Cambridge
 Member, Advisory Committee on National Architecture for the John F. Kennedy Memorial Library
 Member, Design Advisory Agency, Rehabilitation, Lowell, MA, Agency, Massachusetts 2001
 Member, American Society of Landscape Architects
 Awarded First Gold Medal International Society of Landscape Architects 1987
 Awarded First Medal of the American Society of Landscape Architects 1987
 Registered Professional Architect, State of California, Berkeley, California 1984-1985

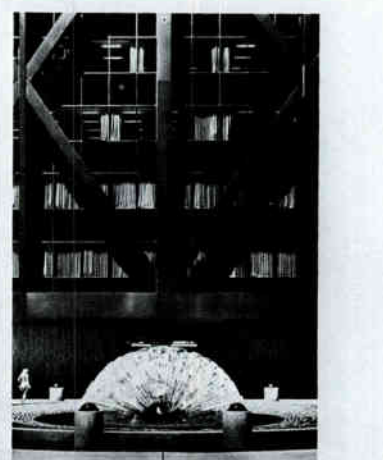


Peter Tabon, FRCG
 Education
 Harvard University, Graduate School of Design, Bachelor of Architecture 1987
 Harvard University, Master of Architecture 1992
 University of Illinois, Graduate Study in Landscape Architecture 1988
 University of California, Berkeley, Master of Architecture 1988
 Experience
 Member, National Historic Association, Incorporated, Chairman of the Board, Vice President and Chief Executive Officer, Tower, Middlebury College, Proctor Hall, Middlebury College, Waterbury, Vermont
 Senior & Young, Architecture Associates, Westport, Massachusetts
 Senior & Young, Architecture Associates, Westport, Massachusetts
 Senior & Young, Architecture Associates, Westport, Massachusetts

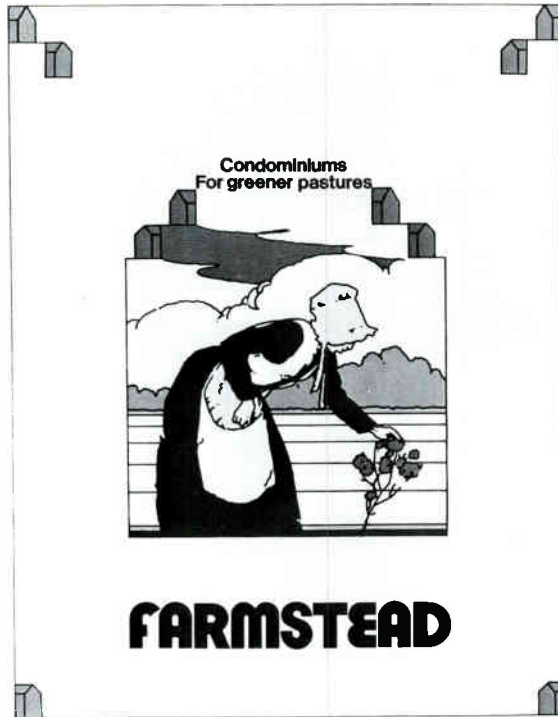
- Standard Oil Research Building
- Los Angeles Industrial Park
- Lombard Business Center
- Orange County Industrial Center
- Bedford Park Industrial Center

- Century Center Office Park
- Raytheon Equipment Incorporated
- North River Office Park
- General Motors Styling Center
- Cabot, Cabot & Farber Industrial Park

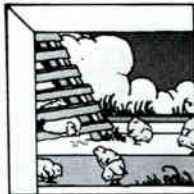
- Standard Oil Bulk Center
- Peabody Industrial Park
- IBM - Thomas J. Watson Research Center
- Synkex Research Center
- AFCO Corporation
- Sony Building



Art Directors Stephen Burns
 Richard Burns
Designers Stephen Burns
 Richard Burns
Photographers Robert York
 Sirlin Studios
 Jeremiah Bragstad
 Stephen Burns
 Morley Baer
 Ezra Stoller
 Gerald Campbell
 Richard Burns
 John Andersen
 Lynn Becker
Editor SWA Communications
Agency Sasaki, Walker Assoc.
Client



648



A simple pleasure is greener pastures. A combination of rustic elegance tailored to the expectations of the 1970's.

A front porch for rocking and watching the sun disappear. A total-electric kitchen with conveniences that make the tedium of work disappear.

An evening in front of the woodburning fireplace with the quiet roar of orange flame. Or, the warmth shared with friends over in the barn center during a weekend get-together.

A stroll nearby on the grassy pasture land. Then, barefoot bliss across the deep-carpeted rooms of home.

The well-being of knowing that where you live is what you own. And if the time comes to move on, your stake in Farmstead is not lost in the wind, because value and equity growth, dear traveler, is all a part of the Farmstead story.



648

Art Director Tom Wood
 Designer Stepe Parks
 Artists Bruce Young
 Steve Parks
 Writer Robert Solomon
 Agency Creative Services
 Client Horne & Assoc.



649

Several activities vary from year to year at Brown-Mackie according to the preference of the students. However, a great number of activities are available to all students, such as get-togethers, parties, pep assemblies, and the annual Christmas Festival at the beautiful Salina Community Center. In addition, students find many opportunities for cultural and recreational activities through programs sponsored by the city and its connections to the other colleges in Salina.



Alpha Epsilon Pi — This is the oldest fraternity in Salina and is open to all young men at Brown-Mackie. They are very responsible for sponsored students. The fraternity meets on Tuesday evenings, plans social activities for its members, and sponsors other functions for all students.

Phi Kappa — This national social fraternity, open to all young women at Brown-Mackie, is noted as popular

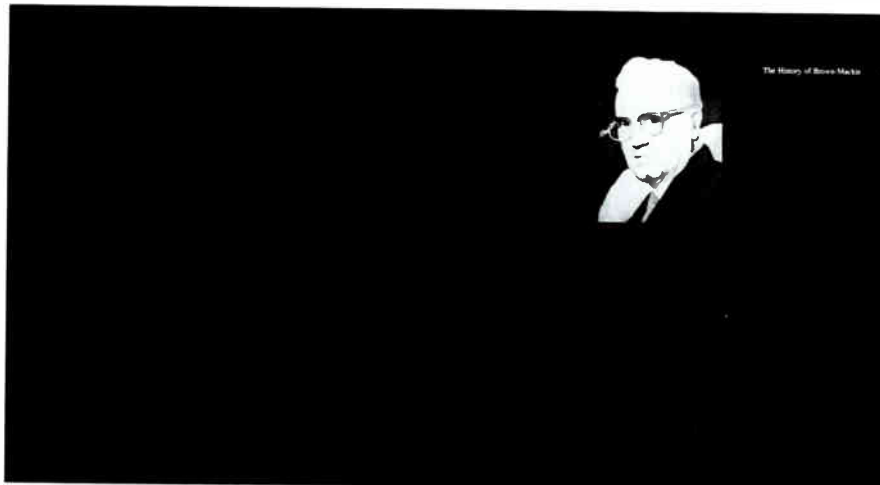


and helps several friendships among the girls of the Phi Kappa. Both cultural and recreational programs are planned for the community members, and the group sponsors many activities of interest. The society has a variety of other activities, "socials," through its Christmas Basket for a needy family, its "Tough Day" for a friend at the Salina Day-Care Center, and other community-oriented projects.

SI Fraternity — These men are very popular at Brown-Mackie. They are always anxious to see each other with its parties, its instruction, and equipment available at reduced rates.

Alpha Gamma — Various activities in Salina are open to all students through the Phi Gamma. Brown-Mackie has entered basketball, bowling, and softball teams. Participation each year is made open for members of the students. Additional opportunities in athletics are available through the Salina Recreation Commission, the Y. M. C. A., and the Y. W. C. A. Activities include volleyball, basketball, and swimming.

Student Government — Representatives are elected by the students to serve on the Student Council. They handle the financial affairs of the school, and support the activities sponsored by the school and students.



649

Art Director Joe Mackenna
 Designer Gabe DiFiore
 Artists Bob Layport
 Gary Cooley
 Photographer Dave Kennedy
 Writer Art Zimmerman
 Client Brown-Mackie School of Business

The MGM Family Network

Our First Releases



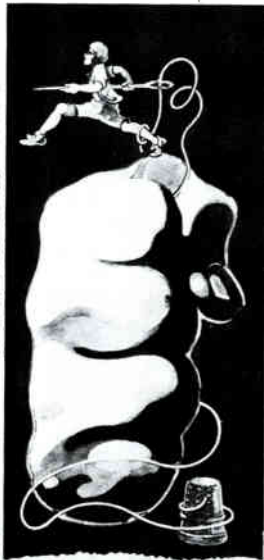
652

THE HUNCHBACK OF NOTRE-DAME

Disney's classic tale of a crippled, lonely and lonely hunchback of Notre-Dame, who falls in love with a beautiful girl who is blind, deaf and dumb. She is only able to see through the eyes of the hunchback. The story is set in France in the 15th century. MGM's first color feature film.



THE HUNCHBACK OF NOTRE-DAME
 Story by Victor Gollancz. Screenplay by
 Robert D. Wood. Directed by James Algar.
 Released by MGM. Color by Technicolor.
 Length 100 minutes. Price \$1.50.



THE HUNCHBACK OF NOTRE-DAME
 Story by Victor Gollancz. Screenplay by
 Robert D. Wood. Directed by James Algar.
 Released by MGM. Color by Technicolor.
 Length 100 minutes. Price \$1.50.

KNIGHTS OF THE ROUND TABLE

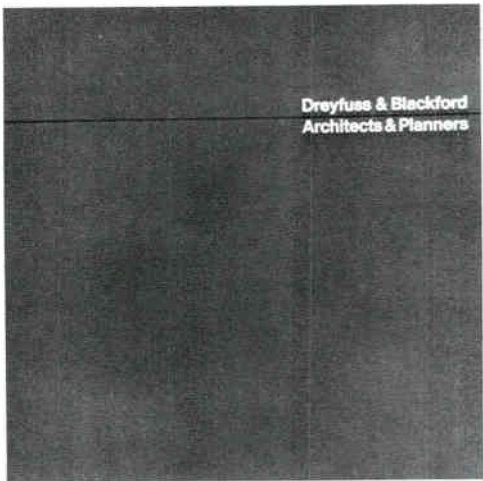
A colorful story of King Arthur and his knights of the round table. The story is set in England in the 12th century. MGM's first color feature film.



KNIGHTS OF THE ROUND TABLE
 Story by Howard Chaykin. Screenplay by
 Robert D. Wood. Directed by James Algar.
 Released by MGM. Color by Technicolor.
 Length 100 minutes. Price \$1.50.

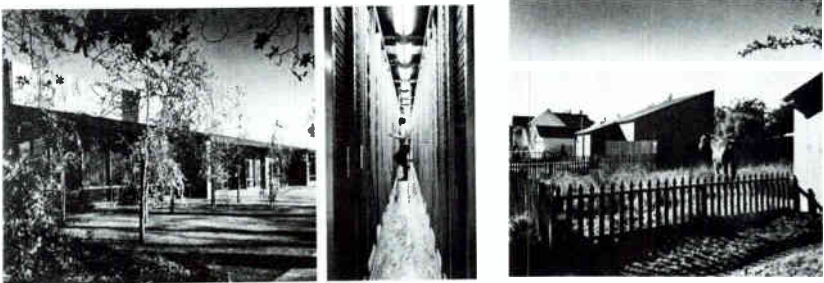
652

Art Director Rene Vidmer
 Designer Rene Vidmer
 Artists Roy Carruthers
 Tim Lewis
 Gil Stone
 Don Punchatz
 David Maffia
 James McMillan
 Writer Lewis Petterson
 Agency Hecht, Vidmer
 Client MGM Television



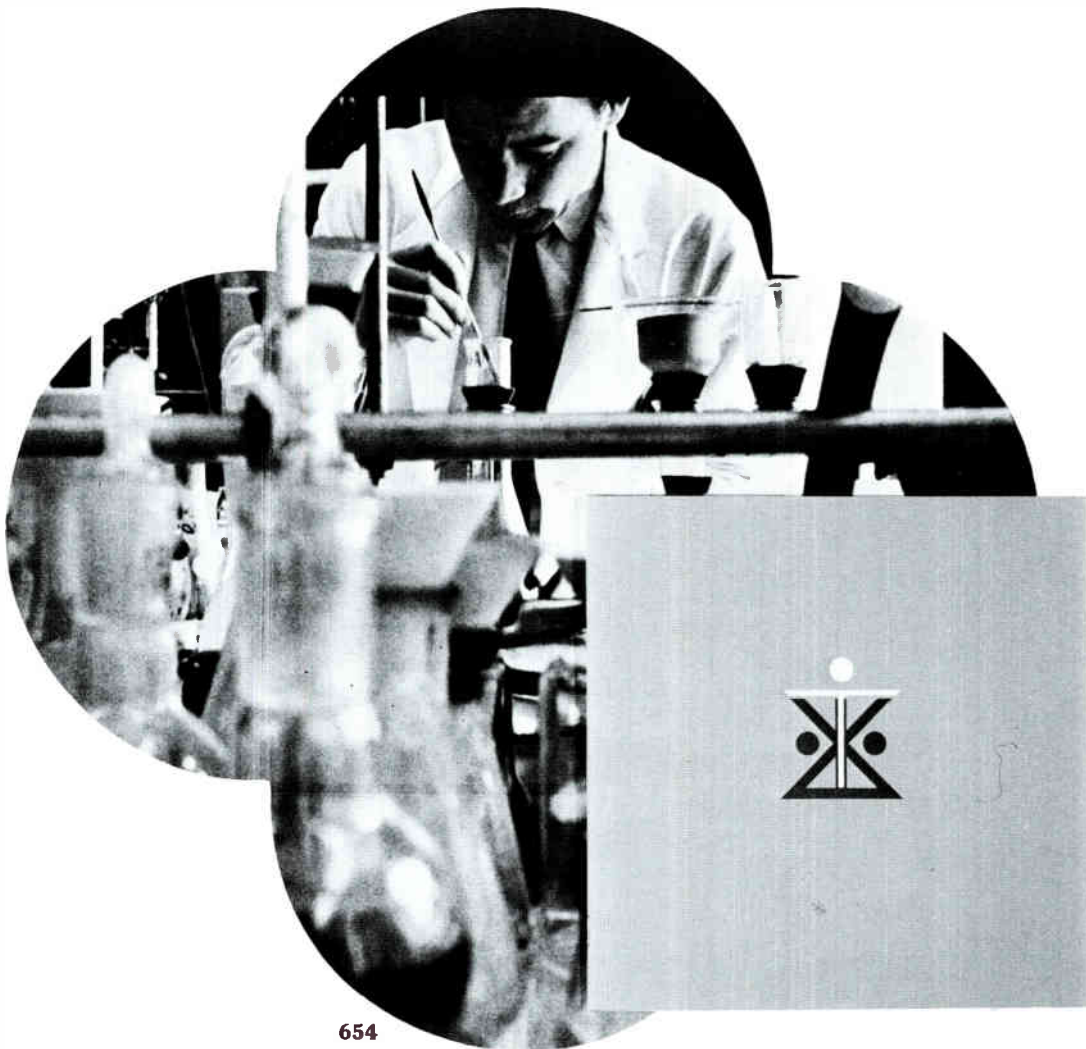
Dreyfuss & Blackford
Architects & Planners

653



653

Art Director Richard Burns
 Designers Richard Burns
 Stephen Burns
 Photographers Joshua Freiwald
 Rondal Partridge
 Jim Mazzuchi
 Sirlin Studios
 Writer Mary Anne Poole
 Agency SWA Communications
 Client Dreyfus & Blackford



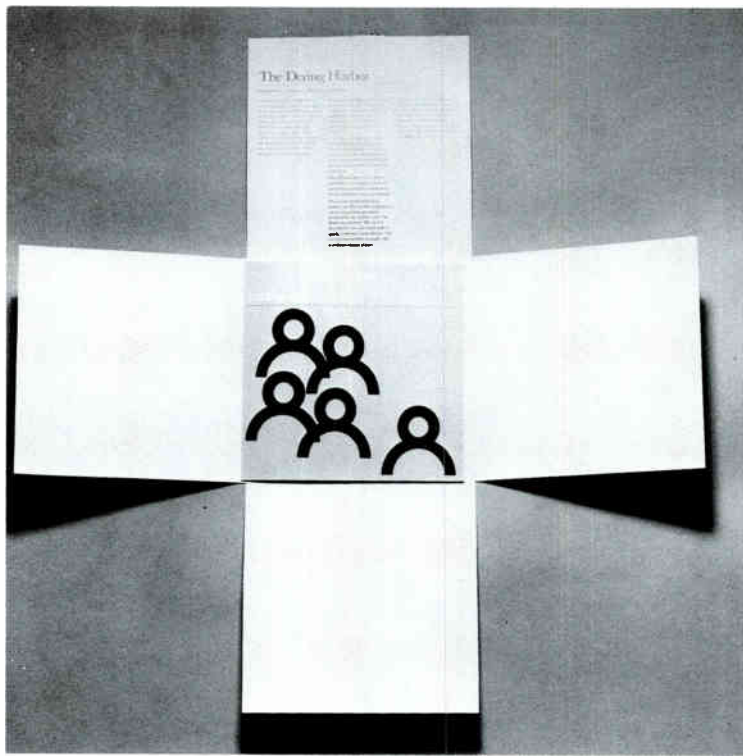
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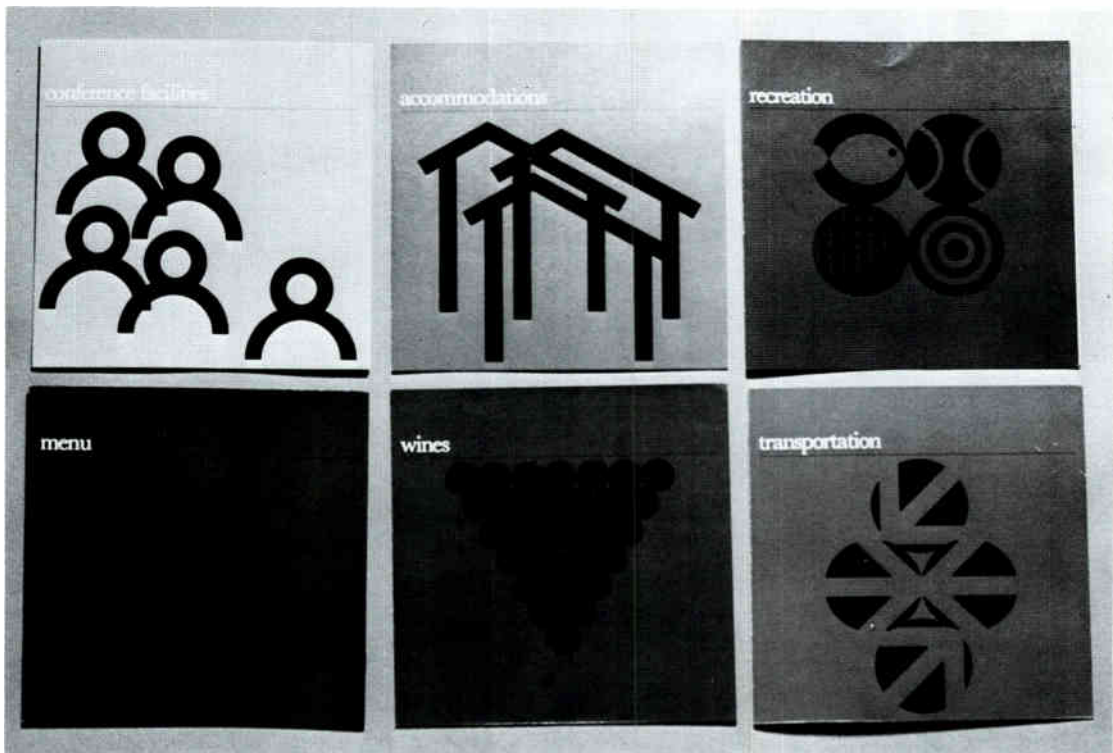
An Early Beginning

654

Art Directors Bob Paganucci
John De Cesare
Designer Bob Paganucci
Photographer Sandor Acks
Writers Don Storch
Deane Hogan
Joe Saunders
Agency Geigy Pharmaceuticals
Client Geigy Pharmaceuticals

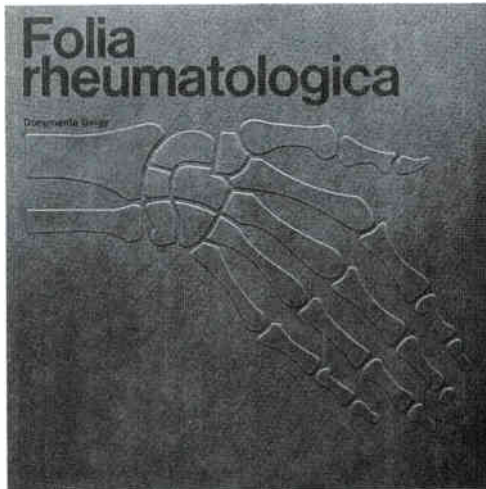


655



655

Designer Joseph Boggs
 Photographer John Bellino
 Writer Paul M. Canada
 Agency Ivy Graphics & Planning
 M.R. Grove Div.
 Client The Dering Harbor Inn



656

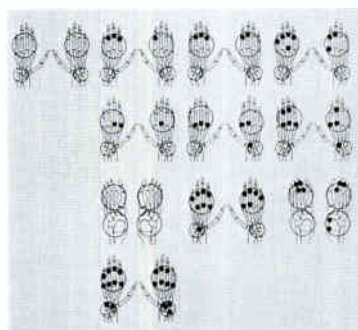


Fig. 2 Early signs of rheumatoid arthritis at the wrist joint

Fig. 3 Normal radiograph of the hand. Clinical stage I of rheumatoid arthritis

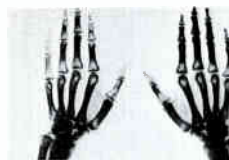


Fig. 4 Same patient one year later. Rheumatoid arthritis, sub-chronic transition to radiologic stage 2. Swelling of the head of the 5th metacarpal. Clinical stage 2a

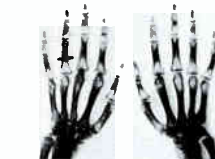


Fig. 5 Same patient. Hands photographed at the same time as Fig. 4

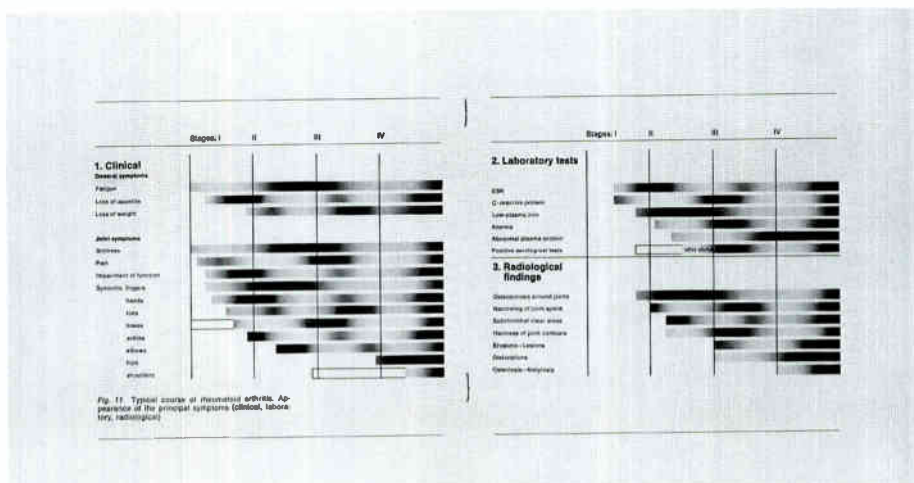
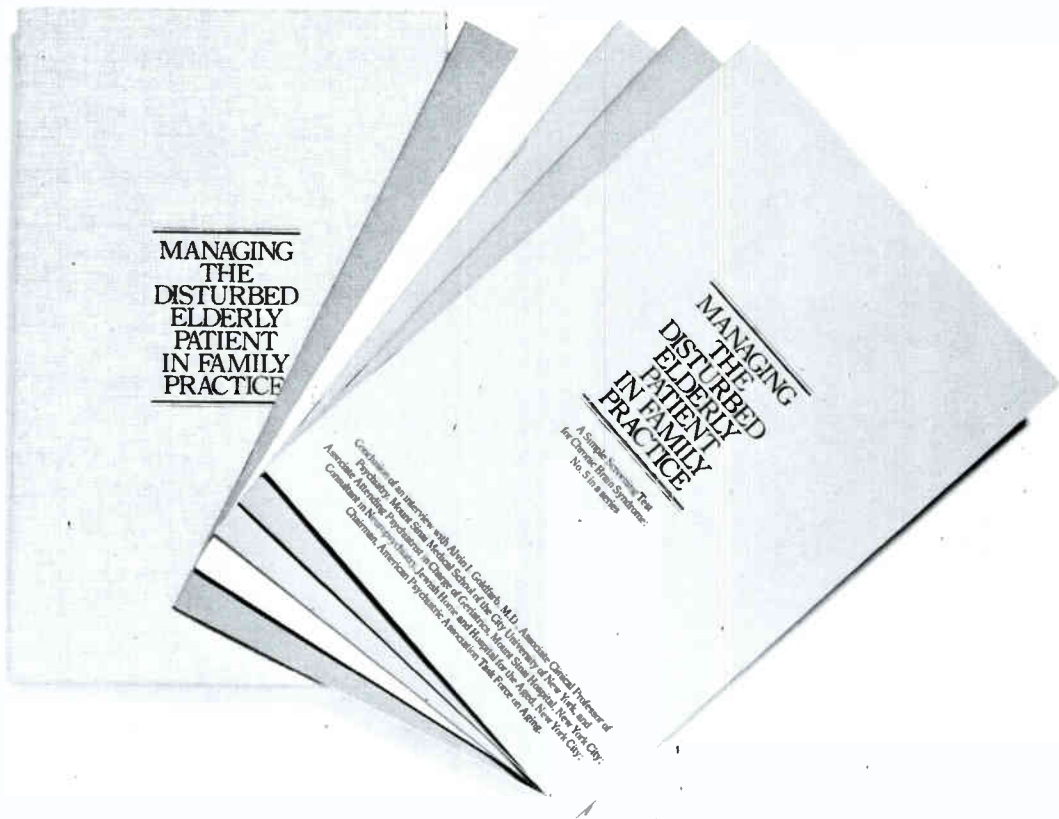


Fig. 11 Typical course of rheumatoid arthritis. Appearance of the principal symptoms (clinical, laboratory, radiological)

656

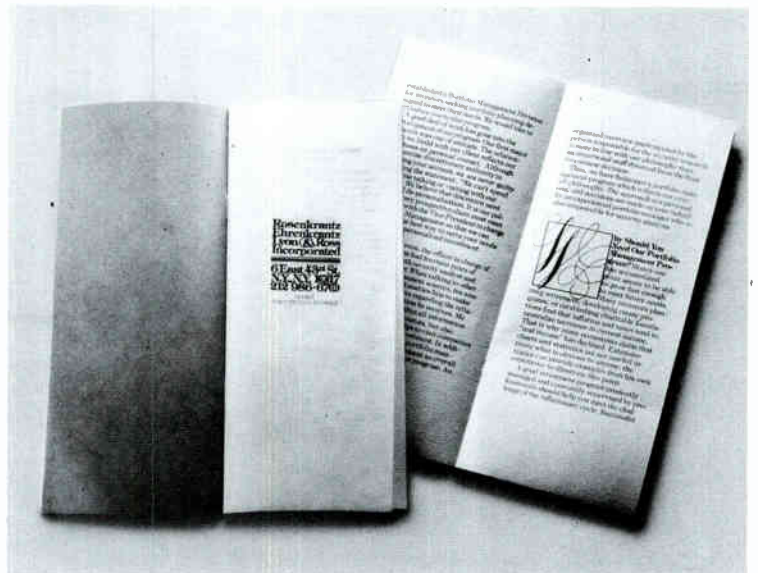
Art Director John De Cesare
 Designers John De Cesare
 Don Millar
 Bruce Walk
 Writer Lou Ares
 Agency Geigy Pharmaceuticals
 Client Geigy Pharmaceuticals



657



658



657

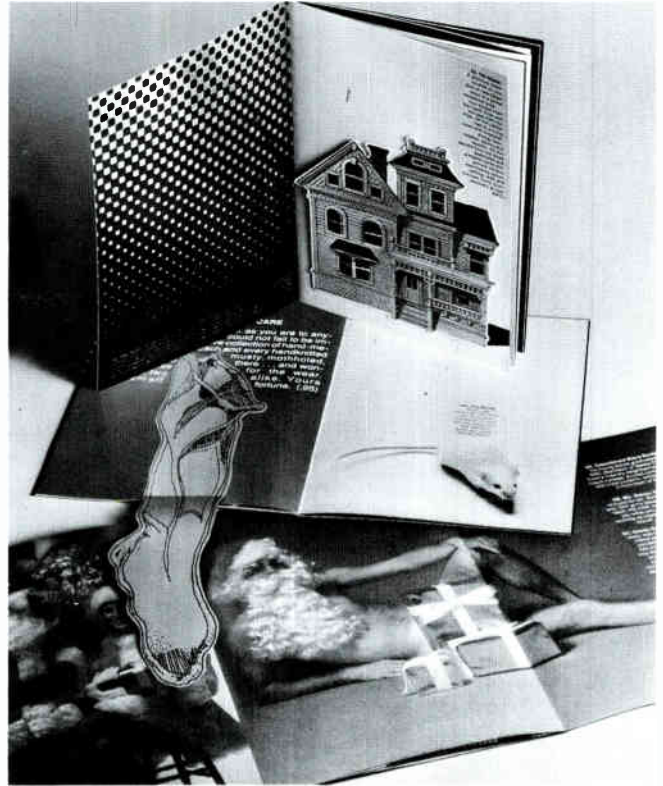
Art Director Marty Minch
 Designer Marty Minch
 Photographer Marty Minch
 Writer Al Petrone
 Agency Kallir, Philips, Ross
 Client McNeil Laboratories

658

Art Director George McCathern
 Designer George McCathern
 Writer Louis Ehrenkrantz
 Agency Century Expanded
 Client Rosenkrantz, Ehrenkrantz,
 Lyon & Ross



A CATALOGUE OF
CHRISTMAS
1973



659

Birds Beams and Dishes The TelePrompter SpaceCast Project

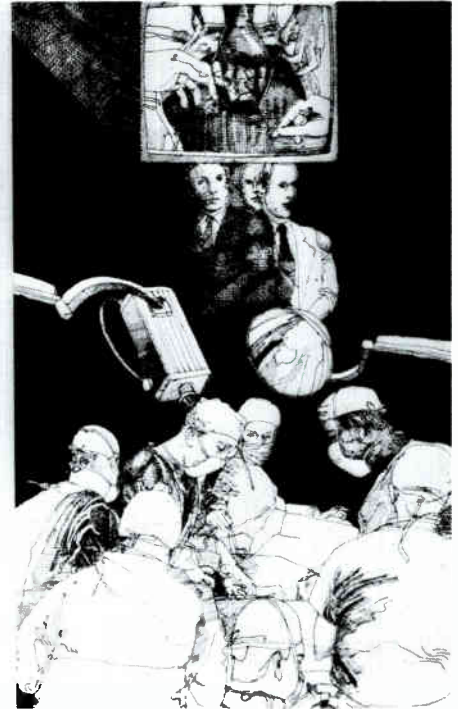
premieres. In this, programs aimed at very specialized interest audiences can be as near as the home television set.

Linking local cable television systems to satellite by means of an earth-receiving station will greatly increase the usefulness and productivity of sets already connected to the cable. Interconnected cable systems, in turn, will foster a national network capable of providing program alternatives to current local and national television fare, thus enhancing, broadening, specializing programming.

Broadcasting today is characterized by a scarcity of radio frequencies. Networks are confined to a single channel each—suggesting, if not dictating, mass programming.

The new cable/satellite technology will be governed by different ground rules. It can add new choices to existing TV programming, seek out or develop new sources of material and provide other communications services to the home. Many of these improvements are close at hand. Others are farther in the future, but they too will come about.

Services that will be offered via cable television in the future will be made more generally available, over greater distances, because of space technology. Home terminals, including special printers and keyboard, soon will permit instant access to information, reproduction of magazines, electronic delivery of mail, attendance at a college extension course, and shopping facilities via the cable and the satellite. By these means, businesses can be linked to branch offices, to primary customers or suppliers. Individuals can ask computers their questions—about credit checks, airline reservations and banking. They can retrieve information from libraries and other reference sources with computers talking only to computers. Satellites will expand these applications of cable technology from a local to a regional and national scale.



660

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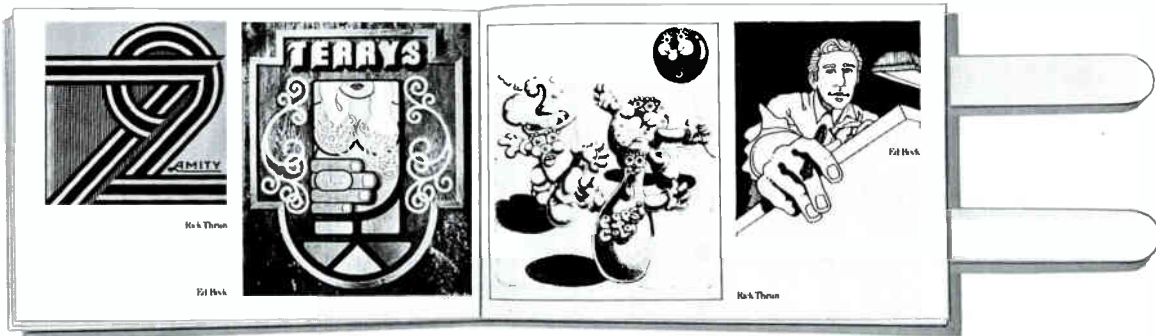
Art Director Pat Crone
Designer Pat Crone
Artists Pat Crone
Ann Lee
Martha Barrett
Photographer Ken Berry
Jerry Segrest
Eric Lindstrom
Martha Barrett
Writer Judy Hahn
Agency Unlimited Concepts
Client Unlimited Concepts

660

Art Directors Danne & Blackburn
Designer Bruce Blackburn
Artist Alan E. Cober
Agency Danne & Blackburn
Client Teleprompter Corp.



663



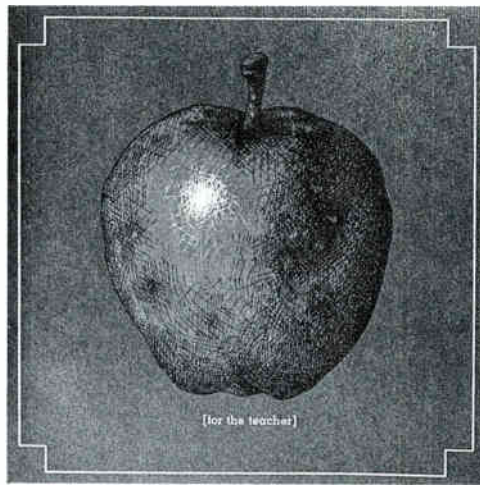
664

663

Art Director Dick Boland
 Designer Kathy Palladini
 Artist Wilson McLean
 Writer Stephen Fenton
 Agency Friedlich, Fearon & Strohmeier
 Client Shearson, Hammill & Co.

664

Art Directors Rick Thrun
 Ed Beck
 Designers Rick Thrun
 Ed Beck
 Artists Rick Thrun
 Ed Beck
 Photographer Red Johnson
 Agency It's Tits! Workshop
 Goose Soup Graphics
 Client It's Tits! Workshop
 Goose Soup Graphics



665

A is for apple.

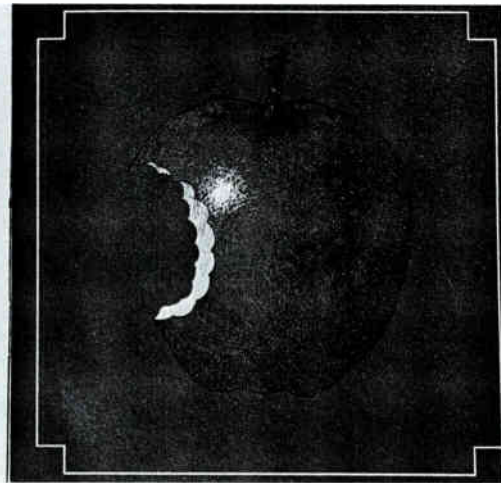
It's also for affection, a degree of which the classroom teacher will probably always have for the apple. That legendary gift may be given by student to teacher less frequently these days. Nevertheless, it remains something of a symbol of appreciation, respect, gratitude—all the intangibles that, when found, make teaching that much more meaningful.

Toward the turn of the century, however, it became increasingly obvious that apples alone were not enough. Teachers needed more tangible things to get their teeth into.

In 1897, elementary teachers in Chicago, making a maximum of \$800 a year, and that only after 11 years of service, organized to register their dissatisfaction.

Five years later, in 1902, scattered local associations of classroom teachers banded together at the NEA convention to form the National Federation of Teachers.

Finally, in 1912, classroom teachers petitioned for the creation of a Department of Classroom Teachers in the NEA. The following year, they got it. From that day to this, classroom teachers have spoken with a stronger voice, for themselves and for better education.



Presidents

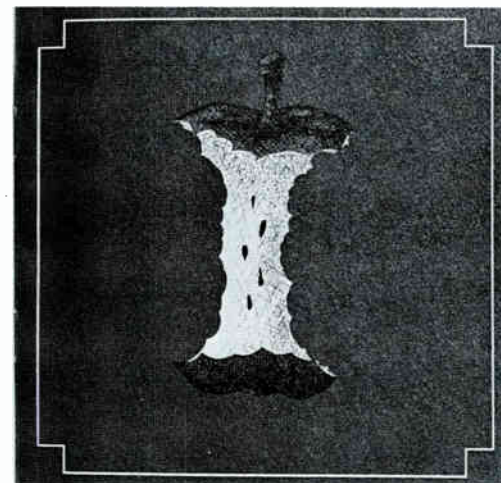
1913-14 Florence Rood
 1914-15 Nellie Minehan
 1915-16 Mary E. Adkisson
 1916-21 Sara H. Fahay
 1921-22 Ethel M. Gardner
 1922-23 Elsie MacGregor
 1923-24 Ida Christine Iverson
 1924-25 Julia A. Spooner
 1925-26 Julia E. Sullivan
 1926-27 Anne M. Thompson
 1927-28 Jean L. Soules
 1928-29 Edith B. Joynes
 1929-30 Eula F. Hunter
 1930-31 Miriam D. Eisner
 1931-32 Sara H. Fahay
 1932-33 F. Blanche Preble
 1933-34 Faye Reed
 1934-35 Daisy Lord
 1935-36 Mary Belle Brabin
 1936-37 Albert M. Shaw
 1937-38 Emily Tarbell Barhydt
 1938-39 Myrtle Hooper Dahl
 1939-40 Elphe K. Smith
 1940-41 Mary D. Barnes
 1941-42 Katy V. Anthony
 1942-43 Harold H. Blanchard
 1943-44 Mabel Studebaker
 1944-46 Beulah Keeton Walker
 1946-47 Mary Titus
 1947-48 Marie A. Ernst
 1948-49 Sarah C. Caldwell

1949-50 Philip Wardner
 1950-51 Mary Virginia Morris
 1951-52 Jamie Alexander
 1952-53 Alice Latta
 1953-54 Nell Wilcoxon
 1954-55 Lucille Carroll
 1955-56 Elizabeth A. Yank
 1956-57 David C. Guhl
 1957-58 Vivian Powell
 1958-59 Ewald Turner
 1959-60 Richard D. Batchelder
 1960-61 Buena Stolberg
 1961-62 Anita Ruffing
 1962-63 Rita C. Jacoby
 1963-64 Henry E. Goebel
 1964-65 Twilma F. Davis
 1965-66 Elizabeth D. Koontz
 1966-67 Charles F. Deubel
 1967-68 Ruth Tragg
 1968-69 Bruce P. Eckman
 1969-70 Betty Buford
 1970-71 Donald F. Wilson
 1971-72 Jim A. Roridy
 1972-73 Alvia Barfield

Executive Secretaries

1942-56 Hilda Maehling
 1956-72 Margaret Stevenson

Association of Classroom Teachers
 National Education Association
 1201 Sixteenth Street, N.W.
 Washington, D.C. 20036



665

Art Director Pete Traynor
 Designer Pete Traynor
 Artist Pete Traynor
 Writer Doug Forsyth
 Agency Ashton-Worthington
 Client National Education Assoc.

The Olin Skis story.

666

MARK II SPECIFICATIONS.

Model: Mark II V.C.E. **Color:** Red, white silk-screened lettering with a clear urethane coating, inlaid aluminum tip symbol, inlaid white P-tex undertip symbol.

Lengths:

CM.	Approximate Weight of Single Ski		CM.	Approximate Weight of Single Ski	
	grams	pounds		grams	pounds
215	2220	4.89	195	1980	4.36
210	2160	4.76	190	1920	4.23
205	2100	4.62	185	1860	4.10
200	2040	4.49	180	1800	3.97

CONSTRUCTION: The Mark II V.C.E. is built with two sheets of cured fiberglass laminate bottom skins, a cured fiberglass laminate top skin and a lightweight wood core. The ski has a layer of phenolic plastic for top surface protection, aircraft aluminum alloy top edges, a full width rubber layer, phenolic sidewalls and a P-tex Special polyethylene running base. The bottom edges are of variable cracked edge design, and are covered by a strip of rubber. The full width rubber layer serves to isolate the aluminum top edge in compression, allowing it to slide or float, preventing the edge from affecting the flexural properties of the ski. Hardened steel tip protectors are built into the tip curve of the ski. The aluminum tail protector is seated against a section of phenolic and fiberglass which extends into the structure.

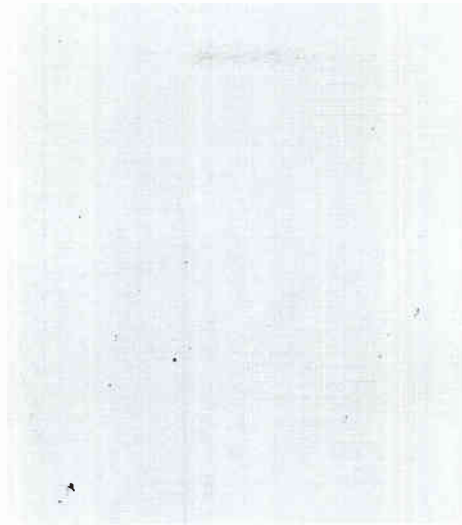


Terje Overland, 1972 Lange Cup competition, Vail, Colo.

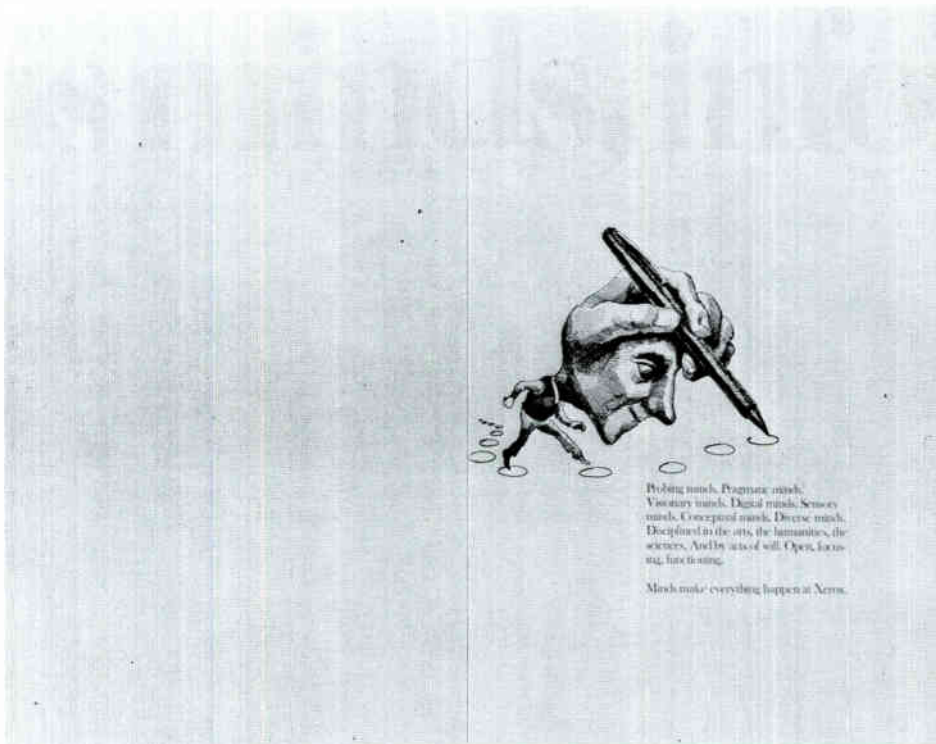
28.

666

Art Director Pasquale DelVecchio
 Designer Pasquale DelVecchio
 Photographers Frank Moscati
 Barry Stot
 Writer Jim McLaughlin
 Agency McLaughlin, DelVecchio & Case
 Client Olin Ski Co.



668



667

Art Director Lawrence Miller
Designer Lawrence Miller
Writer Vernon Mackie
Lawrence Miller
Publisher Marketing Design Alliance
Agency Marketing Design Alliance

668

Art Director Vance Jonson
Designer Vance Jonson
Artist Robert Pryor
Writer Edward Chasins
Agency Muller Jordan Herrick
Producers Row
Client Xerox Corp.

BOOKS ABOUT BOOKS
An International Exhibition
on the Occasion of the
International Book Year 1972
Proclaimed by UNESCO



669

872 KENNEDY, A. G., *A bibliography of writings on the English language. From the beginning of printing to the end of 1922.* London, Collier-Macmillan. 1927. Reprinted 1961. 517 p. £ 8.00

This bibliography has a twofold purpose: to provide for all students of English a simple but complete book of reference, and at the same time, to assist those special students, who may desire to follow the history of linguistic investigation in this field.

873 KIRCHNER, J., *Bibliographie der Zeitschriften des deutschen Sprachgebiets bis 1900. Bd. 1: Von den Anfängen bis 1830. (Bibliography of periodicals in the German speaking regions till 1900. Vol. 1: From the beginnings until 1830.)* Stuttgart, Hiersemann. 1966-1969. 504 p. DM 220.00

The first comprehensive bibliography of all periodicals published in German from the 17th century until 1900.

874 KISCH, G. and K. ROEPKE, *Schritten zur Geschichte der Juden. Eine Bibliographie der in Deutschland und in der Schweiz 1922-1955 erschienenen Dissertationen. (Texts of the history of the Jews. A bibliography of the thesis' of the years 1922-1955 in Germany and Switzerland.)* Tübingen, J. C. B. Mohr. 1959. 60 p. DM 5.80

This is a complete bibliography of all dissertations dealing with Jewish-scientific topics, regardless to the fact whether or not the authors are Jews; the individual essays are systematically compiled according to contents. Anti-semitic and national-socialist publications have not been precluded.

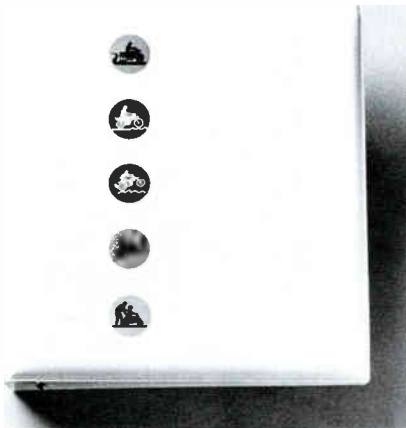
875 KLAUS, W., *Grossmasstäbliche Karten vom Gebiet der DDR. 1599-1945. Kartographische Bestandsverzeichnisse der Deutschen Staatsbibliothek. Bd. 1. (Large scale maps of the GDR territory. 1599-1945. Cartographical inventory of the German State Library.)*

224

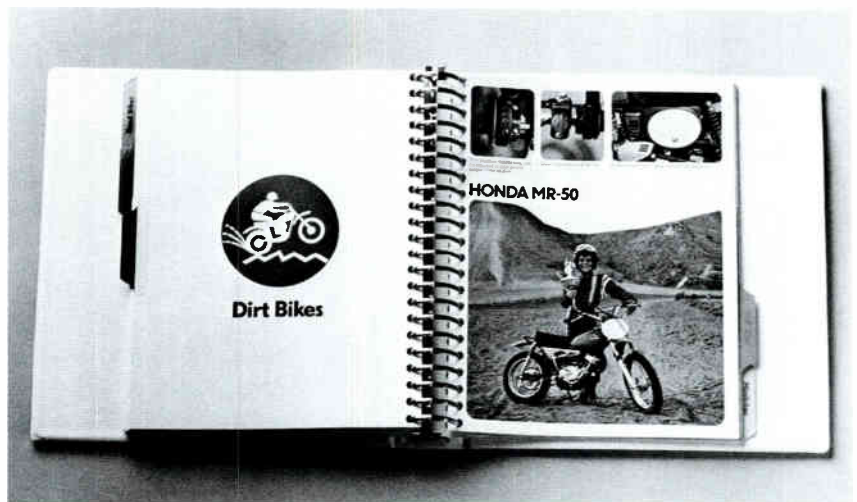
12 Bibliography



Johannes Gutenberg, citizen of Mainz in Germany (c. 1400-1468), inventor of printing with movable type in the western world. This invention with its deep and widespread influence on all levels of life means the beginning of our area of mankind. The portrait comes from an illustration engraved in Paris 1584.



670

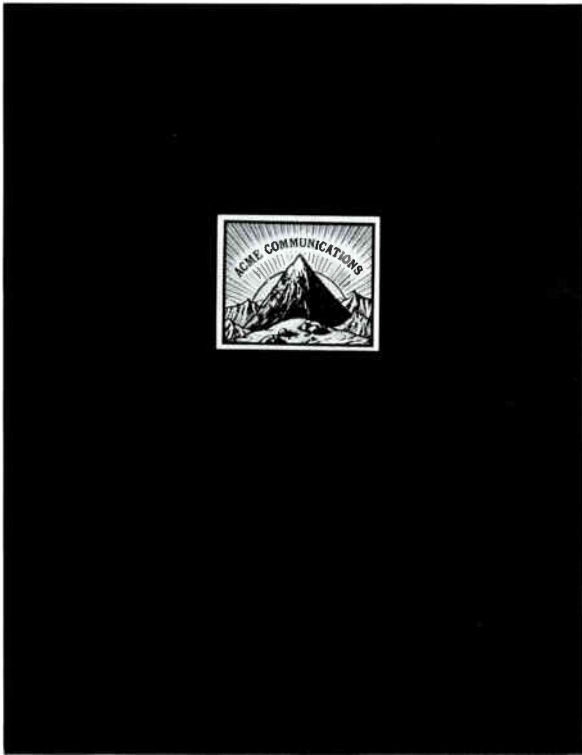


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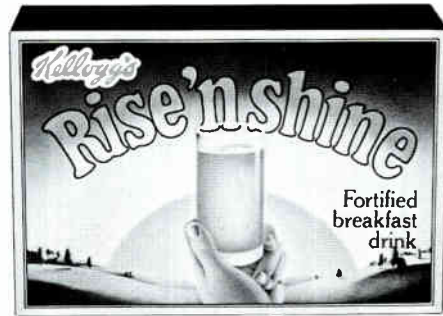
Designer Hermann Zapf
 Writer Otto Lembeck
 Publisher Ausstellungs- und Messe GmbH
 des Boersenvereins
 des Deutschen Buchhandels
 Frankfurt

670

Art Director Ron Wolin
 Designer Ron Wolin
 Artist Chuck Coppock
 Photographer Larry Willett
 Writer Hank Lukas
 Agency Grey Advertising
 Los Angeles
 Client American Honda Motor Co.



671



RISE 'N' SHINE. Re-lagging and introductory advertising for this Kellogg Company new entry into the breakfast drink market was designed by Tony Palladino as a consultant to Norman, Craig and Kimmel, New York.



Moustache is for men.



Moustache is for men, ask any woman. Moustache is only for men who are loyal, kind, understanding, and masterfully masculine. Moustache is for Father's Day, especially in the 4 ounce plastic travel bottles of cologne and after-shave lot on both new from the world-famed House of Blarcel Rochas.



CIRCUS WORLD. This trademark was designed by Tony Palladino in association with Sixty-Second Breakfast Communications Inc. for the permanent Florida site of Ringling Bros. Barnum & Bailey Circus World.

MOUSTACHE. Originally designed as an ad by Lou Musachio for Marcel Rochas. This visual became the perfume's trademark and was used extensively for advertising, point-of-sale, and world-wide promotion.

671

Art Director Lou Musachio
 Designers Tony Palladino
 Lou Musachio
 Agency Acme Communications
 Client Acme Communications

No two
are
alike...



672

Scott

672

Art Director Al Zalon
Designer Al Zalon
Photographer DPI
Writer Al Gerstein
Agency Kallir, Philips, Ross
Client Ortho Pharmaceuticals

673

Art Director Robert Gage
Designer Robert Gage
Photographers Dick Richards
Edward Centner
Writers Phyllis Robinson
John Noble
Agency Doyle Dane Bernbach
Client Polaroid Corp.

Polaroid invents The SX-70.

It can reveal the world to you as you have never seen it before.



The SX-70 camera closed.

Forget everything you've ever known about photography, and you'll know why. The SX-70 and camera is here.

For everything you've ever known about photography, and you'll know why. The SX-70 and camera is here.

nts The SX-70.



The SX-70 camera open.

have only half-seen, half-felt until now. As you read on, remember this: Remarkable as the SX-70 is, what is important is not what it can do, but what it enables you to do.

Because now you can almost wish the picture and have it, because the photographs are of such piercing beauty they seem more real than life, the SX-70 can sharpen your senses and set your imagination free.

673

How The SX-70 makes

the impossible possible.



A mirror-like computer-actuated complex of 7000 and 8000 tiny moving parts. From the lens to the shutter, it's made to let you see the world as the camera sees it.

A totally new, bonded-together metal-alloy body, milled to a precision of 0.0001 inches. And a lens that refracts light with a precision of 0.0001 inches. The SX-70's precision, all this in a package that's only 1 1/2 inches high, 3 1/2 inches wide and 2 1/2 inches deep. It's a camera that's as small as a camera ever was.

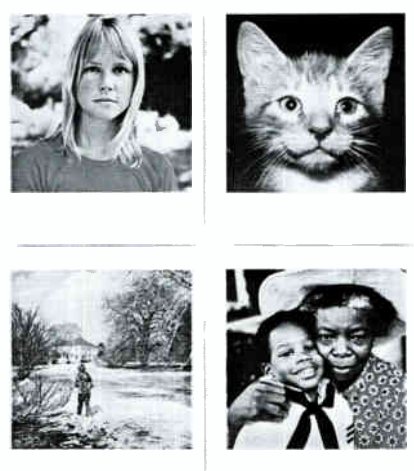
The SX-70's 1 1/2 inch lens is a 35mm lens. It's a lens that's as small as a lens ever was. It's a lens that's as small as a lens ever was.

The lens opens, revealing the camera's 1 1/2 inch lens. It's a lens that's as small as a lens ever was. It's a lens that's as small as a lens ever was.

It has a camera in its pocket and the lens is 1 1/2 inches. It's a lens that's as small as a lens ever was. It's a lens that's as small as a lens ever was.

It's a camera that's as small as a camera ever was. It's a camera that's as small as a camera ever was.

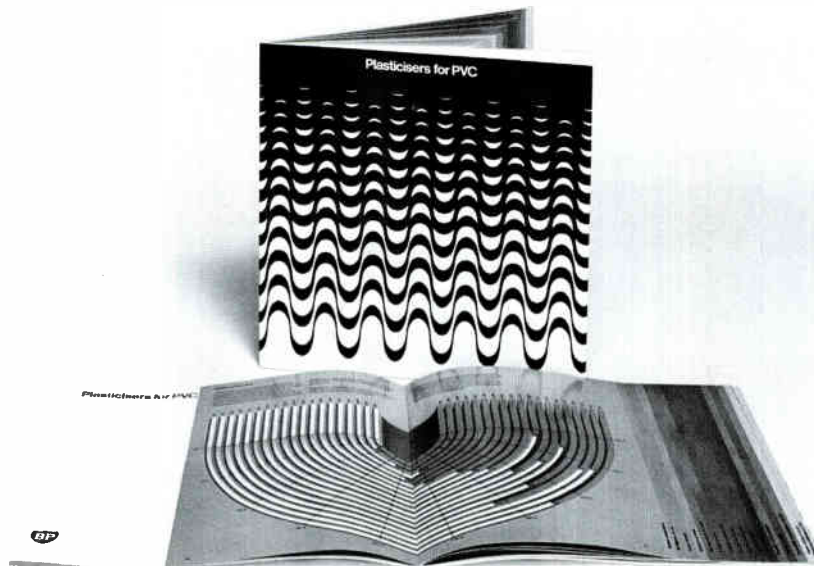
The SX-70's 1 1/2 inch lens is a 35mm lens. It's a lens that's as small as a lens ever was. It's a lens that's as small as a lens ever was.



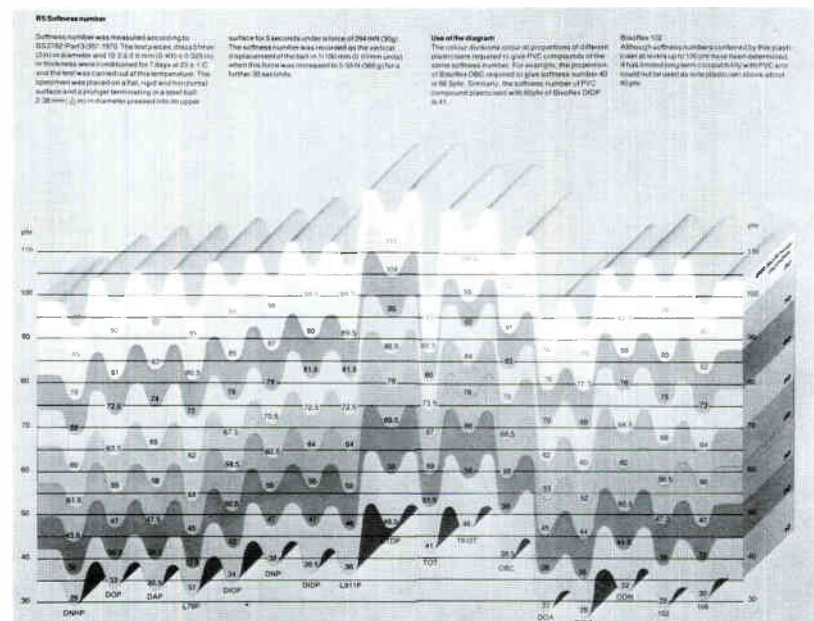
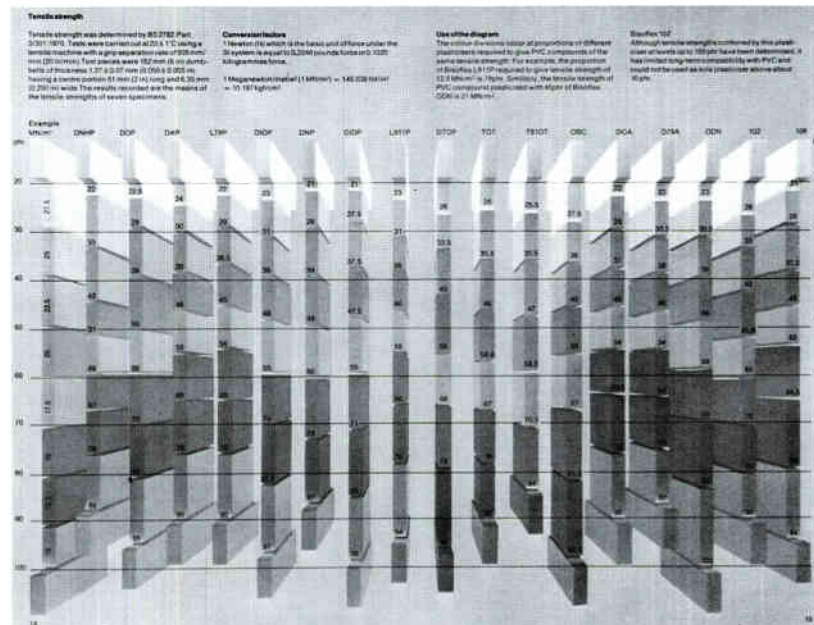
Pictures shown are actual size.

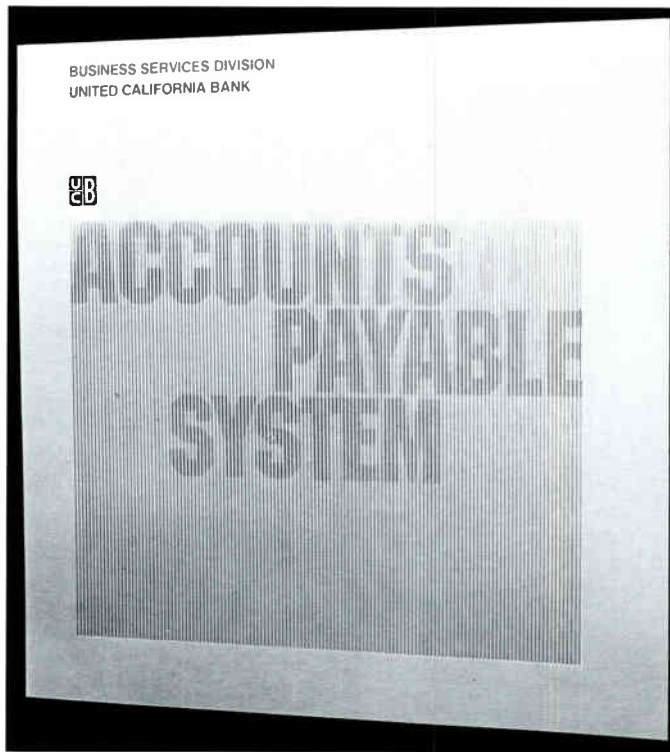
highly stable dyes that make possible prints of a brilliance and intensity that create a new standard for amateur photography. Notice the extraordinary reds in the rose and strawberries. Incidentally, the picture of the rose was taken with an optional SX-70 close-up lens attachment which enables you to

photograph small objects, actual size when you're only five inches away from your subject. But to talk only of technical wonders is to miss what it's all about: the discovery of the world around you, in new ways that can stimulate and delight you.

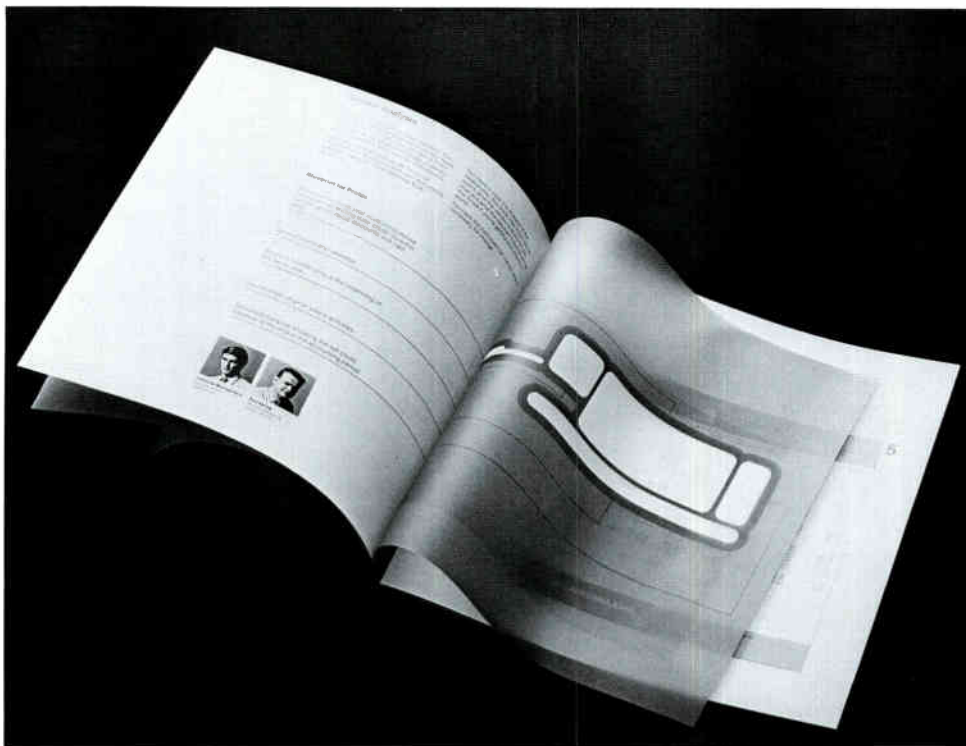


675





676

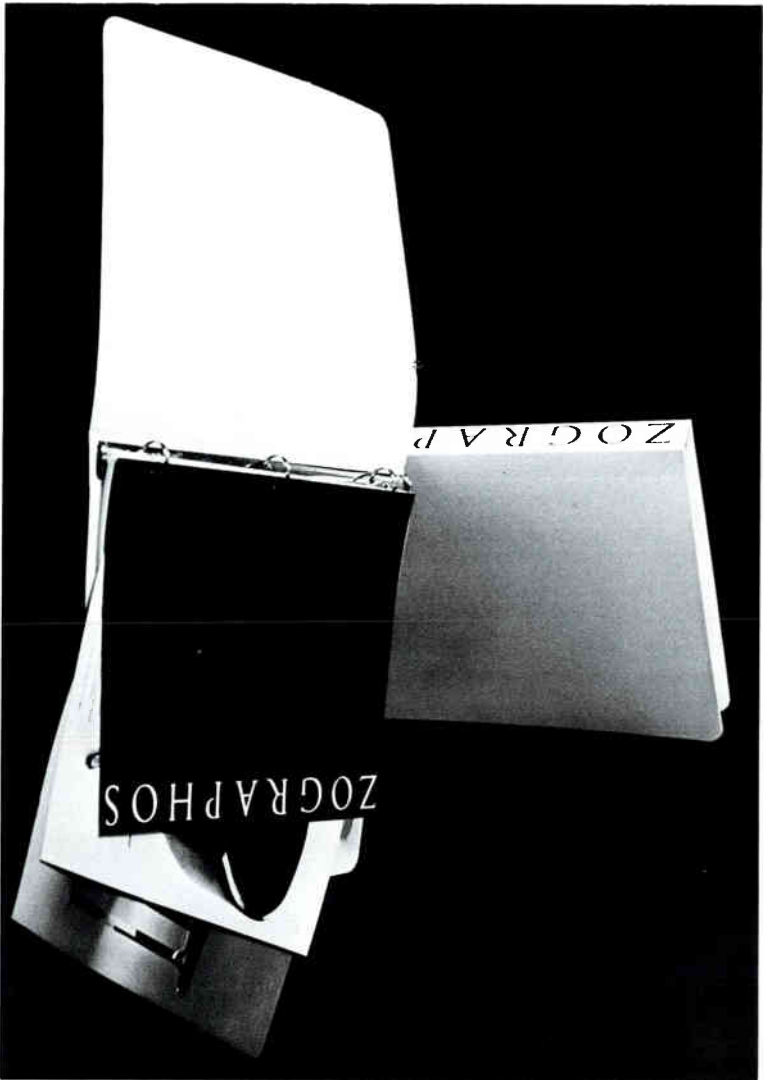


676

Art Director Williamson/Clave
 Designer Williamson/Clave
 Artist Williamson/Clave
 Photographer Stan Kaplan
 Writer Blair Walker
 Agency Williamson/Clave
 Client United California Bank

677

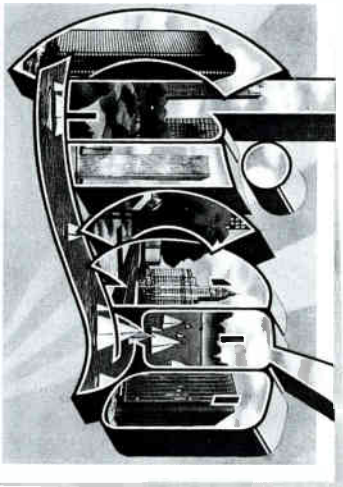
Art Director Lawrence Miller
 Designer Lawrence Miller
 Artist Simms Taback
 Writers Vernon Mackie
 Lawrence Miller
 Publisher Marketing Design Alliance
 Agency Marketing Design Alliance



678



679



ALUMINUM CENTER
CITY WRITERS A CITY

POST
CARD

Chicago
Harbor
Pointe



Geigy

A closer look at the benefits of single daily dosing...

680

a single nighttime dose of Tofranil-PM
(nortriptyline hydrochloride)
provides therapeutic equivalency of a t.i.d. regimen.

When 75 mg of Tofranil-PM at bedtime was compared to 25 mg t.i.d. of Tofranil, the major conclusion derived from the results of the study was that a single dose of Tofranil-PM and divided doses of Tofranil...

Study results showed Tofranil-PM to be at least as efficacious as Tofranil with no greater propensity for side effects. The controlled study was conducted on 75 normal, hospitalized, depressed patients during a 6- to 7-week period.

Goldberg and Nemeroff reported similar results in a double-blind trial of 44 depressed patients treated with Tofranil-PM capsules or 25 mg t.i.d. and had no significant differences with Tofranil-PM. Goldberg and Nemeroff also reported that Tofranil-PM capsules were more effective than Tofranil capsules in the treatment of depression.

Discontinued nortriptyline treatment helps to bring the body back to normal. Tofranil-PM capsules are a convenient, single-dose, nighttime regimen. They are available in 75 mg and 150 mg capsules. For more information, contact your physician or write to: Geigy Pharmaceuticals, Kewanee, IL 61460.

Because multiple problems are associated with multiple daily dosing, consider single daily dosing with New Tofranil-PM.

In a series of studies, it has been shown that multiple daily dosing is associated with a number of problems, including: (1) increased side effects; (2) decreased compliance; (3) increased risk of drug interactions; (4) increased risk of toxicity; (5) increased risk of overdose; (6) increased risk of abuse; (7) increased risk of dependence; (8) increased risk of withdrawal symptoms; (9) increased risk of relapse; (10) increased risk of hospitalization; (11) increased risk of death.

As shown in the studies cited above, single daily dosing with Tofranil-PM capsules can help to avoid these problems. Tofranil-PM capsules are a convenient, single-dose, nighttime regimen. They are available in 75 mg and 150 mg capsules. For more information, contact your physician or write to: Geigy Pharmaceuticals, Kewanee, IL 61460.

For many hospitalized depressives the optimal dose for optimal relief may be a single 150-mg capsule of Tofranil-PM given at bedtime.

A study comparing the efficacy of a single 150-mg capsule of Tofranil-PM given at bedtime to a 75-mg capsule given at bedtime and a 25-mg capsule given t.i.d. showed that the single 150-mg capsule of Tofranil-PM given at bedtime was as effective as the 75-mg capsule given at bedtime and the 25-mg capsule given t.i.d. in the treatment of depression.

Each capsule contains nortriptyline hydrochloride equivalent to 75 mg or 150 mg of nortriptyline hydrochloride.

New Tofranil-PM
(nortriptyline hydrochloride)
Capsules of 75 and 150 mg

One dose lasts from bedtime to bedtime.

New Tofranil-PM
(nortriptyline hydrochloride)
Capsules of 75 and 150 mg

For single-dose therapy in depression when the dosage is established:

Each capsule contains nortriptyline hydrochloride equivalent to 75 mg or 150 mg of nortriptyline hydrochloride.

References

1. Miles, W. C., Jr., Marzella, D. B., and McCarty, L. A. Controlled Study of Single-Dose Administration of Tricyclic Antidepressants in Endogenous Depression. *Can. J. Psychiat.* 19: 1021-1023 (1974).
2. Goldberg, H. L., and Nemeroff, L. A. Double-Blind Study of Tofranil-PM (nortriptyline hydrochloride) in the Treatment of Depression with a Single Daily Dose of Nortriptyline. *Am. J. Psychiat.* 130: 1029-1034 (1973).
3. Dikler, A., and Shapiro, R. I. Single Administration of Tofranil-PM. *Am. J. Psychiat.* 130: 1035-1036 (1973).

678

Art Director Peter Bradford
Designers Peter Bradford
Wendy Byrne
Photographers Carl Fischer
DeWayne Dalrymple
Agency Peter Bradford & Assoc.
Client Zographos Designs Ltd.

679

Art Director Peter Coutroulis
Designers Charles White III
Michael Doret
Artist Charles White III
Writer Howard Krakow
Agency Leibson, Kirk & Lightle
Client Harbor Point

680

Art Director Bob Paganucci
Designer Bob Paganucci
Photographer Bob Paganucci
Writer Graham Wynne
Agency Geigy Pharmaceuticals
Client Geigy Pharmaceuticals

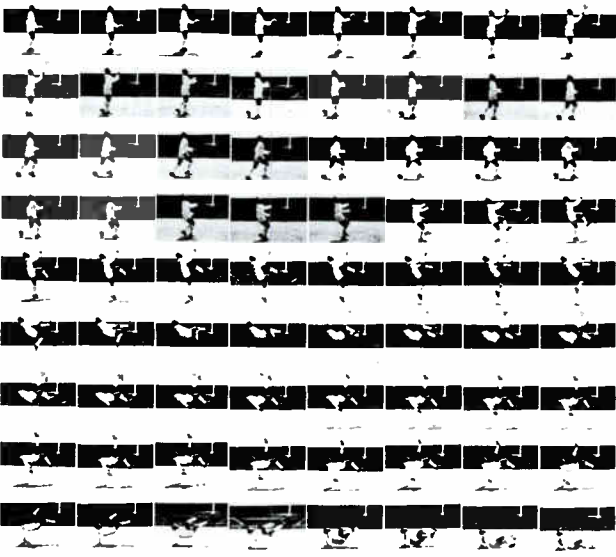


681

STRENGTH 111-12

The back kick is an awkward action that calls for the use of the back foot while showing his toe up as the ball is struck. It should be used only when necessary, such as when landing in an awkward position or when a player is off-balance. The back kick is not a powerful stroke and should be used only when necessary. The back kick is not a powerful stroke and should be used only when necessary.

The Back Kick as Described Below



- 1. The player starts with his feet shoulder width apart and the ball in front of him. He then steps forward with his right foot and swings his left leg back.
- 2. As the left leg swings back, the player's body turns to the right. The right foot is planted on the ground and the left foot is in the air.
- 3. The left leg is swung back and the ball is struck with the back of the foot. The player's body is turned to the right.
- 4. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 5. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 6. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 7. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 8. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 9. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 10. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 11. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 12. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 13. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 14. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 15. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 16. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 17. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 18. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 19. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 20. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 21. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 22. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 23. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.
- 24. The ball is struck and the player's body is turned to the right. The right foot is planted on the ground and the left foot is in the air.

STRENGTH 111-12

STRENGTH 111-12

simple steps to learn it. All have their own special characteristics, but each is a useful skill that can become a valuable part of a player's repertoire.

The back-of-the-foot trap

The most frequently used trap is made with the inside of the foot. The trapping foot is raised vertically over the ball and the rest of the foot is back in the position of the heel and up in the lower part of the ankle joint. The trapping foot is in the air and the ball is in the air. The trapping foot is in the air and the ball is in the air. The trapping foot is in the air and the ball is in the air.



The position of the foot and the ball when the back-of-the-foot trap is used.



The feet of a player and the ball when the back-of-the-foot trap is used.



The feet of a player and the ball when the back-of-the-foot trap is used.



The position of the foot and the ball when the back-of-the-foot trap is used.



The feet of a player and the ball when the back-of-the-foot trap is used.

The back-of-the-foot trap

Even a ball can be trapped by using the inside of the foot. The trapping foot is raised vertically over the ball and the rest of the foot is back in the position of the heel and up in the lower part of the ankle joint. The trapping foot is in the air and the ball is in the air. The trapping foot is in the air and the ball is in the air.

The sole trap

The sole trap is a simple form of the back-of-the-foot trap. The trapping foot is raised vertically over the ball and the rest of the foot is back in the position of the heel and up in the lower part of the ankle joint. The trapping foot is in the air and the ball is in the air. The trapping foot is in the air and the ball is in the air.

**THE HOW, WHY,
WHEN AND WHERE
OF HERE, THERE
AND EVERYWHERE.**

682

You'll find that at a certain time in your life, pressure starts to be applied to you to settle down.

It's hard to pinpoint when it starts to happen, but it seems to be somewhere around puberty.

This is the period in your life when, in their eyes, you start to become potentially dangerous.

From here on there are all sorts of terrible things that can happen to you. You can make the wrong friends.

Hang around with the wrong girl. Get yourself pregnant or get somebody else pregnant. You can marry awfully or not marry at all. Whatever you do, they're not going to be happy until you settle down. This is a long hard struggle for the people who love you, and it isn't really over until you've got a nice wife or a nice husband, a nice house, and some nice kids who you got married to a nice girl or a nice boy and have gone to live in a nice house.

It's crisis time for the old folk, and here, right slap bang in the middle of it, you want to go to a foreign country. No wonder they fight against it.

Family enough we don't think there's anything wrong with settling down.

Settling down just means being happy with your life, knowing who you are and what you want to do.

And how can you ever hope to settle down if you're spending all your life wondering what it's like to be somewhere else?

So if you want to travel, you better do it. It's not a matter of getting it out of your system. It's a matter of getting it into it.

**HOW CAN YOU
SETTLE DOWN
IF YOU'VE NEVER
BEEN UP?**

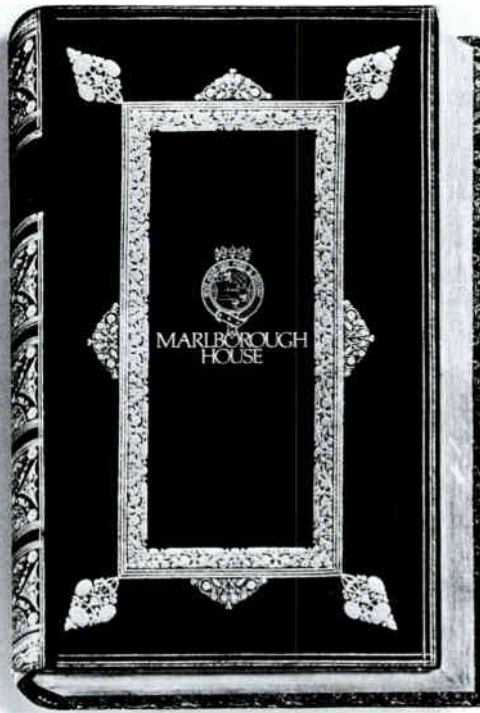


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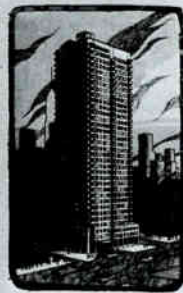
Art Director David Enock
 Designer David Enock
 Photographers Peter Eco
 Ernest Miceli
 Writer Paul Gardner
 Agency Eisenman and Enock
 Client PepsiCo

682

Art Director Gordon Trembath
 Designer Gordon Trembath
 Artists Bruce Bowers
 Con Aslanis
 Trevor Ruth
 Elizabeth Chandler
 Photographers Bob Bourne
 John Ashenhurst
 Colin Beard
 Paul Tremelling
 Writers Lionel Hunt
 Peter Carey
 Agency The Campaign Palace
 South Melbourne
 Client Qantas Airways Ltd.



683



245 East 40th St.

WHEN we set out to build our new apartment tower at 245 East 40th Street, we decided to call it Marlborough House in honor of John Churchill, 1st Duke of Marlborough.

Now this Marlborough really knew how to live. His place in the country was bigger and richer than the royal palace. So much for history.

But the glorious spirit of Marlborough's life style lives on here in New York. In New York's latest definition of the stately home.

Buildings of this calibre don't happen very often. But when they do, some-

thing very interesting occurs. They become immediate landmarks, known by their names instead of their street addresses.

TO PROVE it, ask any knowledgeable New Yorker or cab driver to take you to The Dakota, Hampshire House, The Churchill, River House, Manhattan House, The Carlyle or the handful of other apartment buildings that are recognized by name. They'll know exactly where you want to go.

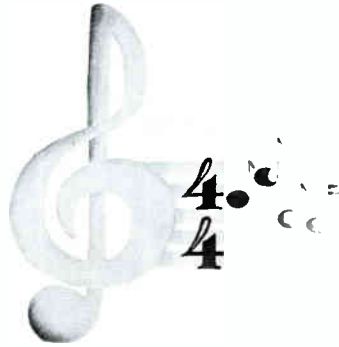
And this is the decade that the name of Marlborough House joins this very exclusive list.

683

Art Director Edward M. Cottingham
 Designer Edward M. Cottingham
 Artist Allan Mardon
 Photographer Martin Shames
 Writer Charles Culp
 Agency Fairpax Advertising
 Client Rose Assoc.

684

Art Director Dave Van Gieson
 Designer Dave Van Gieson
 Artist Dave Van Gieson
 Writer Al Fahden
 Agency Fahden as in Cat
 Client Trestman Music Center



684



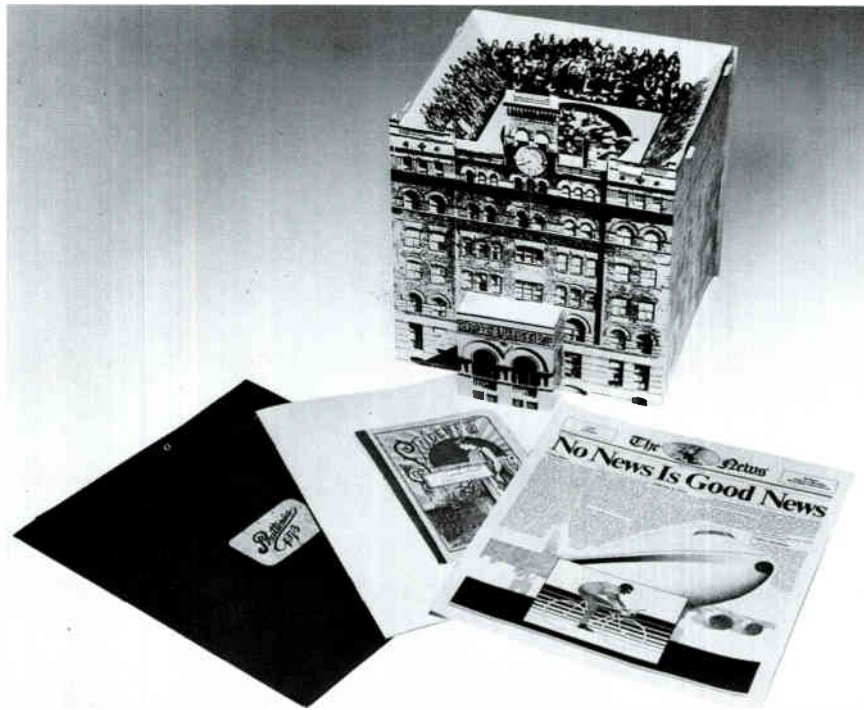
**Creativity
doesn't just
happen.**

Sure, it's there (made us) in different amounts for different people. But true creativity comes only as realized creativity. So the reward comes in recognition. And what better way than music to realize some of that creativity in the early years. So it can be nurtured. And developed. And spread into other areas of life. You can't be creative until you know you're creative. Muse is the way to find out. Now.

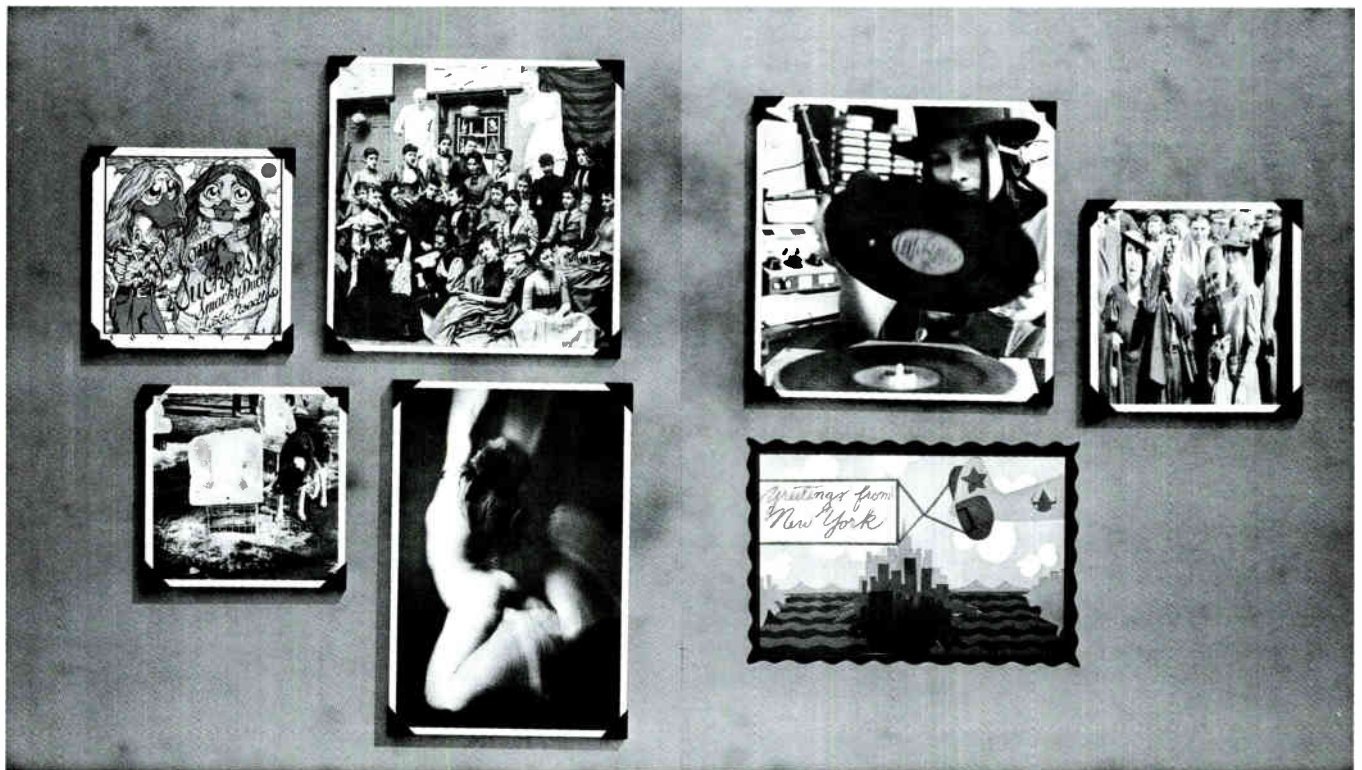
**What you can do about dogs, kites,
ball games, the show and messin' around.**



Just out of it, it's a quiet time and a place for practice. The lowest disk is the fastest the instrument gets mastered. That's pretty much as low as you can get. If it's what all of the problems you can't come? A good teacher. A good teacher doesn't teach. A teacher that just didn't work in. The rest of it is a quiet time and a place for practice. The lowest disk is the fastest the instrument gets mastered. That's pretty much as low as you can get. If it's what all of the problems you can't come? A good teacher. A good teacher doesn't teach. A teacher that just didn't work in. The rest of it is a quiet time and a place for practice.



686

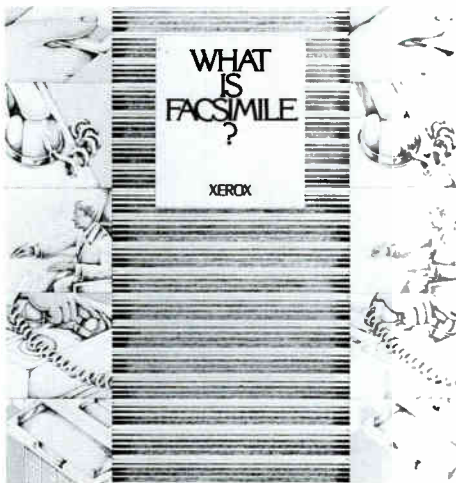


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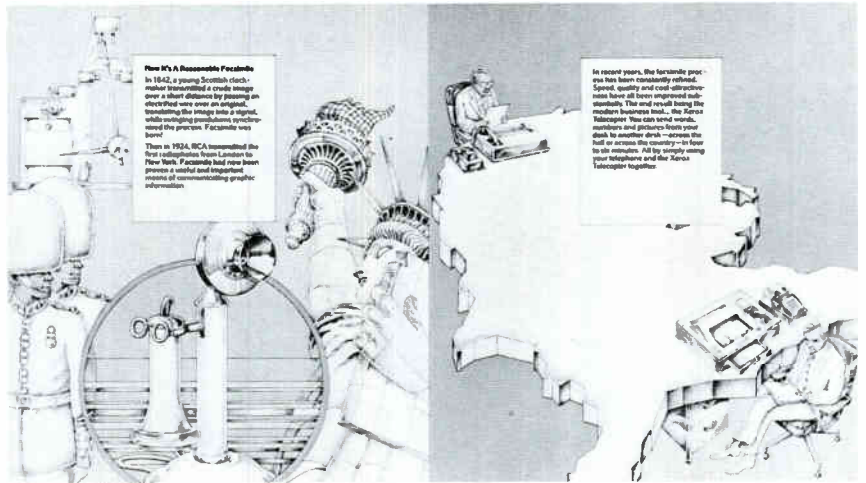
Art Director Mark Packo
 Designers Debra Goldstein
 George Moy
 Mark Packo
 Artists Maria de Oro
 Claire Counihan
 Louis Falcon
 Neil Johnson
 Susan Niles
 Diane Robinson
 Ned Sonntag
 Photographers Ray Herrmann
 Alan Newman
 Lee Nadel
 Agency Mark Packo Design
 Client Pratt Institute Student
 Presence



687



688

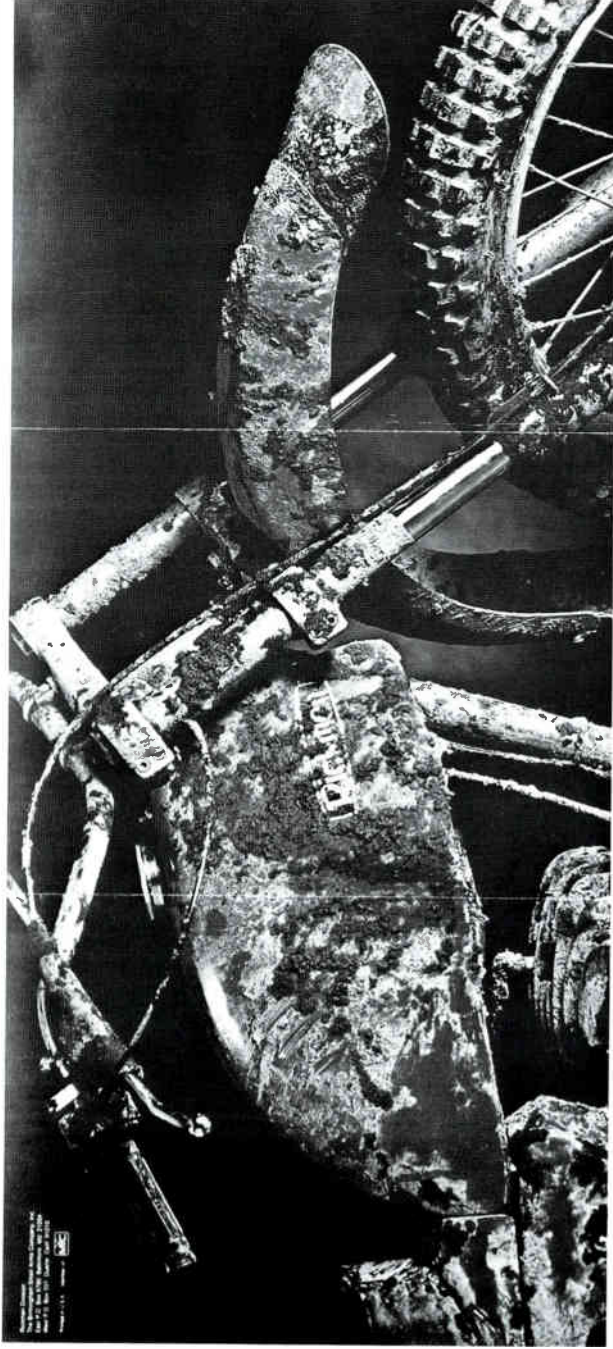


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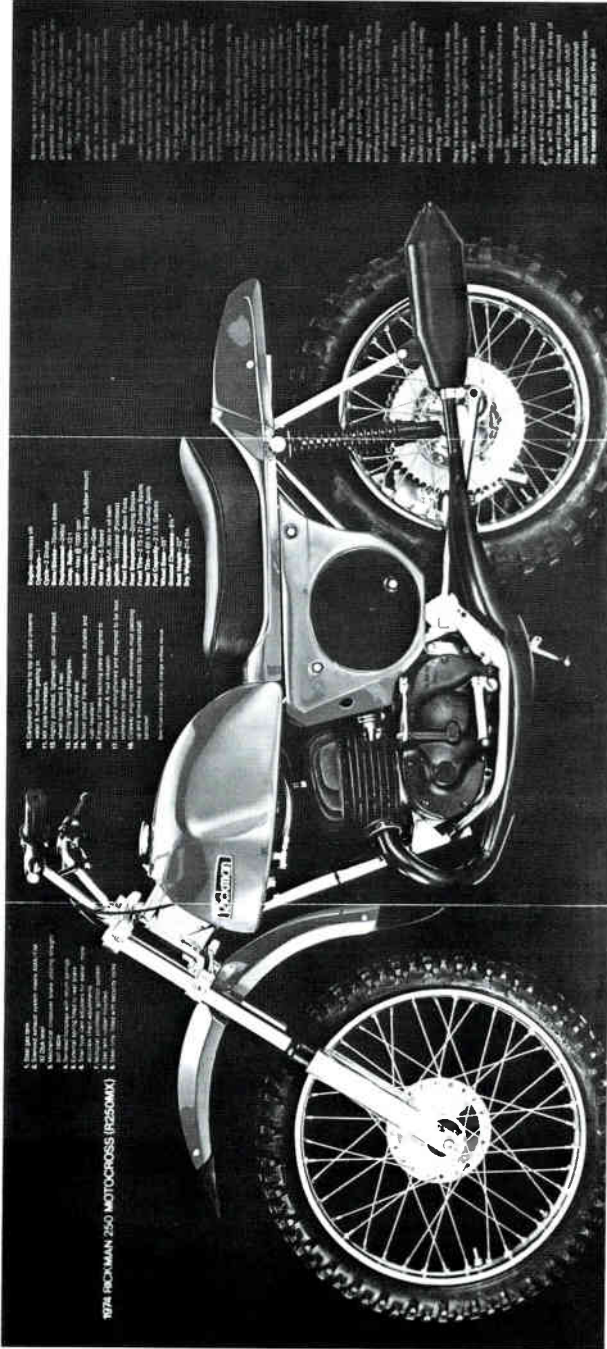
Art Director Paulette Kaplan
 Designer Paulette Kaplan
 Photographer Bill Pappas
 Writer Mike Atwell
 Agency Griswold-Eshleman
 Client Keller Furniture

688

Art Director John Vise
 Designers John Vise
 Jerry Cosgrove
 Artists Jerry Cosgrove
 Nelson Greer
 Writer Jim Kuhe
 Agency Cosgrove Assoc.
 Client Xerox Corp.



689



1974 RICKMAN 250 MOTOCROSS (R250M1)

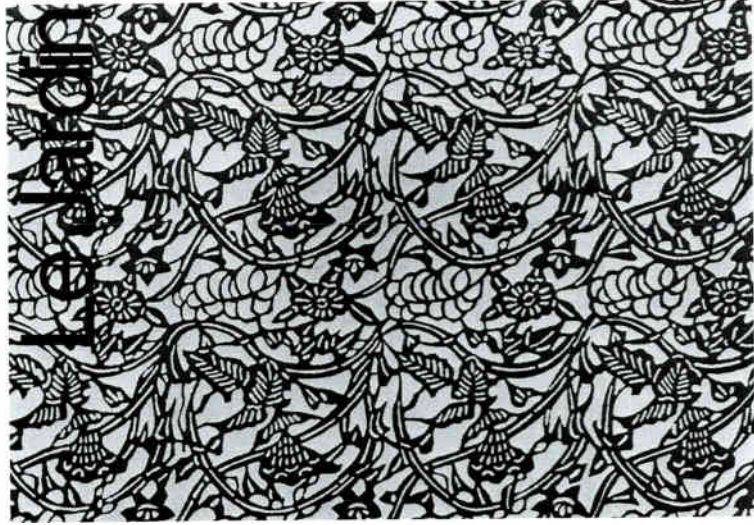
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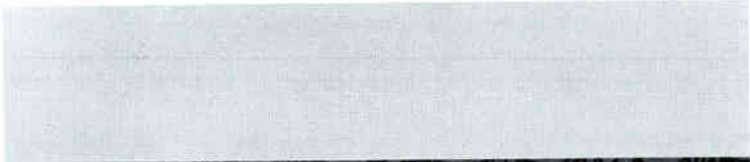
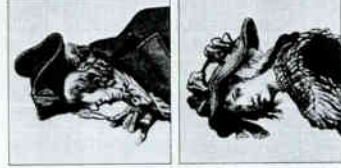
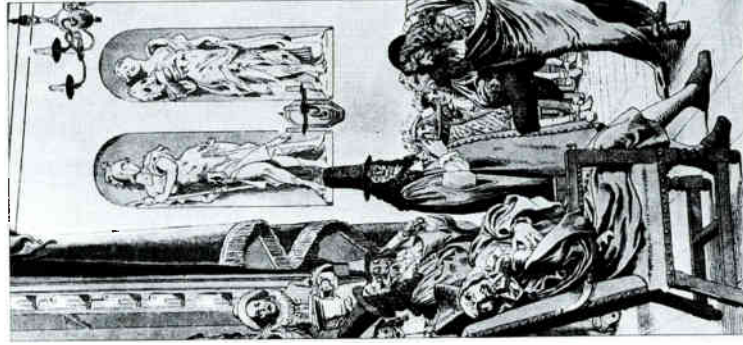
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 29. Rickman 250
 30. Rickman 250

689

Art Director Roy Freemantle
 Photographer Henry Sandbank
 Writer Mike Schiffrin
 Agency Gaynor & Ducas
 Client Birmingham Small Arms
 Rickman Div.



690



690

Art Director Michael Reid
 Designer Michael Reid
 Writer James L. Stott
 Agency Brewer, Jones & Feldman
 Client Becket Paper Co.

691

Art Director Steven Jacobs
 Designers Edward Jaciow
 Steven Jacobs
 Artists Edward Jaciow
 Dennis Ziemienski
 Rick von Holdt
 Norman Orr
 UPI
 Photographer Maxwell Arnold
 Writer Steven Jacobs
 Agency Design
 Client Simpson Lee Paper Co.



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1
LETTER TO SHAREHOLDERS

1929 was a swell year. Competition in all markets has been eliminated. Various tax laws have contributed to this success, and I would sing you out in particular strong management, for fiscal expansion, and strong loyalty. Your company is now broadly based. Since 1919 we have built here momentum and a dependable dividend plan. Just 10 years ago we were a struggling organization with income derived only from investments in real estate and gambling. With Prohibition opening up a whole new market to us, we increased our annual gross by 1922 to \$12,000,000. Now that we

have vigorously entered many areas in the service sector I am happy to report that this past year our annual gross receipts have reached the level of \$105,000,000, the highest in our history. Net operating earnings remain confidential, in line with our tradition. Earnings per share is confidential. Numbers of shares is confidential.

All of our various companies and associations have had record sales for the year. These include night clubs, theaters, dog tracks, cleaning and dyeing, baggies, concrete, sweaters, papers, and all protective associations.

Your company continues its strong determination to evade taxes and increase expenditures. The following pages will detail our rapid growth in all areas of the marketplace and the community, thanks in many respects to improved relations with law-enforcement groups. It is a matter of pride to point out that half of our payroll now goes to the police department.

I also wish to thank our Board of Directors for their support, which I have every reason to believe will continue, or else

Al Capone
Al Capone
Chairman and President

2



7
TECHNOLOGIES

In 1929 you will get it. Technologies of advanced car company with many technologies being brought forth without a cost.

AUTOMOTIVE
Bulletproof glass to specifications one-half inch thick. Steel-headed gas tanks. Steel armor-plated body. One-way drive. Fast pick-up and longer trip getaways. Convertible license plates. Soundproof interiors. Stain-proof upholstery.



In the fast-growing American technology of automotive engineering your company has devoted its particular attention to performance rather than style. We have been able to supply all of our fleets of automobiles with bulletproof glass to specifications 1/2 inch thick. Each car in the use of the company has steel-headed gas tanks and steel armor-plated body. All of course have convertible license plates, sound-proof interiors and stain-proof upholstery. Each is capable of one-way drive. Our own highly trained garage technicians have converted all automobiles in our possession.

no matter which make or model, in its capacity of fast pick-up and longer trip getaways. We can now accelerate from 0 mph to 65 mph in 20 seconds, with sufficient momentum of ability to take the bend in an three-wheeled car. 75 mph, before all the doors are even closed.

We consider automotive technology to be of the utmost importance in the fields of transportation, passenger, warfare, interstate commerce, invasion of regional markets, anti-aircraft defenses and high-class lunatics.

SAFECRACKING
The technology of safecracking has been developed to fine art in most situations. Although the use of dynamite sticks, nitroglycerine, and other worthwhile explosives continues at an active level, we now recognize that sensitive ear and a light touch can be even more effective. However, your company is considering phasing all safecracking out of our revenue operations because of a diminishing yield in more sophisticated profit methods. An example is that it is now less profitable for us to crack a safe in a bank than simply to take over the bank itself.



COPPERWARE
Invaluable to hundreds of copper stills in refinements and back to most throughout. Litterally. Processing of extra sugar into alcohol. Evidence of the huge new technology of alky cooking is in hand of our hardy by the stretch of fermenting mash hanging over the entire community.



INDUSTRIAL ALCOHOL
Process of converting dematured alcohol. Redistilled, colored and flavored to simulate scotch, bourbon, rye, gin or brandy. Discovery of coal tar dye for instant color fuel oil used for flavor control. A brilliant mass production and rapid supply process that has resulted in no more than an acceptable number of deaths and cases of blindness.

8

WEAPONRY

The typewriter, commonly known as the Thompson submachine gun, or 'Tommy gun'. Only 8 1/2 pounds in weight, capable of firing up to a thousand cartridges a minute. Thoroughly market tested. St. Valentine's Day, 1929.



The longer lasting stench bomb. The precision-designed time bomb Nitro TNT Cellulose Nitrate Thunders tubes. Brass Knocks. Billes, Automatics. Blackjacks. Cement Blocks, Garrots. Neckties, 40's. Motors. Small bores. 32's. Demolition bombs. Time bombs. Tire irons. Ice picks.

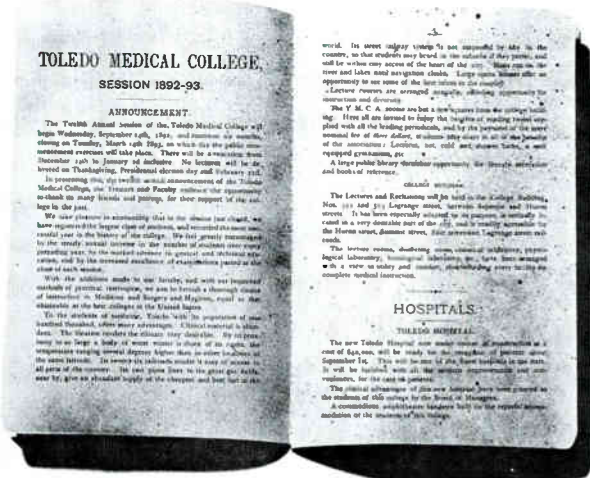


PRINTING
Advanced techniques developed in color engraving. Highest quality reached in counterfeit bills, stock certificates and bonds. Many economists now predict that some of these counterfeit stock and bond certificates will be equal in value to their originals before the end of 1930.





693



692

Art Director John Anselmo
 Designers John Anselmo
 Thomas Bloch
 Photographer Alan D. Walker
 Writer Ann Crowell
 Agency John Anselmo Design Assoc.
 Client Lincoln Property Co.



693

Art Director Mark Packo
 Designer Mark Packo
 Artist George Moy
 Photographers Robert Packo
 Archives
 Writers Walter H. Hartung, Jr.
 Max T. Schnitker
 Agency Mark Packo Design
 Clients W.H. Hartung, Jr., MD
 M.T. Schnitker, MD

THE HISTORY OF THE TOLEDO MEDICAL COLLEGE 1882-1914

Max T. Schnitker, M.D. and
 Walter H. Hartung, Jr., M.D.



In September 1923, Barney's started as a little hole in the block.

694

And...



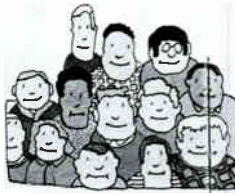
Rainmaker Room

With London Fog®, Agassizium®, Barberry®, Harbor Master®, Glen Fajoles and many others, no one can touch our selection. When it pours, we reign.



Shoe Shop

A clothing store dedicated to offering men everything they'll hang their feet on. Barney's has shirts in every style (traditional, European, American). From slouchy to well-tailored dress shirts.



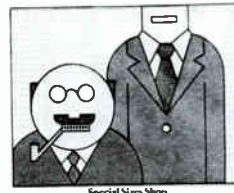
Boys' Store

Barney's has always catered to her mistress, confusions and coosnesses. Today, we do it in greater style than ever with home grown as well as imported suits. And at a size range that goes from a 6 slim to a 24 heavy.



Belts

We've got them.



Special Suits Shop

Barney's caters to men of epic proportions. Nor do we lose sight of the little guy. Some of our best friends are 54 extra longs and 34 extra shorts.



Outerwear

What do you wear in the Swiss Alps? Or on a Montana ranch? Barney's has the answer. A selection of outerwear in unusual styles that will make you feel warm all over.



Ties

You've never seen this many.



Shirt Wall

It'll floor you. Barney's has over 8,000 shirts for you to choose from in every conceivable color, collar and cuff.



Calling All Men to Barney's!

Barney's has more men's clothes that women can fit into than any other men's store. Like Cardin jackets, Blasa sweaters and plaid pants.



Sportswear

What do you wear when you're not wearing a Barney's suit? Want a weekend wardrobe? We've got so much leisure wear, you'll need a lot of leisure time to explore it.



Colognes

Everything from Armani to Zuzane.



The Underground

Leather, UB, And Funky and Groovy. Rock groups? Uh-uh. They're the big names in "top" clothing. But you don't have to go too far to get them. Barney's Underground Shop.



Leather and Suede Shop

We've rounded up a range of leather and suede that's virtually uncut of. The finest that American and International designers have to offer.



The English Shop

Proud for ground, you won't find a finer selection of English clothes anywhere. In our all new English Shop you'll see the best of the Commonwealth represented with names like UAKS, Agassizium, Barney's, Barberry and Valgour, French and Stambury.



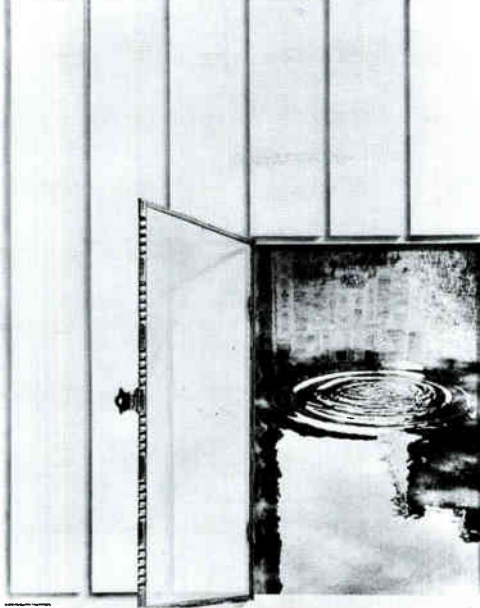
R.S.V.P. Room

No expense has been spared here. The room is completely new. And in it you'll find one of the truly great collections of formal wear. And all the accessories that go with it. This is also the only room in New York where you can see what famous designers like Pierre Cardin and Paul Blum have done with your best black.

694

Art Director Robert Reitzfeld
 Designer Robert Reitzfeld
 Artists Seymour Chwast
 Barry Zaid
 Haruo Miyauchi
 Photographers David Langley
 Bob Bracco
 Writer Frank Di Giacomo
 Agency Scali, McCabe, Sloves
 Client Barney's Clothes

**The New York Times Op-Ed Page:
America's most efficient
corporate advertising showcase.**



695

The New York Times in-depth coverage of the people who count, together with its relatively low advertising cost, make it a top priority medium for corporate advertising.

What you might spend for a single color page in a newsweekly magazine, for example, will buy nearly 12 insertions of similar size (900 lines) in The New York Times Op-Ed Page.

That could be your company's full corporate campaign—a message every month for a year, or one every week for three months.

And it's bound to pay off. Because corporate advertising in The Times is seen and read and acted upon by the very people whose good opinion you value most for your company.

- Forty-one per cent of weekday Times readers are employed in professional/managerial occupations compared with 15 per cent for all U.S. adults.
- In New York, the nation's corporate control center, the weekday Times delivers more executives in all fields of industry than any other newspaper or magazine.

The Times is regularly read by more than eight out of 10 New York company presidents, board chairmen and executive vice presidents. Plus eight out of 10 executives involved in a recent purchase decision of over \$100,000.

Also in the New York market, The Times delivers more readers earning securities valued at \$50,000 or more than The Wall Street Journal, Business Week, Forbes and Fortune combined.

These Times readers are the people who influence opinions, set trends, make things happen. In short, the ideal target audience for corporate advertising.

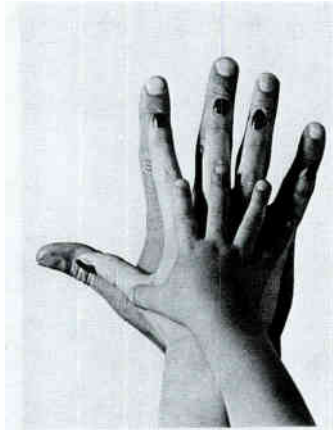
On the following pages you will see how some leading companies use The Times Op-Ed Page to build prestige and acceptance among the 2,446,000 weekday readers of The New York Times... America's most influential audience.

For complete details on a planned campaign on The Times Op-Ed Page, tailored to your firm's immediate and long-term marketing objectives, write or call Stuart Park, national & financial advertising manager, The New York Times, 229 West 43rd Street, New York, N.Y. 10036. (212) 506-1201.

695

Art Director Andrew Kner
 Designer Arnold Kushner
 Artist John Sorge
 Photographer Al Wegener
 Writer Martin Broder
 Agency The New York Times
 Client The New York Times

Milton Keynes
The kind of city you'll want your family to grow up in



696

What's it going to be like to live in Milton Keynes?



When it's complete, Milton Keynes will be a city of a quarter of a million people - about the size Leicester or Plymouth are today. There'll be about a hundred miles of roads, sixty thousand new houses surrounded by at least three thousand acres of parkland, five new golf courses and over three million newly planted trees.

But you know what it's like when people talk about statistics, the figures don't mean very much. It's hard to picture life in a city in these terms because Milton Keynes began to sound just like everywhere else.

In fact, it won't be.

Milton Keynes will be an open city where you don't feel crushed and overwhelmed by the buildings, by the dust and bustle and noise. It will preserve the features of the Buckinghamshire countryside - the woodlands, hedgerows, rivers and streams.

Above all Milton Keynes will be different from the noisy, crowded and often ugly cities you know today. You'll be able to afford a place to live, find the kind of job you want, travel about easily. In your spare time you'll have plenty of outdoor and indoor activities to choose from. Or you can go and sit on a park bench and feed the pigeons. There'll be safe places for the kids to play, fields and walks and pubs and clubs.

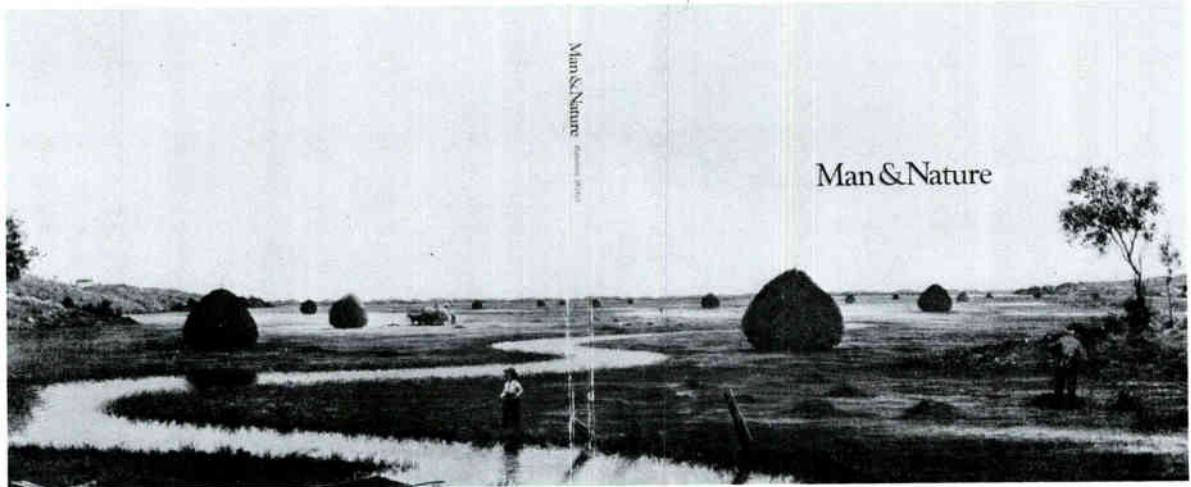
But although most facilities you could ever think of will be there, in Milton Keynes it's for you to decide what you want to do. All kinds of people are coming to the city with different likes and dislikes, and Milton Keynes isn't intended to mould anyone into a way of life.

Many of the people coming to live in Milton Keynes

696

Art Directors Marcello Minale
 Brian Tattersfield
 Designers Marcello Minale
 Brian Tattersfield
 Alex Maranzano
 Artists Marcello Minale
 Brian Tattersfield
 Ray Gregory
 Photographers Harry Scotting
 Andrew Cockrill
 Marcello Minale

Alex Maranzano
 Derek Ritterband
 John Donat
 Penny Tweedie
 Brian Milne
 Writer Linda McDonnell
 Agency Minale, Tattersfield,
 Provinciali Ltd.
 London
 Client Milton Keynes
 Development Corp.



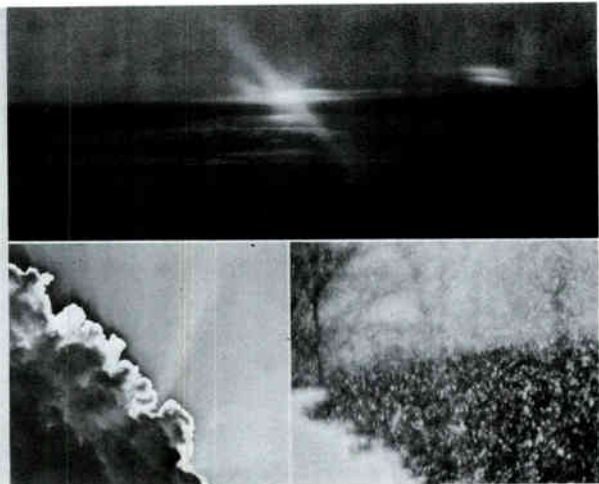
Man & Nature

Man & Nature

698

The Endless Cycle

By their very nature, seasons are a passing thing. They have their beginnings in the sun as it slowly draws moisture from the soil and plants through the process of evaporation. They are generated in a production of tiny molecules of water which drift freely in the upper air until they find themselves anchored in clouds and drop again to earth in the form of rain, snow, sleet, mist, and fog. Their waters are gathered in permeable soils, swamps, marshes, bays, and bodies of open water and are stored for a season in snow and ice in cold climates. And with the advent of a warm or rainy season, and assisted by the force of gravity, they head toward the sea. Then there comes a confluence. It begins in trickles, rivulets and rills, builds to streams and brooks, surges with creeks, branches, tributaries and a thousand local rivers until the accumulation of the watersheds of the continent flows into the main stem rivers and runs to the sea to be born again. There is no loss in their going, nor any gain. There is only the passage.



Some of us lack an appreciation for the sustaining role of water in the process of life.



698

Art Director Michael Solazzo
 Designer Michael Solazzo
 Writers Wayne Hanley
 John Mitchell
 Client Massachusetts Audubon Society

699

Art Director Robert Gage
 Designer Robert Gage
 Photographers Dick Richards
 Edward Centner
 Writers Phyllis Robinson
 John Noble
 Agency Doyle Dane Bernbach
 Client Polaroid Corp.

Polaroid invents The SX-70.

It can reveal the world to you as you have never seen it before.



The SX-70 camera, 1 1/4" x 4 1/2" closed.

Now you can forget everything you have ever known about photography, instant or otherwise.

The SX-70 Land camera is here.

Slim, graceful, balancing lightly in your hand, this package of more than 200

transistors, elegantly wrapped in top-grain leather, scarcely hints at the wonders it can perform.

One motion and it's open, ready at a finger's touch to propel into your hands a picture after picture of a world you will



The SX-70 camera, open.

feel you have only half-seen, half felt until now.

As you read on, remember this: Remarkable as the SX-70 is, what is important is not what it can do, but what it enables you to do.

Because now you can almost wish the picture and have it, because the photographs are of such piercing beauty they seem more real than life, the SX-70 can sharpen your senses and set your imagination free.

699



The actual image size is 3 1/4 x 3 1/4 inches.



How can a picture of something be more beautiful than the object itself? There are sound technical reasons. The SX-70 can search out beauty your eye alone can only guess at, because the camera can actually record far more detail than you can see without a magnifying glass.

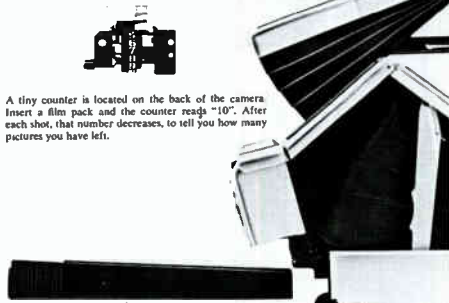
Because the pictures are framed against a highly reflective chemical background, they have a remarkable luminous quality, as if lit from behind. The photographs seem almost three-dimensional. The dyes themselves are totally new: a whole new spectrum of vibrant,

highly stable dyes that make possible prints of a brilliance and intensity that create a new standard for amateur photography. Notice the extraordinary rind in the roses and strawberries.

Incidentally, extreme close-ups of small objects can be taken with an optional SX-70 close-up lens attachment,

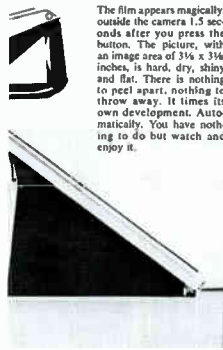
which enables you to photograph your subject (with or without flash), actual size, when you're only five inches away.

But to talk only of technical wonders is to miss what it's all about: the discovery of the world around you, in new ways that can stimulate and delight you.



A tiny counter is located on the back of the camera. Insert a film pack and the counter reads "10". After each shot, that number decreases, to tell you how many pictures you have left.

A totally new brushed-chrome metal-plastic body material, a luxurious wrap of top-grain leather, and a form that reflects its remarkable capabilities, create an elegant, lightweight camera of striking design. Each slender 10-exposure film pack contains a water-thin battery, so you provide fresh power to operate the camera every time you load fresh film.



The film appears magically, outside the camera 1.5 seconds after you press the button. The picture, with an image area of 3 1/4 x 3 1/4 inches, is hard, dry, shiny and flat. There is nothing to peel apart, nothing to throw away. It times its own development. Automatically. You have nothing to do but watch and enjoy it.



In minutes the picture develops fully before your eyes, even in the brightest daylight. An opaque chemical, spread inside the film, blocks the light during development. As this light barrier becomes transparent you see the image that has been formed. The pictures are exceptionally durable. You can handle them, stack them, put them in your pocket.

In February 1968,
in Harlem; right up on
125th Street something
wonderful happened...

700



Philip F.
One of 5 children who, born with mother. No father. Has lived in run-down tenements all his life. Has held down various menial jobs. Heard of Malcolm-King through a friend. Decided that this was his chance to better the living conditions of the ghetto. Has had 4 semesters at Malcolm-King. Plans to become an architect.

important is the setting in which this core offering is obtained. A family environment like Malcolm-King bathes our students in the kind of self-confidence that will be an asset to their continued academic development and success.

Our accomplishments

Increased student enrollment from 14 in 1968 to over 600 currently. Well over 350 students have successfully transferred to affiliated colleges, private, city and state colleges.

Increased career, salary and job mobility of former and current students of Malcolm-King.

Malcolm-King has been instrumental in initiating change as a result of instant feedback into the community of the skilled manpower it has produced.

Early Childhood Education: A planning seminar with day care personnel has been implemented to develop a 60-credit core curriculum in early childhood development with a concentration on urban minorities.

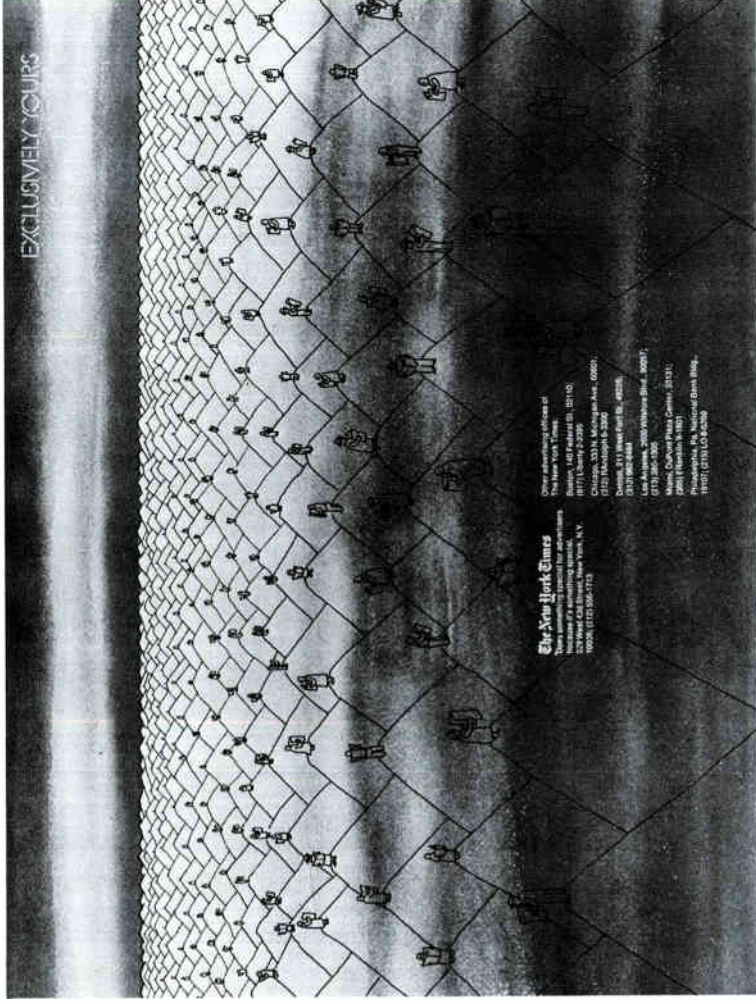
Community Leadership Program: This program aims to help community leaders already serving in Harlem to relate more successfully to their communities. A planning seminar has been instituted involving ministers who represent various church affiliations to develop a 60-credit core curriculum in urban pastoral counseling.

Drug Abuse: A local agency known as Skill Advancement, in cooperation with the Division of Community Psychiatry from Harlem Hospital, and Malcolm-King have jointly proposed a training program specifically aimed at increasing the knowledge and skills of workers who already are, or will be, helping with the treatment and rehabilitation of drug addicts in the Harlem community.

The proposed program is expected to combine the skills and expertise of the professional (physicians, nurses, social workers) and the non-professional (those already working with addicts, but who do not possess the academic background) in a way that would make the presently existing drug treatment programs and future programs as effective as possible.

700

Art Director Harvey Gabor
Designer Harvey Gabor
Photographer Harvey Gabor
Writers Harvey Gabor
Sheila Franklin
Client Malcolm King
Harlem College



701

The New York Times
 Department of Advertising Sales and Promotions
 1230 Avenue of the Americas, New York, N.Y.
 10020 (212) 512-2172

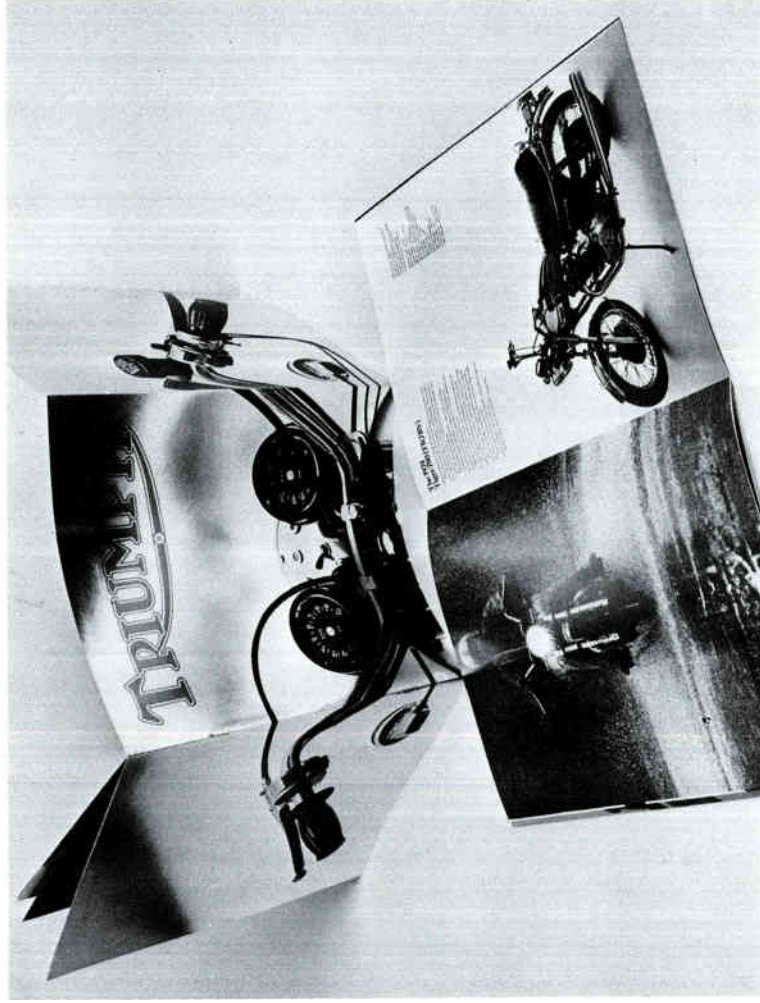
Chapman & Cutler
 100 West 30th Street, New York, N.Y.
 10001 (212) 675-2299

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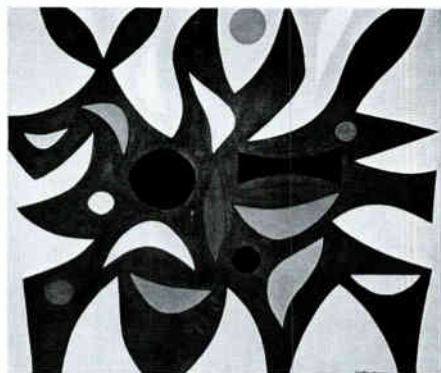
Chapman & Cutler
 100 West 30th Street, New York, N.Y.
 10001 (212) 675-2299



702

701
 Art Director Andrew Kner
 Designer Emil Micha
 Artist Emil Micha
 Writer Martin Broder
 Agency The New York Times
 Client The New York Times

702
 Art Directors Bob Fiore
 Roy Freemantle
 Photographers Pete Turner
 Henry Sandbank
 Writers Mike Schiffrin
 Bob Fiore
 Agency Gaynor & Ducas
 Client Triumph



703

a u s t r a l i a



australiana



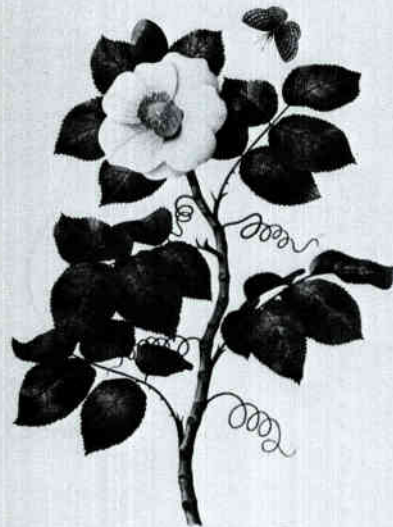
703

Art Director James Miho
 Designer James Miho
 Artist James Miho
 Photographer James Miho
 Writer David Brown
 Agency Champion Papers
 Marketing Services
 Client Champion Papers

New Reveille Botanicus Splendiferous is a tremendously satisfying plant for the advertiser's garden. Blooms rapidly, bursting in an abundance of sales, and has a long flowering life. Available in the giant size (full page) down to most effective dwarf varieties (from 1 inch s.c.). A hardy perennial. Sow weekly for best results. Book advertisement space NOW for our Spring gardening features. Contact John Robinson on 01-822 3947.

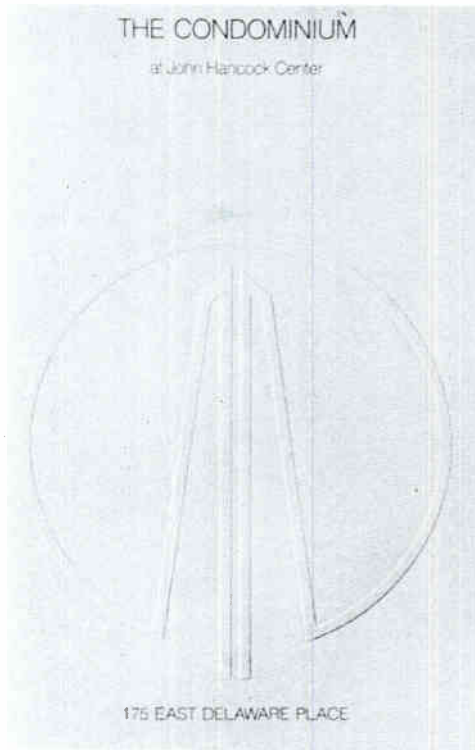
How Reveille readers	1994	%	More facts about New Reveille gardeners	2004	%
Who are responsible for the success of a garden in bloom?	2802	9.9	Households for which garden furniture was bought last year	75	9.6
Who have bought?	3192	9.8	Households for which garden furniture was bought last year in the value of £1000 more	28	10.4
Who grow flowers?	2242	9.4	Households Adults owning hard greenhouse	179	9.9
Who grow vegetables?	1826	9.9	Households Adults owning hard greenhouse bought in last year	136	13.7
Who in the last three months have bought seeds?	1882	9.7	Households Adults owning green greenhouse bought in last year	172	9.8
Who in the last three months have bought fertiliser?	1544	9.8	Households Adults owning garden sheds	834	10.8
Source: 1994-2004			Households Adults owning greenhouses	262	11.6
For further information about New Reveille Botanicus Splendiferous, write to the Head Gardener, 26 New Street, New Reveille Advertisement Centre, 26 New Street, London EC1A 3DF. Telephone: 01-822 3947			Households Adults buying greenhouses bought in last year	27	10.7

New Reveille Botanicus Splendiferous

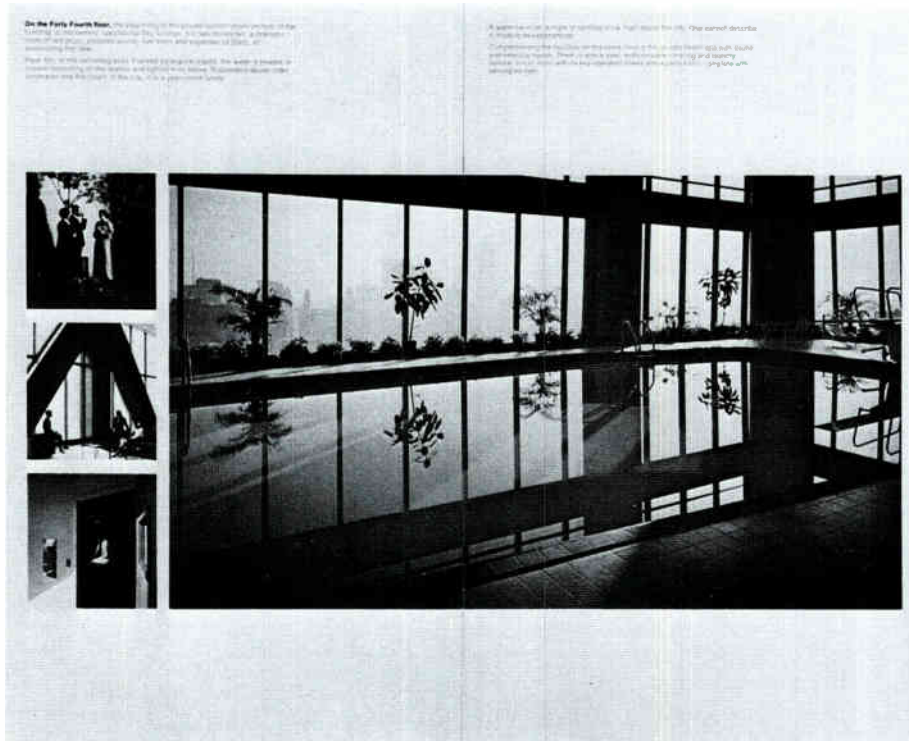


New Reveille Botanicus Splendiferous
Plant ready for flowering sale

Art Director David Stanfield
 Designer David Stanfield
 Writer Jack Langley
 Agency Daily Mirror Design Group
 London
 Client Reveille Newspaper



705



705

Art Director Robert E. Voegelé
 Designer R. Joseph Hutchcroft
 Artist R. Joseph Hutchcroft
 Photographers Various
 Writers Various
 Agency RVI Corp.
 Client Sudler & Co.

Venture Investors Portfolio Service

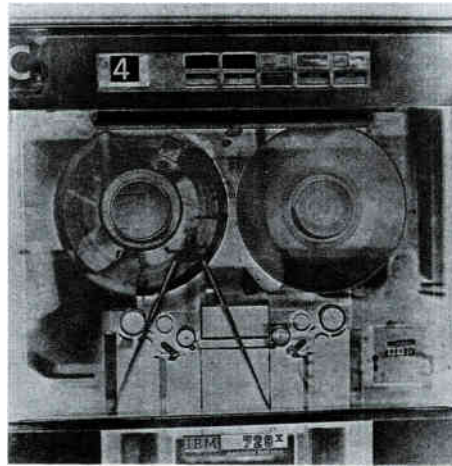
The First National Bank of Chicago

706

Venture Capital

The First National Bank of Chicago became the first to approve full control in venturing for its customers with the organization of its own venture capital firm, First Capital, in 1972. The corporation, from a complete investment fund of 11 venture capital investments for \$3.5 million, formed the basis for First Capital. It consists of 13 members, 11 of whom are currently active and one is a member for their stock, and the portfolio as a whole is primarily comprising a number of the firm's comprehensive development of new traditional alternatives for traditional investors.

Two venture capital offices—the Capital Corporation of Chicago and First Chicago Investment Corporation—provide further insights on emerging opportunities. First Chicago Limited, a full service investment management firm, has advised more than 100 venture capital investors in 1970 and is presently engaged in corporate finance, public issues, private and public placements, equity financing, European transactions, assistance with mergers and acquisitions, financial forecasting, and financing and other activities in various parts of the world. All of these activities are used in identifying and securing venture capital situations.

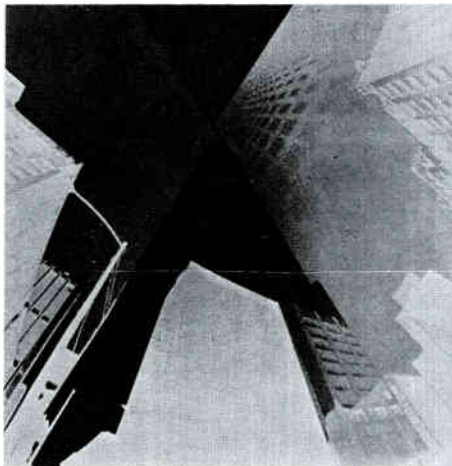


VIPS Opportunities

Real Estate

In venturing and managing real estate operations for VIPS customers, First Capital has a long history of success. First Capital has been successful in a number of areas, including: 1. Real Estate Research Corporation, a real estate research and consulting firm, which provides a wide range of services to its clients. 2. First Capital Real Estate Services Corporation, which is a leading real estate development firm. The Bank's experienced staff, using its superior sources of information, seeks to provide profitable opportunities for a wide range of real estate investments. Inquiries are welcome in purchasing and/or developing industrial or residential sites. First Capital has a long history of providing professional services in the area of real estate development and construction. Our staff is experienced in all phases of the real estate development process.

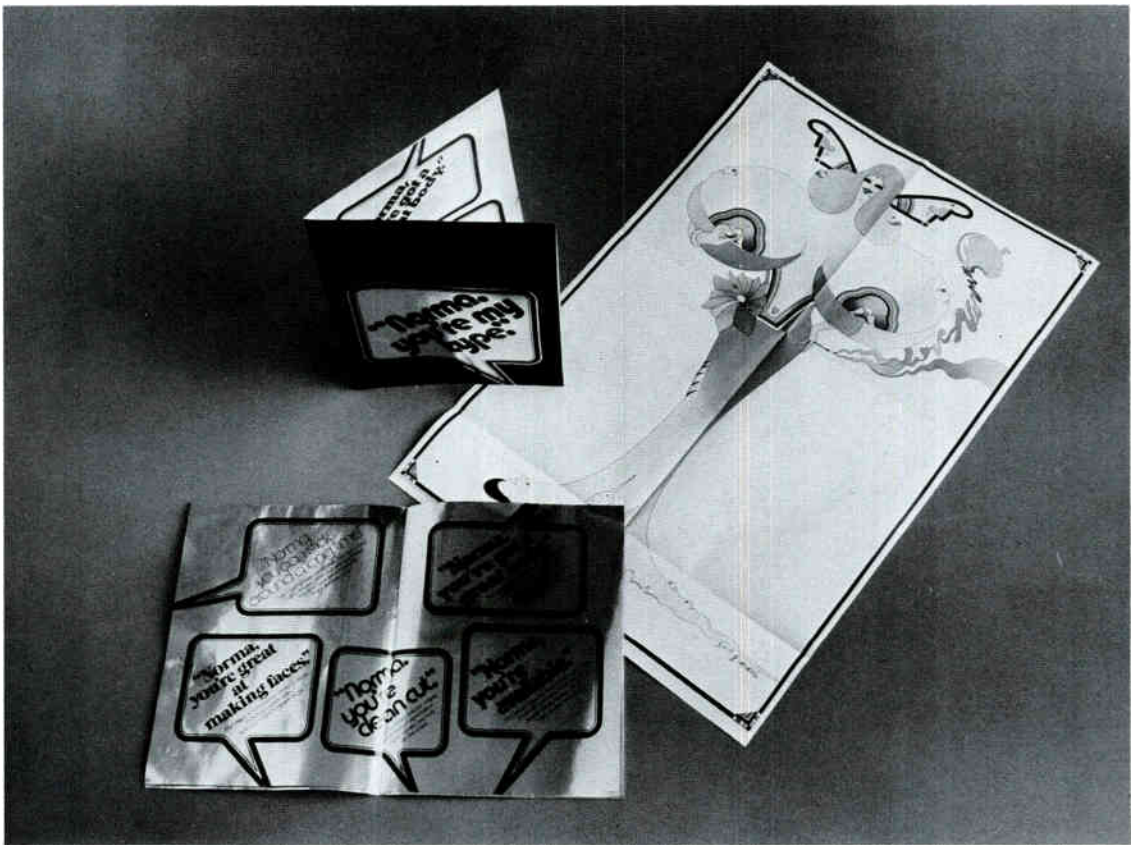
First Capital Bank, with two complete operations based on technical capabilities to ensure the value of assets and meet the needs of development customers. In real estate purchases and carefully selected investment properties, First Capital has a long history of providing services to its clients. First Capital Bank, with two complete operations based on technical capabilities to ensure the value of assets and meet the needs of development customers. In real estate purchases and carefully selected investment properties, First Capital has a long history of providing services to its clients. First Capital Bank, with two complete operations based on technical capabilities to ensure the value of assets and meet the needs of development customers. In real estate purchases and carefully selected investment properties, First Capital has a long history of providing services to its clients.



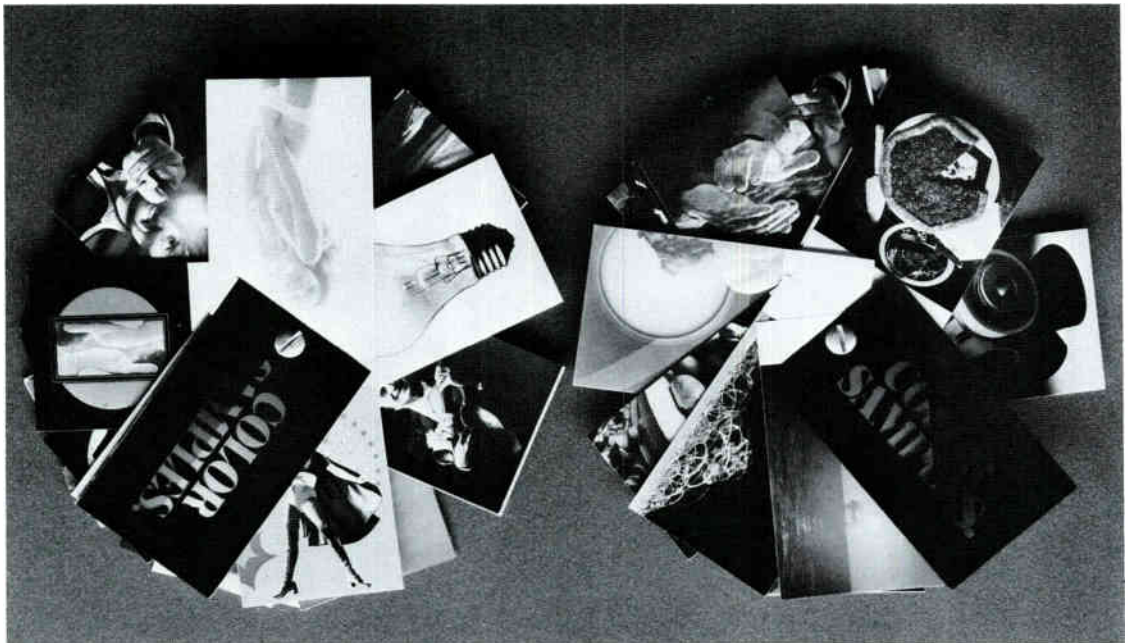
VIPS Opportunities

706

Art Director Michael Reid
 Designer Michael Reid
 Photographer Daniel Morrill
 Agency Michael Reid Design
 Client First National Bank of Chicago



707

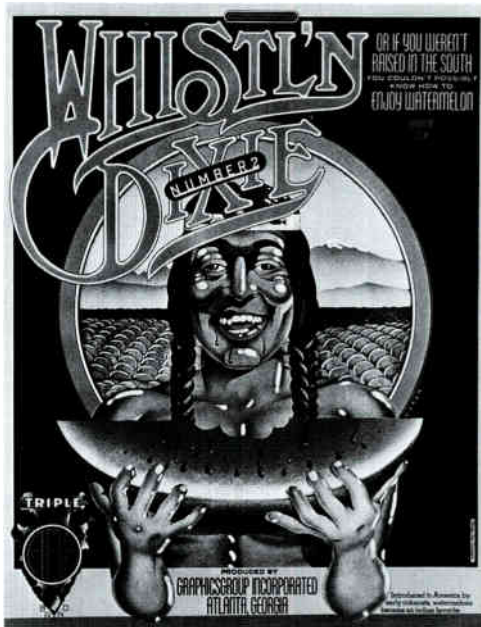


708

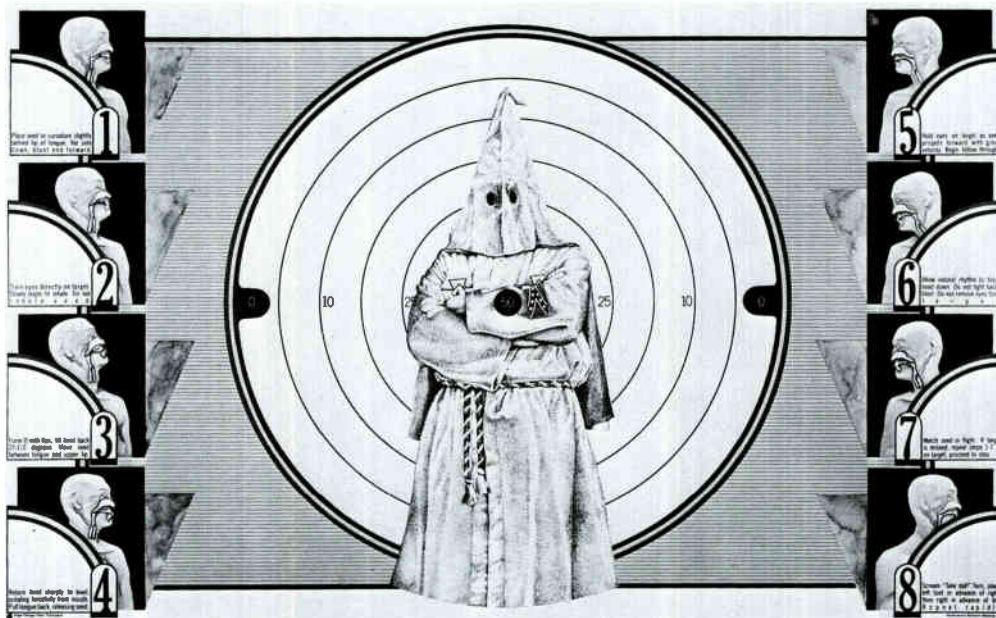
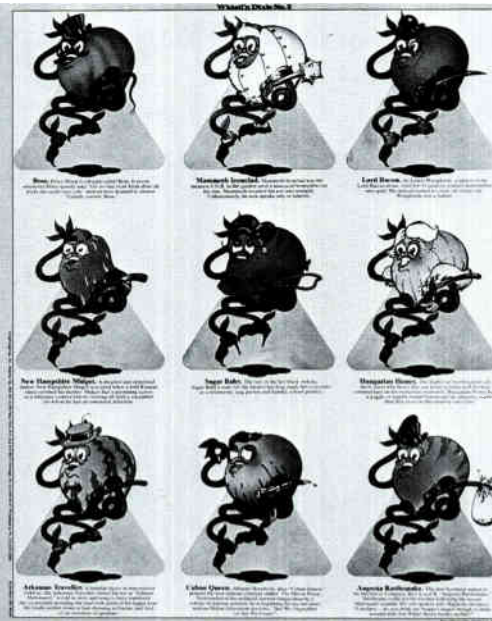
707
 Art Director Roy Freemantle
 Designer Roy Freemantle
 Artist Burt Groedel
 Writer Sam Exler
 Agency Gaynor and Ducas
 Client Keuffel and Esser

708
 Art Director Ron Scott
 Designer Ron Scott
 Photographer Ron Scott
 Agency Ron Scott
 Client Ron Scott

Silver
709
 Art Director Graphicsgroup
 Designer Graphicsgroup
 Artist Graphicsgroup
 Writers Brian McKenna
 Carol Caldwell
 Agency Graphicsgroup
 Client Graphicsgroup



709



Boston University

Inside you'll find:

- 1. Admissions at a glance: What you need to know
- 2. BU: Boston University: A general look at the University, whether you plan to attend
- 3. A student's perspective: How you decide to attend, what you expect, and how you adjust to college life
- 4. Financial aid: How to qualify, what to expect, and how to apply for aid
- 5. Student Programs: Selected programs at BU, with descriptions of the programs
- 6. Student life: A look at the campus scene, including the University Center, the Student Center, and the Student Union
- 7. Student activities: A program to extend your education and skills to the community
- 8. Community service: Opportunities for students to give back to the community
- 9. College of Liberal Arts: Social Sciences, History, and Languages
- 10. College of Business Administration
- 11. School of Education
- 12. School of Health Sciences
- 13. School of Law
- 14. School of Public Administration
- 15. School of Theology
- 16. School of Visual Arts
- 17. School of Music and Theater Arts
- 18. School of Nursing
- 19. School of Public Health
- 20. School of Social Work
- 21. School of Theology
- 22. School of Theology
- 23. School of Theology
- 24. School of Theology
- 25. University: What to expect from the University
- 26. University: What to expect from the University



&you



710



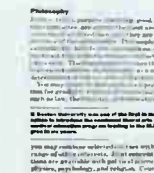
Mathematics
 Mathematics is a vital part of the physical and social sciences. The Department of Mathematics at BU offers a wide range of courses, from introductory to advanced. The department also offers a variety of research opportunities for students.



Humanities
 The Department of Humanities at BU offers a wide range of courses in literature, history, and philosophy. The department also offers a variety of research opportunities for students.



English
 The Department of English at BU offers a wide range of courses in literature, writing, and language. The department also offers a variety of research opportunities for students.



Philosophy
 The Department of Philosophy at BU offers a wide range of courses in logic, ethics, and metaphysics. The department also offers a variety of research opportunities for students.



Art
 The Department of Art at BU offers a wide range of courses in visual arts, including painting, sculpture, and photography. The department also offers a variety of research opportunities for students.



Music
 The Department of Music at BU offers a wide range of courses in music theory, history, and performance. The department also offers a variety of research opportunities for students.

Options
 Boston University offers a wide range of options for students, including study abroad, internships, and research opportunities. For more information, contact your advisor.

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10



11

710

Art Director Jerome Schuergel
 Designer Jerome Schuergel
 Artist B.U. Graphic Design Office
 Photographers A. Moscatel
 J. McFarland
 B.U. Photo Service
 Writer Jack Star
 Agency B.U. Graphic Design Office
 Client Boston University

GATSBY TIMES

"GATSBY USA" SETS THE THEME AS AMERICA REDISCOVERS ELEGANCE, EXCITEMENT, SIMPLICITY OF 20'S.

WHAT THE 20'S MEANT FOR AMERICAN MEN

A LONG AT THE BEER WHO PUT THE JAZZ INTO THE JAZZ AGE

Sports of the 20's

THE 20'S



GATSBY TIMES

ROBERTS' REFLECT

THE 20'S

People who have heard Robert Roberts' name for long years

The Ambassador

AGNES

THE 20'S



711

GATSBY TIMES

WHAT THE 20'S MEANT FOR AMERICAN MEN

DETTIES

AMERICA'S AUTOMOBILE INDUSTRY A PRODUCT OF THE 1920'S

Sports of the 20's




GATSBY TIMES

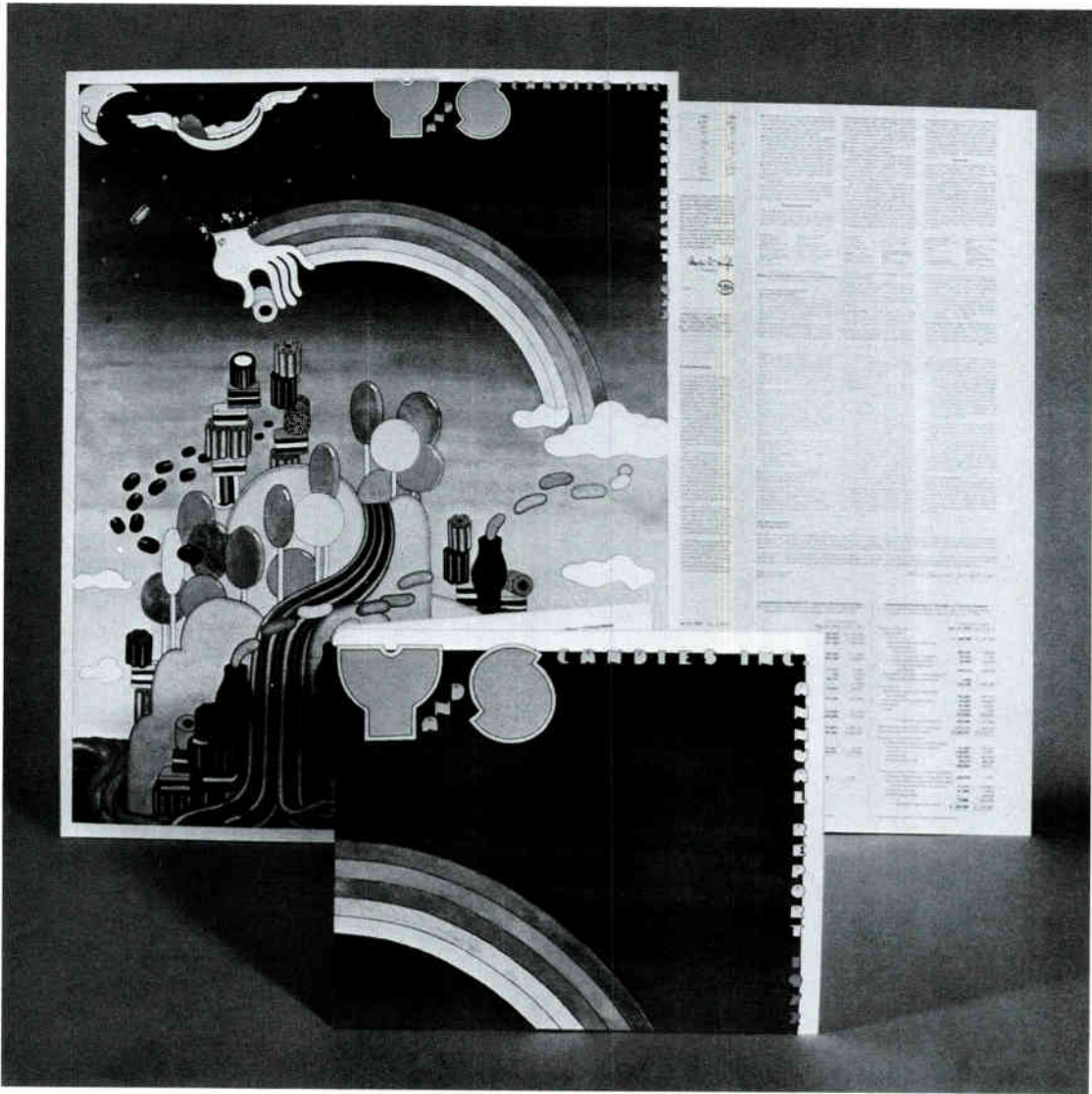
WHAT THE 20'S MEANT FOR AMERICAN MEN

ROBERT HUSAR



711

Art Director Larry Alten
 Designer Larry Alten
 Artist Graphic's Group
 Photographer Bert Corman
 Writer Edmond Cohen
 Agency Alten, Cohen & Naish
 Client Robert Bruce



712

Silver
712

Art Director Dick Boland
Designers Dick Boland
Ken Howard
Artist Bill Basso
Writer Stephen Fenton
Agency Friedlich, Fearon
& Strohmeier
Client Y & S Candies



713



SX-70

A System of Absolute One-Step Photography

1972 was the year of SX-70. Seldom if ever has there been an invention on that has captured the imaginations of the public so quickly or aroused such interest and excitement. From its first public demonstration at the Polaroid Stockholders Meeting in Needham, Massachusetts on April 25, 1972, it has been the focus of a stream of newspaper and magazine articles. It has been the subject of two scientific society meetings and has been written about extensively in the scientific and technical as well as the popular press.

Called SX-70 from the earliest days when that code name marked the door to a top-secret laboratory, the system is the embodiment of the ideal of absolute one-step photography. It does indeed meet the original specification that the process must be non-existent for the photographer, who by definition need think of the art, the taking and not in making photographs.

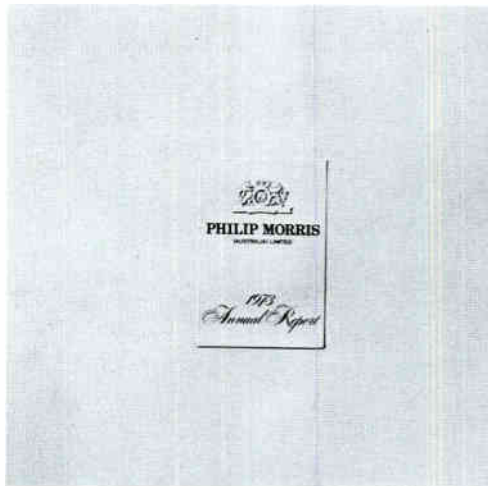
The SX-70 fits into a pocket or purse. It is the smallest Polaroid Land camera ever devised. With one simple motion it is open, ready to produce pictures. This package of more than 200 transistors elegantly wrapped in top-grain leather rests easily in the hand. It is a true single-lens reflex camera, so the user looks through the lens of the camera as he composes the picture. He sees what the camera sees and will capture in the photograph.

When he presses the red electric shutter button the picture is ejected immediately from a hidden opening in the front of the camera. It is hard, dry almost-indestructible. There is nothing to peel apart or throw away. The picture turns its own development. And, development even in the laboratory before your eyes. In the first moments, the picture is seen as a pale turquoise square. Then the image begins to bloom. Within minutes it has matured into a luminous color picture that Photography, few say, is not only exceptionally brilliant, but actually seems to have dimensional depth. There is no evidence of grain or structure.



713

Art Director	William Field
Designer	William Field
Artist	Stan Malcolm
Photographers	Fritz Goro
	Inge Reethof
Writers	Edwin Land
	Peter Wensberg
Publisher	Polaroid Corp.
Client	Polaroid Corp.



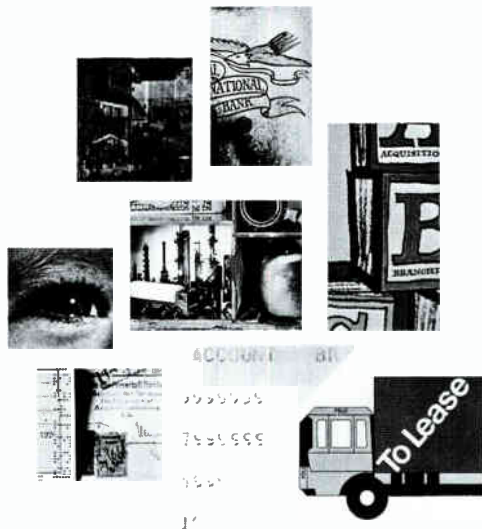
714



714

Art Director Les Mason
 Designer Les Mason
 Artist Wes Walters
 Writer K.W. Schultz
 Agency Les Mason Graphic Design Pty. Ltd.
 Melbourne
 Client Philip Morris Ltd.

More muscle

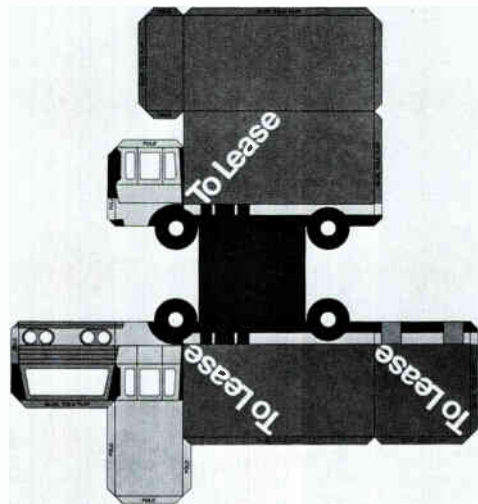


When Citizens National Bank and Colonial National Bank joined Midlantic this past year, \$465 million in assets were added to our financial base. The lending limits of Midlantic were expanded by over 40 percent. This means we can compete for larger business and offer our present customers larger lines of credit. Citizens and Colonial did more than add to our assets. Each is a well-established bank at opposite ends of the state. Citizens' home county—Bergen—is the second most populous in New Jersey and one of

the most affluent in the nation. Southern New Jersey—Colonial's home territory—is one of the fastest growing industrial areas in America. Together these banks bring to Midlantic deposits totaling \$437 million at year end and loans of \$248 million as well as 26 more offices, which increase Midlantic's total locations throughout the state to 77 and the counties in which we operate to nine.

715

Capital ideas

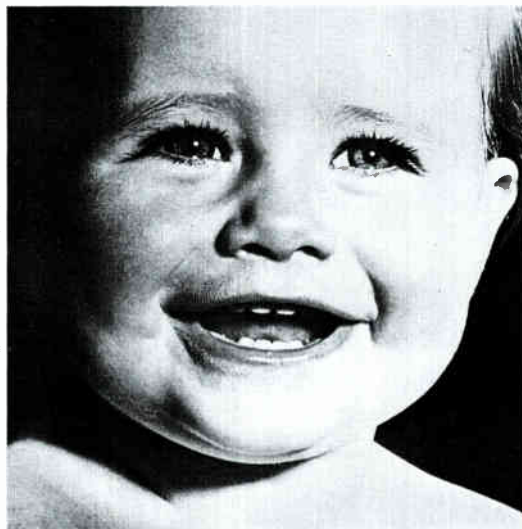


The burgeoning needs of industry for capital have brought a demand for new financial techniques. Midlantic is alert to these opportunities and sees bank-related commercial financing activities as an important part of its future. A major commercial financing activity, which expanded by some 40 per cent last year, is accounts receivable financing where we increase a capital-hungry customer's borrowing capacity by taking his accounts receivable and inventory as security for loans. Also becoming increasingly

important to us is equipment leasing. The majority of our rentals now are machinery, office equipment, computers, aircraft, materials handling equipment, trucks and autos, but we can purchase and rent to business any equipment it might need. The U.S. leasing market is growing by more than 10 per cent a year. We foresee a large market for leasing in small and medium-sized companies in New Jersey. Our immediate objectives for commercial financing at Midlantic are to maintain growth in the accounts receivable and equip-

ment leasing business and add new services such as factoring.

Trust services for everybody, everywhere

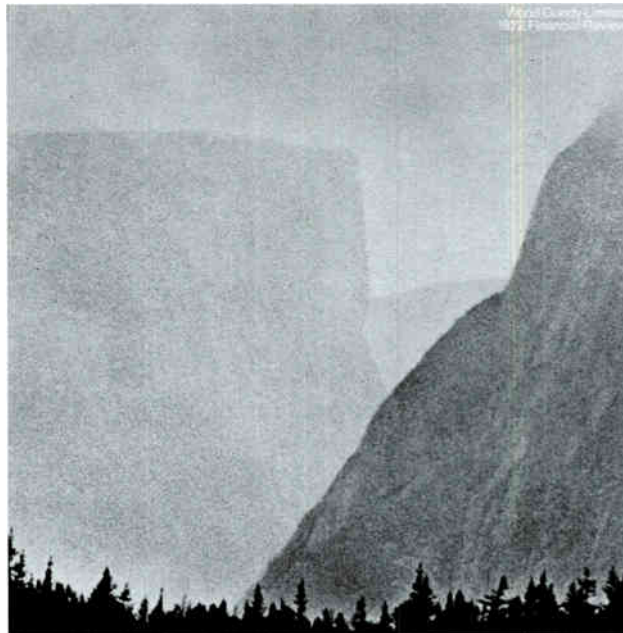


Managing and investing other people's money is a growing and profitable part of Midlantic's business. All Midlantic member bank administrations about \$1.6 billion last year in personal trusts, investment with trusts accounts and agencies, as well as pension and profit sharing funds. We expect continued growth of our trust activities in the years ahead. We are developing a network of regional, suburban trust facilities in important marketing areas of the state. A full-staffed trust office will be opened in Morristown in 1973. Since it

Merchants National Bank's trust department has been consolidated with that of National Newark & Essex Bank. The sizable trust operations of Citizens National Bank and Colonial National Bank will be coordinated with National Newark & Essex during 1973. We are computerizing our trust records and investment transactions. This will enable trust officers to handle accounts more efficiently and provide trust offices in all member banks with up-to-the-minute information on trust activities.

715

- Art Directors Maryann Del Visco
Milt Simpson
- Designer Milt Simpson
- Artists Frank Pietrucha
Don Johnson
Compton Pakenham
- Photographer Bill Witt
- Writer Maury Bates
- Agency Johnson & Simpson
- Client Midlantic Banks



716



1972 was a year in which many long-standing frontiers were crossed and significant platforms established as to what to build for the future.

On the world front, there was rapprochement between the United States and the People's Republic of China. The Sino-Soviet war in Vietnam reached a tenuous resolution. And Great Britain took its final, irreversible step into the European Economic Community. In Canada the gross national product exceeded \$100 billion. The exploration and development of the North came into clearer focus with many immense capital projects moving closer to reality. Fewer industries recovered. If not production and exports were up. Corporate profits were strengthened. And our cities continued to enjoy a commercial construction boom.

1972 was an active and favourable year in most financial markets. The Dow Jones Industrial Average finally "broke" the magic 1000 barrier. The Toronto Stock Exchange Industrial Index moved into record high ground, while Canadian capital markets generally exhibited a new-found maturity.

With these familiar frontiers crossed, the strong and broadly based expansion that is under way in North America assumes even greater importance.

The United States is experiencing a full-fledged boom of a magnitude not known since World War II. In Canada, a strike-interrupted third quarter caused annual economic performance to fall slightly behind that of the United States. But the temporary nature of this lag, evidenced by particularly strong readings from most current economic indicators, points to Canadian expansion thriving that much further into the future. In fact, the accelerating realization of the Canadian potential indicates that the relative performance of the Canadian economy will outpace that of the United States through the '70s.

Economic problems continue to remain in both countries. Above all, there are the persistent threats of renewed inflation and continuing unemployment. The chronic United States balance of payments deficit poses a threat to the world monetary system — and thus world trade. In Canada there is a rising political balance at a time when questions of foreign ownership and economic relations with the United States are becoming increasingly contentious. However, Canada's problems are servable ones — of containing an economic boom, of not straining resources beyond available limits, of prospering with our giant neighbour. These are problems of strength. They are not problems of weakness.

716

Art Director Richard Moore
 Designer Richard Moore
 Artist Richard Moore
 Photographer John DeVisser
 Writer William P. Muir
 Agency Muir, Weiss
 Client Wood Gundy, Ltd.

717

Art Director Tom Wood
 Designers Tom Wood
 Rhoda Hunt
 Photographer Graphic Assoc.
 Writer Don McKelvey
 Agency Lowe & Stevens
 Client Spartan Food Systems



1973 annual report

717

Year	Number of Stores
1968	1,000
1969	1,100
1970	1,200
1971	1,300
1972	1,400
1973	1,500

Explosive growth

Spartan Food Systems' physical plant expands over an area that is more than 700 miles wide and 500 miles deep with Hardee's Restaurants in seven Southwestern states: North Carolina (25), South Carolina (26), Tennessee (11), Georgia (11), Alabama (18), Mississippi (2), and Arizona (1). Our real estate and construction departments have proved their

ability to range over a wide geographic area. Siting and funding restaurants that are attractive, functional and profitable. Our operations departments, through an intercompany competitive program, is performing remarkably well in the area of cash-inflows and house-keeping and machine programs.

of preventive maintenance and unit renewal have kept our physical plant in peak condition. In short, Spartan Food Systems' stewardship of resources—physical, financial and human—is a strong statement of what might be expected in the years ahead.

Five year summary

	1973	1972	1971	1970	1969
Net sales	\$26,461,000	17,443,000	17,426,000	8,692,000	5,179,000
Costs and expenses	22,774,000	15,385,000	15,182,000	7,996,000	5,129,000
Net income	3,687,000	2,058,000	2,244,000	696,000	1,050,000
Per share	1.18	.76	.75	.46	.42
Average common and common equivalent shares outstanding	3,108,266	2,705,261	2,994,675	1,512,612	808,472
Number of units at end of year	91	71	52	42	32
Total assets at end of year	\$12,869,000	\$9,294,000	\$6,642,000	\$4,913,000	\$3,180,000
Stockholders' equity at end of year	7,360,000	5,823,000	4,481,000	2,822,000	2,027,000

to our objectives

In reflection, the past year was an outstanding one, particularly when the uncertainties created by a recessionary economy are considered. On numerous occasions we were faced with almost increased costs without even the option of passing them on to the consumer. In spite of this, net income increased 20% to \$3,687,000. Earnings per share rose from \$1.18 in 1972 to \$1.18 for fiscal '73, an increase of 24%. Sales increased from \$17,443,000

in 1972 to \$26,461,000 in 1973. These figures give effect to the ten stores which were acquired during fiscal 1973 on a pooling of interests basis. We anticipate a greater contribution to earnings from these ten stores during fiscal 1974. In addition to the ten acquired stores, twenty new stores were opened during fiscal 1973 bringing the total at year end to 91. Expansion plans for fiscal 1974 include a minimum of twenty new units and we anticipate the opening

of your company's 100th unit toward the end of this calendar year. As we move into the new fiscal year, we are again faced with the uncertainties imposed upon us by the Economic Stabilization Program. As a result of this, problems will obviously be created for everyone but we optimistically view these problems as opportunities to continue a strong and sound growth rate for your company in both sales and earnings.

Sincerely,

 Charles J. Brachman
 Chairman

 James J. Brachman
 President

QUORUM 1972

A number of our plans have been implemented since the beginning of 1972 and our company has been strengthened. Of particular significance is the development at our 98,000 square foot facility in Weaverville, North Carolina of a fully operational knitting plant with 70 high speed double knit machines operating 24 hours a day, six days a week. This compares to 30 machines which were in operation at this time last year.

The completion in March, 1973 of our modern finishing plant is another important recent development. We hope to have this facility operating profitably by the end of June, 1973 and expect to finish a large percentage of our fabrics in it.

In our opinion, Quorum has established itself in the double knit industry and is recognized as a design and style leader. Our customers include leading companies in the men's and women's apparel fields as well as retail over-the-counter fabric outlets.

Recent 1973 forecasts for our industry have been optimistic and our first quarter bookings and sales justify this optimism. In the first quarter of 1973, our sales and bookings were substantially higher than in the first quarter of 1972. We are confident that this trend will continue and enable us to look back at 1973 as one of the most gratifying years in our company's history.



Shown is a typical example of the preparation used in creating a pattern for volume production in many of the ready-to-wear garments.

718



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Even before we opened our new plant here in Greece, we dominated Athens with Pepsi-Cola identification. That helped us win almost instant public acceptance for a totally new product.

Kadry Mahmoud
Area Vice President
PepsiCo International

718

Art Director Kit Hinrichs
Designer Kit Hinrichs
Photographer Ron Harris
Writer Steven Greenberg
Agency Hinrichs Design Assoc.
Client Quorum Industries

719

Art Director Stan Eisenman
Designer Stan Eisenman
Photographer Burt Glinn
Agency Eisenman and Enock
Client PepsiCo



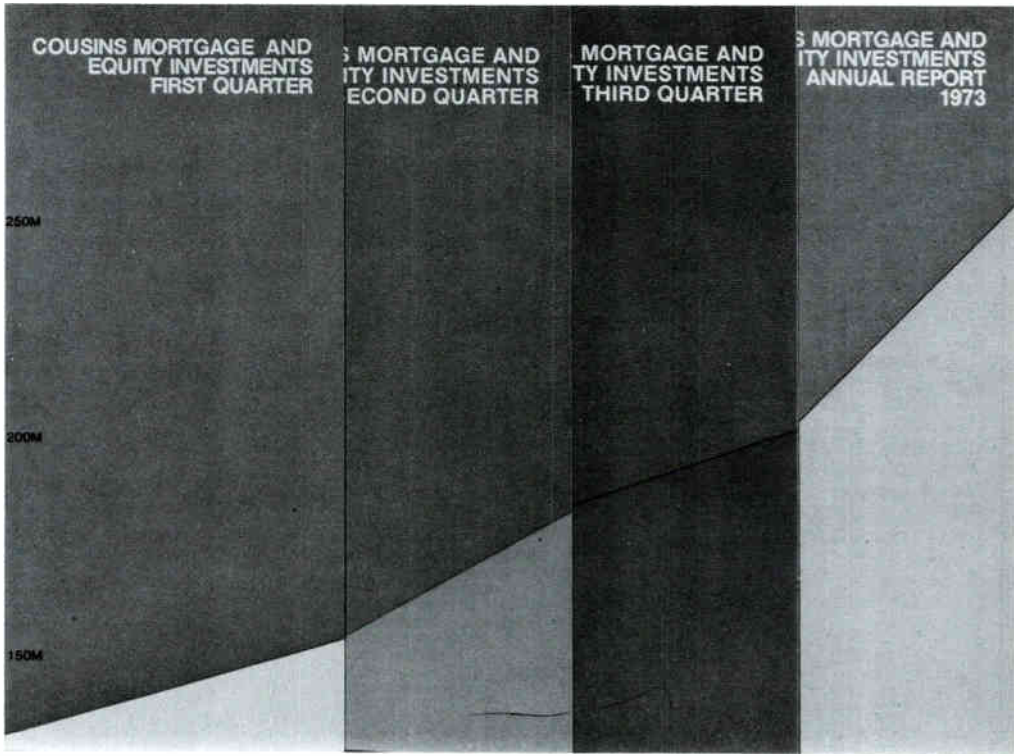
720



More than 1,500 retail dealers who sell John Deere grounds care and recreational equipment spent "A Day With Deere" to see new products that will be available for 1973. Among other things, they learned that John Deere bicycles are being added to the line.

720

Art Director Gary Springer
Designer Jim Lienhart
Photographers Archie Liberman
Peter Beedlow
Writer Rey Brune
Agency Murrie-White & Assoc.
Client Deere & Co.



721

LOAN ADMINISTRATION



Left to right: Bill Alexander, Fred Webb, Dick Jensen, Charles D. Trulock, Jr., Dick Jensen, Charles D. Trulock, Jr., Dick Jensen

Our basic philosophy is centered on maintaining the capability within our own organization to evaluate a prospective project for financing and to follow through with thorough periodic review and inspection.

In-house expertise is provided by a loan administration department that includes architects, engineers and individuals with strong experience in both the actual supervision of construction projects and the lending and collecting of money.

The construction loan staff is composed of professionals. Charles D. Trulock, Jr., my successor, has joined us as Vice President of CMEI and its advisor and has assumed responsibility for the loan administration area. Charles is a graduate of Yale University and the Harvard Business School with 10 years commercial banking experience which included the lending of money to builders and contractors. Bill Alexander, with 12 years general construction experience, is a Georgia Tech product. Dick Jensen is a former owner of a designer-builder firm with a degree in architecture

from Michigan State. Russ Maser, a graduate of Ohio University, was formerly president of his own engineering company. Fred Webb, previously a construction and maintenance supervisor with Shell Oil, is a civil engineering graduate of Texas A & M.

It is through these men that we are able to identify potential problems early and resolve them before they become major problems. In fiscal 1973, for example, the Trust resolved several problem loans without loss to the Trust.



Our work begins prior to the Trust's agreeing to finance a project. The loan administration staff works with the loan production teams to determine that a proposed loan is acceptable from an engineering and cost standpoint. After the loan is closed by independent attorneys for the Trust, the loan administration division continues to follow and service the loan.

To fully protect the interests of our Trust's projects are scheduled for monthly inspection to evaluate their progress and conformity to plans and specifications. This assures that the amount advanced against the project is reflected in construction or value added to date, and that remaining funds provided by the loan commitment will be adequate for project completion.

The loan administration division is dedicated to maintaining quality loans and complementing the efforts of other areas of the organization to further the growth of your Trust.

Charles D. Trulock, Jr.
Gordon B. Trulock, Jr.
Senior Vice President

721

- Art Director Dick Henderson
- Designers Dick Henderson
- Tom Wood
- Photographers Al Clayton
- Allen Matthews
- Tom Fletcher
- Writer Cousins Mortgage & Equity Investments
- Agency Cole, Henderson, Drake
- Client Cousins Mortgage & Equity Investments



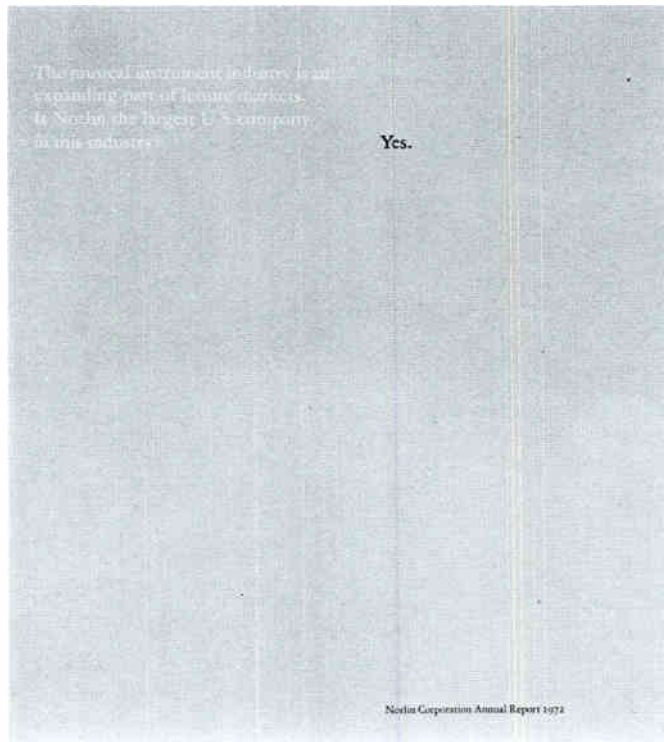
722



723

722
 Art Director John Massey
 Designer Rick Eiber
 Agency Center for Advanced
 Research in Design
 Client Herman Miller

723
 Designers Ron Coates
 François Robert
 Photographer François Robert
 Agency Unimark International
 Client Ecodyne Corp.



724



724

Art Director Ivan Chermayeff
 Designers Ivan Chermayeff
 George Lorenz
 Photographer Stef Leinwohl
 Agency Chermayeff & Geismar Assoc.
 Client Norlin Corp.

725

Art Director Robert Miles Runyan
 Designer Gary W. Hinsche
 Artist Gary W. Hinsche
 Photographer Marvin Silver
 Writer Mac Meconis
 Agency Robert Miles Runyan & Assoc.
 Client Broadway-Hale Stores

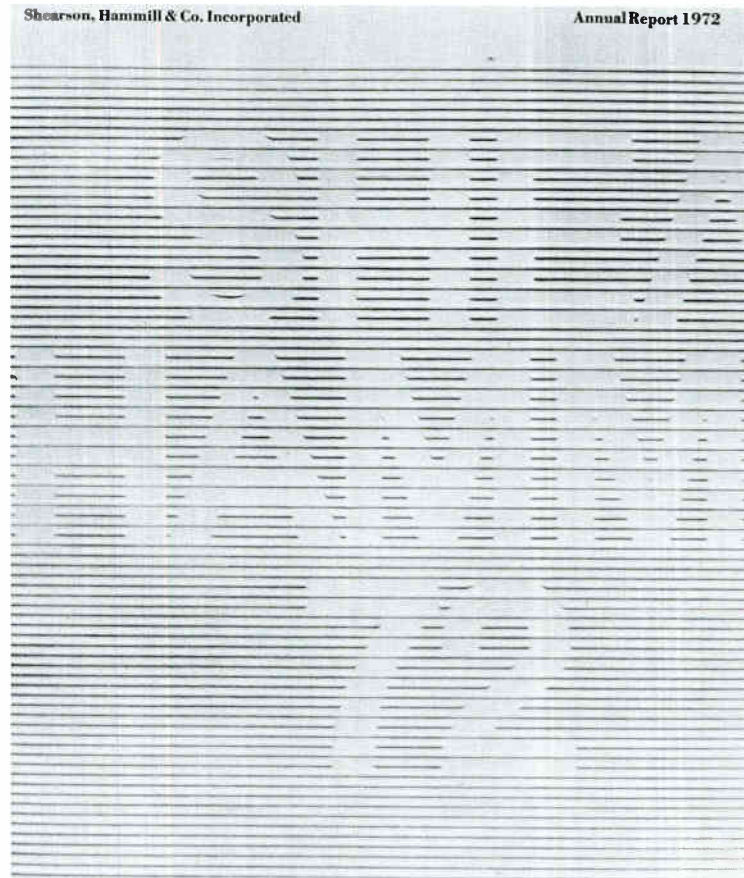


COLE & WEBER ANNUAL REPORT / 1972 1973 1974 ET SEQ.

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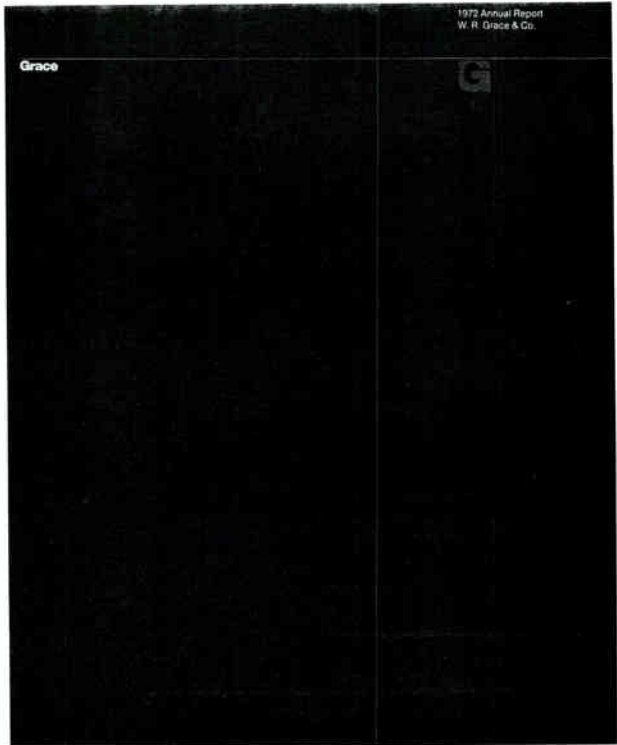


727

Art Director Dan Snope
 Designers Dan Snope
 Hal Newsom
 Hal Dixon
 Artist Darrell Peterson
 Photographer Darrell Peterson
 Writer Hal Newsom
 Agency Cole and Weber
 Client Cole and Weber

728

Art Director Bob Salpeter
 Designer Bob Salpeter
 Agency Lopez Salpeter
 Client Shearson Hammill & Co.



729

Chemically Based Products & Services

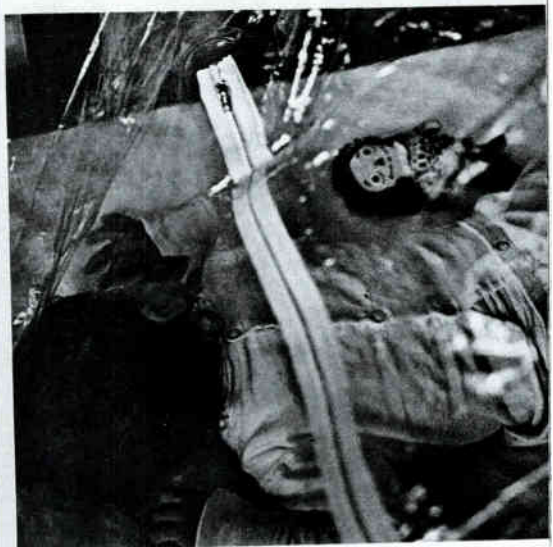


Industrial & Specialty Chemicals & Processes: Custom produced by the proprietary Grace generating system it used for efficient purification of municipal and industrial waste water. Grace

has leadership positions in many other specialty chemicals sold to industrial customers to improve product quality and performance.



Chemically Based Products & Services



Medical Products & Services: Inhalation therapy is a new medical service for Grace. Many hospitals are using our out-patient facilities for therapy which relieve them of the need for specialized personnel. In addition to this service, Grace

also markets disposable medical and dental supplies and environmental sanitation products, and provides diagnostic laboratory testing services.

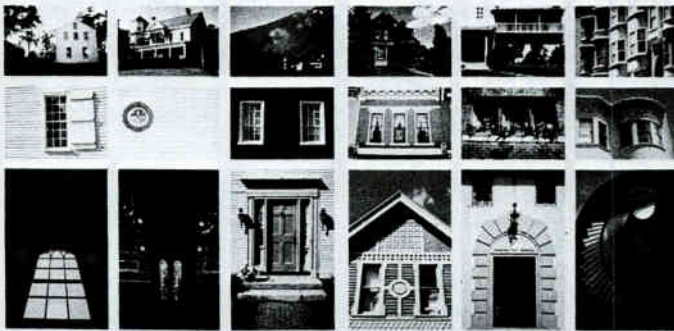


729

Art Director Leslie A. Segal
 Designer Leslie A. Segal
 Photographer Jay Maisel
 Writers William R. Jorden
 Edith Holleman
 Agency Corporate Annual Reports
 Client W.R. Grace & Co.



*From Jackson, Alaska
New drivers to deal
Cable, wire, seen
Cables, and from
each of our word
outposts were happy
to report, it was a very
good year.*



LEADERSHIP

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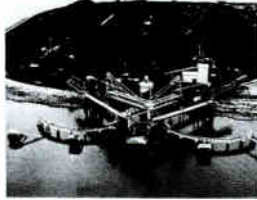
...the most important...
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731
 Art Director Jack Summerford
 Designer Jack Summerford
 Photographers Greg Booth
 Mike McKee
 Writer John Stone
 Agency The Richards Group
 Client Lomas & Nettleton
 Mortgage Investors

732
 Art Director Robert J. Pellegrini
 Designer Robert J. Pellegrini
 Artist J. Dyck Fledderus
 Photographer Leonard Soned
 Agency William R. Tobias Design
 Client Peabody Galion Corp.

Peabody

Coal Testing
Peabody operates 13 testing laboratories to inspect coal for sulfur and ash content, heat value and other variables.



vent an urgent market. Peabody specialists are also called on to check structural safety and assure environmental protection for refineries, oil rigs and pipelines.

Coal testing, a major business for Peabody, was slower in the first half of 1973 replacing lower coal production, but the sector reversed their view and as coal production picked up, Peabody experts' coal shipments for sulfur and ash content, BTU value and other variables. Technical testing related to coal gasification and coal exportation is also increasing.

Revenue for air and water pollution tests grew 30 per cent during the year. The business involves analysis of air, stack emissions and water effluents to assure compliance with Environmental Protection Agency standards.

On June 1, MAGNAFLUX Corporation joined the Peabody Testing Group. For 40 years MAGNAFLUX has had the finest quality reputation in non-destructive testing and evaluation. It adds greatly to the Peabody testing competence in the fields of product safety and quality.

MAGNAFLUX has all three parts of a customer's testing requirement. The equipment or instruments, a dependable test rig or chemicals, and testing service personnel available at a network of field laboratories.

With MAGNAFLUX, Peabody has 1000 testing employees, 24 testing labs and two equipment manufacturing plants giving the company the full complement of facilities to service the most pressing testing markets on a national scale.

Since joining Peabody, MAGNAFLUX' order backlog is more than doubled.

"The climate for MAGNAFLUX' test-some business is improving due to increased public concern for product reliability and consumer safety.

Oil Field Services—The sharp turnaround in oil drilling and exploration activity in the U.S. coupled with a serious international steel shortage, has created an upsurge in demand for reusable oil well piping and equipment generated by Peabody's in-house reclamation business.

State environmental protection laws require abandoned oil wells to be plugged and capped to protect fresh water sands and surface soils from oil seepage. This requirement, together with the heightened demands for steel, has accelerated volume of new wells, open-shore and off-shore.

Peabody recovers used pipe, reconditions and tests it, then adds it to an inventory of new pipe for sale to its customers.

Peabody is expanding its range of environmental services to help oil producers increase their output without violating environmental and safety standards.

Services Group Sales by Function

	1972	1973	Change
Drilling & reworking	\$16,546,000	\$17,460,000	+ 5%
Oil field reclamation & industrial goods	\$18,150,000	\$16,700,000	- 22%
Environmental engineering	\$3,672,000	\$3,539,000	- 4%
Equipment testing	\$1,781,000	\$1,593,000	- 12%

*Includes sales of \$6,700,000 for Westinghouse Corporation, 1973.
†Includes no comparison.

Environmental Engineering—The consulting engineering sector of the Services Group was new to Peabody in 1973. Two expert environmental engineering firms were pooled into the group early in the year. Both shared space, profit and backlog gains in the year. And both provide their professional engineering services to public and private clients completely independently from contractual sales or manufacturing interests of other Peabody units.

The Leonard S. Wegman Company of New York is presently designing 12 major municipal solid waste disposal facilities. None of these involve resource recovery and two use refuse to generate power.

Wegman also designs wet treatment plants under way and expects to phase in a number of dry-water projects scheduled over the next decade.

Leasing—Peabody's leasing subsidiary, which leases the company's pollution control and other industrial equipment, attained a 17 per cent increase in revenues, though the higher cost of money did curtail. High inflation rates in effect in late 1973 did slow the pace of business and the value of leases written in the year was 30 per cent ahead of 1972.

The Services Group is in a strong position to make additional gains in 1974.

A. J. Giglio, Group President

Recovered Pipe For New Oil Fields

Peabody field crews in four Southern states save the piling and plugging rigs to recover used pipe from depleted and abandoned oil wells.

The wells are then deep-sealed and capped to prevent contamination of underground water and sands, and surface soils.

Peabody reconditions, tests and reuses the damaged pipe and surface equipment to help satisfy the rising pace of oil exploration and production.



Land

Solid Wastes Management | Truck Equipment | Other

Sales		
1973	\$53,780,000	35% of total
1972	\$47,800,000	36% of total
Change	+ \$5,980,000	+ 23%

Three basic market forces underlie the outstanding performance of Peabody's Solid Wastes Management and Truck Equipment teams in 1973. Americans are generating more solid wastes than ever before, a total of about one billion tons a year. At the same time, an increasingly large percentage of generated solid wastes are being collected and disposed of by environmentally acceptable methods rather than by unsanitary open dumping. And public works and other types of construction projects requiring heavy use of dump truck bodies moved at a fast pace.

At Peabody the solid wastes management and truck equipment product sectors are headed by a single management team. These product lines share manufacturing and engineering facilities and certain support functions, but have separate marketing organizations.

Clear leadership in engineering and research. New product developments or total redesigns introduced in 1973. Strategically situated manufacturing facilities (two new plants in 1973 for a total of 10). Well conceived cost control and margin improvement programs. Two aggressive sales teams, and marketing organizations finely tuned to the needs of their industry. All these factors when added to external market forces helped Peabody maintain its position of leadership here.

Both product sectors improved profitability and increased market share. The year ended with an order backlog of \$19.3 million, up 91 per cent over the previous year.

Solid Wastes Management. As the foremost manufacturer of equipment to collect, handle and

Bulk Refuse — Low Cost Disposal

Provide equipment to collect, transport and dispose of massive volumes of refuse at maximum efficiency and low cost—that is the mission of Peabody's Solid Wastes Management, the clear leader in the refuse equipment industry. Peabody provides the complete line of equipment for a refuse handling system—identified and residential containers, compactors, to collection trucks, transfer stations and transfer trailers to go to sanitary landfills, incineration or resource recovery.

commercial and industrial refuse equipment containers and container systems, compaction systems for industrial wastes, commercial front loaders.

manipulator and residential refuse equipment carry barrels, bags, wheel containers, refuse collection vehicle.

transfer station

transfer trailer

front loader compactor

transfer compactor

rear loader compactor truck

modular public use

transfer station

transfer trailer

front loader compactor

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rear loader compactor truck

modular public use

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modular public use

transfer station

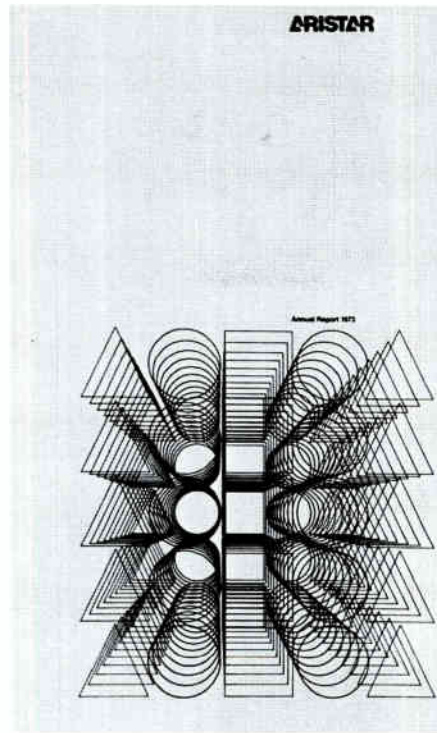
transfer trailer

front loader compactor

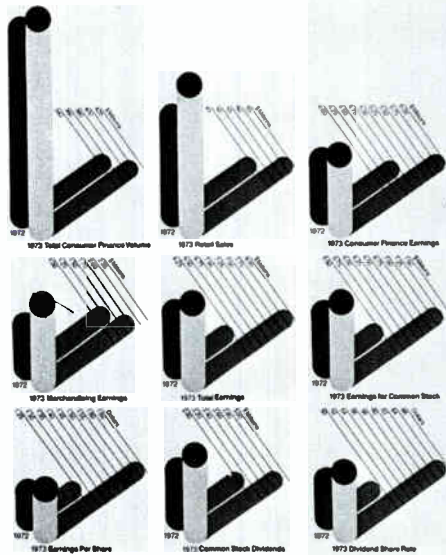
transfer compactor

rear loader compactor truck

modular public use



734



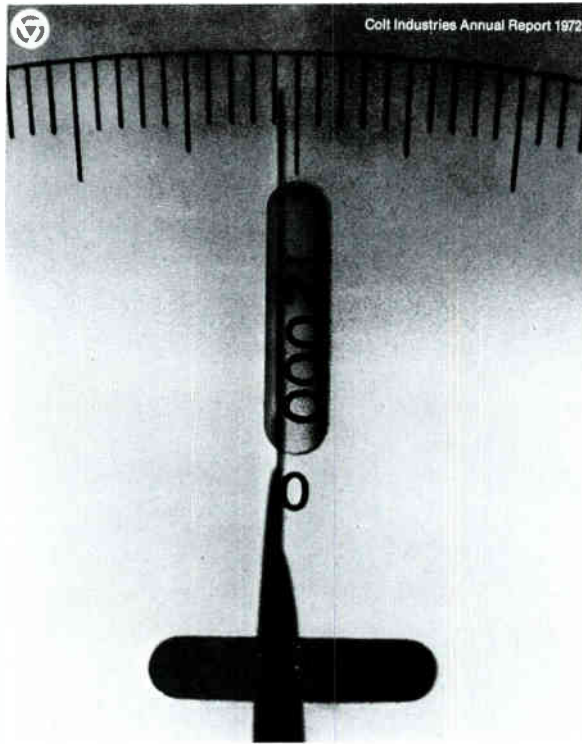
733

Art Director John Anselmo
 Designers John Anselmo
 Thomas Bloch
 Photographer Ken Biggs
 Writer Robert Marston & Assoc.
 Agency John Anselmo Design Assoc.
 Client Astrodata

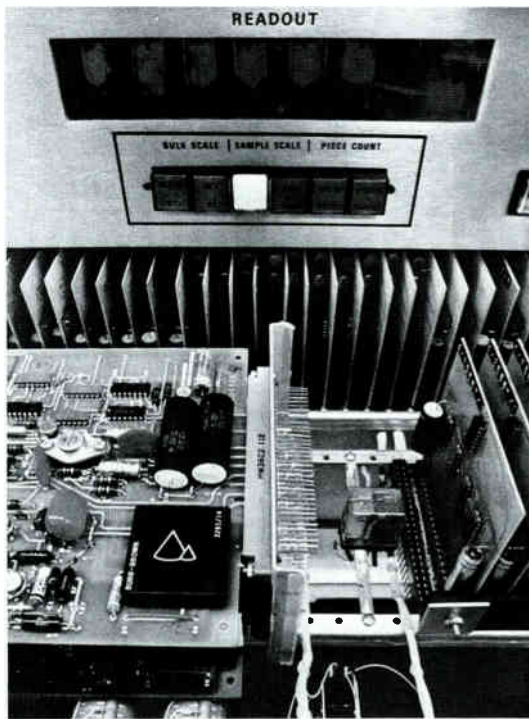
Summary	1973	1972	% Change
Financial Services			
Volume of Loans Made	\$ 458,180,084	367,914,729	- 13
Notes and Contracts Receivable at Year-End	\$ 261,247,441	217,448,857	- 13
Number of Offices at Year-End	447	429	- 2
Revenue	\$ 82,234,309	72,133,196	- 14
Earnings	\$ 4,109,034	4,846,411	- 29
Merchandising			
Revenue	\$ 46,541,978	47,923,636	- 27
Earnings	\$ 1,910,479	1,409,965	- 30
Number of Stores at Year-End	101	89	- 13
Contracts and Accounts Receivable at Year-End	\$ 34,378,763	27,181,703	- 38
Consolidated			
Net Income	\$ 8,018,812	8,218,378	- 27
Dividend Payout	\$ 896,244	679,257	- 3
Earnings for Common Stock	\$ 7,329,267	5,637,119	- 36
Per Share	\$ 1.80	1.28	- 30
Dividends for Common Stock	\$ 2,022,111	2,160,430	- 24
Share Rate	\$ 0.44	0.50	- 32

734

Art Director Eugene J. Grossman
 Designers Eugene J. Grossman
 Alfred Zurcher
 Artists Sam Shoulberg
 Ken Cooke
 Writer Lawrence M. Burnett
 Agency Anspach Grossman Portugal
 Client Aristar Management



735

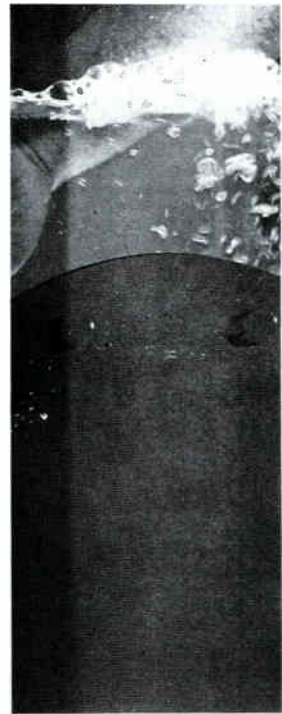
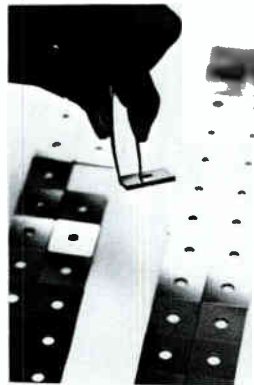


Measuring the Limits

Much of American research, development and production is gaged, weighed, calibrated and counted by equipment produced by Colt Industries. Our Fairbanks Morse Weighing Systems Division makes more than a thousand different models of mechanical, electromechanical and electronic weighing devices from simple bench scales to complex automatic process control systems. Precision Pratt & Whitney metric and English gages are used generally in metalworking and manufacturing. Indeed, markets for our measuring and weighing equipment track in almost every conceivable industrial, commercial, agricultural and governmental activity.

▲ A new Fairbanks Morse piece-counting scale relies on its solid-state electronic circuitry to make 1/1000 second digital calculations of the precise number of individual items in a bulk lot of parts.

▼ In the critically controlled atmosphere of our Pratt & Whitney Gage Laboratory, a technician fits a metric gage block from an oil bath that fixes the calibration temperature of the piece precisely at 20 degrees centigrade. Each gage block is tapped to dimensional tolerances of less than .05 microns.



735

Art Director Arnold Saks
 Designers Arnold Saks
 Thomas Nittner
 Photographer Burk Uzzle
 Writer Colt Public Relations Dept.
 Agency Arnold Saks
 Client Colt Industries

Gold

736

Art Director Leslie A. Segal
 Designer Leslie A. Segal
 Artist Richard Hess
 Writer Paul Beetz
 Agency Corporate Annual Reports
 Client Scovill Manufacturing Co.

Scovill 1972 Annual Report

1972 WAS A RECORD YEAR FOR SCOVILL, WITH SALES UP 14 PER CENT AND PER-SHARE EARNINGS UP 24 PER CENT OVER 1971. THE MAJOR PART OF THIS IMPROVEMENT CAME FROM GAINS IN OUR CONSUMER RELATED PRODUCT LINES WHICH ACCOUNTED FOR APPROXIMATELY 90 PER CENT OF 1972 EARNINGS COMPARED WITH ONLY 20 PER CENT TEN YEARS AGO.

736

In 1972 we introduced a domestic new line of coordinated cabinet, bathroom, and electrical appliance hardware which will make it possible for the consumer to have the "same look" throughout the home. It also provides entry into two new areas — bathroom and electrical appliance hardware — which could be a major contributor to future sales and profits of this division. The introduction of this line has also developed a new marketing with good acceptance. A cabinet catalog for recreational vehicles, a new product for Asia and for the industry.

Our Quality Division, one of the largest producers of such hardware for the steel and cabinet industry, increased its volume in 1972 due to both high rising orders and a reduction in process inventory. The 1973 calendar is contingent upon a continuing demand for such floor panels and kitchen cabinet components.

The constant flow of new product developments has gone through the Housing Division during the year. We estimate close to \$1,000,000 from new product sales in 1972 from these sources.

Houseware Group

Our Houseware Group had an excellent year in 1972, with substantial increases in both sales and profits. The "houseware" quality proved a steady gain throughout the country and we were able to capitalize

on its growth with the right products, followed by strong merchandising programs and distribution programs. A good example is the bedding position achieved by our "Queen-Up" core concept by combining the bed, dresser, headboard, and wardrobe into a coordinated set through national TV. Scovill's small appliance business has had significant growth in the past few years. Division Electric, which was purchased in 1969, brought us some new product lines and distribution systems which complemented those of Hamilton Beach.

The acquisition of the Westinghouse small appliance business in July of 1972 had particular importance in that it immediately gave us the additional products we required to become one of the three major full-line producers of small appliances in the country. The Westinghouse acquisition is already proving to be a sound move. It has provided us with well-engineered products in such basic volume categories as toasters, coffee makers, and coffee makers along with two modern lines at Specialty and Household One. Employment at the Specialty plant has almost doubled since we acquired it in July, and we are currently expanding that facility by 20%. These new Westinghouse products give us additional volume without additional increases in sales expense and other overhead expenses since they are now being made through our Hamilton Beach and Hamilton

manufacture systems. The savings and profit (thrift) resulting from the combination of the Westinghouse and Hamilton Beach lines are expected to increase the profitable growth of our household business in 1973. Preliminary industry figures indicate that we contributed more to consumer sales in major product categories in 1972. We are #1 in electric irons and hand mixers and are a close #1 or #2 in hand blenders and blenders. We were also able to improve our market position appreciably in some major range products as hair shavers and hair groomers. Our expanded line of household and personal care products is also being introduced at competitive prices and is being well received. We also expanded our national TV coverage in the latter part of 1972 to extend our ready-to-use, over-the-counter, fabric softeners and stain removers, both of which offer real advantages to the consumer. The increased TV coverage should prove to be a good investment in that it will provide a significant effect on increasing our total 1973 sales and earnings. Imports have been opening a major portion of the household industry and should continue to be so due to the inability of foreign producers to raise their prices to the level of ours in this fast changing market. As a result, we are increasing our sales, expanding into new

NEW PRODUCT ADDITIONS IN 1972 MADE HAMILTON BEACH A MAJOR FULL-LINE PRODUCER OF SMALL APPLIANCES.



competitive and effective. As a result, we are planning to establish a production of our products in Far Eastern markets and are now beginning to export to Japan.

Consumer satisfaction and protection continues to receive top priority in such departments as easy-to-understand product fact-sheets, simplified product warranties, and an expanded national service organization. Quality items sold at a high level in 1972 are reflected in low-to-zero costs for service and warranties.

In conclusion, we believe that Houseware has become a true growth industry now that it has emerged from a prolonged period of stagnation and improving. The consumer has also been changing with the market. He is upgrading his purchases and is increasingly interested in obtaining quality products that fit a new "lifestyle" way of living. In keeping with this new trend, our appliances have a lot more eye appeal and are moving out of the kitchen into the living and entertaining areas of the home. In short, it is a much more vigorous and attractive market than it was ten years ago, and we believe that we have the products and the organization to take full advantage of this new boom.

Seeing Nations and Apparel Features Group

Continued improvements in our Apparel Feature Division in 1972 enabled the

improvements throughout the year which has been reflected in higher sales for our Metal Division.

Scovill operates one of the five largest brass mills in the country, and is the only domestic producer to take fully continuous casting almost exclusively for brass alloys. It produces six products in the United States in 1972. We have kept our facilities up to date and have concentrated them in the Watertown area in order to reduce overheads and obtain maximum utilization of expensive equipment.

In 1972, we completed the installation of a \$7 1/2 million addition to our brass mill. This included a benzene vapor mill, a continuous annealing and pickling line and the rebuilding of other major pieces of equipment necessary to handle the increased capacity. This new equipment will enable us to improve product quality and customer service capability, as well as capacity for long, the most profitable part of our brass business.

Although this business is cyclical, its overall effect on our earnings has been greatly enhanced by the rapid growth of our consumer-related products which now account for about 80 per cent of total company profits. However, the brass business has been a good cash flow and profit producer at the top end of its cycle and we expect that it will be again.

Imports of brass mill products have grown

some in the past year primarily due to slow economies in competing countries. As business picks up abroad and begins to utilize excess capacity, we expect diminishing competition from foreign sources.

We believe that the brass industry is finally emerging from the low end of its cycle and that there will be improvements in 1973. To increase the probability of our mill business, we will continue to place sales emphasis on our more profitable product lines rather than selling for steady volume.

Our General Products Division had lower sales but a moderate increase in profits in 1972. Traditionally a job shop making parts and assemblies for other manufacturers and for the government, this division has just about completed its transition to exclusive civilian production, with exclusive emphasis on aerospace and defense-governments products. Its remaining products are being phased out.

To help its transition to civilian production, General Products established an Automotive Products Development Center and now provides a comprehensive design and development service to the automotive market, concentrating on two areas — safety and pollution control. Results to date have been encouraging, as reflected by the overall reports of brass mill products have grown

performance of the division. Additional information on individual products is furnished in the Automotive and Fluid Power sections of this report. General Products also produces industrial fittings and is a major factor in the three markets for such fittings — water hose couplings, gasoline hose couplings, and fuel oil couplings. 1972 marked the sale of our cosmetic container operations on August 1. We sold it because we could not make it profitable in the foreseeable future. Our Acceptor operators are profitable and growing.

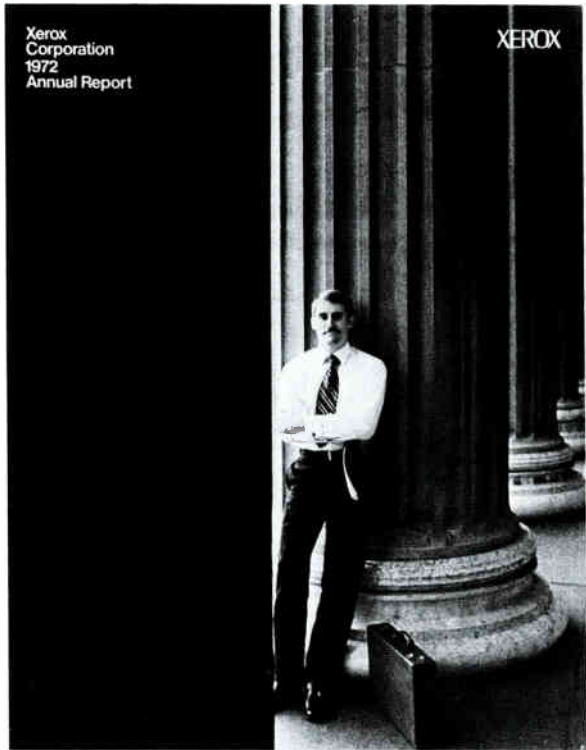
Automotive and Fluid Power Groups

The year 1972 was another year of good improvement for our Automotive and Fluid Power Groups. Scovill expanded the automotive market in a major way with its acquisition of Chrysler in 1970, and began strengthening its base in this market in the late 1960's with the purchase of General Hose and Chugging and the establishment of the Automotive Products Development Center to develop more proprietary products.

Chrysler is today the largest international producer of big vehicles and related accessories. By maintaining uniform design and performance standards in its plants in Canada, Mexico, Brazil, England, France, India and Australia, it has been

THE NEW SCOVILL LOAD TAKER WORKS WITH AIR SHOCKS TO KEEP YOUR CAR ON THE LEVEL FOR SAFER DRIVING.





738



Charles Bowers, president of Xerox, says the computer is the most important development in the industry. He says the computer will change the way we do business, and that the computer will be the most important development in the industry. He says the computer will be the most important development in the industry.

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738

Art Directors John D. Hough
 Thomas Geismar
 Designer Thomas Geismar
 Photographers George Haling
 Burt Glinn
 Rene Burri
 Agency Chermayeff & Geismar Assoc.
 Client Xerox Corp.

**RIDDER PUBLICATIONS, INC.
1972 ANNUAL REPORT**

"The newspaper occupies a special status in American society. Its rights protected by the First Amendment, it informs, reflects, comments and monitors international, national and local events that affect and shape the lives of individuals.

"It is a product of people about people, and more than any other communications media, it serves to mirror the political, sociological, economic and cultural tones of the times.

"It is a guide for entertainment, a monitor of sports and, through its columnists, teacher both the dramatic and humorous in life. It is also a key to employment, a guide for shopping and a vehicle for sales."

740



"Ridder Publications strives to produce newspapers that are accurate, responsible and in good taste. Within the framework of these standards, its editors are granted almost complete autonomy."

OPERATIONAL REVIEW

Ridder Publications closed fiscal year 1972 in an excellent financial position. With a strong balance sheet—substantial cash and low debt—the Company is in an excellent position for growth through acquisition which management is pursuing.

Following a basic philosophy of concentrating in areas where the Company has expertise, these efforts are directed to newspapers and television stations, and, subsequent to year end, resulted in an agreement to purchase controlling interest in the Wichita (Kansas) Eagle and Beacon.

The strength of Ridder Publications continues to be the market areas of its properties. Ridder newspapers, responsible for more 93 percent of consolidated revenues, are major factors in their markets.

The Company's earnings performance in 1972, as with many companies in most industries, was limited by the Economic Stabilization Act. While approval was received for advertising rate increases, many of these authorized were deferred to insure that the Company did not exceed its 14.25 percent profit margin limitation. In 1971, when Ridder was not subject to profit margin limitations, its profit was 19.33 percent.

Production Improvements. The Company continued to move ahead in the utilization of new production technology in its newspapers by converting its Long Beach, California property from "hot" to "cold" type and beginning conversions at the nearby Pasadena Star-News. In addition, conversions from letterpress to other printing processes was initiated in Grand Forks, North Dakota; Aberdeen, South Dakota; and Boulder, Colorado.

Capital expenditures for modernization and for property improvements over the 1972/73 period should amount to approximately \$11 million.

The Company continues to seek new methods for improving the production performance of its newspapers and is considered among pioneers within the industry.

Advertising Linage. In 1972 total advertising linage rose 5 percent to \$10,081,230, a new Company record.

By individual properties, advertising linage increases were: San Jose Mercury and News, 12.1%; St. Paul Pioneer Press and Dispatch, 8.1%; Long Beach Independent and Press Telegram, 10.0%; Duluth Herald and News-Tribune, 1.0%; Pasadena Star-News, 11.4%; Gary Post-Tribune, 1.0%; Grand Forks Herald, 7.0%; Aberdeen American-News, 3.9%; Boulder Daily Camera, 11.1%; Niles Daily Star, 16.9%; Seattle Times, 1.1%; New York Journal of Commerce, 5.8%.

REVENUE



ADVERTISING REVENUE

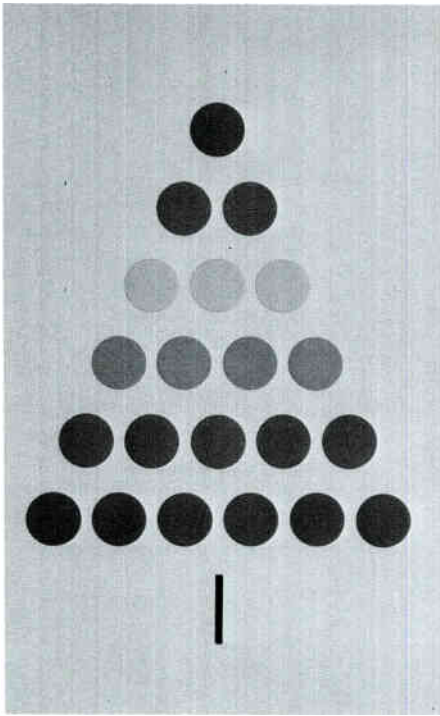


REVENUE PER ADVERTISER



740

- Art Director Tartak/Libera
- Designers Donald H. Tartak
Joan D. Libera
- Photographer Gerald Socher
- Writer Warren Northwood
- Agency Tartak / Libera
- Client Ridder Publications



You made Square Shooter 2 the number one selling camera last Christmas. As a result, Type 88 Colorpack film sales are more than double last year's sales.



And we know Square Shooter 2 will be a huge success again this year. Retail sales are running 21% ahead of last year. We expect you'll sell more Square Shooter 2 cameras this Fall than you did last year. Your Type 88 film sales should increase accordingly.



743



744

741

Art Director Sheila Smith
 Designer Sheila Smith
 Artist Sheila Smith
 Writer Norm Toback
 Agency Sheila Smith
 Client Associates & Toback

742

Art Director Mel Skrifoff
 Designer Jeffrey Engel
 Artist Joseph R. Denaro
 Writer Suzanne Undy
 Agency Product Presentation Group
 Client Vogue Patterns

743

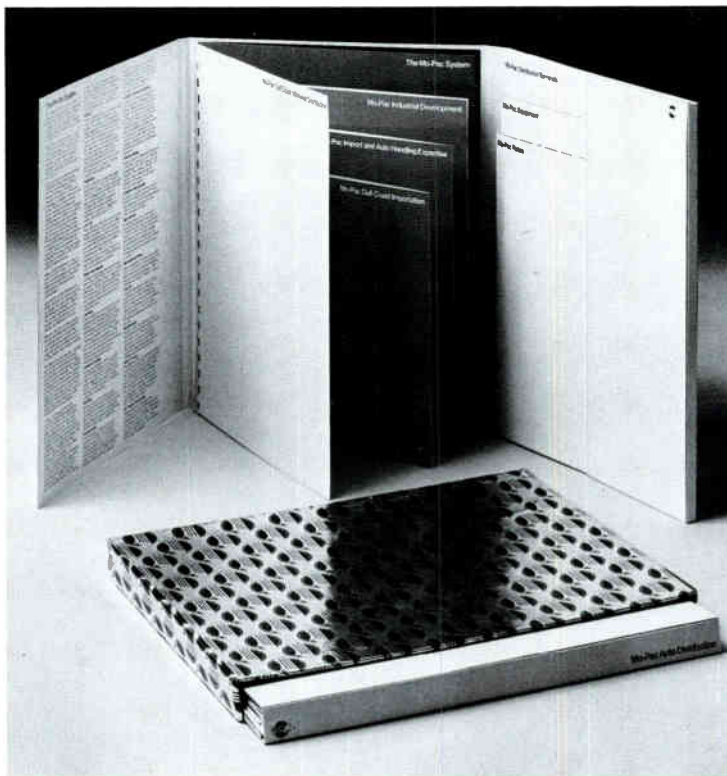
Art Director John Milligan
 Designer John Milligan
 Artist Stan Malcolm
 Photographer Mel Goldman
 Writer Bill Cherry
 Publisher Polaroid Corp.
 Agency Polaroid Corp.

Sold
744

Art Director Herb Lubalin
 Designer Herb Lubalin
 Agency Lubalin, Smith, Carnase
 Client The American Film Theatre



745



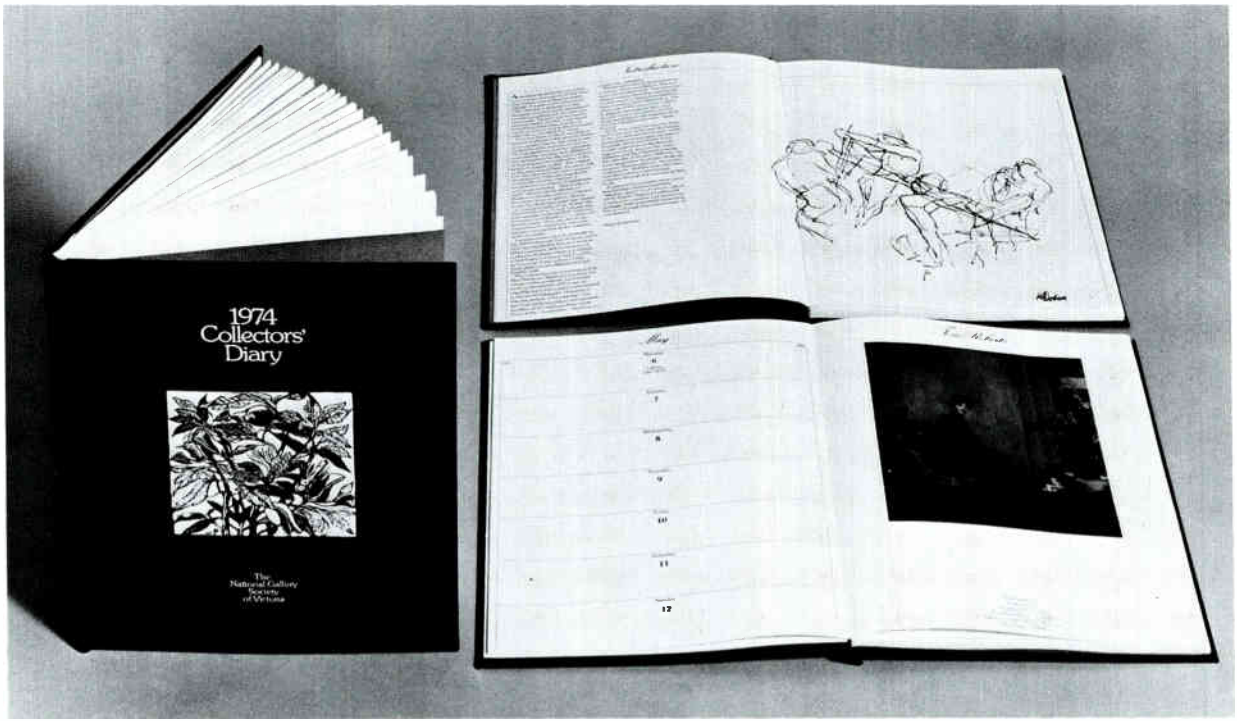
746

745

Art Director Aubrey Lee
 Designers Aubrey Lee
 Dennis Moran
 Francis R. Esteban
 Artist Aubrey Lee Assoc.
 Writer Francis R. Esteban
 Agency Aubrey Lee Assoc.
 Client Pittsburgh Real Estate
 Services Corp.

746

Art Director Frank Roth
 Designer Marilyn Worseldine
 Writers Jim Hayes
 Mark Shyres
 Agency Frank/James Productions
 Client Missouri Pacific Railroad Co.



747



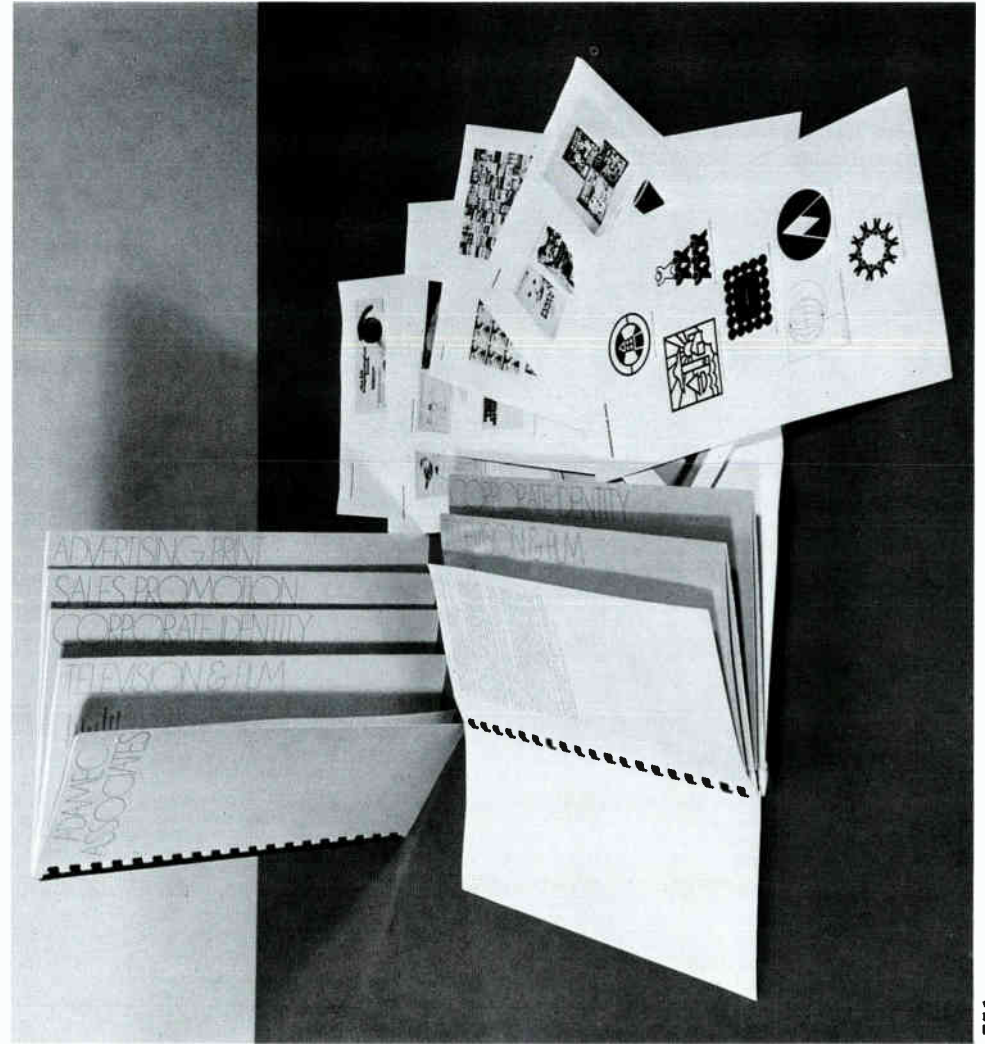
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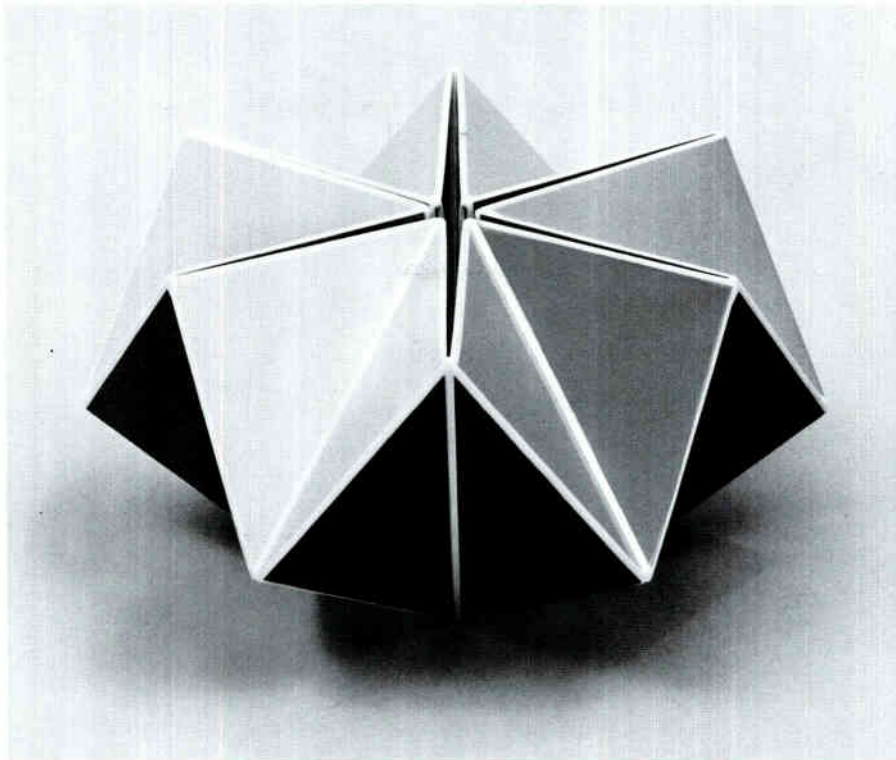
747

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Photographer Athol Shmith
 Agency Brian Sadgrove Inc.
 Victoria
 Client National Gallery Society
 of Victoria

748

Art Director Frank Roth
 Designer Becky Venegoni
 Artist Becky Venegoni
 Writers Mark Shyres
 Tim Hogan
 Agency Frank/James Productions
 Client Missouri Pacific Railroad





752



753



750

Art Director Herb Lubalin
 Designers Herb Lubalin
 Alan Peckolick
 Writers Bosley Crowther
 Harriet Dryden
 Publisher 1350 Publishing Co.
 Agency Lubalin, Smith, Carnase
 Client The American Film Theatre

751

Art Director Donald Adamec
 Designer Donald Adamec
 Photographer Donald Adamec
 Writer Scott Michel
 Agency Adamec Assoc.
 Client Adamec Assoc.

752

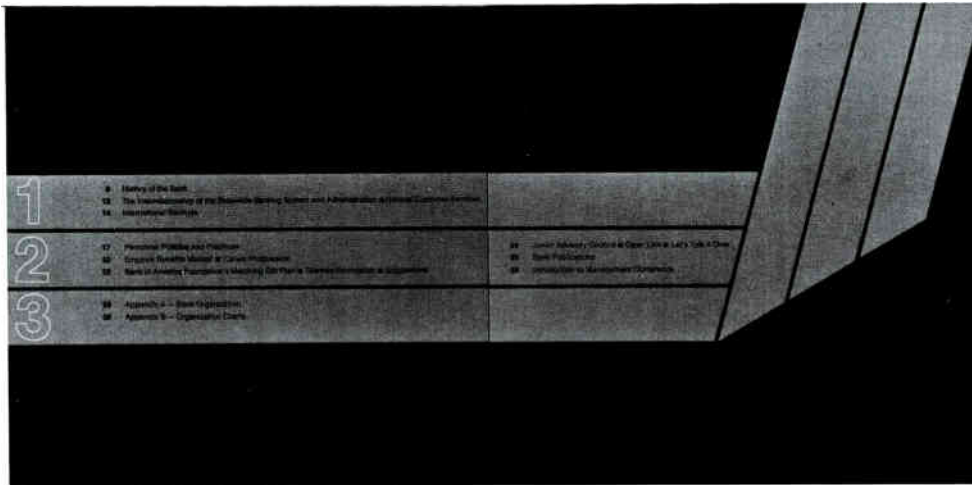
Art Director Wallace Walker
 Designer Wallace Walker
 Artist Wallace Walker/Design
 Photographer Terry McGinniss
 Agency Lopez Salpeter
 Client IsoAxis
 Wallace Walker

753

Art Director Dick Loader
 Designer Dick Loader
 Artist Jim Hutchinson
 Photographer Jim Elmore
 Writers Tom Hall
 Pete Brock
 Carol Dyches
 Agency Ensslin Advertising
 Client Lykes Pasco Packing Co.

WELCOME

755



HISTORY OF THE BANK

Amadeo Peter Giannini was a revolutionary. Born of immigrants to the United States, he proposed offering to wage earners and owners of small businesses the banking services traditionally reserved for wealthy people and large companies. This represented a radical break with precedent.

On October 17, 1904, Giannini saw the first concrete realization of his dream when the Bank of Italy opened in a remodeled tavern in San Francisco's North Beach section. Exactly 26 new accounts (\$8,780 in deposits) were received the first day by this small neighborhood bank. But, by the end of 1904, deposits had grown to \$154,000 and resources exceeded \$308,000.

In 1906, when San Francisco suffered the worst earthquake and fire in history, Giannini loaded 980,000 cash into wagons and moved it to his San Mateo home for safekeeping. Days before the larger banks reopened, he was dispensing loans from a plank-and-barrel counter at the waterfront, enthusiastically encouraging the rebuilding of the city.

Silver
754

Art Director Herb Lubalin
Designers Herb Lubalin
Ellen Shapiro
Artists Gerry Gersten
Seymour Chwast
Gil Stone
Roy Carruthers
Hedda Johnson
Allan R. Fleming
Josef Muller-Brockmann
Paul Rand
George Lois
Tom Carnase

Writers Ed Sorel
Victor Caruso
Chas. B. Slackman
Aaron Burns
Herb Lubalin
Jack Anson Finke
Ernie Smith
Ed Rondthaler
Roger Ferriter
Willem Sandberg
Jo Yanow
Agency Lubalin, Smith, Carnase
Client International Typeface Corp.

Silver
755

Art Director Thom LaPerle
Designer Thom LaPerle
Artist Thom LaPerle
Photographer Paul Chan
Writer Diane Balough
Agency Graphic Communications
Center
Client Bank of America



756



LONDON PUBS & PUB ETIQUETTE

Although nearly every corner in the world has its drinking places, few have as hot a reputation as our country's where such establishments seem to possess a singularly warm and appealing atmosphere.

Called "pubs" rather than "publuc houses" as they are known in some parts of the world, the off-licence retailers who brought over the character and behavior of the British people to these unexcited hearts of America. It was these men who introduced the London style of drinking, all day and night, and it is now the only place in the United States where you can get a full pint of beer in a pub.

The first of these unexcited hearts of America, it was these men who introduced the London style of drinking, all day and night, and it is now the only place in the United States where you can get a full pint of beer in a pub.

The second thing to know about pubs is that they are not just drinking places, they are also places to eat. The food is usually simple but very good, and the atmosphere is always warm and friendly.

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Simmons Review

The Life of the Mind

757

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756

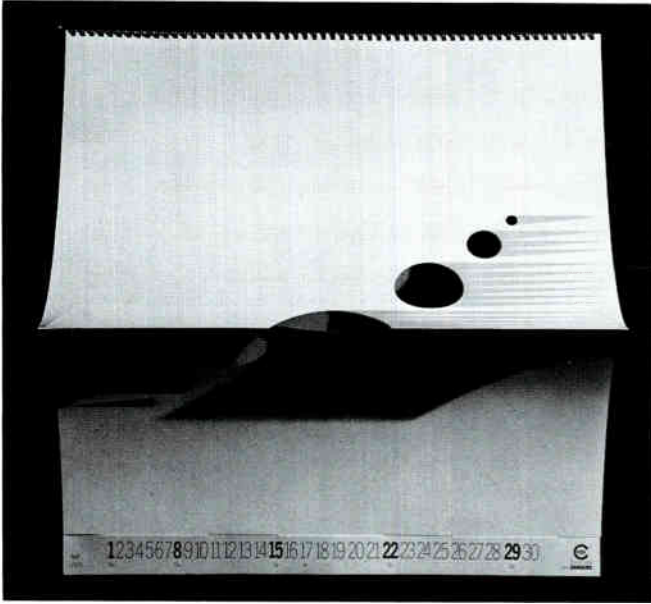
Art Director Thom LaPerle
 Designer Thom LaPerle
 Artist Thom LaPerle
 Photographers Various
 Editor Susan Crosier
 Agency Graphic Communications Center
 Client Japan Air Lines

757

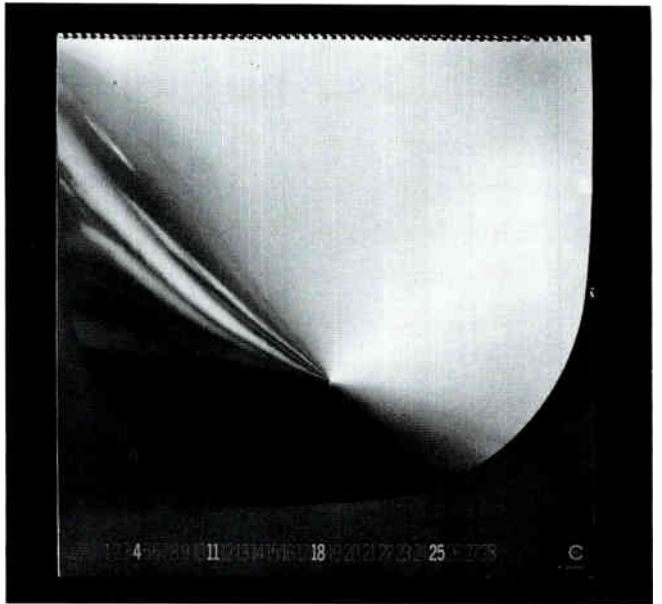
Art Director Dietmar Winkler
 Designer Dietmar Winkler
 Photographer Bradford Herzog
 Writer Dorothy F. Williams
 Publisher Simmons College Simmons Review

758

Art Directors Stanley Mason
 Eugene V. Epstein
 Designers Pit Günter
 Tobias Windlinger
 Artists Hans-Georg Rauch
 Hans Küchler
 Photographers Walter Imber
 Richard Schilder
 Stanley Mason
 Hans Jürgen Rau
 Hans Kasser
 Ulrich Kemmner
 Editors Eugene V. Epstein
 Stanley Mason
 Client Dow Chemical Europe S.A.
 Elements Magazine



761



762



Silver
761

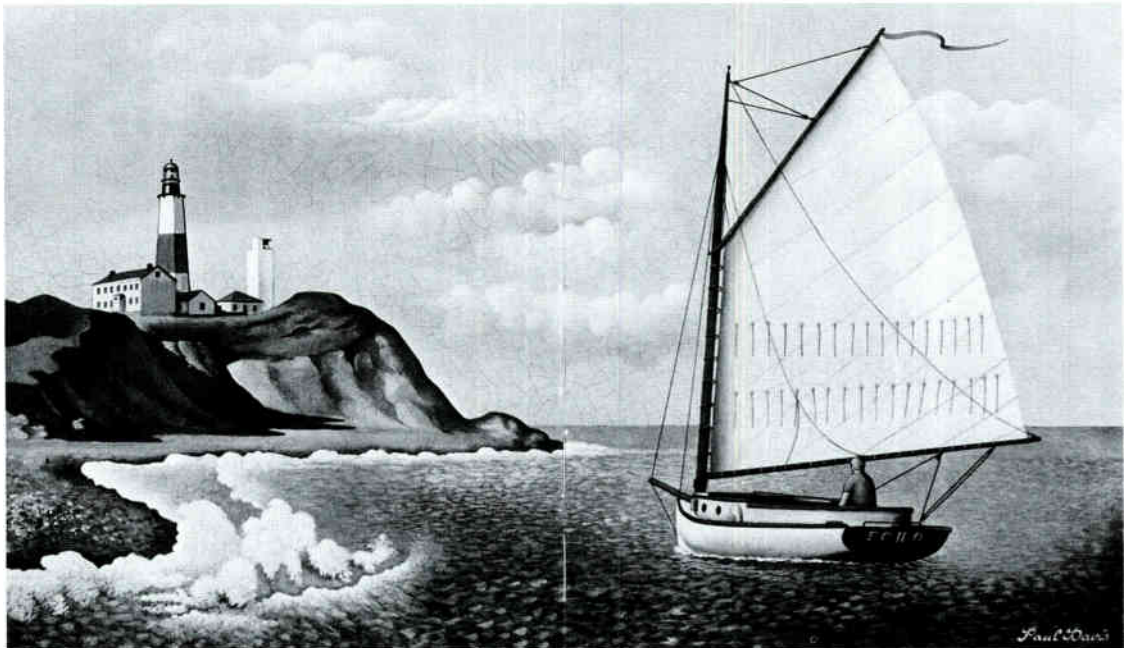
Art Director Wolfgang Heuwinkel
 Designer Günther Murr
 Client Zanders Feinpapiere GmbH
 Germany

762

Art Director Malcolm Gear
 Designer Michael Glass
 Agency Malcolm Gear Designers
 Client Raytheon Co.



763



764

763

Art Director Susan Jackson Keig
 Designer Susan Jackson Keig
 Artist Susan Jackson Keig
 Photographer James L. Ballard
 Writer Susan Jackson Keig
 Client Shakertown at Pleasant Hill

Soldi
764

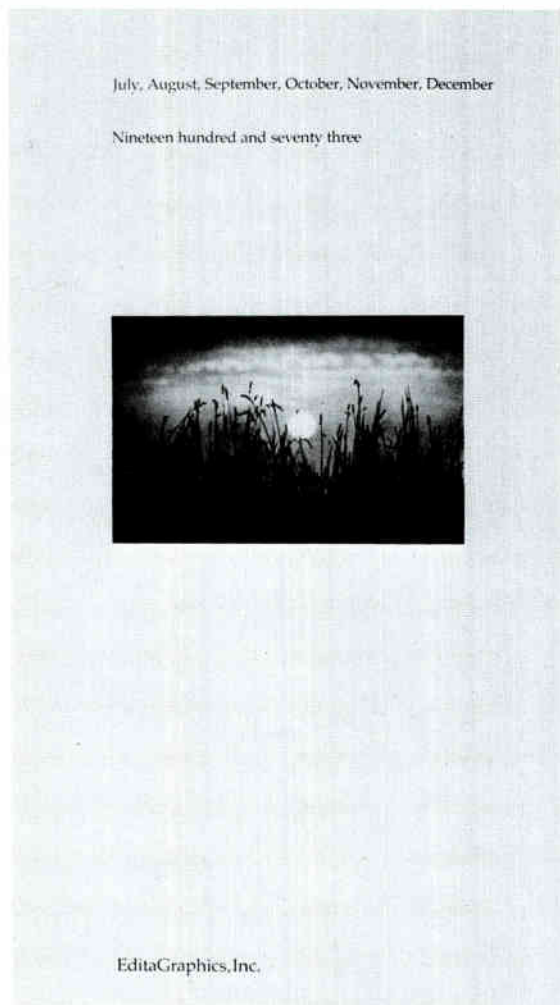
Art Director Giorgio Soavi
 Designer Giorgio Soavi
 Artist Paul Davis
 Client Olivetti



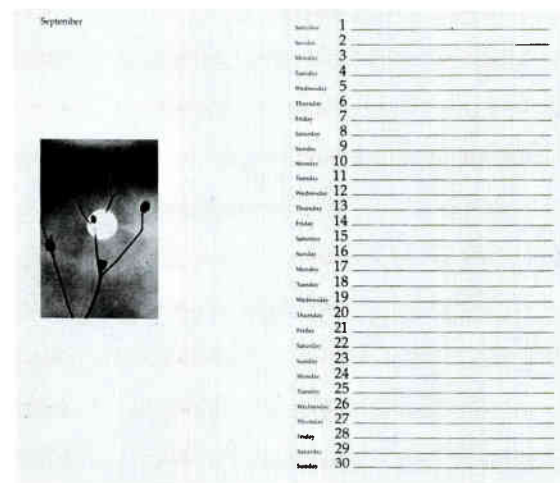
765




765
 Art Director Malcolm Gear
 Designer David Chapman
 Agency Malcolm Gear Designers
 Client The Fogg Art Museum



65A

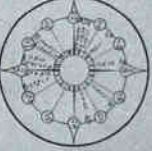


765A
 Art Director Gerard A. Valerio
 Designer Gerard A. Valerio
 Photographer Robert Llewellyn
 Writer Robert J. Ambruster
 Publisher EditaGraphics
 Client EditaGraphics

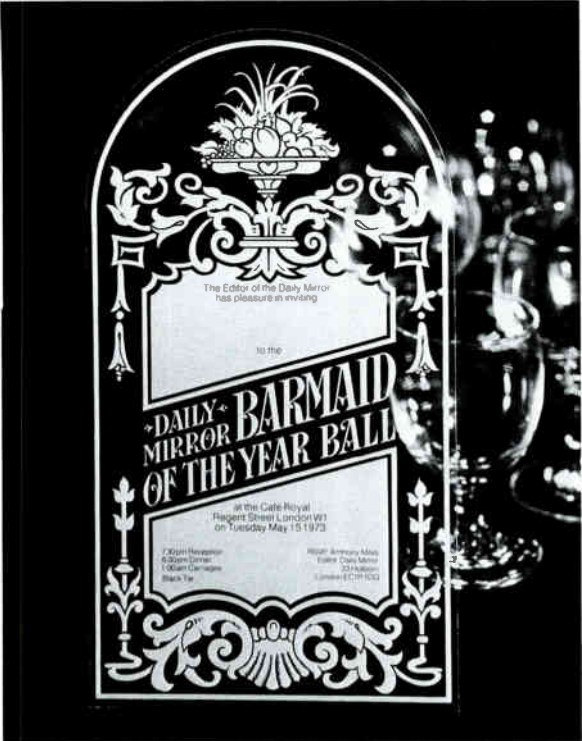


WOULD YOU HIRE A MAN WHO'S HUMPHREY BOGART ON THE OUTSIDE AND LESLIE HOWARD ON THE INSIDE?

Occasionally halfway between an English gentleman and a Sicilian barber: the night, if you look the subject as hard? For here is a spare citizen by some means in an adventer, and who has kept within him a mischief not only to seek the limits of that will but to go beyond them to find the self beyond the self. To be really himself, he must be of like mind with his associates. Like mind being his talent, his associates will confirm and then ignore his pretensions, arranging, "take self" identity, irascibility, boddying, showboating, raffish self. On the other hand, if talent is secondary, the subject, having a natural antipathy for everything petty, cramped and narrow, will feel hampered in his physical existence. He will find the need for space and distant horizons and will look for all that goes beyond the boundaries of things and beings. But if talent is foremost, you just might want to keep him from half and half! If you're interested in the subject, call Harris Lewine at 819-7977. It can't hurt!



766




767

On September 15 (September 16, 1973), candidates will submit to (profiles) and one or two of the following performance segments of the School of Visual Arts. Materials will be reviewed by the School's Admissions Office. Portfolio will not be permitted to make the admissions. Profiles will be reviewed at the discretion of the Admissions Office. Materials who have been judged insufficient will be asked to appear before the Admissions Committee for an interview. Register for high school seniors who are expected to graduate in or before June, 1973. Submissions for the Bachelor of Fine Arts Degree are offered to Film, Fine Arts, Media Arts, Advertising, Design, Illustration, Animation, Animation.

Photography: An application form, complete your Guidance or Art Department. All application forms must be received no later than Friday, September 21, 1973 by the Subscriptions Committee.

School of Visual Arts
1000 3rd St., New York, NY 10020, Call 9-2822 or 9-2822

Twelve tuition-free, full-time scholarships to high school students.



768

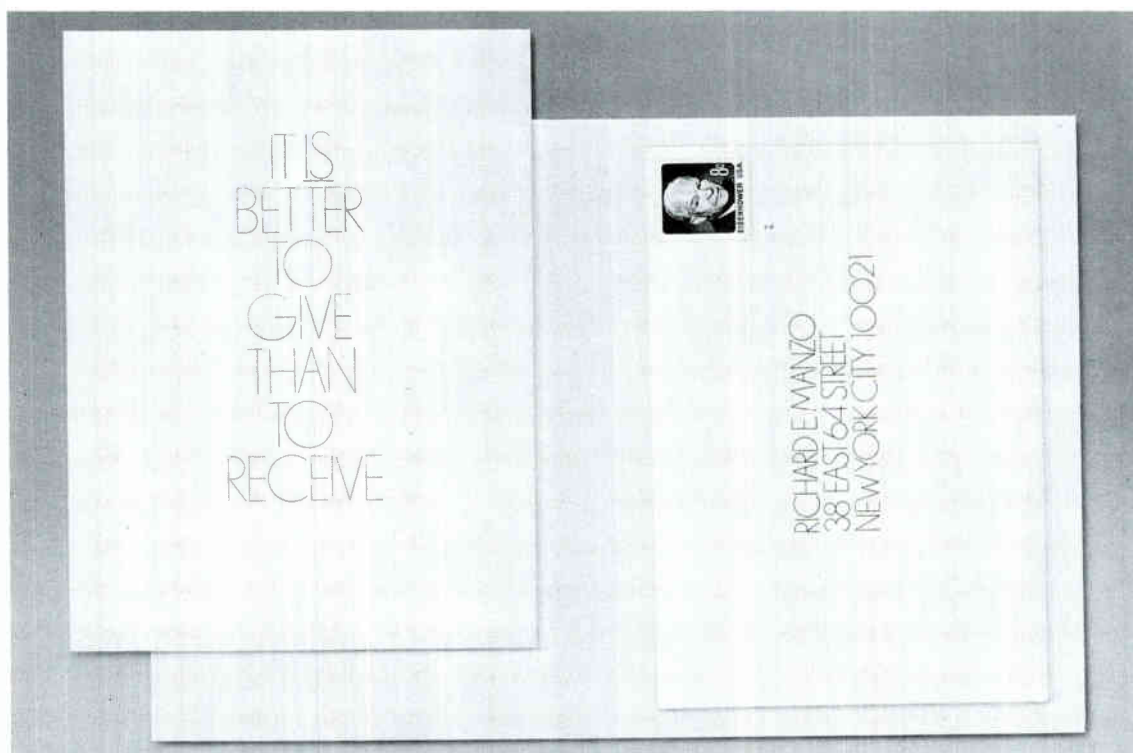
766
Art Director Harris Lewine
Designers Herb Lubalin
Ellen Shapiro
Paul Weller
Photographer Harris Lewine
Writer Harris Lewine
Client Harris Lewine

767
Art Director David Stanfield
Designer David Stanfield
Agency Daily Mirror Design Group
London
Client Daily Mirror

768
Art Directors Richard Wilde
Silas H. Rhodes
Designer Richard Wilde
Artist Hiroko Tsuchihashi
Writer Silas H. Rhodes
Agency School of Visual Arts
Client School of Visual Arts



769



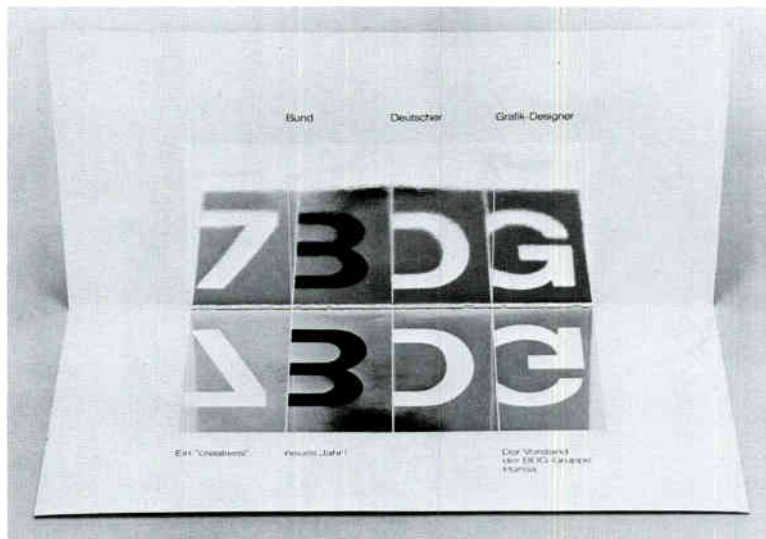
770

769

Art Director	Patrick Peduto
Designer	Patrick Peduto
Artist	Patrick Peduto
Writer	Patrick Peduto
Agency	Dancer-Fitzgerald-Sample
Client	Alan Brooks Productions

770

Art Director	Richard Manzo
Designer	Richard Manzo
Writer	Richard Manzo
Agency	Richard Manzo & Co.
Client	Richard Manzo



771



772

771

Art Director Bruno K. Wiese
 Designer Bruno K. Wiese
 Artist Bruno K. Wiese
 Agency B.K. Wiese/
 Visual Design
 Hamburg
 Client Bund Deutscher Graphic
 Designer BDG

772

Art Director Marcello Minale
 Brian Tattersfield
 Designers Marcello Minale
 Brian Tattersfield
 Alex Maranzano
 Artists Marcello Minale
 Brian Tattersfield
 Ray Gregory
 Photographers Harry Scotting
 Marcello Minale
 Andrew Cockrill

Brian Milne
 Derek Ritterband
 Alex Maranzano
 John Donat
 Writer Linda McDonnell
 Agency Minale Tattersfield
 Provinciali Ltd.
 London
 Client Milton Keynes
 Development Corp.




773



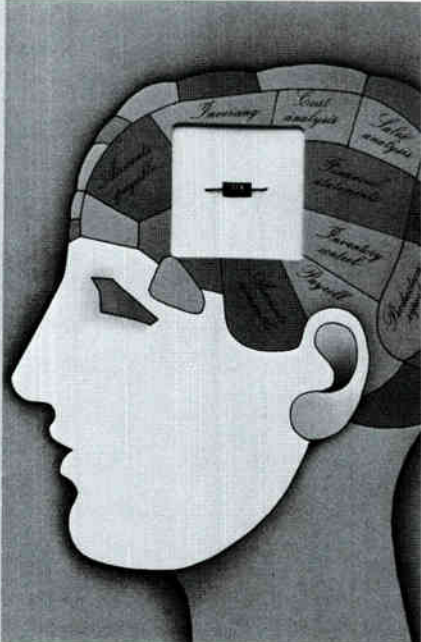
774

A great mind for business.



Basic Four is a real brain when it comes to business—the ultimate accounting machine. You only have to tell it what to do once. Basic Four never makes mistakes. And it performs all accounting functions phenomenally fast.

Basic Four also prepares analyses of sales activities and writes up to-date management reports. Reports which will leave your mind free to make decisions. Keep you one step ahead of the competition.




773

Art Director John Kuchera
 Designer John Kuchera
 Artists John Kuchera
 Adolf Jeff
 Vistec
 Writer Michael Kenny
 Agency Hutchins/Darcy
 Client Mobil Chemical Co.

774

Art Director Robert Burns
 Designer Robert Burns
 Artists Heather Cooper
 Dawn Cooper Tennant
 Don Hewson
 Writer
 Agency Burns & Cooper Ltd.
 Toronto
 Client MAI Canada



"Ready I am a lucky man, now I can do nothing but paint."

GEIGY

The mastery of artistry by a master of painting
 Pierre-Auguste Renoir (1841-1919)

The more his disease advanced, the more devoted himself to his work. He was a disciplined man. Every minute of his day was carefully scheduled. He went to his studio punctually every morning. In the evenings, after a game of dominoes or checkers with his wife, he would go to bed early, fearing that a late night might interfere with his art the next day.

loved to work in the sun and, at times, he would go outside in his wheelchair to paint. Or, he would have himself carried in an armchair to the rosebushes when they were in bloom, to his vineyard, or to the olive grove where the gnarled trees were centuries old. A model would always follow him carrying a box full of paints.

Renoir's entire household was geared to the master and his art. His wife vied with the maids for the honor of cleaning his brushes. When the maids were posing for a canvas, Mme. Renoir would take over the household chores, the cooking and the childrearing. Knowing how much he loved flowers she would have fresh ones sent to the house every day. She arranged them and placed them where she knew they would catch his eye. Many of her arrangements, transformed by his brush, are among Renoir's most outstanding masterpieces.

The household maids were chosen not for their skill at cleaning or cooking, but for their skin. As Renoir himself said, "I had just as soon paint the first old creak that comes along, just so long as her skin takes the light." As far as he was concerned "society women" were overbred and a woman's hands were loveliest when marked by housework.

One of the maids, Gabrielle, posed for some of Renoir's most celebrated nudes. His paintings of flesh were influenced by the Venetians, by Rubens and by Boucher.

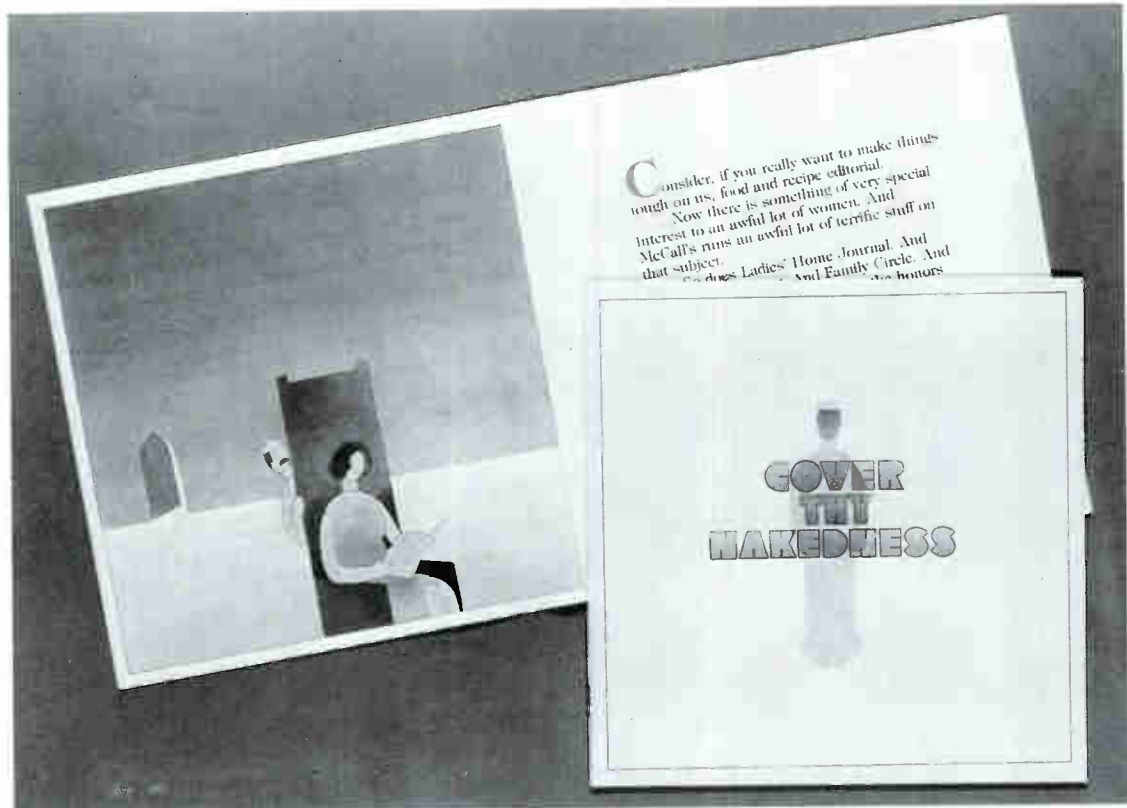
Ambrose Vollard, an art dealer and one of Renoir's most ardent patrons, once observed the master at work. According to him, Renoir's command of painting was so assured that he could start a canvas with no apparent foreplanning. Patches of color would appear, then more patches, then suddenly a few strokes of the brush and the subject would come out.

Renoir's command of painting was so masterful that he could also execute portraits with amazing speed. In spite of his crippled state he once finished a portrait of Wagner within half an hour.

Apart from his mastery of painting, in a sense, mastered arthritis by never permitting it to dim his perception of beauty or to thwart his progress as a person. For the physician of today it may be of interest to note that Renoir never succumbed to being a cripple and that he exercised his painful, swollen hands every day. These two factors may well have helped Renoir to "master" his disease.

Though the genius of Renoir cannot be prescribed, the physician of today can help his patients with acute arthritic inflammation to lead more useful lives.

775



Consider, if you really want to make things tough on us, food and recipe editorial. Now there is something of very special interest to an awful lot of women. And McCall's runs an awful lot of terrific stuff on that subject. Ladies' Home Journal. And And Family Circle. And the honors

GOVER
 NAKEDNESS

775

Art Director Bob Paganucci
 Designer Bob Paganucci
 Writer Graeme Wynne
 Agency Geigy Pharmaceuticals
 Client Geigy Pharmaceuticals

776

Art Director Louis Portuesi
 Designer Louis Portuesi
 Artist Guy Billout
 Writer Ronald Schiff
 Publisher Reader's Digest
 Client Reader's Digest

777

Art Director Petter K. Thoen
 Designer Petter K. Thoen
 Elwyn Mehlman
 Artists Elwyn Mehlman
 Elaine Wozniak
 Dorothy Wozniak
 Ted Rudnak
 Photographer Jan Czyrba
 Writers James J. Johnston
 James Clark
 Agency Griswold-Eshleman
 Client B.F. Goodrich
 Engineered Systems

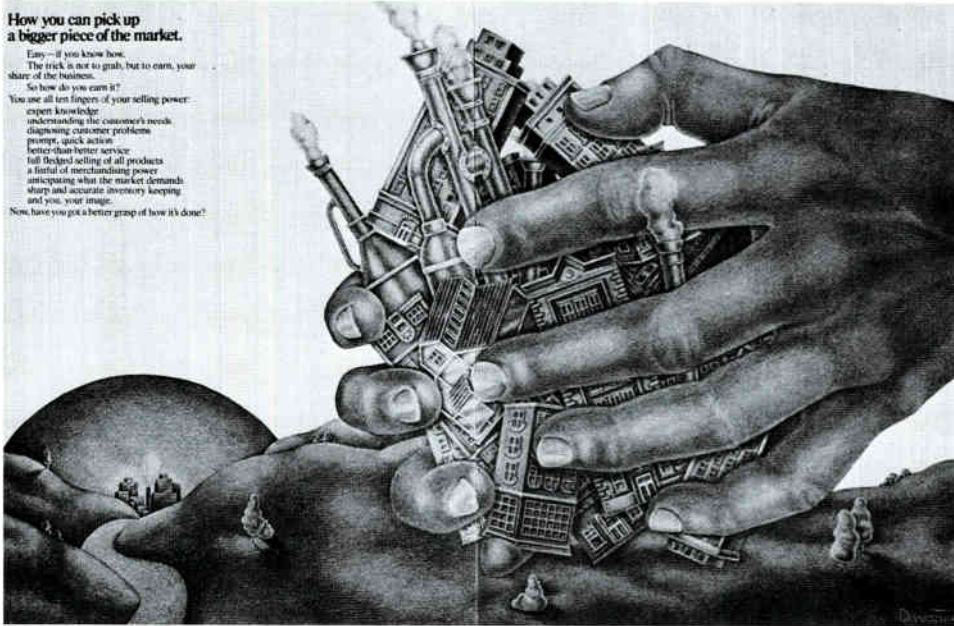
**B.F. Goodrich proudly
presents the three
most important letters
in industrial rubber
marketing!**



777

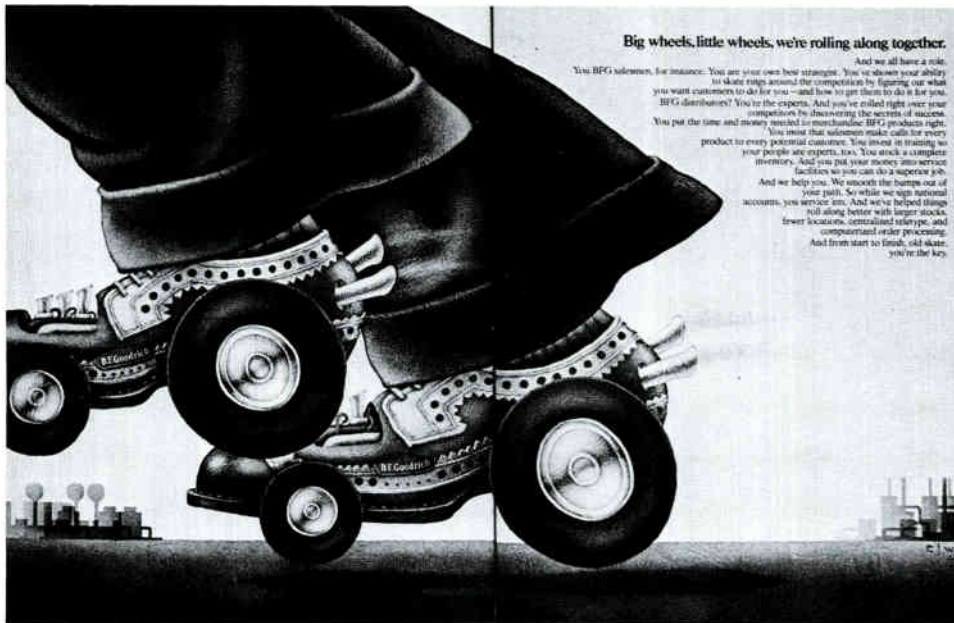
**How you can pick up
a bigger piece of the market.**

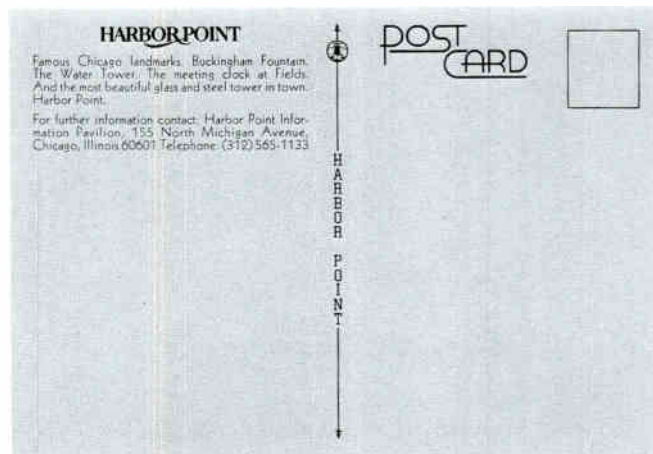
Easy — if you know how.
The trick is not to grab, but to earn, your share of the business.
So how do you earn it?
You use all ten fingers of your selling power:
expert knowledge
understanding the customer's needs
diagnosing customer problems
prompt, quick action
better-than-better service
full featured selling of all products
a flair of merchandising power
anticipating what the market demands
sharp and accurate inventory keeping
and your image.
Now, have you got a better grasp of how it's done?



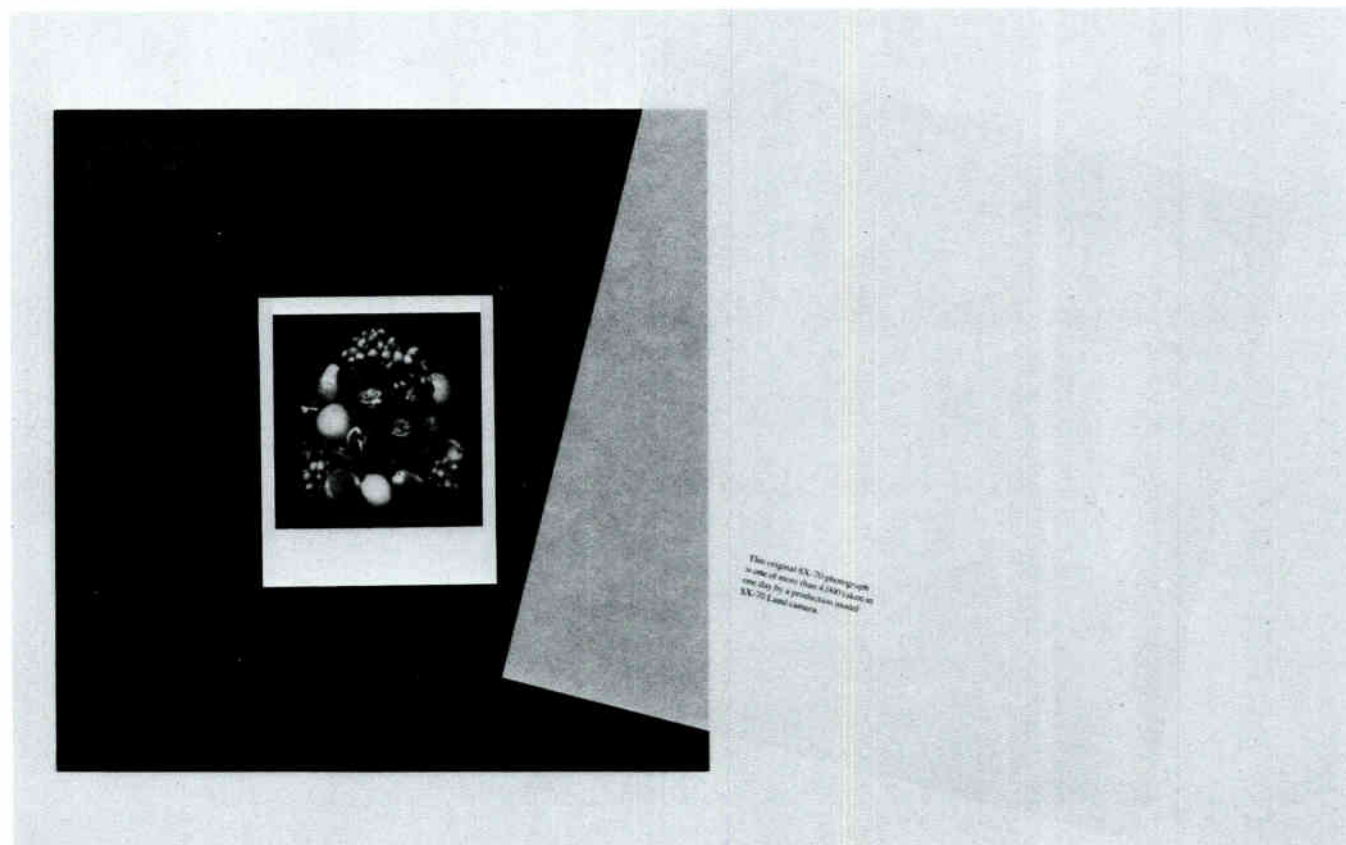
Big wheels, little wheels, we're rolling along together.

And we all have a role.
You BFG salesman, for instance. You are your own best strategist. You've shown your ability to share risks around the competition by figuring out what you want customers to do for you — and how to get them to do it for you.
BFG distributor? You're the expert. And you've rolled right over your competition by discovering the secrets of success.
You put the time and money needed to merchandise BFG products right.
You insist that salesmen make calls for every product to every potential customer. You insist on training so your people are experts, too. You stock a complete inventory. And you put your money into service facilities so you can do a superior job.
And we help you. We smooth the bumps out of your path. So while we sign national accounts, you service 'em. And we've helped things roll along better with larger stocks, fewer locations, centralized teletype, and computerized order processing.
And from start to finish, old skate, you're the key.





778



The original SX-70 photograph is one of more than 4,000 taken on one day by a professional using SX-70 Lense Camera.

779

778

Art Director Peter Coutroulis
 Designers Charles White III
 Michael Doret
 Artist Charles White III
 Writer Elaine Kremnitz
 Agency Leibson, Kirk & Lightle
 Client Harbor Point

779

Art Director John Milligan
 Designer John Milligan
 Artist Stan Malcolm
 Photographer Inge Reethof
 Writer Ted Voss
 Publisher Polaroid Corp.
 Client Polaroid Corp.

The first thing you notice when you arrive at TPC is production great commercials in the sticky stinking atmosphere between Pittsburgh and Hollywood.

Hollywood has Beverly Hills.

Pittsburgh has all sorts of hills: North Hill, South Hill, Fifth Hill, Clinton Hill and Squirrel Hill.

Hollywood is laced with hundreds and hundreds of miles of modern, high-speed highways and freeways.

Pittsburgh has one too.

Hollywood is the home of such major motion picture studios as Columbia, Universal, Twentieth Century Fox, and Warner Brothers.

Pittsburgh has TPC.

Hollywood has Peter Bogdanovich.

Pittsburgh has Glenn Payton.

And so it goes.

The second thing you'd notice is that commercials produced by TPC are videotape. Have that come. This being you never when shouldly Glen to New York or L.A. We call it electronic film. And when you see it you'll say, "Honey for Hollywood!"

You'll be a star, too. Baby, because you'll produce great, memorable television commercials for your clients in less time and for less money than you would have spent in the other Hollywood.

There are 127 good reasons for this.

One: We don't let the Hollywood sweating it out.

Two, three, four and five are our electronic film producer / directors: Paul Hayward, Eric Morrison, Bert Cahill and Glenn Payton.

People in the studio. These of them have heavy film experience. But they won't tell us which they're.

Sixteen Six through 27 are: Chris Anderson, videography, Joe Epperson (studio lighting director), Ron Buchanan (video), John Lull and Bill Linnay (computer editing). Terry Kuback (studio and some of the most advanced, flexible and mobile electronic equipment in the business, including a complete range of time-lapse) for our hand-held wide-angle, zoom, fish-eye and you name-it.

So, next time you have a film commercial to shoot on tape, call TPC's Bruce Benedict (office in Hollywood, 413-492-2300). Screen test yourself. You'll see.

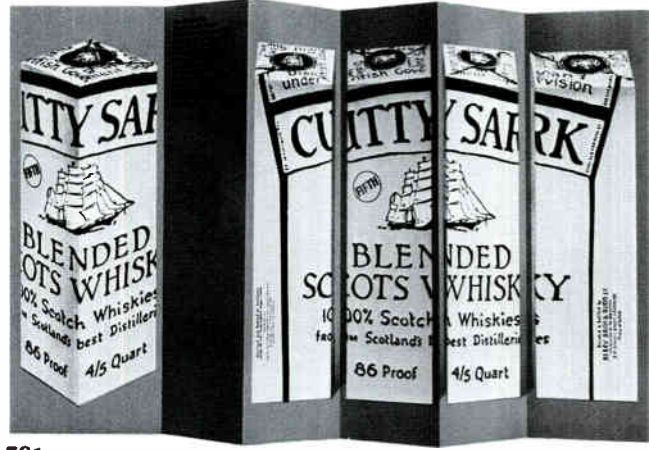
You'll say, "Honey! Baby, here I come!"

YOU'LL NEVER KNOW HOW FAR TAPE HAS COME UNTIL YOU FILM AT TPC.

tpc

THE COMMERCIAL PRODUCTION CENTER
10000 HOLLYWOOD BLVD., SUITE 100
HOLLYWOOD, CALIFORNIA 91601

780



781

780

Art Director Rick Horton
 Designer Rick Horton
 Artists Mark Napoleoni
 Syl Cetra
 Tony Stephens
 Writers Jack McNamara
 Al Van Dine
 Agency Van Dine Horton McNamara
 Client Television Production Center

781

Designers Kurt Weihs
 Tom Courtos
 Photographer Tasso Venkidos
 Writer Clive Chajet
 Agency Lois/Chajet Design Group
 Client The Buckingham Corp.



782



783

782

Art Director John Kuchera
 Designers John Kuchera
 Irena Osmolowski
 Artists David Harriman
 Insight Graphics
 Writer Chris Rugh
 Agency Hutchins/Darcy
 Client Mobil Chemical Co.

783

Art Director Richard Nava
 Designer Richard Nava
 Writer Brandy French
 Agency Image Communications
 Client E.I. Du Pont de Nemours & Co.



784



785



784

Art Directors Don Ozyp
Bob Kwait
Designer Elwyn Mehlman
Artists Elaine Wozniak
Dorothy Wozniak
Writer Don Smetna
Agency Kwait, McClachty,
Chaisson & Buchman
Client Tappan Air Conditioning

785

Art Director Peter Coutroulis
Designer Charles White III
Michael Doret
Artist Charles White III
Writer Elaine Kremnitz
Agency Leibson, Kirk & Lightle
Client Harbor Point



786

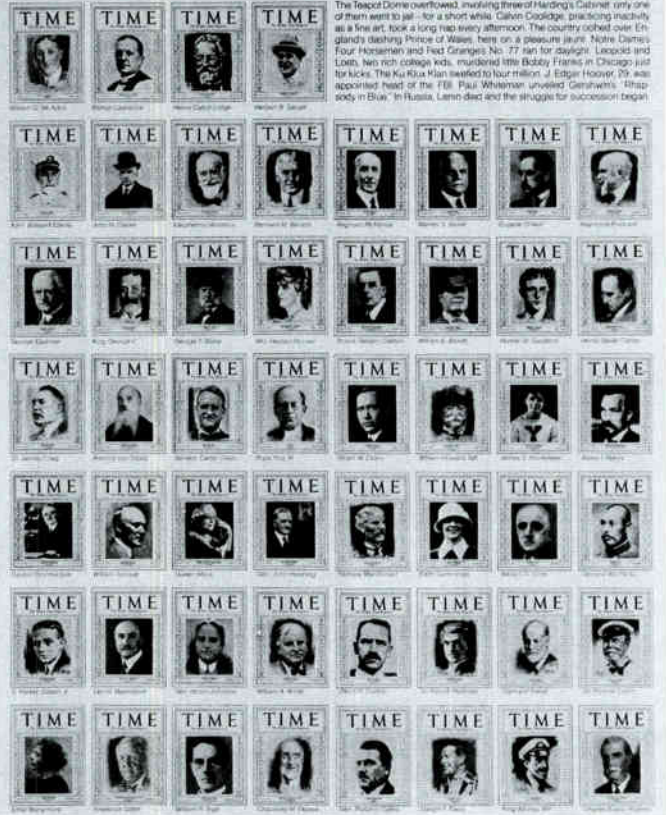
1923

Craft, corruption and other scandals leading to the suicides of two high Federal officials had begun to taint the Harding Administration when the President suddenly died of a heart attack. Silent Cal Coolidge took over and the country bursted its prosperous, merry ways: rocking to the Charleston, playing mah-jongg, reading Mianchen, staggering through dance marathons, making bathtub gin, getting tangled in a new-fangled thing called Cellocelane. Ernie Cowd taught everyone to say "Every day in every way I'm getting better and better." Meanwhile, in Germany, Adolph Schickelgruber, after an unsuccessful beerhall putch, wound up in jail writing "Mein Kampf."



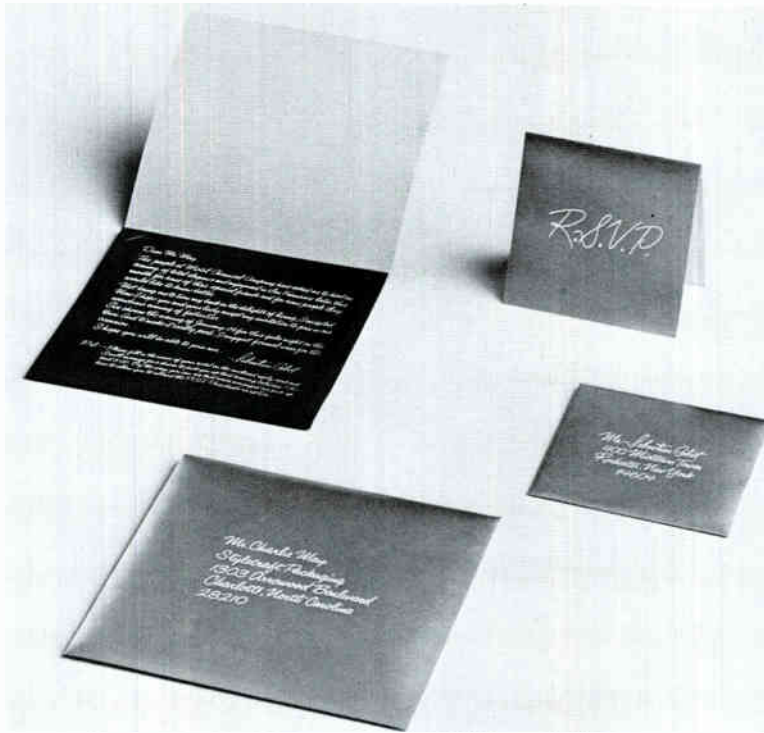
1924

The Teapot Dome overflowed, involving three of Harding's Cabinet; only one of them went to jail—for a short while. Calvin Coolidge, practicing inactivity as a fine art, took a long nap every afternoon. The country cooed over England's dashing Prince of Wales, here on a pleasure jaunt. Notre Dame's Four Horsemen and Fred Cragsen's No. 27 ran for daylight. Leopold and Loeb, New York college kids, murdered little Bobby Franks in Chicago just for kicks. The Ku Klux Klan swelled to four million. J. Edgar Hoover, 29, was appointed head of the FBI. Plus, Whelanman unveiled Getzheim's "Strip-sody-in-Blue." In Russia, Lenin died and the struggle for succession began.

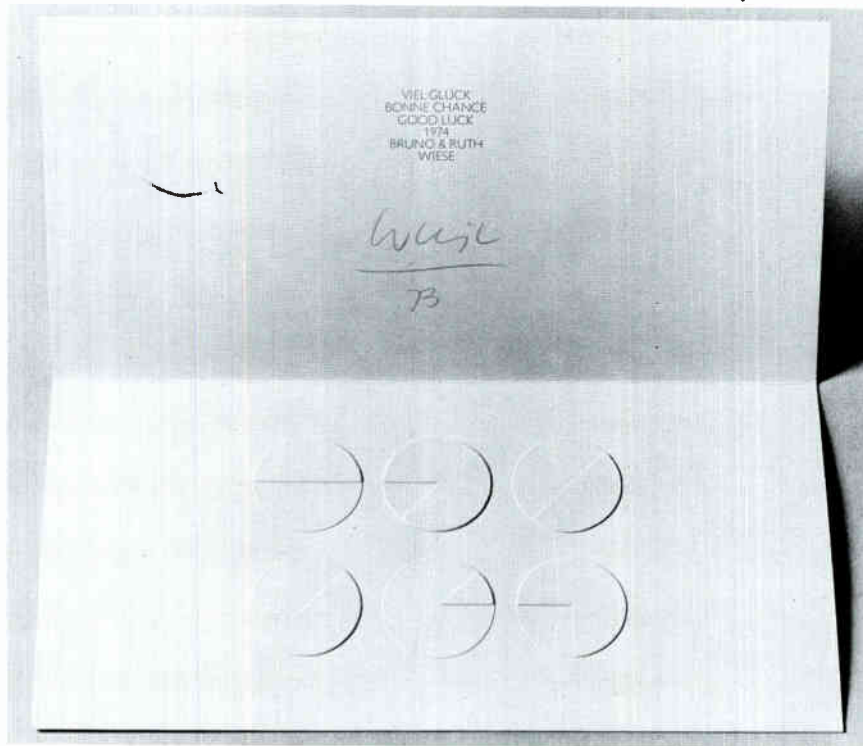


786

Art Director Walter Lefmann
 Designers Walter Lefmann
 Seldon Dix
 Joe Johnson
 Photographer Henry Groskinsky
 Writer Milton Orshesky
 Editor Alan Martin
 Agency Time, Inc.
 Client Time, Inc.



787



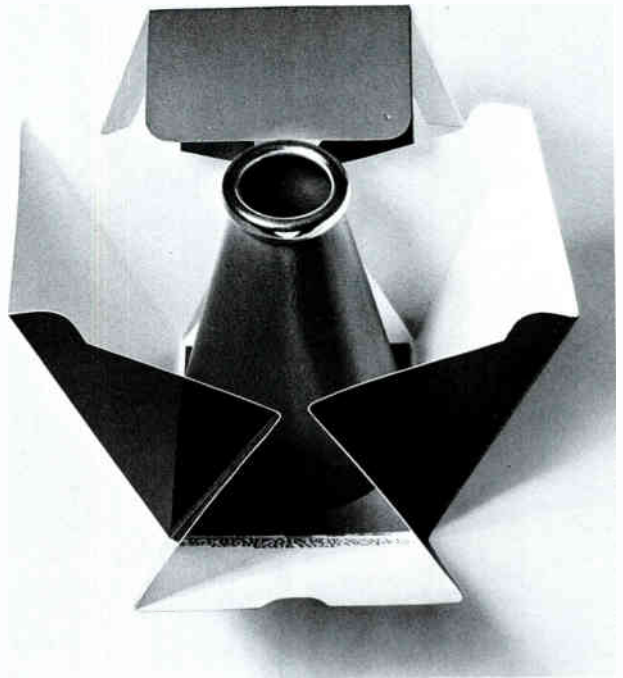
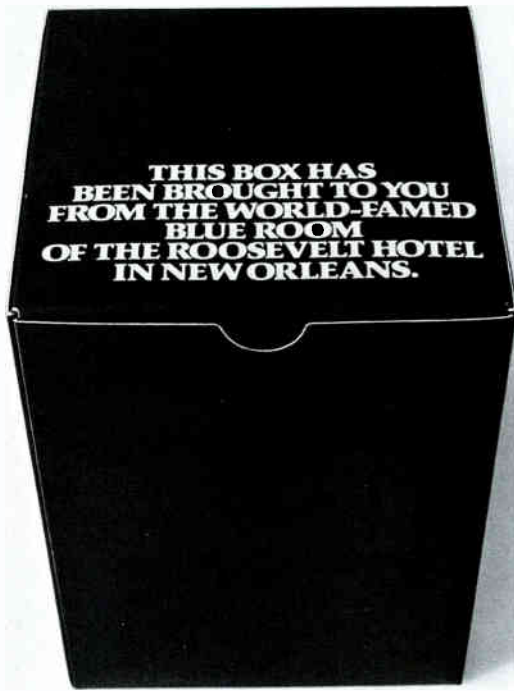
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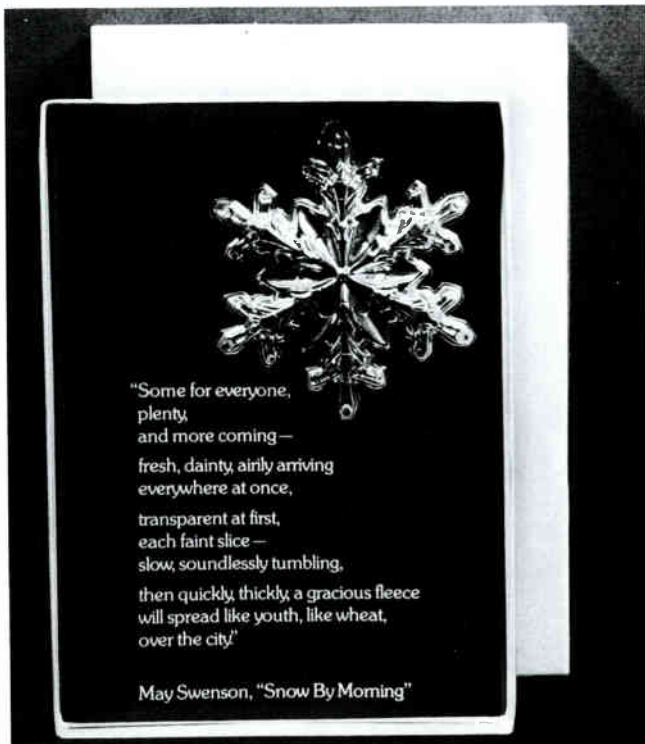
Art Director John Kuchera
 Designer John Kuchera
 Artists John Kuchera
 Adolf Jeff
 Vistec
 Writer Michael Kenny
 Agency Hutchins/Darcy
 Client Mobil Chemical Co.

788

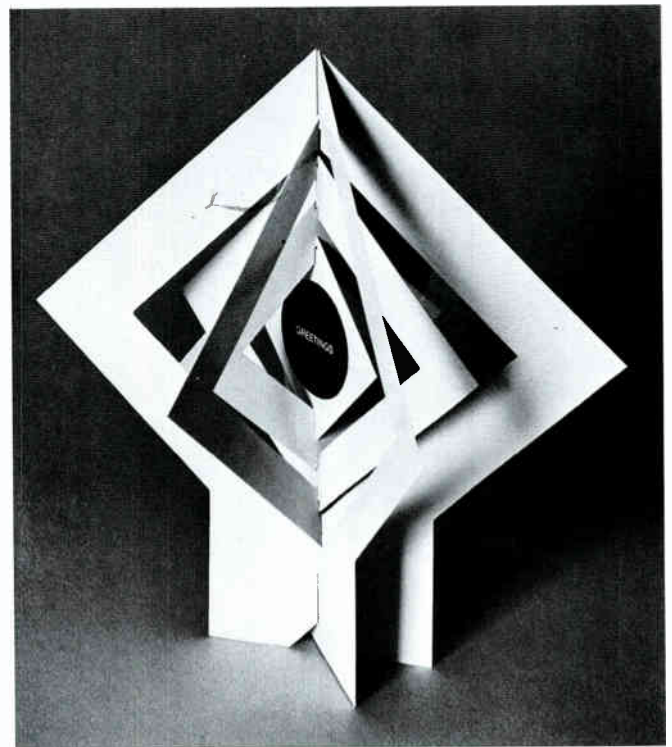
Art Director Bruno K. Wiese
 Designer Bruno K. Wiese
 Artist Bruno K. Wiese
 Agency B. K. Wiese/Visual Design
 Hamburg
 Client Bruno & Ruth Wiese



789



790



791

789

Art Director Charles Clark
 Designer Charles Clark
 Artist The Workshop
 Writers Ralph McGill
 Brian McKenna
 Agency Cargill, Wilson & Acree
 Client The Fairmont Hotels

790

Designers Eric Small
 Herman L. Vander Berg
 Writer Larry Elegant
 Agency The Marschalk Co.
 Client The Marschalk Co.

791

Art Director Seymour Robins
 Designer Seymour Robins
 Client Seymour Robins,
 Sheffield

1
MAY

On May 1st, 1973, Burns, Cooper & Weatherstone Ltd. will be moving into a bright new studio in Lothian Mews.



As a consequence, our mailing address will change to:
96 Bloor Street West,
Toronto M5S 1M6, Canada



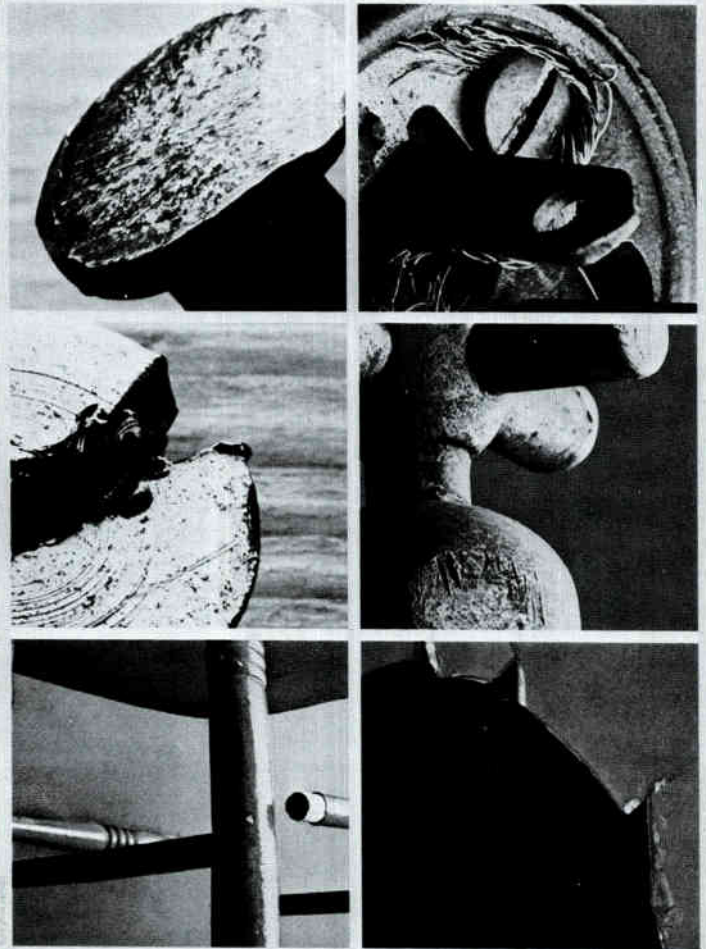
However, you can contact us by telephone at the same old number 964-3818 (area code 416).

From	
To	
Pass.	
Sig.	
Parcel Rec'd by	
Time	a.m. Driver's No.
	p.m.
CO-OP CABS • 364-8161	
Date	Amt.
Car No.	
Account No.	
B	27
	TOTAL

We're having an open house (studio) on Friday May 4th, from 3 p.m. on.

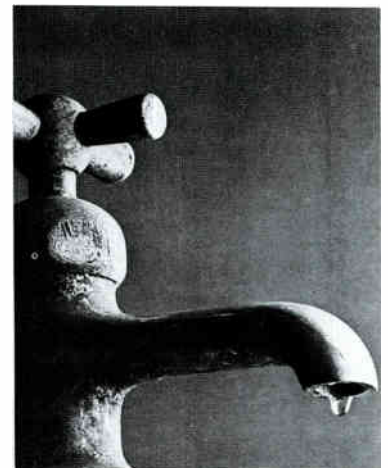
We're looking forward to seeing you at that time.

If handy ideas are worth the paper they're printed on...



793

[Faint, illegible text, possibly a list or document]



792

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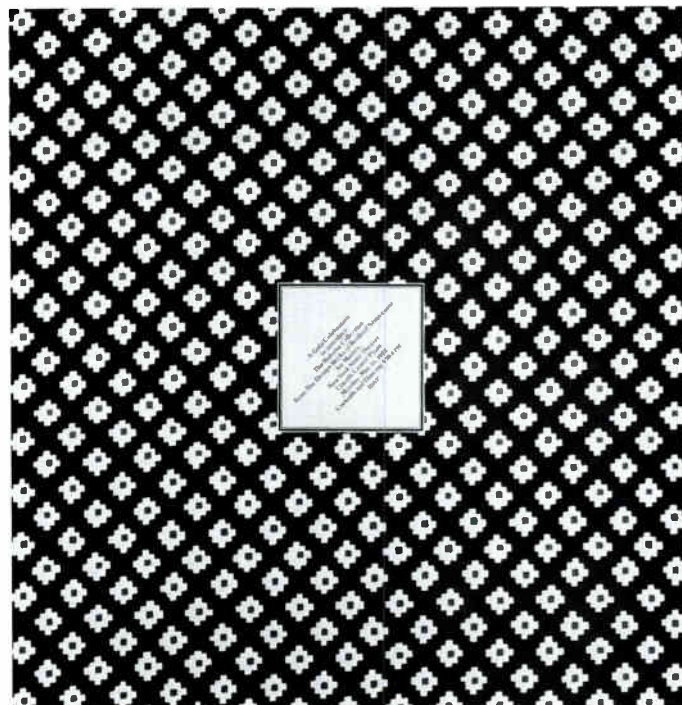
Art Director Robert Burns
Designer John Speakman
Artist Fritz Kesting
Writer Robert Burns
Agency Burns & Cooper Ltd.
Toronto
Client Burns & Cooper Ltd.

793

Art Directors Ralph Moxcey
Jim Witham
Designers Ralph Moxcey
Jim Witham
Artist Gary Fujiwara
Photographer Phil Marco
Writer Nelson Lofstedt
Agency Humphrey Browning,
MacDougall
Client S.D. Warren Paper Co.



794



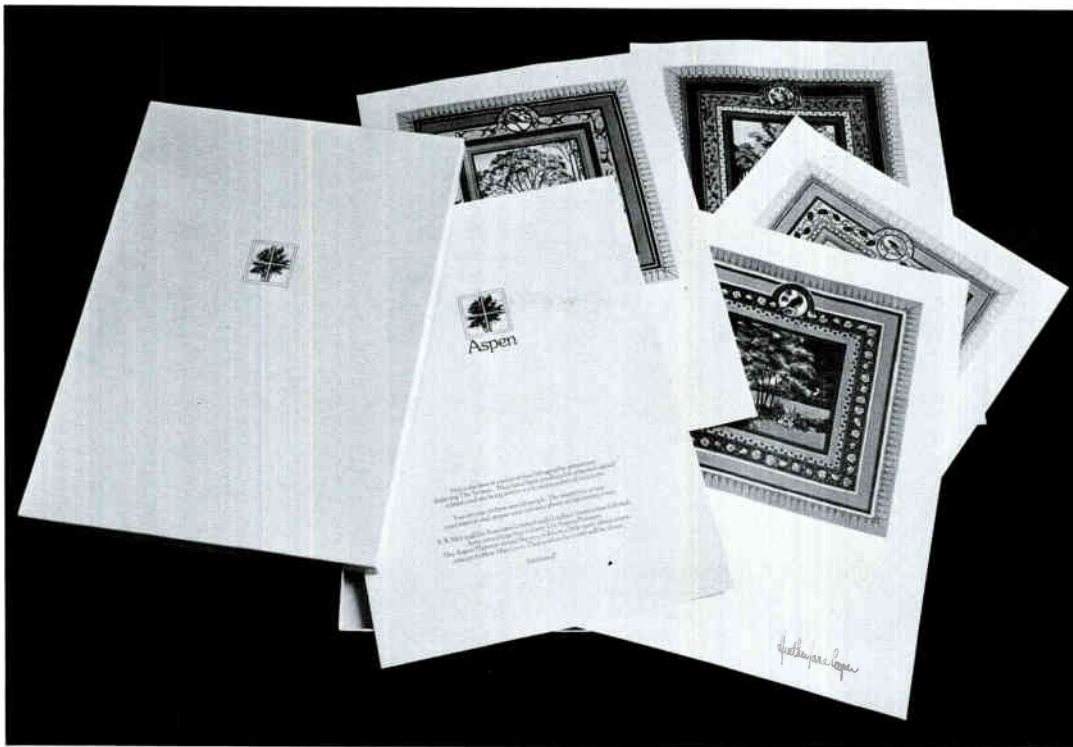
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794

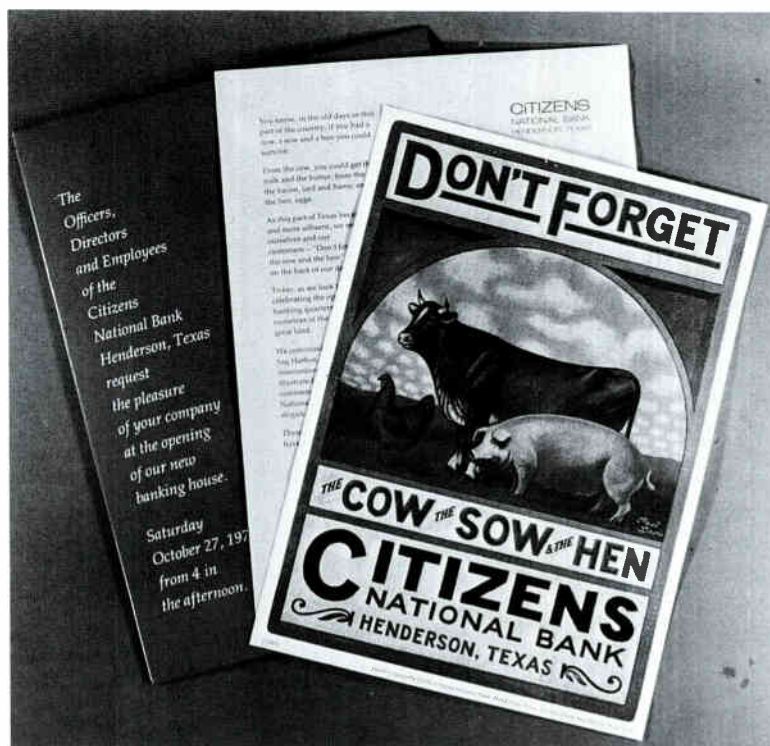
Art Director Torbjörn Lenskog
 Designer Torbjörn Lenskog
 Artist Bengt Nyström
 Writer Mark Twain
 Agency Linn, Lenskog & Co.,
 Stockholm
 Client Typografen AB

795

Art Director Robert A. Gale
 Designer Bruce McIntosh
 Agency Siegel & Gale
 Client West Point Pepperell



796



797

796

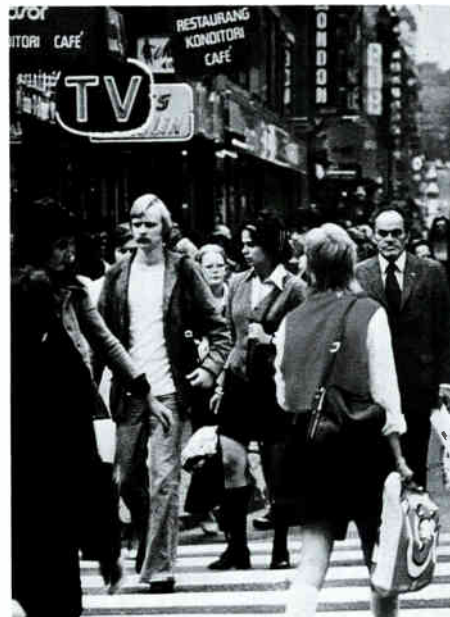
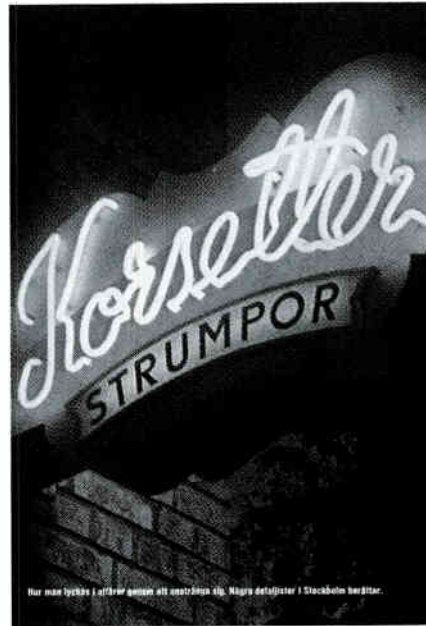
Art Director Robert Burns
 Designer Robert Burns
 Artist Heather Cooper
 Writer Dawn Thompson
 Agency Burns & Cooper Ltd.
 Toronto
 Client The Aspen Planners

797

Art Directors William F. Finn
 James Wilkins
 Designer William F. Finn
 Artists Paul Davis
 James Wilkins
 Writer William F. Finn
 Agency William F. Finn & Assoc.
 Client Citizens National Bank



798



ANTAG NU ATT DU SJÄLV VILL SÄTTA IN EN ANNONS I DAGENS NYHETER. VAD HÄNDER DÅ?

Vad händer då om du vill sätta in en annons i dagens nyheter? Det är en fråga som många av oss ställer sig. Men svaret är inte så enkelt som man tror. Det beror på många faktorer, som till exempel vilken tidningsgrupp du vill annonsera i, hur länge du vill annonsera, och vilken typ av annons du vill sätta in. Men om du vill sätta in en annons i dagens nyheter, så är det viktigt att du förstår vad som händer när du gör det. Det är inte bara att du får en annons i tidningen, utan du får också en hel del andra saker som du kanske inte tänkt på. Det är därför viktigt att du läser igenom denna artikel noggrant för att du ska kunna göra ett bra val när du vill sätta in en annons i dagens nyheter.

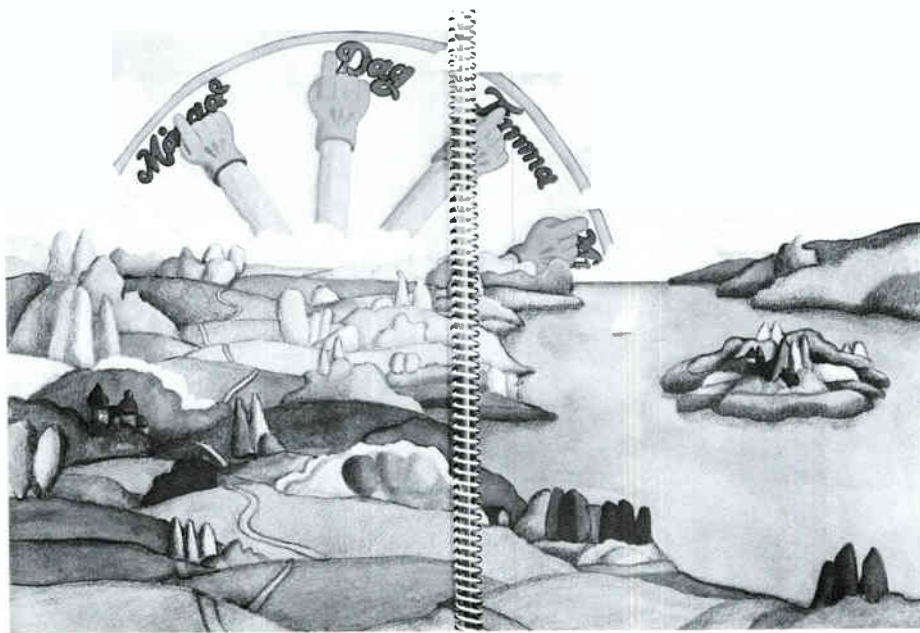
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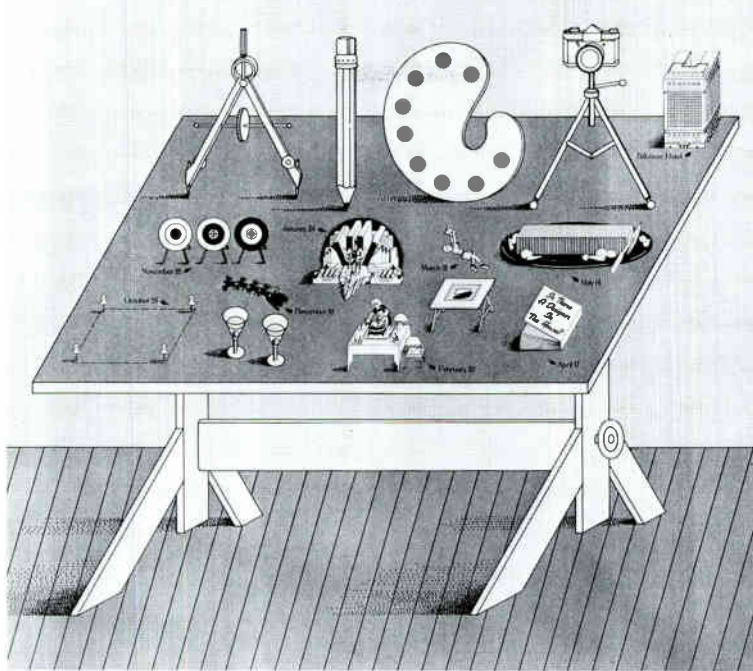
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Det är inte bara att du får en annons i tidningen, utan du får också en hel del andra saker som du kanske inte tänkt på. Det är därför viktigt att du läser igenom denna artikel noggrant för att du ska kunna göra ett bra val när du vill sätta in en annons i dagens nyheter. Du får till exempel en hel del gratis utrymme för att sätta in din annons. Du får också en hel del andra saker som du kanske inte tänkt på. Det är därför viktigt att du läser igenom denna artikel noggrant för att du ska kunna göra ett bra val när du vill sätta in en annons i dagens nyheter.

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AGA BASHO CLINIC MEET- INGS, 1973-1974 A gift about July 1974. Houston. The American Board of Cosmetic Surgeons, New York City, N.Y. 100 22-1095.	October 25 PAPER CHASE The Present Season and Future Outlook of the Paper Industry.	November 20 SMOOTH! New Techniques on Color Separation and Printing Preparation.	December 10 HOLIDAY CHEER The Christmas Creative Drive.	January 10 MAKE NEW PUBLISHING Trends and the Technical Evolution.	February 10 ARE THEY BETTER OFF IN THE KITCHEN? Markets in Publishing.	March 10 THEY DON'T KNOW WHAT THEY'RE DOING... Children's Books and Their Illustrations.	April 10 IS THERE A DESIGNER IN THE HOUSE? The Designer's Role in Home Decor.	May 10 SO - COUNT EM - 20 The 10th Edition of the Year Books.	Credits: The calendar was designed and illustrated by Mark Rubin. The year was set by Gordon Tippelshier. The printing was done by Mark Rubin.
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799



800

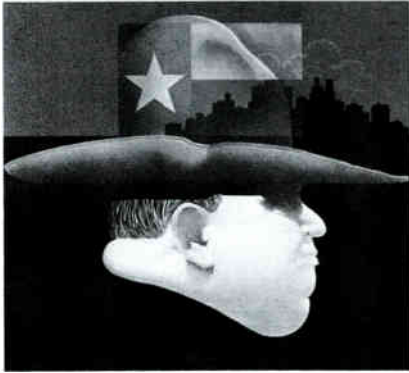
798
 Art Director Ron Spaulding
 Designer Ron Spaulding
 Artist Lars Melander
 Photographer Tomas Ringqvist
 Writer Thorleif Håwi
 Agency Hera Advertising
 Stockholm
 Client Dagens Nyheter

799
 Art Director Judie Mills
 Designer Mark Rubin
 Artist Mark Rubin
 Writer Mary Ann Rice
 Agency Mark Rubin Design
 Client American Institute
 of Graphic Arts

800
 Art Director Walter Lefmann
 Designer Walter Lefmann
 Writer Velma Francis
 Agency Time, Inc.
 Client Time, Inc.

Obesity '73

New outlook from Houston: A report from the Geigy Symposium on obesity, its problems and progress.



Introduction

In a changing world of the general public, the obesity problem is becoming more and more acute. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute.

Obesity is a complex problem that involves many factors. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute.

The obesity problem is becoming more and more acute. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute.

Obesity is a complex problem that involves many factors. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute. It is a problem that is becoming more and more acute.

Current abstracts on the problems of obesity around the world

Is there a Pickwickian syndrome?

The Pickwickian syndrome is a condition characterized by excessive daytime sleepiness, hypoxemia, and hypercapnia. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.



The Pickwickian syndrome is a condition characterized by excessive daytime sleepiness, hypoxemia, and hypercapnia. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

Diet and obesity

Diet plays a significant role in the development and maintenance of obesity. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

Diets and obesity

Diet plays a significant role in the development and maintenance of obesity. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

Naxosara, nablone

Naxosara and nablone are drugs used in the treatment of obesity. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

The dilemma of the fat French child

The obesity problem in France is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

The obesity problem in France is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

The obesity problem in France is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

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The obesity problem in France is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

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The obesity problem in France is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

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The obesity problem in France is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute. It is a condition that is becoming more and more acute.

This year we're sticking to a simple Christmas card. Merry Christmas from Ingalls.



301
 Art Director John De Cesare
 Designers John De Cesare
 Don Millar
 Artist Mark English
 Writer Barbara Ramm
 Agency Geigy Pharmaceuticals
 Client Geigy Pharmaceuticals

802
 Art Director Bill Gustat
 Designer Bill Gustat
 Artist Ron Carreiro
 Photographer Fay Foto
 Writer Betsy Clark
 Agency Ingalls Assoc.
 Client Ingalls Assoc.

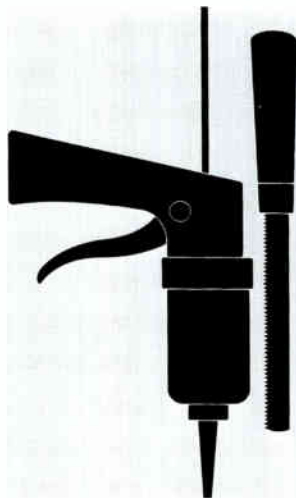


803

The man who piloted the kayak? Bill Schmidt, white-water expert and master of over a hundred rivers. But told us that emergency was. And experienced swimmer standing by to save both of the kayak overturned. For us, the test was a real challenge. At that point, we began to think that we'd gone too far.

But maybe TAME isn't that strong. We want to see if it's strong enough to hold together. That's why TAME adhesives are among the strongest adhesives.

Why TAME adhesives are exceptional: A high lap shear strength over a broad temperature range. -100°F. to 230°F. A high modulus. A high strength. A high strength.



The toughest thing about TAME adhesives was coming up with a test tough enough to show how strong and resilient they really are.

Because TAME systems are among the most advanced structural adhesives on the market.

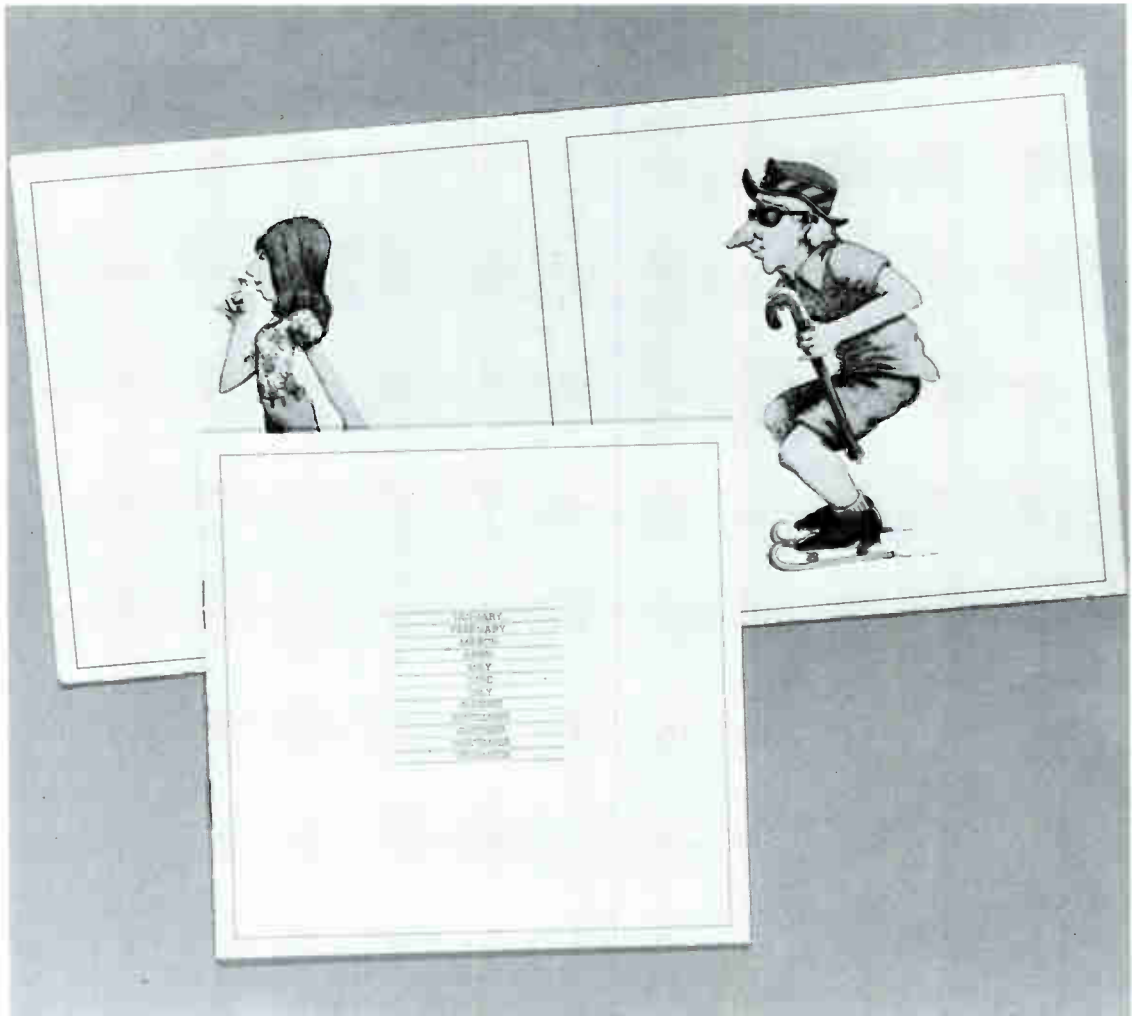
We finally chose a white water test. (Not that TAME is only a marine adhesive—it's a multi-purpose adhesive.) But we figured if TAME could stand up to the wet and wild torture of mile-a-minute white water, it could stand up to most anything.

We started with an Old Town® fiberglass kayak. And sawed it in half with a hacksaw.

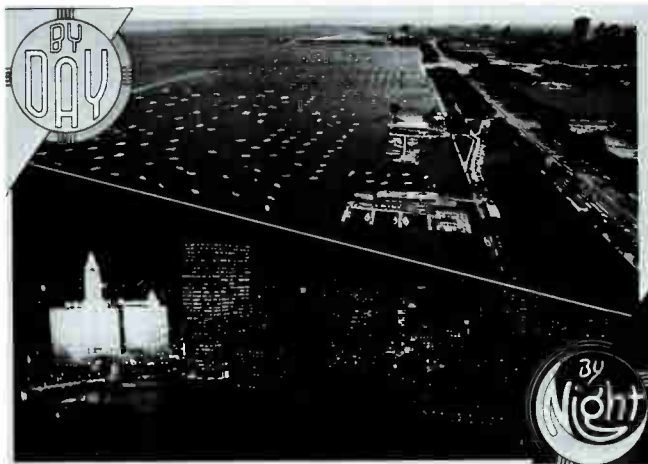


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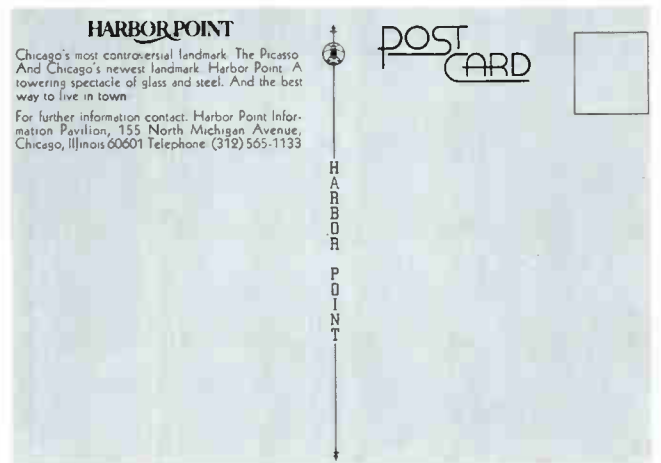
Art Director Paulette Kaplan
 Photographer Robert Bender
 Writers Ed Froehlich
 Geoff Ehrlichman
 Agency Griswold-Eshleman
 Client B.F. Goodrich General Products



804



805

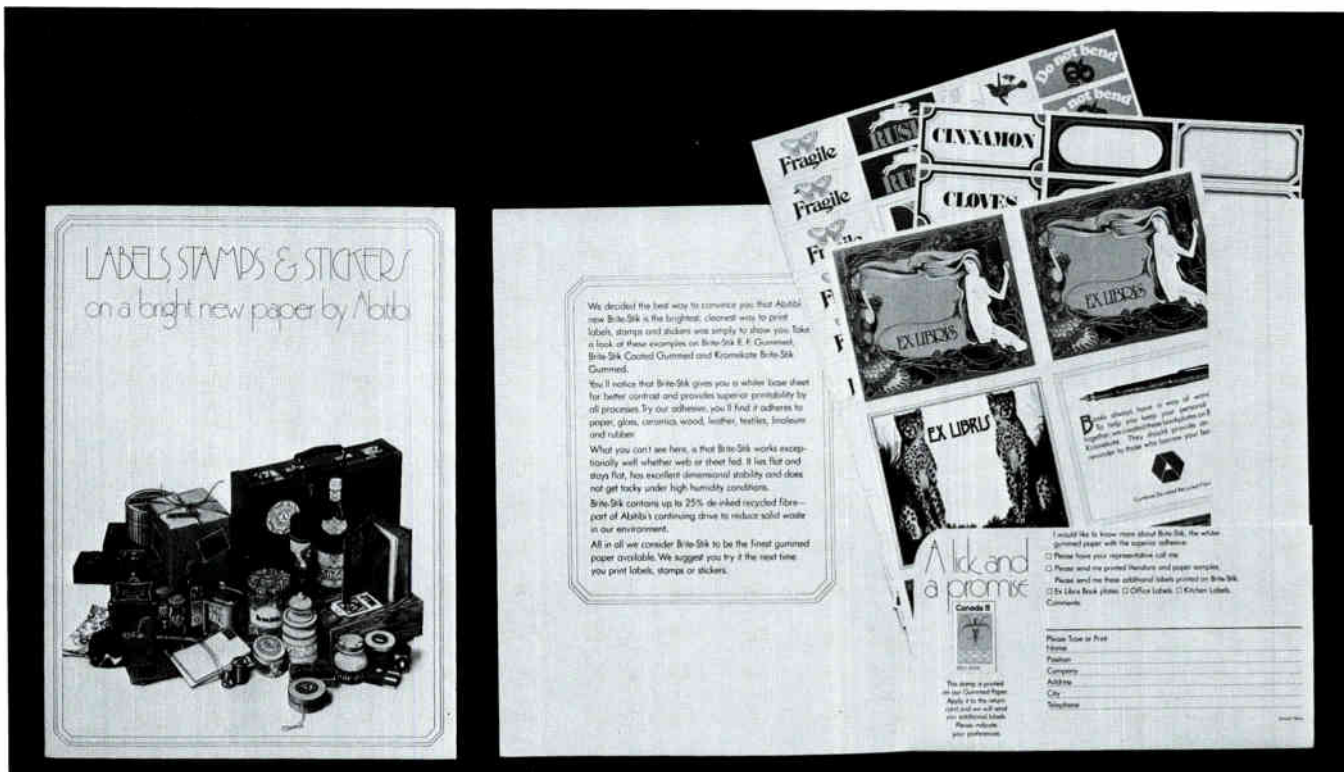


804

Art Director Louis Portuesi
 Designer Louis Portuesi
 Artist Peter Cross
 Writer Donald Horton
 Agency Reader's Digest
 Client Reader's Digest

805

Art Director Peter Coutroulis
 Designers Charles White III
 Michael Doret
 Artist Charles White III
 Writer Elaine Kremnitz
 Agency Leibson, Kirk & Lightle
 Client Harbor Point



806



807

806
 Art Director Robert Burns
 Designer Robert Burns
 Artist Heather Cooper
 Writer Don Hewson
 Agency Burns & Cooper Ltd.
 Toronto
 Client Abitibi Provincial Paper

807
 Art Directors Ron Sullivan
 Larry Sons
 Designer Ron Sullivan
 Artists Ron Sullivan
 Larry Sons
 John Green
 Mary Langridge
 Larry Sons
 Writer Glenn Advertising PR
 Agencies The Richards Group
 Mr. & Mrs. Bill Brice
 Clients Mr. & Mrs. Richard Bramblett

Diabetology '73

Report from the 1973 Symposium on Diabetes, Chicago

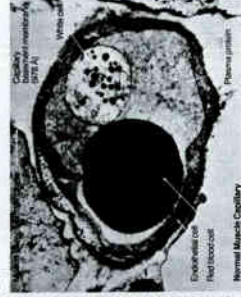
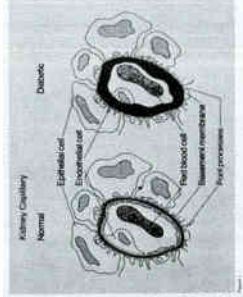


Introduction

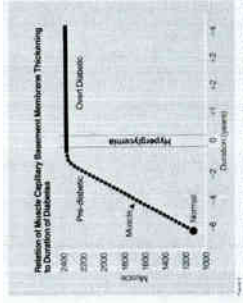
The 1973 Symposium on Diabetes, held in Chicago, Illinois, was a landmark event in the history of the field. It brought together leading experts from around the world to discuss the latest research and clinical practice in diabetes. The symposium was organized by the American Diabetes Association and the National Institutes of Health. It was a great success, and it provided a valuable opportunity for researchers and clinicians to share their knowledge and experiences. The symposium was held in a beautiful hotel, and it was a pleasure to attend. I hope that this report will provide you with a comprehensive overview of the symposium and its findings.

The vascular element in diabetes

The vascular element in diabetes is a complex and multifactorial process. It involves the interaction of various factors, including hyperglycemia, insulin resistance, and oxidative stress. These factors lead to the development of microvascular complications, such as retinopathy, nephropathy, and neuropathy. The vascular element is a major cause of morbidity and mortality in people with diabetes. It is important to understand the underlying mechanisms of this process in order to develop effective treatments and prevent complications.



The vascular element in diabetes is a complex and multifactorial process. It involves the interaction of various factors, including hyperglycemia, insulin resistance, and oxidative stress. These factors lead to the development of microvascular complications, such as retinopathy, nephropathy, and neuropathy. The vascular element is a major cause of morbidity and mortality in people with diabetes. It is important to understand the underlying mechanisms of this process in order to develop effective treatments and prevent complications.



The graph shows a clear correlation between the duration of diabetes and the thickness of the muscle capillary basement membrane. The thickening begins to increase significantly around the time of diagnosis and continues to rise steadily over time. This is a key indicator of microvascular damage in diabetes.

Problem-solving session

This session focused on practical applications of the research presented at the symposium. It included a case study on a patient with long-standing diabetes who was experiencing severe complications. The participants discussed the patient's history, current symptoms, and potential treatment options. The session was highly interactive and provided valuable insights into the management of complex diabetic cases.

A Lippincott Williams & Wilkins publication

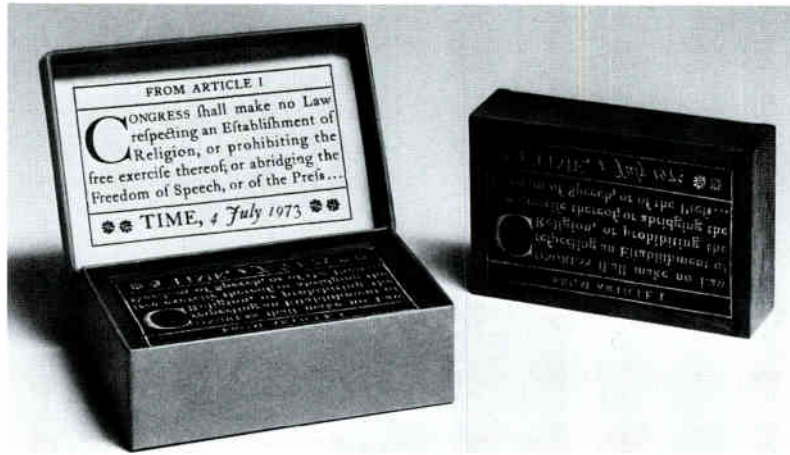


810

Art Director John De Cesare
 Designer Joe Fazio
 Artist Mark English
 Writer Barbara Ramm
 Agency Geigy Pharmaceuticals
 Client Geigy Pharmaceuticals

811

Art Director Denis Johnson
 Designer Denis Johnson
 Photographer Michel Ditlove
 Writers Phil Adams
 Agency Sylvia Adams
 Client Adams & Adams Advertising
 Client Kral's Kiddie Korner



812



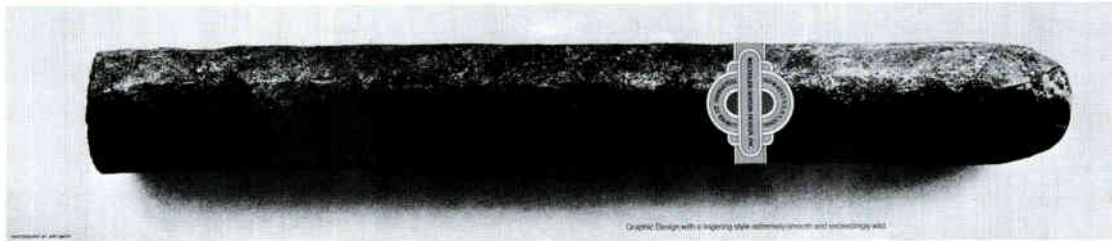
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812

Art Director Walter Lefmann
 Designer Walter Lefmann
 Artist Walter Lefmann
 Agency Time, Inc.
 Client Time, Inc.

813

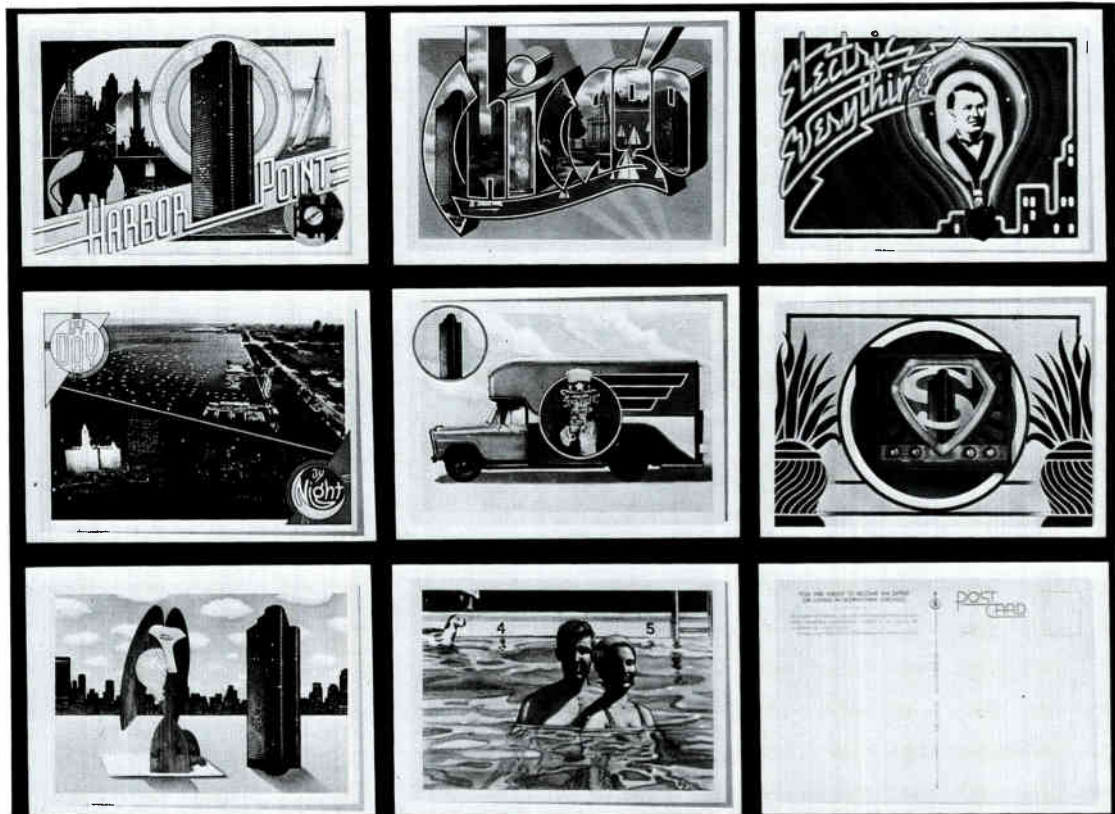
Art Director Herb Lubalin
 Designer Herb Lubalin
 Artists Gil Stone
 Roy Carruthers
 Agency Lubalin, Smith, Carnase
 Client Lubalin, Smith, Carnase



814



815



816

814

Art Director John Waters
 Designer John Waters
 Artist John Waters
 Photographer Jeff Smith
 Client Wechsler/Waters Design

815

Art Director Kent Puckett
 Designer Kent Puckett
 Writer Lu Cruce
 Agency Cargill, Wilson & Acree
 Client Saunders Leasing System

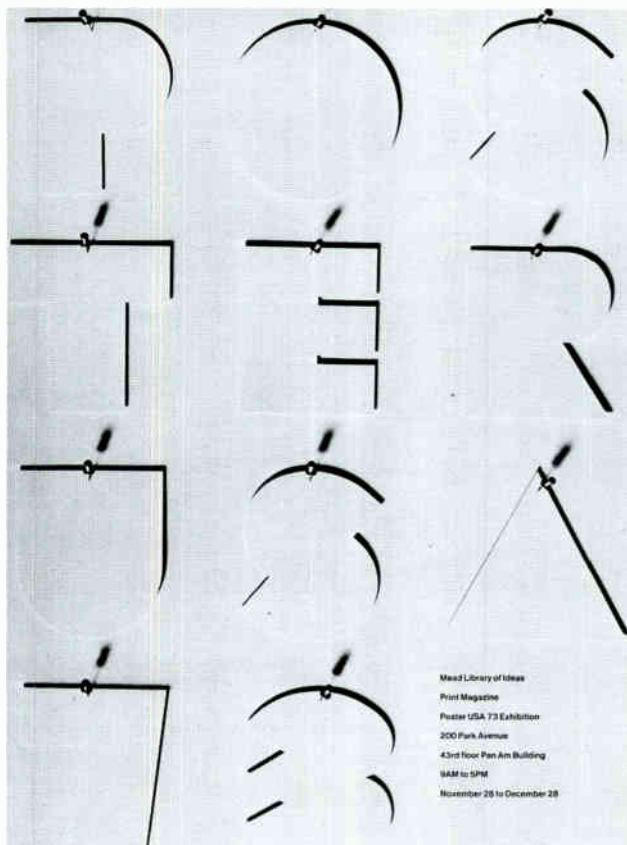
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Art Director Peter Coutroulis
 Designers Charles White III
 Michael Doret
 Charles White III
 Artist Charles White III
 Writer Howard Krakow
 Agency Leibson, Kirk & Lightle
 Client Harbor Point

And the angel said to them,
 "So not be afraid, for
 behold I bring you good
 news of great joy which
 shall be to all the people;
 for today in the town of
 David a Savior has been
 born to you, who is Christ the
 Lord. And this shall be a sign
 to you: you will find an
 infant wrapped in swaddling
 cloths and lying in a manger."
 And suddenly there was
 with the angel a multitude
 of the heavenly host, prais-
 ing God and saying,
 "Glory to God in the
 highest, and on earth
 peace among men of
 good will."

Peace and Joy to all
 Bob
 Ann
 Donna
 Frank
 Bill
 Bobby
 Jean Paganucci

817



Mead Library of Ideas
 Print Magazine
 Poster USA 73 Exhibition
 200 Park Avenue
 43rd floor Pan Am Building
 8AM to 5PM
 November 28 to December 28

818

1974

Unity

Anspach
 Grossman
 Portugal
 Inc

819

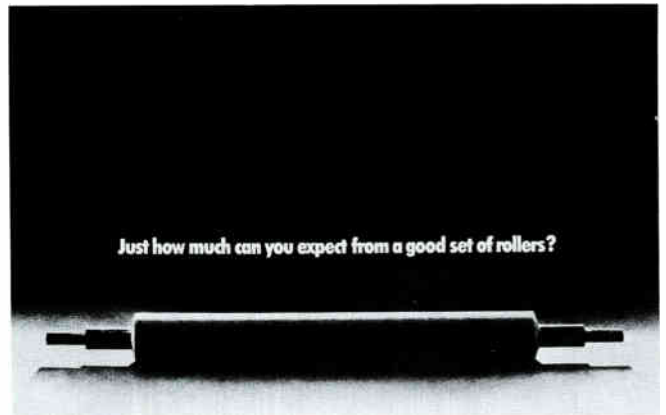
817
 Art Director Bob Paganucci
 Designer Paganucci Family
 Artists Jean Paganucci
 Bob Paganucci
 Bill Paganucci
 Donna Paganucci
 Ann Paganucci
 Bobby Paganucci
 Frank Paganucci
 Client Paganucci Family

818
 Art Directors Joe Messina
 Danne & Blackburn
 Bruce Blackburn
 Designer Bruce Blackburn
 Photographer Ken Kay
 Agency Danne & Blackburn
 Clients Mead Library of Ideas
 Print Magazine

819
 Art Director Eugene J. Grossman
 Designer Stephan Geissbuhler
 Artist Stephan Geissbuhler
 Agency Anspach Grossman Portugal
 Client Anspach Grossman Portugal



820



Kwait, McClatchy, Chaisson & Buchman, Inc. — the ad agency that got its start on the street where a lot of guys finish last — is pleased to announce

that they have quit hanging around with Bolivar Road types, at least for the present, and have moved to new, clean rather nice offices at

Euclid Ninth Tower, where they'll be acting very important, doing great work, and looking remarkably like their favorite movie stars.

On Dec. 8 at 4 p.m. they'll be having a party, and you're one of the lucky 121 or so friends out of 23,084 all over the U.S. to actually be invited.

821

820

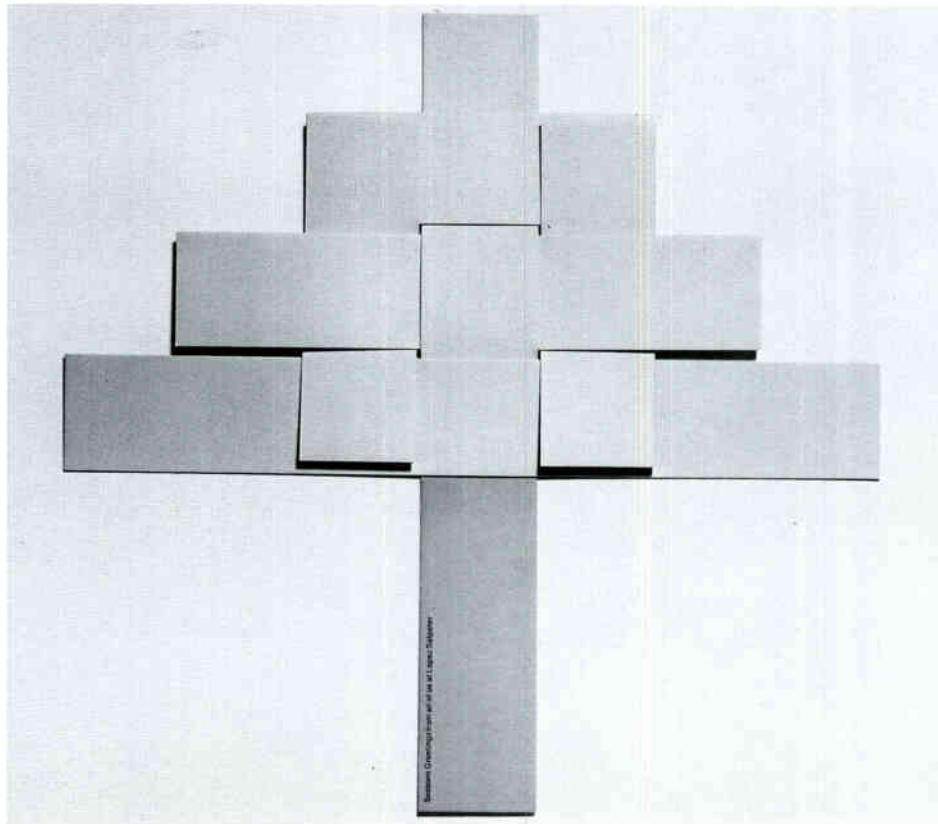
Art Director Raymond Lee
 Designer Raymond Lee
 Photographer Viktor Von Madespach
 Writer John Dymun
 Agency Raymond Lee & Assoc. Ltd.,
 Toronto
 Client Perma-Flex Industries Ltd.

821

Art Directors Bob Kwait
 Don Ozyp
 Designers Bob Kwait
 Don Ozyp
 Photographer Bob Bender
 Writer D. Smetana
 Agency Kwait, McLachty,
 Chaisson & Buchman
 Client Kwait, McLachty,
 Chaisson & Buchman



822



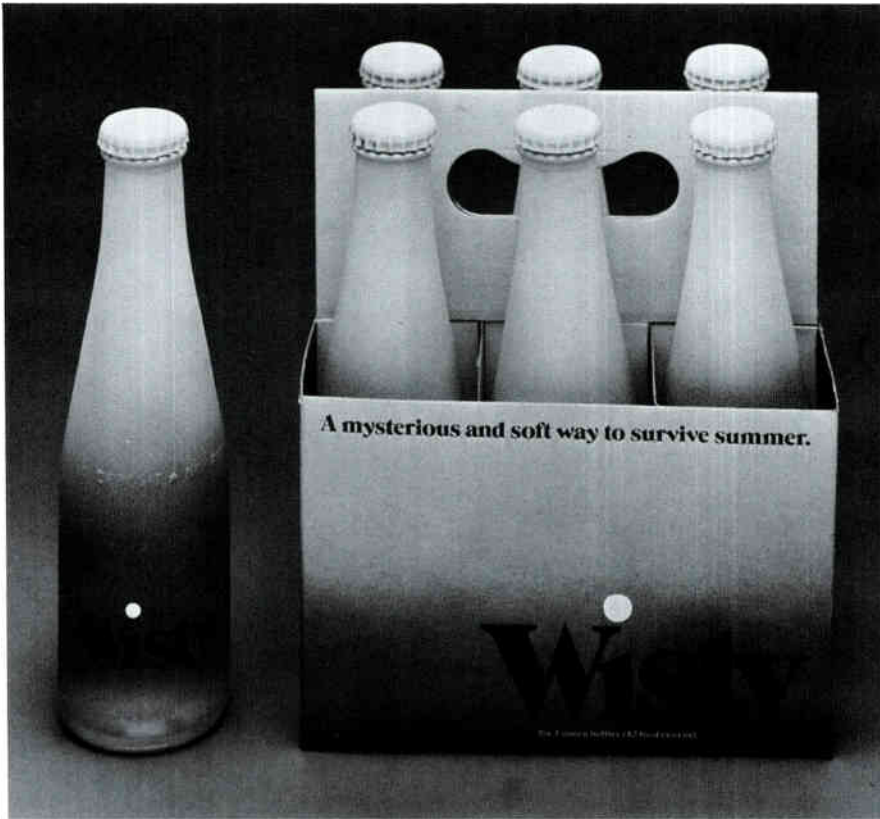
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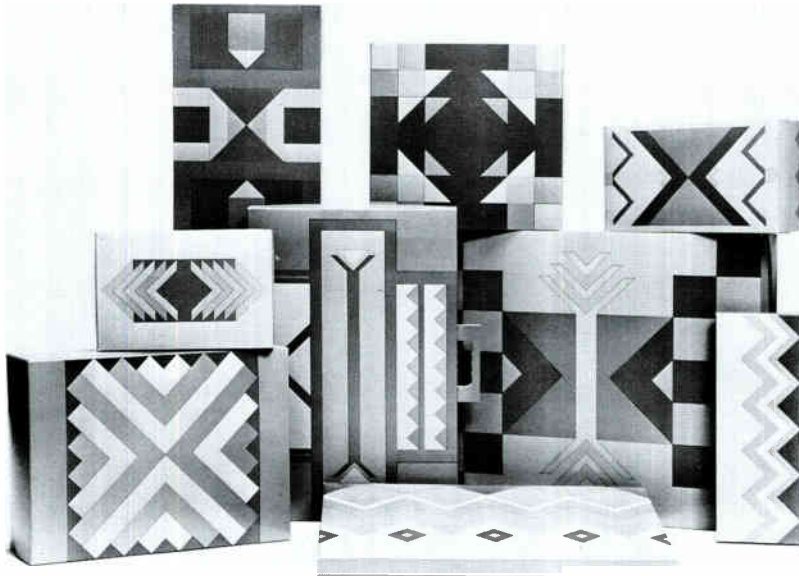
Art Director Allen Osofsky
 Designer Allen Osofsky
 Artist Art Director's Workshop
 Writer Allen Osofsky
 Agency Bill Skollar Inc.
 Client Bill Skollar Inc.

823

Art Director Bob Salpeter
 Designer Bob Salpeter
 Agency Lopez Salpeter
 Client Lopez Salpeter



824



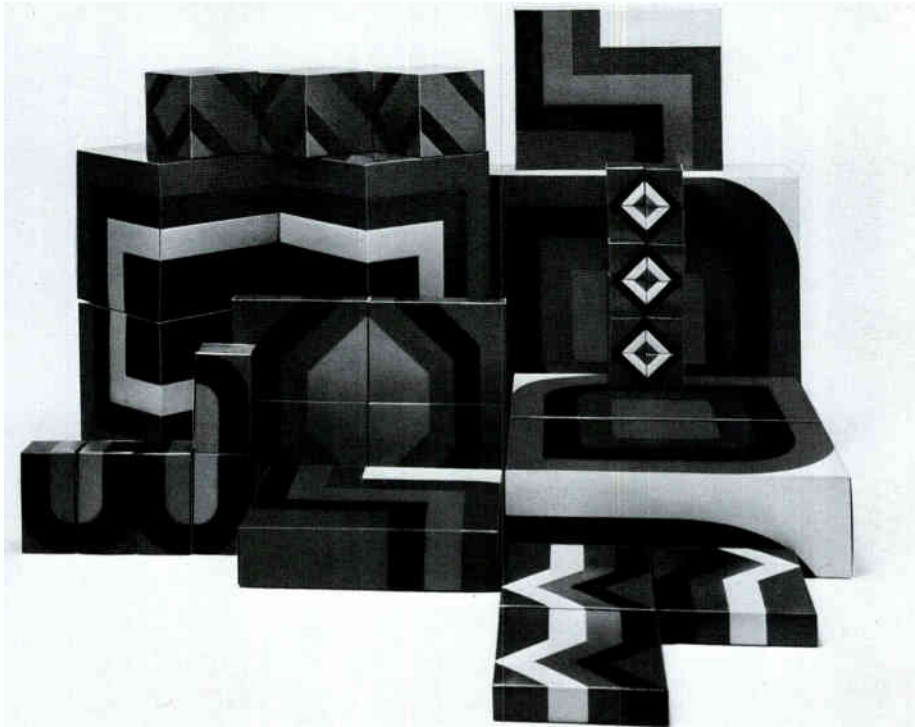
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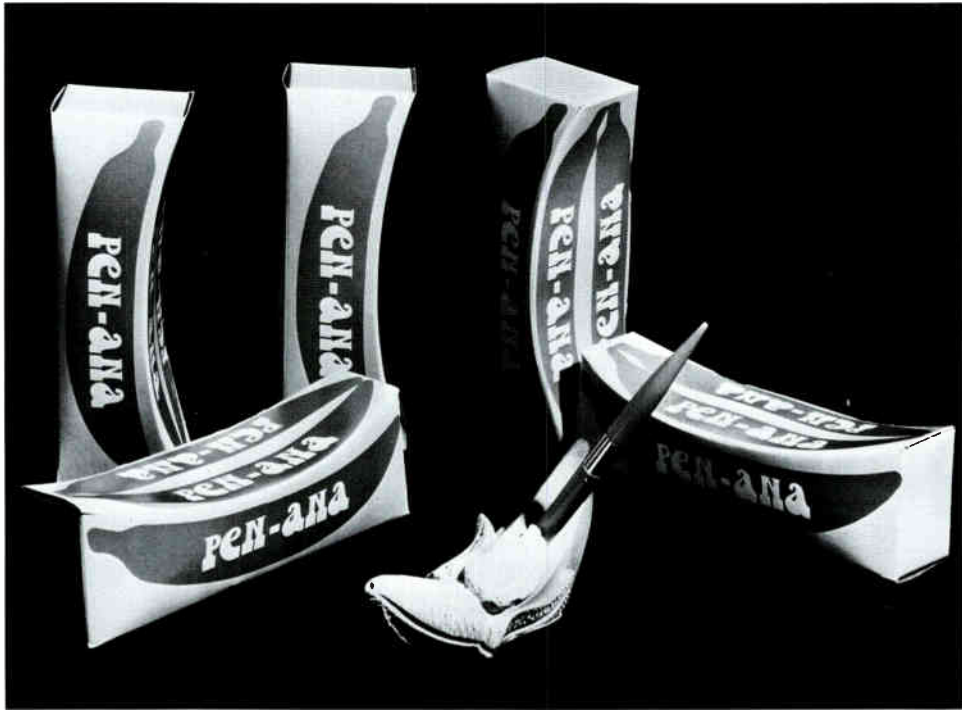
Art Director Vance Jonson
 Designer Vance Jonson
 Writer Ross Rosenberg
 Agency John Rockwell & Assoc.
 Client Wisty Co.

825

Art Director John Funk
 Designer Marget Larson
 Artist Marget Larson
 Agency Diamond's
 Client Diamond's



826



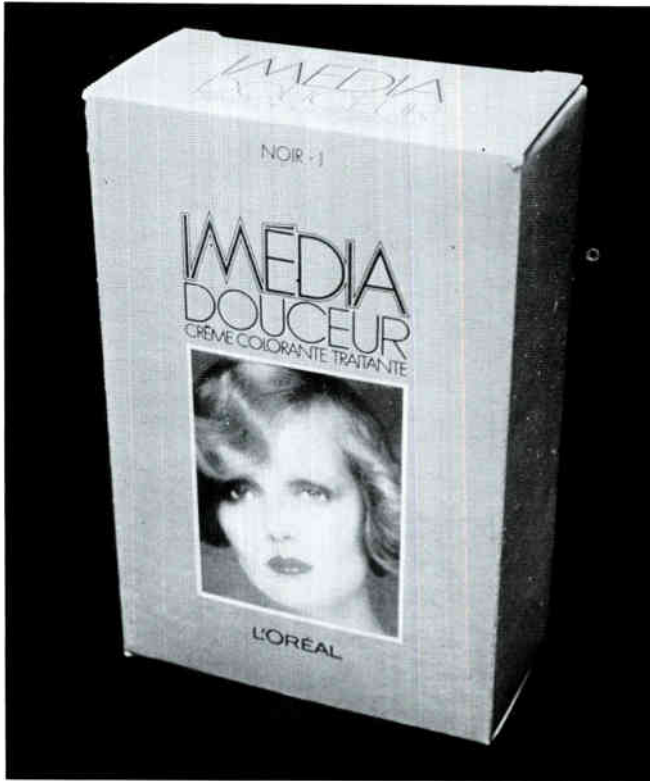
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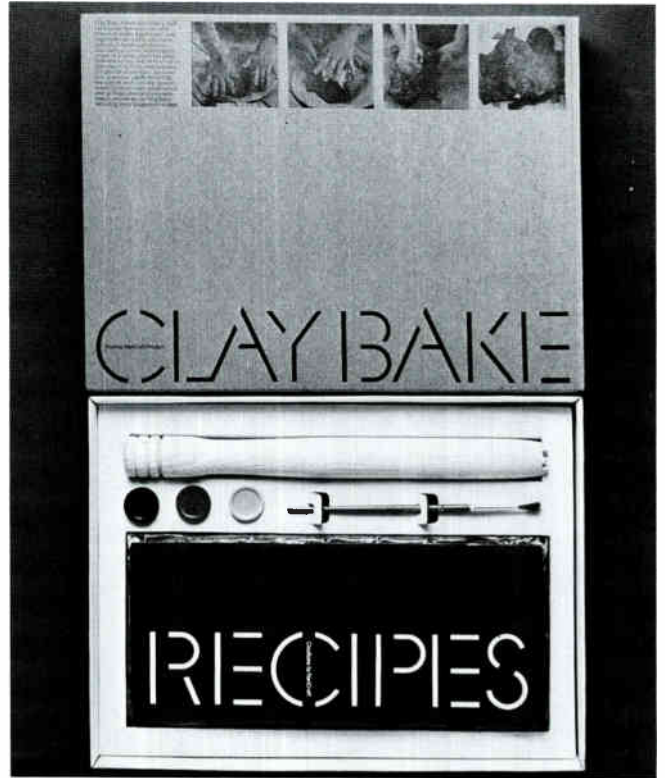
Art Director Marlon Chapman
 Designer Marlon Chapman
 Agency Joseph Magnin
 Client Joseph Magnin

827

Art Director Douglas Kato
 Designer Douglas Kato
 Artist Douglas Kato
 Photographer Don Lauritzen
 Agency Douglas Kato
 Client Day-Zee Line Originals



828



829



830

828
 Art Director Annegret Beier
 Designer Annegret Beier
 Photographer Jacques Olivar
 Agency Delpire Advico,
 Paris
 Client L'Oreal

829
 Art Director Vance Jonson
 Designers Vance Jonson
 Lancey Saunders
 Agency John Rockwell & Assoc.
 Client NanCraft

830
 Art Director Henry Epstein
 Designer William D. Duevell
 Writer Dick Connelly
 Agency ABC Corporate Art Dept.
 Client ABC Public Relations



831



832



831
 Designer Robert Hain Assoc. Staff
 Agency Robert Hain Assoc.
 Client Major Electronics Corp.

832
 Art Director Joe Fazio
 Designers Ken Jordan
 Ron Varelziz
 Artist Bob Havell
 Writer Louis Ares Jr.
 Agency Geigy Pharmaceuticals
 Client Geigy Pharmaceuticals



833



834

833

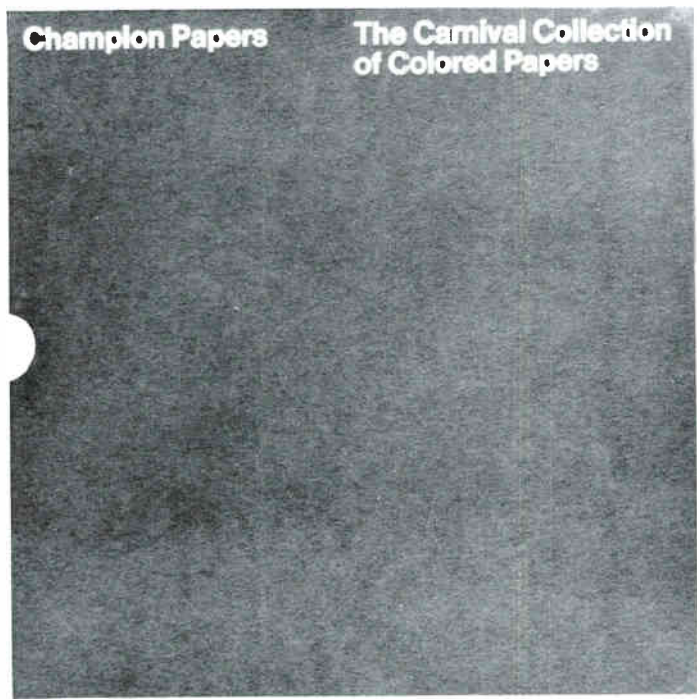
Art Director William J. Lloyd
 Designer William J. Lloyd
 Agency Butch McGuire
 Client Butch McGuire

834

Art Directors Teisuke Mura
 Teruo Nishihara
 Designers Takeshi Mura
 Sumiko Horie
 Artist Etsuro Wakita
 Writer Shoichiro Morimoto
 Agency Dentsu Advertising Ltd.,
 Tokyo
 Client Meiji Seika Kaisha, Ltd.



835



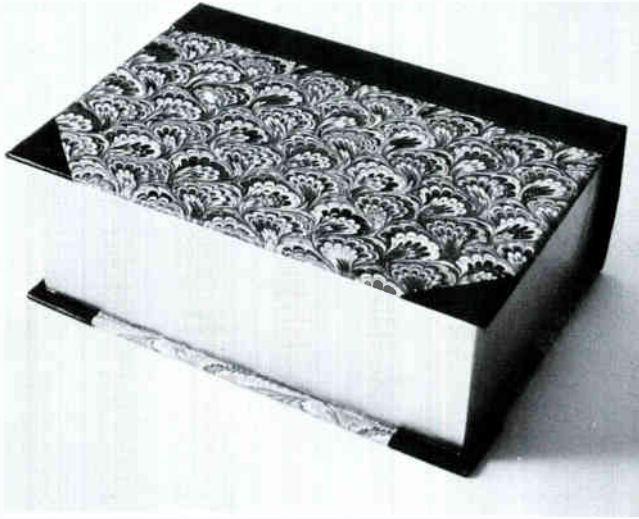
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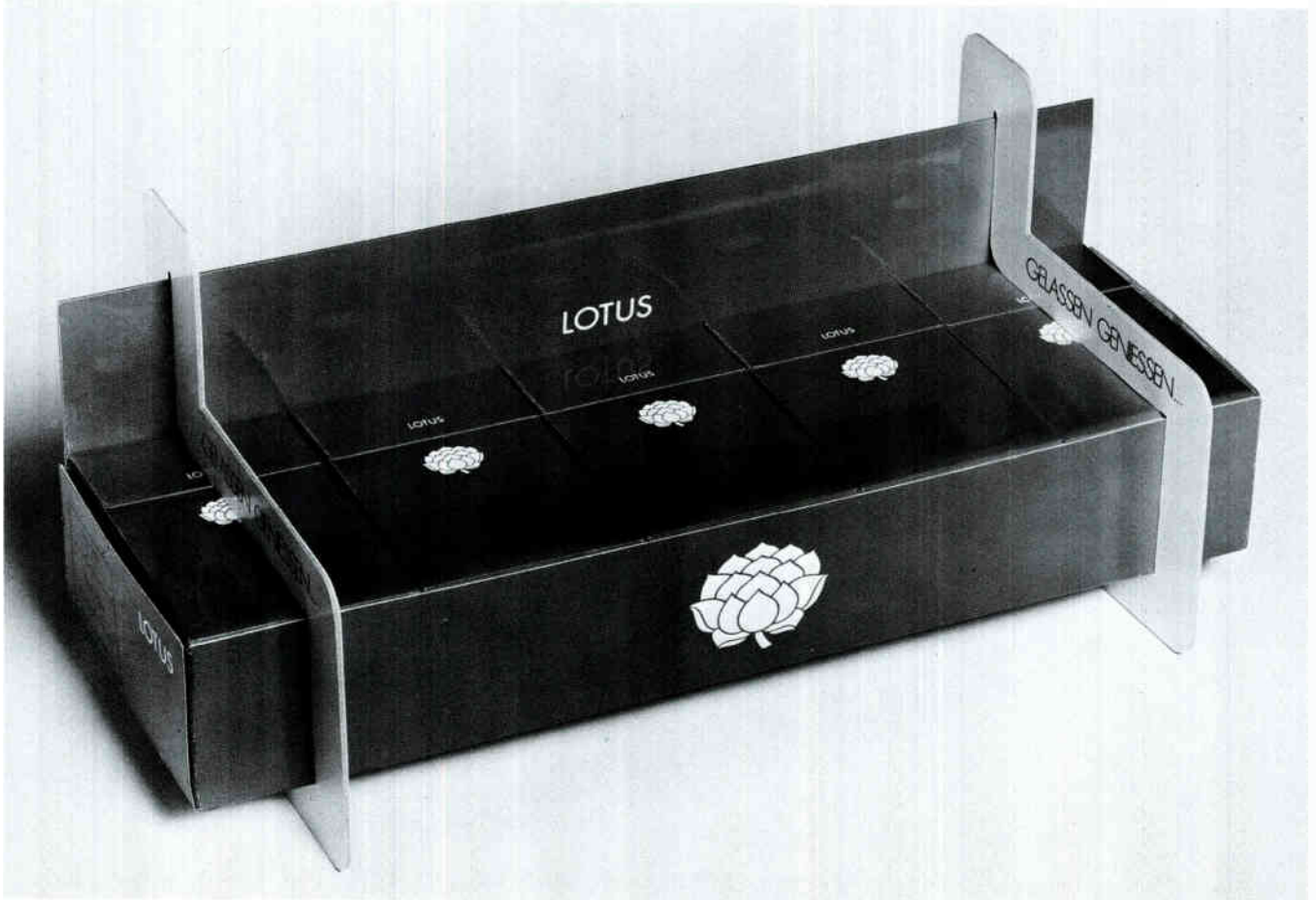
Art Directors George Lois
Tom Courtos
Designer Tom Courtos
Agency Lois/Chajet Design Group
Client The Buckingham Corp.

836

Art Director Massimo Vignelli
Designer Massimo Vignelli
Artist Massimo Vignelli
Writer David Brown
Agency Champion Papers
Marketing Services
Client Champion Papers



837



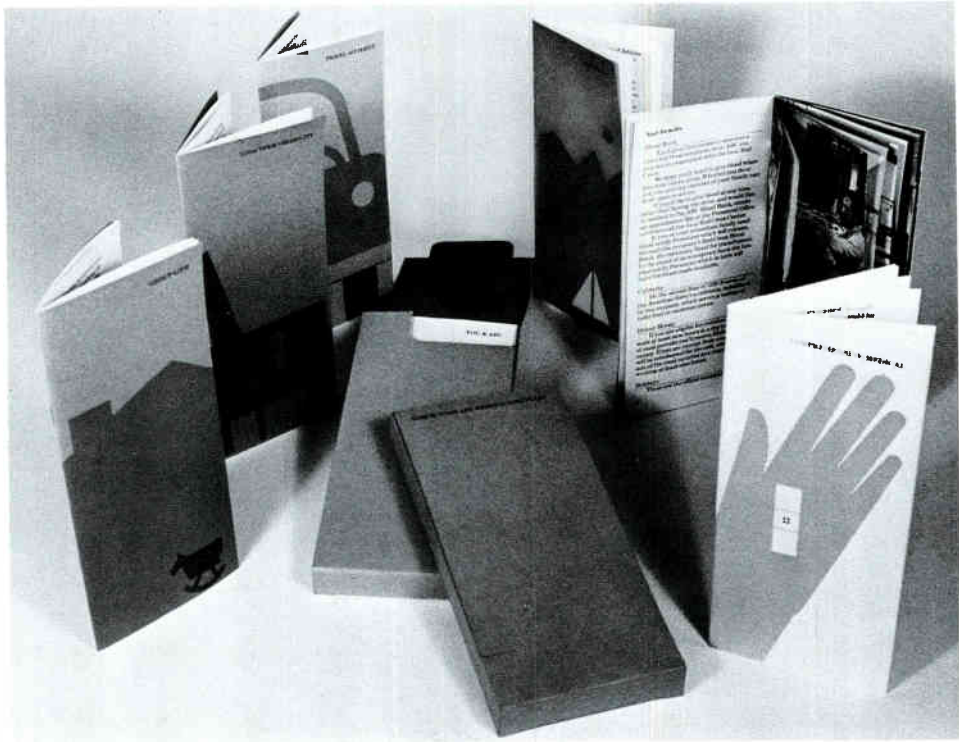
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837

Art Directors Herman Davis
 Frankie Cadwell
 Designers Herman Davis
 Frankie Cadwell
 Agency Cadwell/Compton
 Client Braxton

838

Art Director Bruno K. Wiese
 Designer Bruno K. Wiese
 Artist Bruno K. Wiese
 Agency B. K. Wiese/Visual Design,
 Hamburg
 Client Kristinus Cigaretten KG



839



840

839

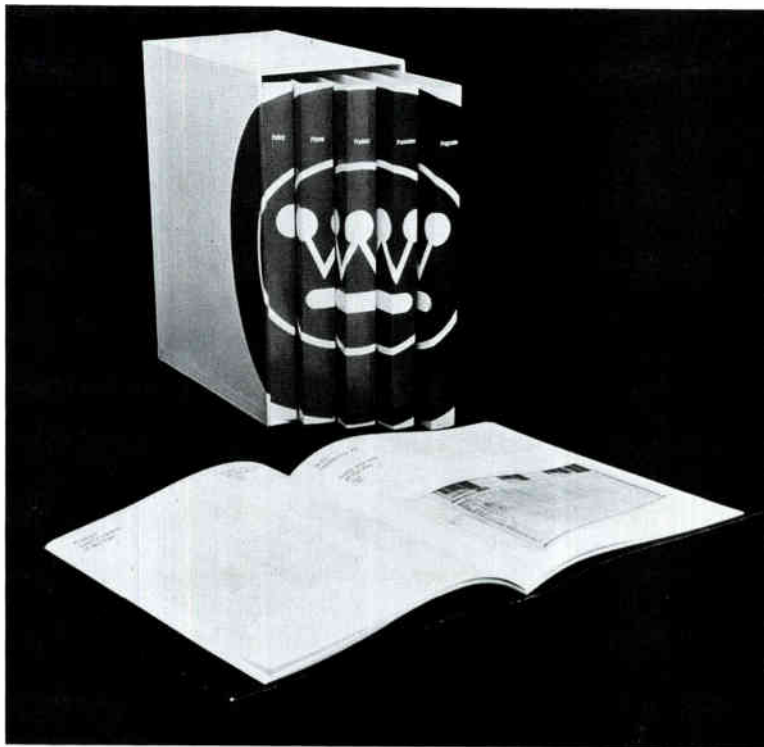
Art Director Henry Epstein
 Designer William D. Duevell
 Artist William D. Duevell
 Photographer William D. Duevell
 Writers John Nees
 Rose Marie Daw
 Agency ABC Corporate Art Dept.
 Client ABC Insurance Dept.

840

Art Directors Don Weller
 Dennis S. Juett
 Designer Don Weller
 Artist Don Weller
 Writer Roy Musick
 Agency Weller & Juett
 Client Southern California Edison



841



842

841

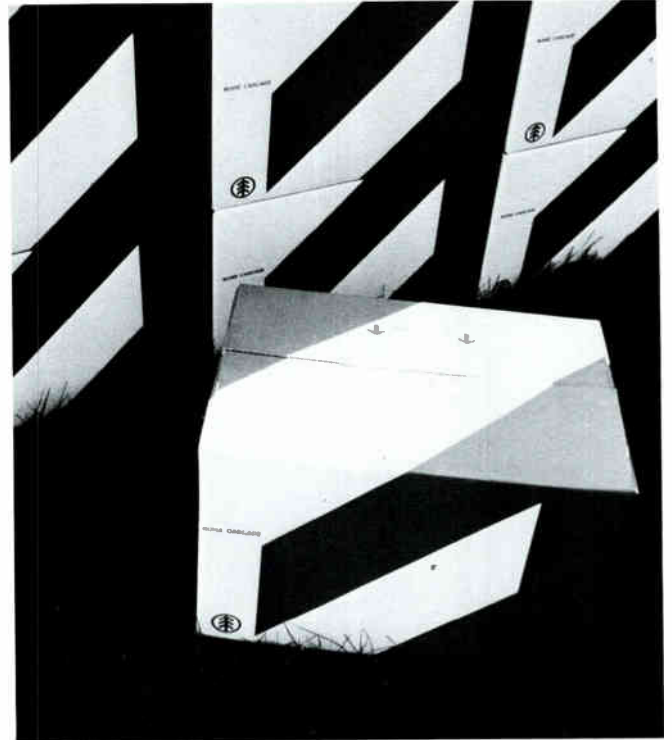
Art Director J. Robert Parker
 Designer Bruno-Mease
 Photographer Len Cohen
 Writer Andrea Leventhal
 Agency Smith Kline & French
 Laboratories
 Client Smith Kline & French
 Laboratories

842

Art Director Peter J. Murphy
 Designer Francis R. Esteban
 Artist Aubrey Lee Assoc.
 Photographer Aubrey Lee Assoc.
 Writer Dan Bauer
 Agency Ketchum, MacLeod & Grove
 Pittsburgh
 Client Westinghouse Electric Corp.



843



844



845

843

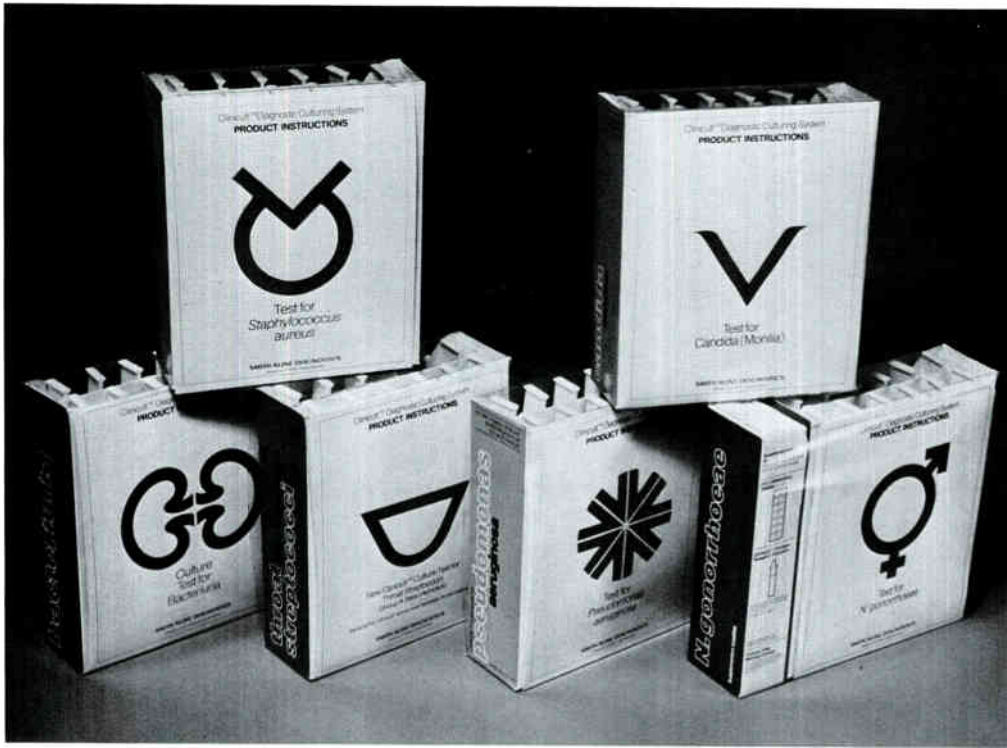
Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Brian Sadgrove
 Photographer Specialized Photographic
 Agency Brian Sadgrove Inc.,
 Victoria
 Client F.H. Faulding & Co.

844

Art Director Ed de Martin
 Designer Ken Marey
 Agency de Martin-Marona & Assoc.
 Client Boise Cascade

845

Art Director Wilford Low
 Designer Wilford Low
 Agency Soyster and Ohrenschild
 San Francisco
 Client Soyster and Ohrenschild



846



847

846

Art Director J. Robert Parker
 Writer Richard Kennerly
 Designer Ronald Baum
 Artist Bruno-Mease
 Agency Smith Kline & French
 Laboratories
 Client Smith Kline & French
 Laboratories

847

Art Director EAnn Thut
 Designers Tomoko Miho
 Karen Kutner
 Agencies Omniplan Design Services
 Center for Advanced
 Research in Design
 Client Neiman Marcus



848



850

848

Art Director Douglas Boyd
 Designers Douglas Boyd
 Gordon Tani
 Artist Gordon Tani
 Client Robinson's

850

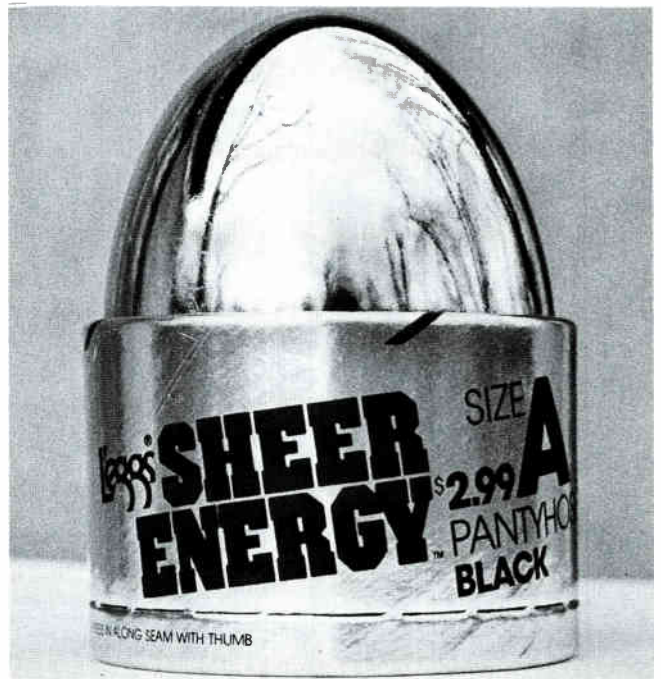
Art Director David Reid
 Designer Primo Angeli
 Artist Primo Angeli
 Design Co. Primo Angeli Graphics
 Client Browne Vintners



851



852



853

851

Art Director John K. Sallinen
 Designer John K. Sallinen
 Artist John K. Sallinen
 Design Firm: J.K. Sallinen
 Toronto
 Client Upper Canada Soap
 & Candle Makers

852

Art Director Richard Gerstman
 Designer Juan Concepcion
 Agency Gerstman & Meyers
 Client Uniroyal

853

Art Director Roger Ferriter
 Designer Roger Ferriter
 Writer Ann Haggerty
 Agency Dancer Fitzgerald Sample
 Client L'eggs Products



854



855



856



857

854

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Andrew Fowler-Brown
 Photographer Brian Brandt
 Agency Brian Sadgrove Inc.
 Victoria
 Client S.P.C. Ltd.

855

Art Director Les Mason
 Designer Les Mason
 Artists Les Mason
 Bill Kwan
 Writer Noel Delbridge
 Agency Massius Wynne Williams Pty Ltd.
 Melbourne
 Client Cadbury - Schweppes Ltd.

856

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Andrew Fowler-Brown
 Photographer Brian Brandt
 Agency Brian Sadgrove Inc.
 Victoria
 Client S.P.C. Ltd.

857

Art Director Frank Roth
 Designer Marilyn Worseldine
 Artist Leslie Wolf
 Writer Mark Shyres
 Agency Frank/James Productions
 Client Bardenheier's Wine Cellars



858



859



860

858

Art Director Peter J. Dixon
 Designer Peter J. Dixon
 Agency Sainsbury Design Studio
 London
 Client J. Sainsbury Ltd.

859

Art Director Dieter Zembsch
 Writer Dieter Zembsch
 Photographer Dieter Zembsch
 Artist Dieter Zembsch
 Client Mann und Schröder KG
 Germany

860

Art Director Ron Spaulding
 Designer Ron Spaulding
 Writer Christer Wiklander
 Agency Hera Advertising
 Stockholm
 Client Barnängen AB



861



862



863



864

861

Art Director Brian Sadgrove
 Designer Brian Sadgrove
 Artist Brian Sadgrove
 Agency Cowcher Coudrey
 Dailey Pty. Ltd.
 Victoria
 Client G. Sutherland Smith
 & Sons

862

Art Director Les Mason
 Designer Les Mason
 Artists Les Mason
 Sandie Clarke
 Agency Gordon White & Assoc.
 Melbourne
 Client Peter Beattie's Riverboat
 Restaurant

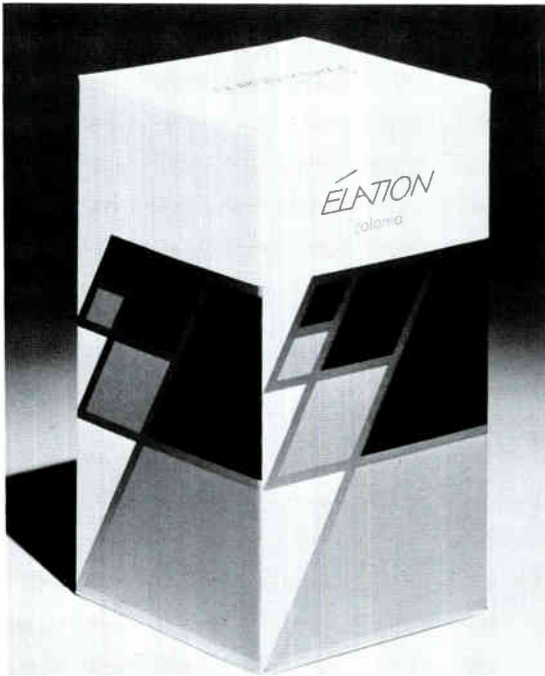
863

Art Director Herb Lubalin
 Designer Herb Lubalin
 Artist Tom Carnase
 Writer Herb Lubalin
 Agency Lubalin, Smith, Carnase
 Client Lubalin, Smith, Carnase

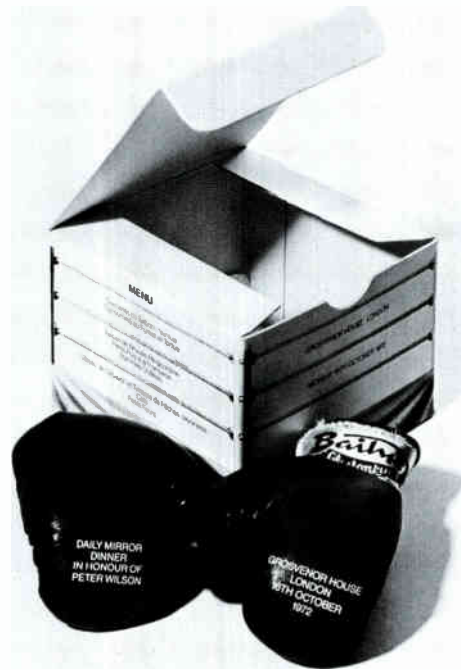
864

Designers Eric Small
 Herman L. Vander Berg
 Artist Allan Leff
 Agency The Marschalk Co.
 Client Heublein

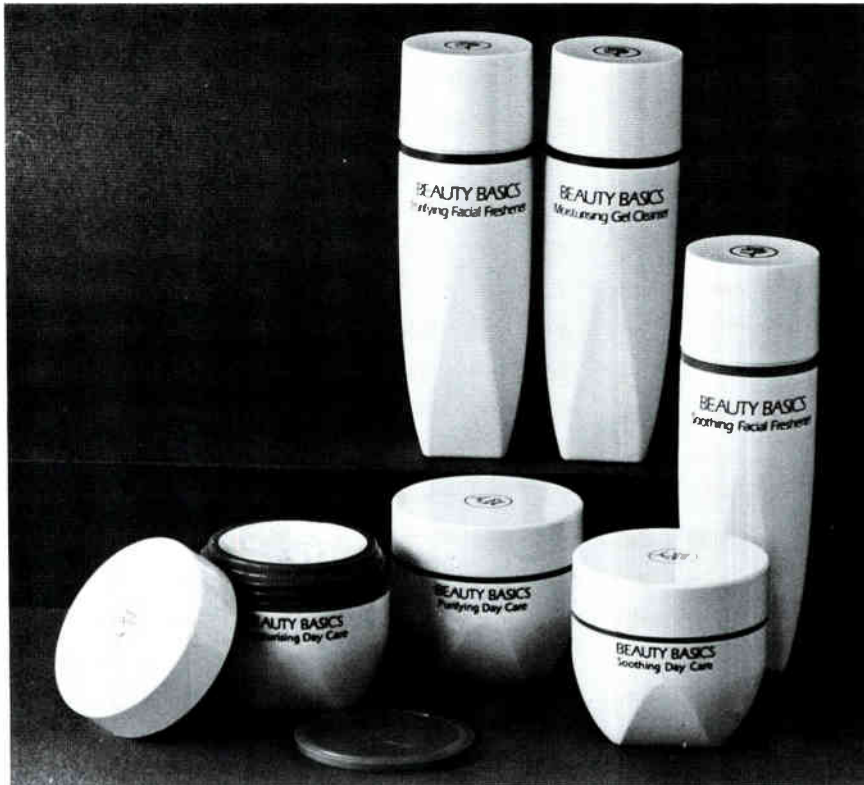
Silver



865



866



867

865

Art Directors Herbert R. Nubel
Edward C. Kozlowski
Designer Edward C. Kozlowski
Agency Edward C. Kozlowski Design
Client Sterling Products International

866

Art Director David Stanfield
Designer David Stanfield
Agency Daily Mirror Design Group
London
Client Daily Mirror

867

Art Director Heinz Grunwald
Designer Heinz Grunwald
Artist Neish Tutt Grunwald Pty. Ltd.
Agency Neish Tutt Grunwald Pty. Ltd.
South Melbourne
Client Prue Acton Cosmetics



868



869



870

868

Art Director Joe Schindelman
 Designer Joe Schindelman
 Photographer Alan Dolgins
 Writers Ray Myers
 T. Glynn
 Agency Scali, McCabe, Sloves
 Client Volvo of America Corp.

869

Art Director Frank Roth
 Designers Jeanette Mueller
 Dan Sindelar
 Maris Cirulis
 Artists Maris Cirulis
 Bill Simon
 Writer Mark Shyres
 Agency Frank/James Productions
 Client Seven-Up Co.

870

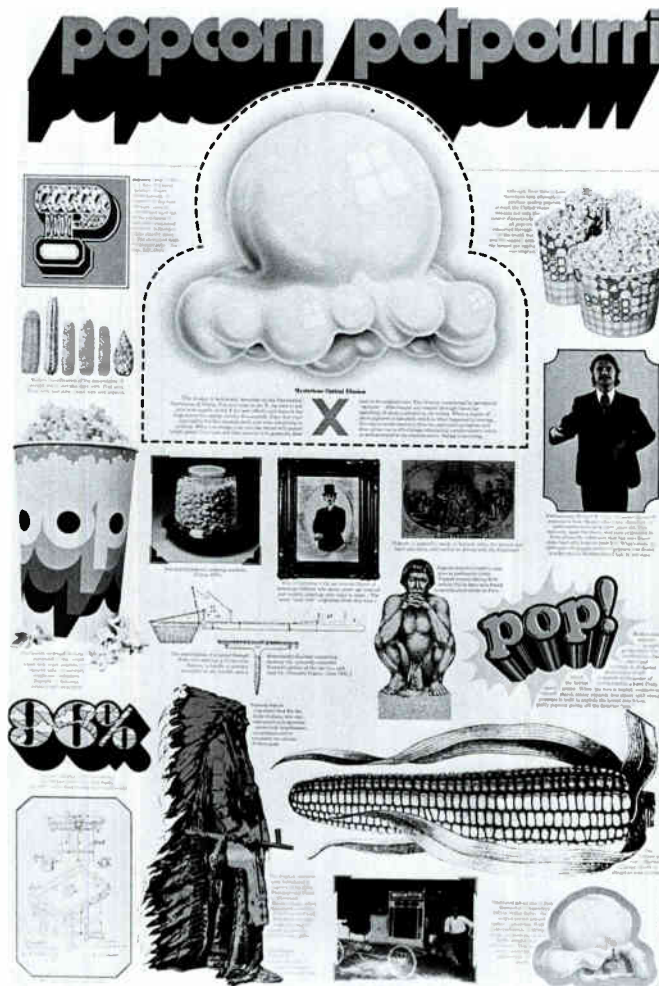
Designers Brian Walker
 Mike Goatley
 Design Firm: Brian Walker & Assoc.
 London
 Client Golden Ltd.



871



873



872

871

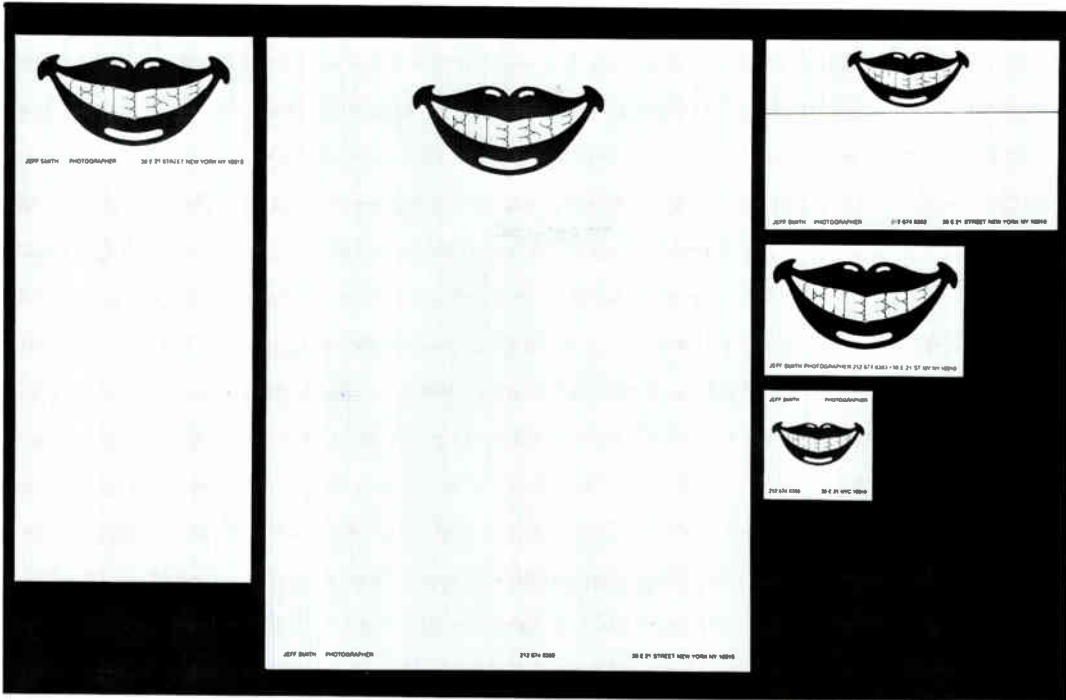
Art Director Brian Sadgrove
 Designers Brian Sadgrove
 Lyndon Whaithe
 Artist Brian Sadgrove
 Agency Brian Sadgrove Inc.
 Victoria
 Client F.H. Faulding & Co. Ltd.

872

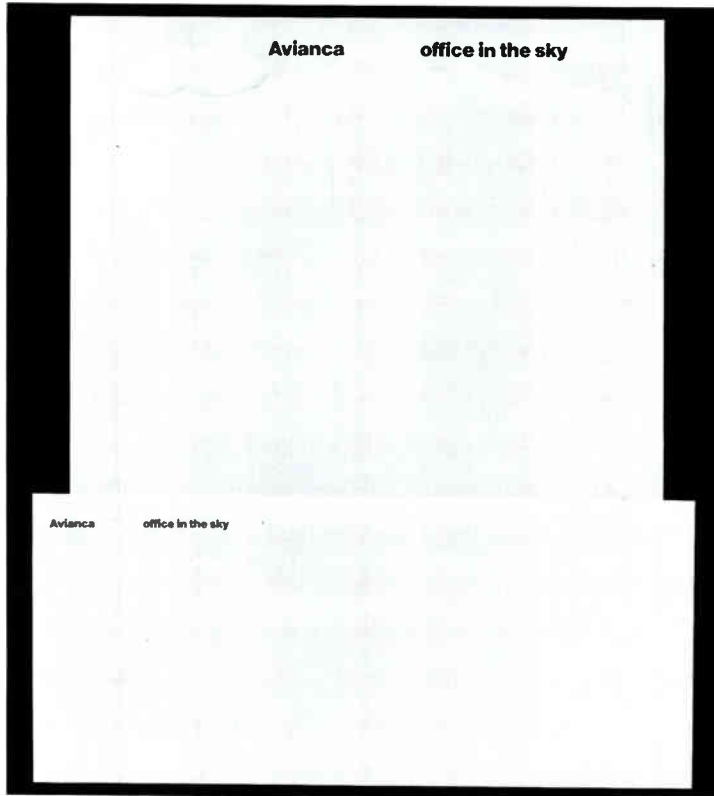
Art Director Al Navarre Jr.
 Designer Al Navarre Jr.
 Artist Al Navarre Jr.
 Photographer Robert Packo Photography
 Writer Gil Wingate
 Agency Owens Illinois
 Lily Div.
 Client Owens Illinois
 Lily Div.

873

Art Director Brian Sadgrove
 Designers Brian Sadgrove
 Andrew Fowler-Brown
 Artists Brian Sadgrove
 Andrew Fowler-Brown
 Agency Brian Sadgrove Inc.
 Victoria
 Client F.H. Faulding & Co. Ltd.



876



877

876

Art Director John Waters
 Designer John Waters
 Artist John Waters
 Client Jeff Smith

877

Art Director Bill Arzonetti
 Designer Bill Arzonetti
 Artist Bill Arzonetti
 Agency Doyle Dane Bernbach
 Client Avianca Colombian Airline



WORLD CHAMPIONSHIP TEAM, MAKE A GREAT RETURN. MARCH 25 THROUGH 31, 1974. GEORGIA TECH COLLEGE, 2001 ANNUAL PEACHTREE CORNERS FIRST NATIONAL BANK TECHNICAL CLASSIC. P.O. BOX 6700 ATLANTA, GEORGIA 30308. TEL. 1904 694-4111

878



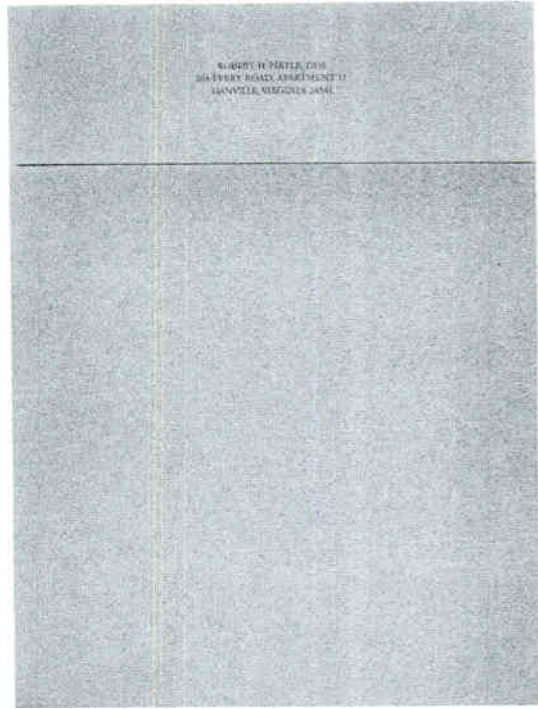
Tim Olive, Photographer, 2011 Sotheby's, Birmingham, Alabama, 5209 Thomas, 35203-5776

880

878
Art Director Jerry Sullivan
Designer Jerry Sullivan
Photographer Randy Miller
Agency Cole, Henderson, Drake
Client Peachtree Corners

Sold
880

Art Director Preuit Holland
Designer Preuit Holland
Artist Preuit Holland
Client Tim Olive, Photographer



WOODY PIRTLE, D.D.S.
DENTISTRY, BOARD APPROVED BY
STATE OF VIRGINIA, 2004

879



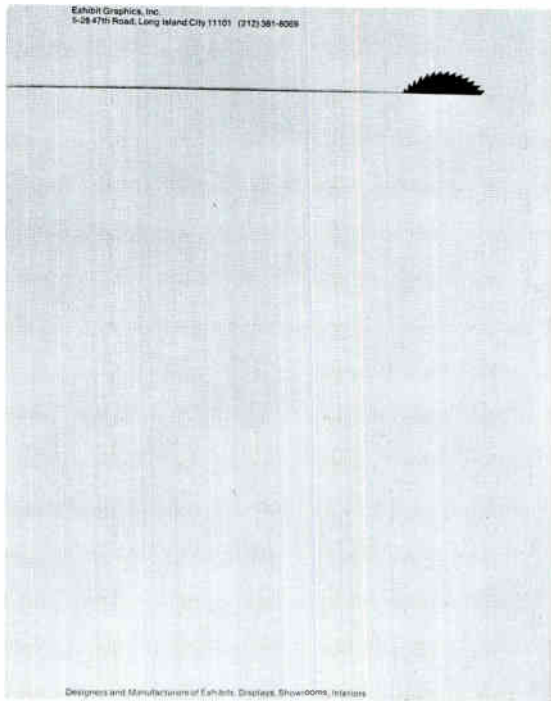
ADSTAT & ADPRINT COMPANY, 7300 S. LAUREL AVE., LOS ANGELES, CA 90047, TEL: 310-341-1010

881

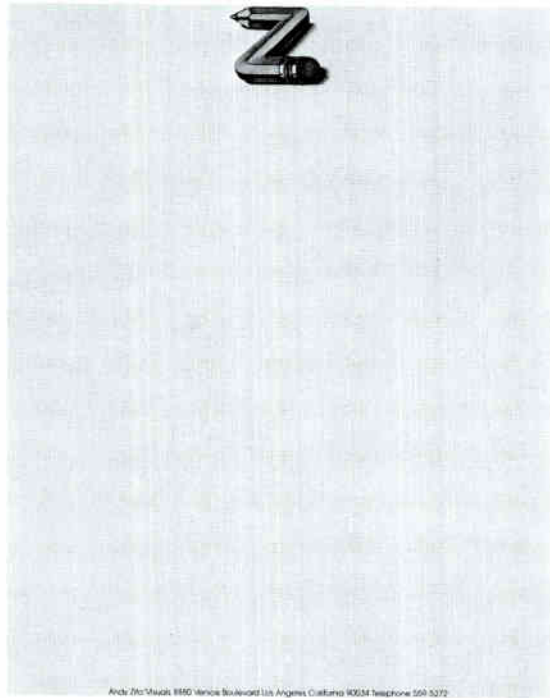
879
Art Director Woody Pirtle
Designer Woody Pirtle
Artist Woody Pirtle
Agency The Richards Group
Client Robert H. Pirtle, D.D.S.

Silver
881

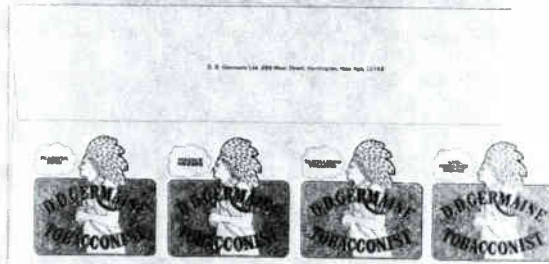
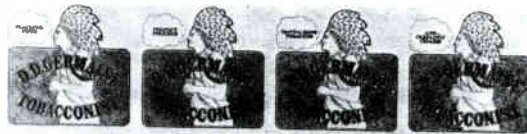
Art Director Rose Farber
Designer Rose Farber
Artist Rose Farber
Agency Hy Farber & Assoc.
Client Adstat & Adprint Co.



882



883



884

882

Art Director Bob Salpeter
 Designer Bob Salpeter
 Agency Lopez Salpeter
 Client Exhibit Graphics

883

Art Director Andrew J. Zito
 Designer Andrew J. Zito
 Artist Andrew J. Zito
 Client Andy Zito/Visuals

884

Art Director Herman Aronson
 Designer Herman Aronson
 Artist Nick Fasciano
 Writer Joel Azerrad
 Agency Herman Aronson,
 Graphic and Interior Design
 Client D.D. Germaine
 Tobacconist Ltd.



THE DESIGNERS FILM UNIT, 1 OLD COMPTON STREET LONDON, W1V 3EH Tel: 01-427 9450
 Consultants: Jim Baker, Arnold Schwartzman, Bookbinder Silverstein and Baker Ltd Registered Office: 27 Blundell Street, London, W1H 3AD.
 Director: J. C. Baker, C.P.L., Baltimore. Registered in England No 089633 VAT Registration 232 1800 11

ADVERTISING DESIGNERS INC
 164 North La Brea Avenue, Los Angeles, California 90038
 Telephone 213 465-8111

885

886



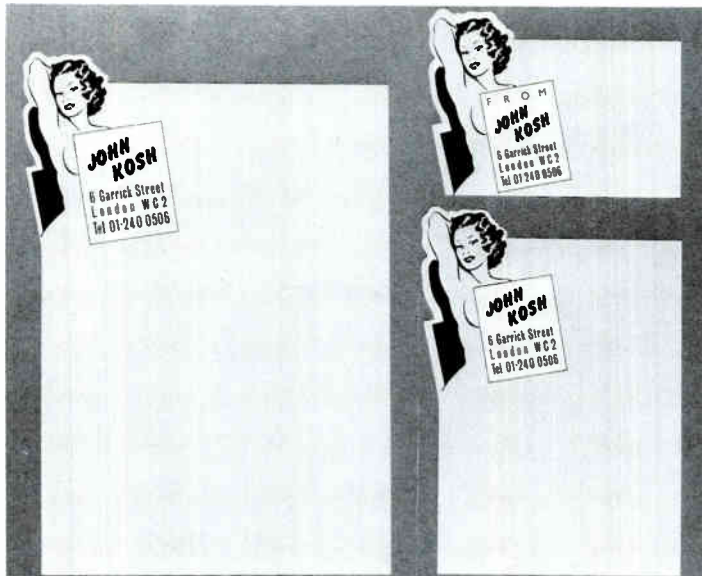
The San Francisco Sunshine Company, 3934 Clay Street, San Francisco, 94118, (415) 922-0323

887

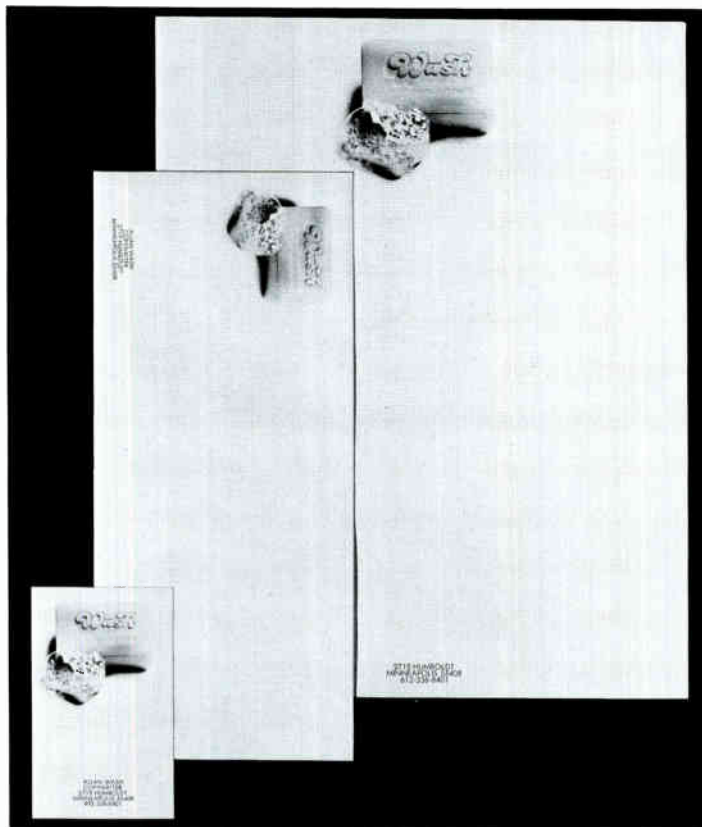
885
 Art Director Advertising Designers
 Designer Carl Seltzer
 Artist Carl Seltzer
 Agency Advertising Designers
 Client Advertising Designers

886
 Art Director Arnold Schwartzman
 Designer Arnold Schwartzman
 Writer Jim Baker
 Agency Designers Film Unit,
 London
 Client Designers Film Unit

887
 Art Director Thomas J. Gericke
 Artist James W. Murray
 Agency The San Francisco Sunshine Co.
 Client The San Francisco Sunshine Co.



888



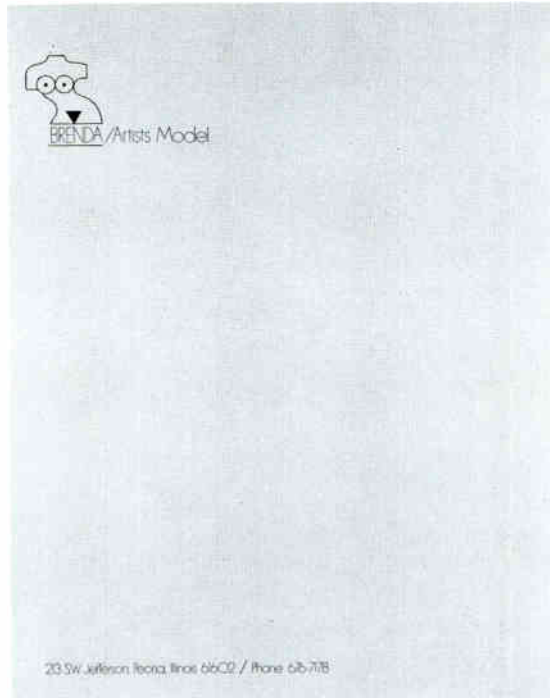
889

888

Art Director John Kosh
 Designer John Kosh
 Artist John Kosh
 Agency John Kosh
 London
 Client John Kosh

889

Art Director Allan Wash
 Designer Allan Wash
 Photographer Jerry Swanson
 Agency Allan Wash, Copywriter
 Client Allan Wash, Copywriter



890



Madison Avenue Bookshop
833 Madison Avenue
(between 69th & 70th Sts.)
New York, New York 10021
L.E. 5-6130

891



892

890

Art Director Lawrence E. Pelini
Designer Lawrence E. Pelini
Artist Lawrence E. Pelini
Client Brenda

891

Art Director Kurt Weihs
Designer Dennis Mazzella
Photographer Tom Weihs
Writer Barbara Brenner
Agency Brenner, Mazzella, Weihs
Client Madison Avenue Bookshop

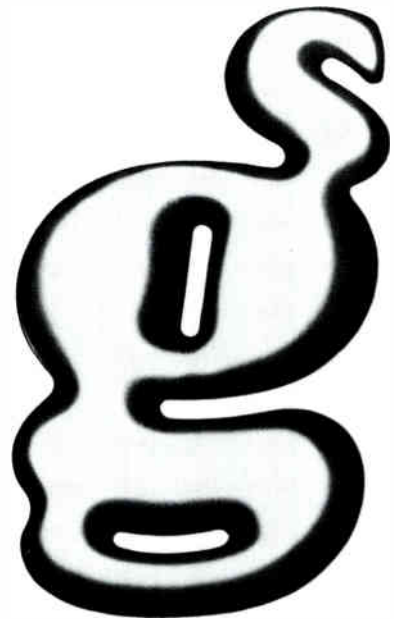
892

Art Director Tom Courtos
Designer Tom Courtos
Agency Lois Holland Callaway
Client Bare Cove Gallery



NUTRITIONAL DIETS
INC.

893



894



895

ELECTRIC
CHAR-B-QUE

896

893

Art Director Jerry Matejka
Designer Jerry Matejka
Artist Jerry Matejka
Agency Sherin & Matejka
Client Nutritional Diets

894

Art Director Norman Takeuchi
Designer Norman Takeuchi
Agency Some Group Studio
Ottawa
Client Some Group Studio

895

Art Director Bill Bundzak
Designer Bill Bundzak
Artist John N. Schaedler, Inc.
Agency Bill Bundzak Design
Client Weather Routing

896

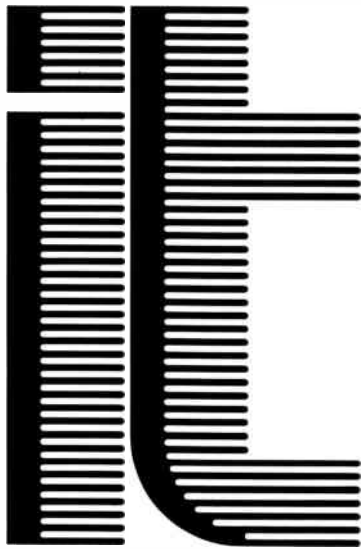
Art Director Alan Chafin
Designer Alan Chafin
Artist Alan Chafin
Writers Martin Warshaver
Walter Nachtigall
Agency Sacks, Tarlow, Rosen



897

Blazer

898



899



**BALTIMORE
ACTORS'
THEATRE**

900

897

Art Director Mike Salisbury
 Designers John Kehe
 Mike Salisbury
 Artist Jim Wood
 Agency United Artists Records
 Art Dept.
 Client Sound Productions

898

Art Director Eugene J. Grossman
 Designer Stephan Geissbuhler
 Artist Stephan Geissbuhler
 Agency Anspach Grossman Portugal
 Client Blazer Financial Services

899

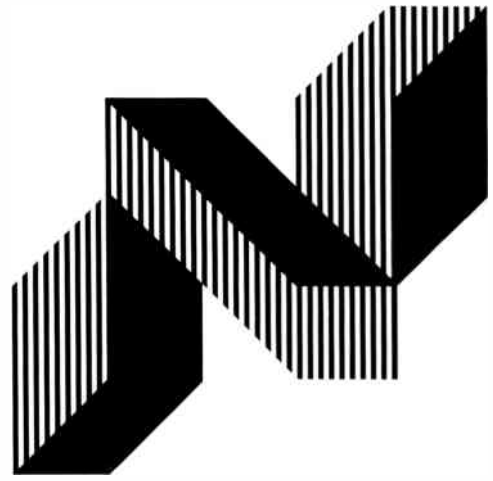
Designer The Company
 Agency The Company
 Client Institute of Trichology

900

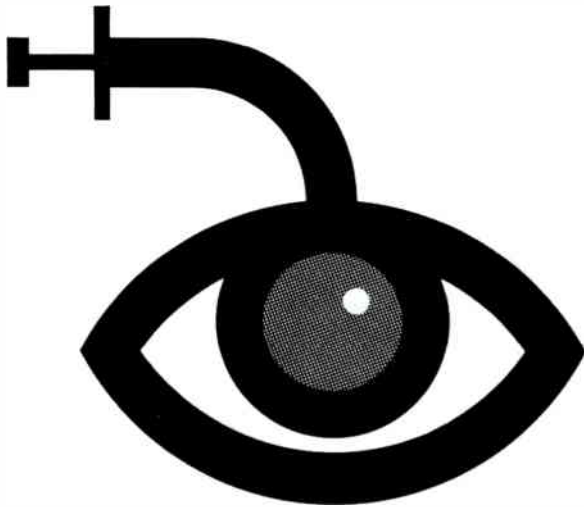
Art Director Adler-Schwartz Graphics
 Designer Adler-Schwartz Graphics
 Artist Adler-Schwartz Graphics
 Agency Adler-Schwartz Graphics
 Client Baltimore Actors' Theatre



901



902



903



904

901

Art Director Murray Smith
 Designer Michael Doret
 Artist Michael Doret
 Agency Jon & Murray
 Client Twentieth Century Fox Film Corp.

902

Art Director Advertising Designers
 Designer Richard Krogstad
 Artist Richard Krogstad
 Agency Advertising Designers
 Client New Perspective Fund

903

Art Director Wayne Kosterman
 Designer Wayne Kosterman
 Artist Wayne Kosterman
 Agency Wayne Kosterman Design
 Client The Brown Eye

904

Art Director Barry Ostrie
 Designer Barry Ostrie
 Artist Barry Ostrie
 Agency John Heiney & Assoc.
 Client World Sports Foundation



905



CHANNEL 2
AUCTION

906



907

905

Art Director Gerry Kano
 Designer Gerry Kano
 Artist Gerry Kano
 Client Archdiocesan Youth
 Commission

906

Designer Ron Couture
 Artist Ron Couture
 Agency Channel 2 Design Dept.
 Client WGBH Educational Foundation
 Boston

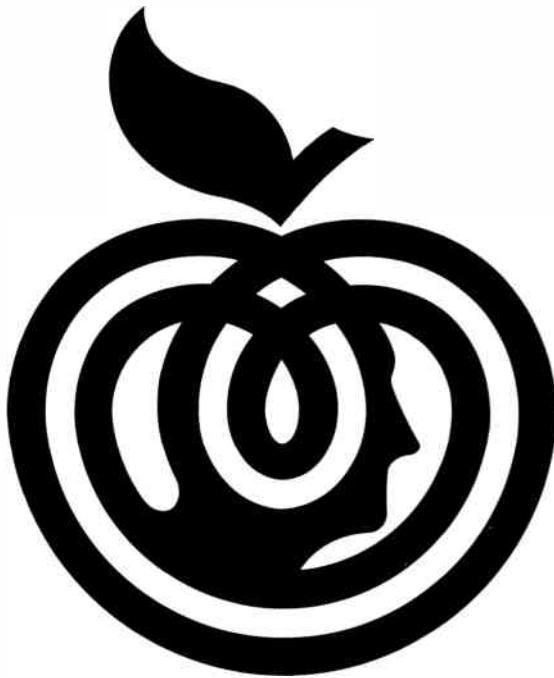
907

Art Director Tartak/Libera
 Designers Donald H. Tartak
 Joan D. Libera
 Artist Joan D. Libera
 Writers Donald H. Tartak
 Joan D. Libera
 Agency Tartak/Libera Design
 Client Tex Peeples

Harringtons



908



909



910

908

Art Director Stephen Snider
Designer Stephen Snider
Artist Stephen Snider
Agency Snider/Lampton Design
Client Harrington's Barber Shop

909

Art Director John Casado
Designers John Casado
Barbara Casado
Agency John and Barbara
Casado Design
Client Center for Educational
Renewal

910

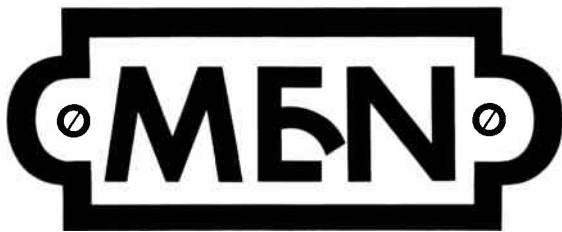
Art Director Tony Palladino
Designer Tony Palladino
Artist Tony Palladino
Agency Acme Communications
Client Steve Korn



911



912



913



914

911

Art Director Alan Chalfin
 Designer Alan Chalfin
 Artist Alan Chalfin
 Client Mike O'Neill

912

Art Director Herb Levitt
 Designer Herb Levitt
 Agency Wells, Rich, Greene
 Client National Multiple Sclerosis Society

913

Art Director Stavros Cosmopoulos
 Designer Stavros Cosmopoulos
 Artist Stavros Cosmopoulos
 Agency Hill, Holliday, Connors, Cosmopoulos
 Client Cosmo Industries

914

Art Director Herb Lubalin
 Designer Herb Lubalin
 Artist Tony DiSpigna
 Agency Lubalin, Delpire Cie Paris
 Client 3 Suisses

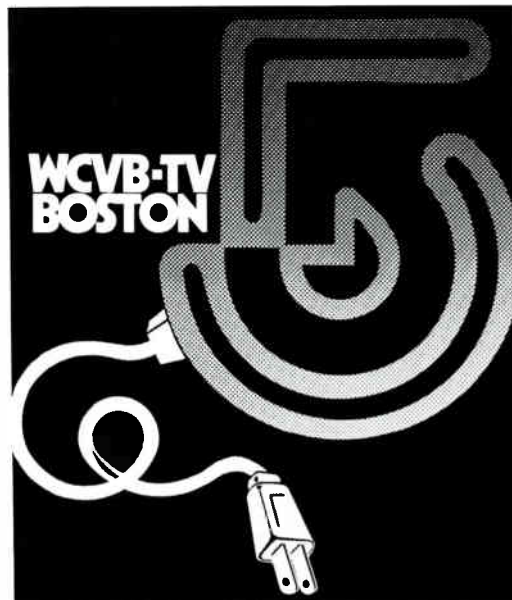


915



St.Charles Communities

916



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915

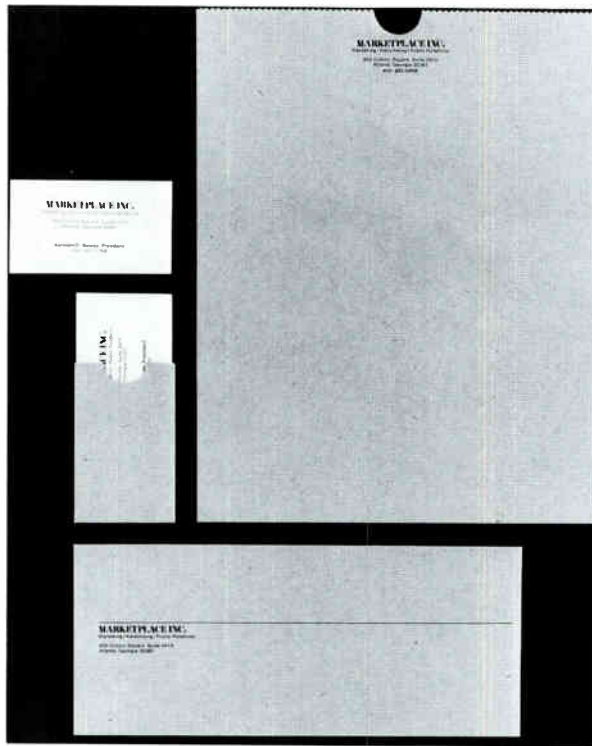
Art Director Robert L. Willis
 Designer Robert L. Willis
 Artist Robert L. Willis
 Agency Design Assoc.
 Client The Yarn Shop

916

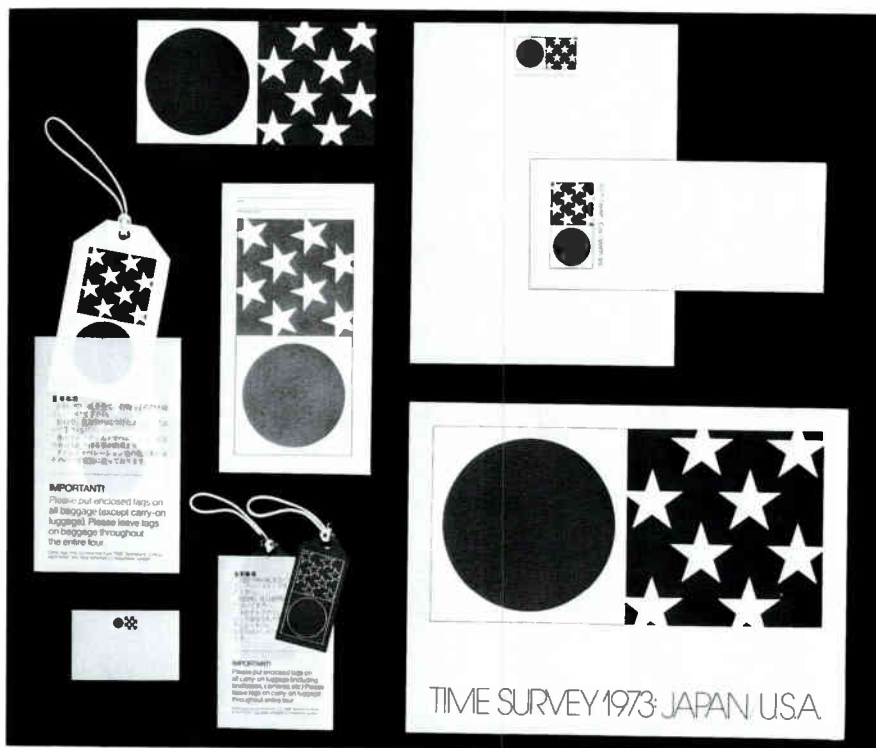
Art Director Tom Courtos
 Designer Tom Courtos
 Artist Tom Courtos
 Agency Lois Holland Callaway
 Client St. Charles Communities

917

Art Director Stephen Linden
 Designers Patricia Farrell
 Wyman/Cannan
 Artist Patricia Farrell
 Agency WCVB-TV
 Client WCVB-TV
 Boston



918



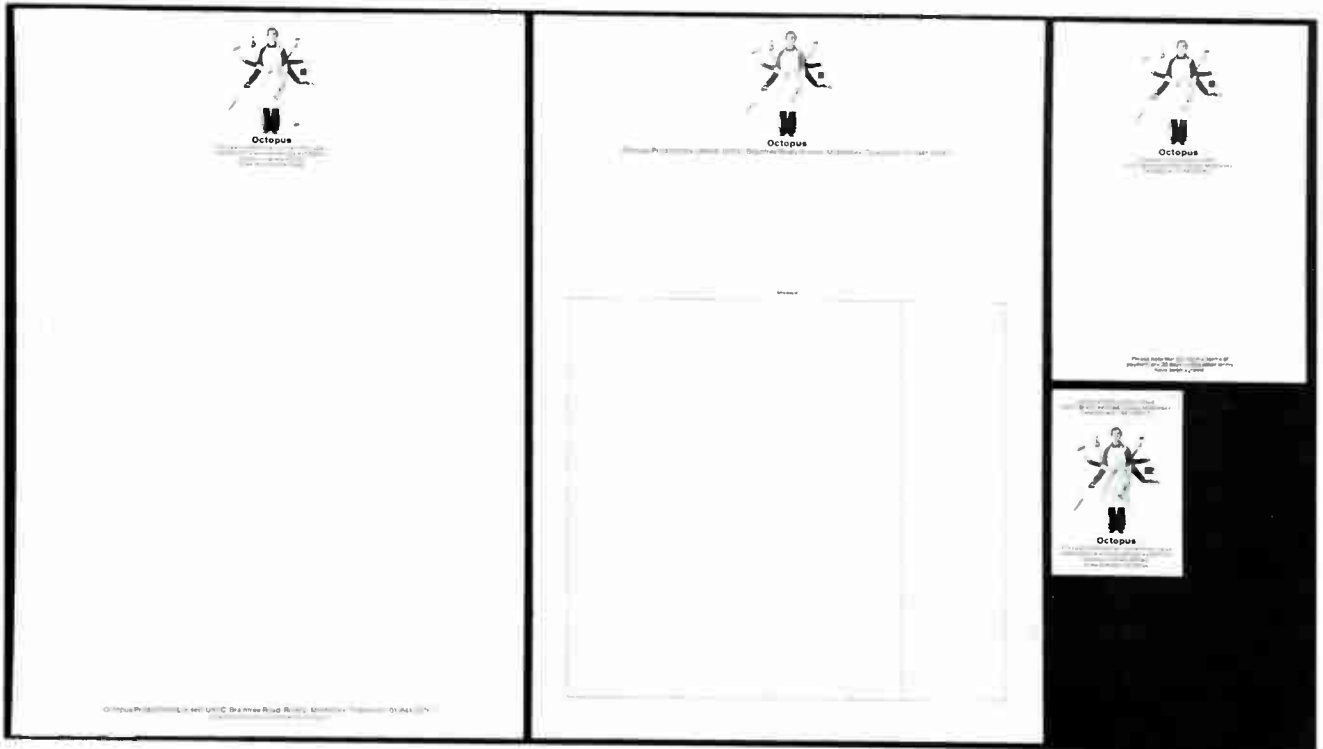
919

918

Art Director Tom Wood
 Designer Tom Wood
 Artist Tom Wood
 Agency Creative Services
 Client Marketplace

919

Art Director Walter Lefmann
 Designer Seldon Dix
 Artist Seldon Dix
 Agency Time, Inc.
 Client Time, Inc.



920



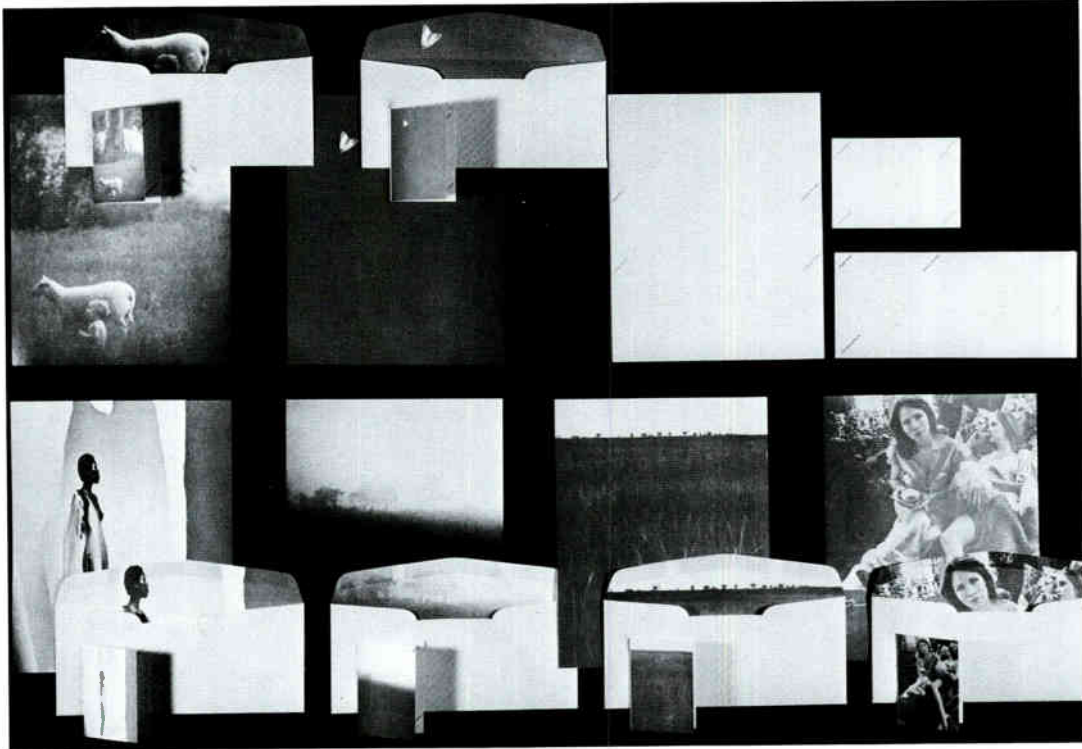
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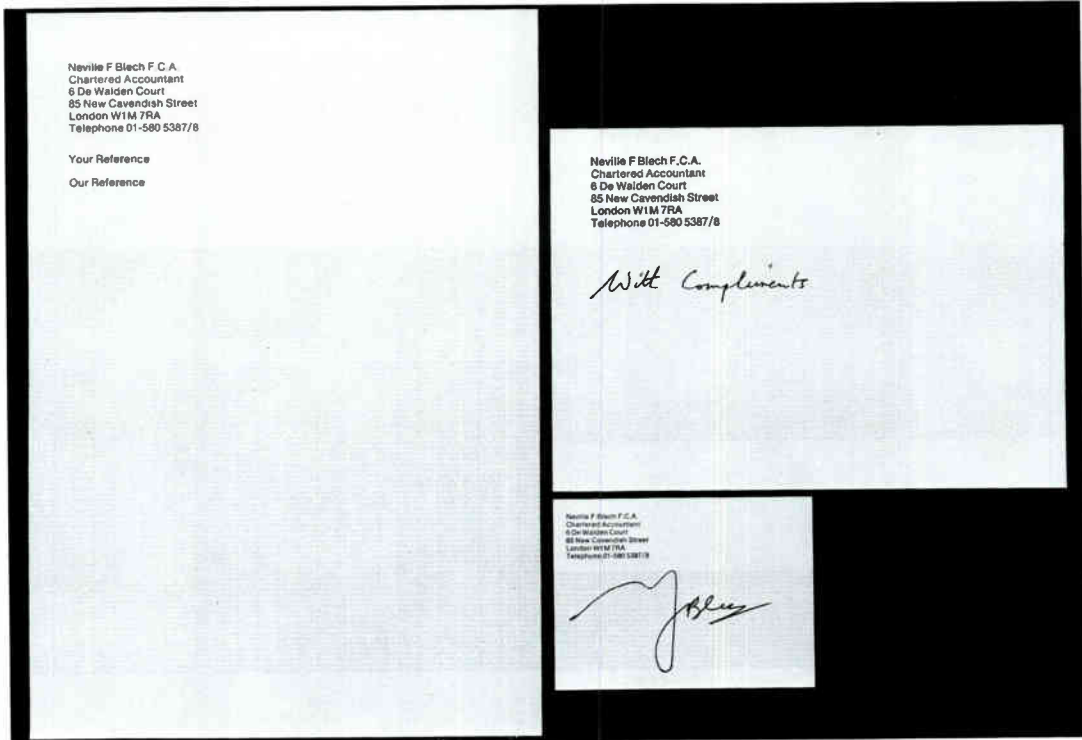
Art Directors Marcello Minale
 Brian Tattersfield
 Designers Marcello Minale
 Brian Tattersfield
 Photographer Harry Scotting
 Agency Minale, Tattersfield
 Provincial Ltd.
 London
 Client Octopus Productions Ltd.

921

Art Director Pete Coutoulos
 Designer Michael Doret
 Artist Michael Doret
 Agency Kwait, McClatchy
 Chaisson & Buchman
 Client Tappan Air Conditioning



922



923

922

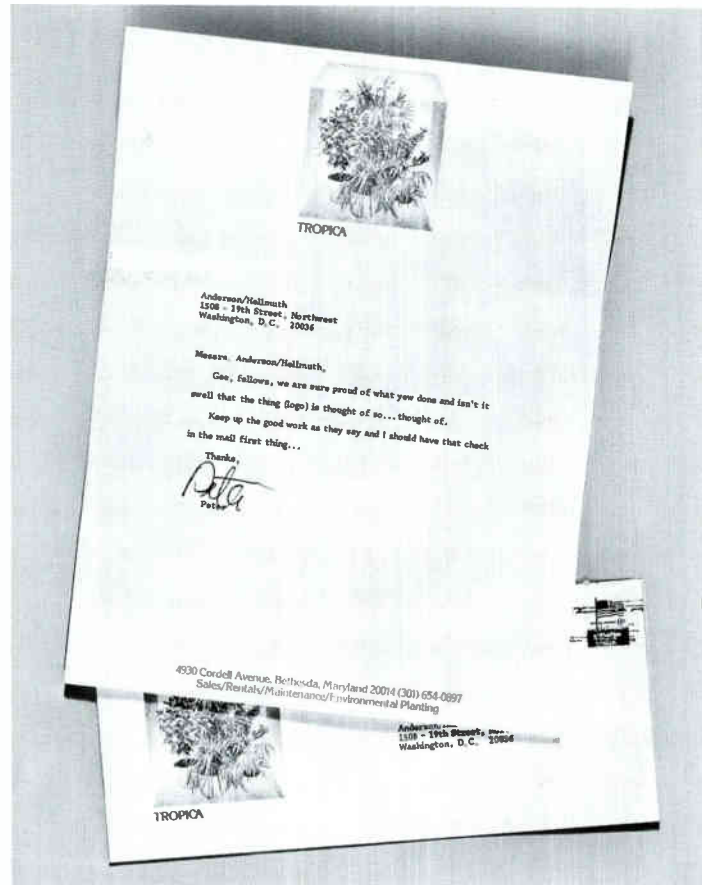
Art Director Robert Shelley
 Designer Robert Shelley
 Photographer Burgess Blevins
 Client Burgess Blevins

923

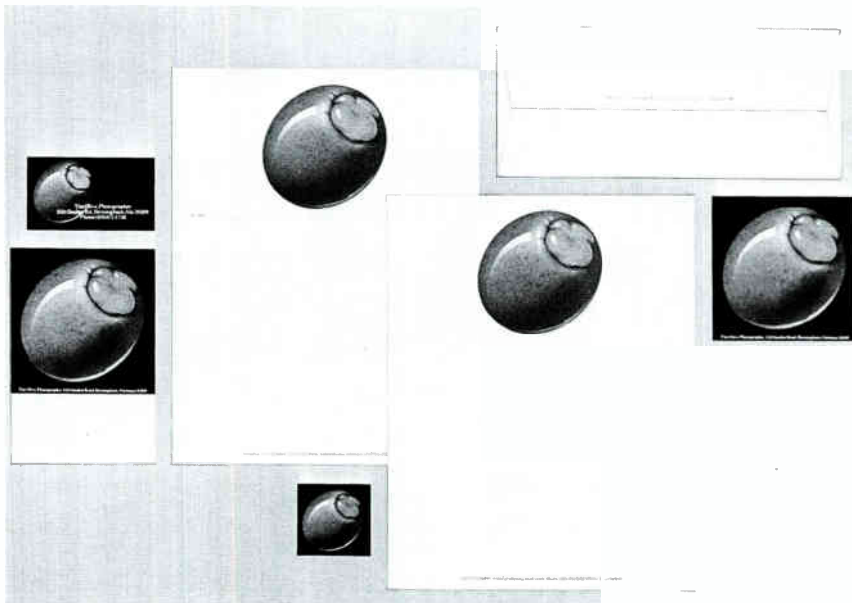
Art Directors Marcello Minale
 Brian Tattersfield
 Designers Marcello Minale
 Brian Tattersfield
 Agency Minale, Tattersfield,
 Provinciali Ltd.
 London
 Client Neville Blech



924



925



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924

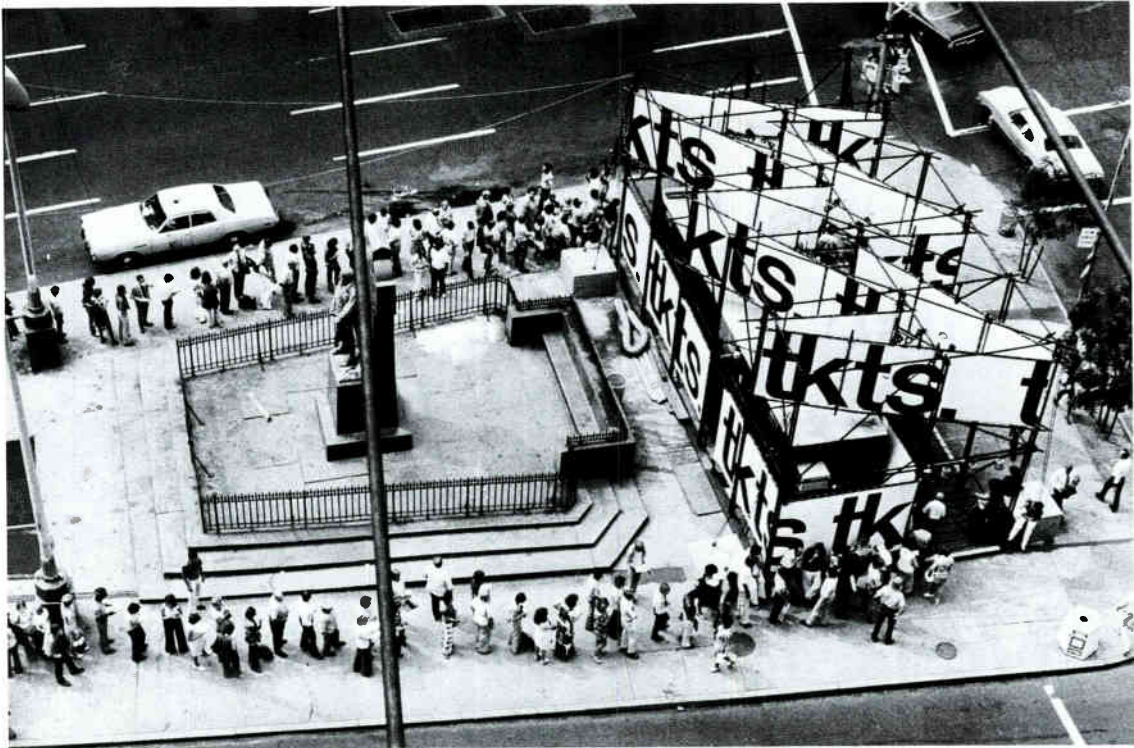
Art Director Lou Dorfsman
 Designer Akihiko Seki
 Artist Akihiko Seki
 Agency CBS/Broadcast Group
 Client CBS Television Network

925

Art Director Anderson/Hellmuth
 Designer C. Anderson
 Artist Anderson/Hellmuth
 Photographer Ralph McCrea
 Agency Anderson/Hellmuth
 Client Tropica

926

Art Director Preuit Holland
 Designer Preuit Holland
 Artist Preuit Holland
 Client Tim Olive, Photographer



927



928

927

Designer Mayers & Schiff, Architects
 Architect Mayers & Schiff, Architects
 Client Mayor's Office of Midtown
 Planning and Development

928

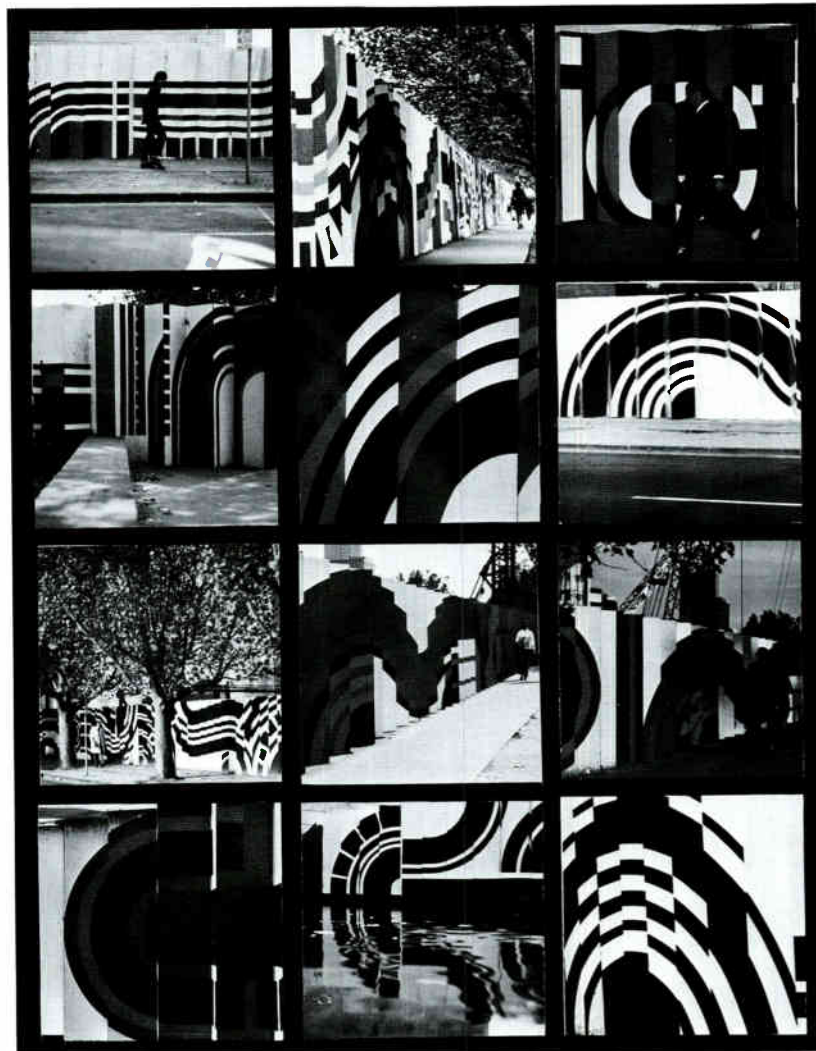
Art Director Muts Yasumura
 Designer Victoria Cero
 Agency Young & Rubicam
 285 Assoc. Div.
 Client Gino's



929

Silver
929

Art Director Malcolm Gear
Designer Malcolm Gear Designers
Agency Malcolm Gear Designers
Client City of Boston



930



931

930

Art Director Les Mason
 Designer Les Mason
 Artist Les Mason
 Agency Les Mason Graphic
 Design Pty. Ltd.
 Melbourne
 Client Victorian Arts Centre
 National Gallery of Victoria

931

Art Director Fred Craig
 Designer Fred Craig
 Agency Brown & Craig
 Client Southern Ohio Bank

The One Show

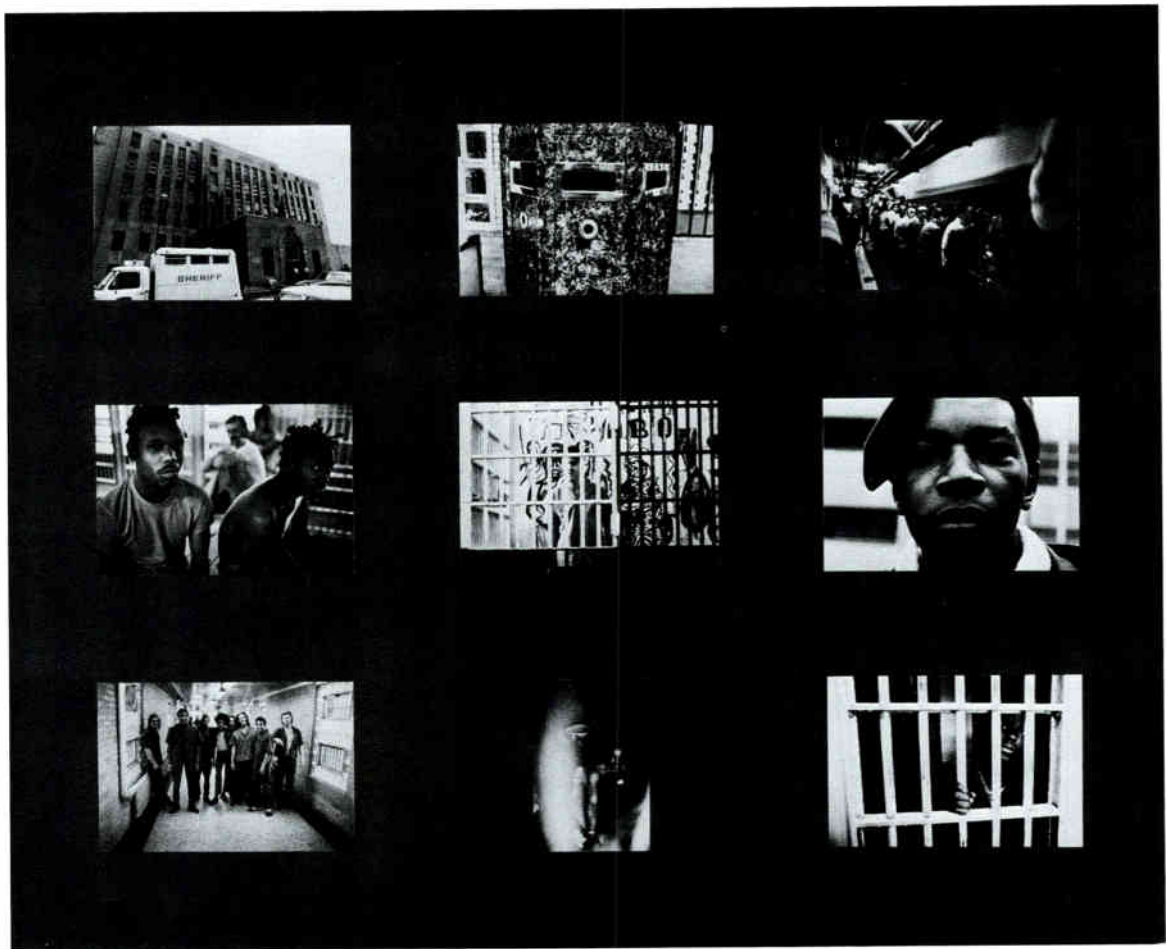
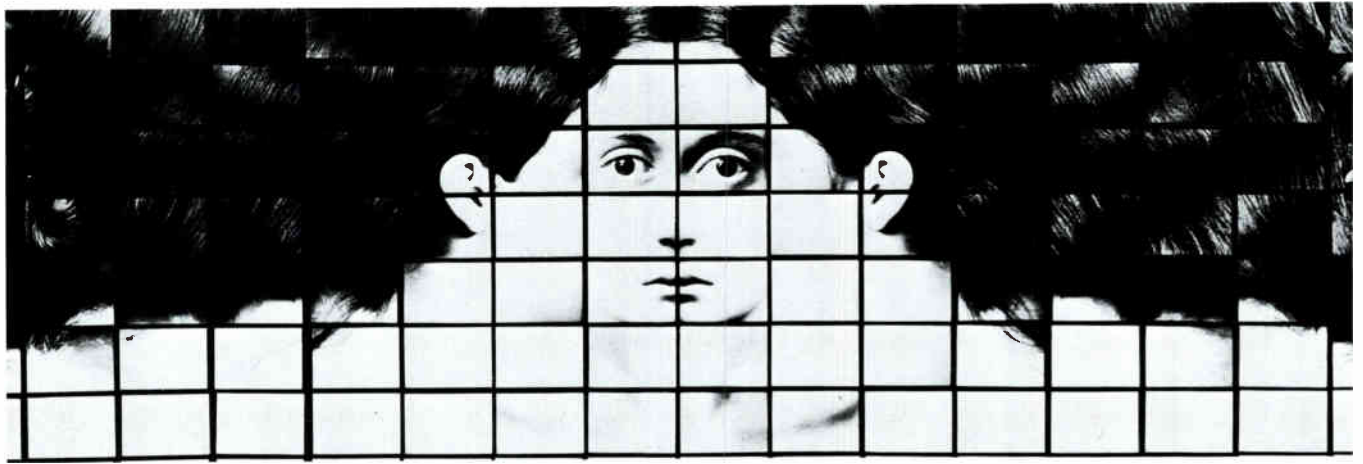
ART & PHOTOGRAPHY

JURY

VINCENT AIOSA
MARTY FOX
PHIL GIPS
ISADORE SELTZER
DICK HESS
MAUREEN LAMBRAY
JOE MESSINA
JIM McMULLAN
BEN ROSE
OTTO STORCH

CHAIRMEN

RUTH ANSEL
J.C. SUARÈS



933

932

Art Director Ernest Scarfone
 Photographer Tetsu
 Publisher Billboard Publications
 Modern Photography Annual

933

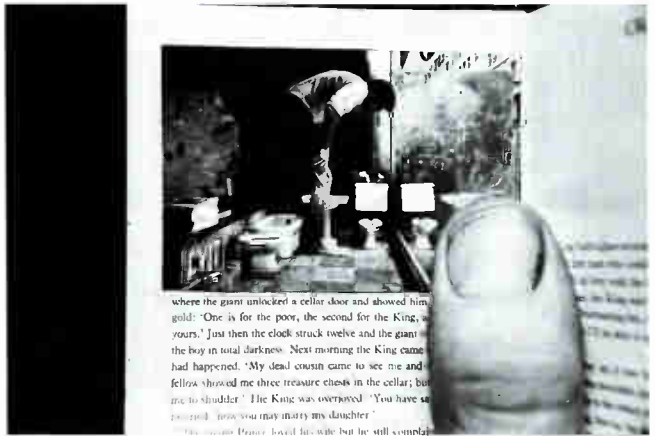
Photographer Jon Randolph
 Writers Jon Randolph
 Geoff Harding
 Director Richard Carter
 Producers Geoff Harding
 Don Knox
 Agency WTTW-TV
 Client WTTW-TV
 Chicago

934

Art Director Ernest Scarfone
 Photographer Duane Michals
 Editor Julia Scully
 Publisher Billboard Publications
 Modern Photography Annual



934



THE CAFETERIA

Photographs and Text by Bruce Davidson

"...Heaven, I thought, was the Garden Cafeteria, where you could sit all day with friends, eating, and never pay the check'..."



The Garden Cafeteria at 365 West Broadway

The delivery man in East Broadway, Chinatown, at the corner of Rutgers Street, in the Garden Cafeteria, a Jewish scene for 42 years. I first went to the Garden with Isaac Bashevis Singer when I was making a film of his story. The famous Singer had spent a lot of time there and knew many of its people, some of whom had survived the Nazi concentration camps. I became interested in the cafeteria and the survivors who now lived on that lower East Side. So everyday, for weeks, I went to the Garden, took a check, got some coffee, and sat down with people at the small tables along the wall. But how does one begin a conversation with somebody who may have lost all his family in the Nazi camp? One day I sat down with a man who said he worked for The Jewish Daily Forward next door. I said that I was interested in the history of the cafeteria and what it meant today. He said: "This place seems to me a bit, because in 1946, when I came to this country, I had difficulties going into restaurants and I had to beg for what I wanted to eat, in the

cafeteria I felt home, just like I would be in Warsaw, in 1939, before the outbreak of the war. This was my refuge. First of all, besides getting the meat so very rare, a hotbatch taste of Polish fry, I found a galaxy of Jewish bring writers—Aach, Singer, Levick—who I adored since I came to my own. Not only I adored, but my best mother, who died Anshelitz, adored and devoted to me. Fortunately I find them in the cafeteria in life. How should I say it in my simple way with my limited vocabulary—I found a haven, a spiritual haven among these people. And when it's wonderful that some of them had the same food that I had! Hearing fish—my childhood me of my home, and I felt like good things never die in life. And it was, in a certain way, among these people in places like the Garden, it seemed to me that actually nobody could destroy the Jewish people. For instance, Manager himself, the owner of the Garden, he's a symbol of a plain guy. Former writer made a place that everybody could come to. A literary man could come to, a writer, or a housewife could come to, as long as he's a man."



Scotchmen from Avenue B

An old man and woman came into the cafeteria. They sat down next to the wall with their coffee, bagels, cream cheese. The woman seemed much older than the man. I couldn't be sure of their relationship. I wanted to say something to them but the man got up and went somewhere in the cafeteria. When he came back, I took out my camera and took one picture of them. The man got up again and left the cafeteria. I said to the old woman, "I hope I didn't scare your son." The woman looked up from her grapefruit and said, "Don't worry, he's not my son, he's my husband, and you didn't bother him!" I asked her how long she had been coming to the Garden. "About 20 years I am coming here. We eat about two times a day here—a snack and lunch, that's all. I like the food. The food is very clean, and it's fresh, and it's appetizing to come here and eat. And he is a very friendly manager. He lets people come in and sit alone if they want. If they drink, he gives them a chance to sit longer yet. Even if they don't give a little more bread,

he lets them sit anyway." I asked her why she liked to sit here so long. She said, "One thing I like, it's a place that is restraining almost of spending your money in a movie, you spend your money making no friends. You meet people you haven't seen for years. Nowadays I don't come too late here; I am afraid. Around six o'clock, I try to go home. Nowadays, you know, the money you get to spend to walk. I've been married two times. I didn't have much money with me, but it's not so much the money, you get to spend. The profit is more than the money remember. My husband is always with me, but I know that I'm the one to get married. I want to get into a home. I am getting weaker and won't be able to take too long care of a home. And I see the very little books, they're going to throw down a lot of houses and I'd be out of luck." I asked her if she had any children. "I only got two, they're all. One is in California and one is in Forest Hill. The one in California never calls, but the one here calls once in a while. He doesn't come so often. That's how life is, you got to take good care of yourself. You cannot depend on nobody."



Silver

Art Directors Milton Glaser
Walter Bernard
Designer Walter Bernard
Photographer Bruce Davidson
Writer Bruce Davidson
Publisher New York

Art Director Ernest Scarfone
Photographer Paul Caponigro
Publisher Billboard Publications
Modern Photography



937



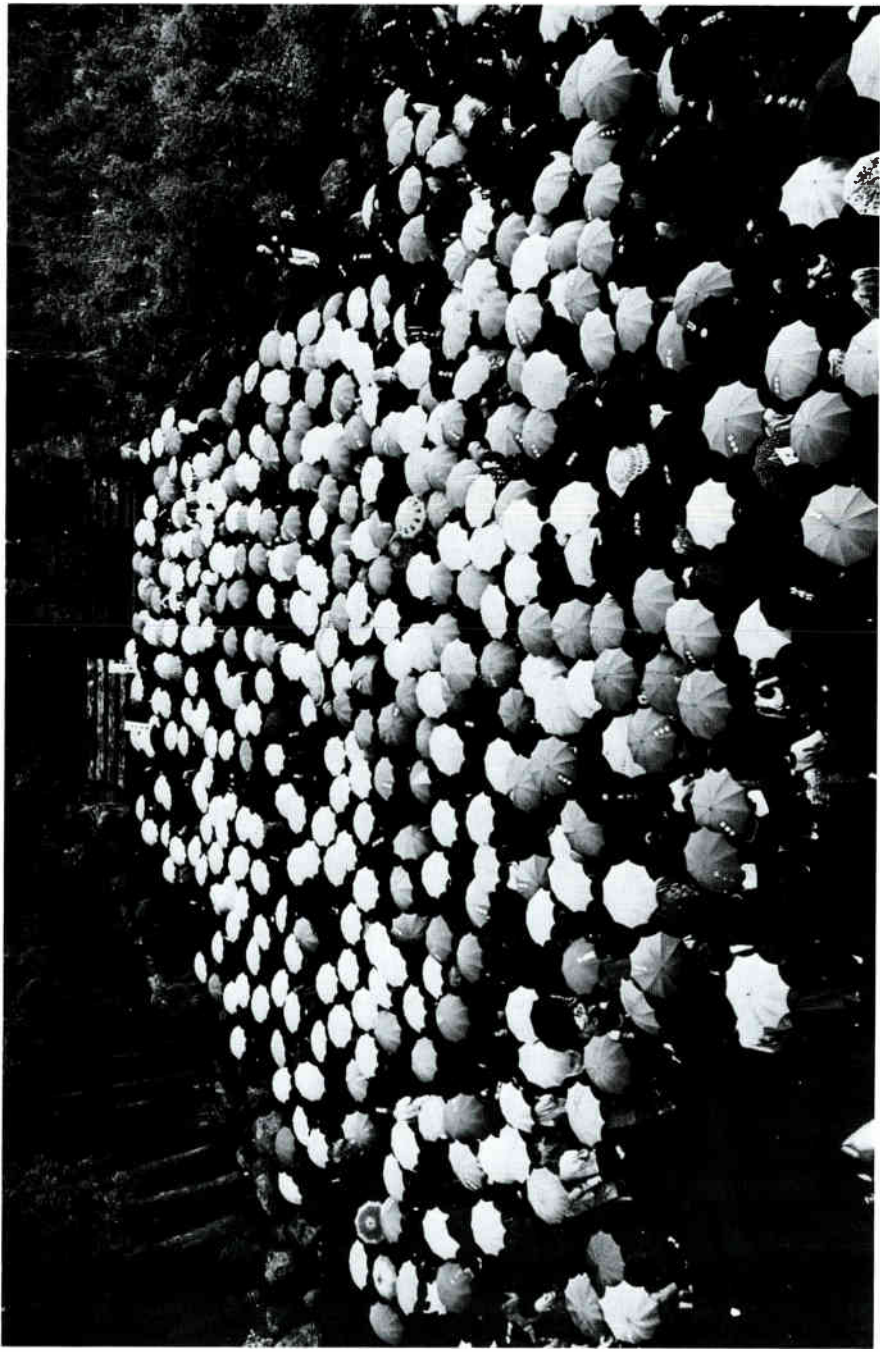
938

937

Art Director Bill Cadge
 Designer Verdun Cook
 Photographer Marvin Koner
 Publisher Redbook Publishing
 Redbook

938

Art Director Jean-Pierre Montagne
 Photographer Eric Meola
 Writer Eric Meola
 Publisher Zoom



939



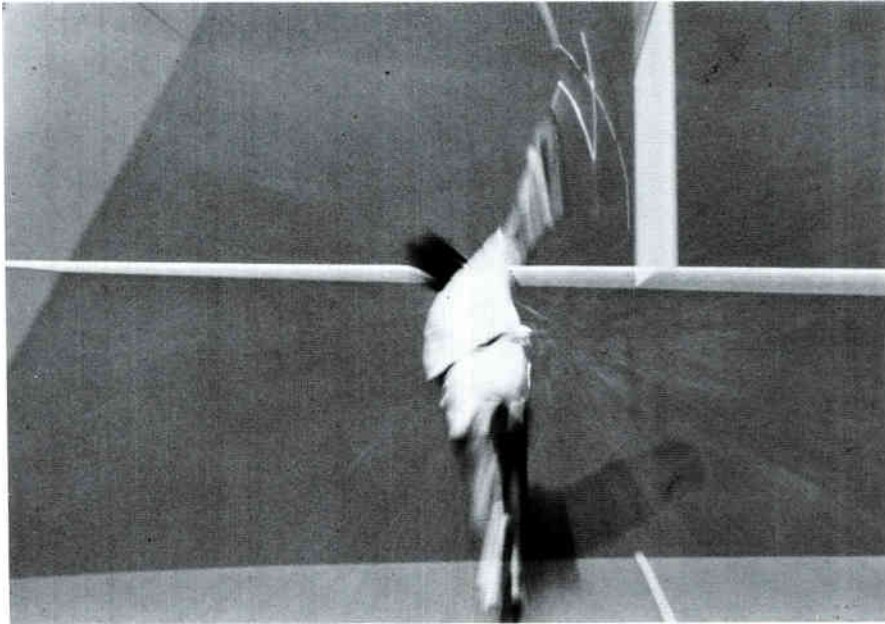
940

939

Art Director Shinichiro Tora
 Photographer John Launois
 Publisher Ziff Davis Publishing
 Popular Photography

940

Art Director John Bradford
 Designer John Bradford
 Photographer Gordon E. Smith
 Publisher Family Circle



941



942



941

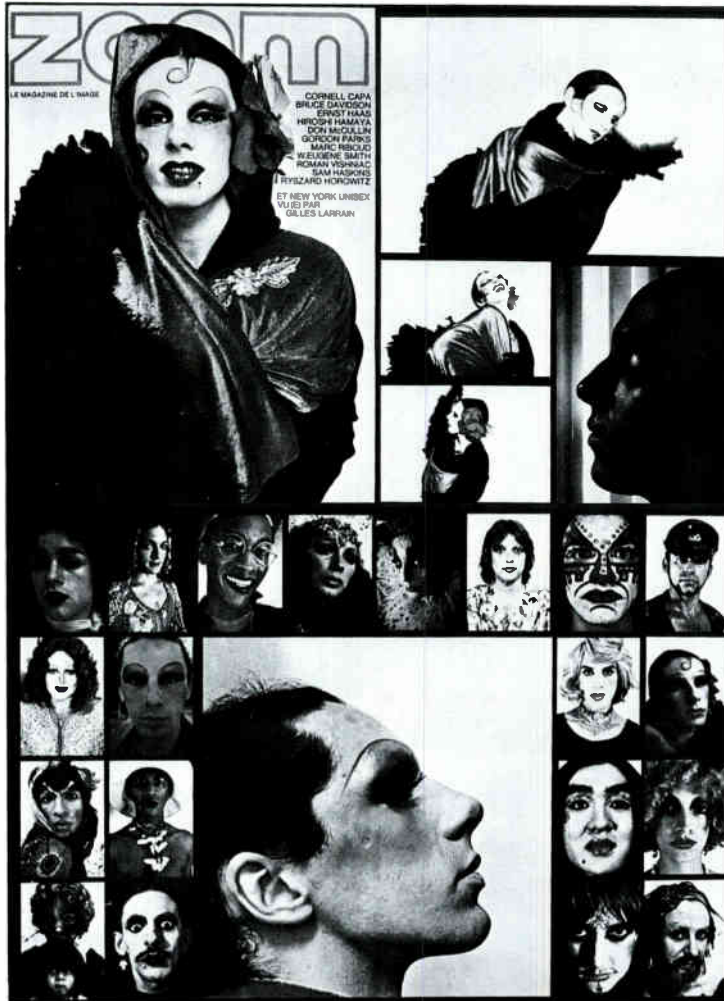
Art Director John Newcomb
 Designer John Newcomb
 Photographer Stef Leinwohl
 Publisher Tennis Features

942

Art Director Richard Wagen
 Photographer Pete Turner
 Writer Tom Farrel
 Publisher Esquire



943



944

943

Art Director Ernest Scarfone
 Photographer Francisco Hidalgo
 Publisher Epoi
 Nikon World

944

Art Director Gilles Larrain
 Designer Maurice Coriat
 Photographer Gilles Larrain
 Publisher Zoom



945



946

Silver

945

Art Director Henry Wolf
Designer Henry Wolf
Photographer Henry Wolf
Publisher Photo

946

Designer Otto Storch
Photographer Otto Storch
Publisher Seibundo Shinkosha
Publishing Co.
Photographers in New York



FRANK PEARL

Pete and Ice
 The ice skating rink at the Rockefeller Center is a popular spot for winter recreation. The rink is surrounded by a low wall and a railing. In the background, a large, ornate sculpture of a figure is visible on a raised platform.



FRANK PEARL

Street in Manhattan
 A view of a street in Manhattan at night, showing the silhouettes of buildings and the lights of the city.

948



FRANK PEARL

Text Window
 A window display featuring several small, round, white objects (possibly figurines) and a large, dark, abstract shape. Text is visible on the window pane.

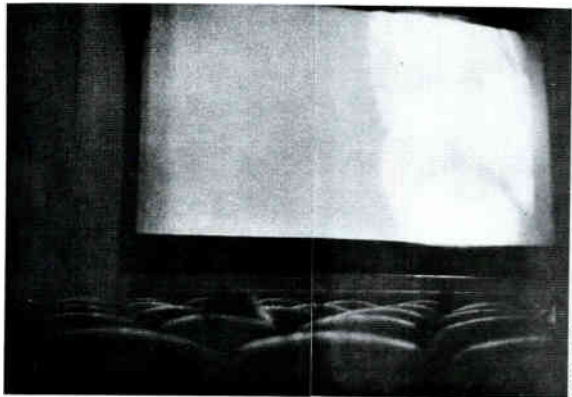


FRANK PEARL

State in Window
 A person standing in a window, looking out. The person is wearing a light-colored, possibly white, outfit.



New Year's
 A young child wearing a large, dark hat with a wide brim and a white ruffled collar. The child is looking directly at the camera.



FRANK PEARL

Light in the Dark
 A large, bright, rectangular object (possibly a screen or a piece of art) in a dark room. The object is illuminated, creating a strong contrast with the surrounding darkness.



FRANK PEARL

City at Night
 A view of a city skyline at night, viewed from across a body of water. The city lights are reflected in the water, and a bridge is visible in the foreground.

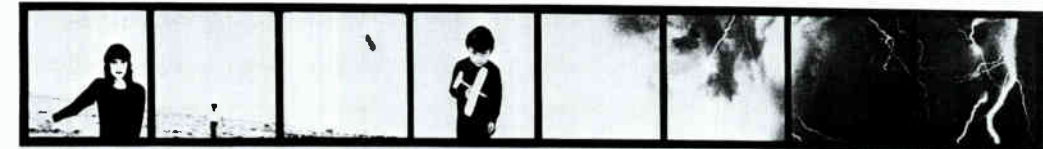
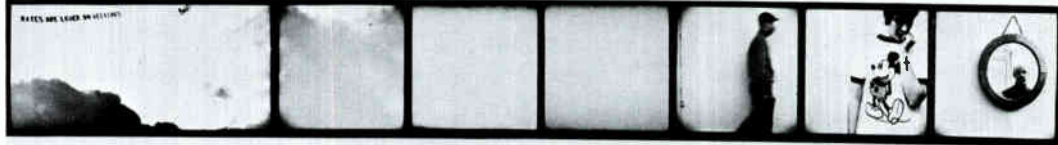
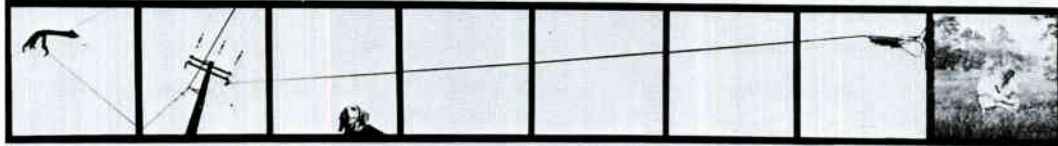
948

Art Directors Milton Glaser
 Walter Bernard
 Designers Milton Glaser
 Walter Bernard
 Photographers Jill Freedman
 Peter C. Basich
 Lynne Moran
 Michael Abramson
 Vincas Meilus
 Eric Blaushild
 Arlene Gottfried
 Marc Franklin

Mitchell Funk
 Joseph Graffeo
 Roz Kelly
 Martin Kravitt
 Philip Lief
 Helena Martemucci
 Cynthia Matthews
 Philip Rothenberger
 Steve Salmieri
 Samuel Saylor
 Arthur Tess
 Publisher New York



949



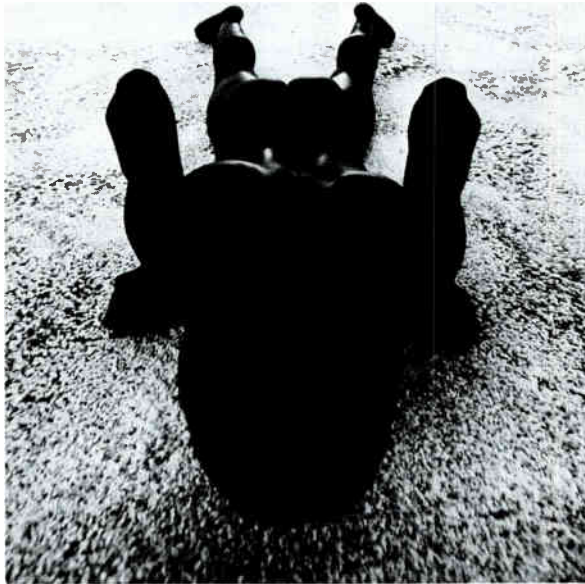
950

949

Photographer Pete Turner
Editor Roger Therond
Publisher Photo

950

Art Director Ernest Scarfone
Photographer William G. Larson
Publisher Billboard Publications
Modern Photography Annual



951



952

DE GROTE AFDRIJF



951

Photographer Pete Turner
Editor Roger Therond
Publisher Photo

952

Art Director Dick de Moei
Designer Yoke Westerman
Photographer Farrell Grehan
Writer Henk V. Teylingen
Editors Joop Swart
Helene Vesters
Marè v.d. Velde
Simon Kapteijn
Publisher De Geïllustreerde Pers b.v.
Avenue
Amsterdam



953



954



953

Art Director Ernest Scarfone
 Photographer Pete Turner
 Writer Julia Scully
 Publisher Modern Photography

954

Art Director Dick de Moei
 Designer Hans Blommensteijn
 Photographer Farrell Grehan
 Writer Dick Schaap
 Editors Joop Swart
 Helene Vesters
 Marè v.d. Velde
 Simon Kapteijn
 Publisher De Geillustreerde Pers b.v.
 Avenue
 Amsterdam



956



It's 6:50 a.m. and the first shift is getting ready for work.

Two fingers of bourbon. Nest. With a beer chaser.

That's what it takes these days for some workers to face the blasted boredom of the assembly line.

The duller the job, the stronger the need for a fix. Drinks or drugs. Either or both.

More than 5% of the American bluecollar workforce have become alcoholics. Even more may be hooked on something stronger.

And a lot of people think you're to blame. Industry management.

But no one's telling your side of the story.

To do it effectively, you need the best communications help you can get. As soon as you can get it.

We suggest you call your advertising agency. And your public relations counselors, too.

They are specialists. Experts in communicating ideas. Positively. In words. Or pictures. In print. On radio. Or television.

They know how to inform. Excite. Sell.

And the American free enterprise system needs to be sold. Now!

It's time to concentrate your management skills and your agency's selling skills to explain the profit system. How it works. Why it works. And how it has made our standard of living the highest in the world.

Send for our free information kit. It's called **NEEDED: Business Missionaries**. And it's full of ideas you can use to help build an effective communications campaign.

Write: Business Missionaries, Penton Publishing Company, Penton Plaza, Cleveland, Ohio, 44114

Penton
Industry Week. Foundry. Automation. Machine Design. New Equipment Digest.



957

956

Art Director Sue Forman
 Designer Sue Forman
 Photographer John Lawlor
 Writer Bill Irvine
 Agency Gilbert, Felix & Scharf
 Client Ehrenreich Photo Optical Industries

957

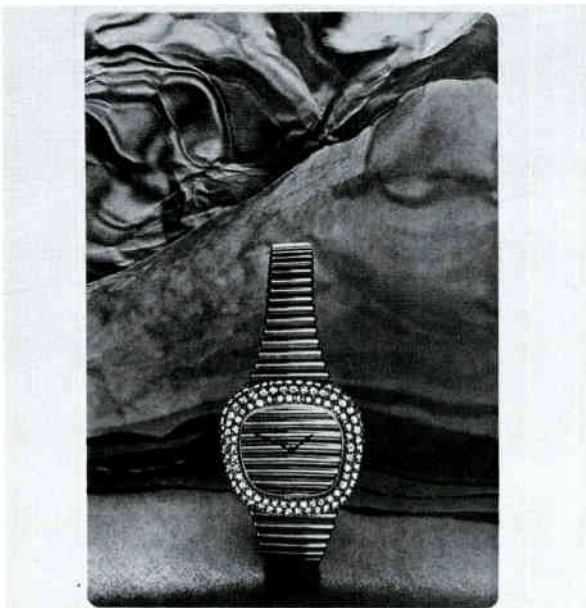
Art Director Tom Gilday
 Designer Tom Gilday
 Photographer Jan Czyrba
 Writer Mike Marino
 Agency Griswold-Eshleman
 Client Penton Publishing Co.



Would you trust
this moment
to anything
less than
Kodak film?



958



... ..

PIAGET

959



... ..

PIAGET

958

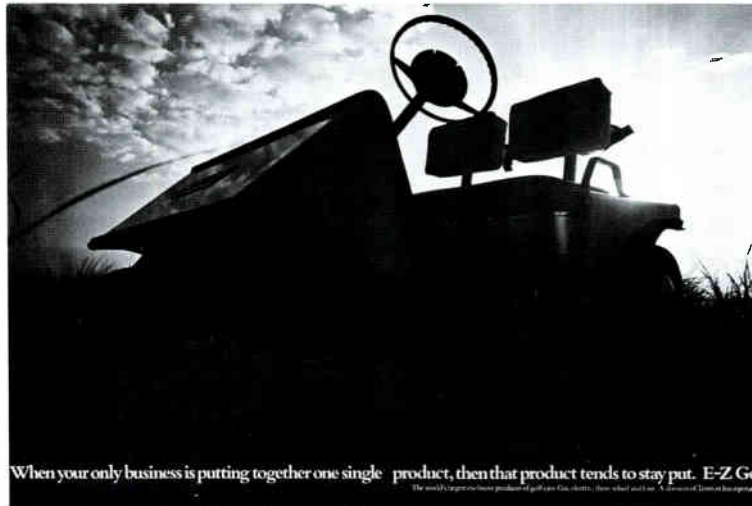
Art Director Fred Kittel
 Designer Fred Kittel
 Photographer Tom McCarthy
 Writer Bill Lane
 Agency J. Walter Thompson
 Client Eastman Kodak

959

Art Director Chuck Brodek
 Photographer Michael O'Neill
 Agency Harry Viola, Inc.
 Client Piaget Watch Corp.



960



When your only business is putting together one single product, then that product tends to stay put. E-Z Go.

The world's largest manufacturer of golf carts. Go, carts, here what you see. A division of Textron Inc.

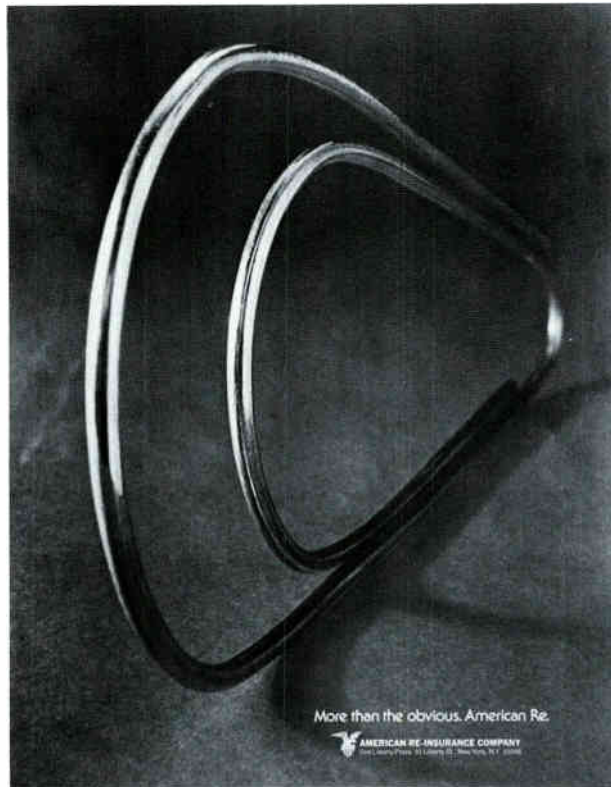
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960

Art Director Randy Miller
 Designer Bill Sweney
 Photographer Randy Miller
 Writer Bill Sweney
 Agency Randy Miller Inc.
 Client Randy Miller

961

Art Director Tony Anthony
 Designer Tony Anthony
 Photographer Randy Miller
 Writer John Davis
 Agency Tucker Wayne Advertising
 Client E-Z Go-Textron



962



When you find all's right in your world, that is called security.

Talon

The quality report that's trouble-free.



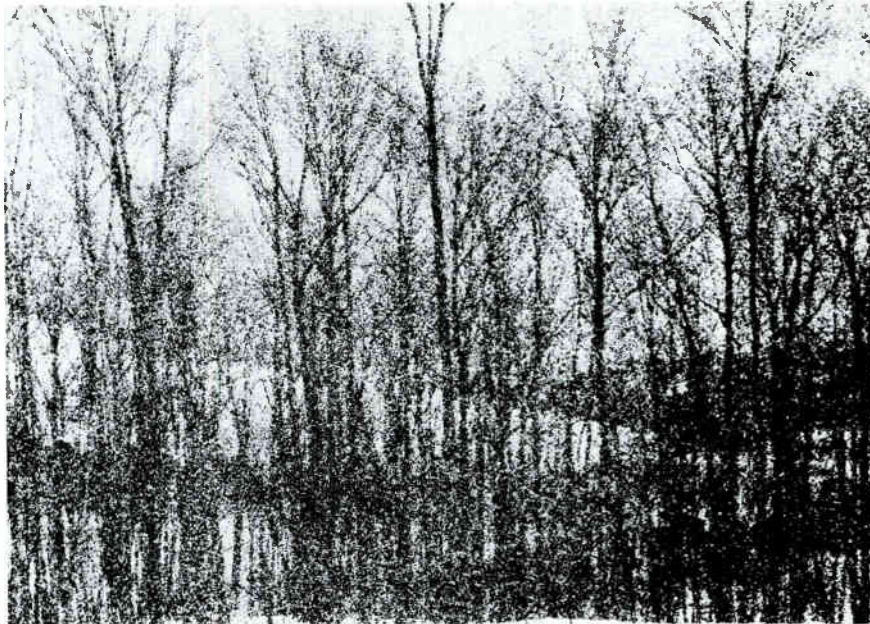
963

962

Art Director Richard Murnak
 Photographer Michael Geiger
 Writer Thomas Atkinson
 Agency Doremus & Co.
 Client American Re-Insurance Co.

963

Art Director Alan Goodman
 Photographer Elliot Porter
 Writer Norma Stevens
 Agency DKG
 Client Talon



964



965



When you make something difficult look effortless, that is called skill.

Talon
The paper experts

964

Art Director Chokichi Hataya
 Designer Shinichiro Nagata
 Artist Shinichiro Nagata
 Photographer Chokichi Hataya
 Writer Yoko Nishiyama
 Agency Photo Studio GP.
 Osaka
 Client A-Tel Co., Ltd.

965

Art Director Alan Goodman
 Photographer Del Mulkey
 Writer Norma Stevens
 Agency DKG
 Client Talon



When all that holds you is the horizon, that is called freedom.

Talon

The 100-foot zipper that moves the way you do.



966



When you can survive while those less fit fall away that's endurance.

Talon

The tough zipper that looks and acts.



967

966

Art Director Alan Goodman
 Photographer Stanley Rosenfeld
 Writer Barry Greenspon
 Agency DKG
 Client Talon

Silver
 967

Art Director Alan Goodman
 Photographer Pete Turner
 Writer Norma Stevens
 Agency DKG
 Client Talon



968



969

968

Photographer Sam Zarembor
Client Sam Zarembor Inc.

969

Art Director Thom La Perle
Designer Thom La Perle
Artist Thom La Perle
Photographer Larry Keenan, Jr.
Writer Robert England
Agency Graphic Communications Center
Client Itel Leasing Corp.

QUADROPHENIA



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971

SHALL I COMPARE THEE TO A SUMMER'S DAY?

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate,
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd,
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd,
But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.*

William Shakespeare

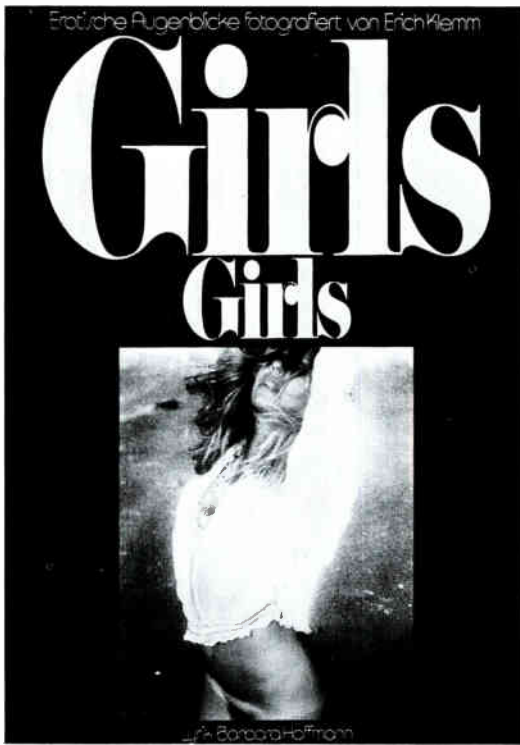
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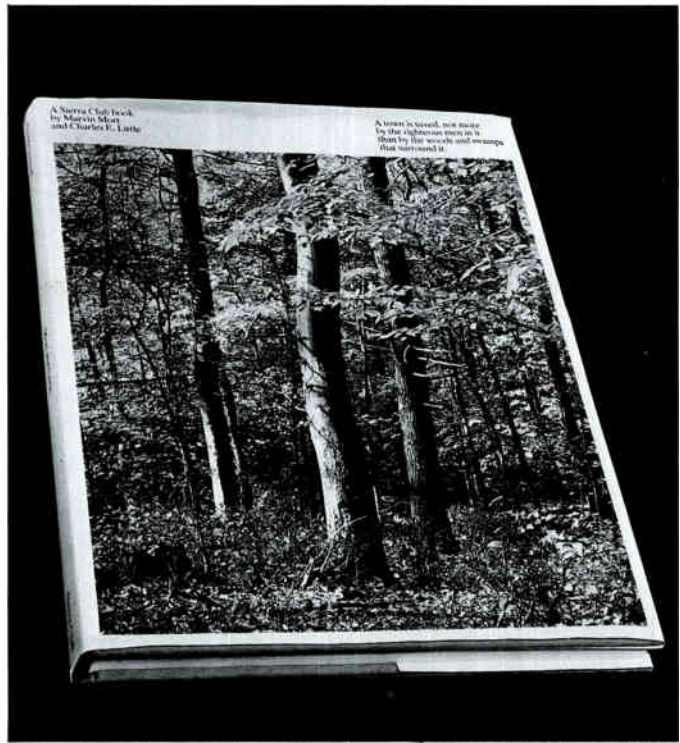
Art Director Pete Townshend
Designer Pete Townshend
Photographer Ethan Russell
Client MCA Records

971

Designer Otto Storch
Photographer Otto Storch
Writer (Shakespeare)
Publisher Hallmark
Crown Editions



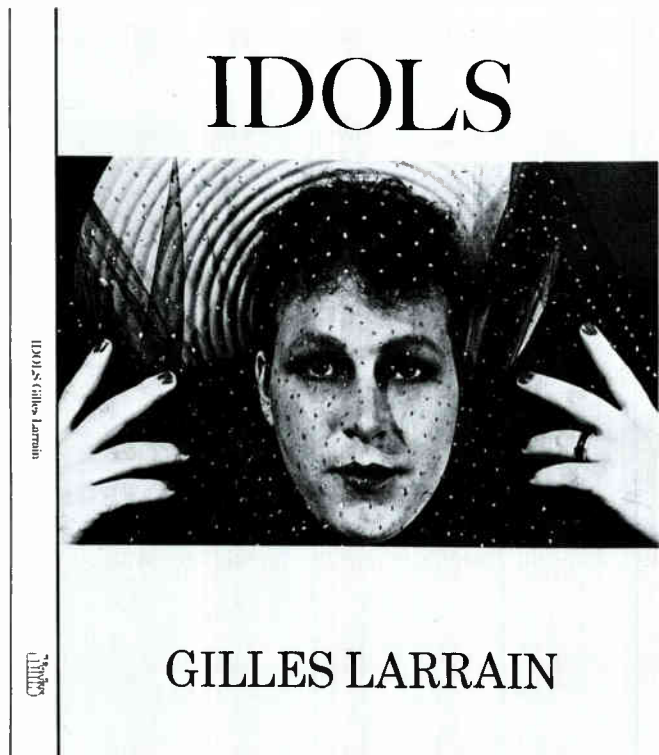
972



973



974



972

Art Director Erich Klemm
Designer Erich Klemm
Artist Erich Klemm
Photographer Erich Klemm
Writer Barbara Hoffmann
Publisher Verlag Laterna Magica
Munich

973

Designer Charles Curtis
Photographer Marvin Mort
Writer Charles E. Little
Editor John G. Mitchell
Publisher Sierra Club Books

974

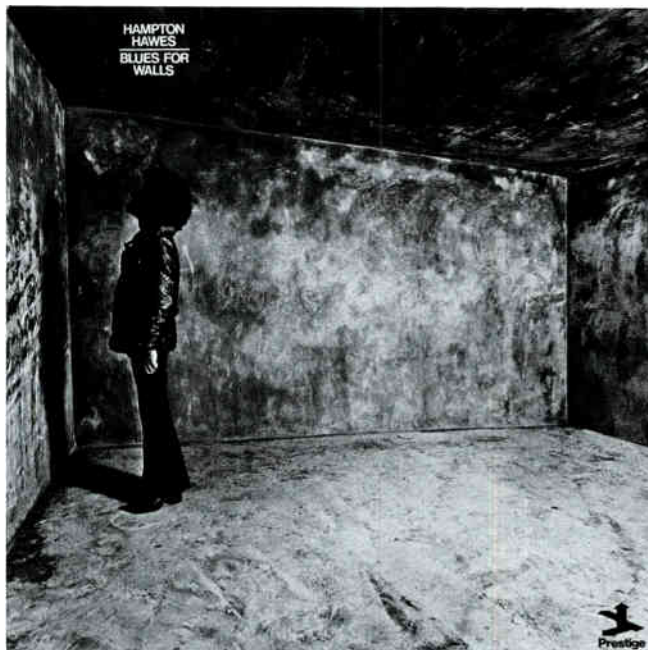
Designer Gilles Larrain
Photographer Gilles Larrain
Writer Ralph Gibson
Publisher Links Books



art direction the magazine of visual communication

november 1973 \$1.25

975



976

975

Art Director Stanley Stellar
 Photographer Robert Monroe
 Publisher Advertising Trade
 Publications
 Art Direction

976

Art Director Tony Lane
 Designer Tony Lane
 Photographer Tony Lane
 Client Prestige Records

The Dollar: Why the Worst Is Over

By John Kenneth Galbraith

"... In economics, as in love, nothing is permanent. An interesting collation of forces is now working for the dollar ..."

For people who stay at home, the recent decay of the dollar in relation to the mark, the Swiss franc, the yen and even the French franc has had only indirect, theoretical, or moral significance. Small foreign automobiles have ceased to be much of a bargain. There has been some effect on living costs, but this has been concentrated among the more comprehensive economic mismanagement. And on the sanctity of the currency, as on the other proclaimed Republican virtues, Richard Nixon has shown his remarkable instinct for appeasement. As a prophet of hard money he will rank in the history books well below William Jennings Bryan. But these consequences apart, the two devaluations of the dollar and the further Fabian retreats have not much affected the man in the American street.

For the several million Americans who live or travel in foreign lands the effect has been anything but academic. They have taken a painful beating which has been made worse by the increase in prices the world around. A very large number feel, not without reason, that they have been subjected to something remarkably akin to exploitation. Again this is a subjective, not an objective, phenomenon.

Numerous of these impoverished souls rank well below John Mitchell and Chuck Colson as subjects for compassion. Many over the years have developed an extreme sense of self-reliance based on their unique intelligence in escaping the high rents and high crime rates in the American Republic and their ability to employ a time machine. A depressing number, while in exile, used their leisure to analyze more deeply the fabric of American society and to identify the Nazis. The result was a Christ-blessed bore. Their present an-

guish can only be a cause of rejoicing. Likewise, those who find the better Paris restaurants expensive have an excellent recourse: they can remain away from such deadfalls and probably should have done so before. But there are others for whom concern is in order—salesmen in Germany, even if some are unscrupulous, traveling on a budget, teachers, students. Not long ago in a gallery in Paris I saw one of those American girls who can study a picture for an hour over an open book before moving on. This one counted her money after she had finished and looked worried. For all that, the dollar debacle has been very sad. Senator Percy could be right in believing that foreign travel this summer has been the most compelling possible education to the inadequacy of the Nixon Administration.

It could also be that the worst is over. No one can be sure in economics, as in foreign policy, men in authority cover their doubts as to the consequences of a given chain of events with a kind of hellebrand certainty as to what will occur. But the conclusion just mentioned survived a fairly substantial survey which I made last month of American, British, French, Swiss and Belgian banking and financial parliaments, and it has been confirmed, at least momentarily, by the recent rise of the dollar in relation to the major currencies and gold. Until last month I had never associated with bankers in any systematic way. I am impressed by how well and also how much they can.

Any view of the future of the dollar has to begin with a scratch reminder of the reasons for the recent troubles. Partly they are a legacy of the years

when the dollar was a financial icon of unique power. During World War II, alone among the major currencies, it continued to command a nearly complete range of goods and services. And similarly in the years following. In the late forties and early fifties, when, as a standard of value or a medium of exchange, the mark and the franc were less well regarded than a package of cigarettes, dollars accorded access not only to consumers' goods but also to the capital equipment on which recovery depended and outside the United States) to gold as well. American goods being abundant and European and Japanese goods scarce, American exports continued to be greatly in excess of imports. The need for American goods suppressed any tendency to accumulate dollar balances. Beginning in the sixties there was a major change. The European countries and Japan had, of course, by now fully recovered, and in recovering they had put their capital into new and efficient equipment for their export industries. Meanwhile the Cold War paranoia was committing our capital to missiles, the F-111 and travel to the moon, none of which could be expected or improved export performance. We were still spending substantially for European defense, and the Vietnam insanity was now upon us. And, in the late sixties, wage-price inflation became serious in the United States—it was notably more serious here than in Germany, so it came to pass that the favorable balance on merchandise account, which had been about seven billion in 1964, dropped to less than a billion—far less than the net foreign outlays on military accounts. There was also an episodic and imperfectly controlled outflow of capital. At this stage, however,



Illustrated by Bill Bost

88 NEW YORK

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Israeli Notebook: Thoughts With the Cease-fire

By Nora Ephron

"... 'We're just buying time,' said one young Israeli. 'That's the most we can hope for.' When has there ever been peace? ..."

THE WAR is not on at this moment, arrears for a cease-fire have been reached, and all of this ought to bring some relief, if not actual pleasure, to the Israeli people. It does not. Few people here believe the war is over, and it is clear that a great proportion of the population does not want it to be over, is sorry it ended when it did, wants two or three more days to pound the Egyptian Army and its equipment into the sand. Only then, they say, will the Arabs realize how dangerous it is to tangle with Israel. And if you ask them why they think this is so—after all, the six-day war was a decisive victory on any military history and I hope the Arabs away only six years—they react as if you have merely proved their point. "Look," said one young Israeli intellectual to me, "we're just buying time. That's the most we can hope for. When has there ever been peace?"

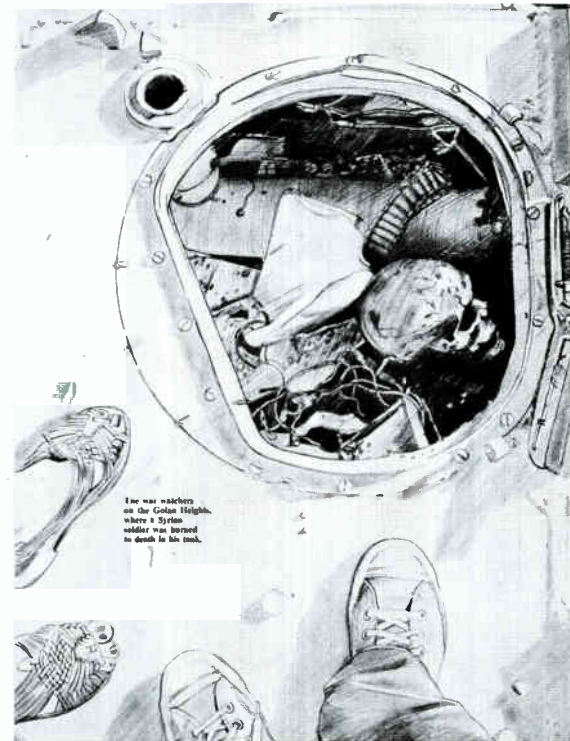
I came to Israel on the thirteenth day of the war; in less than a week, it had ended. So I did not see a great deal of the war itself—just the debris of war, the wounded in the hospitals, the aftermath in the desert, the people themselves. I had never been to Israel before, but I suspect that to see this country as it was is more interesting than to visit during peace. That is to say, it is hard to see it, and I'm not sure I don't mean it to be hard. The Israelis urge war better than they do anything else. There is no way not to be stunned, almost into numbness, by the spirit and heroism and communalism of the Israeli people. The country literally blinds, and the stories that go the rounds would be outrageously sentimental but for the fact that they are true. On the other hand, it seems clear that war is the only political solution the Israelis are comfortable with—and I became more and more disturbed as I heard one after another speak of war, particu-

larly when they spoke of the present-ness of the cease-fire. I apparently showed my discomfort, because in the middle of my interview, the Israeli I talked with always seemed compelled to throw in qualifying remarks: "We aren't bloodthirsty," "It's not that we want revenge." And so on. Recently, Henry Kissinger of *The New York Times* interviewed a number of Israeli intellectuals about how they felt about being virtually abandoned by the world intellectual community. One of them, Hershkovitz, a well-known novelist and political commentator here, asked: "Where is all this huge left community in America that for years paraded, demonstrated, sat in, stood in, and spoke in for Vietnam? Where are they? Where are all the writers? Where is *The New York Review of Books*? Where is *Isis* Stone?" I have no idea what the answer to that question is, but I wonder whether part of it has to do with the effects of the Vietnam war, which, if it accomplished anything at all, managed to give war a thoroughly bad name. In any case, that is true for me.

I constantly have to remind myself that the Israelis have had little choice but to fight, that it is inevitable for them to have become so chauvinistic and militaristic as they have. I would like to see the Israeli people give something else but military theories to the world," novelist Elie Wiesel said on the plane to Tel Aviv. "But the world happens its own demands on it." Yes. And still, I am uncomfortable. In Jerusalem, in the middle of a group of buildings, there sits a grounded fighter plane. It is equipment for the school playground. A leading woman politician tells me that when her son went into the army, she received letters of congratulation; when he graduated from school with honors, she got none. A businessman I spoke with tells me how unhappy he is that the government

ruled his civilian job essential and would not let him fight. "I cannot be a hero to my children," he says. An Israeli housewife tells me a story: "A little girl who goes to school with my son arrived in class in tears, and the teacher asked what was wrong. 'Rachel's father was killed in the war,' the girl said, 'and Rachel's father is in the hospital. But my father is home and nothing happened to him at all.'" I talk to Israelis, and one after the other lowers his voice and tells me what the Arabs are really like. "An Arab would kill his brother for money," one tells me. "You know what they want?" asks another. "They want Tel Aviv and they want our women. White women." The Syrians, I was told repeatedly, are sent to war with bathing suits and condoms—the former for the Israeli beaches, the latter for Tel Aviv prostitutes. The other day, I was in Jerusalem and someone told me it was possible to make a connection at the Sixth Station of the Cross. I asked another friend if it was true. "It used to be true," he said, "but it's not safe now. The Arabs who sell the drugs are informers." It occurred to me that that was the nicest thing I had heard anyone say about the Arabs since I arrived.

The sun comes up over the Sinai Desert shortly after 8 a.m., and if you started out from Tel Aviv at one, you are just at the point where what is left of the war begins. For a first minutes you see empty desert, huge dunes twisted into cones and trapezoids, scrub brush, all of it shimmering in pink light. Occasionally now, there are bushes covered with sand, and then an oasis of palms sheltering green tents, buses parked in neat rows, whitening radar screens painted camouflage green-and-yellow, tanks burst with their guns skyward. Around you, everywhere you look, is the debris. Garbage. Empty tin of *Cintamani* on page 67.)



I was watching as the Golden Heights, where a Syrian soldier was burned to death in his tank.

Illustrated by John Aron

82 NEW YORK

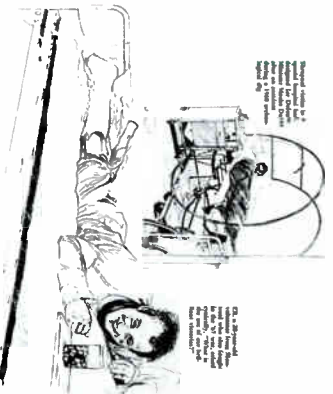
978

977

Art Directors Milton Glaser
Walter Bernard
Designers Milton Glaser
Walter Bernard
Artist Ed Sorel
Publisher New York

978

Art Directors Milton Glaser
Walter Bernard
Designers Milton Glaser
Walter Bernard
Artist Julian Allen
Publisher New York



Behind the scenes of a comedy sketch by the author. The man is the author, the woman is the author's wife. The man is the author, the woman is the author's wife.

The author's wife. The man is the author, the woman is the author's wife.

...One pretty nurse from California had intended to be married. I gave him back the ring and took the first plane over...

The author's wife. The man is the author, the woman is the author's wife. The man is the author, the woman is the author's wife.



The author's wife. The man is the author, the woman is the author's wife.

The author's wife. The man is the author, the woman is the author's wife.

The author's wife. The man is the author, the woman is the author's wife. The man is the author, the woman is the author's wife.

983

**Mr. Nobbing
Awaits
His Millions**

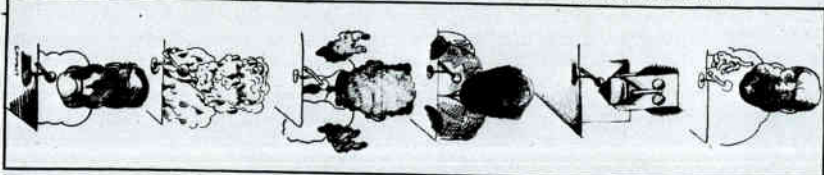
Mr. Nobbing, a man of means, was waiting for his millions. He was waiting for his millions. He was waiting for his millions.



The author's wife. The man is the author, the woman is the author's wife. The man is the author, the woman is the author's wife.

**How They Answered
Buchanan and Safire**

How they answered Buchanan and Safire. The author's wife. The man is the author, the woman is the author's wife.



The author's wife. The man is the author, the woman is the author's wife. The man is the author, the woman is the author's wife.

984

**The
Tapes
(cont.)**

The tapes. The author's wife. The man is the author, the woman is the author's wife.

983

Art Directors Milton Glaser
Designer Walter Bernard
Artist Julian Allen
Publisher New York

984

Art Director J.C. Suarez
Designer J.C. Suarez
Artist Seymour Chwast
Publisher The New York Times
Op-Ed Page



985

The Use Of Adversity

Pragmatism and Zeal

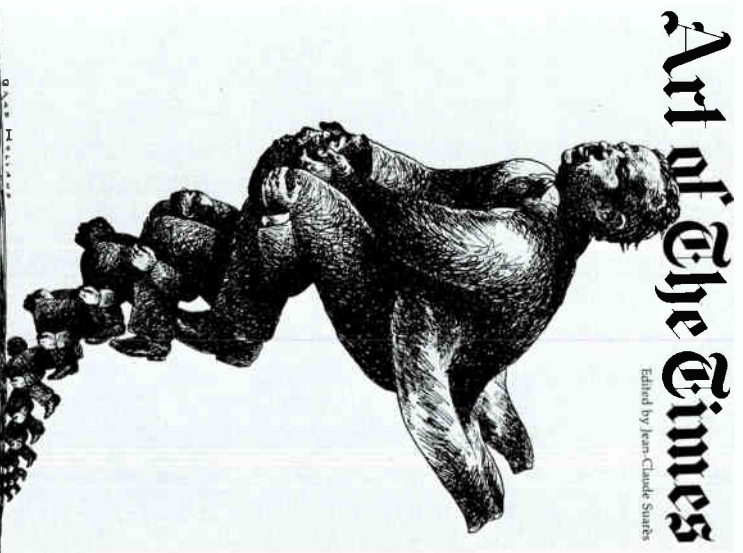
Waiting and Its Lessons of Morality

America—No Free Lunch

The Danger of Misjudgment

WASHINGTON

IN THE NATIONAL



Art of The Times

Edited by Jean-Claude Suarès

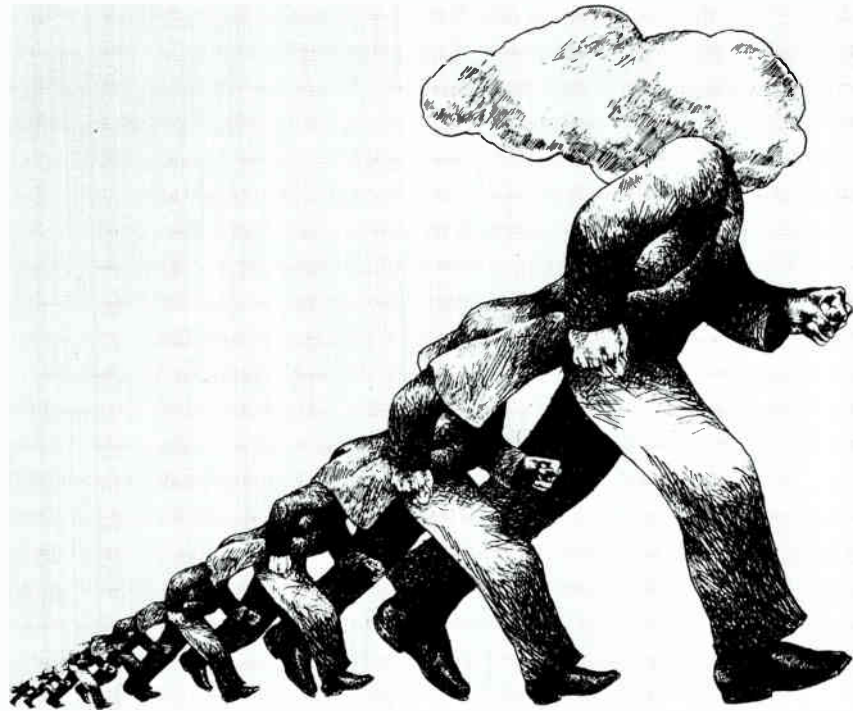
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What's Going on Here?

By Steve Pincus

The Slippery Slopes

The Renewed Militants

I Got It, I Got It!

When growth brings internal, you're doing something right.

That's why we're rightly proud of our 2-year record for the most rapid increase in the number of Westchester residents in 2 years.

How do we accomplish growth like that? You do it very carefully. By making the most opportunities. By being innovative and competitive. And, most of all, by producing superior results.

Spaulding's principal product—the West O-Flat residential—is the leading residential product in the country. And recently Spaulding has been named the most innovative product in the country.

Spaulding—and all its 25 divisions—will continue to bring you new products in a variety of markets—commercial, consumer, industrial, and more.

Spaulding
Innovative products.

THE CITY POLITIC

BY MARTIN F. NOLAN

SHOWDOWN VOTE IN NORTHERN WESTCHESTER

In the tumultuous spring of 1968, as Nelson Rockefeller was undergoing his metamorphosis from non-candidate to so-called candidate for the Presidency, he lobbied ferociously with the Legislature for a new concept in housing, the Urban Development Corporation. The Governor even telephoned Assemblymen from the funeral of Martin Luther King Jr. in Atlanta, promising to grant new favors and withhold old ones. The U.D.C. was the most ambitious housing agency. He hired Edward J. Logue, former renewal czar in New Haven and Boston, who received a pledge that, to cut through the red tape, U.D.C. would be given immunity from local planning and zoning laws. New York and other big cities grumbled about U.D.C.'s power, but agreed to go along because of the agency's unique housing power that meant financing of major projects.

Then, in the spring of 1971, five years after Martin Luther King's funeral, U.D.C. was poised to build housing where the need was acute, to raise towns ailing the exurban belt of northern Westchester, where industries that had the city have lapsed. Rockefeller, who previously vetoed attempts to remove U.D.C.'s override powers, satisfied friends and foes of the agency by changing his mind just two weeks before town elections in Westchester. "It is an unfortunate situation," said the Governor as he agreed to the wishes of the ten-member Westchester delegation in Albany to strip U.D.C.'s wings.

The situation was indeed unfortunate for the few politicians in Westchester who had acknowledged a housing shortage and had supported U.D.C.'s proposals. They abandoned with their consciences will help answer the question that the Governor is apparently trying to avoid—who should live where?

The issue crystallized in the town of Kinco, where the Town Supervisor's decision to support U.D.C.'s housing plans resulted in a vituperative three-way race for the office. Founded by Connecticut farmers in 1640, Bedford's three and a half hamlets—Bedford Hills, Bedford Village, Katonah and part of Mount Kisco—amble in rolling, idyllic quietness. Its politics have usually been so sleepy as to be non-existent, with a contested election for Town Supervisor only an obscure memory for most residents.

The Democratic nomination is a laughing matter, since Republicans dominate the voting lists. So the choice that the 5,400 Republican voters make among the three candidates for Town Supervisor in the June 4 primary will probably decide the fate of the U.D.C. project—and the destiny of town government in Bedford for the next two years.

Dan Gladding is driving me to his 10-year-old Ford from the home of Town Supervisor Erwin Litledahl in Bedford so his taxi stand at the Penn Central station in Bedford Hills. Born and raised in Bedford Hills, Gladding expresses warm sentiments to the moderate view: "I've got nothing against those people who live here if U.D.C. builds that thing. If they don't bother me, I won't bother them. But you know, they're definitely your low-class types, aren't they?"

The major, indeed the only, issue in the Bedford town election is the Urban Development Corporation's plan to build 200 town houses for elderly, low-income and moderate-income families on Harris Road in Bedford Hills. The U.D.C.'s plan to create 800 units throughout northern Westchester is called "Fair Share," a phrase admitting that the nine towns chosen will suffer burdens, among them the fear of the unknown, i.e., the identity of the new neighbors. The controversy comes down to "them," the apartment of an 187-trunkload of black and Puerto Rican drug addicts, hippies, graffiti artists and welfare mothers. The controversy has made U.D.C. a potent monogram in Westchester politics. In the minds of Westchester residents, and despite all official denials, "Fair Share" seems a code word for exporting New York's problem to Westchester. The U.D.C. controversy is the Catalyst of the coming years. It is Forest Hills among real forests and real hills.

Erwin Litledahl lives at the end of a winding road beyond Bedford Village. His living room window overlooks his own fifteen-acre tract of tranquil Westchester property. Litledahl moved to Bedford from New York in 1944, after graduation from Columbia Law School and a stint in the Navy. "A kindy judge advised me to avoid the law factories, the big firms in Manhattan, so I moved here and practiced in Mount

Kisco. I don't practice anymore because the town problems take up most of my time." When Litledahl arrived in Bedford, the town had fewer than 10,000 people, most of whom commuted to New York. Now the town has almost doubled in population, with newer residents working at Kessler's Diner in Pleasantville, I.B.M. in Armonk, or Central Foods in White Plains. Litledahl was elected Supervisor in 1963 and hasn't been seriously contested since. His current trouble with the Bedford electorate stems from his support of U.D.C.'s plans, but the most hostile opposition does not come from the older residents of the town, most of whom live in the 75 per cent of the town zoned for four acres or more. In opposition are mostly newcomers, with only a few country squires backing his two opponents.

As in so many social controversies, those caught in the middle of change are at the margin of the middle class. The economics of real estate discussed that the Bedford Hills site is a former junkyard near the modest homes of people in the \$15,000-to-\$18,000 salary category. Households work overtime, wives work overtime, both moonlight, and even so, mortgage payments often exceed 25 per cent of their income. Bedford is worth it, they say, because of its rural character. Bedford is "good for the kids." They are joined in opposition to U.D.C. by some of the Old Families, the coupon-clippers in large Bedford houses whose yamming for the status quo has different motivations but is no less intense.

"What we've tried to point out time and time again is that the housing is primarily for Bedford residents and for Westchester residents," says Litledahl. "The state and Federal statutes say that priority first must be given to Vietnam veterans, then to residents of the town, then to those who work in the town, then to those who live or work in the county. And we need the housing. Some of our town employees have to drive miles to get here. Why are people opposed to it? They're afraid of change, they can't or won't recognize the need here, and, oh, I'm trying to think of a word other than 'bigotry.'"

In Bedford during the past year, the quiet drama has exemplified Mark Van Doren's definition of a tragedy—a quarrel in which both sides are right. For many "new" residents, Bedford marks the third or even fourth move out-

ward from the city. A hopscotch pattern of the Bronx-to-New-Rochelle-to-White Plains often precedes a new resident's arrival in Bedford. Here, 45 miles from Broadway, he feels safe not only from the overall perils of suburbanization, but from the substandard of southern Westchester. Here he is not likely to be Brooklyn-Brookside or Cross-County Parkway or over-whispered in a blaze of neon, hamburger and Korvettes. Where residents of Bedford helped battle an interstate highway planned to slice the county's open space, they were regarded by urban planners as doofy, sensible heroes. If they now oppose what they perceive as another manifestation of "progress" and suburbanization, are they to be considered fascists?

The other half of the tragic quarrel—the "them" in the imagination of U.D.C. opponents—is not an eager horde of city slickers. It is the frenzied or the teacher who works in Bedford and tries to live there. Or the middle-aged couple eager to get rid of the air-pollution house. Or the newbies who would like to live in Bedford.

With a population projected to reach 1 million by 1980, Westchester is no longer a collection of sleepy suburban towns. In fact, Westchester is no longer just one large bedroom, but an industrial giant with 27 major American

firms headquartered there, branch plants of 47 others and 53 more planning to build in the county. As many commuters—14,000 daily—commute into Westchester as commute from there. Precisely because the glow of new industry obscures new problems, commuters are generally unaware of problems until they arrive locally.

The crisis atmosphere of the late sixties, with its Kerner Commission warnings of racial polarization, has helped make the issues of jobs, schools or housing racial ones, despite protestations on both sides of each argument. The number of blacks living in Bedford is infinitesimal, just as it is in the other eight towns chosen by the U.D.C. for "Fair Share"—Cortlandt, Greenburgh, Harrison, Lewisboro, New Castle, North Castle, Scarsdale and Yorktown. But in northern Westchester, "Fair Share" means like "fair housing" and "suburbanization," a man, Mrs. Susan D'Alora was discussing one of the main points of U.D.C. opponents, the added burden on classroom size that a new project would mean, she disputed U.D.C. statistics that the project would add only 50 new children to Bedford schools, saying, "They come in with one child and before you know it, they bring in more whole families from Carolina." One of

the teachers at school, Mrs. Louise Clayton of Katonah, a lifelong resident of Bedford, spoke for Concerned Blacks of Westchester, saying, "I've had a housing problem my entire life and I didn't find the core basis of my housing problem was because I was black... finding housing in northern Westchester and being black is a compounded problem. I hear that someone came up from Carolina and bought acres and acres, and I can't help but say that this was a racial remark."

As with every reference to racism, almost filled the auditorium. "This has nothing to do with the meeting, one woman shouted. "We're not talking about blacks," shouted a man. Mrs. Clayton concluded after the uproar, saying, "A decent home and a suitable living environment is more than merely a stated Federal housing goal; it happens also to be basic to one's pride and one's dignity and raising a family in a protective way. I have been searching in this very building right here... and I have gotten better behavior from ten-year-olds in the fifth grade who have more respect for each other in the way they speak to each other."

The hearing continued the next week at Fox Lane High School. The star of the hearing was Carl Valvo, a young,



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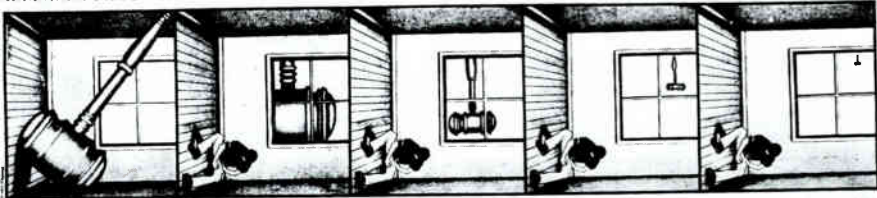
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 Art Directors Milton Glaser
 Walter Bernard
 Designers Milton Glaser
 Walter Bernard
 Artist Robert Grossman
 Publisher New York

The Region

Hard Drugs Face Hard New Law

By the Staff of the Times

NEW YORK, Feb. 27—The State Legislature today passed a law that will make it easier for police to catch drug peddlers and to prosecute them. The law, which will take effect in July, will allow police to search a person's car or home if they have a reasonable suspicion that the person is a drug dealer. It will also allow police to search a person's car or home if they have a reasonable suspicion that the person is a drug dealer.



Dent's Dial Just Take An Idle Car

Police Provisions

NEW YORK, Feb. 27—The State Legislature today passed a law that will make it easier for police to catch drug peddlers and to prosecute them. The law, which will take effect in July, will allow police to search a person's car or home if they have a reasonable suspicion that the person is a drug dealer.

Prices Still Acting Up

By Robert S. Boyer

NEW YORK, Feb. 27—The price of food in the New York City area is still acting up, according to a report from the Federal Reserve Bank of New York. The report says that food prices in the region are still rising, and that the rate of increase is still high.

Food Prices in the Region

Percentage Change in Consumer Prices for Selected Food Items, 1946-1950

Item	1946	1947	1948	1949	1950
All items	1.2	1.5	1.8	2.1	2.4
Meat	1.5	1.8	2.1	2.4	2.7
Poultry	1.8	2.1	2.4	2.7	3.0
Dairy	1.2	1.5	1.8	2.1	2.4
Grains	1.0	1.2	1.5	1.8	2.1
Vegetables	1.5	1.8	2.1	2.4	2.7
Fruit	1.8	2.1	2.4	2.7	3.0
Alcohol	1.2	1.5	1.8	2.1	2.4
Tobacco	1.5	1.8	2.1	2.4	2.7

The Press and the Courts

By James S. Humes

WASHINGTON

The press and the courts are in a state of tension. The press is accused of being too intrusive, while the courts are accused of being too slow. Both sides have valid points, but the tension must be resolved for the sake of the public interest.

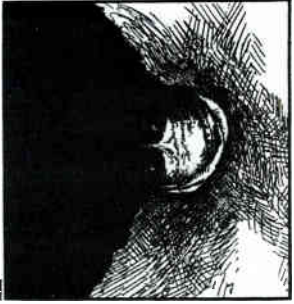


Third World's Trumps

By J. L. Anderson

ROSENBERG AFFAIR

The Third World's concerns are being trumped by the Rosenberg affair. The world is looking to the United States for leadership, but the focus is on the internal political struggle.



First Human Detente

By Henry M. Jackson

The first human detente is being achieved. The world is seeing a new era of peace and cooperation between nations.

From Eagle to Spring

By Frank M. Rowland

The eagle is no longer the symbol of power. The world is moving towards a new spring of hope and renewal.

The Trees Obscure The Forest

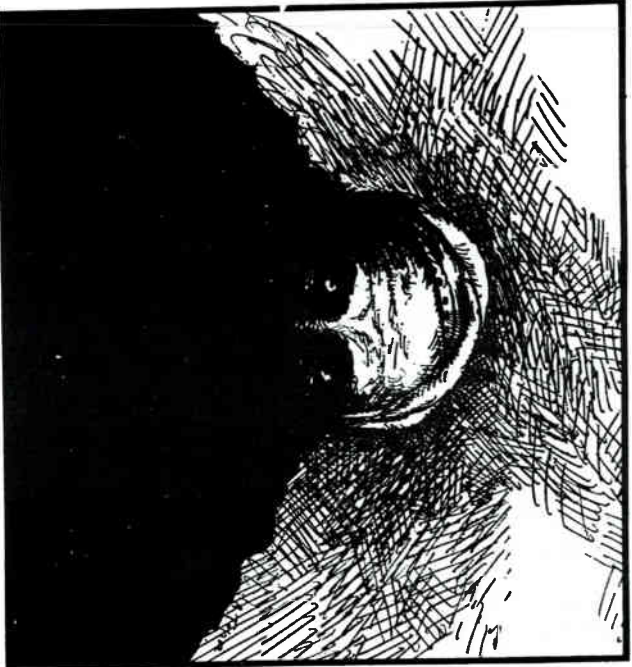
By Tom Wolfe

IN THE MIDDLE

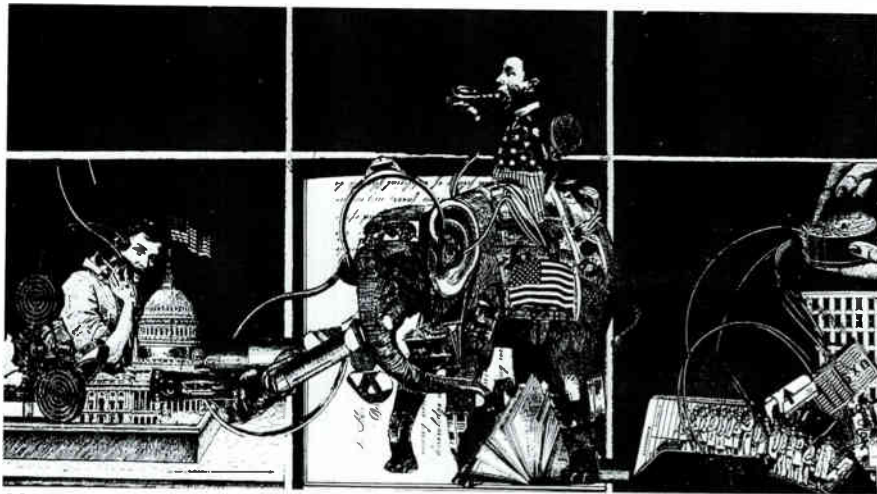
The trees are obscuring the forest. We are focusing on individual details and losing sight of the larger picture.



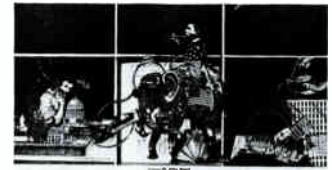
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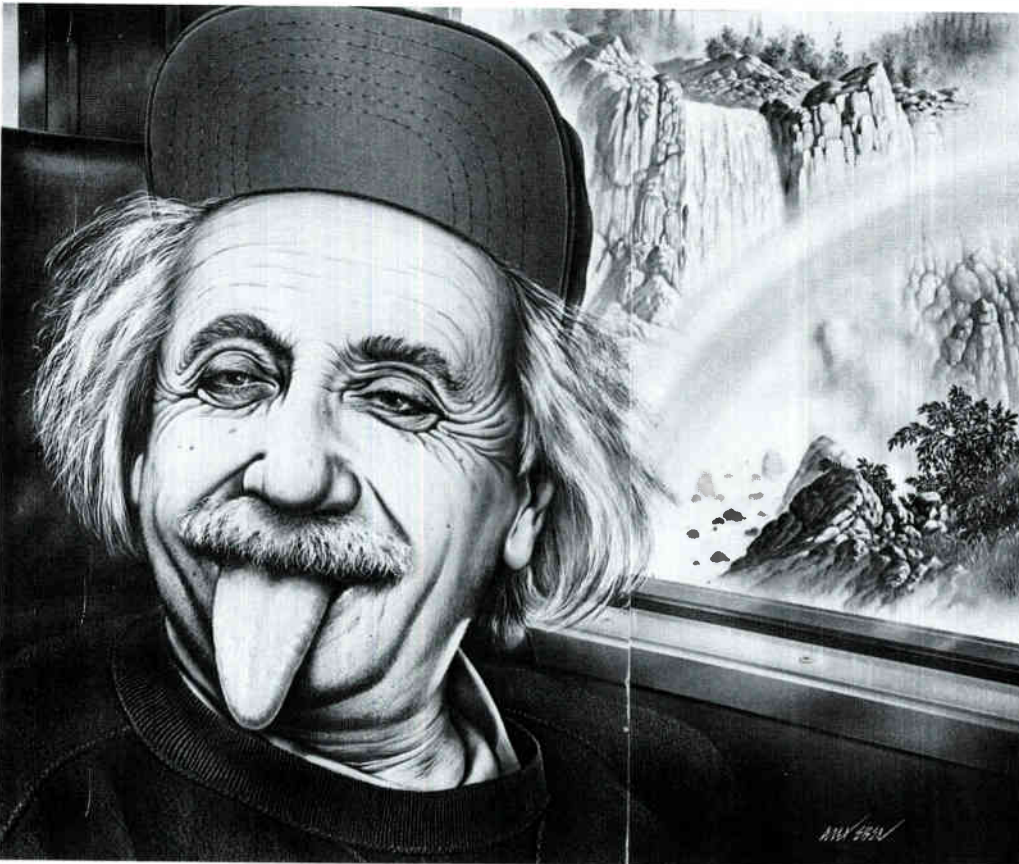
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No Time for Worship
Getting Us All Together
Nothing Falls Like Success
The Meaning in the Midst



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TOKEN GENIUS

In New York, many subway riders are mild, only a few are bright

By Richard Hill

From an editorial luncheon with a three Wild Turkey glass I heard the Seventh Avenue opinion on Mr. Einstein is to sit above the engine seat and let the headbum work. Perhaps if I can imagine enough air through my window, I can picture a Colorado waterfall.

But there's an argument up from a man in arguing with himself. He's a young man with strange white hair, a baseball cap, a Red Sox T-shirt. My waterfall fades. I watch the faces of the other passengers about over his three little Bricks I'll do you turn over to make it snow. The faces near the man are worried in, but around the fringes of this storm there are suggests from glances I'd like things.

My own a slant across the man says 'You should have voted for Mr. Covert as the lever of two exits. War is war, and that's not what we're here for. Peace is nice and will suffice.'

Oh, Nothing new here. New York is full of homocentric and simple the Seventh Avenue tube is gets its share but somehow it is impossible not to listen to this guy. A zapping young lady directly across from him seems hypnotized. Her head moves from side to side in a kind of robotic, exasperated gesture but the center of this movement and the focus for his top is her face. I doubt if he realizes, all her although every time his gaze locks on her space she freezes more.

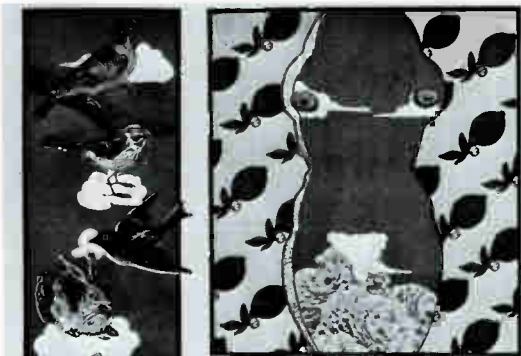
There's a line, line between genius and madness, he says. Einstein once said that genius is 99 percent perspiration and one percent inspiration and I sweat a lot. They laughed at Einstein when he said he'd send sound through the air, which we now know was the radio. They never understand genius until it's too late.

When are we going to understand you? asks an Italian man and a few people begin to talk.

The topic doesn't hesitate. In 50 years he answers. In 50 years you can read my books and know the answers. I'm going to a system beyond Freud.

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Artist Alex Ebelle
Publisher Playboy Enterprises
Oui

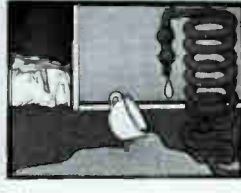


If you wish to be an undetectable blond, work out on the length of an ornamental spray (medium-size), portable blossom. Brush lightly with purple flower powder and add a touch of blue to the hair. When dry, sprays fall on a bouquet of golden and silver. Only by your hair. If the color's repeating pattern, the 100 percent hair oil is the key!

A spoonful of the following recipe assures sparkling hair one done a hair, one sparrow's hair, a weathered woman and a hairy lady. Dry and rubbed in a few days with an oil and hair oil. It is not possible to use not to all your hair the ingredients.

On hair like I've, go to a Composite patch and get a dose of the oil and care it, wrapped in hair, not to your hair for ten days. Gradually add the oil and sprays and only on flowers. Give them to your lady; she'll be surprised by your hair—of the doesn't feel warm to touch.

If your personal opportunities have given you strong reason to use hair, then the lady of your choice is right. She is a woman who has and shall the blood. Then come her for use and security and a small dose of hair oil. After a few days she should become extremely anxious, if the doesn't, you had best look elsewhere.



IN SEARCH OF LOVE'S SURE THING

having trouble making the grade? try a powder, an herb, or maybe a platypus heart will turn the trick



IF YOU'RE HAVING trouble making the grade, the Holy Grail has for the last few years been a search for a sure thing. It's not surprising to think that a few years ago a Latin or a scholar of some obscure powdered herb quantities created something like those things. In fact, while doing a little private research, during the last year, discovered that in days past, medicinal formulas were often (particularly in the case of the platypus) made up of a mixture of herbs. They were far from the more recent formulas, a relatively simple but extremely potent (and, well, not to be used) formula. I know someone who knows a guy whose cousin slipped some into his lunch and, I mean, what fun I will have. I guaranteed to provide instant hair fall reverses in some people's young things. I also was engaged in their work of the hair with others who thought to be interested, to have succeeded them with in fact, there were what add usual space to several recipes for morning up possible.

Remember, platypus hearts, my hobby, is not a hair thing. It's a powerful protector from the end eye.

As together, experiment, Roman camomile, cool leaves and tartarum shall. Heat, then cool. Add milk-beverage, hot, Rose oil and boil. Add honey, poppy flower, olive, yarrow and tobacco bark and place in sun for 95 days. Then stir in coffee, under sand for a season. Some measure more suitable before, going to bed. We guarantee that you'll soon have reason of other women or men having interest.



AFRICANA

IN TEN YEARS, NIGERIA MAY HAVE A BOARDWALK

by Alberto Moravia

It is a little more than a year since the new African declaration is often interesting and elegant for much the same reason. The third aspect of the new violence is the nature of the victims of the African movement in contrast to the aggressors of the original bond. The violence is due to the lack of roads and of means of communication. The hotel has no relationship with Africa. It has a relationship only with the West. It takes the form of a hotel in Paris or the hotel, but is a street impossible to reach unless one has more than 100 kilometers from the hotel. The narrow network of connections between the hotel and Rome, Paris, London and New York is, at the same time, the cause of the lack of connection between the hotel and the village. I recall an expedition to one of these villages. We were to set along a rough road that through the equatorial forest toward the Ghana frontier. There we encountered a mountain. In the hours of the day there are a number of legends, so strange and marvelous and regular that they look like big canals stretching for hundreds of kilometers parallel with the sea through the sand dunes and the rocks. The mountain traveled for hours and hours without the slightest change in its landscape: mountains in a breathless African style. At the end of the day we found a narrow passage between two high points, we saw the first business booth of beggars and the first sign of life. Here on one bank of the river, I did indeed see a boat. It was a little boat, where later, in the usual of the river, we saw several hundred of the best African engines, on the other bank was an authentic village. We



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 Designer Chet Suski
 Artist Doug Taylor
 Publisher Playboy Enterprises
 Playboy

Art Director Don Menell
 Designer Mike Brock
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 Publisher Playboy Enterprises
 OUI



working on the rescue squad is a big responsibility, your face is the last one a lot of people will ever see

WIN SOME, LOSE SOME

article BY DAVID PEARCE

SOUTH BEACH is where the town spread. The stars were in the water, the actresses. Program searched near in the north. Miami became bigger and more lush. Millions were commended. Islands were draped out of Broward Bay. Caseworkers throughout Miami. Early, The International Hotel. Eventually South Beach became old-fashioned, then tropical, and finally a dream. Before Long the Hotel is in all states and the most and Mediterranean style. On it is flat roofs and cubistic buildings in the style that enables it possibly to catch anything but "beachfront." It is all lime green and sun-baked pink, and apartment houses with names like Alpha, Parkridge, Elmore, from Mrs. Anne Homan and Raphaeline. An old woman in a wheelchair being pushed up the sidewalk, by a young black girl. She holds a cigarette in her upturned fingers as though shaking her elbow, but her hand is in an angle, smiling and laughing very happily. But in a the wind coming through the palms (it is the morning in the blue of calm, the jet-overhead, the sunlight sitting on the faces, perhaps based on the date of jubilee windows) Or are they will take seats, indicated with hand across, withdrawn by the hand at the side, the

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Money

Divorce: Make Sense, Not War

For most Americans, there are two kinds of divorce: expensive, and disastrously expensive. Only earnest out-of-court negotiation can limit the damage.

This is the time of year when more people entertain thoughts of divorce than at any other—an obvious symptom of seasonal depression. So it seems timely to note that some of our most states are introducing reforms that make divorce legally easier. Eight states have already adopted some "no-fault" divorce, in which neither spouse is held responsible for the split and the only ground is the breakdown of the marriage. Six states have added a no-fault ground for existing grounds for divorce. Seven states, plus the Virgin Islands, let non-residents sue in court, and more than 20 states will now grant a divorce if a couple have been legally separated for a specified period of time. Alimony is becoming more reasonable, since it is less frequently used as a means of punishing a guilty spouse (see the chart on page 20).

Despite these reforms, one thing remains unchanged. For most Americans, there are only two kinds of divorce: expensive, or devastatingly expensive. Or, just another term, rational or treasonous, peaceful or warlike, negotiated or fought in court.

"The worst agreement is better than the best lawsuit," says an attorney. Fiftyish Manhattan divorcee with money to burn. Unable to come to a financial understanding, she and her businessman husband went to court. At that point, any chance for amicable settlement ended. Courts can set general limits of alimony and child support, but they cannot get involved in the negotiation of such matters as ownership of life insurance, pensions, the payment of tuition, toward a wife's further education. The husband was worth a couple of million dollars, but the court could only appraise assets that were jointly held. The woman got to keep her wife furnished apartment, but received only enough alimony to pay the mortgage and maintenance. Moreover, she says, "The checks are irregular, and it costs me \$100 every time I ask my lawyer to get after him."

Husbands who get into post-divorce difficulties, of course. The classic case is the man who "wants out"—it may be a powerful motive in his case says Anita Homan, who speaks regularly for *Forbes*.

out. One well-to-do Chicagoan whose wife sued for divorce after 22 years of marriage decided to accede to her demands just to avoid the emotional stress of a fight. "She took everything of mine, even old family heirlooms. Pictures, furniture—things that were my mother's, my grandmother's, my great-grandmother's." Now, however, his ex-wife has returned and he worries about whether the heirlooms will ever pass down to his children.

"The biggest block to a workable financial settlement," says John Blumie, a partner in the Boston law firm of Hatch and Wheeler, "is the inability of the willing partners to realize that there cannot continue to live as there were. No matter what I tell them, it does not register until they can't pay their bills." In the first place, it is obvious that two households cost more to run than one. In the second place, when a couple divide their possessions, each is going to have to live that, when they were together. Their standard of living has got to go down. And third, there are legal costs.

For average people, a New York divorce costs about \$1,000, says Henry Funder, a specialist in divorce law at New York University. Law fees generally range between \$25 and \$100 an hour, and from \$300 to \$500 a day for court appearances. In addition, many require a retainer of between \$1,000 and \$2,000, payable at the first trial.

Income where divisible assets are considerable, or where a well-known lawyer is involved, cases can cost much higher. "A \$40,000 a year single working an unimpressive divorce would pay this time a minimum of \$5,000, including the negotiation," says New York divorce specialist Ronald Lionel Funder, whose FBI Avenue law office handles \$40,000 worth of heavy residential questions and two smaller neighborhoods in longer glass trailers. Funder's firm work out to around \$180 an hour, and he says he costs every penny of it. "We're my mother, father and siblings included in our estate. They call in the middle of the night to say that the husband is granting the case divorce, that paper has been picked up for possession of marriage, and the story never ends. In unbroken outside cases the wife's the limit for legal fees—what should be a two-year conflict can now stretch into 180 hours."

"What both the husband and the wife should want," says Blumie, "is a lawyer who will fight for their rights but who will also negotiate and try for a reasonable, well-balanced agreement." He adds that husband and wife should never share the services of the same lawyer, since it would be difficult to represent the best interests of both.



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Publisher Playboy Enterprises
Playboy

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Art Director Peter Rauch
Designer Peter Rauch
Artist Ed Sorel
Editor Peter Bird Martin
Publisher Time Inc.
Money



attire
BY ROBERT L. GREEN

Foot fetishists—have we got news for you!

The dude was cool, walking three—
 threaded like a girl, stepping just
 right. The fancy had him in three
 weeks. Until he got up and—oh, wow—
 was he shocked. He measured for
 a pair of sneakers. But a week later he
 was back, left, in a pair of lace-ups
 with white piping, quilted sock trim and
 leather-covered platform soles and
 heels, from Versace, 140. His problem
 now. And the next time he showed, he
 brought his orange. One, silver right,
 had a set of multicolor suede-pane
 shod fabric, pillows with contrast
 piping, gum soles and those sick heels
 by Ferris, 133. Number three, just
 to keep up, had a suede sock with
 moose-antler sides and heels, crisp leather
 and brass stud trim, by Versace, 120.
 When the smoke had cleared, they
 all agreed on one thing: These shoes
 sure help you get next to people.

**GETTING
 OFF ON
 THE RIGHT
 SHOE**



1000



This mad definitely slipped into
 something good—leather clogs with
 hand-painted toes and ball-reflector
 soles, by Misha's Imports, 140



Though our man's no stranger, he
 got an spectator shoe—in pattern
 leather with heel-toe strap that tucks
 on his foot, by San Bem, 152

1000

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 Publisher Playboy Enterprises
 Playboy



The Battered Child Deserves a Better Deal

Physicians must commit themselves to an even more intensive fight to insure that children of maladjusted parents receive adequate protection.

by JAMES H. RYAN, M.D.

It was only a bit more than a decade ago that C. Henry Kempe, M.D., of Denver directed our attention to the battered child syndrome. Since then, more than one physician, reflecting on a puzzling case of infantile cortical hyperostosis, thought of it in light of new knowledge and exploded with, "By God, they were beating that child!" The physician remembered the swelling of the extremity, the typical x-ray findings of this medical di-

lemma, the peculiar propensity of bruising that the infant had exhibited. With chagrin, he recalled his carefully chosen explanation to the parents of the vague pathological process. "We suspect, Mr. and Mrs. Cretn"—unconsciously the editorial crept into the analysis—"that cortical hyperostosis, this bone thing your little one has, is some sort of deficiency disease. We don't have all the answers yet, but . . ."

Thinking about it anew, he became infuriated. Those barbarians, endowed with the title of parents, knew the etiology of their child's illness all along. They sat there, listened attentively to the discussion, nodded, and took the child home, with instructions for elaborate symptomatic therapy. Three weeks later, they returned with the pronouncement that treatment wasn't working. "Look, Doctor, the swelling and funny color has

spread to the other arm."
Doctors don't like to be diddled any more than anyone else, and Dr. Kempe liked it even less. He gave vent to his anger in an article on the
The Author, James H. Ryan, M.D., a pediatrician, is president-elect of the medical staff of St. Mary's Hospital, Kansas City, and corner of Kaw-Neer County. He has devoted years to the study of child abuse and wrote the novel "Suffer the Little Ones," a fictionalized account of the modern problem published by Aurora Publishers, 1977.

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A Sensational Catch,
FISH SOUPS
AND STEWS

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Art Directors Joe Giacalone
Ralph Linnenberger
Designer Jim Kolar
Artist John Youssi
Photographer Joseph Fletcher
Writer James H. Ryan, M.D.
Publisher American Medical Assoc.
Prism

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Art Director Bill Cadge
Designer Roz Kafel
Artist Stuart Kaufman
Publisher Redbook Publishing
Redbook

Candy Corn

by Marcil Jean Gauthier

The world is a film in every place for any of its creatures—poor mothers for children for animals perched in cages

Anna watches I carry out a duck in the shed. The cage above flies open and the chicken of salmon looking, isolated bird, pecks disperses around and then steps out onto the time wax feet above the floor. He walks his way across the right legs toward a landing about his feet away. As he reaches the little red platform there is a hawk's link back on his cage, and a handful of dried corn spills into a tin cup there. Looking even more desperate, the chicken turns around steps out onto the rope again, before he was back to the cage and hops inside the door back. He devours the corn in a pecking frenzy, and then, apparently still hungry, looks up as if waiting for the next thing to be deposited.

"Amen," Anna says, leaning momentarily against Lewis. "Let's go now."

"Here's another," Lewis says, taking a few steps to the left and reaching into his pocket. "This looks like a good one."

Another dart into the shed and this time a duck in a pink hat comes running across her cage, pulls the cord of a little lamp with her beak, and begins to hang on the legs of a tin plate with her bill. As she places it at the rattle of dried corn falling into a cup at the other end of her cage, she frantically pulls the cord of the lamp again, putting the plate in a dizziness, and flaps back to her cage to gobble the corn.

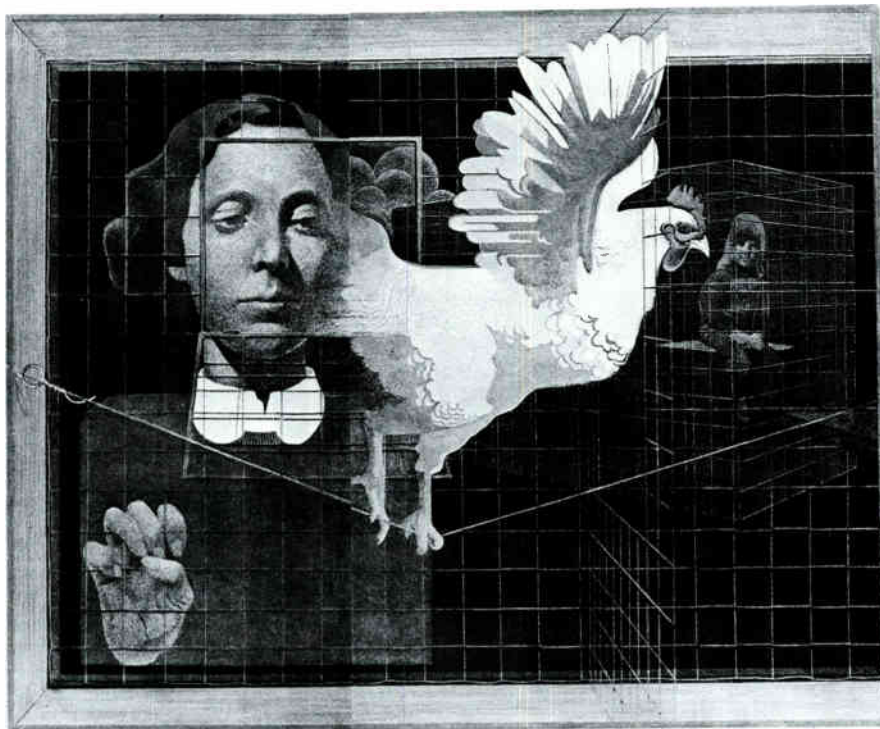
Enough is this. "Anna says, 'Please. Where are they?' I am sure," Anna's own living room? The rack says this. A tripod the under shed."

If really does not matter. Some of them, actually," Anna says. This place is a world because in the summer, Marie in the winter with snow all over the mountains, it could get by. But Santa's North Pole, when it's sunny, declares that's a world, isn't it?"

"You have to accept the way it is. I am sure you want to have any fun," Lewis says.

"There are flies all over," Anna shrugs and adds, "The press this way."

Outside in the corner of her room, she sees a present for her, they were made by her, and she thinks that poor animal. It is she, she has a habit of making much better than a living is a trip up, a little link in the ground, and she thinks. The press flies.



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1003

Art Director Bill Cadge
 Designer Calvin Holder
 Artist Mark English
 Publisher Redbook Publishing
 Redbook

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Art Director Richard Weigand
 Artist Gabriel Pascalini
 Writer Gabriel Garcia Marquez
 Editor Gordon Lish
 Publisher Esquire



Mastering the Art of Choosing a French Cooking School

BY JULIA CHILD
as dictated to Jo Stanger

For many an aspiring amateur chef, a course of instruction at a French cooking school represents the ultimate dream. Julia Child, America's best-known authority on French cooking, offers some advice on this subject in the following article.

Not long ago, my husband Paul and I were staying in an apartment in Paris and thought we had to replace the stove. So I asked a French friend what she would recommend. Her little boy said, "Don't trust her, she only cooks about once a month!"

We're all inclined to be romantic about the French and their expertise with food. The truth of it is that, although schools are available to her, the typical Frenchwoman of middle class and middle age knows very little about cooking. She was brought up with a cook or a maid to take care of that part of her life, and so, obviously, her daughter never learned either. And almost no French husband ever enters the kitchen. There is, perhaps, a very slight budding of culinary interest among the young, I hope so. But until now, it is preponderantly the foreigners, especially the Americans, who have kept the traditions—and the schools—alive.

What's left now are two very small schools in Paris, plus some *cooker m'naçères* for young home-makers, and a tiny number of private individuals teaching in their own homes. Nobody in France seems to have caught on to the fact that there are vast numbers of Americans pining to find cooking schools.

French cuisine is the only one that has to be taught in any formal way, because it's the only one with a definitive set of rules. Once you learn the fundamentals of French cooking, you can apply them to anything else, even Chinese cuisine. You would have already learned the basic ways to chop things up, and you'd just have to change your technique a bit to chop up Chinese.

The French method of teaching is inductive. You watch the chef and imitate what he does, in much the same way a child learns to speak. A great teacher, besides knowing his subject thoroughly and having broken it down into essentials in his own mind, can communicate in the language with which he is dealing—either words, music or cooking.

If you plan to enroll in a school, it is terribly important that you know as much about it as possible before you sign up. Remember, these schools want your money for an entire session. And since many of them charge a pretty penny, it would be a shame if you began only to discover you hated the school. What I would advise is that you see them in operation, and then make plans to take the course you want on your next trip. If that's not possible, try to find some former students and talk to them. Whatever you decide, you must reserve your place some months ahead. If you can, live some place with access to a stove, where you can put into practice what you're learning, or you'll find yourself with just a pile of notes. And if you don't already speak French, learn as much as you can, or the courses will be wasted on you. Above all, don't be fooled by outdated and overinflated reputations.

After I got out of college, I lived in New York and shared an apartment with three friends. In those dim, faraway days, we made about \$18 a week, lived on tuna fish and lettuce and hoped to find some bears who had enough money to invite us out to dinner. Needless to say, I didn't do a great deal of thinking about how or what to cook. But, when I married, Paul and I were, and still are, perpetually hungry, and I discovered I enjoyed keeping house and cooking. We were in the diplomatic service, and within a very short time we were posted to Paris. I was hooked by food and had the

time to really delve into it. I was over 30, and since I was approaching the subject with a certain maturity, I was very analytical about what I was taught.

In 1950, I went to the Cordon Bleu, which was in fairly roomy quarters on the Faubourg St-Honoré and had four fine chefs on its teaching staff. Since then, they've moved into three cramped rooms in a narrow building (24, rue du Champ-de-Mars, Paris 75007, telephone 555-0277). They say with pride that they're booked solid until 1975. Well, naturally—it's so tiny they can take only eight students two or three times a day for practical cookery. The demonstration room holds thirty at most.

The woman who owns the school, Mme Brassard, is elderly and would like to get out. Chef Narvis, who had been the school's mainstay for twenty years, has now retired and when last I heard in June, a new chef from Nice had taken his place. One friend I talked to liked him, said he was patient and spoke French slowly enough to be understood by someone with a moderate facility in the language. Our friend, however, was enraged that students were never allowed to taste the dishes that were shown—the school sells them, even though they are made with margarine.

What the Cordon Bleu needs is to have somebody well-organized take it over and move it into an adequate building. However, it appears that they're asking an enormous amount of money for it—more than half a million dollars. But is the Cordon Bleu worth that? I wonder, since it also appears that your half million would buy only the name and publications, because they've frittered away their rights to use the name on cookware and foods. For that amount of money, someone could start a really great school in Paris, and if they could stick it out for two

ILLUSTRATED BY PAUL DAVIS

1. *Conc-rouce*, the most common reply to "How are you doing?"



Les Beaux Gestes

You are sitting in a Paris café, you have just given your waiter a two-franc tip, and you suspect that his gratifications and facial twitches are not occasioned by St. Anthony's fire. Is he referring wordlessly to you? You won't find the translation in your Pocket Larousse. Gallic turns of the hand are often more evocative than Gallic turns of phrase, and for aid in deciphering some of them, we have turned to our own resident Frenchman, Jean-Paul Goude.



2. The wiggling of the nose indicates the extreme inclination of gestures or subject.



3. A three-party gesture directed at a subject and describing the easiness of the object: *il est zéro-zéro*.



4. It shows that you are equivalent to the German *es macht nichts*.



5. The fist against the palm. I've (or you've) been hurt!

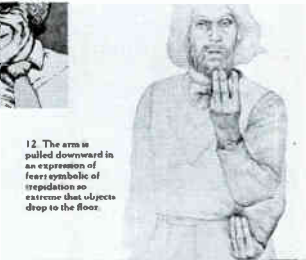
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10. "That went right past me!"



11. "Le Bras d'Henriette": screw you.



12. The arm is pulled downward in an expression of fear; symbolic of regulation so extreme that subjects drop to the floor.

14. Eyes raised, knuckles rubbed along the chin: "I'm bored."



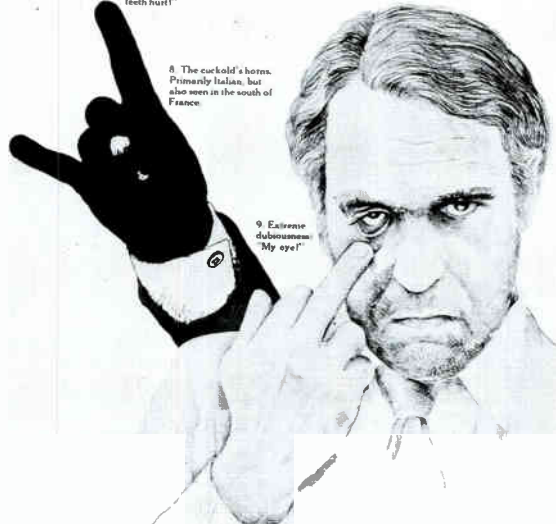
13. Wordless answer to, "What did you get out of it?": "Nothing, not a gram!"

15. Evocative of a recent economic setback, i.e., the gesture has been ripped off. A symbolic lightning of the belt.



6. The dental equivalent of "baloney." Literally, "That's so stupid it makes my teeth hurt!"

7. The hand, fingers and thumb extended, is opened and closed repeatedly: show up.



8. The cuckold's horns. Primarily Italian, but also seen in the south of France.

9. Extreme dubiousness: "My eye!"



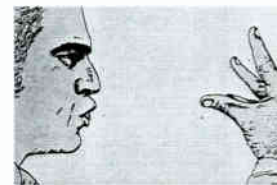
16. To *recoigner des mâchoires*. The chin puffed, another expression of doubt.



17. On *va à un verre en dessous la cravate*. Literally, "Let's throw one behind the tie—let's have a drink."



19. The tongue behind the cheek, *yeux ouverts* raised and lowered, respectively. It *est de la jocosité originelle*. "Don't stand too close to that eye in the pinhole."



18. The quintessential expression of approval: *merveilleux*. "Dinah Shore made a variation of this gesture: a household word in the Fifites. Mwah! (Not to be confused with Man!)"



20. Connotes a surfeit of agitation. "I've had it up to here!"

Illustrated by Jean Lagarrigue, Alain Le Saux

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Art Director Richard Weigand
 Artists Jean Lagarrigue
 Alain Le Saux
 Writer Ben Pesta
 Editor Jean-Paul Goude
 Publisher Esquire

Thinking the Unthinkable

By Edward Sorel

In an age in which Elizabeth Taylor proves that this time it's for keeps, when Nixon wins by a landslide, and the Metropolitan Museum may be showing a hot vase, anything seems possible. Hence, the following imaginary events and confrontations you wouldn't believe, but may, in time, accept without a qualm.



Ziegler, Ruckelshaus, Kleindienst, Shultz, Ehrlichman, Klein, Haldeman and Kissinger march in New York's Steuben Day parade.

NEW YORK 11

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Bob Hope Forever

by Michael Rogers

And ever, and ever, and ever, and ever

The blue-haired woman from Dayton, Ohio, is cheerily excited. After waiting almost three hours in the smoky, hot-bunked hall to see Bob Hope, she has at last been ushered to a seat only a shoe's throw from the television stage: a shiny black platform set above a Vegas lampoon gold-dusted floor. The badly set is almost unadorned beneath tons of thousands of interest-hungry onlookers. She has seen Bob Hope only once before, at a fair in Ohio; her father visited the act—and all she can remember is that her sister asked for "his." "The doesn't let up," she says. "Not for a minute."

Even before the big color cameras are focused, the camera curtain swags, wriggles, and suddenly pulls back to reveal Lennie Travenço, Hope—star of over a thousand radio shows, two hundred sixty-five television specials, sixty feature films, holder of twenty-three honorary degrees, traveler of over six million air miles, the richest man in show business—out with step still lively as ever, toothy Pepsodent smile still radiant, nothing in the deafening applause as he mounts the shiny black platform in one sweeping motion.

The voice, the stride, the heave, then a quick, impromptu sidestep that starts the audience all over again. As dinner-jacketed Hope thanks the audience for its presence, it is difficult to imagine that he is one month shy of seventy years old. He could pass for fifty—and at 800, most would regard him as a blimp. He smiles to someone his obvious vitality. "He's amazing," pronounced the woman from Dayton, just before Hope offers his first joke.

"Here, ladies and gentlemen," he says, his delivery confident and surgically quick. "Do you know what you call a guy who wears a pink suit and drives a cherry-red?" He strikes his one-shoulder-forward, quarter-probable stance for a brief punctuation, then glances out head-on, eyes innocently aside. "Pink lady," he tells us. From somewhere behind us, the laughter starts even before the punch line. The lady from Dayton has her mouth half open but is not laughing. Her glance around, however the rest of the audience, then looks

back at Hope. She too begins to laugh, and the message is clear: he's a national monument; this man, not to laugh, in his very presence, seems faintly treasonable.

National monuments, of course, are rarely in need of publicity, and following several particularly noisy media-circumlocutions in recent years, Hope has not been eager to speak to the press. Don De Grand Canyon, after all, need to be interviewed? A few days after the television taping, however, in the center breakfast at one of his North Hollywood home, semi-irritated by high windows overlooking his million-dollar backyard, Hope agrees to a brief conversation. Clad in white flannel golf shirt, thick-wad wool slacks, athletic socks in brown loafers, he appears tan and fit and healthy, and only the liver spots on the backs of his hands—and an occasional, quickly controlled quaver of the familiar voice—suggest that he will soon be seventy. "I think," he says of his remarkable vitality, "it's just being associated with laughs. I think that if the whole world would laugh like...the worse one hand—like thirty percent of the time, well, all be much younger, and it would eliminate a lot of problems and everything else."

Hope himself seems to have very few problems. Two days earlier, he received his twenty-second honorary degree, a doctor of laws from Pepperdine College. "Not bad," said Hope in accepting. "For a high-school dropout!" Yesterday he finished editing his final television special of the year—the third year of his fifth consecutive five-year contract. Construction is well under way on a new Palm Springs home, the largest single-family dwelling in that spa's history. "A small house," Hope impressively describes this multimillion-dollar villa covering six city blocks. It will be larger than one local department store. Its construction floor plan includes two pools and an immense entertainment area suitable for billiard-table luncheons with the highest and most mighty.

By now Bob Hope has settled permanently into his role as Grand Old Man of American Humor. He is content at an endless and long-legged array of charity benefits. His Tourist Show includes, golf club in hand,



Illustrated by John Mulvaney

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Art Directors Milton Glaser
Walter Bernard
Designers Milton Glaser
Walter Bernard
Artist Ed Sorel
Writer Ed Sorel
Publisher New York

1008

Art Director Richard Weigand
Artist Jean Mulatier
Writer Michael Rogers
Publisher Esquire

Norwegians

by Patricia Zelver

In a land full of strangers, there's always room for two more

This time Mr and Mrs Jessup just concentrated on one country—Norway. "Norway isn't ruled by tourism, yet," Mr. Jessup said. "Let's do Norway before it turns into a Venice."

"The country of Norway is extremely picturesque and not just in the mountains," Mrs. Jessup pointed out to her husband's portable dictating machine as she sat in the limousine of their inn. The tapes were mailed to Mr. Jessup's office in Evanston, Ill., and served to his secretary, and distributed to relatives, friends and business associates. The letters were Mrs. Jessup's since Mrs. Jessup had done it in the Orient, too, and everyone had commented favorably. The first time she fell sick, but now she had developed inner faculty. Mr. Jessup said he thought it was good for Mrs. Jessup. Since their little son had grown up and married he had detected a lack of purpose in her life. Recently, he had had a physical by their family doctor. The doctor had inquired after Mrs. Jessup; Mr. Jessup had mentioned that his wife was a difficult time in a woman's life.

Mrs. Jessup told the machine about the fjords, the carousels, the Little Lappa, the store shutters, the Viking ships, the March Museum and their visit to the home of a Norwegian couple in Bergen. The man had a connection with Mr. Jessup's firm. Sometimes Mrs. Jessup used a little book for help, which Mr. Jessup had purchased for her in Oslo. It was called *facts about Norway*.

"The predominant trees in Norwegian forests, which cover nearly one fourth of the land, are fir and pine, but birch and other deciduous trees are found even in mountainous regions in the north."

Mrs. Jessup changed this when she talked to the machine, to make it sound more like her own style. "Most of the trees are fir and pine," she told the machine, "but there are also some birch and other deciduous trees."

After seeing what Mr. Jessup called the "main attractions," Mr. Jessup had gone to a "reputable" traveling agent in their Oslo hotel and told him they wished to settle down for a week in a small country village with its own industry, unspoiled with the tourist trade, a place where they could rest and "walk among the people." "This," Mr. Jessup said to Mrs. Jessup, "is the way to end a trip."

"We are now in a quiet corner in a small fishing village, unspoiled with the tourist trade," Mrs. Jessup said to the machine, while Mr. Jessup unpacked.

"It is not a busy town. Far from it! Papa, at the dock; Mama, in the kitchen; the children helping out. Here we will rest and enjoy the people, which is the best way to end a trip."

After a simple lunch in the inn's outside dining room, they went back up to their room again. Mr. Jessup always lay down for a half hour after his noon meal. The doctor had told him this was one of the best ways for men with cardiovascular, such as he had, to avoid getting into trouble. Mrs. Jessup continued with her letter.

"The room is one of the best and opens the water," she said to the machine. She spoke in a low voice so as not to disturb her husband. "The water is grey, dotted with grey rocks, grey rocks, grey rocks, a grey sky. An ancient lightness stands on the rocky promontory across the water in all its brilliant glory. *Perfection*."

She stopped, remembering she had used that word before lunch. She erased the tape and went on. "Fishing boats, straight out of an Impressionistic painting, but so and there, beside an empty shore."

Mrs. Jessup glanced at Mr. Jessup; his eyes were open. "Is the water a fjord?" she asked him.

"We've seen our fjords," said Mr. Jessup with an encouraging smile. "It's more of a bay."

"Honey and one bit of fjord, his entire area of a bay," said Mrs. Jessup to the machine.

When Mr. Jessup had finished his rest period, they took out on their own Norwegian sweaters. Mr. Jessup put on his Tyrolean hat, which was decorated with a pinky little horn, and along his camera bag over his shoulder. They went downstairs again. Mr. Jessup asked Papa at the desk if there was anything especially worthwhile seeing in the village. They were particularly interested in old architecture, he said.

There was a long silence. "Well, the streets," said Papa. "But I might consider worth seeing you might not consider worth seeing. People differ, you see."

"The Norwegians are not serious," said Mr. Jessup as they went out the front door for their walk. "There's no 'yes, sir, no, sir.' No bowing and scraping, no stiff and polite, like the English."

"The English do a lot of polishing," Mrs. Jessup agreed, recalling the glowing silver tea sets and the shining large hardware.

"It has to do with courage in the face of adversity," Mr. Jessup said.

"Polishing?" said Mrs. Jessup.

"Keeping up appearances, despite all," Mr. Jessup said.

"The Norwegians don't." (Continued on page 122)



1009

ROCK & POP The Nightsong of Wolfman Jack

"... Now that radio's hit the big time again, Wolfman Jack is out for all he can get. 'I'm what they call big business,' he explains..."

The news is over. It's 1:00 p.m. in Studio 28, and the engineer calls, "Show time!" The lead-in begins: "Honey! Good music on the radio. Wolfman Jack's playing rock 'n' roll. You can lose your sanity. Wolfman Jack's on NBC! Here come da Wolfman, understand?" The red light goes up, and here comes the evergreen comes. "Hi, everybody! Hi, hi, hi, hi, everybody! Yes, yes, yes!" The Wolfman is on the air—his eye wide, his nose crumpled up, his voice an explosion of static and growl, a haphazard of black-accented notes and intonation.

"Good evening to you once again," he screeches. "The Wolfman Jack Show is going to carry you on a terrific, sexy journey up love where the air is rearing!" His eyes close ecstatically.

The light goes off, the engineer yells "Crypy Man," and Wolfman Jack jacks up the phone.

"Are ya rakin' baby?" he lures her in. "Get naked, baby!" His mouth curls around the mike.

Dist American Grafitti opened last month—the movie in which Wolfman Jack plays himself, the Wax Coat disk jockey/guys—he was pretty much a mystery to New Yorkers. Now that radio's hit the big time again, he's out for all he can get. "I'm what they call big business," he says.

Indeed, this broadcasting phenomenon is syndicated on 1,453 radio stations in the United States, and on 420 stations in 42 foreign countries. He's host of *The Madhouse Special* every Friday on the NBC television network, and "how he's at WNBC radio, live, reaching 37 states a night, six nights a week from seven to midnight.

"I'm here because it's my hometown," the Wolfman explains. "New York is turning into chaos. It's disgusting, what's happening. I want them to put down the knives and the bats, stop the killing. I want to bring love and happiness. I'm not in it for the money."

Sitting in the studio now, wearing tight black applied jeans, black cowboy boots, a black-and-red nylon shirt, and two turquoise rings, he's having a very good time.

Across from him is his engineer, Surpremaning him, passing him, are those hairy go-fers. They're the ones who pull his records from the cassette racks, the ones who feed him his Lucky Strike, his water in tiny paper cups and his ad lib from little piles of index cards entitled "Love, Like & Wolfman" and "Oldies Rap" and "Phone Rap" and "Surpremaning Chins and Stump" and "General Mammam."

"This is WNBC, radio 66, New York City," the Wolfman growls, "and it's a warm-up guide. It's 600 degrees in Brooklyn, 600 in Queens. Everybody's sweating and glisten' and dancin' and lovin'!"

NBC used its power and delayed the New York premiere of *American Grafitti* to coincide with the New York premiere of Wolfman Jack. The show started on August 6, a week before that, the newspaper ads started running ("Come in Bruce's days are numbered. Wolfman Jack is on the prowl!"), and three days before that, the station started playing promotional welcomes taped, for free, by the Wolfman's

friends: John and Yoko, Mac Davis, Neil Diamond, Helen Reddy, David Gates, Smokey Robinson, Tommy Hart.

His name is Robert W. Smith. The W, he says, stands for Wolfman. He was born 35 years ago in Brooklyn, and went to high school for one year, during which he was a member of the Tappers gang. "I was a great shot with a rap gun," he says. "I was a bandaid man. But I never got a record because I was too smart."

His one ongoing activity was hitch-hiking out at a radio station in Newark. "I had a fascination for radio. I hung around WNBC and learned a lot."

When he was fifteen, Robert W. Smith moved to Levittown, where he worked in a carwash and went steady with somebody named Virginia. At sixteen, he decided to go to Hollywood and become a star. He got his first job when his 1947 Buick died in Washington, so he took a job as a Fuller brush man and taught commercial technique at a brand-casting school.

Fame came to Robert W. Smith in Newport News, Virginia, where he became "Big Smith With the Broom" and went on the air every morning at six ringing a cowbell. When the station changed to sound from rock 'n' roll to Sinatra, Big Smith changed his name to Roger Gordon.

Next he went to Shreveport, Louisiana, where he ran the station. "But I'd always been laboring with the Wolfman thing," he says. "I had this big fascination with XERF, a big Mexican station that covered the whole North American continent—250,000 watts, clear channel."

"They were doing multi-order programs. They'd sell songbooks, record packages. I went to the station—it was in Villa Acuña, in the state of Coahuila. I was on from midnight to 4 a.m. I got no salary, but I made a commission on every mail-order product."

Soon thereafter, there were more problems and a gun battle he refuses to discuss. So he went to XERF in Tijuana, then to KDAY in Santa Monica. When he got to NBC last month, he had close to 100 million listeners.

Who are they? "Mostly, they're women," Wolfman says. "I get a lot of women because I'm honest. I don't try to really appeal to men. A lot of young girls respect me. They call me to talk about their problems. I don't take advantage. I try to help."

The Wolfman has seen American Grafitti before. "It's a piece of history, a piece of Americana," he says. As the record-spinning hero of director George Lucas's youth, the Wolfman was written into the movie and it proved of his role. So proud, in fact, that he did it for a flat fee and spent \$10,000 to promote it. "We wanted this movie to take off," he says. "It kind of embodies the Wolfman picture. It's what I'm all about. Nostalgical, but loving. The rebel with a career love and happiness."

"I'm honest, real, up front, I party. I get high. I'm a street person. You understand what I mean? I preach love. When you do right, you come out right. When you love, you live."

—Ellen West



Doc Jackey Wolfman Jack

1010

1009

Art Director Richard Weigand
Artist Melinda Bordon
Writer Patricia Zelver
Editor Gordon Lish
Publisher Esquire

1010

Art Directors Milton Glaser
Walter Bernard
Designers Walter Bernard
Tom Bentkowski
Artist Phil Hays
Publisher New York



1011

THE ROBOTS ARE COMING, THE ROBOTS ARE COMING

FROM NOW ON, WALK SOFTLY AND CARRY A BIG CAN OPENER

One morning not long ago, a CIA agent visited the Danbury, Connecticut, office of Joseph Engelberger, president of Unimate Inc. He asked Mr. Engelberger if he knew the world's largest manufacturer of robots, would he intercede in building a model suitable for espionage work inside Russia. The CIA's idea was to parachute their robot in near a Soviet military construction site. If it could roam about, picking up critical intelligence information and radioing it back to the United States via satellite. If caught, the robot would be programmed to self-destruct.

Happily as he was for business, Engelberger decided he'd prefer not to get involved. The manufacturer forgot about the CIA's interest until he happened to get a couple of his Unimate robots to Russia. After the robots arrived in Moscow, a strange thing happened: they disappeared. Soviet bureaucrats were dumbfounded. The CIA naturally had no comment. But the prospect that they had advanced the robots recalled them, and sent the part-out bags crumpled to disarray. In the burgeoning robot business, everybody's looking to today's robot.

Mr. Engelberger's company is only one of 140 firms around the world now building robots. There are 180 different kinds. Thousands of them are currently making car bodies, together, loading punch presses, unloading die-casting machines, packaging glassware, cutting windshield, molding plastics, galvanizing pipes, enameling hairpins, and finishing toilet seat porcelain. And these applications only hint at the outside robot use making into our daily lives. Scientists have created a whole new generation of robots that will one day manage your household, run your lawn, chauffeur you to dinner, tutor you in

French, join you in Mississippi, dig your tubs, or even humiliate you. And this is only the beginning. Some knowledgeable scientists believe that by the end of the 20th Century, robot intelligence will actually surpass that of humans. At that point, robots will be in a position to reproduce themselves toward their own ends.

Main, technological breakthroughs have facilitated today's robot population explosion. Among the most important has been the robot builder's decision to stop trying to make their product in man's image. The old anthropomorphic robot concept inspired by science fiction has given way to a robot far more efficient than man. The robot's brain, eyes, ears, hands, arms, and legs have been split up and parceled out in the interest of productivity. The forthcoming household robot will not be a clanking metal jerry with a head, chest, two arms, and two legs; it will be broken up and spread about the house. The robot's brain will be a micro-computer stored in a closet. Its eyes will be a network of closed-circuit cameras, microphones will serve as ears. The computer brain will operate a network of mechanical arms that can cook, wash dishes, make the bed, or massage you. The legs will be a mobile cart that can aid in sweeping up or serving. Intercom units will give the robot a voice. Its antennae, a special closet, it will be able to dry-brush your clothes overnight. Whenever the grass needs mowing, it will send the lawnmower out to do the job. The robot will also be able to activate door locks, sense fires, regulate swimming pool temperature, fire TV shows for rebroadcast, and select library materials and print them via teletype. Researchers at the University of Edinburgh think such a system could be available in

31

SEX IN THE CONFESSIONAL

BY ALBERTO VALENTINI
AND CLERK BREGGIO

It is a confession that the priest has heard many times before. The man is young, handsome, and well-dressed. He is a doctor, a lawyer, a politician, a businessman, a student, a worker, a farmer, a soldier, a sailor, a pilot, a scientist, a philosopher, a poet, a musician, a painter, a writer, a thinker, a dreamer, a lover, a friend, a neighbor, a citizen, a human being. He is a man of many faces, many names, many lives. He is a man who has seen the world, who has known the pain of loss, who has felt the joy of love, who has experienced the full range of human emotions. He is a man who has seen the best and the worst of humanity, who has seen the light and the dark, who has seen the hope and the despair, who has seen the love and the hate, who has seen the life and the death. He is a man who has seen the world as it is, and he is a man who has seen the world as it should be. He is a man who has seen the world as it is, and he is a man who has seen the world as it should be. He is a man who has seen the world as it is, and he is a man who has seen the world as it should be.

1012



1011

Art Director Don Menell
Designer Rodney Williams
Artist Peter Lloyd
Publisher Playboy Enterprises
Oui

1012

Art Director Don Menell
Designer Mike Brock
Artist Roy Carruthers
Publisher Playboy Enterprises
Oui



1013

CONVERSATION WITH KEEN RUSSELL

In American walking into a movie theater in 1967 expect to see the new Lew Hightower-Harry Palmer thriller *Return to the Sea* when William Halloran came on the screen. There was Michael Caine, all right, being his usual vibrant, over-the-top self, but this time he was the host of some strange circus folk about whose minds there is the *Feedback* halfway through the movie. Ed Begley suddenly appeared by one hand, Harry by dancing around a French hanger, and the *Woman of the Shalimar* turned out to be nothing more than a musical and instrumental job.

Although few took notice at the time, William Halloran was America's introduction to Keen Russell, a self-educated former British soldier out to do his film work on the streets. The only visible of the BBC, Russell had been busy functioning national studios, and among conservative artists' studios with his surrealistic photographs of jamming artists. *Camera Obscura* was shown during the hours of the day, and his work was shown in a number of prominent galleries, his death-dealing self floating in the air of the general mind. Richard Nixon was just about to come step back. To hold the stage against the public remained Richard Nixon.

Russell gained international recognition with his film of *It Is Lawrence's Women in Love*. Through some *Lawrence's* involvement that it was not the movie they would have made, it could be said that Russell of avoiding the usual terms of the

ous: You've said you came from a working-class family that never read books. **KEEN RUSSELL:** That's right. **Q:** Where did you grow up? **RUSSELL:** I grew up in a port, Southampton, which was a very colorful place. It's a rather strange mix up, really. The road I lived on was a wide street, and traffic never came down it. I never saw another child until I went to school that as soon as I could walk, my mother would take me down to the center of town, which was a teaching, marketplace, *Lawrence's* place. I always imagined it rather like *Madame T's* was. It was a great mix of art and rather shabby-looking, industrial, proletarian, and kind of things what. In the middle of this was a place called the High Street, which had a couple of variety theaters and was full of picture palaces. Every afternoon would change into this nothing more and go to the pictures. The next morning, I'd just sit in my great room by myself, thinking about what I'd seen and probably making out various scenes.

Q: And your interest in art and artists developed out of your immersion in all of this? **RUSSELL:** I went through the process of going to school college and went to see a lot, but I didn't like that. I used to put on

shows at college. We used to get the cinema up in drag, Carmen Miranda and things like that, which was very different from the usual concerts they had there, where they'd stand in gray flannel, white sweaters, and steel caps, singing the *Philharmonie of England*. I did the shows by breaking bounds and getting chased and beaten for it, but it was well worth it. I realized I preferred show business to being a writer. I made a very, very short film there which I never saw. It was a mad Chaplinesque farce, again using all the college students dressed up as men and women. I still had no interest in art at all. I didn't know about painting or music until I came out of the merchant navy and went into the Air Force. I got interested in music when I was recovering from a breakdown I had after coming back from sea. We had a very mad depressionist of a captain who made life hell on the ship. If you were ever beaten, which was fortunate enough not to be, you were practically out in two with a ripple. Where were we?

Q: The music? **RUSSELL:** Well, when I had this sort of breakdown, I just happened to be listening to the radio, and I heard some music I couldn't believe. The main announcement that it was Tchaikovsky's *First Piano*

book. *Pastimes* were changed that Russell dared to show how much more revealing generally in a lot of things than he was the public and the press appeared disappointed.

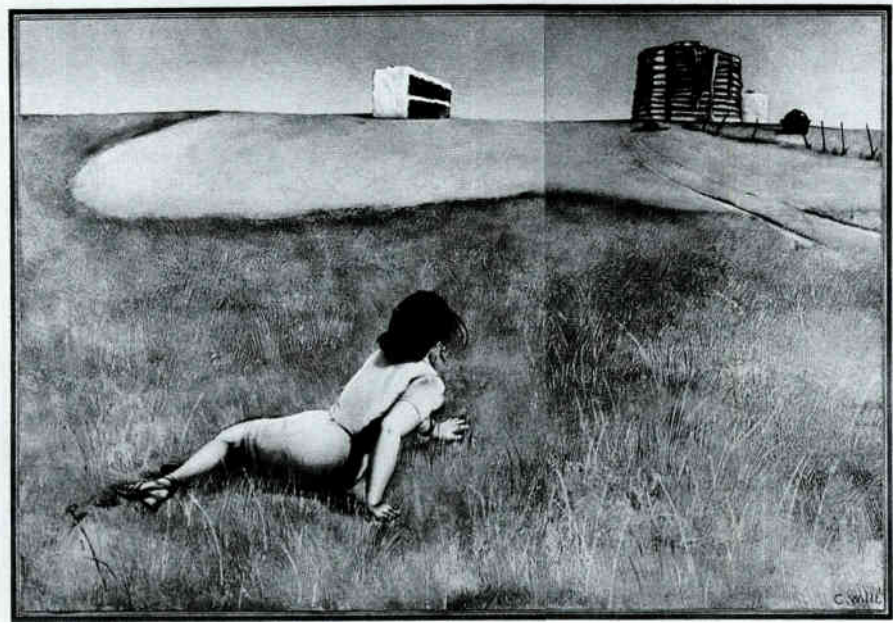
Never one to rest on his laurels, Russell immediately offered a book of film and music studies with *The Music Years*. I longed to see it, but it was the film *Return to the Sea* upon the same page's homepage and included a sequence in which a man's head explained in time to the 1912 Director. There were more accusations of self-indulgence when Russell presented *The Devils*, a story of religious persecution and anti-Semitism in medieval France, adapted from a book by Madan Haveler and a play by John Haring. *Moons* described Russell plunged into the darkness and death pervading movies and the church, strange timing even at a school 100 ft.

Next came *The Blue Tinted*, one of a happy group of *Traveller* musicals. Russell said *Traveller* on the film's road and turned the project into a visual book of art and the theater. *MC* took one look at what he had done and announced that the film was American release. Russell spluttered but went back to *MC* with his huge *Moons*, a study of the rock, with a series of films. *Henry* *Lawrence's* *Braska* is looking Russell's favorite theme of a self-created artist in conflict with one of his. *Moons* was played at a single scene hysterical level. It has some studies on it as his most controlled work, and others were generally unloved. Russell remained unimpressed. This was his art, and the public would damn well get used to it.

Q: *Concerto*. I rushed out and bought the records. I then then on I couldn't have enough music. I would buy every record I could afford. And then I went to the Air Force and in this music spoke with another sailor named Bert. We put on the records in the program theater, and the audience would sit in the auditorium and listen. I was Bert and didn't go up and then very fat sailor with his figure hanging bell bottoms. I'd a lot had, almost. He did the male (hard) variation from Tchaikovsky's *Moons* *Braska*, which was very difficult. To see through the air was rather an extraordinary sight which has been on my mind and went into the Air Force. I got interested in music when I was recovering from a breakdown I had after coming back from sea. We had a very mad depressionist of a captain who made life hell on the ship. If you were ever beaten, which was fortunate enough not to be, you were practically out in two with a ripple. Where were we?

DIETING Stifling the Great American Appetite Ain't Easy

BY CHARLES TRESSLIAN



Dieting, unlike swallowing goldfish, isn't nutritious. Unlike telephone booth-dieting, it isn't illegal. Indeed, it's probably the only diet ever to sweep the country that isn't even fun. Nevertheless, it has become a national obsession—a constantly renewed subject in the press, on radio and TV, very big in people's living rooms, and more ports than highly problematical in their dining rooms.

A foreigner in America recently observed that everybody he met seemed to be watching his weight. "Not that everyone spoke out directly on the subject," he said. "But there were the fat men, the little sandwiches, and on your restaurant, almost the low-calorie items on the menu. I think you Americans all want to be very slim and beautiful. I do not think it is possible."

He may be right, but honestly, Americans do not think of themselves as limited by the possible. If to be slim and gorgeous is the national ideal, then certain minimalist numbers of us are going to do something to reach that goal, even if it kills us. Repeatedly, some of us have already died trying to eat that syndrome in food denial, that point in self-starvation, when a gastric becomes literally impossible. That bitter end comes to eat the 10,000 fraction of the population, of course, hundreds of thousands of us play around with fast diets even when we know they have been made non-dietary as dangerous to health. And a recently published book, *The Revolution* by Dr. Robert C. Atkin, has sold well over a million copies in the case despite ongoing denunciations of

PHOTOGRAPH BY TIM ARNE WILSON

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Playboy July August 1971

Playboy July August 1971

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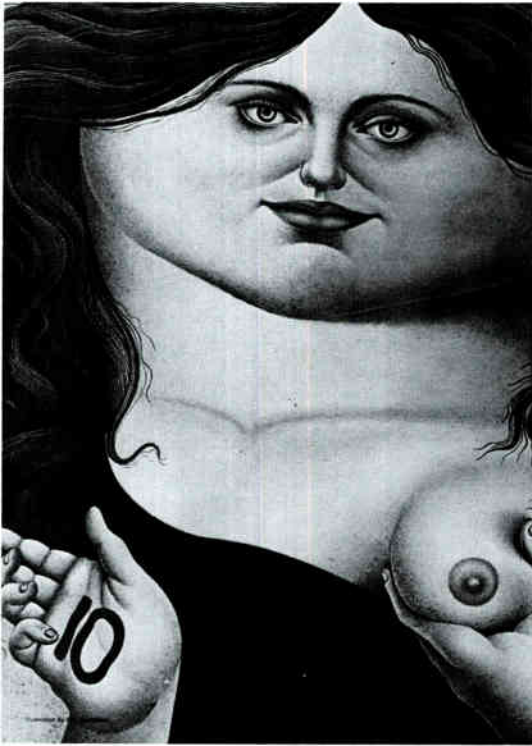
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Art Director Don Menell
 Designer Don Menell
 Artist Wilson McLean
 Publisher Playboy Enterprises
 Ovi

1014

Art Director B. Martin Pedersen
 Designer Jane Wilson
 Artist Charles E. White III
 Writer Richard Atcheson
 Publisher Pastimes Publications
 Pastimes
 Agency Pedersen Design

"The overweight consumer is the most unprotected consumer of all." — Sen McGovern



1015



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MOSCOW'S METERED MAIDS THEY NEVER SAY NYET

by George Feifer

In Soviet night life cosmopolitan Moscow at midnight settles into provincial gloom. These two of their kind restaurants operated principally for foreigners are still open, but most Moscovites are shut into their apartments for the still broader horizons of tomorrow night, and the darkness spreading over stacks of war.

Only at the nearest railway station, Avea, a faint pale omnibus bearing the red Kommunarka ("Young Communard") sign, these great restaurants stand almost shoulder to shoulder. Of these, the grand Leningradskaya Station, within the boulevard, Tall, rose most proud the policeman at the entrance. He is posted there precisely for his mission, or death of night life but who have no tickets to travel, and can get a glimpse of how the French travel.

Waggle peasants sleep in bays, on the "captive" men's hand benches, hunched in positions, suggesting that they have been there for days. Inevitably, snoring, shifts their bodies, they wait for a place on a train as Russian peasants have always waited. Black waitresses and drab girls show eyes on the faces of the children, smiling in their eyes. The benches, albeit some iron and some ornate in Moscow, were telegrams from their parents, their return fare to Kiev or Simonsk. At the busy station, a woman and a woman, Russian, looks at the children, looking children and beyond her grand, where ever they are, and of course, wherever customers are out of carbon.

Seated on bench opposite a woman, town down is a woman of striking, ill-favored appearance, the only woman in the place. At first glance, she seems to be an attractive 25-year-old, perhaps an excellent beauty, a woman who seems reminding her less fortunate women friends of her own state. But a closer look reveals that her middle cheeks are a coarse complexion of the Moscow (middle) substance, and her fish-brown eyes, all black, topped by a layer of eyeliner. The calculated make of her eyebrows, and her eyes.

11

CONVERSATION WITH YVES MONTAND

Yves Montand acted as a singer in the Marseilles music hall. Then, in Paris, he got picked up by Edith Piaf. And in 1948, when Jean Gabin and Maurice Chevalier both backed out, he started with another unknown named Yvette Naitou in Maurice Chevalier's *Parade de la Nuit*. Montand's performance, though, was terrible, and after a few more failures, he went back to singing again. And there there was an episode in Hollywood. Montand and his wife, the actress Simone Signoret, were living in the Beverly Hills Hotel. Maurice Chevalier came over the hall, and her husband Arthur Miller was in the commercial, working on the screenplay for *The Mirror*. Montand was playing the part of a movie-making Frenchman—like Charles Boyer or Maurice Chevalier, only not so recognizable. He was to appear with Marilyne in *Let's Make Love*, but he was also doing other films—*Amore Mio*, *Camille*, *Agnes*, *My Darling*. Montand tried to help, apparently he was a man in greater authority in Hollywood. At first they simply went in parties together. Then, just as Simone Signoret was preparing to return to France to make her own movie, Marilyne started to fall in love with him. In the end, however, Montand spoke of Marilyne with something like contempt: "A beautiful crowd," he called it. "I think she is an enchanting child and I would like to see her to see good but, but I can't." Marilyne said, "You're too husband and along with Mariline, I think Yves Montand is the most attractive man I've ever met."

Montand's career developed slowly, even after the affair with Marilyne and frequent meetings in group sessions. It was as if he had been waiting for middle age, for in his last roles Mont

and celebrities on the appearance of his and expert, like *Regard* in *Camille*. In 1960, there was *Blaise Pascal*, *Le Secret De*. Then, in which Montand plays an aging Spanish revolutionary named Diego, who keeps the faith to save after about 12 months left to keep faith in. Then there was the romance of second love in *Camille* *Le Secret De*. Then the middle of disappointment and despair in *Camille* *Le Secret De*. A remarkable political policy, in the film of the *Entre-Deux-Guerres*, *Y. Montand* plays the part of a diplomat of the Greek left, *Georges*, *Georges*. The movie began with his nomination for *The Conference*, the second of the *Entre-Deux-Guerres* movie, he goes into London, the James Cook deputy foreign minister who was accused of espionage for the West. Montand has 27 months during the making of the movie, he calms down during, and he uses his position, another case at night. According to *Camille*, "Montand really turned into London the prison before me now." Then in *Paris* at long, the last film in the series, Montand plays a U.S. A.F.S. officer, Philip Michael, whose political conviction by *Yugoslavia* general to have tonight on the 1958 killing of *John A. Mitchell* in *Montevideo*. The first of the *Entre-Deux-Guerres* movie was *anti-Franco*, the second was *anti-Communist*, and the third was *anti-American*. At each film, there were some answers, considerable confusion. But all of them he spoke a disillusionment with any political system which, at an earlier date, it might have been possible to believe in. In this interview, it is Montand the child himself who speaks, as well as Montand the disillusioned leftist.

Q: How does a fellow like you play an 18th American like Philip Michael? Montand: In fact of fact? There were some very nice of your personality that made you feel kinship with him, at least during the shooting? YVES MONTAND: Well, first let me say that in places like Hollywood and New York I've met an awful lot of Americans I really like. There are also a lot of bastards like Philip Hannon. I've been thinking about that character. He was an Italian who came to the States when he was two years old. I was two when I arrived in France from Italy. But in the States, there were two things: 1930s. There were the ones like *honor* and *Victrola*, and then there were the ones who elevated themselves into the American way of life and defended it against everything. I can understand that. Yves has a country like Italy, where there's fascism and all that matters, and in the States you find comfort and freedom. That's what happened in *France*. He devoted himself to what he probably would

have called "the good American right." He's like a National of the other side. He's a nationalist that he came to Italy, and then he does horrible things in his name. And he doesn't even think twice; you understand, because he's sure that there's only one worthwhile way of life, and that's the American one. Q: What does this turn to do with you? MONTAND: I was just speaking of the old Stalin, and at a certain time to my own life. I thought Stalin could not fail. If there was something I did not understand, I would simply that you know I also believed at one time that some "god" was infinitely more important than my own feelings. Q: Yves's not still a convinced Communist, are you? MONTAND: Well, you know, I'm from a generation that carried large *Stalin* and that doesn't mean I have to endorse all that Soviet nonsense that came down after the Cuban occupation. Maybe one day we will manage to have communion with a human from that just now I can understand (skeptical) Socialism contra-

dicts itself. So do I. When I go to Spain I go against my heart. But I go anyway because it's a way of crying over my youth, over that socialism in which, I really, I suppose, I had too much hope. Socialism can't solve every problem. And how do you explain that it's the working class that support the Proletariat? That it was only students and liberals who protested the Vietnam war, and not the so-called working class? How do you explain that while in the Western countries people were demonstrating on the street for every little injustice, in Czechoslovakia there were people not fighting to protest for political crimes, and nobody was doing anything about it? Those persons weren't even guilty of anything. Most of them had been members of the Party for 30 years, they were faithful Socialists, and yet they're in jail. And nobody talks about them. The working class were don't give a damn about it. So, after all, who should I go to Spain? I feel like it? Socialism sometimes goes and it's a question for help and the Communist on page 79.

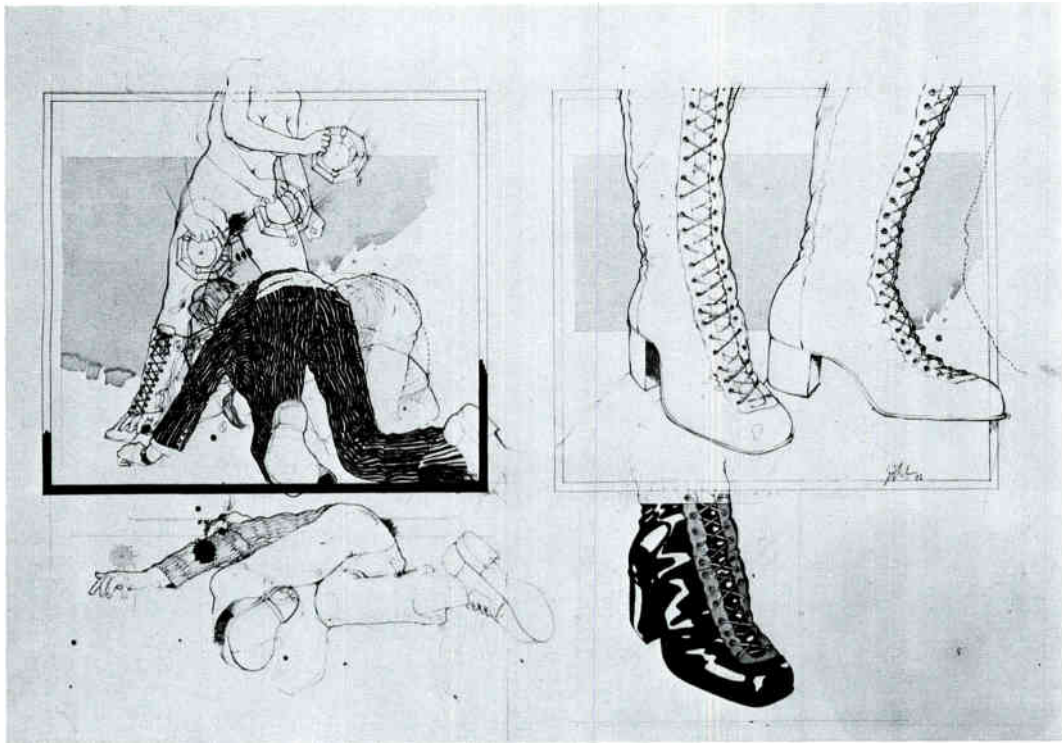
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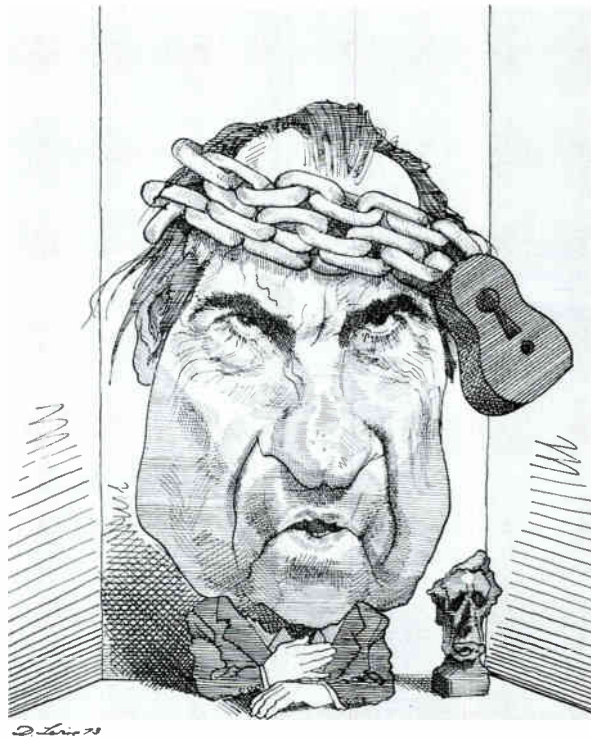
Art Director Don Menell
Designers Don Menell
Michael Brock
Roy Carruthers
Artist Roy Carruthers
Publisher Playboy Enterprises
Oui

1016

Art Director Don Menell
Designer Jean-Pierre Holley
Artist Alex Ebel
Publisher Playboy Enterprises
Oui



1017



1018

1017

Art Directors Erhard Göttlicher
Rainer Wörtmann
Artist Erhard Göttlicher
Writer (Moravia)
Publisher Playboy
Bauer Verlag
Germany

1018

Art Directors Milton Glaser
Walter Bernard
Designers Milton Glaser
Walter Bernard
Artist David Levine
Writer Fred W. Friendly
Publisher New York

Our friends
in Jamaica
by the
Hamlin
family.

For Wilmont and
Winston, this is what
you do after school.



Our kids wanted to
trade their bikes for
Thomas' homemade scooter.

Sydney's donkey
is his best
friend.

We found Merle when we were
hot and thirsty. She peeted us with
Jamaican oranges in seconds flat, and she
wove the most beautiful baskets
when she wasn't peeling.

Your family can see a beautiful country and
meet its beautiful people.
Jamaica's got everything you could want in a
Caribbean vacation. And Jamaica's got Jamaicans - some
of the most beautiful people in the world.
Maybe you'd like to stay in your own Ironshore
Estate apartment townhouse in Montego Bay. For 8 days
and 7 nights, you'll have maid service, your own cook,
and a nanny to play with the kids. (Nanny gives you
one day complimentary service, charges only \$500 a day,
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Plus a free welcome drink for the grown-ups,
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unlimited mileage on your Avis car (gas and insurance extra).)

You can stay in your own Jamaica villa.

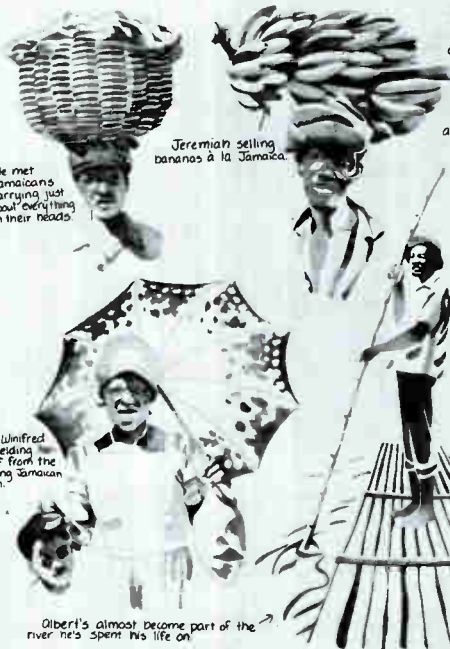
In Runaway Bay, Ocho Rios, Discovery Bay or
Montego Bay, your family will have your own completely
furnished villa with full kitchen and air-conditioned
bedrooms on beach or poolside. (Some deluxe apartment
villas even have their own private tennis courts.)
For 8 days and 7 nights, you'll have a maid, a
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A round-trip tourist excursion ticket to Montego
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a child between the ages of 2 and 12. Inter-
national travel tax and security charges
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are extra, and you can stay up to 21 days.

Fare is applicable when you go and return
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For detailed information, call
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We met
Jamaicans
carrying just
about every thing
on their heads.

Jeremiah selling
bananas à la Jamaica.

Winifred
shielding
self from the
strong Jamaican
sun.

Albert's almost become part of the
river he's spent his life on.

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EASTERN The Wings of Man.

Art Directors Ed Bianchi
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Whether you'd like a vacation in San Juan, or San Juan plus one of our other Vacation Islands, Eastern has dozens of great packages to choose from.

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- 2. THE CLIMATE:** Puerto Rico has a year-round tropical climate. The average temperature is 80 degrees Fahrenheit.
- 3. THE FOOD:** Puerto Rican food is a delicious mix of Spanish, African, and indigenous influences. Try the mofongo, a traditional dish made of mashed plantains.
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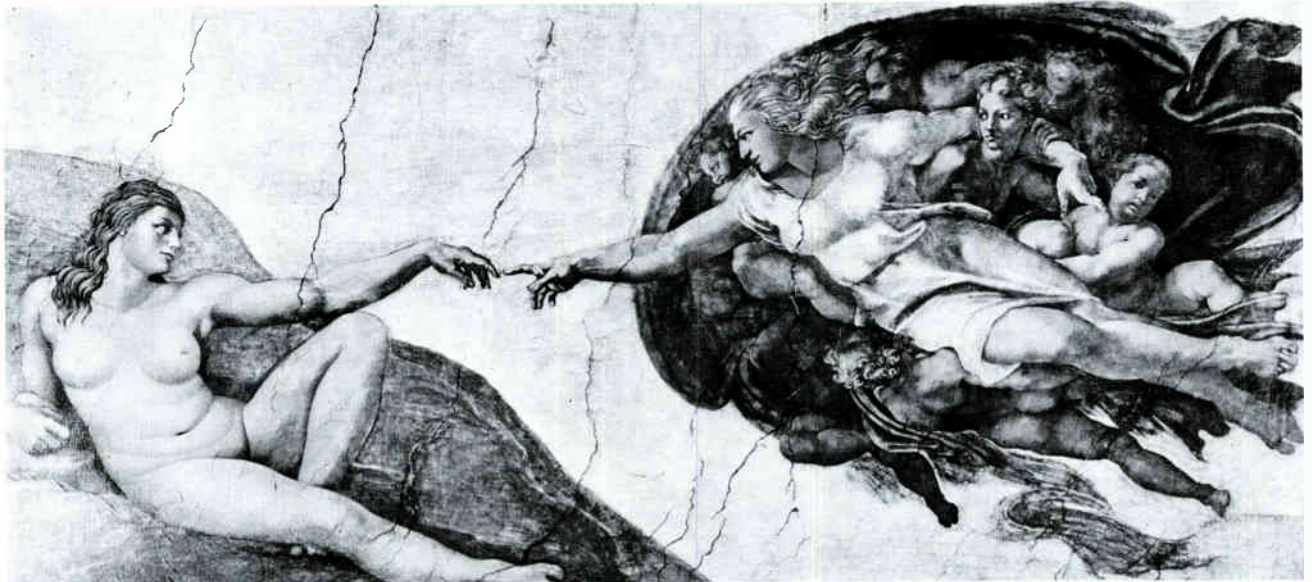
Good reasons for leaving.

THE 10 BEST REASONS TO VISIT OTHER ISLANDS

- 1. THE BEACHES:** Each island offers unique beach experiences, from quiet coves to lively resorts.
- 2. THE CLIMATE:** Enjoy the tropical climate of the Caribbean, with warm weather year-round.
- 3. THE FOOD:** Discover the diverse cuisines of the Caribbean, from traditional to modern.
- 4. THE MUSIC:** Experience the vibrant rhythms of reggaeton, salsa, and merengue.
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- 7. THE SCENERY:** Enjoy the stunning views of the Caribbean, from turquoise waters to lush greenery.
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- 9. THE SHOPPING:** Find unique gifts and souvenirs from each island.
- 10. THE COST:** Enjoy great value for your money with Eastern's vacation packages.

EASTERN The Wings of Man.

1020



1021

1020

Art Director John Lucci
 Artist Mel Furukawa
 Writer Ken Schulman
 Agency Young & Rubicam
 Client Eastern Air Lines

Silver
 1021

Art Director Pete Coutroulis
 Designer Pete Coutroulis
 Artist Richard Hess
 Writers Howard Krakow
 Jim Weller
 Agency Jim Weller & Partners
 Client Florence Eiseman Clothes

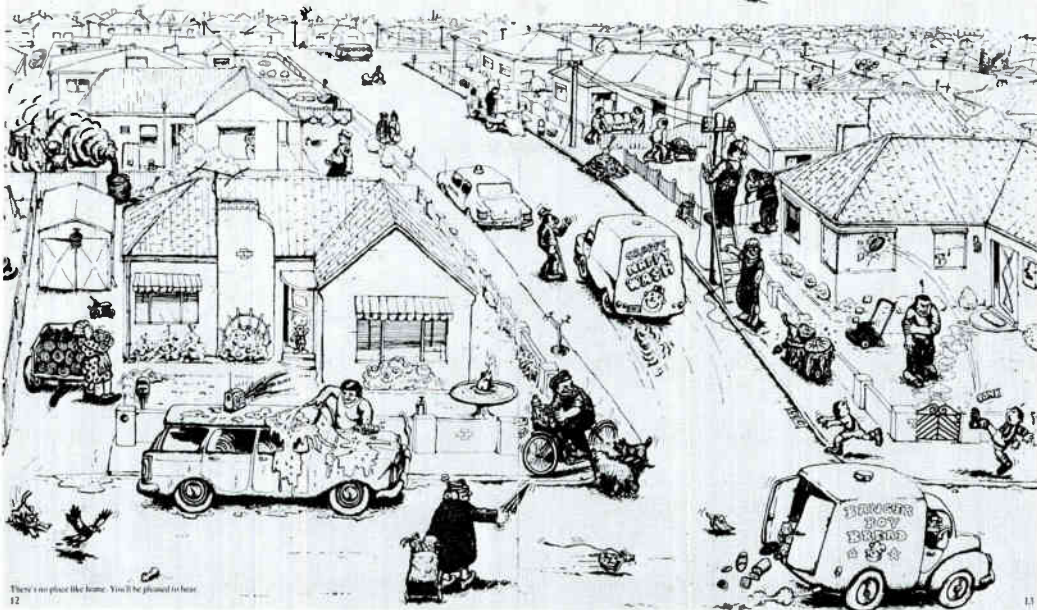
**MT. WAVERLY,
MT. PLEASANT,
VAUCLOSE.
THEY'LL STILL
BE THERE WHEN
YOU GET BACK.**

When you leave the country, you leave more than parking tickets behind you.
You leave your friends, your family, your job, and maybe the chance of buying a flock of land and a house.
One of the worst sort of fantasies you can lay on yourself is that they won't be there when you get back.
The fallacy in this sort of thinking is to believe that you can't have it both ways.
You can.
All you've got to do is establish a set of priorities.
Think of all the things you want from life. Here we'll guess a little and list them for you.
1. You want to go overseas.
2. You want a nice car.

3. You want to find a friend.
4. You want a house of your own.
If you're cool you can get them all. The worst mistake to make is to decide not to do any one of them. You can do them all if you do them in the right order.
For instance, if you buy the house first, you may not be able to go overseas.

So don't do that.
You go overseas first, you have a good time. You get a little extra experience. You get a job in London, so when you come back, you'll earn more bread than your earning now.
Vacation and Mount Waverly will still be there. And probably, you'll be in a better position to buy the house you really want than if you'd just

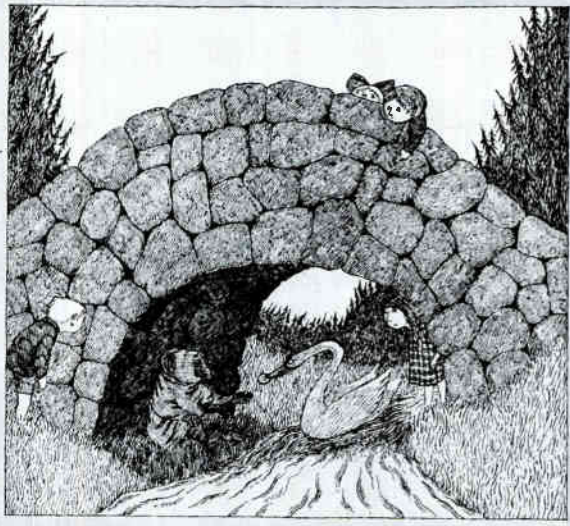
stayed at home.
On top of which you'll have had a whole lot of things happening to you, that a lot of people only ever see on television.
**CHANCES ARE
SO WILL SALLY, RNETT,
AND HAROLD.**



There's no place like home. You'll be proud to hear

1022

There don't seem to be as many trolls under bridges as there used to be.



1023

1022
Art Director Gordon Trembath
Designer Gordon Trembath
Artist Con Aslanis
Writer Lionel Hunt
Agency The Campaign Palace
South Melbourne
Client Qantas Airways Ltd.

1023
Art Director Andrew Kner
Designer Andrew Kner
Artist Edward Gorey
Writer Louise Francke
Agency The New York Times
Client The New York Times



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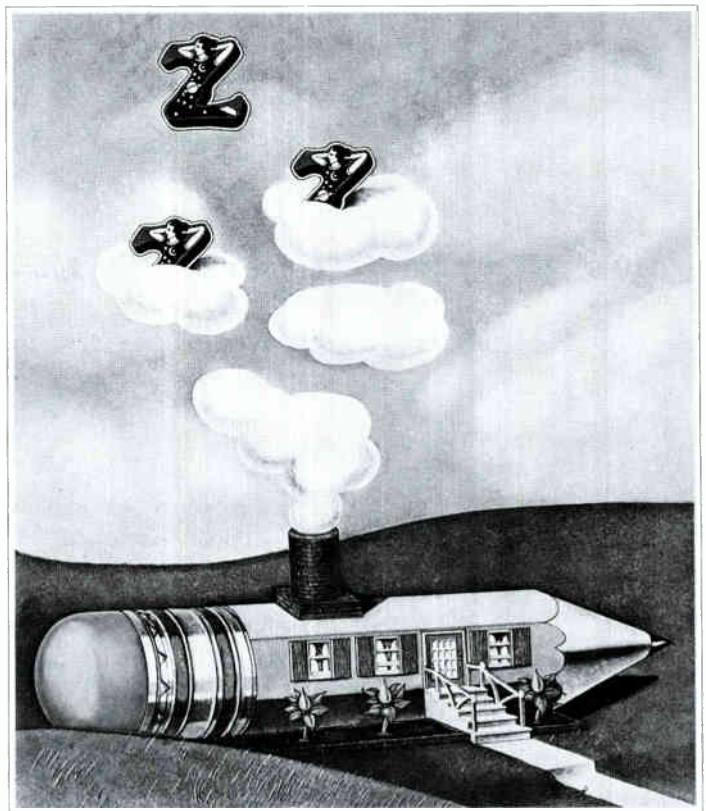
Art Director Jack McKee
 Designers Jack McKee
 Gene Wilkes
 Artists Gene Wilkes
 Graphic Group
 Writer Mike Koelker
 Agency Honig-Cooper & Harrington
 Client Levi Strauss & Co.

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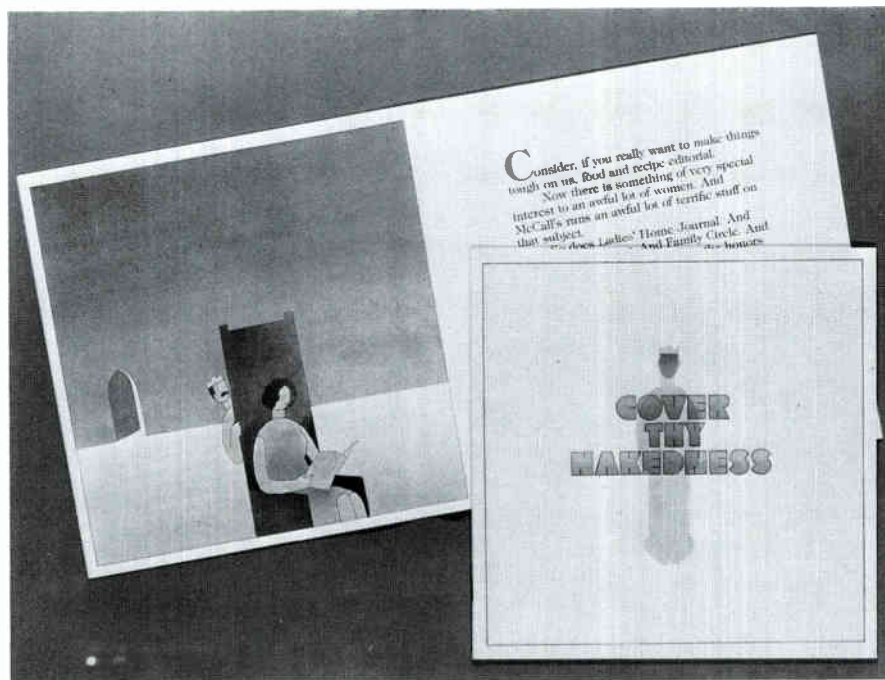
Art Director Walter Kaprielian
 Designer Walter Kaprielian
 Artist Judy McGuggart
 Writer Lynda Gianforte
 Agency Ketchum, MacLeod & Grove
 New York
 Client Newark District Ford Dealers



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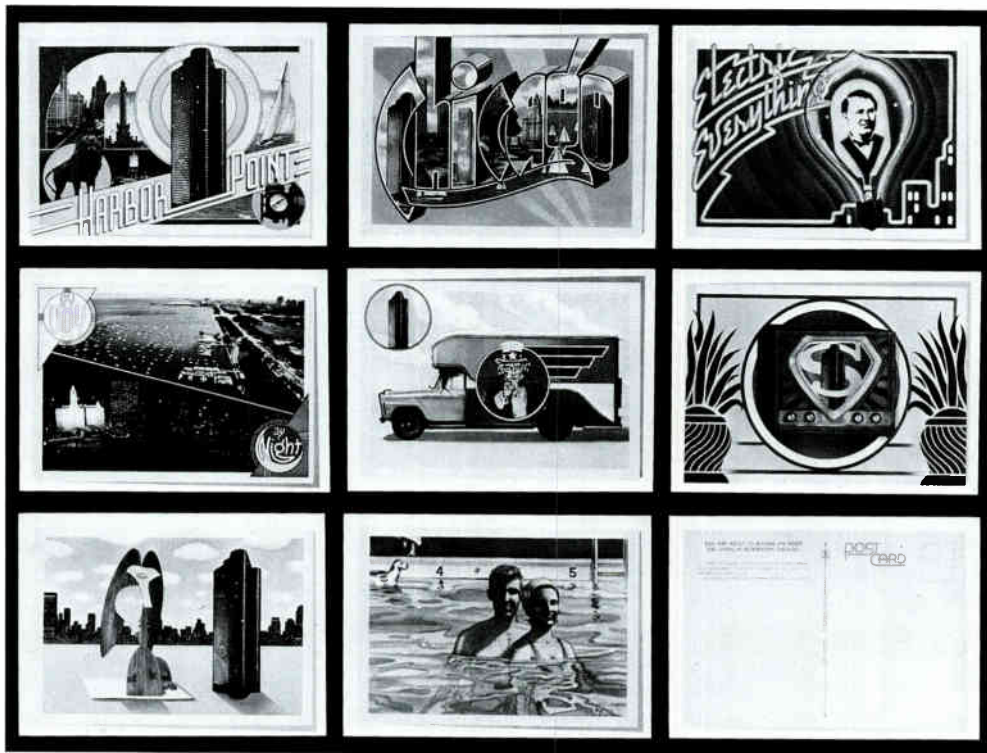


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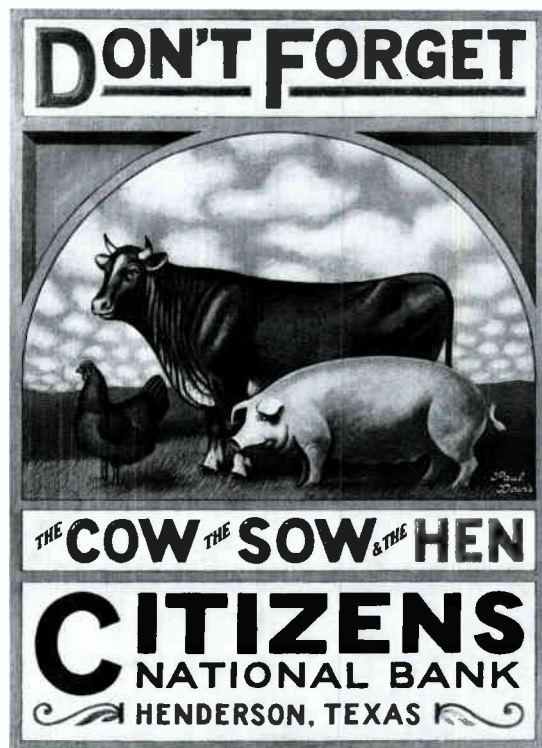
1026
 Art Directors Herb Lubalin
 Designer Herb Lubalin
 Artists Roy Carruthers
 Gil Stone
 Agency Lubalin, Smith, Carnase
 Client Lubalin, Smith, Carnase

1027
 Art Director Andrew J. Zito
 Designer Andrew J. Zito
 Artist Andrew J. Zito
 Client Andy Zito Illustration/Design

1028
 Art Director Louis Portuesi
 Designer Louis Portuesi
 Artist Guy Billout
 Writer Ronald Schiff
 Client Reader's Digest



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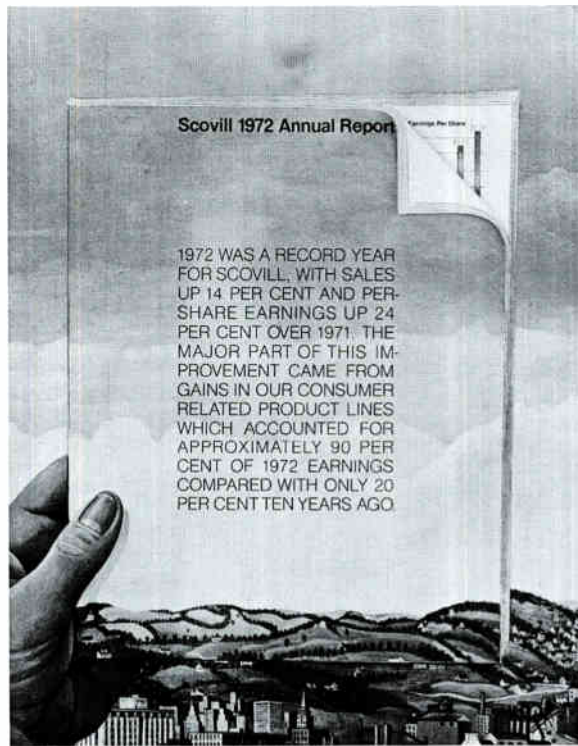


Silver
1029

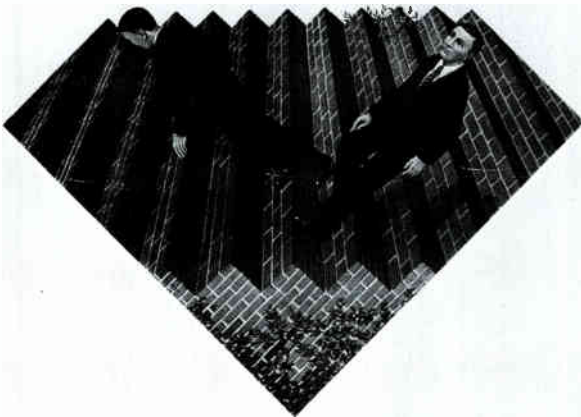
Art Director Pete Coutroulis
 Designers Charles White III
 Michael Doret
 Artist Charles White III
 Writer Elaine Kremnitz
 Agency Leibson, Kirk & Lightle
 Client Harbor Point

1030

Art Director James Wilkins
 Designer William Finn
 Artist Paul Davis
 Writer William Finn
 Agency William Finn & Assoc.
 Client Citizens National Bank



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1032

are. Sorting facts from fancies in your dealings with your boss, peers, subordinates. Respecting not just each individual—but the right to individuality, the right to aspirations and satisfactions and problems that may not be your own.

Fair enough?

Somewhere in this ethic is an essential decency—a sort of humanity and humility in business that isn't easy to define. But it says that there are long-term values that outweigh mere expediency. That there's a responsibility component in profit. That we're all passengers in the same small boat in the end.

You could name more. Devotion to principle. Caring about consequences. Social concern.

Add it all up. Call it integrity. Integrity that can come only from the character of the people who are Xerox—character Xerox looks for in you.

There is one area of our business where all this comes together so critically that it stands here specific and alone, to be understood without the smallest qualification.

Xerox is determined to draw consistently, freely, permanently and without limit on the abilities of blacks. Or any other minority.

Xerox is determined to draw consistently, freely, permanently and without limit on the abilities of women.

That determination is fueled with initiative, the policies and goals, the programs, and the performance standards are in place. The execution is on stream.

There are laws that say this should be so. For Xerox, a lot more than law is involved: it is a matter of conscience and conviction, of will and commitment.

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Art Director Leslie A. Segal
 Designer Leslie A. Segal
 Artist Richard Hess
 Writer Paul Beetz
 Agency Corporate Annual Reports
 Client Scovill Manufacturing Co.

1032

Art Director Ed Chason
 Designer Richard Hess
 Artist Richard Hess
 Writer Ed Chason
 Publication Xerox-Understanding
 Agency Muller Jordan Herrick
 Producer's Row
 Client Xerox Corp.



Play it close to your vest.

Ours is an open society. Xerox is all for that. Ours is an open company. We're direct and informative with our customers, stockholders, news media, the general public, and among ourselves.

The world is not populated by spies, informers, con men and thieves. Deliver us from paranoia.

And yet there is the problem of security.

Some things simply belong inside the company, not outside it. It's part of your obligation, whenever you're involved, to see that they stay inside.

In one sense, security is physical. American industry each year loses an extraordinary dollar volume of materials through plain theft—electric typewriters that somehow evaporate from offices, tools that walk off construction jobs, supplies that leak from stockrooms, products that load themselves off the dock.

A sickness not to be tolerated. Not at Xerox. The antidote is vigilance and prudence, and that is what Xerox expects of you. Prudence in safeguarding materials in your care, vigilance in looking after them.

But even more important are less concrete things: knowledge, information, data, plans. Your prudence and vigilance—your initiative—are critical here.

Some company documents are marked as being confidential. So are other information sources—computer tapes, files, records, correspondence. Xerox expects you to respect that designation. It's part of your job, whatever your job.

Other aspects of company business aren't expressly designated confidential—perhaps they can't be from a practical standpoint in the course of our daily work. And yet your good judgment tells you to play them close to your vest.

When you hear that wise inner voice, listen. Xerox relies on that. Certain kinds of information obviously need restraint: product introductions, future price changes, new technology, unit and dollar sales, issues in litigation, organization or re-organization plans, financing.

1033



Your undivided attention.

Xerox expects that you will not engage in any activity outside Xerox that competes or conflicts with what Xerox is paying you for.

In other words, no "conflict of interest." No advice or service to any firm or any body or any person doing the same kinds of research or business as Xerox.

Fair? Nothing but Serious? Xerox considers it so serious an obligation on your part that it's in the agreement you sign.

(The one you sign and give Xerox is in a pocket at the back of this book; the copy you keep is on page 9.)

There's a second aspect to loyalty: safeguarding and keeping confidential any information that Xerox considers a "trade secret." This means, essentially, anything Xerox knows through its own efforts that other people don't know and that is important to its business.

This includes all sorts of technology, know-how, research data, performance results. It means market research, customer lists, formulae—everything Xerox considers proprietary, anything that gives Xerox a competitive edge over those without the information.

Reasonable? Quite. Important? Absolutely. To the point that Xerox includes this obligation on your part in the agreement you sign.

And it's a two-way street. If you bring somebody else's proprietary information or trade secrets into Xerox with you, you must agree not to disclose them to Xerox nor cause Xerox to make any use of them. Ethics—and law—are involved here and take precedence over competitive advantage.

Your loyalty may be so indivisible, your discretion so much second nature that you take these obligations completely for granted: why should they have to be a matter of signed agreement?

Well, pretty much because until you have an agreement you don't have one. Most of the legal aspects actually exist at common law—the rights of the company are real and recognized even without a signed document. What's needed is something very personal and precious: your informed, thoughtful, deliberate decision that this is how you also want it to be between you and Xerox.

We need that act of volition. That agreement. That mutual understanding, confirmed.

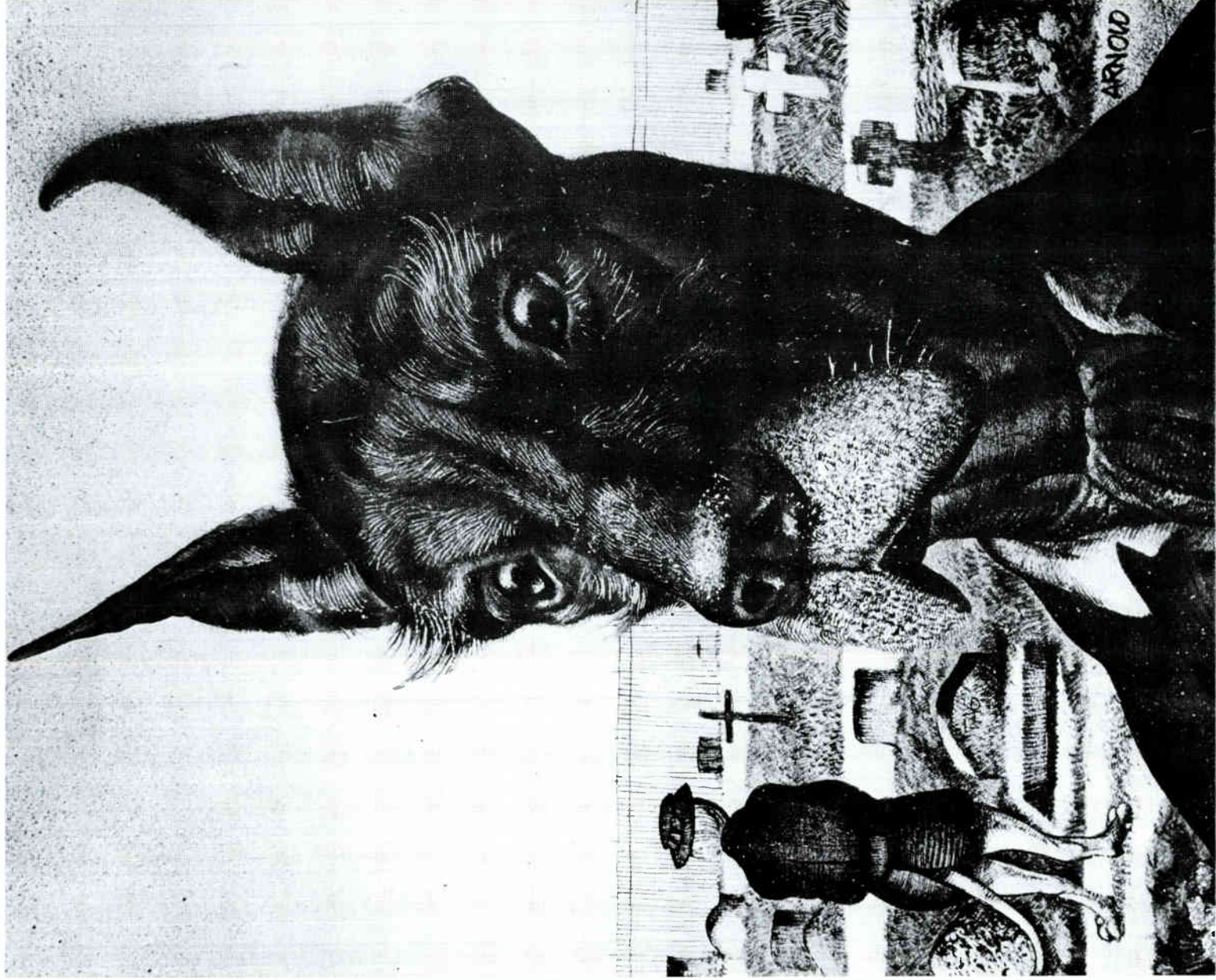
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1033

Art Director Ed Chason
 Designer Richard Hess
 Artist Richard Hess
 Writer Ed Chason
 Publication Xerox-Understanding
 Agency Muller Jordan Herrick
 Producer's Row
 Client Xerox Corp.

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Art Director Ed Chason
 Designer Richard Hess
 Artist Richard Hess
 Writer Ed Chason
 Publication Xerox-Understanding
 Agency Muller Jordan Herrick
 Producer's Row
 Client Xerox Corp.



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1035

Artist Hans Arnold
Publisher Sennise Enterprise Ltd.
London



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Art Director John Kosh
 Designer John Kosh
 Artist Ian Beck
 Writer Terry Condon
 Director Ian Walker
 Agency John Kosh
 London
 Client Polydor Records Ltd.

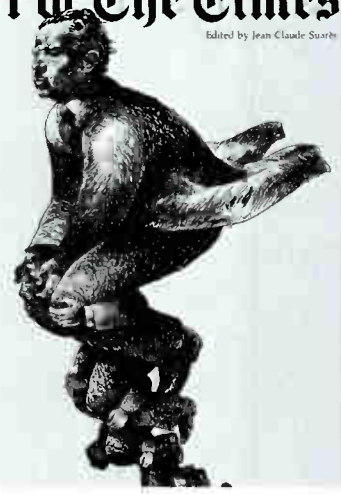
1037

Art Director Larry Lurin
 Designer Larry Lurin
 Photographer Morecraft/Oliwa
 Artist Richard Amsel
 Agency Rosebud Advertising Corp.
 Client Allied Artists



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Art of The Times
Edited by Jean-Claude Saurès



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|--------------|-------------------|-------------------------|
| Art Director | Harry Chester | Michael Mathias Prechtl |
| Designer | Harry Chester | Robert Pryor |
| Artists | Marshall Arisman | Paul Psorakis |
| | Michaela Barasky | Hans-Georg Rauch |
| | R. O. Blechman | Ronald Searle |
| | Zevi Blum | Jean-Jacques Sempe |
| | Eugene Calogero | Anita Siegel |
| | Roy Carruthers | Pravoslav Sovak |
| | Seymour Chwast | Ralph Steadman |
| | Jean-Michel Folon | J. C. Suarès |
| | Mel Furukawa | TIM |
| | André Francois | Murray Tinkelman |
| | Edward Gorey | Roland Topor |
| | Brad Holland | Tomi Ungerer |
| | Stan Mack | Philippe Weisbecker |
| | Eugene Mihaesco | J. C. Suarès |
| | Ardeshir Mohasses | Editor |
| | Mark Podwal | Publisher |
| | | Darien House |



HIS OWN EXECUTIONER

EMERGENCY MEDICINE

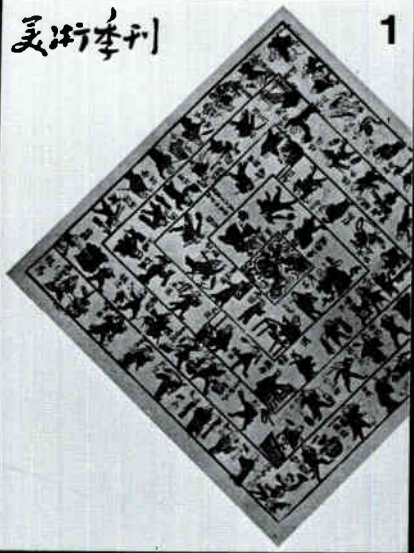
COMMON
EMERGENCIES
IN DAILY
PRACTICE

JANUARY 1974

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Art Director Ira Silberlicht
Designer Tom Lennon
Artist Richard Hess
Publisher Emergency Medicine



發刊詞

這本刊物，是應讀者及藝壇人士的要求而創設的。它的主要目的，在於提供一個藝壇人士互相交流、互相學習、互相啟發的場所。...



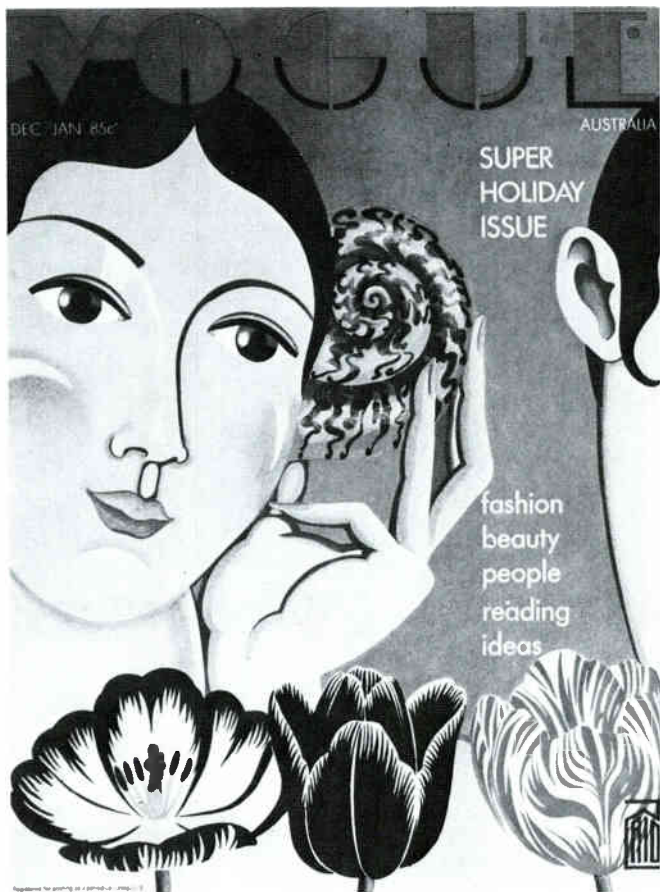
Table of contents listing page numbers and titles for various sections of the magazine.

當代中國藝術家版畫展

「當代中國藝術家版畫展」的感想

版畫的藝術，雖然在過去幾十年來，由於受到各種因素的影響，曾經一度陷入低潮，但近年來，隨著藝術界對傳統藝術的重新認識，版畫藝術正重新煥發出生機。...





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Art Director Jan Thornley
 Designer Barry Zaid
 Artist Barry Zaid
 Editor Eve Harman
 Publisher Vogue
 Australia

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Art Director Jerry Alten
 Designer Jerry Alten
 Artist Paul Davis
 Publisher TV Guide

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Art Directors Milton Glaser
 Walter Bernard
 Designers Milton Glaser
 Walter Bernard
 Artist Paul Davis
 Publisher New York

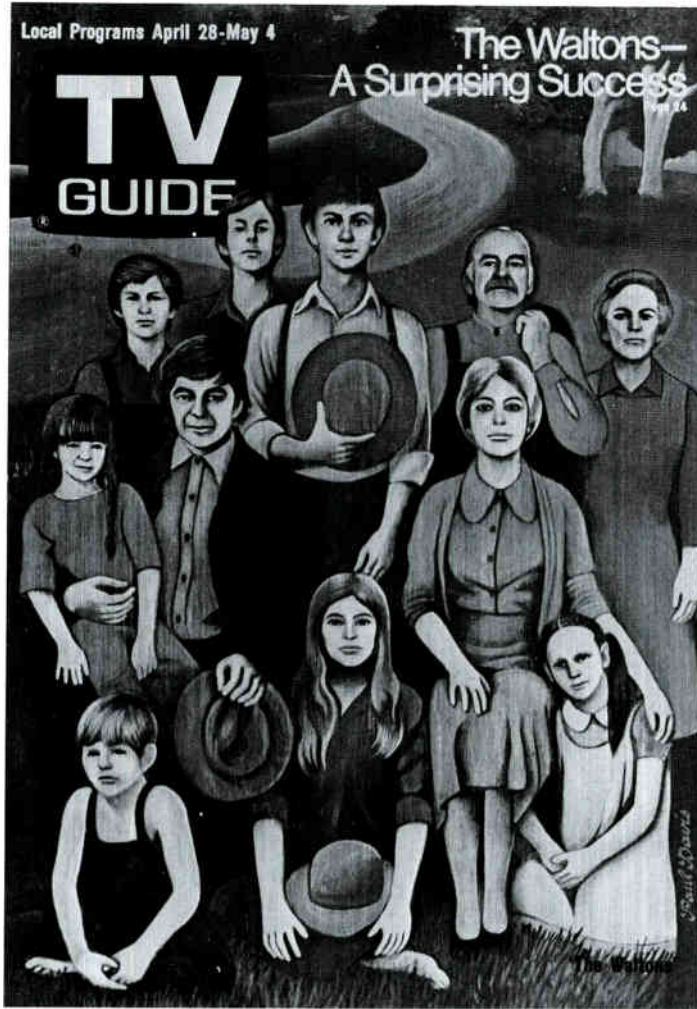
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Art Director Norman S. Hotz
 Designer Norman S. Hotz
 Artist Fannie Lou Spelce
 Publisher American Express Publishing
 Travel & Leisure

Local Programs April 28-May 4

The Waltons—
A Surprising Success

TV
GUIDE



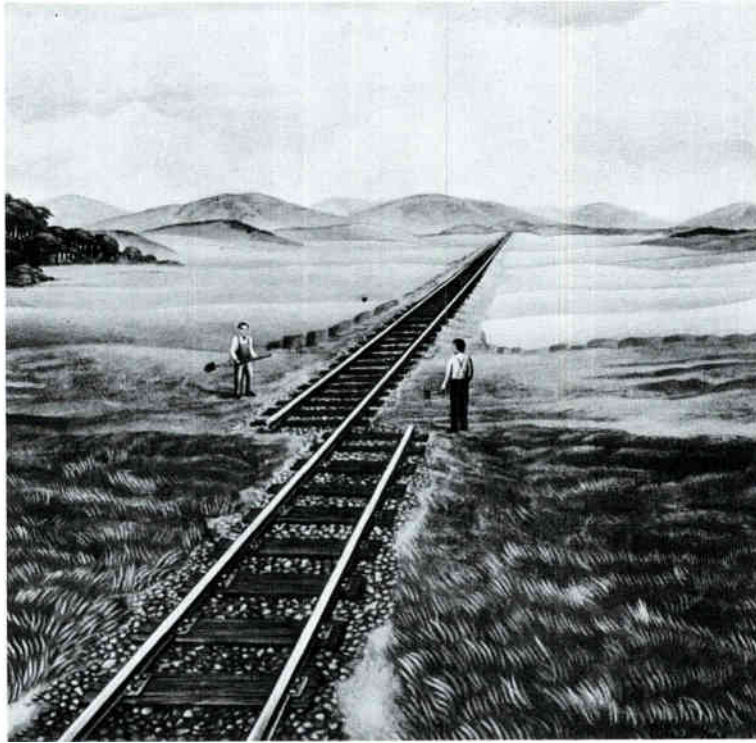
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APRIL / MAY
ONE DOLLAR

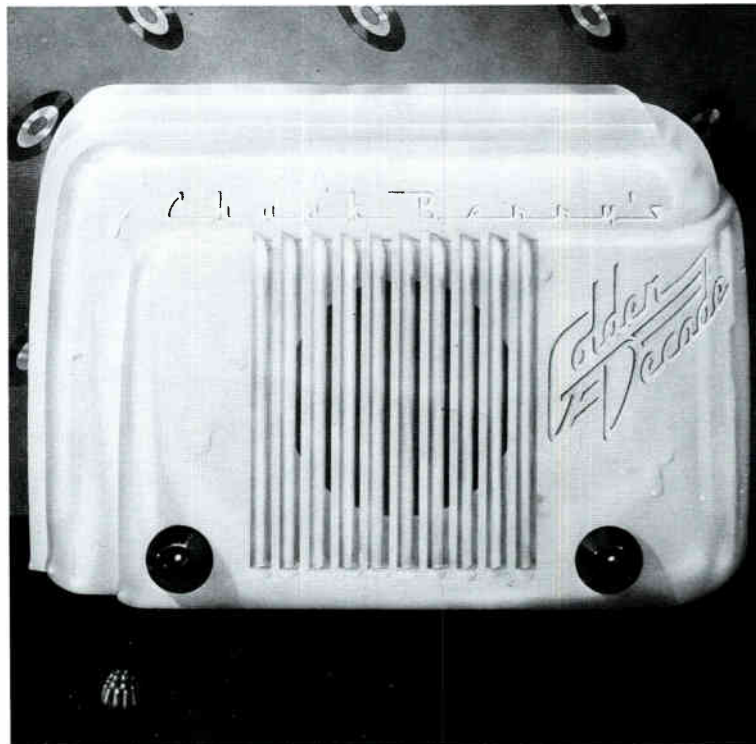
TRAVEL & LEISURE



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1046

1045

Art Director Ed Chason
 Designer Richard Hess
 Artist Richard Hess
 Writer Ed Chason
 Publication Xerox-Understanding
 Agency Muller, Jordan & Herrick
 Producer's Row
 Client Xerox Corp.

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Art Director David Krieger
 Designer David Krieger
 Artist Charles White III
 Agency Davis, Fried, Krieger
 Client Chess/Janus Records

The New York Times Magazine

JULY 1, 1973/SECTION 6



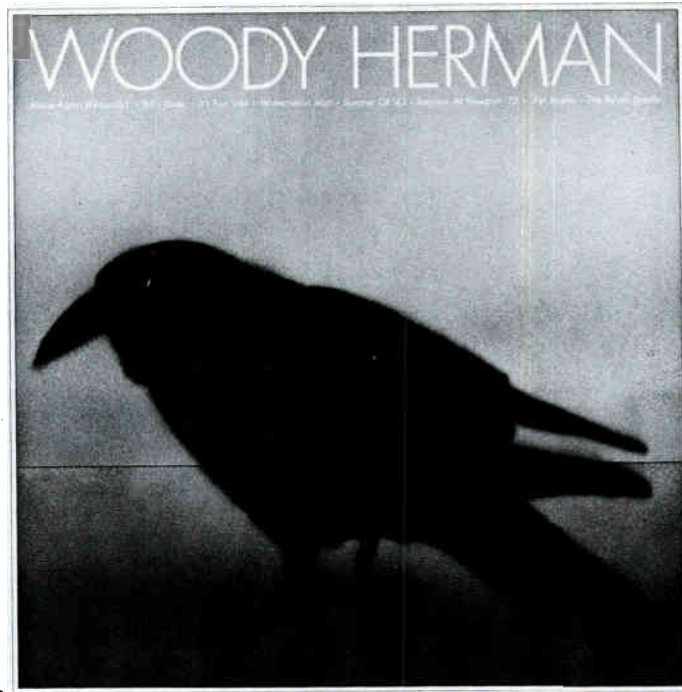
Happy birthday! / CONTENTS: PAGE 4

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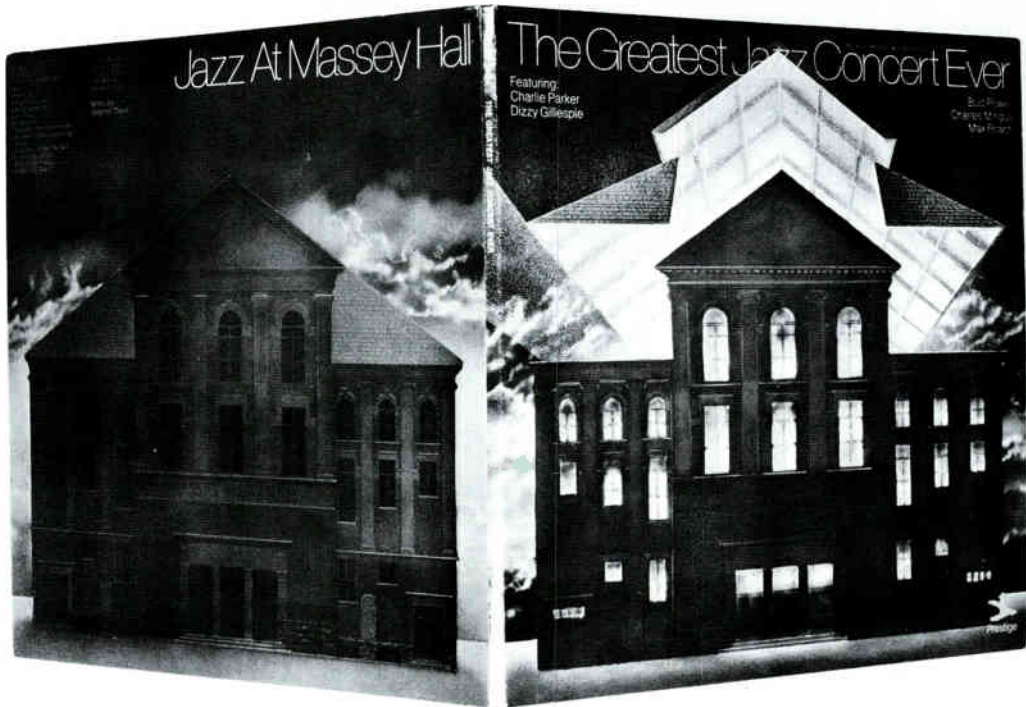
Silver

1047

Art Director	Stan Mack
Designer	Stan Mack
Artist	Richard Hess
Editor	Lewis Bergman
Publisher	The New York Times Magazine




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Art Director Tony Lane
 Designer Tony Lane
 Artist Tony Lane
 Client Fantasy Records

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Art Director Tony Lane
 Designer Tony Lane
 Artist Phil Carroll
 Client Prestige Records



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The New York Times Magazine

OCTOBER 21, 1973 / SECTION 6



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 Art Directors John Berg
 Henrietta Condak
 Designer Henrietta Condak
 Artist Richard Hess
 Publication Copland: The Red Pony
 Client Columbia Records

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 Art Director Stan Mack
 Designer Stan Mack
 Artist Richard Hess
 Editor Lewis Bergman
 Publisher The New York Times
 Magazine

SKITCH & COMPANY.



Presented by The US Army Reserve

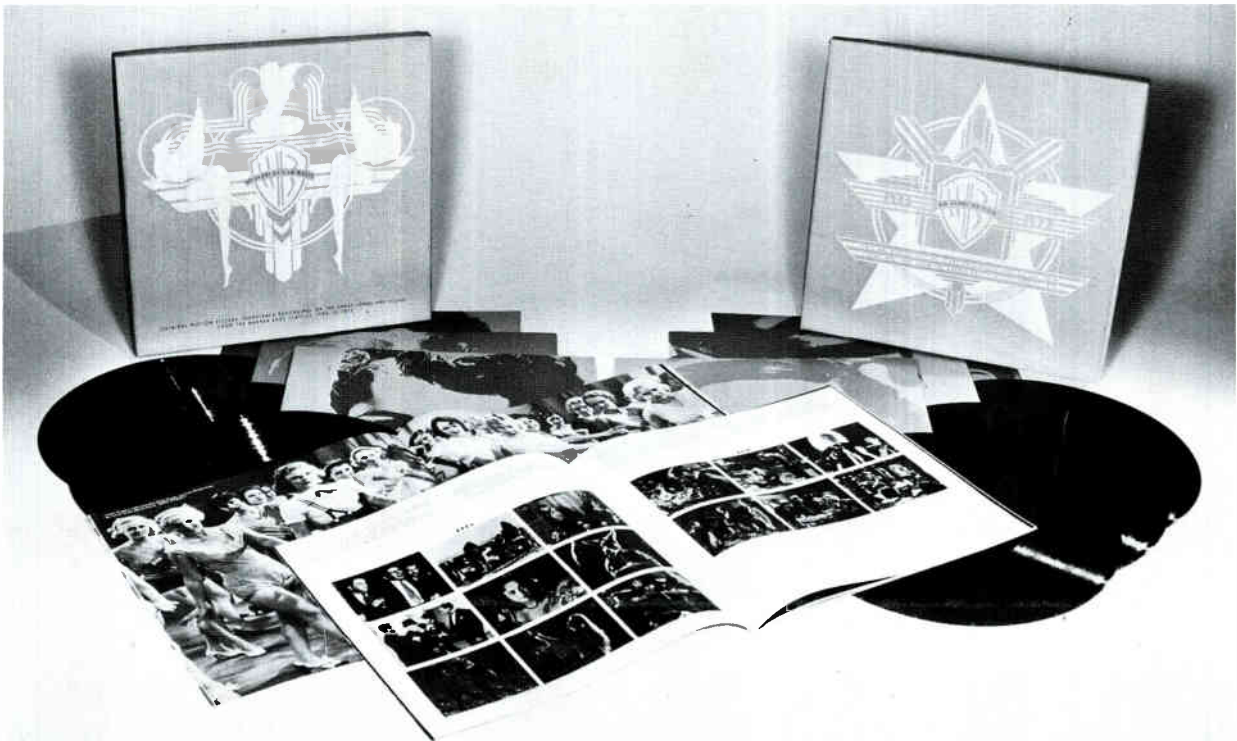
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Art Director	Bill Oliver
Designer	Charles Santore
Artist	Charles Santore
Writer	Steve Jackson
Agency	N.W. Ayer & Son Philadelphia
Client	R.O.T.C.



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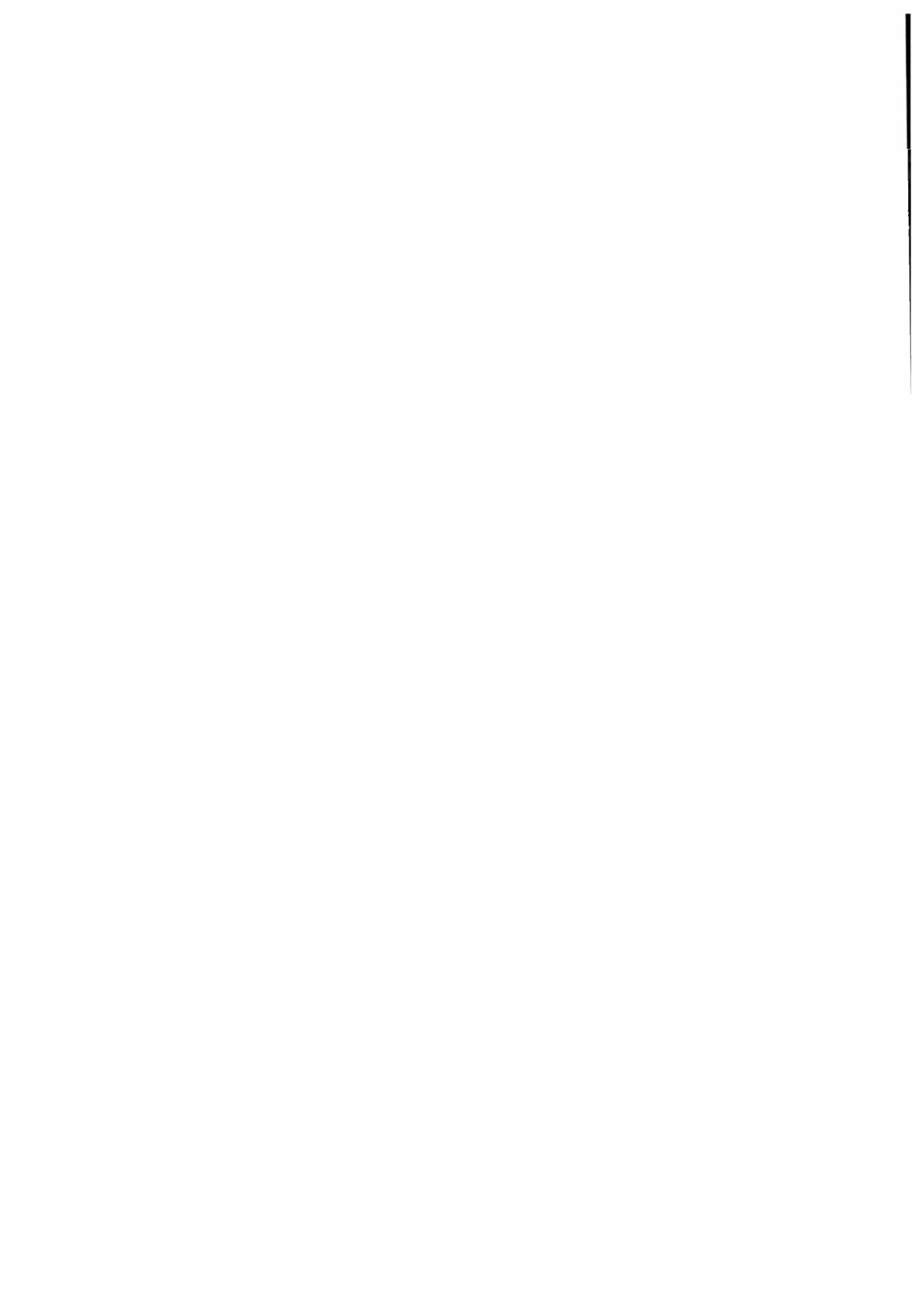
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Art Directors Ed Thrasher
 James R. Silke
 Designers John Casado
 Barbara Casado
 Artists John Casado
 Barbara Casado
 Writers Rory Guy
 Rudy Behlmer
 Editor James R. Silke
 Agency Leslee Productions
 Client Warner Bros. Records

1054

Art Directors Ed Thrasher
 James R. Silke
 Designers John Casado
 Barbara Casado
 Artists John Casado
 Barbara Casado
 Writers Rory Guy
 Rudy Behlmer
 Editor James R. Silke
 Agency Leslee Productions
 Client Warner Bros. Records



*The
Art Directors
Club, Inc.*

ACTIVITIES

The One Show

THE ART DIRECTORS

An old designer I know once told me he could determine the entire cultural history of an era by analyzing a lower case letter “a” from the period in question. When he saw that I was somewhat skeptical, he showed me how a Didot or Bodoni “a” could express 18th century rational Classicism; how a Garamond “a” encompasses the whole Baroque period; and how a Futura “a” says as much about the early 20th century as Frank Lloyd Wright’s buildings or Freud’s books on psychoanalysis.

If so much can be seen in the way one letter in the alphabet is designed, then the contents of this book should keep students of our time busy for decades to come. All our hopes, fears, desires and obsessions are represented in the approximately 1,000 pieces chosen for this year’s One Show. The designers, art directors, and writers represented are among the most creative people in America today. Their accomplishments represent not only superior work for their clients but a record of our time.

Not that the pieces were chosen for their value as cultural artifacts. The only criterion the judges used in choosing these pieces from the more than 10,000 entries was excellence: excellence in concept and execution as tested against the individual judges’ absolute concepts of excellence, and against the other pieces in open competition. If you don’t always agree with the judges’ choices . . . well . . . they didn’t always agree with each

other either. But the fact that only one out of every eleven pieces submitted is included in the show makes this a very select group indeed.

In the introduction to the 51st Art Directors Club Annual two years ago, Carl Fischer stated that the work in 1971 did not represent “a vintage year.” I don’t think 1973 was a vintage year for our profession either . . . or for our country for that matter. But if the exuberance and optimism of the recent past is gone, and no visible direction or trend can be seen in this collection, it still represents the very best work that was done. It shows that even when working in a less than ideal climate, under less than ideal conditions, creative people can produce work that is innovative, clever, and above all, honest.

Andrew Kner

The One Show

THE COPYWRITERS

At a time in our business when more and more is becoming worse and worse, how on earth can you justify a One Show? Is the whole thing an infantile self-aggrandizement? Has the Golden Age of Advertising and Design ended and left us this relic of better times?

Over the last year a lot of people have asked me these kinds of questions about the Show and award shows in general. And frankly, I've asked them of myself.

I've come to the conclusion that we needed The One Show this year more than last. And if our business continues this way we'll need it more in future years than we need it now.

It's no news to you that right now American business is afraid. And when business is afraid, advertising is afraid. And fear in our business fortells the certain death of creativity. For creativity is, after all, nothing more than seeing something in a way that it hasn't been seen before, saying something in a way that hasn't been said before, creating something that wasn't before. And this kind of intellectual pioneering requires courage more than anything else.

Very simply, I think that's what an awards show gives us: courage.

It gives us work to look up to. And the knowledge that somebody out there is fighting the good fight. And sometimes winning.

At a time when "pulling in your reins" is becoming a way of life, safe, secure, vaguely mediocre work is

far easier to sell. Why tilt windmills then? Why take chances?

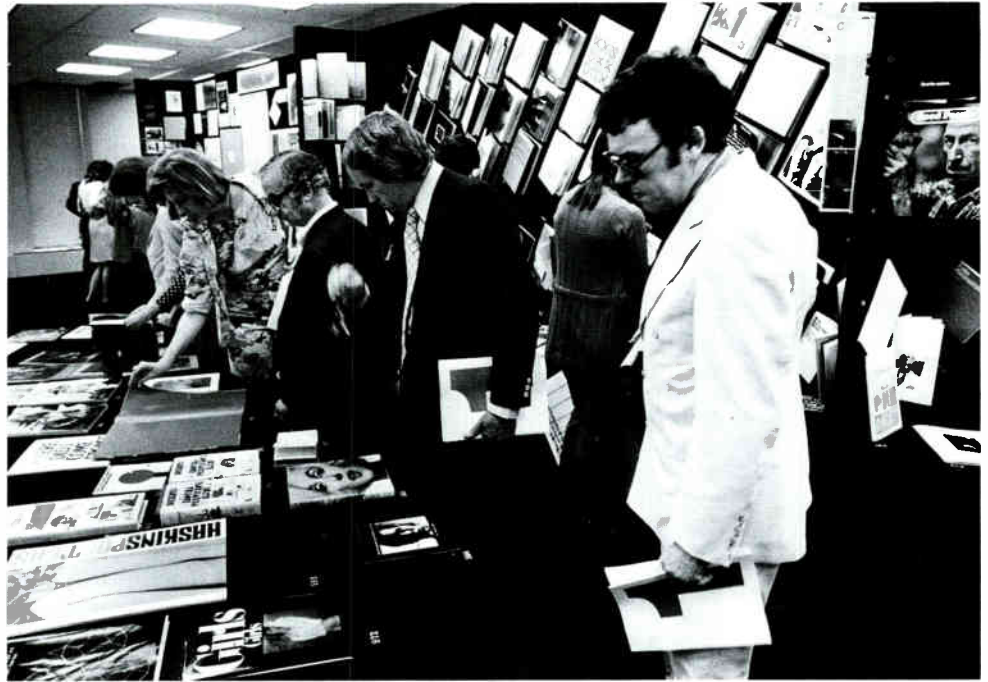
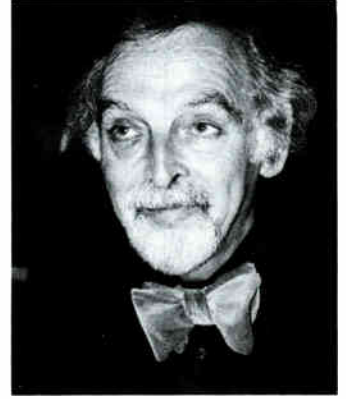
If all advertising agencies, copywriters, designers and art directors could disavow any connection with their work, there'd probably be a lot more mediocre work. But we can't do that. There's a need in us to be proud of what we do. And The One Show gives us an opportunity to be proud. Not just in private, mind you, but out in front of everybody.

Infantile? Perhaps. Self-indulgent? Perhaps. Not very professional? Maybe. But at least with some stars to shoot for. And a feeling of not being alone.

David Altschiller

The One Show

The One Show 1974 began with the culling of over 10,000 entries which came in from the United States, Europe, the Far East, Australia, even the Iron Curtain countries. Each category was screened by panels of copywriters and art directors for the advertising portions, and by art directors or designers or photographers and artists in editorial,

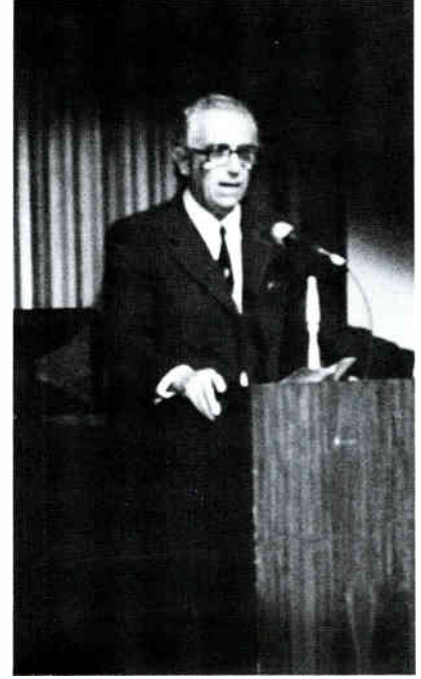


THE ONE SHOW: CREDITS

Joint Directors: David Altschiller, Lou Dorfsman, Dick Jackson, Andrew Kner, William Taubin
Presentation Co-Chairmen: Allan Beaver, Frank DiGiacomo
Presentation Art Director: Hoi Ling Chu
Competition Coordinators: Jo Yanow, Jackie Weir
Logo Designers: Alan Peckolick, Tom Carnase
Exhibition Designer: Peter Bradford
Exhibition Assistants: Wendy Byrne, Ken Carbone, Barbara Egan, Amy Freedman, Judy Garlan, Henry Jakobson, Jonette Jakobson, Sabrina Jakobson, Steve Orant
Judging and Show Assistants: Beverly Brown, Robert Dougherty, Fay Eng, Peggy Flaxman, Jennifer Gallagher, Sandy Geis, Bobbi Goldin, Peter Katz, Steve Lance, Rhoda Marshall, Glenda Spencer, Stewart Stoltz, Gary Teixeira, Peter Toth, John Weinberg, Tony Yee
Art Director Assistance: Bob Weissberg, Eisenman & Enock, Larry Miller
Film Editing: Joan Chaber, Jack Finke, Bob Smith
Photo Credits: judging—Jay Good; presentation—Steve Hopkins, Gilles Larrain, John Bright; exhibition—Simone Cherpitel
Judging: Parsons
Data Processing: Amic

design, and art groups. Winners were selected in a two-week long open voting participated in by eligible creative people. Four hundred were involved in the combined judgments. Scores were tallied by computer. The black-tie Awards Ceremony was held in Alice Tully Hall at Lincoln Center. Thirty-seven gold and 51 silver two-sided pencils were awarded.

Presenters were top people in the business. Hall of Famers were inducted. The Show was viewed at the Mc-Graw-Hill Building in July. Next, it tours the globe going to museums both independently and under the auspices of the United States Information Agency.



The First Communications Exposition XPO.1



The Art Directors Club runs a Communications Conference every year to consider the creative problems of the day: speakers explore a subject; people attend the Awards Show and art directors (hopefully) learn something.

This year we didn't run a Conference. We ran something even bigger. We ran XPO I.

XPO I was the First Communications Exposition. Why Exposition? The primary reason: no one in communications in this country is communicating anymore. Our profession is made up of more than Art Directors. To succeed today a graphic designer, art director, copywriter, photographer, illustrator, or client must understand the melding of all phases of communications. Success depends upon the acceptance of the fact that he makes it his business to become knowledgeable in every area.

The day of the specialist working in his own vacuum is over. But nobody's facing this fact and work is suffering.

We all know a poorly designed package can quickly kill the sale no matter how great the ad. Conversely, a great package can make bad advertising look good. Yet, in today's communications chain everyone thinks his aspect of the link is the only viable one. The "experts" don't understand each other. The left hand doesn't know what the right is doing and what's worse doesn't care. For example: the package designer has little or no respect for the product developer or his ad agency. It's common

knowledge that agency people only talk to themselves. This leaves the point-of-sale people out in the cold to shift for themselves and it looks it. Then there's the client who thinks he knows everything and talks to nobody.

So, we went out on a limb with XPO. We tackled the noncommunications problem from the widest possible perspective gathering together experts from all the disciplines. We communicated with the communications organizations and got them working with us. We said, in effect, why don't we look at what's going on outside our own small sphere. So we all got together. What we came up with—and only some of the many contributions—are described in this section. We scheduled an in-depth week using three formats—morning lectures, afternoon 'courses' taught in the working environments, and varied shows. And, we added some wrinkles to the plan—an entire day for the TV and Film media and a Greco-Roman Roast (for fun).

So that we could get maximum advantage of our support from the other organizations, shows were run at their premises.

At the American Institute of Graphic Arts, whose members represent every field of design, visitors saw their award-winning "50 Best Books" Show. The Copy Club of New York—with whom we share The One Show—ran ad-writing clinics and the copywriting lecture. The Society of Photographers in Communications put on Edition No. 2 of a unique Slide Bazaar which the ADC and that group had begun earlier in the year. The Bazaar allows art directors to view works by photographers in an informal atmosphere: holding a cocktail, they walk to rotating carousels. The Society of Illustrators—whose

membership represents a broad spectrum of talent which other communicators urgently need to explore—had a retrospective show as did the Type Directors Club. And, of course, the Art Directors Club and Copy Club contributed to the total effort with their One Show. We even added a mini-show of Graffiti lettering from city tenement walls by ghetto youngsters.

I began talking about communicators in *this* country not communicating. For this reason, XPO I greatly expanded its international participation above and beyond previous ADC Conferences. International people were represented on two panels. One of the best XPO shows was the "Best of the World"—with examples from Japan, Europe, South America, and the U.S.A. outside New York City. These pieces were judged by the local experts. At XPO we saw (if we hadn't seen earlier) we have a lot to learn from visual and verbal cultures unlike ours—that we may be getting complacent in America, that we can't sit back and contemplate our successes anymore because the rest of the world is fast catching up creatively and is where we were five to ten years ago right now.

Thus, individually, each program was integral to the XPO plan to engender new thinking; together they provided a wealth of exciting creative concepts all in one town in one week in one exposition.

Programs were scheduled all over New York—at Carnegie Hall, Lincoln Center, the Beekman Theater, the Art Directors Club, the School of Visual Arts, AIGA, etc. To some this traveling was 'too much moving.' Perhaps. But XPO's creators envisioned the cultural

and atmospheric elements of New York as a communications experience. The City agreed—naming the first week in June "Communications Week" for the second year running.

The list of talented people who gave so freely of themselves to make XPO come together could not be contained on this page. It's enough to say they believed in it.

What's the consensus? Was it a test-case experiment only? Do communicators follow in the path of governments (and most people) in continuing a dismal record—that they cannot sit down and come to grips with their problems and solve them? One remains optimistic. No one is perfect. XPO had its problems. But also had its successes. It seemed to prove there is hope that communicators who are so skilled at reaching and moving millions will be able to reach within and each other. It was a healthy start. It was gratifying to see that by the last day, people were talking to people whose existence they had never acknowledged. People who attended XPO came from Brazil, England, Japan, France, Sweden, even Trinidad and Israel, as well as outside New York.

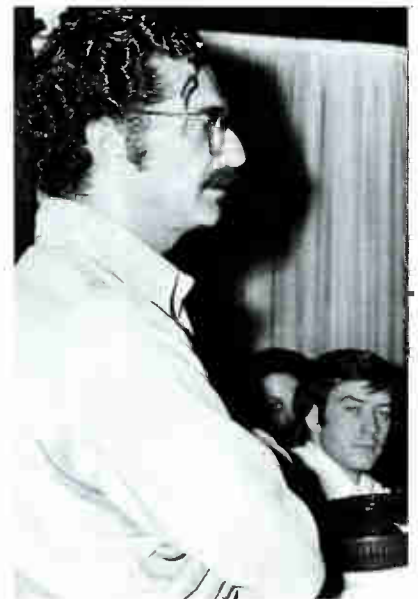
In a way, it was an interesting success. Communicators *can* learn to communicate with each other. But it won't be easy. And there always will be parochial, chauvinistic, egotistical, ultraconservative people who will protect their own small sphere at any cost. But they're in the minority. XPO 2 will tell the story.

See you there.

Herb Lubalin

The First Communications Exposition **XPO!**

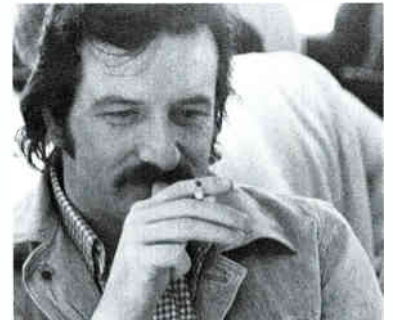
Where but at XPO was there such a gathering of minds and display of work? Lectures were given at Carnegie Hall four mornings. This was the cast of experts: Herb Lubalin, R. O. (Bob) Blechman, Milt Glaser—Graphic Design; Carl Ally, Jerry Della Femina, Bob Levenson, Ed McCabe, Dick Jackson—Creativity in Advertising Copywriting; George Lois, Helmut Krone, Onofrio Paccione—Creativity in Advertising Art Direction; Edward Booth-Clibborn, Michael Wolff, Olaf Leu,



Annegret Beier, Herb Lubalin—International Graphics.

These leading communicators opened the doors of their agency offices and studios to host 'courses' for head-to-head communications for four afternoons: George Lois, Daniel Charnas, Ron Holland, Tom Messner, Barney Melsky, Daniel Aron, Bryan Wells, R. O. Blechman, Pete Turner, Bernard Zlotnick, Ivan Chermayeff, Thomas H. Geismar, Roger Ferriter, Massimo Vignelli, Onofrio Paccione, David Deutsch,

Paul Keller, Dick Jackson, Bo Gehring, Carl Fischer, Rudy De Harak, Seymour Chwast, Lou Silverstein, Art Kane, Helmut Krone, Stavros Cosmopoulos, Neil Calet, Bob Pasqualina, Howard Cohen, Gil Stone, Hedda Johnson, Anne Raymo, Dick Hess, Bob Grossman, Jim McMullan, Tom Carnase, Alan Peckolick, David Kaestle, Andy Kner, Richard Gangel, Michael Gross, William Baker, Al Stahl, Arnold Saks, David Enock, Stan Eisenman, Herman Aronson, Keith Kramer,



The First Communications Exposition **XOO!**

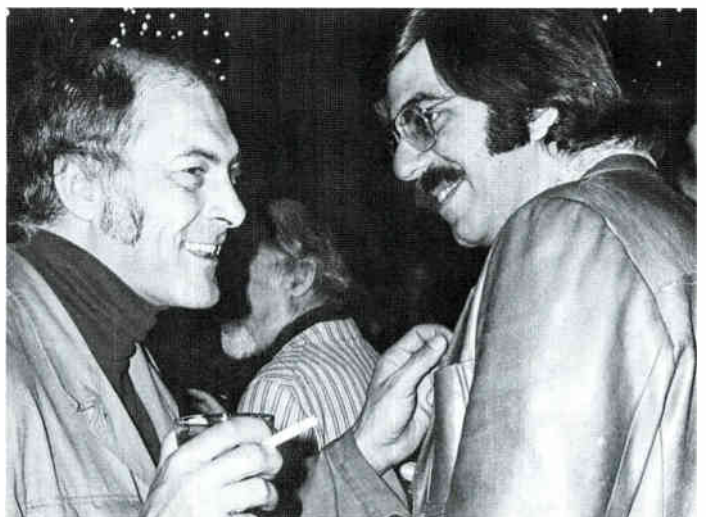
Michael Corey, Klaus Schmidt, Ed Benguiat, Mitzi Morris, Laurel Cutler, Marty Solow.

TV and Film day at the Beekman Theatre: Richard Avedon, The Maysles Brothers, Elliot Erwitt, Jordan Morganstern, Jerry Rosenberg, Ralph Ginzburg, Gennaro Andreozzi, Rod Allen, Tom Swafford, Henry Wolf, Barney Melsky.

Evenings: two shows a night at the leading communications organizations, companies, a school—pro-



vided a wealth of creative ideas to think about: AIGA ("50 Best Books of the Year"); Society of Illustrators (Parks and Members Shows); Pioneer-Moss ("Do Your Own Thing"); The Composing Room (Photography of Art Kane); TGI Gallery (5 Year Retrospective of Type Directors Club Shows); School of Visual Arts ("Slide Bazaar" of the American Society of Magazine Photographers and "Best of the World"). So many talents assisted and we thank them all.

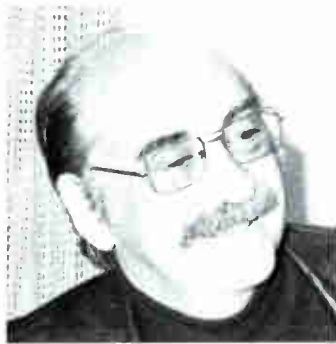


XPO.1: CREDITS

Creative Director: Herb Lubalin
Chairman: David Enock
Producer Director: Robert Heady
Assistants: Nancy Berghiat, Lilly Filipow, Ellen Kiernan, Steve Pechnick
Best of World Exhibition & ADC House Shows: Bob Ciano, Carveth Kramer, Len Fury, Harvey Gabor, Elly Griffon
Roast: Bernie Zlotnick
Art Direction: Lubalin, Smith, Carnase Inc.: Herb Lubalin, Mark Johnson, Tom McGlinchy, Tony Di Spigna. Eisenman & Enock, Inc.: Stan Eisenman, David Enock, Norma Benitez, Marla Milne, Peter Richardson
Photos: John Bright, Steve Hopkins, Simone Cherpitel, Gilles Larrain
Typography: Typographic Innovations, Inc.
Paper: Mead Paper Company
Printing: Rigby Corporation, Kansas City, Sanford Graphics, Inc., N.Y.

HERB LUBALIN ROAST

On the evening of December 12, 1973, we began the first of many roasts by ripping apart Herb Lubalin. And on the dais, was his son, brother, Chwast, Della Femina, Dorfsman, Dougherty, Ginzburg, Rothman, Lois, Smith and Zlotnick. Guys who always wanted to "give it to Herb." Like . . . "You know, Herb is the oldest living designer in the world . . . So old, that if you look at The Last Supper—Herb is third from the left."



STEVE FRANKFURT ROAST

The second roast was held April 24th, 1974, and this time, Kane, Wolf, Slosberg, Lois, Girdi, Fowler and Zlotnick roasted, fried, boiled and grilled one Frankfurt named Steve. Lines like . . . "Steve was so young, when he became president of Y&R, that we never had meetings at 3:30 PM, it was Steve's nap."



GEORGE LOIS, JERRY DELLA FEMINA ROAST

The third roast of the season was a "biggie." As part of XPO I week, twenty friends gave it to George Lois and Jerry Della Femina at the United Nations. People like Bill Bradley of the Knicks, Mayor Lee Alexander of Syracuse, Jimmy Breslin and others. The hit of the evening was Della Femina's son, who said the reason he was on the dais was to prevent George Lois from saying (expletive deleted!).

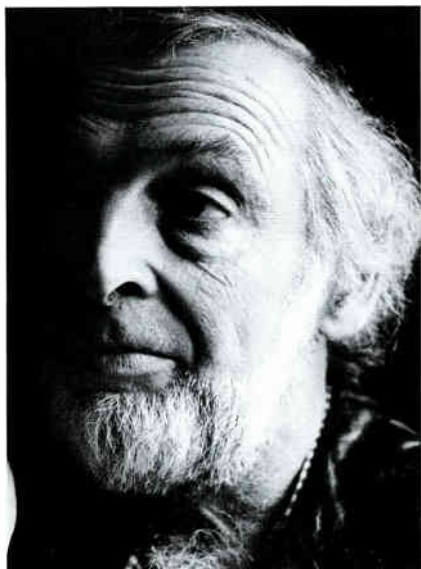


*The
Art Directors
Club, Inc.*

BUSINESS

PRESIDENT'S MESSAGE

HERB LUBALIN 1973-1974



There are two schools of opinion as to the purpose and function of The Art Directors Club: the prevailing one, which I share with the majority of our membership and the State of New York, is that we are a not-for-profit professional corporation organized for educational and charitable purposes, with a clear-cut obligation to the professional community within which we exist. As such, we are obligated to inform and enlighten government, industry, educational institutions—all the disciplines of our profession and society in general—as to the nature and substance of our work, and to elevate our profession and its members to the stature they rightfully deserve. It is also incumbent upon us to make sizable financial contributions to educational scholarships to help achieve higher standards in education and, thus, produce better students and better professionals.

That's one opinion. The other is that The Art Directors Club should function primarily in the interest of its membership, industry-wide involvements being secondary. The feeling is that, during the past few administrations, the members themselves have been neglected. Well, they have a point. But let me qualify it in proper perspective. Admittedly, our attention to members of late has been of less concern to us than the larger picture, our functions having been combined with wide-ranging educational programs. Perhaps we have been remiss in not taking a more personalized view. Agreed, a primary interest of a professional club should be in its members, but not, we feel, the primary interest. It's all in the way you look at it. Perhaps it comes down to a question of choices, of sacrificing a certain emphasis on local interests to amplify and focus on the broader ones.

During the last administration, a group of highly-motivated and dedicated people on the Board of Directors have freely given of their valued and expensive time and abilities to try to make The Art Directors Club the most respected spokesman for the communications profession, the most effective and influential force in creating a better understanding and higher degree of respect for our contributions to society. In this effort, we had the complete cooperation, advice, and invaluable counsel of our Advisory Board—every one of whom I want to thank for their enthusiasm and approval.

Lou Dorfsman, who has succeeded me as President, just completed his term as first Vice President. He is therefore knowledgeable as to the progress of the activities he helped to create and is in

agreement with them. In furthering our plans, he will be aided and abetted by a hard-working Board of Directors, many of whom are also continuing in office or have been re-elected. We welcome as well our new Board members, and look forward to their participation and to the impetus their contributions will no doubt provide.

To gain the stature we believe we deserve, however, takes more than the efforts of the dedicated few who contribute so generously: it takes a concerted effort by the entire membership. I can assure you that we will now take a more personalized interest in you. We hope you will take a renewed interest in us.

We can be important. And, in so being, you can be important. Lend us a hand.

We are in need of all the help we can get in many areas. Please let us know of your interest. The activities of the past year are described in the Club news on the following pages. We look forward to hearing from you. When I became President last year I said: "This membership comprises more talent, more creativity, more ability to influence people and make them react than any other creative group I know of."

Herb Lubalin

Herb Lubalin	President
Lou Dorfsman	1st Vice President
Bill Taubin	2nd Vice President
Marilyn Hoffner	Secretary
Gene Milbauer	Treasurer
David Deutsch	Vice Treasurer
Gennaro Andreozzi	Executive Committee
David Davidian	Executive Committee
Gene Federico	Executive Committee
George Krikorian	Executive Committee
George Lois	Executive Committee
Henry Wolf	Executive Committee

PRESIDENT'S MESSAGE

LOU DORFSMAN 1974-1975



The Art Directors Club elections this year were most interesting. It was a surprising upset victory even though I was the only candidate for President on the ballots.

The successful programs that were set in motion by the last two administrations require continuity, which I plan to provide. Although I think a little re-thinking is called for.

The Presidency of this Club has become a much more complex and active office than in the past. The Club continues to grow and expand its activities in very imaginative ways. Our shows and conferences get bigger and more varied. They've developed a welcome international scope and flavor. The Lecture Series has grown to greater

dimensions; our charitable activities continue and will do so depending on our future financial health, of course. Without question, the Art Directors Club for the 54th year has fulfilled its mandate of continually raising the standards of the Communications Industry.

In recent memory, Art Directors have become so sophisticated in their work that they look far beyond the sometimes surface aesthetics of design and layout to search first for concepts. In fact, many of us have found that we can write as well as draw, direct film better than we can letter space, plan entire campaigns more efficiently than we can do mechanicals, and talk to clients more effectively than the Account Exec. In fact, the name "Art Directors Club" is very limiting in terms of the actual spectrum of the members' professional activities and talents.

So much for the good news. Now the bad news. One does not need to turn to the financial pages to discover what's going on in our economy. Not just *our* economy—the world's . . . at least the Western world's. Our business is married to the GNP and she's not putting out like she used to.

Where do we fit in an economy of recession, inflation, devaluation, and stagflation? (I'd like to hire the guy who came up with that one and then immediately fire him). The advertising business is a natural extension of highly industrialized technological societies . . . systems with production capacities that can make more products than needed. This production capacity needs advertising to move products to the marketplace.

How does advertising logically function in a world of coming (and already here) shortages? And in a tightening economy how are you to keep your standards up when you're bound to get caught with your budgets down?

We'll all survive I suppose, as long as this membership doesn't suffer a critical shortage of our stock in trade, *ideas and imagination*.

Lou Dorfsman

Lou Dorfsman	President
Herb Lubalin	1st Vice President
Eileen Hedy Schultz	2nd Vice President
Marilyn Hoffner	Secretary
Gene Milbauer	Treasurer
David Deutsch	Vice Treasurer
Bruno Brugnatelli	Executive Committee
Bob Bach	Executive Committee
Walter Kaprielian	Executive Committee
George Lois	Executive Committee
Henry Wolf	Executive Committee
Gennaro Andreozzi	Executive Committee

LUNCHEON ACTIVITIES & SPEAKERS

How to: Get a job. Be an art director in a small agency. Save money on typography. Save money on TV production. Get better quality in photographic color prints. Prepare for the paper shortage. Match client to agency. Reach the college audience through video tape programs. Live better through astrology.

Films of: Elinor Bunin. Seymour Chwast. Milton Glaser. Len Glasser. Bob Godfrey. David



Langley. Dick Luden. Rod Roderick. Bill Fertig.

Thoughts of: Marya Mannes on the sociological effects of TV commercials. Pauline Kael on current film and filmmakers.

Just plain fun with: The comics—Yellow Kid to Broomhilda. Lee Lorenz on The New Yorker cartoonists. Mike Gross and David Kaestle and The National Lampoon. Talent Lunches with performers from stage,

screen and TV. Naked Lunch with male and female life models. Annual Secretaries' Lunch.

The Committee: Chairperson, Meg Crane. Dick Lord. Dick Luden. Larry Miller. Pete Spelman.



PHOTOS:
Camera One
Ben Kubasik
Carol Lazar
Martin Schreiber
Sepp Seitz
Hoyt Spelman
Harold Zipkowitz

COMMITTEE REPORTS

1973-1974

CONSTITUTION

Three years, 3 lawyers, plus 150 meetings equal 1 constitution.

In the fall of 1971, we learned we needed a re-drafted Constitution and we met for the first time to review the old one.

Although the document was splendid, we needed a new one to conform to the new Not-for-Profit Corporation Laws established by the State of New York (in early '70).

Creating a Constitution for an art director is as difficult a task as the creation of an ad would be for a lawyer. For us it was a challenge of immensity—interesting and worthwhile—and it taught us a great deal about our organization and, not surprisingly, the law.

By 1972, with a new administration at the Club's helm, a new attorney, Adam Walinsky, presented a completely revised version to the Board and membership (in April). A series of changes were made. The Committee met weekly until November to complete its study and then presented recommendations to the Board. Meetings continued with attorney Ira Roxland and the Board of Directors through July of 1973. And we weren't through even then.

In August, a newly-elected Board retained attorney Tennyson Schad who, with the cooperation of the Committee, presented a new draft (October of 1973). Weekly meetings again began. The Committee prepared a special comparison study chart showing the original, the second, and third proposals from the lawyers along with the Committee's reviewed versions. This was completed in January.

The final Constitution was also presented to the Board in January, and was approved by the Member-

ship at a Special Meeting held at the Club February 28, 1974.

The time and dedication given by this Committee can not be measured, but it is the hope of all its members that they have fulfilled their obligation to the Membership to the very best of their abilities.

Members:

Chairman: Jack Jamison, Arnold Holeywell, Allen Hurlburt, Eileen Hedy Schultz, Robert Smith, Robert Reed, Board Liaison (1971-72), Eugene Milbauer, Board Liaison (1973-74).

ADVISORY BOARD

The Advisory Board is made up of presidents—past and present. The title is descriptively accurate. Its function is to advise.

The premise is that individuals who served as presidents have gained some miscellaneous wisdom from the experience and that this knowledge might be helpful to the Club in solving problems today.

There's nothing like experience. Yet members of this board recognize the built-in limitation—times change and experience gained may or may not be applicable. It usually can be helpful. An organization without knowledge of its past is like a man with amnesia.

The Advisory Board, however, is an active organization of the present. It regularly reviews committee activities, from education to entertainment, making recommendations to the Executive Board. Members serve in the Hall of Fame selection and the election process. Under the new Constitution the board has an enlarged role. The chairman or a member serves on the Appeals Board. A member now sits in on all the weekly meetings of the Executive Board. This has increased remarkably the ease and opportunity for the exchange of ideas and experience.

The Advisory Board represents the continuity of the past, but the proper measure is its contribution to the future.

Chairman: John Peter

EDUCATION

1973 saw the continuation of some long-standing programs of the Education Committee and a few new beginnings.

Our evening Encounters featuring various professionals in their areas of expertise were widely attended and greedily consumed by the students. A growing number of schools are now seeing to it that their students take advantage of this unique forum.

The schools generally seem to be looking to us more for activities and expressions of what the demands of our field and members are. A number of schools have actively sought our thinking on specific questions of policy and curriculum. In the Fall we are planning a seminar in conjunction with Syracuse University in relation to their Masters Program and its direction.

The Fall should also mark the beginning of the so-called Adoption program. This could grow to be a major influence in the shaping of people who will before long be our assistants or colleagues or co-members in this club.

It's a simple idea—each member who chooses to participate will be given one or two students who will look to that member for all the little extras that cannot be learned in school. Not for a week or one term, but over the balance of their years in school. There are no rules or hours or guidelines—see what they need and try to help them find it.

If each member took only one young person, the number we could reach would be estimable. The rewards will be apparent as soon as you get involved.

I would like to thank those who helped so much this year . . . and Dave Epstein whose shoes I have been wearing. He told me it would be a lot of work and he told me I wouldn't be sorry. He wasn't lying. Chairman: Stan Bloom

MEMBERSHIP

The Art Directors Tribe increased this year by 75 new members. As with similar organizations, the ADC has its own high school drop-outs—members whose activity diminished into virtual nothingness and resigned, members who unfortunately let their dues lapse too long, and, regrettably, members who are no longer with us.

Fortunately, however, we have some talented, interesting and interested new members, included among them some talented, interesting and interested women communicators.

The membership committee worked long and hard, but at the top of the list must be their work on the new membership classifications. Much more will be done on these in the season ahead but here are the basic structures for the new categories now written in the new ADC Constitution.

Now there are three additional available kinds of membership: for Corporate, meaning corporations in the communications or graphic arts industries; for Institutional, relating to universities or college or college level art schools with programs in the graphic arts, or art museums; for Professional, relating to associations in communications

or in the graphic arts industries.

The member organization is allowed to nominate two from its staff to attend and participate in Club functions. Philosophically, the new memberships reinforce the ADC's premise of continual growth which has been integral to its function for 54 years. Today we mean that the art director definition may no longer serve as an adequate expression for what many of us do—the scope of our work having expanded. Additionally, these different qualities of memberships coming from the gamut of communicators should enhance us all.

For the uninitiated, our other memberships are Art Director (two years experience is required), Associate (writer, journalist, photographer or others in related creative fields), Junior (under 21 but working for a year), Non-Resident (outside the 75-mile New York limit). Geography is in no way restrictive and members are from the U.S. and all over the world. We look, additionally, to increasing our International membership roster.

The membership's committee's report must also include the fact certain of our fees were cut this year initiation fee cut to \$50 for Regular memberships with proportionate cuts for other memberships. All information on costs is available from the Art Directors Club. Committee:

Chairman: Bruno Brugatelli
Donald Adamec, Chuck Bua,
Morty Dubin, Marilyn Hoffner, Nick Giammalvo, Nancy Greenberg,
George Krikorian, Dick MacFarlane,
Larry Ottino, Alan Peckolick,
Gerald Phillips, Ray Robertson,
Mort Rubenstein

SCHOLARSHIP

The Club's expenditures and involvement with the new, expanded conference and XPO plans, this

past year, prevented as great a participation in scholarship activities as the previous George Lois Administration scholarship programs. The new Board expects they can more than make up for this as these programs are now on a more solid footing.

Fortunately, the seed-money contributed last year for a new degree course at The Philadelphia College of Art started a program drawing such accolades and response across the country that it came to the attention of a Fund with great resources. Now, to quote PCA's President George Culler, "A major grant received from the Van Amerigen Foundation will completely fund the program through 1976 . . . 30 students are carrying the concentration which was established under your aegis . . . our new affiliations have produced a program, providing direct access for graduate study, and bringing the programs into concert with possible future Pennsylvania professional licensing requirements . . ."

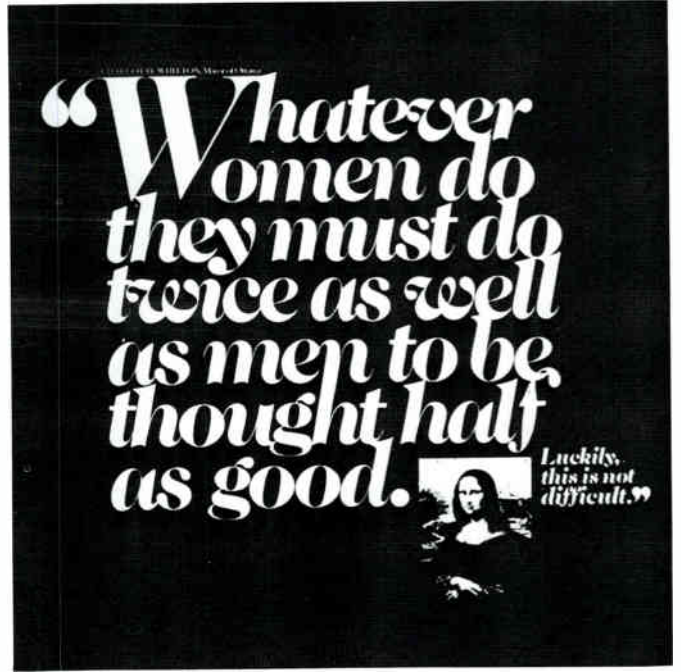
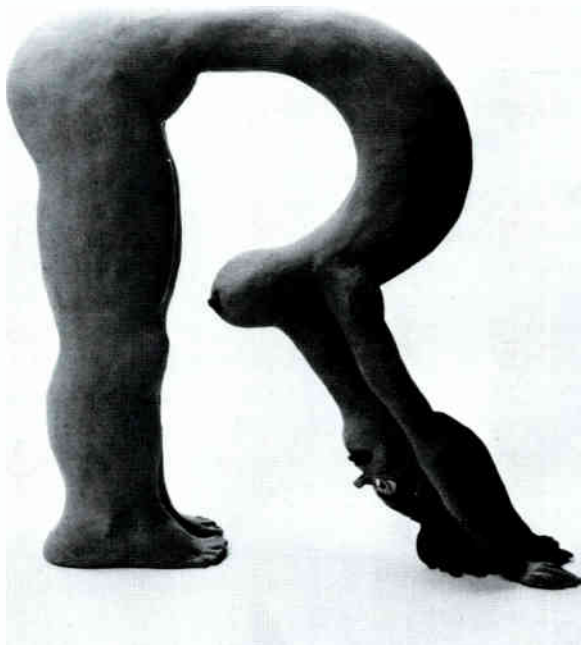
The New York City Community College homework-assignment reserve for disadvantaged students, established last year, continued to be disbursed, this academic year, on the recommendations of the commercial design teaching staff of the college. Our grant permitted talented youngsters to enlarge the scope of their creativity and imagination, by removing considerations of great expense in the development of their ideas.

Ruth Brody, Meg Crane, Marilyn Hoffner, George Lois, Walter Van Bellen, and Arnold Roston served on a jury to select five high school students worthy of scholarships this year, at art schools and colleges of their choice.

SHOWS AND EXHIBITS

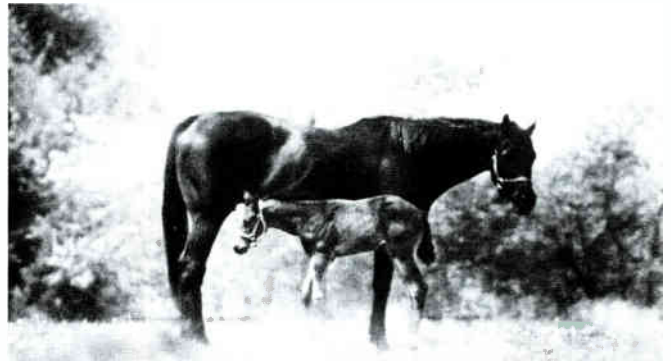
During the past year, the ADC Gallery became a reality. Beginning in December and running through June were seven exciting and diversified shows.

The "season" began with a preview of "Off My Chest, On My Mind," an invitational show sponsored by Print and coinciding with its publication in the magazine. Next a show of paintings by Roy Carruthers and Gilbert Stone. This was followed by type face



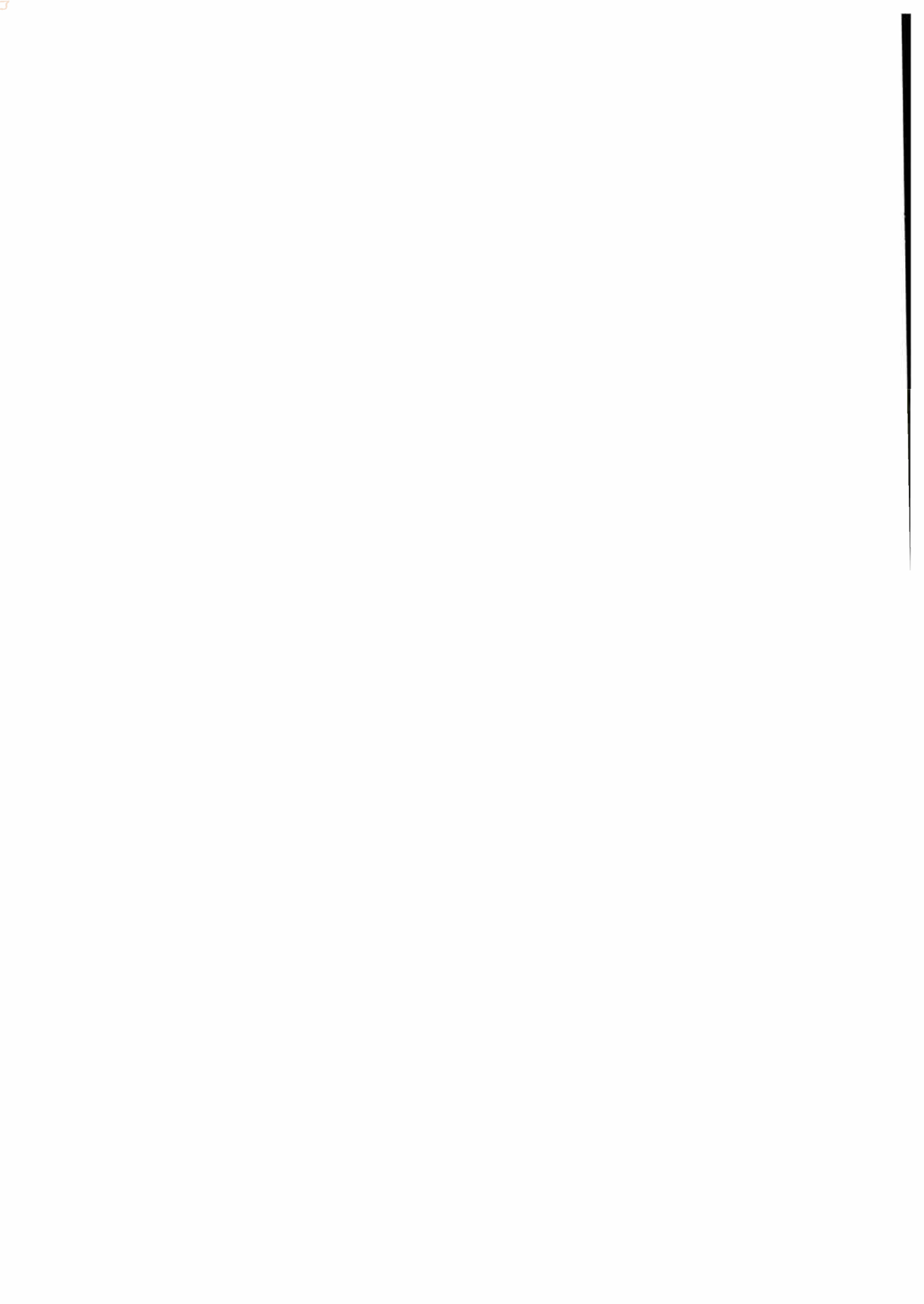
designs and posters by art directors, and this was followed by a retrospective of the best "Big A" and Belmont Park posters by McCann-Erickson. Ark 74, the next exhibit, proved to be the highlight of the year. This was an invitational show where 80 artists, designers and photographers interpreted in their own styles the animals found on Noah's Ark. (CA has featured the show.) Push Pin Studio next transformed

the gallery into an exhibit of their latest from their enormous output. Finally, in conjunction with XPO, an exhibit of the 26 letters of the alphabet, each interpreted by 26 top illustrators, was coupled with a show of pages and spreads from a recent book on N.Y.C. graffiti. The Committee: Len Fury, Harvey Gabor, Bob Ciano, Kit Hinrichs, Carveth Kramer



July is support a horse month! **Big A**





Wentworth
& Co. Printers
No. 111 N. Main St.

The Art Directors Club, Inc.

A

Adamec, Donald
Adams, Gaylord
Adams, George C.
Adler, Jane
Adler, Peter
Adorney, Charles S.
Agha, M. F.
Aldoretta, Warren P.
Allen, Lorraine
Allner, Walter H.
Alston, Robert
Ammirati, Carlo
Anderson, Rae
Andreozzi, Gennaro R.
Andresakes, Ted
Ansel, Ruth
Anthony, Al
Anthony, Robert
Arlow, Arnold
Asano, Tadashi
Aster, Jeanne
Aymar, Gordon C.

B

Bach, Robert O.
Baker, Frank
Barbini, Edward
Barron, Don
Bartel, Clyde W.
Basile, Matthew
Bastian, Rufus A.
Batlin, Leon
Beaver, Allan
Beckerman, Jay
Bee, Noah
Belliveau, Peter
Belsky, Murray
Bennett, Edward J.
Benson, Laurence Key
Berenter, William
Bernstein, Ted
Berg, John
Berkowitz, Seymour
Berliner, Saul
Berry, Park
Biondi, Aldo
Biondo, Frank
Birbower, Stewart
Blank, Peter
Blattner, Robert H.
Blend, Robert
Block, David S.
Blod, Francis
Blomquist, Arthur T.
Bloom, Stan
Bode, Robert W.

Boothroyd, John Milne
Boroff, Sanford
Bossert, William T.
Bostrom, Thor F.
Boudreau, James
Bourges, Jean
Bowman, Harold A.
Boyd, Douglas
Braguin, Simeon
Brandt, Joan
Brattinga, Pieter
Brauer, Fred J.
Braverman, Al
Brockmeier, William P.
Brody, Marc
Brody, Ruth
Brooke, John
Brugnatelli, Bruno E.
Brussel-Smith, Bernard
Brzoza, Walter C.
Bua, Charles
Buckley, William H.
Buksbaum, Hal
Burns, Aaron
Burns, Herman F.
Burtin, Cipe Pineles

C

Cadge, William
Campanelli, Rocco E.
Campbell, Stuart
Cappiello, Tony
Carlu, Jean
Carnase, Thomas
Cavallo, Joseph
Cerullo, C. Edward
Charney, David H.
Cherry, John V.
Chessman, William O.
Cheverie, Hollis M.
Chiesa, Alfred F.
Chin, Kay
Church, Stanley
Chwast, Seymour
Ciano, Robert
Civale, Frank, Sr.
Clark, Herbert
Clemente, Thomas F.
Cline, Mahlon A.
Clive, Robert
Closi, Victor
Coiner, Charles T.
Collins, Benjamin
Confalonieri, Giulio
Conrad, Ernest
Cook, John
Cook, Verdun P.
Costa, Ernest

Cotler, Sheldon
Cottingham, Edward M.
Cotnihan, Thomas J.
Craddock, Thomas J.
Craig, James Edward
Crane, Meg
Cranner, Brian
Crozier, John Robert
Cummings, Richard
Cummins, Jerry
Cupani, Joseph
Cutler, Charles

D

Dadum, Royal
Danar, Nat
Dane, Norman R.
DaRold, Thierry L. H.
Davidian, David
Davis, Herman A.
Davis, Philip
Dederick, Jay G., Jr.
Del Sorbo, Joseph R.
Del Vecchio, Pat
Demner, Marius
Demoney, Jerry C.
Deppe, Florian R.
Deutsch, David S.
Dickens, Madlyn
Diehl, Edward P.
Dignam, John F.
Dixon, Kenwood
Doe, Gerald
Dolobowsky, Robert
Donald, Peter
Donatiello, Michael
Dorfsman, Louis
Dorian, Marc
Doyle, J. Wesley
Dubin, Morton
Duffy, Donald H.
Duffy, William R.
Dusek, Rudolph

E

Eckstein, Bernard
Edgar, Peter
Eidel, Zeneth
Eisenman, Stanley
Elton, Wallace
Emery, Rod A.
Engler, Elliot
Enock, David
Epstein, David
Epstein, Henry
Epstein, Lee
Erikson, Rolf
Ermoyan, Suren

Essman, Robert N.

F

Farber, Bob
Farrell, Abe
Federico, Gene
Fenga, Michael
Fernandez, George R.
Fertik, Samuel A.
Finegold, Rupert J.
Fiorenza, Blanche
Firpo, Gonzalo
Fischer, Carl
Fitzgerald, John E.
Flack, Richard
Fliesler, Alan
Flock, Donald
Flynn, J. Walter
Foster, Robert
Fraiooli, Jon M.
Francis, Robert D.
Frankel, Ted
Frankfurt, Stephen O.
Franznick, Philip E.
Freedman, Mel
Freyer, Fred
Friedman, Martin
Frohlich, L. W.
Frost, Oren S.
Fujita, S. Neil
Fury, Leonard W.

G

Gabor, Harvey
Gage, Robert
Garlanda, Gene
Garner, Bill
Gatti, David
Gauss, Joseph T.
Gavasci, Alberto P.
Geoghegan, Walter B.
Georgi, Carl H.
Gering, Joseph
Germakian, Michael
Giammalvo, Nick
Gibbs, Edward
Giglio, Salvatore
Gillis, Richard B.
Giuliani, Wendy
Giusti, George
Glaser, Milton
Glessmann, Louis R.
Gluckman, Eric
Goff, Seymour R.
Gold, William
Goldberg, Irwin
Goldgell, Hazel

The Art Directors Club, Inc.

Goldman, Edward
Golub, William
Grace, Roy
Graham, John
Greenberg, Albert
Greenberg, Nancy
Greene, Bert
Greenwell, Robert
Griffin, John J.
Griner, Norman
Grossman, Alvin
Grotz, Walter
Gruppo, Nelson
Guild, Lurette V. A.
Guild, S. Rollins
Gunn, William

H

Hack, Robert H.
Haiman, Kurt
Halpern, George
Halvorsen, Everett
Handelman, Michael
Hanson, Thurland
Harris, Kenneth D.
Hartelius, Paul V., Jr.
Hautau, Janet
Havemeyer, Mitch
Hawkins, Arthur
Hayes, Dorothy
Heff, Saul
Heffel, Eugene
Hemmick, Bud
Herman, Harvey
Heyman, Wesley F.
Hipwell, Grant I.
Hirsch, Peter M.
Hodes, Ronald
Hoffner, Marilyn
Hoffman, Wallace R.
Holeywell, Arnold C.
Holtane, George
Hopkins, William P.
Horn, Steve
Horton, John
Hovanec, Joe
Howard, Hoyt
Hungerford, Robert
Hurlburt, Allen F.

I

Irrera, Paul
Irwin, William A.

J

Jaccoma, Edward G.
Jacobs, Harry M.
Jacques, Helleu

Jaggi, Moritz S.
Jamison, John
Jones, Bob
Joslyn, Roger
Jossel, Leonard
Julia, Christian

K

Kambanis, Aristedes S.
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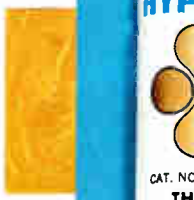
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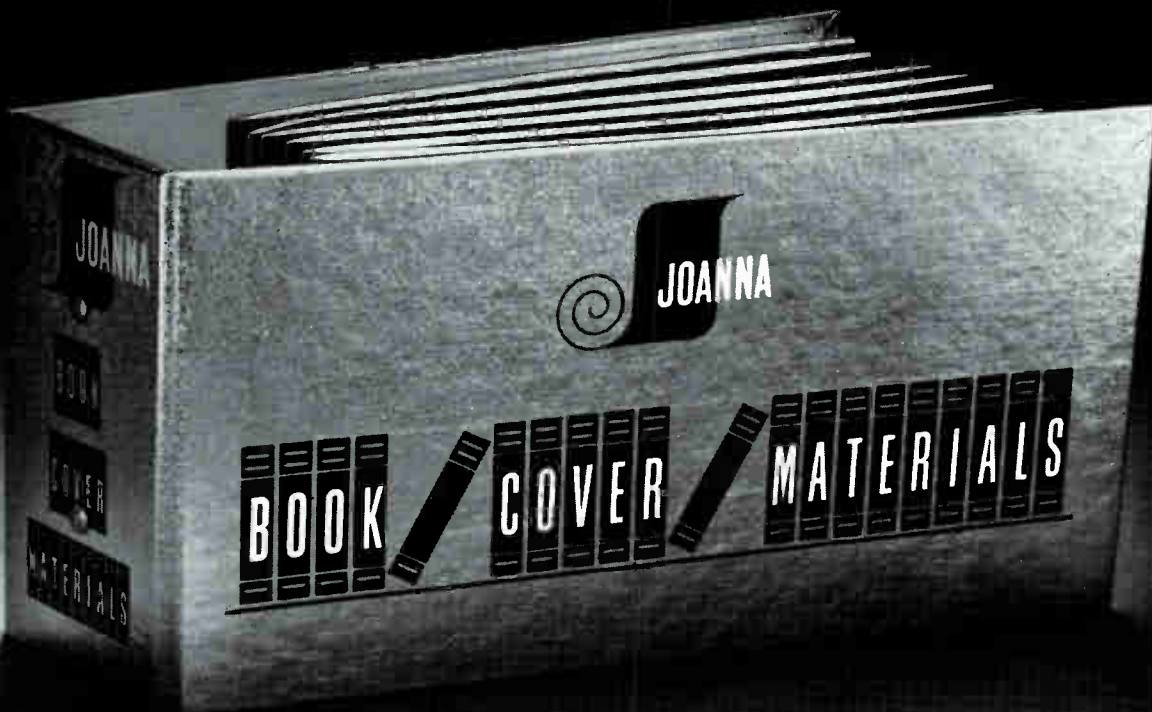
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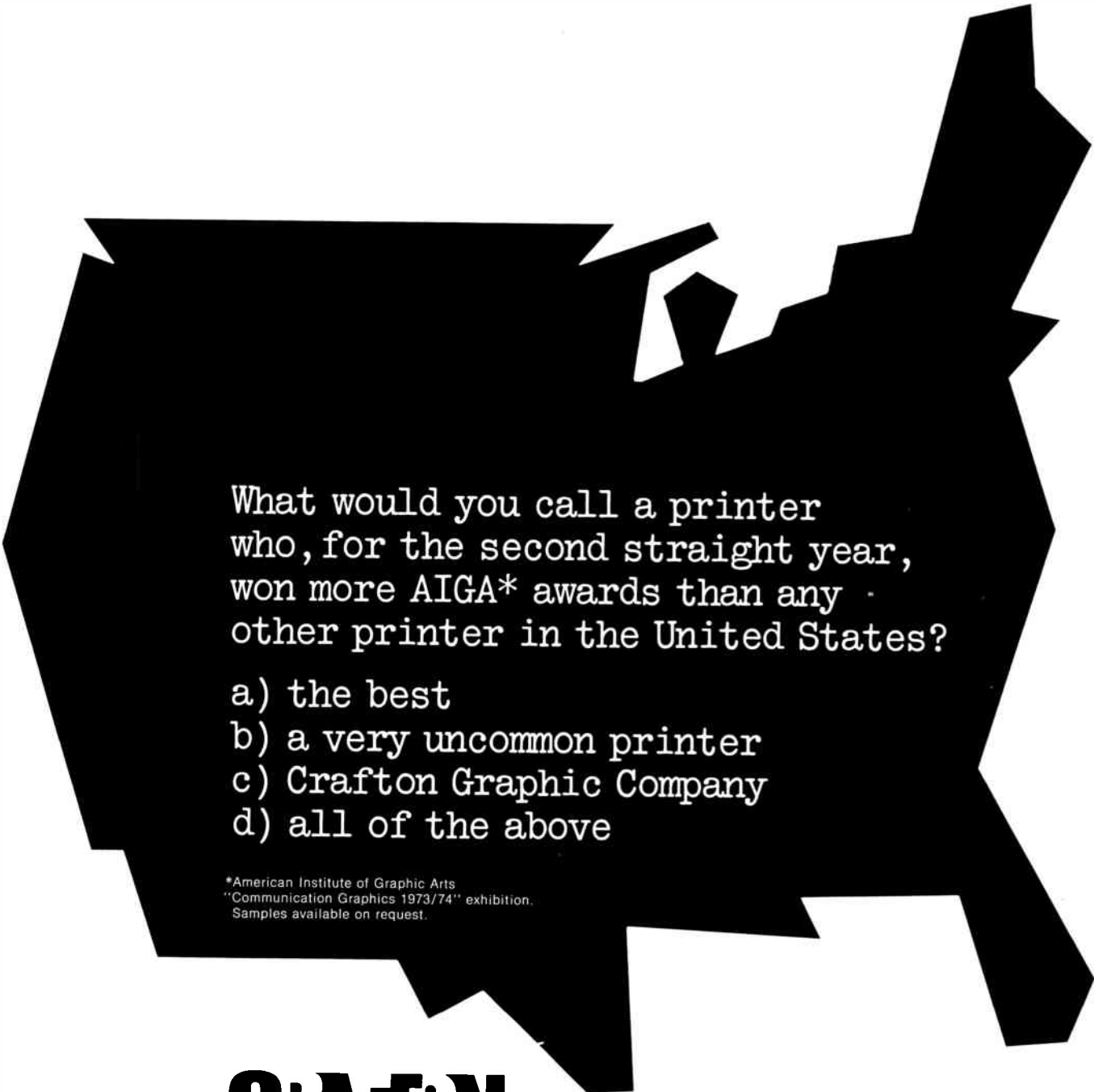


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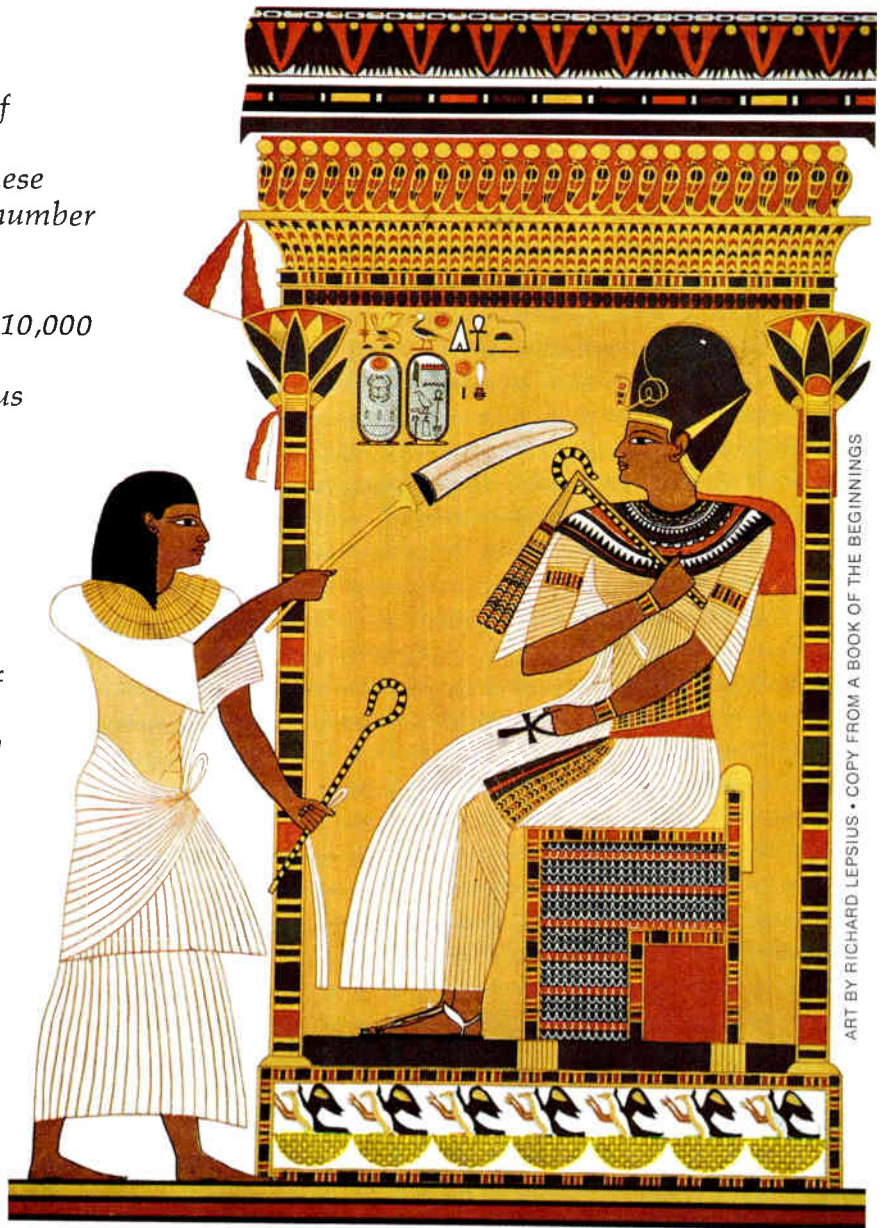
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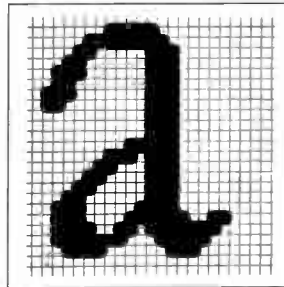
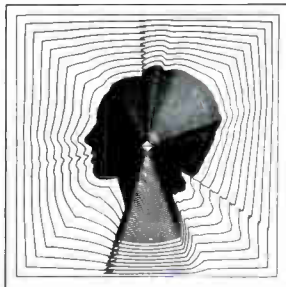
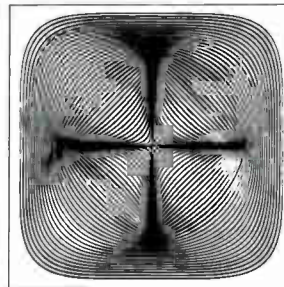
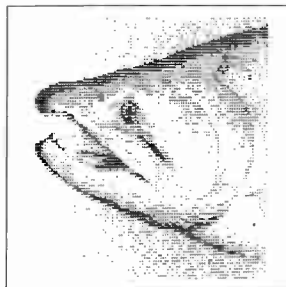
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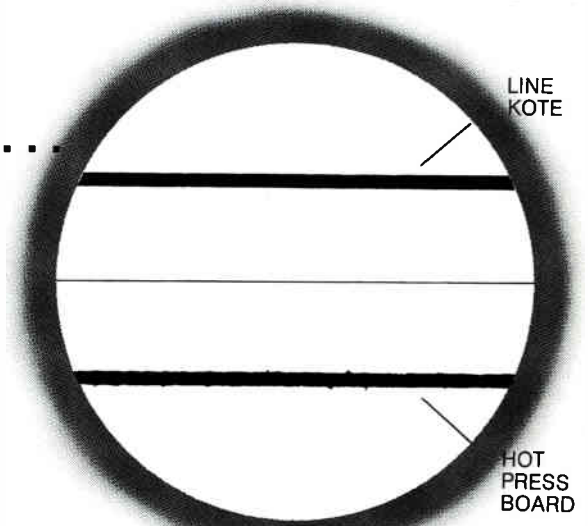
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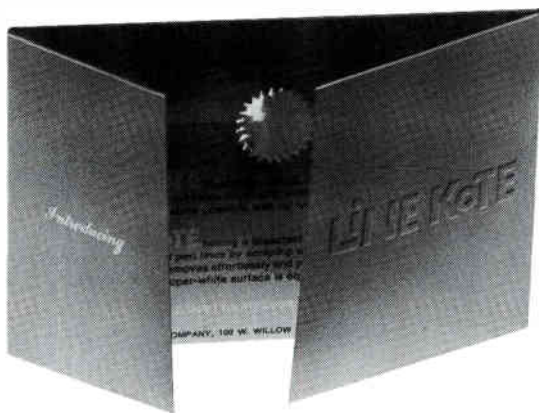
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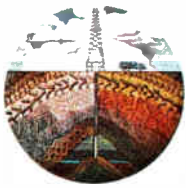
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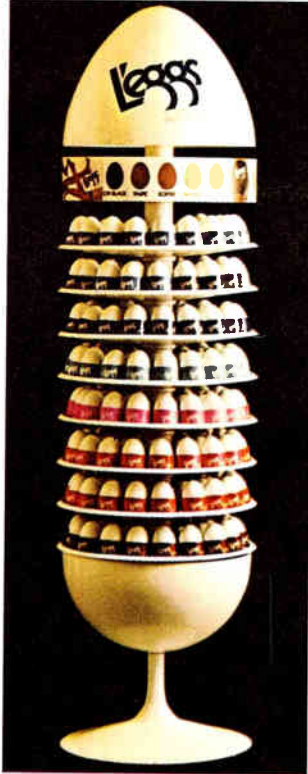
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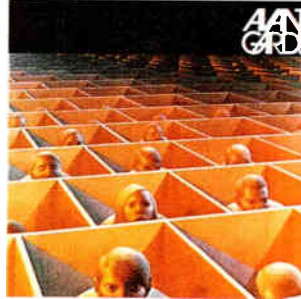
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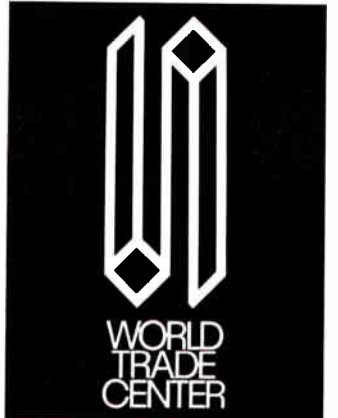
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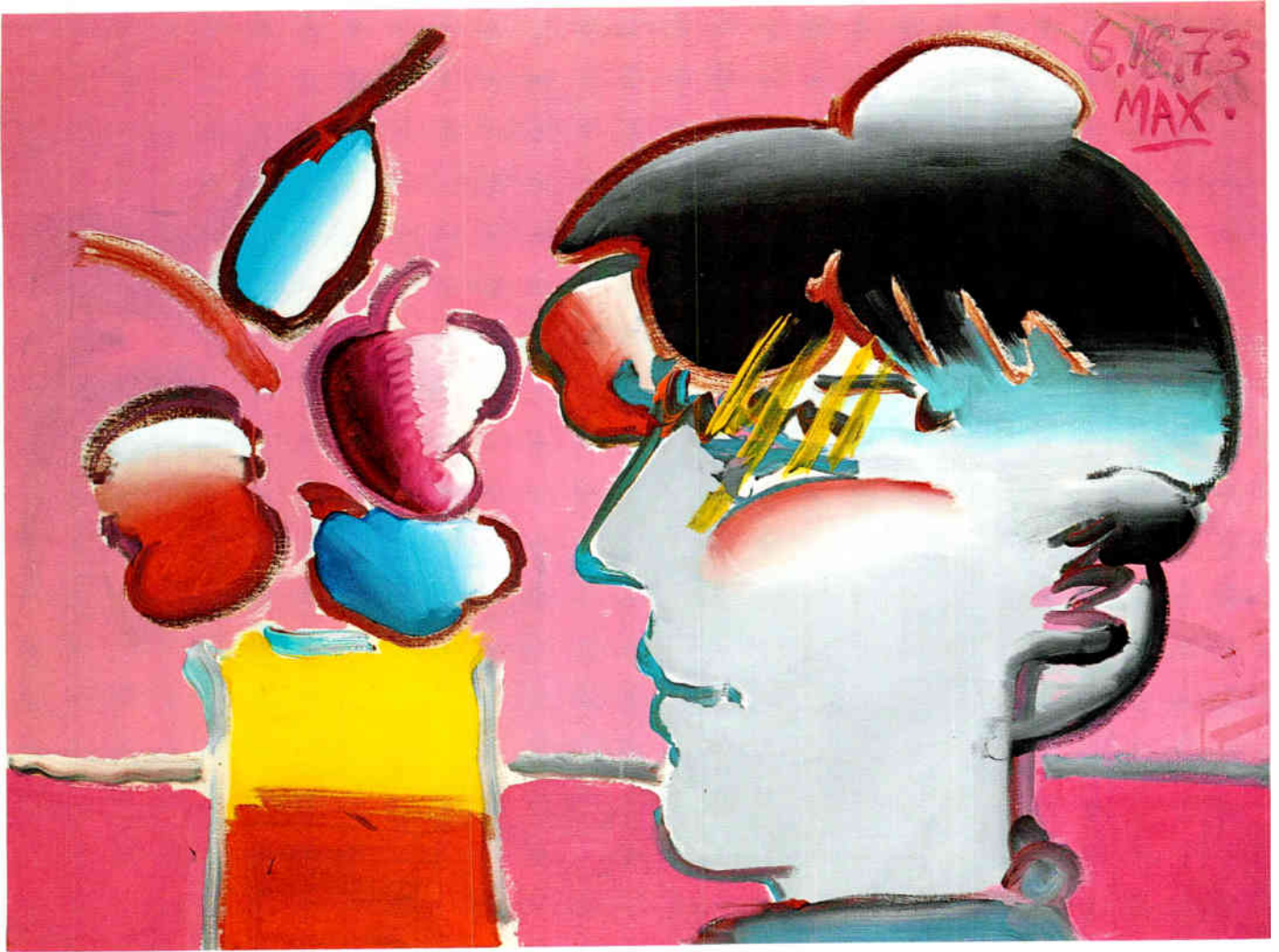
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