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Manuel Grossberg
Allen F. Hurlburt
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James Joiner
Leonard Jossel
Warren Kass

Richard Kernin
Helmut Krone
Mo Lebowitz
George Lois
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Arthur Maranis
Fred Mogubgub
William Mostad
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Hal Oringer
Wingate Paine
Philip Peppis
Robert Petrocelli
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Dick Richards
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Jack Sidebotham
Robert S. Smith
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Bert Steinhauser
Martin Stevens
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Michael Tesch
Ciro Tesoro
Karnig Thomasian
Jane Trahey
Harry E. Ward
Kurt Weihs
Bob Wilvers
Henry Wolf
William Wurtzel

4

8

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Television Art & Design

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GOLD MEDAL AWARDS 9

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GOLD MEDAL AWARDS

Isn't that Terence Stamp behind those Foster Grants?

(Good guess. Catch him as "Blue!" A Paramount picture.)

As Mr. Stamp and the tuned-in world have discovered, there's more to sunglasses than meets the eye. Slip into a pair and something inside seems to click. A heightened self-awareness. A subtle increase of confidence. Of cooht.

These pictures, taken recently on villa-laden Appia Antica outside Rome, reveal just how our latest Foster Grants wrought

their magic on Terence.

That's why they're called the Sun-glasses of the Stars.

Sunglasses have become fun glasses. And everybody, everywhere, is wearing them.

Foster Grant, #1 in the anti-glare crusade, is tickled pink. We make more shades in more styles and more colors than any-

body. Anywhere. All with ff77 lenses that pass the most rigid U.S. Gov't standards for eye protection (standards a lot of those expensive imports flunk). All with down-to-earth price tags.

Pick up a pair of Foster Grants next time you're downtown. If they're moving, smile.

It may be someone you know.



"I'm afraid that would mean a swim, dear lady. My bumbling lackeys have already raised the drawbridge."

"Now what's this I hear, Fingers, about withholding the Vegas receipts from the bosom of your family?"



"You have a way, Senator, of saying 'peace' as if it were a dirty word."

"Actua ly I quite fancy you, Your Highness. It's your type I detest."



"The Peace Corps? Haight-shbury? Mecca' Decisions, decisions, decisions."



"You just tell her Che Guevara's here and would like a word with her. She'll understand."

6
 Art Director: Ed Lee
 Photographer: Burt Glynn
 Copywriter: Rea Brown
 Agency: Geer, DuBois & Co.
 Client: Foster Grant Company

Crest is now only 26 flavors behind Howard Johnson's

And we're going to stay right there. Crest isn't out to make fancy flavors. Crest is in the business of preventing cavities. When we came out recently with a second flavor—new mint—we did it so more people than ever could enjoy the benefit of our exclusive cavity-fighting stannous fluoride formula.

Why are we telling you this? Well, we got this letter: "Dear Sir, My favorite is vanilla fudge. When can you make that flavor in Crest?" It was signed, Stephanie Becker, 7 years old.

We answered, "Dear Stephanie, We're sorry but you'll have to enjoy vanilla fudge from an ice-cream cone. Crest only comes in mint and regular flavors. We think both taste pretty good.

But if you remember to see your dentist regularly, watch between-meal treats, and brush after eating with Crest—you'll enjoy your vanilla fudge a lot longer."



©1961 The Procter & Gamble Company

45
Art Director/Designer: Charles Kornberger
Photographer: Al Francekevich
Copywriter: Stanley Becker
Agency: Benton & Bowles, Inc.
Client: The Procter & Gamble Company

It's sort of like a tooth vitamin.

Crest similar to a vitamin?

Well, vitamins help keep your body strong. Crest does the same for your teeth. Vitamins help keep your body healthy. So does Crest for your teeth. Vitamins build up your body's resistance to disease. Crest builds up your teeth's resistance to cavities.

What makes Crest special is its fluoride, Fluoristan. And yet, most toothpastes don't have it. And that includes the leading toothpastes.

For example, take the five leading toothpastes. Only one contains the "tooth vitamin."

Of course, you know which one.



The perfect after-breakfast, after-lunch, after-dinner mint.

Exactly. Mint-flavored Crest. It's a mint treat that's good for your teeth. What could be more perfect?

Before we go any further, there's one thing you should get very clear at the start. We actually couldn't care less which flavor Crest toothpaste you use, mint or regular. Our business is fighting cavities, and flavors have nothing to do with that. Our fluoride does.

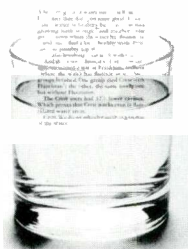


But this mint flavor, it's for you people who think you deserve a little bit of variety in your toothbrushing routine but wouldn't dream of giving up Crest's stannous fluoride.

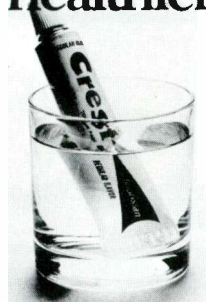
O. K. Now that we've made our position clear, go ahead. Live it up with mint-flavored Crest. We approve. It's a little change and it's good for your teeth.



A healthy glass of water



made healthier.



The Yardstick.

So many of us are almost every toothpaste, just because we're comparing each to Crest.

And for good reason. Crest's ability to fight cavities has made it far and away America's leading toothpaste.

You know it's kind of nice to be the one toothpaste everybody has on their nightstand.

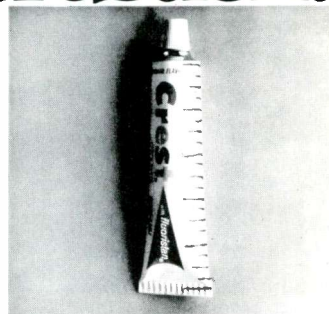
Maybe you should see how your toothpaste stacks up to Crest.

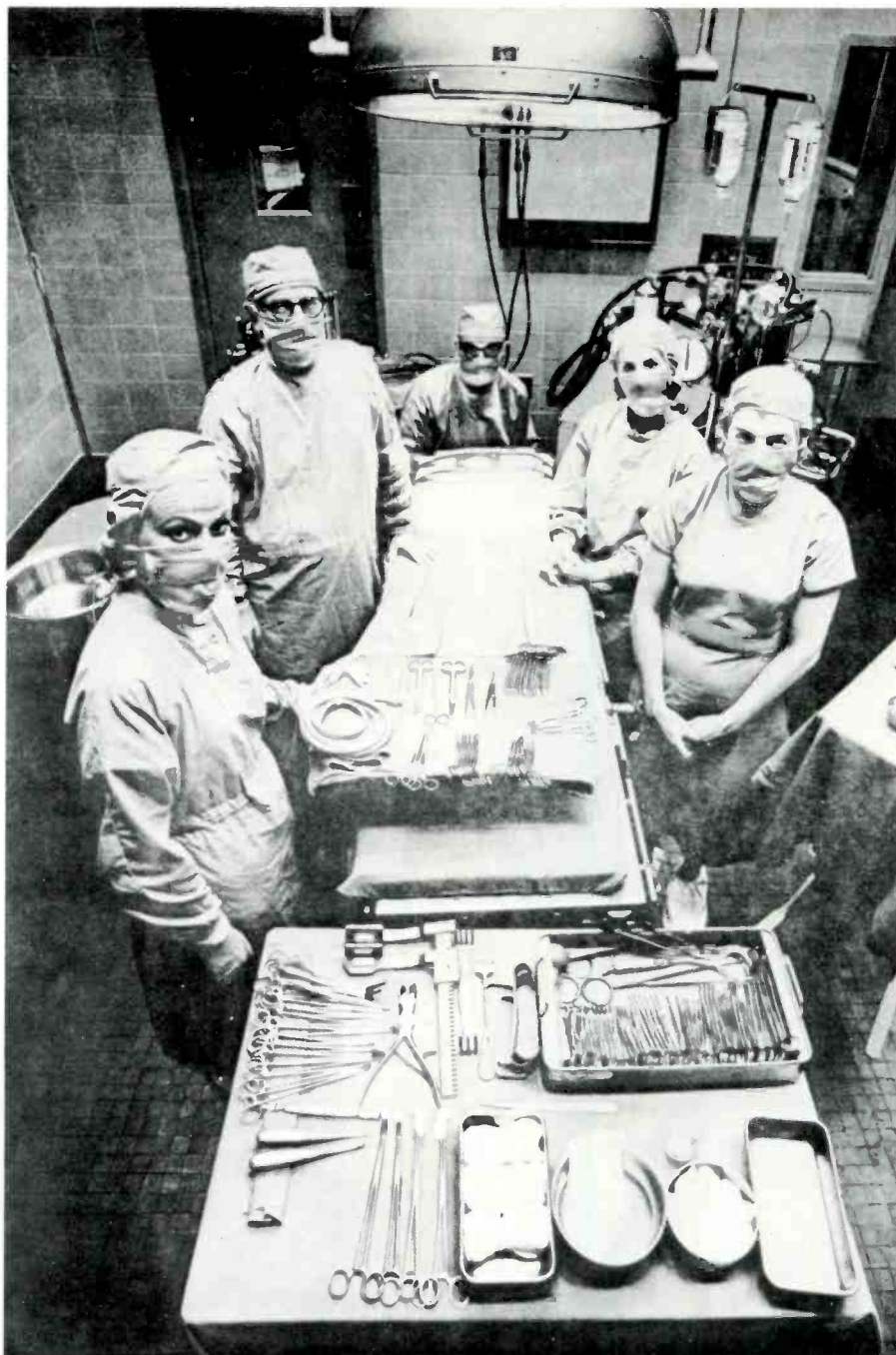
For instance, you might check to see if it lists the American Dental Association Seal of Acceptance. You can't be sure Crest does.

What's more, Crest has shown it reduces cavities even where the water has fluoridated.

In fact, it's estimated that Crest has caused millions of cavities not to happen. We could go on, but you get the point. So have checkups with your dentist and brush after eating with Crest.

It's one great cavity fighter. Every smile of it.



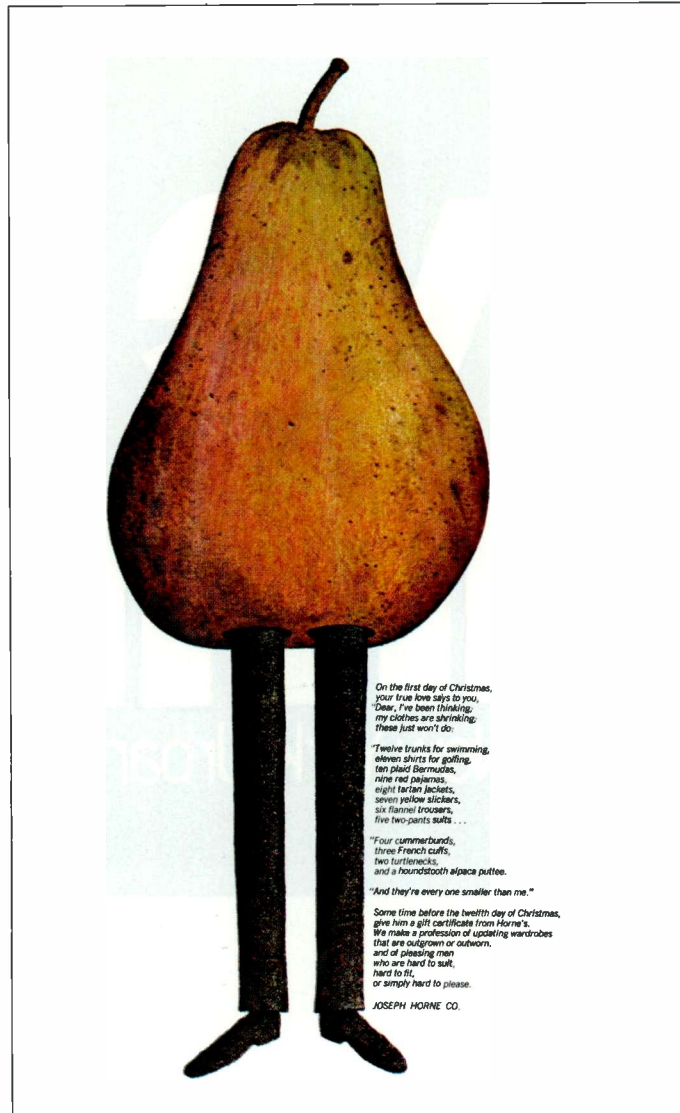


Where are you spending the Holiday?

23,000 drivers and passengers will spend it here. Drive carefully this weekend.

Mobil
We want you to live.

159
Art Director/Designer: Bob Kuperman
Photographer: Dave Langley
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil



*On the first day of Christmas,
your true love says to you,
"Dear, I've been thinking,
my clothes are shrinking;
these just won't do:*

*"Twelve trunks for swimming,
eleven shirts for golfing,
ten plaid Bermudas,
nine red pajamas,
eight tartan jackets,
seven yellow slippers,
six flannel trousers,
five two-pants suits . . .*

*"Four cummerbunds,
three French cuffs,
two turtlenecks,
and a houndstooth alpaca puttee.*

"And they're every one smaller than me."

*Some time before the twelfth day of Christmas,
give him a gift certificate from Horne's.
We make a profession of updating wardrobes
that are outgrown or outworn,
and of pleasing men
who are hard to suit,
hard to fit,
or simply hard to please.*

JOSEPH HORNE CO.

203
Art Director/Designer: Arnold Varga
Artists: Arnold Varga, Arthur Varga
Copywriters: James Spark, Al Van Dine
Client: Joseph Horne Co.

Give a damn.

Support the New York Urban Coalition.

231

Art Director/Designer: Marvin Lefkowitz
Copywriters: Anthony Isadore, Robert Elgort
Agency: Young & Rubicam, Inc.
Client: New York Urban Coalition

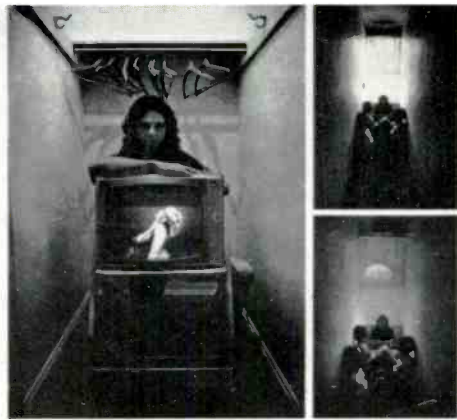


*No. 2 in a series
of forgeries
by Jon Abbot*

299
Photographer: Jon Abbot
Agency: Jon Abbot Studios



The Jefferson Airplane flies the runways of the mind and the airways of the imagination. It arrives and departs at will, exploring surrealist landscapes, wearing transparent diaphanous garments suitable for an adventure through the looking glass. Images eccentric, but not unlikely. The Jefferson Airplane is a jet soaring through the clouds and penetrating the dark, leaving behind a blur of city. It reaches a timeless speed, 1/2 of a mile in 10 seconds. A stasis-cinema begins in mid-panoramic. Breakfast is served and it's time for dinner. For shorter trips, the Jefferson Airplane is a custom-made glider. Basic's, an odd assemblage of ambiguities. Its high-octane fuel feeds two Piper Cub engines. Its language is San Francisco facades. The craft moves happily along over society's litter: a wastebasket full in a sea of empty cans. A stop sign pointing to a greasy heart. Jefferson Airplane lands on an empty lot and its six-member crew become soloists. In their Plexiglas boxes, each has a different stance, each a different mood. Together they form a structure of thrust and counterthrust. Ballads of chance encounters in a stream of consciousness. Passenger, be free and easy. Go along with allegory. My Jefferson Airplane and it will be the first day in the rest of your life.



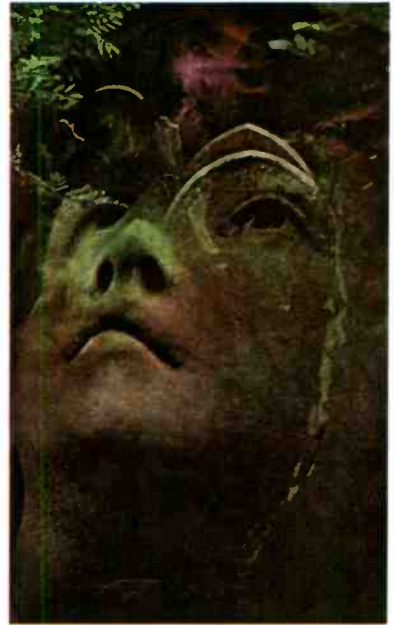


Eleanor Rigby

Ah, look at all the lonely people!
 Ah, look at all the lonely people!
 Eleanor Rigby, picks up the rice in the church
 where a wedding has been,
 here in a dream.
 Waits at the window, wearing the face
 that she keeps in a jar by the door,
 who is it for?
 All the lonely people,
 where do they all come from?
 All the lonely people,
 where do they all belong?
 Father McKenzie, writing the words of a
 sermon that no one will hear,
 no one comes near.
 Look at him working, darning his socks in the
 night when there's nobody there,
 what does he care?
 All the lonely people,
 where do they all come from?
 All the lonely people,
 where do they all belong?
 Ah, look at all the lonely people!
 Ah, look at all the lonely people!
 Eleanor Rigby, died in the church and was
 buried along with her name,
 nobody came.
 Father McKenzie, wiping the dirt from his
 hands as he walks from the grave,
 no one was saved.
 All the lonely people,
 where do they all come from?
 All the lonely people,
 where do they all belong?

A living face peering out of a window and a masklike memorial in a churchyard reflects the poignancy, expressed in the song, of being unloved and anonymous both alive and dead

ILLUSTRATION BY BOB SCHNEIDERMAN, 1968. ART BY GARY HALL. ALL RIGHTS RESERVED.



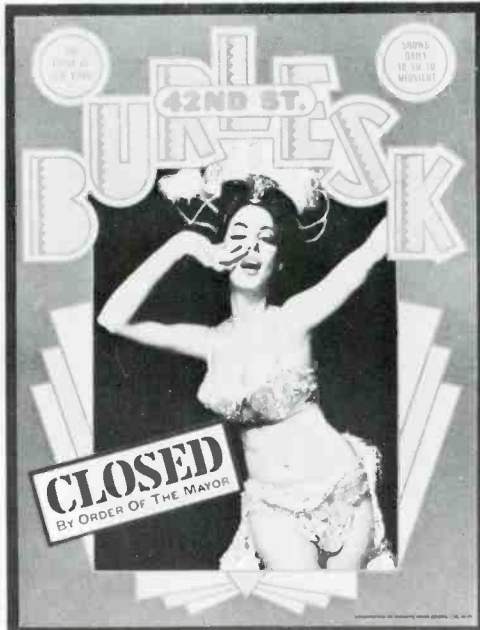
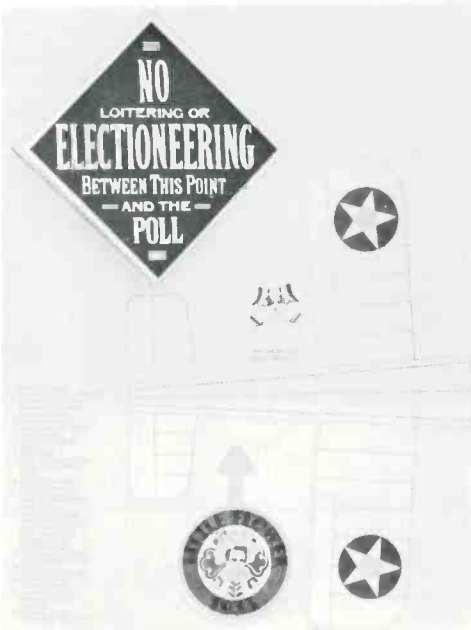
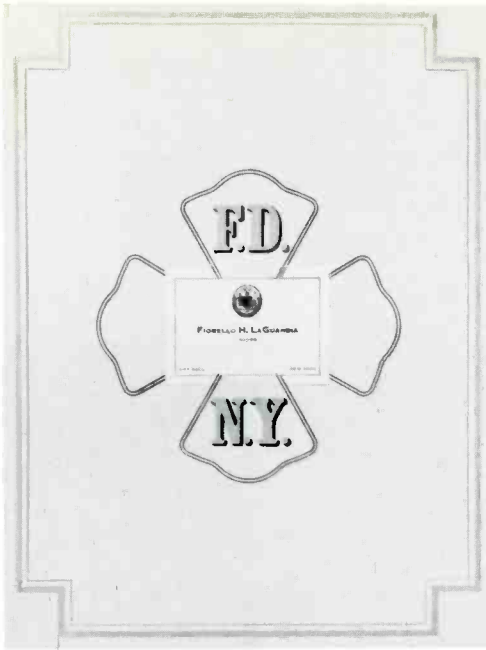
Lady Madonna

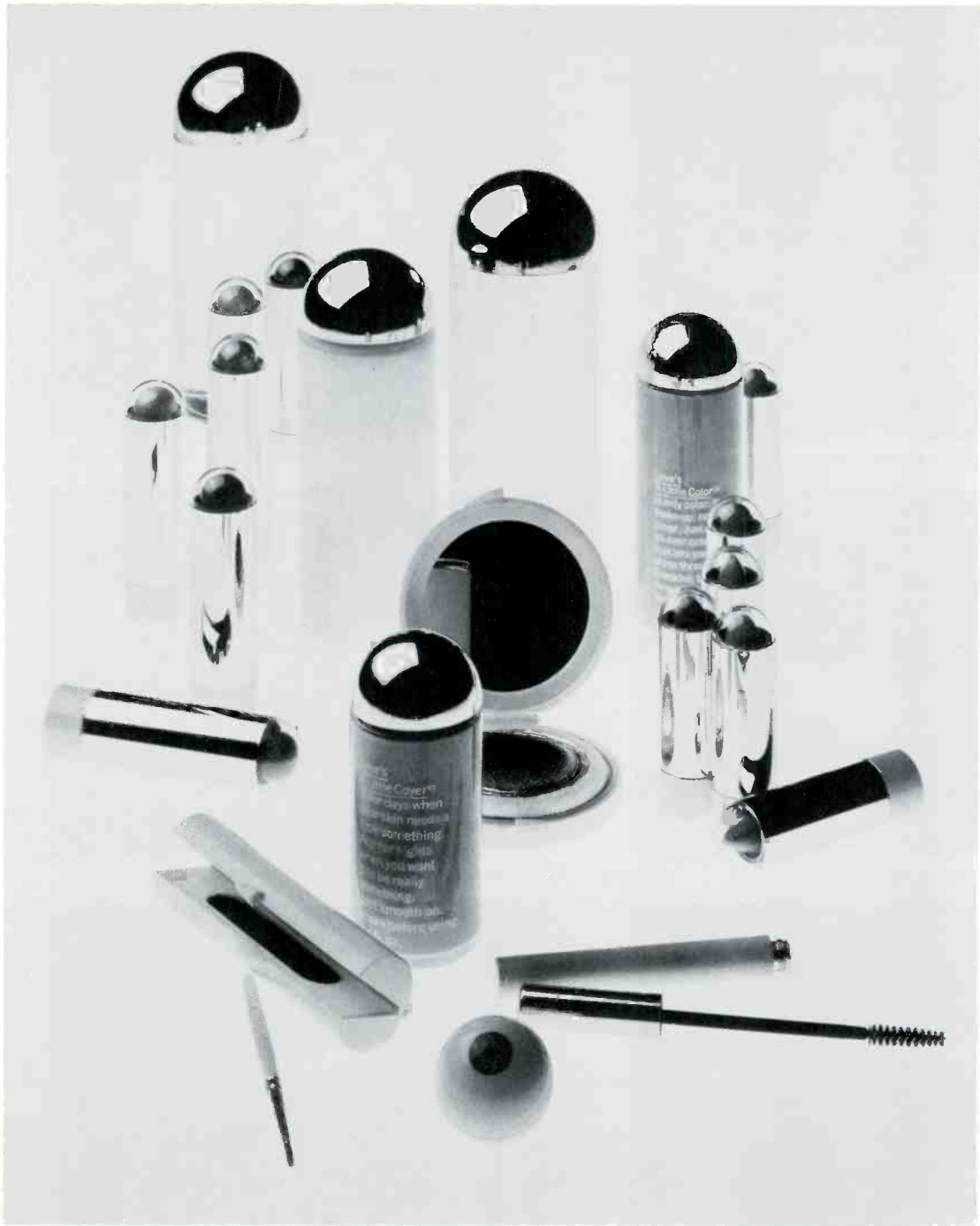
Lady Madonna, children at your feet,
 Wonder how you manage to make ends meet,
 Who finds the money, when you pay the rent?
 Did you think that money was heaven's gift?
 Friday night arrives without a suitcase,
 Sunday morning creeping like a nun,
 Monday's child has learned to tie his bootlace.
 See how they run.
 Lady Madonna, baby at your breast,
 Wonders how you manage to feed the rest,
 See how they turn.
 Lady Madonna, lying on the bed,
 Listens to the music playing in your head,
 Tuesday afternoon is never ending,
 Wednesday morning papers didn't come,
 Thursday night your stockings needed mending,
 See how they run.
 Lady Madonna, children at your feet,
 Wonder how you manage to make ends meet.

The baby in the East London hippie pad has a mother, but another child, whose image emerges from an institutional cot, may not. The photographer felt the song implied a threat of abandonment, glaring against the innocent nursery-rhyme quality of the lyrics

ILLUSTRATION BY BOB SCHNEIDERMAN, 1968. ART BY GARY HALL. ALL RIGHTS RESERVED.

Art Director: Hal Josephs
Designers: Seymour Chwast, Milton Glaser
Artists: Chester Gould, Tim Lewis
Photographers: Horn/Griner--Culver Photo
Copywriter: William R. Henderson, Ed Mandell
Agency: Henderson & Roll
Client: Union Camp





547

Art Director: Murray Jacobs
Designers: M. Jacobs, C. Gibson
Copywriter: Cay Gibson
Agency: Wells, Rich, Greene
Client: Menley & James, Ltd.

709

Art Director: Stan Dragoti
Director: Howard Zieff
Writer: Charlie Moss
Producer: Jerry Liotta
Agency: Wells, Rich, Greene Inc.
Production Company: Zieff Films
Photographers: L. Williams, Howard Zieff
Client: American Motors



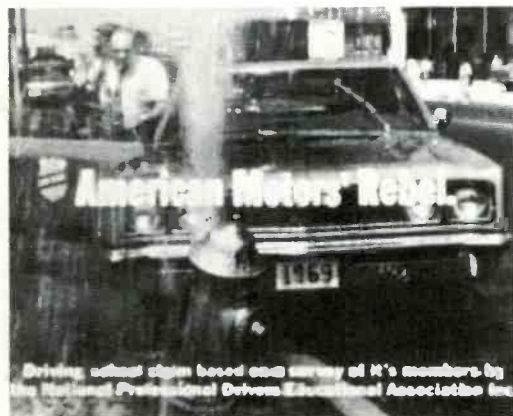
He: Believe me, it's in there somewhere.



Teacher: How does it feel your first time out.



She: I can't do it while you're watching me.



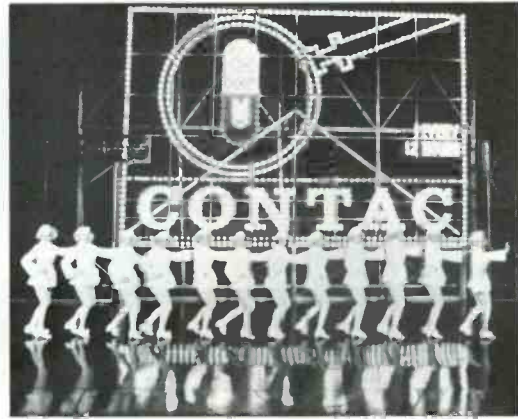
(VO): The Rebels are going to outlast the teachers.

783

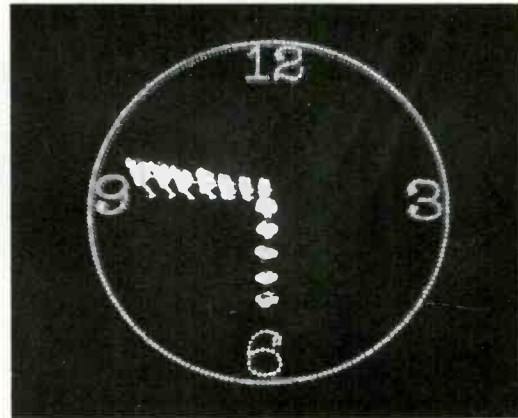
Art Director/Designer/Producer: Hector Robledo
Director/Photographer: Melvin Sokolsky
Writer: Bill Hentz
Agency: Foote, Cone & Belding
Production Company: Sokolsky Film
Client: Menley & James



Chorus: Button up your overcoat when the wind is free.



Quick! Take Contac! You belong to me.



Keep those "tiny time pills" ticking away, hey!



So if you catch a mean old cold get Contac.

788

Art Director: Ira Barkoff
Director/Production Company: Horn/Griner
Writer: Helen Nolan
Producer: Nureen Murphy
Agency: Smith/Greenland
Client: Getty Oil Co.



You think you're a loser. A hard luck Harry.

802

Art Director: Steve Sheldon
Director: Mack Bing
Writer/Producer: George Nicks
Agency: Gardner Advertising Co.
Production Company: Pacific Commercials
Client: Ralston Purina



No caption.



Flying A is going to give you a chance.



He says do I have a can opener?



And if you're extra lucky, you could win \$10,000.



He says this is a whole can of Purina meat.



Play it, Harry. A guy like you could use a break.



He says I own him now.



Just looking at people in Ireland is a delightful form of cultural exchange. You look at them. And they look at you. One look leads to another—and if you respond to their "Good Day" with one of your own, you'll probably be invited to tea. And end the day singing your head off in the back room of a pub, promising to look up somebody's third cousin in Boston on your way home to California. But if you're too shy to explore on your own Ireland's greatest attraction, its people, you can make arrangements to meet



the Irish through the Irish Tourist Board. They'll match you up with your particular brand of Irish human interest. (Nature and Guinness will do the rest.)

Trip over a stone in Ireland and you will be imagination-deep in Archaeology. Lose your way in a cobble-stoned alley and you'll find your way to a stone castle. There's so much to look at in Ireland it doesn't matter where you look first. Just keep your camera clicking and illustrate your story book memoirs of Georgian Dublin, Frisco-perched Cork City, me-



dieval Kilkenny and the green-marbled heights of Connemara, the Irish countryside and the cliffs diving into the sea and remember forever the soft-spoken Irish weather that makes palm trees feel at home (Irish weather is so photogenic). You can see it all via bus (a seven-hour day of scenic, guided touring only \$2.15, with plenty of Irish wit), or hop aboard a delightful Radio Train (plush comfort, hostesses, music and a lively commentary on the passing scene, lunch, high tea). You can rent a car (\$26 a week off-season, mileage included) and scoot off on traffic-free roads. Bikes can be had for practically nothing or you can strike out on your own Irish blackthorn walking stick (make sure you walk off with this souvenir of Ireland). But do get lost, whenever possible. Because finding your way in Ireland is such a stimulating social activity. Proof, as they say, that half the fun of going there is getting there.

If you're interested in travel bargains, we've got the juiciest ones, from October to the end of April. Here's a sampling:

Two weeks in Ireland, visiting 21 fascinating places. Comfortable hotels everywhere, breakfasts, Abbey Theater, medieval banquet at Bunratty Castle. Car with 50 free miles. \$275. (Week in Britain, \$88 extra, car with unlimited mileage, choice of five cities including London and Edinburgh.)

15 days touring Ireland, Edinburgh and London by luxury motorcoach. Limerick, Killarney, Ring of Kerry, Cork and Blarney Castle, Waterford, Dublin — nine sparkling Irish days. Two days in Edinburgh, four in London, finest hotels, inclusive air fare from New York, most meals, entertainment, touring. \$470.

15 days in Ireland, escorted. Limerick, Killarney, the Ring of Kerry, Cork, the Blarney Stone, Waterford, Wexford, Dublin, Sligo, Galway, Connemara, Abbey Theater, Irish cabaret, medieval ban-

quet at Bunratty. Finest hotels with bath, most meals, motorcoach. Grand tour including jet airfare from New York. \$405.

If time is running short and you want to see Ireland fast (pity) at off-season bargain prices, even more of a bargain at today's devalued pound, we suggest these stop-off package tours:

Three day in Dublin. Two nights in one of Dublin's finest hotels, bath and breakfasts, sightseeing, dinners, ticket to famous Abbey Theater, Irish cabaret, transfers. \$26.

One day medieval tour. Be our guest at the Medieval Banquet at Bunratty Castle, where you'll be wined, dined and entertained like an Irish lord. \$18. November-February.



IRELAND

IRISH TOURIST BOARD

AFTER BRITAIN, COME TO IRELAND

If you're touring Britain, take a breather in Ireland. Our air is the freshest, our people the friendliest. If you'd like our detailed tour package, see your travel agent or write to: Irish Tourist Board, Dept. 00, P.O. Box 238, Madison Square Station, New York, New York 10010.

Name _____
 Address _____
 City _____
 State _____ Zip _____

1
 Art Director/Designer: William A. McCaffery
 Photographers: Janet McCaffery, Bill McCaffery
 Copywriter: Mildred Fields
 Agency: deGarmo, McCaffery Inc.
 Client: Irish Tourist Board

2

Art Director/Designer: Bert Steinhauser
Photographer: Donald Mack
Copywriter: Michael Mangano
Agency: Doyle Dane Bernbach, Inc.
Client: General Wine and Spirits Co.

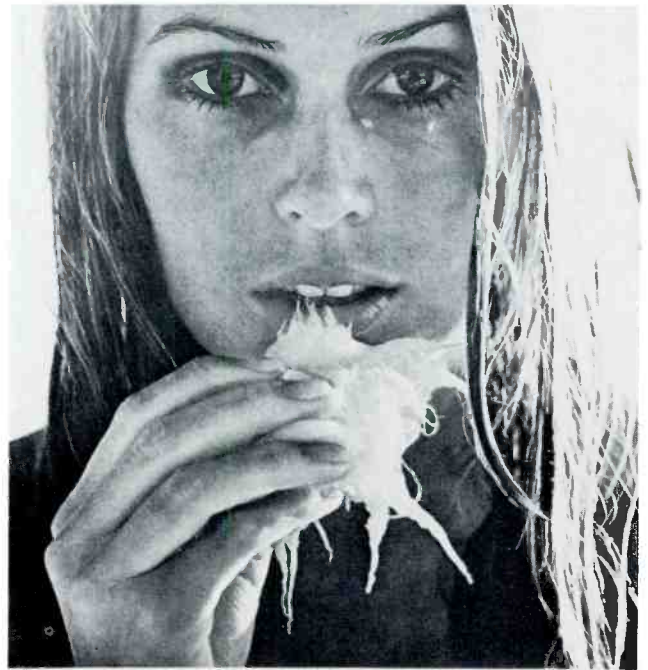


Really.
If your father isn't worth
an extra few dollars, who is?

DISTINCTIVE MERIT AWARD

3

Art Director/Designer/Photographer: Henry Wolf
Copywriter: Jane Trahey
Agency: Trahey-Wolf
Client: Elizabeth Arden



Go to the islands.
Buy an orange. Take white.
Note the way the fruit
colors your lips.
Nature. Clear. Delicious.
Go buy Elizabeth Arden's
new "Color Clear" lipsticks.
Same thing.



Elizabeth Arden

4

Art Director/Designer: Allan Beaver
Photographer: Melvin Sokolsky
Copywriter: Helen Nolan
Agency: Delehanty, Kurnit & Geller
Client: Yardley



Khadime.
It means the favorite of the harem.



Khadime.
A fragrance collection for bath and after by Yardley.

5

Art Director/Designer: Peter Hirsch
Artist: Ed Sorel
Copywriter: Neil Calet
Agency: Delehanty, Kurnit & Geller
Client: T.A.P. Portuguese Airways

WE'RE NOT NEW. YOU'RE NEW.

Here we are, swelling with pride over our inaugural flight from New York to Lisbon.
And what do we hear, mingled with the applause?
"Who wants to fly with beginners?"
"What do they know about running an airline?"
"Who's TAP?"
And such.
Let us quiet these grumblers right now.
We've been zooming around Europe, Africa and South America for a quarter century.

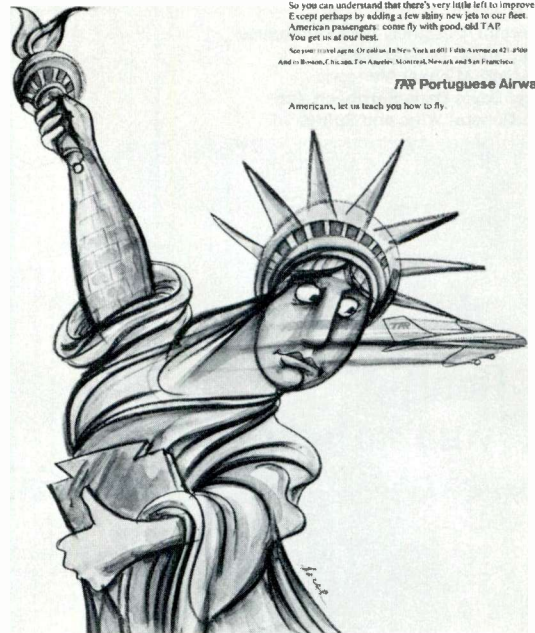
And we're quite ready for you, Americans.
Consider: When we first began flying to Paris, we had to perfect our cuisine to please even the finicky French.
To celebrate our initial flight into Frankfurt, we stepped up our efficiency to a degree that impressed even the 17 rank officers.
When we started flying to London, lo, these many years ago, our hostesses set out to melt the chilly reserve of the English. With success.
And so it went. With every new route, a new improvement. Now we add New York to our list. Our 29th city on our 4th continent.

So you can understand that there's very little left to improve. Except perhaps by adding a few shiny new jets to our fleet. American passengers: come fly with good, old TAP. You get in at our best.

No one over 18 years old. Or call us. In New York at 801-1-800-Airways at 421-8700. And in Boston, Chicago, Los Angeles, Montreal, Newark, and San Francisco.

TAP Portuguese Airways

Americans, let us teach you how to fly.



Isn't that Terence Stamp behind those Foster Grants?

(Good guess. Catch him as "Blue". A Paramount picture.)

As Mr. Stamp and the tuned-in world have discovered, there's more to sunglasses than meets the eye. Slip into a pair and something inside seems to click. A heightened self-awareness. A subtle increase of confidence. Of coolth.

These pictures, taken recently on villaladen Appia Antica outside Rome, reveal just how our latest Foster Grants wrought

their magic on Terence.

That's why they're called the Sunglasses of the Stars.

Sunglasses have become fun glasses. And everybody, everywhere, is wearing them.

Foster Grant #1 in the anti-glare crusade, is tickled pink. We make more shades in more styles and more colors than any-

body. Anywhere. All with #77 lenses that pass the most rigid U.S. Gov't standards for eye protection (standards a lot of those expensive imports flunk). All with down-to-earth price tags.

Pick up a pair of Foster Grants next time you're downtown. If they're moving, smile.

It may be someone you know.



Actually I quite fancy you, Your Highness. It's your type I detest."



"I'm afraid that would mean a very, dear lady. My bumbling lackeys have already raised the drawbridge."

"Now what's this I hear fingers about withholding the Vega receipts from the bosom of your family?"



"You have a way, Senator, of saying 'peace' as if it were a dirty word."



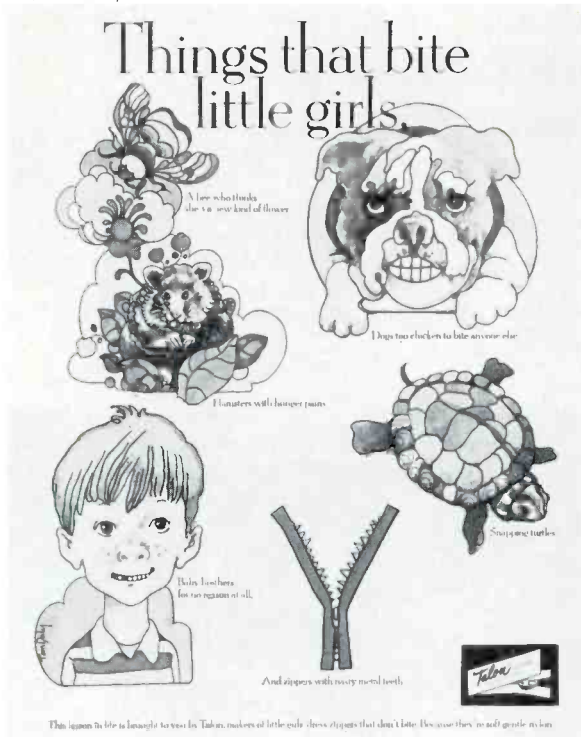
"The Peace Corps? Haight-Ashbury? Mecca? Decisions, decisions, decisions."



"You just tell her Che Guevara's here and would like a word with her. She'll understand."

7

Art Director/Designer: John Evans
Artist: Tom Daly
Copywriter: Bob Veder
Agency: Delehanty, Kurnit & Geller
Client: Talon, Inc.



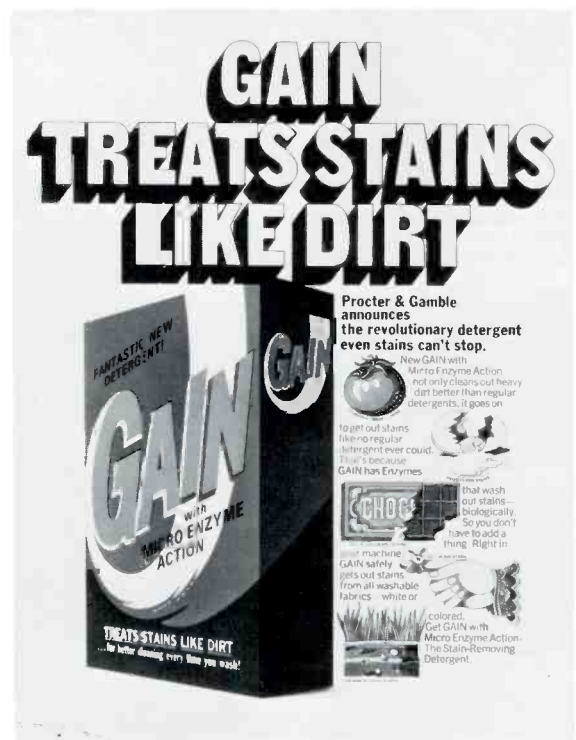
8

Art Director/Designer: Carol Lane
Photographer: Silano
Copywriter: Helen Miller
Agency: Doyle Dane Bernbach, Inc.
Client: Burlington



9

Art Director/Designer: Robert Gage
Photographer: Dick Richards
Copywriter: Phyllis Robinson
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid Corp.



10

Art Director/Designer: Vito Incorvaia
Artist: John Alcorn
Photographer: Don Nichols
Copywriters: Robert Fischer/David Bennett
Agency: Grey Advertising, Inc.
Client: Procter & Gamble/Gain



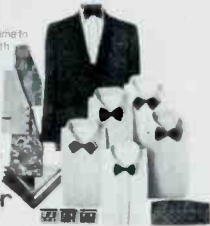
Well Charlie, how does it feel to be out of uniform?

Charlie: Your first chance in a long time to look a little different, and you stick with the platoon look. Don't you like being a civilian again?

You could have taken advantage of our tremendous choice of formal wear accessories. (That's only a small sample on the right. We make so many you could go formal every night for 3 years and not repeat yourself once.)

Nobody would've court-martialed you for adding a little zest, a spicy note of individuality to your formalwear.

You may have finished your hitch, but that's no reason to stop defending your freedom.



11
 Art Director/Designer: Dick Levy
 Photographer: Horn/Griner
 Copywriter: Nat Russo
 Agency: Gilbert Advertising Agency Inc.
 Client: After Six, Inc.



No matter how little money we had, mom never tried to save when it came to our feet.

Parents didn't bring home much money in the '70s. So in an era always looking for ways to save, like buying clothes way overpriced for our health.

We at Keds for the same was also. It's not always easy. That's why we go to great lengths to make sure Keds® fit right. Like placing the in-plant out by hand. And putting in special arch and

heel cushions. And why we didn't let kids hold in stores where they don't know how to fit them. We know if we didn't do all these things we could make kids cheep. And sell more. It's what always stops us is that we have children too.

Keds. They're not cheap.

12
 Art Director/Designer: Jerry Benzer
 Photographer: Ira Mazor
 Copywriter: David Saslow
 Agency: Doyle Dane Bernbach, Inc.
 Client: Uniroyal/Keds

Khadine.
No one knew whether the Padishah was her slave, or she was his.

Her skin was perfumed with precious oils. Every candle she burned wrapped her in incense as well as light.

She was the favorite of the harem. And she used her fragrance freely the way the Padishah used a sabre. And for the same purpose—to eliminate rivals.

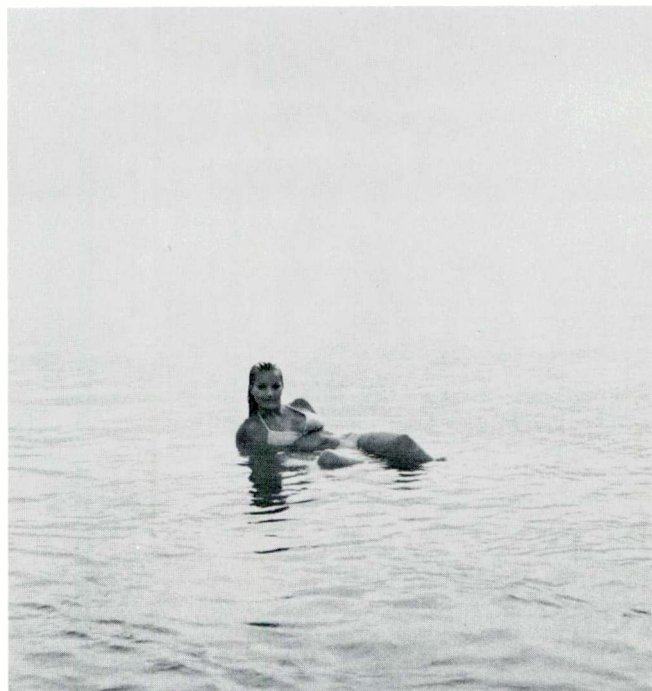
So when we named a fragrance after her, we used it just as she would have. In scents of mist and rich body oils. In pomanders to be placed around the room. And scented amulets for the most secret places.

We suspect there might be some women who haven't forgotten her art.



Khadine.
A fragrance for bath and after by Yardley.

13
Art Director/Designer: Allan Beaver
Photographer: Melvin Sokolsky
Copywriter: Helen Nolan
Agency: Delehanty, Kurnit & Geller
Client: Yardley



I've got the bluest waters in the world.
Beaches like cream colored silk.
Great big romantic hotels.
And all around me, I've got sleek white yachts with rich men inside.
I'm New Providence Island, Nassau.
Just 2½ hours from Times Square and that's what I call conveniently located.

Let's assume I'm an Island.

700 Bahama Islands

14
Art Director/Designer: Al Amato
Photographer: Harold Krieger
Copywriter: Francine Wexler
Agency: McCann-Erickson, Inc.
Client: Bahamas Ministry of Tourism

If you get a bad meal on a plane you can't walk out.

Your chances of getting a bad meal on a plane aren't bad. Because the meals that are served on planes aren't cooked on planes. They're cooked in big kitchens on the ground, put in heating trays, loaded into planes and then—anywhere from one to three hours later—they're served up. Your stomach deserves better. Northeast Airlines has something better.

Steak is not a bad meal.

As of January 1 of this year, every one of our Yellowbird jets has been equipped with special ovens. The ovens, and everything that goes with them, cost us about \$33,000 for each plane. But they mean we can prepare food at 30,000 feet. And the food we prepare is steak. Only steak. On all our lunch and dinner flights to and from Florida. And not only in first class, but in economy class too. In the whole country, only one other airline prepares steak on board. And it doesn't fly to Florida.

Man does not live by steak alone.

While we were busy improving the food, we figured we could also improve some other creature comforts. So we've thrown out the usual airline utensils and replaced them with knives, forks and spoons that are actually big enough for human hands. We've replaced the usual airline mini-pillows with pillows that are big enough for human heads. We've stacked up on some furry lap robes, of the heavy that furry stuff is over to make under that woolly stuff.

To our collection of reading matter, we've added some magazines you probably don't see every day—such as *Downs*, *Realities*, *Queen* and *Contemporary*. And we've told our stewardesses that when they give you food or magazines or anything else, they don't have to grin like stewardesses. A steak is a steak, a girl is a girl. Some things can't be improved.

While you eat up food we eat up time.

All our flights to Florida are non-stop. 18 times a day, every day, our new Yellowbird jets fly non-stop from JFK to Miami, Fort Lauderdale, Tampa and Jacksonville. For reservations, call your travel agent. Or call Northeast at 867-1000.

18 flights give you plenty of opportunity to savor the difference between our food and airline food as you know it. You'll land pleasantly full instead of fed up.



Northeast Yellowbirds to Florida. You'll wish we flew everywhere.

15
 Art Director/Designer: Stu Rosenwasser
 Photographer: Mike Cuesta
 Copywriter: Jim Parry
 Agency: Carl Ally Inc.
 Client: Northeast Airlines

Johnnie Walker® Black Label 12 Year Old Blended Scotch Whisky, 50 & 750ml. Bottled in Scotland. *N.Y. State Price. Slightly Higher or Lower in Other States. Imported by Somerset Importers, Ltd., N.Y.



Christmas gifts, \$60 and under.

Johnnie Walker Black Label Six Pack, about \$60. Sold separately, \$9.40* a fifth.

16
 Art Director/Designer: Ira Barkoff
 Photographer: Henry Sandbank
 Copywriter: Helen Nolan
 Agency: Smith/Greenland
 Client: Somerset Importers, Ltd.



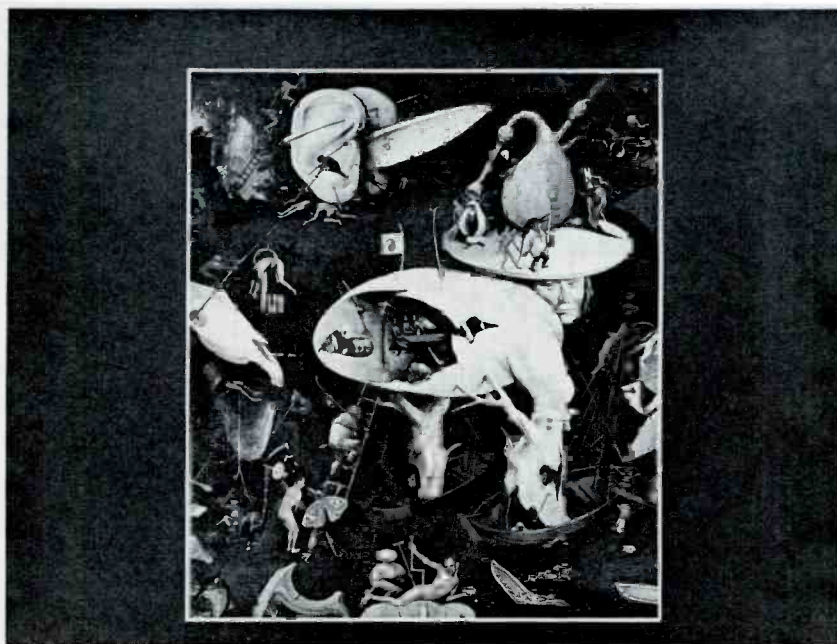
Even though we had to wear hand-me-downs, somehow Mom would find money when it came to our feet.

There wasn't always enough money for boxes of our own socks at the Dreyfus. So right after night Mom wore out her eyes trying to make big brother's pair a half little. Don't make Mary's dress for easy. But when it came to our feet, it was a different story. We always had our own slugs and sneakers, and they weren't cheap. Mom

believed that the wrong things on our feet could hurt our health. We at Keds feel the same way about it. That's why we go to such great lengths to make sure "Keds" fit right. Like playing the important game of hand. And putting in special arch and heel cushions. And not allowing Keds to be sold in stores where they

are likely to get a price. Because if we didn't do all these things we could make more shoes. And not mean. But what does it mean to us that our have children? **Keds Factory not cheap.**

17
 Art Director/Designer: Jerry Benzer
 Copywriter: Ira Mazor
 Agency: Doyle Dane Bernbach, Inc.
 Client: Uniroyal/Keds



Looks like Hell, doesn't it?

It's "Hell"—a detail from a painting in Madrid's Prado Museum.

For I really isn't a biblical Hell. As John Canaday points out in the Metropolitan Museum Seminars in Art, burnings are torture play only a minor part here. The real torture is the torture of the spirit.

Observe the ashen face of the large man peering out onto a Dantesque nightmare. Its agony is not caused by physical pain but by the grotesque scene in which it exists, a world from which all order and reason have disappeared, a world indeed very much like our own today.

Yes; if you think this is a contemporary surrealist comment on the sickness of our time—think again.

"Hell" was painted by Hieronymus Bosch—four centuries before Dali and Sigmund Freud. Helping you see why the work of great art has universal meaning for men of all times is a central point of the Metropolitan Museum Seminars in Art—a program of assisted self-education created by the Museum and John Canaday, art critic of *The New York Times*.

Each of the twelve seminars is a handsome portfolio, the care of which is an essay on one aspect of painting. Each is illustrated with many black and white reproductions and a dozen separate color plates.

As you compare these masterpieces, Mr. Canaday clarifies their differences and similarities, and so reveal the basic things to look for in any painting.

Soon, paintings will be much more than "good" or "bad" to you. You'll know what to see, feel, and think about when you look at art. And, parent, you'll be able to share with your children an appreciation that can give them a lifelong interest in art.

Examine the first portfolio without charge. Simply mail the coupon on this page to the Book of the Month Club, which administers the program for the Museum.

You'll receive the first portfolio, *Who Is a Painter?*, for a two-week trial examination. Subsequent portfolios, sent one month at a time, are devoted to realism, expressionism, abstraction, composition, painting technique, and the artists as social critics and visionaries.

If you choose not to continue, just return the portfolio, canceling your subscription. Otherwise, you pay only \$9.95, plus a small mailing charge, for this and for each of the remaining portfolios you accept.

Metropolitan Museum of Art Seminars in the Home
 c/o Book of the Month Club, Inc.
 Canal Street, Pennsylvania 19011

These will be as a subscriber and will be Portfolio 1, *Who Is a Painter?*. After two weeks I decide not to continue, I may prefer canceling my subscription. If I prefer, I'll be \$9.95 plus a small mailing charge, for it and for each of the remaining portfolios as they are received. I may cancel the subscription at any time.

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 PLEASE WRITE IN BLOCK LETTERS TO CLARIFY YOUR PORTFOLIO REQUESTS. (10)

18
 Art Director/Designer: Jerry Whitley
 Artist: Bosch
 Copywriter: Martin Gross
 Agency: Schwab, Beatty & Porter Inc.
 Client: Met Seminars in Art

Art Director/Designer/Photographer: Bert Steinhauser

Copywriter: Frada Sklar Wallach

Agency: Doyle Dane Bernbach, Inc.

Client: El Al Israel Airlines

EL AL ISRAEL AIRLINES NEW YORK, BEVERLY HILLS, BOSTON, CHICAGO, CLEVELAND, DETROIT, HOUSTON, MEXICO CITY, MIAMI BEACH, MONTREAL, PHILADELPHIA, SAN FRANCISCO, ST. LOUIS, TORONTO, WASHINGTON, D.C.



St. Peter's fish, found in the Sea of Galilee.

The Greatest Fish Story Ever Told.

Thousands of years ago, in the Sea of Galilee, there was a tasty little fish known as chromis simonis. The 'Big Fisherman' himself is said to have caught it. So it was named St. Peter's fish, after him.

The name stuck to the fish and the fish stuck to the Galilee. The wonder is that it hasn't changed since Peter's day. Restaurants all over Israel serve it and in Tiberias it's a specialty.

If you like, you can hook your own 'St. Peter' in the Sea of Galilee. Or fish for other fish in other waters. The seas runneth over with prizes. In Eilat, there's even a famous restaurant that will cook your catch right on the spot.

While the fish is grilling, you can be baking on a nearby beach. Telling your own fish story. Or just watching the snorkelers watching the fish.

If you're a meat and potatoes man, or lady, you won't go hungry. How about barbecued lamb with hoummus (ground chickpeas) or home-cooked chicken soup with noodles or boiled beef with curry or very good goulash?

And don't worry about getting fat. Places like ancient Sodom, King Solomon's Mines, Massada, The Tomb of Absalom, Mt. Tabor and Capernaum are scattered from one end of Israel to the other. You'll need some extra food to keep up your strength.

To get you off to a good start, El Al will land you at Tel Aviv with a few hearty meals under your belt. Including a breakfast of bagels and cream cheese and lox.

Then we'll add a warm Shalom. There'll be nothing fishy about that.



The airline of the people of Israel.



He passed refrigerators, but he flunked teacups.

Some of the men who enter the Bekins training program are so strong they could lift the truck. The problem is their thumbs. They have ten of them. That's no good when you're packing teacups or when you're trying to dolly a refrigerator down a stairwell.

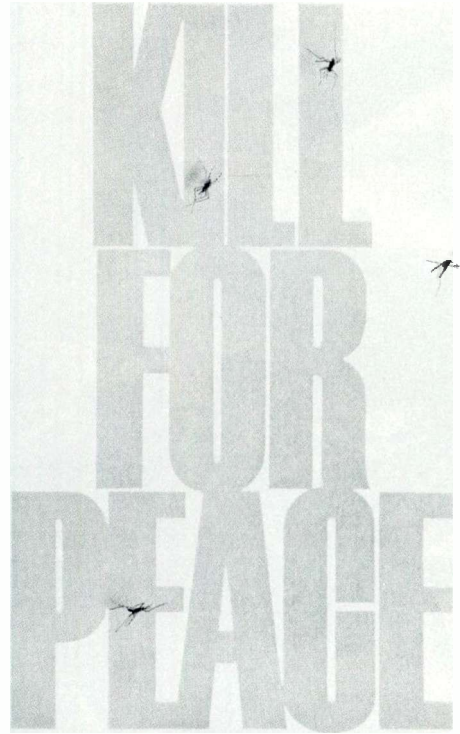
That's why Bekins has devised the toughest training program in the business. Half the men who start

it never finish. Sometimes it's because of too many thumbs. Sometimes it's not enough shaves. Sometimes they just can't get the hang of it. But the smart ones make it. And the graceful ones. And the pleasant ones. They're what we call professionals. When you're the world's largest moving and storage company, you can't afford to fool around with any other kind.

The Professionals



20
 Art Director/Designer: Si Lam
 Photographer: Bernard Gardner
 Copywriter: David Field
 Agency: Doyle Dane Bernbach, Inc.
 Client: Bekins Moving & Storage



The malarial mosquitoes led a comfortable life in Thailand, until the Peace Corps came. Then last year, they encountered some trouble hitchhiking. Last year, Peace Corps Volunteers started to make tuberculosis bacilli a little less common in Bolivia. They managed to save 1,100 people who wouldn't have known they had TB until they were dying of it. And next year, Peace Corps people will be murdering ticks in Kenya. To try to do something to stop the cattle diseases they spread. So Kenyans can eat the cattle.

Who knows how much the Peace Corps helps peace? A Volunteer out working probably wouldn't try to offer you a simple answer. But next time you find yourself asking what the Peace Corps is doing, don't ask. Ask what you're doing. Write the Peace Corps Washington, D.C. 20525

21
 Art Director/Designer: Cheri Ramey
 Artists: Tom Carnase, Carl Fischer
 Copywriter: Morton Redner
 Agency: Young & Rubicam, Inc.
 Client: Peace Corps



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22

Art Director/Designer: Timothy Bent
Copywriter: Peter Nord
Agency: Solow/Wexton, Inc.
Client: International Ladies Garment Workers Union



The wallet to the Registrar's Office was the same par-

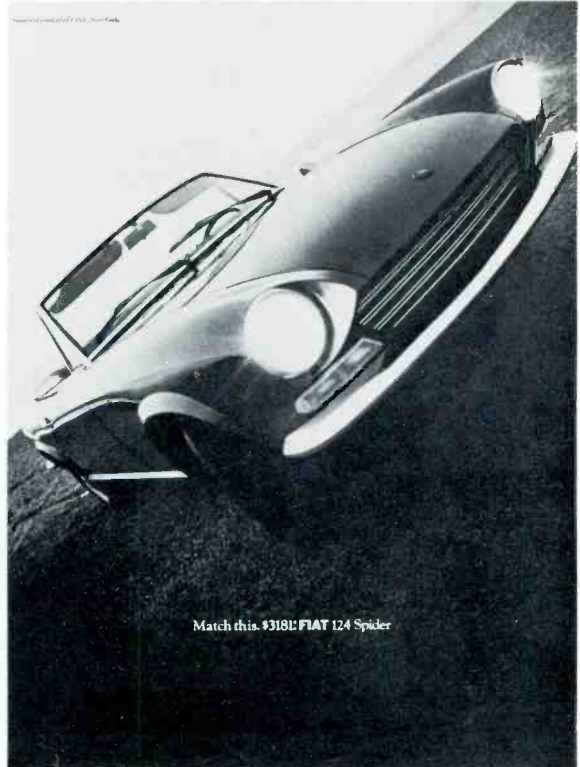
The tough part in deciding to take the name John Brown came that out there in a world of people who didn't want him to register, doing what him to make things should proceed him from register, in particular cases. These is the would, if they could, make him never to look their walls. He asked, Henry (Lester). He read

That's all there was to it. You don't have Jim's inclusion. If you're 23, you have the right to vote, and you won't find people hanging a note to the registration office before your home, and they know what you're doing. You don't have any one else. If you've registered you have the right to vote.

If you don't vote—you get what's coming to you. This message has been sponsored by the International Ladies Garment Workers Union, and by their no-hate-no-oligarchy, fair wages and decent working conditions. John W.

23

Art Director/Designer: E. Cary Donegan, Jr.
Photographer: George Elliott
Agency: Woods, Donegan & Co., Inc.
Client: Fiat Motor Company



Match this. \$3198. FIAT 124 Spider

Before I bought this Whirlpool refrigerator I was a trim size 7.

In those days I only owned the refrigerator when I had to. After all, there really wasn't very much to see. But then I bought the Whirlpool's white top Commander Twin Refrigerator-Freezer (even Phyllis was excited) and I was 11 and my figure changed.

A whole new world of refrigeration opened up to me and I became like a woman possessed. I would explore my new Whirlpool's interior to make sure whether it really made ice automatically, and what was there, I would have a whole basket in within 10 days of refrigerator.

In the middle of the night I would get up to see whether my new No Frost system was really freezing my new defrosting freezer. And so long as I was up, I would peek half the whole time and check with each way that my husband's hair looks that.

I constantly scanned my porcelain enamel-enameled cabinet to see if the really kept fairly and vegetables really fresh longer. And while I had it open, I'd check myself in a mirror. Every food refrigerator thoroughly organized shelves. I would line up of little fresh second-hand to nibble on for every feature I loved food.

Oh how, indeed, Whirlpool people, because of the amazing refrigerator, my clothes got to have a hand to buy that (oh) I found  Whirlpool washing machine, too.



24

Art Director/Designer: Sid Myers
Photographer: Dick Richards
Copywriter: Evan Stark
Agency: Doyle Dane Bernbach, Inc.
Client: Whirlpool

V-Volkswagen announces air conditioning.

Along with every air-cooled VW Bug you can now get an air-cooled VW. Which, of course, is not exactly the kind of news that's going to stir the automotive industry.

So what is it to know, is that a 4-speed VW with a 4-speed gear conditioner will only cost you a little over \$2,000.

(The average car sold today with air conditioning goes for \$3,000.)

As a result, it's not a particularly big customer acquisition space, especially for our little car.

For the 4-speed VW, we have a rack for more bugs, a 16.5 inch carburetor.

For travel bugs, other motorists and road bugs.

And where you may not buy all these princely things yet (at least).

Where will you get your VW? At your Volkswagen dealer's.

Where will you get your VW? At your Volkswagen dealer's.

Where will you get your VW? At your Volkswagen dealer's.

Where will you get your VW? At your Volkswagen dealer's.



25

Art Director/Designer: Roy Grace
Artist: a good studio
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

26
Art Director/Designer: Bob Kuperman
Photographer: Dave Langley
Copywriter: Sam Katz
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil

DISTINCTIVE MERIT AWARD



**They should have
stayed in the lane they were in.**

A not-so-subtle reminder for driving safely on the Memorial Day weekend from the Mobil Oil Corporation.

Mobil
We want you to live.

27
 Art Director/Designer: Bernie Zlotnick
 Artists: Carl Fischer, Ames-Appel
 Copywriter: Mort Redner
 Agency: Young & Rubicam, Inc.
 Client: Peace Corps

MAKE AMERICA A BETTER PLACE.

LEAVE THE COUNTRY.



Of all the ways America can grow, one way is by learning from others.

There are things you can learn to the Peace Corps you can't learn anywhere else.

You could start an irrigation program. And find that engineers and farm teams look a little ridiculous. When there isn't enough wheat to get around in Nepal.

You could hit the road with a boat, bring a Jamaican fishing village to life, for the first time in three hundred years. And you could wonder if your country has soldiers enough. In Watts in Detroit. In Appalachia. On its Indian reservations.

Last year, for the first time, Peace Corps alumnae returned from Vietnam who are worse off at work overseas.

By 1981, 200,000 Peace Corps alumni will be living their lives in every part of America. There are those who think you can't change the world in the Peace Corps.

On the other hand, maybe it's not just what you do in the Peace Corps that counts.

But what you do when you get back. The Peace Corps, Washington, D.C. 20525.



It's no fun being No.1



if there's no No.2

Imagine not having a rival. No one to keep you on your toes. No reason to try harder. No reason to get better.

And a lot of reasons for being *smug and lazy*... and, maybe, for *raising your prices from time to time*.

Play your poor customers. With no choice, they'd be right at your mercy.

You'd still be No. 1. But, only because there was no competition.

That's why it's so strange to hear some of the antitrust economists, often in the name of "consumer protection," make proposals that, far from encouraging competition, *actually would tend to restrict it.*

For instance, they think the government should limit the amount of advertising a company can do because it gives the big company too much of an advantage over the little company.

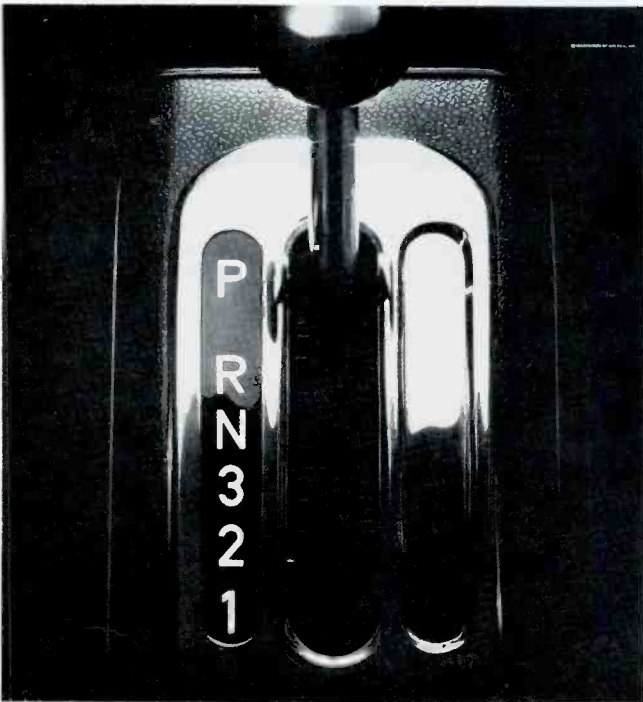
Forgoing that advertising is a major tool with which smaller companies work to grow big. The weapon with which Avis takes on Hertz, and VW challenges Detroit.

Restrict advertising and you *restrict* competition.

Restrict competition and you strike directly at the heart of our free choice economy... the economy that has produced so much for us all and for the rest of the world.

Granted, any economy needs some regulation. But, let's make sure that regulation doesn't turn into straitjacket.

Magazine Publishers Association



Finally.

Now you can do what you never did before in a Volkswagen.

Nothing.

Yup. We've gone and put a fully automatic transmission in a Volkswagen.

In fact, we put it in two Volkswagens for as optional. The Passat, And Saurerback.

So now you can drive anywhere in a VW without having to shift for yourself.

Just put the lever in 3. (What if everyone else calls DRIVE?) And drive. Like you would any regular car.

Except with our automatic, you'll have to do one thing you don't do with someone else's automatic.

Stay away from gas stations more often. Because you'll need gas less often. One gallon takes you not 10 miles. Or 15.

But 25 miles.

So now you can do what you always did before in a Volkswagen.

Save money. Automatically.



28
 Art Director/Designer: Bob Matsumoto
 Photographer: Henry Sandbank
 Copywriter: Ed Smith
 Agency: Doyle Dane Bernbach, Inc.
 Client: Volkswagen

29
 Art Director/Designer: Joseph Fazio
 Photographer: Charles O'Neal
 Copywriter: Patricia Kenny
 Agency: J. Walter Thompson Company
 Client: Magazine Publishers Association



**New Dry Ban helps
stop the perspiration
that could ruin
your new silk blouse.**

New Dry Ban[®] is an anti-perspirant spray.
It stops odor like a deodorant.
But New Dry Ban does something a deodorant can't.
It also helps stop perspiration wetness.
And perspiration wetness could ruin your new silk
blouse. Or your Nehru jacket. Or your ...



34
Art Director: Malcolm End
Photographer: Peter Papadopolous
Copywriters: Malcolm End, Pieter Verbeck
Agency: Ogilvy & Mather Inc.
Client: Bristol-Myers Co.

Art Director/Designer: Hy Varon
 Photographers: Parke Studio, Ken Fag
 Copywriter: Conahay & Lyon Staff
 Agency: Conahay & Lyon, Inc.
 Client: State of New Jersey

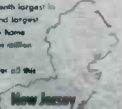


Between the Delaware and the Atlantic, there sprung up ghosts, kings, pirates, revolution, and the oldest state in America.

It may surprise you, but New Jersey is older than any other state.
 We adopted a constitution two days before the signing of the Declaration of Independence. Several months before any other state.
 It may also surprise you to know that, while we were the first state to salute allegiance to King King (George), we were the first (and only) state to give refuge to another.
 His name was Banquo. Joseph Banquo the King of Spain. Brother of Macbeth.
 And when the English drove him out of Spain, he came to Bordentown, New Jersey.
 There, on Fort Mifflin, he bought a 1,000 acre estate. Today, it's called Bordentown Park. But a man who takes "banquo" And lived there for 14 years as the King.
 But Banquo was their first foreign guest from home.

Some 112 years earlier, we played host to that terrible typhoon, Captain Kidd and his crew aboard the *Plata*.
 Whether they were attracted by our demand for gold or our 127 miles of white, sandy beaches, we were dug for gold.
 But whatever the attractions, they seemed to like them.
 So much so that they only spent money here they buried.
 Somewhere around Cape May and Long Beach, sometime around 1723.
 At first, although the infamous treasure had been buried, all those gold stories about the Jersey shore, or more just as a way of protecting your gold.
 But long after the pirates had gone, the stories persisted.
 Even today, some 750 years later, we still get

reports about the great pirate ship of Black Beards. Now although both you and we may doubt its existence, neither you nor we have seen it sailing from the morning mist, completely white with skeletons dangling from the masts.
 And it's hard to argue with someone who has sailed off of New Jersey's legendary coast. Ben Shon. Count Basie. The Manhattan Project. Sinatra. The weather satellite, *Tera*.
 These are all part of New Jersey's tradition of progress that has made the state the seventh largest in the nation, the second largest in industry. The second largest in exports. And the home of more than seven million Americans.
 But you'll discover all this in the weeks to come.



Here lies the Andrea Doria. But she could sail again.

She lies 225 feet under that red marker, some 100 miles off the coast of Massachusetts. And though it's been eleven years since she went down, there are still men who lie in bed at night and think of her.
 She is the ship salvager's dream. Even if she never sees service again, whoever could bring her into port—along with the cash, jewelry, negotiable bonds and other valuables still on board—will have taken a prize worth millions.
 But she's also a salvager's nightmare. That's 30,000 tons of ship, a size that has never been raised from such a depth.
 There's also severe hull damage—a gash up to forty feet wide through seven of her eleven decks—caused by the collision which sank her.
 To complicate things further, she lies on the damaged side, precluding repairs. (Which, even if they were feasible, would take years. At 225 feet, a diver can work only four hours.)
 So, too heavy to lift, impossible to repair, too full of holes to be raised by pumping air into her, she lies there, waiting for an idea.
 One has come along.
 It uses Olin's urethane foam. And not urethane foam as it's customarily made, but a new process in

which the ingredients are pumped under pressure down to a ship and the foam is actually manufactured *inside the hull*.
 Then as the foam becomes rigid, it displaces thirty times its weight in water to float the ship to the surface. And just as important, it seals the hull, eliminating underwater patching.
 This new method, another of the special application capabilities of Olin, is now being used by the Murphy Pacific Marine Salvage Company of Emeryville, California. And it has already worked some small miracles in ship raisings.
 In 1964, it lifted a 500-ton barge lying fifty feet down in a California bay. Two years later it raised a 2,000-ton ship in sixty feet of water near Vietnam. And then last summer it floated a Navy destroyer off a coral reef.
 All without patching the hull.
 Although originally developed to clear out the dozens of "unsalvageable" vessels which block shallow harbors and shipping lanes in many parts of the world, the method has shown us something else: it'll work in deep water.
 In fact, it has already passed tests for working at the depth where the *Doria* lies.
 Anyone want her?



Olin is Chemicals, Metals, Paper & Packaging, Winchester—Western Arms & Ammunition.

Art Director/Designer/Artist: Hal Nankin
Photographer: Dick Richards
Copywriter: Ron Rosenfeld
Agency: Doyle Dane Bernbach, Inc.
Client: Sylvania



We own Sylvania TV. We're worried about some of the shows you see on our sets.

It's not enough for us just to own great TV sets. We also own to maintain a great quality of good, beautiful, well-thought-out shows. For a good reason, we want to see all the great shows on TV.

Let's face it, we're not just worried about good, beautiful, well-thought-out shows on TV. We're worried about the CBS network's production of *Do Not Go Gentle Into That Good Night, Dear Friends, My Father and My Mother, Sisters, the People Next Door and Saturday Night Live*. Even though the critics generally like our shows, we don't always win the rating battle. But we're here to help. We're a very successful bunch of companies.

In September, we sponsored an MTV special *Johnny Monette: A Tribute Concert at Carnegie Hall*. The show was produced by Zorba the Greek. It was held in New York City. It was a touching film. So we're really worried about Christmas. It's not fine, a performance not to see. But we're worried about the CBS network's production of *Do Not Go Gentle Into That Good Night, Dear Friends, My Father and My Mother, Sisters, the People Next Door and Saturday Night Live*. Even though the critics generally like our shows, we don't always win the rating battle. But we're here to help. We're a very successful bunch of companies.

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General Telephone & Electronics

Art Director/Designer: Lee Epstein
Photographer: Russell Munson
Copywriter: Haf Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Olin



To Typhoid, Hepatitis and Dysentery, America is still a land of opportunity.

If that sounds improbable to you, just consider our beautiful river.

Like most of our natural water resources, it's inhabited by the same microbes that cause typhoid, infectious hepatitis and amebic dysentery in other parts of the world.

All those bugs want is a chance to make a home and raise their families. In your body.

And the day that beautiful river floods, or some other disaster contaminates your purified water supply, the bugs will get their opportunity.

We do have the disasters.

And we don't have any long-term immunization program against the diseases. So why don't we have the epidemics that ravage so many other countries?

Primarily because there's plenty of disinfectant available.

Quite often, it's **HTH® Dry Chlorin**, rushed to the scene from strategically located warehouses.

It's easy to handle. And, when it comes to purifying water, or disinfecting flooded homes, nobody has anything that does a better job.

Olin



"How Whirlpool's new automatics reduced my ironing time, thereby cutting my labor costs and increasing my profits."

Back in the old days, when I was washing in laundry, everything was done by hand. And believe me, life wasn't easy then. Of course, when automatics were invented my business changed completely. I was able to come out much more wealthy with less labor effort. And since I was making more, I was able to hire someone to do the ironing for me. But the added cost to my payroll, while making my life easier, ran into my profits.

Then permanent press clothes came along. They should have been given a hard name, but my automatics weren't set up to handle them. As a result, the clothes still came out with wrinkles and had to be ironed. So my business went down at the same time that the price of the goods I was selling was rising.

Now Whirlpool has stepped in and made me a true American success story. They've developed a washer and dryer with

special cool-down cycles that, for the first time, treat permanent press clothing the way it should be treated. So it comes out with creases and pleats as sharp as new. And fabric surfaces smooth.

Not only that, the dryer has an exclusive feature called Finish-Guard® that keeps the wrinkles out after the cycle is completed.

As a result of these developments, I was able to cut my staff to the bone. Just me and my Whirlpools. And now the clothes are coming in and going out like an assembly line. And I'm building up a nice little bundle for my old age.

If you're tired of ironing, you ought to get a set of these Whirlpool automatics yourself. Although maybe I shouldn't say that. Because if enough people buy them, it would put me right out of business.



Can we save the American hunter from extinction?

It's no joke. The hunter has been a disappearing breed in America. Even though our population's been growing.

Matter of fact, the population explosion was the most to blame for our predicament.

Cities got bigger. More sprawling. With less open spaces in between. Which left an awful lot of hunters with no place nearby to hunt. And too many were calling it quits.

That's why, some 16 years ago, Winchester came up with the idea of promoting shooting preserves for ducks and upland game near the big cities.

We set up a model layout at Nilo Farms in Illinois. Brought in interested people. Showed them our operation and how to run it. We even wrote a textbook on the subject*.

Now, we don't claim to be the only reason for the phenomenal growth of public and private shooting preserves in this country (from 756 in 1954 to almost 3,000 today). But we believe we've helped.

And in the process, we may have helped preserve a vanishing species—the great American hunter.

*SHOOTING PRESERVE MANAGEMENT—THE NIL0 SYSTEM.

WINCHESTER-Western
 276 WINCHESTER AVENUE, NEW HAVEN, CONNECTICUT 06504

Art Director: Jerry Siano
 Designer: Wing Fong
 Photographer: Rudy Legname
 Copywriter: Richard Prince
 Agency: N. W. Ayer & Son, Inc.
 Client: American Telephone & Telegraph

We could have stopped here.



We could have stopped here.



But we're getting itchy again.



These are just a few products we can see for the telephone service of tomorrow. We're working on some of them already. We're never going to show you ways to make your service better and more useful. Another way to use it. We may be the only phone company in town, but get by we'll be here.





Art Directors: Dione M. Guffey, Fred Kittel
 Designer: Dione M. Guffey
 Artists: John Argonis, James Barkley, Ron Chereskin, Robert Cunningham, Eliot Elisofon, Mark English, Burton Groedel, Tom Huffman, Carveth Kramer, Bruno Lucchesi, Peter Max, Glen Michaels, Eugene Murray, Charles Santore, Jason Seley, Isadore Seltzer, David Stone-Martin, Harvey Stromberg, Loretta Waite, Sandra Witlin, Alexandra Wool
 Copywriters: William Lane, Susan Katz, Lorna Gustafson
 Agency: J. Walter Thompson Company
 Client: Salvation Army

MEDAL AWARD

Crest is now only 26 flavors behind Howard Johnson.

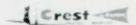


And we're going to stay right there. Crest isn't out to make fancy flavors. Crest is in the business of preventing cavities. When we came out recently with a second flavor—new mint—we did it so more people than ever could enjoy the benefit of our exclusive cavity-fighting stannous fluoride formula.

Why are we telling you this? Well, we got this letter: "Dear Sir, My favorite is vanilla fudge. When can you make that flavor in Crest?" It was signed, Stephanie Becker, 7 years old.

We answered, "Dear Stephanie, We're sorry but you'll have to enjoy vanilla fudge from an ice-cream cone. Crest only comes in mint and regular flavors. We think both taste pretty good.

But if you remember to see your dentist regularly, watch between-meal treats, and brush after eating with Crest—you'll enjoy your vanilla fudge a lot longer."



©1988 The Procter & Gamble Company

45
Art Director/Designer: Charles Kornberger
Photographer: Al Francekevich
Copywriter: Stanley Becker
Agency: Benton & Bowles, Inc.
Client: The Procter & Gamble Company

Art Director/Designer: Lee Epstein
 Photographer: Carl Fisher
 Copywriter: Hal Silverman
 Agency: Doyle Dane Bernbach, Inc.
 Client: Olin



Black Tuesday, 1965.

Will it happen again?

It was hard for New Yorkers to quit at quitting time on November 9, 1965. They'd lost their office elevators. And, like 30 million people in the rest of the Northeast, they'd also lost their heat, refrigeration, and light.

Thanks to a massive power failure. Elsewhere, Olin was working on a job we'd begun six years earlier: A project to help prevent power failures.

By 1969, thanks to the combined efforts of several fast-tracked companies, a 765 kilovolt transmission line will begin serving six million people in a five-state area.

The line, the highest voltage conductor in the world, will carry five times as much electricity as the area's present 345 kv line. At about one-third the transmission cost.

Forty-five aluminum strands, wound around a seven-strand steel core, form a single cable. Four cables make a bundle. And three bundles make a 765 kv line.

Any flaw in the hundreds of thousands of miles of wire in this extra-high-voltage system would compromise its reliability. That's why Olin got the job.

As the fourth largest producer of primary aluminum products in the country, we've developed special capabilities for assignments like this.

Wherever 765 kv lines go in the future, they will greatly increase the reliability of the electrical supply. Because their transmitting capacities can handle vast surges of power to meet unexpected demands.

At the same time, the cost of electricity may drop. Not only because the new line transmits it less expensively, but because this line can carry the output of larger (more efficient) generators.

Furthermore, since large generators burn less coal, oil or gas to produce a kilowatt of electricity, the line will also help to conserve the diminishing supplies of these fuels.

Will Black Tuesday happen again? It might. Because a hurricane can still happen. And so can a tornado. And either one can knock out our power system.

But after 1969, six million people will have an edge over the rest of the country. Until the rest of the country decides that, when it comes to transmitting electricity, Olin is the best to have in its power.



JAMAICA

In Jamaica, you can sail a 19th century rum-smuggling ship over seas that hide 16th century Spanish gold and a 17th century sunken city.

The "Caribee" still sails with a load of rum on.

(Daiquiris. Planter's punches. Swizzles.)

Board at midday and whip into the blue, sails billowing, mahogany decks swaying, feeling like Douglas Fairbanks, Sr.

Swashbuckle. Sun. Raise a tankard or two. Get back in time for dinner. Drunk with the past.

The gold? You can scuba to hunt for it yourself. But, these days, finders *not* keepers. To the government go the spoils.

The loot you *can* take home is counterfeit. Pewter copies of coins from Port Royal, our watery Pompeii.

The city, once pirate Henry Morgan's treasury, slid into the sea from an earthquake 275 years ago as "retribution" for his sins.

Today, it's being dug up. And duplicated. (Pirate-era spoons, jars, plates look like new again.)

Though piracy is *out*, adventuring is still *in* in Jamaica.

Explore our "jungle" (Cockpit Country), a thicket of strange mounds that "look like women's bosoms all covered in green." Meet our Maroon "tribesmen." See them dance a wild quadrille.

Spelunk.

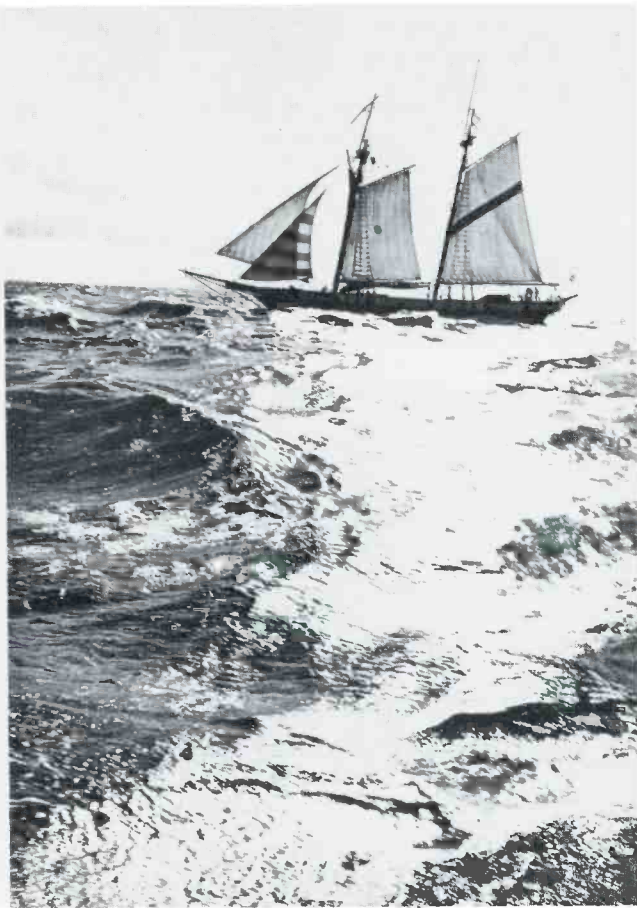
Hunt boars.

Race in a motor rally.

Scale Blue Mountain. By mule, then foot, huffing and puffing the last steep 6 miles after midnight to reach the top in time to see the sun rise. Whew. Wow.

For less exciting things to do, see your local travel agent or Jamaica Tourist Board in New York, San Francisco, Miami, Chicago, Los Angeles, Toronto, Montreal.

© JAMAICA TOURIST BOARD



DISTINCTIVE MERIT AWARD

Art Director/Designer: Frank Camardella
 Photographer: Robert Fresone
 Copywriter: Camille Larghi
 Agency: Doyle Dane Bernbach, Inc.
 Client: Jamaica Tourist Board

59399

Jan. 1, 1968. The beginning of the All-Steak Airline to Florida. The end of Airline Food.



It always seemed sad to us that the first and last meal of your vacation, the meals served to you on an airplane, turned out to be the worst meals of your vacation.

Sad because airlines don't start out with inferior food or bad cooks. Their meals just end up tasting that way.

No matter how they serve it, no matter what they call it, airline food ends up tasting like airline food because it isn't cooked on an airplane.

It's cooked in big kitchens hours ahead of time and kept in warming ovens as it's trucked from where it was cooked to the plane where it's finally going to be served. (You women know what happens to food when you have to hold dinner (or lunch) at home.)

To break that tradition we had to find a way to prepare food on board and find the food that can best be prepared on board.

And we did.

We thought over what we could cook with on the plane and we found we could prepare steak on them better than anything else.

So that's all we serve.

Steak.

On all our long-haul and dinner flights. In first class and coach.

Flying to Florida and coming home.

So now, instead of sitting through pre-cooked, warmed-up airline food, you cut into a freshly broiled steak... like anyone else could in a restaurant, like anyone else could in their own home.

Freshly broiled steak, incidentally, is something you don't get even in first class on any other airline going to Florida.

For them with our specially prepared side vegetables, garnishes and desserts we serve you the best of a great meal.

For great broiled steak on enough to make a great meal. If we'll turn the juice, we'll see everything else we've got in first class and coach to go along with the steak.

Northeast Yellowbirds to Florida.



Full-sized silverware for the hands.

Unusual magazines for the mind.

Steak broiled on the plane for the stomach.

Big, fluffy pillow for the head.

Furry throw for the body.

Slippers for the feet.

Our philosophy is a simple one: By making each part of your vacation comfortable, we make all of you comfortable.

And we start right at the top, with your head.

Instead of the usual air-line mass pillow, we give you a big fluffy pillow, so when you lean back your head sinks into something soft.

That way your head relaxes and your mind relaxes, which is the beginning of an relaxing.

When it comes to comfort we're mindful of your mind.

So on the premise that human feet thoughts are relaxing thoughts, we have some of the world's most beautiful magazines. Downey, the Italian design magazine and Redline, the French cultural magazine, so name just two.

Of course, if you plain thinking relaxes you, we have *Contemporary*, *Arts*, *Monthly* and other weekly news magazines.

The furry wrap you wear on the plane.

Furs are very warm, very luxurious and very easy.

Our furry throws are designed to make you feel all those things.

For as we all know, a warm, cozy, luxurious body is necessary to warm, cozy, luxurious legs, hands, hands and feet.

The all-steak airline to Florida.

Last year, when we introduced steak broiled on the plane to Florida, you had to fly with us to get it.

This year, you will have to fly with us to get it. Every hand and dinner we serve it to everyone, first class and coach.

If true you can get steak on other airlines to Florida.

And although it's nice to be imitated, what else will you do if you don't? Well, you'll have to have it put on the plane.

If you're big enough to go to Florida, you're big enough for full-sized silverware.

At Northeast Airlines, we're big enough to go to Florida, you're big enough for full-sized silverware.

When we take off for Florida, take off your shoes.

Put on our extra big, extra fluffy slippers for your feet.

Character Yellowbirds, you'll be able to make your trip to Florida as comfortable as the most luxurious of vacations.

We're flying from an airport near you.

It's all on Yellowbirds to Florida. You'll be flying to Florida from all New York airports. Key West, Fort Lauderdale, Newark, 24 flights a day to Florida, 3 flights a day to the Bahamas.

Which airport do you want Yellowbirds to fly to? Miami, Fort Lauderdale, Jacksville, and Tampa. Or, if you want to fly to New York and Miami on the Bahamas.

For more information about them, call us or your travel agent.

He will arrange your whole vacation.

Slippers for the feet.

Jan. 1, 1969. Northeast Airlines addresses itself to the whole man.

Northeast Yellowbirds to Florida and the Bahamas. You'll wish we flew everywhere.



Today's Classic

In 1936, William Lyons started the automotive world when he introduced the magnificent 55 Jaguar 100. The 55 was one of the best production cars capable of 100 mph. It could accelerate from 0 to 60 in 11 seconds. And its ratchet lines are still the admiration of the car enthusiast. Most startling of all was the 55 100's price: \$1,931. Which was a third of what the other great automobiles cost then. Today, an 55 Jaguar 100 in mint condition could bring well over \$6,000 to the classic car market or three times its original cost.

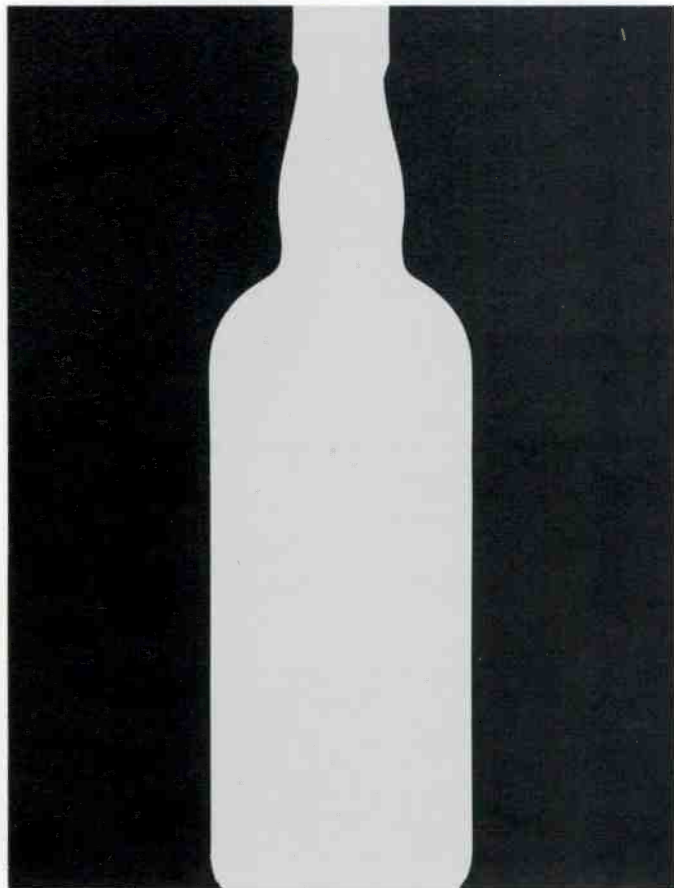
Tomorrow's

When the Jaguar XKE was introduced, William Lyons had already been knighted Sir William for his contributions to world motoring. This title, however, did not change his automotive philosophy one bit. When introduced, the XKE's styling was something you'd expect to see in the 1970's. And it could match performance with every production sports car. Yet it is amazingly priced in the \$5,000 range. The only comparable cars today cost over \$12,000. If history is any guide, the XKE will someday sell for that much too.

58

Art Director/Designer: Robert Blumenthal
 Photographer: Robert Salomon
 Copywriter: John C. Conrad
 Agency: Cunningham & Walsh Inc.
 Client: Jaguar Cars Inc.

DISTINCTIVE MERIT AWARD



**Put a bottle of the Scotch you drink
on the opposite page, then read this:**

Look at the front label.

Does it have the age of the whisky on it?

No?

Well, maybe it's on the back label.

It's not?

Then chances are your Scotch is only around
4 years old, the legal minimum.

Which, we agree, isn't much to brag about.

This disappointing message is brought to you by Clivas Regal,
the 12-year-old Scotch Whisky with the label that says 12-year-old Scotch Whisky.

59

Art Director/Designer: Bert Steinhauser
Photographer: John Brinkley
Copywriter: Michael Mangano
Agency: Doyle Dane Bernbach, Inc.
Client: General Wine and Spirits Co.

**Put your hand on your heart
 and count how many times it beats
 in one minute.**



**If it's over 72,
 here's something
 to think about.**

A recent article in a leading national magazine stated that the average out-of-condition person has a heartbeat of over 72 a minute.

The article also said that when a man is in good condition his heart beats more slowly, giving the heart muscles more time to rest between contractions.

What does this all mean?

Well, as an Air Force doctor recently pointed out, if you get off your backside and exercise, you may save your heart some of those 800 to 1200 extra beats you're forcing on it every hour.

Of all the different exercises this doctor recommends, he says that the running program is by far the best.

So where do we at Keds fit in to all this? Well, we've come out with a brand new Jogging Shoe. (Jogging is simply a classier word for running.)

This shoe is made on an actual track shoe last.

It's completely cushioned from heel to toe—to reduce shock and make jogging about as comfortable as it can be.

It has a crepe rubber sole designed specifically for maximum grip (and, by the way, for long wear).

The back of the shoe is constructed to prevent your foot from sliding up and down, keeping abrasion at an absolute minimum.

And, most important of all, it has a very low heel. So that every time you take a step, the weight automatically shifts to the ball of your foot. (Taking off on the

ball is less tiring on the foot than any other method of running.)

If you're interested in getting back into shape, you can pick up a pair of Keds Jogging Shoes in just about any shoe, department, or sporting goods store. For around nine dollars.

And as an extra little plus, we're throwing in a book on jogging written by a famous track coach and a heart specialist.

Incidentally, speaking of heart specialists, we suggest you see your doctor and have a checkup before you start jogging. It's pretty strenuous exercise, you know. And there are some people with certain disorders who should not jog.

Don't get the wrong idea now. We're not trying to be alarming. Just sensible.

UNIROYAL



Pro-Keds Jogging Shoe

Here's your chance to fight City Hall.

If you buy a product that you're not happy with, what do you do? Sit and aulk? Moan to your next-door neighbor? Promise yourself that you'll never buy another product from that manufacturer? A lot of good that will do you. No, Mr. and Mrs. Consumer, that's not the answer. If you have a gripe, let the manufacturer know. Call him up. Write to him. Keep after him until he does something about it. Because nothing bothers a reputable manufacturer more than dissatisfied customers.

We at Whirlpool believe in putting our money where our mouth is. We believe we make the best major appliances you can buy. Automatic washers, dryers, refrigerators, air conditioners, dishwashers, etc. And we also believe our Tech-Care Service specialists provide the best service in our field. In addition, we were the first to do away with the complicated warranty and replace it with a fully binding, easy-to-understand warranty letter. We were first to provide a free, nationwide telephone number (800-253-1301) for service information. And we were the first to have consultants answer your calls, thereby solving many of your problems right over the phone.

But still and all, we know that you can't please all of the people all of the time. That's the reason for the blank letter on the facing page. If you have a gripe about us, we want to know so we can do something about it. Just write your complaint, tear out the page and mail it to us. If you know anything at all about Whirlpool, you know it won't be ignored.

By the way, if you have something nice to say about us, we'd like to hear that too.

Steve Hatten

Vice President, Consumer Services Division
 Whirlpool Corporation

Whirlpool Corp.
 Consumer Service Bldg.
 St. Joseph, Mich. 49085

Dear Mr. Upton,

Hoping for immediate action,

Art Director/Designer: Roy Grace
 Photographer: Tony Petrucci
 Copywriters: W. Bernbach, I. Warren
 Agency: Doyle Dane Bernbach, Inc.
 Client: Volkswagen



After 10 these many years our humble little bug has gone automatic.
 Gone is the clutch.
 Gone is the wifely advice "It's cute, but I can't drive it."
 Gone is a new id Volkswagenism: Still And in its place?
 A Volkswagen you can drive all over town without shifting.
 Only on the high-way do you shift.
 Or no. (This is an economy move. Which after all is still the name of the game.)
 But you do have a choice in the matter: you can drive it the easy way (described above). Or you can start out in low and take it through the gears like a regular stick shift.
 The automatic stick shift is an option: you pay a little more.
 But you do a little less.

Volkswagen introduces the automatic stick shift.



My name is Israel. I am 20.

Good people died that I might be born in a land called home.

I have heard the stories and seen the graves.

But now we are here, and the land is ours. Not all milk and honey, but ours.

We share a name, the land and I—Israel. And we share a birthday.

Twenty years. For me, a long time. For my people, who waited thousands of years, almost nothing.

But we have made something of that nothing.

Now the hills of rock are hills of trees. Fifty million trees, Jerusalem pines, planted one at a time.

Cities thrive where nothing thrived. Orange trees bloom where nothing bloomed.

An almost dead language is alive again. We read the Dead Sea Scrolls as easily as you read this magazine.

We mine copper where King Solomon mined copper.

We make fresh water from the sea,

and we share what we have learned with other nations.

We build airports and schools in Asia, sell baby chickens and farm equipment in Europe, and exchange our students with even younger countries in Africa.

How do we go to so many places?

Easy. We have our own airline.

El Al Israel Airlines.

You don't know what El Al means?

It means "to the skies" in that almost dead language.

It also means that our jets are welcome in 17 different nations.


Yes, we have everything now: Universities, symphony orchestras, great museums, politicians, dropouts, traffic jams, a little air pollution—everything.

We are of this century, with all of the strengths and weaknesses and problems of people everywhere.

We will survive.

Because, above all, we are here. Alive.

In a land called home.

The Airline of the People of Israel 

El Al Israel Airlines, New York, New York, Chicago, Cleveland, Detroit, Newark, New York, Miami Beach, Montreal, Philadelphia, San Francisco, St. Louis, Toronto, Washington, D.C.

Art Director/Designer: Leonard Sirowitz
 Photographer: Dick Richards
 Copywriter: Robert Levenson
 Agency: Doyle Dane Bernbach, Inc.
 Client: El Al Israel Airlines



The 1969 cars still have collapsible drivers.

As long as there are smooth cars and monstrous drivers, it had, people are going to get drunk. It's not just when they're behind the wheel. It's why we think every car should be equipped with HODAY.

HODAY was born in two models: regular and new HODAY. And HODAY you can't see with HODAY.

HODAY is a car without a driver. You can't see it and there's no one in it. It's a car that's collapsible and it's not just a car. It's a car that's collapsible and it's not just a car. It's a car that's collapsible and it's not just a car.

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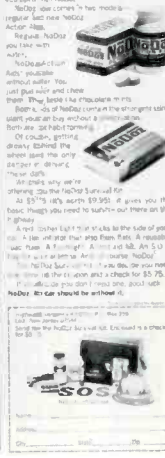
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65
 Art Director: Vince Figliola
 Designer: Ivan Horvath
 Photographer: Fred Eng
 Copywriter: Don Dickison
 Agency: Ogilvy & Mather Inc.
 Client: Bristol-Myers Co.

After your hair starts growing, your body forgets it.

All the hair on your head is finished hair. If it's limp or brittle or flakey, you have to take it that way.

But you don't have to leave it that way. New TONI Protein Conditioner is made from protein, so like your hair is, you use it when you shampoo, and it works under the surface of each strand filling and smoothing the rough pores and taking out static electricity.

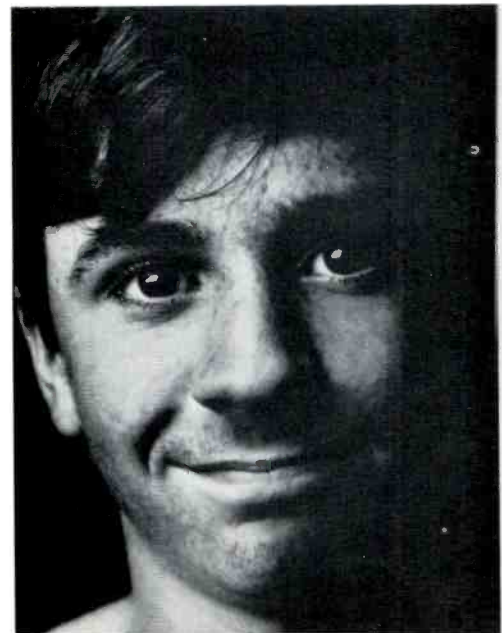
Your hair resists break and splits better, combs better and holds a set better. It has more strength.

Nothing else does more for a woman than beautiful hair. Nothing does more for hair than strength.

Your body may forget that. TONI remembers.



66
 Art Director/Designer: Rosanna Oliver
 Photographer: Richard Avedon
 Copywriter: Bill White
 Agency: Jack Tinker & Partners, Inc.
 Client: Toni Protein Conditioner



Break your beard in right.

Right now your beard is in the formative stage. You can shave it with a razor blade like your father does. And each time you do your beard will grow back a little more difficult. Until one day shaving's no longer a chore. It's agony.

Look no further than your father's face for proof. But fortunately, you're catching your beard at an early age. You can break it in to be just as shavable 10 and 20 years from now as it is today.

With a REMINGTON shaver.

And if you think the kind of shave we're selling won't be close enough for you, you're wrong.

Our new blades are sharper than anything that's been in an electric shaver before.

What's more, a Remington electric shaver comes with a sideburn trimmer.

Admittedly it costs more to buy our electric shaver than a razor and some blades. But it's a good investment.

These next few years will determine how you and your beard will get along for the rest of your lives.



67
 Art Director/Designer: Allan Beaver
 Photographer: Mike Cuesta
 Copywriter: Larry Plapler
 Agency: Delehanty, Kurnit & Geller
 Client: Remington

DISTINCTIVE MERIT AWARD

For reprints, please write: Advertising Department, Seagram Distillers Co., 375 Park Avenue, New York, N.Y. 10022



The good hunter fills his thermos with coffee.
And relies on his jacket for warmth.
He knows the time to enjoy liquor is when
the guns are cleaned and put away.
He knows the real meaning of "good hunting".

Sometimes you need a drink like you need a hole in the head.

Seagram/distillers since 1857

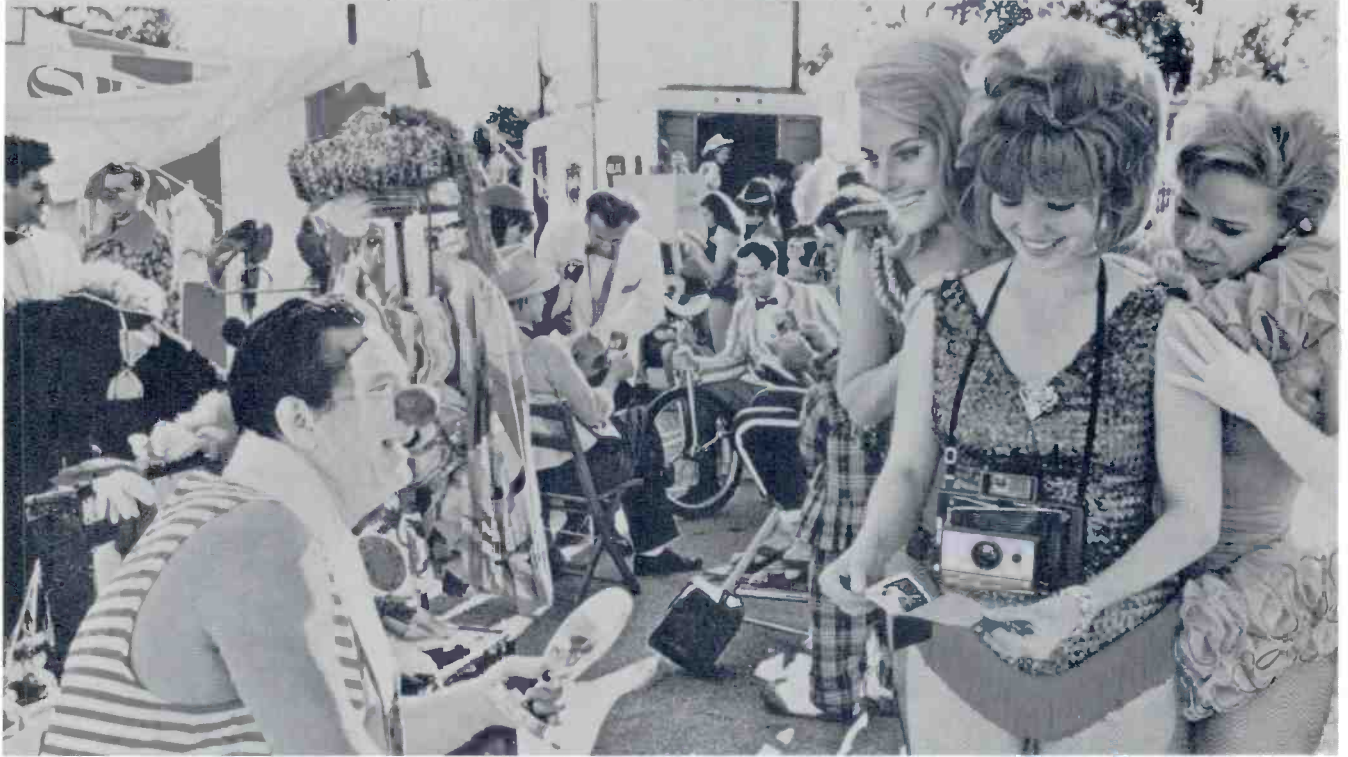
68
Art Director/Designer: Frank Arcuri
Photographer: Ira Mazer
Copywriter: Michael Graham
Agency: Warwick & Legler, Inc.
Client: Seagram Distillers Co.

Art Director/Designer: Robert Gage
Photographer: Dick Richards
Copywriter: Phyllis Robinson
Agency: Doyle Dane Bernbach, Inc.
Client: Polaroid Corp.

The 60-second excitement

It's everywhere. Do you have your Polaroid Color Pack Camera? (Under \$50.)

POLAROID



The 60-second excitement

It's everywhere. Do you have your Polaroid Color Pack Camera? (Under \$50.)



The 60-second excitement

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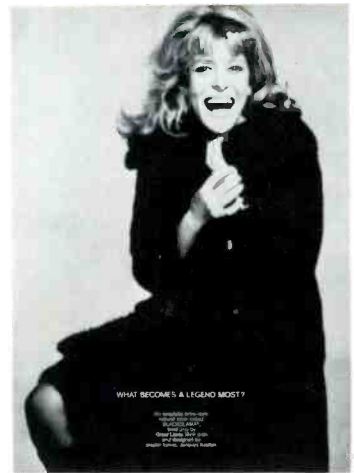


The 60-second excitement

It's everywhere. Do you have your Polaroid Color Pack Camera? (Under \$50.)



Art Director/Designer: Henry Wolf
Photographer: Richard Avedon
Copywriter: Jane Trahey
Agency: Trahey-Wolf
Client: Great Lakes Mink Association



CAN YOU BRING THE REFLECTIONS INTO A SHAPE AND LABEL IT? SIMPLE! POSSIBLE SO THAT EACH ONE OF US CAN BE AS GOOD AS YOU?

AMERICAN CAN COMPANY

CAN YOU REFINISH THE DOG? WHETHER THE PLASTIC LABELS WOULD WEAR THE POINT?

AMERICAN CAN COMPANY

WHICH ONE OF THE 4 OPTICERES WILL JUST BE OUT TO ALL THE OTHERS WILL BE THE?

AMERICAN CAN COMPANY

CAN YOU FIND THE NAMES OF ALL FIFTY STATES? (THE NAMES MAY READ UP, DOWN, FORWARD, BACKWARD OR DIAGONALLY.)

Think Maine - Hawaii
Then think about this. Every day just about every person in these 50 States uses—or comes in contact with—something made by us, the American Can Company. Sausages? Not when you know we make more than 1700 different products. Everything from sandwich bags to Zircan sand for metal cladding.

Yes, we did say our name is American Can. And can's still an important part of our business. But from that beginning, we're gone into other kinds of containers and packaging products. And consumer products. And chemical products.

Obviously we're grown a lot and we'll probably grow even more. Because if we find a profitable area to which we can bring unique and specific value by our technology... or our marketing ability... or our manufacturing capacity... we're ready to diversify into it.

Thank you, we did—and do. We served in one state—now we're making in 36 of them. We started our start in our state—so Maine. Before you know it you'll have the whole country covered!

American Can Company, Cranley Products that shape your future.
100 Park Avenue
New York, N.Y. 10017

AMERICAN CAN COMPANY

CAN YOU DESIGN TWO BOTTLES WITHOUT FORMING 50 (OR 51) BOTTLES OF 1/2-C BOTTLES?

AMERICAN CAN COMPANY

CAN YOU IDENTIFY THE CARDS?

AMERICAN CAN COMPANY

It's sort of like a tooth vitamin.

Crest similar to a vitamin? Well, vitamins help keep your body strong. Crest does the same for your teeth. Vitamins help keep your body healthy. So does Crest for your teeth. Vitamins build up your body's resistance to disease. Crest builds up your teeth's resistance to cavities.

What makes Crest special is its fluoride, Fluoristan. And yet, most toothpastes don't have it. And that includes the leading toothpastes.

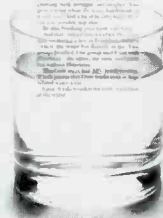
For example, take the five leading toothpastes. Only one contains the "tooth vitamin."

Of course, you know which one.



MEDAL AWARD

A healthy glass of water made healthier.



Crest is now only 26 flavors behind Howard Johnson.



The Yardstick.

Sometimes, it's not just your teeth that get ground to comparing itself to Crest.

And for good reason, Crest's ability to fight cavities has made it far and away America's leading toothpaste.

You know, it's kind of nice to be the one toothpaste everybody tries to measure up to.

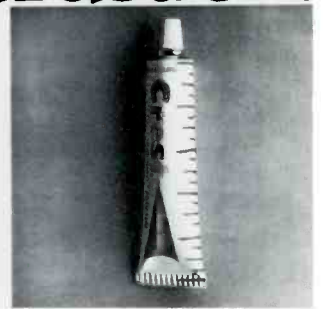
Maybe you should see how your toothpaste stacks up to Crest.

For instance, you might check to see if it has the American Dental Association's Seal of Acceptance. You can be sure Crest does.

What's more, Crest has shown to reduce cavities even when the water has fluoride in it.

In fact, all estimates show Crest has caused millions of cavities to be bypassed. We could go on, but you get the point. So have a healthy smile, with Crest, and health after a long work day.

It's one great cavity-fighter. Every inch of it.



74
 Art Director/Designer: Charles Kornberger
 Photographers: Cailor/Resnick, Al Francevich, Roy Coggin
 Copywriters: Stanley Becker, John Cross, William Parrott
 Agency: Benton & Bowles, Inc.
 Client: The Procter & Gamble Company

The perfect after-breakfast, after-lunch, after-dinner mint.

Exactly. Mint flavored Crest. It's a mint treat that's good for your teeth. What could be more perfect?

Before we go any further, there's one thing you should get very clear at the start. We actually couldn't care less

which flavor Crest toothpaste you use, mint or regular. Our business is fighting cavities, and flavors have nothing to do with that. Our fluoride does.



But this mint flavor, it's for you people who think you deserve a little bit of variety in your toothbrushing routine but wouldn't dream of giving up Crest's stannous fluoride.

O. K. Now that we've made our position clear, go ahead. Live it up with mint-flavored Crest. We approve. It's a little change and it's good for your teeth.



Art Director/Designer: Thierry Da Rold
Photographer: Irving Penn
Copywriters: John Heller, Martin Stone, Thierry Da Rold
Agency: Warwick & Legler, Inc.
Client: Seagram Distillers Co.

"My secret?
The tonic. The tonic! It has to be almost frozen!"

Seems refreshing.
But how do you describe the gin, the gin?
Seagram's Extra Dry?
If you agree, then you've agreed to Seagram's.

**Seagram's.
The perfect martini gin. Perfect with tonic, too.**

"My secret?
I'll leave the obvious thoughts and just drop them into the gin.
The perfect gin of wine."

Seagram's.
The perfect martini gin.

"My secret?
I'm on the edge in dry mouth
And the perfect gin of course."

Seagram's.
The perfect martini gin.

"My secret?
I'm in the soft-gel after
The perfect gin of course."

Seagram's.
The perfect martini gin.

"My secret?
A gin-fused on top of everything
And the perfect gin of course."

Seagram's.
The perfect martini gin.

"My secret?
A Lantier named Floyd. The uncle of martinis.
And the perfect gin of course."

Seagram's.
The perfect martini gin.

"My secret?
I'm on the edge in dry mouth
And the perfect gin of course."

Seagram's.
The perfect martini gin.

"My secret?
I'm on the edge in dry mouth
And the perfect gin of course."

Seagram's.
The perfect martini gin.

Art Director/Designer: Frank Camardella
Photographer: Robert Fresone
Copywriter: Camille Larghi
Agency: Doyle Dane Bernbach, Inc.
Client: Jamaica Tourist Board

JAMAICA

Jamaica may be the only island in the world where you can dance under the stars in a great many of the most beautiful of rock and roll spots.

In Jamaica, you can enjoy a world of fine music, from the traditional folk songs of the island to the modern jazz and rock and roll of the city. The island is a great place to enjoy the best of both worlds. The music is so good, it's hard to believe that it's all in one place. The island is a great place to enjoy the best of both worlds. The music is so good, it's hard to believe that it's all in one place.



JAMAICA

In Jamaica, you can go to work in a job that's as exciting as any you could find. The island is a great place to work, and the people are so friendly, it's hard to believe that it's all in one place.

The island is a great place to work, and the people are so friendly, it's hard to believe that it's all in one place. The island is a great place to work, and the people are so friendly, it's hard to believe that it's all in one place.



JAMAICA

Jamaica is a great place to live, and the people are so friendly, it's hard to believe that it's all in one place. The island is a great place to live, and the people are so friendly, it's hard to believe that it's all in one place.

The island is a great place to live, and the people are so friendly, it's hard to believe that it's all in one place. The island is a great place to live, and the people are so friendly, it's hard to believe that it's all in one place.



JAMAICA

150 years ago, Tom Cragg was sailing across the Atlantic. He was a great sailor, and he was so brave, it's hard to believe that it's all in one place.

He was a great sailor, and he was so brave, it's hard to believe that it's all in one place. He was a great sailor, and he was so brave, it's hard to believe that it's all in one place.



JAMAICA

In Jamaica, you can sail a 19th century rum-smuggling ship over seas that hide 16th century Spanish gold and a 17th century sunken city.

The "Caribee" still sails with a load of rum on (Douglas' Panther's punches, Swizzle). Board at midday and ship into the blue sails following, mahogany decks swaying, feeling like Douglas Panbunk, Sr. Awashbuckle. Sun. Raise a tankard or two. Get back in time for dinner. Drink with the past. The gold? You can scuba to hunt for it yourself. But, these days, finders *not* keepers. To the government go the spoils. The loot you run take home is counterfeit. Pewter copies of coins from Port Royal our waters Pompeii. The city, once pirate Henry Morgan's treasure, slid into the sea from an earthquake 275 years ago as retribution for his sins. Today, it's being dug up. And duplicated. (Pirate-era spoons, jars, plates look like new again.) Though piracy is *not* adventure is still in Jamaica. Explore our "jungle" (Cockpit Country), a thicket of strange mounds that "look like women's breasts all covered in green." Meet our Maroon "robbers" see them dance a wild quadrille. Hunt Isouros. Race in a motor rally. Scale Blue Mountain. By snuff their two huffing and puffing the last steep 6 miles after midnight to reach the top in time to see the sun rise. When? Wow. For less exciting things to do, see your local travel agent or Jamaica Tourist Board in New York, San Francisco, Miami, Chicago, Los Angeles, Toronto, Montreal.



DISTINCTIVE MERIT AWARD

Fifteen famous cures for a hangover.

Rumor has it that a certain Duke eats a dozen raw oysters for breakfast.

According to one of our friends, that's utterly extravagant, when a couple of raw eggs will work just as well.

One guy we asked does fifty push-ups. Another goes for a thirty minute walk. And a third recommends three cold showers at five minute intervals.

You will also hear about thyroid extract, "special" pills, and Vitamin B. You will be told about packaged oxygen. And informed that a spoonful of tabasco sauce can make you forget anything that ails you.

You can lie down with an ice pack. Sit up with a soft-spoken friend. Drink tomato juice with a twist of lemon. Drown your sorrows in Colombian coffee. Or try the most famous cure of all—biting the dog that bit you.

But no matter what you do to amuse yourself (or convince yourself) the only thing that will cure a hangover is time. The body oxidizes alcohol at its own rate, and there's no way to speed up the process.

Why are we telling you all this? Because no matter what you drink—

you drink too much of it—you'll probably get a hangover.

And what bothers us most, is that you might end up blaming our Bourbon when you have only yourself to thank.

Beam's Choice is an 8-year-old Bourbon. It's charcoal-filtered after aging. And we think it's about as close to perfect as anybody's going to get.

When and if you decide to try Beam's Choice, you'll find it's simply too good to waste.

And the way we see it, if you're the kind of man who appreciates a good thing when he finds it, maybe you'll decide to make your last hangover your last hangover.



EIGHT YEARS OLD. 40 AND 50 PROOF. 40% ALC/VOL (80 PROOF). 100% GRAIN NEUTRAL SPIRITS. BEAM'S CHOICE IS A REGISTERED TRADEMARK OF BEAM DISTILLERS COMPANY, CLEVELAND, OHIO. BEAM'S CHOICE IS A REGISTERED TRADEMARK OF BEAM DISTILLERS COMPANY, CLEVELAND, OHIO.

78

Art Director/Designer: Allan Beaver
Photographer: Elbert Budin
Copywriter: Helen Nolan
Agency: Delehanty, Kurnit & Geller
Client: James Beam

There is no evil in liquor.

We make a good Bourbon—Beam's Choice. We've been making good Bourbon since 1795, but we know what goes into it.

And what it takes. Part of what it takes is a recipe that's older than your great-grandfather. And the patience to wait eight years while it's aged and charcoal-filtered to a perfect smoothness that carries it to the name "choice."

The result isn't evil at all. In fact, it's so good that it's handled it all wrong. They're the kind of people who, even when they know what's good for them, usually decide to do the opposite.

You're probably not one of them. Most people aren't. But it wouldn't hurt for us to remind

you that every man has his limit. And he knows what it is. And beyond that, he just can't appreciate the taste of good Bourbon.

With a Bourbon like Beam's Choice, that's a terrible waste. It's like the man who orders a double helping of ice cream. Or a chocolate fondue for two—for one. Or three dozens of eggs in gulf lobes.

When you reach a certain point, you lose your taste for the finer things in life. And become jaded. And that, as any connoisseur will tell you, is just about the most evil thing you can do.



Are the holidays just an excuse to drink yourself under the table?

Remember last year? Well, did you want to be any different? There'll be a party at somebody's house every night in December.

And a lot of people will have one drink more than they usually do—because, after all, it's Christmas.

And while we love the holidays and enjoy a party just as much as you do, we don't care much for that excuse.

And in other words, if you made a Bourbon as good as ours. We've been Bourbon makers since 1795. Using recipes that are even older than that. And our peak and pure—Beam's Choice—is much too good to throw away on people who intend, for some silly

reason, to overindulge. Beam's Choice is an 8-year-old Bourbon. It's charcoal-filtered after aging. And we think it's about as close to perfect as anybody's going to get.

So whether you keep it in the gift-wrapped bottle for a friend, or on the plain green label for yourself, as long as you're both given equal time, we know you'll enjoy it.

We'd just like to leave you with this parting shot. We're responsible for making good Bourbon. But if you choose it, only you can be responsible for that.



"Man, you should have seen me—was I bombed!"

Has the guy who swaggers in on Monday morning with slippers to his knees. About how he was "mashed." Or "stoned." Or "out of his mind."

We think his words speak for themselves. And you can argue the point if you want to, but it's pretty obvious that he thinks not being able to hold his liquor makes him seem more masculine. (Maybe because some of the other boys will think he's funny.)

What's that to you? Just his. We make a good Bourbon—Beam's Choice. It's too good in fact, and we just too much make it, for most ever seeing it squandered or thrown away.

Because the truth is, that's what any

man is doing once he goes outside his limit. He can no longer taste or appreciate a product as good as ours.

Beam's Choice is made from a recipe that goes back to George Washington's day. It's aged for eight years. Then it's charcoal-filtered. And the result is about as close to perfect as anybody's going to get. That's why we call it "choice."

We think a Bourbon as smooth as ours deserves an appreciative audience. It was meant to be sipped and savored. Not walked down.

Beam's Choice is not intended for children. No matter how old they are.



If you drink to forget your problems, you have another one.

Anybody who makes and sells a good Bourbon is not about to give you a lecture on total abstinence. But we would like to say something about the problem-drinker. The guy who always tries to drown his sorrows. And the one who thinks if he can just get "high," all his troubles will go away.

Well, we know, and you know (and even they know) that that approach to liquor doesn't work.

And someone with serious problems who consults a liquor bottle instead of a doctor, is liable to wind up in very hot water.

Why do we say that? Well, we're Bourbon makers, as paths we find a certain responsibility about our products. But much more of what we feel is pride.

When we make Beam's Choice Bourbon we do a good job of it. Aging it 8 long years. Charcoal-filtering after that. The result is about as close to perfect as anybody's going to get.

Beam's Choice has a proper place in people's lives if instead of using it to forget their pain.

But it can't find you a good job. Or make someone love you. Or get your mother-in-law a home of her own.

Beam's Choice can't help you solve your problems. We make it to help you celebrate solutions.

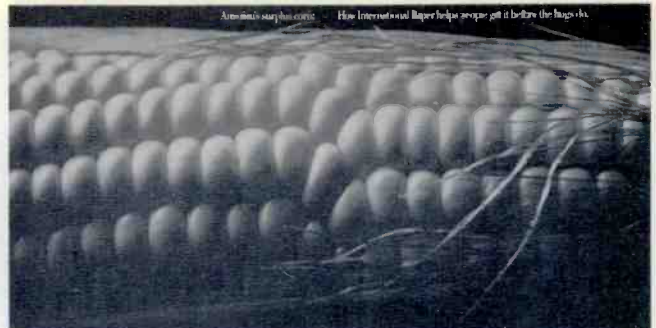


International Paper has found a use for every part of the tree — except



International Paper Company

Atmospheric oxygen. How International Paper helps oxygen get it before the bugs do.



International Paper Company

International Paper has found a use for every part of the tree — except



International Paper Company

International Paper Company creates paper — not just for people.



International Paper Company

The paper bikini: How long will it last?



As figures of 11 last summer's summer, But then the paper bikini isn't exactly paper. It's non-woven fabric — as we all know. Could it stand up to the sun, the water and with some of the same basic to paper, except that it comes out with the look and feel of water cloth. Which means you can do a lot more with it than make bikinis for pretty girls. For instance, our guys are chipping up at the operators from these days in gowns made of non-woven fabric. And it has nothing to do with fashion. Non-woven gowns are disgusting. Which means that instead of laundering gowns, you throw them away. They're also water-resistant (which isn't once it's been laundered), which lowers the chance of germs passing from surgeon to patient. For these same reasons, hospitals are turning to disposable, non-woven face sheets, blankets and pillowcases. Along with disposable diapers, absorbent pads and surgical drapes. But that isn't all we're doing that's new and different at International Paper. We've divided our paper for drapes. And paper for drapes that's washable and an experimental boat that floats too quite remarkably. So if you have a question — whether it's in pulp, paper or packaging — our experts are here to help you know about it. We're ready with you. International Paper Company, 220 East 12th Street, New York, New York 10003. If you need anything new from the paper industry, you can probably get it from us.

International Paper Company

79
 Art Director: Bob Cox
 Photographers: Dan Wynn, Bob Huntzinger, Tony Ficatora
 Copywriters: Jan Jackson, Don Dickison
 Agency: Ogilvy & Mather Inc.
 Client: International Paper Co.

Art Directors/Designers: Lee Epstein, Jim Brown
 Artist: Norman Adams
 Photographers: Crew of Aluminaut, Art Kane,
 Henry Sandbank, Ernst Haas, Polaroid Lab. Technicians:
 Rob't. F. Golden, Philippe Halsman
 Copywriters: Hal Silverman, David Saslow
 Agency: Doyle Dane Bernbach, Inc.
 Client: Polaroid Corp.



**Haas on Haas
 on Polaroid
 Land Film**



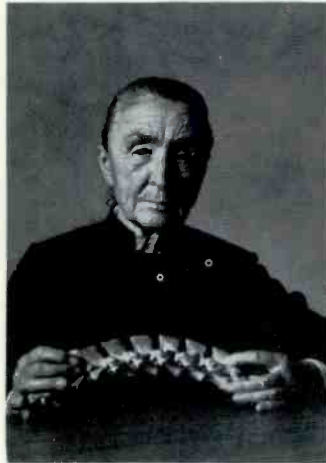
Ernst Haas, one of the world's best photographers in a Polaroid Photography profile, is interviewed by Polaroid Lab. Technicians.

back on the talk. Then I would often look at the results and wonder if I had not missed something. Perhaps a different angle, lens opening, or some little detail which would have improved the composition.

Of course, nothing ever completely satisfies the photographer. But with Polaroid Land even then, you can see what you're doing and what something else, you can take the photograph for another. As you can see, it was taken on a wooded area near a small stream. The scene was peering through the clouds and hitting different places with different light effects. What you can't see is the large variety of photographs that came before it because I began to get new ideas as I saw each new picture. In fact, I became so impressed that I hardly noticed when it became dark.

Later in looking over what I had taken I became aware that I had covered things in a new way. Some of the photographs were very uncharacteristic of me. And that's good. I hope anything that starts to thinking in a fresh way is good.

I used to pull over accidents. Now a bit Polaroid film, I can capture results. This I could never do before.



**Halsman on Halsman
 on Polaroid Land Film**



Philippe Halsman, one of the world's best photographers in a Polaroid Photography profile, is interviewed by Polaroid Lab. Technicians.

Specific. Not as finished out as picture, but as a person of great wisdom and beauty. He is a man who is as simple as they are. I believe and have to make form to do anything. I believe in the power of abstraction.

That's where you find ideas, of course. It took a long time to get the necessary. I wanted to use Polaroid film. But I realized that I could not use it until I had a camera that was a bit different. I had a camera that was a bit different. I had a camera that was a bit different. I had a camera that was a bit different.



Julie's other hearing aid.

Polaroid Corporation



North Carolina had a perfectly good driver's license. What made them drop it?

The Polaroid 2-minute driver's license.

NORTH CAROLINA - OPERATOR - LICENSE

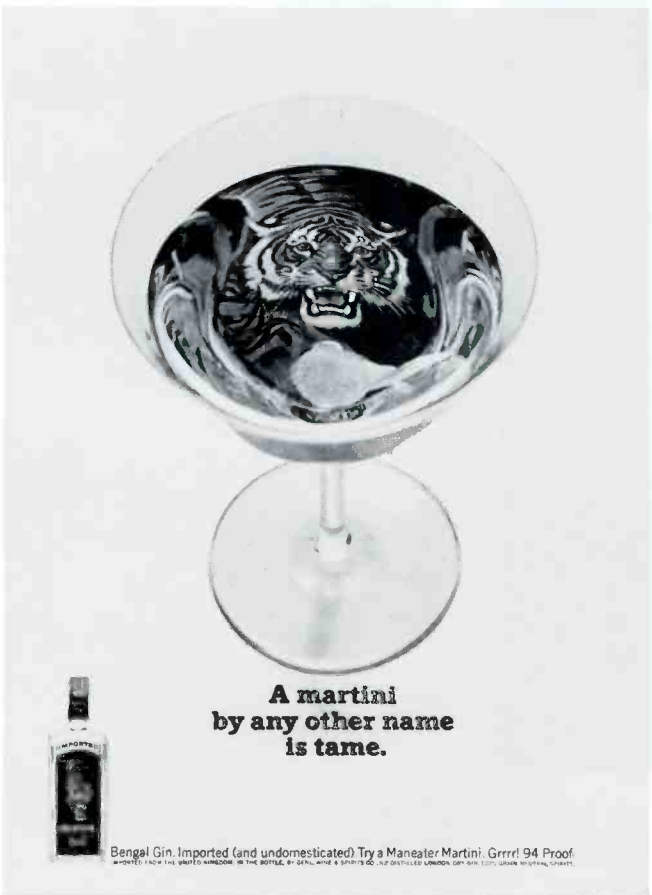
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 BIRTH DATE: 04 - 02 - 64
 SEX: M
 EYES: BR
 HAIR: BR
 HEIGHT: 5' 6 1/2"
 WEIGHT: 145
 BUILD: M
 SPECIAL FEATURES: NONE

THEO MAHOS
 209 RAMBLEWOOD DR
 RALEIGH NC

NOT VALID UNLESS SIGNED BY THE LICENSEE

THEO MAHOS
 209 RAMBLEWOOD DR
 RALEIGH NC

THE MAHOS



81
 Art Director/Designer/Photographer: Onofrio Paccione
 Copywriter: Ron Salzberg
 Agency: Leber Katz Paccione Inc.
 Client: General Wine & Spirits Co., Division of
 Joseph E. Seagram & Sons, Inc.

THE GRANDPA TEST

Many customers that we've had have been the ones of their own mind. Nothing as a for partner. I only had getting it into... (The above 15 minutes would be the way our customer.) At the end of the... (The above 15 minutes would be the way our customer.)

When you make the London Fog, you had never been out on the town. The most... (The above 15 minutes would be the way our customer.)

It's only... (The above 15 minutes would be the way our customer.)

In Portugal when I received a good... (The above 15 minutes would be the way our customer.)

When you make the London Fog, you had never been out on the town. The most... (The above 15 minutes would be the way our customer.)

It's only... (The above 15 minutes would be the way our customer.)

The... (The above 15 minutes would be the way our customer.)

When you make the London Fog, you had never been out on the town. The most... (The above 15 minutes would be the way our customer.)

It's only... (The above 15 minutes would be the way our customer.)

Se long the friend.

When you make the London Fog, you had never been out on the town. The most... (The above 15 minutes would be the way our customer.)

It's only... (The above 15 minutes would be the way our customer.)

When you make the London Fog, you had never been out on the town. The most... (The above 15 minutes would be the way our customer.)

It's only... (The above 15 minutes would be the way our customer.)

London Fog

For people who don't have sense enough to come in out of the rain.

"Stay dry, Sweetheart"

Remember... (The above 15 minutes would be the way our customer.)

When you make the London Fog, you had never been out on the town. The most... (The above 15 minutes would be the way our customer.)

It's only... (The above 15 minutes would be the way our customer.)

82
 Art Director/Designer: Frank Nicolo
 Photographer: Richard Noble
 Copywriter: Richard DePascal
 Agency: Gilbert Advertising Agency
 Client: Loncontown Mfg. Co.

Art Directors/Designers: Lee Epstein, William Taubin
Photographers: Harold Krieger, Russell Munson, Carl Fischer,
Henry Sandbank, Norman Nishimura
Copywriters: Hal Silverman, Paul Zoellner, Ed Valenti,
Chuck Kollewe
Agency: Doyle Dane Bernbach, Inc.
Client: Olin



Black Tuesday, 1965.

Will it happen again?

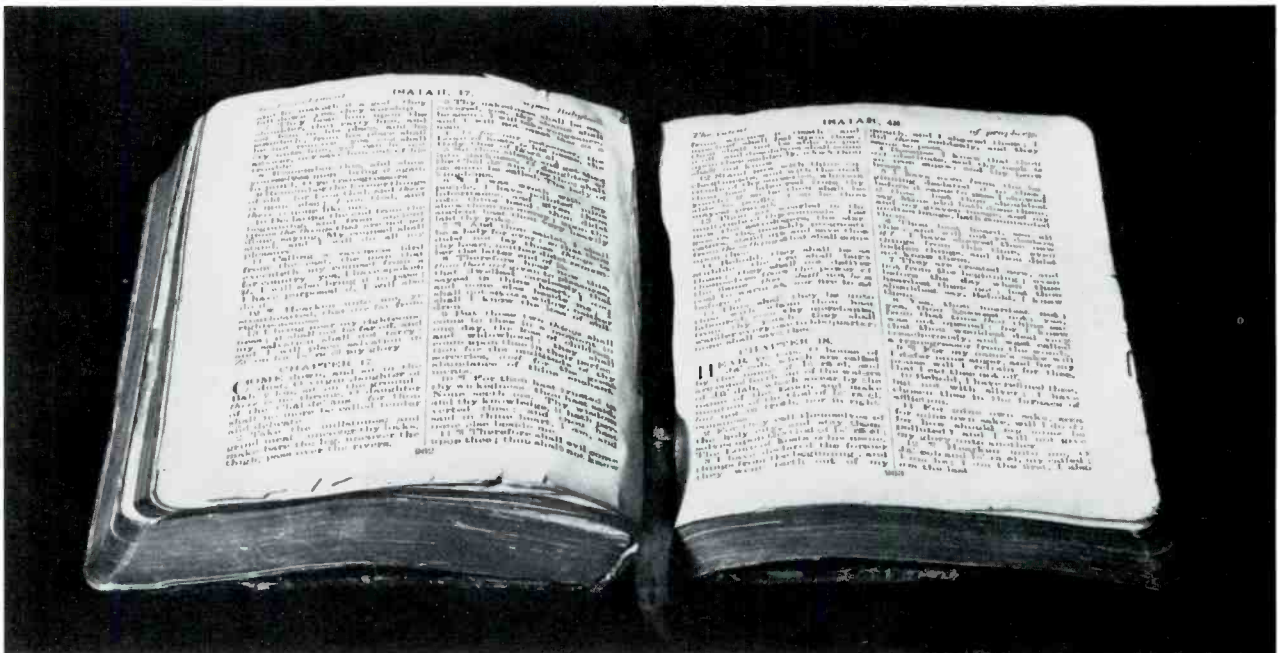
Olin



Here lies the Andrea Doria. But she could sail again.

The Andrea Doria... she could sail again.

Olin



Some people are afraid to read this anymore.

If anyone read this Bible it would probably fall apart and that wouldn't be unexpected. Because it's an heirloom that's been handed down from generation to generation. So many families have two Bibles, one like this one, and another one to be read. But no one ever has been afraid of somebody reading a Bible made of Olin's special Bible paper. Time barely notices it; it won't y-blow or crack, no matter how many people turn its pages. Over half the quality Bibles being printed in this country are made of Olin's paper. And generations from now, they'll look as bright and white as they look today. No one has been able to improve on the message of the Good Book. The least Olin could do was to improve the paper that it gets printed on. Which we did.

Olin

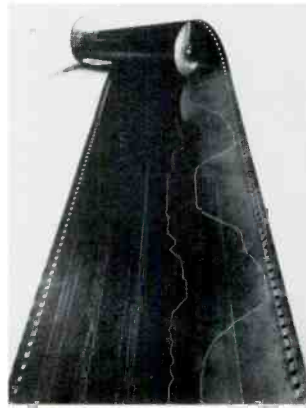
Olin is Chemicals, Metals, Paper and Packaging, Winchester, Western Arms and Ammunition



To Typhoid, Hepatitis and Dysentery, America is still a land of opportunity.

...the most important...

Olin



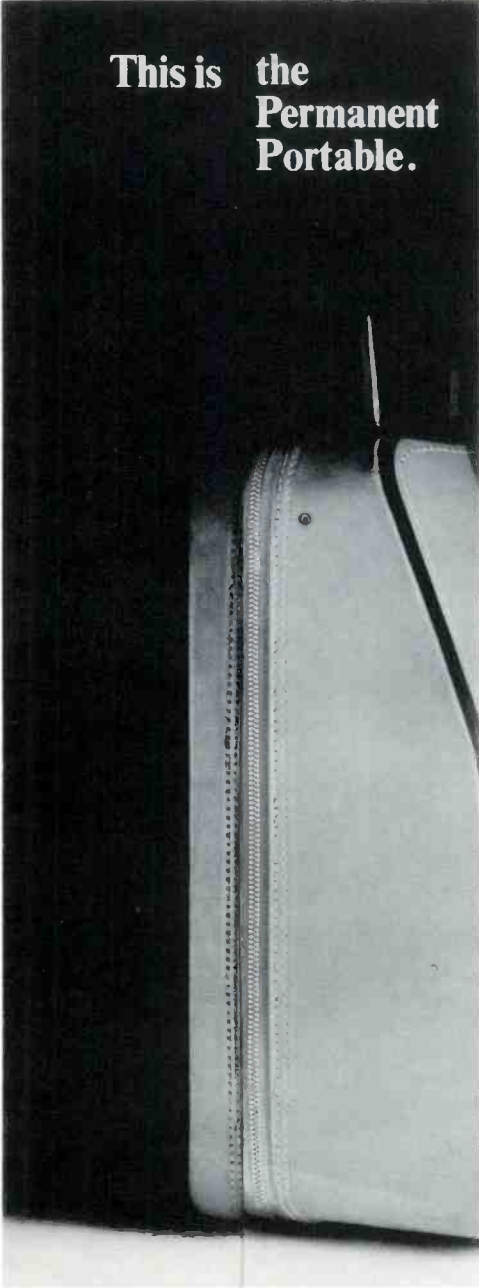
Do you fly?

You may owe your life to this tough roll of tape.

Olin

Art Director: Walter Kaprielian
Designers: Walter Kaprielian, Rhoda Bernstein
Photographer: Hiro
Copywriter: Michael Gorner
Agency: Ketchum, MacLeod & Grove
Client: Olivetti Underwood

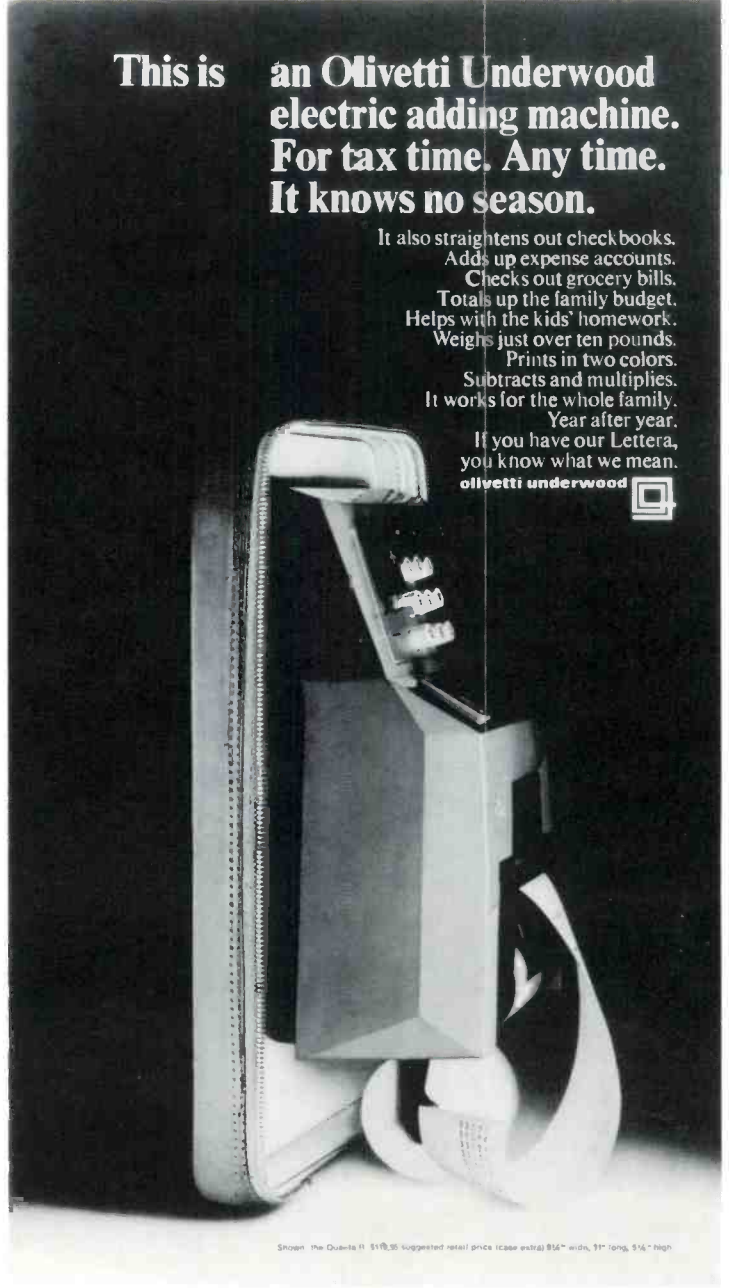
**This is
the
Permanent
Portable.**



**This is an Olivetti Underwood
electric adding machine.
For tax time. Any time.
It knows no season.**

It also straightens out checkbooks.
Adds up expense accounts.
Checks out grocery bills.
Totals up the family budget.
Helps with the kids' homework.
Weighs just over ten pounds.
Prints in two colors.
Subtracts and multiplies.
It works for the whole family.
Year after year.
If you have our Lettera,
you know what we mean.

olivetti underwood



Shown: the Quanta II \$199.95 (suggested retail price) (case extra) 8 1/2" wide, 11" long, 5 1/4" high

DONALD H. TARTAK DESIGN ASSOCIATES / THE WHITEHOUSE UNLIMITED



(213) 232-7611/6222, South Avalon Boulevard, Los Angeles, California 90003 / San Francisco Office (415) 989-5000

Western Lithograph Company

90

Art Director/Copywriter: Donald H. Tartak
Designers: Donald H. Tartak, Charles White III
Artist: Charles White III
Copywriter: Donald H. Tartak
Agency: Donald H. Tartak Design Office
Client: Western Lithograph Company

TRADE ADS: FULL PAGE OR MORE

91

Art Director: Robert Dunning
Designer: Conrad Vogel
Photographer: Reid Miles
Copywriter: Fred Bauer
Agency: N. W. Ayer & Son, Inc.
Client: Newsweek

Break the news

quote Newsweek
the newsweekly that separates fact from opinion

Don't buy elevators till you take this tour of New York's high spots

Chrysler Building & Penn Plaza Building has most new landmarks being constructed with Westinghouse Mark IV Elevators. Here, all elevators will get "inside" service.

157 Third Avenue in Midtown Manhattan is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.

First Am Building, 200 Park Avenue, is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.


Waldorf Astoria Building, 100 Park Avenue, is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.

Equitable Building, 120 Park Avenue, is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.

Seagram Building, 300 Park Avenue, is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.

CBS Building, 485 Park Avenue, is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.

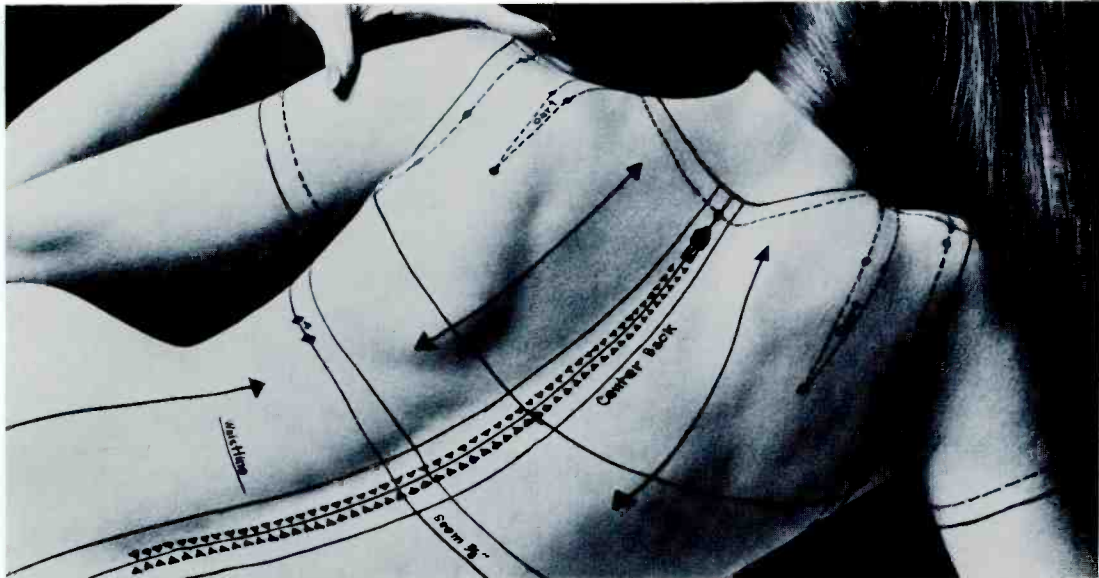
American Hotel, 100 Park Avenue, is being constructed with Westinghouse Mark IV Elevators. All elevators will get "inside" service.

You can be sure of it! 

92

Art Director: Walter Kaprielian
Designers: Walter Kaprielian, Rhoda G. Bernstein
Photographer: Reid Miles
Copywriter: Andrew Isaacson
Agency: Ketchum, MacLeod & Grove
Client: Westinghouse Elevator

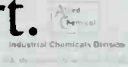
Art Director/Designer: Richard Ende
 Photographer: Ken Haak
 Copywriter: Milford Shaver
 Agency: Benton & Bowles, Inc.
 Client: Allied Chemical Corporation



We don't weave fabric. We've never sewn together a dress. But we're in at the start of more wearing apparel than she might imagine—from the fine capstyle cotton of a plaid suit right down to nylon pantyhose. And our basic chemicals do more than just help the development of new fibers and fabrics. They make colorful new patterns

and wild prints for her new wardrobe possible. They make her stretch stockings keep their stretch. They keep her permanent dresses looking emerald. She'll hardly ever find our name on a single label. But we're really all in there. In at the beginning of fashion. Want to start something?

We hardly ever finish anything we start.



For vehicles that must in hostile environments at war, Lockheed has developed some unique features and systems to help support human life over extended missions—the long-sustained flight at a soaring Mach 2.0, or days in the ocean deep, or an entire year in outer space.

Guarding the Deep Divers. It's 3000 feet deep in the ocean. The pressure is 300 atmospheres. The temperature is 40 degrees below zero. The water is dark. The divers are in a small, cramped space. They need to be able to breathe, eat, drink, and sleep. They need to be able to stay there for weeks.



The basic design of the Lockheed-developed systems is simple. It's to provide a safe, comfortable, and efficient environment for the divers. It's to make sure they can stay there for as long as they need to.

The Lockheed-developed systems are designed to provide a safe, comfortable, and efficient environment for the divers. It's to make sure they can stay there for as long as they need to.

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Protecting life in hostile environments.

air temperature and humidity. By design, critical electronic equipment is separated from the crew compartment. Some of the equipment operates at temperatures higher than is comfortable for human beings, so they're cooled actively in the "junk space." This active cooling keeps it from overheating and assures effectiveness of the prevention and extinguishing systems.

Following an extended look-over and final tests, Deep Force recently set out on its 100-day flight to collect the life-support system performance data.



Two-Gas Regenerative Life Support System (TORLSS). Combinations of sustaining human life in space are planned to stretch over many weeks or months. Each kind of environment must be studied and adjusted to permit zero-gravity operation that has no precedent.

Anticipating long-term space flight, Lockheed has developed the TORLSS to support a human crew over an extended mission. It includes several unique, advanced subsystems. The TORLSS controls pressure, temperature, humidity, and oxygen partial pressure. It also controls carbon dioxide and water vapor concentrations and systems that remove and store waste. It also controls the air and water recycling system.

That last feature involves a unique method of separating liquid from gas and excluding moisture under zero-gravity conditions.

Initially, moisture is funneled from back to front and the crew compartment and is circulated into a humidity control system. A condensing heat exchanger cools the gas, forcing it to condense, and the water is collected in a water separator. There the condensed moisture is forced into a sump and flows along

with the "dry" atmosphere air passed in a heat exchanger stage. A network of ducts and valves can be used to direct the water to the crew compartment and the other systems. But before it can be used, it must be filtered. In fact, a membrane is placed before the hydrophobic water filter. The water flows freely through the hydrophobic screen, and is forced back to the water tank, restricted by the hydrophobic screen, passes through the hydrophobic screen, and is contained by the filter and storage.

During a recent 5-day mission, the full TORLSS functioned perfectly as designed, keeping a crew of four at 21 psi and an air temperature of 17° Celsius and 45% humidity.

Cooling (W/very High). During the 100-day mission, the crew was exposed to Mach 2.0. The SR-71 must endure extreme heat. To protect the crew, the SR-71 must endure extreme heat. To protect the crew, the SR-71 must endure extreme heat.

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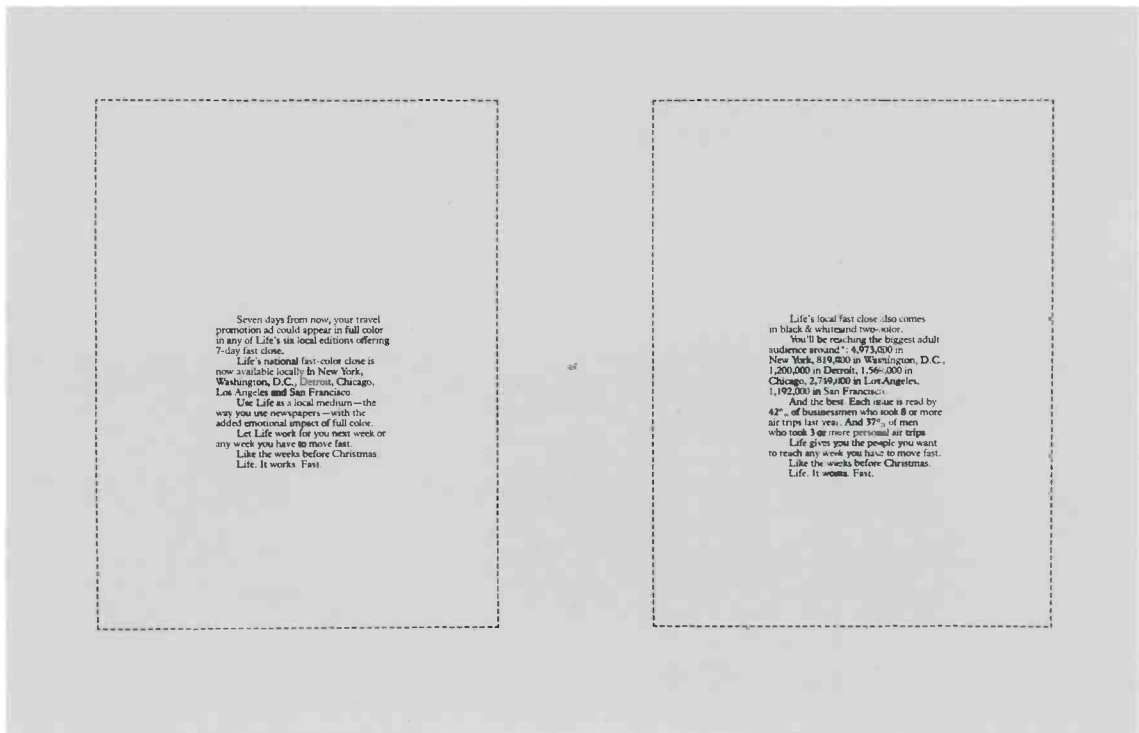
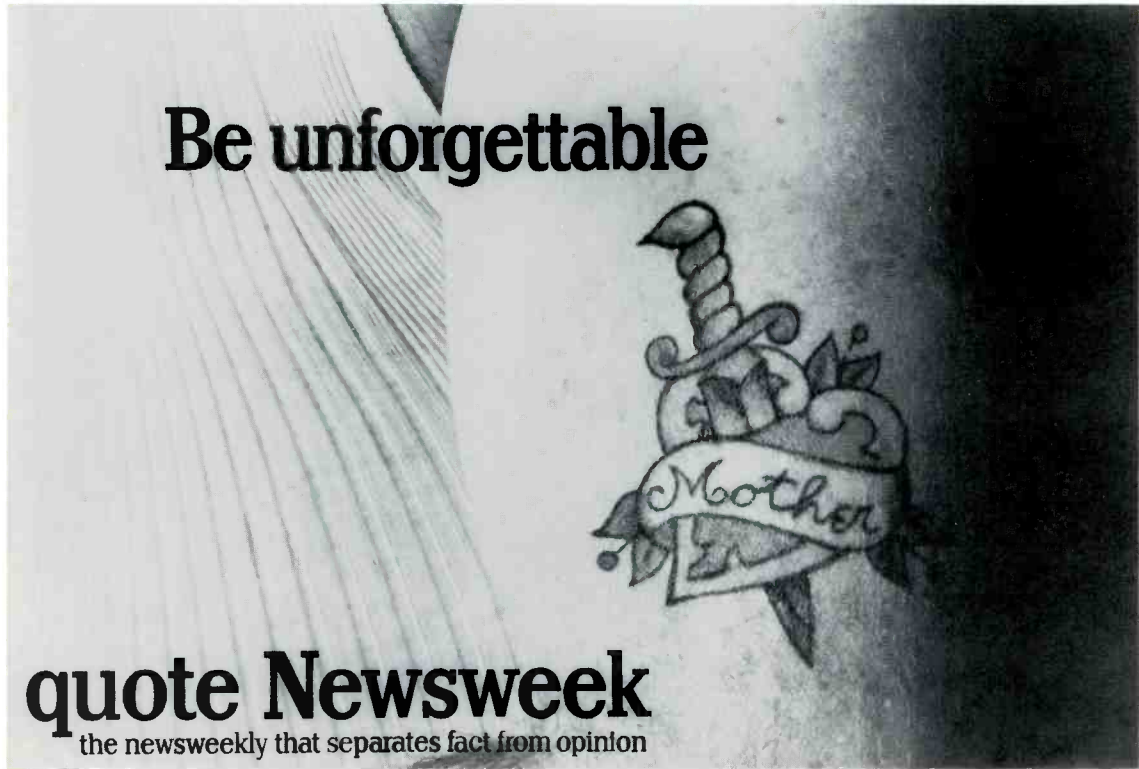
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LOCKHEED
 AERONAUTICAL CORPORATION

Art Director: Dennis Kuhr
 Designers: Dennis Kuhr, Ray Engle
 Artist: Ray Engle Assoc.
 Photographer: Harvey Stewart
 Copywriters: Dale Richards, Arnold Miller
 Agency: McCann-Erickson, Inc.
 Client: Lockheed Aircraft Corporation

Art Director/Designer: Robert Dunning
Artist: Glenn Ossiander
Photographer: Charles Gold
Copywriter: Robert Lasson
Agency: N. W. Ayer & Son, Inc.
Client: Newsweek



Art Director/Designer: Christopher Corey
Copywriter: John Ferrell
Agency: Young & Rubicam, Inc.
Client: Time, Inc.

Seven days from now, your travel promotion ad could appear in full color in any of Life's six local editions offering 7-day fast color.

Life's national fast-color clone is now available locally in New York, Washington, D.C., Detroit, Chicago, Los Angeles and San Francisco.

Use Life as a local medium—the way you use newspapers—with the added emotional impact of full color.

Let Life work for you next week or any week you have to move fast. Like the weeks before Christmas. Life. It works Fast.

Life's local fast clone also comes in black & whiteland two-color.

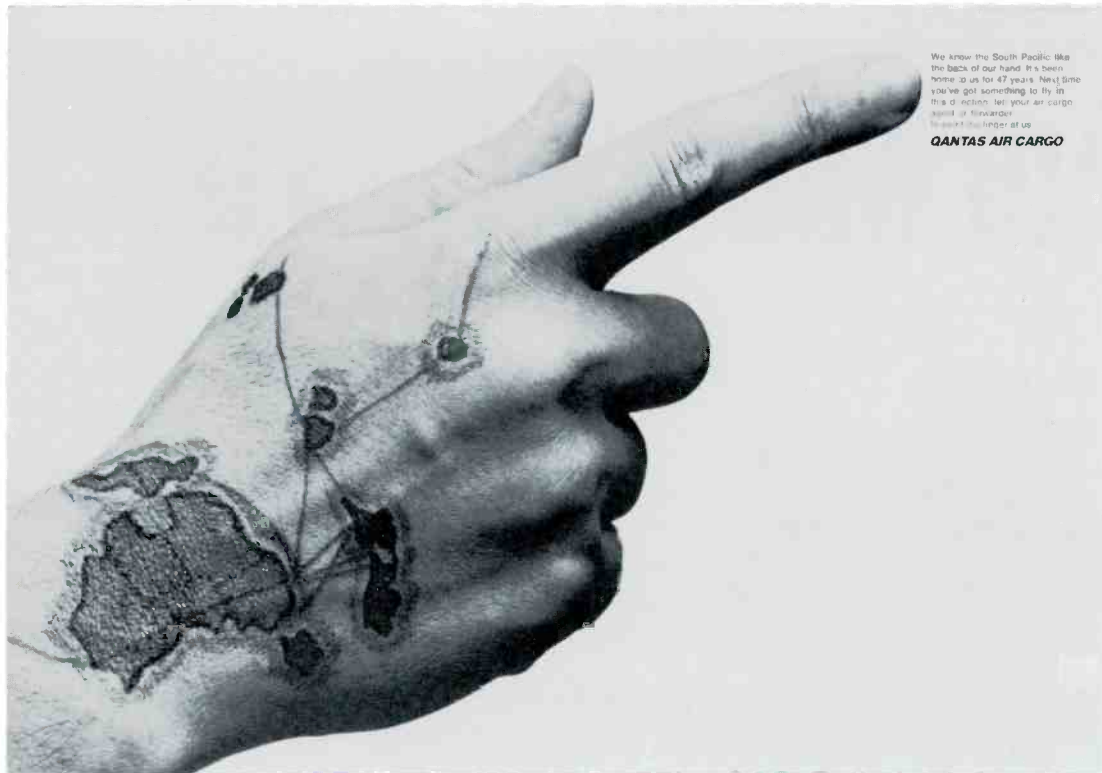
You'll be reaching the biggest adult audience around: 4,973,000 in New York, 819,000 in Washington, D.C., 1,200,000 in Detroit, 1,569,000 in Chicago, 2,719,000 in Los Angeles, 1,192,000 in San Francisco.

And the best. Each issue is read by 42% of businessmen who took 8 or more air trips last year. And 37% of men who took 3 or more personal air trips.

Life gives you the people you want to reach any week you have to move fast. Like the weeks before Christmas. Life. It works Fast.

97

Art Director/Designer/Artist: John Flack
Photographer: Dale Smith
Copywriter: Hugh McGraw
Agency: Cunningham & Walsh - S.F.
Client: Qantas Airways Ltd.



We know the South Pacific like
the back of our hand. It's been
home to us for 47 years. Next time
you've got something to fly in
this direction, let your air cargo
agent or forwarder
know to bring it up
QANTAS AIR CARGO



Each year, we destroy over
200,000 brand new lightbulbs.

You might think we're nuts.
But there's one thing we can't stand: it's a rotten lightbulb.
And a lightbulb that's any less than just perfect.
And any bulb that isn't perfect, we smash rather than sell.
But do we mind?
Of course we do. How can anyone be happy about throwing away
thousands of dollars?
But we don't mind much more if we were selling bulbs we weren't
sure about.
So every year we count on throwing away thousands of bulbs to
make sure that your customer doesn't have to.
We're pretty tough on our bulbs. For example, we weigh and fit
weights on a balance so delicate that it can record the weight of a
pencil mark on a piece of paper.
We're judicious. We think a bulb has to be pretty darn good to
get to the end of the line.
And that's the only kind we think you should have in your store.
Even if it means breaking 100,000 bulbs a year to get there.

Look for our name in lights.
SYLVANIA

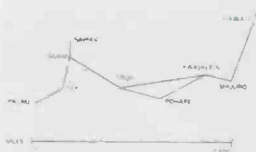
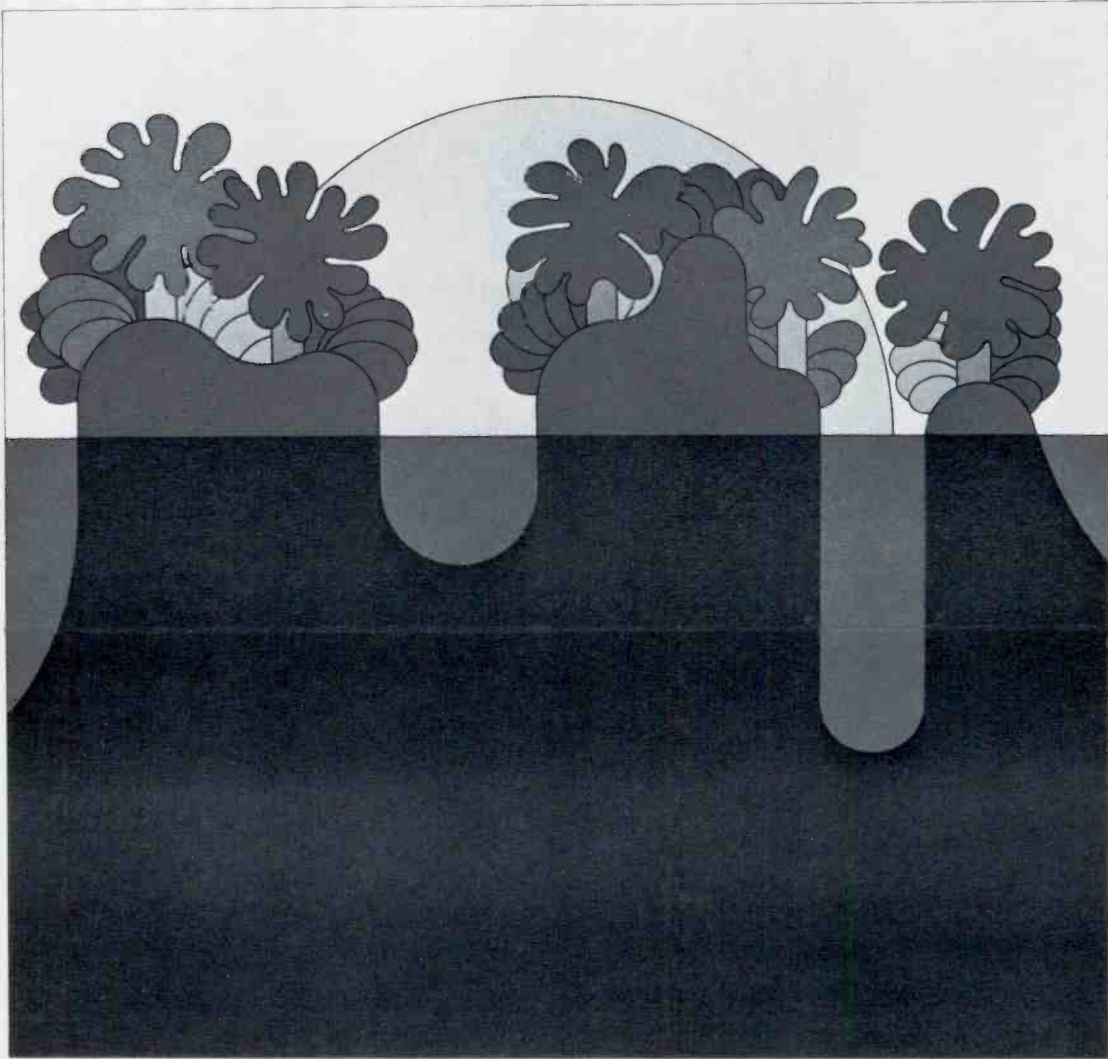
98

Art Director/Designer: Paul Jervis
Photographer: Cailor-Resnick
Copywriter: Dave Cantor
Agency: Doyle Dane Bernbach, Inc.
Client: Sylvania

DISTINCTIVE MERIT AWARD

Art Director: Gene Despard
Designer/Artist: Nic Sidjakov
Copywriter: Jerry Cowle
Agency: Needham, Harper, & Steers
Client: Continental Airlines

AIR MICRONESIA



You can be one of the first, one of the few to discover the ocean paradise called Micronesia. But that's the beauty of it... being one of the few.

Lying like a lovely coral necklace across three million square miles of blue Pacific, Micronesia

is a rare place where you can still find romance. Enchantment. Adventure.

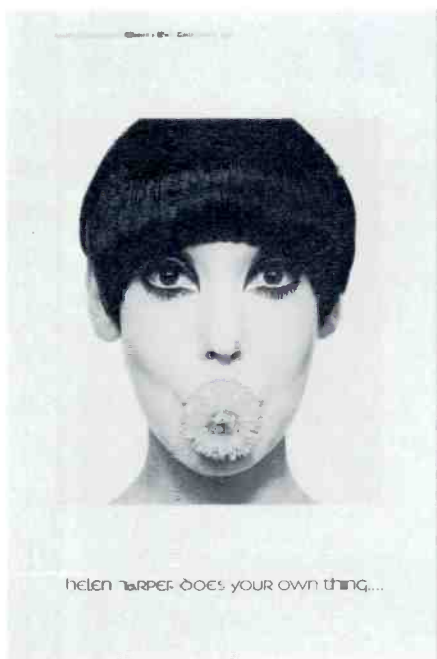
A rainbow-bottomed lagoon beckons you at Truk. A half-mile high, flowered peak of an extinct volcano is ready for climbing on Ponape. The ruins of a Japanese

fortress lie hidden near Saipan. Above all, the world's friendliest people await your visit. Air Micronesia is your key to this undiscovered paradise. Perhaps this is the year for you to come here. We have a booklet showing what to do and where to stay, to help you make

up your mind. For a copy write Micronesia House, Box 298, Saipan, Trust Territory of the Pacific. Or see your travel agent.

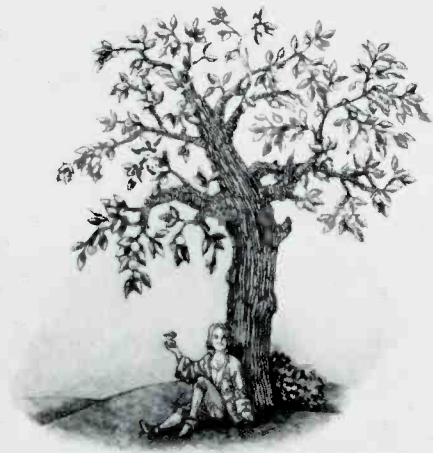
Visit the undiscovered paradise of Micronesia on Air Micronesia... the world's largest local airline.

Art Director/Designer: Kathleen McCrave
Photographer: Richard Avedon
Copywriter: Leane Clark
Agency: Benton & Bowles, Inc.
Client: Allied Chemical Corporation



101
Art Director: Bill Berta
Photographer: Ron Harris
Copywriter: Michael Davenport
Agency: Berta, Grant & Winkler, Inc.
Client: Helen Harper, Inc.

Newton's Law:
What goes up
must come down.



Talon's Law:
What goes up
must stay up.



The Law of Gravity is fine
for apples.
But zippers are another
story.
Once you zip them up,
we they must stay.
Which is why we created
the Zipper Talon zipper.
Thanks to an exclusive
Talon feature called Memory.
Look! It can't zip down.
How do you like them
apples Sir Isaac?

102

Art Director/Designer: Allan Beaver
Concept: Bob Malmud, Allan Beaver, Larry Plapler,
Nick Gisonde
Artist: Charles Slackman
Copywriter: Larry Plapler
Agency: Delehanty, Kurnit & Geller
Client: Talon, Inc.

Art Director/Designer: Pete Berge
Copywriter: John Ferrell
Agency: Young & Rubicam, Inc.
Client: Time, Inc./Life Magazine

On the opposite page is the alternative to Life's 7 day fast close.

Try to go national with your advertising in a week's time without Life. Even if you could afford the cost, and overcome the complications, you might still end up with no ad at all. But that's a Life. So you can be opportunistic. You can trade with your advertising when it gets hot the hardest. Or change agents in seven days' notice. In black and white, or full color.

It just points out that Life can accomplish what no other magazine can do at all. You can't. That's for granted. But imagine a world without Life.

What could replace it?

Life. Consider the alternative.



**'SANFORIZED-PLUS-2'
OR BUST.**

That's just what can happen when you don't choose the best... with superior fiber technology, it's the only one that...
You get all these advantages, together with the durability of...
SANFORIZED plus 2

Art Director/Designer: Bernie Zlotnick
Photographer: Anthony Petrucelli
Copywriter: Bert Neufeld
Agency: Young & Rubicam, Inc.
Client: Cluett, Peabody—Sanforized Div.

24 easy ways to fix a Volkswagen.

Twenty-four, count them. Twenty-four basic repair kits. With over 200 variations to fix any year and any model Volkswagen.

One complete repair kit does one complete job. So if you have to repair the master cylinder, for instance, instead of having to order: 1 check valve, 1 piston return spring, 1 main cup, 1 piston, 1 washer, 1 piston stop, 1 lock ring, 1 secondary cup and 1 rubber boot, you just order: 1 master cylinder repair kit.

Only authorized VW dealers have all the kits. And only genuine VW repair kits are sure to include all the parts you need.

So you can forget about forgetting about some small part. Or having to stop and order a part you didn't count on half way through the job.

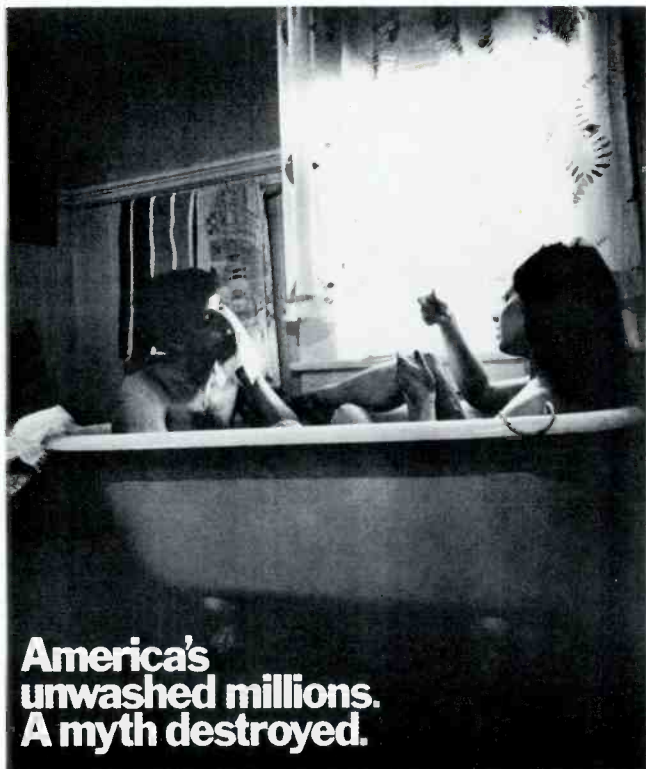
Of course, you could get all the parts separately. But why mess around with lots and pieces, when you can get the whole kit and kaboodle?

105
 Art Director: Rick Okada
 Photographer: Gord Marci
 Copywriter: Richard Kurtz
 Agency: Doyle Dane Bernbach (Canada) Ltd.
 Client: Volkswagen Canada Ltd.

Our arm is recovering.

The Pioneer Moss arm took a beating. Nevertheless we'd like to thank all you guys who tore it, folded it, sliced, stretched, paged, and generally gave it a twist in our "Call For Arms" contest.

106
 Art Director/Designer/Photographer/Copywriter:
 Barrington Smith
 Client: Pioneer-Moss



America's unwashed millions. A myth destroyed.

When we tell people we publish a college magazine called *Dare*, some of them raise their eyebrows and say something like, "Oh, yeah, all those unwashed...unwashed...kids."

60% use hair dressing.
80% use after shave lotion.
You see, the popular image of today's college doesn't match the honest facts. For the college market is big, important—and relatively rich. The problem is how to reach it. The solution is here: The college magazine. Every issue of *Dare* covers over 3,000 colleges.

communities. At a cost per copy of \$1.94. And the kind of editorial slant that can generate over 600,000 responses in a week. So if you want to clean up in the college market, contact your nearest *Dare* office. Put *Dare* to work for you. And we'll not waste a second with you.

107
 Art Director/Designer: Tom Gilday
 Artist: Curilla & Associates
 Photographer: Jan Czyrba/Advance Art
 Copywriter: Jim Johnston
 Agency: Griswold-Eshleman
 Client: Cashin Publishing Company



An entire family disappeared in this glass.

True Story

108
 Art Director/Designer: David Wiseltier
 Photographer: Norman Nishumura
 Copywriter: Lew Sherwood
 Agency: Daniel & Charles
 Client: MacFadden-Bartell

109

Art Director/Designer/Artist: Richard Snyder
Photographer: William Sladcik
Copywriter: K. Tinman
Agency: Griswold-Eshleman
Client: Salsbury Laboratories



Our chemicals were for the birds.

Exclusively. But not any longer. It's about time you got into the act by choosing industrial chemicals from Salsbury—one of the largest producers of poultry feed additives.

Sound strange?

Not at all. We make the organic chemicals that go into our feed additives. Chemicals that made Salsbury products famous.

What's in it for you?

Quality chemicals. Since we make them for ourselves, we can either make the amounts we need, or more. A lot more. We already know that our chemicals can be used as intermediates in the manufacture of such diverse products as X-ray contrast media and corrosion inhibitors.

Choose: 3-Nitro-4-hydroxyphenylarsonic Acid
3,5-Dinitrobenzoic Acid
2-Chloro-4-nitrobenzamide
N-Acetylsulfanilyl Chloride

Or, many other arsenicals, benzoic acid derivatives, sulfas, and nitrated aromatics.

The ones you select will be identical to the ones we use. And that's where you benefit.

Like to see what we have? Write for a detailed list to Salsbury Chemicals, Salsbury Laboratories, Charles City, Iowa, 50818.

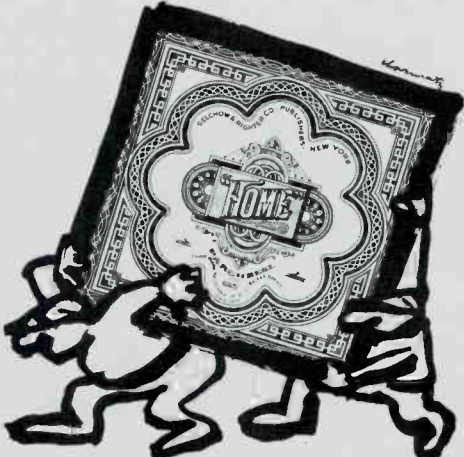


Salsbury Chemicals



110

Art Director/Designer: Alden Ludlow
Artist: Bill Charmatz
Copywriters: John Abrams, Alden Ludlow
Agency: The Marschalk Co.
Client: Selchow & Righter Co.



February 15th, Selchow & Righter Co. moves from the 3rd floor to showroom 834 on the 8th floor at 200 Fifth Avenue. It's bigger.

Art Director/Designer: Gil Rosoff
 Photographer: U. S. Air Force Photo
 Copywriter: Trevor Glucksman
 Agency: MacManus, John & Adams
 Client: U. S. Air Force

Flying lessons.

Apply here:



That's right. You, too, can be a pilot from the United States Air Force and qualify for pilot training. Be a leader with executive responsibility.

Well, what else? A pilot is the officer in charge of a million dollars worth of high flying, sophisticated supersonic equipment, isn't he?

Yes, and you'll wear a snappy blue officer's uniform, enjoy officer's pay and privileges. You'll probably travel to exotic foreign lands, and have a secure future in the biggest scientific and research organization, World's biggest.

You'll be where all the exciting Space Age breakthroughs are. Where it's happening. Now. Today. Right now. This minute. The Air Force is the "now" place to be.

If you yearn to fly and don't try the Aerospace Team, you'll miss your big chance.

Get there, too, today!

UNITED STATES AIR FORCE
 Box A, Dept. 407-84
 Randolph Air Force Base, Texas 75148

NAME _____ AGE _____
 (PLEASE PRINT)

COLLEGE _____ CLASS _____

GRADUATION DATE _____ DEGREE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Art Director/Designer: Ted Andresakes
 Photographer: Tony Pappas
 Copywriter: Jacques Sammes
 Agency/Client: CBS Television Stations



Where's the action?

On Channel 21
 When the Giants are away, you'll see them, and other powerhouse NFL action, all season long on WCBS-TV. Play-by-play and color by Frank Gifford and Jack Whitaker.

For sports action year-round, watch Frank Gifford and Jack Whitaker on WCBS-TV News, Evening and Late Reports, 6 and 11 pm. In color. WCBS-TV Channel 2



When Billy's parents separated, unfortunately, so did she. Her father has her on weekends. Her mother has her the rest of the time. And none of the divorce lawyers and none of the court's mind-voiding you-fall-back-together-again-Dimercio-and-separated-families-are-by-products-of-the-urban-scenery. And the little girl has been through it all. It's on TV soap operas, in the newspapers and gossip columns.

But there's not much help to the people who are pulled through the break-up. What they need is the help and understanding of somebody who's already been through it all. And that's what we have on True Story. Real people talking about real problems.

True Story is a book that offers more than it is sometimes credited. Where people are leaving behind life through the experience of others.

And now you can be helped, as we get a lot of women readers. Over a million every month.

That makes it the most interesting and most successful of any book.

So, come over kind of woman. You're the 60% of the country. So what we're helping our readers, we're also helping our advertisers.

True Story

113
 Art Director/Designer: David Wiseltier
 Photographer: Norman Nishimura
 Copywriter: Lew Sherwood
 Agency: Daniel & Charles
 Client: MacFadden-Bartell

Six little gold things. We're selling the one that smells.

And we're selling it at special \$150 prices. Golden Autumn Cigars. Golden Autumn. Forty Mill. Golden Autumn. Every thing.

Where are we selling it? On national television. In TV Guide. In Glamour, too. All through September and October.

Want all this golden excitement to pay off at your counter? Just call attention to yourself with a grand big golden offering.

Besides customers, you may win some fabulous gold something in our Golden Autumn Display Contest. Like a rare gold watch. Or a gold diamond ring. Or a better vacation for two to Florida's (only) 60 gassed 32 Gold Coast.

GOLDEN AUTUMN
 by Prince Matchabelli

Everybody's been here. We brought back pictures.

A Swedish gynecologist compared it to the first look at the back of the moon.

For the first time, a living embryo had been photographed inside its mother's womb. Also as astonishing, there were more pictures, a whole series showing the growth and development of human embryos in their natural state.

It all began in 1973 when Swedish photographer Lennart Nilsson came on earth as life. If he would take these photographs, would I be published? We were a little skeptical. Pictures like these had never even been used before, but we agreed. After all, part of life's job is to do things no one has done before.

Then, his eyes here, Nilsson walked in with his pictures. And we made history together. Strongly beautiful in their clinical detail, they were hailed by men of science and medicine. And even scientists gained a deeper understanding of life before birth.

More important, people like you came to know a little more about themselves.

Oh, yeah. Life is no life. Nilsson still would have taken his pictures. And you might have seen them everywhere. But then again, maybe not.

Life. Consider the alternative.

115
 Art Director/Designer: Henry Holtzman
 Photographer: Lennart Nilsson
 Copywriter: William Waites
 Agency: Young & Rubicam, Inc.
 Client: Time, Inc./Life Magazine

116

Art Director/Designer: Frank Fristachi

Artist: Robert Grossman

Copywriter: Ken Charof

Agency: Delehanty, Kurnit & Geller

Client: Talon, Inc.



What else can you do when someone tells you your fly is open.

If you don't use the Talon Zephyr[®] nylon zipper with Memory-Lock[™], a little device that keeps zippers up, your customers will have to keep on smiling. For all the wrong reasons.



DISTINCTIVE MERIT AWARD

117

Art Director/Designer: John Fraioli
Photographer: Sheldon Secunda
Copywriters: Bill Zeitung, Vincent McQueeney
Agency: Marsteller Inc.
Client: Continental Grain

The U. S. Department of Agriculture tells us that 2500 calories a day is an adequate diet. Our currently popular reducing diets call for 1200 to 1500 calories a day which is the average daily intake for about two-thirds of the world's population. Most women and girls in Africa, Asia and South America, then, aren't worried about getting fat. Neither are the men. A production worker in many of these areas is expected to live on an American secretary's reducing diet. So almost the first priority in the developing nations is an improved diet for workers—with a higher caloric intake and also a better balance of protein and fat. America has excess food production which can be used to help feed the world better. Getting this food to the world's hungry people is the difficult job. And it is today's job. Because one week from today, another million people will be added to the problem, and this will continue each week for weeks and weeks to come. Continental Grain... helping American Agriculture serve the nation and the world.

Continental Grain

118

Art Director: Gennaro Trainello
Designer: Richard Hutnick
Photographer: Dan Wynn
Copywriter: Ned Viseltar
Agency: Waterman Advertising
Client: Boonshaft Shirts

Oleg Cassini had to make his own shirts. Nothing around was good enough for him.

Boonshaft, Inc. Models: Greg Cavoni. Photographed by Dan Wynn. 16 East 34 Street, New York.

119

Art Director/Designer: Jay Wolf
Artist: Norman Green
Copywriter: Brian Olesky
Agency: Delehanty, Kurnit & Geller
Client: Talon, Inc.



They didn't know that day in Mullville,
Whether to laugh or cry,
For as they by Casey swung and missed,
He also popped his fly.

No matter whether your sport is baseball, football or butterfly chess, the pants you play in should always have
the indestructible Talon 42 zipper. You have a right to strike out with dignity.

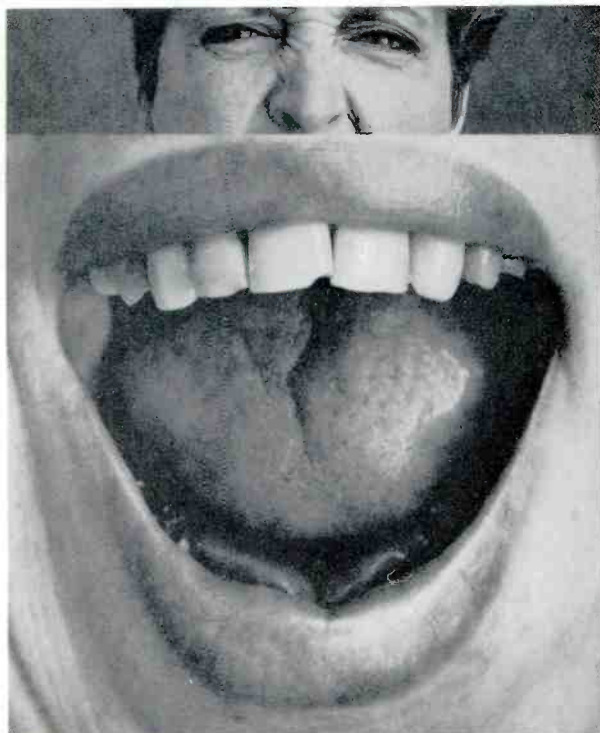
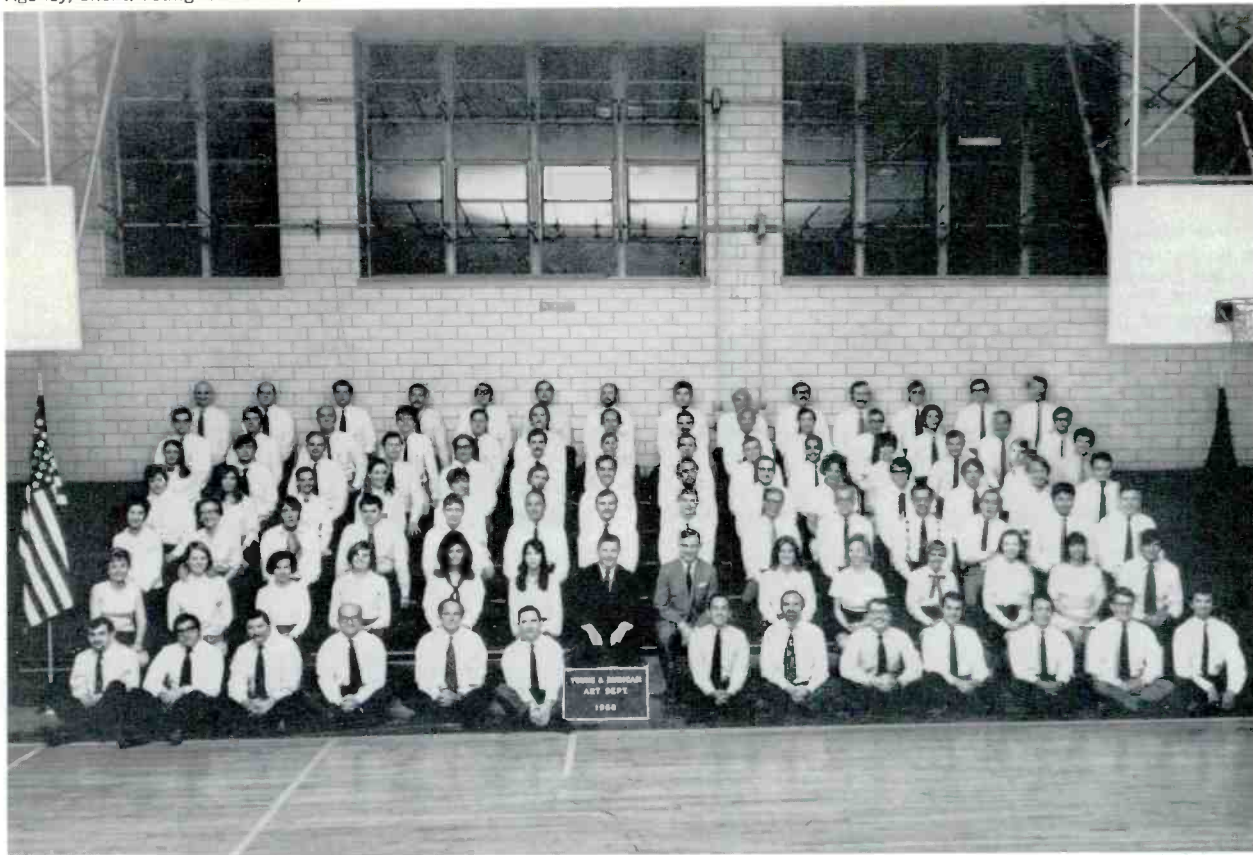


120

Art Director/Designer/Artist: Seymour Chwast
Client: Pioneer Moss, Inc.



Art Director/Designer: Bernie Zlotnick
Photographer: Carl Fischer
Agency/Client: Young & Rubicam, Inc.



Our Anti-Defamation League

In the carpet business, defamation runs like this:
 "It didn't get more than 6 months out of this carpet."
 "It's weeks old... and it's flat in front of the couch."
 "It's not my 4 kids, it's your carpet, a gem-dirty."
 After she's done talking, you, the wife, friends, it's called
 bad word-of-mouth advertising. And it all started with
 guarantee you made that the carpet couldn't keep.
 By joining Magee's Anti-Defamation League, 1940 people
 guarantee every carpet can be guaranteed.
 By building and rechecking to make sure there is no scripp-
 ing or staining on material or color.
 If our customers look like the one above, write or call
 Magee. We'll clean that mouth in no time.

MAGEE

1940 people believe in the quality of Magee's carpet as if it were their own.



**Destroyed
by a cream puff.**

A gentle puff will go along with a girl just
 as far. Used freely, our more creative puff, our
 extra smooth and airy puff, the best's by a neck
 up on the wrong side of modern's grille.

stain order to help women as and those
 smoking, without smoking their cigarettes,
 use our Talon Zephyr's extra puff
 it's made of flexible nylon coils that are

strong enough to carry even a new hundred
 cigarette under flame.
 It can be used as cream puff alternative
 cigarette alternative.



Art Director/Designer/Copywriter: Tony Mandarin
Photographer: Dick Richards
Agency: Grey Advertising, Inc.
Client: Magee

Art Director/Designer: Jay Wolf
Photographer: Cailor/Resnick
Copywriter: Bob Veder
Agency: Delehanty, Kurnit & Geller
Client: Talon, Inc.

124

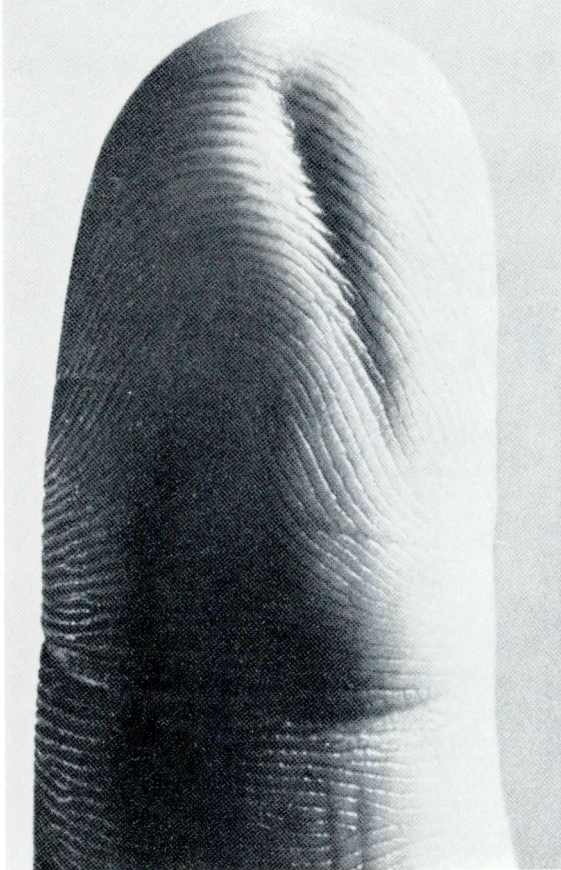
Art Director/Designer: Joe Micelli
Photographer: Carmine Macedonia
Copywriter: Nikolai Pronovich
Agency: The Lampert Agency, Inc.
Client: X-acto Precision Tools, Inc.

X-acto will never leave you depressed.

A razor blade always leaves its mark on you. The X-acto knife is specifically-designed to fit your hand comfortably and to give you the maximum amount of control over the blade.

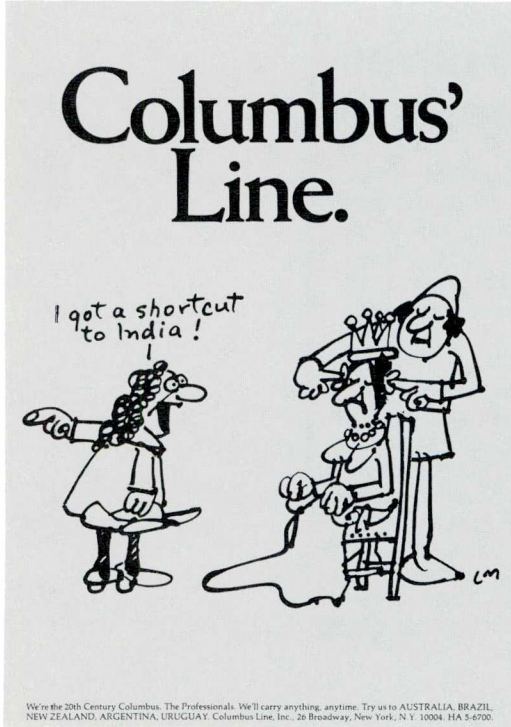
And X-acto gives you 28 surgically-sharp blades to choose from. All easily interchangeable in the X-acto handles. We have thin blades for delicate jobs, heavy-duty blades for tough jobs. Straight blades, curved blades, hooked blades, and double-edged blades.

You can select the X-acto that's perfect for deburring, carving, etching, hollowing, chemical milling, slicing, sawing, stripping, or trimming. In fact, X-acto does every cutting job better, and it never leaves you depressed. Write for our free catalog of industrial knives. X-acto Precision Tools, Inc., 48-41 Van Dam Street, Long Island City, New York 11101 **x-acto**[®]



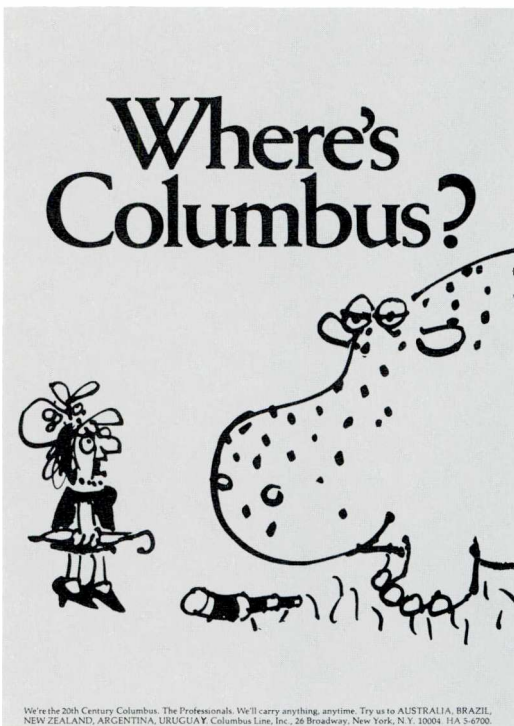
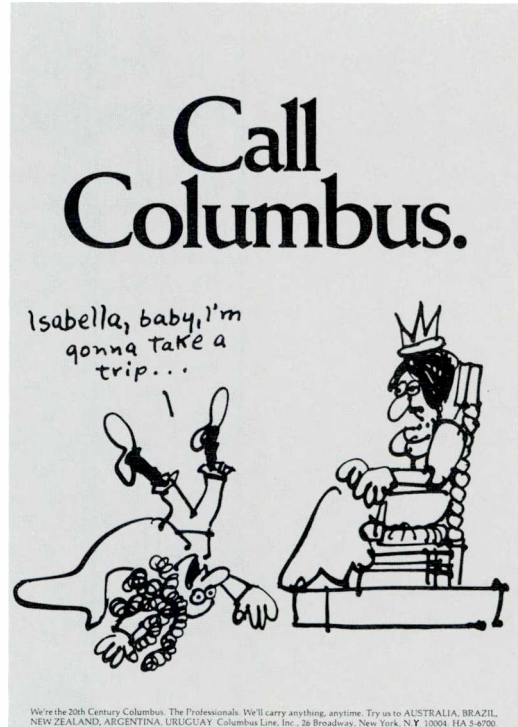
125

Art Director/Designer: Allen Osofsky
Artist: Lou Myers
Copywriter: John Greenaway
Agency: Working Concepts Center/Div. of
Albert Frank-Guenther Law
Client: Columbus Line



126

Art Director/Designer: Allen Osofsky
Artist: Lou Myers
Copywriter: John Greenaway
Agency: Working Concepts Center/Div. of
Albert Frank-Guenther Law
Client: Columbus Line



127

Art Director/Designer: Allen Osofsky
Artist: Lou Myers
Copywriter: John Greenaway
Agency: Working Concepts Center/Div. of
Albert Frank-Guenther Law
Client: Columbus Line

Art Director: Hy Yablonska
Designer: Gollin/Bright
Artist: Gerold Richardson
Copywriter: Hal Pawluk
Agency: Chiat/Day and Assoc.
Client: Leach Corporation

HOW TO PICK A RELAY
Contact relays, where most misapplications begin...
How to save \$55 and lose a half million dollar missile

HOW TO PICK A RELAY
Some mechanical aspects of the relay
Did you hear the one about the independent poles?

HOW TO PICK A RELAY
Coil voltage performance specs is independent of the coil
How an automatic relay system devised to make life less waa

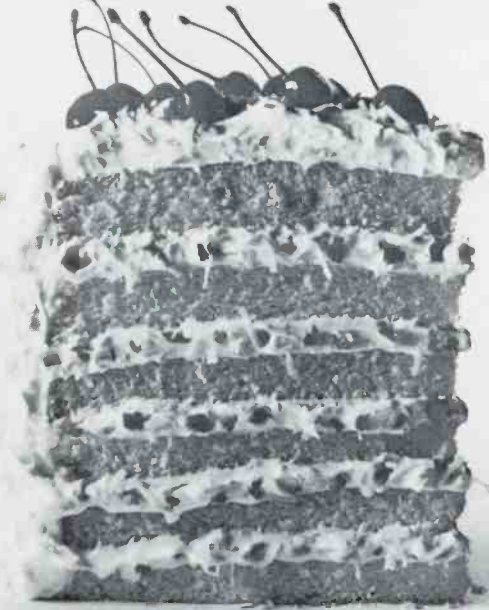
HOW TO PICK A RELAY
Relay coil suppression or How to keep an airline pilot on the straight and narrow.
Relays have been around for many decades, yet have survived evolving technologies and still retain a significant position in today's electrical and electronic systems. There have been changes in materials and changes in design, but the relay is still essentially a simple electro-mechanical switch. With today's ever-increasing need for the switching function, the relay offers advantages over other switching techniques. It can be used singly without auxiliary circuits (aside from a power supply); it exhibits very high isolation between controlling and controlled circuits; it can result in a simple, inexpensive circuit fast enough even for today's high speed world; and it can be compatible with semiconductor devices. On the other hand, this compatibility is sometimes not achieved because one relay parameter or another is not considered. A relay is a very simple device - how much engineering time should be spent on it? Let's find out. THE HIGH AND THE MIGHTY The cockpit of a commercial airliner witnessed the results of a lack of consideration for relay. The flight was on schedule, at cruising altitude and making good time. On autopilot and smooth - when all at once the stories of the last layover were interrupted by bells, buzzers and flashing red lights. Not Christmas

HOW TO PICK A RELAY
New resistor leads - another interesting relay misapplication
How to keep 140 people at the deck at 30,000 feet
The electromagnetic relay...
LEACH

Art Director/Designer: Jerry J. Siano
 Photographer: Rudy Legname
 Copywriters: Deanne Leety, Blake Hunter
 Agency: N. W. Ayer & Son, Inc.
 Client: Magazine Publishers Association

DISTINCTIVE MERIT AWARD

Did you ever try to tear out a television commercial?

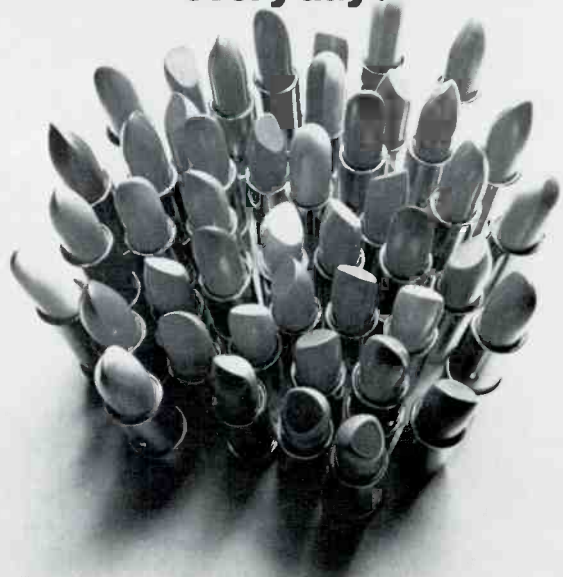


You can't take a commercial to the corner grocery and get 12-cents off on a cake mix.
 Or save it and drop it up in front of you as you put together the dessert to end all desserts.
 So, while TV is important, it won't do everything. Or reach everybody.

For instance, with television you can't be sure you're getting through to the upper-income, college-educated group.
 That's the group that spends more on groceries every week.
 81% of them are avid watchers. But they are a reader's readers. And the higher

the education and income, the more eager magazine readers you find.
 That's why magazines are a more than a complement to your TV advertising. They're essential.
 In fact, try to cover the market without them and you might miss the icing on the cake.
Magazine Publishers Association

How many lips do you come in contact with every day?



More important, how do you catch their eyes?
 How do you show them that @@@@ ice cream mouth?
 Or 20 ways to change the shade of their hair? Or the shape of their face with hair, nail powders and a puff?
 And how do you find the space to list it? With as many words as the telling needs?

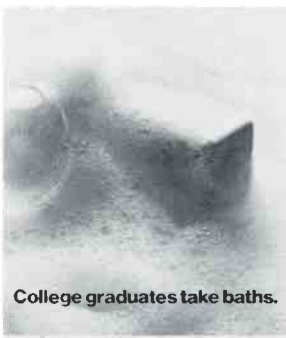
You probably do it in magazines. Because you can't really do it anywhere else.
 But nobody puts their product on the printed page just because of color or talking rooms.
 They want to get at the spender. So give this an ear.
 Magazines grab the bulk of the

upper-income, college-educateds. People who might never be reached with TV.
 81% aren't heavy smokers. But they are major readers.
 They're the people with the money and taste to buy a whole new face on wheels. Or just about anything else.
 And nobody can afford to lose off this group.
Magazine Publishers Association

Give everybody a good paste in the mouth.



© 1988 Magazine Publishers Association



College graduates take baths.

© 1988 Magazine Publishers Association



There's more than one way to get a point across.

© 1988 Magazine Publishers Association



Quick. Give us the demographics of the Catsup Class.

© 1988 Magazine Publishers Association

Logic card test system.
Half-a-million tests a second.
\$90,000.

The Fairchild 6200B Logic Card Test System is a complete, self-contained test system for logic cards. It features a built-in logic analyzer and a high-speed test controller. The system is designed for high-volume production testing and is capable of testing up to 100 logic cards simultaneously. It provides a comprehensive set of test functions, including logic simulation, timing analysis, and fault detection. The system is easy to use and requires minimal operator intervention.



Four-digit counted Significant digit display without extra digits.
\$150.

The Fairchild 6200B Four-Digit Counted Significant Digit Display is a compact, lightweight display module. It features a four-digit seven-segment display and is designed for high-precision measurements. The display is easy to read and provides accurate readings for a wide range of applications. It is compatible with the Fairchild 6200B test system and is available in both rack-mountable and benchtop versions.



4-Digit DVM.
Compact flexibility.
\$1150.

The Fairchild 6200B 4-Digit Digital Voltmeter (DVM) is a compact, flexible measurement instrument. It features a four-digit display and is capable of measuring a wide range of voltages. The DVM is easy to use and provides accurate readings for a variety of applications. It is compatible with the Fairchild 6200B test system and is available in both rack-mountable and benchtop versions.



Semiconductor test system.
Computer-control.
\$58,900.

The Fairchild 6200B Semiconductor Test System is a complete, self-contained test system for semiconductor devices. It features a built-in test controller and a high-speed test controller. The system is designed for high-volume production testing and is capable of testing up to 100 semiconductor devices simultaneously. It provides a comprehensive set of test functions, including logic simulation, timing analysis, and fault detection. The system is easy to use and requires minimal operator intervention.



Versatile curve tracer.
FET, SCR capability.
\$1575.

The Fairchild Model 6200B Versatile Curve Tracer is a complete, self-contained test system for a wide variety of semiconductor devices. It features a built-in test controller and a high-speed test controller. The system is designed for high-volume production testing and is capable of testing up to 100 semiconductor devices simultaneously. It provides a comprehensive set of test functions, including logic simulation, timing analysis, and fault detection. The system is easy to use and requires minimal operator intervention.



FAIRCHILD INSTRUMENTATION • A Division of Fairchild Camera & Instrument Corporation • 514 East Avenue North • Sunnyvale, California 94088 • (408) 735-5000 • FAX: (408) 735-5000

Programmable II test system.
500 measurements a second.
\$150,000.

The Fairchild 6200B Programmable II Test System is a complete, self-contained test system for a wide variety of semiconductor devices. It features a built-in test controller and a high-speed test controller. The system is designed for high-volume production testing and is capable of testing up to 100 semiconductor devices simultaneously. It provides a comprehensive set of test functions, including logic simulation, timing analysis, and fault detection. The system is easy to use and requires minimal operator intervention.

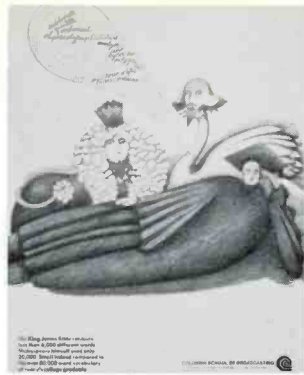


3-Digit DVM.
Volts Ohms Amps capability.
\$245.

The Fairchild 6200B 3-Digit Digital Voltmeter (DVM) is a compact, flexible measurement instrument. It features a three-digit display and is capable of measuring a wide range of voltages, ohms, and amperes. The DVM is easy to use and provides accurate readings for a variety of applications. It is compatible with the Fairchild 6200B test system and is available in both rack-mountable and benchtop versions.

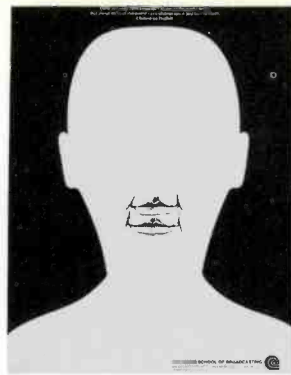


134
 Art Director/Designer: Mel Abert
 Artists: Dieter Eichelmann, Os Sosa
 Photographers: Stan Caplan, Don Shapero
 Copywriter: Mel Newhoff
 Agency: Chiat/Day Inc. Advertising
 Client: Fairchild Instrumentation



The King James Bible contains more than 4,000 different words. No one knows how many words Shakespeare used only 2,000. That's almost 50 percent of the words in the King James Bible.

COLUMBIA SCHOOL OF BROADCASTING

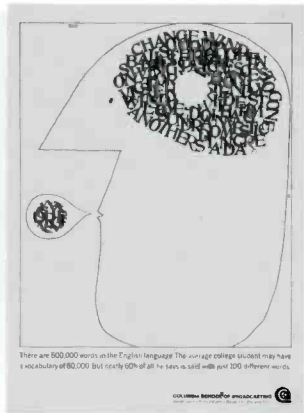


COLUMBIA SCHOOL OF BROADCASTING



Geoffrey Chaucer, the Father of English Poetry, wrote of his "grotesque" face: "He sat like the hound's head, and with his writing hid his face as a sort of screen." What's right in my today may be wrong to my tomorrow.

COLUMBIA SCHOOL OF BROADCASTING



There are 800,000 words in the English language. The average college student may have a vocabulary of 80,000. But nearly 60% of all he says is said with just 120 different words.

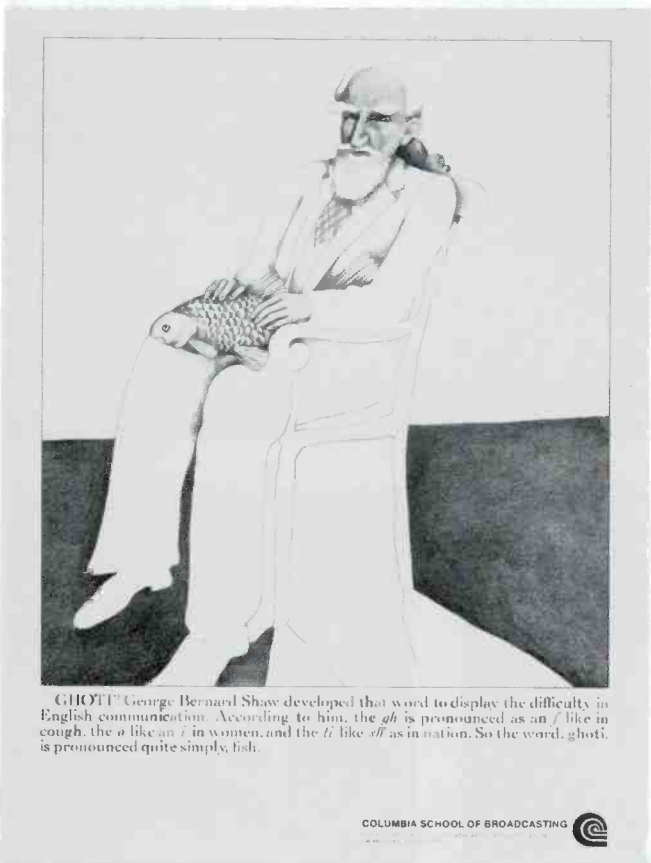
COLUMBIA SCHOOL OF BROADCASTING



It's a fact: A franchise is the most secure way to start a business. It's a proven business model with a track record of success. It's a business that has been tested and proven to work. It's a business that has a built-in customer base. It's a business that has a proven marketing plan. It's a business that has a proven management team. It's a business that has a proven support system. It's a business that has a proven exit strategy. It's a business that has a proven reputation. It's a business that has a proven history. It's a business that has a proven future.

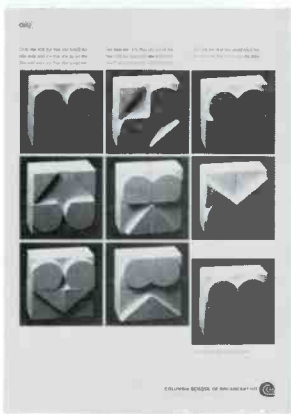
THE IDEAL FRANCHISE

IDEAL FRANCHISE



GHOFT George Bernard Shaw developed that word to display the difficulty in English communication. According to him, the *gh* is pronounced as an *f* like in cough, the *o* like an *i* in women, and the *ti* like *eff* as in nation. So the word, ghof*t*, is pronounced quite simply, fish.

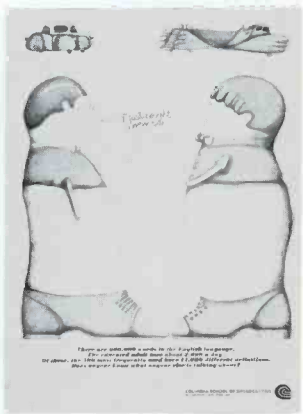
COLUMBIA SCHOOL OF BROADCASTING



THE IDEAL FRANCHISE

IDEAL FRANCHISE

It's a fact: A franchise is the most secure way to start a business. It's a proven business model with a track record of success. It's a business that has been tested and proven to work. It's a business that has a built-in customer base. It's a business that has a proven marketing plan. It's a business that has a proven management team. It's a business that has a proven support system. It's a business that has a proven exit strategy. It's a business that has a proven reputation. It's a business that has a proven history. It's a business that has a proven future.



There are some words in the English language that are difficult to pronounce. One of these words is 'ghoft'. It is pronounced like 'fish'. It is a word that was created by George Bernard Shaw to illustrate the difficulty of English communication. It is a word that is often used in a humorous way to describe a situation that is difficult to understand or explain.

COLUMBIA SCHOOL OF BROADCASTING

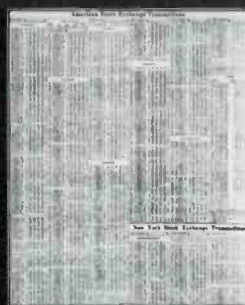
136
 Art Director: Jerry Berman
 Designers: Jerry Berman, Gary Hanlon, Larry Green
 Artists: Pat Maloney, Larry Green, Nick Sidjakov,
 Steve Osborn, Gary Hanlon
 Photographer: Nick Carter
 Copywriters: Jerry Grantz, Hugh McGraw
 Agency: Jerry Berman & Associates
 Client: Columbia School of Broadcasting

Performance
is reaching 1 out of every 4 American men with annual incomes of \$25,000 or more.



Sports Illustrated
The magazine of performance

Performance
is reaching 1 out of every 5 American men under 50 who own stocks or bonds.



Sports Illustrated
The magazine of performance

Performance
is reaching 1 out of every 3 American men who take 3 or more air trips a year.



Sports Illustrated
The magazine of performance

Performance
is reaching 1 out of every 6 American men who own 3 or more cars.



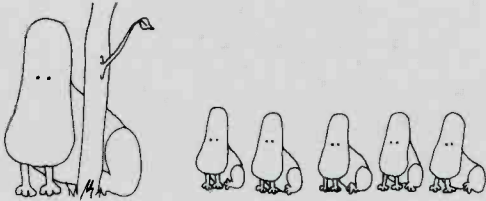
Sports Illustrated
The magazine of performance

Performance
is reaching 1 out of every 3 American men who use 2 or more bottles of Scotch a month.



Sports Illustrated
The magazine of performance

Art Director/Designer: Jeremy Press
 Artist: Stewart Caskie
 Copywriter: Jeremy Press
 Agency: Heggie Advertising Company Limited, Div. of
 Norman, Craig & Kummel, Inc.
 Client: Burroughs Business Machines Ltd.



Waiting for a computer is a tiresome affair.
 Which makes you wonder why somebody doesn't develop a computer that can take lots of programs at once. Instead of just one at a time.

Well, cheer up. Burroughs has.

It's got a Master Control Program. So it can process lots of major, unrelated programs all at once.

The Master Control Program makes lots of things possible that were never possible before. Because Burroughs did things to develop it that had never been done before.

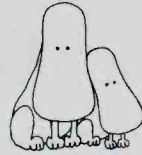
Like marrying the equipment engineer to the software designer.
 Which gave us the Computer Designer.

Who designed our Third Generation hardware,
 And our Third Generation software.
 And it works. It really works.

So you don't have to wait any more.



BURROUGHS BUSINESS MACHINES LIMITED HEAD OFFICE BURROUGHS HOUSE, 801 YORK MILLS ROAD, DON MILLS, ONTARIO



Something wonderful happened when Burroughs married the equipment engineer to the software designer.

The Computer Designer was born.

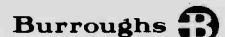
Which put an end to having lots of lovely hardware developed that no software could live up to. And led to the introduction of the world's first and only really working Master Control Program.

Which means that the computer can now do lots of things that the computer people had to do before. And means that anybody can have access to the computer at any time. So nobody has to wait until three o'clock in the morning any more.

But most of all it means that management people can have a fully integrated information system. Which nobody else has ever been able to offer them before.

And still nobody else can.

Except Burroughs.



BURROUGHS BUSINESS MACHINES LIMITED HEAD OFFICE BURROUGHS HOUSE, 801 YORK MILLS ROAD, DON MILLS, ONTARIO



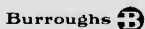
Computer people used to be a sleepless lot.
 They'd be up at all hours of the night doing the things that their computers didn't have time to do during the day.
 Until Burroughs introduced the Master Control Program. It lets the computer work on lots of things at once.
 So computer people can now do all the odd jobs they want to do during the day. While the regular programs are running.

The Master Control Program makes lots of things possible that were not possible before. Because Burroughs did things to develop it that had never been done before.

Like marrying the equipment engineer to the software designer.
 Which gave us the Computer Designer.

Who designed our hardware and software together.
 So they work together. Famously.

And we can all go back to bed.



BURROUGHS BUSINESS MACHINES LIMITED HEAD OFFICE BURROUGHS HOUSE, 801 YORK MILLS ROAD, DON MILLS, ONTARIO



De-bugging needn't take days any more.
 Which is jolly good. Because it means that you don't have to spend days waiting to see what the computer has to say; and then find out that all it has to say is: "Could you re-phrase that question?"
 It's one of the side-effects of the Master Control Program Burroughs has developed for their computers. Because it lets you multi-process it means that more or less any number of people can be in dialogue with the computer at any time.
 So de-bugging can be done while the program is being developed. Which is better than developing the whole program then going back over everything to de the bugs.

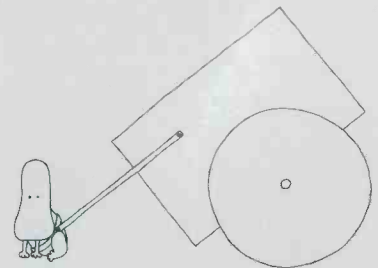
The Master Control Program makes lots of things possible that were never possible before. Because Burroughs did things to develop it that had never been done before.

Like marrying the equipment engineer to the software designer.
 Which gave us the Computer Designer.

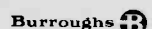
Which was bad news for bugs.



BURROUGHS BUSINESS MACHINES LIMITED HEAD OFFICE BURROUGHS HOUSE, 801 YORK MILLS ROAD, DON MILLS, ONTARIO



A computer is made of hardware.
 It runs on software.
 Building the hardware then designing the software is like building a cart without knowing what's going to pull it.
 Burroughs builds computers to run. So when it came to the Third Generation, we did away with hardware engineers and software designers. We threw them together and came up with a whole new thing: Computer Designers.
 So now we're delivering Third Generation hardware. With Third Generation software.
 We're the only company that can.



BURROUGHS BUSINESS MACHINES LIMITED HEAD OFFICE BURROUGHS HOUSE, 801 YORK MILLS ROAD, DON MILLS, ONTARIO

WE'RE NOT NEW. YOU'RE NEW.

Here we are, swelling with pride over our inaugural flight from New York to Lisbon.

And what do we hear, mingled with the applause?

"Who wants to fly with beginners!"

"What do they know about running an airline?"

"Who's TAP?"

And such.

Let us quiet these grumblers right now.

We've been zooming around Europe, Africa and South America for a quarter century.

And we're quite ready for you Americans.

Consider. When we first began flying to Paris, we had to perfect our cuisine to please even the finicky French.

To celebrate our initial flight into Frankfurt, we stepped up our efficiency to a degree that impressed even the Frankfurters.

When we started flying to London, lo, these many years ago, our hostesses set out to melt the chilly reserve of the English. With success.

And so it went. With every new route, a new improvement.

Now we add New York to our list. Our 29th city on our 4th continent.

So you can understand that there's very little left to improve.

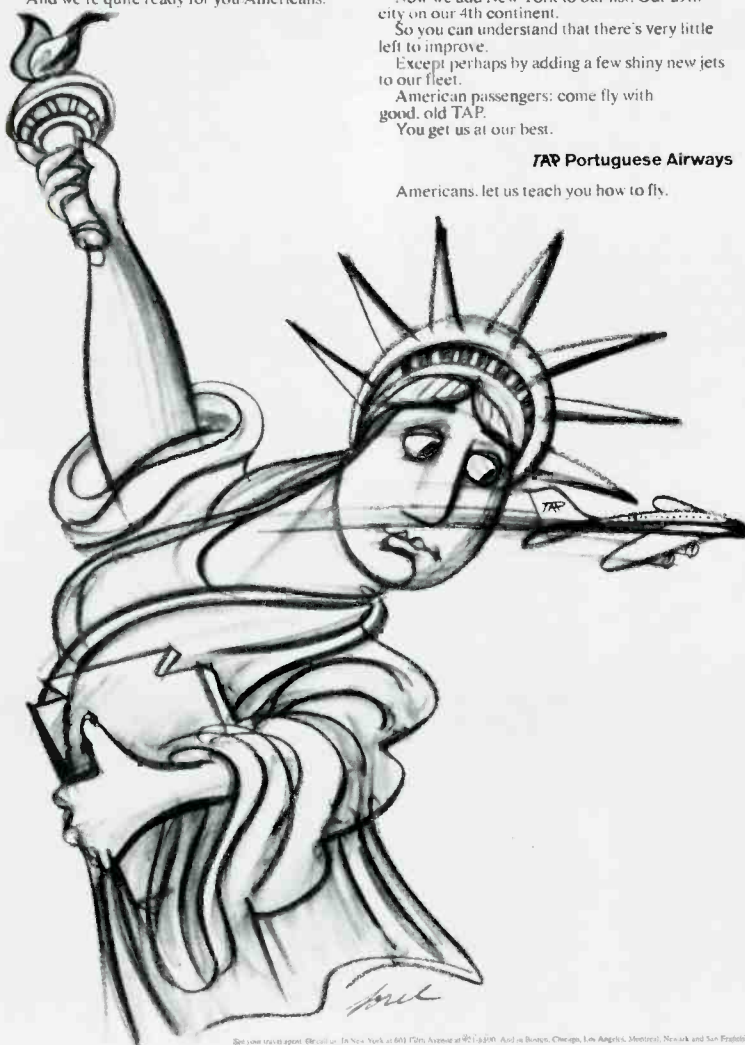
Except perhaps by adding a few shiny new jets to our fleet.

American passengers: come fly with good, old TAP.

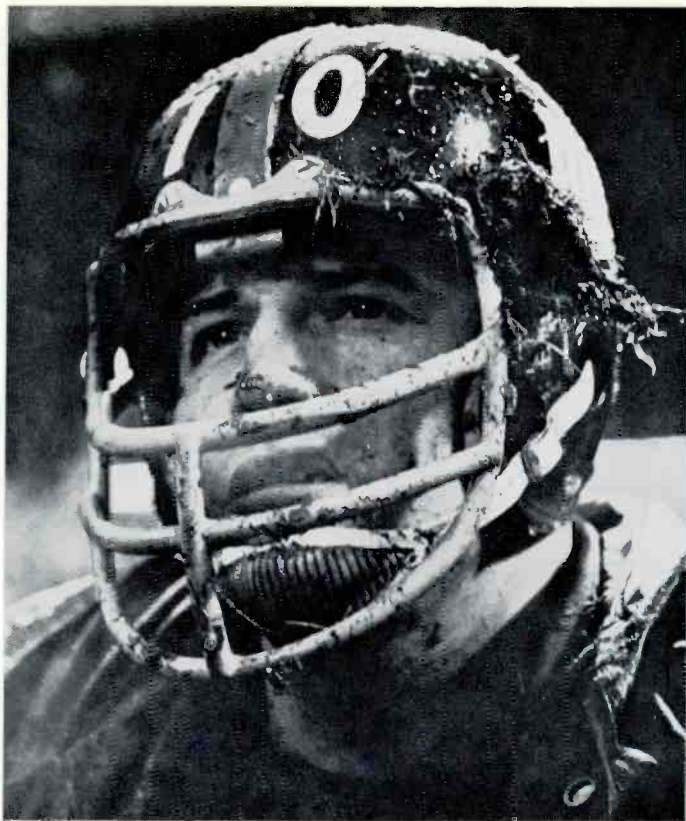
You get us at our best.

TAP Portuguese Airways

Americans, let us teach you how to fly.



Get your travel agent. Or call us. In New York at 601 Fifth Avenue at 907-2200. And in Boston, Chicago, Los Angeles, Montreal, Newark and San Francisco.



Husband Stealer

That's how your wife sees him every Sunday afternoon while you're cemented to the TV. Get her to find out how he plays the game in "Instant Football—A Survival Guide For Women Only." Page 44. October McCall's. Everything I can get logging to a laural page. Now that he's got your wife too, better keep an eye on both of them.

It's what makes McCall's McCall's

140

Art Director/Designer: Tony Mandarino

Photographer: Dan Rubin

Copywriter: Jo Frolic

Agency: Grey Advertising, Inc.

Client: McCall's

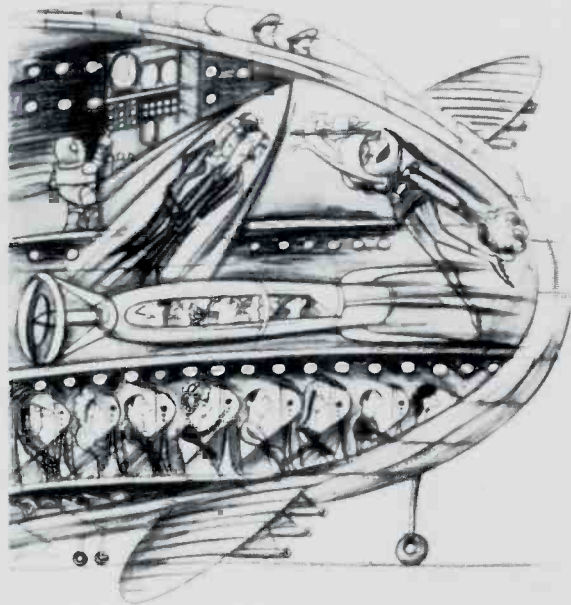
THE AMERICAN DREAM.

It was a wise American who said: "If you wish to gain a deeper understanding of the American Dream, you should let your American friends tell you about it."

Because when you're in the United States, you're in the land of opportunity. There's just what you can do to make your American dream come true.

dream of theirs. Then we each spend our days trying to get our living 30 miles from the closest to that idea.

That's why we give you the full-scale replica of the American Dream in Portugal. We can at least give you the feeling of it. And you'll get it with the sound of that strange Portuguese music that's half flamenco, half blues.



THE PORTUGUESE DREAM.

We can give you good wine in little clay pitchers. Just as it's served in the stucco-carpeted valleys of Minho.

And our stewardesses can offer you the numberless traditional sweets and self-respecting Portuguese hostess would offer her guest. I hope she doesn't wait at airlines schools that is his mother's knee.

Meanwhile, the airlines of your country pursue their own glittering vision of instant gourmet dinners.

individual super-sop movies and plastic-wrapped steamed fishes.

Perhaps that is the dream you too are seeking. But if it is, are you sure you should be coming to Portugal in the first place?

TAP Portuguese Airways

Americally, let us teach you how to fly.



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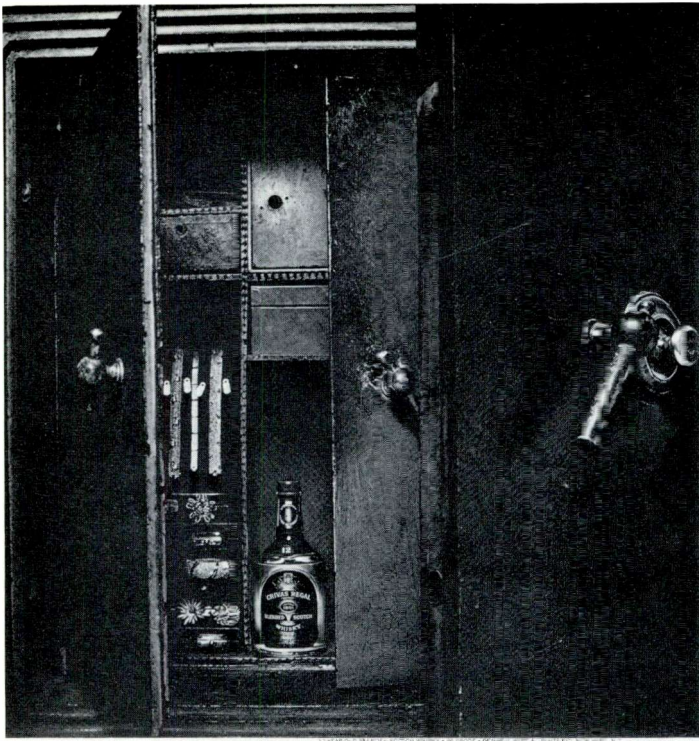
Art Director/Designer: Peter Hirsch

Artist: Ed Sorel

Copywriter: Neil Calet

Agency: Delehanty, Kurnit & Geller

Client: T.A.P. Portuguese Airways



142
 Art Director/Designer: Bill Harris
 Photographer: Charles Gold
 Copywriter: Mike Mangano
 Agency: Doyle Dane Bernbach, Inc.
 Client: Chivas Regal

A true story.

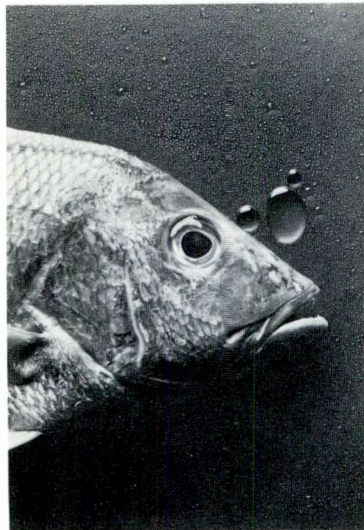
A friend of ours, looking to buy a gold bracelet, went to a jeweler called M. A. Graham & Co. in the Rockefeller Center area of New York City.

After seeing nothing he liked in the showroom, our friend was taken into the back room by Mr. Graham

and shown some additional bracelets he had tucked away in his safe. Well, as you've probably already gathered from the picture, he discovered that Mr. Graham used his 1600lb. safe to protect more than just his jewelry.

It seems Mr. Graham had been

having a problem with people in the office sniping his 1-year-old Chivas Regal when he wasn't around. And this was his way of solving it. Or almost solving it, anyway. You see, his partner knows the combination.



A doseup of Sidney Sheer

Sheer is a... (The text is very small and difficult to read, but appears to be a testimonial or advertisement for a product named Sidney Sheer.)

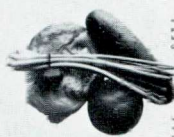
Hills

It's the only... (Small text below the Hills logo.)

143
 Art Director: Arnold Arlow
 Photographer: Philip Marco
 Copywriter: Charles Burch
 Agency: Martin Landey, Arlow Advertising Inc.
 Client: Hills Supermarkets



Why our Kraft Miracle Whip tastes better than their Kraft Miracle Whip.



It's the only... (Small text describing the product's quality and ingredients.)

It's the only... (Small text describing the product's quality and ingredients.)

Hills

It's the only... (Small text below the Hills logo.)

148
Art Director/Designer: George Lois
Photographer: Timothy Galfas
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Edwards & Hanly

THE NEW YORK TIMES, FRIDAY, JANUARY 12, 1964



"Edwards & Hanly—where were you when I needed you?"

We've got some terrific pictures of Joe Louis
taken when he was the World Champ.
To get one, signed by Joe, send us this coupon.

NAME _____

ADDRESS _____

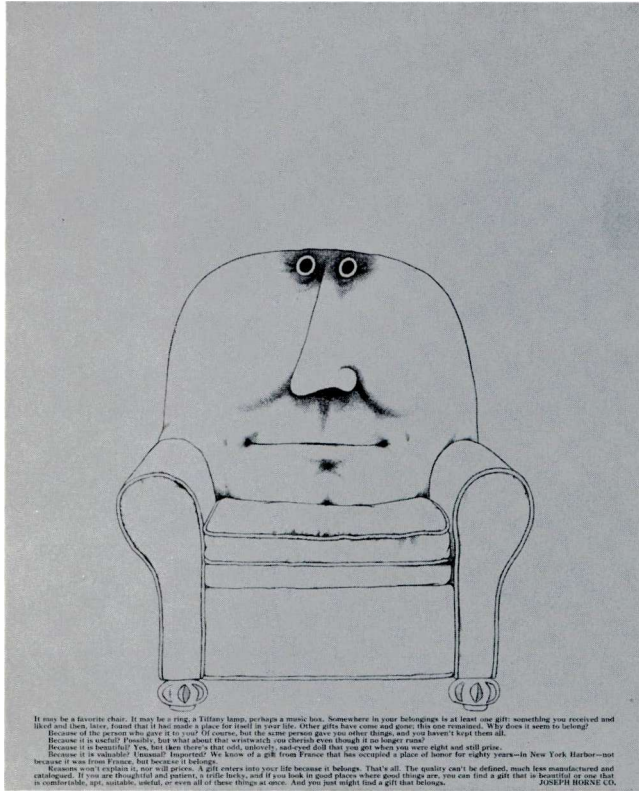
SEND COUPON TO: EDWARDS & HANLY
200 WEST 42ND ST. N.Y. N.Y. 10018

EDWARDS & HANLY, MEMBERS OF THE NEW YORK & AMERICAN SOCIETY OF DESIGNERS

DISTINCTIVE MERIT AWARD

149

Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Joseph Horne Co.



150

Art Director/Designer: Bob Kuperman
Photographer: Dave Langley
Copywriter: Sam Katz
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil



You should have stayed in the lane you were in.

Pity the chronic lane-switcher.

All of his life on the highway is spent in frustration, jockeying back and forth, from lane to lane, forever trying to find the fast lane. She empty lane, the lane that exists only in his mind, and forever longing in the lane that's just like the lane he left. If not sure.

Pity the drivers in the cars anywhere near the chronic lane-switcher. The lane-switcher will cut them off at 60 miles an hour without notice, without mercy—and curse them besides, as if their very presence on the highway were an outrage.

Pity the family and friends of the chronic lane-switcher. Every moment in the car with him must be sheer, unmitigated hell. And off the highway, can the lane-switcher be any different, can he be less greedy, less ruthless, less egotistical? What must it be like to be closely associated with a man who has no respect for other people's right to live, who thinks only of himself and his own needs 24 hours a day?

Pity the chronic lane-switcher because sooner or later he miscalculates the size of the opening in the next lane, or the speed of the driver behind

him in the next lane or the speed of the driver in front of him... and then, his switching days are over. And then he's really stuck in one lane.

Formerly
In the short run, we at Mobil make a little more money from lane-switchers than we do from our other customers. (Thumping down on the gas pedal uses a lot more gasoline than driving at a steady pace.)

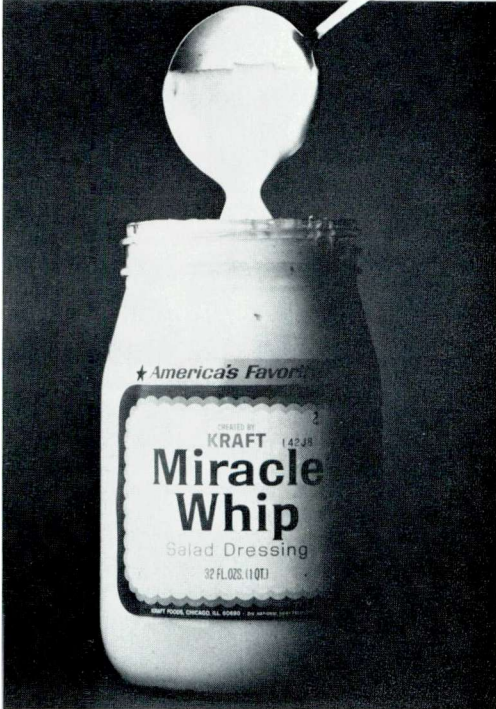
But in the long run, it's the kind of customer that's here today, and gone tomorrow.

And gone tomorrow.

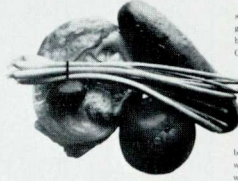
Mobil

We want you to live.

153
 Art Director: Arnold Arlow
 Photographer: Philip Marco
 Copywriter: Charles Burch
 Agency: Martin Landey, Arlow Advertising
 Client: Hills Supermarkets



Why our Kraft Miracle Whip tastes better than their Kraft Miracle Whip.



Send a gallon Hills Kraft Miracle Whip Salad Dressing into Hills delicate dark green water cress from Tennessee or Florida. Turn that over and spoon it together with some Hills rugged-rich hatterseed and/or from Belgium. Make it become best fellows with Hills romaine and Italian lettuce, juicy radishes and slippery-crunchy cucumbers and lavish it a little with a couple of pinches of Hills chopped scallions as a final gesture.

If afterwards, you can show that Hills Kraft's bears any resemblance to any body else's Kraft's, William Shulman, VP Produce, will personally eat one quart-size jar of Kraft Miracle Whip Salad Dressing in the window of the Hills nearest you.

In order to keep our Kraft Miracle Whip a winner, we never want to let down to where we'd be running an ordinary produce department.

So we not only don't buy ordinary produce, we don't sell it in the ordinary way either. If we run an almond ham-pain in honeydew 49¢... you'll be able to walk in and buy beautiful honeydew at 69¢. Even though through acts of God and nature we had to pay 69¢ the night before to get them. If the blueberries are separately or the eggplants are flat-headed we don't just hide them in the bottom of the box or throw a little cellophane shimmer around them. Nope. They go back to the blueberry factory, and you never see them.

How do we get away with it? We get away with it because Hills buys so much and so many kinds of strange, wonderful produce for its 89 stores—the average one of which is the size of three ordinary supermarkets—that we don't have to pay fruit-stand prices. And you don't either.

You can go into any other store and buy a jar of Kraft Miracle Whip that'll look the same, weigh the same and maybe even not cost very much more than ours.

But put it in a salad with that other store's greens and it sure won't taste the same as ours.



Hills

(Even though the sign still says Hills-Korvette or E. J. Korvette Food Center.)

Not that all other stores... Hills Supermarkets, a Division of Hills Supermarkets, Inc., 27 Plaza Blvd., Westwood, New York. (516) 332-4600. © 1977. Hills Supermarkets, Inc.

Get a jump on the snow.



Skier's jumping. Beautiful alpine snow. This is the last Sports Illustrated new brings you a special issue devoted to the noble business of sliding downhill. How, why, what with, what to, where. The whole lot of it.

There's a 7-page action full of color photos in which Jean Claude Killy tells you how to ski like Jean Claude Killy.

By You know skiers, jumpers, alpine and all the other. This is the last Sports Illustrated new brings you a special issue devoted to the noble business of sliding downhill. How, why, what with, what to, where. The whole lot of it.

This kind of in-depth, comprehensive, before-the-season special is one of Sports Illustrated's specialties. We do it for sport after sport, season after season.

It's reason is it's published for people who take sports seriously. Ten million of them. They won't settle for just skimming the surface, because sports is where they find their relaxation and exercise and joy.

Like sports seriously? They couldn't live without it. In numbers and references. It's going on. Could you advertising use a tin?

Sports isn't just fun and games.

Sports Illustrated

154
 Art Director/Designer: Bob Czernysz
 Photographer: Jay Olmsted
 Copywriter: Richard Olmsted
 Agency: Young & Rubicam, Inc.
 Client: Time, Inc./Sports Illustrated

155

Art Director/Designer: Gary Geyer
Artist: Tom Carnase
Photographer: Harold Krieger
Copywriter: Judy Protos
Agency: Doyle Dane Bernbach, Inc.
Client: Ohrbach's

**This year
you decide.**

Wherever you want your hem,
Rome says you're right. So does
Paris. And so does Ohrbach's. See
the fabulous choice in our
fabulous copies on Monday,
March 18. You'll never have more
fun at a fashion show!

New York: 34th St. Plaza, Third, 1st, 10th, 12th, 14th, 16th, 18th, 20th, 22nd, 24th, 26th, 28th, 30th, 32nd, 34th, 36th, 38th, 40th, 42nd, 44th, 46th, 48th, 50th. We'll open at 9 AM for Easter. Day only (Monday, March 18).

156

Art Director/Designer: Stu Rosenwasser
Artist: Blake Hampton
Copywriter: Jim Parry
Agency: Carl Ally Inc.
Client: Northeast Airlines

**If you're going to America's most expensive city,
you need every discount you can get.**

New York City's Flattener of Wallets.
If you're going there, you should know that one of the biggest discounts is the way you get there—a ticket on the Northeast Airlines non-stop night flight to Kennedy Airport.

It's the least expensive non-stop jet to New York. In coach, our night flight saves you \$25.20 over our regular round-trip fare. And in first class, it saves you \$44.10.

Our Yellowbird jet takes off every night at 10:15 and can put you in New York at 12:36 with extra money in your pocket.

And in New York, even past midnight, it's never too late to enjoy spending extra money.

Of course, if you want to fly with us during the day, you don't get a discount. But you do get something pretty unusual—steak.

Our lunch flights to New York and our dinner flights back from New York are the only flights between New York and Tampa that serve searing steak prepared right on the plane.

And we serve steak to everyone, in coach as well as first class, for just a penny more.

For night flight tickets or steak flight tickets, call Northeast at 223-2571.

Or call your travel agent. He's the one in sell you if there are any other discounts to be found in this big, expensive city up north.

Northeast Airlines night flight to New York. You'll wish we flew everywhere.

Art Director: Hal Davis
 Designer: Merrick Gagliano
 Photographer: Michael Raab
 Copywriter: Franchellie Cadwell
 Agency: The Cadwell Davis Company
 Client: Wallachs

Church of England

(shoes that are almost a religion)

It has been said that Englishmen consider shoes so important, the purchase of a new pair is approached with much the same apprehension with which other men approach marriage.

Since 1873, it has been a tradition among proper Englishmen to rely upon Church's of England, Burlington Arcade, London, for shoes.

There, in Church's atmosphere of quiet tradition, a knowledgeable shoe man pays grave attention to assisting the customer in the selection of a never style and in the achievement of a perfect fit.

This is the beginning of an Englishman's relationship with his shoes. They become truly valuable to him only with age. The more the leather is polished and gains patina, the more he prizes them and will find every excuse not to throw them away.

If you, too, feel a man's shoes are an extension of his personality, Wallachs is pleased to inform you that the Church's of England collection is now available in all 15 Wallachs stores. There is a range of handsome styles, from the most traditional to the most fashionable.

For instance, the wing tip pebble grain Cotswold shows a ranch outside in a mellow brown, \$82.50. Other Church shoes imported from England and impeccably crafted from the most superb leathers, are from \$42.50 to \$92.00 at Wallachs.



wallachs

11 WALLACHS STORES: 1001 N. MILPITAS AVE., SAN JOSE, CALIF. 95128 (415) 281-8888; 1110 J. JAVIER AVE., WILSONVILLE, OREGON 97150 (503) 638-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111; 1000 N. CROSS COUNTRY, WHITE PLAINS, NEW YORK 10606 (914) 941-1111

Art Director/Designer: Stu Rosenwasser
 Photographer: Mike Cuesta
 Copywriter: Jim Parry
 Agency: Carl Ally Inc.
 Client: Northeast Airlines

If you get a bad meal on a plane you can't walk out.

Your chances of getting a bad meal on a plane aren't bad because the meals that are served on planes aren't cooked on planes.

They're cooked in big hot kettles on the ground, put in holding carts, loaded into planes and show-up/serve: from one to three hours later, they're served up. You usually discover better.

Northeast Airlines has something better.

Steak is not a bad meal.

As of January 1 of this year, every one of our Yellowbird jets has been equipped with special ovens.

The ovens, and everything that goes with them, cost us about \$3,000 for each plane. But they mean we can prepare food at 30,000 feet.

And the food we prepare is great. Only steak. On all our lunch and dinner flights to and from Florida. And not only in first class, but in economy class, too.

In the whole country, only one other airline prepares steak on board. And it doesn't fly to Florida.

Men do not live by steak alone.

While we were busy improving the food, we figured we would also improve some other creature comforts.

Some of them are the usual airline amenities and replaced them with Linens, books and videos that are actually big enough for human hands.

We've replaced the usual airline menu pillows with pillows that are big enough for knees on hotels.

We've stacked up on some extra leg room, on the short-haul flights stuff a center to be under that woolly Bull.

To our collection of reading material, we've added some magazines you probably don't see every day—such as *Thomas*, *Traveling*, *Down* and *Country*.

And we've added some drinks that when they give you food or magazines or anything else, they don't have to give like "no thanks." A word to a steward, a girl in a girl. Some things can't be improved.

While you eat up food, we eat up time.

All our flights to Florida are non-stop.

18 times a day, every day, our new Yellowbird jets fly non-stop from JFK to Miami, Fort Lauderdale, Tampa and Jacksonville.

For reservations, call your travel agent. Or call Northeast at (607) 712-1111.

Up flights give you plenty of opportunities to save the difference between our food and airline food—*if you know it.*

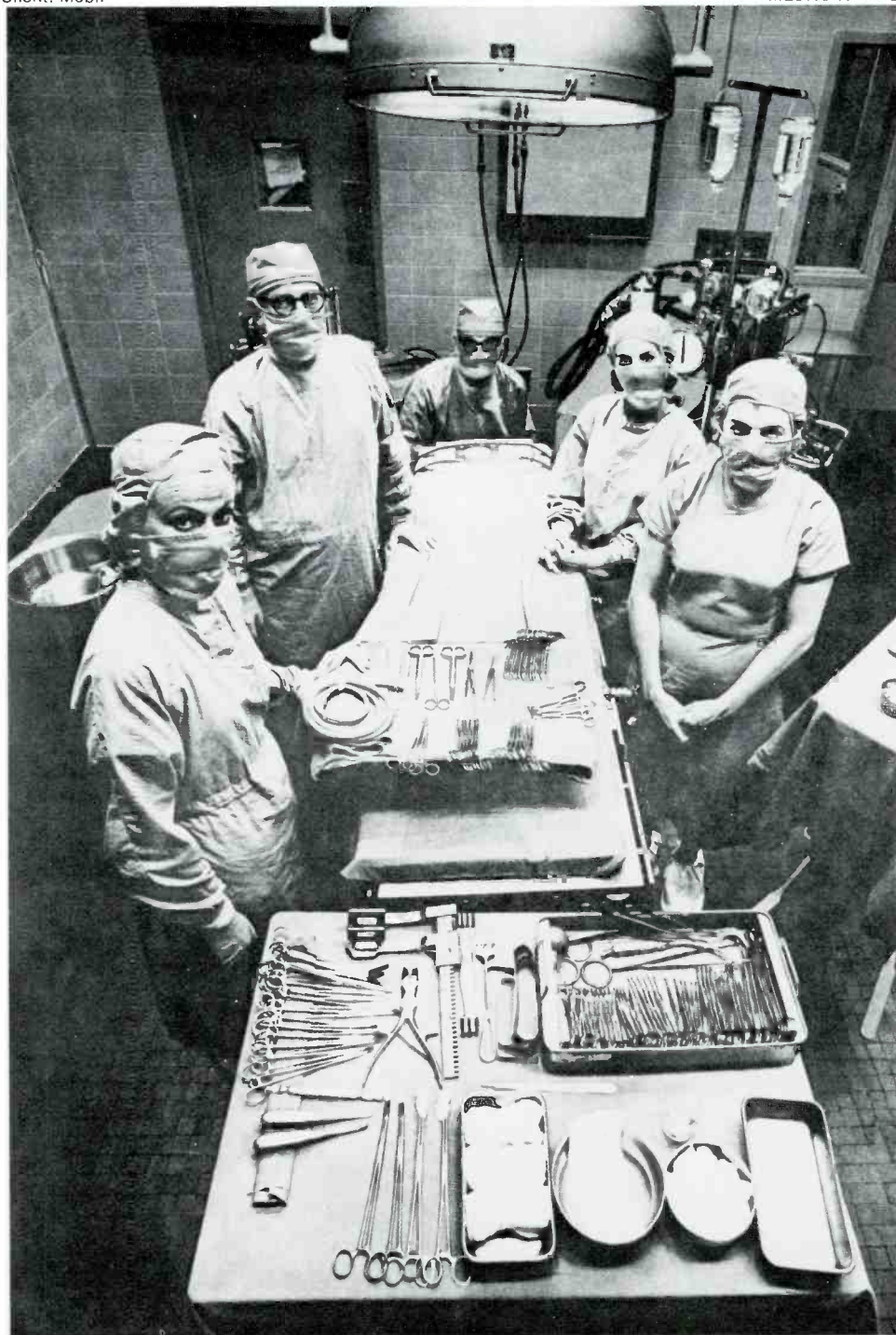
You'll find plenty of ball.



Northeast Yellowbirds to Florida. You'll wish we flew everywhere.

159
Art Director/Designer: Bob Kuperman
Photographer: Horn/Griner
Copywriter: Hal Silverman
Agency: Doyle Dane Bernbach, Inc.
Client: Mobil

MEDAL AWARD



Where are you spending the Holiday?

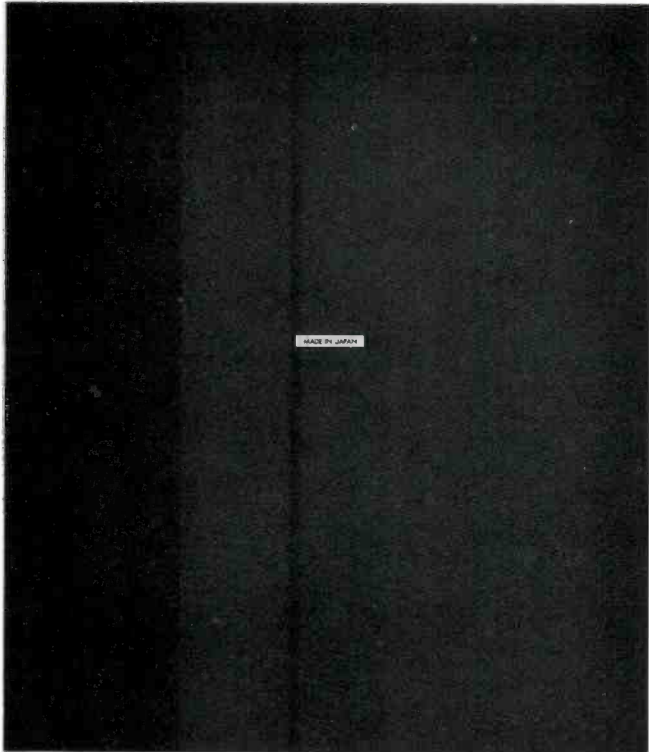
23,000 drivers and passengers will spend it here. Drive carefully this weekend.

Mobil
We want you to live.

© Mobil Oil Corporation

160

Art Director: John Salayi
Designer: T. Palladino
Copywriter: Jerry Scorse
Agency: Van Brunt & Company
Client: Japan Trade Center



MADE IN JAPAN

How come people don't snicker any more?

Because Japanese quality has left the old myth in a shambles.

Rolled over it with motorcycles, drowned it out with radios and television sets, cut it to pieces with precision machine tools.

The funny thing is, the old myth never had much to it. It just took the right combination to put it under: a coming-together of ages-old craftsmanship with the tools of the new technology.

Backed up by the toughest kind of Government Imposed quality control standards.

To see some of the reasons why people don't snicker any more, visit the Japanese exhibits at the Minnesota State Fair. You'll find them in booths 254 thru 259, on the second floor of the Grandstand Building.
And watch films on modern Japan, showing nightly in the Japan Theater, same floor.

JAPAN TRADE CENTER

595 Fifth Avenue, New York, N.Y. 10016 Tel. (212) 532-7191

161

Art Director/Designer: Dick Levy
Photographer: Arnold Beckerman
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency
Client: Georg Jensen

10 toys you can't find at F.A.O. Schwartz.



America: Duffell House
Cynthia is called at that check
Don't see us by way, it's \$5

England: Bunting blocks.
From simple building blocks these
architectural models are
as hard as \$6

Switzerland
Gathering doll from Aeschbacher's Pharmacy, \$5

England: A clown puppet, No. 16, \$12

England: Rocking horse
It's turning around the long table, \$12

England: Motor car
Sally's your own \$12.50

England:
Rubber truck, \$12

Sweden: Rubber horse and rider
Hand painted, \$12.50

England: A toy truck
It's a truck, it's a truck, it's a truck, \$12

Sweden: Shovel car
For motor and pumpkins
\$12.50

Georg Jensen Inc., 53rd and Fifth, New York City

SCARSDALE MANHASSET HILLBURN RIDGEWOOD/PAPARUS

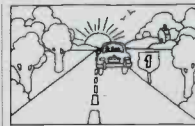
Art Director/Designer/Photographer: Robert Miller
 Copywriter: Marcella Free
 Agency: F. William Free & Co., Inc.
 Client: Schrafft's



Have you seen the little old ladies in Schrafft's lately? Have you seen Schrafft's lately? A little change is good for everybody.

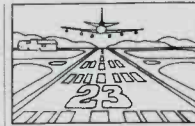
Art Director/Designer: Ivan Liberman
 Artist: Tom Daly
 Copywriter: Donald McCaig
 Agency: Young & Rubicam, Inc.
 Client: Eastern Airlines

It takes three days to drive to Florida. But you save \$9.65.



You pack the family car and set out in the early morning for Miami and a week-long Florida vacation. You, your wife and the two children. Three days, two nights and 1,375 feet, approximating miles later, you reach Miami. And your expenses look something like this:

First Day	
Toll for Lincoln Tunnel	.50
Breakfast on road	4.00
Tip	.75
Books for kids	.80
Newspaper for adults	.30
Toll for N.J. Turnpike	1.25
Toll for Delaware Memorial Bridge	.50
Toll for Richmond Turnpike	.30
Toll for J.R. Memorial Highway	1.00
Toll for Baltimore Harbor Tunnel	4.80
Cos in Elbridge, Md.	7.75
Lunch in Annapolis, Va.	1.00
Tip	.40
Candy for kids	.90
Toll for Richmond Turnpike	4.46
Cos in Petersburg, Va.	.30
Soft drinks	24.72
Meal in Rocky Mount, N. C.	1.00
Battery	15.35
Dinner	2.25
Tip	2.25
Miles driven: 473. Elapsed time: 11 hrs. 05 min.	
Second Day	
Breakfast	4.81
Tip	.75
Cos in Lenoir, N. C.	3.07
Cos in Rowland, N. C.	2.70
Refreshments	.50
Lunch in Ocala, S. C.	5.37
Tip	.75
Cos in St. George S. C.	2.70
Soft drinks	.30
Toll for Jacksonville Bridge	14.12
Meal in Jacksonville	2.25
Vibrator to radio	17.86
Dinner	2.20
Tip	2.20
Miles driven: 487. Elapsed time: 10 hrs. 31 min.	
Third Day	
Breakfast	4.07
Tip	.60
Cos in Jacksonville	3.40
Lunch in Orlando	4.72
Tip	.50
Newspaper	.35
Cos and Old Sunshine State Parkway	5.42
Mass Capps refreshments	.55
Toll for Sunshine State Parkway	4.80
Dinner	14.57
Tip	2.00
Miles driven: 305. Elapsed time: 7 hrs. 51 min.	
And this does not include depreciation on the family car which a leading automobile club estimates at 2.5 cents per mile. Figure \$24.50 from New York to Miami. Total:	
Total:	\$170.16



You, your wife and the two youngsters fly to Miami on a quiet, luxurious Eastern Jet for a week-long Florida vacation. No highway glare, no grumpy kids and no headaches. 2 hours and 50 minutes later you reach Miami. And your expenses look something like this:

First Day	
Taxi to airport	5.00
Tip	.75
Air fare 1-coach family plan, including taxi	174.05
You can also arrange with Eastern to rent a car in Miami for only \$49 a week, with no mileage charge!	
Total:	\$179.80



165A

Art Director/Designer: Sidney Myers

Photographer: Stock Photos

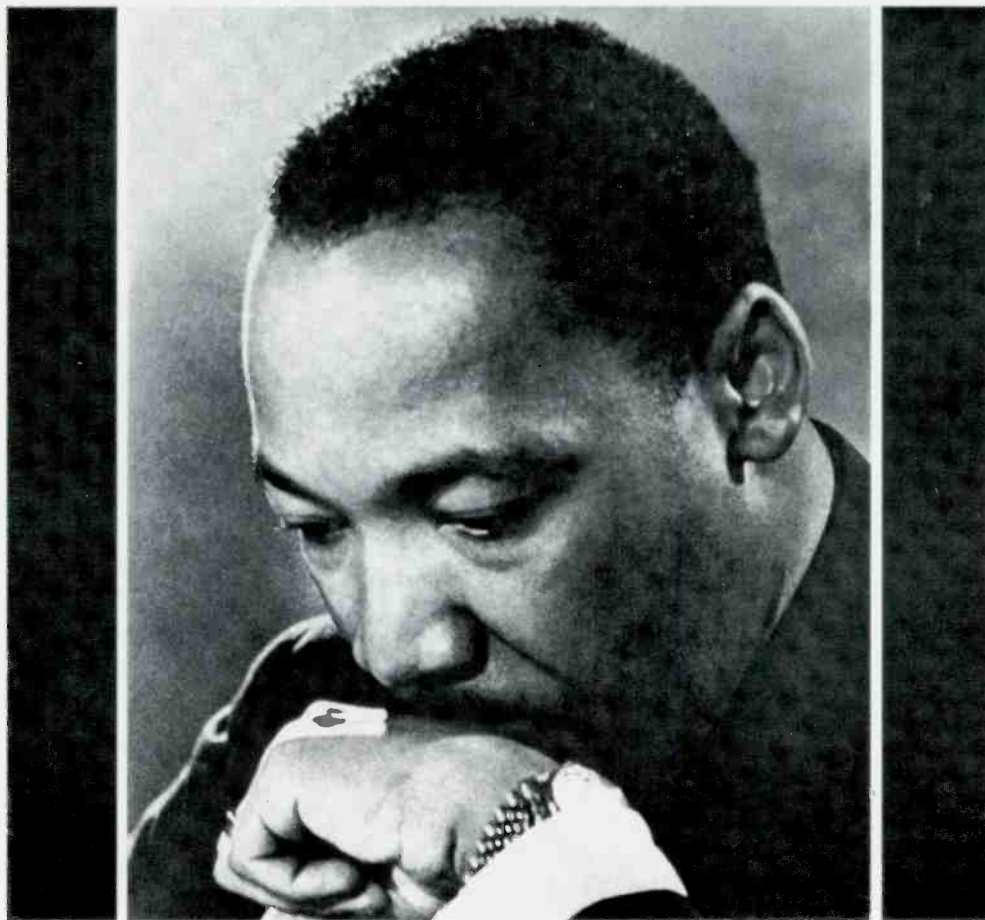
Agency: Doyle Dane Bernbach, Inc.

“He was a moment in the conscience of man.”

Anatole France at the bier of Emile Zola

It would be tragic and perhaps fatal for our nation if we lose the teachings of Martin Luther King, Jr. In response to numberless inquiries that have come to me as a close friend of Dr. King and his family asking how to perpetuate his teachings, I suggest that contributions be sent to the Martin Luther King Memorial Fund, S.C.L.C., 334 Auburn, N.E., Atlanta, Georgia 30303.

Harry Belafonte



Art Director/Designer: Jim Brancaleone
 Photographers: D. Langley, A. Petrucelli
 Copywriter: Hans Kracauer
 Agency: Doyle Dane Bernbach, Inc.
 Client: Volkswagen

Now Volkswagen brings lasting relief to left feet.



Thanks to a new miracle ingredient in our little car called the automatic stick shift,* you can finally say goodbye to the clutch pedal. How does this new ingredient work? Two ways.

First, it provides continuous unemployment for your left foot. Second, it provides near unemployment for your right hand. (The only time you ever shift is when you go over 55 mph.) Yet, even with its new ways, the bug continues to uphold the old ways. It takes only small amounts of oil. Absolutely no water. And absolutely no antifreeze. Best of all, it still delivers about 25 miles to a gallon of gas. Don't you feel relieved already?



Art Director/Designer: Jerry Whitley
 Photographer/Copywriter: Maurey Garber
 Copywriter: Martin Gross
 Agency: Schwab, Beatty & Porter Inc.
 Client: U.S. School of Music

“Irving, your piano teacher is here.”



If you've always wanted to learn a musical instrument—there is an easy way. Irving's way...by mail.

You can learn at home, in spare time. Through U. S. School of Music, the world's most experienced and successful home-study music school.

Clear, simple directions and large how-to-hold-your-hands pictures show you exactly what to do, so you can't go wrong...even if you don't know a single note of music now. Soon you'll be playing your favorite songs...by note.

Over 1,250,000 people have learned piano, guitar, accordion, organ, and other popular instruments this easy way.

Howard Clark of Blaine, Ohio, for example, now leads his own trio and plays at night clubs.

Leonard Drumheller, Jr., of Charlottesville, Va., has performed on TV, radio, and before large audiences—as well as composed three musicals. “I owe my thanks to U.S. School of Music,” he writes.

And Phil Philcox writes from Europe that he has formed a band and been playing throughout the United States and on the Continent.

Interested? Just mail the coupon for a free booklet that tells you all about our courses and the 14 popular instruments you can choose from. U. S. School of Music, Studio 86, Port Washington, New York 11050.

Accredited Member, National Home Study Council.

U.S. School of Music

Studio 86, Port Washington, New York 11050.

I'm interested in learning to play the instrument checked below. Please send me, FREE, your 36-page illustrated booklet, “Now You Can Learn to Play Music in Your Own Home.” I am under no obligation.

Check the one instrument you would like to play:

- | | |
|---------------------------------------|------------------------------------|
| <input type="checkbox"/> piano | <input type="checkbox"/> trumpet |
| <input type="checkbox"/> guitar | <input type="checkbox"/> cornet |
| <input type="checkbox"/> accordion | <input type="checkbox"/> saxophone |
| <input type="checkbox"/> organ | <input type="checkbox"/> mandolin |
| <input type="checkbox"/> pipe, elec. | <input type="checkbox"/> violin |
| <input type="checkbox"/> trombe, reed | <input type="checkbox"/> ukulele |
| <input type="checkbox"/> steel guitar | <input type="checkbox"/> clarinet |
| <input type="checkbox"/> tenor banjo | <input type="checkbox"/> trombone |

Do you have an instrument? Yes No
 Instruments, if needed, supplied to our students at reduced rates.

Name (Please Print Clearly) Age

Address

City

State Zip Code

168

Art Director/Designer: Marc Rubin
Photographer: World Wide Photos
Copywriter: Toni Laub, Marc Rubin
Agency: Jerry Della Femina & Partners
Client: Moxie Co.



**What this man needs is a
little joy juice.**

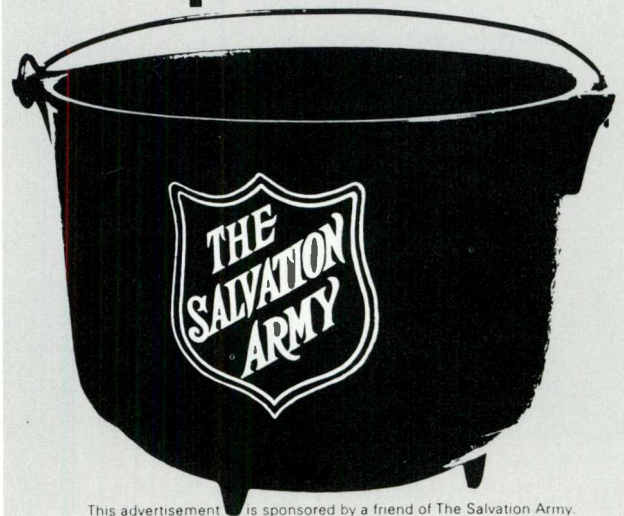
**Kickapoo Joy Juice.*
Available at friendly supermarkets.**

The new taste of Kickapoo Joy Juice will bring a smile to his face.

169

Art Director/Designer: Jim Markle
Artist: Pitt Studios
Photographers: Bob Bender, Jim Nugent
Copywriter: Bob Mackall
Agency: Griswold-Eshleman
Client: Salvation Army

**For Christmas,
some people
will have to take
pot luck.**

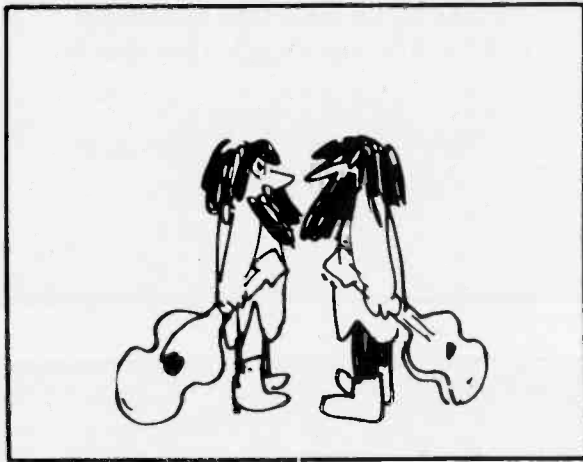


This advertisement is sponsored by a friend of The Salvation Army.

170

Art Director/Designer/Artist: Louis Silverstein
Copywriter: Irving S. Taubkin
Agency/Client: The New York Times

People listen to people
who read The
New York Times.



171

Art Director: Edward Seymore
Photographer/Copywriter: Harry Pesin
Agency: Pesin Sydney & Bernard Inc.
Client: Serr

**Hair Losers:
would you walk around**



like this?

Serr

50 EAST 50TH STREET, NEW YORK 10022, EL 5-7150

I'm a hair loser. Send me your free booklet and tell me how money can buy happiness.

Name _____

Address _____

City _____

State _____

Zip _____

Look at it honestly and you'll admit that your hair makes as big a difference in your looks as your teeth. Unless you keep your hat on and your mouth shut. What we know about hair will fill your head handsomely. Getting a new head of hair is one sure way that money (or any major credit card) can buy happiness. Come in anytime or phone EL 5-7150.

172

Art Director: George Lois
Designer: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.

OPEN DAILY FOR DINNER AND LATE SUPPER.
MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED."
239 WEST 48TH STREET, OFF BROADWAY, JU 6-5151



The New York theatre
finally caught up to
Mamma Leone's
(we've had nudes
around the place for years).

We have 35 marble statues, all bought because Mamma thought they were pretty. You'll love them, if you just stop eating for a minute. And listening to the music. And laughing. And singing. And a couple of food-loving TV stars. What a restaurant!

173

Art Director: George Lois
Designer: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.

OPEN DAILY FOR DINNER AND LATE SUPPER.
MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED."
239 WEST 48TH STREET, OFF BROADWAY, JU 6-5151



Mamma Leone's is
so big,
so bubbly,
so boisterous,
you feel better the minute
you walk through the door.

It's contagious. The laughing, the singing, the music, the color, the conversation. And it inflates your appetite. You'll eat everything, and everything is delicious. (Yes, that is an actor over there. We're in the Theatre District.)

Look.
No Coupon.



We priced our Instant Potatoes so low, you don't need any coupon. It's all a plot to get Californians to try new Del Monte® instant potato granules. They come in a can instead of a bag or a box. So they come fresher. And they stay fresher under our resealable plastic lid. They taste better too, of course. But why not taste them yourself and save some money. Without cutting up the newspaper.

174

Art Director/Designer/Artist: Lee Ruggles
Photographer: Roy Carlson
Copywriter: Fran Monaco
Agency: McCann-Erickson, Inc.
Client: Del Monte Corp.

OPEN DAILY FOR DINNER AND LATE SUPPER.
MAMMA LEONE'S
"WHERE STRONG APPETITES ARE MET AND CONQUERED."
239 WEST 48TH STREET, OFF BROADWAY, JU 6-5151

200 Chefs
working and fighting
and thinking and
throwing tantrums
(but turning out the best
Italian food in New York).

And one of those chefs will make your great dinner. Oh, how you'll eat. And drink. And watch. And listen. You'll feel like partying forever. Happy, contented people have strolled out of Mamma's for 64 years.



175

Art Director: George Lois
Designer: Dennis Mazzella
Copywriter: Ron Holland
Agency: Lois Holland Callaway Inc.
Client: Restaurant Associates Industries, Inc.

Art Director/Designer/Artist: Albert Bensusen
 Copywriter: Alan Glass
 Agency: McCann-Erickson, Inc.
 Client: Russian Tea Room

Turkey & Borscht.

Thanksgiving dinner at the Russian Tea Room includes such seasonal favorites as caviar, turkey with chestnut dressing, borscht, candied yams, pierogok, kasha a la Gureff and tea in a glass. Served all day.

Just where does the Russian Tea Room stand? Slightly to the left of Carnegie Hall.
 150 W. 57th St. CO 5-0947

Art Director: N. Leslie Silvas
 Designer: Elliott Matlin
 Copywriter: Linda Paley
 Agency: Helier & Silvas, Inc.
 Client: WM Capital

At last. You can have an affair at the Taft Hotel.



Hotel Taft. In the heart of Manhattan.

That's because we've just built sparkling new banquet rooms for business meetings and social functions for up to 250 people. Call (212) CI 7-4000 ext. 114, ask for the banquet manager. Or write: Hotel Taft / Seventh Avenue at 50th St. New York City, N.Y.



30 days ago I couldn't whip
 my own shadow.

By *Hfc* Wally Halucha as told to Dan Abramson

No matter how often I used to shave, I always looked like I needed a shave. But somehow I got used to it. I figured my whiskers were tougher than everyone else's.



Me and my shadow.

Then this sergeant started riding me about the way I looked. He kept calling me The Shadow. You know how chicken those guys can get.

So just to get him off my back I tried shaving closer. I'd scrape up, down, back and forth. Man, it was murder. My skin would get redder and redder. Especially my neck. Can you picture me, big tough Halucha, with a red neck?

I tell you, I'd about had it when one day the sergeant asked, "What do you shave with, Ace, a tin can?" I showed him the blades I used and he flipped. But I'd better not tell you what he said.

Next day, though, the sergeant brought

me one of his blades. "Ace," he said, "you've got to stop killing yourself. I want you to wash your face real good, get your beard nice and soft. Then lather up and try shaving with this blade." He said his blade had a miracle plastic coating. Imagine that, miracle plastic.

Well, when a sergeant comes on strong like that, you do what he says. Right? So what do you know? For the first time in my life I got a really clean shave without half trying.

As it turned out, he'd given me a Gillette Super Stainless Steel blade. I used it the rest of that week, then I started buying my own.

I don't care if you have to shave once a day, twice a day, whatever, that blade is smooth.

Maybe I've gotten spoiled, but I'll never shave with any other kind.

That's all there is to it.



Either way, you can't lose.

BILLY THE KID. A BOY WHO NEVER GREW UP.



Billy the Kid, the killer. Billy the Kid, the angel. Billy the Kid, desperado. And Billy the Kid, darling of the south-west. Billy the Kid, filled with hate. Billy the Kid, singer of songs. Billy the Kid, handsome and dashing. Billy the Kid, ugly and weasel-eyed. William H. Bonney II. Born in a tenement in New York, on November 23, 1859, was both the darling and desperado of the old west. He was only 17 when 15 supposed killings were credited to him. And only 21 when he was shot in the back.

An Indian girl wept, and buried him, and put a wooden cross over his grave. And scrawled on that cross: "Duerme bien, Querido." Sleep well, beloved.

Yes Billy the Kid, the boy who never grew up, lives with us still.

At the Cattleman. Where you can slip through beads



seats, and gaslights. At the Cattleman. Where we serve prairie-size steaks, and every day at 1:30 in the afternoon we lift our glasses in honor of a cowboy like William H. Bonney, the Kid. And the drinks go for \$4 apiece. At the Cattleman.

Where Billy the Kid, angel or killer, lives still.

Come in to the Cattleman and ask for a free copy of our book on famous cowboys of the old west. Or write for your free copy at: The Cattleman, 5 East 45th Street, New York 10017.



curtains into a world of mystery and romance, in the parlours of Madame Moustache. At the Cattleman. Where Billy the Kid and his Indian girl could have spent a lovely evening in one of our private booths. With velvet love.



© THE CATTLEMAN, INC. 1968

Art Director/Designer: Walter Halucha
 Photographer: Tony Petrucelli
 Copywriter: Dan Abramson
 Agency: Doyle Dane Bernbach, Inc.
 Client: Gillette

Art Director/Designer: Ed Lukas
 Artist: Old Prints
 Copywriter: Ellen Simons
 Agency: Jerry Della Femina & Partners
 Client: Cattleman Restaurants

180

Art Director: Aaron Kessler

Designers: Aaron Kessler, Paul Crifo

Artist: Paul Crifo

Agency: Diener, Hauser, Greenthal Co., Inc.

Client: Avco Embassy



“THE PRODUCERS”

STARTS MONDAY / FINE ARTS THEATRE

Art Director: Jim Brancaleone
Designer: Mike Richman
Photographers: A. Petrucci, C. Wieseahn
Copywriter: Frances Caldwell
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen

When you pay a little extra for a Volkswagen Sedan, you get 390 square inches of sunshine.

We call it the VW Sunroof Sedan (and for \$XXXX* you can call it your own).

The Sunroof makes life easier for people who can't decide between a sedan and a convertible.

When you're in the mood for a convertible, just crank open the Sunroof as much as you like. Or as little.

And when you want a roof over your head, just crank the

cover closed. It's made of steel, and padded and lined like the rest of the top, so you hardly know it's there.

This makes the car as airtight and waterproof as our regular Sedan.

If you're still not convinced the sun is worth an extra \$90,* how about this:

For the very same price, we will give you the moon.



A place in the sun: \$90.



Art Director/Designer: Larry Osborne
Copywriter: Joe Tantillo
Agency: Delehanty, Kurnit & Geller
Client: New York Magazine

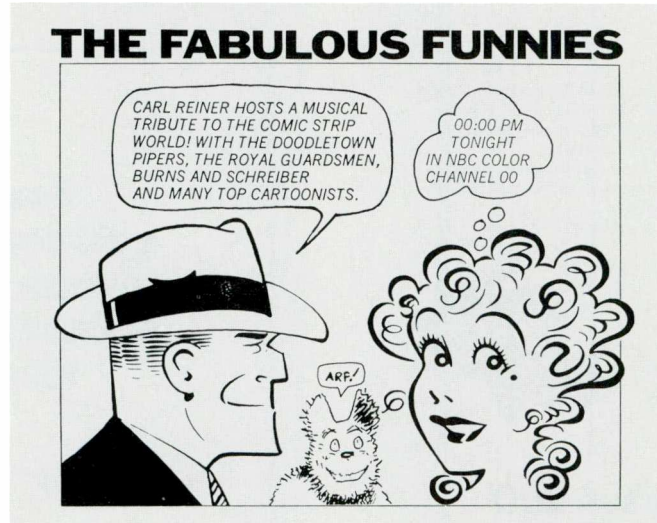
**For \$150
you can have an
ocean front lot
in East Hampton
this size.**

Dorothy Kalina Wise writes on "The High Cost of the Hamptons" in the special summer issue of New York magazine. At your newsstand now.

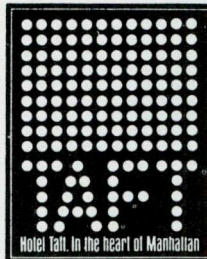
NEW YORK

183

Art Director: John Graham
Designer: Dolores Gudzin
Artists: Chester Gould, Harold Grey, Chic Young
Copywriter: Dorothy Brodine
Agency/Client: National Broadcasting Co.



**We can help
marry off
your daughter.**

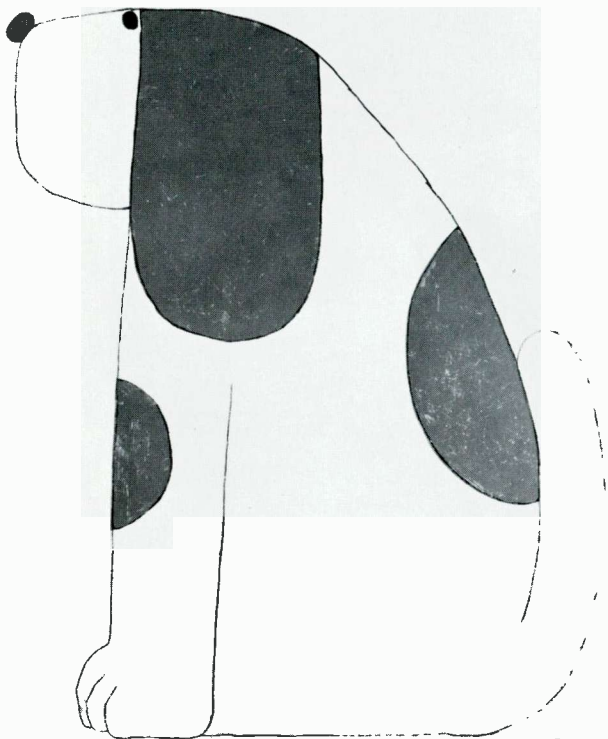


The Hotel Taft has sparkling new banquet rooms for business meetings and social functions for up to 250 people. Or just a simple wedding for 2. Call (212) CI 7-4000 ext. 114 and ask for the banquet manager. Or write: Hotel Taft / Seventh Avenue at 50th St. / New York City, N.Y. 10019.

184
Art Director: N. Leslie Silvas
Designer: Elliott Matlin
Copywriter: Linda Paley
Agency: Heller & Silvas, Inc.
Client: WM Capital

185

Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Joseph Horne Co.



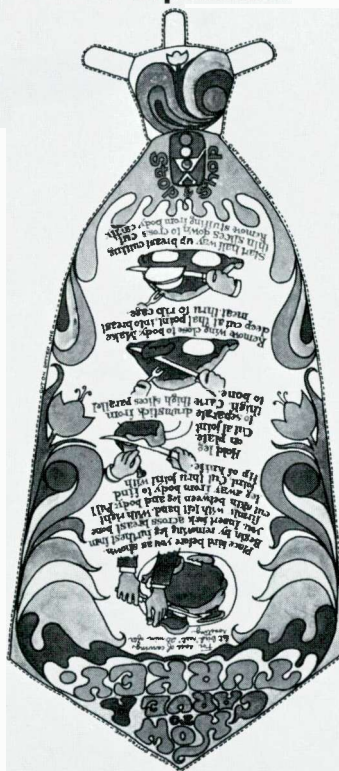
People fake home our stuffed animals and our real animals because they are lovable and it's Christmas. The Animal Rescue League helps animals who are just as lovable but not as lucky. They need money to do this work, and Horne's would like to suggest that you give them some, because it's Christmas and you're lovable.

COURTESY, THE PET SHOP
JOSEPH HORNE CO.

186

Art Director/Designer/Artist: Dick Hamilton
Copywriter: Roberta Barrett Krokyn
Agency: The Bresnick Company, Inc.
Client: Stop & Shop, Inc.

**Cut out this tie
and carve out a reputation for yourself.**



In the annual contest between the All-American Girl and the All-American Milk we want you to score a triumph. So we've carefully concocted a carving game in the design of this gorgeous gift tie.

Clip it, study it, then wear it to the table, and you'll be really dressed for the occasion.

Incidentally, we promise to have a Whole Genie or a Giant Butterball turkey for you right up to the last shopping minute.

So you can be into your turkey with confidence.

A holiday gift from Stop & Shop.

(Where the maxi-men do a little more to make mini-pricing work.)

Make America a better place.

Leave the country.



Of all the ways America can grow, one way is by learning from others.

There are things you can learn in the Peace Corps you can't learn anywhere else.

You could start an irrigation program. And find that crabgrass and front lawns look a little ridiculous. When there isn't enough wheat to go around in Nepal.

You could be the outsider who helps bring a Jamaican fishing village to life, for the first time in three hundred years. And you could wonder if your country has outsiders enough. In Watts. In Detroit. In Appalachia. In its Indian reservations.

Last year, for the first time, Peace Corps alumni outnumbered volunteers who are now out at work overseas.

By 1980, 200,000 Peace Corps alumni will be living their lives in every part of America.

There are those who think you can't change the world in the Peace Corps.

On the other hand, maybe it's not just what you do in the Peace Corps that counts.

But what you do when you get back. The Peace Corps, Washington, D. C. 20525



ADVERTISING CONTRIBUTED FOR THE PUBLIC GOOD

187

Art Director/Designer: Bernie Zlotnick
Artists: Carl Fischer, Ames-Appel
Copywriter: Morton Redner
Agency: Young & Rubicam, Inc.
Client: Peace Corps

DISTINCTIVE MERIT AWARD

188

Art Director/Designer: Frank Fristachi
Artist: Stan Mack
Copywriter: Marshall Karp
Agency: Delehanty, Kurnit & Geller
Client: Waterbury National Bank

The Waterbury National Bank announces its Spring Clearance.



Spring clearance at a bank is pretty much like spring clearance at a dry goods store.

The idea is to get rid of surplus inventory. Early in our case, the inventory happens to be money, about 2 1/2 million dollars worth.

And, while we can't give it away at a discount, we can make it a lot easier to get than it ever has before.

We'll give you our Spring Clearance loans. They're million, by the way, just something we bank on as all show how to out there. It's money we received when one of our investments reached maturity. Now we'd like to reinvest it.

To you.

Granted, we could have taken the entire 2 1/2 million and placed it right back into government securities. And that would have been fine.

But, your business, or if neither are, we've spent right here in town. On new cars, in extra bedrooms, on college tuition for your kids, on what you can take, if that's what you need.

Spring Clearance is going on right now. Stop by any Waterbury National branch and see how money is in to borrow money.

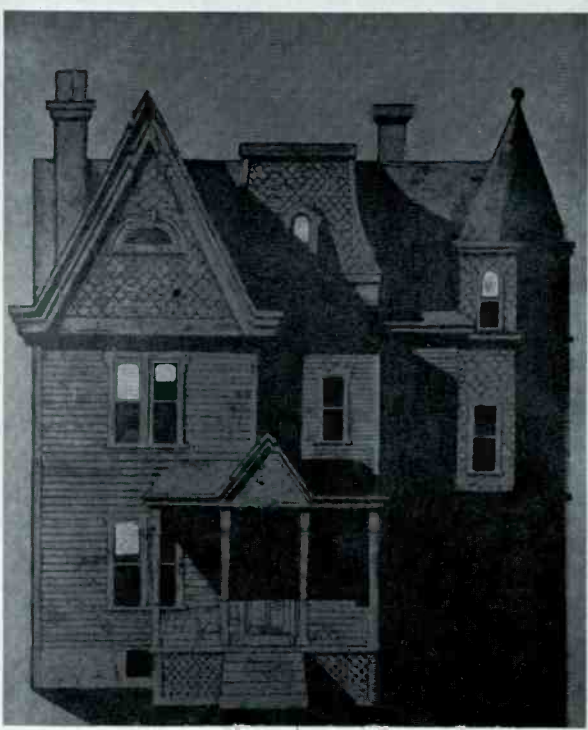
But don't wait too long. We've estimated that 2 1/2 million for the people of Waterbury just won't last in the every dollar of it out there on the streets, reducing interest.

So, if you should be much collecting that.

Waterbury National
Our money isn't doing us any good in the bank.

189

Art Director/Designer/Artist: Arnold Varga
Copywriter: Alan C. Van Dine
Client: Cox's



BOO

Can't find surprises in store, but don't be afraid to borrow. Even before the new holidays open, here's how to get whatever you want to spend or give to lighten holiday costs.

Fat
is un-cool.



Better make dessert D-Zerta/the 9 calorie gelatin dessert by Jell-O.



Fat is strictly
Podunk, Pa.



Better make dessert D-Zerta/the 9 calorie gelatin dessert by Jell-O.

Fat is looking
ten years older
than your husband.



Better make dessert D-Zerta/the 9 calorie gelatin dessert by Jell-O.

Once you get fat
marriage is
a television set.



Better make dessert D-Zerta/the 9 calorie gelatin dessert by Jell-O.

Fat girls
have lots of time to become
very successful
in the business world.
Swell.

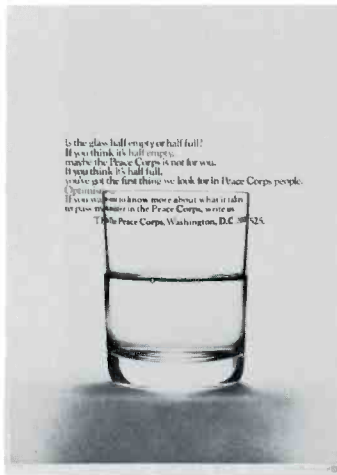


Better make dessert D-Zerta/the 9 calorie gelatin dessert by Jell-O.

190
Art Director/Designer: Alan Kupchick
Photographer: Toto
Copywriter: Nancy Sutton
Agency: Grey Advertising, Inc.
Client: General Foods Corp./D-Zerta

Make Your Own Peace

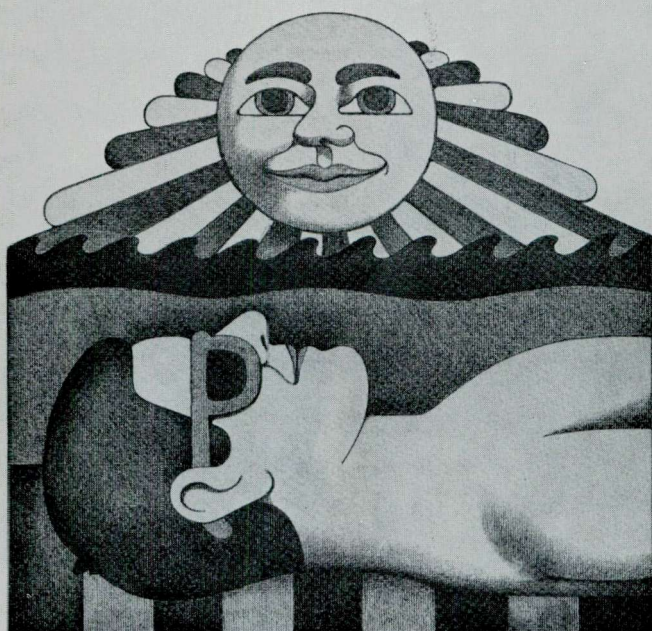
You can say anything you want about the world. You can say it's beyond help. That man is more evil than good. That you never asked for the world you got. And you could be right. You can say anything you want about the Peace Corps. That it's just do-gooders. That it doesn't help peace. That it hasn't made any difference. The Peace Corps isn't disagreeing. That's not what it's about. The Peace Corps doesn't shout, "Come make peace." Peace doesn't come that easily. It's more of a separate peace. Maybe yours. No banners. No bands. No medals. The Peace Corps might be for you if you could enjoy feeding children. Or repairing a tractor. Or teaching birth control. Or building a schoolhouse. Even if no one ends up using it. (Don't think it hasn't happened.) The Peace Corps has no delusions of grandeur. Ask anyone who's been in it. But there are enough people who come out of the Peace Corps with things they've learned they can't forget. Good things. There are more ways than you can find to help the world. The Peace Corps is just one way. It's for someone who would rather do something. Anything. Instead of nothing. It could be your way. Write The Peace Corps, Washington, D.C. 20525.



191
 Art Director/Designer: Bernie Zlotnick
 Artists: Charles Slackman, Tom Carnase
 Photographers: Carl Fischer, Mike Cuesta
 Copywriters: Myron Slosberg, Richard Symons,
 Morton Redner
 Agency: Young & Rubicam, Inc.
 Client: Peace Corps

192
 Art Director: Ron Layport
 Designers: Dan Bridy/Aubrey Lee Associates
 Artist: Dan Bridy
 Copywriter: Rod Stegall
 Agency: Fahlgren & Associates, Inc.
 Client: Wheeling Dollar

Our green can make you tan.



You've worked hard all year. Right? So you deserve a little relaxation. To get away from it all. But you don't know how to pay for the trip. Don't feel blue. Maybe we can help. Visit Wheeling Dollar first and ask us about a

vacation loan. We'll be happy to arrange one for you. We'll work it out so the payments fit neatly into your budget and our travel department can arrange your trip. So all you have to do is pack. Things look rosier?

The Bank . . . where people come first
WHEELING DOLLAR
 SAVINGS & TRUST CO.
MEMBER FDIC 1113 MARKET STREET PHONE 232-9000

Shaved in the basement lately?



WHEELING DOLLAR SAVINGS & TRUST CO. MEMBER FDIC 1113 MARKET STREET PHONE 232-9000

WHEELING DOLLAR
 SAVINGS & TRUST CO.

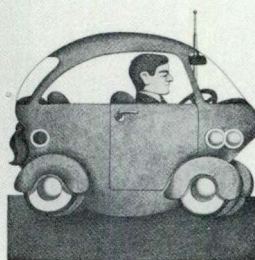
Somebody has to pay the piper.



WHEELING DOLLAR SAVINGS & TRUST CO. MEMBER FDIC 1113 MARKET STREET PHONE 232-9000

WHEELING DOLLAR
 SAVINGS & TRUST CO.

Come see us for lemon aid.



WHEELING DOLLAR SAVINGS & TRUST CO. MEMBER FDIC 1113 MARKET STREET PHONE 232-9000

WHEELING DOLLAR
 SAVINGS & TRUST CO.

Beat West Virginia.



WHEELING DOLLAR SAVINGS & TRUST CO. MEMBER FDIC 1113 MARKET STREET PHONE 232-9000

WHEELING DOLLAR
 SAVINGS & TRUST CO.

THE MOUNTAIN COMES TO MANHATTAN

It's one of the largest and most expensive construction projects in the city's history. It's the World Trade Center, the twin towers that will rise in the heart of Lower Manhattan. The project is being completed by the Port Authority of New York and New Jersey. The towers will be the tallest buildings in the world, standing at 1,104 feet high. The project is being completed by the Port Authority of New York and New Jersey. The towers will be the tallest buildings in the world, standing at 1,104 feet high.

Construction by a Reasonable World Trade Center
400 Broadway Avenue, NY 10001
1212 Jackson J. 2011
Lorraine A. White Director Robert D. G. Brown Director

NO, YOU DON'T NEED GLASSES. YOU NEED TO WRITE TO GOVERNOR ROCKEFELLER NOW.

They're wrong about all right. The time of the glasses is over. It's time to get rid of them. The glasses are not needed for reading the length of the Trade Center in the air.

Construction by a Reasonable World Trade Center
400 Broadway Avenue, NY 10001
1212 Jackson J. 2011
Lorraine A. White Director Robert D. G. Brown Director

COMING SOON: THE NEW YORK GHOSTS

The problem is not the ghostly figure, but the ghostly figure's presence. The ghostly figure is the World Trade Center, the twin towers that will rise in the heart of Lower Manhattan. The project is being completed by the Port Authority of New York and New Jersey. The towers will be the tallest buildings in the world, standing at 1,104 feet high.

Construction by a Reasonable World Trade Center
400 Broadway Avenue, NY 10001
1212 Jackson J. 2011
Lorraine A. White Director Robert D. G. Brown Director

PUT YOUR NOSE ON THE WHITE DOT

It's the white dot, not the black dot. The white dot is the World Trade Center, the twin towers that will rise in the heart of Lower Manhattan. The project is being completed by the Port Authority of New York and New Jersey. The towers will be the tallest buildings in the world, standing at 1,104 feet high.

Construction by a Reasonable World Trade Center
400 Broadway Avenue, NY 10001
1212 Jackson J. 2011
Lorraine A. White Director Robert D. G. Brown Director

WE INTERRUPT THIS PROGRAM...INDEFINITELY.

The program is being interrupted. The program is the World Trade Center, the twin towers that will rise in the heart of Lower Manhattan. The project is being completed by the Port Authority of New York and New Jersey. The towers will be the tallest buildings in the world, standing at 1,104 feet high.

Construction by a Reasonable World Trade Center
400 Broadway Avenue, NY 10001
1212 Jackson J. 2011
Lorraine A. White Director Robert D. G. Brown Director

GOVERNOR ROCKEFELLER WHERE ARE YOU?

The program is being interrupted. The program is the World Trade Center, the twin towers that will rise in the heart of Lower Manhattan. The project is being completed by the Port Authority of New York and New Jersey. The towers will be the tallest buildings in the world, standing at 1,104 feet high.

Construction by a Reasonable World Trade Center
400 Broadway Avenue, NY 10001
1212 Jackson J. 2011
Lorraine A. White Director Robert D. G. Brown Director

193
 Art Director/Designer: Gene Federico
 Artist: Edstan
 Photographer: Stephen Steigman
 Copywriters: Dick Lord, Arthur Einstein
 Agency: Lord, Geller, Federico and Partners, Inc.
 Client: Committee for a Reasonable World Trade Center

Art Director/Designer: Robert W. Wilvers
Photographer: Paul Seligman
Copyeditor: Gene Case
Agency: Jack Tinker & Partners, Inc.
Client: Rockefeller for President

Why I Run.

America cries out for a leader.
Events overwhelm us. Change outruns us.
Headlines deliver us our daily jolt.
"Things are in the saddle, and ride mankind"—
this warning we have let come true.

I run for President because I do not believe this
must happen to us.

I believe we can recapture control of things.
I believe we can end the drift, the doubt, the
division.

I intend to say how, here, in this newspaper. I
intend to write what course I believe America
must follow.

My beliefs will not be tailored to please the
voters of this region or that. What I believe in
New York, I believe in Nebraska. And I will
answer for it throughout the campaign.

I do not take my case to Republicans alone.
It is a nation and not just a party which needs
leading, healing, uniting.

I begin tomorrow, on a subject that has
tormented us like none other in our recent history:
Riot.



NELSON A. ROCKEFELLER

Our Hated Draft.



We've got a draft that nobody likes.
The President doesn't like it. The Army
doesn't. Young people don't. And they're right.
This draft keeps a man in a needless state of
suspension for 8 years of his life.

This draft favors the well-off, and hits the poor.
This draft has made draft evasion commonplace.
But it's no good ripping things apart if you can't put them
back together better. So I now propose a better draft:

At age 19, or after 4 years of college, your name goes into
a draft pool. It can be drawn, by lottery, for just one year.
If your name isn't drawn during that year, you are free of
the draft forever, unless there is a national crisis.

Here is an end to uncertainty and unfairness. Here is a draft
which is simple and sensible.

Now why haven't we done something like this?
Why, in 1968, do we still hear candidates call our outdated,
outmoded system "the best way to fill our security needs?"

Because these are the candidates of the *Old Politics*, and
they simply do not understand change.

They drag the same policies from decade to decade because
they won't take the trouble to rethink them by the light of *Now*.
They shut their ears to dissent—peaceful, constructive
dissent. Students are saying things about the war and the draft
that ought to be heard. But the *Old Politics* won't listen.

I say if we're going to re-unite this Not Very United States,
we've got to start listening.

We've got to risk exposing our ideas to the people who are
risking their lives for our ideas.

We've got to bring American youth back into American life.
And this is one pledge of the New Leadership I promise.



NELSON A. ROCKEFELLER

The Shrinking Dollar.



It is the Crisis of the Vegetable Bin. It is the
Confrontation at the Meat Counter.

Inflation, a lazy spiral until 1965, has be-
come a whirlwind.

The dollar is shrinking at a rate of 4% a year.
And the savings and paychecks of all who live on fixed incomes
are shrinking with it.

How much of the new American despair stems from this
feeling that *no matter how hard a man works, his salary will
never go further, his life will never be better?*

This inflation we can halt. For its cause is clear.
Government is spending too much and taking in too little.

We must decide which of America's business can wait, and
which cannot.

Each promise we make has a price tag attached. We must
look hard at those prices *before* we make the promises.

We must realize that some things government is trying to
do with tax money, private money could do better.

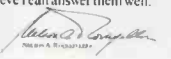
Now I want to pause, and answer the man who yells "Look
who's talking, Mr. Big Spender himself!"

A fact: In each of my 10 years as Governor, the state budget
has been balanced. A fact: In 26 states, state taxes take a larger
share of residents' income than in New York.

A fact: 64% of each dollar New York collects is given
back to cities, towns, counties—in the form of aid to education
and aid to local government. Because I believe the government
closest to the people is the best government.

I never met a man who *likes* to pay taxes—nor a man who
thinks government is free. The people I meet ask a fair ques-
tion: "Is our money being spent wisely, for necessary things?"

I run for President because I believe I can answer them well.



NELSON A. ROCKEFELLER

To burn or not to burn.



The British burned Washington in 1814. The
Americans burned it in 1968.

Detroit, Newark, Watts, which once blazed
on our TV screens, smoulder now in our minds.
What do these people want?

In the ashes of Washington, a slum child answered: "I
would like my street to look like a brand new neighborhood
with changed people who are friendly to others no matter
what color."

Now I say that is a decent dream, and we can help make
it real.

I am accused of raising "false hopes" by men who raise no
hopes. No, I raise *real* hopes. Because I have been doing *real*
things.

One real thing: A program in New York State that will
attract as much as 5 billion dollars in private money, to rebuild
the slums.

Another: A fund to help small businessmen in the slums
get loans. Another: a frontal assault on narcotics addiction, a
major source of crime in the slums.

So I say that our cities can be saved. But they will not be
saved by a gospel of do-nothing.

They will not be saved by men who read rousing speeches
about crime control—and say not a word about gun control.

They will not be saved by men who choke hope in the
name of law and order—and then turn to undermine our
highest court of law.

Our cities will be saved by men who say it is possible to
build a brand new neighborhood with changed people who
are friendly to others no matter what color.

And this faith is one reason why I run for President.



NELSON A. ROCKEFELLER

The Last Vietnam.



We talk of Vietnam as we once talked of Korea.

"Let us drag ourselves from this quagmire,
and we will live happily ever after..."

I am afraid that the next President will not
escape so easily.

I say, learn from Vietnam or be doomed to repeat it.

Our Vietnam policy was meant for the 1940's, for Western
Europe, for the defense of democracies.

Yet we apply it in the 1960's, in Southeast Asia, in defense
of a people who do not know what democracy means.

And in wrapping this policy around Vietnam, we blinded
ourselves to the real Vietnam. We assumed the enemy meant to
seize land. We were wrong. He meant to disrupt government.

We sent troops in overwhelming number. We were wrong.
We shattered a small country's sense of responsibility.

We were preoccupied with the changing premiers and
presidents in Saigon. We were wrong. It was in the village and
countryside where government failed.

Now peace talks give us a time to right those errors.
To stop turning this war into an *American* war. To move
Saigon toward reform. To build a strong and trusted village
government. To secure the people from terrorism.

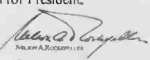
And in Paris, to work patiently and persistently for peace.

At home, we must have candor and trust. Americans must
believe in government again, and government must believe in
Americans. The day must pass when press officers say, "The
people I work for don't want to hear bad news."

I say, face the truth. Trust the people with the truth. I say,
do not fight change. *Guide* change.

I say we can make this Vietnam the last Vietnam.

And this is one reason why I run for President.



NELSON A. ROCKEFELLER

Riot.



I am the only Presidential candidate who has
had to cope with riot.

It was 4:30 AM, still dark, July 25, 1964.

We got a call from Rochester, New York, a
city of 500,000. The call was "Local police have
lost control. Will State Police take over?"

By 9:00 AM, 264 State Police had taken over, and the streets
of Rochester were safe.

These men used no rifles, no shotguns, no tear gas. But they
were riot-trained. They made 900 arrests. They saved lives and
they saved property. They were dubbed "the cool ones."

I also called up 1600 National Guardsmen and stationed
them outside the city. But we did not need to use them.

How we faced this riot points up three principles of mine.

One. Keeping order may be a stern side of government, but
it is a vital side. I make no apologies to those critics who call me
"Rocky the Cop." We will have order, and no mistake about it.

Two. Speed is the key. A small force, early, can restore peace
where a large force, later, could not.

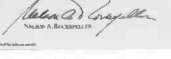
Three. A state which accepts *responsibilities* as well as *rights*
will make sure that local police are cool, humane, well-trained,
State police and National Guard must stand ready, behind them.

The resort to the army—the spectacle of U.S. troops defending
the U.S. from U.S. citizens—must be as rare as possible.

We must find the roots of this lawlessness. And let's not
fool ourselves. The roots are not in our courts, or in the myth
of softness in high places. They are in the cities. They are
poverty, injustice, riot.

I believe we can cure these things. I understand. I sym-
patize with the hopelessness they breed.

But lawlessness I will not stand.



NELSON A. ROCKEFELLER

and toys
woolen throws
calendars
stuffed animals
mobiles
nutcrackers
stationery
clocks
ashtrays
pots
salad bowls
stainless
rocking horses
mirrors
ice buckets
crystal
coffee mugs
napkins
paperweights
sculpture
barware
pillows
jewelry
ragdolls
stemware

Georg Jensen Inc., 53rd and Fifth, New York City

This is the bottom of a \$40 Henning Koppel bowl.

It's signed.
Just like any other work of art.

Georg Jensen Inc., 53rd and Fifth, New York City

Should your bottle opener cost more than your booze?

Georg Jensen Inc., 53rd and Fifth, New York City

10 toys you can't find at F.A.O. Schwartz.

Georg Jensen Inc., 53rd and Fifth, New York City

Did you ever return a gift you got from Jensens?

Georg Jensen Inc., 53rd and Fifth, New York City

Silver jewelry is not only nice. It also protects you from werewolves.

Georg Jensen Inc., 53rd and Fifth, New York City

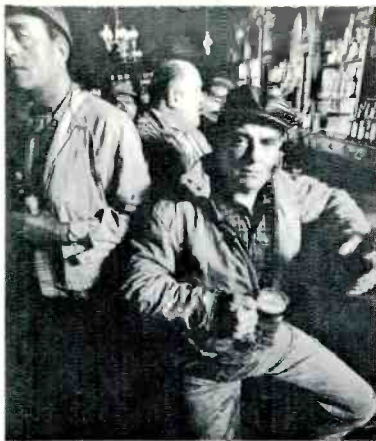
195
Art Director/Designer: Dick Levy
Artist: Robert Deschamps
Photographers: Stietner-Endress, Arnold Beckerman, Henry Sandbank
Copywriter: Don McCaig
Agency: Gilbert Advertising Agency Inc.
Client: Georg Jensen, Inc.

No more ugly gold.

Georg Jensen Inc., 53rd and Fifth, New York City

100 desperate gifts.

Georg Jensen Inc., 53rd and Fifth, New York City



He's been under analysis for years.

Forbes magazine... analysis... years... under... analysis... for... years... Forbes magazine...



Fringe benefit.

Forbes magazine... fringe benefit... Forbes magazine...



Can our highway program keep up with our hamburger stands?

Forbes magazine... highway program... hamburger stands... Forbes magazine...



The new third grade teacher.

Forbes magazine... third grade teacher... Forbes magazine...



Hospitals would be less expensive if they were profit-making organizations.

Forbes magazine... hospitals... profit-making organizations... Forbes magazine...



Poor insurance risk.

Forbes magazine... insurance risk... Forbes magazine...



Rin-Tin-Tin would turn over in his grave.

Forbes magazine... Rin-Tin-Tin... Forbes magazine...



Will the American woman do the cigar business?

Forbes magazine... American woman... cigar business... Forbes magazine...

196

Art Directors: Gayle Gleckler, Jon Fisher, Errol Sica, Pete Tiisler
Photographers: Joe Toto, Harry Hamburg, Joe Marvullo, Pete Papadopolis, Steve Salmieri, Myron Miller
Copywriters: John Farris, Bob Feder, Neil Quinn, Dave Schraffenberger, Steve Herz
Agency: Campbell-Ewald/New York
Client: Forbes Magazine

After 72 attempts to find a new place for the sofa, Mrs. Juan Alvarez has found a better arrangement working at New England Life.



Better arranged Mrs. Juan Alvarez.

If your days could use better arranging call Errol Johnson at 266-3700.

New England Mutual Life Insurance Company at Copley Square, Boston. An Equal Opportunity Employer.

After 792 afternoons of trying to teach her old dog new tricks, Eunice Peterson has found new success working at New England Life.



Newly successful, Eunice Peterson

If your afternoons could use new success, call Errol Johnson at 266-3700.

New England Mutual Life Insurance Company at Copley Square, Boston. An Equal Opportunity Employer.

After being drained by 1,685 installments of "As the World Turns", Mrs. Charles J. Plate has found new strength working at New England Life.



Newly strengthened, Mrs. Charles J. Plate

If your days could use some new strength, call Errol Johnson at 266-3700.

New England Mutual Life Insurance Company, Boston. An Equal Opportunity Employer.

After 2,473 mornings of coffee-klatching with the girls, Mrs. Josephine Fagone has found new excitement working at New England Life.



Newly excited Mrs. Josephine Fagone

If your mornings could use new excitement, call Errol Johnson at 266-3700.

New England Mutual Life Insurance Company, Boston. An Equal Opportunity Employer.

After 341 hours following the exploits of James Bond, Eleanor Blanchard has found real adventure working at New England Life.



Really adventurous, Eleanor Blanchard

If your days could use some real adventure, call Errol Johnson at 266-3700.

New England Mutual Life Insurance Company at Copley Square, Boston. An Equal Opportunity Employer.

201

Art Director: Carol Nelson
 Photographer: Ralph Gibson
 Copywriter: Mike Drazen
 Agency: Geer, DuBois & Co.
 Client: New England Life

The reason we aren't in the classifieds with the rest of the bunch is that our building isn't classified with the rest of the bunch.

We could so easily advertise in the classified section but we didn't. Because we didn't have money on the kind of building we built and the location we wanted for it. The Blake Building deserves better than the rest of the bunch. And it deserves a better kind of business made in. Everything about the Blake Building had the aura

of success and status; even before its doors were opened. Location—superb and strategically on the heart of the heart of the city. Quality and detail unusual in new office structures; to make it a building to be proud of and commutable in a long time to come. New features of design and construction that defy description as a classified ad. After all, a 4-page big & big sign with color is hard to 2-unfold in ad. pin English.

So here we are where it's more important to be.

Just like the Blake Building is. Blake Construction Co., Inc. 1120 Connecticut Ave., N.W., 223-6601 Ex. 300

The Blake Building

1120 Connecticut Ave., N.W.

202
Art Director/Designer: Murry Gelberg
Artist: David Baker
Copywriter: Irv Kornblau
Agency: Tasi Gelberg Symons, Inc.
Client: The Blake Construction Co., Inc.

Free alterations with every suite.

The Blake Building will design the space you know to suit your most sophisticated, fit-free. That means you can plan to get with us in 28,000 square feet of floor space. You can give yourself a big office for the most important and know who you are. Or a small one—that suits you—because everyone already does.

This is just a peek in an unusual aspect of the Blake Building. But combine it with these that are:

A location that is both superb and exclusive. The Blake Building stands on the last parcel of land in Washington's real center city—the heart of the heart of



The new law district, the new law district, the new law district.

Prime and strategic that is virtually unrivaled in Washington. The Blake Building looks and acts like the premier center. It's sleek, attracted some of the city's—and the country's—largest and most successful companies.

Design and construction features that make it a building to be proud of, and comfortable in, for a long time to come. A

special environmental climate system. Mechanically controlled high-speed elevators. A series of outdoor parking for you and your clients. Fully carpeted floor space.

There is, of course, more—much more—that must be seen with the eye and perceived by the mind. If you're interested in more options and services by air, call or write for our brochure.

The Blake Construction Company, Inc. 1120 Connecticut Avenue, N.W., 223-6601, Ex. 300

The Blake Building

1120 Connecticut Avenue, N.W.

The Blake Building isn't the only one we own. But it's the only one we've put our name on.

And for very good reason. We planned its success; we programmed its structure; we built, in essence, a building that's a flagship. When the building was more than a memo to a plan's file, we knew we would meet these basic and essential standards: make it easier to be the right building, put it in exactly the right place, open it as precisely the right time.

We started out by meeting about where to build it—and why. They came up with 1120 Connecticut Avenue, N.W., smack in the middle of the new financial district. The new commercial district. The new law district. The new advertising district.

That's why it's the right place.



The Blake Building is one of the last parcels of land in what has become Washington's real center city—where anything and everything that's important in local and national commerce is happening. Here.

That's why it's the right time.

We designed the Blake Building to look and live like the power center of D.C. Of course, we made it beautiful—but we also made it well. We made it a building that doesn't merely accept

the structural lessons of expediency, but the designs and features that make it a building for now and tomorrow.

That's why it's the right building.

Our standards for the Blake Building don't relax. It's not set by the very language of the Blake Building. It's set by the very language of the Blake Building. It's set by the very language of the Blake Building. It's set by the very language of the Blake Building.

Blake Construction Company, Inc. 1120 Connecticut Ave., N.W., 223-6601 ex. 300

The Blake Building

1025 Connecticut Avenue, N.W.

Some of you are unmoved by our location, our stature, our success. We dare you to resist our plumbing.

If you're the hardheaded type about business decisions, you're invited to meet about the features of the Blake Building. What you will see will not leave you unmoved.

You will see, for example, a pipe environmental heating and air conditioning system that regulates the climate in your office in much the same manner as the system in your car. Only it does it better. Roughly four times better. The advantages of such a system are obvious. For your comfort and yours. It can be comfortable, for you, it will be absolutely minimal.

You will also see a bank of elevators that look like elevators and act like elevators but do more than go



The new law district, the new law district, the new law district.

up and down. They do so in an electrically controlled manner that is set to answer calls as quickly as possible to handle traffic as efficiently as possible.

If you glance at the floor plan you will see that you can occupy up to 28,000 square feet as a class. All you have to do is rent this building to purchase and the people to use it. We will construct the space you occupy to suit your exact specifications. We will also carpet it. Completely. For free.

If you wish to drive that car with the cooling system that doesn't work as well as ours, you can put it in 4 acres of parking space. Yes, four acres. Underground.

There are just a few of the features you'll find in the Blake Building. Since we've already established that you can't be reached on the basis of our prime location, our high-powered tenants and our enviable services, we'll save them by and end as we begin—with a note about plumbing.

The faucets in our wash rooms are free-flow, not spring-loaded. Think about it.

And try to resist it. Call us or write us for our brochure. Blake Construction Company, Inc. 1120 Connecticut Avenue, N.W., 223-6601 ex. 300

The Blake Building

1025 Connecticut Avenue, N.W.

You Start Out Good, You End Up Good.

Obviously, we are not here to talk about the quality of the concrete in the foundation of our buildings. Not directly, anyway.

We are here to talk about capital, pure and simple—about the philosophy of serving clients to make money and, in this case, spend a bit extra.

You don't often think of plumbing in these terms. You're more interested in what is going to cost you—not what it's made of. In what people will think of you being in it—what the plumbing can do for you.

Well, and good. If it comes to a well-kept up building in your investment, moving your business into it is what you'd like to see. It's a matter of plumbing—of opening an office here, there or Washington—or should be in it.

For example, some people will not land on a location that seems to be hot and get up a building and into the space and a few years later find that where they are is not where it is.



The new law district, the new law district, the new law district.

Some people will also cut back on number of rooms, floors and the kinds that go on them. Issues on the location and occupancy of the public space. And a few years later find that the building is being better and showing it more openly than they would like to see.

Some people charge people will charge people a lot for this space or whether or not it's worth it. It's a matter of plumbing—of opening an office here, there or Washington—or should be in it.

So it would seem that if you are, indeed, thinking about how to get into the Capital, you had better start thinking where our office structures would be.

Because of this, we planned and managed the location of every Blake office building to make sure that where it is will

be where it is at least twenty, thirty years from now. This planning cost us money. The fact is that our structures were a really, really good investment in terms of long-term value.

We also provided extra money into the building process itself—into design, detail and quality everywhere. What it means is that a Blake Building will be a place to be comfortable in, and proud of, for a long time to come.

Most important, we put ourselves into them. We built them. We operated them. We took care of them with them. We can't get a going away from them if we really wouldn't have any.

That's why we think we offer the best office structures in Washington. We'll stand the money and effort we put into them and the charges we make for their use. If you would like to talk to us about them, call or write us at 1120 Connecticut Avenue, N.W., Suite 1100, Washington, D.C. 20036-2032-223-6601.

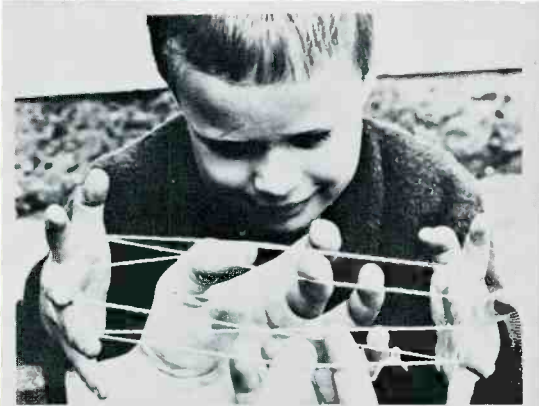
We build things people can be proud of.

Blake Construction Co., Inc.

Real Estate Division Washington D.C.

204

Art Director/Designer: Peter Mock
Artist: Paber Quick
Photographer: Ko-Lin
Copywriter: Bob Hulme
Agency: Hoefer-Dieterich & Brown, Inc.
Client: Big Brother



Why should you be a big bro, eh?
Maybe you missed something as a kid.

Maybe you didn't get your share of fun as a kid. But there are a lot of fatherless kids who've never had the fun you've already forgotten. Boys who've never done the things most kids take for granted. Like the ball game, a bike or a day at the lake. Get a little brother and share yourself with a boy that looks up to you. You'll get a lot more than what you missed as a kid.

**Call
Big Brother
474-9323**



Little brothers are a pain in the heart.

Little brothers are more than a nuisance. They're a chance for you to be the most important man in a young boy's life. Most important because this kid and 8,356 others like him don't have a father. Being a Big Brother is your chance to give a man's pride and confidence to a boy who needs it. You'll get a lot more than what you missed as a kid.

**Call
Big Brother
474-9323**



He didn't need a big brother.
He needs a father.

8,357 fatherless children in San Francisco need a man's point of view on their problems. Consider only an 11-year-old kid who says the same words of loneliness. But now he has a father to look up to and advise. For simple reasons, he has a man's help. The kind of help that a father can give. The kind of help that a little brother can give. You'll get a lot more than what you missed as a kid.

**Call
Big Brother
474-9323**



If you need help contact this little boy.

Everybody can use some help with his life. Including you. Help yourself by being a Big Brother to a fatherless boy. He'll share his world with you and your friends. It'll be an all-around fun thing. You get a friend and he gets a man. You can help a lot more than what you missed as a kid.

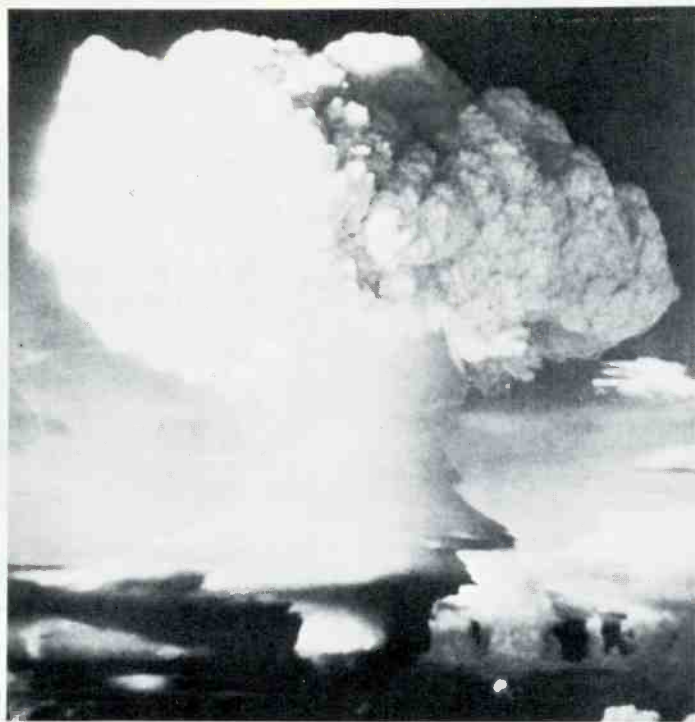
**Call
Big Brother
474-9323**



What do you get with a little brother?
A lot more than you had as a kid.

Little brothers have a lot to offer. But to return they need the confidence of a man who understands the problems that only kids know about. Some kids don't get this understanding. They don't have fathers. In San Francisco 8,357 boys need the understanding of someone like you. You'll get a lot more than what you missed as a kid.

**Call
Big Brother
474-9323**



oops.

We hate to cloud your day, but we'd like to bring you up to date on a few things that experts have to say about our future relationship with Russia.

The outlook is anything but rosy. It seems we could all be blown to hell because of an incredible Kremlin capacity for miscalculating what they can get away with in their drive to communize the world.

In other words, the cold war, though vastly changed, is far from over. Its perils are not diminishing. If anything they're on the increase.

And continued disintegration of the Soviet bloc may tempt the Russians into new

and desperate measures.

In short: the Reds are still on the make. And though they definitely do not want a nuclear war, they seem to be continuously blundering to the brink!

Take the Cuban missile crisis, for example. The Russians thought they could plant missiles in Cuba without obstacle. They never dreamed President Kennedy would stand up to them.

Another example, Czechoslovakia. The Russians actually expected to be welcomed as they plunged into Prague.

In the end, either of these miscalculations could have triggered a showdown. A

showdown leading to humiliating defeat. Or disaster.

The ever-starry of the December issue of *Nation's Business* tells more of the story. (To over 2,000,000 of the nation's business men.)

Why a political report in a magazine like ours? That's simple. If it affects business, it'll be there.

Which is probably why we have over 850,000 business men paying to subscribe to our magazine.

Which, when you think about it, is at least one happy note to leave you with. If you're an advertiser.

Nation's Business

No health care, business or other business insurance.

Round trip to Puerto Rico \$45



Seems like a real, doesn't it? Well, it really is. In fact, it's the only round trip to Puerto Rico for \$45. And there's more to it than that. You can see the island from the air, and you can see the island from the ground. You can see the island from the air, and you can see the island from the ground. You can see the island from the air, and you can see the island from the ground.

Nation's Business

If this town gets any noisier, I'll scream.



Nation's Business

Wanted: Grape Pickers



Nation's Business

Happiness is the Federal Government doing a study on happiness.



Nation's Business

205

Art Director/Designer: Ken Carson
 Photographers: Charles Wieseahn, David Vine,
 Stan Schafer, H. Armstrong Roberts
 Copywriter: Bill Drier
 Agency: Conahay & Lyon, Inc.
 Client: Nation's Business

Can you still lie about your age?



Or does your face give you away? Have all the suns of summer, and all the cold winter winds beaten your skin to a standstill? So its natural oils are just no more? Or is your face still soft? And smooth? Is it still a youthful face? A face you can have at any age by using the Over and Under Treatment of Jaquet's Creme Parfaite and Amollere Oil. (For gentle firming and smoothing lubrication.) Together, Creme Parfaite and Amollere Oil will give your skin the kind of firmness and clarity that will erase the creases burned in by the sun and the dryness caused by the whipping of the wind. But most of all, it will restore the youthfulness given to you by nature at the very beginning of things.

Jaquet Amollere Oil: \$6.00. Jaquet Creme Parfaite: \$6.00 and \$10.00.



The day your laugh lines aren't funny anymore.



One day it'll happen. You'll wake up and notice your eyes are puffy. Again. And you'll notice those things people call laugh lines are turning into those things called "crow's feet."

That's the day you'll either start to panic, or the day you'll start to take care of your eyes. Jaquet Creme Appateer (eye creme) is a corrective treatment that lubricates as it firms to reduce puffiness and excess dryness. It's a blend of unique oils especially created to beautifully your delicate eye area.

And, a treatment together with Jaquet's specially medicated eye pads, will make you look younger by smoothing away tiredness and puffiness and by helping to turn those crow's feet back to laugh lines.

Jaquet eye pads: \$3.50 per box. Creme Appateer (eye creme) \$3.00.



Can you trace the days of your life on the lines of your face?



What do you see when you look in the mirror?

All your old worries?

Or do you see the clear, smooth face of a woman who has prepared for the day when nature no longer takes care of her skin?

It happens you know.

After years of facing life, the hot summer sun and the cold winds of winter, nature just gives up. And you've got to start taking care of your skin yourself.

We've developed a totally new night creme for just that purpose. It's Jaquet's Silent Beauty. The night creme that rushes rich, natural oils to your skin to liven its natural renewing action. And at the same time, to help prevent the evaporation of your own natural skin moisture. Silent Beauty is a transparent, extra light weight amber. A cool, gel-like consistency that caresses on, so it never pulls your skin. In what might be as little as ten days, you'll notice a smoother, firmer skin.

Jaquet Silent Beauty night creme. 1-oz. \$10.00, 2-oz. \$17.50.



You can always tell a woman's age by her throat.



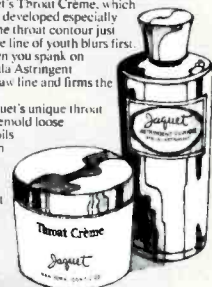
Time leaves its first mark on the throat. And the "sustained youth" throat comes only by using Jaquet's unique throat treatment.

The treatment starts when you smooth on Jaquet's Throat Creme, which has been developed especially to firm the throat contour just where the line of youth blurs first.

Then you spunk on Jaquet's own special formula Astringent Clinique, which firms the jaw line and firms the throat line.

And all night long Jaquet's unique throat treatment helps firm and remodel loose contours while its special oils gently stimulate circulation and clarify the pure throat line.

The Throat Creme, 2-oz., \$7.50. The Astringent Clinique, 4-oz., \$4.50. Together they'll give your throat the look of sustained youth.



Introducing The Saturday Night Pimple Kit.

Why do you always seem to break out in a pimple at the worst possible time?

Like right before a date?

When there's no time to do anything about it?

Every time?

It just seems to happen that way, doesn't it? And it's a good thing there's now a thing as the Saturday Night Pimple Kit.

It's really, it's the Young Success Pimple Kit. It's the Young Success Pimple Kit. It's the Young Success Pimple Kit.

It can be used any time you get a pimple. It's the Saturday Night Pimple Kit. It's the Saturday Night Pimple Kit.

It can be used any time you get a pimple. It's the Saturday Night Pimple Kit. It's the Saturday Night Pimple Kit.

It can be used any time you get a pimple. It's the Saturday Night Pimple Kit. It's the Saturday Night Pimple Kit.

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It can be used any time you get a pimple. It's the Saturday Night Pimple Kit. It's the Saturday Night Pimple Kit.

help reduce pores and eliminate blackheads and excess oil

2 Smooth on Young Success Pimple Kit's refreshing lotion especially soothing on irritated and overly sensitive skin. Its natural oils also help to make more imperfections and blemishes. It will help prevent excess skin oil from seeping through make up. Blemish heat acts as a guard against sunburn, and is excellent for sunburn and minor skin care by moist skin.

3 And then apply Young Success Pimple Kit's medicated foundation makeup. It's specially formulated to help prevent breakouts. It's also excellent for sunburn and minor skin care by moist skin.

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beautiful complexion

13 And then apply Young Success Pimple Kit's medicated foundation makeup. It's specially formulated to help prevent breakouts. It's also excellent for sunburn and minor skin care by moist skin.

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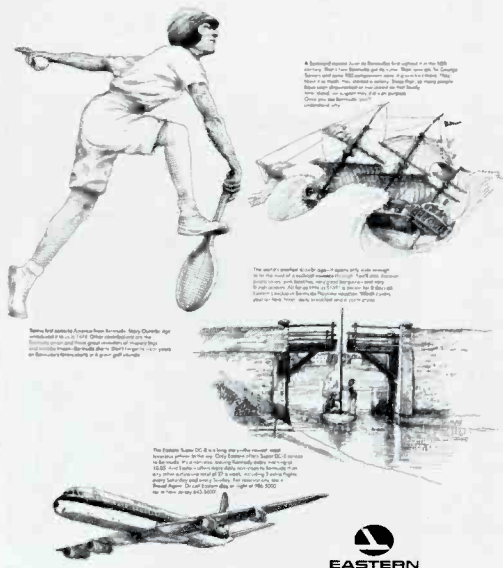
30 And then apply Young Success Pimple Kit's medicated foundation makeup. It's specially formulated to help prevent breakouts. It's also excellent for sunburn and minor skin care by moist skin.

31 And then apply Young Success Pimple Kit's medicated foundation makeup. It's specially formulated to help prevent breakouts. It's also excellent for sunburn and minor skin care by moist skin.

32 And then apply Young Success Pimple Kit's medicated foundation makeup. It's specially formulated to help prevent breakouts. It's also excellent for sunburn and minor skin care by moist skin.

Art Directors/Designers: Irving Cowman, Bob McDonald, Vincent Daddiego
Illustrators: Tom Daly, Milton Glaser, Charles Slackman, Stan Mack
Copywriters: William Waites, Donald McCaig, Ray Dempsey, Alfred Werben, Alan Himelick
Agency: Young & Rubicam, Inc.
Client: Eastern Air Lines

Bermuda short stories.



A beautiful sunset over the Bermuda is captured in a fine 19th century illustration. The scene is framed by a simple border.

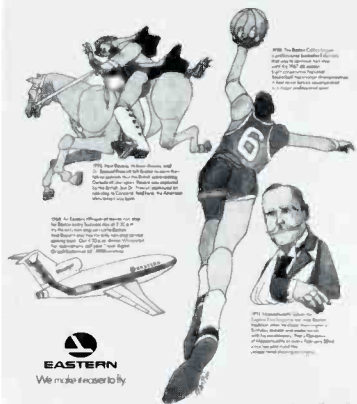
The world's earliest air traffic signal system was used in Bermuda. It consisted of a large white flag on a tall pole, which was hoisted in the day and lowered at night. The signal was used to warn ships of low flying aircraft.

Some first stories to come from Bermuda. Many Bermuda are mentioned in the old 17th century maps of the island.

The Eastern Super DC-6 is a long range jetliner with a seating capacity of 100. It is the only jetliner in the world that can fly non-stop from New York to London in 10 hours and 30 minutes.

EASTERN
We make it easier to fly.

Famous Boston non-stops.



Only the Boston Celtics can claim to have won the NBA championship in their home city.

The Boston Marathon is the oldest marathon in the world. It was first held in 1896 and has since become one of the most famous marathons in the world.

Only in Boston will you find a city that is both a major center of industry and a major center of education.

Only in Boston will you find a city that is both a major center of industry and a major center of education.

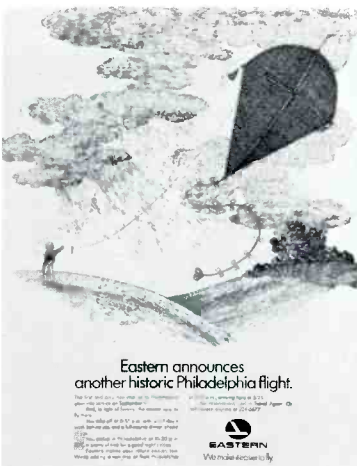
EASTERN
We make it easier to fly.

The true story of the tortoise and O'Hare.

Some times you've been hearing talking in the "O'Hare" Garden all these days. Like other's the best way to get from here to Chicago is O'Hare. It isn't the best way to get from here to Chicago. It's the best way to get from here to Chicago. It's the best way to get from here to Chicago.

based on a legend about the tortoise and the hare. The tortoise is slow, but the hare is fast. The tortoise wins because it doesn't stop.

EASTERN
We make it easier to fly.



Eastern announces another historic Philadelphia flight.

Eastern announces another historic Philadelphia flight. The flight is scheduled for the month of August.

EASTERN
We make it easier to fly.

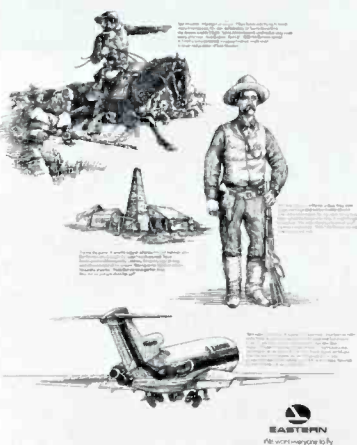
Eastern proudly presents Carolina in the morning.



Eastern proudly presents Carolina in the morning. The flight is scheduled for the month of August.

EASTERN
We make it easier to fly.

Texas Legends.



Texas Legends. The cowboy is a legend in Texas. The cowboy is a legend in Texas. The cowboy is a legend in Texas.

EASTERN
We make it easier to fly.

The sounds of Chicago.



The sounds of Chicago. The jazz band is a legend in Chicago. The jazz band is a legend in Chicago. The jazz band is a legend in Chicago.

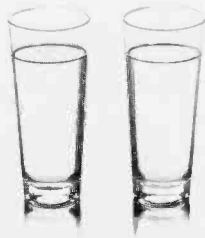
EASTERN
We make it easier to fly.

Art Director: Howard Blume
 Designers: Howard Blume, Edward Ward
 Artists: Bettman Archives, Howard Blume
 Photographers: Rodney Galarneau, Ron Borowski
 Copywriters: Dean Lierle, Lane Larrison, Michael Lipton
 Agency: Earle Ludgin & Co.
 Client: Union Tank Car Co.

Send us your favorite son.



Union Tank Car
 8 computers running hard, U.S.



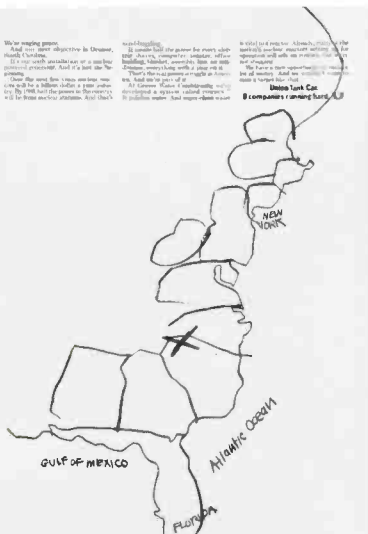
The one on the left tastes like water.

Union Tank Car
 8 computers running hard, U.S.

See. A nice quiet lake by the factory.



Union Tank Car
 8 computers running hard, U.S.



The next nuclear target.

Union Tank Car
 8 computers running hard, U.S.

The day we almost saved the day.



Union Tank Car
 8 computers running hard, U.S.

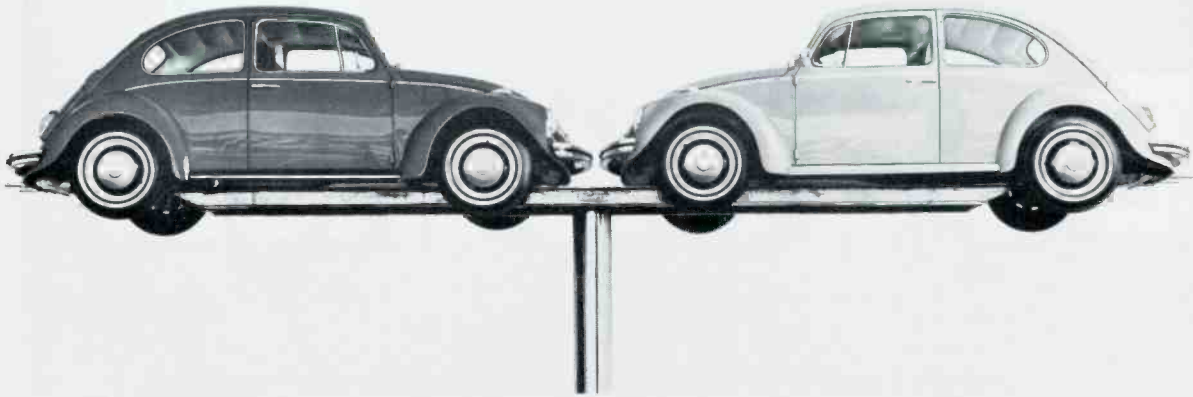
The sewage is unbelievable.



Union Tank Car
 8 computers running hard, U.S.

209

Art Director/Designer: Mas Yamashita
Photographer: Bernard Gardner
Copywriter: Ron Levin
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen of America



So little upkeep, you can keep up two.

POSTERS

don't elope



**look
what
you'll
miss.**

210

Art Director: Gene Icardi
Designers/Artists: Gene Icardi, Nicolas Sidjakov
Photographer: Milton Halberstadt
Copywriter: John Van der Zee
Agency: McCann-Erickson, Inc.
Client: United Vintners, Inc.

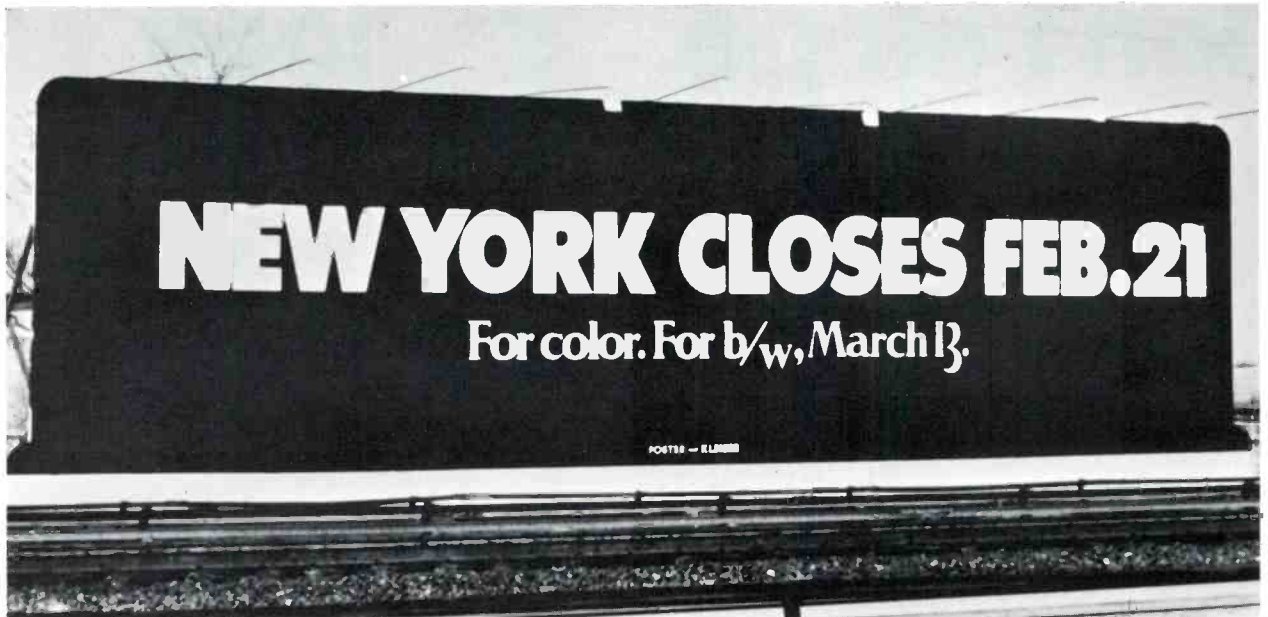
211

Art Director/Designer: Tom Tawa
Copywriter: Tom Hansen
Agency: Edward H. Weiss
Client: Foster Parent Assoc.

DISTINCTIVE MERIT AWARD

Be a mother.

Call 341-8480
Ask for Foster Children

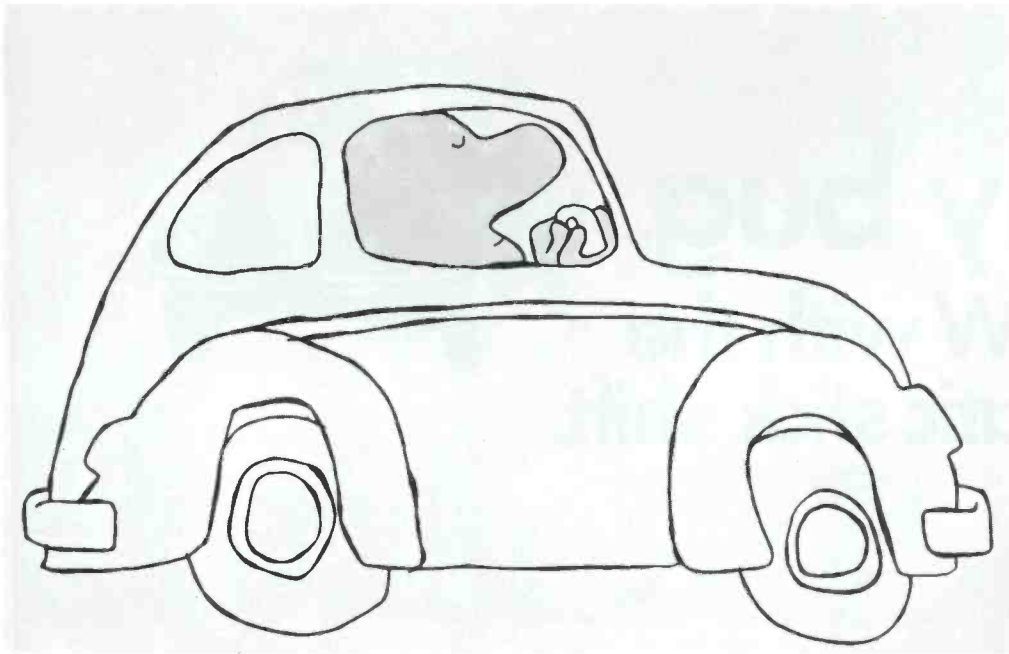


212

Art Director/Designer: Peter Hirsch
Copywriter: Neil Calet
Agency: Delehanty, Kurnit & Geller
Client: New York Magazine

213

Art Director/Designer: Roy Grace
Artist: a good studio
Copywriter: John Noble
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen



Keep America beautiful.



Get a dryer.

PG^{and}E

214

Art Director/Designer: Marshall Potter
Photographer: Nick Carter
Copywriter: Dee Mansfield
Agency: BBDO—San Francisco
Client: Pacific Gas & Electric

215
Art Director/Designer: Mas Yamashita
Photographer: Bernard Gardner
Copywriter: Dave Butler
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen of America

**Lady bug.
The VW with the
automatic stick shift.**



**It makes your house
look bigger.**



216
Art Director/Designer: Mas Yamashita
Photographer: Bernard Gardner
Copywriter: Robert Levenson
Agency: Doyle Dane Bernbach, Inc.
Client: Volkswagen of America

217

Art Director: David Jones
Photographer: Carl Furuta
Copywriter: David Herzbrun
Agency: Doyle Dane Bernbach, Inc.
Client: American Airlines

DISTINCTIVE MERIT AWARD



Take one home to mother.



**Your kid has a lot to unlearn.
The Cleveland Zoo.**

218

Art Director/Designer: Tom Gilday
Artists: Curilla & Assoc., Bob Brown
Copywriter: Lisa Hughes
Agency: Griswold-Eshleman
Client: The Cleveland Zoo

219

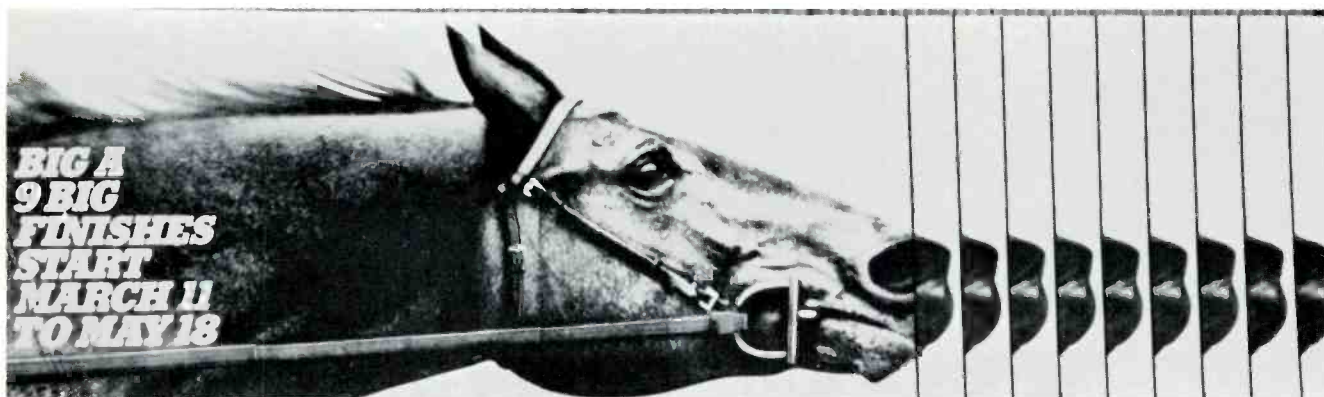
Art Director/Designer/Artist/Copywriter: Mort Graham
Photographer: Clive Lance
Agency: F. H. Hayhurst Ltd.
Client: United Community Services



**What would your
dad say if he saw
you smoking ?**

What dad, mister.

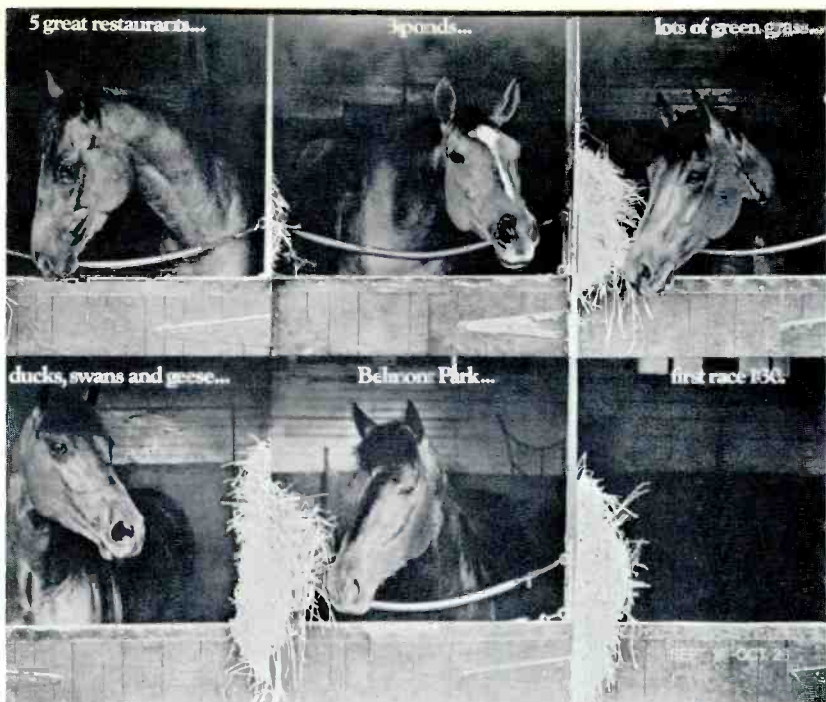
Give through your United Appeal



**BIG A
9 BIG
FINISHES
START
MARCH 11
TO MAY 18**

220

Art Director/Designer: John McVicker
Photographer: George Elliott
Copywriter: Bill Backer
Agency: McCann-Erickson, Inc.
Client: New York Racing Association, Inc.



221
 Art Director/Designer: Harvey Gabor
 Photographer: Richard Watherwax
 Copywriter: Eli Silberman
 Agency: McCann-Erickson, Inc.
 Client: New York Racing Association Inc.

NEW BELMONT PARK THE RETURN OF AN ERA

MAY 20-JUNE 29

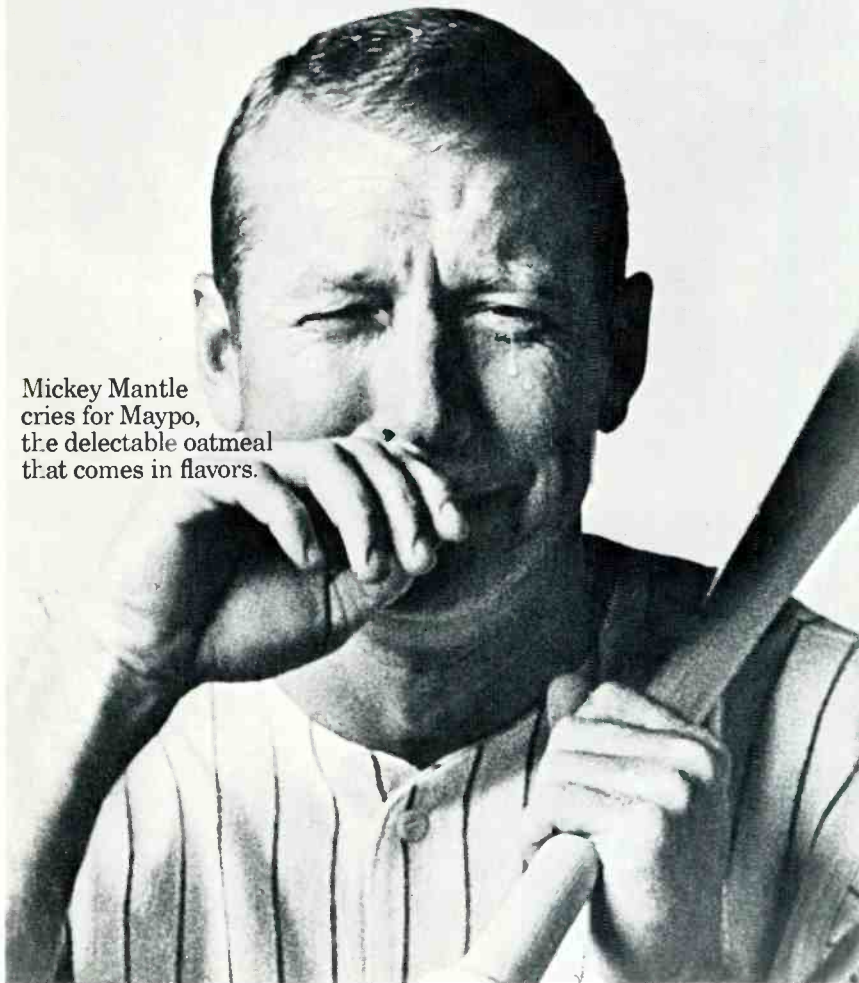


222
 Art Director/Designer: John McVicker
 Photographers: Jay Maisel, Ray Woolfe
 Copywriter: Robin McLagan
 Agency: McCann-Erickson, Inc.
 Client: New York Racing Association Inc.



223
 Art Director/Designer: Harvey Gabor
 Photographer: Ray Woolfe
 Copywriter: Eli Silberman
 Agency: McCann-Erickson, Inc.
 Client: New York Racing Association Inc.

“I want my Maypo”



Mickey Mantle cries for Maypo, the delectable oatmeal that comes in flavors.

224
 Art Director/Designer: George Lois
 Photographer: Timothy Galfas
 Copywriter: Ron Holland
 Agency: Lois Holland Callaway Inc.
 Client: Standard Milling Co.

1. He's 18 inches of grease and other assorted filth. (5 inches of tail, 9 inches of rest of rat).

2. He has millions of close relatives in town. All hungry.



3. He raises a family every 30 days. With a half-dozen new garbage eaters in every litter.

4. He can swim the East River. Climb a brick wall. Jump 8 feet from one rooftop to another.

5. He devours 17 pounds of garbage a year. Rotting grapefruit rinds. Old coffee grounds. Stuff no human could stomach.

6. He's a living flea flophouse. He carries enough germs on his hide to destroy an army.

7. He can gnaw through stuff you wouldn't believe. Cement. Oak planks. Telephone cables. (But not galvanized steel). That's why your best defense against rats is a garbage can. With the lid on. Tight. **Starve a rat today.**

7 things every New Yorker should know about his neighbor.

225
 Art Director/Photographer: Jim Adair
 Copywriters: John Jackson, Jim Adair
 Agency: Geer, DuBois & Co.
 Client: NYC Department of Health



COBBLER TO DANCE PEOPLE, THEATRE PEOPLE, FASHION PEOPLE AND PEOPLE PEOPLE.

capezio



228

Art Director/Designer: Bernie Zlotnick
Artists: Carl Fischer/Ames-Appel
Copywriter: Mort Redner
Agency: Young & Rubicam, Inc.
Client: Peace Corps

MAKE AMERICA A BETTER PLACE.

LEAVE THE COUNTRY.

It's not just what you'll do in **THE PEACE CORPS.**
It's what you could do when you get back.



**Who says he's unemployable?
He's had 43 jobs
in the last 3 years.**



Dishwasher. Mover's helper. Lavatory attendant. You name it and he's done it. Forty-three jobs with a real future. A future that goes nowhere because the jobs go nowhere.

That's why the National Alliance of Businessmen is in business.

To supply businessmen with job-procurement and on-the-job-training programs. To keep the good minds and the good right arms of America's hard-core unemployed from going to waste.

Business means business. Why not join all the other employers in New York and New Jersey who are signing up to give a man a future? Call:

661-7130 In New York City.
333-9300 In Nassau and Suffolk.
943-0803 In Westchester and Rockland.
648-3555 In Newark.
333-1300 In Jersey City.

JOBS
National Alliance of Businessmen

229

Art Director/Designer: Steve Phillips
Photographer: Carl Fischer
Copywriter: Cynthia Proulx
Agency: Young & Rubicam, Inc.
Client: National Alliance of Business Men J.O.B.S.

**When this train
gets to 125th St.
look out
the window.**

Give a damn.

New York Urban Coalition, Box 5100, Grand Central Station, New York, N.Y. 10017

230

Art Director/Designer: Marvin Lefkowitz
Copywriters: Anthony Isadore, Robert Elgort
Agency: Young & Rubicam, Inc.
Client: New York Urban Coalition

**Give a
damn.**

Support the New York Urban Coalition.

231

Art Director/Designer: Marvin Lefkowitz
Copywriters: Anthony Isadore, Robert Elgort
Agency: Young & Rubicam, Inc.
Client: New York Urban Coalition

MEDAL AWARD

232

Art Director/Designer/Artist: Frank Attardi
Copywriter: Harriet Weingarten
Client: Westchester Women for Peace

**If you have a heart,
it must be breaking.**

Help end the war in Vietnam.
Write the President and the presidential candidates
to stop the bombing and negotiate for peace.

© 1968 WESTCHESTER WOMEN FOR PEACE

233

Art Director/Designer: Kenneth Deardoff
Artist: Paul Davis
Copywriter: Fred Jordan
Client: Grove Press

**The Spirit of Che
lives in the new Evergreen!**

Demand Evergreen at your newsdealer.

234

Art Directors: Raymond Gold, Herbert Frank
Designer/Artist: Seymour Chwast
Client: Poster Prints



235

Art Director: Marty Geisler
Designer/Artist/Copywriter: Seymour Chwast
Client: Personality Posters



236
 Art Director/Designer: George Euringer
 Photographers: Joel Meyerowitz, Harold Krieger
 Copywriter: Steve Smith
 Agency: Carl Ally Inc.
 Client: Hertz Corporation



237
 Art Director: Steve Frankfurt
 Designers: Phil Gips/Gips & Danne
 Photographer: George Elliot
 Agency/Client: Paramount Picture Corp.

238

Art Director/Designer/Artist: Michael Lasuchin
Client: Avant Garde Magazine



239

Art Director: Leonard H. Siennick
Designer/Artist: George Tscherny
Copywriter: Thomas F. Gavin, Jr.
Client: General Dynamics

A stylized, abstract illustration of a cracked or broken surface, rendered in shades of grey and black, set against a light grey background.

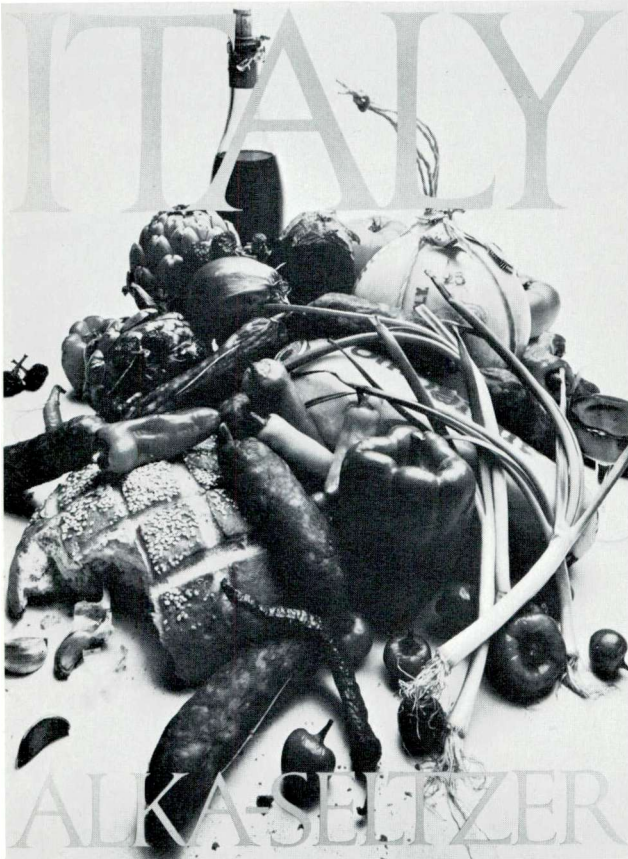
the arctic

The Arctic presents an environment nearly as formidable as outer space and the deep sea floor. Yet the oil and mineral wealth of the region is vast. Crude oil reserves in the North American Arctic alone are estimated at more than 100 billion barrels. Transportation through this frozen ocean is the problem. Modern technology is constantly probing for a solution to the problem so that man can begin to tap these vital natural resources.

General Dynamics. Working in the ocean environment nearly 70 years.

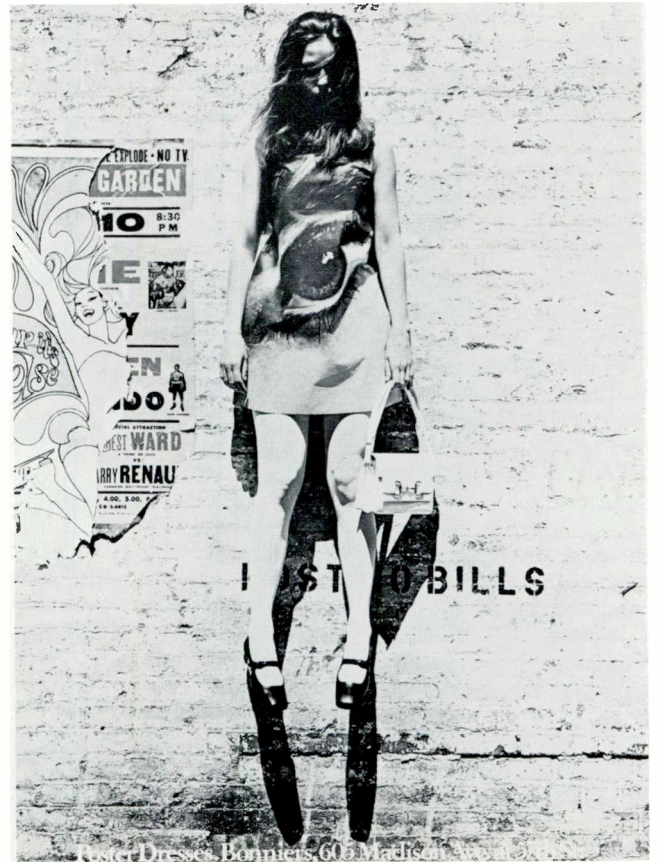
240

Art Director/Designer: Robert W. Wilvers
Photographer: Mike Cuesta
Copywriter: Gene Case
Agency: Jack Tinker & Partners, Inc.
Client: Alka-Seltzer



241

Art Director/Designer/Copywriter: Noel Frankel
Photographer: Hiro
Agency: Jack Tinker & Partners, Inc.
Client: Bonniers



242

Art Director/Designer: Robert W. Wilvers
Photographer: Mike Cuesta
Copywriter: Gene Case
Agency: Jack Tinker & Partners, Inc.
Client: Alka-Seltzer



243

Art Director/Designer: Robert W. Wilvers
Photographer: Mike Cuesta
Copywriter: Gene Case
Agency: Jack Tinker & Partners, Inc.
Client: Alka-Seltzer



**At times like this, it's nice to know
your boat is covered by Continental.**



The Continental Insurance Companies



244

Art Director/Designer: Paul Guliner

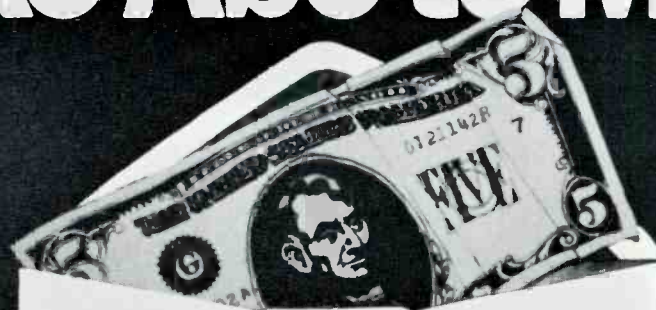
Artist: Jack Thurston

Copywriter: Dave Miranda

Agency: Doyle Dane Bernbach, Inc.

Client: The Continental Insurance Companies

Take Abe to Mass



**Give to Catholic Charities.
At Mass. May 12.**

245

Art Director: Don Boehme

Copywriter: George Hnatt

Agency: J. Walter Thompson Company

Client: Catholic Archdiocese of Chicago



Directed by Claude Berri with Michel Simon and Alain Cohen · A Cinema V presentation

246

Art Director: Edward Brodtkin
Designers: Art Goodman, Saul Bass
Artist: Art Goodman
Agency: Diener, Hauser & Greenthal
Client: Cinema V/Donald Rugoff

If you love New York, you'll buy it.

NEW YORK

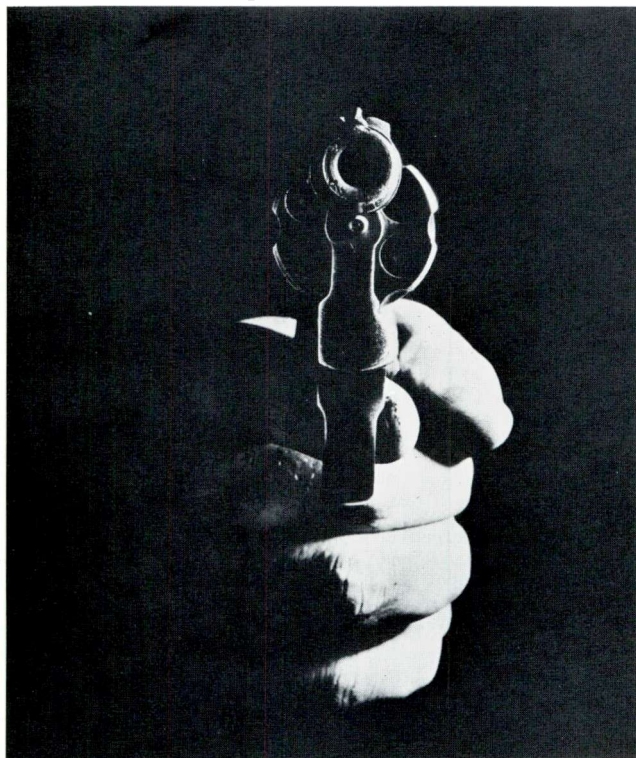
Back April 8.

247

Art Director/Designer: Peter Hirsch
Copywriter: Neil Calet
Agency: Delehanty, Kurnit & Geller
Client: New York Magazine

248

Art Director/Designer: Steve Bryan
Photographer: Carmine Macedonia
Copywriter: Brice Schuller
Client: New York Advertising Committee For Sane Gun Laws



**O.K. National Rifle Association,
now look at it from our side.**

We think America deserves sane gun laws.

249

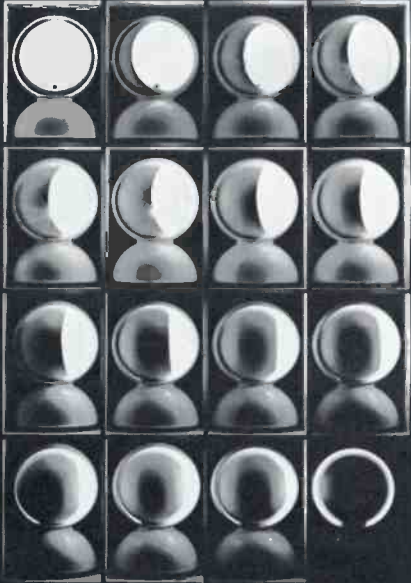
Art Director/Designer/Copywriter: Robert W. Wilvers
Photographer: Phil Mazzurco
Agency: Jack Tinker & Partners, Inc.
Client: Bonniers

INSTANT FRAMES
BONNIERS, 605 MADISON AVE. AT 57TH ST.



250

Art Director/Designer/Copywriter: John Danza
Photographer: Mike Cuesta
Agency: Jack Tinker & Partners, Inc.
Client: Bonniers



THE ECLIPSE LIGHT.
BONNIERS, 605 MADISON AVE. AT 57TH ST.


251

Art Director: William A. McCaffery
Designer/Artist: Janet McCaffery
Agency: deGarmo, McCaffery Inc.
Client: Brody Corp.

Dining and Dancing. 65th Floor, Rockefeller Center, PL 7-8970.

THE RAINBOW GRILL

ELLA
sings for dancing
April 29 to May 18



252

Art Director: Tim Shortt
Designer/Artist: Jacqui Morgan
Copywriter: Susan Ellis
Agency: J. Walter Thompson Company
Client: Warner Lambert



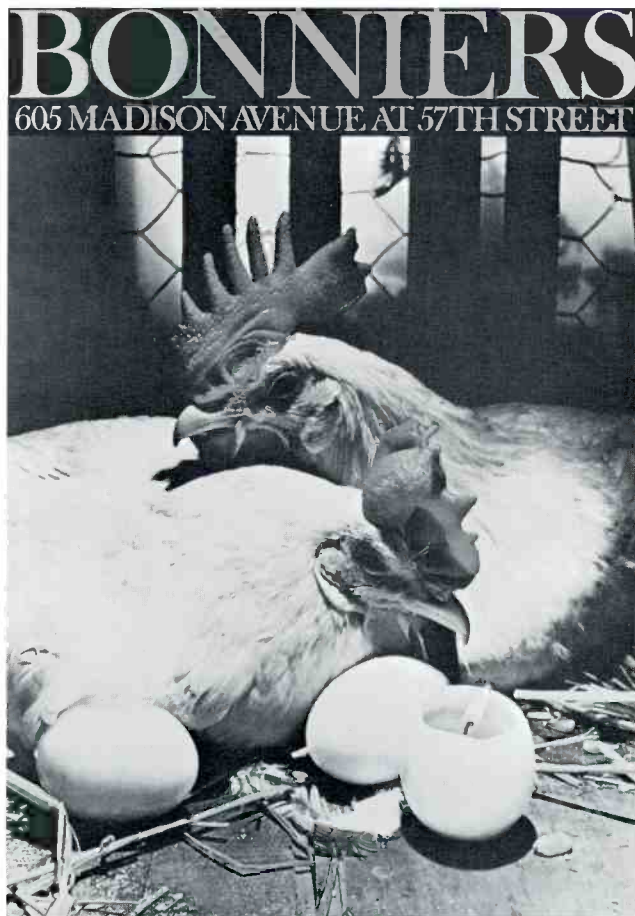
253

Art Director/Designer/Copywriter: Noel Frankel
Photographer: Hiro
Agency: Jack Tinker & Partners, Inc.
Client: Bonniers



254

Art Director/Copywriter: Noel Frankel
Designer: Gene Roberts
Photographer: Hiro
Agency: Jack Tinker & Partners, Inc.
Client: Bonniers

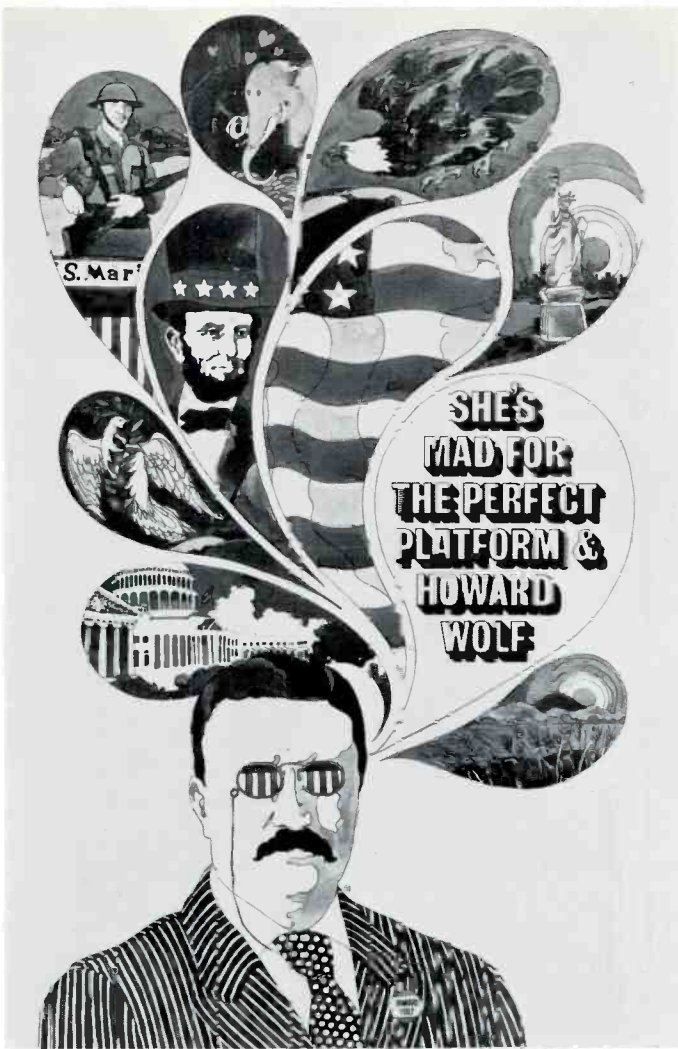


255

Art Director: Tim Shortt
Designer/Artist: Push Pin Studio
Photographer: Culver Pictures
Copywriter: Susan Ellis
Agency: J. Walter Thompson Company
Client: Warner Lambert



256
Art Director: Morgan L. Ziller
Designer: Ron McQuien
Artist: Tony Eubanks
Copywriter: Nancy Davis
Agency: Bloom Advertising
Client: Howard B. Wolf, Inc.



And something is happening, but you don't know what it is.
Do you Mr. Jones?

257
Art Director/Designer/Artist: Martin Solomon
Copywriter: Bob Dylan
Agency/Client: School of Visual Arts

CARNEGIE HALL

DECEMBER 4, 8:30 P.M.

VIVA CHAVEZ

BENEFIT PERFORMANCE FOR
THE CALIFORNIA GRAPE WORKERS

ALAN KING PETER, PAUL & MARY AND MORE

VIVA LA CAUSA

TICKETS: \$3, \$5, \$15, \$25, \$50

TICKETS & DONATIONS: NATIONAL FARM WORKERS SERVICE CENTER INC. ROOM 214 335 MADISON AVENUE, NEW YORK 10017
PHONE 266-6744



DISTINCTIVE MERIT AWARD

I pledge allegiance to the flag of the United States of America and
to the republic for which it stands, indivisible, with liberty and justice for all.



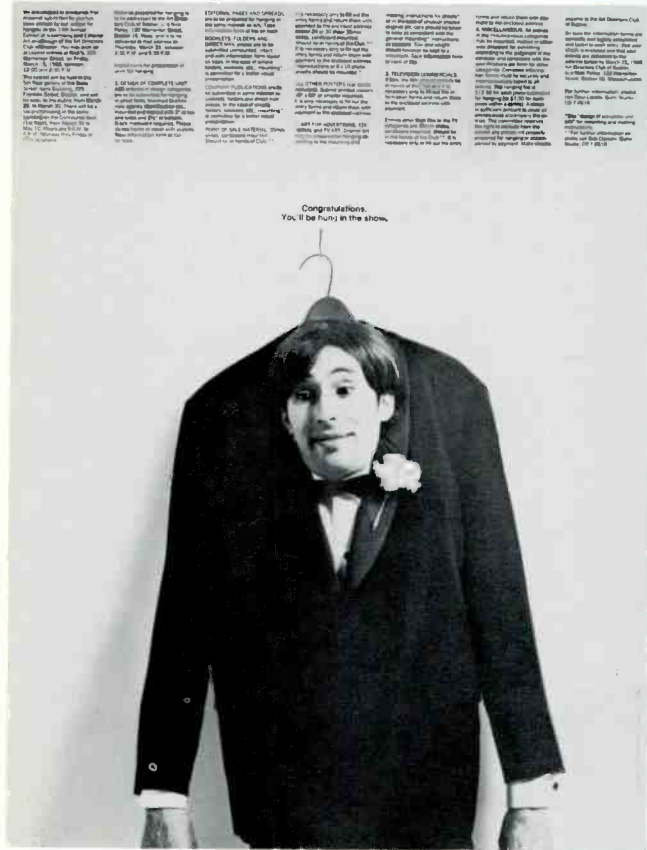
258

Art Directors/Designers/Copywriters/Agency: Hess and/or
Antupit
Artist: Paul Davis
Client: California Grape Workers

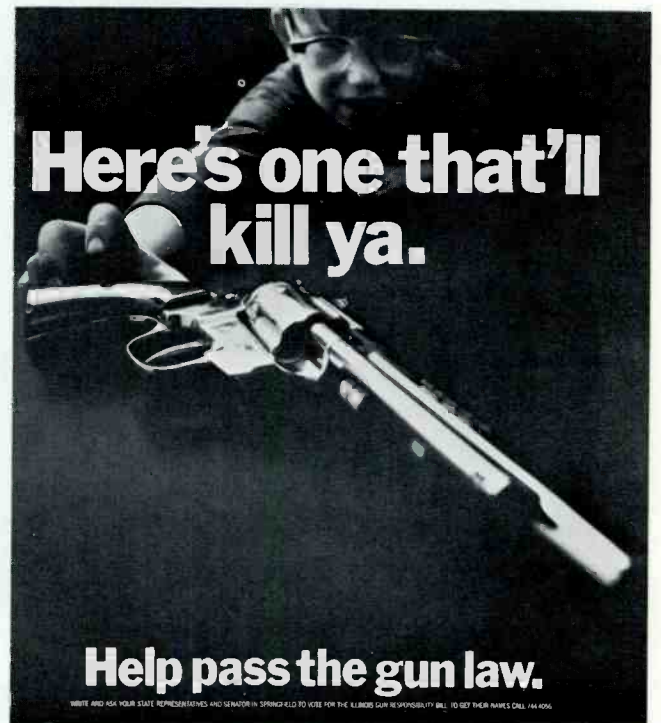
259

Art Director/Designer/Copywriter: Dick Greene
Photographer: Ron Borowski
Agency/Client: Borowski/Greene

260
 Art Director/Designer: Richard Kerstein
 Photographer: Bob O'Shaughnessy
 Copywriter: Eric de Perera
 Agency: Ingalls Associates Inc.
 Client: Art Directors Club of Boston

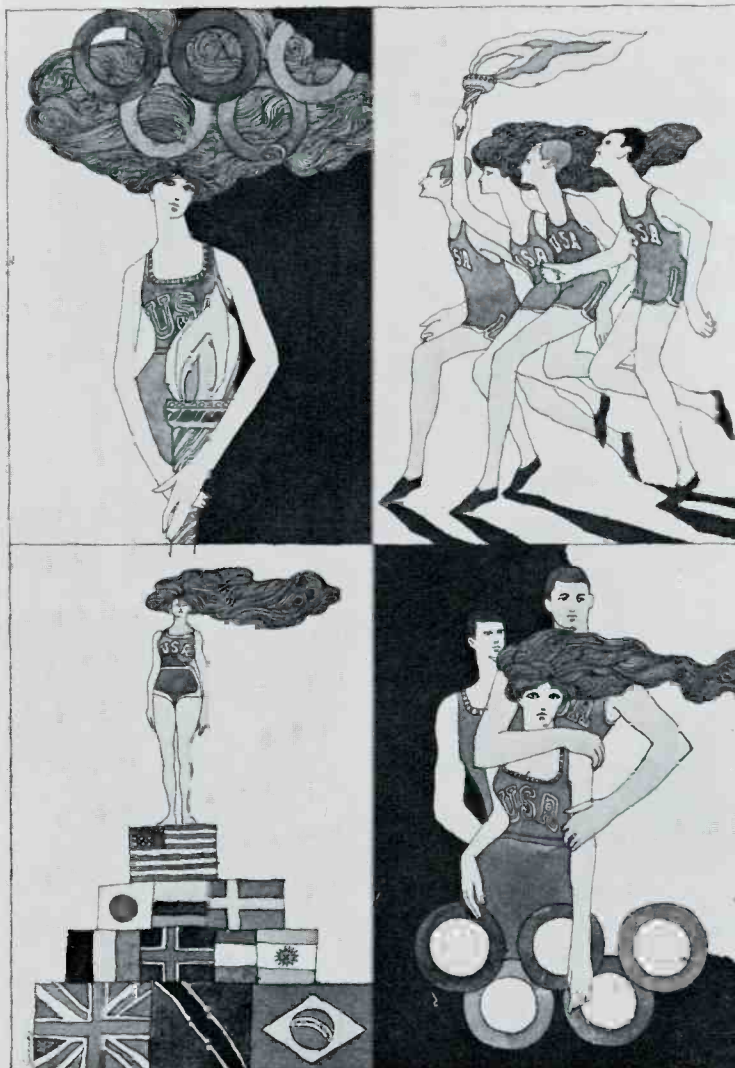


261
 Art Director/Designer: R. Frattolillo
 Photographer: Dick Krueger
 Copywriter: Tom Hansen
 Agency: Edward H. Weiss
 Client: City of Chicago



Give, for Christ's sake.

The Protestant Council of the City of New York, 475 Riverside Drive, New York 10027



She's mad for the Olympic flame and Howard Wolf

263
Art Director/Designer: Morgan L. Ziller
Artist: Tony Eubanks
Copywriter: Nancy Davis
Agency: Bloom Advertising
Client: Howard Wolf, Inc.

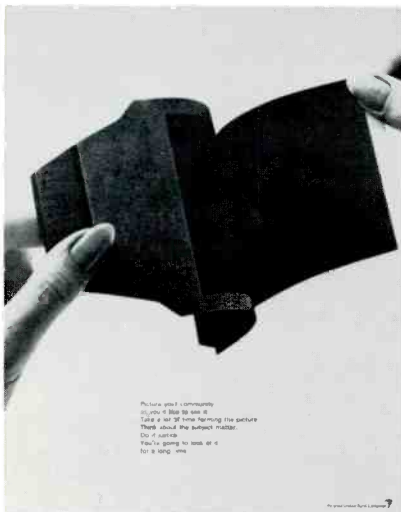
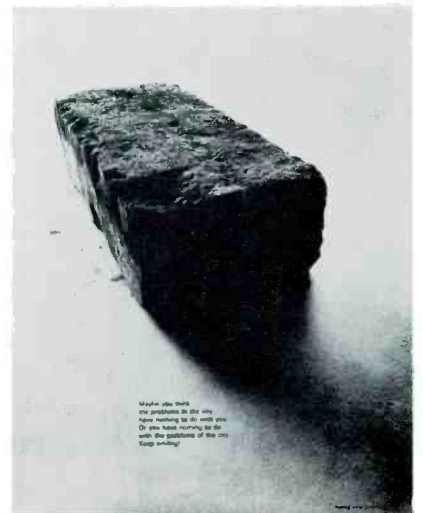
264

Art Director/Designer: Harry Johnson

Photographer: Mel Goldman Studio

Copywriter: Joe Bottaro

Client: Polaroid Corp.



ADVERTISING ART



265
 Art Director/Designer: Martin Stevens
 Photographer: Richard Avedon
 Retoucher: Herb Wilen
 Copywriter: Kay Daly
 Agency: Revlon Creative Workshop
 Client: Revlon



266
 Art Director/Designer: Martin Stevens
 Photographer: Richard Avedon
 Retoucher: Herb Wilen
 Copywriter: Kay Daly
 Agency: Revlon Creative Workshop
 Client: Revlon



267
 Art Director/Designer: Martin Stevens
 Photographer: Richard Avedon
 Retoucher: Herb Wilen
 Copywriter: Kay Daly
 Agency: Revlon Creative Workshop
 Client: Revlon

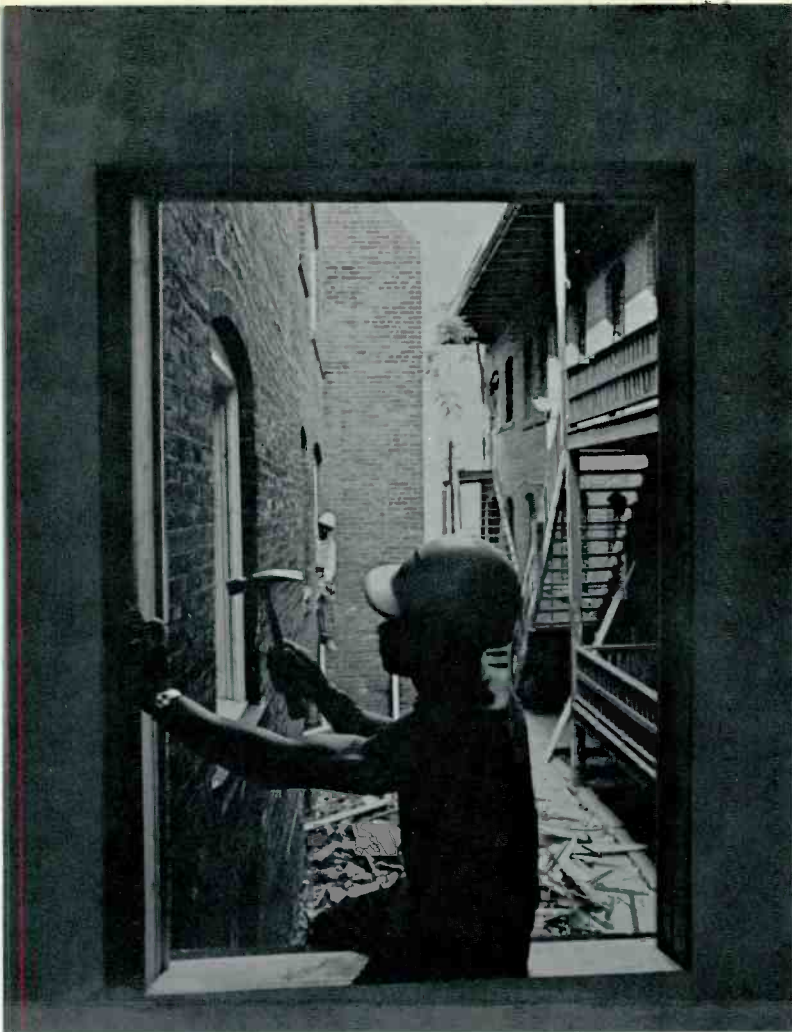




270
 Art Director/Designer/Photographer: Joseph Phair
 Copywriter: Arthur Tuohy
 Agency: Ketchum, MacLeod & Grove
 Client: McGraw-Hill



271
 Art Director/Designer: Frank Camardella
 Photographer: Robert Fresone
 Copywriter: Camille Larghi
 Agency: Doyle Dane Bernbach, Inc.
 Client: Jamaica Tourist Board



272

Art Director/Designer: Joseph Phair
 Photographer: Joseph Ruskin
 Copywriter: Arthur Tuohy
 Agency: Ketchum, MacLeod & Grove
 Client: McGraw-Hill



"A lot of our men
 never did much before
 except shoot dice on the corner."



273

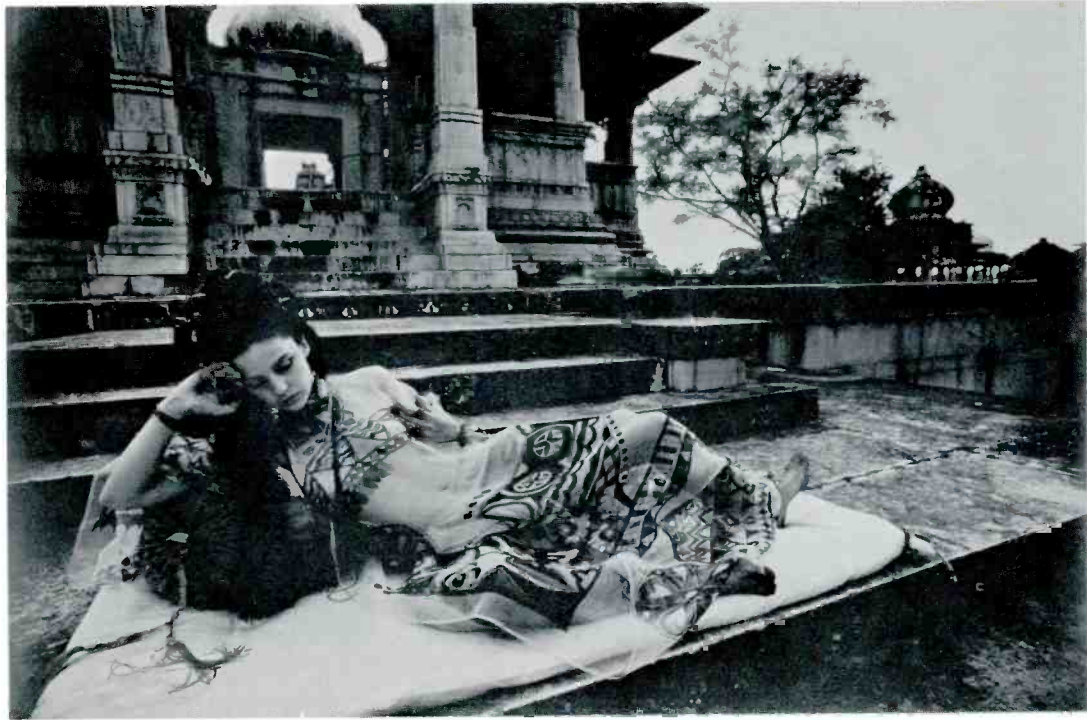
Art Director/Designer: David Davidian
 Artist: Herb Wilen
 Photographer: Don Ornitz
 Copywriter: David Leddick
 Agency: Grey Advertising, Inc.
 Client: Revlon

Revlon discovers a beautiful new breed in Blondes! Rare. Soft. The subtle shimmer-in-silken-or-to-dare's-furthest-stampede!





280
 Art Director/Designer: Allan Beaver
 Photographer: Melvin Sokolsky
 Copywriter: Helen Nolan
 Agency: Delehanty, Kurnit & Geller
 Client: Yardley



281
 Art Director/Designer: Martin Stevens
 Photographer: Don Ornitz
 Copywriter: Kay Daly
 Agency: Revlon Creative Workshop
 Client: Revlon

284

Art Director/Designer: David Renning
Photographer: Jack Ward
Copywriter: Elizabeth Fitterman
Agency: Young & Rubicam, Inc.
Client: Johnson & Johnson

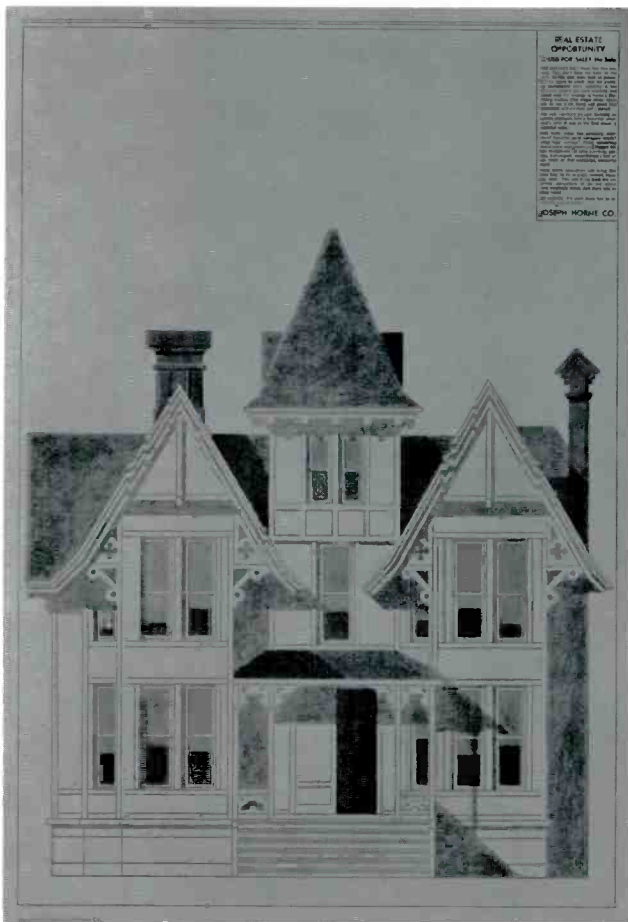


285

Art Director/Designer: Martin Stevens
Photographer: James Moore
Copywriter: Kay Daly
Agency: Revlon Creative Workshop
Client: Revlon

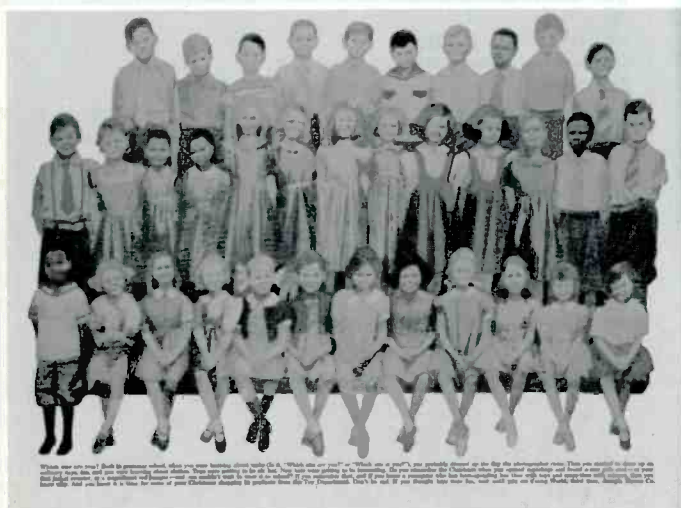


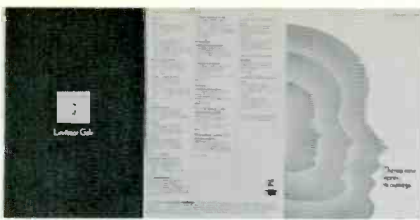
286
 Photographer: Jon Abbot
 Agency: Jon Abbot Studios



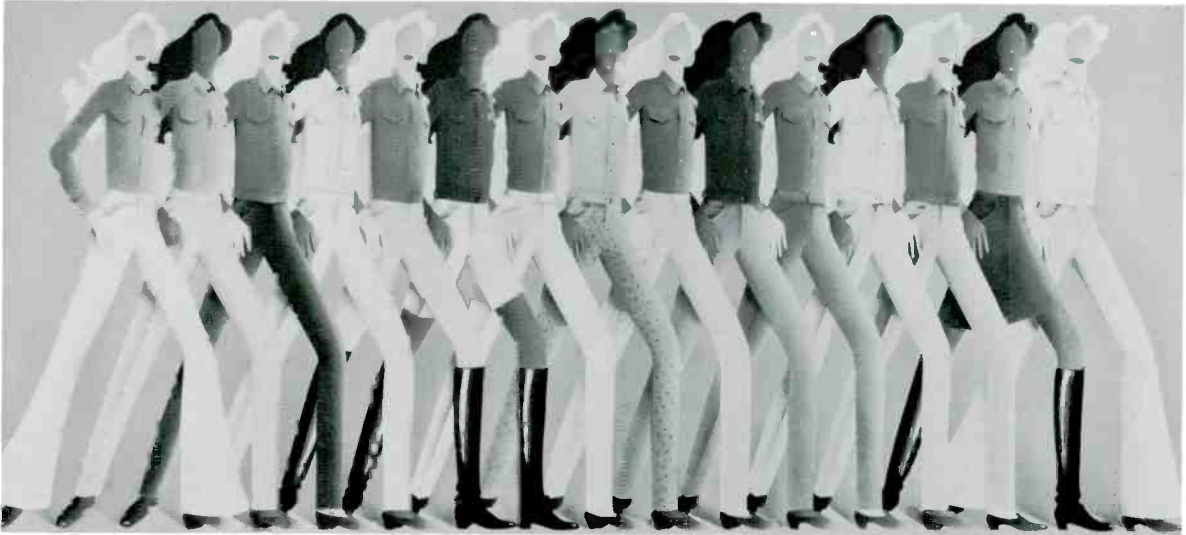
287
 Art Director: Tom Clemente
 Designer: Roy Morton
 Artist: John Janos
 Copywriter: Hank Simons
 Agency: Bureau of Advertising
 Client: Member Newspapers

DISTINCTIVE MERIT AWARD

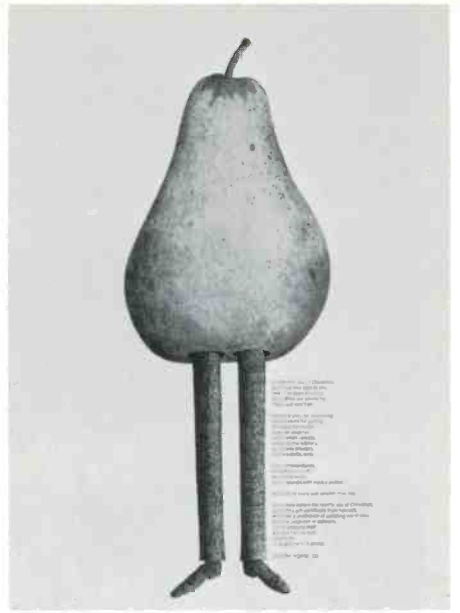
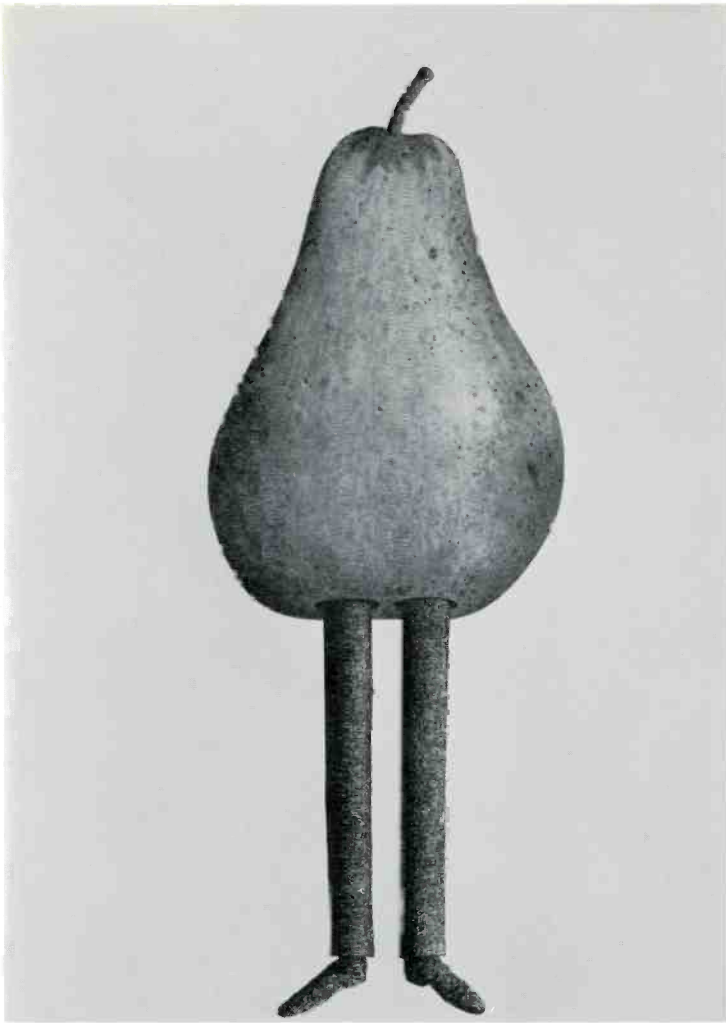




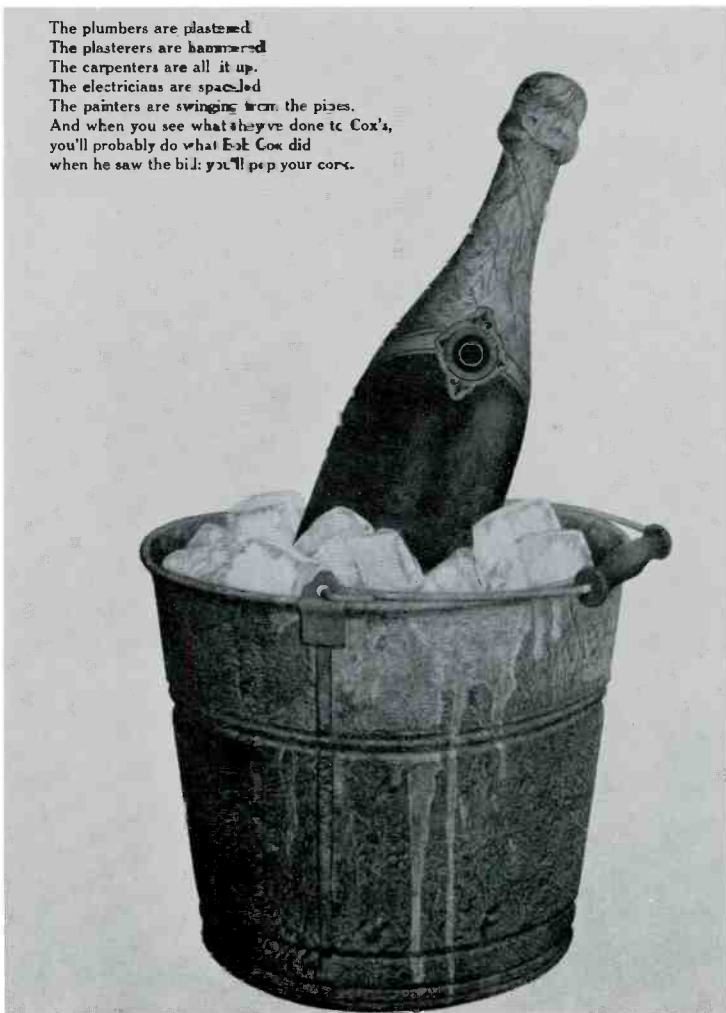
291
 Art Director/Designer: Sal Jon Bue
 Artist: Bob Zoell
 Copywriter: Jim Milton
 Agency: Honig-Copper & Harrington
 Client: Levi Strauss & Co.



292
 Art Director: Bob Cox
 Photographer: George Elliott
 Copywriter: Jon Jackson
 Agency: Ogilvy & Mather
 Client: International Paper Co.

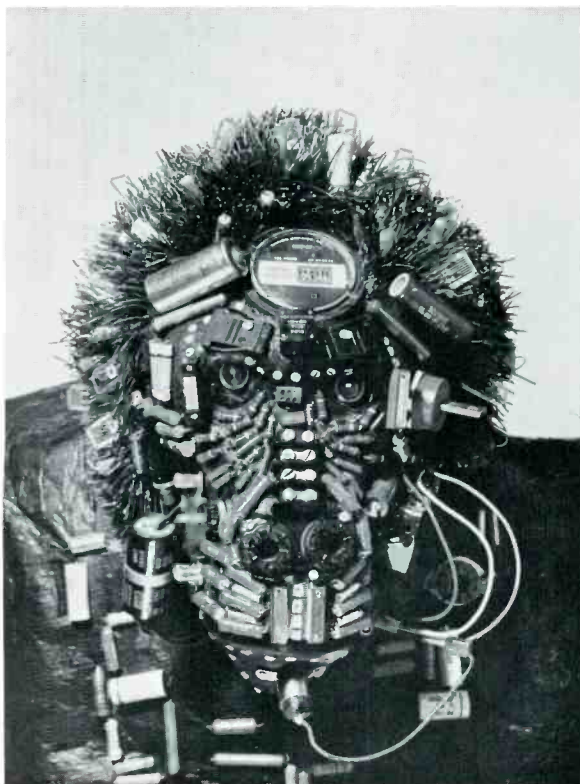
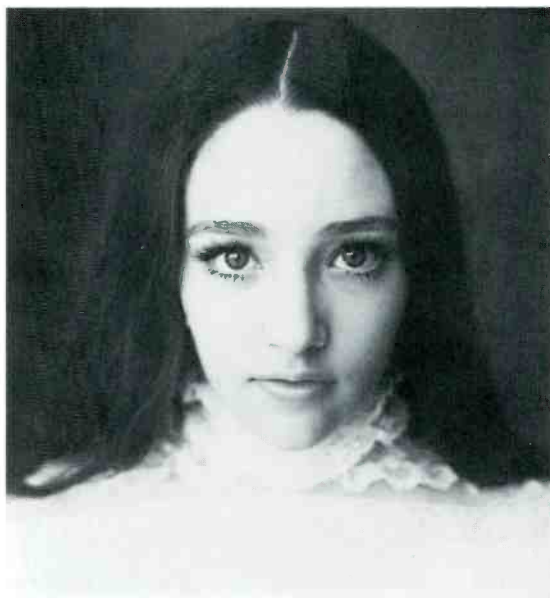


293
 Art Director/Designer/Artist: Arnold Varga
 Copywriter: Al Van Dine
 Client: Joseph Horne Co.



294
 Art Director/Designer/Artist: Arnold Varga
 Copywriter: Alan C. Van Dine
 Client: Cox's

Art Director/Designer: David Renning
 Photographer: Jon Van Gaalen
 Copywriter: Elizabeth Filterman
 Agency: Young & Rubicam, Inc.
 Client: Yardley of London, Inc.



Evolution of the Computer Business

An admittedly biased (though accurate) account.

Long, long ago, there was a computer company.

And when you wanted to buy a computer, you went to that company and said, "Hello. I'll take one of those computers, please." And you took one.

Now we're in a new era.

Now, when you want to buy a computer, you have your choice of two computer companies: them and us.

So now you're in a position to compare. To ask questions. To shop.

Now you can make sure you get a superspeed, third-generation computer that's actually easy to program and run. (The Honeywell.)

You can make sure you get exactly

the right computer for your need. (To put your system together, we can draw an over 800 Honeywell hardware and software products, and the most advanced integrated circuitry on the market.)

You can make sure you won't have to wait months to get your new computer on the air. (We provide you with ready-to-run programs for your basic applications. And we average nine support people for every Honeywell salesman.)

You can also make sure you're getting the most for your money. And probably save a whole lot of it.

Civilization is advancing.

The Other Computer Company:
Honeywell

Art Director: Richard Pantano
 Artist: Jack Rindner
 Photographer: Bob O'Shaughnessy
 Copywriter: Terry MacDonald
 Agency: Batten, Barton, Durstine & Osborn, Inc.
 Client: Honeywell—EDP



297
 Art Director/Designer: Marc Rubin
 Artist: Norman Green
 Copywriter: Toni Laub
 Agency: Jerry Della Femina & Partners
 Client: Gibbs & Co.

The Story of the Turtle and the Hair.


 One year a time there was an ugly green turtle. It contained the earth with little green worms to begin his life. It was very ugly. It was very old.
 "I wish a lady would love me," he said.
 One day Gubelmann, his godmother, heard him whining so he brought her another five minutes. "By your own little wishes," she said, "you are willing to try about. You have a gift granted to me any day in the world."
 The turtle said, "Yes."
 "Oh, yes. Only you are made a few minutes more than you pray. You are made for beauty."
 When every day, the godmother brought her usual to the turtle and a white hair touched her. He was not so old as he was when she showed the turtle a woman. Before her hair had been taken from the sea.
 and said, but now it was glowing and soft.
 Then Gubelmann showed a letter from the turtle's wife that she had written to the turtle's hair. That she wanted to please for something against spite and.
 Finally Gubelmann added advice, so that the turtle could see through any matter and still see his husband about the world's old game for him.
 "Suddenly a wonderful thing happened! The new turtle's mother took down to check the ugly green turtle.
 The turtle said, "Yes, the lady's hair had made the few minutes longer!"
Old of Turtle Hair by Gubelmann
 Illustrated by Gubelmann Co., Inc. Chicago, Illinois 60611




298
 Art Director: Bob Cox
 Photographer: George Elliott
 Copywriter: Jon Jackson
 Agency: Ogilvy & Mather
 Client: International Paper Co.



International Paper Company presents the world's strongest quality paper.
 International Paper Company
 Corporate Headquarters
 1000 Peachtree Street, N.E.
 Atlanta, Georgia 30309
 Telephone: (404) 522-1000
 Telex: 98000
 Fax: (404) 522-1000
 International Paper Company
 1000 Peachtree Street, N.E.
 Atlanta, Georgia 30309
 Telephone: (404) 522-1000
 Telex: 98000
 Fax: (404) 522-1000



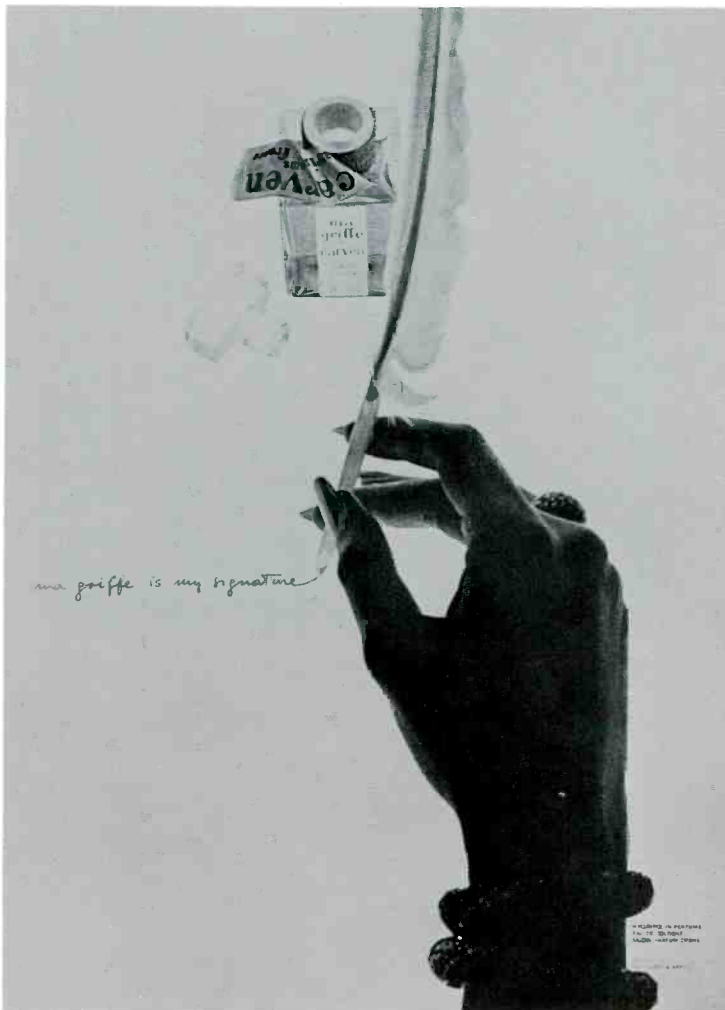
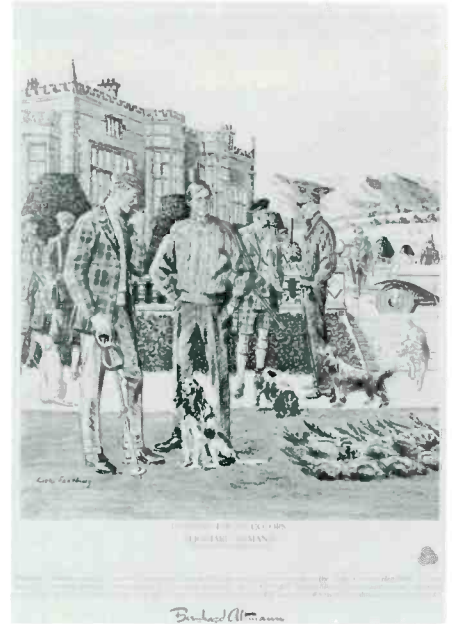
MEDAL AWARD



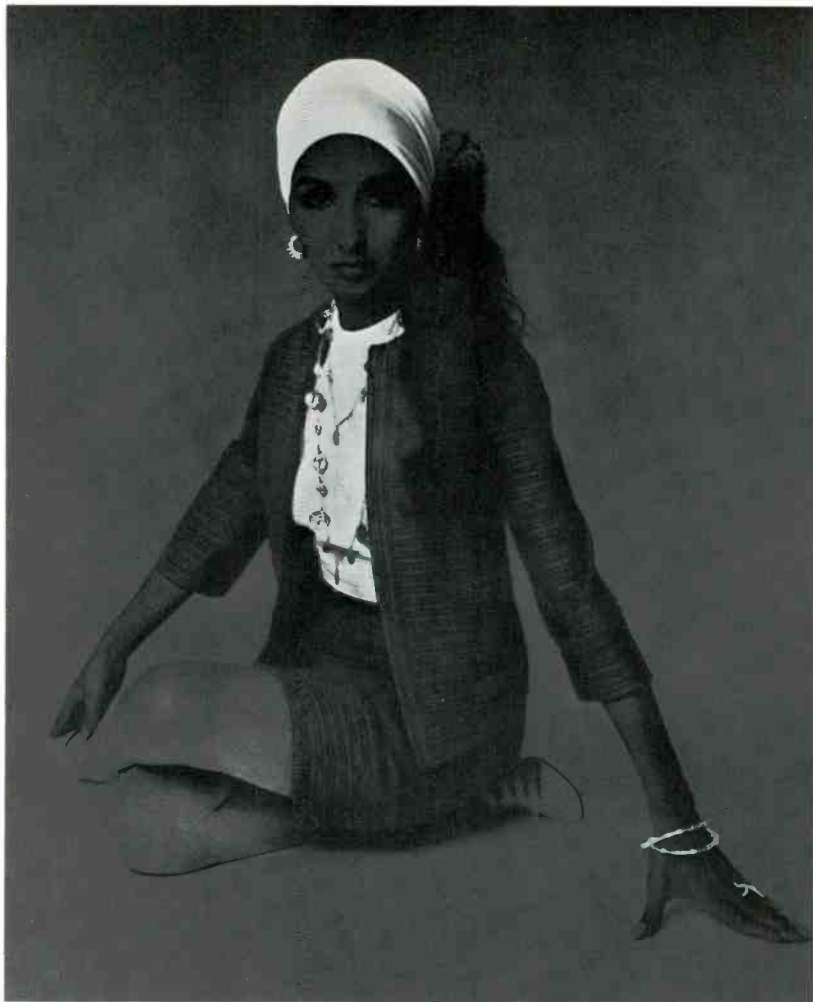
299
Photographer: Jon Abbot
Agency: Jon Abbot Studios



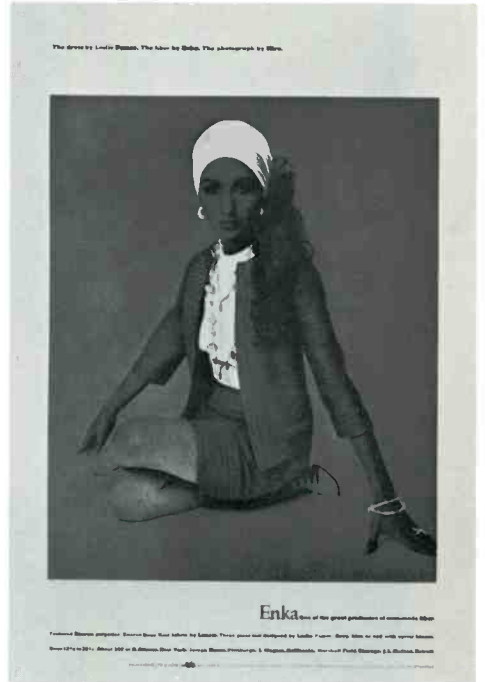
300
 Art Directors: Hal Davis, Larry Osborne
 Designer: Larry Osborne
 Artist: Leslie Saalburg
 Copywriter: Franchellie Cadwell
 Agency: The Cadwell Davis Company
 Client: Bernhard Altmann



301
 Art Director/Designer/Photographer: Henry Wolf
 Copywriter: Jane Trahey
 Agency: Trahey-Wolf
 Client: Carven Ma Griffe



304
 Art Director: Larry Osborne
 Designer: Nick Gisonde
 Photographer: Hiro
 Copywriter: Gail Shannick
 Agency: Delehanty, Kurnit & Geller
 Client: American Enka Corp.



305
 Art Director: Rolf Schroers
 Photographer: William Silano
 Copywriter: David Leiter
 Agency: Handman Sklar Auerbach Becker
 Client: Kreiser

Amazing New Package



*"Don't cry, dear
it's moisture
resistant."*



306

Art Director: Eugene Mandarino

Artist: James Hill

Copywriter: J. G. Fortis

Agency: Needham, Harper & Steers, Inc.

Client: Morton Salt Company

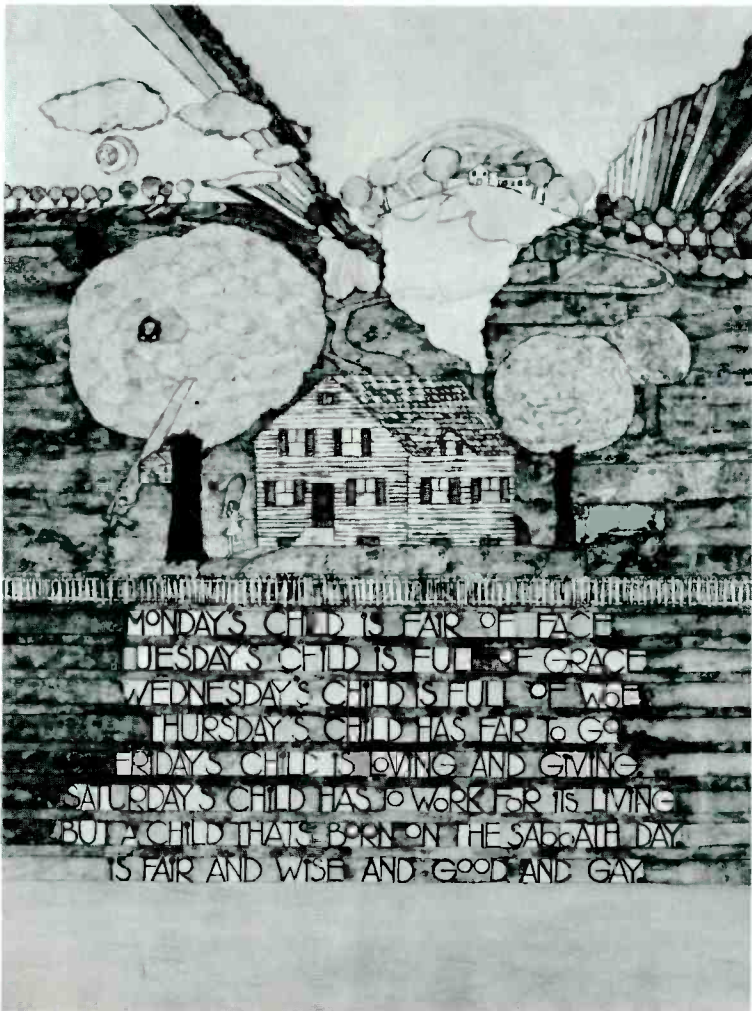


Amazing New Package

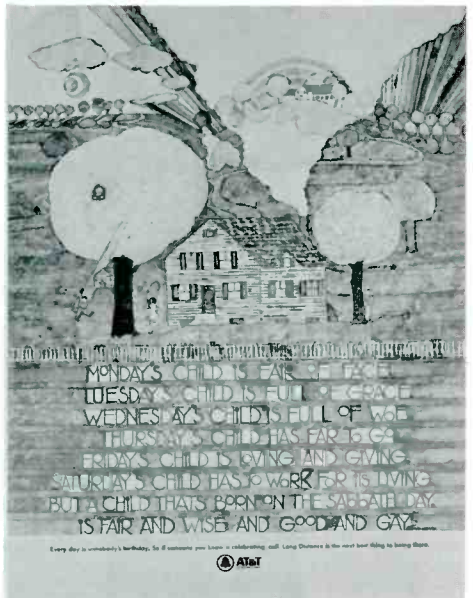
*"Don't cry, dear
it's moisture
resistant."*



In 1915, a woman with almost a million
dollars' worth of baby powder
that was 14 years old and still in the original
package. It was the first time in the
history of America that a woman had
never used baby powder. It was the first
time a woman had never
used a baby powder.



MONDAY'S CHILD IS FAIR OF FACE
TUESDAY'S CHILD IS FULL OF GRACE
WEDNESDAY'S CHILD IS FULL OF WOE
THURSDAY'S CHILD HAS FAR TO GO
FRIDAY'S CHILD IS LOVING AND GIVING
SATURDAY'S CHILD HAS TO WORK FOR HIS LIVING
BUT A CHILD THAT'S BORN ON THE SABBATH DAY
IS FAIR AND WISE AND GOOD AND GAY



MONDAY'S CHILD IS FAIR OF FACE
TUESDAY'S CHILD IS FULL OF GRACE
WEDNESDAY'S CHILD IS FULL OF WOE
THURSDAY'S CHILD HAS FAR TO GO
FRIDAY'S CHILD IS LOVING AND GIVING
SATURDAY'S CHILD HAS TO WORK FOR HIS LIVING
BUT A CHILD THAT'S BORN ON THE SABBATH DAY
IS FAIR AND WISE AND GOOD AND GAY

307

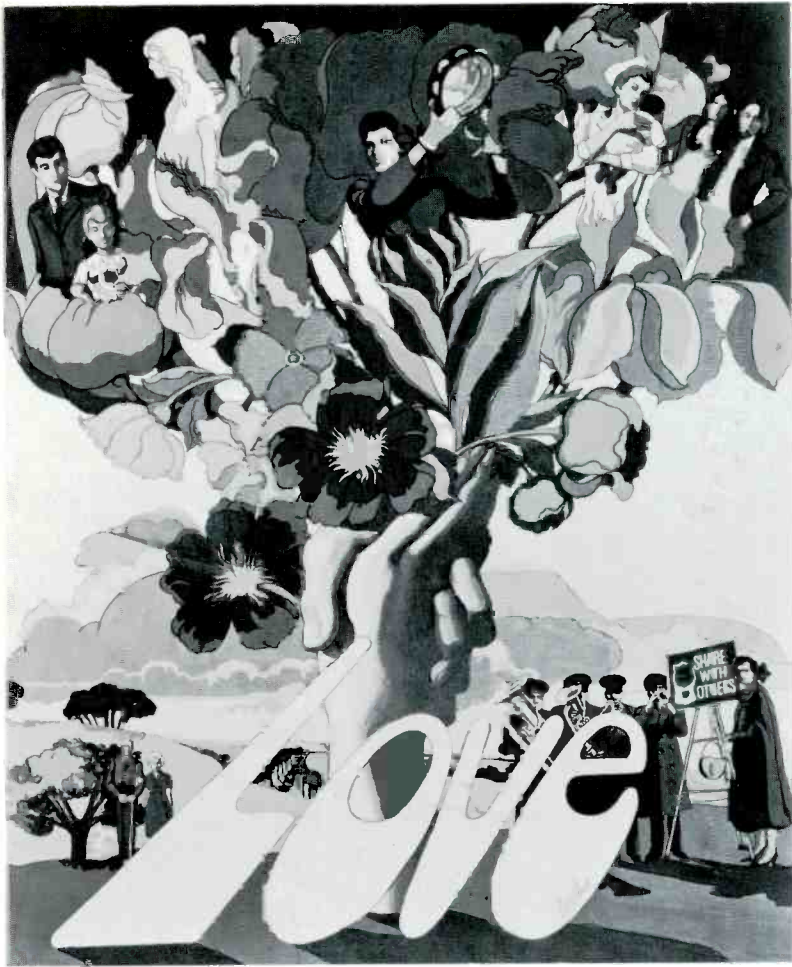
Art Director/Designer: Arthur Taylor

Artist: Frank Bozzo

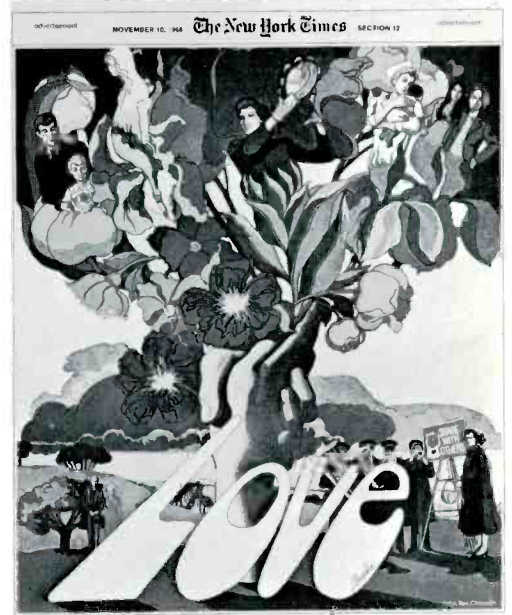
Copywriter: Barbara Kaplan

Agency: N. W. Ayer & Son, Inc.

Client: AT&T—Long Lines

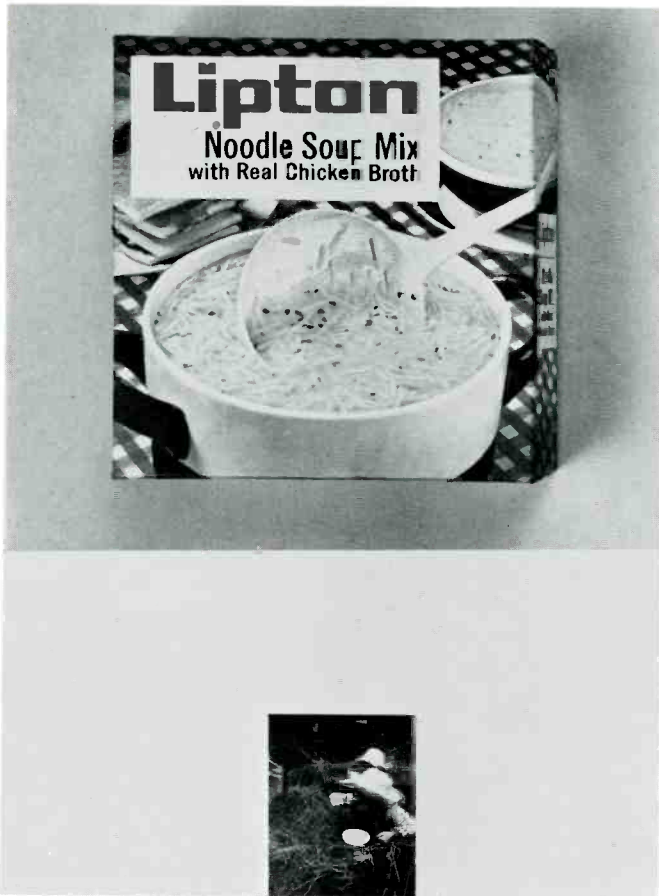


310
 Art Directors: Dione M. Guffey, Fred Kittel
 Designer: Dione M. Guffey
 Artist: Ron Chereskin
 Copywriters: William Lane, Susan Katz, Lorna Gustafson
 Agency: J. Walter Thompson Company
 Client: Salvation Army



311
 Art Director/Designer: Ben Feldman
 Photographer: Isi Veleris
 Copywriter: Norman Sunshine
 Agency: Trahey-Wolf
 Client: Danskin

312
Art Director/Designer: Raymond Todd
Photographer: Saul Leiter
Copywriter: Sandi Butchkiss
Agency: Young & Rubicam Inc.
Client: Thomas J. Lipton, Inc.



313
Art Director/Designer/Photographer: Henry Wolf
Copywriter: Jane Trahey
Agency: Trahey-Wolf
Client: Elizabeth Arden

314

Art Directors: Dione M. Guffey, Fred Kittel

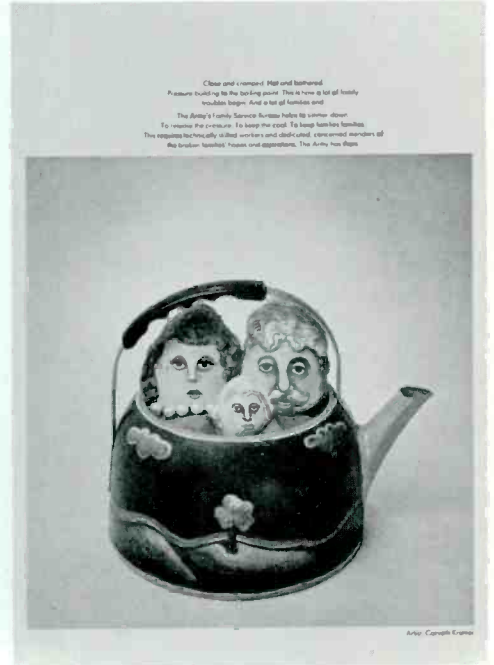
Designer: Dione M. Guffey

Artist: Carveth Kramer

Copywriters: William Lane, Susan Katz, Lorna Gustafson

Agency: J. Walter Thompson Company

Client: Salvation Army



315

Art Director/Designer: Allan Beaver

Photographer: Melvin Sokolsky

Copywriter: Helen Nolan

Agency: Delehanty, Kurnit & Geller

Client: Yardley



You don't have to keep pulling up your pantyhose anymore.

Put on our pantyhose. They're the only ones proportioned to fit.

They don't wrinkle at the ankle, bag at the knee, pull at the waist. They don't crease, droop, where other pantyhose do. Comes sheer, proportioned pantyhose fit like a beautiful stocking from the waist to the toe. -lip measurements, height and weight for each of the 6 pantyhose sizes are on the package. So you're sure to get your exact size. Beautifully sheer, they come in 23 great colors, and cost \$2.25. Another fit. They really fit. Without. hitch.

Burlington Cameo

316
 Art Director: Carol Lane
 Photographer: William Silano
 Copywriter: Helen Miller
 Agency: Doyle Dane Bernbach, Inc.
 Client: Burlington—Cameo



Making legs look glamorous is your business; making hosiery look glamorous is ours.



Riegel Paper, Soft Goods Packaging, 315 Fifth Avenue, New York, N.Y. 10011

317
 Art Director: Jim Adair
 Photographer: Fred Schenk
 Copywriter: John Jackson
 Agency: Geer, DuBois & Co.
 Client: Riegel Paper Corporation

318

Art Director: Jim Adair
Photographer: Sam Zember
Copywriter: Peter Geer
Agency: Geer, DuBois & Co.
Client: Eli Lilly & Co.

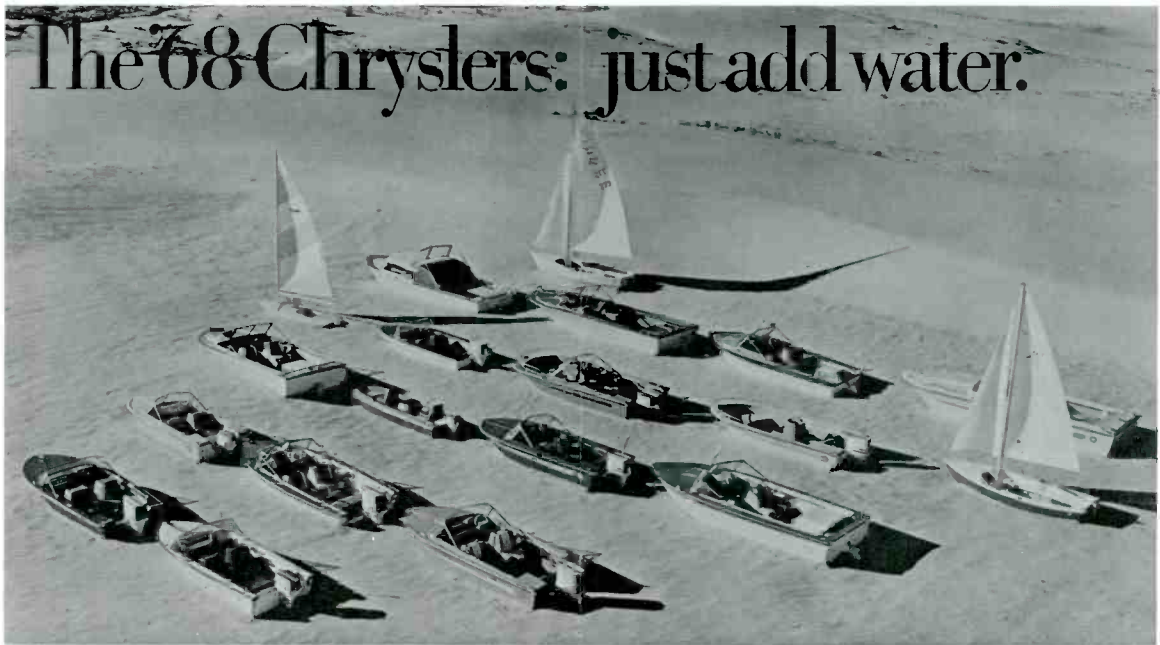
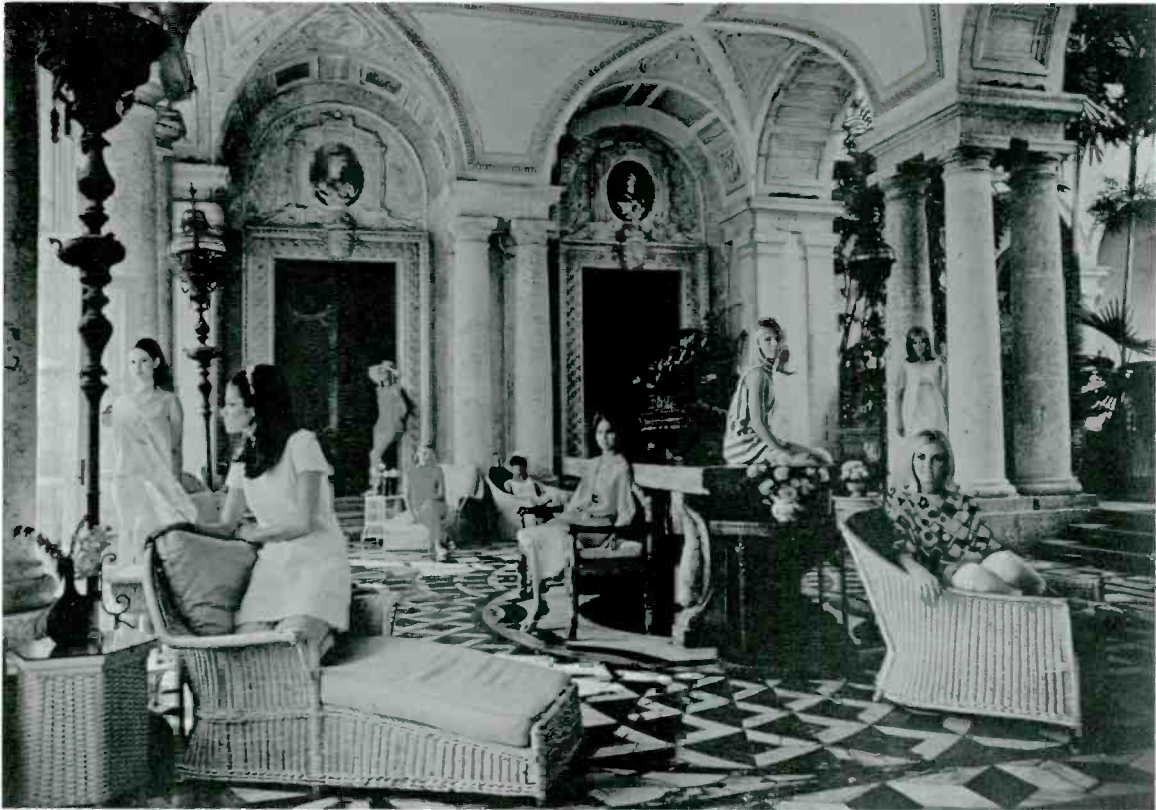
ELI LILLY AND COMPANY, INDIANAPOLIS



For four generations
we've been making medicines
as if people's lives
depended on them.

Lilly

Art Director/Designer: Ivan Liberman
 Photographer: Joel Meyerowitz
 Copywriter: Ray Dempsey
 Agency: Young & Rubicam, Inc.
 Client: Eastern Airlines



These are real boats and engines is a masterpiece, and they're all engineered in the Chrysler Corporation tradition. Take these Hydra-Vee hulls above lines. That's an advanced piece of Chrysler engineering. It can blow racing opponents

and a deep V-hull founds 60, 70 or more knots, and a more comfortable ride. For 1968, Chrysler offers 34 different models. From 12 to 24 ft. long 751 styles in fiberglass runabouts, runabouts from boats to big boats, and all with the same

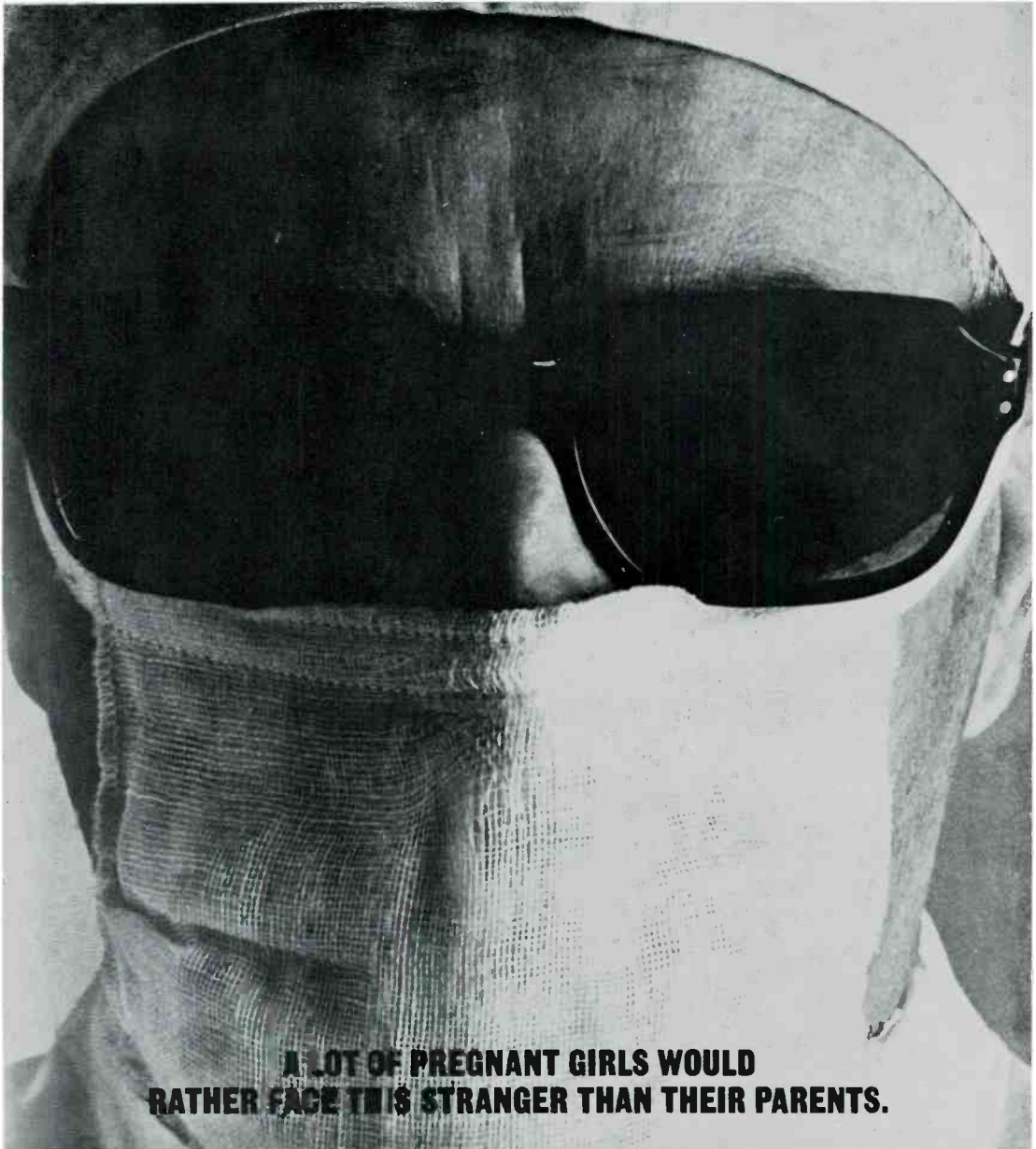
offer the greatest combination of a 160-hp, inboard-outdrive, and all around marine engines in the business to go with them. And throughout this 1968 line of Chrysler boats and engines, you'll find a whole host of big and little differences

that great engineering makes a difference. Just the way you'd expect engineering differences to make a difference in our 1968 line of Chrysler automobiles. Our 1968 line of ever single product engineered by Chrysler Corporation. Maybe

that's why we're America's fifth largest industrial corporation.



322
 Art Director: Bob Czernysz
 Photographer: Pete Turner
 Agency: Young & Rubicam, Inc.
 Client: Chrysler Corporation



**A LOT OF PREGNANT GIRLS WOULD
RATHER FACE THIS STRANGER THAN THEIR PARENTS.**

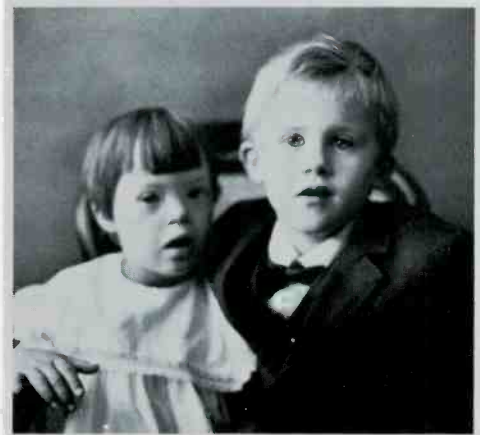
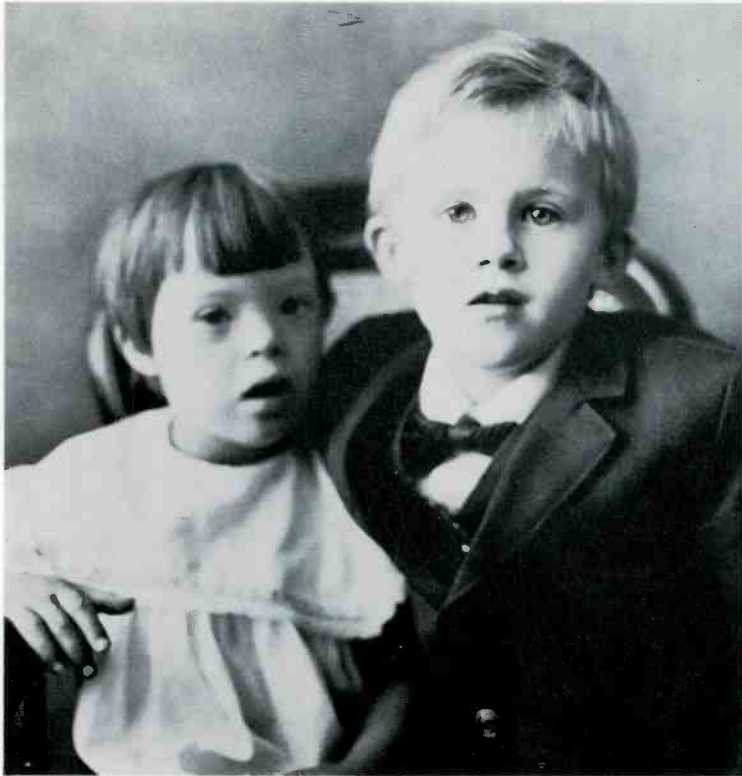
Last year, thousands of girls found it easier to say "I want an abortion" to some quack, then to tell their parents "I'm pregnant."
And it's starting to happen so often that people simply aren't hushing it up anymore.
Doctors are debating abortion in the newspapers.
And journalists are editorializing it to death in their columns.
But unfortunately, this isn't much help to the girl they're talking about.
What she needs was help before she got into trouble from somebody who had already been through it all.
Which is what we have in True Story.

Real people talking openly about real problems. Like abortion. And divorce, alcoholism and interracial marriage.
True Story is more a textbook of life than it is sensational headlines. Where people can learn about life through the experiences of others.
And because we're so open about things, every month over 6,000,000 women read True Story.
Apparently advertisers admire our convictions too. Because every month they keep placing more and more ads in True Story.
So while we're helping our women readers, we're also helping our advertisers.

True Story
We are what we are, and more than 6 million women wouldn't have us any other way.

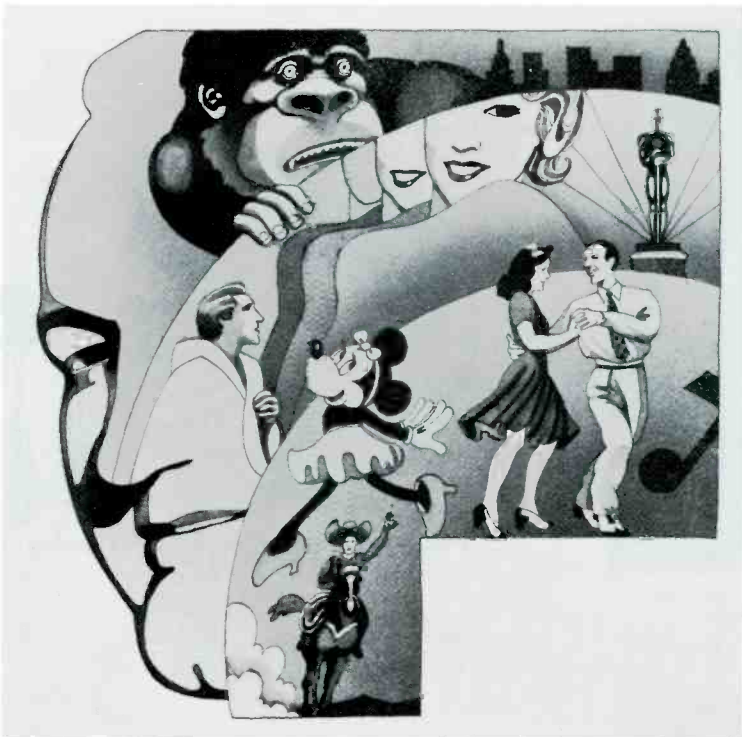
323
Art Director/Designer: David Wiseltier
Photographer: Harold Krieger
Copywriter: Lew Sherwood
Agency: Daniel & Charles
Client: MacFadden-Bartell

Art Director/Designer: Allen Osofsky
 Photographer: Jack Ward
 Copywriter: John Greenaway
 Agency: Working Concepts Center/Div. of
 Albert Frank-Guenther Law
 Client: Association for the Help of Retarded Children



**If you ever looked into a retarded child's eyes,
 you wouldn't have to be asked for help.**

Remember growing up?
 One in thirty-three children today won't—without your help, that's the birth ratio of retarded to normal children in our country. One in thirty-three.
 Simply, one more retarded baby is born every five minutes. It could be to someone you know. It could even be your own. Retardation can hit anyone.
 There are now 6,000,000 retarded people in the U.S. (Enough to fill New York!).
 Surprisingly, 85% of them can support themselves with help. Many can hold down productive competitive jobs.
 But that means special training. From childhood on. And, today, there just isn't enough special training to go around.
 You can't learn anything without a school. Or a teacher.
 There's a two to three year wait to get into any of the training programs.
 To care for a retarded child costs almost \$3,000 a year. An awful, comparable amount.
 Most people need to be taught to understand retardation.
 Retardation won't just go away. Proper prenatal care can lessen the chances of having a retarded child. Early help can reduce the degree of retardation present.
 But, within 10 years, the number of retarded people in the country will be half as many again.
 Help us help.
 We need all the help we can get.
 Association for the Help of Retarded Children,
 New York City Chapter, 200 Park Avenue South,
 N.Y., N.Y. 10003.



**Movie Memories
 with Bosley Crowther**

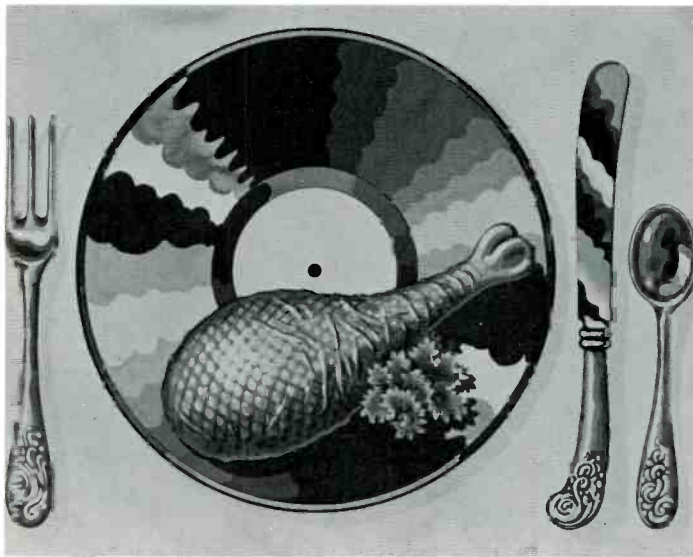
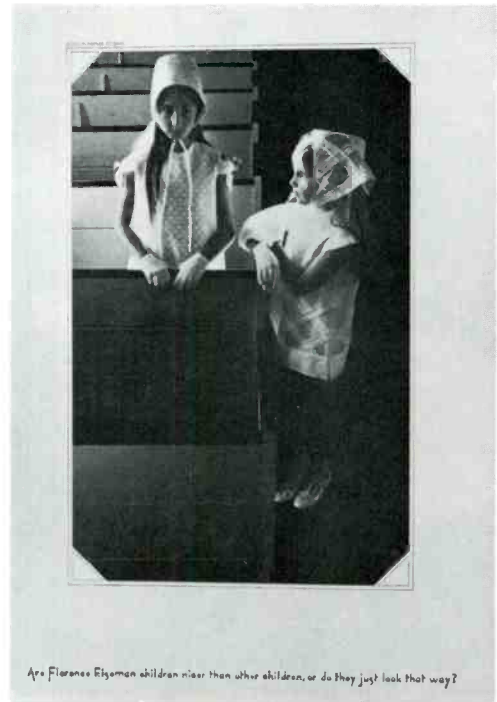
With warmth and wit, the critic
 reminds... highlighting music for
 in from and of the movies.
 Tuesdays 7:30 to 8:00 PM
WQXR 1560AM 96.3FM

James McMullan

Art Director/Designer: Allen Weinberg
 Artist: James McMullan
 Copywriter: Murry Salberg
 Agency: The New York Times
 Client: WQXR



326
 Art Director/Designer/Photographer: Henry Wolf
 Copywriter: Norman Sunshine
 Agency: Trahey-Wolf
 Client: Florence Eiseman



327
 Art Director/Designer: Allen Weinberg
 Artist: Richard Barnett
 Copywriter: Murry Salberg
 Agency: The New York Times
 Client: WQXR

A Collector's Thanksgiving

Francis Robinson, assistant manager of the Metropolitan Opera, culls his collection of rare music and extraordinary experiences to present a special holiday program sponsored by the Rolex Watch Company, 9:07 to 10:00 PM.

WQXR 1560 AM 96.3 FM ROLEX
 The Radio Stations of The New York Times



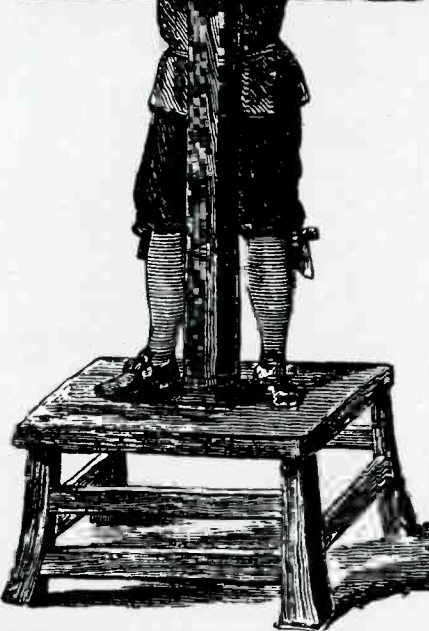
334
 Art Director/Designer: Henry Wolf
 Photographer: Sam Zarembler
 Copywriter: Norman Sunshine
 Agency: Trahey-Wolf
 Client: Danskin



Sisters Under the Danakin

Introducing two stylish, different designs from Danskin. Both are Danakin's newest and the latest March creation. Both are 100% cotton, knit and 100% rayon. Both are made with the finest of the great old-fashioned materials.

Write for illustrated catalogue 1935. Danskin, Inc., 427 Park Avenue, New York, N. Y. 10022. Div. of The Curtis Company.



Rob McDonald got 2 birdies, 1 eagle and 10 days.



In Scotland during the 15th Century, a man could buy himself a problem just by spending a nice afternoon on the golf course.

In that era, the principal weapon in battle was the longbow, and as a matter of national security, every Scotsman was expected to devote a part of each day to the practice of his marksmanship. But the growing popularity of "golfe" began to infringe on the people's archery practice. So much so that James II felt compelled to call upon Parliament to put a stop to the game, lest the national security be imperiled.

Thus, golf was in trouble for a century or so, until James great-great-granddaughter, Mary Stuart, took the throne in 1542. Mary had taken to the links early in life and was sufficiently bitten by the bug to play openly after she became queen. Mary certainly had her faults, as Queen Elizabeth, whom she plotted to assassinate, used to say, but she gave golf a powerful boost in Scotland (St. Andrews, the most famous of courses, was founded during her reign) and thereby preserved the game for posterity.

Golf fever inevitably spread to the colonies, and any man who believes that Americans do not take their sports seriously should visit any one of several thousand golf courses around dawn of a Sunday morning to observe the hordes of bleary-eyed enthusiasts waiting to tee-off. A man does not willingly roll out of bed at five A.M. on his day off for something he does not take seriously.

It is that same spirit of involvement which keeps 9 million avid readers glued to the pages of Sports Illustrated. They aren't satisfied to find out who won. They want to know how he won, why he won and what his chances are of winning next week. They find out in the pages of Sports Illustrated, and they never get tired of finding out. It's that kind of involvement with performance (and with the magazine whose every page speaks of performance) that can put every penny of your advertising dollar to good use every week of the year.

Sports Illustrated
the magazine of performance

335
 Art Director: Maurice Mahler
 Designer: Richard Schepper
 Artist: Bettman Archives
 Copywriters: Stuart Woods, Richard Schepper
 Publisher: Time, Inc./Sports Illustrated



Picasso takes over Life!

It all began the day our managing editor and our art editor decided to do a special story on Pablo Picasso for our Christmas issue.

But, said the art editor, if we want to do Picasso right, we'll take the entire issue and the entire issue became a special double issue. The entire Life's history about one man.

That man and his art. One man and his country. One man and his wives and mistresses. One man and the way he changed new all of us.

So, lives of the 48 million people who will learn a lot more about him in this week's issue.

Pablo Picasso: this is your Life!

338
 Art Director/Designer: Ben Spiegel
 Photographer: Robert Doisneau-Raphogullumette
 Copywriter: Ross Rosenberg
 Agency: Doyle Dane Bernbach, Inc.
 Client: Life Magazine

When you're afraid of the dark, it's because you don't know what's there. It's the same with the light and dark. If you're nervous about making every day, every moment, and you don't have a checking account, make it a habit to be a little ahead of the idea. So we'll illuminate the light for you.

Safe's best

Putting the check in your safe is the best way to keep your money safe. It's the only way to be sure your money is safe. It's the only way to be sure your money is safe. It's the only way to be sure your money is safe.

Doesn't have five minutes?

For most people who will get up and check their mail, because they consider it less complicated than going to a checking account. You see, because the checks are all the same, it's easier to know fractions. It's all about the money. It's all about the money. It's all about the money.

A good investment

The little time and money you spend on a checking account is well worth it. You get a record of expenditures, which makes keeping track of a budget and making out the returns much easier. You get proof of payment in the form of a canceled check. And, of course, you can always get your money back. Furthermore, you can make deposits by mail. All these advantages are yours, and you don't have to have a lot of money!

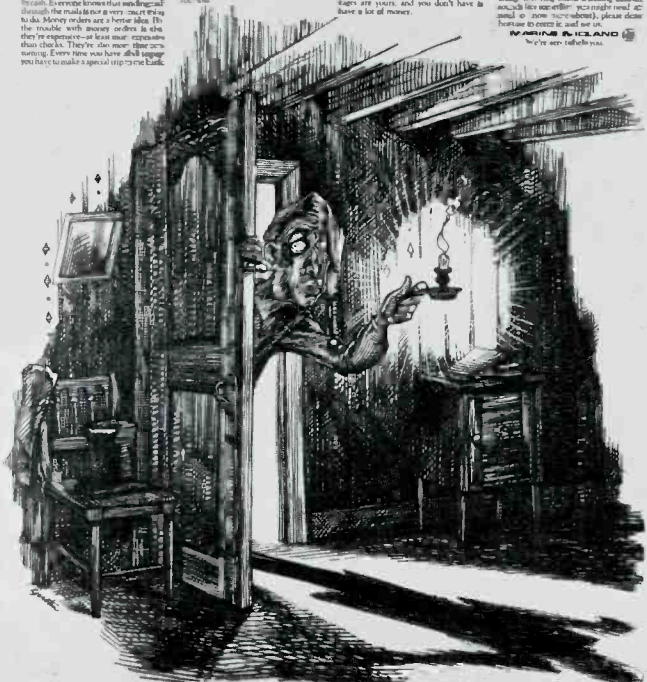
Checks re-deposit

When you open a Mutual Economy Checking Account with any amount, you get a new deposit every month. You get a new deposit every month. You get a new deposit every month. You get a new deposit every month.

Takes away it

It's the only way to be sure your money is safe. It's the only way to be sure your money is safe. It's the only way to be sure your money is safe. It's the only way to be sure your money is safe.

MUTUAL ECONOMY

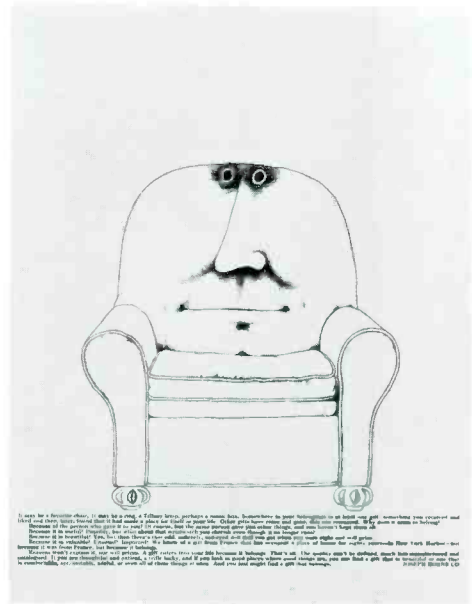
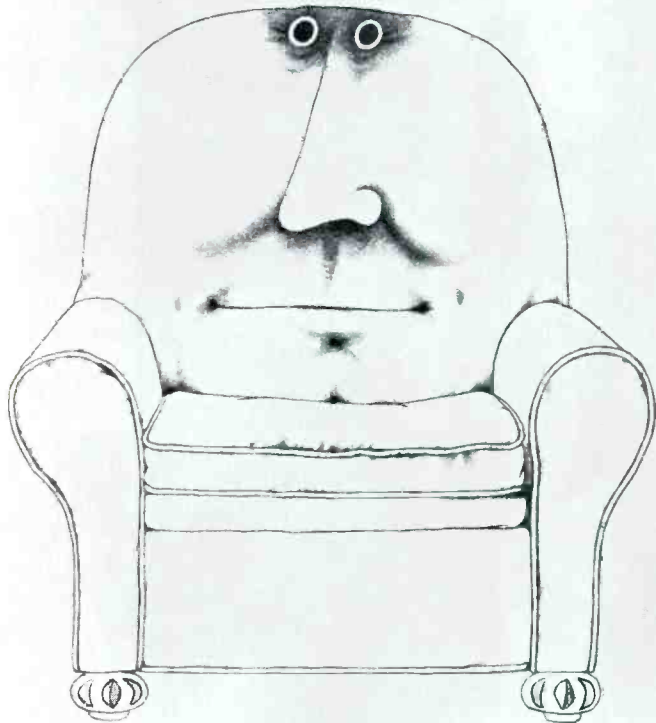


Being afraid of a checking account is like being afraid of the dark.

339
 Art Director/Designer: Howard Title
 Artist: Gerry Gersten
 Copywriter: Jeff Frey
 Agency: Daniel & Charles
 Client: Marine Midland

340

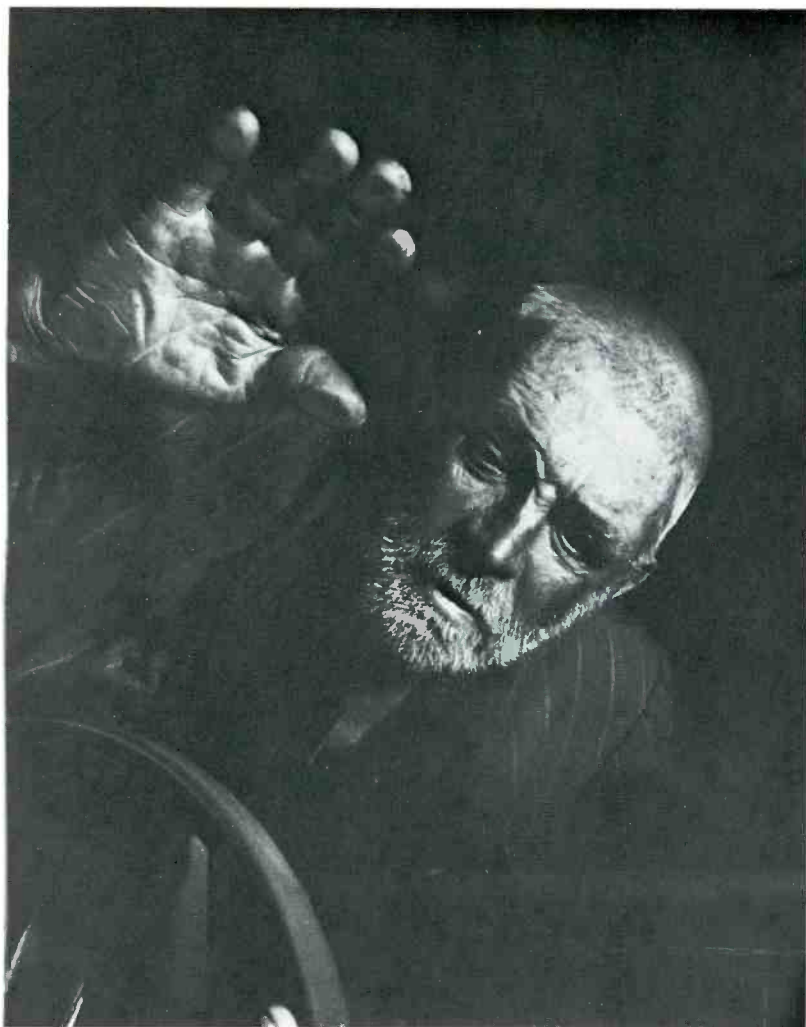
Art Director/Designer/Artist: Arnold Varga
Copywriter: Al Van Dine
Client: Joseph Horne Co.



341

Art Director/Designer/Copywriter: Tony Mandarinò
Artist: Franklin McMahon
Agency: Grey Advertising, Inc.
Client: McCall's

"Every mother is an island. She does her best for the group - and she prepares a world she will not see." Pope Paul VI. McCall's



343

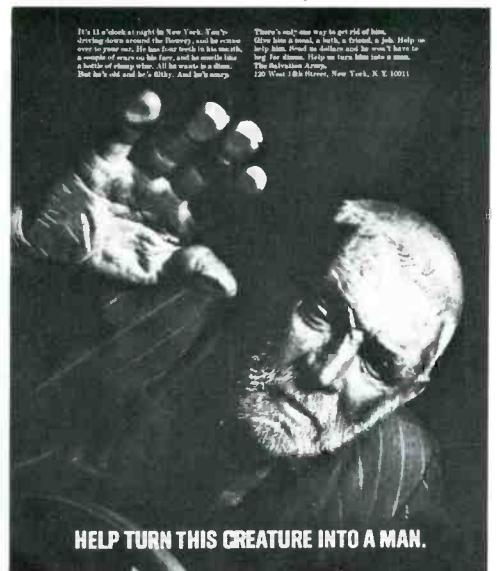
Art Director/Designer: Alan Kupchick

Photographer: Toto

Copywriter: Enid Futterman

Agency: Grey Advertising, Inc.

Client: TSAI Investment Services, Inc.



344

Art Director: Art Christy

Designer: Tony Zules

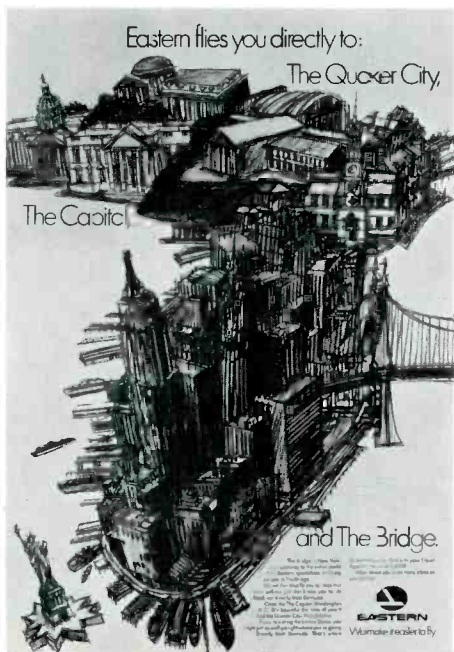
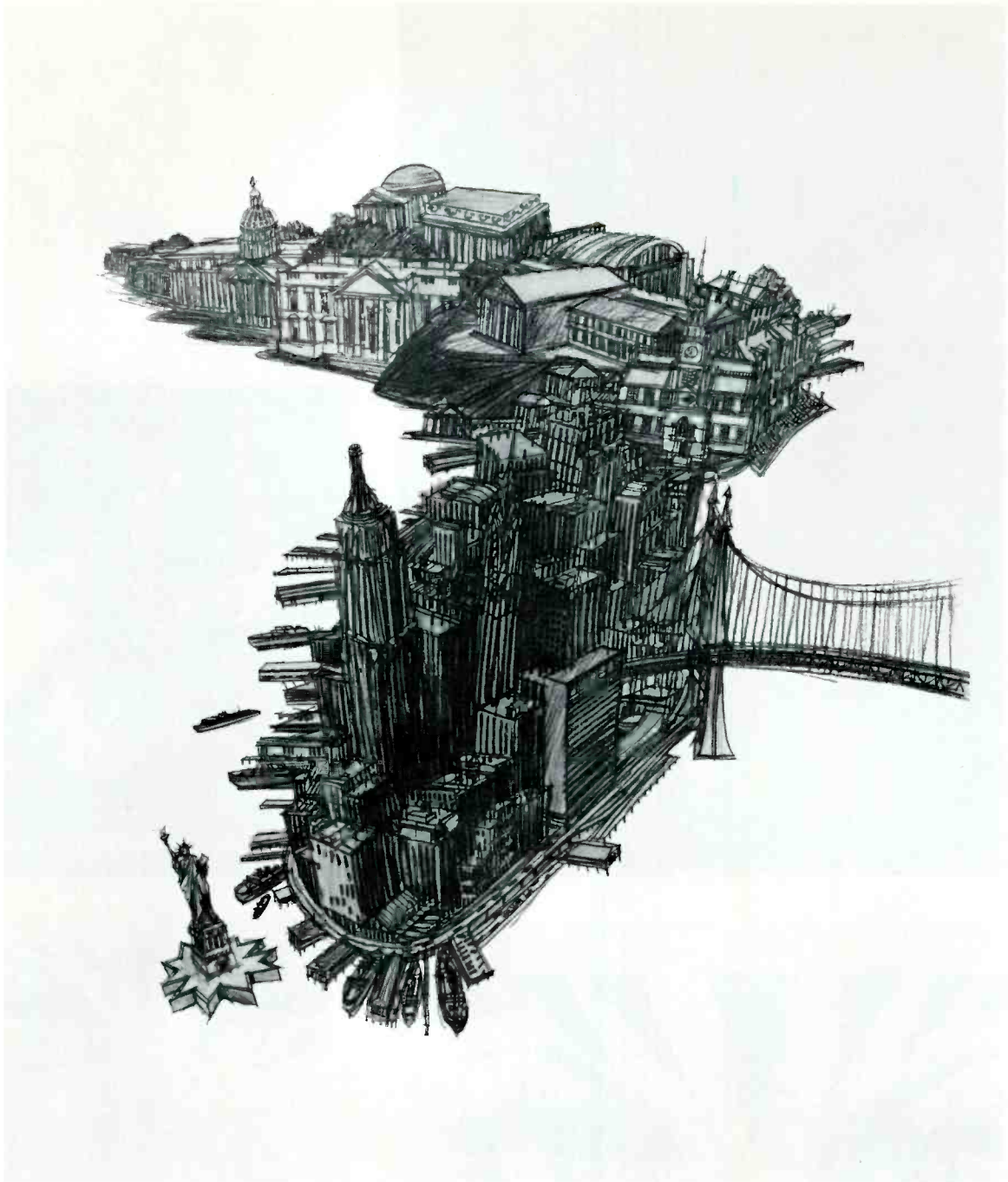
Artist: Milton Glaser

Photographer: Rudy Legname

Copywriters: Gwen Gurnack, Eunice Latham

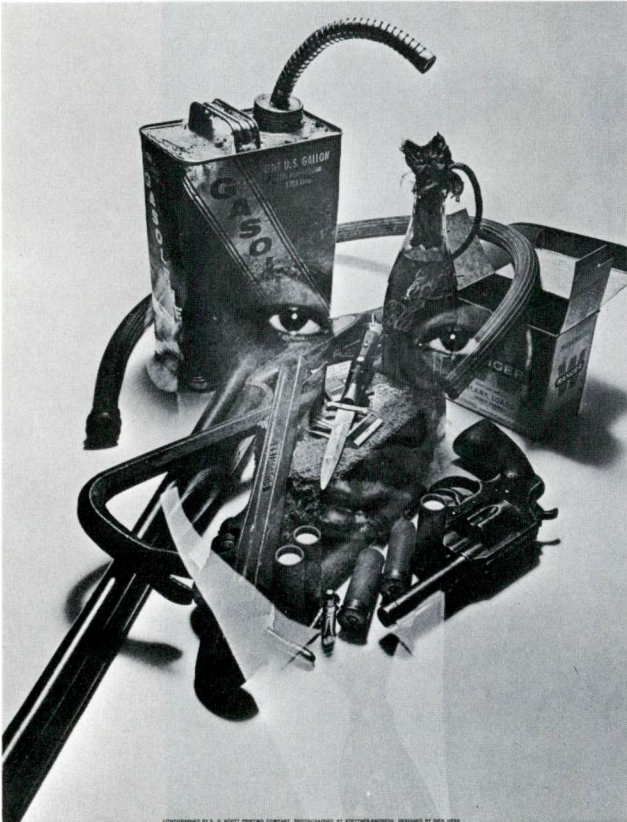
Agency: Lennen & Newell, Inc.

Client: Faberge, Inc.

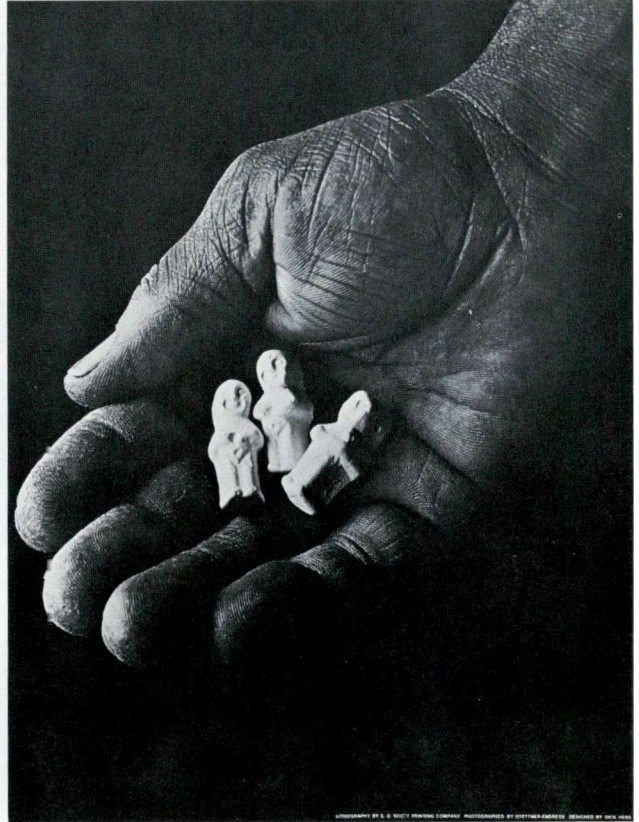


345
 Art Director/Designer: Thomas Tieche
 Illustrator: John Gundelfinger
 Copywriter: John Ferrell
 Agency: Young & Rubicam, Inc.
 Client: Eastern Air Lines

346
Art Director: Dick Hess
Photographer: Stettner-Endress
Agency: Hess and/or Antupit
Client: S. D. Scott Printing Co.



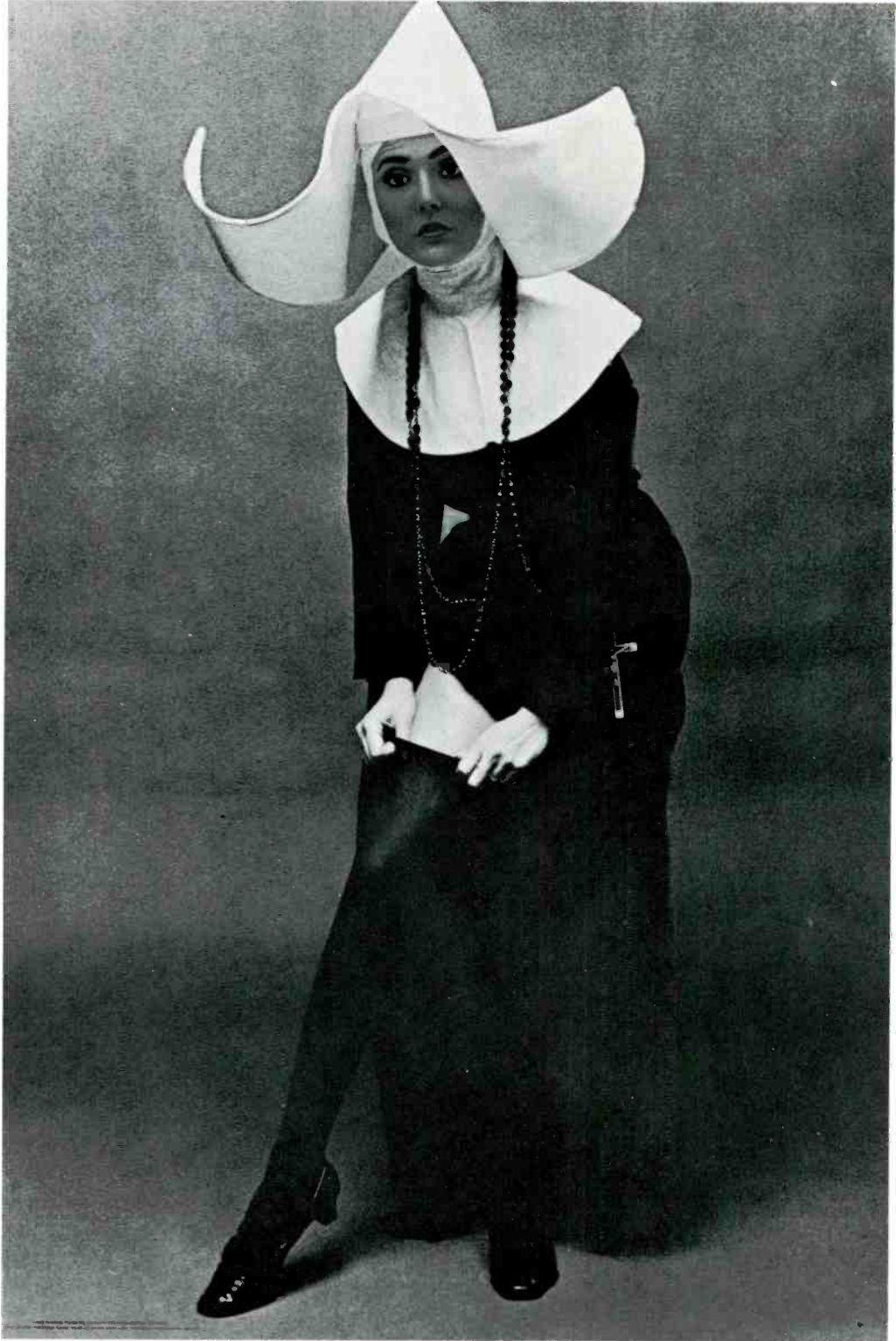
347
Art Director: Dick Hess
Photographer: Stettner-Endress
Agency: Hess and/or Antupit
Client: S. D. Scott Printing Co.

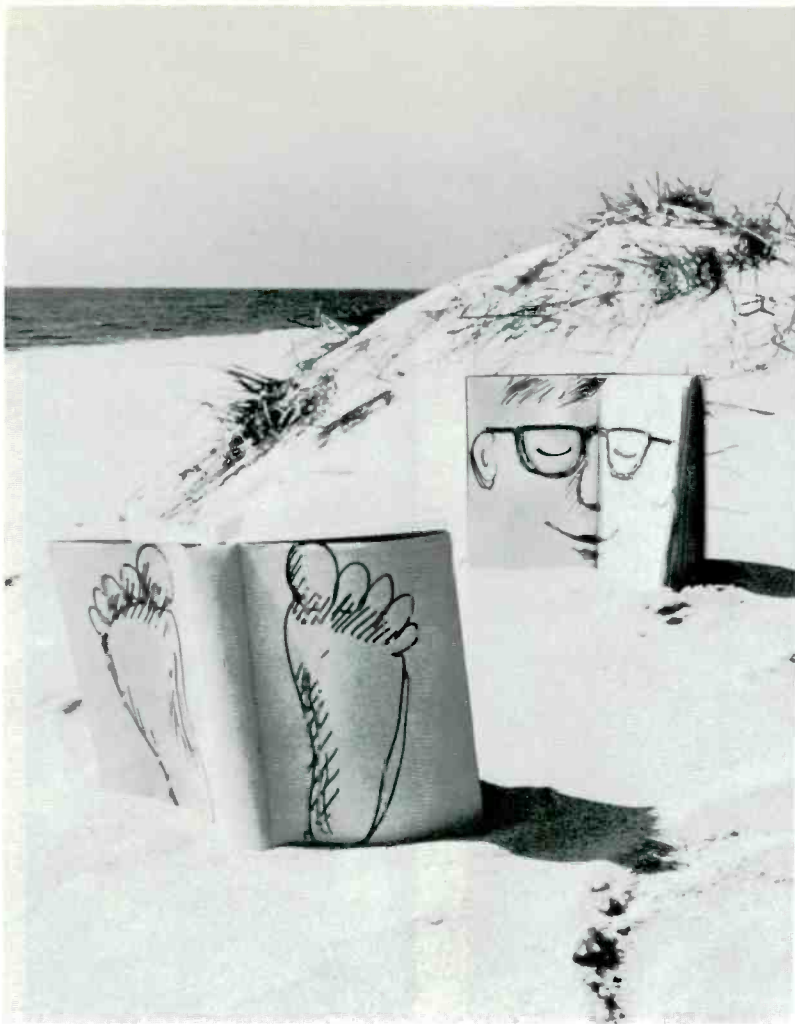


POSTER ART

348

Art Director/Designer/Photographer/Client: George Adams





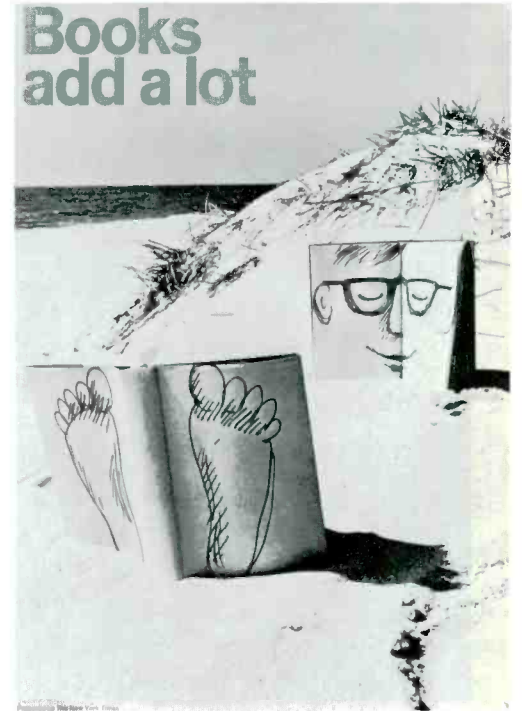
349

Art Director/Designer/Artist: Louis Silverstein

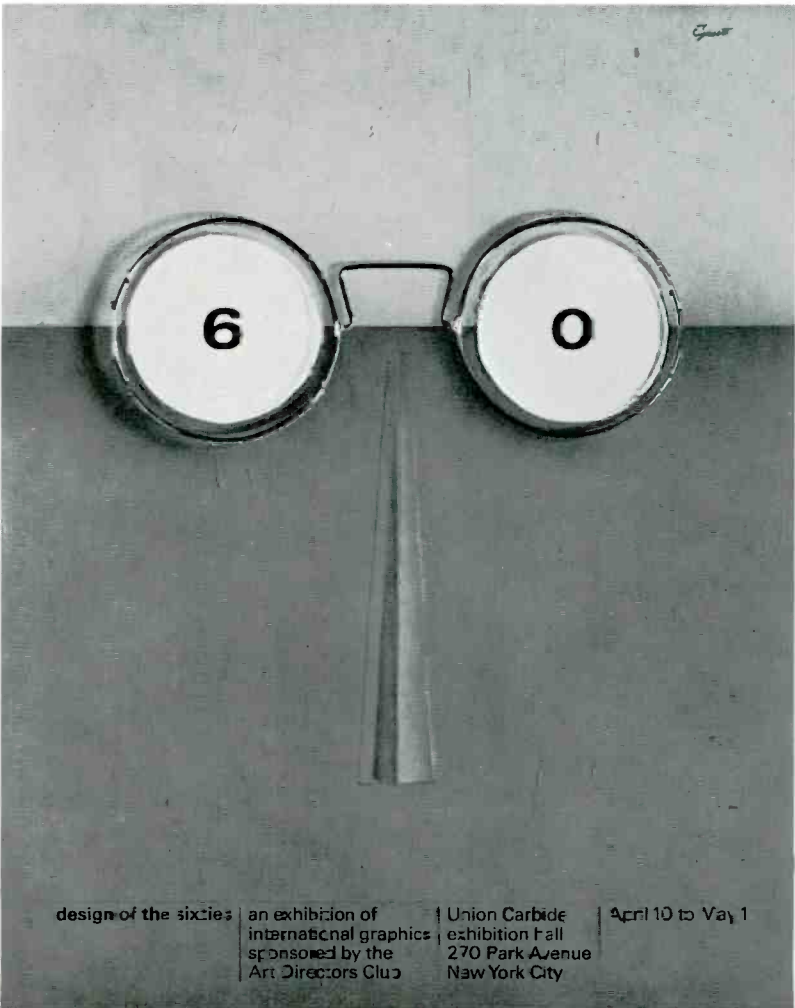
Photographer: De Wayne Dalrymple

Copywriter: Louise Francke

Agency: The New York Times



**Books
add a lot**



design of the sixties | an exhibition of international graphics sponsored by the Art Directors Club | Union Carbide exhibition hall 270 Park Avenue New York City | April 10 to May 1

350

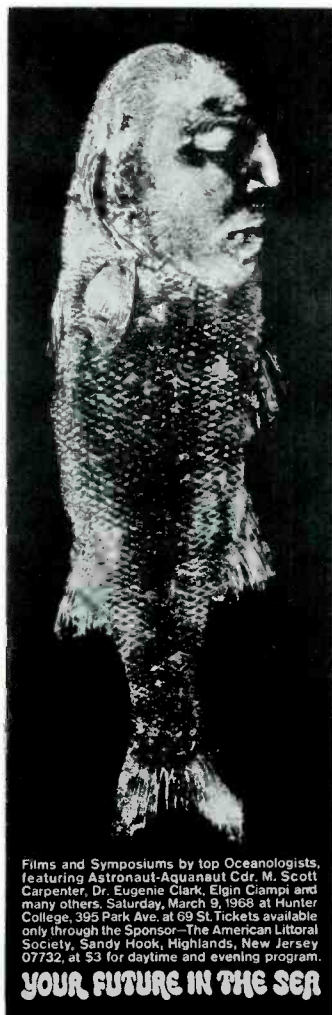
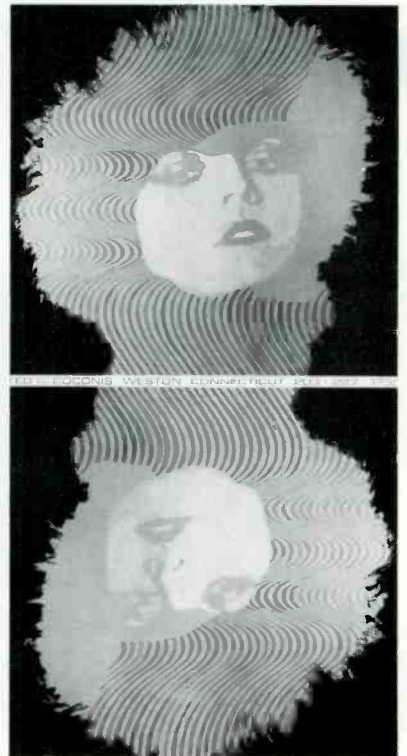
Art Director: John A. Skidmore

Designer/Artist: George Giusti

Client: Art Directors Club of N. Y.

351

Art Director: Bill Gold
Designer/Artist/Client: Ted CoConis
Agency: B. G. Charles Inc.



Films and Symposiums by top Oceanologists,
featuring Astronaut-Aquanaut Cdr. M. Scott
Carpenter, Dr. Eugenie Clark, Elgin Ciampi and
many others. Saturday, March 9, 1968 at Hunter
College, 395 Park Ave. at 69 St. Tickets available
only through the Sponsor—The American Littoral
Society, Sandy Hook, Highlands, New Jersey
07732, at \$3 for daytime and evening program.

YOUR FUTURE IN THE SEA

352

Art Director: Thomas Burgess
Designers: Thomas Burgess, Wesley Michel
Artist: Walter Kaprielian
Agency: Ketchum, MacLeod & Grove

COMPLETE EDITORIAL UNIT

Miss Bird and I

If you think it a waste of time to read about a lady who is as queer as Job's husband, you're greatly mistaken. Miss Bird knows more about fine and faw than you or I. A short story by Helen Evans.

This morning I said to Miss Bird, "Now, Miss Bird, sit on your hat and let's be off."
"Good," said Miss Bird. "Just give me a minute to push my hat."
So she did, and took up the paper bag of crumbs and sat on the old tweed jacket and went off. Oh, I'm not deceived as to what people think of Miss Bird! She's as queer

as Job's husband, that's what they say—that is, if they choose to take notice of her at all. "Right you are," said Miss Bird. "Let's be off!"

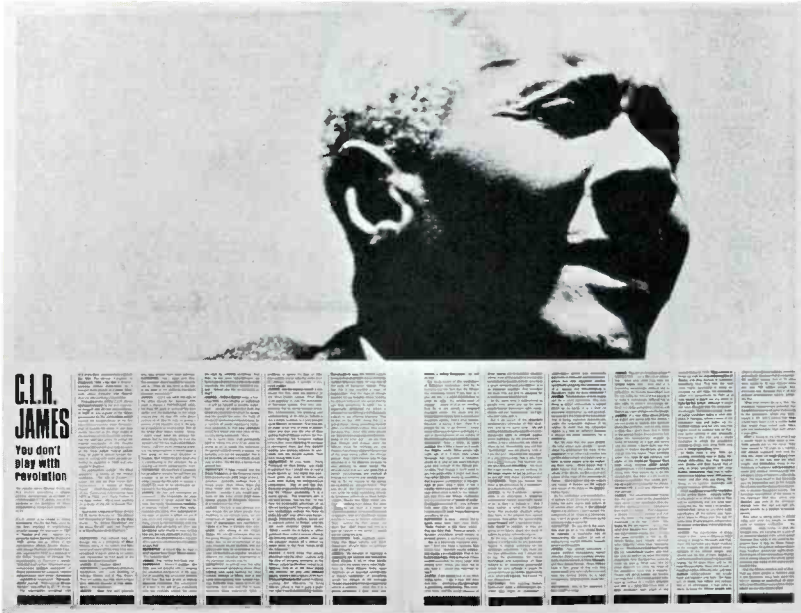
Down she scampered into the sunny, windy day, and beat her way across to Riverside Drive. Though the side street was shadowy, the drive was full of sun, with pigeons scooping and skirling up on the wind, whole flocks all of a piece, like sweets flapping on a line. But when Miss Bird sat down and began throwing the crumbs on the walk, they quickly passed the word around and came sailing down (Continued on page)

PHOTOGRAPHER © 1921 BY BEN ROSE

The picture shows a woman with dark hair, looking directly at the camera. She is wearing a dark, possibly sequined, dress. The background is dark and indistinct.

The picture shows a woman in a dark, possibly sequined, dress, looking directly at the camera. She is surrounded by a dense, dark, textured surface, possibly a crowd or a forest of people.

The picture shows three women in shimmering, sequined dresses, posing together. They are all looking towards the camera with various expressions. The background is dark.



362
 Art Director: Robert R. Reid
 Designer: Einar Vinje
 Photographer: Peter Grevatt
 Copywriter/Client: McGill University



363
 Art Director/Designer: Herb Lubalin
 Photographer: Lee Kraft
 Agency: Herb Lubalin Inc.
 Publisher: Avant-Garde Media, Inc./Avant Garde

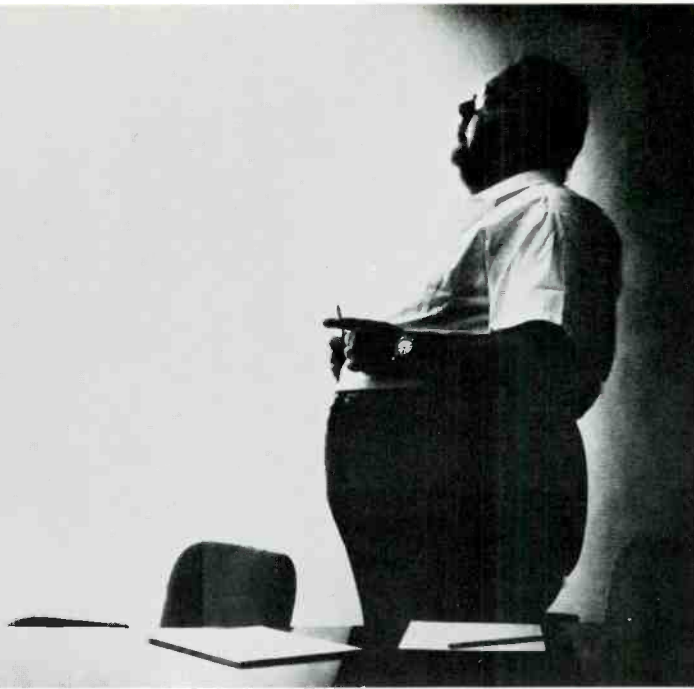


364
 Art Director: Willy Fleckhaus
 Photographer: Erich Klamm
 Copywriter: Redaktion
 Publisher: Twen

'I am one of the 10 most famous obscure Americans'

On the day in September, 1962, the 37-year-old man appeared on the scene in a lecture hall. The room, located along the walls of the fifth floor of the University of California at Berkeley, was filled with students. The speaker, a man with a beard and glasses, was dressed in a simple, dark suit. He stood at a podium, holding a book and a pen, and began to speak. The room was filled with a sense of anticipation. The speaker, who was known to the students as 'The Professor', was a man of great intellect and a deep understanding of the world. He spoke with a calm and steady voice, his words resonating in the ears of the students. The room was filled with a sense of respect and admiration for the speaker. The students listened intently, their faces reflecting a mix of curiosity and interest. The speaker's words were a mix of philosophy and practical advice, and they resonated with the students. The room was filled with a sense of purpose and a desire to learn. The speaker's words were a mix of philosophy and practical advice, and they resonated with the students. The room was filled with a sense of purpose and a desire to learn.

by WILLIAM A. WHEATON



365
Art Director/Designer: Bernard Quint
Photographer: John Loengard
Publisher: Time Inc./Life

AN ARTIST AND THE POPE

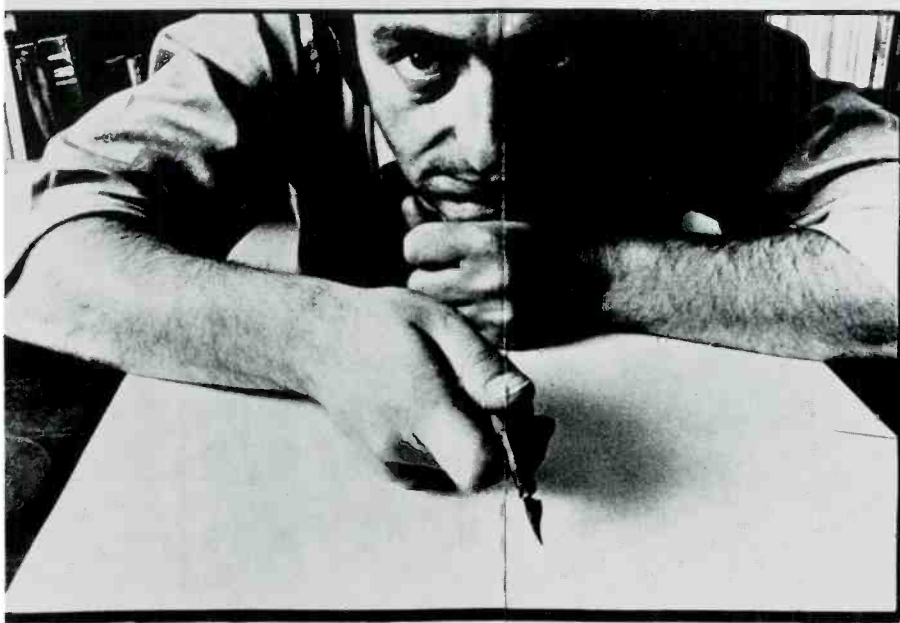
by Curtis Bill Pepper

In the year of the American Revolution, the artist Bill Pepper was a young man of great talent and a deep understanding of the world. He was a man of great intellect and a deep understanding of the world. He spoke with a calm and steady voice, his words resonating in the ears of the students. The room was filled with a sense of respect and admiration for the speaker. The students listened intently, their faces reflecting a mix of curiosity and interest. The speaker's words were a mix of philosophy and practical advice, and they resonated with the students. The room was filled with a sense of purpose and a desire to learn. The speaker's words were a mix of philosophy and practical advice, and they resonated with the students. The room was filled with a sense of purpose and a desire to learn.



Fragment of Bill Pepper's artwork, a handprint with a small object in the center, is shown. The artwork is a dark, textured print on a light background.

366
Art Director/Designer: Bernard Quint
Photographers: Mario Carrieri/Felici
Publisher: Time Inc./Life



The artist Bill Pepper is shown in a close-up, focused on his work. He is wearing a light-colored shirt and has a beard and glasses. He is sitting at a desk and writing with a pen. The background is dark, and the lighting is focused on him. The text 'NAN BLEB HER' is visible in the bottom right corner of the image.

367
Art Director: Willy Fleckhaus
Photographer: Will McBride
Publisher: Twen

Art Director: Willy Fleckhaus
Photographer/Copywriter: Lee Kraft
Publisher: Twen

DISTINCTIVE MERIT AWARD



mit, nachdem sie es
„The Noble Experiment“
die Scherze und in
„Raketen im Mädchen“
die Hauptrolle spielte.
In „I came from Cuba“
wird der Ort des ersten
Pavillon-Wettbewerbs als
das Objekt mancher
weiblicher Ängste.
Der amerikanische
Pavillon wird nicht
als ein Werk der Theorie,
sondern als ein Werk
von Clara Groll und
Lena Kugelberg.
In Stockholm erregte
das einzige Modell der
amerikanischen Kunst
Competition mit einem
langen Bekanntheit der
Jahreszahl wurde
nicht nur auf den Seiten
des Mannes. Doch
die erste Zeit,
„eine sehr schwebende
Jahre zu verfahren“,
erschien sie nicht mehr.
Auch die langen
Paul Morrison, einen
Manager und Architekten,
habe Arbeit an
geteilt. Paul ging einen
hohen Mann, Miki
mann in Stockholm
von dem amerikanischen
spanischen Krieg
und seine gemeinsamen
Hauptstadt, wie die
als Columbia bei
der Arbeit im Pferde-
umhüllen.
Auch hatte man ein
mit mehr laugen
Pavillon vor dem
Rückblick und
hinterher nicht an. Der
Auftrag der Zeit war
rechtlich vertriebt, und
auch sollte ein
gewisser Zusammenhang
mit dem Bild der
Präsentation sein.
Aber man und bei
der Einführung der Arbeit
eine Show. Die
regionalen sollten
erwarten. Viel ist ihm
hinterblicken in
Früher und später alle. Die
es hätte wollen.
„Es ist mein Glück, ich
verdanke dir alles.“
In übrigen ist Warhol

wie Fotografien
alle, was die Fotografien
von dem vertragen.
Seine herkömmliche Gesinnung,
die er in
Pavillon und photographisch
als eine
Columbia nicht gesehen
wird, nicht
von einer verteilten
Photographie sein.
„Alles wird so und so,
was alle sagen.“



PHOTOGRAPH BY RICHARD AVEDON

Picasso: Portrait of the artist as an eternally young man

BY BRIAN FITZHERBERT

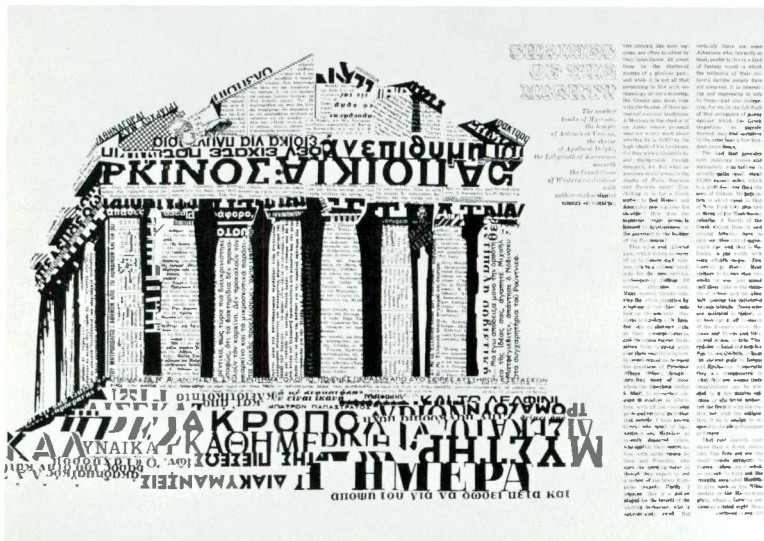
Picasso parades many of the vices and virtues of the ancient gods he delights in portraying. Like Zeus, he is an omniscient creator and a few unto himself. Like Apollo, he is a recognized authority and practitioner in matters of love and beauty. Like Pluto, he is sometimes hardhearted and brutal of countenance. And like King Midas, everything he touches turns into gold.

Picasso and his art regularly make headlines with his monuments recently erected in New York and Chicago and his colossal retrospective sculpture exhibition at New York's Museum of Modern Art—but few outsiders have spoken with him during the last few years. His fame is probably more widespread than any other man's in this century and he is certainly the richest artist who has ever lived.

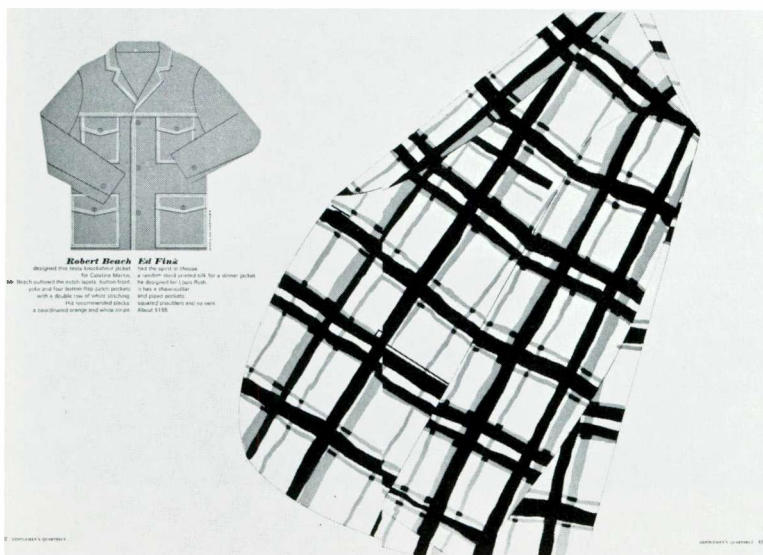
Art Director/Designer: Herb Lubalin
Photographer: Richard Avedon
Copywriter: Brian Fitzherbert
Agency: Herb Lubalin Inc.
Publisher: Avant-Garde Media, Inc./Avant Garde



370
 Art Directors: Willy Fleckhaus, Gunter Halden
 Artist/Copywriter: Ute Osterwalder
 Publisher: Twen



371
 Art Director: Albert Greenberg
 Designers: Albert Greenberg, Harry Coulianos
 Artists: Harry Coulianos, Alitalia
 Publisher: Esquire, Inc./Gentlemen's Quarterly



372
 Art Director/Designer: Albert Greenberg
 Artist: Marilyn Hoffner
 Copywriter: Everett Mattlin
 Publisher: Esquire, Inc./Gentlemen's Quarterly

Art Director/Designer: Albert Greenberg
 Artist: Marilyn Hoffner
 Copywriter: Ronald Alexander
 Publisher: Esquire, Inc./Gentlemen's Quarterly

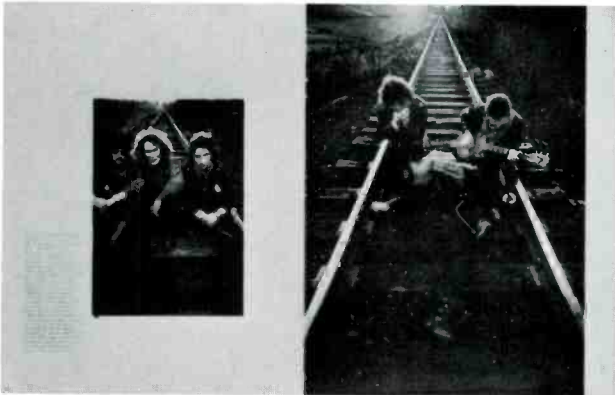
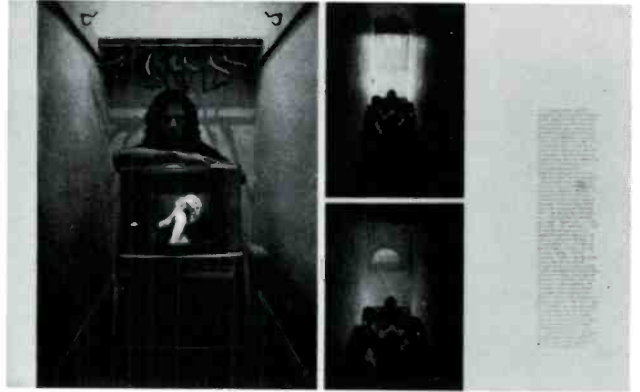
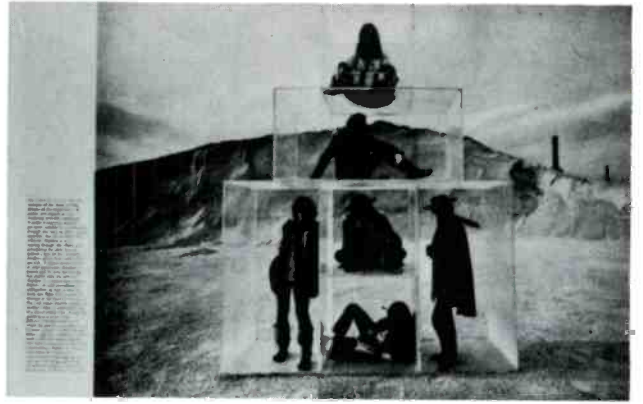
SAIL-AWAY BLUES
 For cruising the Florida Keys or slumming the seas off any sunny sort of escape, a brace of beach-and-boating shirts, breezily shaded in blue, jauntily trimmed in white.
 See, right, a buoyant blue Fortrel and cotton pullover whose boat neck is circularly stitched in white. Blue and white stitching also trims the bountiful rhesus-anchored triangle with stowaway pocket.
 By Cruise-maker, About \$15. Alamo's, N.Y.
 For right, white leather and brass are mated for the tuck closures of a white-stitched navy blue cotton pullover with stand-up collar, patch pockets, elasticized cuffs.
 By Van Heusen, About \$10.

120 GENTLEMEN'S QUARTERLY

ZARTES FÜR SANFTE KURVEN
 Was unsichtbar sein soll, ist kaum noch spürbar. Man trägt Natur und das, was ihr am nächsten kommt. Die neue Wäsche ist schmiegsam und der Anatomie perfekt angepaßt. Pullover, Kleid und langer Hose darf nicht anzumerken sein, daß außer der Figur noch etwas daruntersteckt. Die neuen Modelle in der Sicht des Zeichners.

121 GENTLEMEN'S QUARTERLY

374
 Art Directors: Willy Fleckhaus, Günter Halden
 Artists: Hans-Ulrich, Ute Osterwalder
 Copywriter: Osterwalder
 Publisher: Twen



378
 Art Director: Bernard Quint
 Photographer: Art Kane
 Publisher: Time Inc./Life

A DIFFERENT JOURNEY TO THE END OF THE OLYMPICS

MEXICO



...the swimmer's face was a study in concentration and effort. The water around him was dark and turbulent, reflecting the intensity of the moment. The swimmer's eyes were fixed forward, and his mouth was slightly open, as if he had just taken a breath or was about to. The lighting was dramatic, highlighting the contours of his face against the dark water.



BY THE L. CONARD PHOTOGRAPHY

ADRIFT IN ACAPULCO



...the swimmer's face was a study in concentration and effort. The water around him was dark and turbulent, reflecting the intensity of the moment. The swimmer's eyes were fixed forward, and his mouth was slightly open, as if he had just taken a breath or was about to. The lighting was dramatic, highlighting the contours of his face against the dark water.

"THEY WANT TO PLAY..."



...the swimmer's face was a study in concentration and effort. The water around him was dark and turbulent, reflecting the intensity of the moment. The swimmer's eyes were fixed forward, and his mouth was slightly open, as if he had just taken a breath or was about to. The lighting was dramatic, highlighting the contours of his face against the dark water.



LA FIESTA BRAVA



THE EXTRAVAGANCE OF DEATH



...the swimmer's face was a study in concentration and effort. The water around him was dark and turbulent, reflecting the intensity of the moment. The swimmer's eyes were fixed forward, and his mouth was slightly open, as if he had just taken a breath or was about to. The lighting was dramatic, highlighting the contours of his face against the dark water.



THE LIVING GO ON



...the swimmer's face was a study in concentration and effort. The water around him was dark and turbulent, reflecting the intensity of the moment. The swimmer's eyes were fixed forward, and his mouth was slightly open, as if he had just taken a breath or was about to. The lighting was dramatic, highlighting the contours of his face against the dark water.



"SEÑOR, WE'RE HAVING SO MUCH FUN"



...the swimmer's face was a study in concentration and effort. The water around him was dark and turbulent, reflecting the intensity of the moment. The swimmer's eyes were fixed forward, and his mouth was slightly open, as if he had just taken a breath or was about to. The lighting was dramatic, highlighting the contours of his face against the dark water.

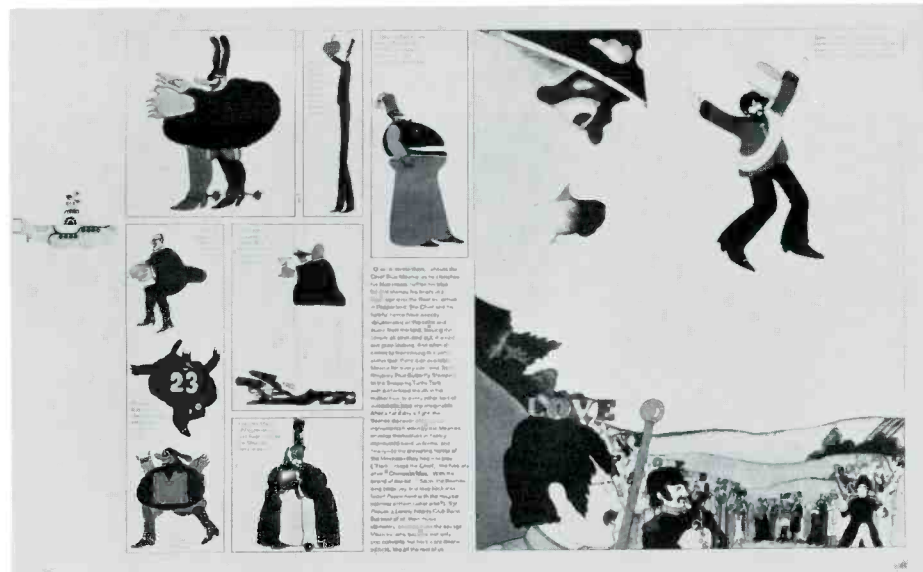
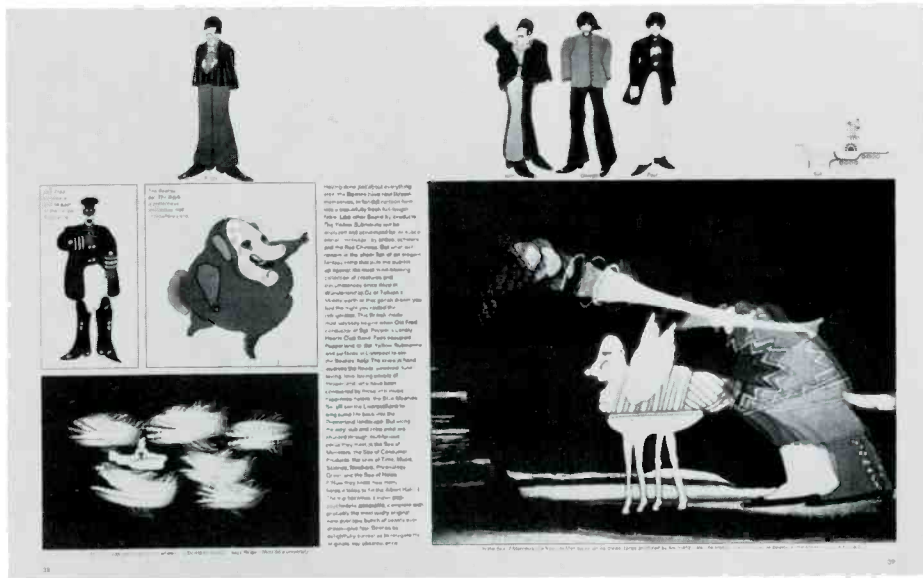


CHILDREN OF SAN LORENZO





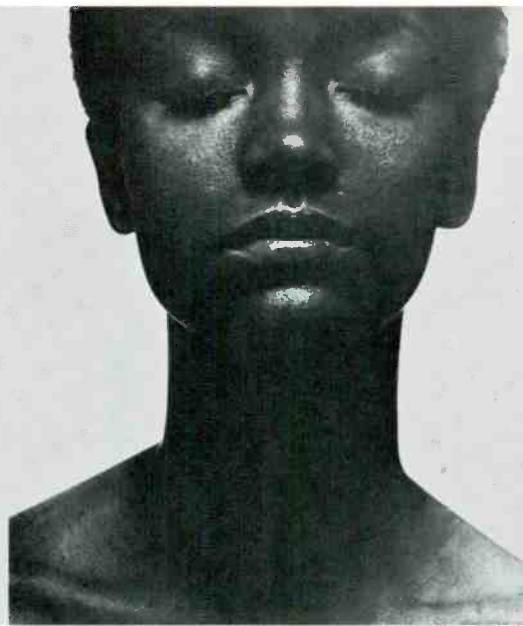
381
 Art Director/Designer: William Hopkins
 Artist: Heinz Edelmann
 Publisher: Cowles Communications, Inc./Look Magazine



BLACK BEAUTY



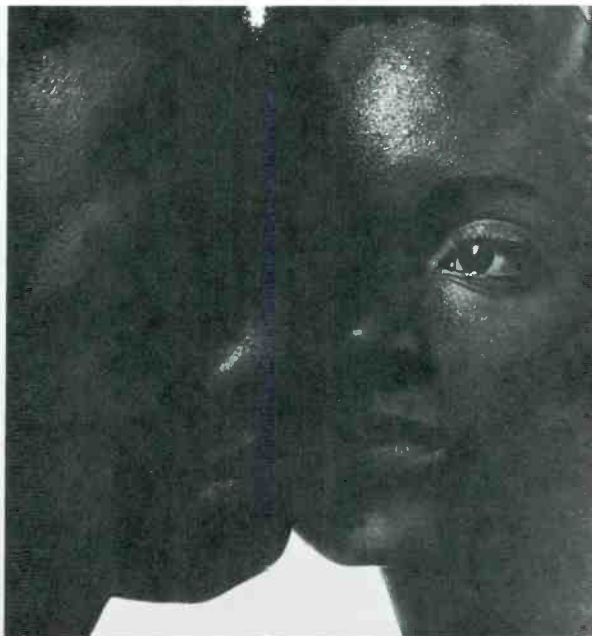
Black women
are redefining the image
of beauty, of power, of
sex. They are not afraid
to show their bodies, to
show their faces, to show
their hands. They are not
afraid to be seen. They
are not afraid to be
black. They are not afraid
to be beautiful.



"Women who is the
wild man."



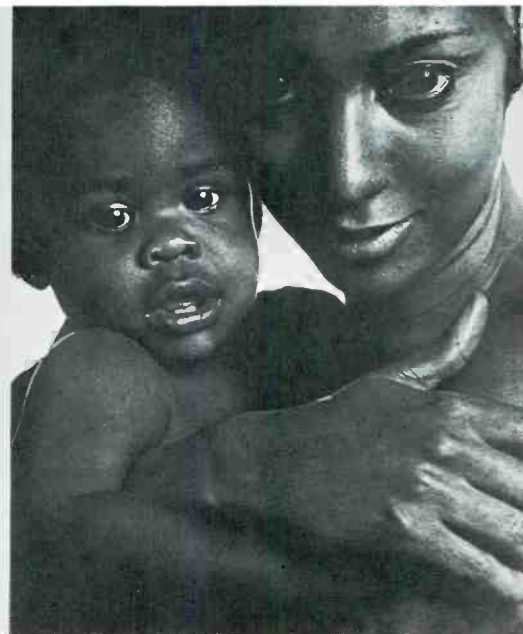
Black women are redefining the image of beauty, of power, of sex. They are not afraid to show their bodies, to show their faces, to show their hands. They are not afraid to be seen. They are not afraid to be black. They are not afraid to be beautiful.



"Synthesis of joy,
sensitivity composite
child of life."



Black women are redefining the image of beauty, of power, of sex. They are not afraid to show their bodies, to show their faces, to show their hands. They are not afraid to be seen. They are not afraid to be black. They are not afraid to be beautiful.



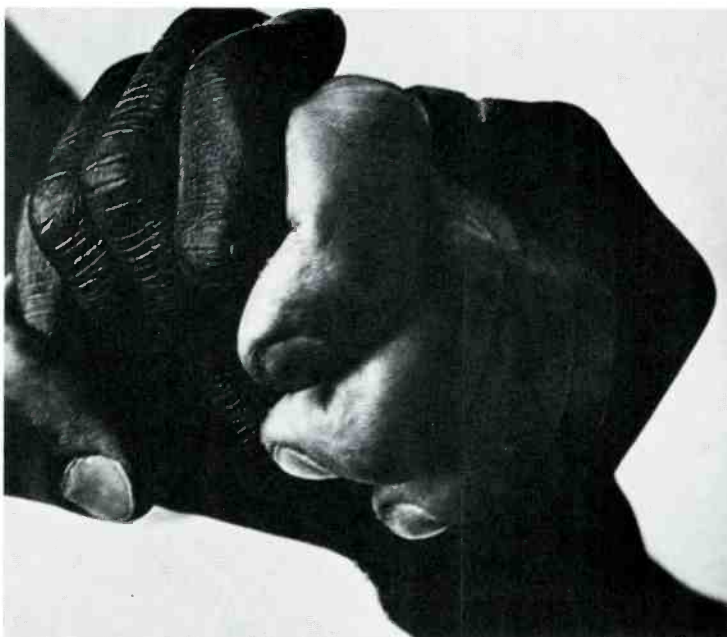
THE ISSUES

Vietnam has given us no songs, no glory. There have been 34 other wars fought since World War II, but the U.S. has bumbled into one whose aims are unclear, and whose outcome is uncertain. Our little war, like some vast malevolent genie, has engulfed us. Our mass media forever drone its vitilic incantations: escalate, escalate, de-escalate. We see the young, frightened face of a soldier go lifeless on the 600 news. We are thrust onto the field to witness the ob-
 insanity of man pruned out his skin!

American mind. It has given us a new view of the meaning of modern war, and called into question the virtues of U.S. military ventures. Whether LBJ or FM's sheathed in hidden scarabaeids, we could not random-walk over half the population of our planet. Before we are led to cherish this power, we might well re-examine our over-committed role as global peace officer. As a ves-
 tige of our need to come to terms with other nations, whose people feel America, now our own scared citizens see our need to come to terms with ourselves.

WAR AND PEACE

PHOTOGRAPHS BY ART KANE
 TEXT BY WILLIAM HOPKINS



BLACK AND WHITE

Pounded into our heads. Black-and-White. Bam, Bam. Us-and-Them. We live together, looking at each other, hating each other, needing each other—but rarely touching. The offshoots of slavery lie across our land. White denied Black full social justice—and does not now know how to stop denying. Yet the ideological extremes—"Backlash" and "Black Power"—both spring from the Negro's essentially mild demands: Individual rights and group dignity. The answer to our "race question" depends on what we are willing to perceive of each other. The ability to bridge this chasm of color is simply the mark of a sensible man. The answer, then, hinges on an urgent, new alteration in the relation of man to man. It asks that we learn to reach out, to touch—and, touching, feel there is no difference.

33



THE GHETTO

It reeks of restless anger. Its tenements are teeming, ratty black nests for splintered families. Its rural migrants clot together as outcasts of the inner city on gutter-foul streets. But, like the dark face of the moon, the ghetto is invisible—except when it erupts before our eyes in the fiery gasoline-bomb brightness of its people's impotent rage. Crime and violence are symptoms of urban decay—from the silent violence of a

sick child's death to the impersonal viciousness of a rioter. But lawlessness extends beyond the ghetto. With an all-time high 12,093 homicides last year, the Great Society is a tense society. Almost three times as many of our autos are stolen each year as the F.B.I. produces. We cry for law & order—but our need is law, order and justice. Only from this can grow hope for the ghetto and the decent subsistence human life demands.



VIOLENCE AND CRIME

35

THE AMERICAN DREAM

BY ERIC SEVAREID

"It is Europeans, for the most part, who have constructed these great ships, but without America they have no meaning. These ships are alive with the supreme ecstasy of the modern world, which is the voyage to America. There is no other experience that is remotely comparable to it, in its sense of joy, its exaltation, its drunken and ungodly hope which, against reason and knowledge, soars into a heaven of fabulous conviction, which believes in the miracle and sees it invariably achieved."

So wrote Ernest Hemingway, himself drunk with the excitement and grandeur of America, in the 1920s. What was the impulse that pushed and pulled those who came? It was, simply put, change, and it is not given to human creatures in the mass to believe that change is going to be for the worse. There had been so much change in the Old World, an essential, drastic change in the relation of man to man for centuries, "America," says Eric Hoffer, "is the only new thing in history."

What was the dream? It was, perhaps, the eternal, haunting craving of man to be born again, the yearning for the second chance. The New World was the second chance. The most illiterate knew it in their hearts, as we could all know the meaning of today, a new, rich, habitable planet was discovered within our common means of access. Our past would fade in significance, the life would become our posthistory, nothing more.

That is what happened when the great migration flowed to the West. In the end, it is discovered that the Europeans had not brought Europe with them. Europe's history became our posthistory. A settlement had, indeed, occurred, and no place in the world, not Europe itself, has ever been the same.

There were a thousand varieties of little dreams within the one encompassing dream. Many of the quiet came, desiring to be rich; many of the rich, desiring to be labor. The energetic came, eager to put their hands to work, the laze, hoping to live with no work at all. The God-remissive came, expecting to find Him speaking to them directly, the average, unguided by official instruction. The weak were sure they would become strong, the fearful were certain of confidence. There's dream of a better thing; roughnecks wanted more

room to swagger; the sick sought break, and from the new air and light and water and herbs and drugs, the ugly would surely be transformed into beauty. And the apostle of bootless food came, ignoring the teachings of the sages about the dual good and evil nature of man, seized with the lofty and ludicrous notion of Jean Jacques Rousseau that civilization had corrupted man, instead of the other way around. And that, reduced to a "state of nature," man would be automatically tolerant, loving and peaceable.

These are among the drives in men that produce revolutions. The migration was a revolution. It was not recognized as such except gradually, as their war against the forces were delayed. The first big fight came first with Washington's war against British rule, which was political revolt and a new intellectual synthesis, but which changed the atmosphere with the moral electricity that was not set off a long trail of losses as the migrants marched, pushed over the mountains, scattered. Far from authority and methodology, made frontiers like the typical American life and just in motion the true social revolution that has never stopped receding and shows no signs of stopping.

It's not of arms here and there, only one word—Freedom. Not the freedom of a region or set of points of view, but freedom, the condition in which a man feels like a human being, like himself. It is the purpose, the definition and consequence of risk. It's The Dream.

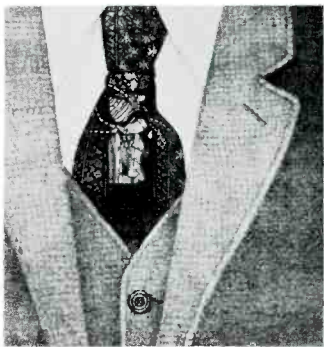
On the next nine pages: a photo essay, scenes few Americans ever see; then Mr. Severeid tells what has become of The Dream.



AMERICA BEYOND THE CITIES



386
Art Directors: William Hopkins, Joseph Tarallo
Designer: Joseph Tarallo
Photographer: John Vachon
Publisher: Cowles Communications, Inc./Look Magazine



THE VISITOR ROALD DAHL

I

M T W

L

H

S T

I H

T

A N

A O

S A

I W

388
Art Director/Designer: Herb Lubalin
Artist: Etienne Delessert
Copywriter: Roald Dahl
Agency: Herb Lubalin Inc.
Publisher: Avant-Garde Media, Inc./Avant Garde

The incredible story of one of the most baffling medical mysteries of the twentieth century by John G. Fuller

THE TOWN THAT WENT MAD

The town of Geopelia, in the mountains of the Pyrenees, was the scene of a series of bizarre and terrifying events that baffled the medical profession for decades. The story is one of the most mysterious and disturbing in the history of medicine.

PHOTOGRAPHS BY ART KANE

The first of the attacks occurred in the middle of the night. The patient was a young woman, and she was found by her mother in a state of unconsciousness. She was taken to the hospital, and the doctors were baffled by her condition. She had no fever, no pain, and no obvious signs of illness. The only thing that was different was that she had a strange, almost hypnotic expression on her face.

To H. Dostoyevsky, the mad seemed to slide out in whirling dizziness. It was a sign no larger than a ribbon.



Recently, the town of Geopelia, in the mountains of the Pyrenees, was the scene of a series of bizarre and terrifying events that baffled the medical profession for decades. The story is one of the most mysterious and disturbing in the history of medicine.



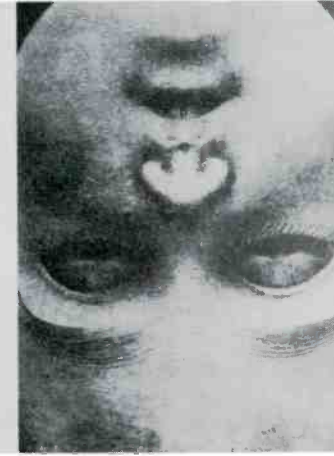
The clock tower of Geopelia, the town that went mad.

The town of Geopelia, in the mountains of the Pyrenees, was the scene of a series of bizarre and terrifying events that baffled the medical profession for decades. The story is one of the most mysterious and disturbing in the history of medicine.

The first of the attacks occurred in the middle of the night. The patient was a young woman, and she was found by her mother in a state of unconsciousness. She was taken to the hospital, and the doctors were baffled by her condition.

When the first attack occurred, the town of Geopelia was a small, isolated village in the mountains of the Pyrenees. The people were simple and hardworking, and they lived in a state of relative isolation from the rest of the world.

More and more attacks occurred, and the town became a place of fear and confusion. The people were terrified of the attacks, and they began to believe that the town was cursed. The medical profession was baffled by the attacks, and they were unable to find a cure.

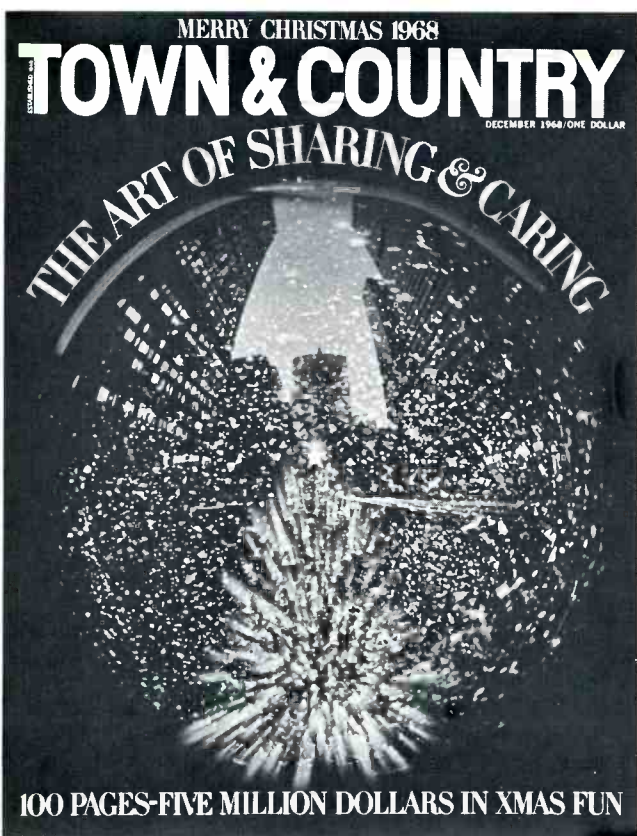


A fifteen-year-old child was frightened by the darkness of angels at Geopelia.

The town of Geopelia, in the mountains of the Pyrenees, was the scene of a series of bizarre and terrifying events that baffled the medical profession for decades. The story is one of the most mysterious and disturbing in the history of medicine.

The first of the attacks occurred in the middle of the night. The patient was a young woman, and she was found by her mother in a state of unconsciousness. She was taken to the hospital, and the doctors were baffled by her condition.

The first of the attacks occurred in the middle of the night. The patient was a young woman, and she was found by her mother in a state of unconsciousness. She was taken to the hospital, and the doctors were baffled by her condition.

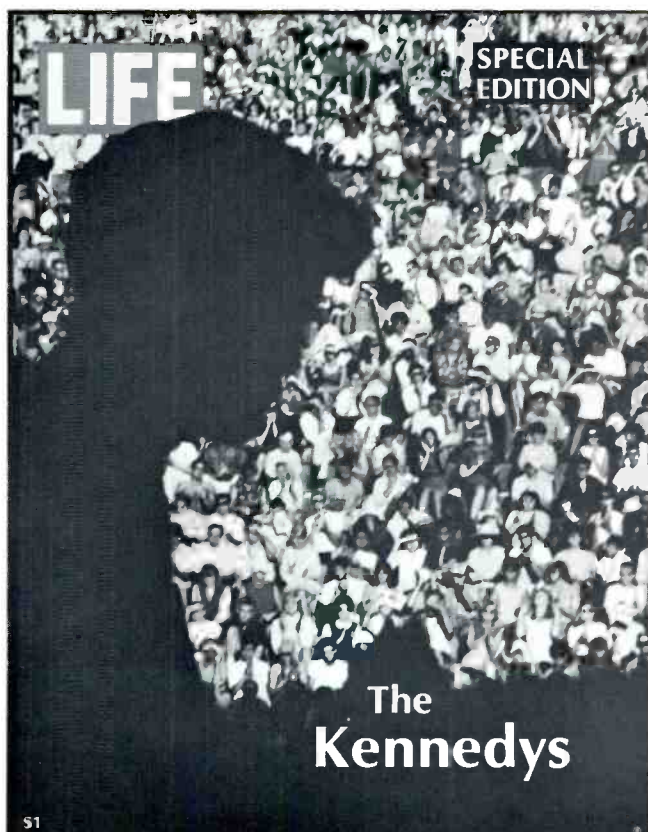


390

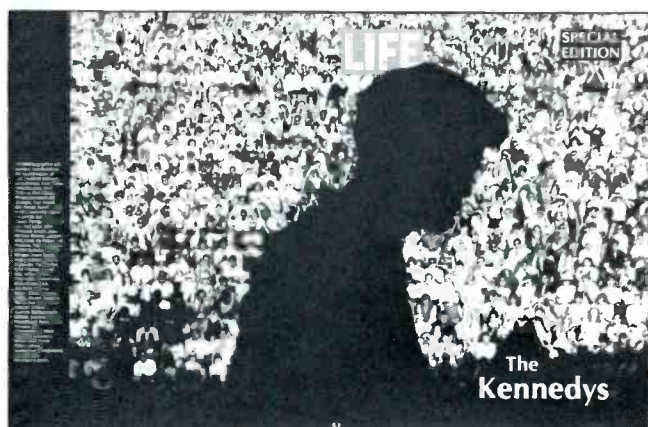
Art Director/Designer: Jerold Smokler

Photographers/Illustrators: Phil Brodatz, James Cooper, Scheler, Jerry Salvati, Jerrold Schatzberg, Melvin Sokolsky, Edgar De Evia, Hideoki, Tom Jackson, Ben Rose, Don Ornitz, Tom Burnside, Doug Johnson, David Massey, Bill Silano, R. Durrance, Michael Boys, Max Eckert, Ronny Jaques, Luis Lemus

Publisher: Hearst Publications/Town & Country Magazine



51

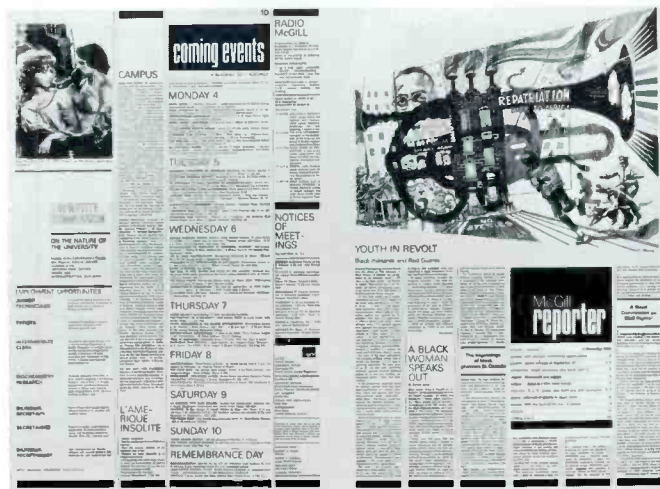


391

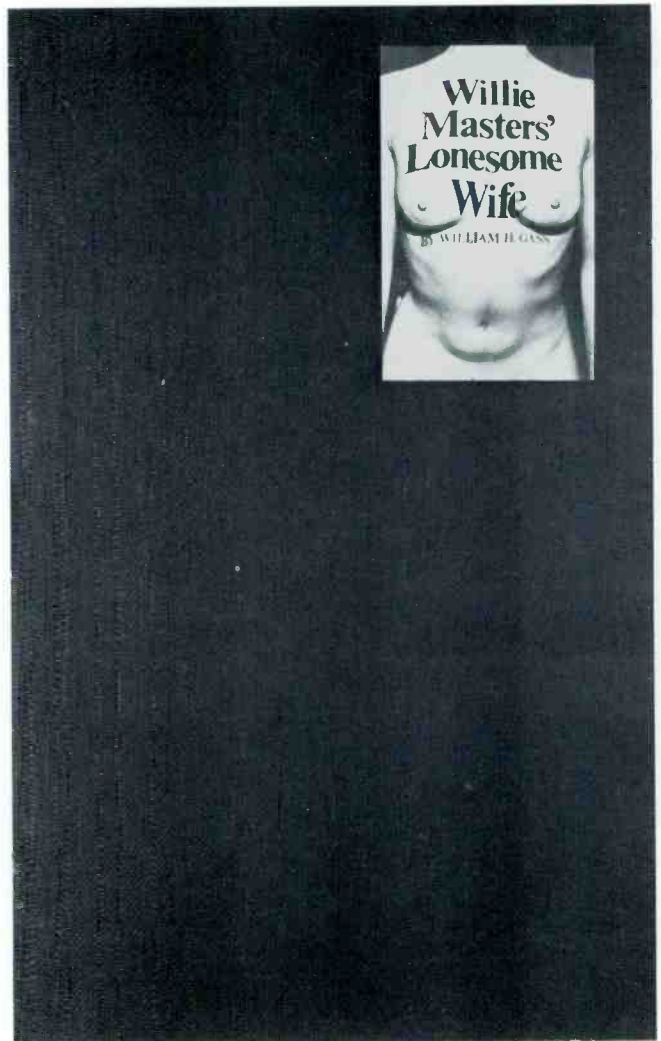
Art Director/Designer: Bernard Quint

Photographers: Bradford Bachrach, Harry Benson, Ralph Crane, Henri Dauman, John Dominis, Don Dornan, Alfred Eisenstaedt, Bill Eppridge, Toni Frissell, Bob Gomel, Farrell Grehan, Henry Groskinsky, Declan Haun, Yale Joel, Lisa Larsen, George Larson, Bud Lee, Nell Leifer, John Loengard, Joseph Louw, Michael Mauney, Leonardo McCombe, Hy Peskin, Bob Peterson, Ted Polunbaum, Arthur Rickerby, Michael Rougier, Enrico Sarsini, Arthur Schatz, Rowland Scherman, Flip Schulke, Paul Schutzer, George Silk, Nelson Tiffany, Grey Villet, Hank Walker, Julien Wasser, A.P., Black Star, courtesy Boston Globe, courtesy Boston Record American, Brown Bros., CBS, Culver Pictures, Gilloon, courtesy Manhattanville College, courtesy McCall's, Miami Beach News Service, Montana Star, Photoreporters, Public Broadcast Laboratory, Radio Times Hulton Picture Library, Underwood & Underwood, U.P.I., Weekly Illustrated copyright Jarcho

Publisher: Time Inc./Life



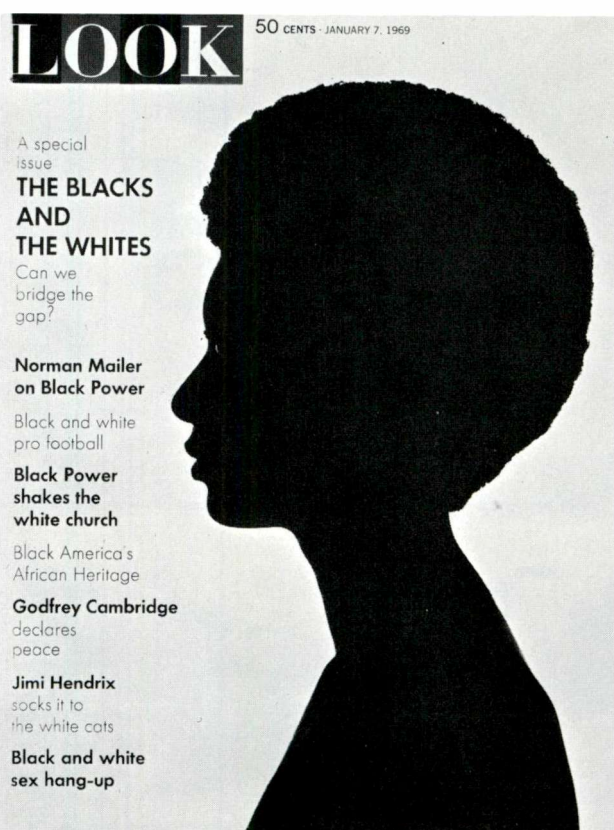
392
Art Director: Robert Reid
Designer: Einar Vinje
Artists: Lowell Naeve, Abraham Salahi
Photographers: Brian M. Smith, Chris Payen, Peter Grevatt, Charles Stewart
Client: McGill University



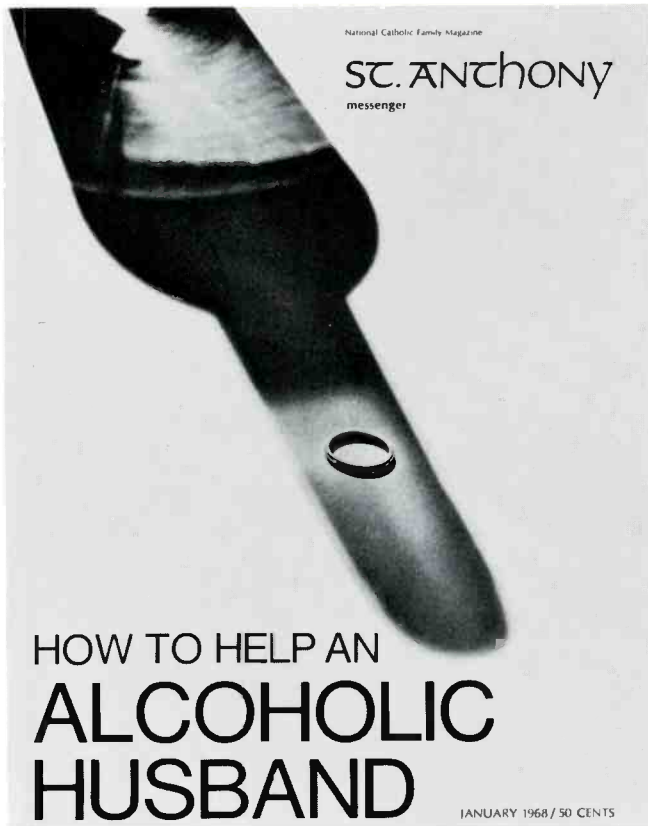
393
Art Director/Designer: Lawrence Levy
Photographer: Burton L. Rudman
Writer: William H. Gass
Agency: Lawrence Levy Design
Client: TriQuarterly Magazine



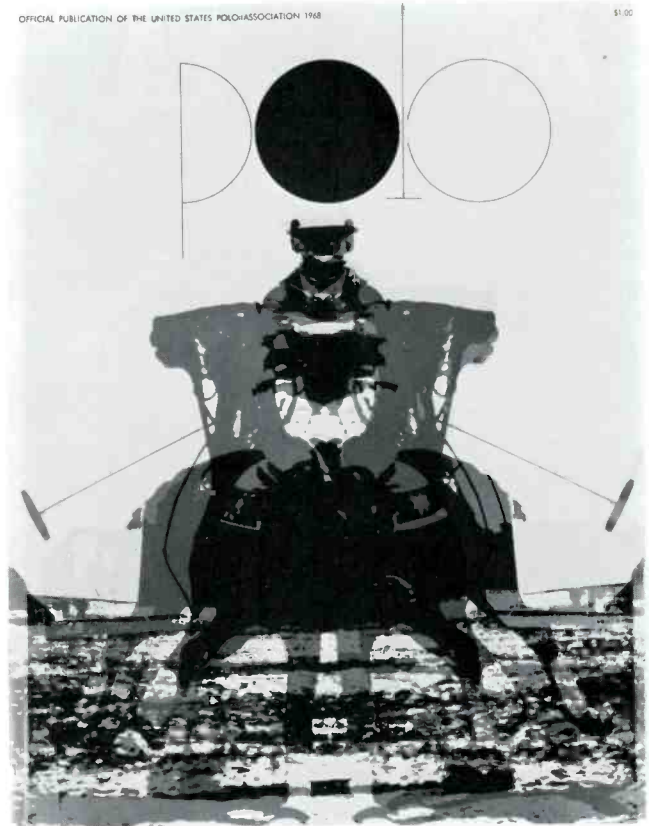
394
Art Director: Saul Bass
Designers: Paul Bruhwiler, Saul Bass
Artist: Saul Bass & Associates
Photographer: Morton Witz
Client: United States Information Agency



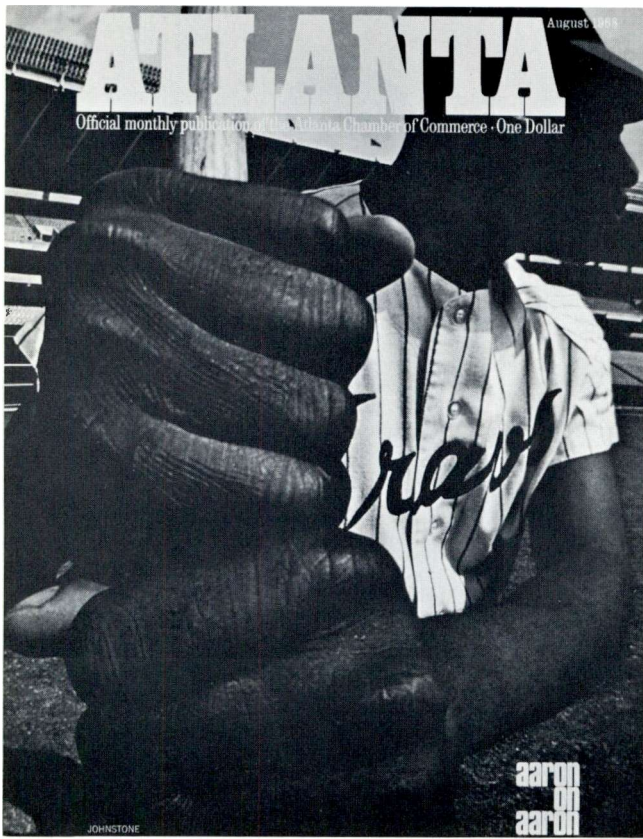
395
Art Director/Designer: William Hopkins
Photographer: Peter Turner
Publisher: Cowles Communications, Inc./Look Magazine



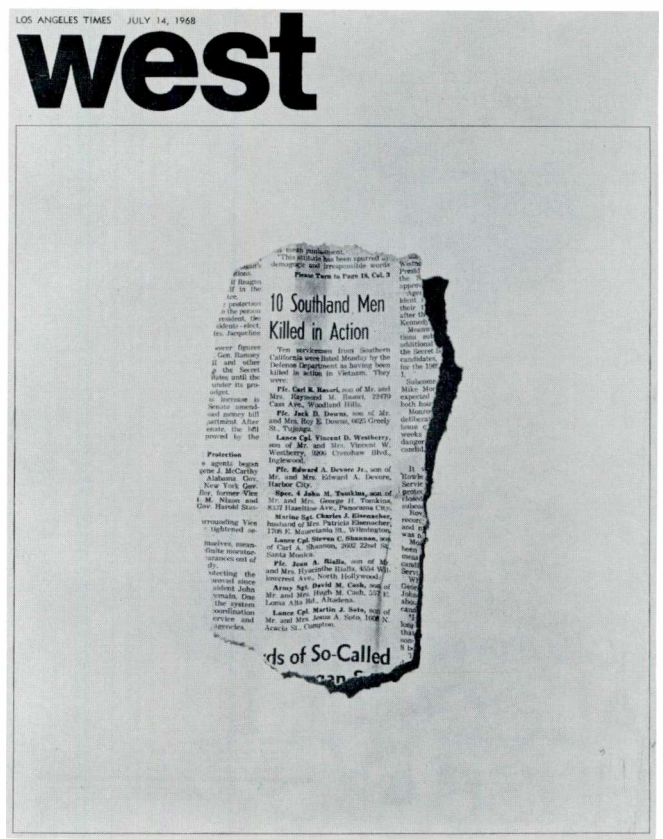
396
Art Director/Designer/Photographer: Lawrence Zink
Publisher: Franciscan Fathers



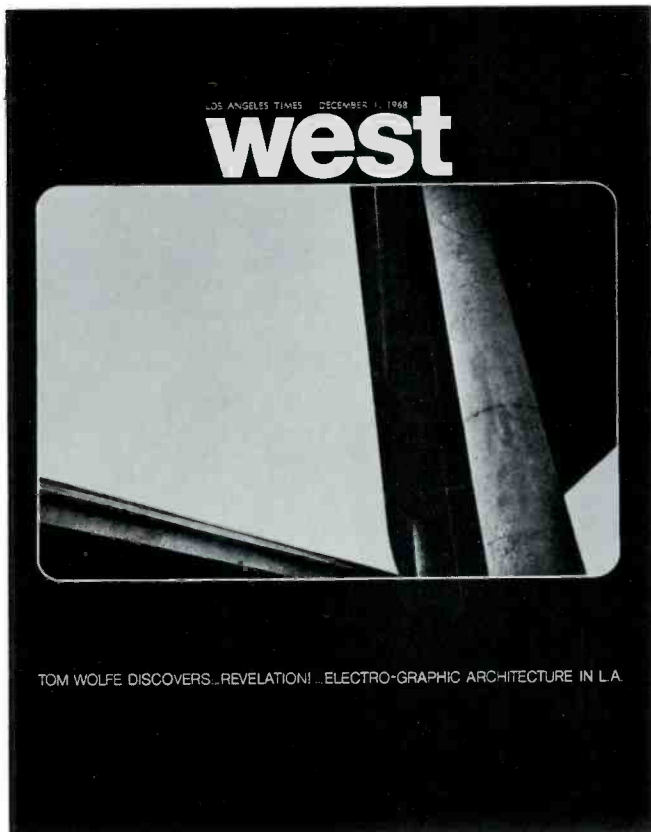
397
Art Director/Designer/Artist: Jim Lienhart
Copywriter: Robert Clarke
Agency: Robert Voegle, Inc.
Publisher: RVI Publishing
Client: United States Polo Association



398
 Art Director/Designer: Philip Kaplan
 Photographer: Robin Johnstone
 Copywriter: Philip Kaplan
 Publisher: Atlanta Chamber of Commerce/Atlanta Magazine

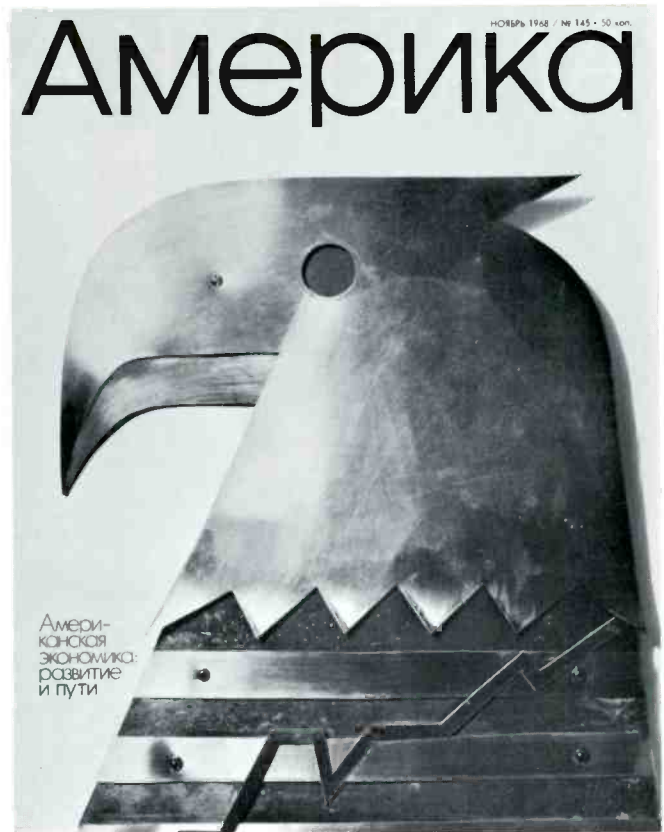


399
 Art Director/Designer: Michael D. Salisbury
 Photographer: Robert Lindbeck
 Publisher: Los Angeles Times
 Client: WEST Magazine



400

Art Director/Designer/Photographer: Michael D. Salisbury
 Publisher: Los Angeles Times
 Client: WEST Magazine

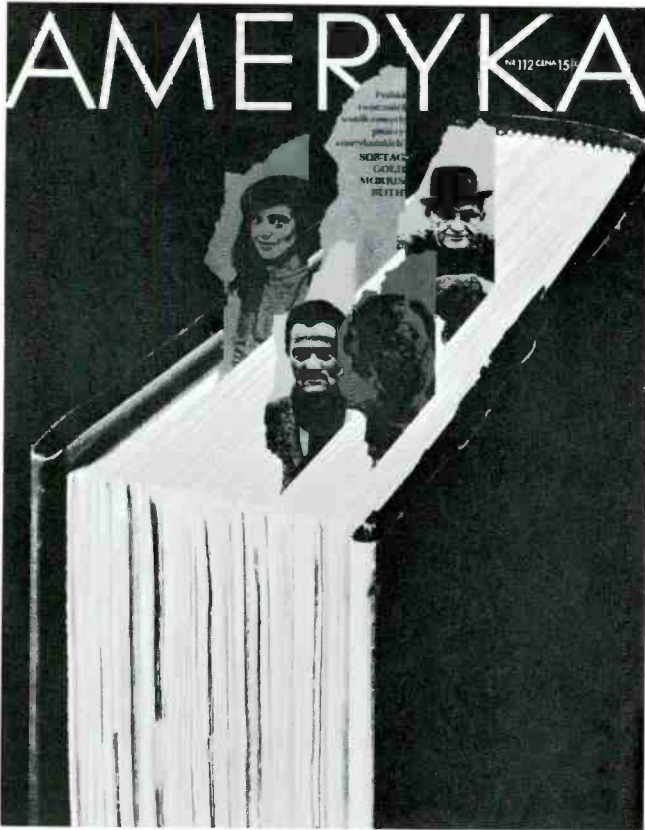


401

Art Director: David Moore
 Designer/Artist: George Giusti
 Photographer: Fred Smith of Simmons-Beal, Inc.
 Agency: U.S. Information Agency
 Client: America Illustrated

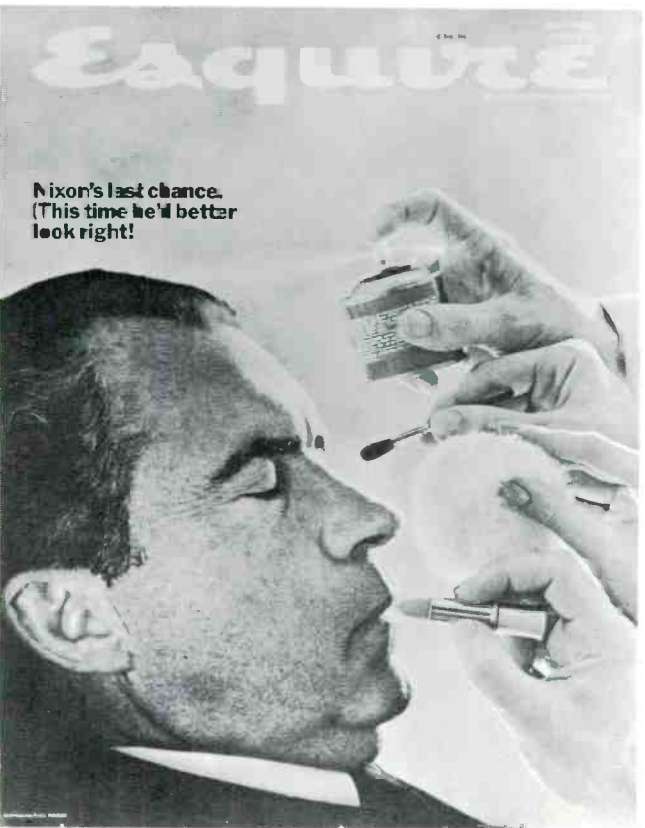
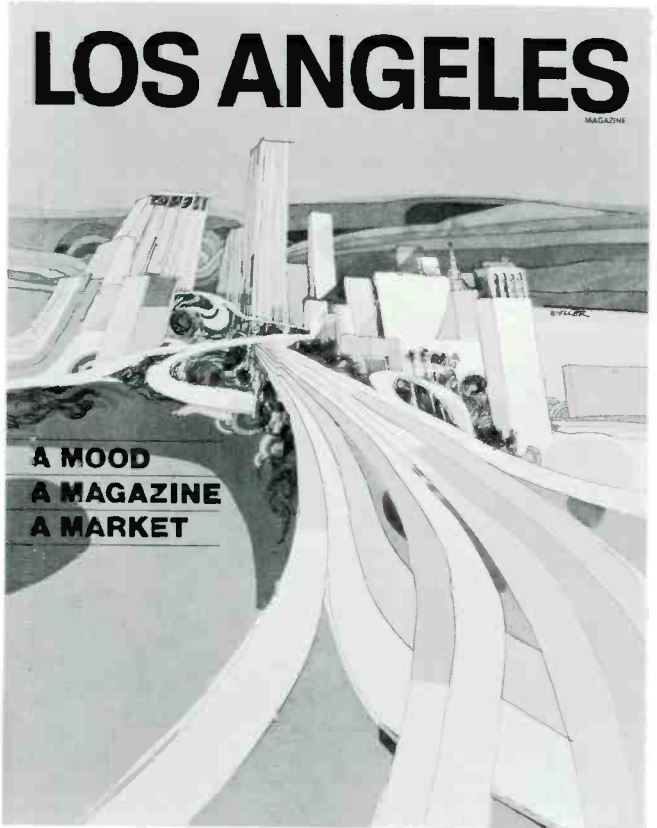
402

Art Director: David Moore
Designer/Artist: Robert Banks
Photographer: David Attie
Agency: U.S. Information Agency
Client: America Illustrated



403

Art Director: William Delorme
Designer/Artist/Agency: Don Weller
Publisher: Los Angeles Magazine

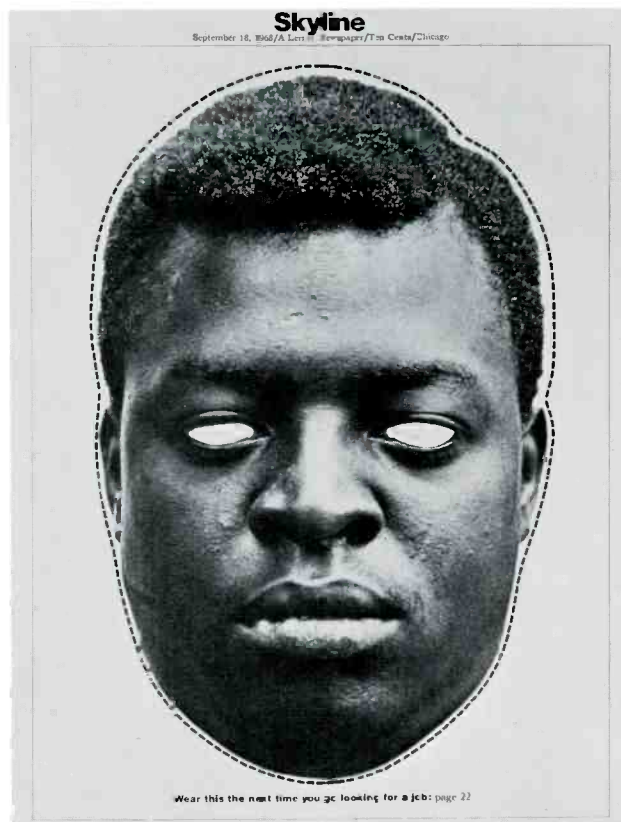
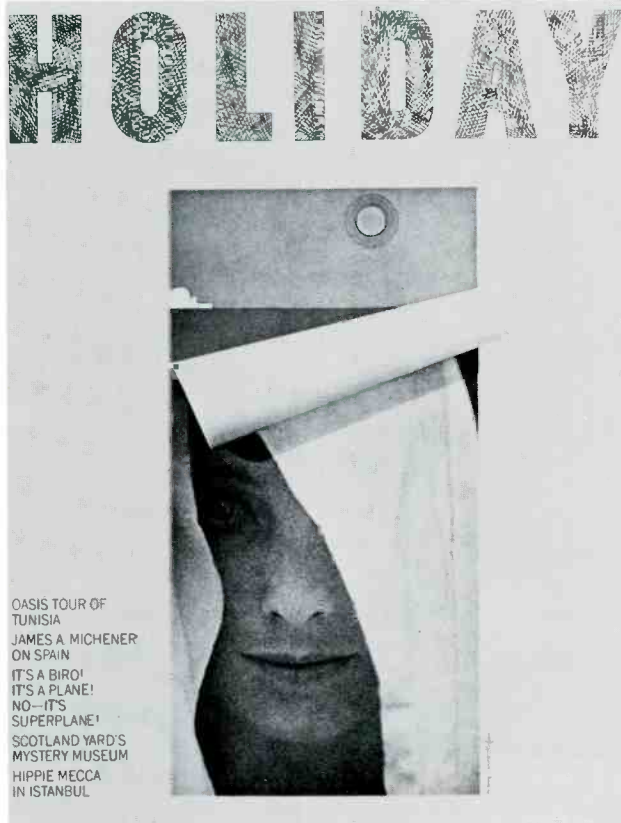


404
Art Director/Designer/Copywriter: George Lois
Photographer: Carl Fischer
Agency: Lois Holland Callaway Inc.
Client: Esquire Magazine

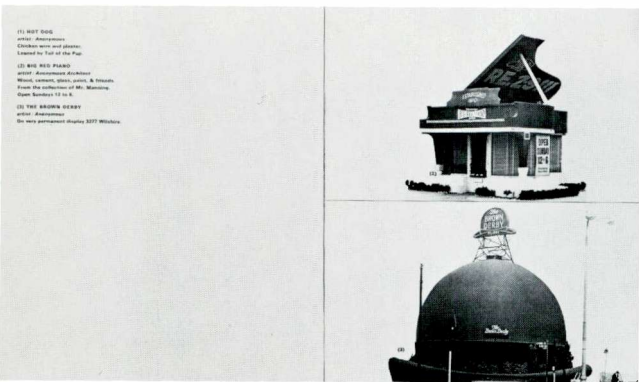
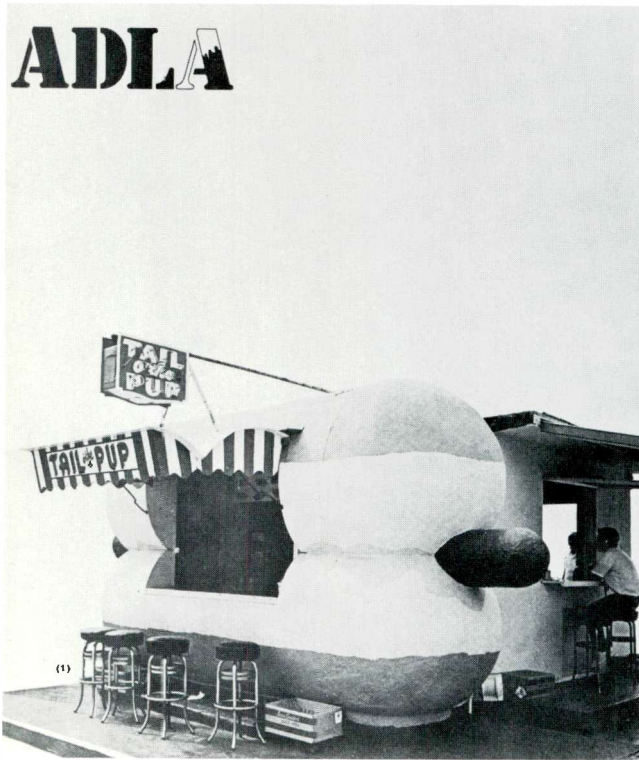


405
Art Director: Joseph Baumer
Designer: Bill Caldwell
Artist/Photographer: Derivagraphics by Crown Zellerbach Corp.
Copywriter: Lynn Marett
Publisher: U.S. Information Agency
Client: Al Nahda Magazine

406
Art Director: Frank Zachary
Designer/Artist/Photographer: Henry Wolf
Agency: Trahey-Wolf
Publisher: Curtis Publishing Co./Holiday Magazine



407
Art Director/Designer: Rollin S. Binzer
Photographer: P. Michael O'Sullivan
Copywriter: Tom Hansen
Agency: Hurvis Binzer & Churchill
Client: Lerner Newspaper

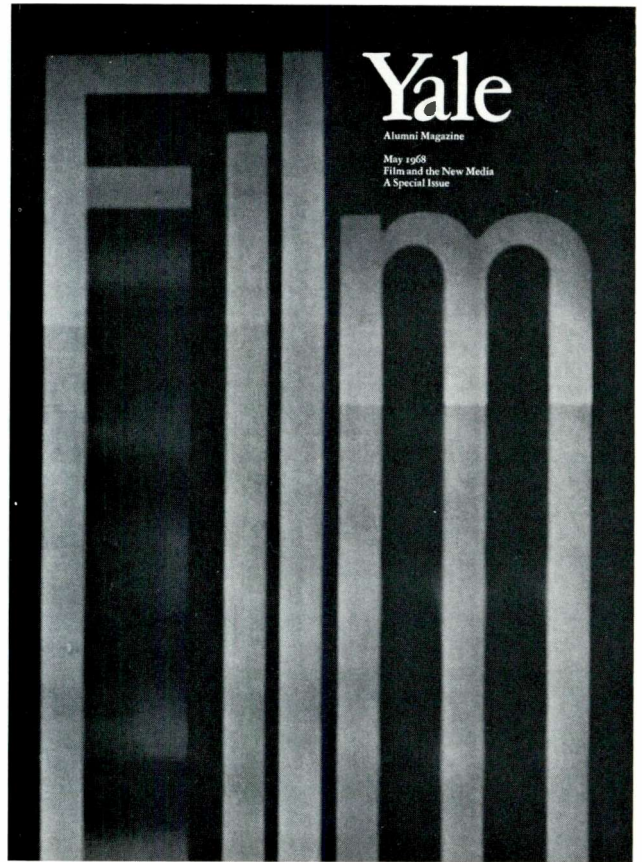


(1) **THE DOG**
 artist: American
 location: New York
 known to Tail of the Pup

(2) **THE BROWN DOME**
 artist: American
 known to the collection of Mr. Manning
 Opened in 1914

(3) **THE BROWN DOME**
 artist: American
 the very prominent display 2017

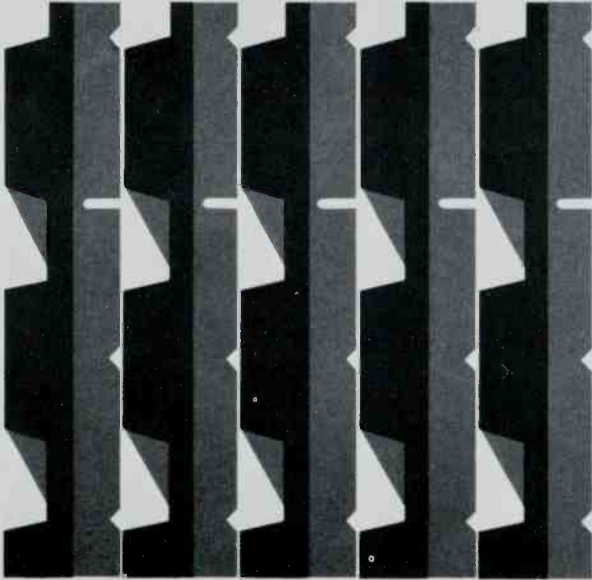
409
 Art Director/Designer: Don Weller
 Photographer: Gary Kruger
 Agency: Don Weller's Office
 Publisher: Art Directors Club of Los Angeles



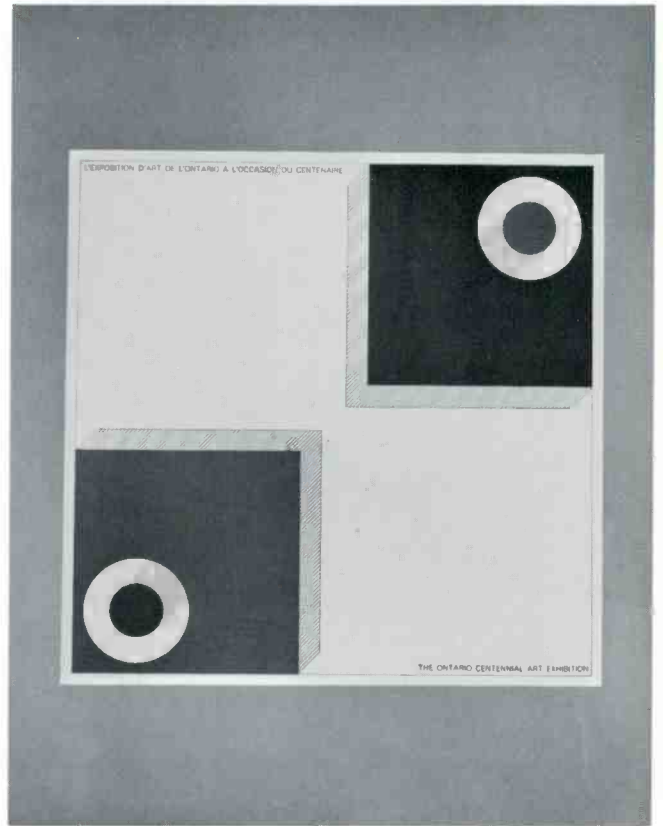
410
 Art Director/Designer/Artist: Joel Katz
 Publisher: Yale Alumni Publications, Inc./Yale Alumni Magazine

Inland Steel Products
Catalog 243 1968

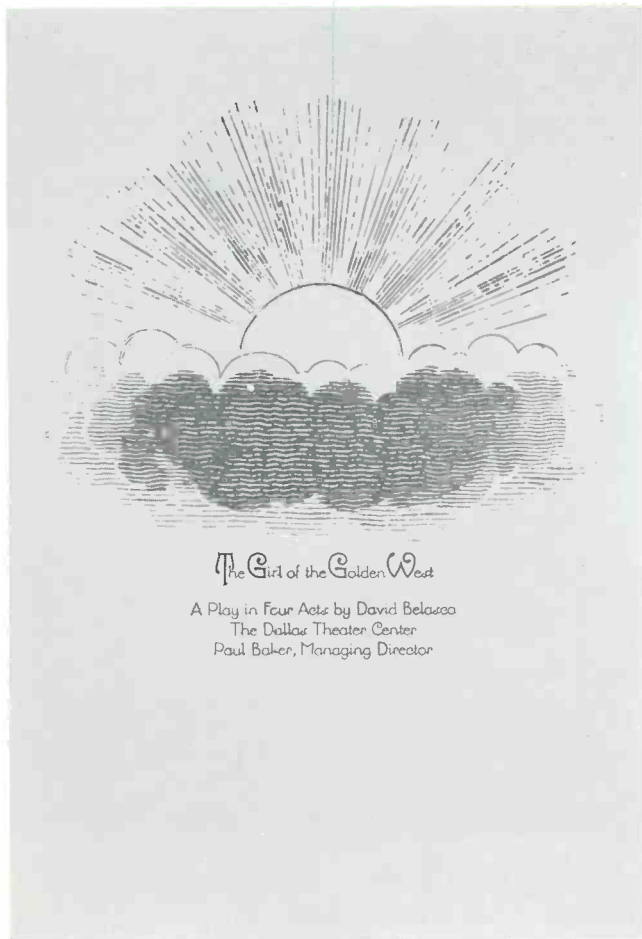
Inland Wall Systems



411
Art Director/Designer/Artist: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.



412
Art Director: Paul Summerskill
Designer: Theo Dimson
Artist: Reeson Dimson & Smith Limited
Publisher: Ontario Council for the Arts



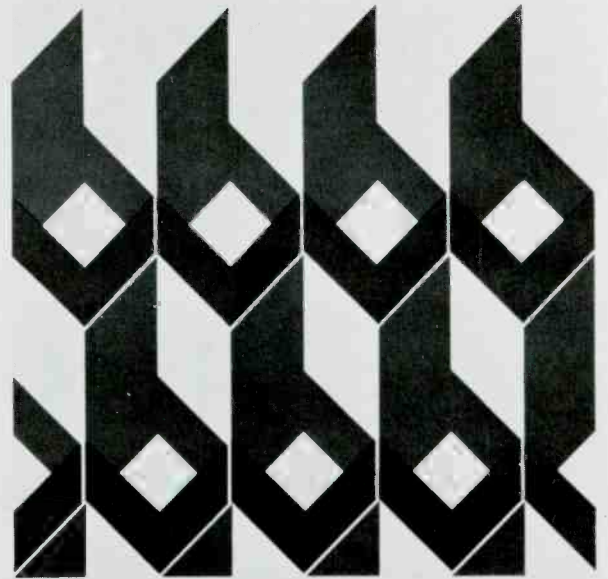
The Girl of the Golden West

A Play in Four Acts by David Belasco
The Dallas Theater Center
Paul Baker, Managing Director

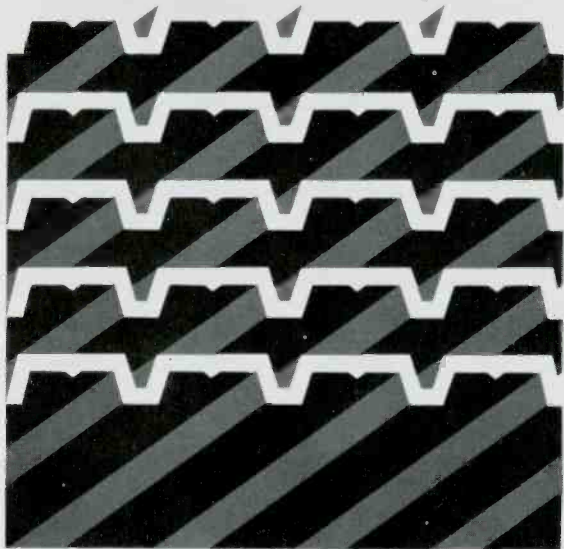
413
Art Director/Designer/Artist: Jim Jacobs
Agency: Stan Richards & Assoc. Inc.
Publisher: The Dallas Theater Center

Inland Steel Products
Catalog 211 1968

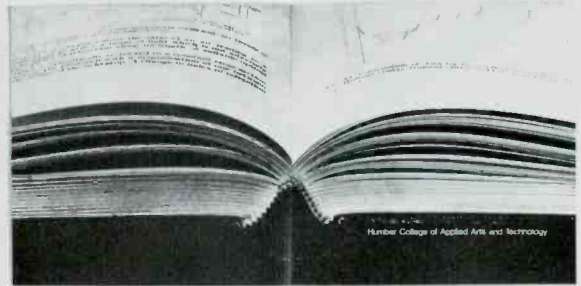
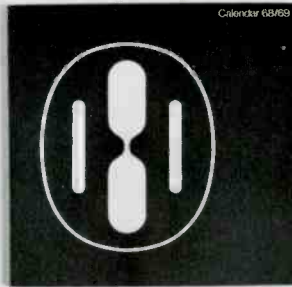
Milcor
Roof Hatches and Doors



414
Art Director/Designer/Artist: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.



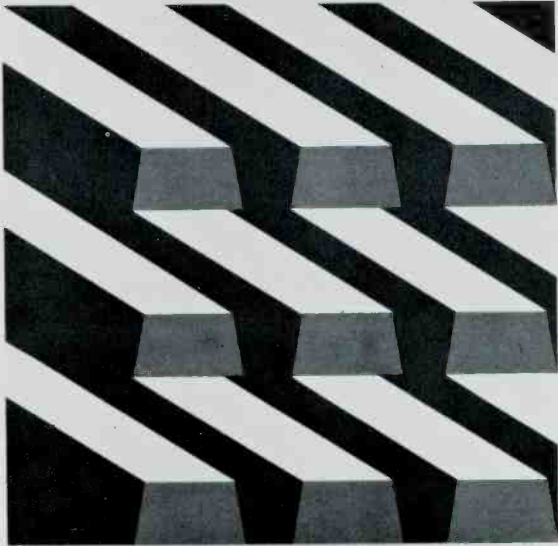
415
Art Director/Designer/Artist: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.



416
Art Director/Designer: Dean Charters
Photographer: Rudi von Tiedeman
Agency: Cape & Company Ltd.
Client: Humber College

Inland Steel Products
Catalog 270 1968

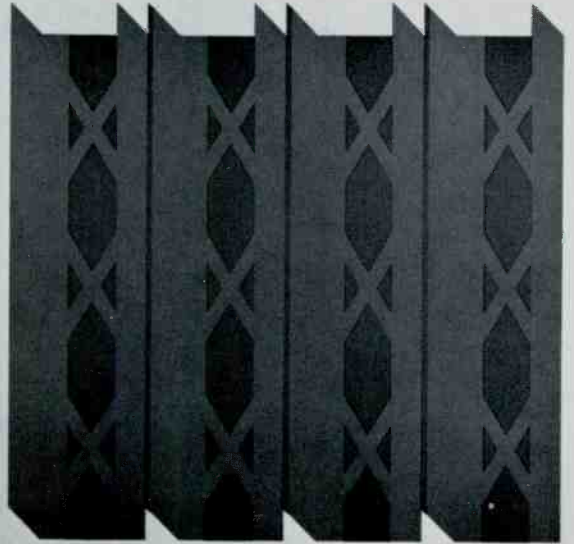
Inland Floor Systems



417
Art Director/Designer: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.

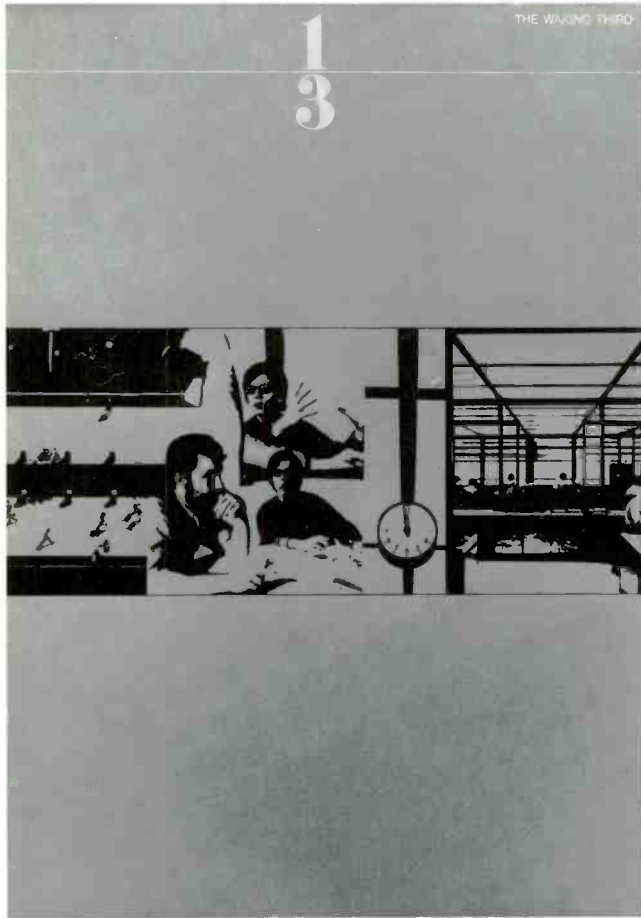
Inland Steel Products
Catalog 205 1968

Milcor Steel Studs

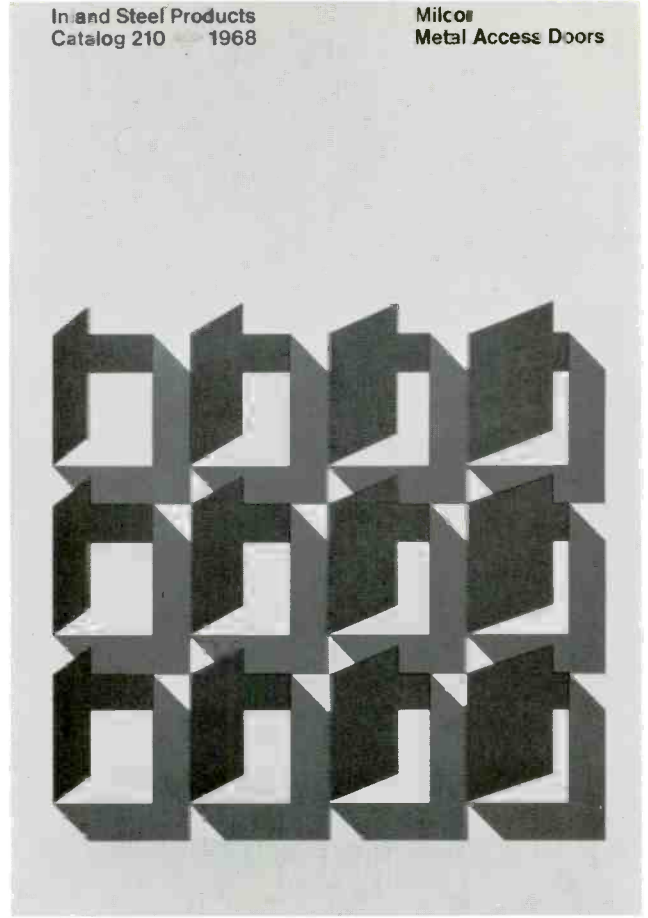


418
Art Director/Designer/Artist: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.

421
Art Director: Stephen B. Dunne
Designer: John Dolby
Publisher: Corry Jamestown Corporation



422
Art Director/Designer: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.



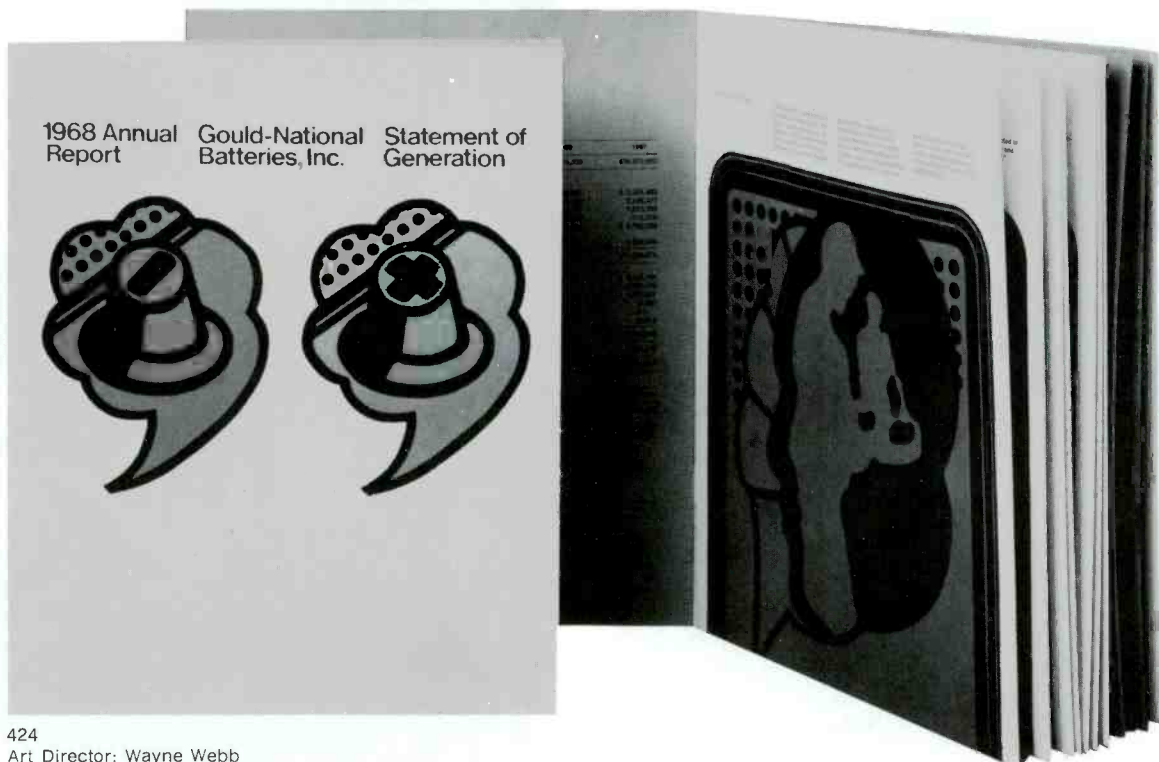
Inland Steel Products
Catalog 202 1968

Milcor
Metal Lath and Accessories



423
Art Director/Designer/Artist: Norman Perman
Copywriter: William Geidt
Client: Inland Steel Products Co.

Art Director: Bradbury Thompson
 Designers/Artists/Photographers/Copywriters:
 Leonard Baskin, Joseph Blumenthal, Bert Clarke,
 Brooke Crutchley, Alvin Eisenman, Norman Ives,
 Joseph Low, Giovanni Mardersteig, Herbert Matter,
 Paul Rand, Roderick Stinehour, Bradbury Thompson,
 Georg Trumb, Jan Tschichold, Carl Zahn, Hermann Zapf
 Publisher: Westvaco Corporation



424
 Art Director: Wayne Webb
 Designers: Wayne Webb, Joe Hutchcroft
 Artist: Joe Hutchcroft
 Copywriter: Robert Knaus
 Agency: Robert Voegelé, Inc.
 Client: Gould-National Batteries, Inc.

425

Art Director: Leonard Siennick

Designer: Arnold Saks

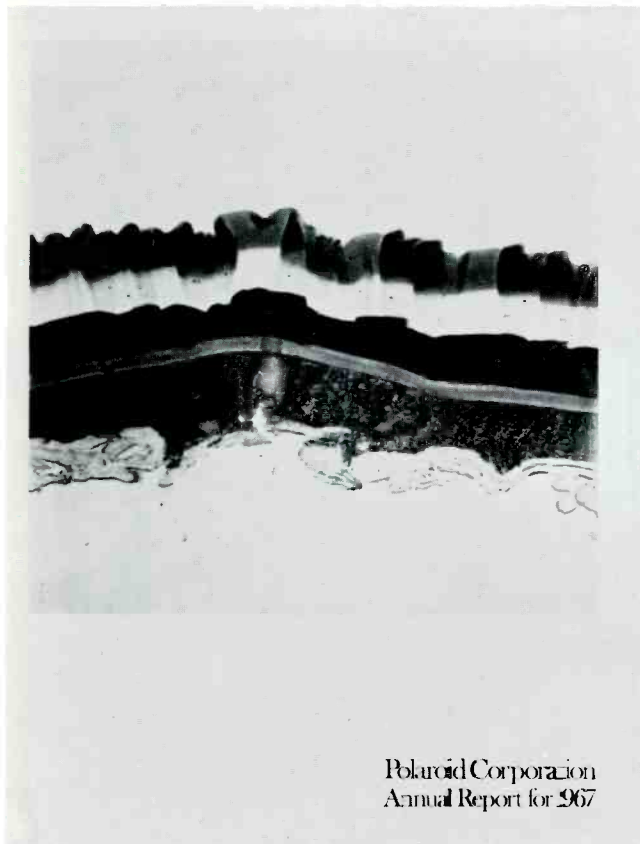
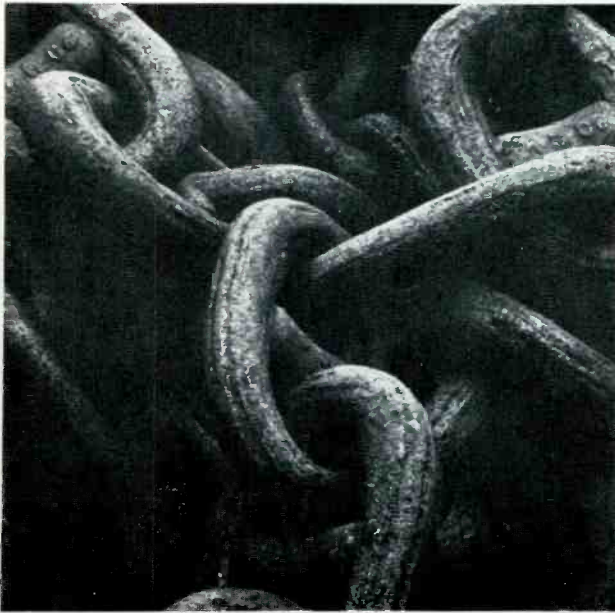
Photographer: Simpson Kalisher & others

Copywriter: Gordon Bowman

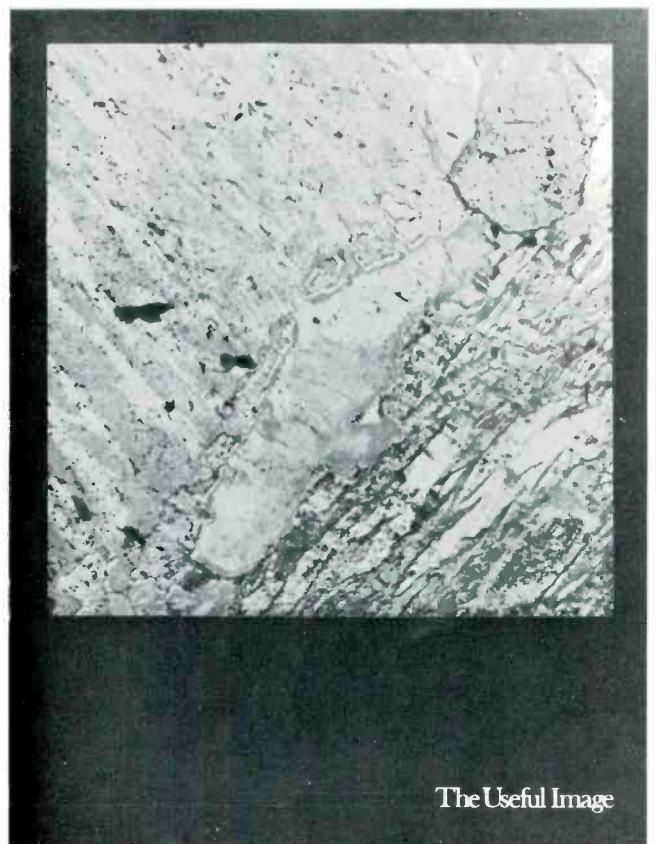
Client: General Dynamics Corporation

General Dynamics

Marine Systems



Polaroid Corporation
Annual Report for 1967



The Useful Image

426

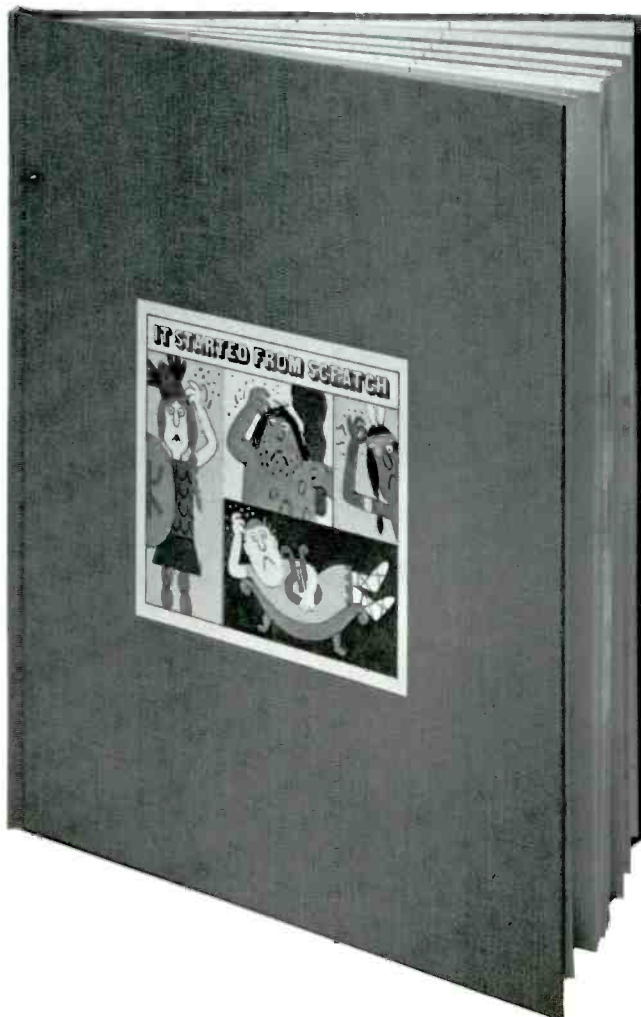
Art Directors: William Field, Herbert Rogalski

Designer: Herbert Rogalski

Copywriter: Joseph Bottaro

Client: Polaroid Corporation

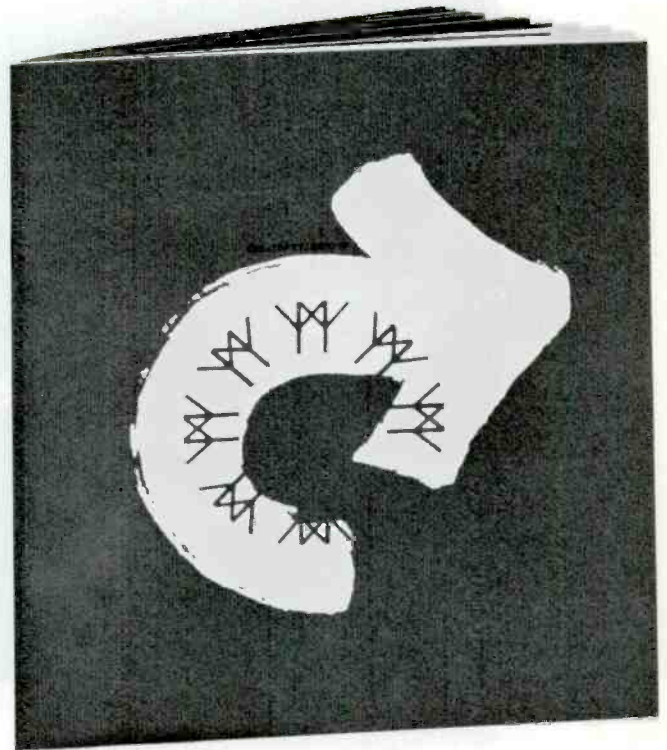
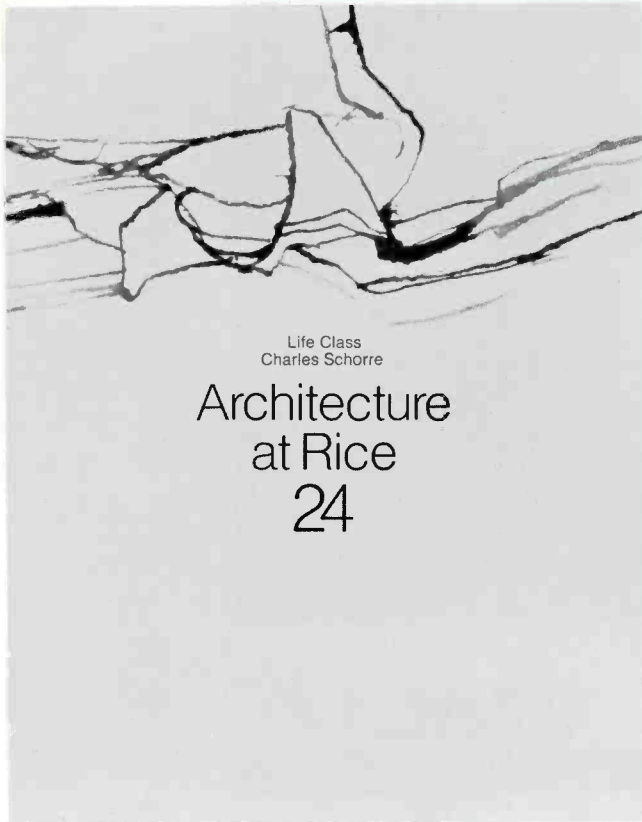
Art Director/Designer: Carmyn Farese
Photographers: Joe Gianetti/Stock Photos
Copywriter: Robert Travers
Agency: Marsteller Inc.
Client: Sola Basic



429
Art Director: Charles A. Walz
Designers: Bert Ray Studio/Peter Grube
Artist: John Everts
Copywriter: Morton Gershenow
Publisher: Abbott Laboratories

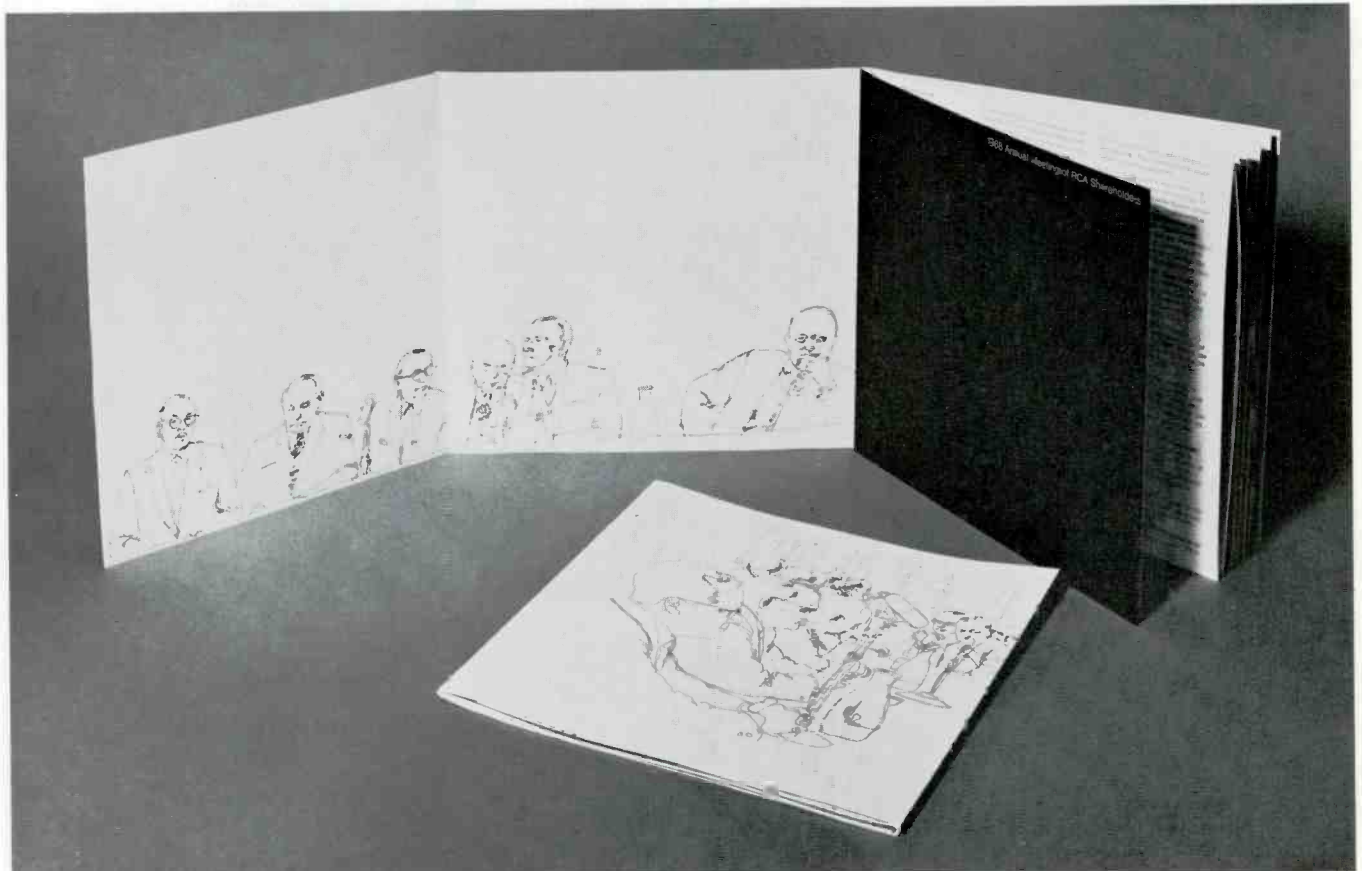
430

Art Director/Designer/Agency: Charles Schorre
Artists/Photographers: Students & Charles Schorre
Copywriters: Students, Charles Schorre, Ann Mohler
Publisher: School of Architecture/Rice Univ. and Wittenborn
& Co., N.Y.C.



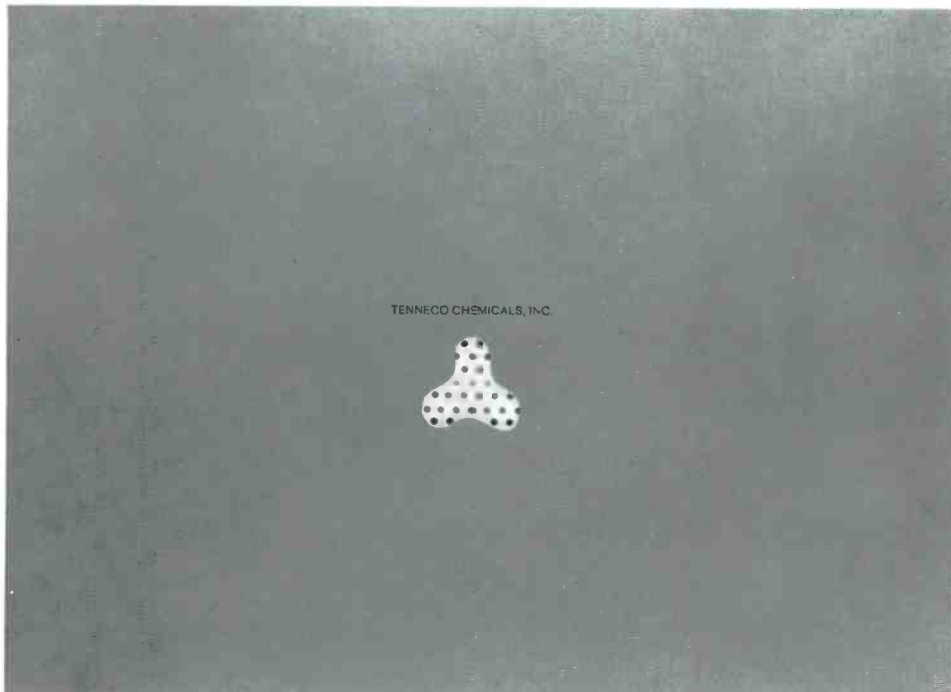
431

Art Director/Designer/Artist: Martin Donald
Photographer: Walter Daran
Copywriter: Robert Krefting
Client: TIME, The Weekly Newsmagazine



432

Art Director/Designer: Sheldon Seidler
Artist: Mark English
Copywriter: RCA
Agency: Sheldon Seidler/Design
Client: RCA

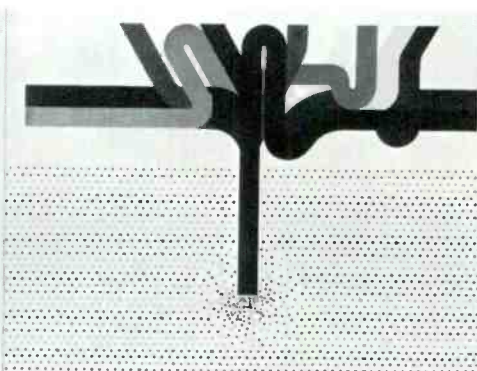


INTRODUCTION

Tenneco Chemicals, Inc. is a leading manufacturer of specialty chemicals. The company's products are used in a wide variety of applications, from automotive to industrial. The company's commitment to innovation and quality has made it a leader in its field.

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TENNECO ADVANCED SPECIALS

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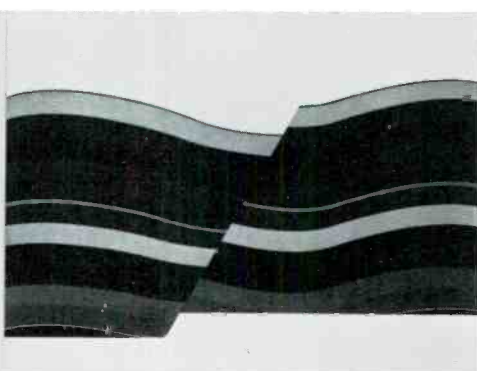


ADVERTISING TIME

Tenneco Chemicals, Inc. is a leading manufacturer of specialty chemicals. The company's products are used in a wide variety of applications, from automotive to industrial. The company's commitment to innovation and quality has made it a leader in its field.

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434

Art Director/Designer/Copywriter: Sheila Hoffman

Artist: John Trotta

Agency: Hoffman Graphics

Publisher: Amsco Publishing

Client: Music Sales Corporation

The complete guitar scale manual

All major and minor scales as fingered and played by leading classic, jazz and rock guitarists. Each is written two ways, one for the beginner, the other for the professional.

Harvey Vinson, Editor

with a full color Note-finder poster

Everyday's
Favorite
Series 125
\$



435

Art Director: Sheridan Germain

Designer/Artist: Seymour Chwast

Publisher: Little Brown

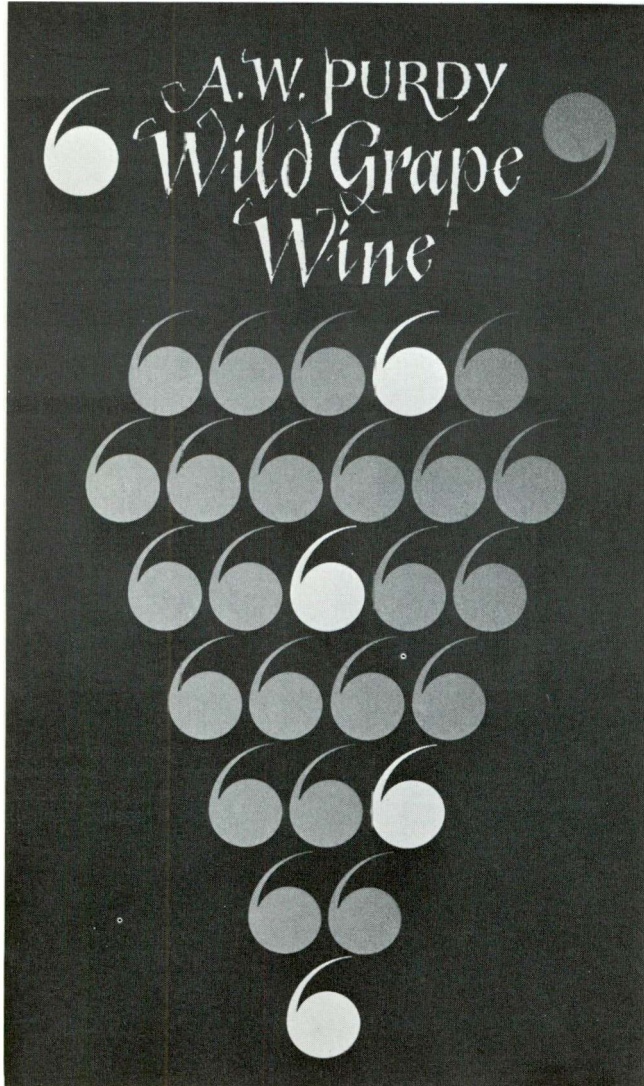
Pauline Kael

Author of "I Lost it at the Movies"



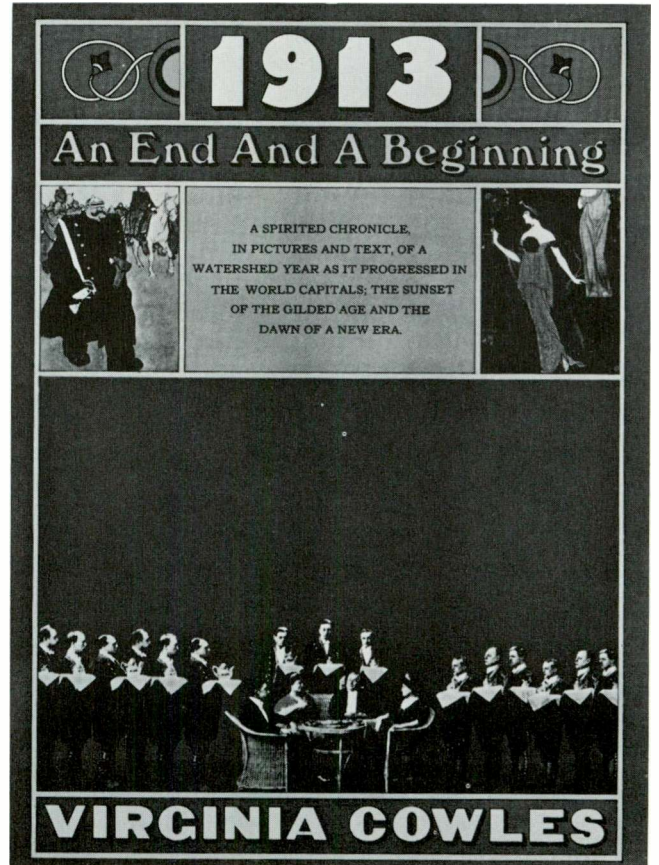
436

Art Director: Frank Newfeld
Designer/Artist: P. J. Moulding
Publisher: McClelland and Stewart Ltd.



437

Art Director: Robert Cheney
Designer/Artist: Seymour Chwast
Publisher: Harper & Row

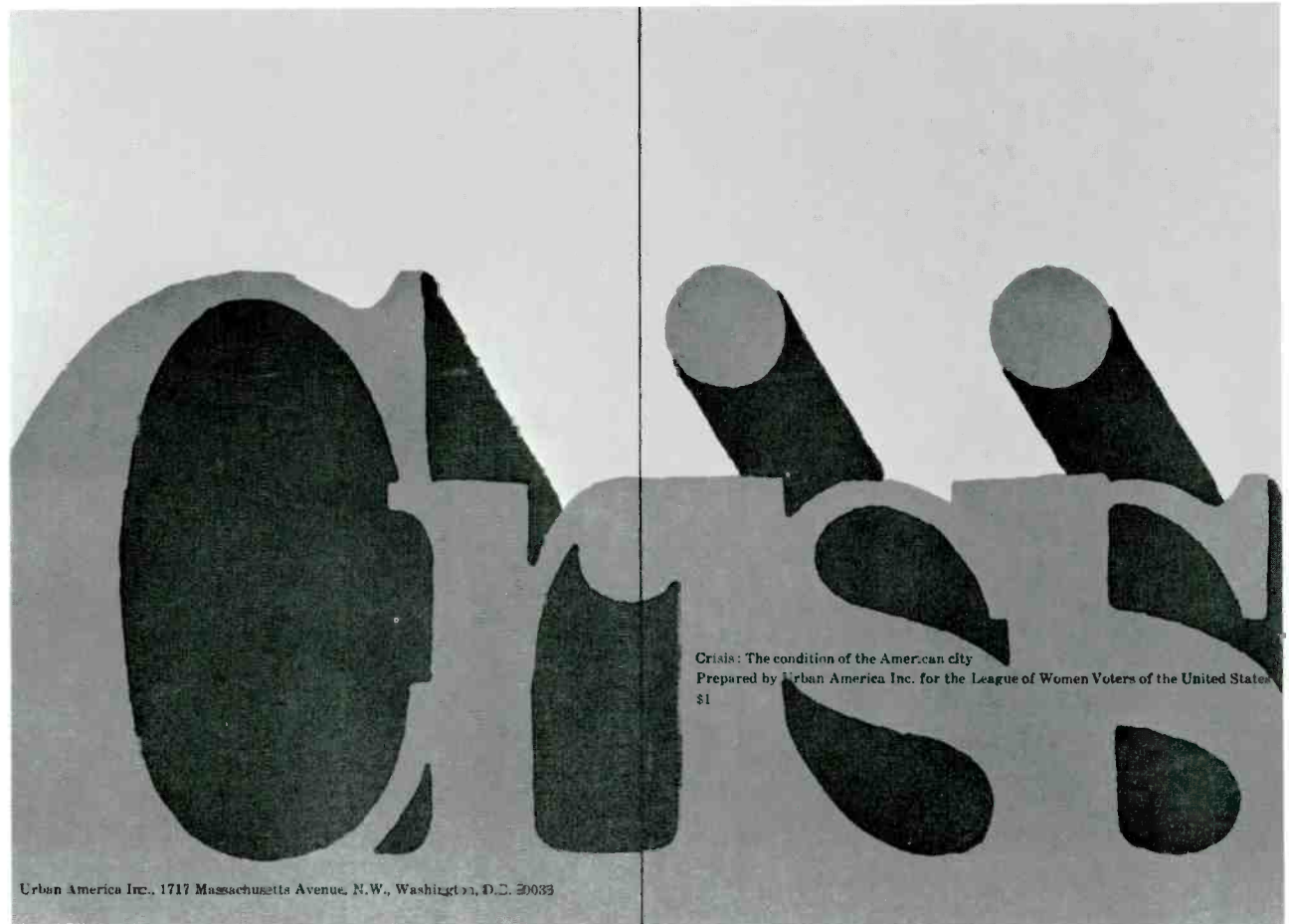


THE TOUCHING NOVEL OF WARTIME REMINISCENCE ON WHICH THE CELEBRATED FILM IS BASED **CLAUDE BERRI**



Design by Saul Bass

438
Art Director: Lydia Rosier
Designer/Artist: Saul Bass
Publisher: William Morrow & Co.



Crisis: The condition of the American city
Prepared by Urban America Inc. for the League of Women Voters of the United States
\$1

Urban America Inc., 1717 Massachusetts Avenue, N.W., Washington, D.C. 20033

439
Art Director/Designer: Peter Bradford
Artist: Gary Fujiwara
Client: Urban America Inc.

with in depth, he was able to outline the probable heritage of a few hundred great families.

Where are they today — these Sixty Families? What aspects of their origin and development are the mighty fortunes of yesterday? In the "Western Star" regarding them of the opinions that have been in the good air.

The author in writing THE RICH AND THE SUPER-RICH had at his disposal private records, memoranda, Congressional investigations that were available three decades ago. They have made it possible for him to give as a book which is much more than a mere updating of America's Sixty Families to date.

A historical study of the entire country, and its territorial structure. On one important aspect it re-creates America's Sixty Families. It is written for the layman to awaken him to the real and little-known situation.

Lundberg shows that there are 200,000 very wealthy individuals in the United States. Most of them belong to some 300 millionaire families. Examples are J.P. Morgan, J. Rockefeller, John D. Rockefeller, and J.P. Morgan.

These families are of wealthier than ever before. A striking example is that the author had to insert a footnote as he had to write to permit to report that the value of J. Paul Getty's principal holdings in the oil company having his name had tripled since the manuscript of THE RICH AND THE SUPER-RICH went to the printer.

These families have all the old assets of power and prestige which have been created for them during the intervening decades by the possession of the author shows, for example:

- How the thirty multi-millionaires can make \$10,000,000 in one year and pay no income taxes, while his chauffeur pays hundreds of tax dollars.
- How getting mighty influence and knowledge explains the financial power of the super-wealthy families.
- How the United States Senate and House of Representatives and their collective wisdom in writing a tax law for one man's profit.
- Lundberg offers a colorful new vocabulary to describe the movers and shakers of the financial and political world. He traces a change in social intelligence on rich and poor alike.
- In his chapters on a vast range of topics: Why the Fortune-Builders Succeeded — The Slave Drain — The Standard Operating Procedure — The Rockefeller Methods — Whining Derivatives of the Main Media — The Saga of A. P. Giannini — The Carnation Marguerite — The Supper — Robert Gordon City — Institutions of Power — The Great Game of Capital Games — The Secular Mystique — Tanager Fortification — H. L. Hunt and the Politics of Oil — Low incomes of 1942 Personnel — Seven World Foundations — The City Year Drama — The Support for Rich Citizens — Political Structure for New Holdings — Upper-Class Come — The Frodo of Deacons — Businessmen Enter the Stage — Characteristics of the Super-wealthy.

And more — until no aspect of American life and culture goes unexamined in relation to the 300 families who rule our lives today.



Ferdinand Lundberg was born in Chicago in the first decade of this century. He was educated in Chicago public schools and entered newspaper work in Chicago. Later he was a financial writer for the New York Herald Tribune, for whom he covered the New York Stock Exchange for eight years. He first attracted wide attention for his reports of the big stock market crash of 1929.

In the mid 1930s, he began a writing career in the book and magazine field. His important work was the basis for the screen play, Citizen Kane. Other important movies followed: The Last Days of Pompeii and the debut of the Roosevelt Administration in its early years.

During World War II, Lundberg was an economist with the War Production Board and the War Shipping Administration. After the war, he served the Twentieth Century Fund as editor and began teaching — first at Finch College, New York, and then as Adjunct Professor of Social Philosophy at New York University. He took leave of his teaching duties in 1948 to devote full time to the writing of The Rich and the Super-Rich.

Mr. Lundberg completed his formal education at Columbia University, where he was awarded the B.S. and M.A. He is married, has two children, and lives in a New York suburb.

LUNDBERG
\$10.00

WHO REALLY OWNS AMERICA? HOW DO THEY KEEP THEIR WEALTH AND THEIR POWER?

(Continued on First Page)

THE RICH AND THE SUPER-RICH
BY FERDINAND LUNDBERG

THE RICH AND THE SUPER-RICH

LYLE STUART

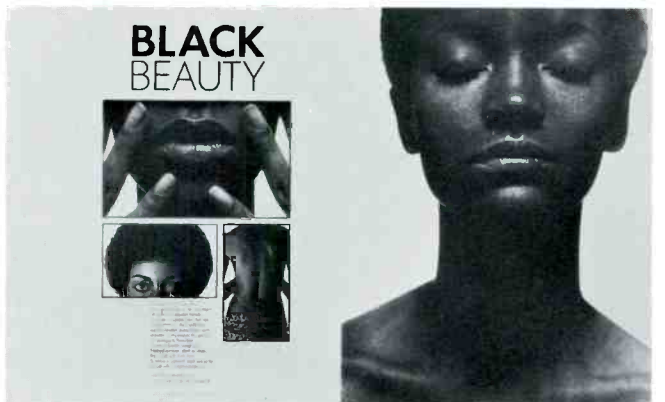
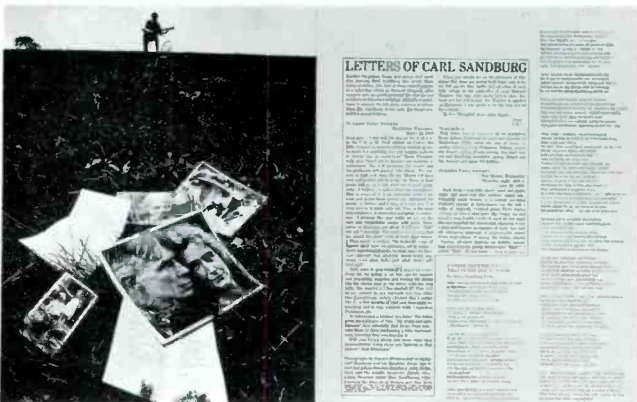
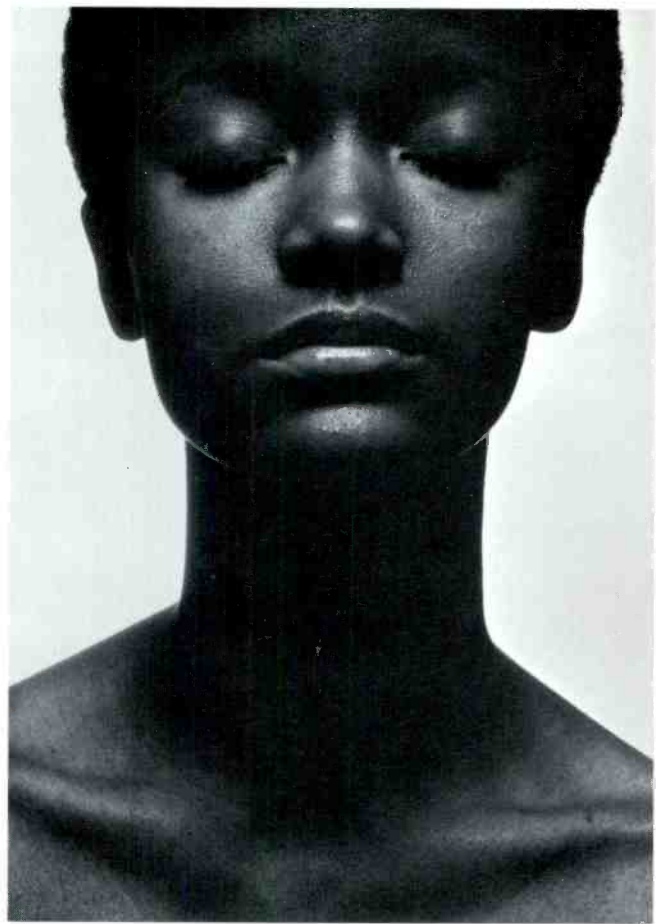
BY FERDINAND LUNDBERG

THE RICH AND THE SUPER-RICH
THIRTY YEARS AGO, A BOMBARDIER OF A BOOK REVEALED WHICH WERE UNDER THE NEW DEAL. AT THE TIME HE COULD NOT PROVIDE A STATISTICS OF THE ECONOMIC AND POLITICAL ASPECTS OF THOSE FAMILIES, WHICH, FOR ONE REASON OR ANOTHER, HAD COME UNDER PUBLIC SCRUTINY IN ADDITION TO THE SIXTY FAMILIES HE HAD.

LYLE STUART, INC. / 229 PARK AVENUE SOUTH / NEW YORK, N. Y. 10003

440
 Art Director/Designer: Nick Frank
 Artist: Goes Lithographing Company
 Copywriters: Lyle Stuart, Eileen Brand
 Agency: Frank Associates
 Client: Lyle Stuart, Inc.

EDITORIAL ART

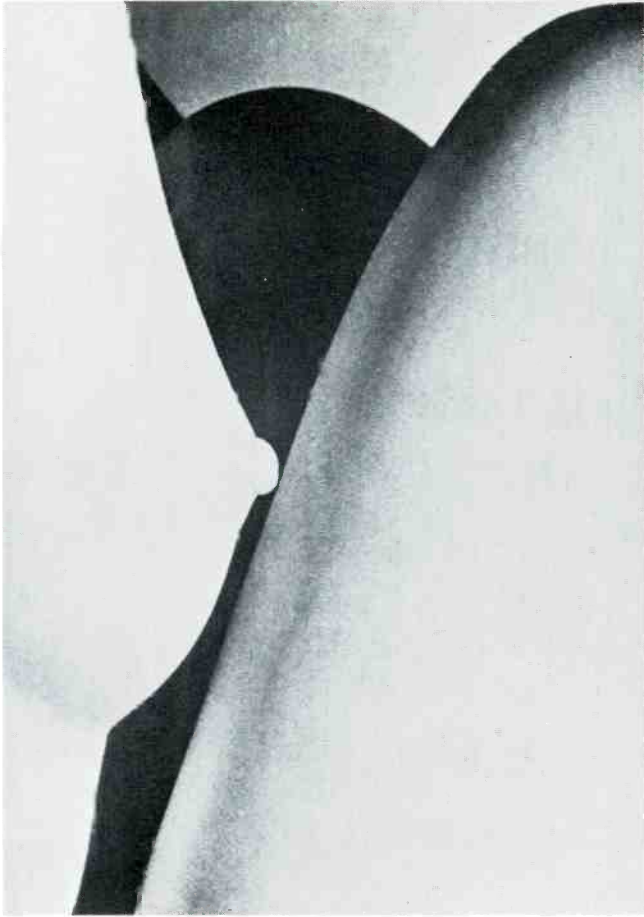


441
 Art Director: Pasquale Del Vecchio
 Photographer: Carl Fischer
 Publisher: McCall's Magazine

442
 Art Director/Designer: William Hopkins
 Photographer: Pete Turner
 Publisher: Cowles Communications, Inc./Look Magazine

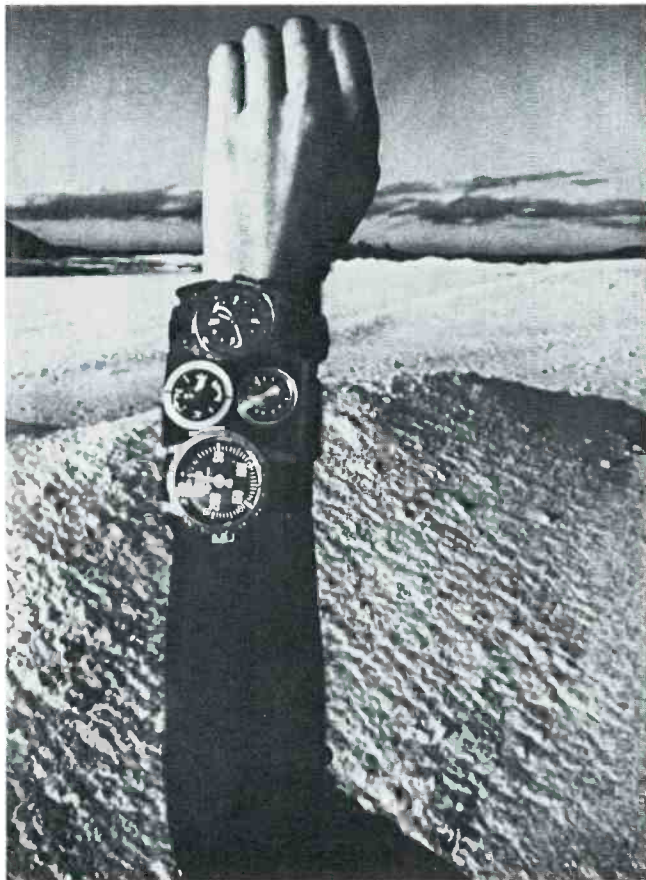
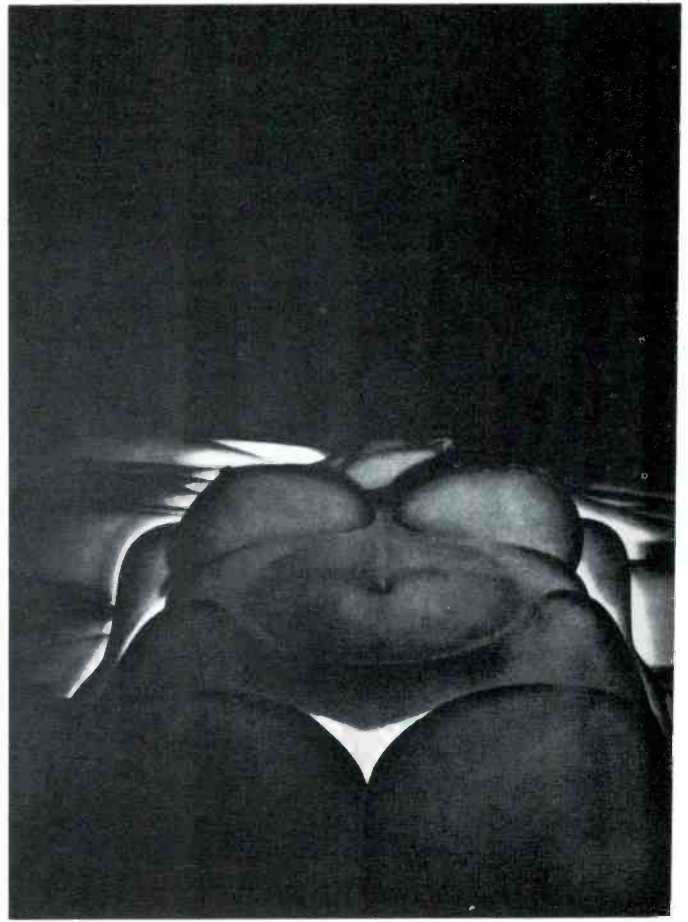
443

Art Directors: Ruth Ansel, Bea Feitler
Photographer: Silano
Publisher: Hearst/Harpers Bazaar



444

Art Director/Designer: Sam Antupit
Artist: Jean-Paul Goude
Publisher: Esquire, Inc./Esquire Magazine



445

Art Directors: Ruth Ansel, Bea Feitler
Photographer: Silano
Publisher: Hearst/Harpers Bazaar

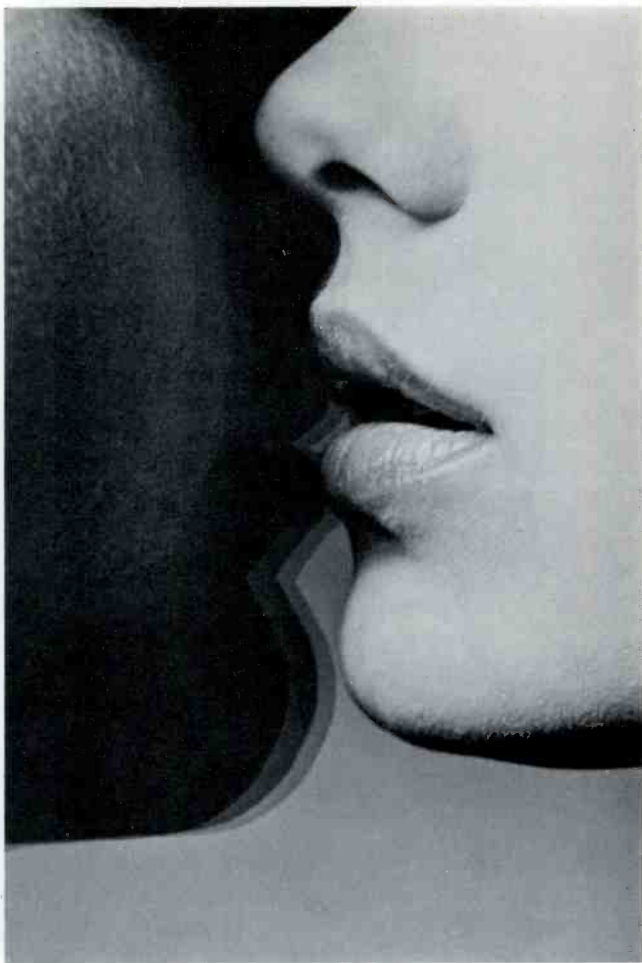


446

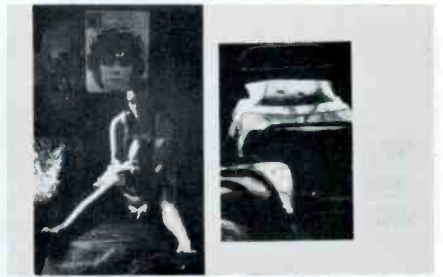
Art Director: Al Greenberg
Designers: Al Greenberg, Reynold Ruffins
Artist: Reynold Ruffins
Agency: Ruffins-Taback
Publisher: Gentlemen's Quarterly



449
Art Director: Robert Hallock
Artist: Savignac
Publisher: Lithopinion (Local One, Amalgamated
Lithographers of America)



450
Art Directors: Bea Feitler, Ruth Ansel
Photographer: Hiro
Publisher: Hearst/Harpers Bazaar



MEDAL AWARD

Photographic impressions of Beatle songs by ART KANE



When I'm sixty-four

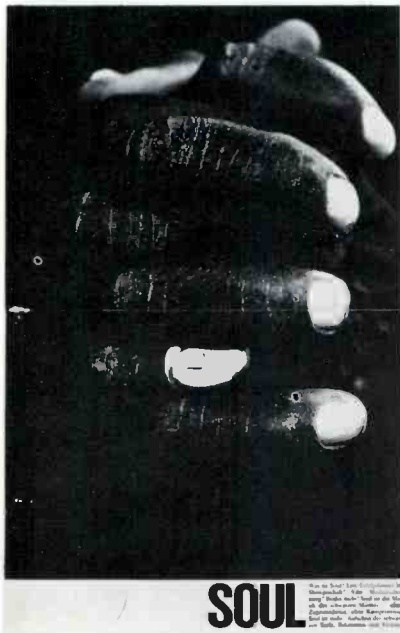
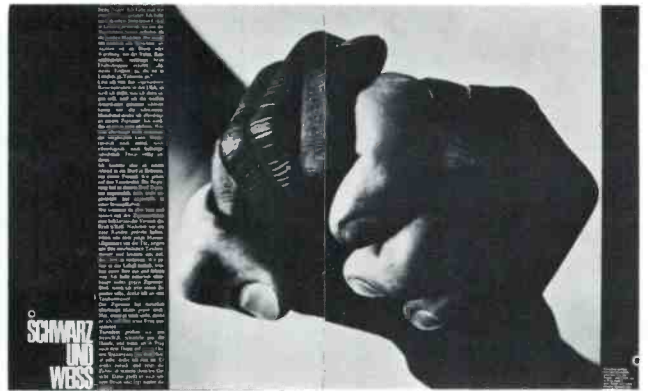
When I get older, losing all hair,
 Will you still be sending me a card,
 Birthday greetings, battle or war?
 If I've been out till quarter to three,
 Will you still need me, will you still feed me?
 When I'm sixty-four,
 You'll be older too,
 And if you say the word,
 I could be handy mending a fuse,
 When your lights have gone,
 You can put a sweater in the fire,
 Soak in merriments, go for a ride,
 Doing the garden, digging the weeds,
 Who would ask for flowers?
 Will you still need me, will you still feed me?
 When I'm sixty-four,
 I've summered in rent a cottage,
 It's not too late, in the Isle of Wight,
 We shall swim and sun,
 You'll be old-fashioned on your knees,
 You'll hark and hark,
 Send me a postcard, drop me a line,
 Indicate precisely what you mean to say,
 Yours sincerely, waiting as always,
 Give me your answer, fill in a form,
 Mine for ever yours,
 Will you still need me, will you still feed me?
 When I'm sixty-four,

452
 Art Director: Bernard Quint
 Photographer: Art Kane
 Publisher: Time Inc./Life Magazine



The way people interpret Beatle music is the way the six blind men described their first elephant. Is *When I'm Sixty-four*, for instance, a happy spoof of the rinky-tinky tempos of the 1920s or a bittersweet lament about growing old? The Beatles themselves won't say. On these pages Photographer Art Kane has found images that five Beatle songs evoke for him.

453
 Art Director: Willy Fleckhaus
 Photographer/Copywriter: Art Kane
 Publisher: Twen



454
 Art Director: Willy Fleckhaus
 Photographer/Copywriter: Art Kane
 Publisher: Twen

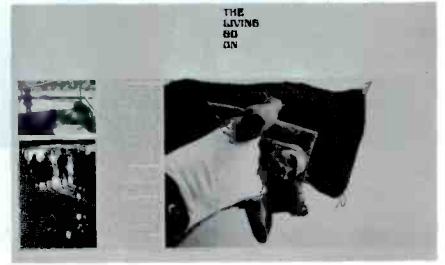
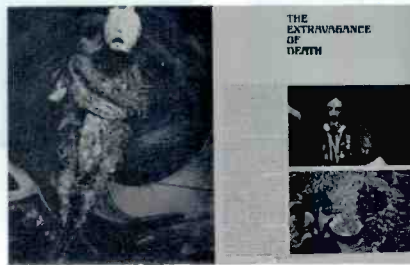
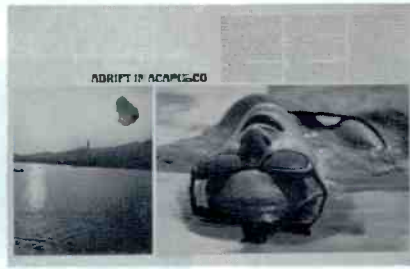


455

Art Director/Designer: William Hopkins

Photographer: Paul Fusco

Publisher: Cowles Communications, Inc./Look Magazine



LAURENTS MAXWELL

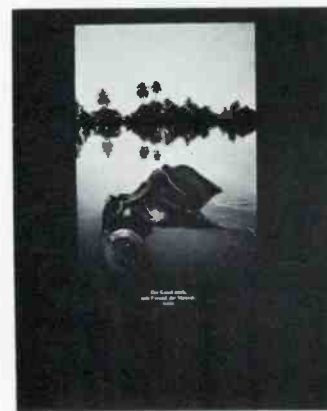
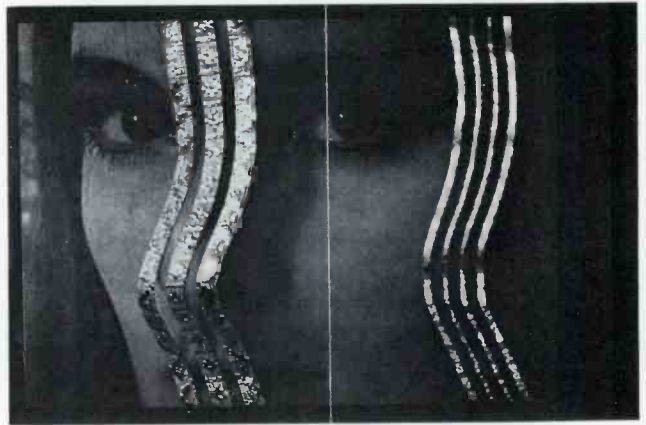
LAURENTS

Gene Laurents is a photographer and filmmaker who has worked for Twen for over 15 years. He is known for his dark, moody, and often surreal imagery. He has worked on numerous campaigns for Twen, including the "The Power" and "The Skin" campaigns. He is also a frequent collaborator with Max Maxwell.

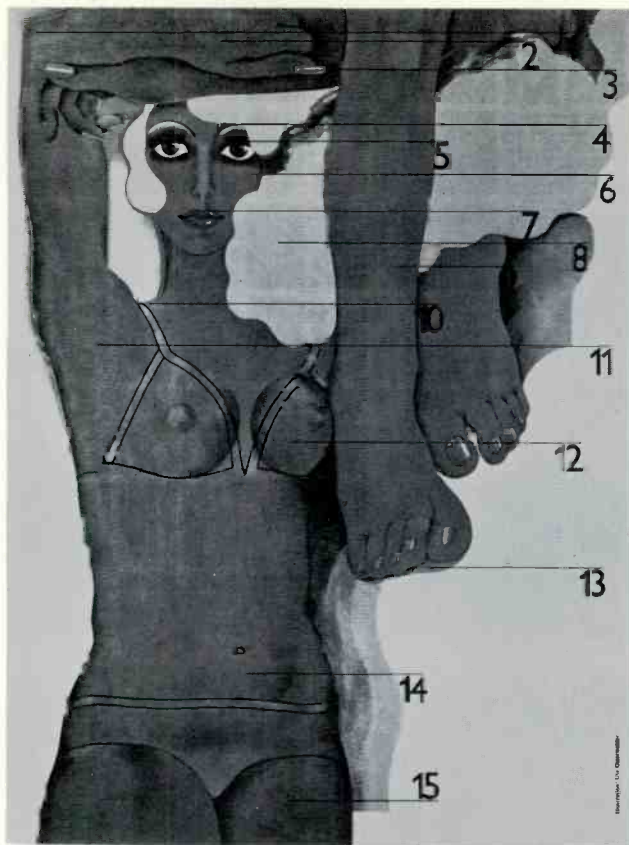
MAXWELL

Max Maxwell is a photographer and filmmaker who has worked for Twen for over 10 years. He is known for his high-contrast, black and white imagery. He has worked on numerous campaigns for Twen, including the "The Power" and "The Skin" campaigns. He is also a frequent collaborator with Gene Laurents.



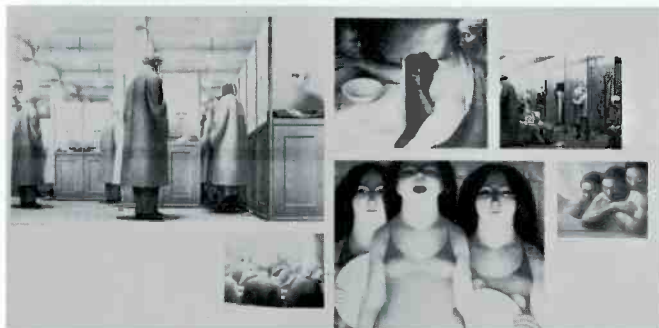


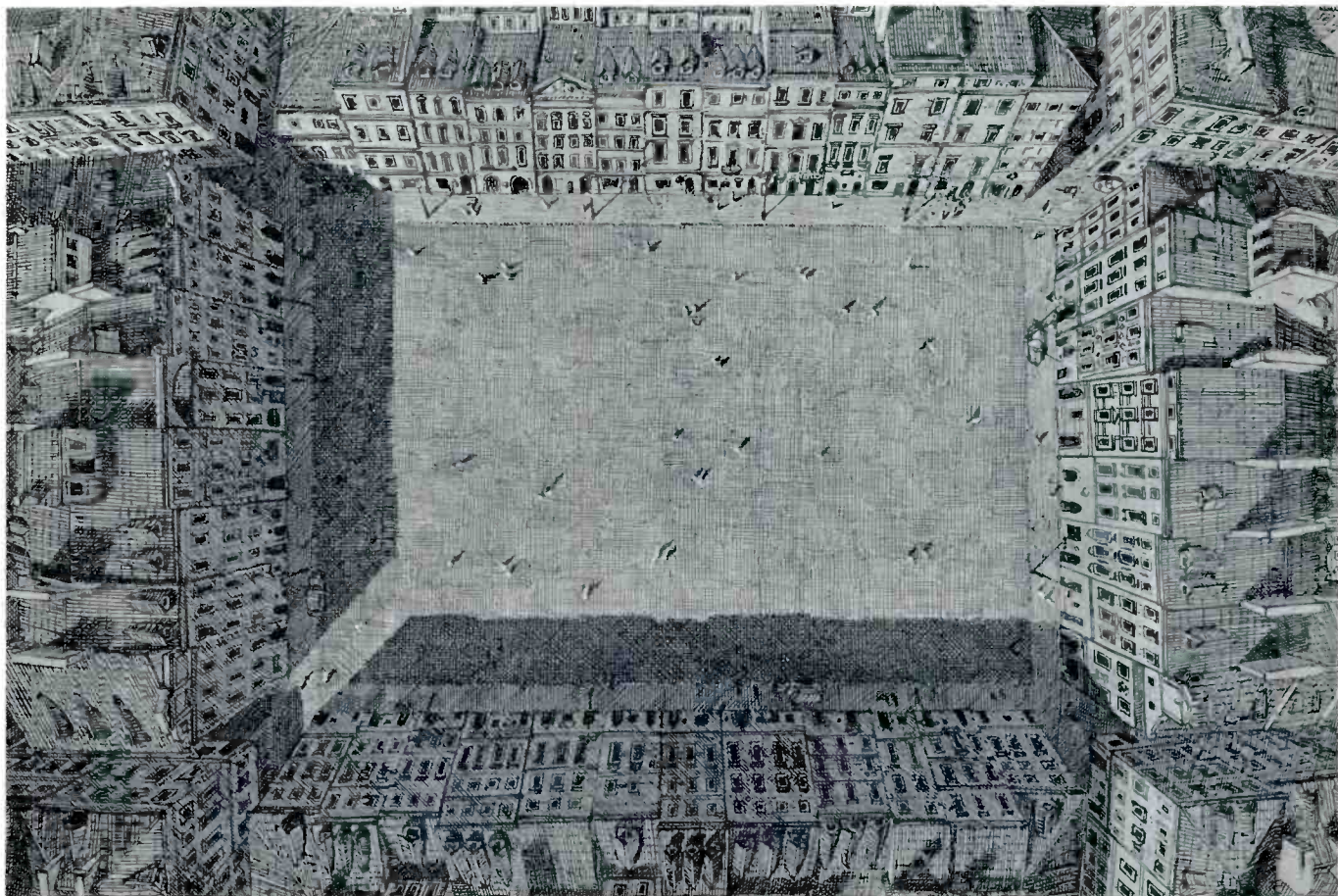
457
 Art Director: Willy Fleckhaus
 Photographers/Copywriters: Gene Laurents, Max Maxwell
 Client: Twen



458
 Art Directors: Willy Fleckhaus, Günter Halden
 Artists: Hans-Ulrich, Ute Osterwalder
 Copywriter: Osterwalder
 Publisher: Twen

459
 Art Director/Designer: Herb Lubalin
 Artist: George Tooker
 Agency: Herb Lubalin Inc.
 Publisher: Avant-Garde Media, Inc./Avant Garde





WARS AND PEACE



There is a certain... the birds... the sky... the peace...

They... the birds... the sky... the peace...

There is a certain... the birds... the sky... the peace...



The swan... the pond... the water... the peace...

There is a certain... the birds... the sky... the peace...



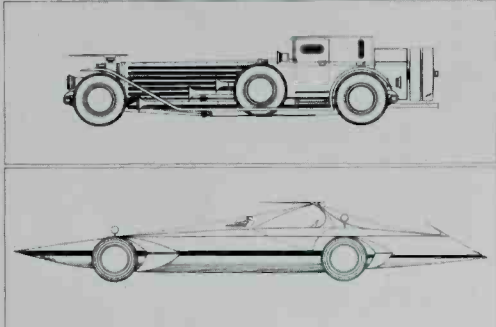
Art Director/Designer: Herb Lubalin
 Artist: Francois Dallegret
 Agency: Herb Lubalin Inc.
 Publisher: Avant-Garde Media, Inc./Avant Garde

ASTROLOGICAL AUTOMOBILES

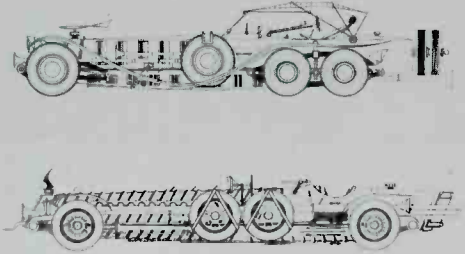
In the head of 29-year-old Francois Dallegret hums one of the most ingenious minds in art today. A Frenchman born in Morocco (where his father was an engineer with the Trans-Sahara Railway) and currently living in Montreal, Dallegret studied architecture and mathematics in Paris. He did not so much abandon these disciplines for art or design them being screaming into the service of a muse called Prosper, half-Hercules Man. His mixture of fancy and craftsmanship pours him in a line with the great eccentric visionaries of history — a list of Hieronymus Bosch of the drawing board.

Dallegret has drawn these astrological autos to signal the start of a personal crusade to humanize the products and techniques of modern industry. These cars, constructed in a vent, a marriage made in heaven between baroque line and the heart's desire. Dallegret has also designed everything from a rocket for living a whole day to Mars, to an equal spinning "suspendulum" in Montreal. His chosen "style," "ACID Aesthetics," is a typical synthesis, which by the way, has no relation to LSD. The regard his own God given power as quite precise, though! ACID is the acronym of the Association of Canadian Industrial Designers, of which Dallegret is a member in good, if not ordinary, standing. No great believer in the genre, Dallegret sees his sign, Libra, as a celestial Rubik's Cube and anything but one extra; he'd probably feel most at home in Capricorn. On second thought, he might rate a new sign of his own — a T-square with a ramp, maybe, or Icarus packing a parachute.

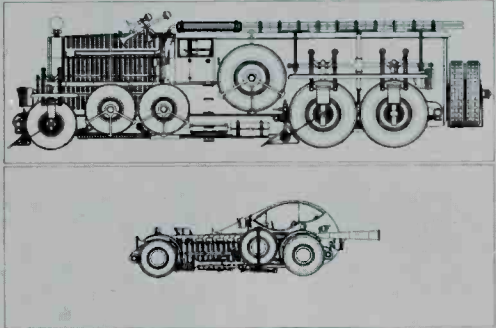
Under Capricorn (Dec. 22 - Jan. 20) stand the priests and ambassadors, those of reserved and suspicious men. For them is this specially art black precision as polished steel with inlaid of hand-crafted devices as what to soothe the society of men.



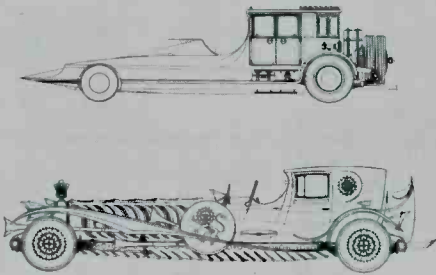
Lucky Aquarius (Jan. 21 - Feb. 19) The Movable forces of building men, with his hand for science and his for the brilliant effect, is geared to steel, finely grained, lined with uranium. The window glass is tinted with the blue.



The sphere of Taurus (Apr. 21 - May 21) takes in the tough, pig-skin, bulldozer and products of the wheel. Dallegret backs them into the wooden cab of his diesel-powered suggester before an instrument array to their liking. No clutch, no transmission, and no brakes.

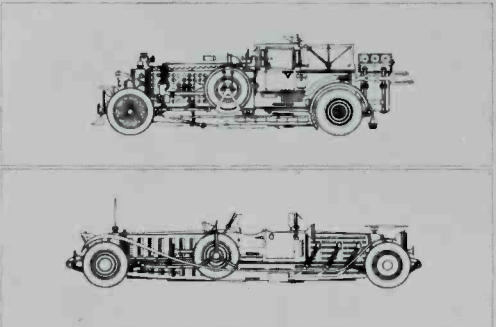


Concorium (July 23)



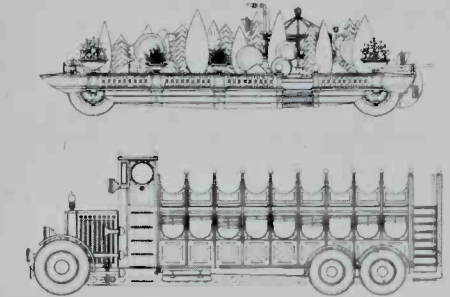
Leo (July 24 - Aug. 23)

Open the head of a Virgo (Aug. 24 - Sept. 23) and you'll find a complex of terrific precision and complexity, drawing of drawing the wheel to complete with the forward eye, hood, lighting, telephone, multi-ocular face, and endless other indispensable gadgetry.

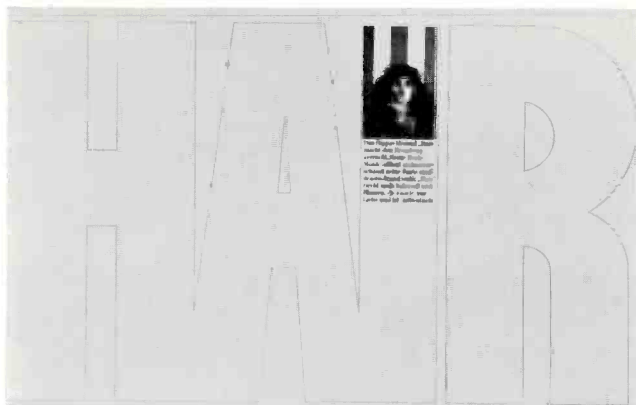


The homesteaded Libra (Sept. 24 - Oct. 23) man is well introduced to the angle of right lines. A baroque, well-balanced, he simply cannot make up his mind. But here, Dallegret to the rescue with a car that can go in either direction.

Scorpio (Oct. 24 - Nov. 21)



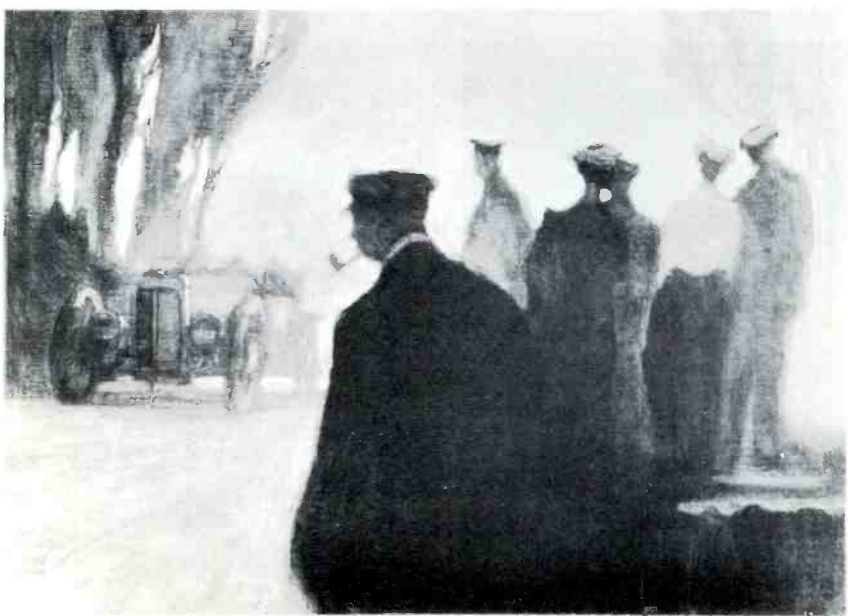
Sagittarius (Nov. 23 - Dec. 21)



466
 Art Director: Willy Fleckhaus
 Photographer: Pete Turner
 Publisher: Twen Magazine



467
 Art Director/Designer: Peter Lloyd
 Agency/Client: Mirimar Publishing



468
 Art Director/Designer: Peter Lloyd
 Agency/Client: Mirimar Publishing

Art Director: Bea Feitler
Photographer: Ryszard Horowitz
Copywriter: Kathryn Zahony Livingston
Publisher: Hearst/Harpers Bazaar



Miss Bird and I

If you think it a waste of time to read about a lady who is as queer as Job's husband, you're gravely mistaken. Miss Bird knows more about love and fear than you or I.

A short story by Helen Easton

This morning I said to Miss Bird, "Now, Miss Bird, pin on your hat and let's be off."

"Good," said Miss Bird. "Just give me a minute to pin on my hat."

So she did, and took up the paper bag of crumbs and put on the old tattered jacket and was off. Oh, I'm not deceived as to what people think of Miss Bird! She's as queer

as Job's husband, that's what they say—that is, if they chance to take notice of her at all.

"Right you are," said Miss Bird. "Let's be off!"

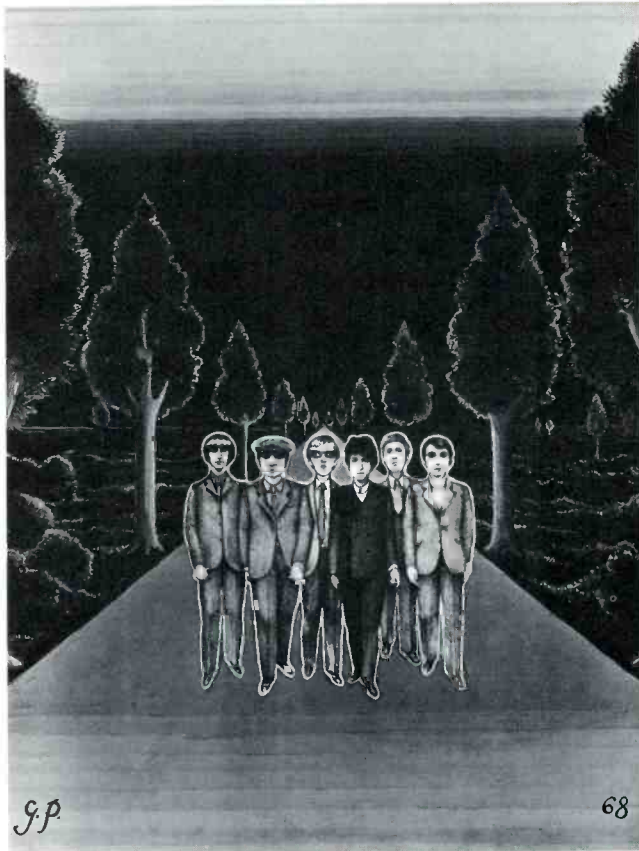
Down she went into the sunny, windy day, and beat her way across to Riverside Drive. Though the side street was shadowy, the drive was full of sun, with pigeons scooping and skirling up on the wind, whole flocks all of a piece, like sheets flapping on a line. But when Miss Bird sat down and began throwing the crumbs on the walk, they quickly passed the word around and came sailing down! (Continued on page)

PHOTOGRAPHS BY BEN ROSE

Art Director: William Cadge
Designer: Joan Niborg
Photographer: Ben Rose
Publisher: Redbook Magazine

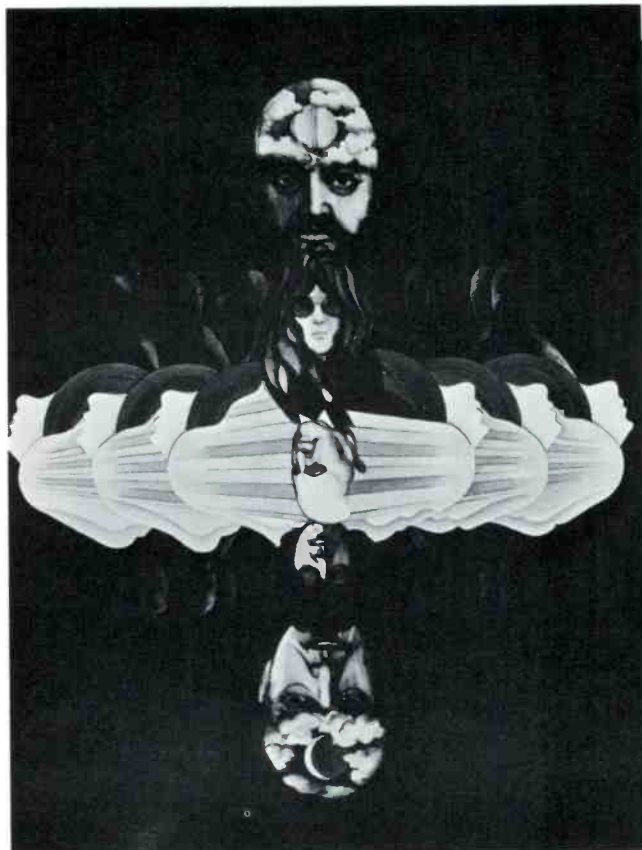
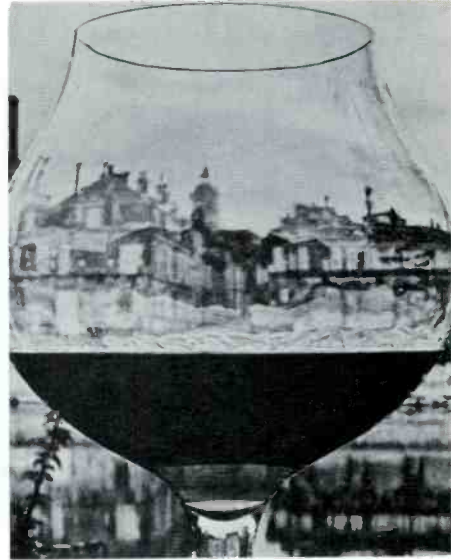
473

Art Director/Designer: Sam Antupit
Artist: Gabriel Pascalini
Publisher: Esquire, Inc./Esquire Magazine



474

Art Director: Tony Lane
Photographer: Sabine Weiss
Publisher: Holiday Magazine



475

Art Director/Designer: Sam Antupit
Artist: Charles White, III
Publisher: Esquire, Inc./Esquire Magazine



476

Art Director: Andrew Lessir
Artist: Robert Levering
Publisher: Boys' Life Magazine



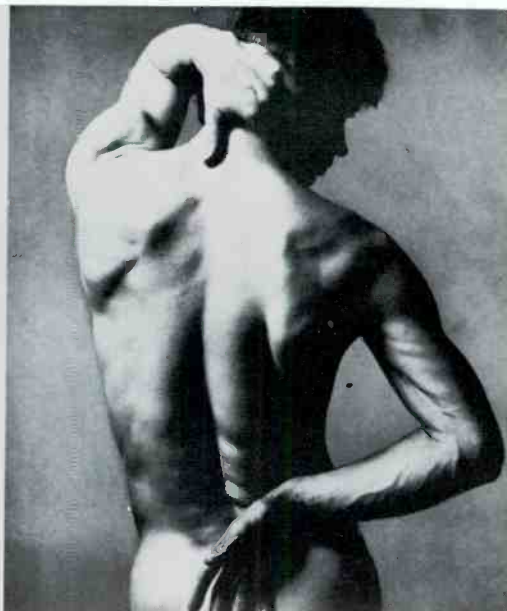
The everyday miracle of man, made suddenly memorable and rare by the willpower of Nureyev's body. His arm reaching desperately to conquer space, his legs defying the constraint of the air, reiterate the spiritual meaning of man. Nureyev, here in an agony of action, could have been the source and inspiration for many of Michelangelo's realizations of the human form. The fast, strong, unseparated shoulders, those of one of the Genii of the Anima Razionale in the Sixteenth Century, here prophetic similarity and express a total desire for movement that seems in Nureyev to have reached fulfillment. In their perfection these bodies span the centuries.

NUREYEV

A PHOTOGRAPHIC STUDY OF THE HUMAN FORM IN ACTION BY ALEXANDER



The fearful ecstasy of Michelangelo's Jonah, caught halfway between heaven and the abyss. The face of Nureyev, right, transfigured by the effort and energy needed to power his grace. Left, the tough, tonile strength of Nureyev's foot.



Michelangelo's Adam reaches out with the terrible expectancy of movement defined by genius. Nureyev's arm slices the air. He stands in urgent immobility.

477

Art Director: Priscilla Peck
 Photographer: Richard Avedon
 Publisher: Conde Nast

481

Art Director: Willy Fleckhaus
Photographer/Copywriter: Sam Haskins
Publisher: Twen



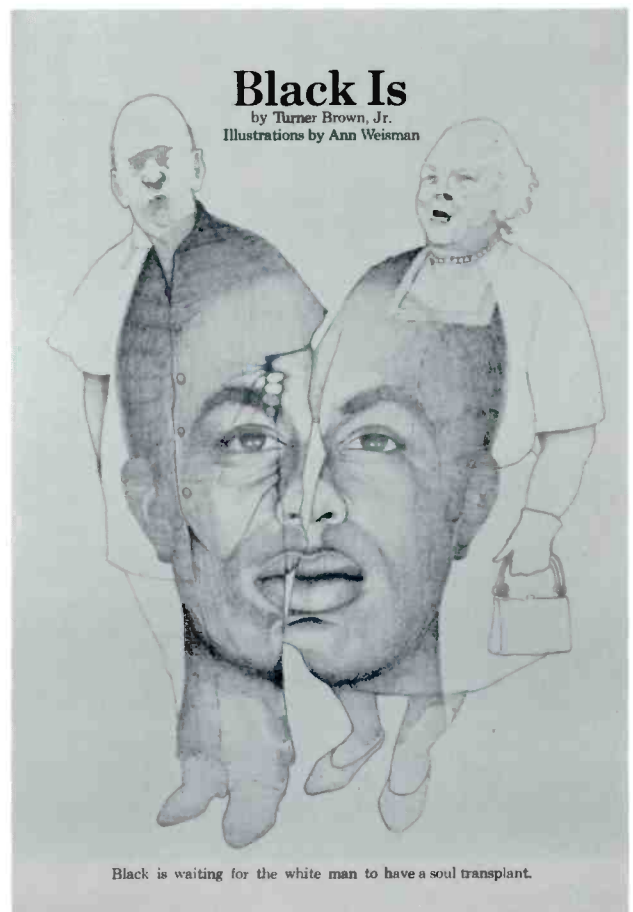
482

Art Director/Designer: Walter Allner
Engineer: Philip Peterson
Photographer: Gerald Brimacombe
Publisher: Time Inc./Fortune Magazine

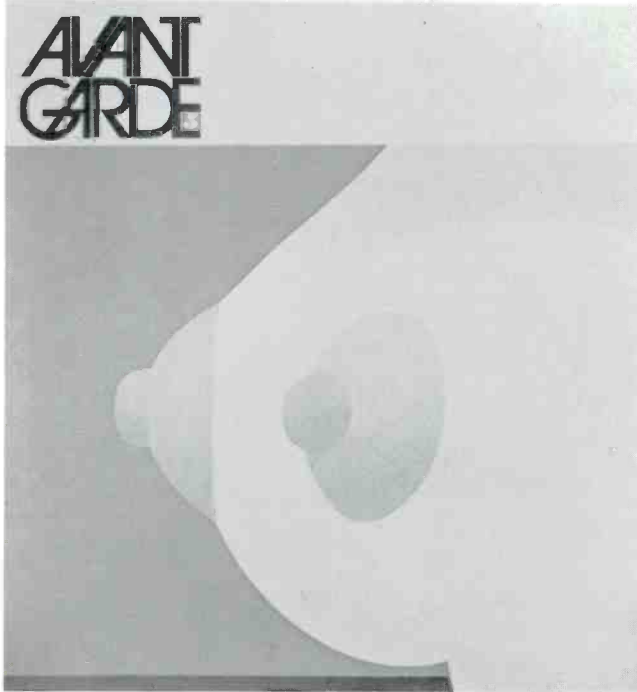


483

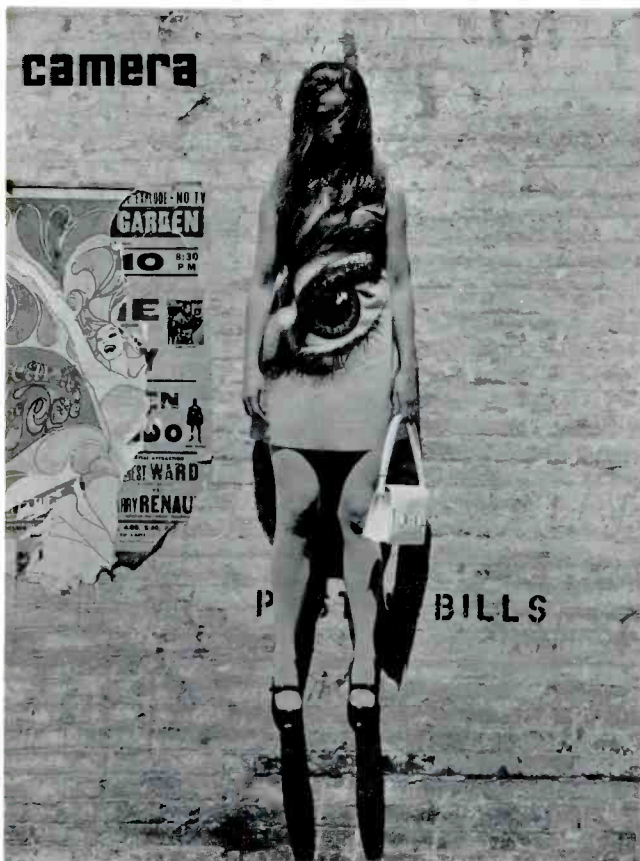
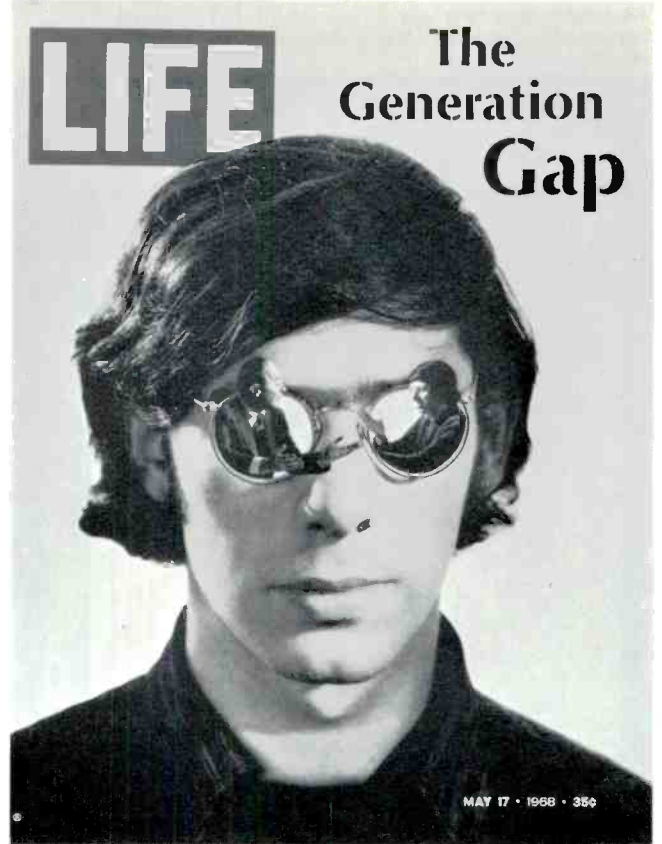
Art Director/Designer: Kenneth Deardoff
Artist: Ann Weisman
Copywriter: Turner Brown, Jr.
Publisher: Grove Press



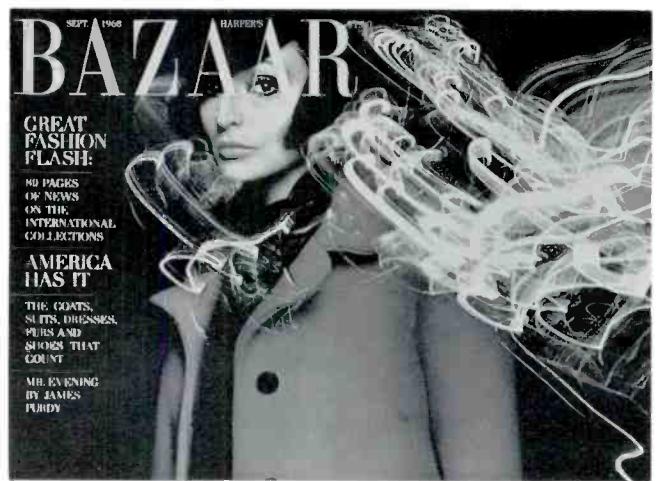
484
 Art Director/Designer: Herb Lubalin
 Artist: Tom Wesselman
 Agency: Herb Lubalin Inc.
 Publisher: Avant-Garde Media, Inc./Avant Garde



485
 Art Director: Bernard Quint
 Artist: Seymour Chwast
 Photographer: Richard A. Meek
 Publisher: Time Inc./Life

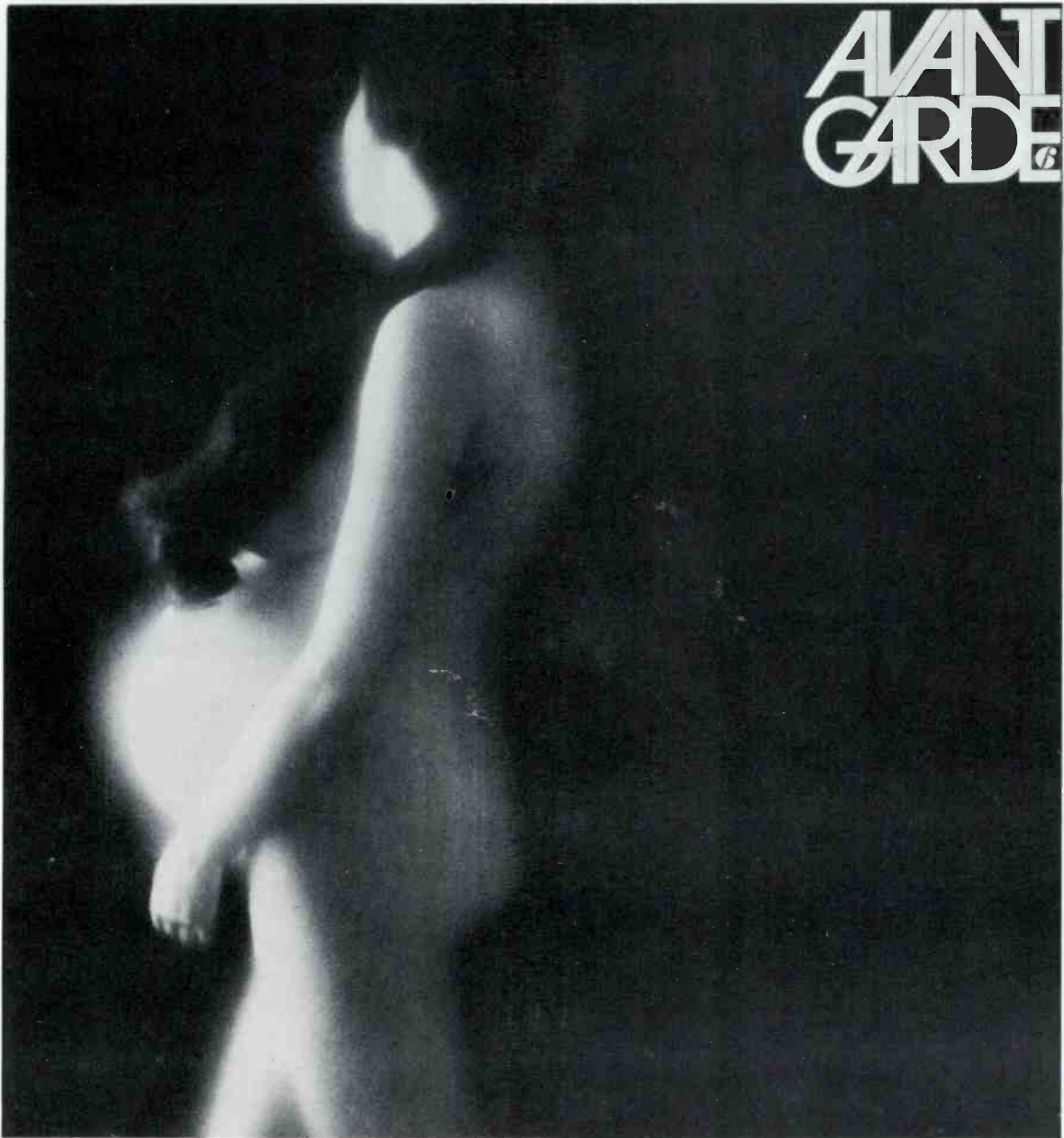


486
 Art Director/Designer: Noel Frankel
 Photographer: Hiro
 Agency: Jack Tinker & Partners, Inc.
 Client: Bonniers



487
 Art Directors: Bea Feitler, Ruth Ansel
 Photographer: Hiro
 Publisher: Hearst/Harpers Bazaar

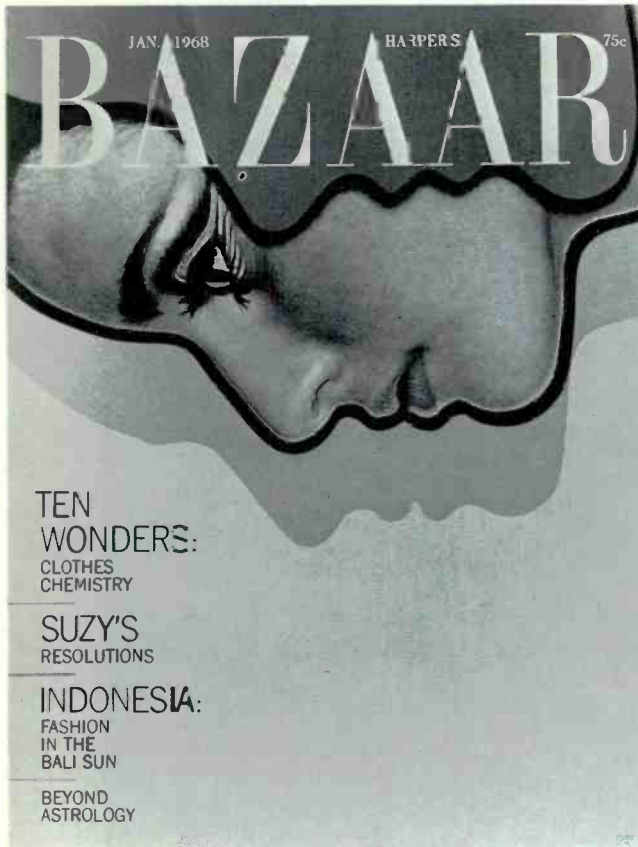
DISTINCTIVE MERIT AWARD



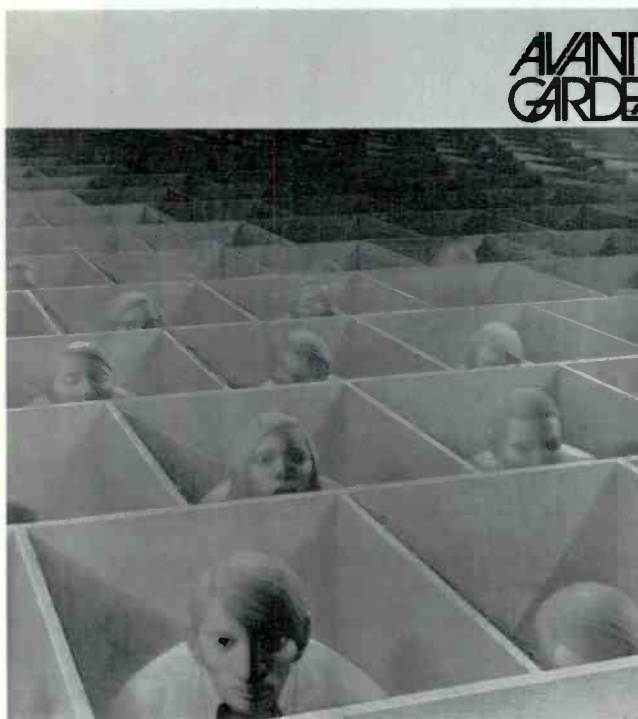
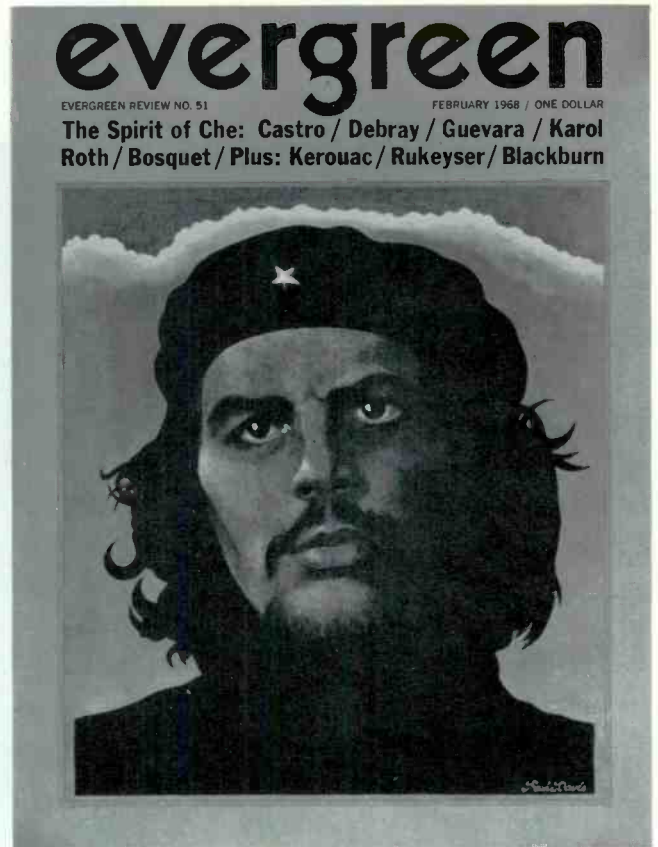
488

Art Director/Designer: Herb Lubalin
Photographer: Dewayne Dalrymple
Agency: Herb Lubalin Inc.
Publisher: Avant-Garde Media, Inc./Avant Garde

489
Art Directors: Ruth Ansel, Bea Feitler
Photographer: Silano
Publisher: Hearst/Harpers Bazaar



490
Art Director/Designer: Kenneth Deardoff
Artist: Paul Davis
Copywriter: Fred Jordan
Publisher: Grove Press



491
Art Director/Designer: Herb Lubalin
Artist: George Tooker
Agency: Herb Lubalin Inc.
Publisher: Avant-Garde Media Inc./Avant Garde

492

Art Director: Andrew Kner
Designer/Artist: Barbara Nessim
Publisher: R C Publications

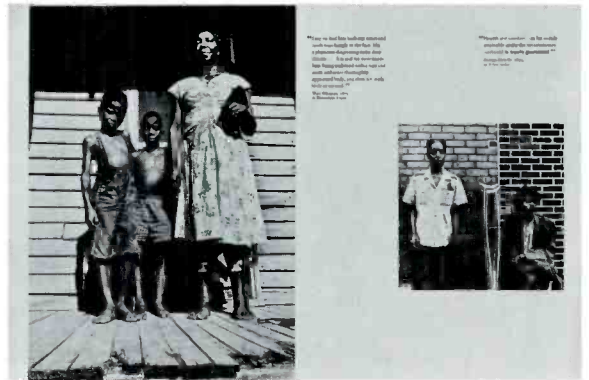
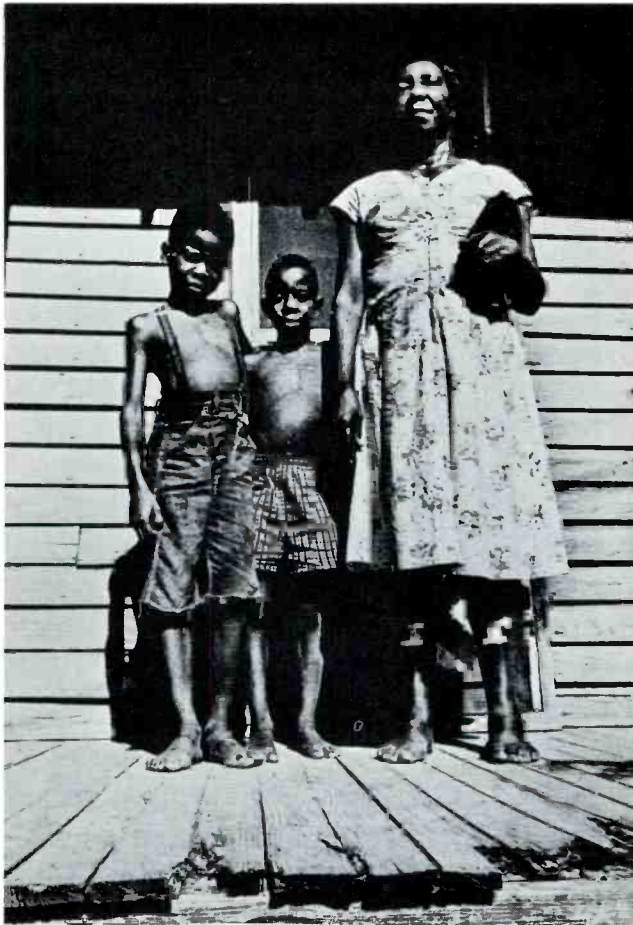


493

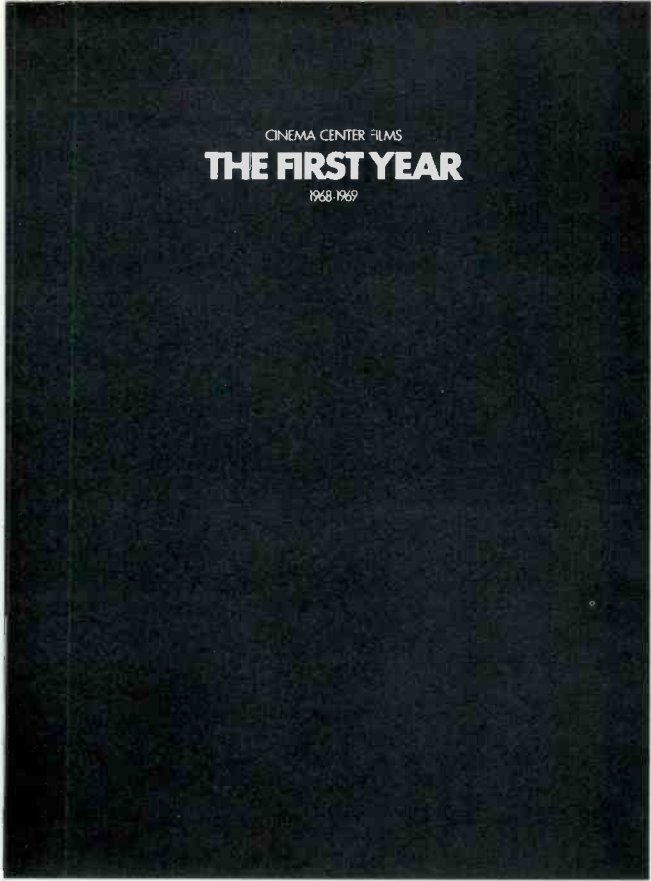
Art Director/Designer: Andrew Kner
Artist: Daniel Maffia
Publisher: R C Publications

494

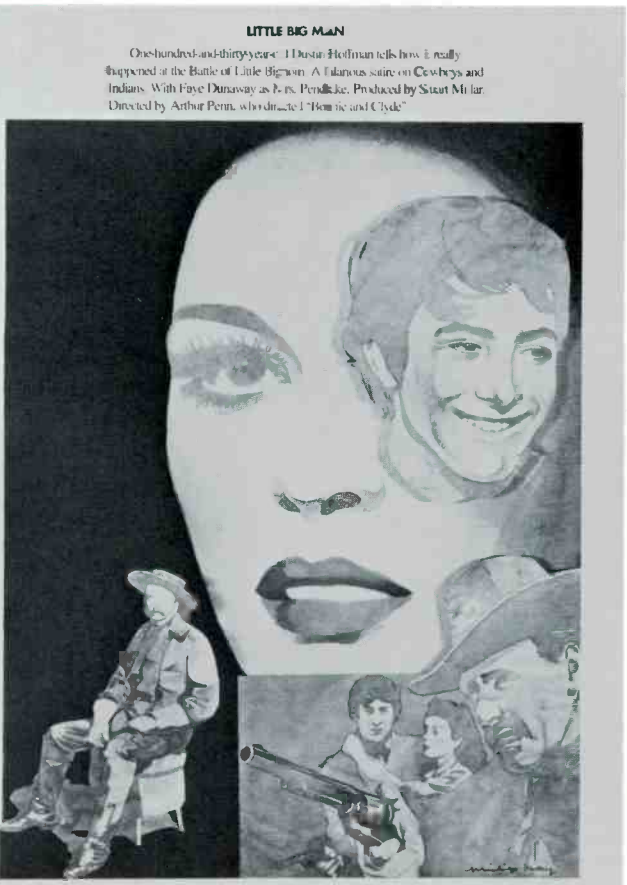
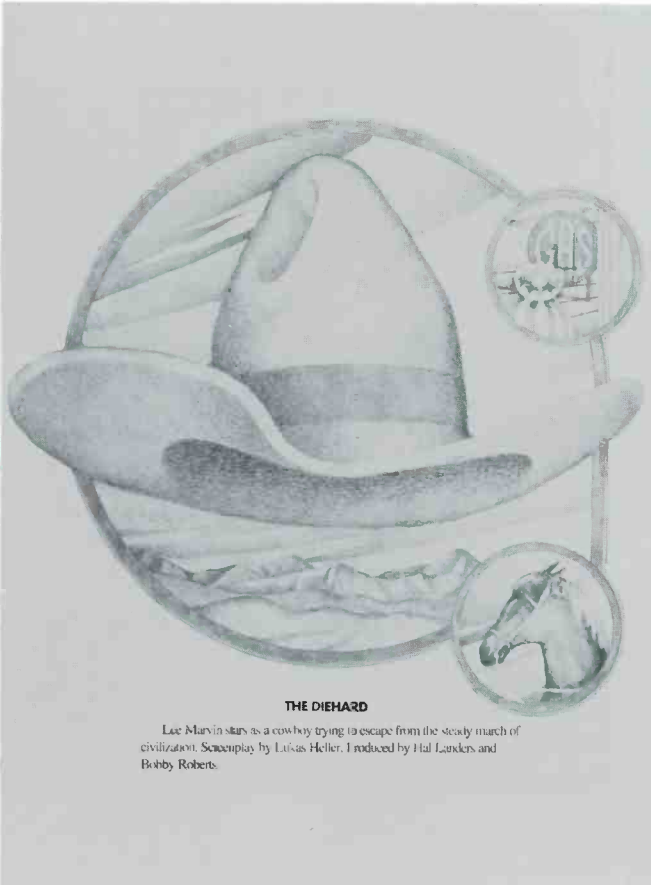
Art Director/Designer: Joel Katz
Photographers: Joel Katz, Ben Lifson
Publisher: Yale Alumni Publications, Inc./Yale Alumni Mag.



495
Art Director: Robert Hallock
Artist: Fred Otnes
Publisher: Lithopinion (Local One, Amalgamated Lithographers of America)

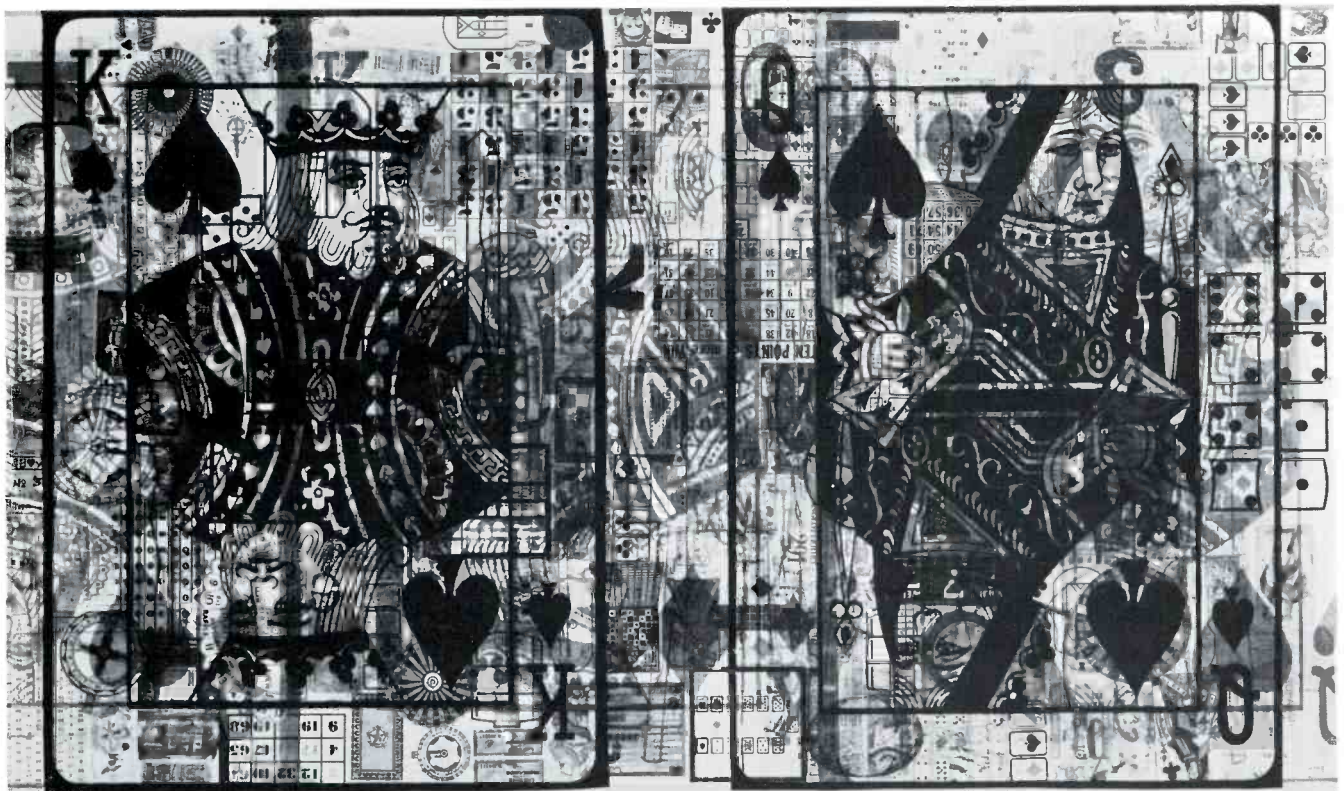


496
 Art Director/Designer: Ralph Fernandez
 Artists: Phillip Hays, David Wilcox, Paul Davis
 Copywriter: Lew Alpern
 Agency: Jack Tinker & Partners, Inc.
 Client: CBS Cinema Center Films



497

Art Director/Designer/Copywriter: Edward deMartin
Photographer: Hayman
Agency/Client: DeMartin Marona & Assocs.



498

Art Director: Robert Hallock
Artist: Fred Ottes
Publisher: Lithopinion (Local One, Amalgamated
Lithographers of America)

SALES PROMOTION

Effective Audience is a Horse of a Different Color.

Effective Audience is a Total Audience value a special very service. Look and like very. Choosing all some common special data makes makes the case. The Total Audience figure. It also serves you with a colorful picture of the advertising response generated each week from individual advertisers.

What to do:
 Discover the best effects to your best advertising ultimately. Only systems do it best quality.

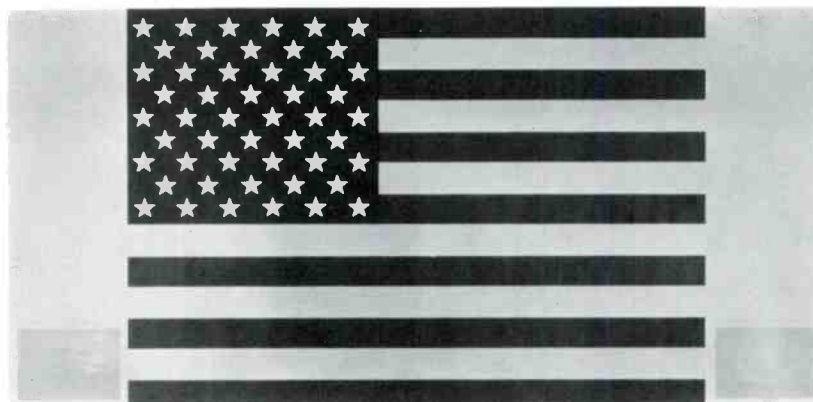
Effective Audience gives you a high to determine out of better advertising by 80%.
 The same 80% response can be influenced by a greater body of research.

The Total Audience can be seen being applied by an increasing number of advertisers and agencies.

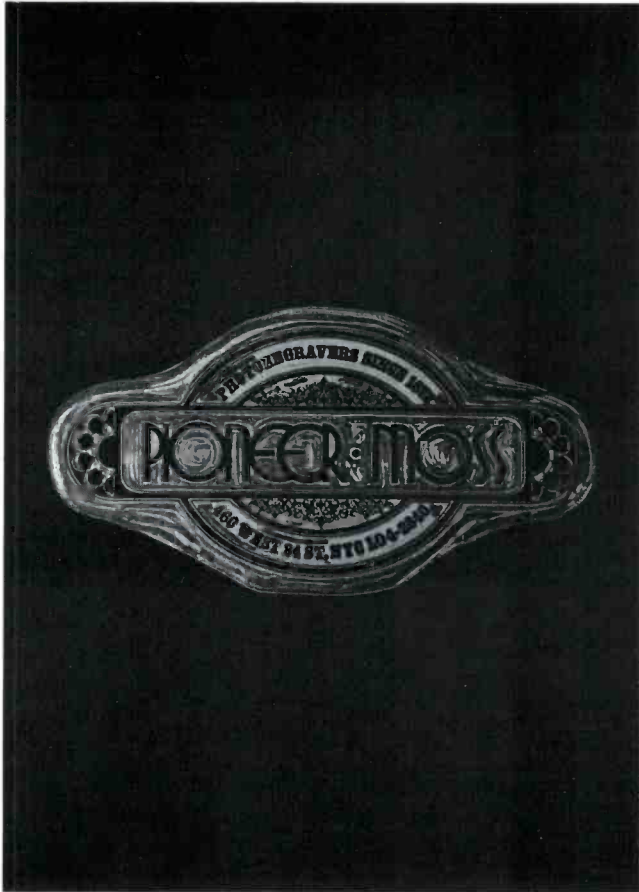
Total Audience

Advertiser	Advertiser	Advertiser	Advertiser
Advertiser's Total	1,000,000	1,000,000	1,000,000
Cost	1,000,000	1,000,000	1,000,000
Reach	1,000,000	1,000,000	1,000,000
Frequency	1,000,000	1,000,000	1,000,000
CPA	1,000,000	1,000,000	1,000,000
ROI	1,000,000	1,000,000	1,000,000

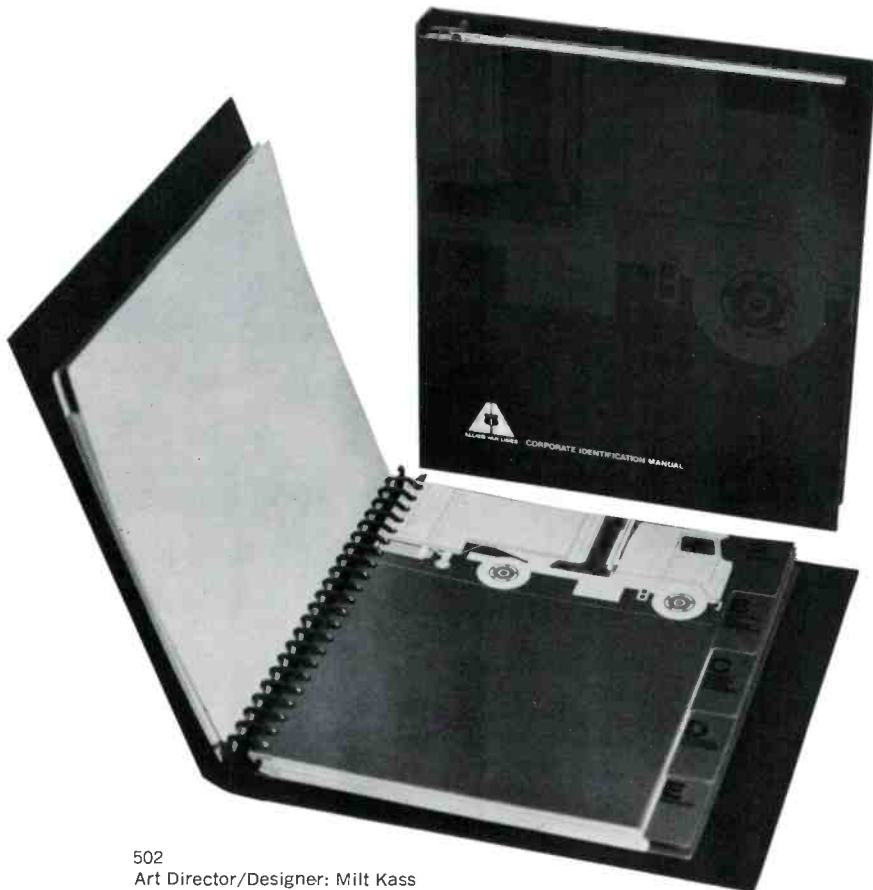
499
 Art Director: Louis Portuesi
 Designers: Russell/Hinrichs
 Artist: Kit Hinrichs
 Photographer: Harry Hartman
 Copywriter: Ronald Schiff
 Publisher: Reader's Digest



500
 Art Director: Herb Lubalin
 Designers: Herb Lubalin, Lowell Bodger
 Photographer: Robert Monroe
 Copywriter: John Alden Settle
 Agency: Herb Lubalin Inc.
 Publisher/Client: America Unlimited



501
 Art Director/Designer/Artist: Bernie Zlotnick
 Copywriter: Irwin Rothman
 Client: Pioneer Moss, Inc.



502
 Art Director/Designer: Milt Kass
 Copywriters: Milt Kass, John Kienle
 Agency: DeMartin, Marona & Associates
 Client: Allied Van Lines, Inc.

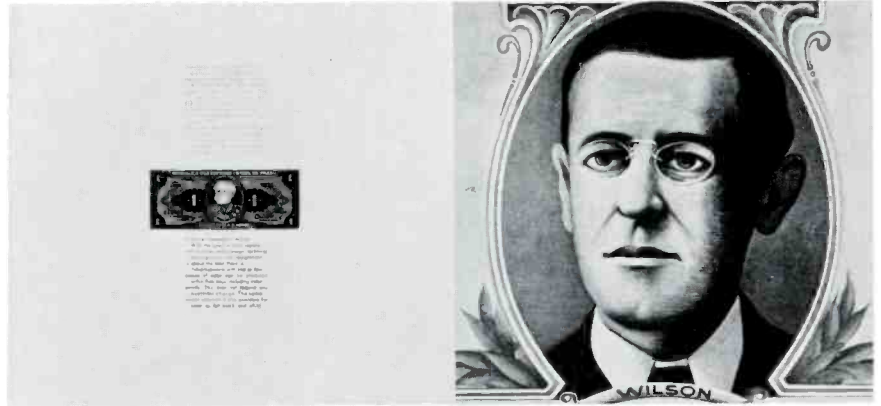
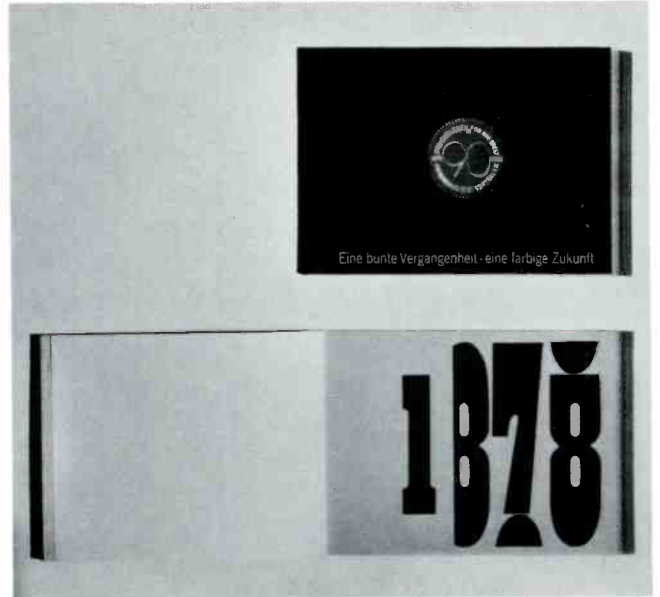
503

Art Director/Designer: Dick Kline
Photographers: Dick Richards, Dave Langley
Copywriter: Tom Yobbagy
Agency: Doyle Dane Bernbach, Inc.
Publisher/Client: Volkswagen of America, Inc.



504

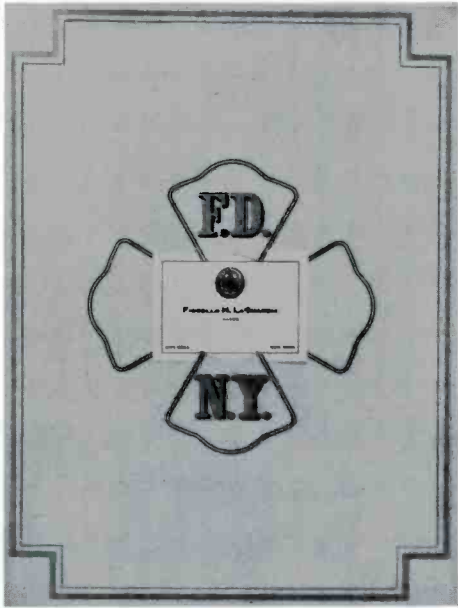
Art Director/Designer/Copywriter: Olaf Leu
Client: Gebr. Schmidt GmbH.



505

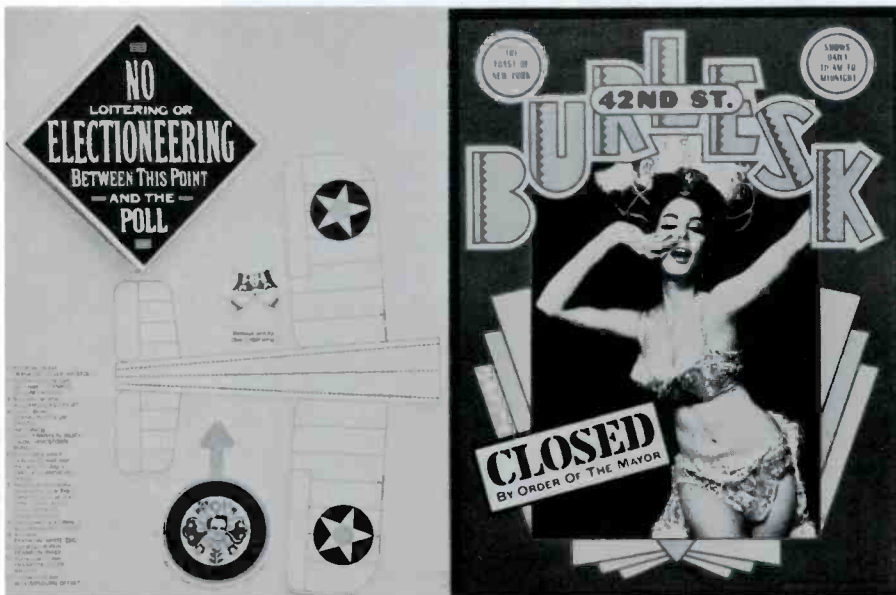
Art Director: Don Trousdell
Designers: Ron Mabey, Don Trousdell
Artist: Pitt Group/Pitt Studios
Photographers: Ron Mabey/Pitt Group
Copywriter: David Skylar
Publisher/Client: Perlmutter Printing Company

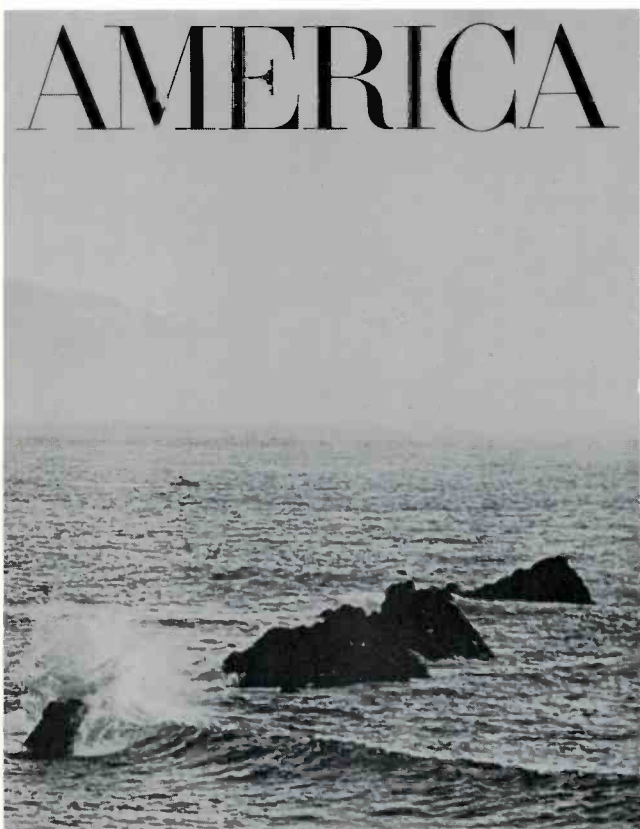
MEDAL AWARD



506

Art Director: Hal Josephs
 Designers: Seymour Chwast, Milton Glaser
 Artists: Chester Gould, Tim Lewis
 Photographers: Horn/Griner—Culver Photo
 Copywriter: William R. Henderson
 Agency: Henderson & Roll
 Client: Union Camp





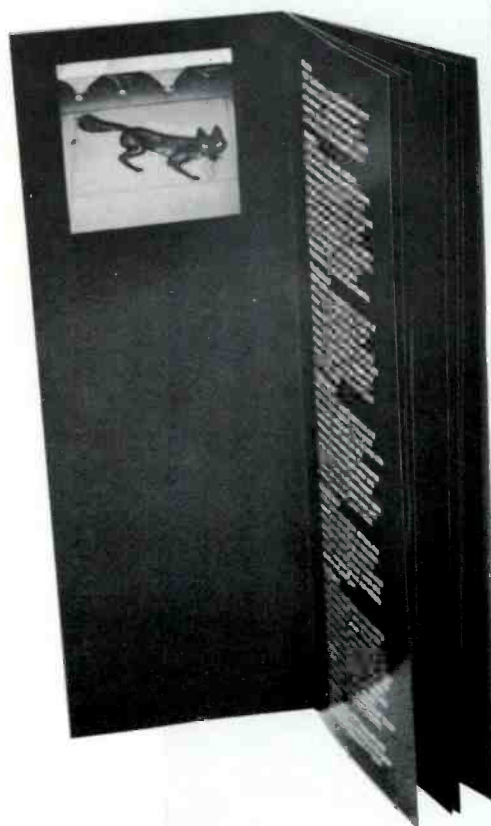
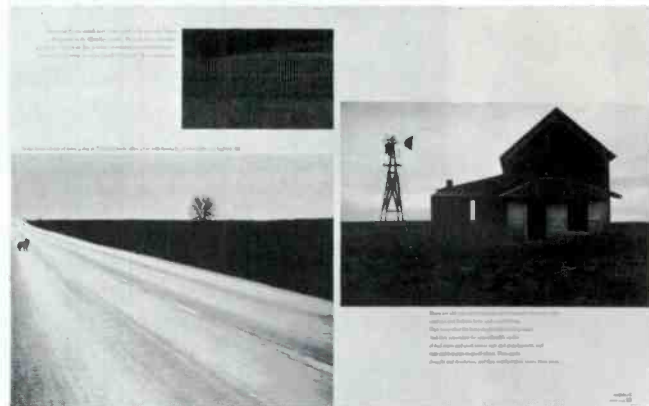
507

Art Directors: William Hopkins, Joseph Tarallo

Designer: Joseph Tarallo

Photographer: John Vachon

Publisher: Cowles Communications, Inc./Look Magazine



508

Art Director/Photographer: James Miho

Designer: Ralph Grigg

Copywriter: Nancy Lawrence

Agency: Needham Harper & Steers Inc.

Publisher/Client: Champion Papers Inc.

The Roots of Modern Psychiatric Thought

5-The Arabian Empire

A historical series which examines past attitudes toward man's mind and emotions



509
 Art Director: Rudi Wolff
 Designer: Harry Sehring
 Artist: Reynold Ruffins
 Copywriter: Elaine Lapidus
 Agency: William Douglas McAdams
 Client: Roche Laboratories

SUCCESS IN GAIN

Success (1947), based on the Arabian Empire, was a series of 10 illustrations by Reynold Ruffins. The illustrations were published in the magazine *Success* in 1947. The illustrations were published in the magazine *Success* in 1947. The illustrations were published in the magazine *Success* in 1947.

Like most of our publications, *Success* is a kind of history in the present. It is a history of the Arabian Empire, which was a series of 10 illustrations by Reynold Ruffins. The illustrations were published in the magazine *Success* in 1947. The illustrations were published in the magazine *Success* in 1947.

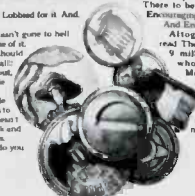


The Editor 2 is available with either carbon or fabric ribbon, in 15" and 17" carriage lengths and comes in six colors that have been selected to complement any interior. Each color is coordinated with the neutral grey keyboard.



510
 Art Director/Designer/Artist: Florence Bezruczky
 Photographer: Hiro
 Publisher/Client: Olivetti Underwood Corporation

"Sensible and responsible women do not want to vote."
 Or so wrote Grover Cleveland for a 1905 Ladies Home Journal article. Notwithstanding that particular presidential opinion, most women very much wanted to vote.
 They lobbied for it. Lobbied for it. And in 1920 won it.
 Surprised America hasn't gone to hell in a handbasket because of it. So Surprised No. 2 should come as no surprise at all!
 Women, as it turns out, are every bit as sensible and responsible as you and I. Which is sensible and responsible enough to know that the world doesn't begin at the kitchen sink and end at the hair dresser's.
 With that in mind, do you really think they find the "women's magazines" however excellent, reading enough?
 Be dissuaded.
 Matter of fact, more women turn to Reader's Digest than any other magazine. Lots more. There to be informed. Widely. Helpfully. Enthusiastically.
 And Entertainingly.
 Altogether, 2 1/2 million women read The Digest each month, including 9 million prime-of-market women who simply can't be reached by McCall's, Ladies Home Journal and Good Housekeeping combined.
 In short, advertising in Reader's Digest will help you sell the biggest richest women's market in America.
 From sea to shining sea.

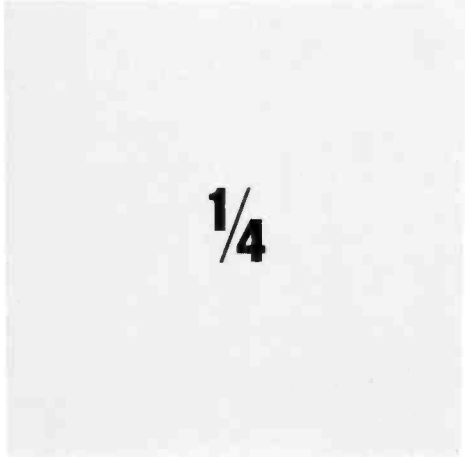


The Nineteenth Amendment gives women the right to vote.
 Like it or not.



511
 Art Director: Louis Portuesi
 Designers: Kit Hinrichs, Russell & Hinrichs
 Artist: Charles White III
 Copywriter: Ronald Schiff
 Publisher/Client: Reader's Digest

512
 Art Director/Designer: Jim Jacobs
 Photographer: Tom Cansler
 Copywriters: Spence Michlin, Bill Taylor, Jim Jacobs
 Agency: Stan Richards & Associates, Inc.
 Publisher/Client: Dallas/Ft. Worth Art Directors Club



Maybe you've won free wheels.

This is the first sweepstakes we've heard of where you know what your chances are. You've certainly won something. Maybe one of 15 American Motors' cars. Or one of 16,565 other ways of getting rolling.

You're way ahead by getting this mailing. Only 1 in every 150 people across the country has. As one of those 1-in-150 people, your chances are better than 1 in 100 that you've won some sort of vehicle. (For most sweepstakes, it's 1 in thousands.)



513
 Art Director: Herb Levitt
 Photographer: Henry Sandbank
 Copywriter: Cay Gibson
 Agency: Wells, Rich, Greene
 Client: American Motors Corp.

444 free wagons.

This truck was designed to deliver the most...
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4 free Rebels.

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514
 Art Director: Jack Sherin
 Designer: Beverly Hipsky
 Artist: Robert Frost
 Copywriter: Christine Pines
 Agency: Designers 3
 Client: Best Foods Div. Corn Products Co.

PICK-A-YEAR PARTY

Pick a year, just any year. Choose one of importance to the community or campus or one you wish you'd been around for (1066, 1492, 1900). Research local papers as well as the school and local library. If you pick a near-past year, ask the paper if you can make reproductions of the year's headline stories and news of local national and local items. Hook up a loudspeaker system for a school broadcaster to give news flashes throughout the evening and intersperse these newsy bits with records out of the past. Ask for family memories of the period and go through the dorm or house archives for records, photos, posters, etc. Do the dances of the day, feature games that were popular and fine anyone coming in out-of-era garb.

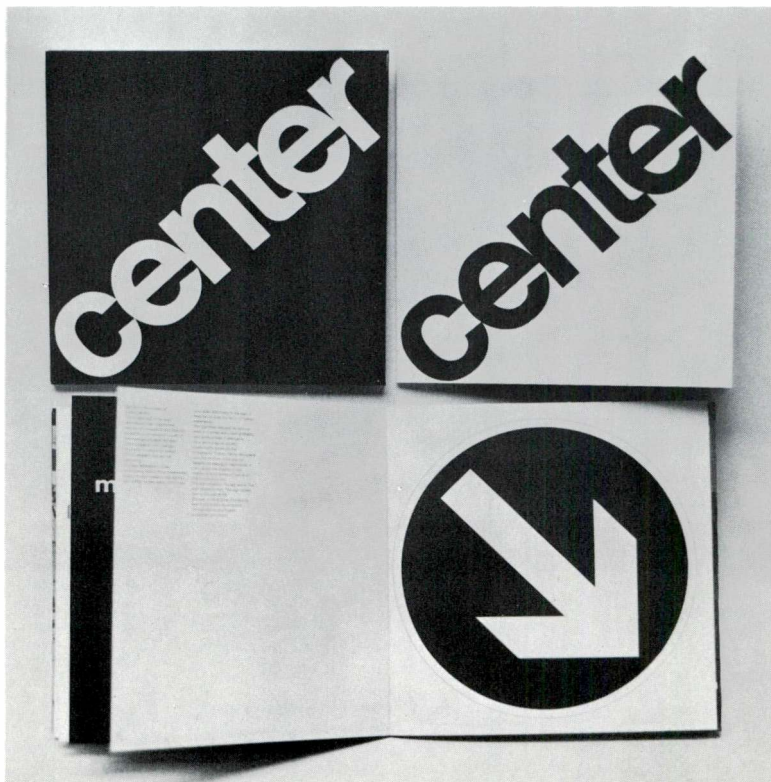
Pick a year, say 1923. Some of the headlines were ominous... Hitler named himself head of Bavaria and Chancellor of all Germany. Mussolini consolidated his dictatorship and President Harding died mid-way in his term of office. But meanwhile... Jack Dempsey defeated the Argentine, Fitz, to retain his title. Jean Eagles opened in "Rain." "The Halcyon" passed British censorship; and

G. B. Shaw presented the world with a play "Joan of Arc," a speech, "Is Civilization Desirable?" and a remark, "Santa Claus be blowed." In the world of art, cubism was on the wane and Bacon was lauded for his Lincoln Memorial. "Ulysses" was a year old and a matter of controversy, and everyone was reading "Babbalanza." Commercial radio was all of three years old. As for great findings of the year, dinosaur eggs were discovered in China and the stripping of treasure from King Tut's tomb continued. And, as for great breakthroughs, the one-piece bathing suit, rouge and lipstick and even short, short skirts were "in."

These are a few of 1923's news makers. If you have an ambitious artist in the group, ask him to do John Held-inspired murals depicting some of them. Play charades using 1923 events or play Botticelli using 1923 personalities. Since music is a must, try to rouse up such treasures as "Yes, We Have No Bananas" (a 1923 hit parader). Serve 23 Skidoo Punch, Nuts and Bolts and Jig Pies (p. 8). And, naturally, come in costumes of those roaring twenties

- 23 SKIDOO PUNCH**
 3 (6-oz) cans frozen pink lemonade
 1 (1 pint) bottle Karo light corn syrup
 2 (1 pint, 12-oz) bottles raspberry or cherry carbonated beverage
 1 (1 pint, 12-oz) bottle ginger ale
 Mix lemonade and corn syrup in a punch bowl or suitable container. Just before serving, add carbonated beverage, ginger ale and ice. Makes about 3 1/2 quarts or 19 1/2-cup servings.
- NUTS AND BOLTS**
 1/2 cup Margarine or Mince margarine
 1 tablespoon Worcestershire sauce
 1 teaspoon garlic salt
 1/2 teaspoon Italian seasoning or 1 teaspoon celery salt
 2 cups bite-size shredded wheat, rice, or toasted corn cereal
 2 cups puffed oat cereal
 1 (8-oz) package very thin pretzels
 1 (8 1/2 oz) can salted or dry roasted mixed nuts
 To prepare in an electric frypan: Melt margarine at low temperature (200 F.). Add seasonings. Add cereal, pretzels and nuts. Mix until all pieces are coated. Increase temperature to 300 F. Turn mixture over frequently. Heat about 15 minutes or until cereal is crisp. Drain on absorbent paper. Cool. Makes 7 cups.
- To prepare in an oven: Melt margarine in a small saucepan. Add seasonings. Pour cereal, pretzels and nuts into a large flat utility or jelly roll pan. Pour seasoned margarine over the mixture stirring until all pieces are coated. Bake in a 300 F. (low) oven about 30 minutes or until brown and crisp. Stir frequently. Drain on absorbent paper. Cool. Makes 7 cups.

DISTINCTIVE MERIT AWARD



515
Art Director/Designer/Artist: Giulio Cittato
Photographer: Orlando Cabanban
Copywriter: Bob Swezey
Agency: Center for Advanced Research in Design
Publisher: John Dickinson Schneider



Herst Litho Inc
525 West 52nd Street
New York N Y 10019
Circle 5-4666

516

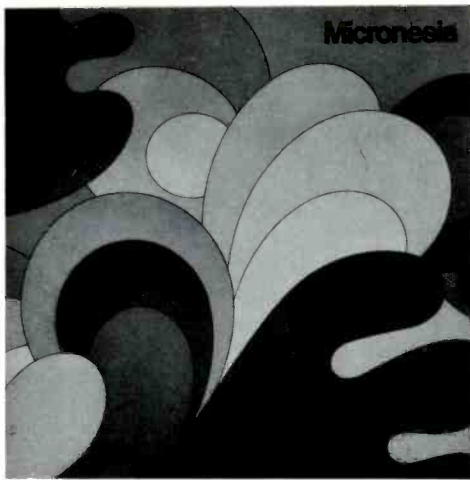
Art Director/Designer/Artist/Copywriter/Client: Arthur Boden

Trademarks by Arthur Boden

Milton Klein & Associates

2332 Morris Avenue Union New Jersey 07083





517
 Art Director: Gene Despard
 Designer/Artist: Nic Sidjakov
 Copywriter: Jerry Cowle
 Agency: Needham, Harper, & Steers
 Client: Continental Airlines

The dwellings were built of huge rock "logs" of pure volcanic basalt crystals. These 6-sided crystals are often 25 feet or more in length and from 3 to 12 feet in diameter.



You can enter the city by boat during high tide. The Germans once cleared the entire city, but now only the Place of the Dead, a walled structure large as a city block, is kept free from the inexorable mangrove jungles.

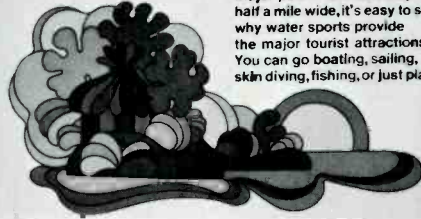
Ponape is called "The Garden Isle" and rightly so. Almost 200 inches of rainfall a year makes the island thick with luxuriant foliage, exotic flowers, and an abundance of fruits and vegetables. The heady scent of its flora fills the air. One can ride up a narrow river to the site of cascading waterfalls and perhaps glimpse a lovely maiden bathing in the mist. Everywhere you go, you walk in beauty.

Majuro.

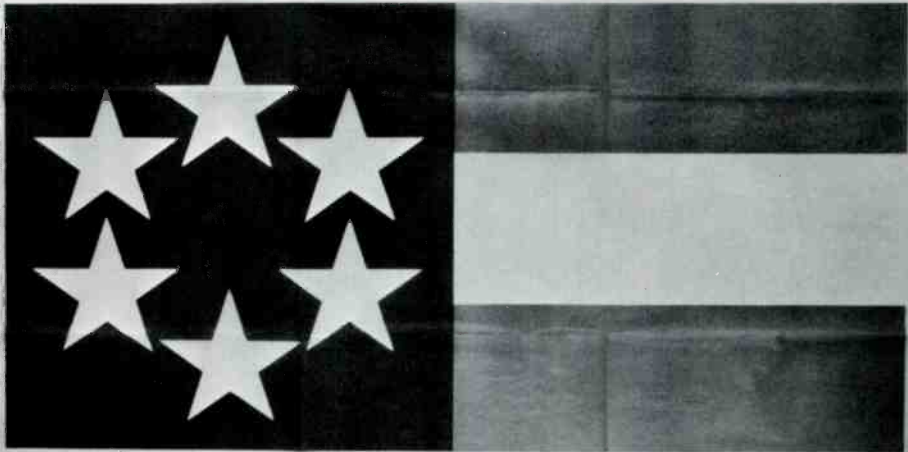
Majuro is the focal point of the Marshall Islands District, better known to Americans for Bikini and Eniwetok. This is the closest island group to Hawaii. Try to dream up the perfect atoll, and Majuro will surpass it in length, width, color, or all-around beauty. For 35 miles, its blue lagoon sparkles like a mountain lake.

On the windward side, the ocean pounds with a never-ending roar. While to the leeward, the lagoon laps gently on sand beaches so perfectly white they dazzle the eye. Once you see Majuro you can understand why Robert Louis Stevenson described it as "the pearl of the Pacific".

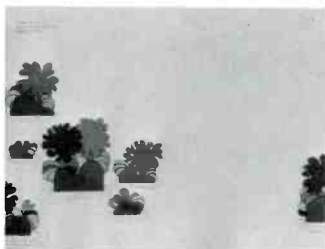
Majuro is the ideal island to be marooned on—with or without a pin-up girl! With the major part of the atoll only half a mile wide, it's easy to see why water sports provide the major tourist attractions. You can go boating, sailing, skin diving, fishing, or just plain



AIR MICRONESIA



Continental Airlines is proud to announce the launch of Air Micronesia, a new service connecting the United States and the Pacific Islands. This service is a direct result of the partnership between Continental Airlines and the Micronesia Air Corporation. Air Micronesia will provide a direct flight from Honolulu, Hawaii to Majuro, Marshall Islands, and then to other islands in the region. This service is a significant step in the development of the Pacific Islands and will provide a much-needed link to the United States. For more information, please contact Continental Airlines at 1-800-854-2222.



518
 Art Director: Gene Despard
 Designer/Artist: Nic Sidjakov
 Copywriter: Jerry Cowle
 Agency: Needham, Harper & Steers
 Client: Continental Airlines



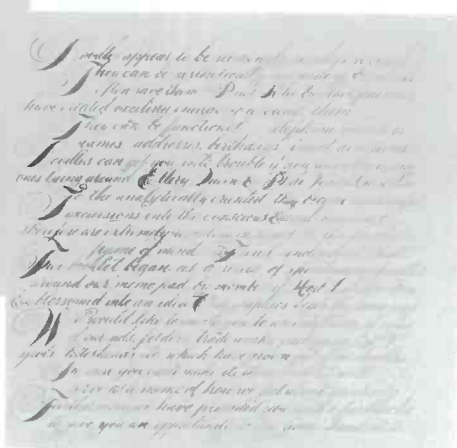
519

Art Director: William Harrison
 Designers: William Harrison, George MacFail
 Photographer: Ray Jacobs
 Copywriter: Ralph Martinson
 Agency: Cummins, MacFail & Nutry
 Client: Baxter Laboratories

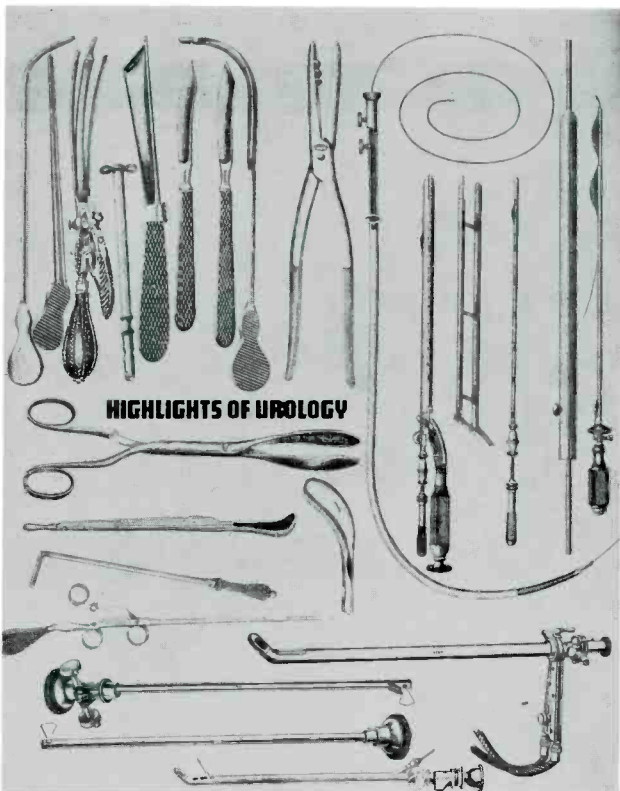


520

Art Director: Suren Ermoyan
 Designers: Suren Ermoyan, Frank Marculiano
 Artist: Stan Uydess
 Copywriter: Nick Wedge
 Agency: Ermoyan House Inc.
 Publisher/Client: American Airlines



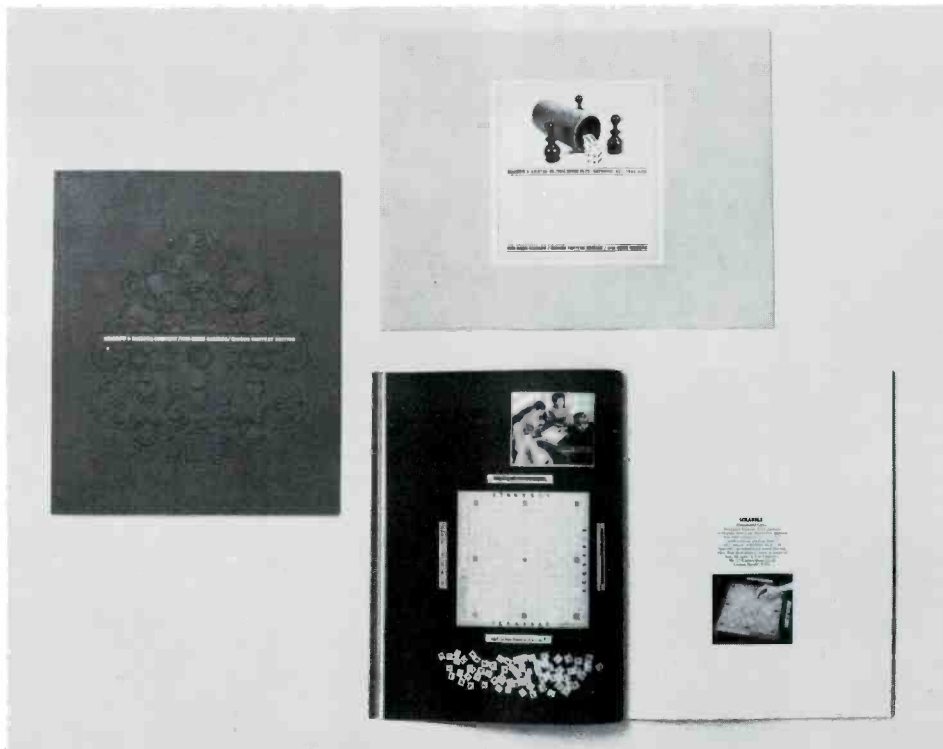
521
 Art Director/Designer/Writer: Ernie Smith
 Artists: John Alcorn, Arnold Arlow, R. O. Blechman,
 Lowell Bodger, Alan Cober, Etienne Delessert,
 Fran Elfenbein, Barry Geller, Gerry Gersten, Milton Glaser,
 Herb Lubalin, Alan Peckolick, Tony Saris, Daniel Schwartz,
 Chas. B. Slackman, Ernie Smith, Jerome Snyder,
 Ruffins-Taback, Diana Wilko
 Agency: Herb Lubalin Inc.
 Script: Hal Fiedler



522
 Art Director/Designer: Phil Fiorello
 Artist: George Schwenk
 Photographer: The Bettmann Archive
 Agency: Robert E. Wilson Inc.
 Client: Eaton Laboratories

523

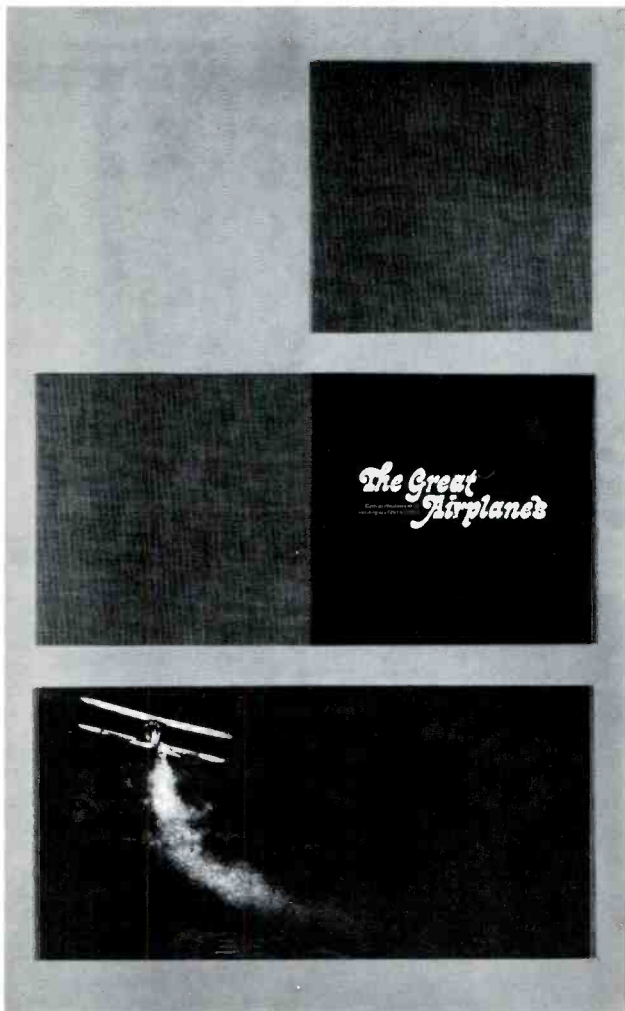
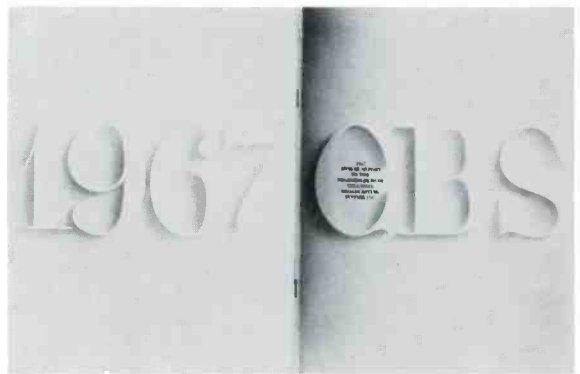
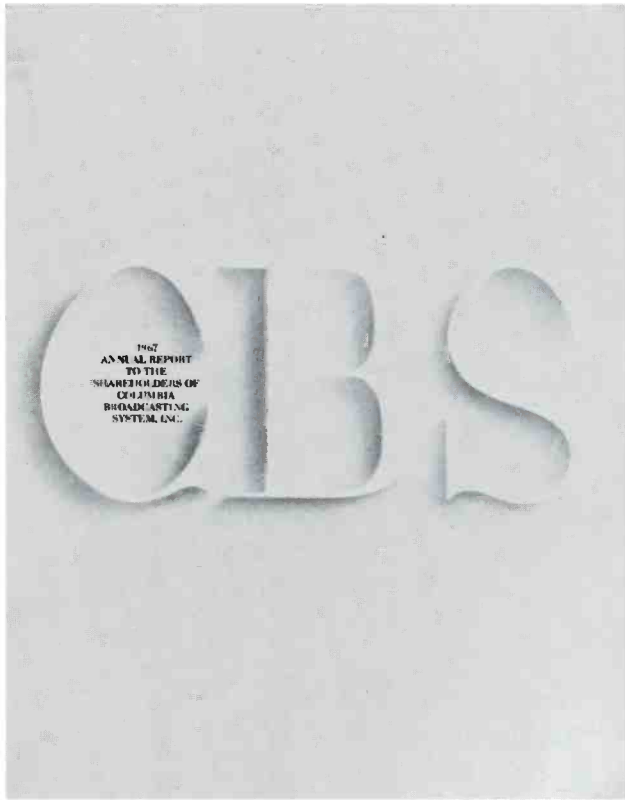
Art Director/Designer/Artist: Eisenman & Enock
Photographer: Arnold Beckerman
Copywriter: Eisenman & Enock
Agency/Client: Eisenman & Enock Inc.



524

Art Director: Leonard Markman
Designers: Leonard Markman, Leonard Bruno
Artist: Diane Ippoldo
Photographer: Michael Chassid
Copywriter: Lee Tiffany
Agency: Bruno, Mease, Markman
Client: Selchow & Righter

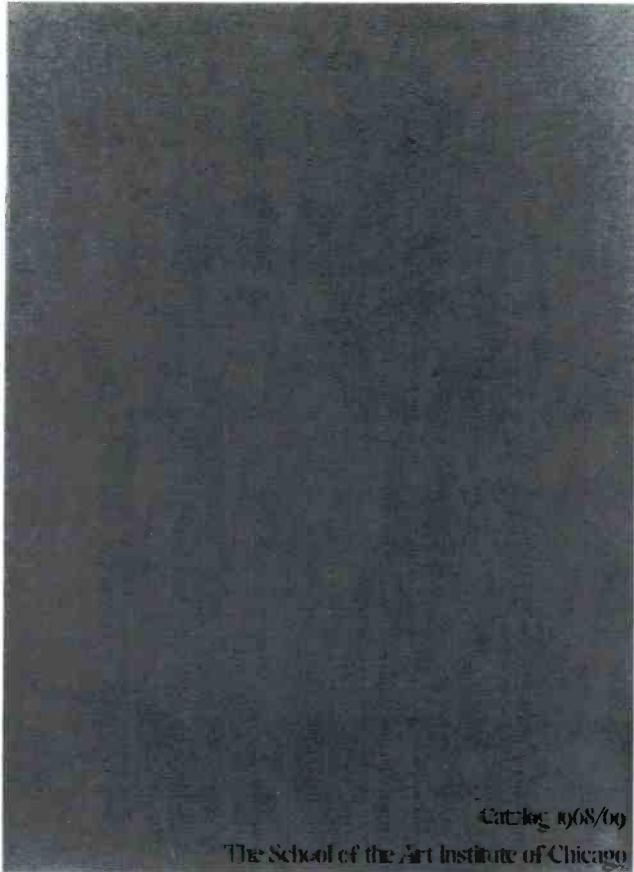
Art Director: Lou Dorfsman
Designers: Lou Dorfsman, Andy Morimoto
Artist: Nicholas Fasciano
Photographer: Various Photographers
Agency/Client: Columbia Broadcasting System, Inc.



526
Art Director: Gips & Danne
Designer: Richard Danne
Photographer: Hermann Bachmann
Copywriter: Benno Isaacs
Client: Rapoport Printing Corp.

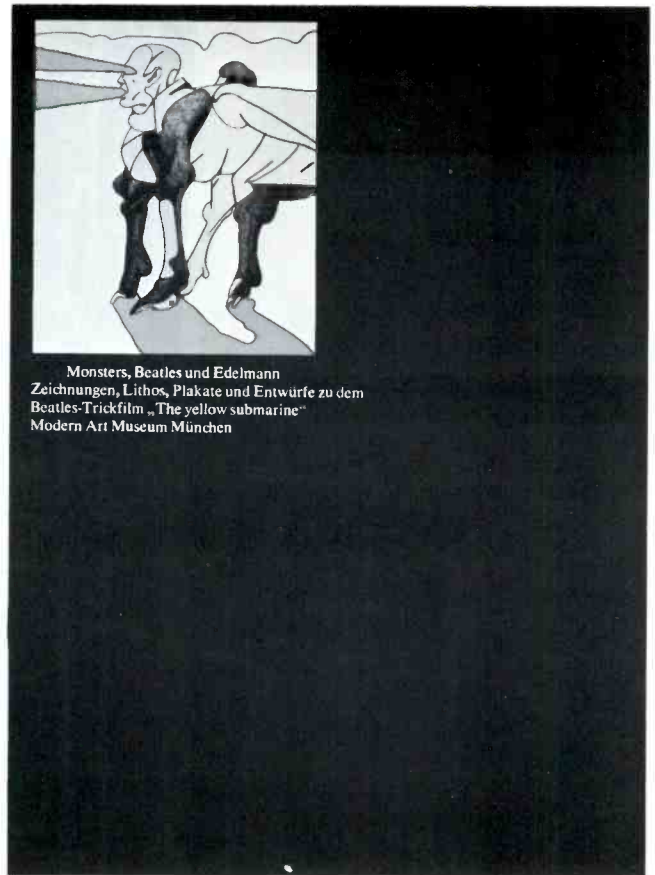
527

Art Director/Designer: Lawrence Levy
Photographer: Burton L. Rudman
Copywriter: Jasper San Fratello
Agency: Lawrence Levy Design
Client: The School of Art Institute, Chicago

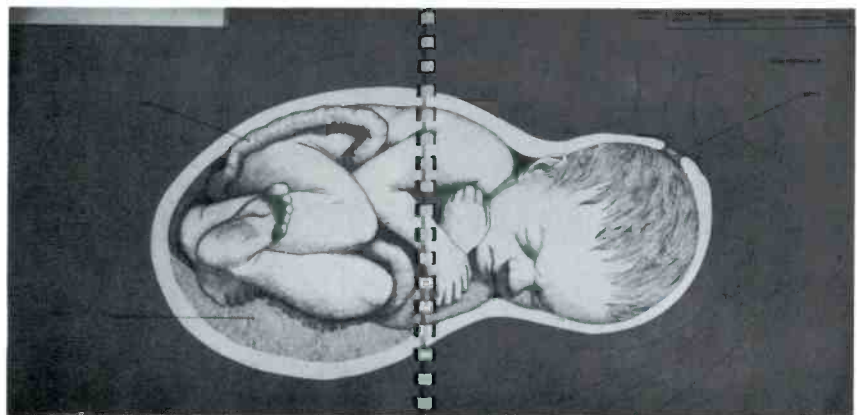


528

Art Director: Willy Fleckhaus
Designer/Copywriter: Heinz Edelmann
Publisher: Modern Art Museum



Monsters, Beatles und Edelmann
Zeichnungen, Lithos, Plakate und Entwürfe zu dem
Beatles-Trickfilm „The yellow submarine“
Modern Art Museum München



529

Art Director/Designer: Dick Russinko
Artist: George Schweneck
Copywriter: Jane Sarnoff
Agency: Sudler & Hennessey, Inc.
Client: Eli Lilly and Company



530
 Art Director: George Lois
 Designer: Kurt Weihs
 Photographer: William Viola
 Copywriter: Eike Haberland
 Agency: Lois Holland Callaway Inc.
 Client: D'Arcy Galleries

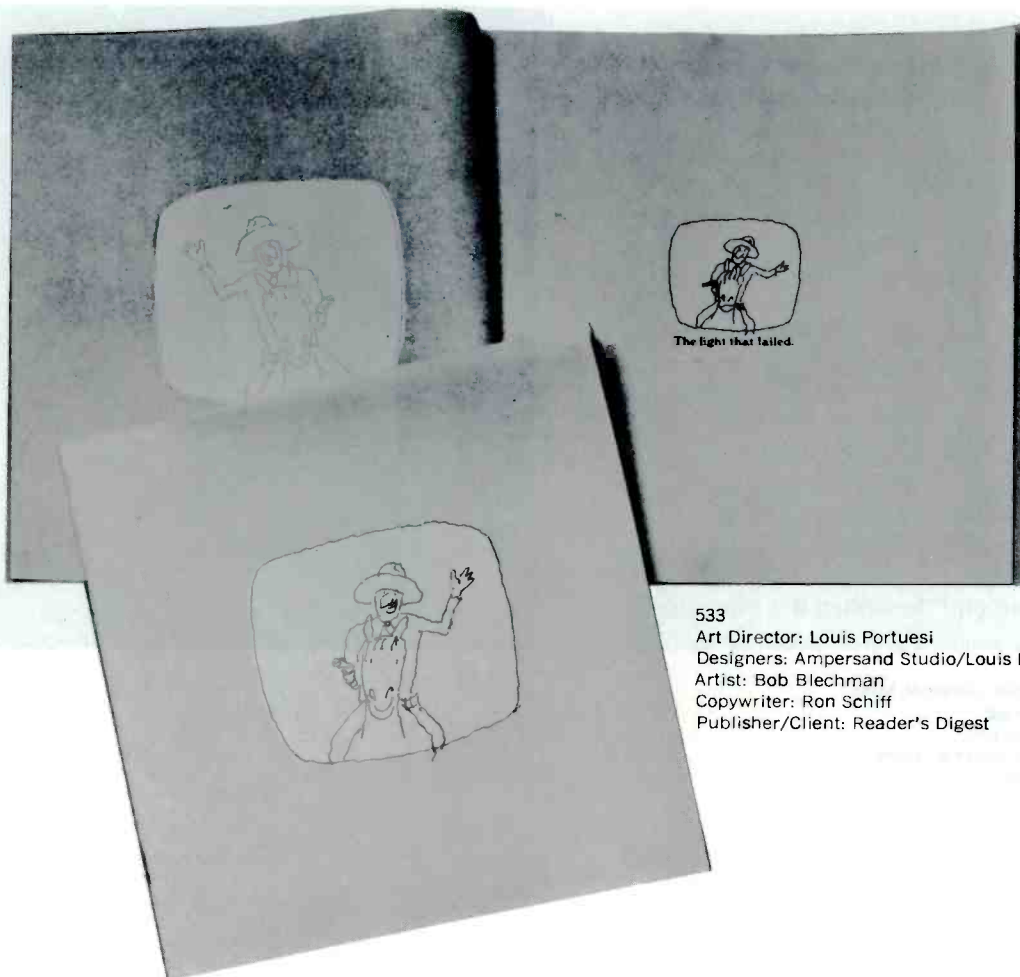
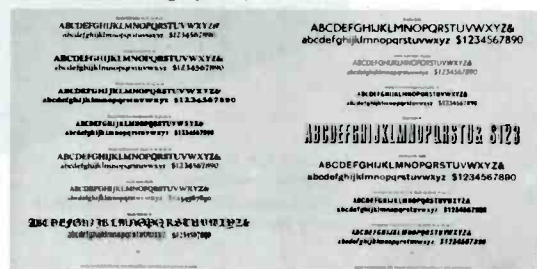


531
 Art Director: Stan Richards
 Designer/Artist: Jim Jacobs
 Copywriters: Jim Jacobs, Stan Richards
 Agency: Stan Richards & Assoc. Inc.
 Client: Canterbury Press



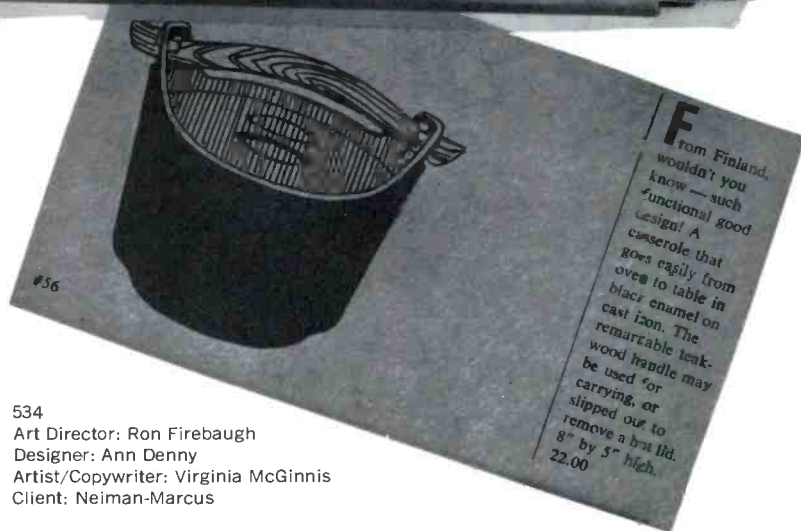
532

Art Director/Designer: Robert V. Prestly
 Copywriter: Barney Murtagh
 Client: Quad Typographers, Inc.



533

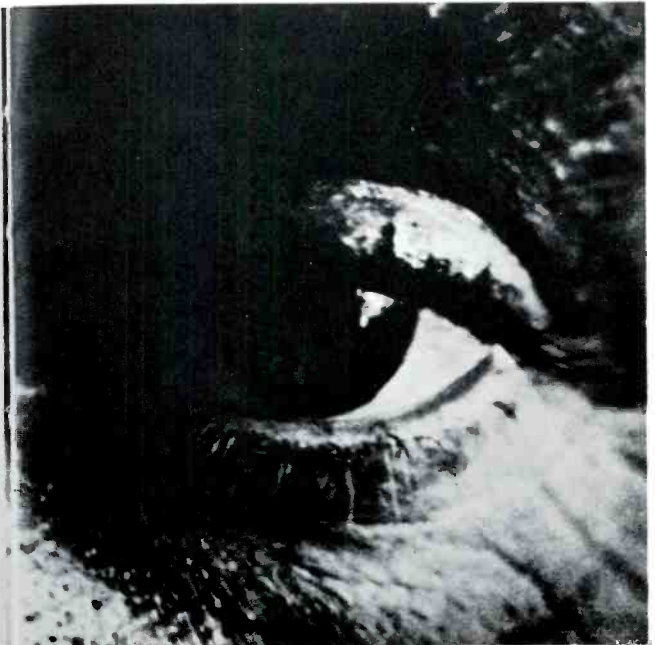
Art Director: Louis Portuesi
 Designers: Ampersand Studio/Louis Portuesi
 Artist: Bob Blechman
 Copywriter: Ron Schiff
 Publisher/Client: Reader's Digest



534
 Art Director: Ron Firebaugh
 Designer: Ann Denny
 Artist/Copywriter: Virginia McGinnis
 Client: Neiman-Marcus

but how many of us in this room can make that statement? I know I can't claim either half of it. A degree of affluence has come to be taken for granted. And perhaps some of us today and our children start out with a degree of indifference toward the pursuit of economic goals. As a result of the long term absence of really pressing economic needs, the dollar has suffered spiritual as well as fiscal inflation.

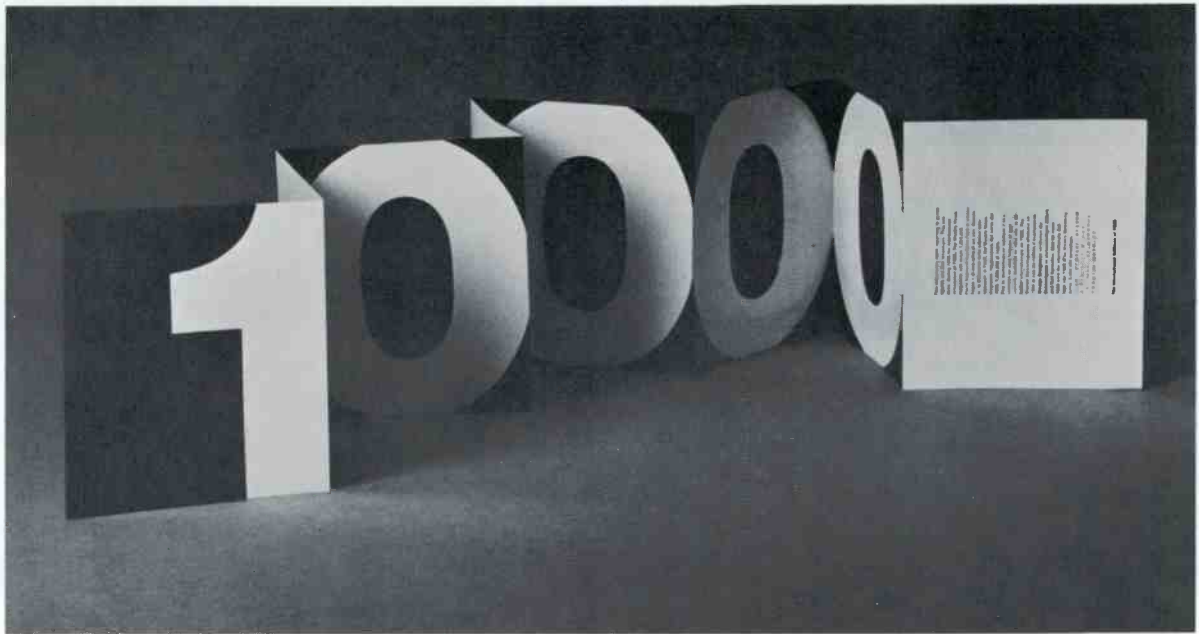
The next strain of disenchantment is almost the counterpoint of the first. It is, of course, real and painful to all of us. It concerns the continued presence of millions of very poor in the midst of a very rich society. And the question quite correctly being asked is, "How can a society that prides itself on its productivity 'in which I am so comfortable' leave 20% of its citizens destitute? Something must be wrong." And often it is the business



534A
 Art Director/Designer: James N. Miho
 Photographer: I. Grigg
 Copywriter: Paul Harper
 Agency: Needham Harper & Steers
 Client: Beloit College

535

Art Director: Gips & Danne
Designer: Richard Danne
Copywriter: Ernie Hill
Client: Time, Inc.

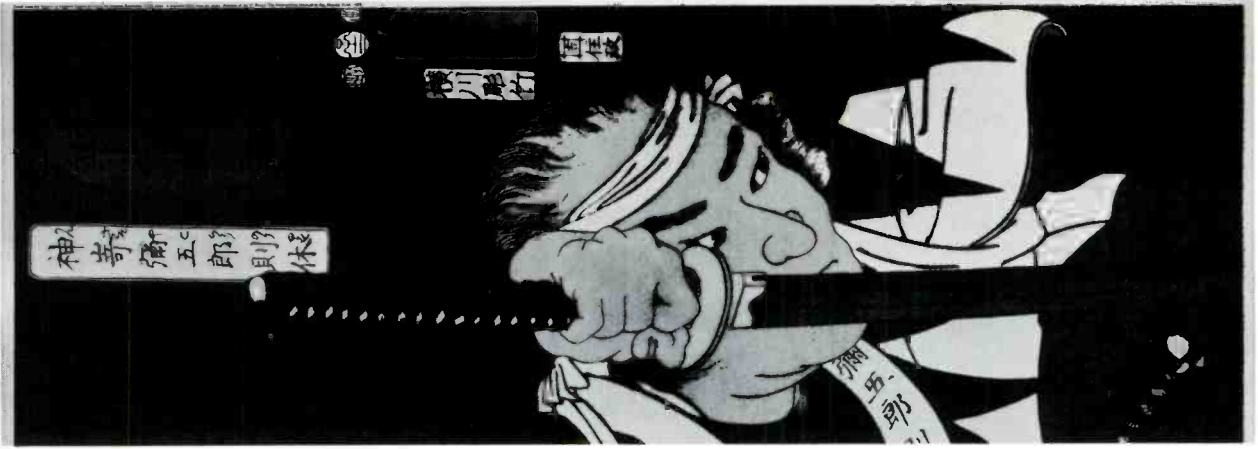


BOOKLETS: 6 PAGES OR LESS



536

Art Director: Joe Suplina
Designer: Roz Hagler
Artist: Sean Harrison
Copywriter: Tom Hackett
Agency: Delehanty, Kurnit & Geller
Client: Talon, Inc.



12
 Reasons to Join
 The Metropolitan
 Museum of Art

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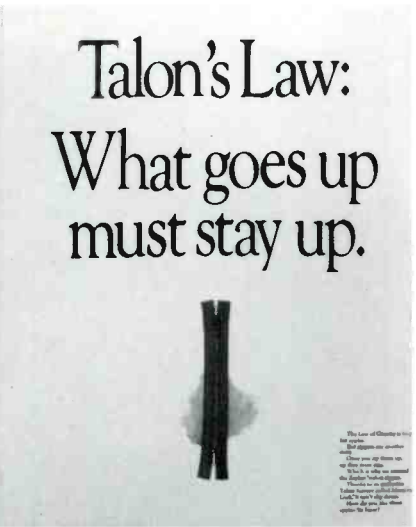
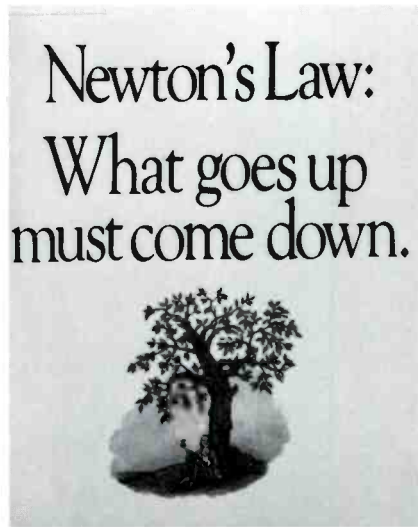
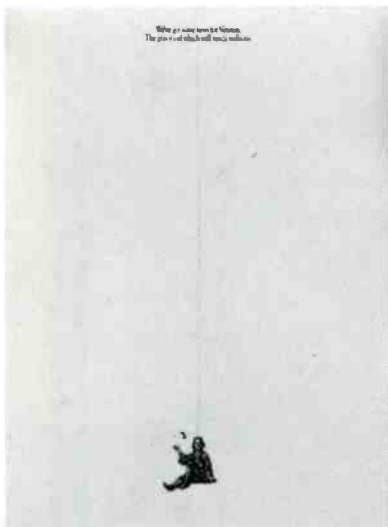
96

97

98

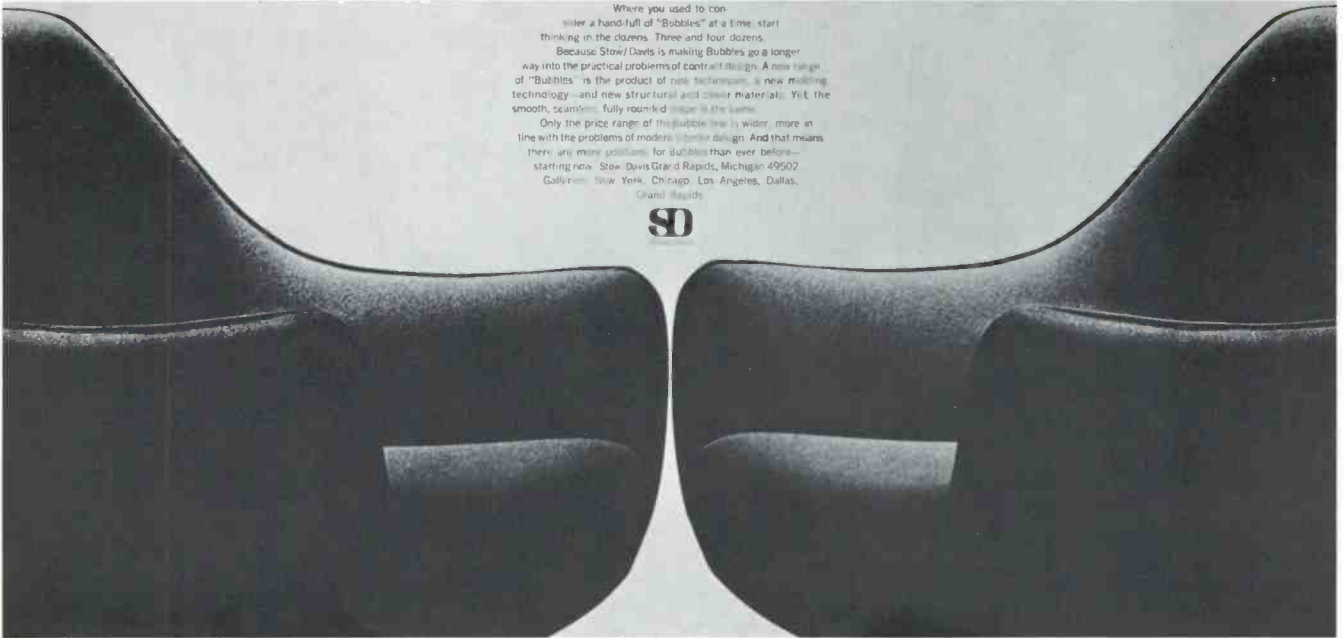
99

100



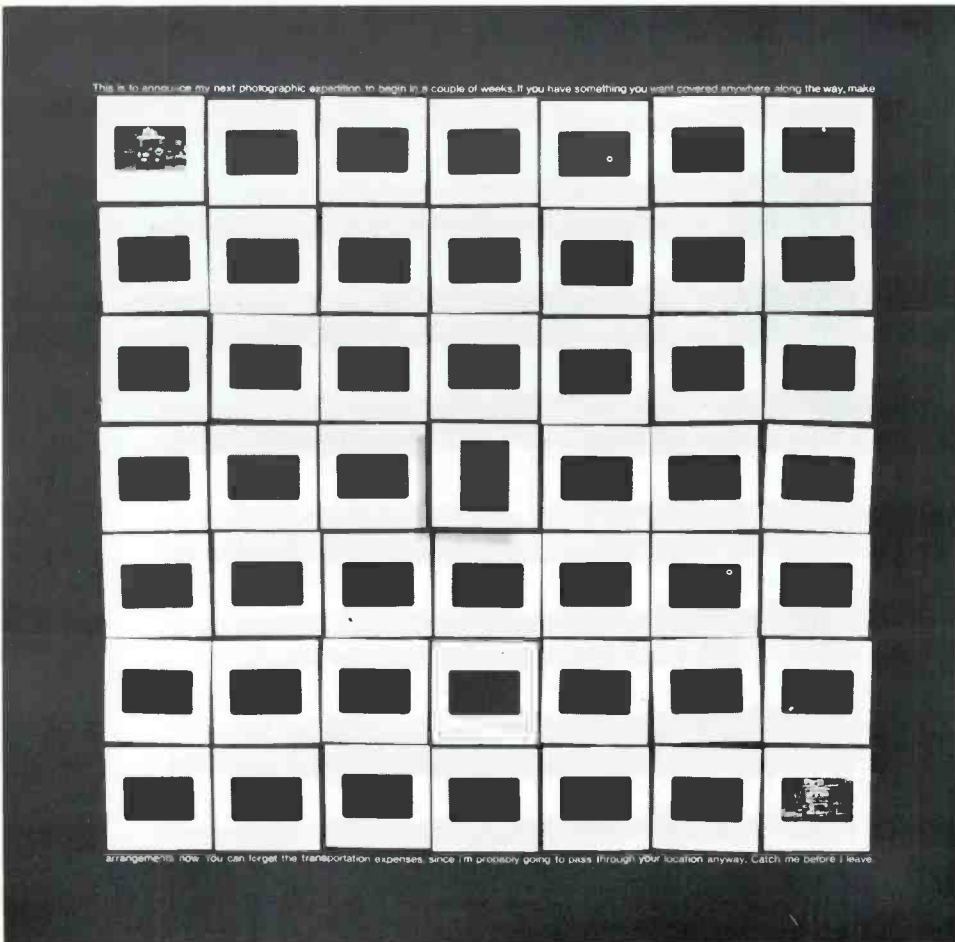


541
 Art Director: Richard B. Luden
 Designer: Gil Harris
 Photographer: Richard Marx
 Copywriter: Joyce Litt
 Agency: Sweet and Company
 Client: Stow/Davis



Where you used to con-
 sider a hand-full of "Bubbles" at a time, start
 thinking in the dozens. Three and four dozens.
 Because Stow/Davis is making Bubbles go a longer
 way into the practical problems of contrail design. A new range
 of "Bubbles" is the product of new techniques, a new melting
 technology—and new structural and clear materials. Yet, the
 smooth, seamless, fully rounded shape is the same.
 Only the price range of the bubble line is wider, more in
 line with the problems of modern interior design. And that means
 there are more positions for bubbles than ever before—
 starting now. Stow/Davis Grand Rapids, Michigan 49502
 Galleries: New York, Chicago, Los Angeles, Dallas,
 Grand Rapids

SD



This is to announce my next photographic expedition to begin in a couple of weeks. If you have something you want covered anywhere, along the way, make

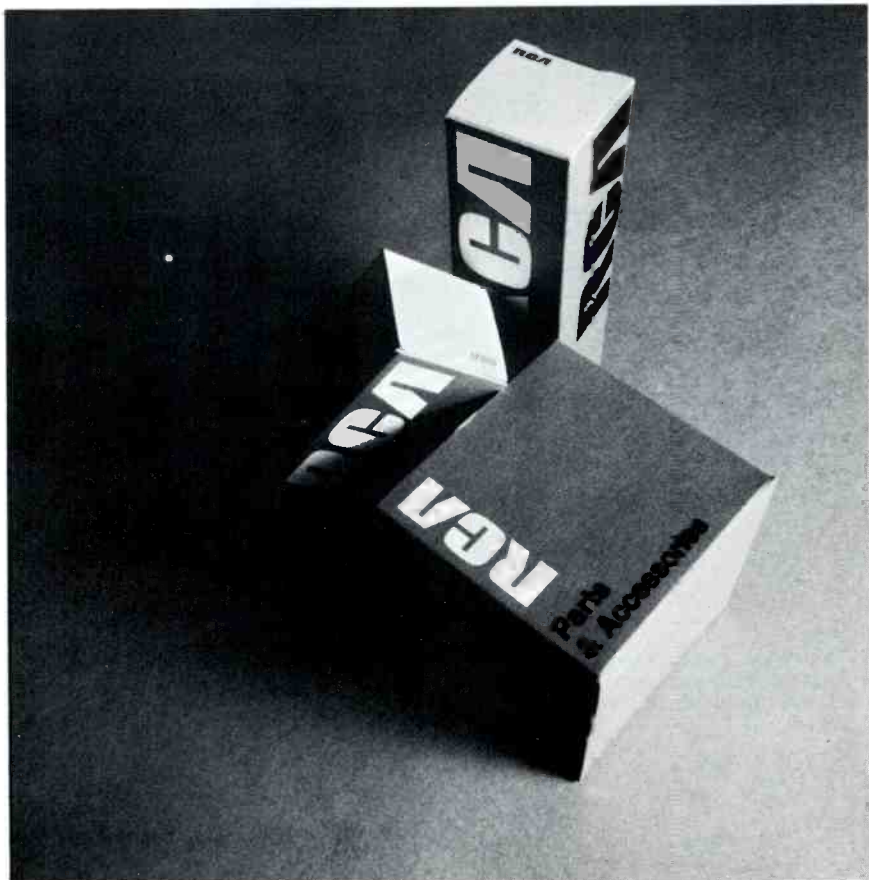
arrangements now. You can forget the transportation expenses, since I'm probably going to pass through your location anyway. Catch me before I leave.

542
 Art Director/Designer/Artist/Agency: Joan & Bryce Browning
 Client: Ron Turner Photography

543
Art Director: Dave Epstein
Designers: Nicole Archer, Harold Samuels
Agency: Dave Epstein, Inc.
Client: Adult Leisure Products Corp.

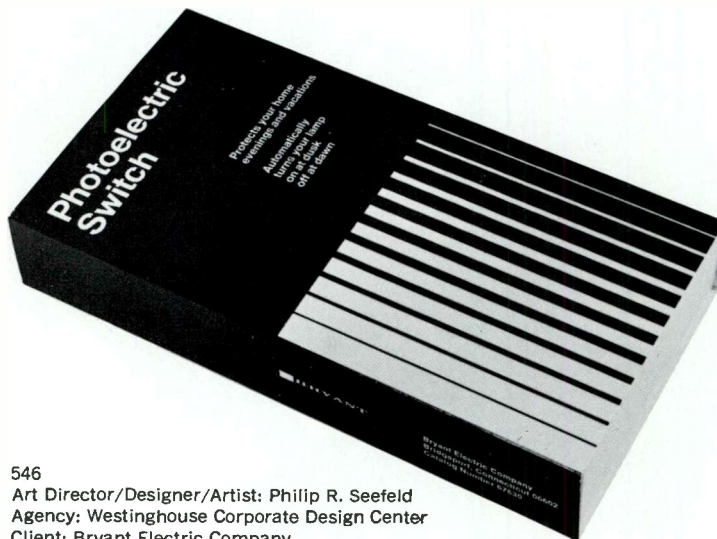
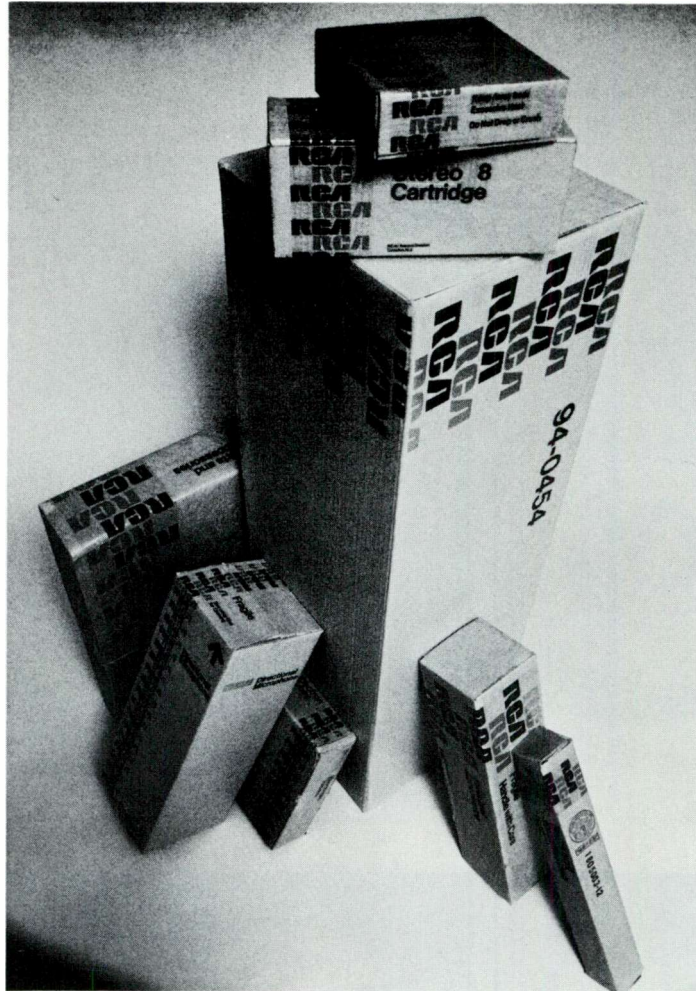


PACKAGING



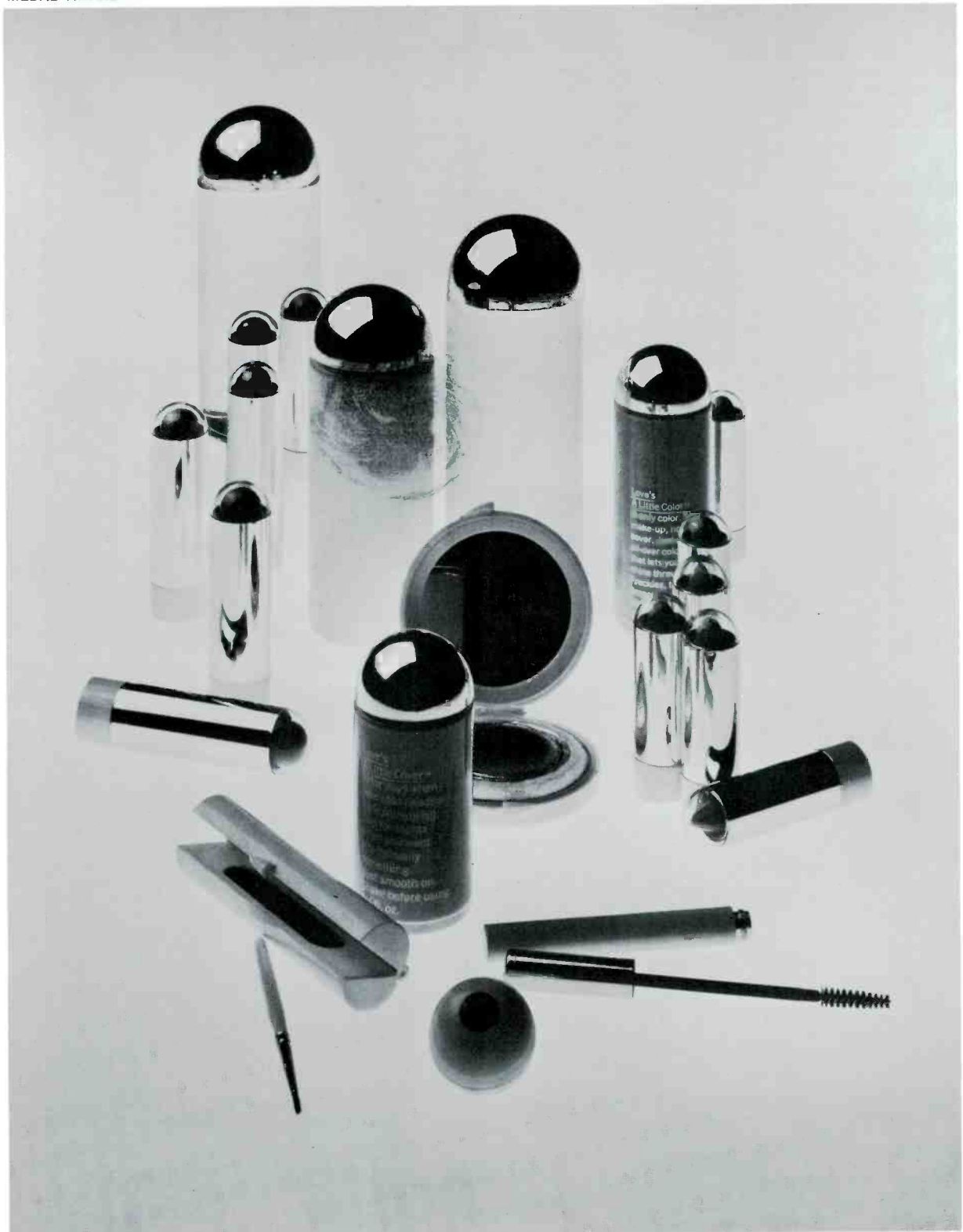
544
Art Director: Eugene J. Grossman
Designer: Norbert Oehler
Photographer: Joseph Diamond
Agency: Lippincott & Margulies, Inc.
Client: RCA Corporation

545
Art Director: Eugene J. Grossman
Designer: Norbert Oehler
Photographer: Joseph Diamond
Agency: Lippincott & Margulies, Inc.
Client: RCA Corporation



546
Art Director/Designer/Artist: Philip R. Seefeld
Agency: Westinghouse Corporate Design Center
Client: Bryant Electric Company

MEDAL AWARD



547
Art Director: Murray Jacobs
Designers: M. Jacobs, C. Gibson
Copywriter: Cay Gibson
Agency: Wells, Rich, Greene
Client: Menley & James, Ltd.

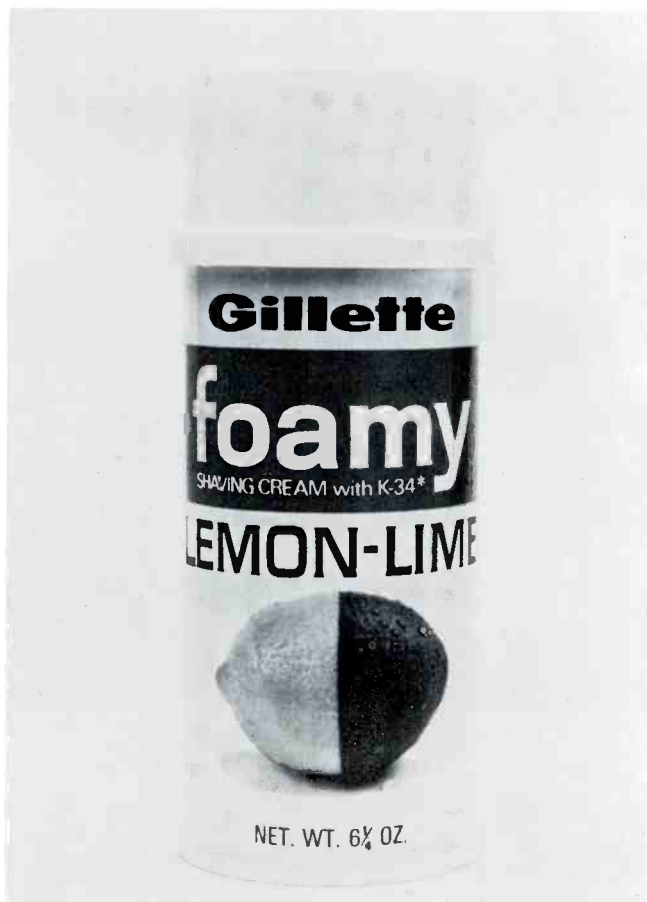
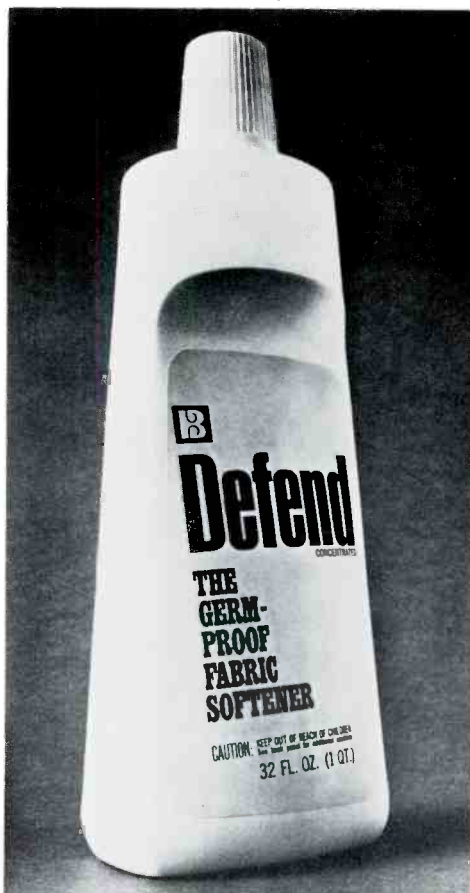
548

Art Director: Eugene J. Grossman
Designer: Norbert Oehler
Photographer: Louis Skolnick
Agency: Lippincott & Margulies, Inc.
Client: Bendix Corporation



549

Art Director: Allan Buitekant
Designer: Samuel J. Rivman
Copywriter: John Crawford
Agency: Firestone and Associates, Inc.
Client: The Barcolene Company



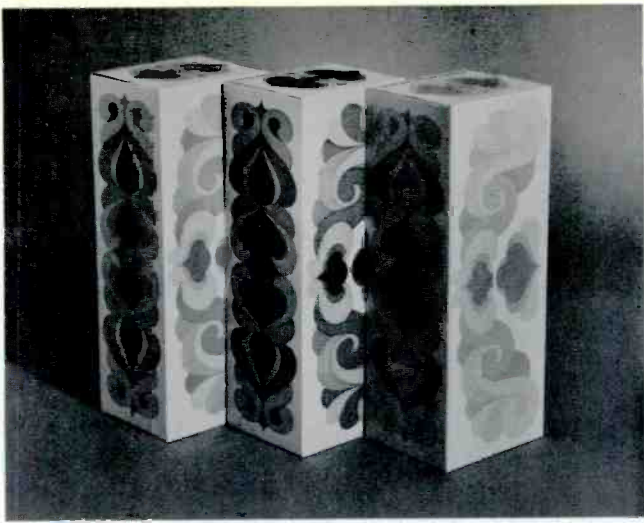
550

Art Director/Designer: Joseph Tranchina
Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: The Gillette Toiletries Company

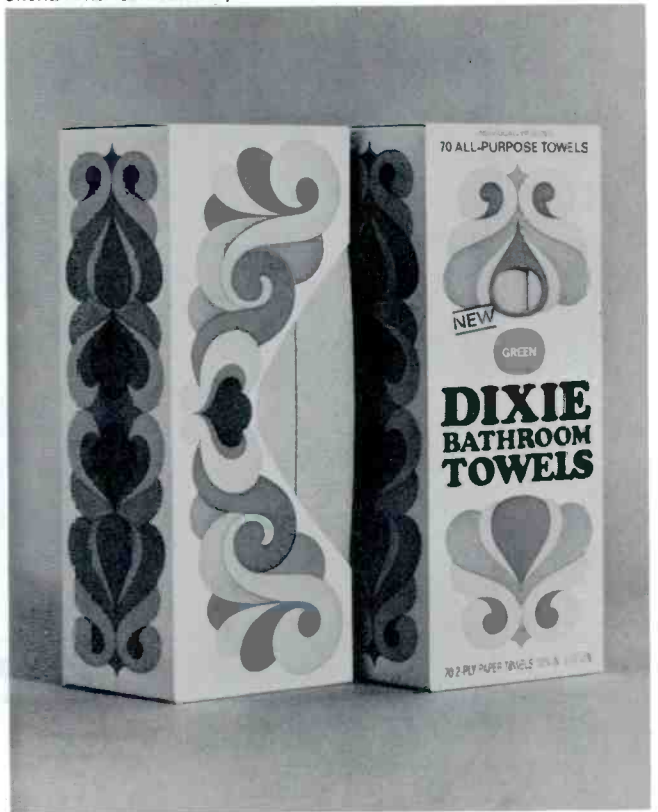
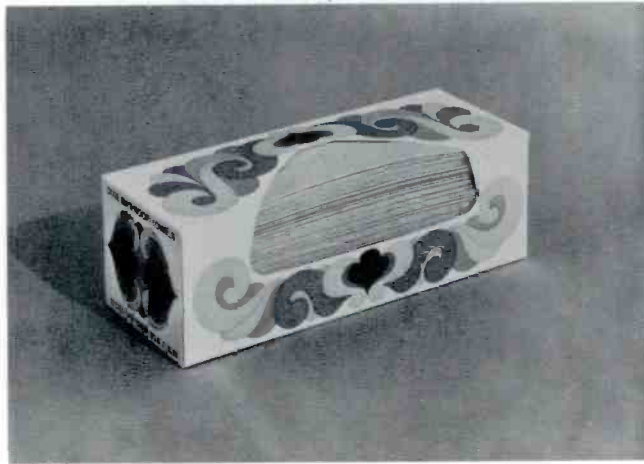


551

Art Director/Designer/Artist: M. A. Ettlinger
Copywriter: Frank Lengworth
Agency: M. A. Ettlinger, Inc.
Client: Hercules Chemical Co., Inc.



552
 Art Director: Saul Bass
 Designers: Paul Bruhwiler, Saul Bass
 Artist: Saul Bass & Associates
 Client: American Can Corp.



553
 Art Director: Gollin & Bright
 Designers: Keith Bright, Jerrol Richardson, Norman Gollin
 Artist: Jerrol Richardson
 Client: Colgate Palmolive

554
 Art Director/Designer: Kurt Weihs
 Photographer: Ira Mazer
 Copywriter: Ron Holland
 Agency: Lois Holland Callaway Inc.
 Client: Stevens Hosiery



555
 Art Director/Designer/Artist: Ira Schwartz
 Client: Faberge, Inc.



556
 Art Director: G. Bist
 Designer: J. E. Tweedle
 Agency: McLaren Advertising Co. Ltd.
 Client: Beau Chateil Wines Ltd.

558

Art Director/Designer/Artist: George Thornton
Copywriter: John McNally
Agency: John McNally & Associates
Client: Chateau-Gai Wines Limited

557

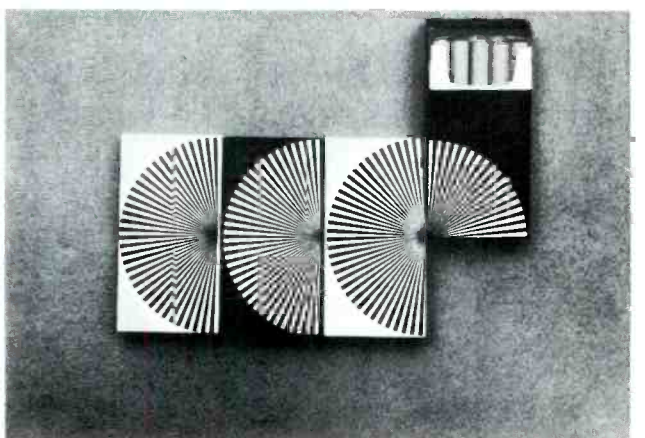
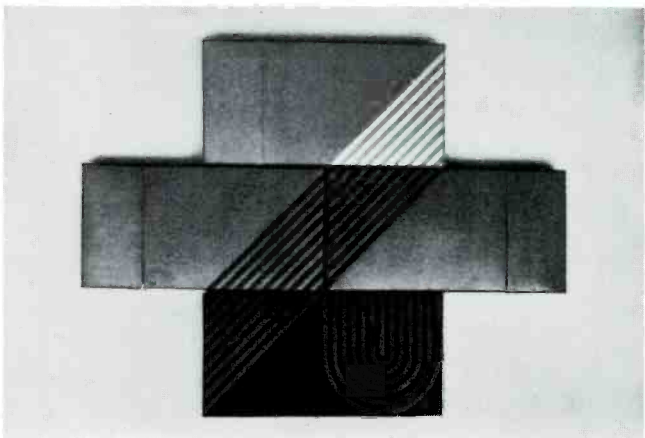
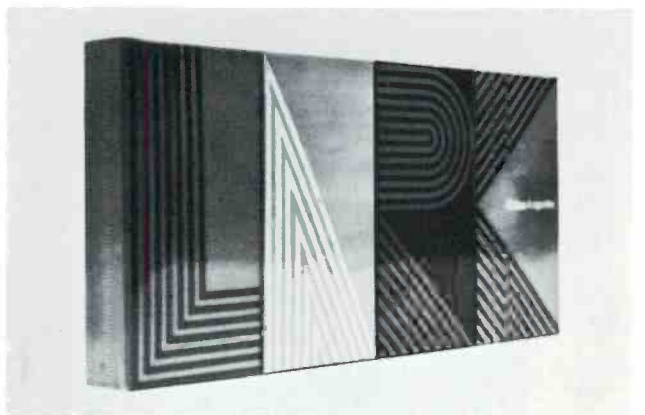
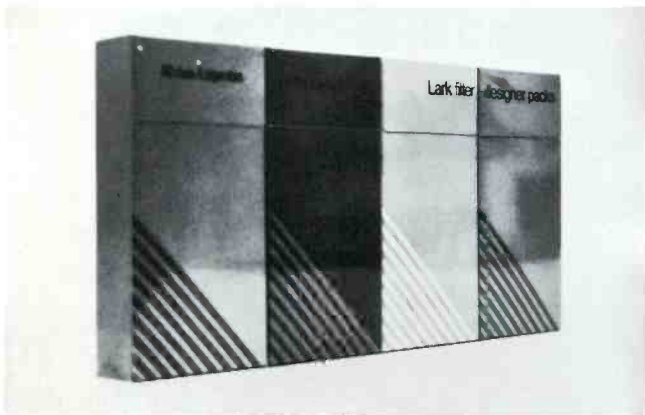
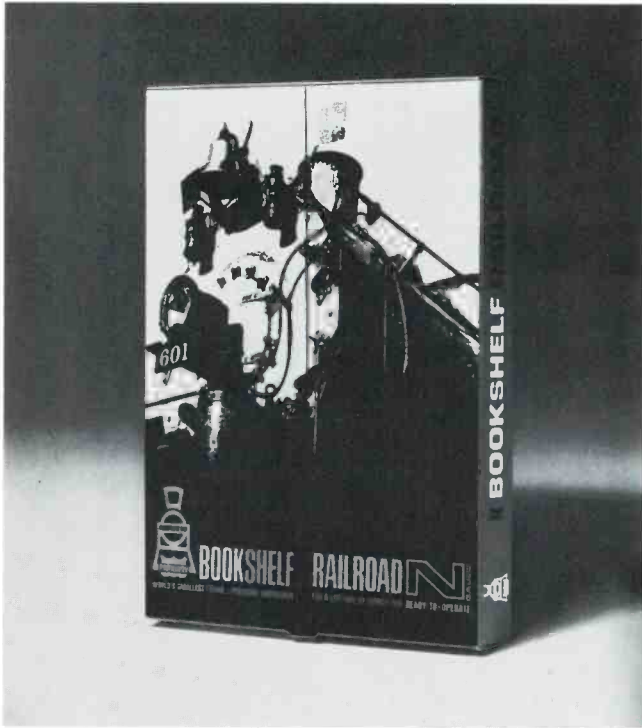
Art Director: Arthur Eilertson
Designer: Staff
Agency: Gregory Fossella Associates
Client: Sylvania



559

Art Director: Robert Marona
Designer: Peggy Bailey
Artists: Peggy Bailey, David Halpern
Agency: deMartin-Marona & Associates, Inc.
Client: Morton Salt Company

560
 Art Director/Designer: Si Friedman
 Copywriter: Joel Cahn
 Agency: Si Friedman Assoc., Inc.
 Client: Parkway Industries Co.

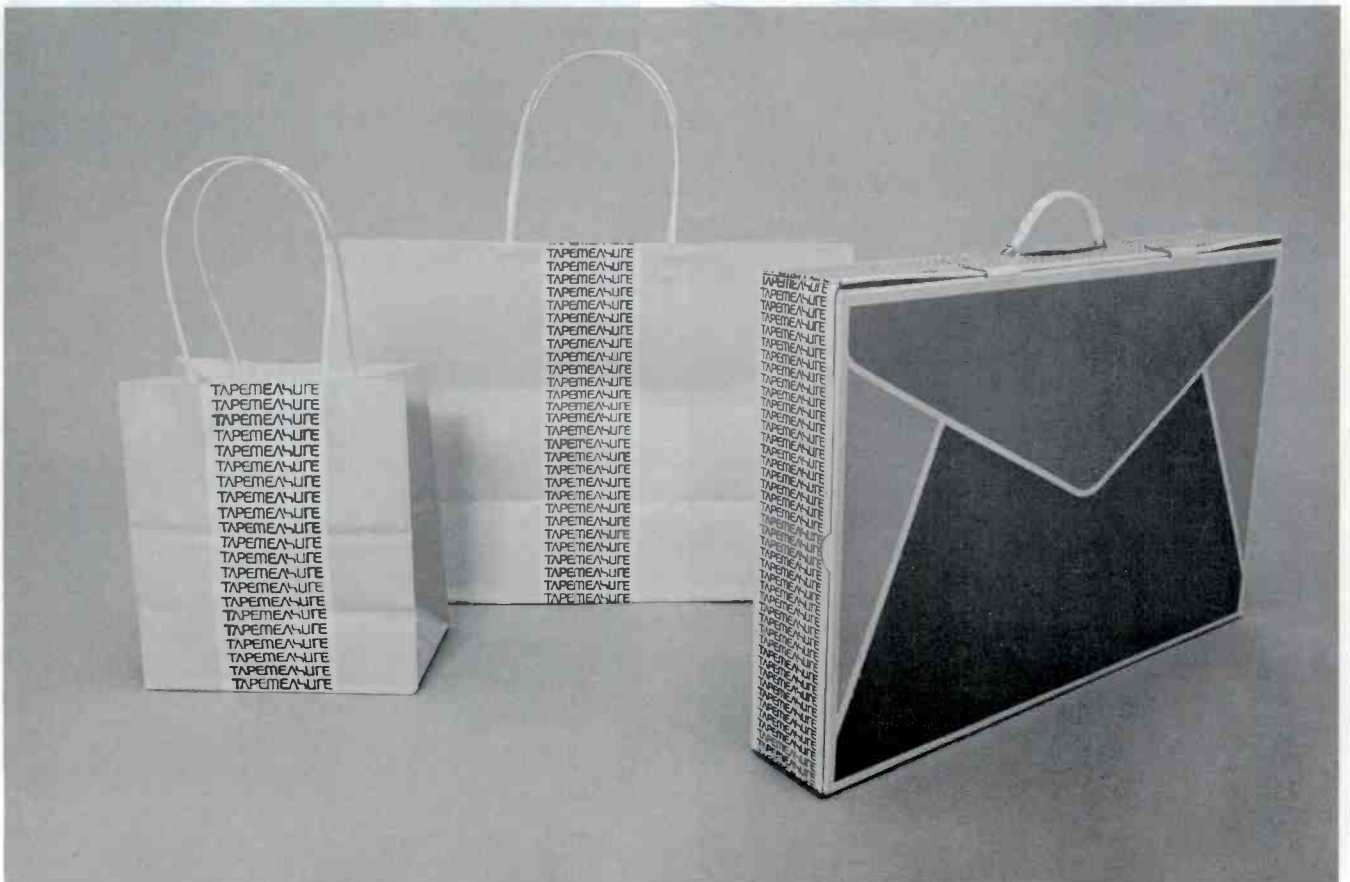
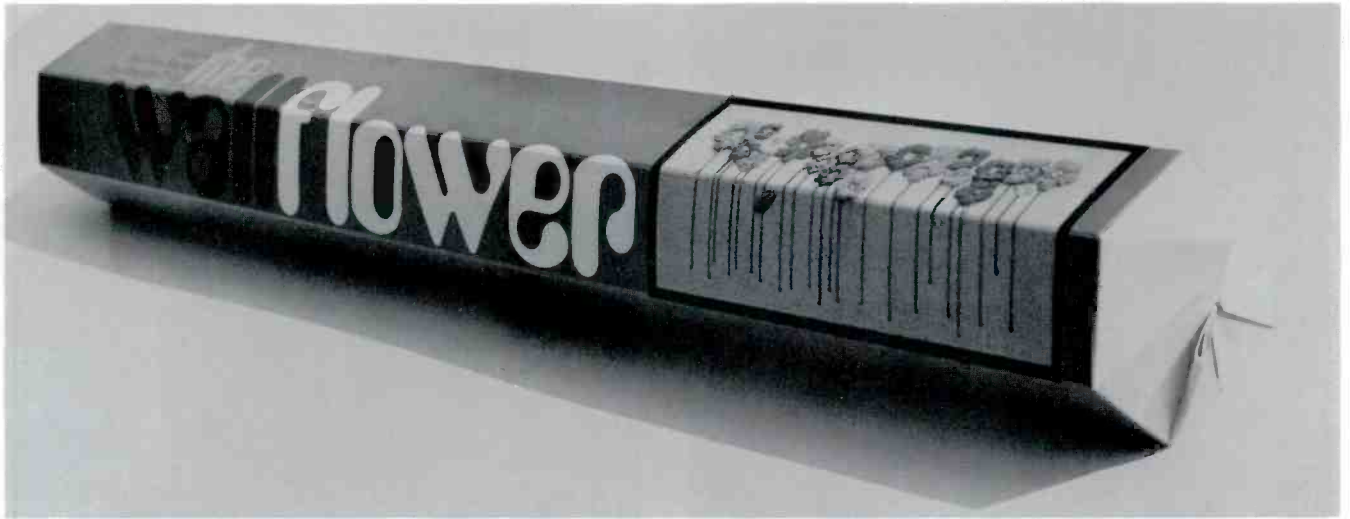


561
 Art Director: Robert Hungerford
 Designer/Artist: George Tscherny
 Agency: J. Walter Thompson Co., Inc.
 Client: Liggett & Myers

DISTINCTIVE MERIT AWARD

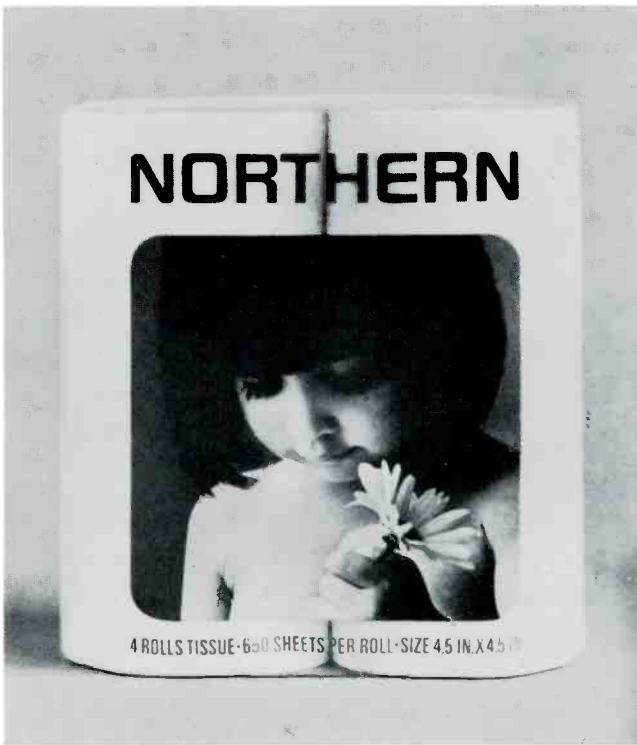
562

Art Director/Designer: Cal Freedman
Artist/Agency: Cal Art & Associates
Photographer: Michael Le Roy
Copywriter: Jaclynne Jacobs
Client: The Extension

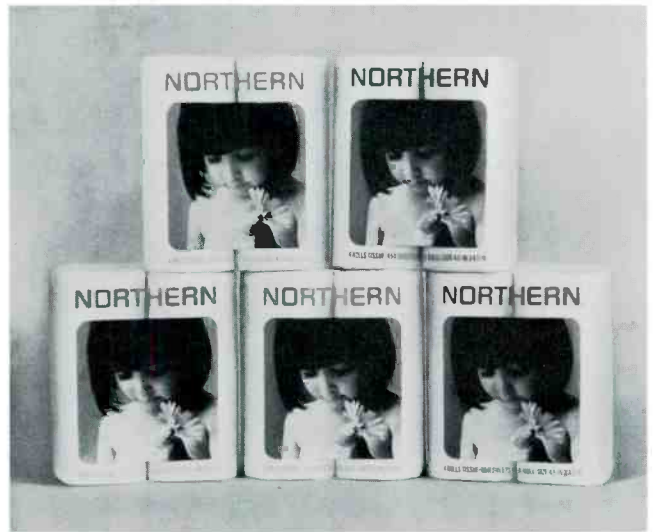


563

Art Director/Designer/Artist/Copywriter: Sheila Hoffman
Agency: Hoffman Graphics
Client: Tapemeasure Stores



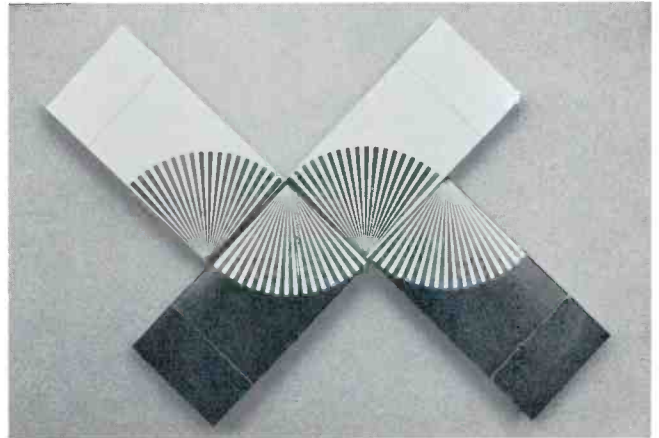
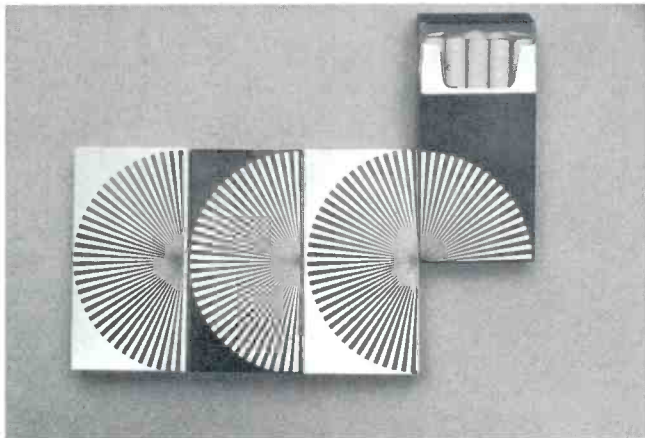
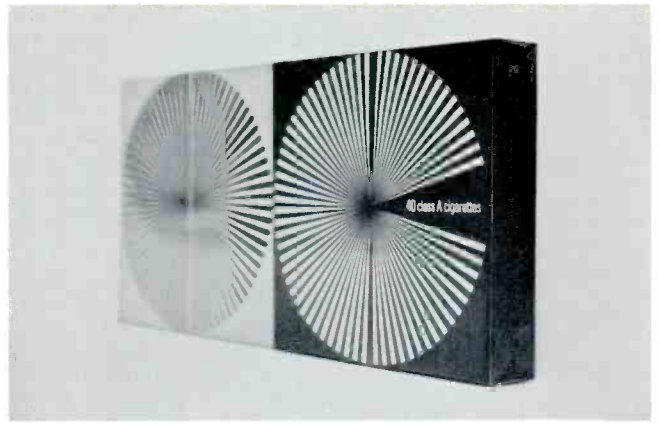
564
 Art Director: Fred Hutton
 Designers: Saul Bass, Fred Hutton
 Artist: Saul Bass & Assoc.
 Photographer: Jerry White
 Client: American Can Corp.



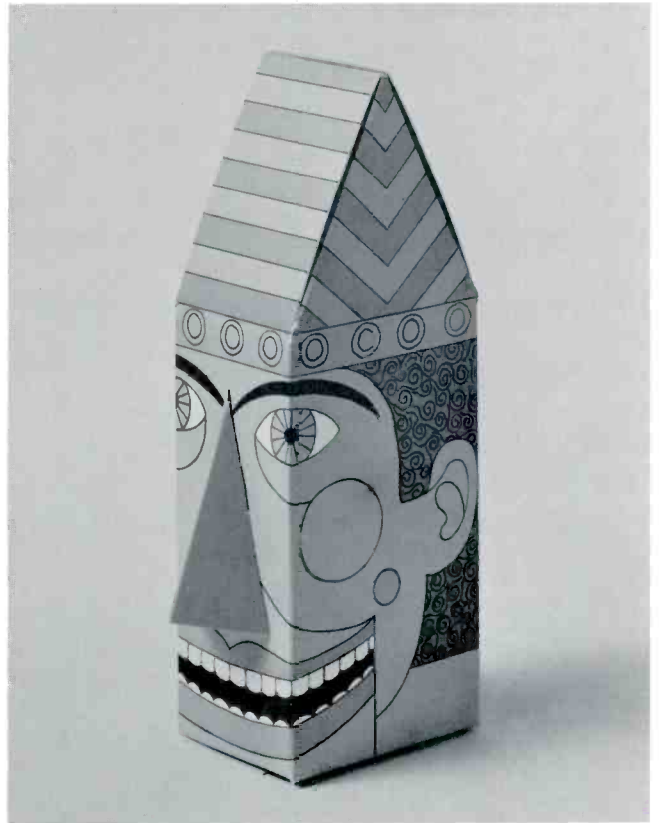
565
 Art Director/Designer: Si Friedman
 Agency/Client: Si Friedman Assoc., Inc.

566

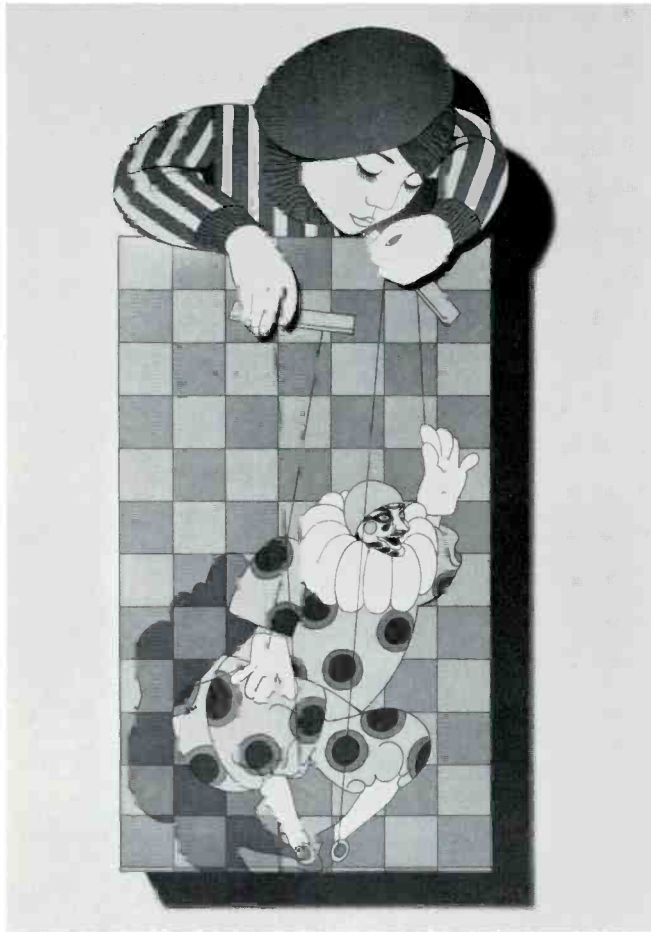
Art Director: Robert Hungerford
Designer/Artist: George Tscherny
Agency: J. Walter Thompson Company
Client: Liggett & Myers



567
Art Director/Designer: Marlon Chapman
Artist: Celine Hunter
Agency/Client: Joseph Magnin Co.



568
Art Director/Designer: Marlon Chapman
Artist: Celine Hunter
Agency/Client: Joseph Magnin Co.



569
 Art Director/Designer: Marlon Chapman
 Artist: Celine Hunter
 Agency/Client: Joseph Magnin Co.



570
 Art Director: Jerome Gould
 Designers: Jerome Gould, Jim Camperos
 Hand Lettering: Danny Bhang, Al Schwartz
 Client: Sicks' Rainier Brewing Co.

571
Art Director: Arthur Eilertson
Designer: Staff
Agency: Gregory Fossella Associates
Client: Sylvania



572
Art Director: Arthur Eilertson
Designer: Staff
Photographer: Jack O'Mahony
Agency: Gregory Fossella Associates
Client: Sylvania



582
Art Director/Designer: Cal Freedman
Artist/Agency: Cal Art & Associates
Photographer: Michael Le Roy
Copywriter: Jaclynne Jacobs
Client: The Extension

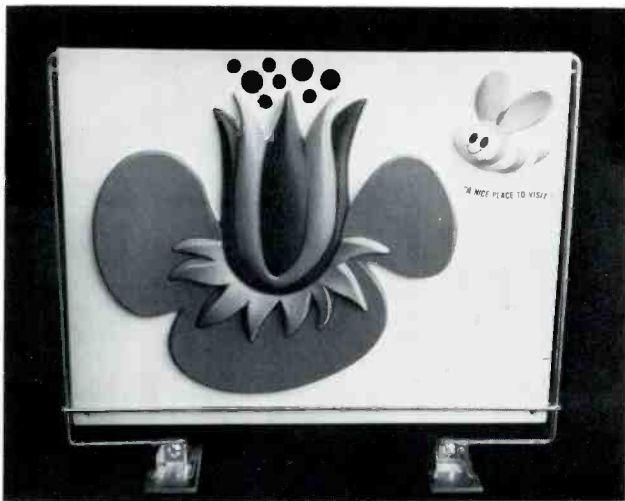
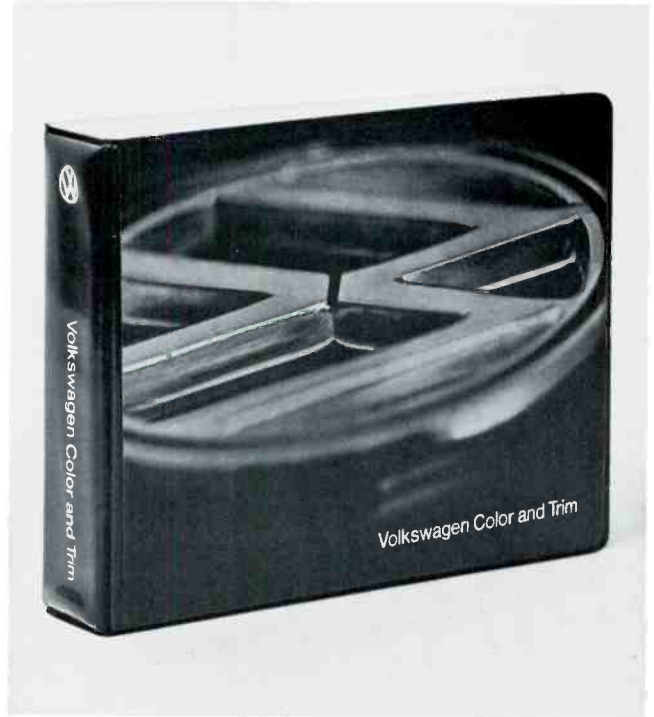
573

Art Director/Designer: Peter Adler
 Artist: Forway Studios
 Photographer: DeWayne Dalrymple
 Copywriter: Keith Connes
 Agency: Adler, Schwartz & Connes, Inc.
 Client: Volkswagen of America, Inc.



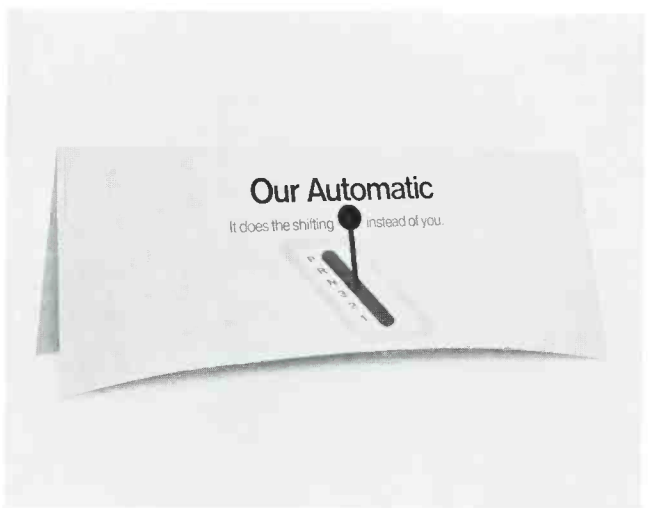
574

Art Director/Designer: Peter Adler
 Artist: Estelle Friedman Associates
 Photographer: DeWayne Dalrymple
 Copywriter: John Bulcroft
 Agency: Adler, Schwartz & Connes, Inc.
 Client: Volkswagen of America, Inc.



575

Art Director: Wally Pfeifer
 Designer: Torsten Ellison
 Artist: Processed Displays
 Copywriter: Buddy Radisch
 Agency: Grey Advertising, Inc.
 Client: Cities Service Oil Co.



576

Art Director: Peter Adler
 Designer: Ray Oravetz
 Artist: Jerome Kuhl
 Copywriter: Keith Connes
 Agency: Adler, Schwartz & Connes, Inc.
 Client: Volkswagen of America, Inc.

577

Art Director: Peter Adler

Designer/Artist: Jerome Kuhl

Copywriter: Keith Connes

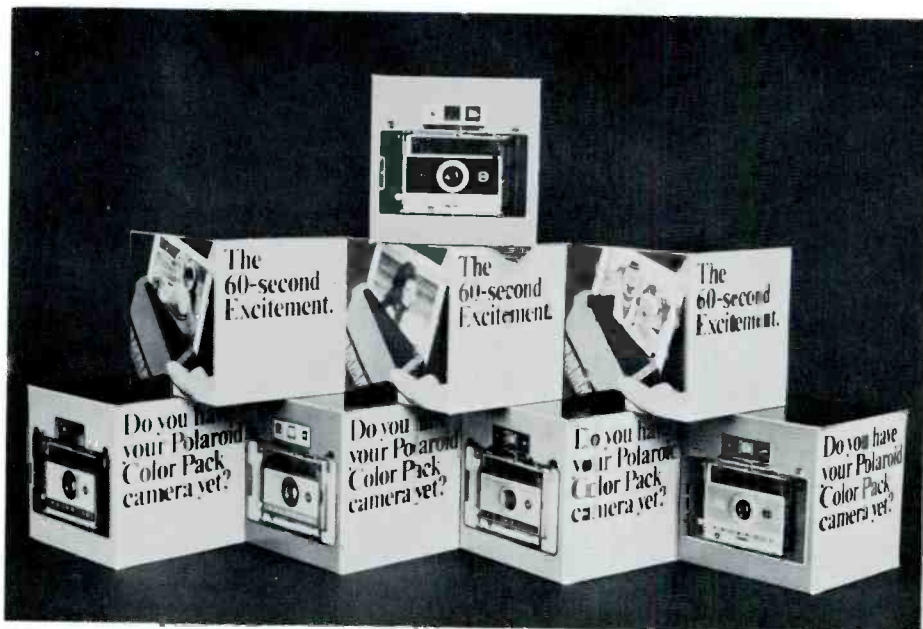
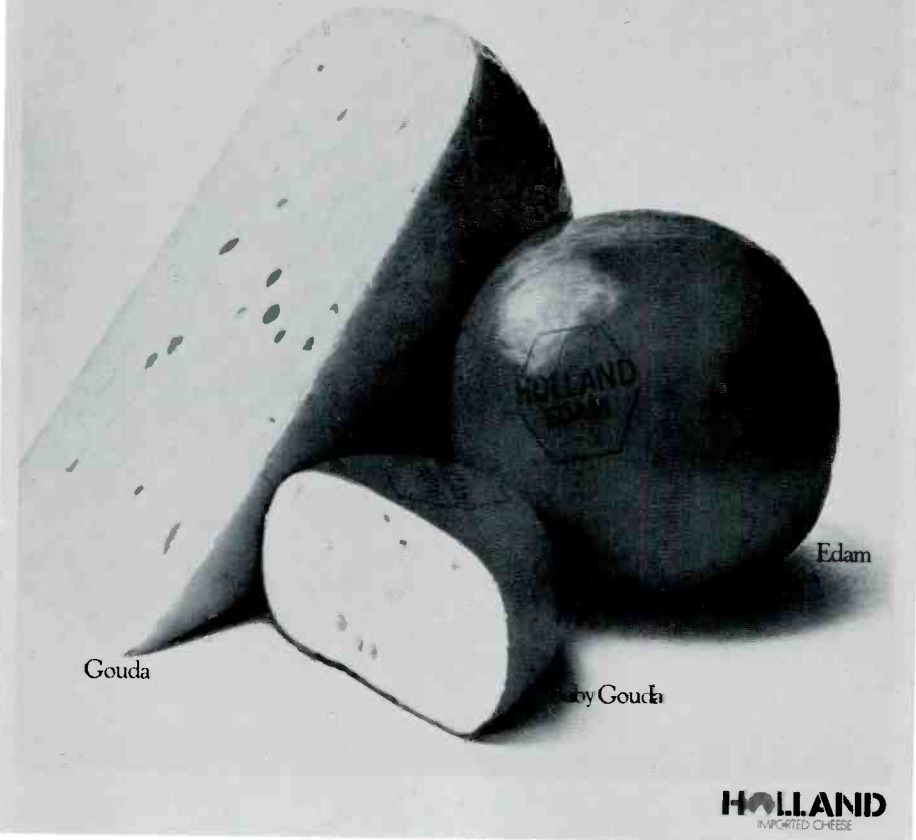
Agency: Adler, Schwartz & Connes, Inc.

Client: Volkswagen of America, Inc.



578
Art Director/Designer: John West
Photographer: Arthur Beck
Copywriter: John Paul Itta
Agency: Erwin Wasey, Inc.
Client: Holland Cheese Exporters Assoc.

Holland is not so far away.

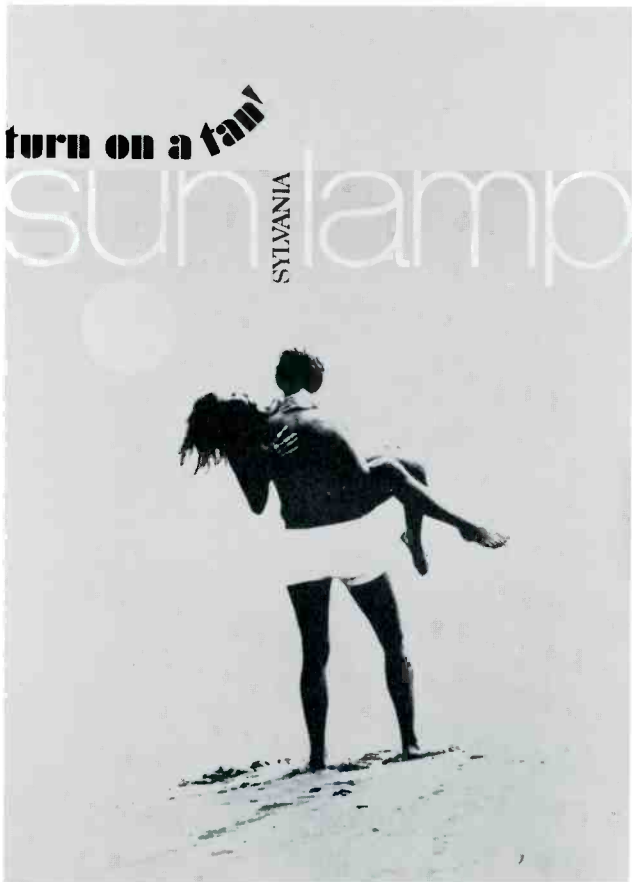
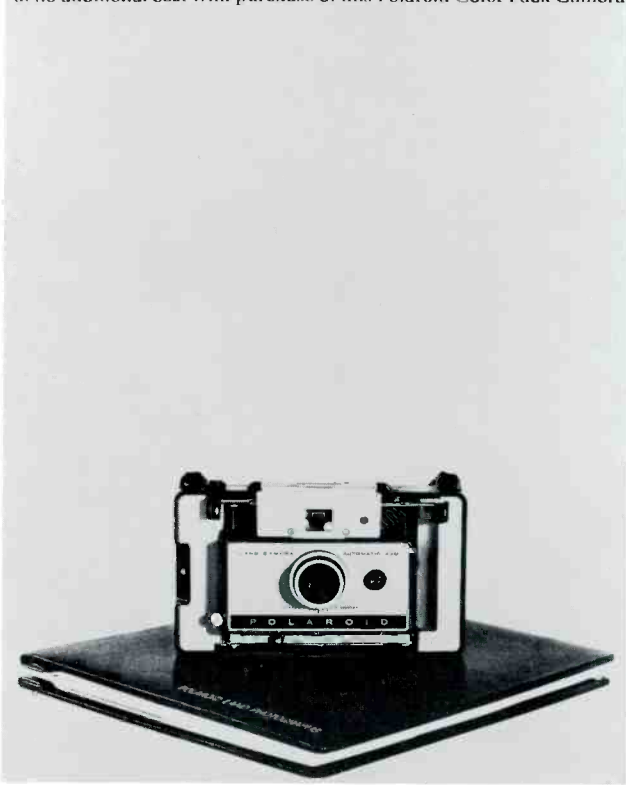


580
Art Director/Designer: William Field
Photographer: Goldman, Field, Richards
Copywriter: Robert Neville
Client: Polaroid Corporation

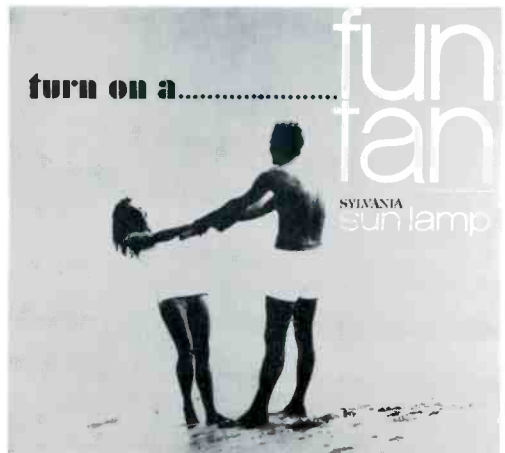
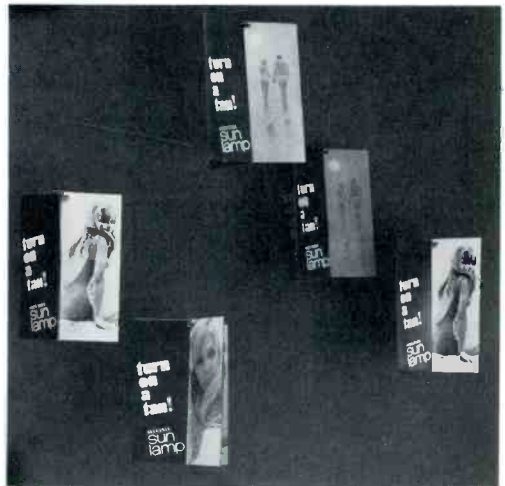
Art Director/Designer: Herbert Rogalski
Photographer: Michael Peirce
Copywriter: Robert Neville
Client: Polaroid Corporation

FREE ALBUM

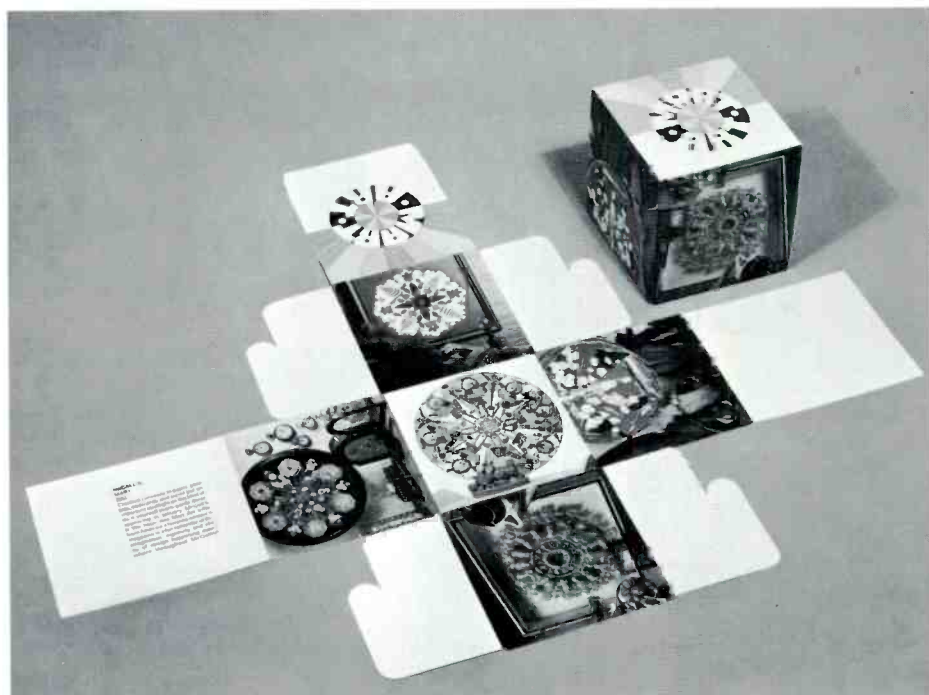
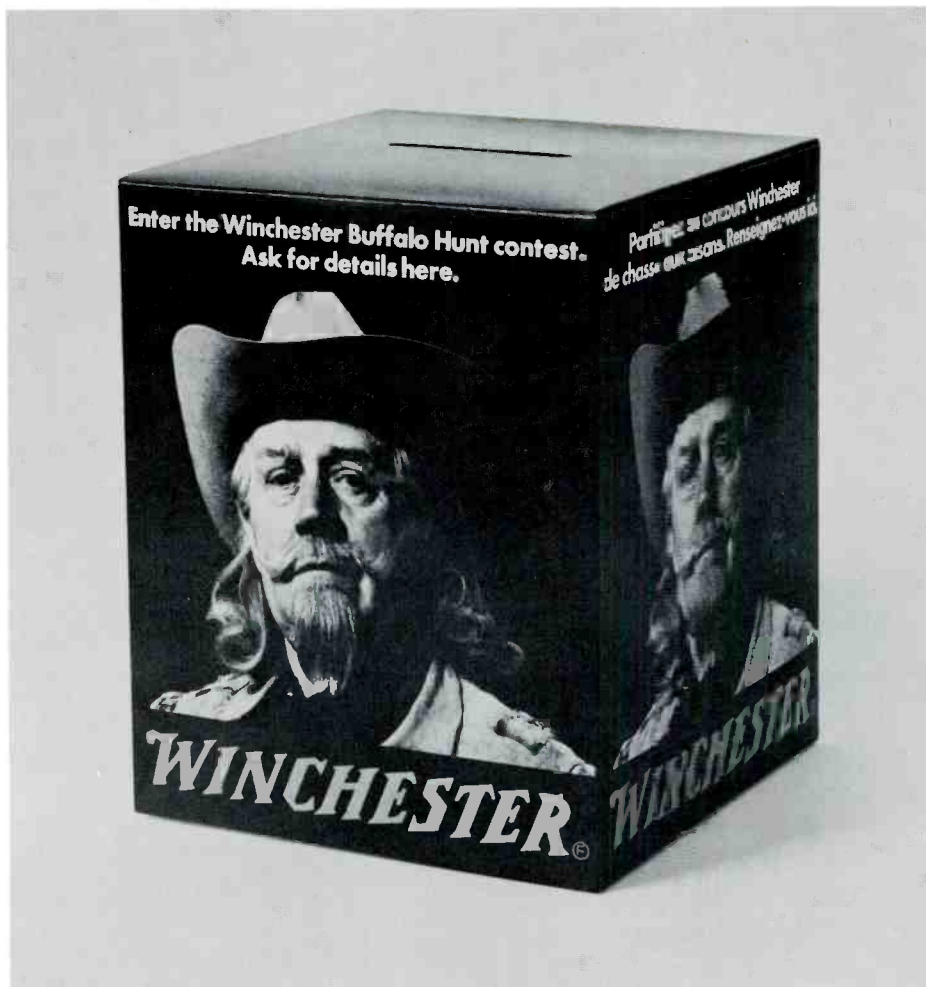
Spring special: Polaroid 72 picture deluxe photograph album included at no additional cost with purchase of this Polaroid Color Pack Camera



Art Director: Arthur Eilertson
Designer: Staff
Photographer: Jack O'Mahoney
Agency: Gregory Fossella Associates
Client: Sylvania



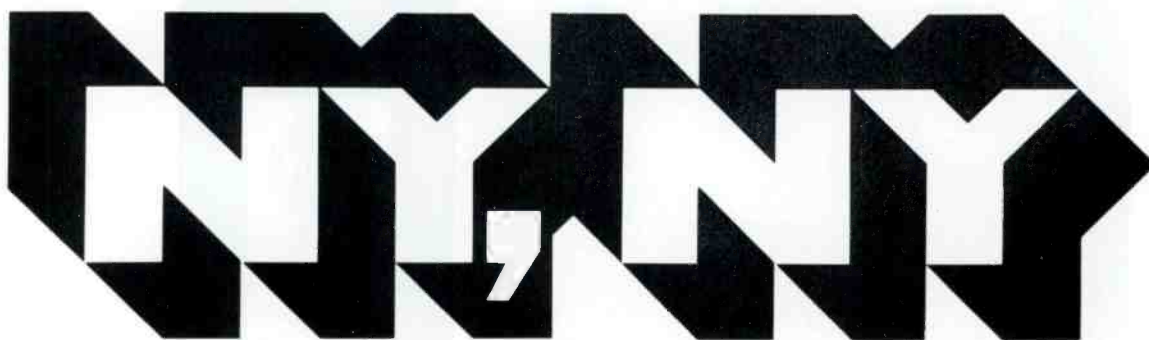
584
Art Director/Designer: Bob Lyons
Photographer: Vello Muikma
Copywriter: Ross Jarvis
Agency: Doyle Dane Bernbach, Canada
Client: Winchester Canada



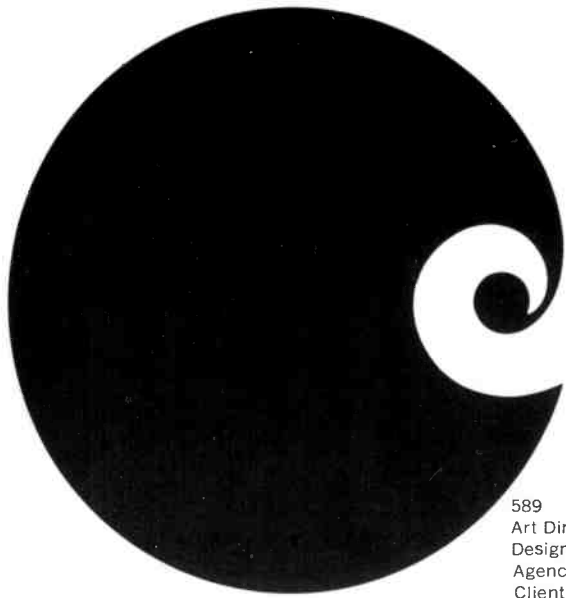
585
Art Director/Designer: Nelson Pollak
Photographer: Tosh Matsumoto
Copywriter: Alice McGuckin
Publisher: McCall's Magazine



587
Art Director/Designer: Herb Lubalin
Lettering: Tom Carnase
Agency: Herb Lubalin Inc.
Client: Metromedia, Inc.



588
Art Director/Designer: Herb Lubalin
Lettering: Robert Lubalin
Agency: Herb Lubalin Inc.
Client: Young & Rubicam Inc./Economic Council of New York



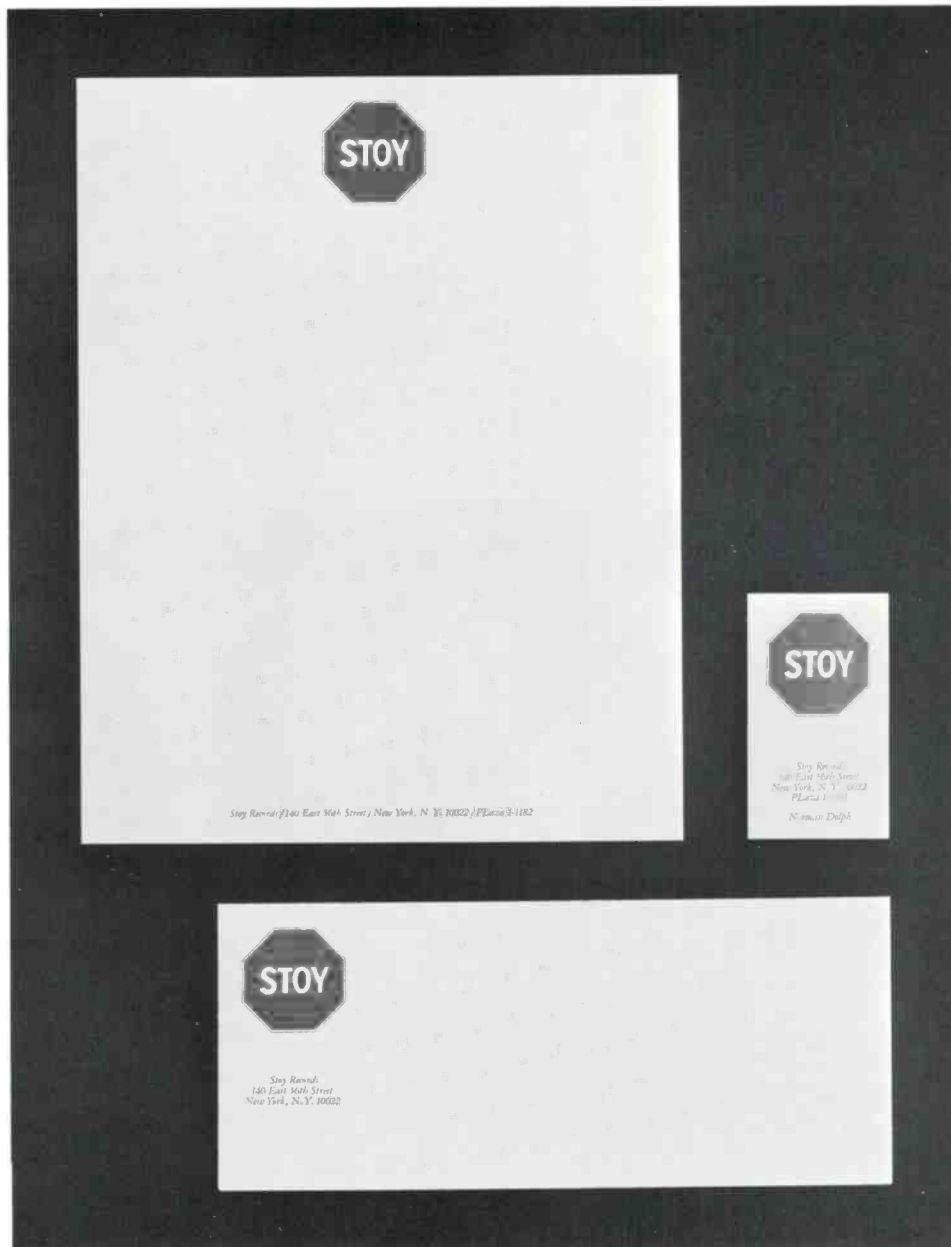
589

Art Director: Frank Mayrs

Designer/Artist: Neville Smith

Agency: Canadian Government Exhibition Commission

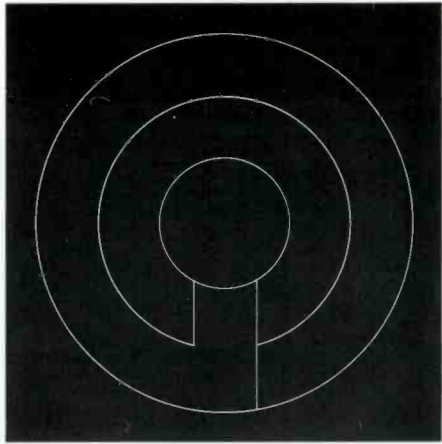
Client: Canadian Gov't Participation Expo '70, Osaka



590

Art Director/Designer: Jean Cunningham

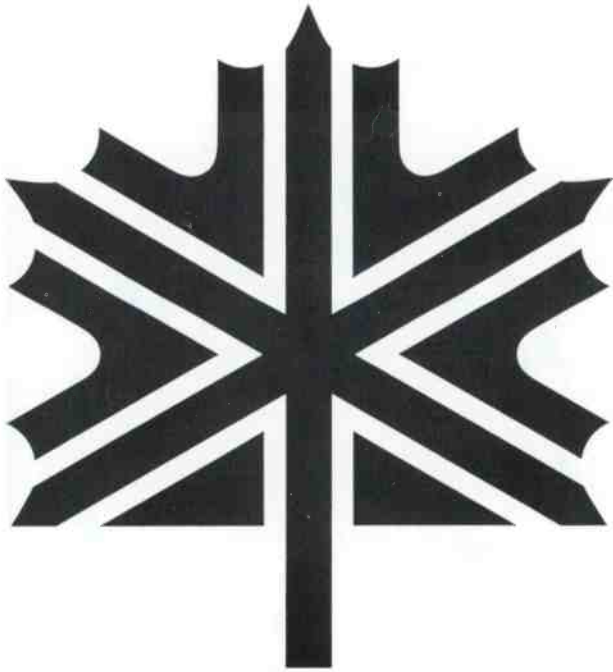
Client: Stoy Records—Norman Dolph



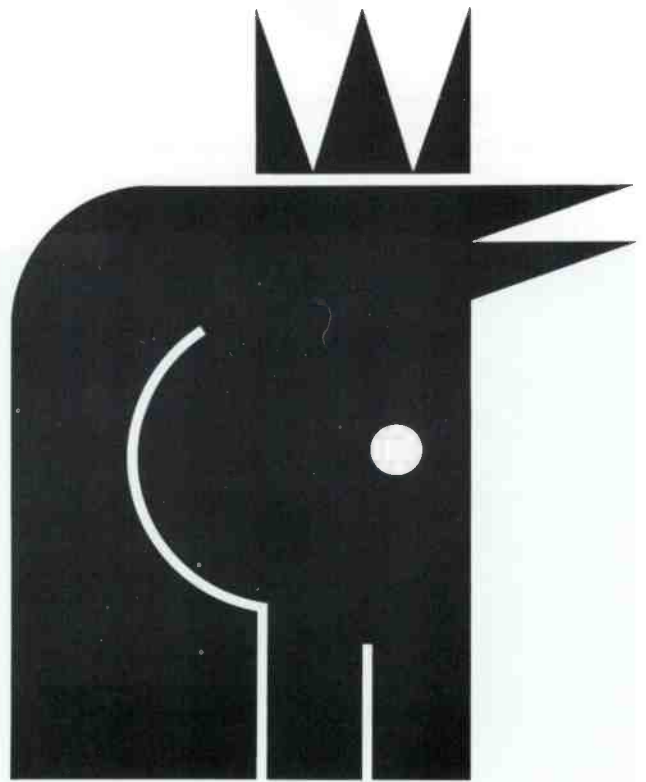
591
Art Director/Designer/Artist: Jim Lienhart
Agency: Robert Vogeles, Inc.
Client: Graphic Communicators, Inc.



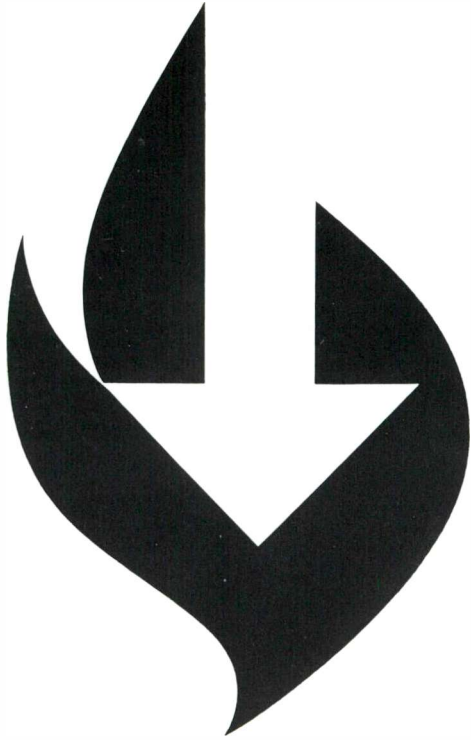
592
Art Director/Designer: Paul A. Howard
Artist: Warren Kass
Agency: Wyse Advertising
Client: Cavanagh's Restaurant



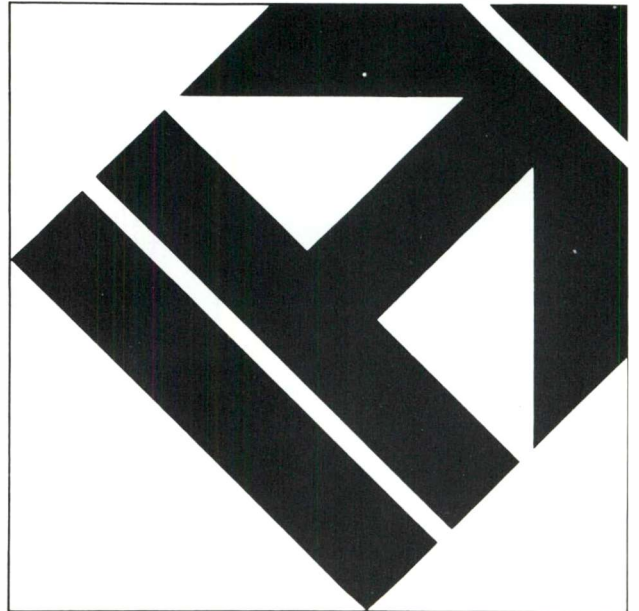
593
Art Director/Designer: Ken Parkhurst
Artist: Jerry Witt
Client: Jay Peak, Inc.



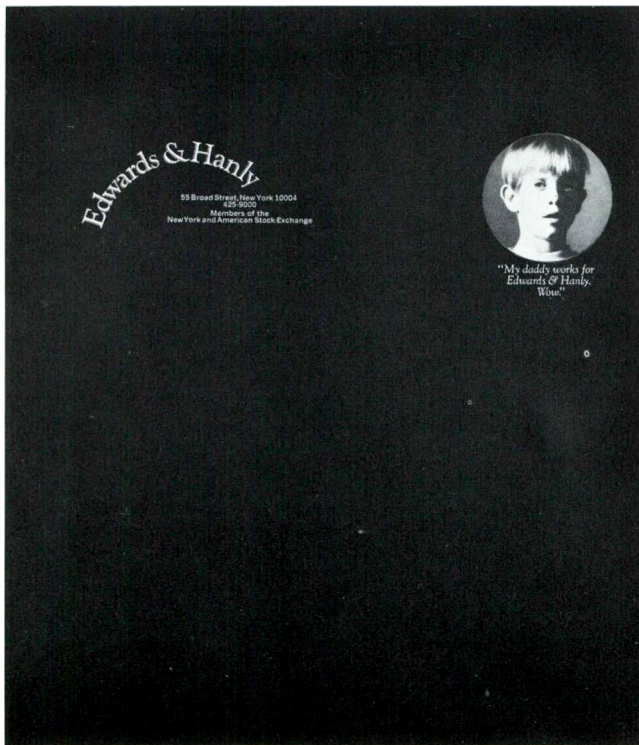
595
Art Director/Designer: Ernst De Jong
Copywriter: Ernst De Jong Studios Ltd.
Client: The Gift Horse



596
 Art Director/Designer: Eskil Ohlsson
 Agency: Solow/Wexton, Inc.
 Client: Norris Industries, Fire and Safety Equipment Division



597
 Art Director: Peter M. Krohn
 Designer: Dennis Goddard
 Artist: Hélène Cusson
 Agency: Designers Three, Inc.
 Client: Quebec Metal Powders



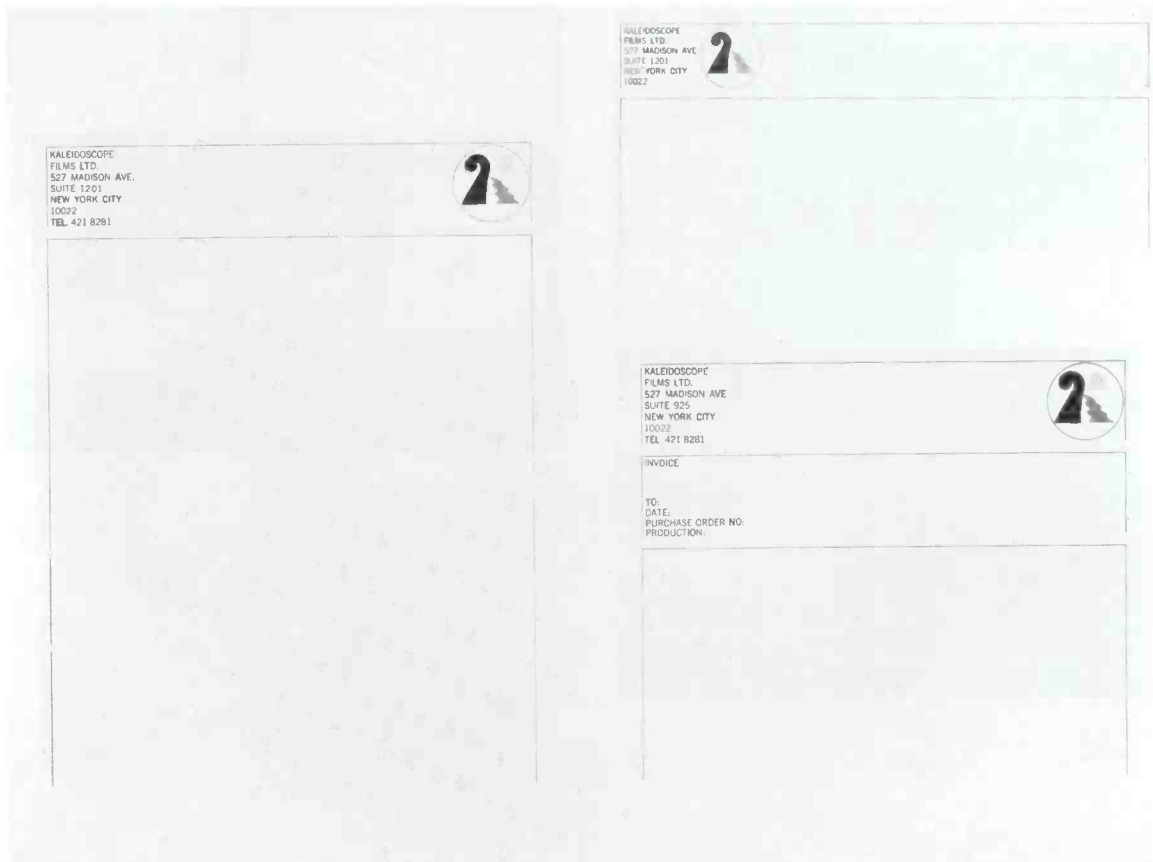
598
 Art Director: George Lois
 Designer: Kurt Weihs
 Agency: Lois Holland Callaway Inc.
 Client: Edwards & Hanly



599
 Art Director/Designer: Kurt Weihs
 Artist: Tom Carnase
 Agency: Lois Holland Callaway Inc.
 Client: Restaurant Assoc. Industries



586
Art Director/Designer/Artist: Philip R. Seefeld
Agency: Westinghouse Corporate Design Center
Client: Sanford Marine

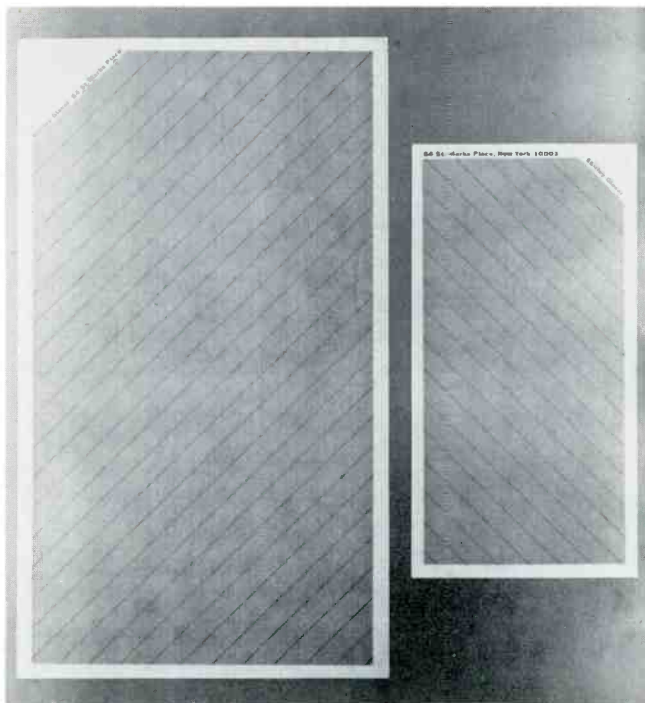
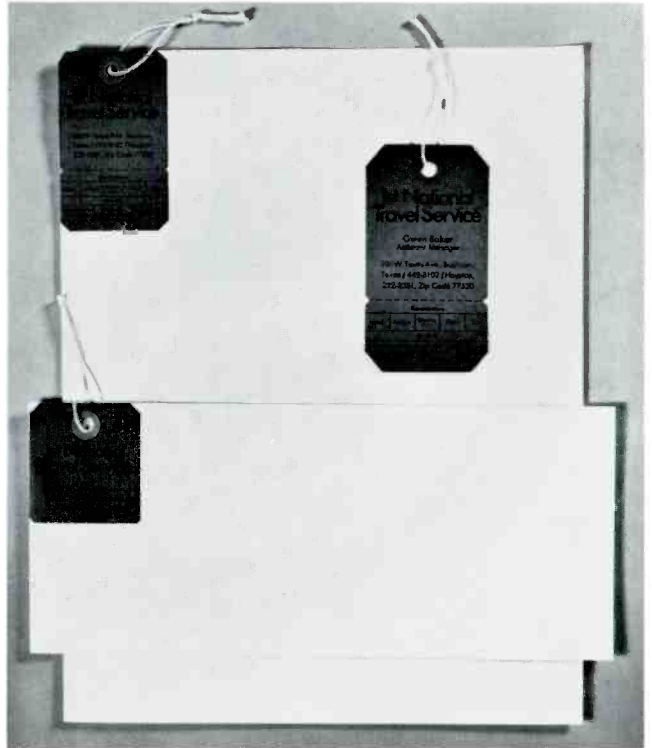


594
Designer: Milton Glaser
Client: Dan Davis, Kaleidoscope Films Ltd.

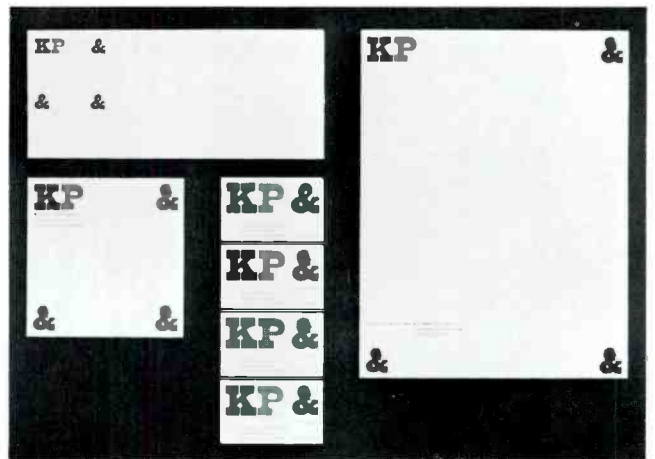
600
 Art Director: Lou Dorfsman
 Designer: Ted Andresakes
 Artist: Alan Mitelman
 Client: CBS Electronic Video Recording



601
 Art Director/Designer/Artist: Chuck Carlberg
 Copywriter: Jack Douglas
 Agency: Metzdorf Advertising Agency, Inc.
 Client: First National Travel Service



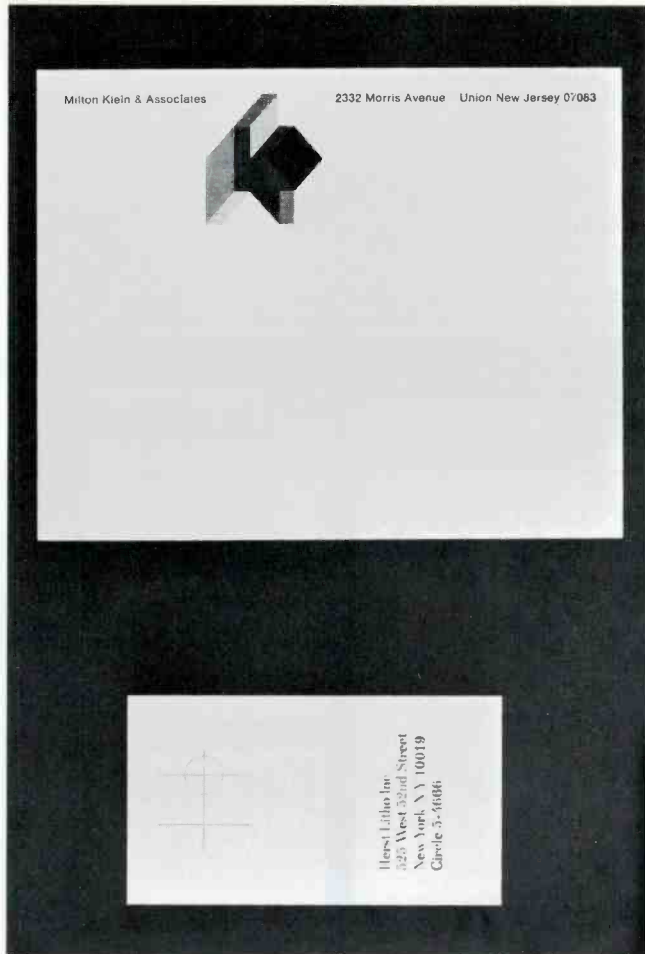
602
 Designer: Milton Glaser
 Client: Shirley Glaser



603
 Art Director: Ken Parkhurst
 Designer/Artist: James Odgers
 Client: Ken Parkhurst & Associates

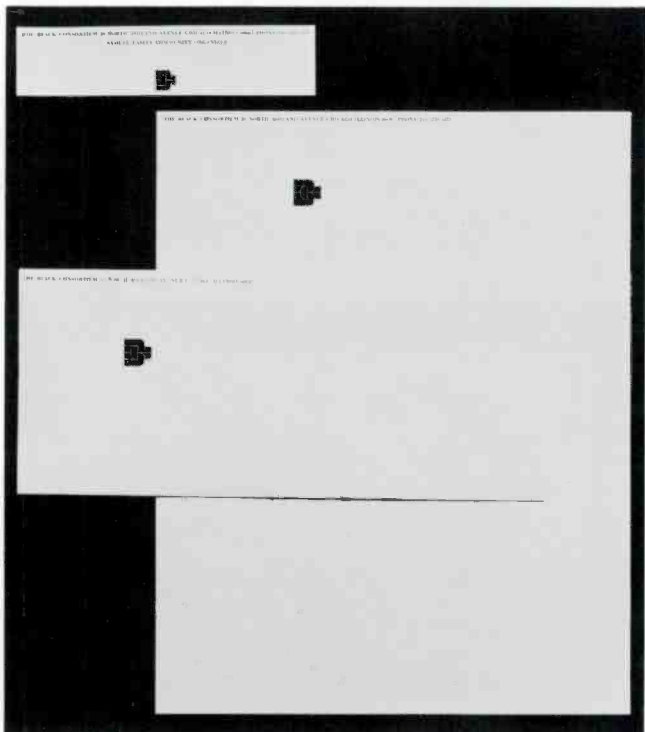
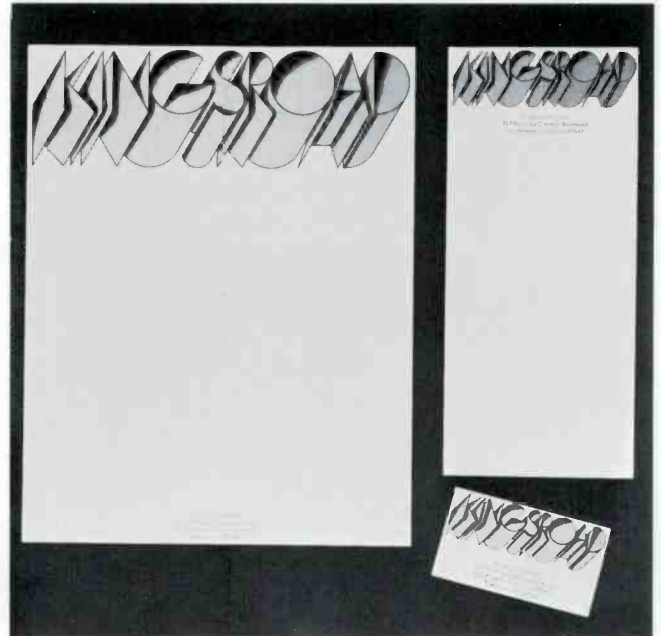
604

Art Director/Designer/Artist: Arthur Boden
Client: Milton Klein—Architect



605

Art Director: Gollin & Bright
Designer: Jerrol Richardson
Artist: Bob Maile
Client: Kingsroad Pictures



606

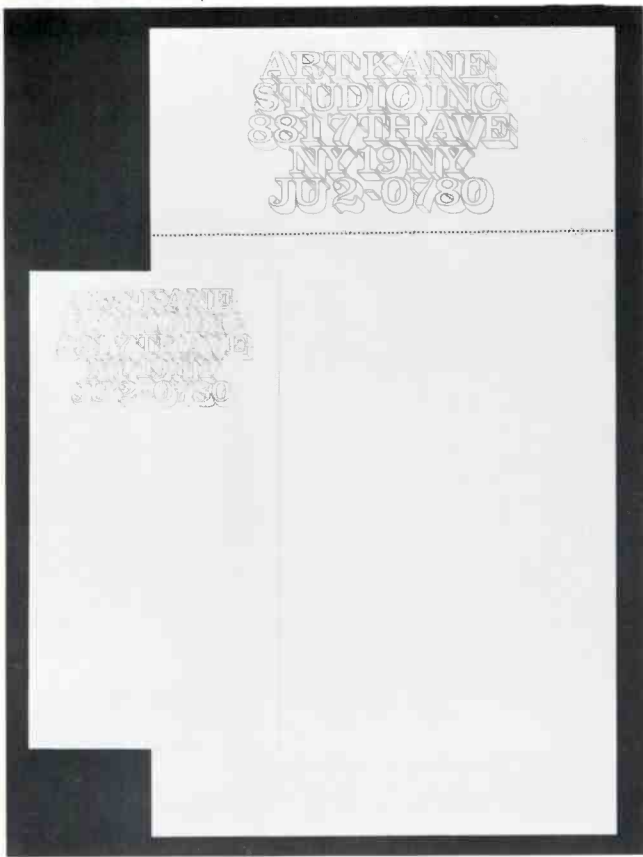
Art Director/Designer/Artist: Jim Lienhart
Agency: Robert Vogele, Inc.
Client: The Black Consortium



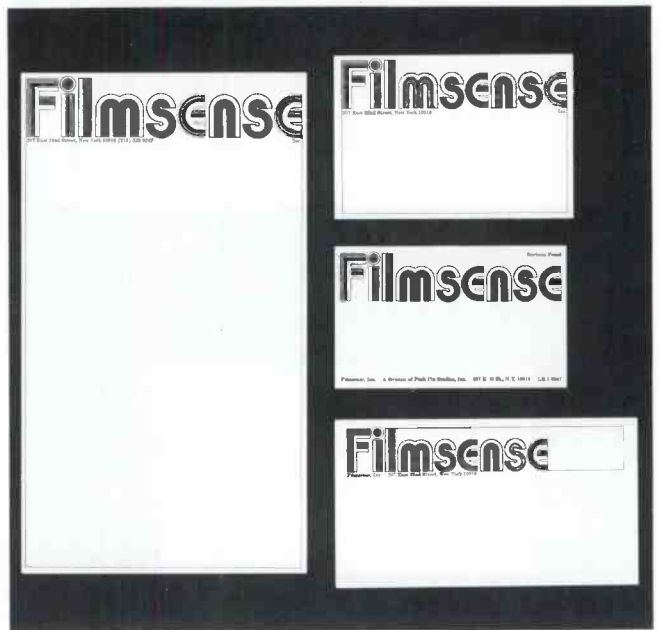
607

Art Director/Photographer: Dick Krueger
Designer/Artist/Copywriter: David L. Burke
Agency: David L. Burke Design Corporation
Client: Dick Krueger, Inc.

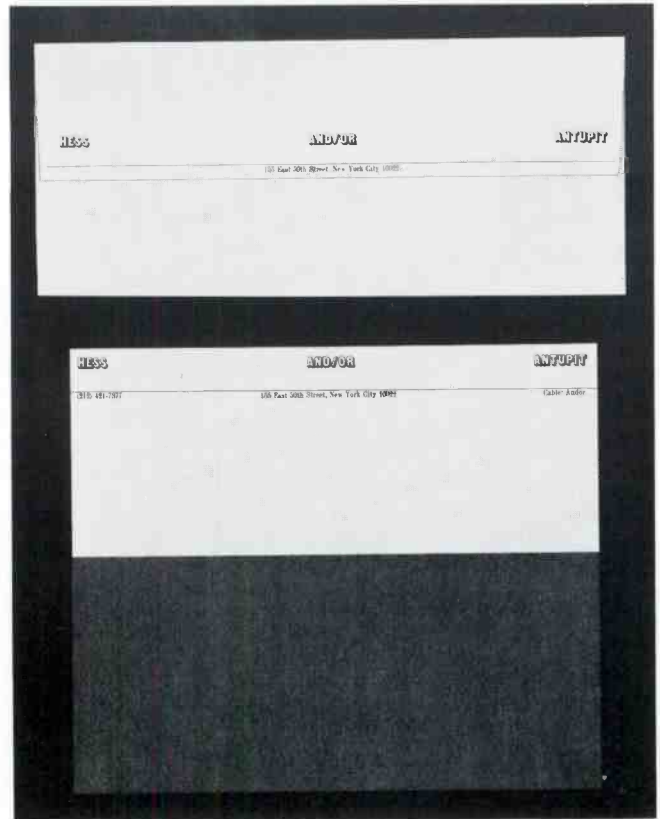
608
 Art Director/Designer: Herb Lubalin
 Agency: Herb Lubalin Inc.
 Client: Art Kane Studio, Inc.



609
 Art Directors/Designers: Seymour Chwast, Milton Glaser
 Client: Filmsense Inc. (film division of the Push Pin Studios)



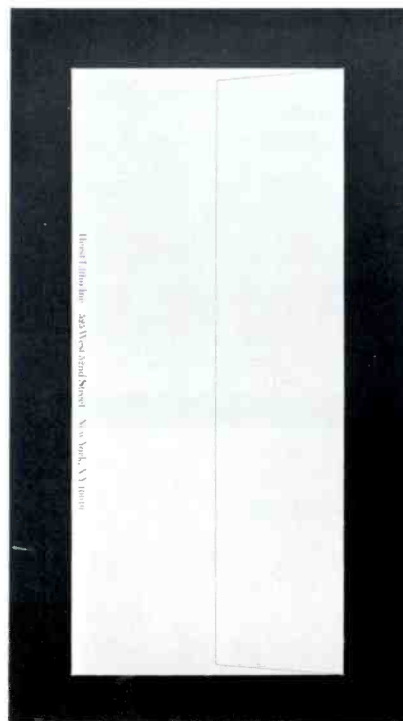
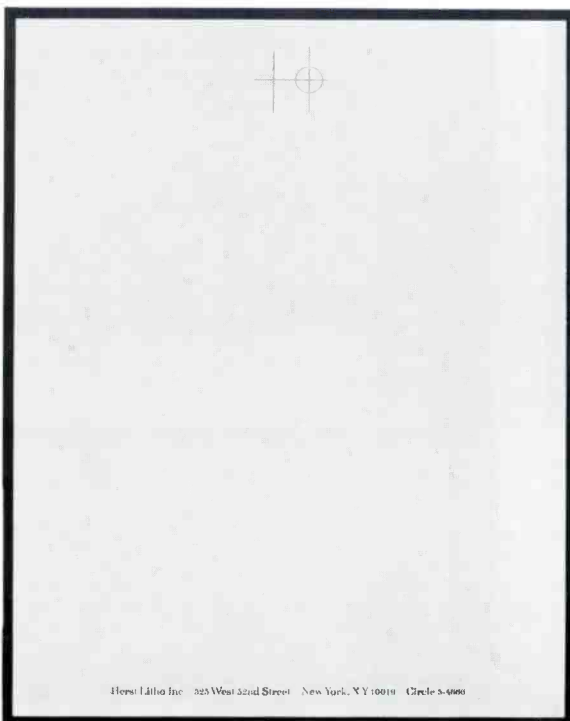
610
 Art Director: Anonymous
 Client: Alcoholics Anonymous



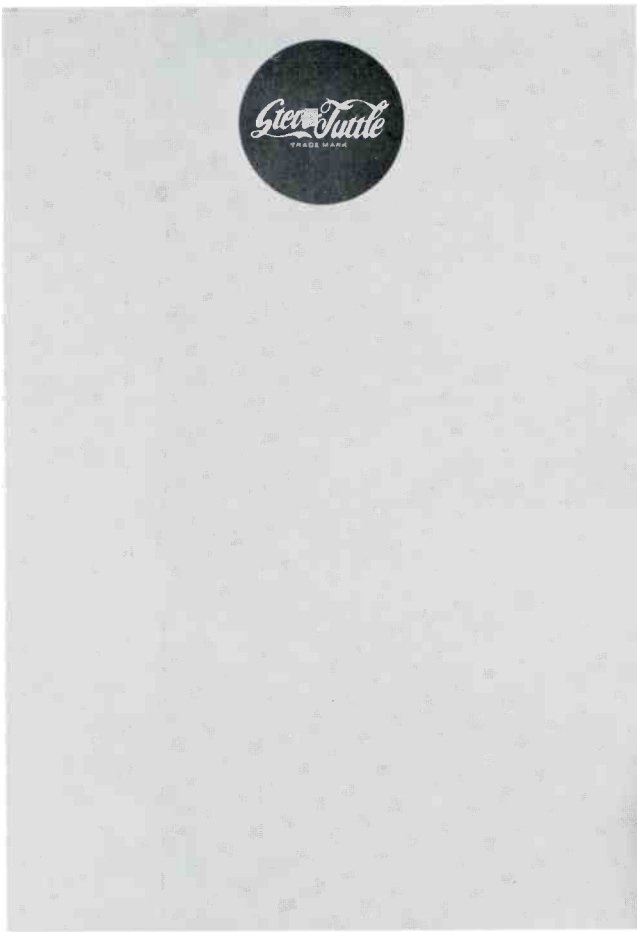
611
 Art Director/Designer/Agency/Client: Hess and/or Antupit

Art Director/Designer: Herb Lubalin
Lettering: Tom Carnase
Agency: Herb Lubalin Inc.
Client: Anthony Hyde, Jr. Photography

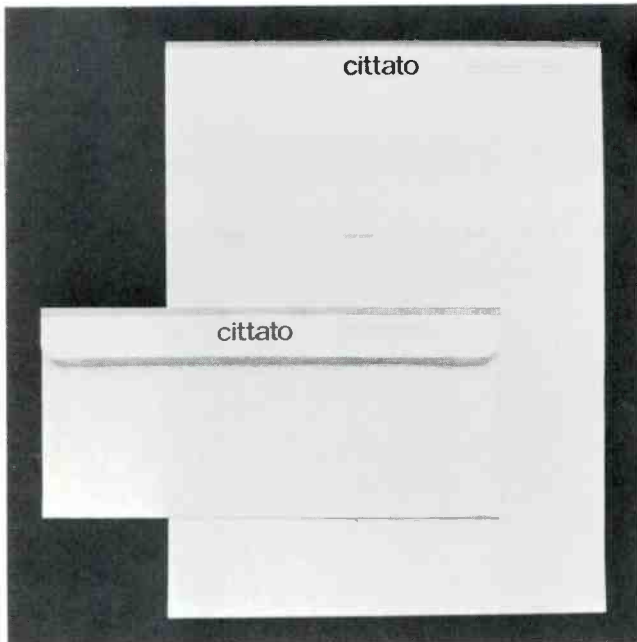
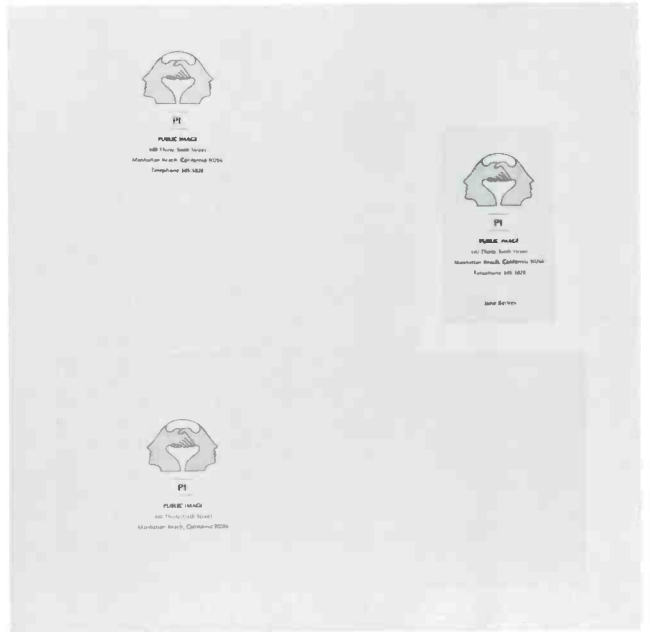
DISTINCTIVE MERIT AWARD



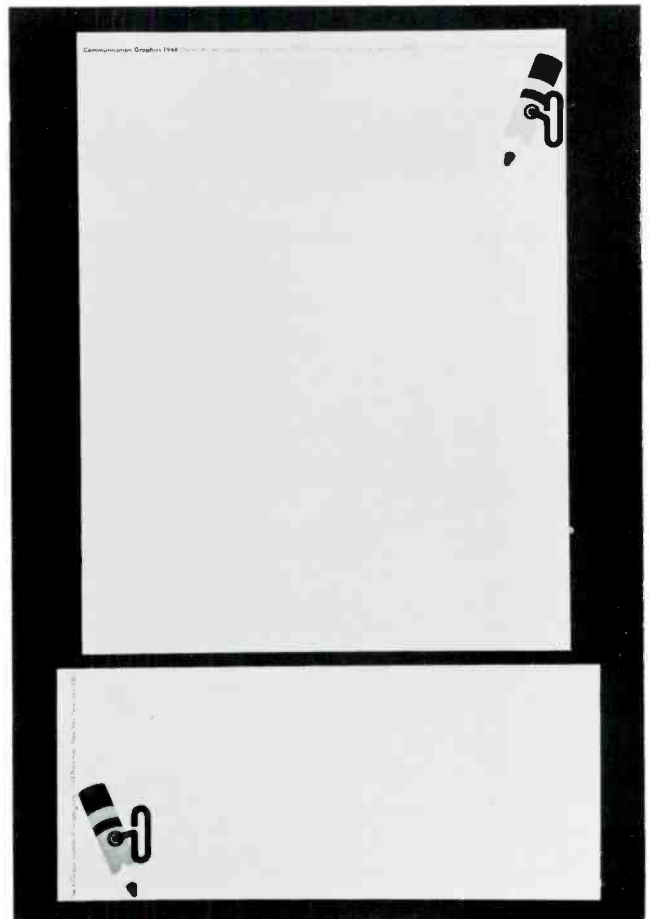
Art Director/Designer/Artist/Client: Steve Tuttle



Art Director: Richard Woodard
Designer/Artist: Jerry Box
Agency: Richard Hayes Woodard & Associates
Client: Public Image



616
Art Director: Giulio Cittato
Designer: Carla Cittato
Agency/Client: Giulio+Carla Cittato



617
Art Director/Artist: Peter Bradford
Designer: Gary Fujiwara
Client: The American Institute of Graphic Arts

620
 Art Director: David November
 Designer: Tony Lang
 Artist: Camera Graphic
 Copywriter: Alistair Wregg
 Client: CBS Television Network

Package Components Blue-Grass Classics Saturday, December 24
 starting time: 10:00 pm

Played in Montgomery's Christmas
 Bowl the Blue-Grass Classic features
 two all-star bluegrass bands from
 colleges on either side of the
 Mason-Dixon line. Among the great
 quartets to be here tonight, the vocalists
 from the Blue Grass Band
 V.A. Train, Star Wars, James Smith,
 and Peter Dinklage.

Audience reaction: very high (average
 rating: 10.0/11, 700, 95 percent)

Best News, Sunday The week's 27
 hour-long 24/7 pm, approximately

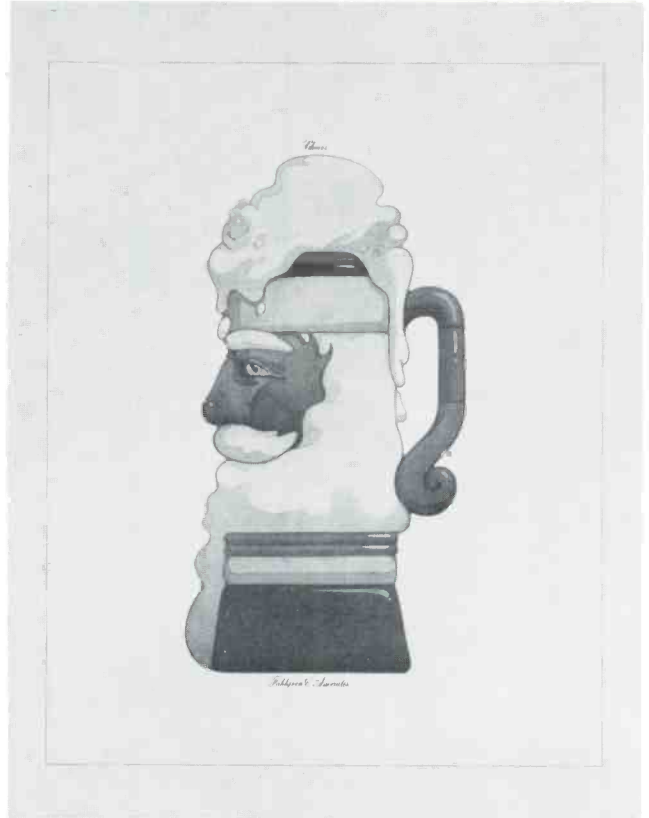
A new series to the CBS Sports
 calendar although most of the night's
 content is very familiar as viewers see the
 Blue-Grass Classic and 24 Hours of
 the Kentucky Derby of the week's
 highlights. The series is presented
 by the Kentucky Derby Commission
 and the Kentucky Horse Racing Board.

Audience reaction: very high (average
 rating: 10.0/11, 700, 95 percent)

Cornet Bowl Wednesday, January 1
 starting time: 10:00 pm

Played at the annual school in Dallas,
 Texas. The game is the annual
 Cornet Bowl. It brings together the
 Southern Christian League and a college
 opponent selected from the ranks of
 other major college conferences and
 leading universities. In the
 annual Alpha XI series
 it has an average of 10
 million viewers (average
 rating: 10.0/11, 700, 95 percent)

621
 Art Director/Designer: Ron Layport
 Artist: Dan Bridy
 Copywriter: Rod Stegall
 Agency/Client: Fahlgren and Associates, Inc.



Christmas Legends and Rituals

The Star of Bethlehem may have been a bright comet for the
 Christmas of 6 B.C.

What if the Star of Bethlehem was a comet?
 The Star of Bethlehem may have been a bright comet for the
 Christmas of 6 B.C.

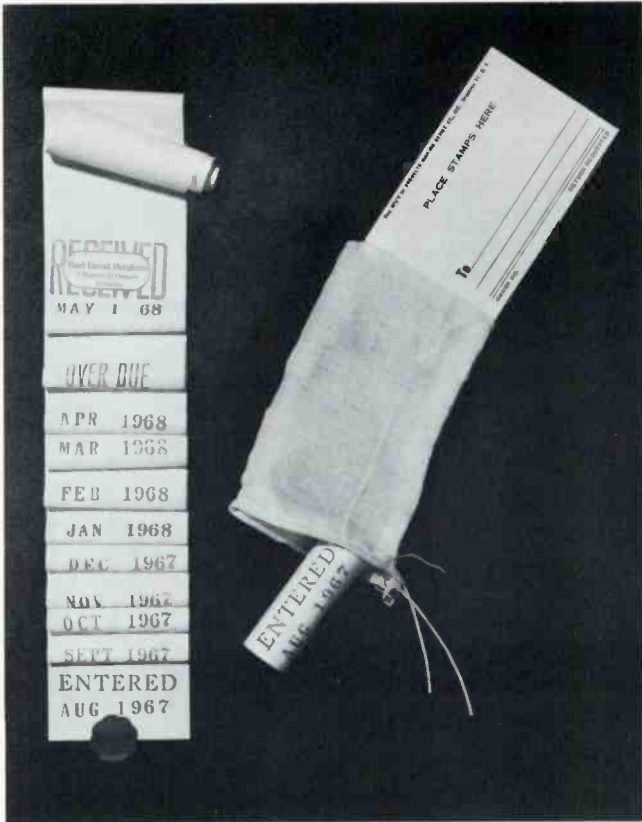
THE 25TH OF DECEMBER IS THE BIRTHDAY OF CHRISTMAS
 AND IS CELEBRATED BY MILLIONS OF PEOPLE

The Star of Bethlehem and your present on England 20. (Illustration by John Collier)

622
 Art Director: Don Trousdell
 Designers: Ron Mabey, Don Trousdell
 Artist/Photographer/Copywriter/Client: Pitt Group/Pitt
 Studios

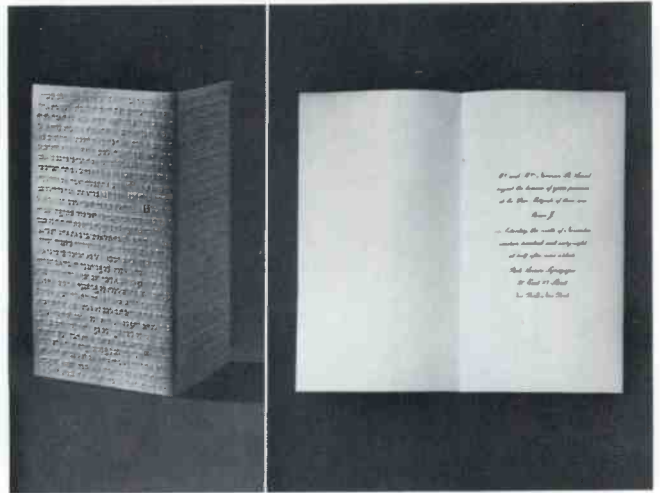
623

Art Director/Designer/Copywriter: Bruce D. Bergbom
Agency: Bruce Allen Ink.
Client: Bart David Bergbom



624

Art Director/Designer: Herman Aronson
Publisher: Mr. & Mrs. Norman Amiel
Client: Steven J. Amiel



Robert Delpire, Europe's most adventurous graphic-minded man-of-all-trades. Films, Books, Advertising.

R R R R R

November 15th to December 13th. Monday to Thursday 10 am to 9 pm, Friday 10 am to 4 pm. Closed Saturday and Sunday. Closed November 27, 28 & 29 for Thanksgiving.

R R R R R

You are cordially invited to the opening Friday evening, November 15th, 6:30 to 8 pm. Film showing of "Cassius Clay" at 8 pm. Visual Arts Gallery, 209 East 23rd Street, New York City.

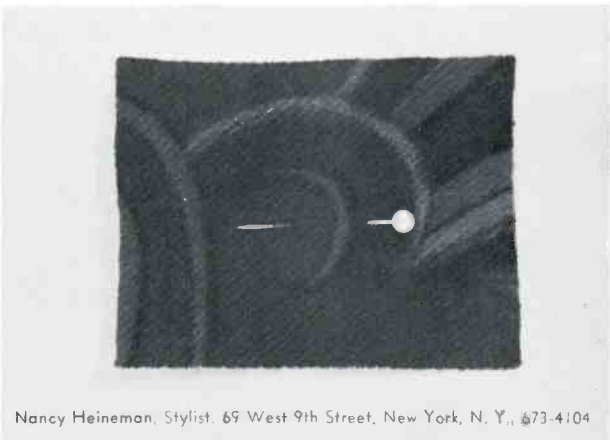
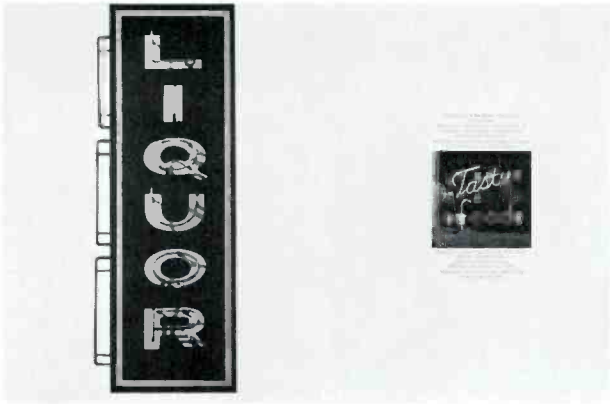
R R R R R

625

Art Director: Silas Rhodes
Designer/Artist: Milton Glaser
Client: Visual Arts Gallery of the School of Visual Arts

626

Art Director: Don Trousdell
Designers: Ron Mabey, Don Trousdell
Artist/Photographer: Pitt Group/Pitt Studios
Client: Mahoney's Bar

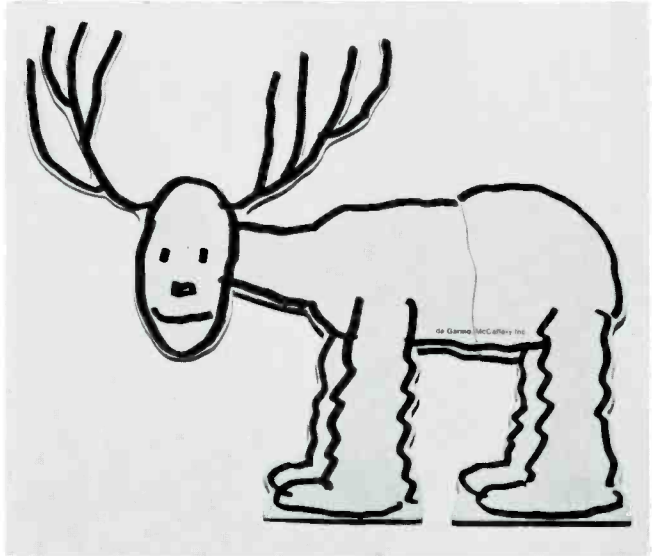


Nancy Heineman, Stylist. 69 West 9th Street, New York, N. Y., 673-4104

627A
Art Director/Designer/Artist: Steve Tuttle
Client: Nancy Heineman

627

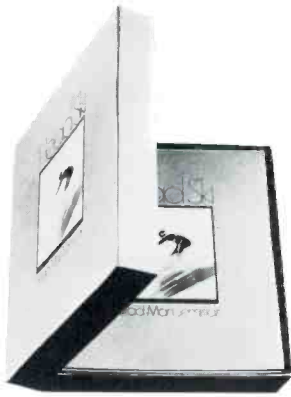
Art Director/Designer/Artist: R. O. Blechman
Agency/Client: deGarmo, McCaffery Inc.



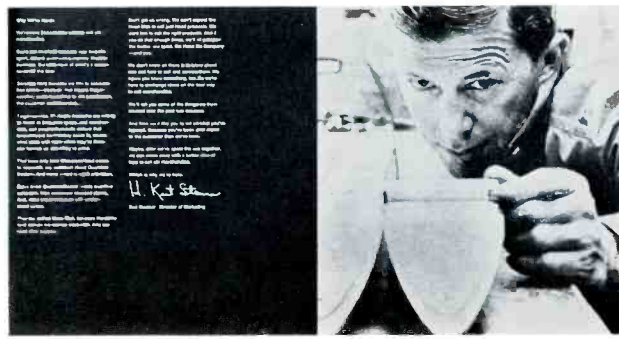
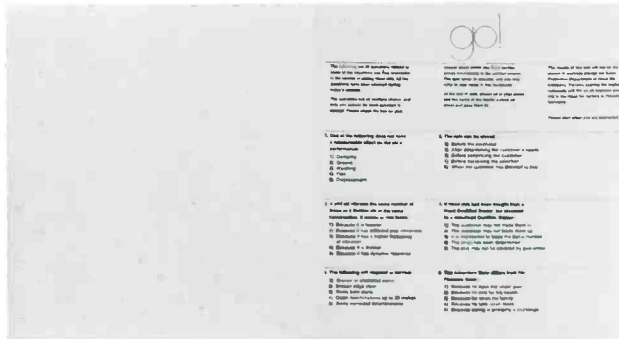
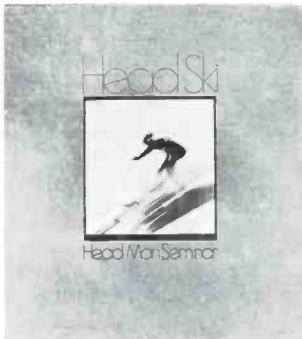
627B
Art Director/Designer: William A. Smith
Photographer: IBID (stock photo)
Agency/Client: Rink Wells & Associates

629
Art Director/Designer: Joseph Schindelman
Copywriter: Bruce Goldman
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.



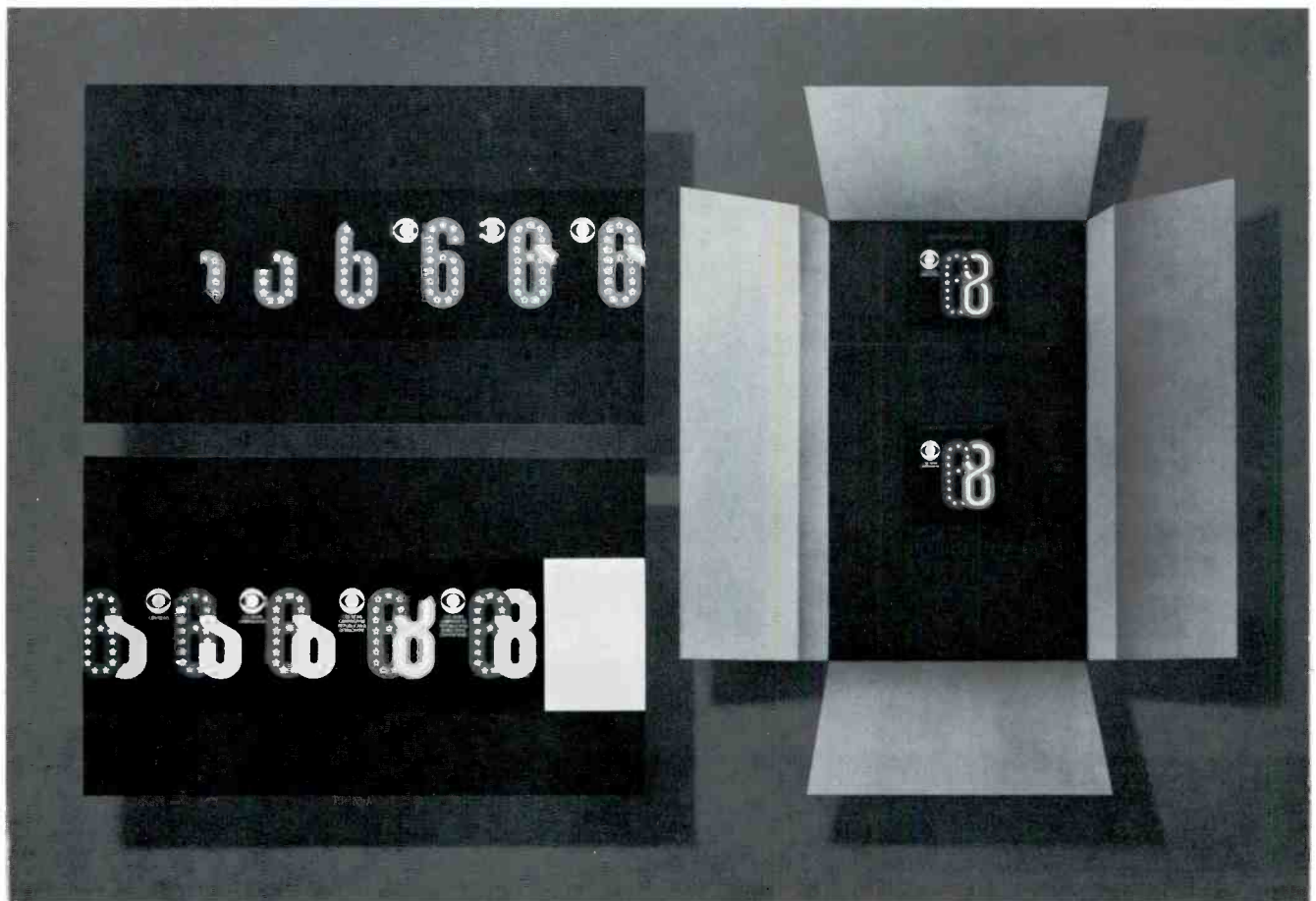


630
 Art Director/Designer: Murry Gelberg
 Artists: David Baker, Charles Rosner, Paul Miller, Meg Hadley
 Photographers: Mike Erickson, Jack Rose
 Agency: Tasi Gelberg Symons, Inc.
 Client: Head Ski Company, Inc.

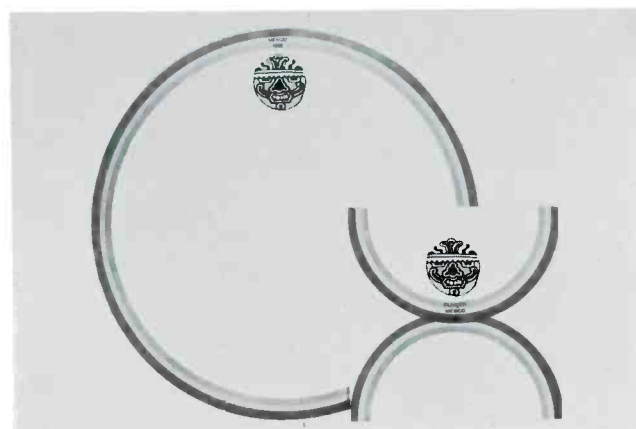
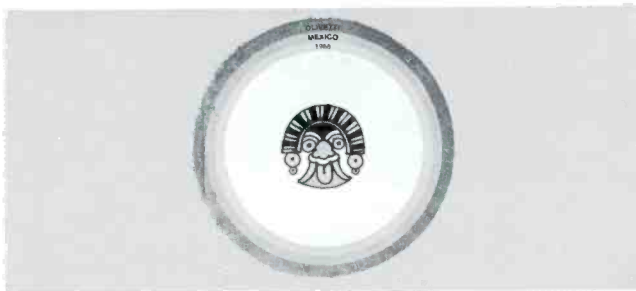
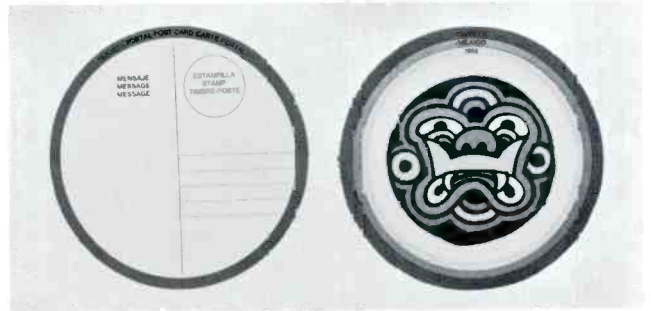
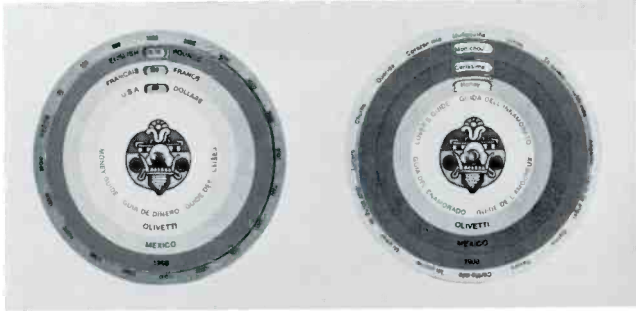




631
 Art Director/Designer: Gene Sercander
 Copywriter: Richard Ferrelli
 Agency: SCI



632
 Art Director: Lou Dorfman
 Designer/Artist: Kiyoshi Kanai
 Client: CBS News



633
 Art Director: Giorgio Soavi
 Designers/Artists: Seymour Chwast, Milton Glaser
 Copywriter: Push Pin Studios
 Client: Olivetti (Milan, Italy)

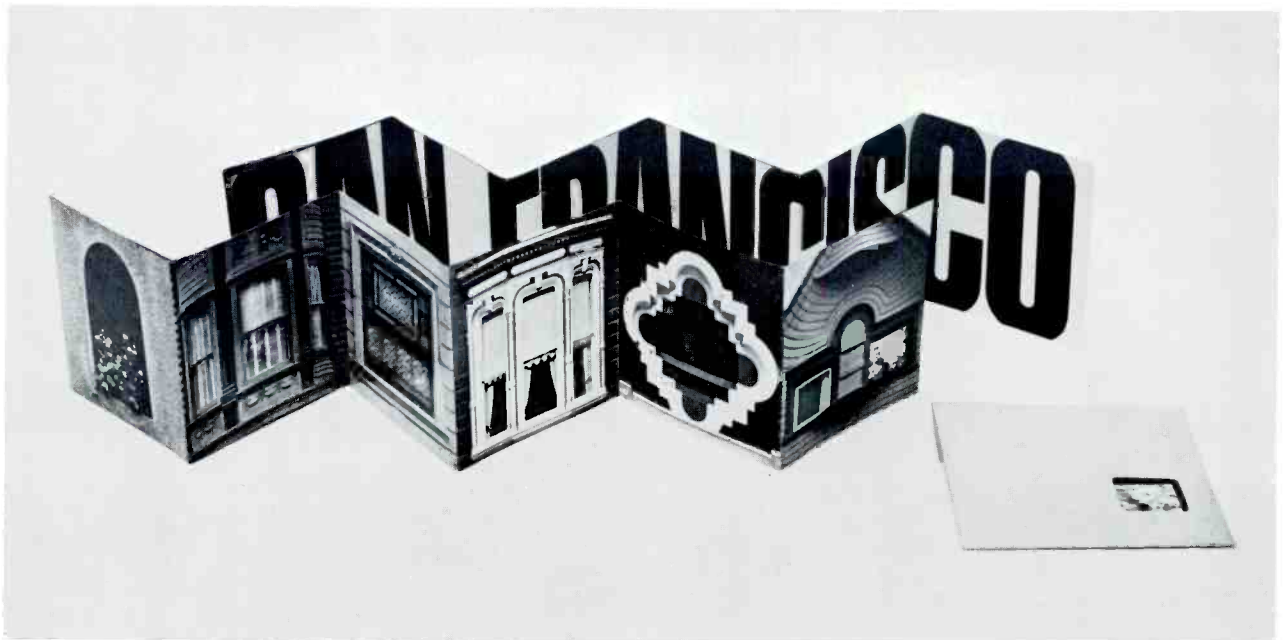
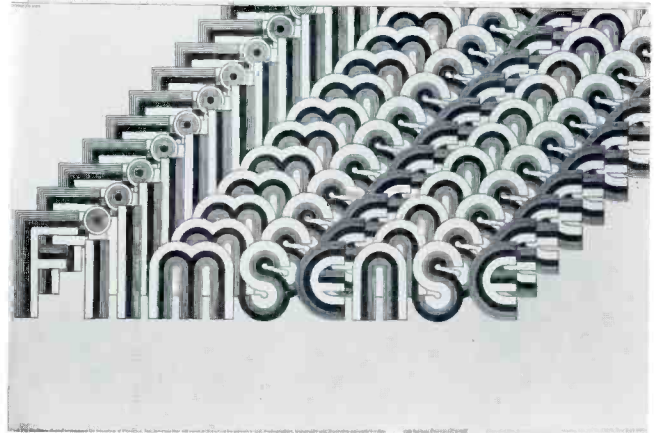
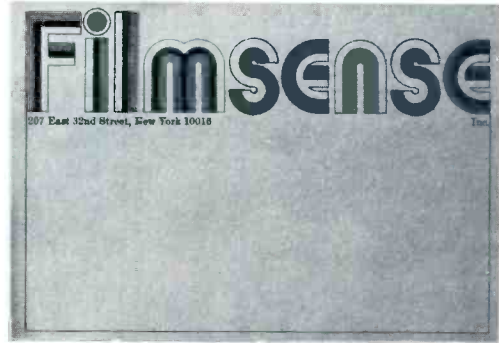
Filmsense

307 East 32nd Street, New York 10016 (212) 532-9247

Inc.

634

Art Directors/Designers: Seymour Chwast, Milton Glaser
Client: Filmsense Inc. (film division of the Push Pin Studios)



635A

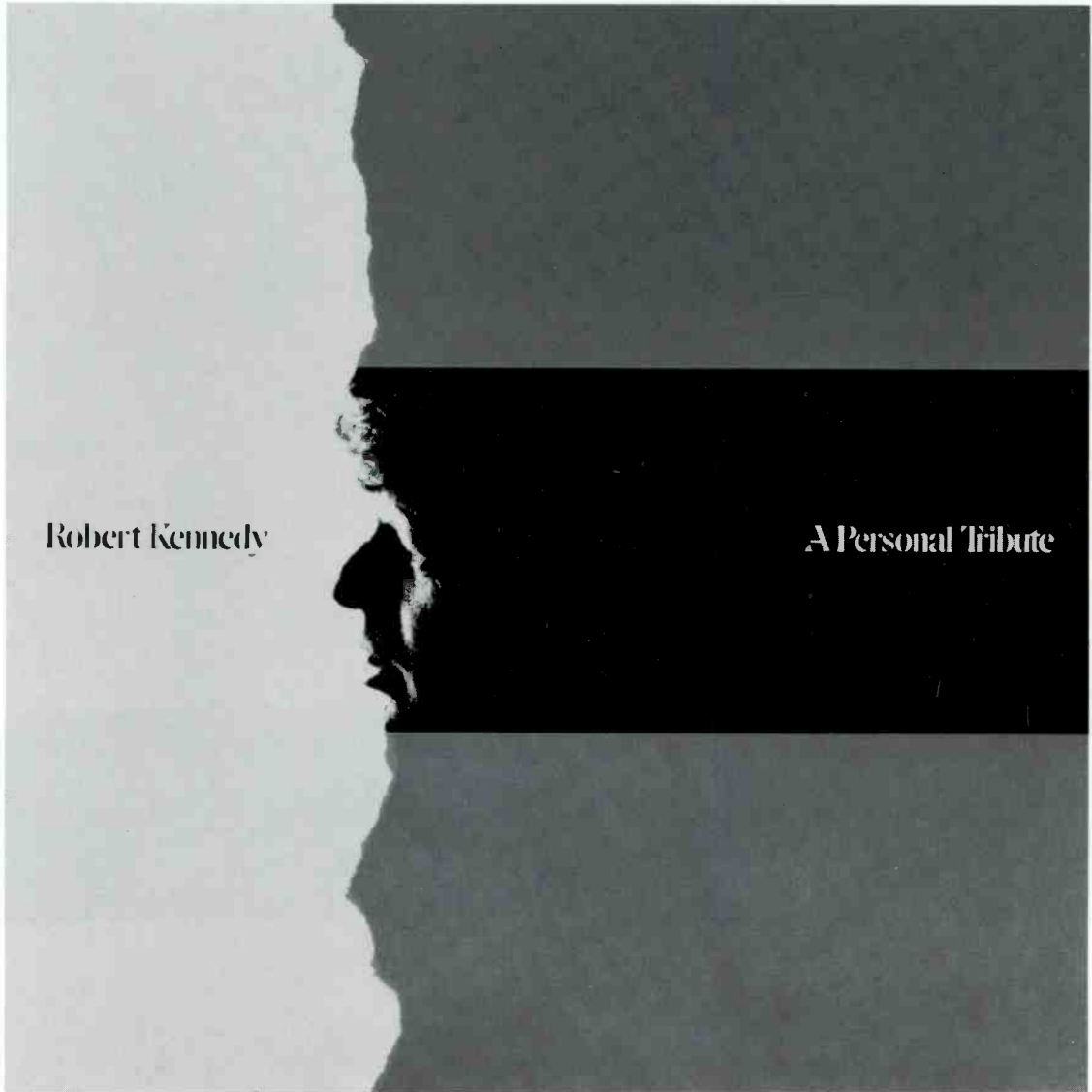
Art Director/Photographer: James Miho
Designer: Ralph Grigg
Artist: Elizabeth Charleston
Agency: Needham Harper & Steers Inc.
Client: Champion Papers Inc.

636

Art Director: Gips & Danne

Designer: Philip Gips

Client: Westinghouse Broadcasting Co.

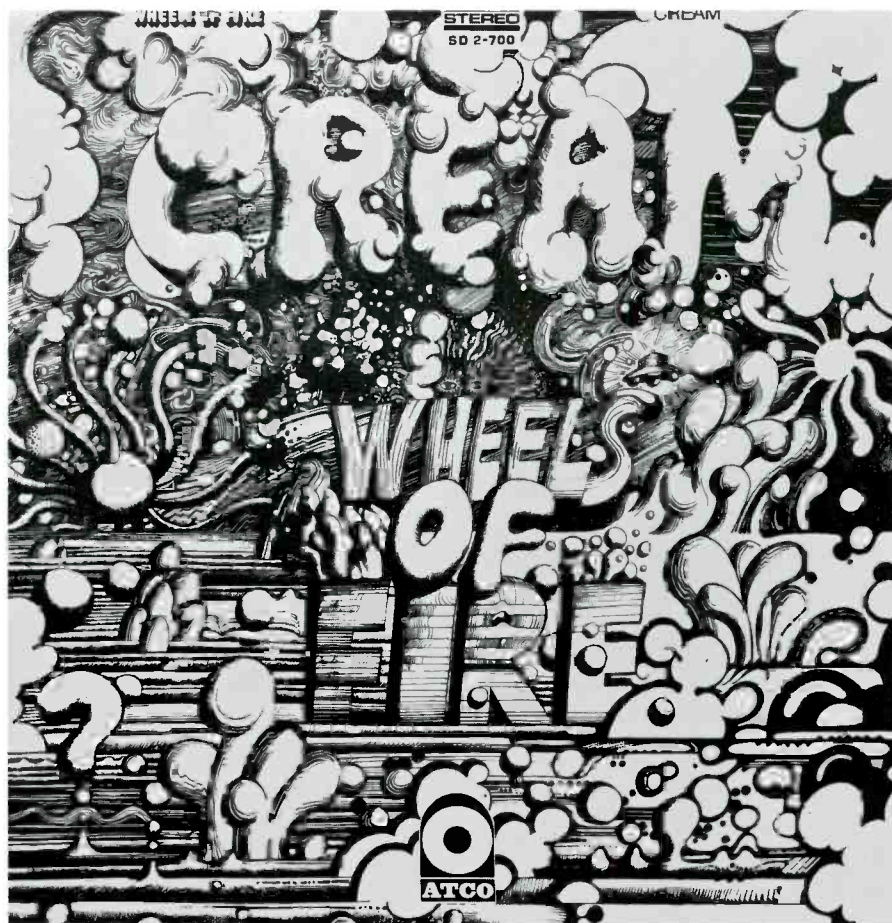
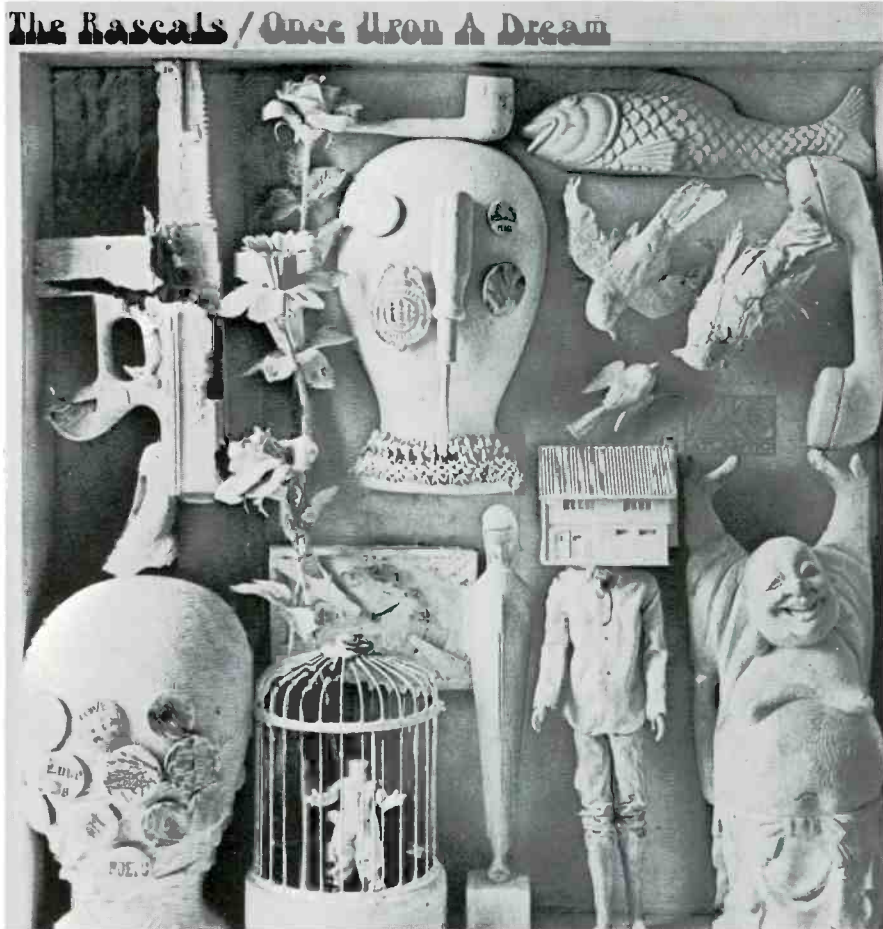


637
Art Director: Nesuhi Ertegun
Designer/Artist: Stanislaw Zagorski
Client: Atlantic Records

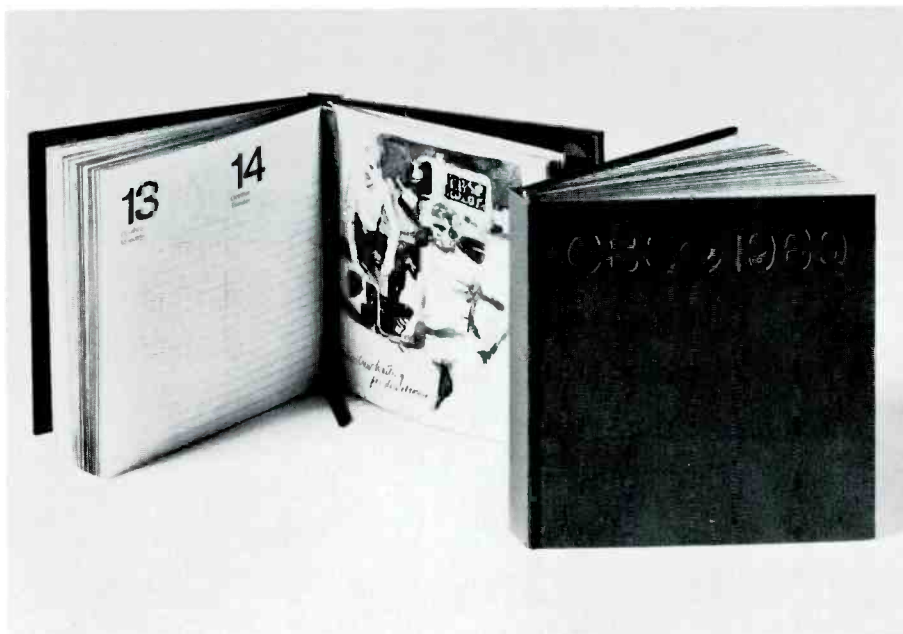
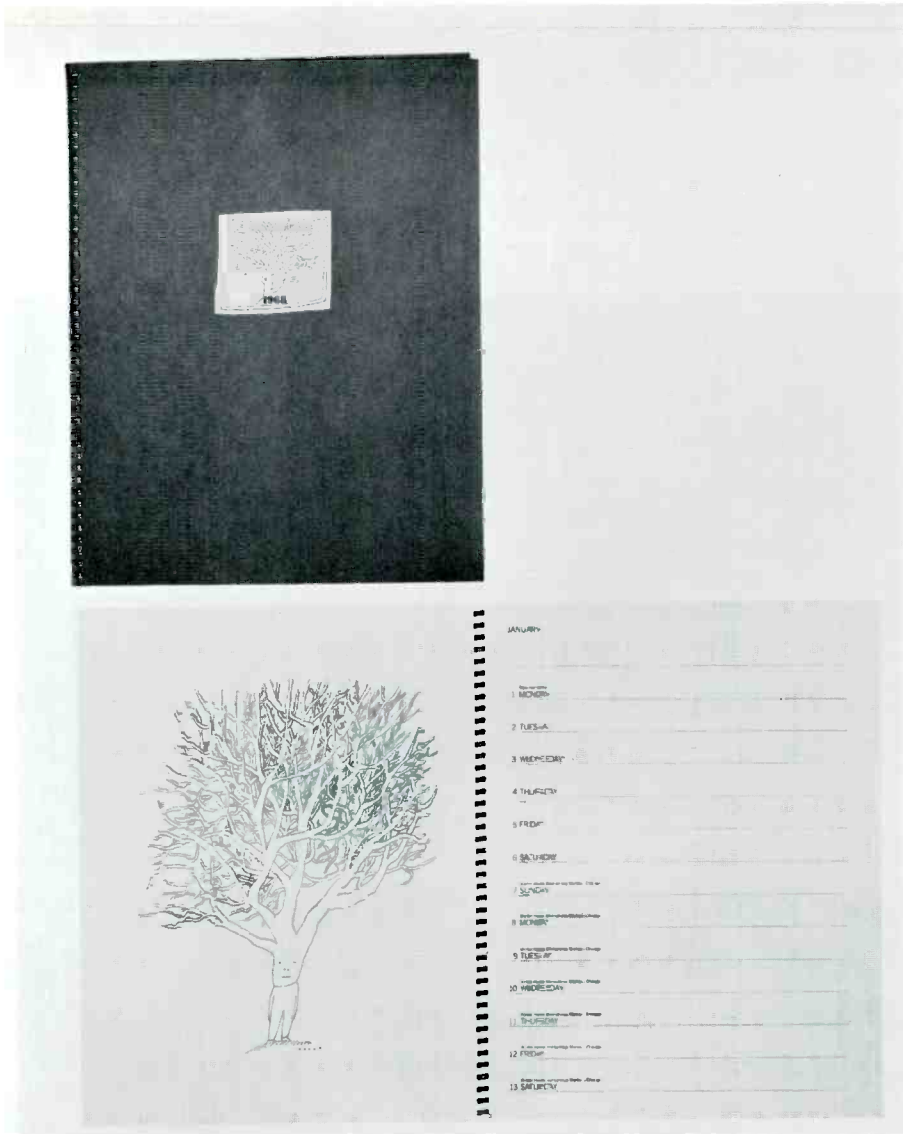


638
Art Director: Vincent J. Biondi
Designer/Artist: Bob Lockhart/The Glass Eye
Photographer: Ivan Nagy/Glass Eye Camera 5
Client: London Records, Inc.

The Rascals / Once Upon A Dream

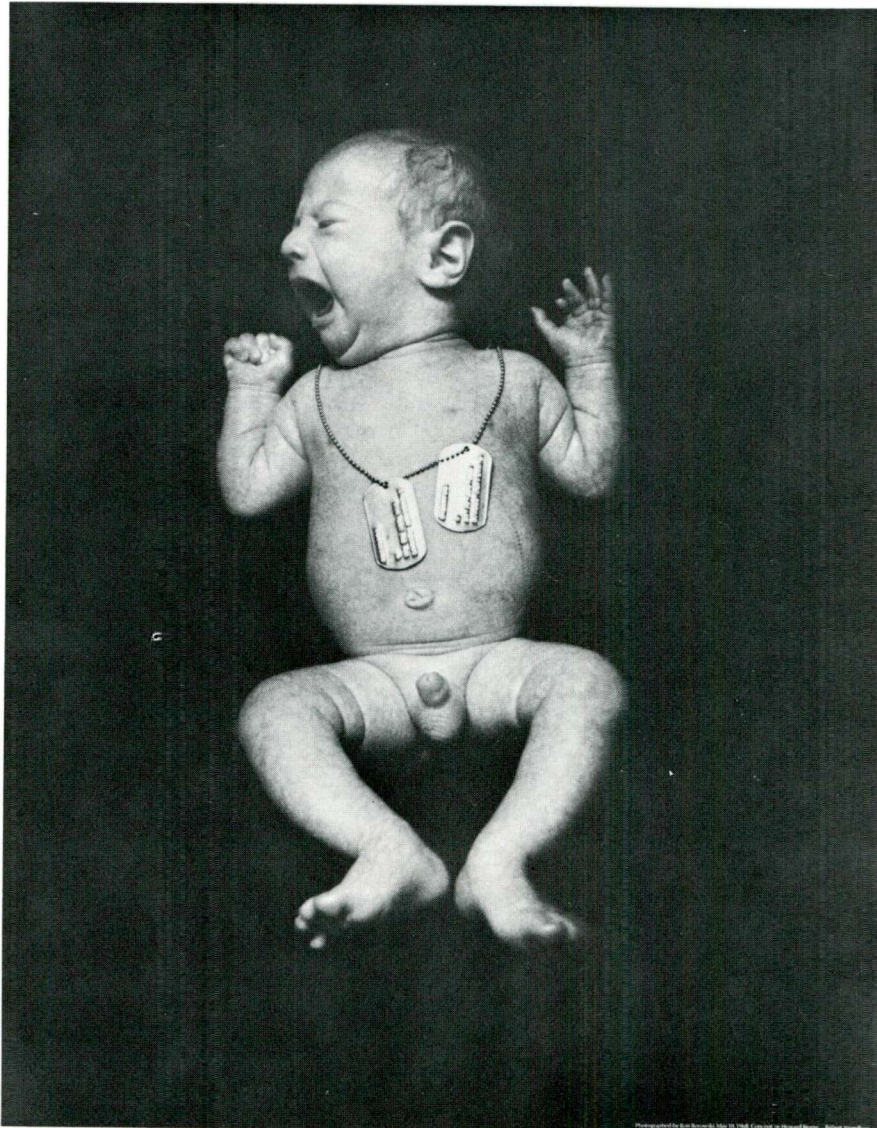


643
 Art Director/Designer: R. O. Blechman
 Artist: Jean-Michel Folon
 Copywriter: Janet Manning
 Agency: deGarmo, McCaffery Inc.
 Client: Heritage Furniture Co.



644
 Art Directors: David November, Mort Rubenstein
 Designer: David November
 Artist: Daniel Schwartz
 Copywriters: Leonard Broom, J. P. Miller
 Client: CBS Television Network

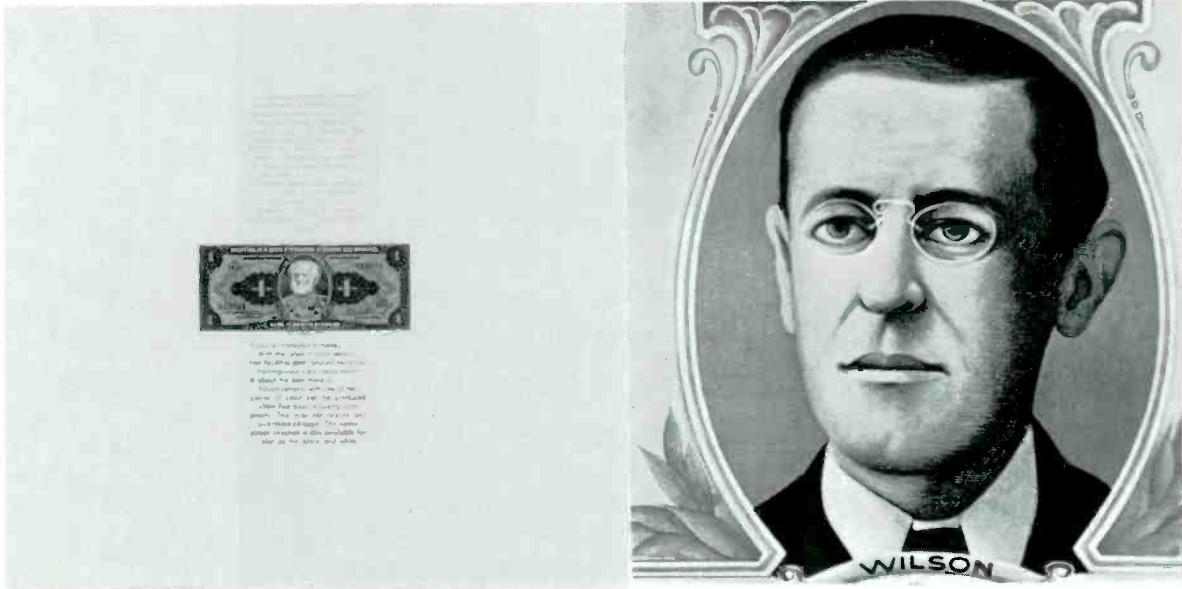
DISTINCTIVE MERIT AWARD



645
Art Director/Designer: Howard Blume
Photographer/Agency/Client: Ron Borowski



646
 Art Director: Don Trousdell
 Designers: Ron Mabey, Don Trousdell
 Artists: George Macalla, Ed Repicky, Ron Mabey, Pitt Group
 Photographers: Ron Mabey, Pitt Group
 Copywriter: David Skylar
 Client: Perlmutter Printing Company



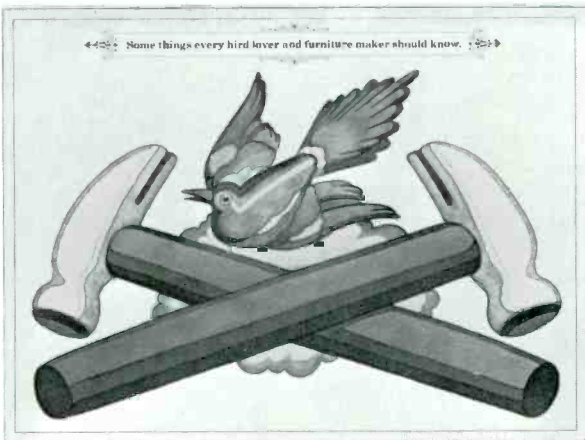
Some things every bird lover
 and furniture maker should know about
 CYCOLAC JS.



CYCOLAC JS is an expandable ABS material that produces parts similar to wood. But more economically. A furniture drawer, for instance, can be cast in only one piece if it's CYCOLAC. Same goes for a one-piece chair frame made of CYCOLAC. And you get more design freedom to start with. Try the tool kit. You'll find CYCOLAC can be glued, nailed, sawed and worked just like wood. It has screw and staple holding properties better than some wood.

And it won't split or crack during fastening. Speaking of fastening, you can add laminates like wood, vinyl or fabric to CYCOLAC. Or finish it any number of ways. Hollow cast it. Texture it. Fleck it. Sand it. Or leave it alone for a pebble-grain effect. CYCOLAC is available in 21 colors plus a natural off-white. Or it can be custom color-matched if you like. Next time you reach for a piece of wood, think about this. CYCOLAC offers good dimensional stability and low water absorption. It has a high stiffness-to-weight ratio and a low volume-to-weight ratio. Plus it has good structural and insulating properties. All this and it saves money, too, up to 50% of the cost of ordinary materials. What more could you ask of a design material. (See plans inside.)

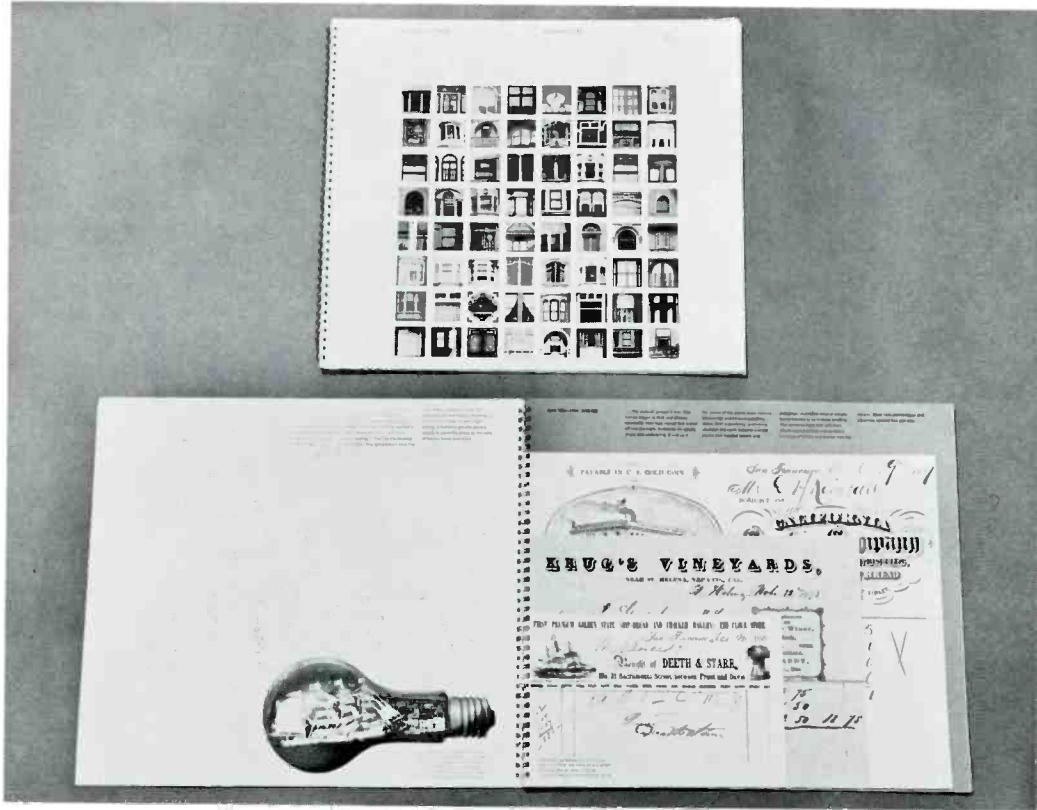
Some things every bird lover and furniture maker should know.



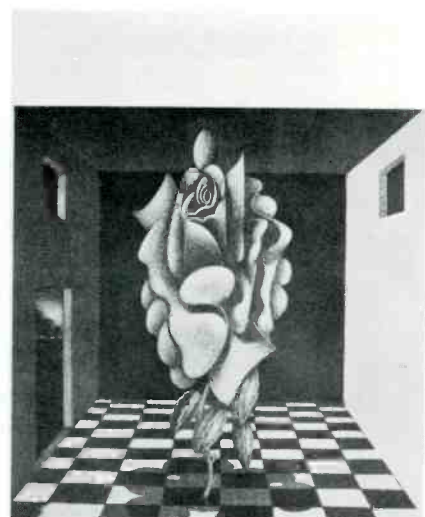
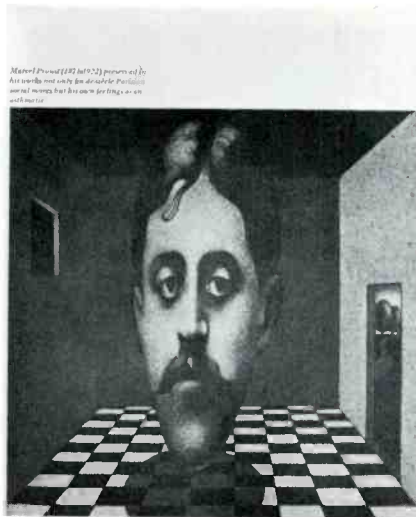
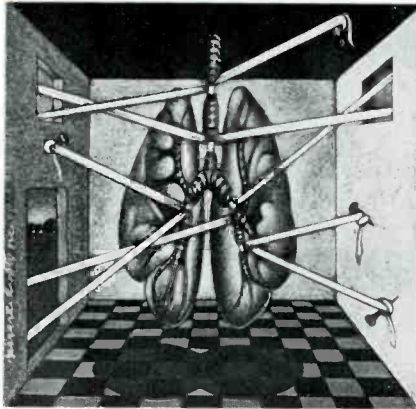
647
 Art Director: Ron Layport
 Designers: Dan Bridy/Aubrey Lee Associates
 Artist: Dan Bridy
 Copywriter: Walter Burek
 Agency: Fahlgren & Associates, Inc.
 Client: Marbon Div.-Borg-Warner Corp.

648

Art Director/Designer: James Miho
Artists: Robert Sullivan, Charles White III,
Elizabeth Charleston
Photographers: Arnold Genthe, Jack Allen, Ernest Braun,
Joe Monroe, James Miho
Copywriter: Dick Corrigan
Agency: Needham Harper & Steers
Client: Champion Papers Inc.



Aspects of Anxiety #21
Anxiety and Bronchial Asthma



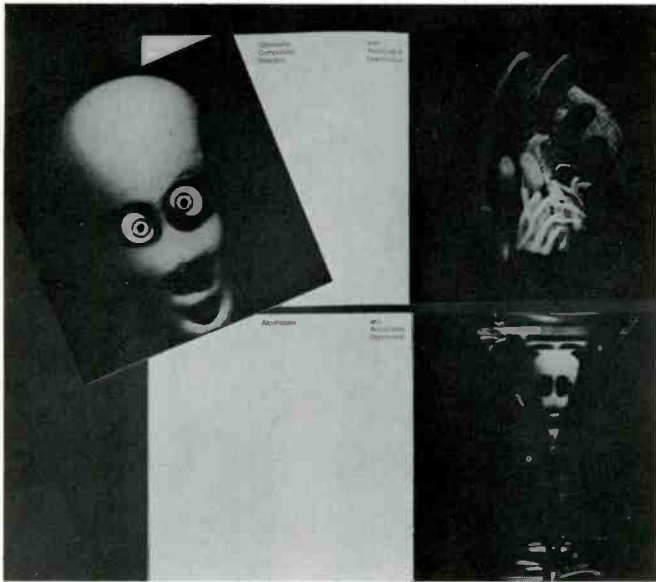
649
Art Director: Alice Katz
Designer: Harry Sehring
Artist: Gilbert Stone
Copywriter: Sarah Adams
Agency: William Douglas McAdams
Client: Roche Laboratories

Art Director/Designer/Photographer: Felix Muckenhirn

Copywriter: Tim McCann

Agency: Geigy Chemical Corp.

Client: Geigy Pharmaceuticals



654

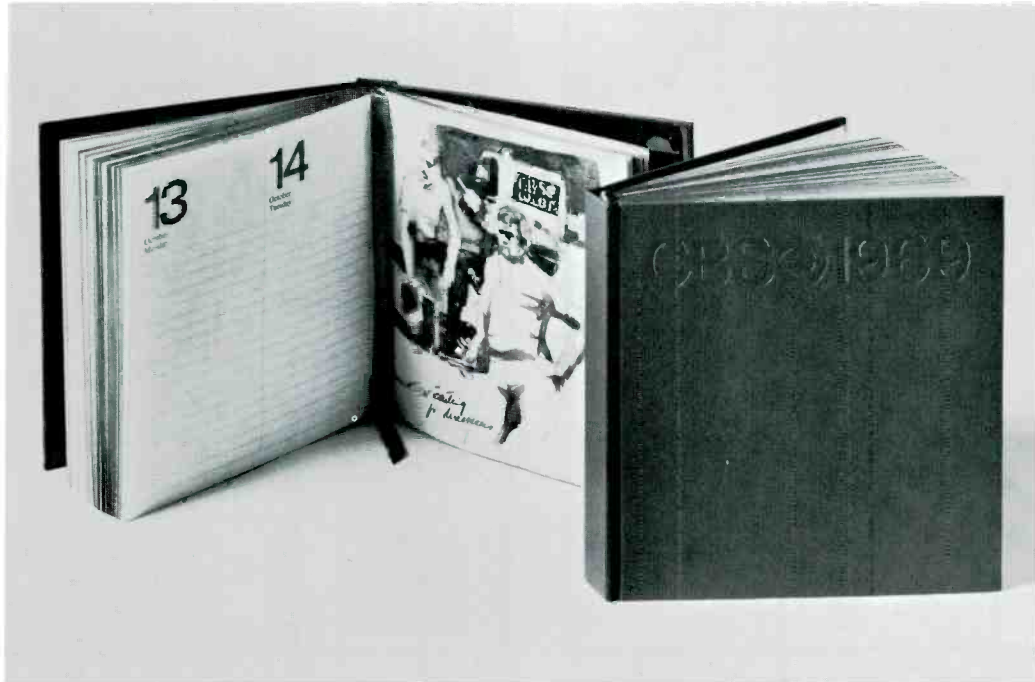
Art Directors: David November, Mort Rubenstein

Designer: David November

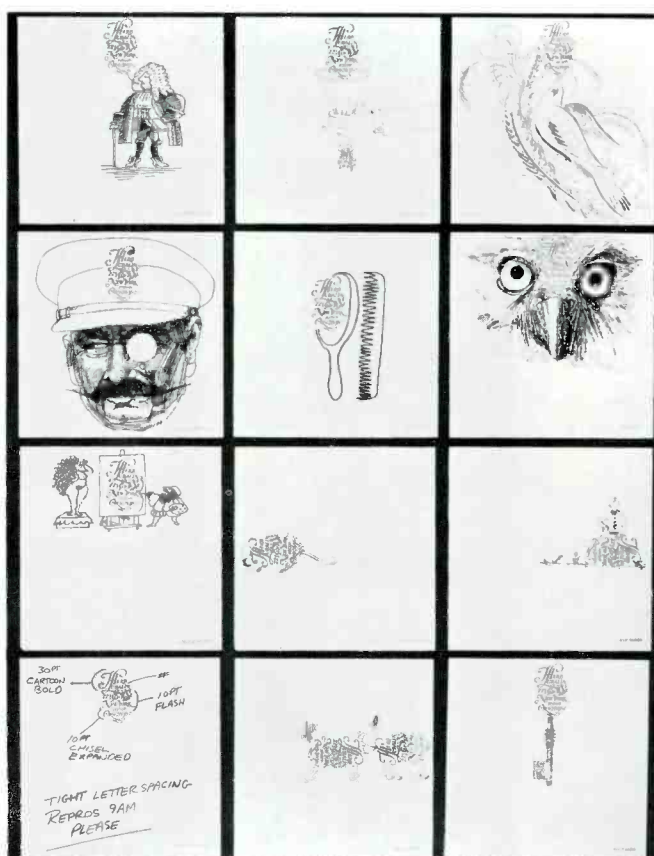
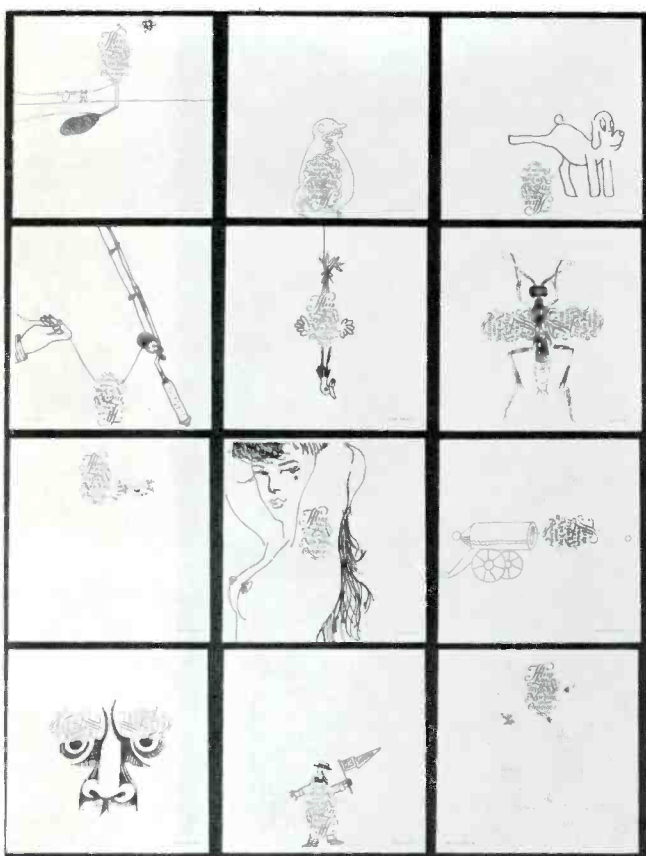
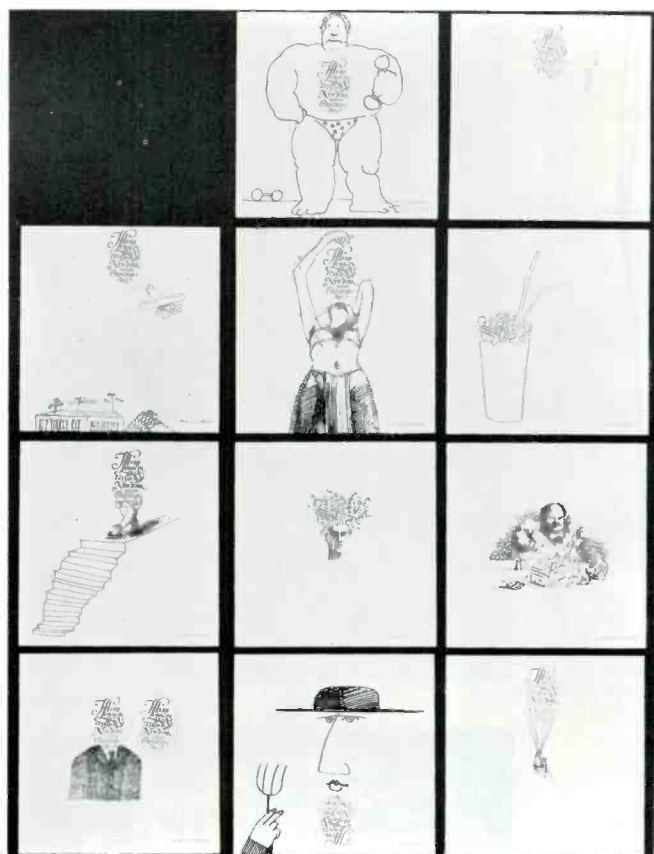
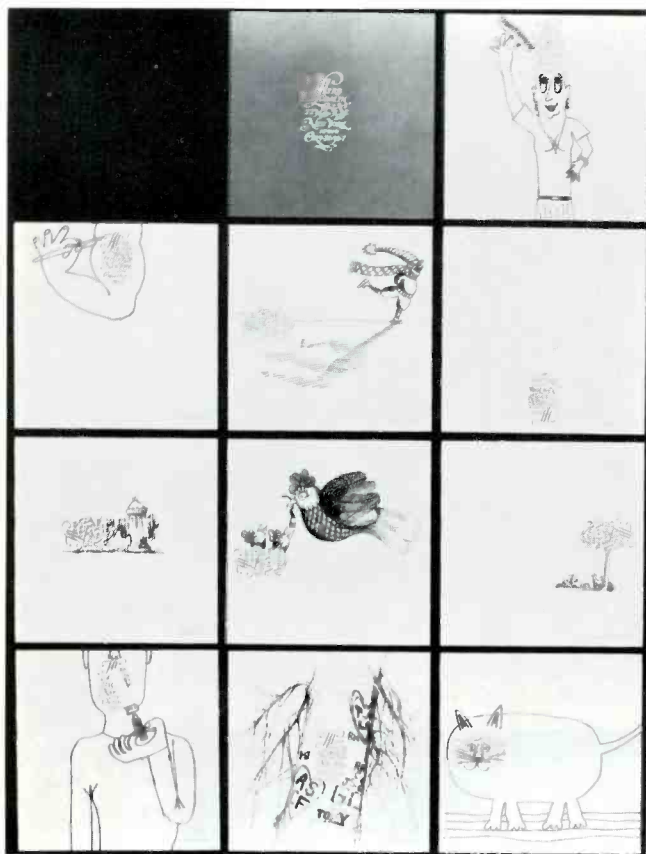
Artist: Daniel Schwartz

Copywriters: Leonard Broom, J. P. Miller

Client: CBS Television Network



Art Director/Designer: Ernie Smith
Artists: Alan Cober, Etienne Delessert, John Alcorn,
Arnold Arlow, R. O. Blechman, Lowell Bodger,
Fran Elfenbein, Barry Geller, Gerry Gersten, Milton Glaser,
Herb Lubalin, Alan Peckolick, Tony Saris, Daniel Schwartz,
Chas. B. Slackman, Ernie Smith, Jerome Snyder,
Ruffins-Taback, Diana Wilko
Writer: Ernie Smith
Agency/Client: Herb Lubalin Inc.



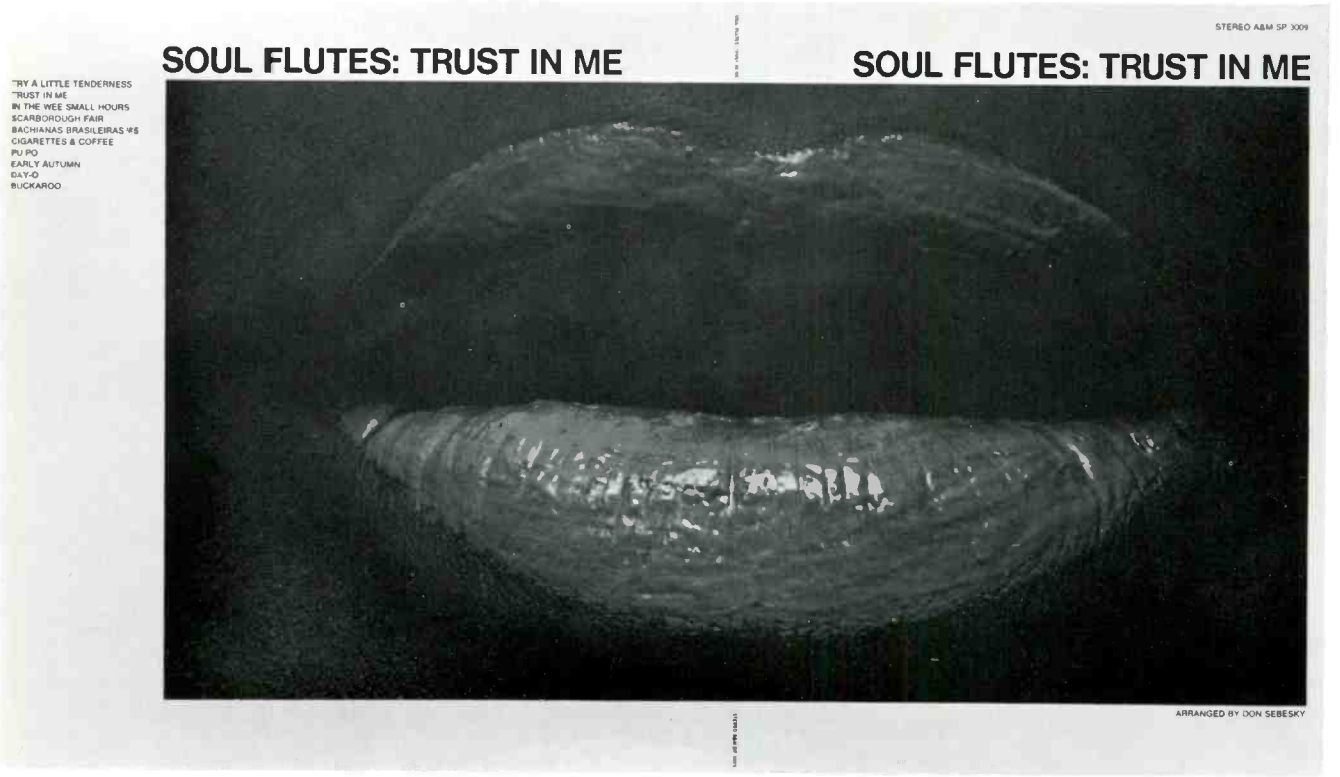
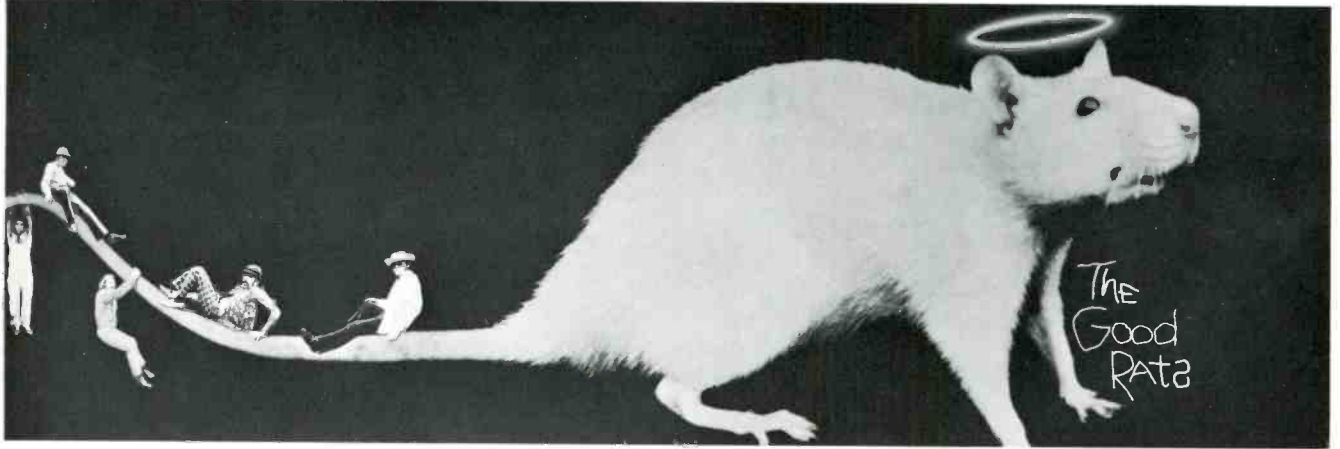
30PT
CAPTION
BOLD

10PT
FLASH

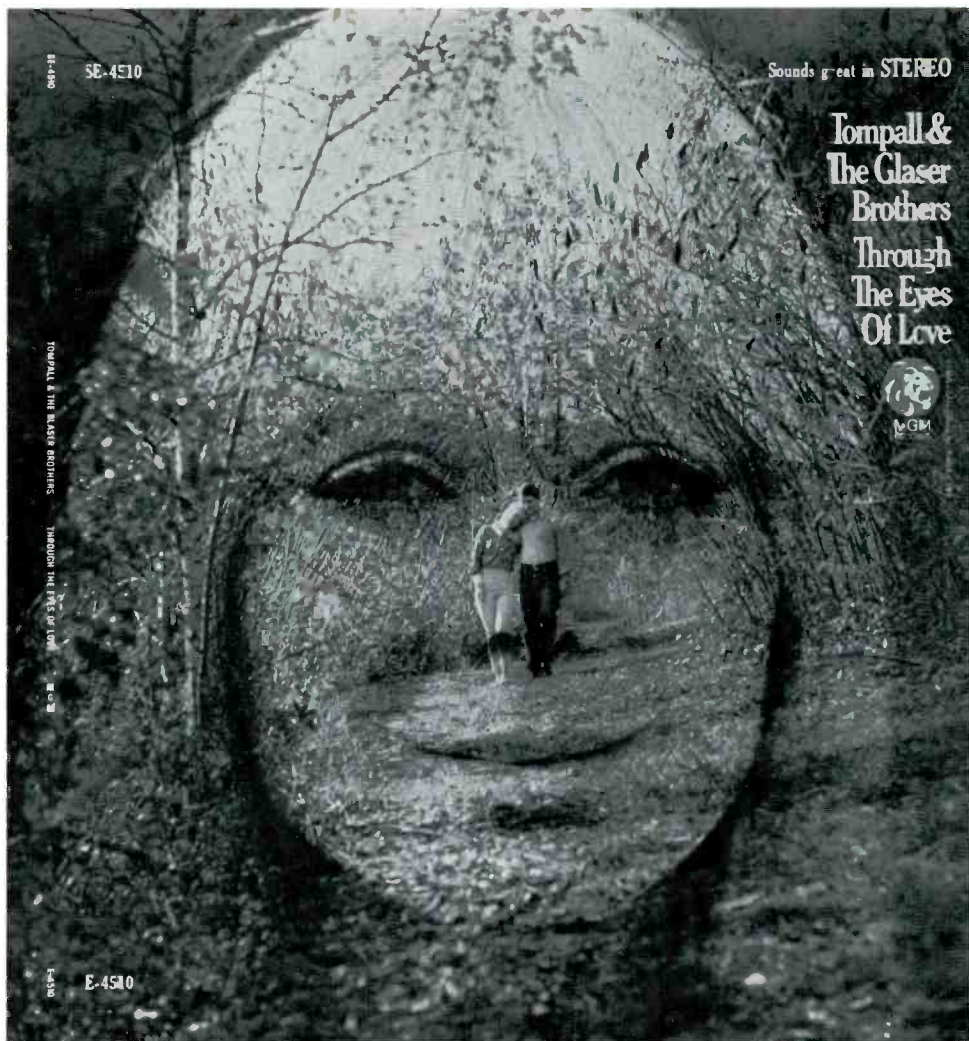
10PT
SMALL
EXPANDED

TIGHT LETTER SPACING
REPRODS 9AM
PLEASE

657
Art Director/Designer: Bob Venosa
Photographer: Charles Keddie
Agency: Forlenza Venosa Associates
Client: Kapp Records



658
Art Director: Sam Antupit
Photographer: Pete Turner
Agency: Hess and/or Antupit
Client: CTI Records



659
 Art Director/Designer: David E. Krieger
 Photographer: John Murello
 Agency: W. H. Schneider, Inc.
 Client: MGM Records



660
Art Director/Designer: David E. Krieger
Photographer: Carl Fischer
Agency: W. H. Schneider, Inc.
Client: Verve Forecast Records

TELEVISION

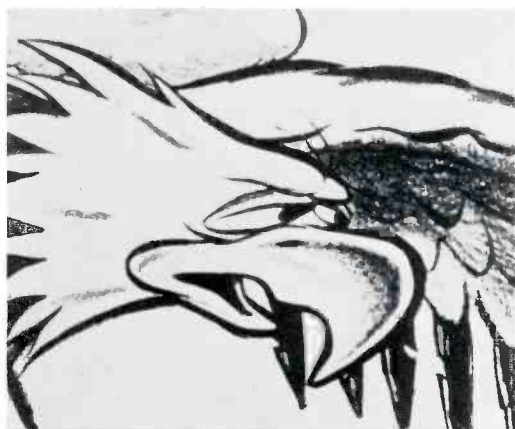
661
Art Director/Designer: Sal Auditore
Director: Jack Zander
Writer: Gil Ziff
Producer: Helen Macordes
Agency: Jack Tinker & Partners, Inc.
Production Company: Pelican Films
Client: Alka Seltzer



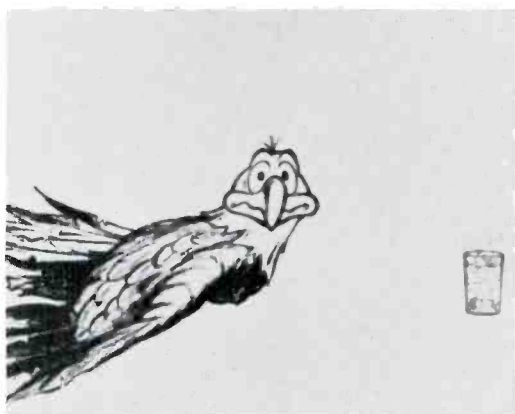
"Watch out for the blahs."



"They come from our high-pressured way of life."



"A cold coming on."



394 "Alka-Seltzer for the blahs."

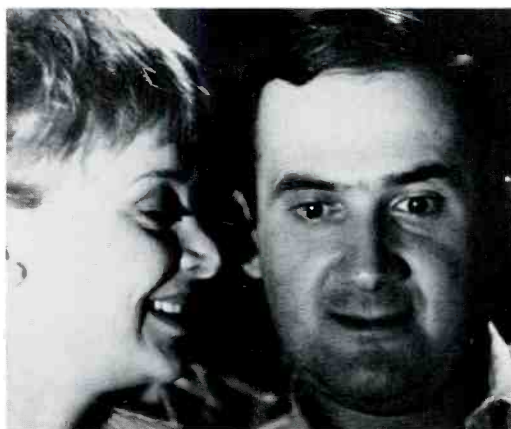
662
Art Director/Designer: David Wiseltier
Director: Joe Balogna
Writer: Lew Sherwood
Producer: Bob Aherns
Agency: Daniel and Charles
Production Company: Televideo Productions
Photographer or Artist: Bob Ziller
Client: Medaglia D'Oro



Woman: Harold, speak to me Harold, it's your wife. . . .



Woman: Who did you marry? Me or that thing!



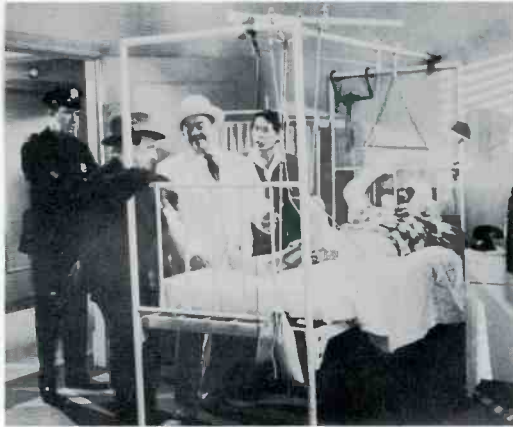
Anncr: Medaglia D'Oro Espresso can break the ice.



Man: So what's new with you, Doris?

663

Art Director/Designer: Roy Grace
Director: Horn/Griner
Writer: John Noble
Producer: Patrick Boyriven
Agency: Doyle Dane Bernbach, Inc.
Production Company/Photographer: Horn/Griner
Client: Volkswagen



Mar: How could Modly have stole the Volkswagen.



Chan: Let me explain.



Chan: On night of crime Modley not need left leg.



Chan: In conclusion Modley need better alibi.

664

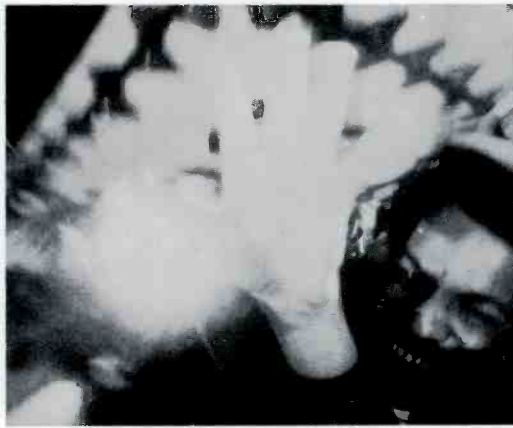
Art Director/Designer: Peter Hirsch
Director/Photographer: Mike Cuesia
Writer: Neil Calet
Producer: Bertelle Selig
Agency: Delehanty, Kurnit & Geller
Production Company: V.P.I.
Client: Senator Javits



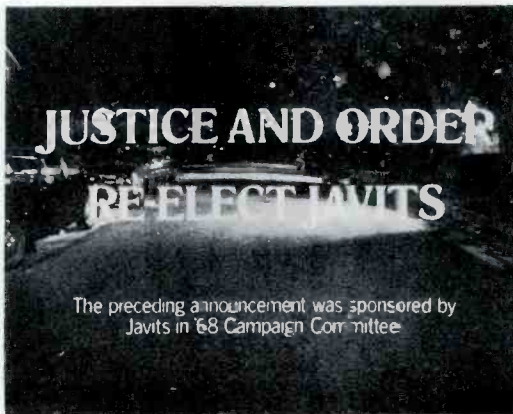
Remember America . . . before the riots . . .



The tear gas . . . and the fear.



. . . Crowd sounds . . .



. . . super—no sound. . . .

665

Art Director/Designer: Ralph Ammirati
Director: Howard Zieff
Writer: Martin Puris
Producers: Ralph Ammirati, Martin Puris
Agency: Carl Ally Inc.
Production Company: Zieff Films
Photographers: Ted Pahle, Howard Zieff
Client: WTS Pharmacraft—Vademecum



Anncr: Sven dabbled in toothpaste.



Anncr: Shoulder to shoulder with immortals.



Anncr: Then just when his work seemed doomed . . .



Anncr: It keeps the mess off your hands.

666

Art Director/Designer: Lester Tiech
Director: Murray Bruce
Writer: Jan Zechman
Producer: Hank Hamilton
Agency: Earle Ludgin & Co.
Production Company: Phos-Cine
Photographer: Robert R. Haagensen



Audio: Train whistle, paper under people talking under



Scuffle begins.



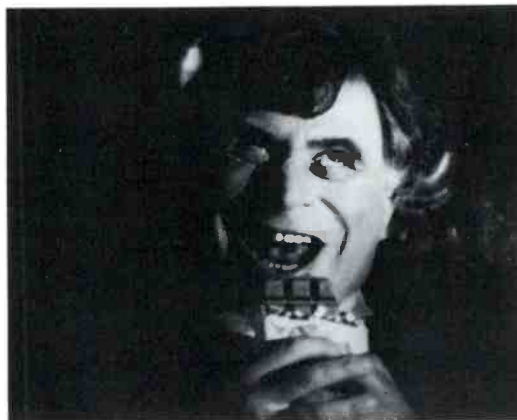
Anncr: You get a lot of news . . .



and features and a lot more room.

667

Art Director: David Wiseltier
Director: Joe Balogna
Writer: Lew Sherwood
Producer: Tom Fenton
Agency: Daniel & Charles
Production Company: Directors Group
Photographer or Artist: Gene Friedman
Client: Cadbury Fry



668

Art Director/Designer: Mario Botti
Director/Photographer: Horn/Griner
Writer: Tony Burke
Producer: Jerry Jacobs
Agency: Needham Harper & Steers
Production Company: Horn/Griner Productions Inc.
Client: Xerox Corporation



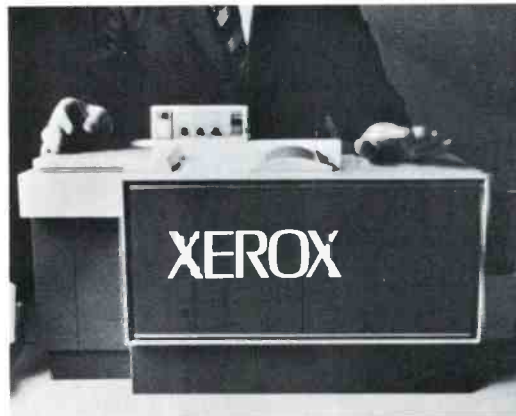
Xerox has been building something in your office.



We've made over 130 different improvements.



You don't have to buy your machine. Borrow it.



So in a way it'll always be part ours.

669
 Art Director: William Taubin
 Director: Bill Alton
 Writer: David Reider
 Producer: Herb Strauss
 Agency: Doyle Dane Bernbach, Inc.
 Production Company: Take Two, Inc.
 Client: Gillette



How does it feel to be going home?



What's this?



And this?



"The Spoiler."

DISTINCTIVE MERIT AWARD

670
 Art Director: George Lois
 Director/Photographer: Timothy Galfas
 Writer: Ron Holland
 Agency: Lois Holland Callaway Inc.
 Production Company: Galfas Productions, Inc.
 Client: Edwards & Hanly



"Tomorrow, I'm going to work for Edwards & Hanly."



"I enjoy the stock market so much more."



"Where were you when I needed you?"

671

Art Director: Bert Blum
Designer: Maurice Mahler
Director/Photographer: Horn/Griner
Writer: Bill Waites
Producer: Ted Storb
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: General Foods Corporation



Improved Jello Instant Pudding.



W. C. Fields steals Baby Leroy's pie.



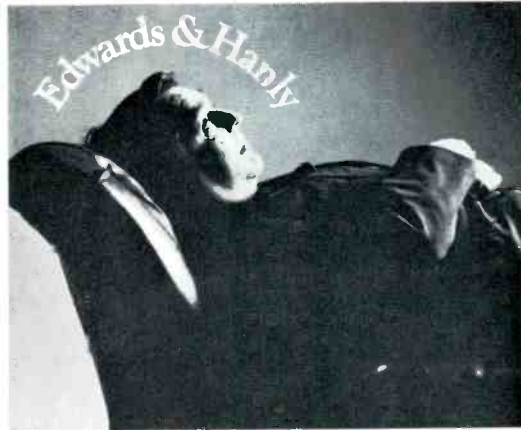
Baby Leroy steals W. C. Fields' pie.



There's more to it.

672

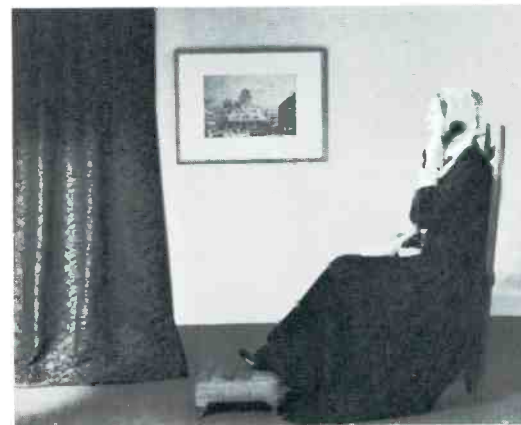
Art Director: George Lois
Director/Photographer: Timothy Galfas
Writer: Ron Holland
Agency: Lois Holland Callaway Inc.
Production Company: Galfas Productions, Inc.
Client: Edwards & Hanly



"Salt!" "Edwards!"



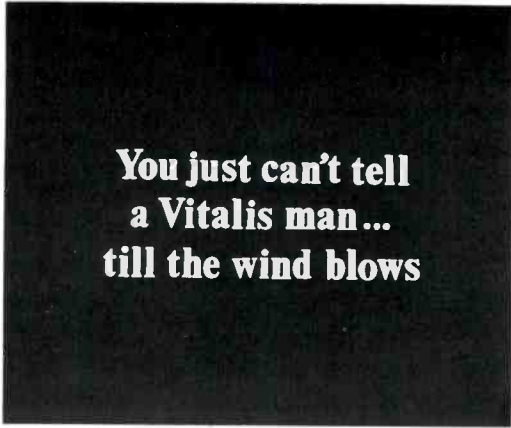
"Pepper!" "& Hanly!"



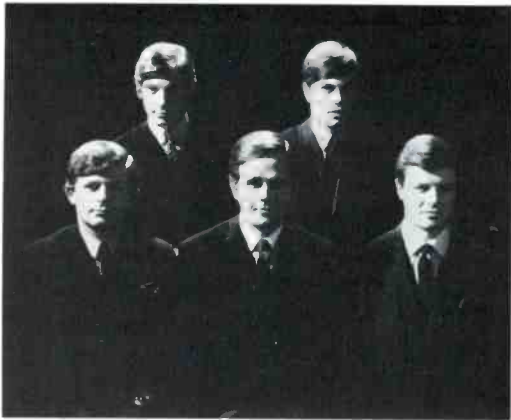
"H-H-Hello, Edwards & Hanly."

673

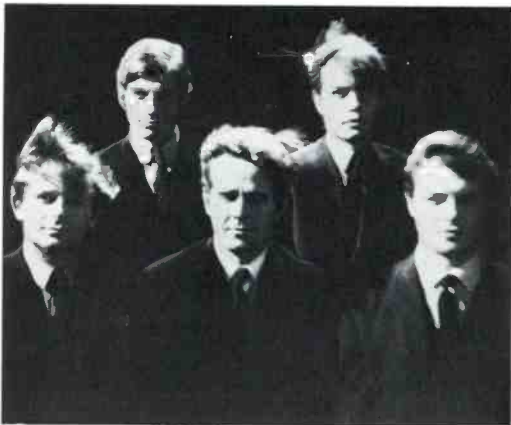
Art Director/Designer: Terry Badham
Director: James Clark
Writer: Maurice Dodd
Producer: Jeremy Hunter
Agency: Young & Rubicam Ltd.
Production Company: Augusta Productions Ltd.
Client: Bristol-Myers Company Limited



No caption.



We say you can't spot him. . . .



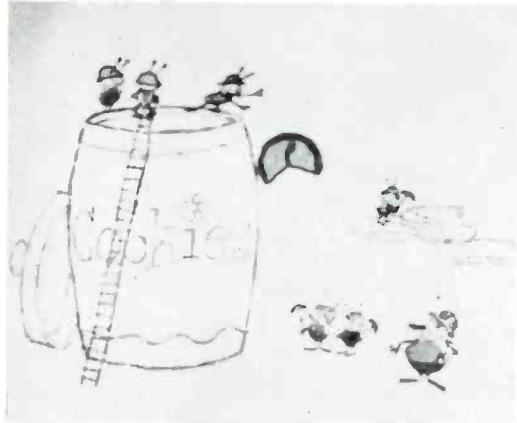
Till the wind blows.



You can't tell a Vitalis man till the wind blows.

674

Art Director/Writer/Producer/Agency: Foote, Cone and Belding Staff
Production Company: Cascade Pictures of California
Client: S. C. Johnson & Son, Inc.



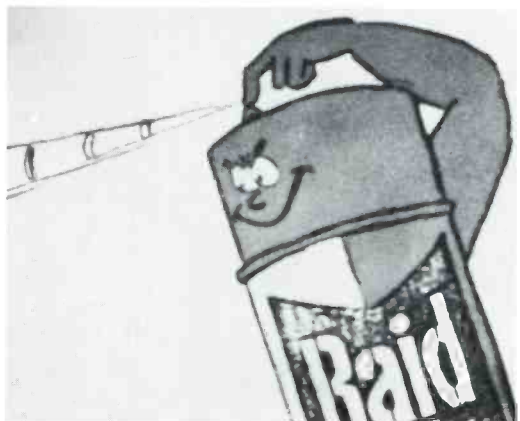
(Musical background throughout)



It is a Chinese fortune cooky!



"Dishonorable Bugs going out of this world."



Anncr. (vo): Yes, Raid House and Garden Bug Killer.

675

Art Director/Designer/Producer: William K. Wurtzel
Director: Bob Vietro
Writer: Roger Proulx
Agency: The Lampert Agency, Inc.
Production Company: Audio Productions
Photographer: Peter Norman
Client: Netherlands National Tourist Office



They're always needing more land.



The Dutch take big bites out of the sea.



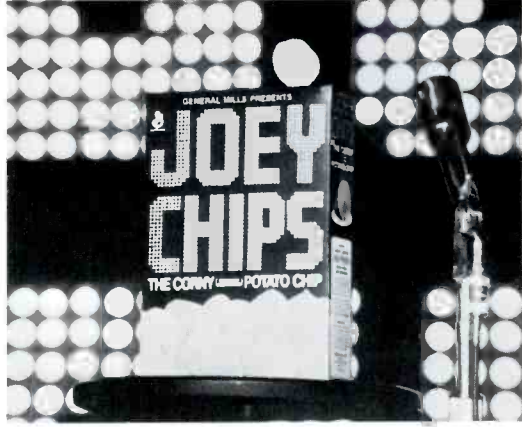
The fisherman is woken up with a thump.



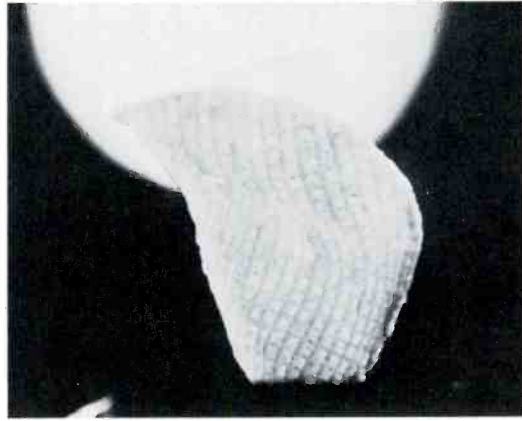
The boat has come to rest in a field.

676

Art Director: Jerry Andreozi
Director/Photographer: Harold Becker
Writer: Mort Scharfman
Producer: Thomas I. Ford
Agency: Wells Rich Greene, Inc.
Production Company: Harold Becker, Inc.
Client: General Mills



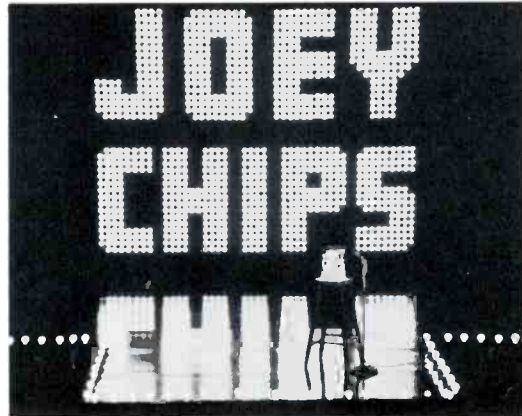
Annncr: The Corny Potato Chip, Joey Chips.



Tonight Ladies and Gentlemen,



My wife missed her nap today.

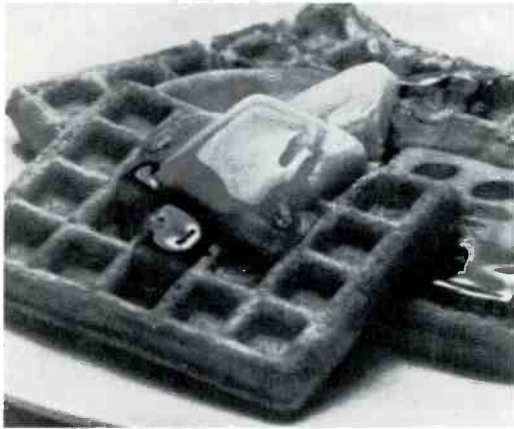


Annncr: Joey Chips, the corny potato chip.

CONSUMER PRODUCT COMMERCIALS: COLOR

677

Art Director/Designer: Frank Kirk
Director/Photographer/Production Company: Harold Becker
with Harold Becker Productions
Writer: Gene Case
Producer: JoAnne Ruesing
Agency: Jack Tinker & Partners, Inc.
Client: Carnation Slender



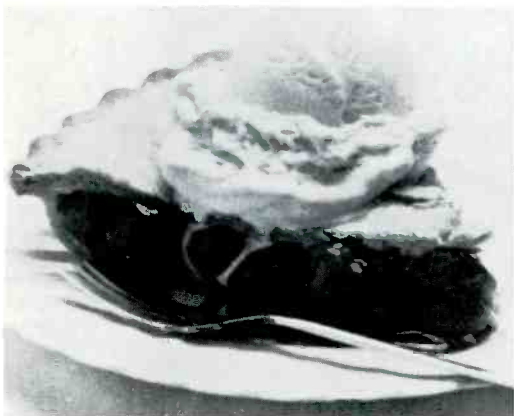
"The temptations. They're everywhere."



"A delicious plot to get you off that diet. . . ."



"And put on a few pounds."



"Help keep the temptations out of your mind."

678

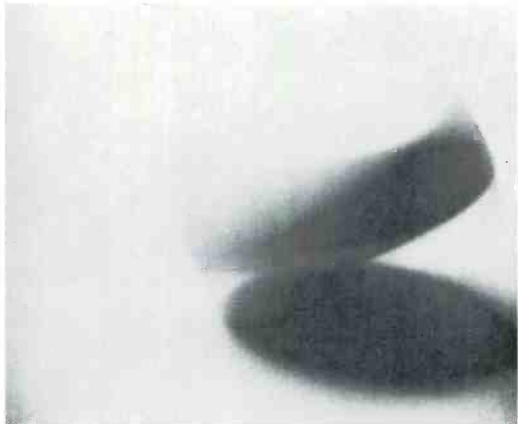
Art Director/Designer: Hector Robledo
Director: George Nakano
Writer: Bill Hentz
Producers: Don Baker, Hector Robledo
Agency: Foote, Cone & Belding
Production Company: V.P.I.
Photographer: Jack Schatz
Client: Menley & James



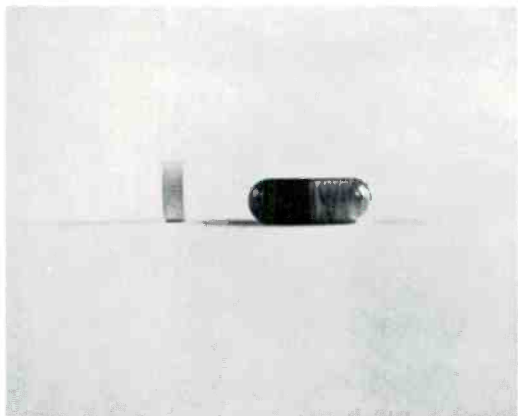
"Say, aren't you, uh, you're Contac, right?"



"Some people mistake me for you."



"Isn't that a scream."

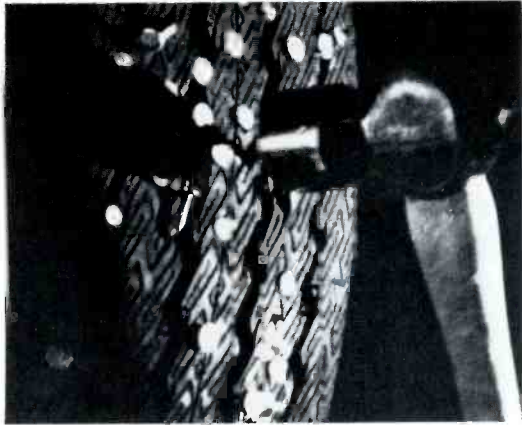


"No. Not really. Pride, I guess."

679

Art Director: Max Rembold
Director/Producer: Joe Tanski
Writer: William Sullivan
Agency: J. Walter Thompson Company
Production Company: The Peterson Company
Client: Sears, Roebuck and Company

DISTINCTIVE MERIT AWARD



We pounded a hundred nails in this Sears . . .



. . . and drove it all night.



Sears Sealant Tire didn't lose a breath of air.



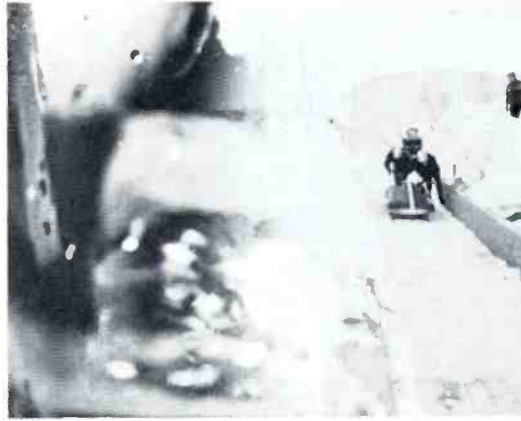
The Sears Silent Guard Sealant Tire.

680

Art Director/Director: Marty Goldman
Writer/Producer: Lois Korey
Agency: McCann-Erickson, Inc.
Production Company: Tele-Video Productions
Photographer: Jacques Letellier
Client: The Coca-Cola Company



Whether you're actually making this run



when it's time for a breather

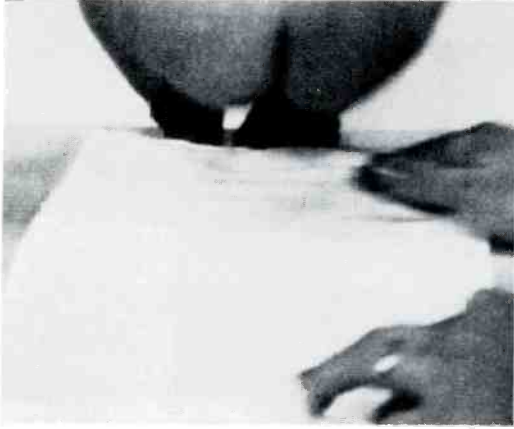


Nothing refreshes like ice-cold Coca-Cola.

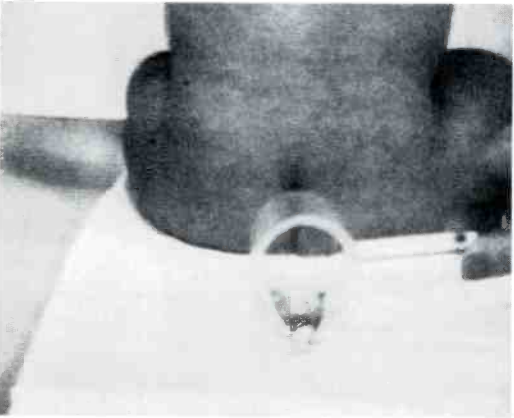


The taste people never get tired of.

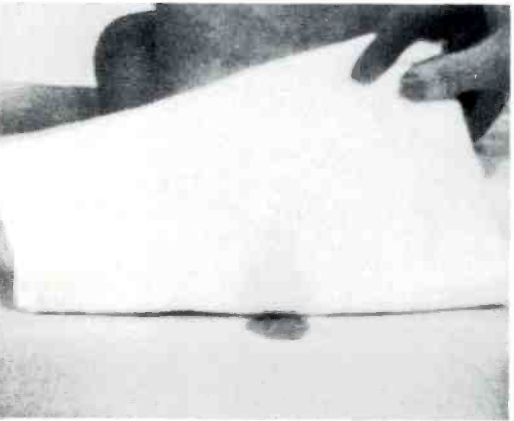
681
 Art Director/Writer: Walter Cohen
 Director: Hal Tulchin
 Producer: George Bocker
 Agency: Benton & Bowles, Inc.
 Production Company: Tulchin Productions
 Client: The Procter & Gamble Company



"If you put a cloth diaper on one . . ."



"We know it'll get wet."



"And the bottom will be wet. And stay wet."



"That's why we invented Pampers."

682
 Art Director: Al Amato
 Writer: Francine Wexler
 Producer: Carole Cohan
 Agency: McCann-Erickson, Inc.
 Production Company: James Garrett & Partners
 Photographer: James Day
 Client: Bahamas Ministry of Tourism



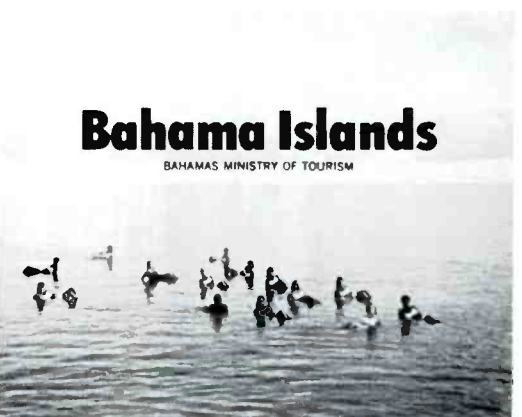
New Providence: I've got beaches.



Grand Bahama: I've got a casino.



They're Grand Bahama Out Islands.



Bahama Islands

BAHAMAS MINISTRY OF TOURISM

700 unspoiled, untamed Bahama Out Islands.

683

Art Director/Producer: George Procak
Director: Jacques Letellier
Writer: Dana Blackmar
Agency: Dancer-Fitzgerald-Sample
Production Company: Tele-Video Productions
Client: R. J. Reynolds



Man walking through Alps whistling.



Man walking through Alps whistling.



Man walking through Alps whistling.



I'd walk a mile for a Camel.

684

Art Director: Dick Silverthorne
Director: Bob Schulz
Writer: Gary Prouk
Producer: Vicki Sanders
Agency: Doyle Dane Bernbach (Canada) Ltd.
Production Company: TDF Productions
Photographer: Fritz Spiess
Client: Volkswagen Canada Ltd



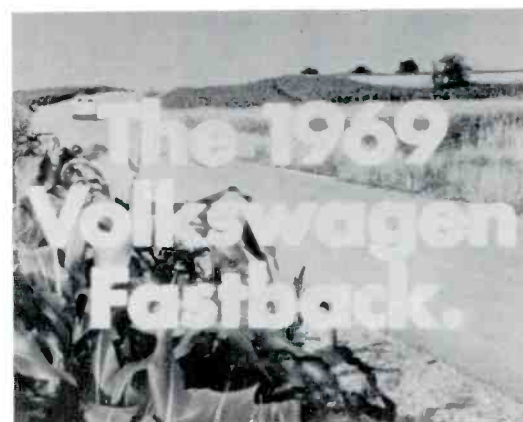
Fuel injected engine controlled by a computer.



You'd think you're going to see a GT car . . .



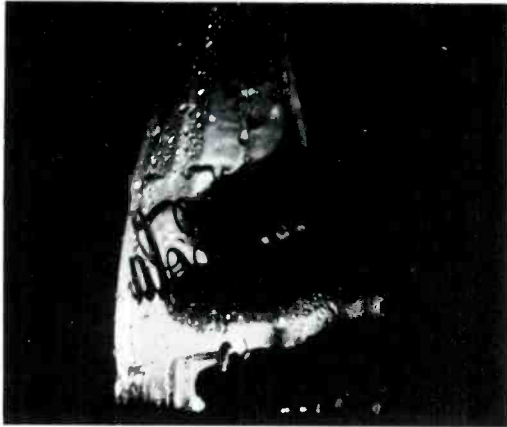
Sorry. It's a Volkswagen.



SFX: Engine fades.

685

Art Director/Director: Marty Goldman
Writer/Producer: Lois Korey
Agency: McCann-Erickson, Inc.
Production Company: Tele-Video Productions
Photographer: Jacques Letellier
Client: The Coca-Cola Company



Anncr: Once around you're ready for a Coke.



Watching them you're ready for a Coke.



Because Coke has that great taste.



Coke after Coke after Coke.

686

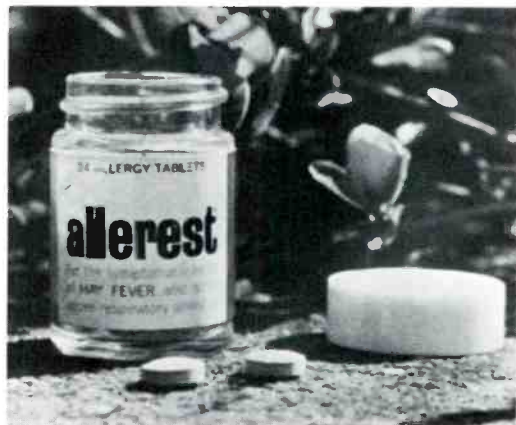
Art Director/Designer: David Larson
Director/Photographer: Jacques Letellier
Writer: Joyce Fabian
Producer: Don Wallace
Agency: Doyle Dane Bernbach Inc.
Production Company: Tele-Video
Client: Allerest



Singing: I never knew the charm of spring.



Talking: Love is in the air and so is pollen.



So we make Allerest.



It's almost like a breath of fresh air.

687

Art Director: John Murray
Designer: Robert Dion
Director/Photographer: Mike Cuesta
Writer: Barry Biederman
Producer: Will Davis
Agency: Needham, Harper & Steers
Production Company: Mike Cuesta Productions
Client: S. C. Johnson



There's a revolution in the world of shaving.



Edge. A new bloodless way to shave.



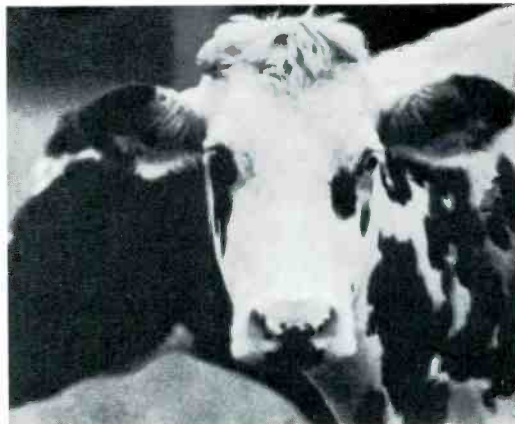
You can shave the toughest whiskers closely . . .



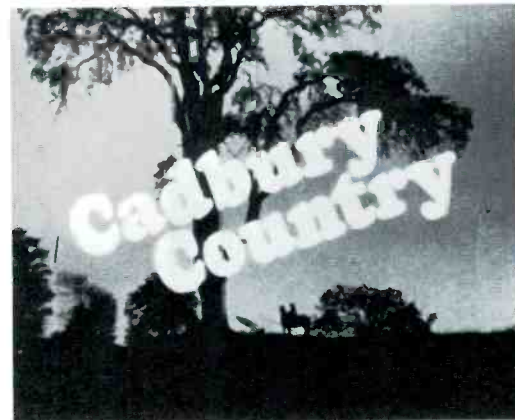
The revolution is just beginning.

688

Art Director: Bill Monaghan
Director: Bill Casidy
Writer: Larry Dunst
Producer: Tom Fenton
Agency: Daniel & Charles
Production Company: V.P.I.
Client: Cadbury Fry



This is Cadbury Country.



You do what you want; you eat what you like.



Like Cadbury's Bar Six Chocolate Bar. . .



Rich milk chocolate with a crunchy cookie inside.

689

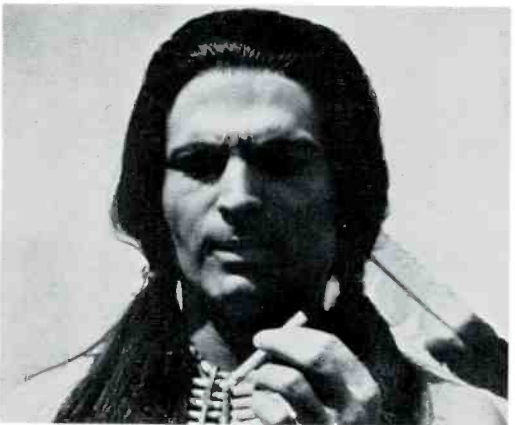
Art Director: Julio Di Iorio
Director/Photographer: Dick Miller
Writer: Robert Schulman
Producer: Tim Newman
Agency: Wells Rich Greene, Inc.
Production Company: Dick Miller Associates
Client: Philip Morris, Inc.



Little Moon, what I'm about to ask . . .



I wanted to ask you the other day.



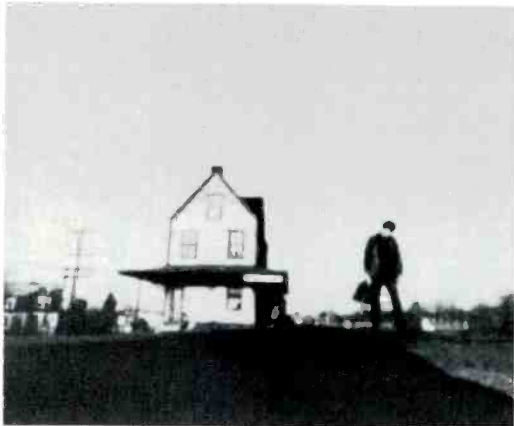
The words do not come in an easy way.



Maybe 5 words longer than king size.

690

Art Director/Designer: Wes Emmart
Director/Photographer: Bernie Fuchs
Writer: Tony Weir
Producers: Tony Weir, Ray Chancellor
Agency: Ogilvy & Mather Inc.
Production Company: Skyline Films
Client: Pepsi Co., Inc.



(Song lyrics): I've been lost and never found . . .



I'm a wanderin' stray,



They don't care what I say,



Mountain Dew won't make things a whole lot better

691

Art Director/Designer/Writer/Producer: Leo Burnett Staff
Director/Photographer: Dick Miller
Agency: Leo Burnett Company, Inc.
Production Company: Dick Miller Associates
Client: Philip Morris, Inc.



DISTINCTIVE MERIT AWARD

In 1910, Mrs. Pamela Benjamin was caught smoking.



In 1915, Mrs. Cynthia Robinson was caught smoking.



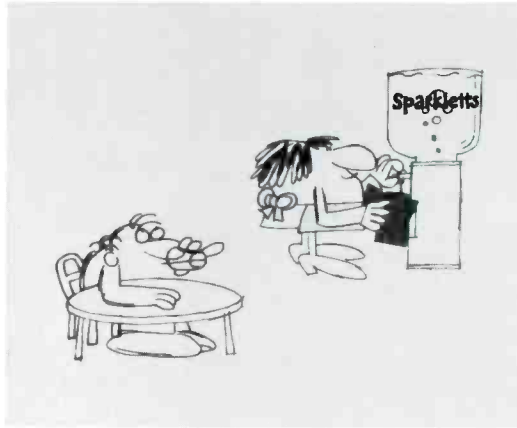
Song: You've come a long way, baby.



Annrc: Introducing new Virginia Slims.

692

Art Director/Designer/Producer: Bud Luckey
Director: Cal Bernstein
Writer: Don Hadley
Agency: Dancer-Fitzgerald-Sample
Production Company: Cal Bernstein Assoc.
Photographers: Cal Bernstein, Mike Murphy
Client: Foremost Foods



DISTINCTIVE MERIT AWARD

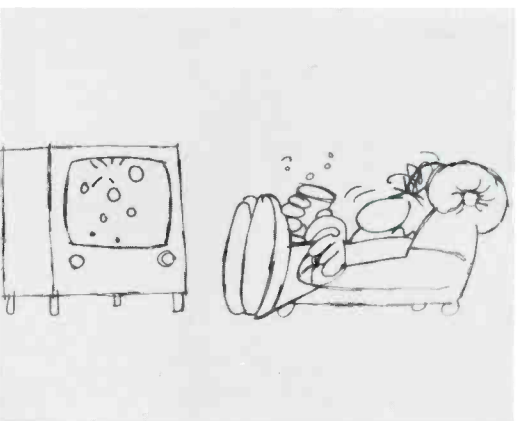
(Music)



(Music)



(Music)



(Music)

694

Art Director/Designer: Frank Kirk
Director/Photographer: Fred Levinson
Writer: Jerry Gerber
Producer: JoAnne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: Wylde Films, Inc.
Client: Carnation Slender



Annrc: "This is Slender from Carnation."



Annrc: "By the way, I enjoyed your show."



"Chocolatta."



Girl-of camera: "That was my honest reaction."

695

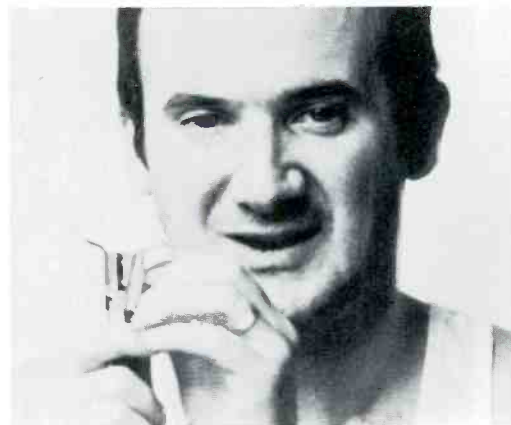
Art Director/Designer: Aristedes Kambanis
Director: Harold Becker
Writer: Jim Symon
Producer: Magi Durham
Agency: Jack Tinker & Partners, Inc.
Production Company: Harold Becker Productions
Client: Gillette Techmatic



This is the new Gillette Techmatic razor.



... an average shave for average beards;



... a closer shave for slightly heavier beards



... and I can get a good close shave.

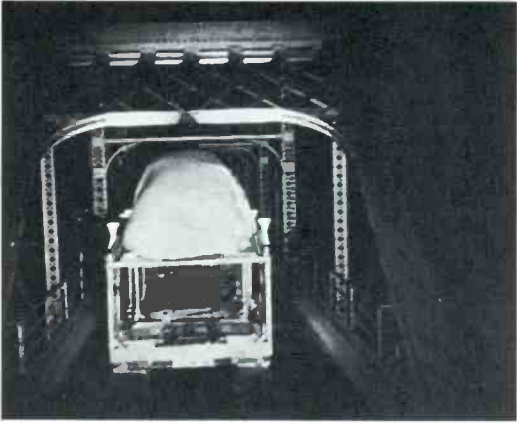
DISTINCTIVE MERIT AWARD

696

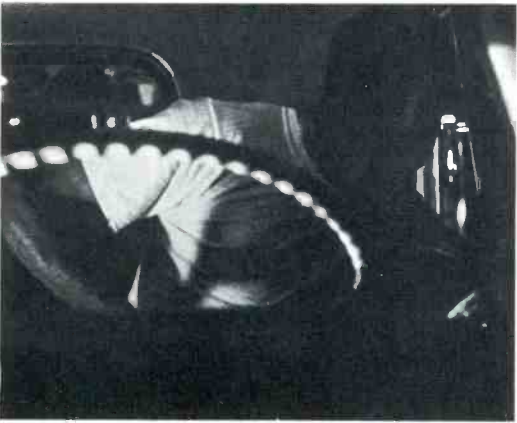
Art Director/Designer: Roy Grace
Director/Photographer: Jacques Letellier
Writer: John Noble
Producer: Patrick Boyriven
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Client: Volkswagen



Anncr: It's here. (music)



3600 pounds of precision, built machinery.



Not one heater, two. No: one radiator, none.



It costs no more than the average automobile. (music)

697

Art Director/Designer/Producer: Peter Loonam
Director: Bob Bean
Writer: Dee Ito
Agency: McCann Erickson International, Inc.
Production Company: Wylde Films
Client: Coca-Cola Export Corp.



EFX: Racing sounds and dramatic music..



Same as above.

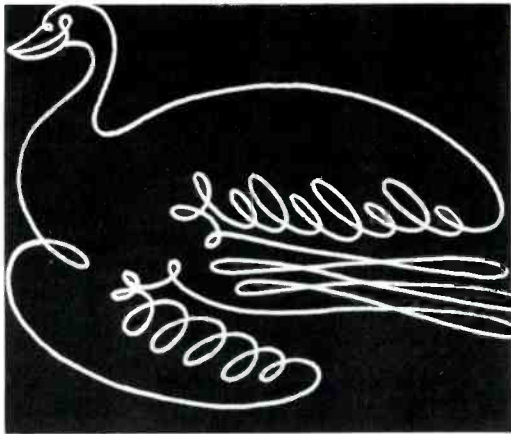


Same as above.

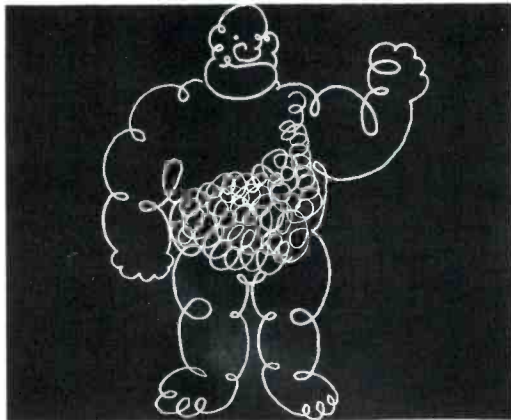


"Things do better with Coca-Cola."

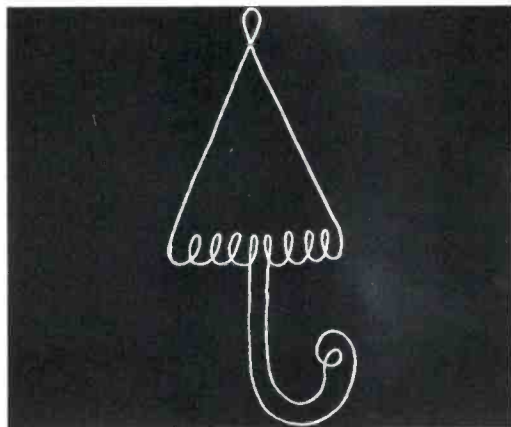
Art Director: John Caggiano
Designer/Director: Mordi Gerstein
Writer: Florence Granello
Producer: Lou Florence
Agency: Doyle Dane Bernbach, Inc.
Production Company: Pelican Films, Inc.
Photographers: Al Rezek, Mordi Gerstein
Client: Acrilan Carpets



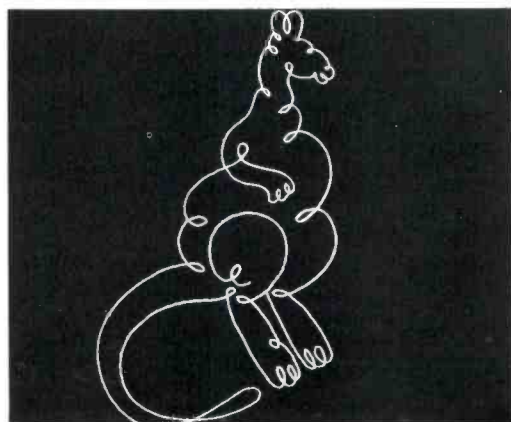
If you're looking for something beautiful, get wool.



When strength is what you need, you need nylon.

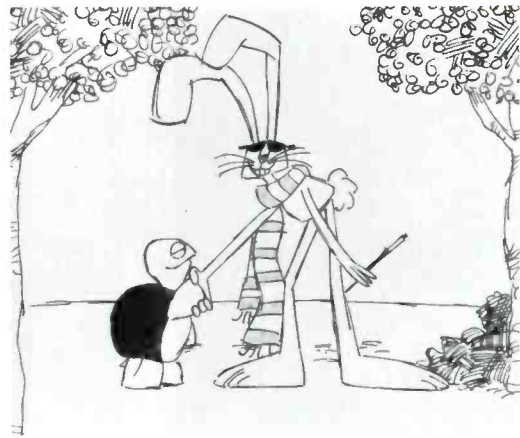


Maybe you want a carpet that's easy to keep clean.

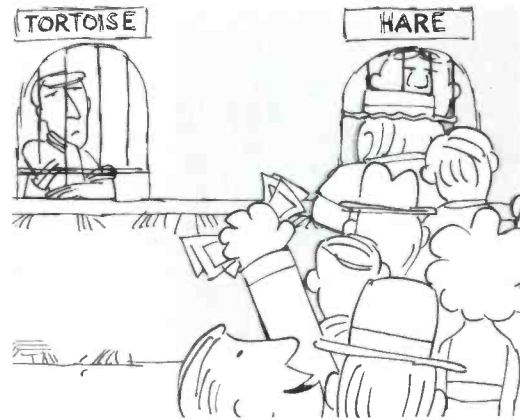


412 If you want something nice and springy . . .

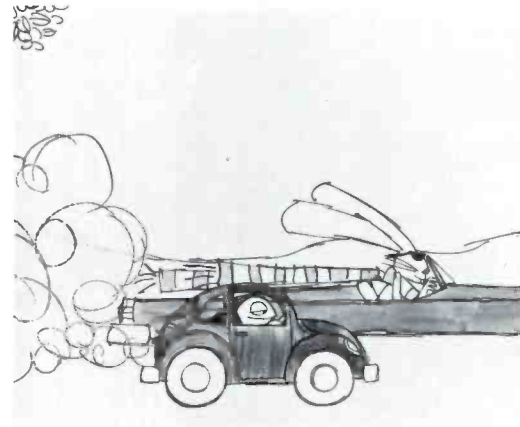
Art Director: Mas Yamashita
Writer: Dave Butler
Producer: Paul Shreve
Agency: Doyle Dane Bernbach, Inc.
Production Company: Murakami Wolf Films, Inc.
Artist: Charles Swenson
Client: Volkswagen Pacific, Inc.



(VO): There was a race between a tortoise and a hare.



No caption.



(VO): The tortoise drove a Volkswagen . . .



(VO): The tortoise made the right choice.

700

Art Director: Nick Gisonde
Director: Robert Roughsedge
Writer: Rudi Goly
Producer: Helen Marcordes
Agency: Smith/Greenland
Production Company: Group Productions
Photographer or Artist: Dick Shore
Client: Mohawk Carpets



(Music)



A Mohawk carpet should do more than look good..



Acrilan Acrylic fibers can take any kind of wear..



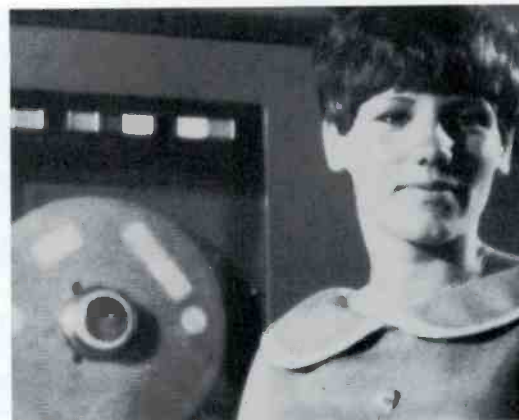
At Mohawk, we make a carpet that can take it.

701

Art Director: Rupert Witalis
Designer: Dean Radtke
Director/Photographer/Production Company: Peter Cooper
Writer: Paul Coombs
Producer: Dick Whitson
Agency: Compton Advertising, Inc.
Client: Chase Manhattan Bank



Chase Manhattan Bank's "Action Report on Youth."



Girl is a product of on-the-job training courses.



Chase Manhattan training program classroom.



A plea to help young people "drop back in."

702

Art Director: Si Lam
Director: Bob Reagan
Writer: Janet Boden
Producer: Paul Shreve
Agency: Doyle Dane Bernbach, Inc.
Production Company: Reagan Associates, Inc.
Client: So. Cal./So. Counties Gas Co.



(Music)



(Music)



(Music)



703

Art Director: George D'Amato
Director: Howard Zieff
Writer: Herb Green
Producer: Gerald J. Kreeger
Agency: Wells Rich Greene, Inc.
Production Company: Zieff Films, Inc.
Photographers: Ted Pahle, Howard Zieff
Client: Philip Morris, Inc.



We've had the disadvantages to ourselves long enough.



No caption.



No caption.



Can the cigarette that made extra puffs popular . . .

Art Director: Stan Dragoti
Designer: Chuck Rosen
Director: Howard Zieff
Writer: Charles Moss
Producer: Tim Newman
Agency: Wells Rich Greene, Inc.
Production Company: Zieff Films, Inc.
Photographers: Ted Pahle, Howard Zieff
Client: Philip Morris, Inc.



DISTINCTIVE MERIT AWARD

Hedges: Evenin', my name is Byron Hedges.



Hedges: I first sampled Benson's rich tobacco blend



Hedges: My search continued. Benson.



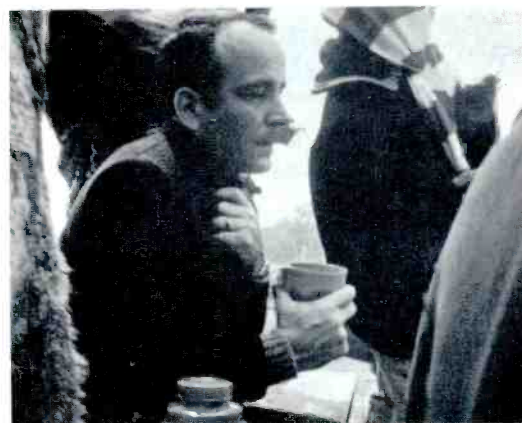
Hedges: I can see it now, Hedges and Benson's 100's.

Art Director/Designer: Don Baker
Director: George Gomes
Writer: Bill Hentz
Producer: Ed Yuhas
Agency: Foote, Cone & Belding
Production Company: Jenkins-Gomes
Photographer or Artist: Peter Eco
Client: Menley & James



DISTINCTIVE MERIT AWARD

Girl sings: Button up your overcoat.



Take good care of yourself . . .



Anncr: But, if you just happen to catch a cold.



Anncr: Get Contac. At your pharmacy.

706
 Art Director: Stan Dragoti
 Director: Howard Zieff
 Writer: Charlie Moss
 Producer: Tony Newman
 Agency: Wells, Rich, Greene Inc.
 Production Company: Zieff Films, Inc.
 Photographers: Ted Pahle, Howard Zieff
 Client: American Motors



DISTINCTIVE MERIT AWARD

Man: What are you doing in my car?



Woman: I'm going to call a cop!



Man: Margo? Woman: Charlie!



Man: You're making a terrible mistake! Woman: Wait!

707
 Art Director: Stan Dragoti
 Director: Howard Zieff
 Writer: Charles Moss
 Producer: Tony Newman
 Agency: Wells Rich Greene, Inc.
 Production Company: Zieff Films, Inc.
 Photographers: Ted Pahle, Howard Zieff
 Client: American Motors



DISTINCTIVE MERIT AWARD

Anncr: We never had the reputation for sporty cars . . .



Girls: Hey Javelin!



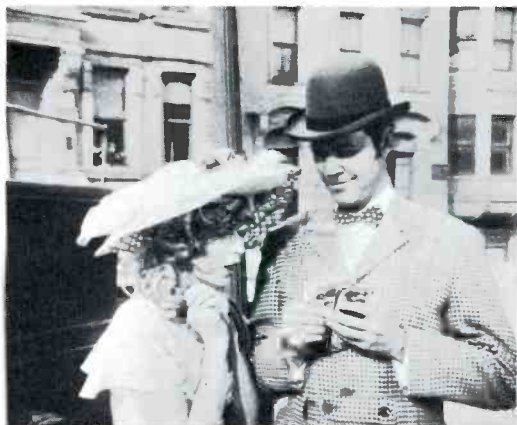
Continental: Mon Ami, you wish to race with me?



Now we have the reputation for sporty cars.

708

Art Director: Hal Taylor
Director: Stu Hagman
Writer: Granger Tripp
Producer: Ray Fragasso
Agency: J. Walter Thompson Company
Production Company: EUE/Screen Gems
Client: Eastman-Kodak



Back in the 1920's.



In those days, movie cameras were awkward.



Cameras were complicated and a little heavy.



Kodak Instamatic cameras have changed everything.

709

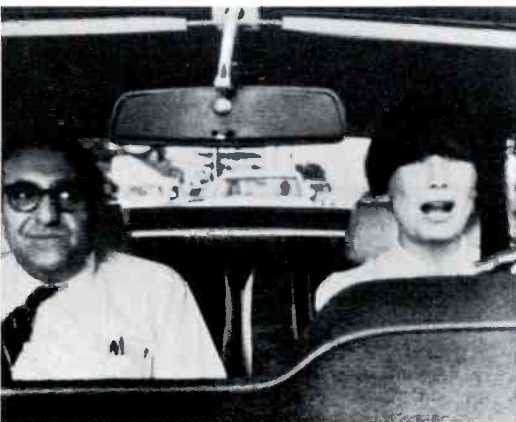
Art Director: Stan Dragoti
Director: Howard Zieff
Writer: Charlie Moss
Producer: Jerry Liotta
Agency: Wells, Rich, Greene Inc.
Production Company: Zieff Films
Photographers: L. Williams, Howard Zieff
Client: American Motors



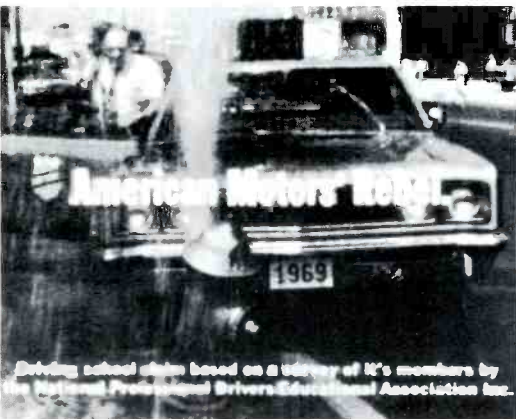
He: Believe me, it's in there somewhere.



Teacher: How does it feel your first time out.



She: I can't do it while you're watching me.



(VO): The Rebels are going to outlast the teachers.

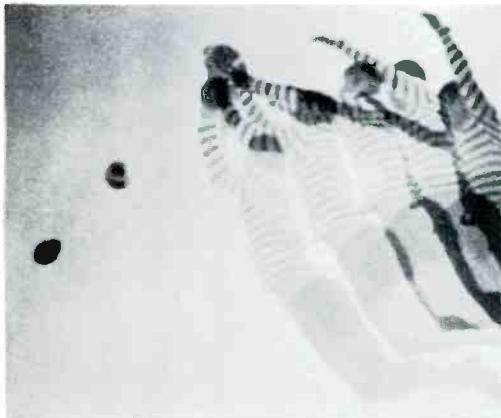
MEDAL AWARD

710

Art Director: Kong Wu
Director: Eddie Vorkapitch
Writer: Bob Olsen
Producer: Jerry Bruckheimer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Wyld Films, Inc.
Client: Pepsi-Cola Company



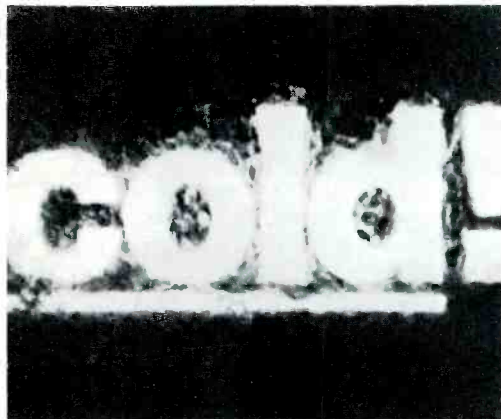
Your energy's drained.



Your thirst won't quit.



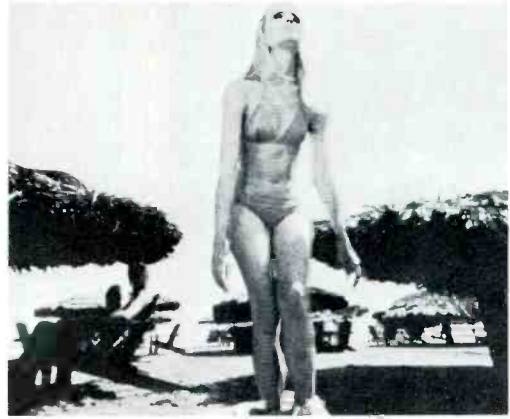
Pour on a cold Pepsi-Cola.



Taste that beats the others cold.

711

Art Director: Kong Wu
Director: Alan Spikol
Writer: Bob Olsen
Producer: Don Brown
Agency: BBDO, Inc.
Production Company: P.G.L. Productions
Client: Pepsi-Cola Company



Some girls just take to the beach.



Others, the beach takes to them.



They're the kind of girls Girl-Watchers watch.



The kind that drink Diet Pepsi-Cola.

712

Art Director: Kong Wu
Director: Eddie Vorkapitch
Writer: Bob Olsen
Producer: Jerry Bruckheimer
Agency: BBDO, Inc.
Production Company: Wylde Films, Inc.
Client: Pepsi-Cola Company



Burn that energy!



Build up a roaring thirst.



Then drench it with cold Pepsi-Cola.



Taste that beats the others cold.

713

Art Director: Bill Fetti
Director: Lear Levin
Writer: Bob McLaughlin
Producer: Don Nelson Brown
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: P.G.L.
Photographer or Artist: Adam Hollander
Client: General Electric



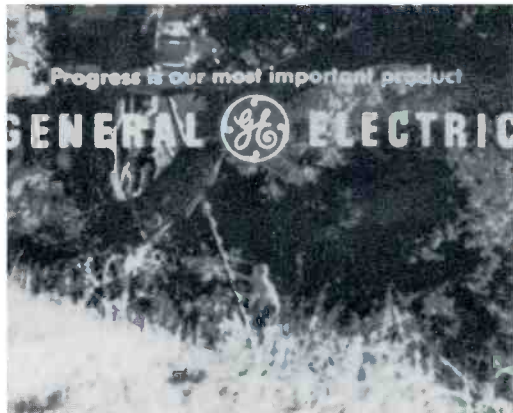
This is Brian Coe. His heart runs on batteries.



... a Pacemaker battery implanted under his skin.



... a consistent 69 beats a minute.



... enough for him to live like a boy.

714

Art Director/Designer/Writer/Producer: Leo Burnett Staff
Director/Photographer: Dick Miller
Agency: Leo Burnett Company, Inc.
Production Company: Dick Miller Associates
Client: Philip Morris, Inc.



Anncr: Back in the old days, women were the slaves.



Anncr: Then, in 1920, women won their rights.



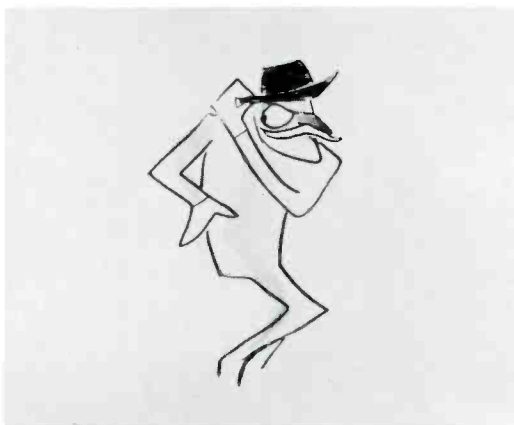
Anncr: New Virginia Slims—for women only.



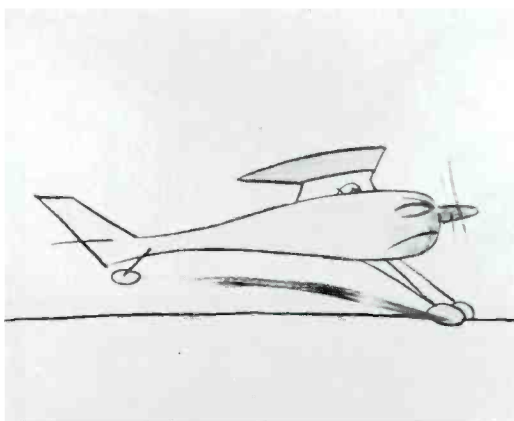
Song: You've got your own cigarette now, baby.

715

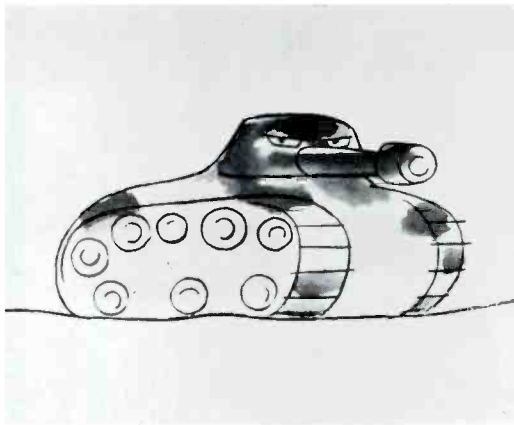
Art Director/Designer: Frank Fristachi
Writer: Larry Plapler
Producer: Henry Roth
Agency: Delehanty, Kurnit & Geller
Photographer: Robert Osborne
Client: Westinghouse Broadcasting Co. Group W



Head of British Secret Service moonlighted as a spy.



A perfect landing on the George Washington Bridge.



A young nation defeated an enemy in six days.



**You never know what's
going to happen next.**

Keep your radio tuned to WINS . . .

716

Art Director/Designer/Director/Producer: Jerry Bean
Writer: Bob Haumesser
Agency: Honig-Cooper & Harrington
Production Company: Haboush Co.
Client: Levi Strauss & Co.



(VO): In 1850 Levi rounded up two stallions . . .



To prove their toughness, he set up this demonstration . . .



And he put this on the back of every pair of original Levi's.



Quality . . . you walk a little taller in Levi's.

717

Art Director: Stan Dragoti
Director/Photographer: Horn/Griner
Writer: Charles Moss
Producer: Tony Newman
Agency: Wells Rich Greene, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: American Motors Corporation



Foreign cars have been pushing American cars around.



Passengers. Foreign car holds four. American six.



Suitcases. Foreign car holds three. American five.



American has 128 horses. Average foreign car 53.

718

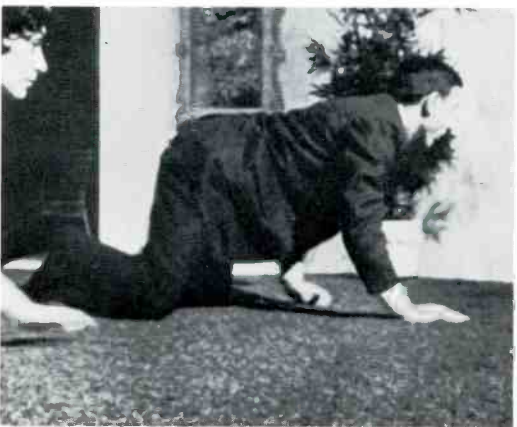
Art Director/Designer: Gary Geyer
Director: Bill Alton
Writer: Paula Green
Producer: Dick Standridge
Agency: Doyle Dane Bernbach, Inc.
Production Company: Motion Associates
Photographer: Bernie Hershenson
Client: Lees Carpets



Woman: I think I lost my contact lens.



(VO): If you're looking for something unusual . . .



(VO): It's an unusual way of locking, wall to wall.



(VO): Lee's has a long line of civilized shags.

719

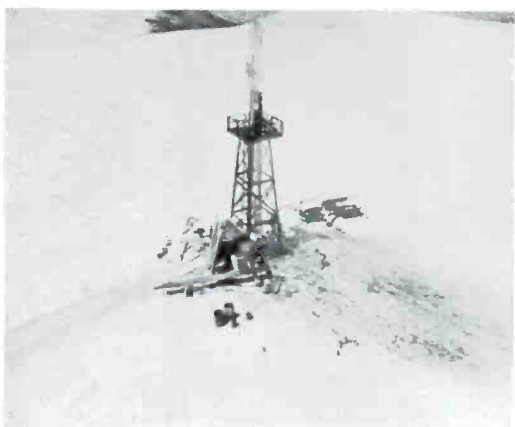
Art Director/Designer: Bob Kuperman
Director: Dave Nagata
Writer: Carol Ann Fine
Producer: Stuart Wilensky
Agency: Doyle Dane Bernbach, Inc.
Photographer: Torben Johnke
Client: Galey & Lord



Men sitting. No sound.



Rumble of oil gushing. Men yelling.



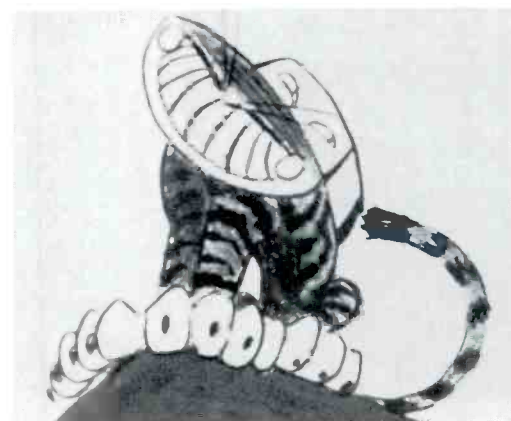
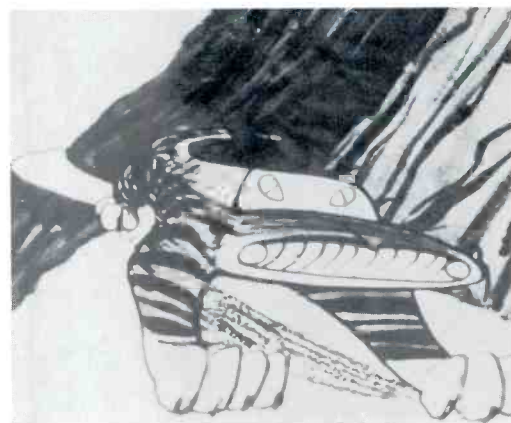
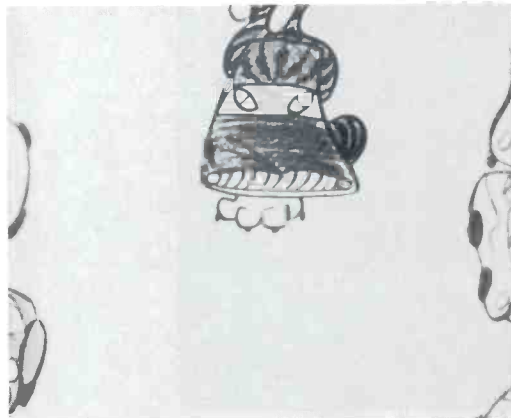
Oil gushing. Men yelling.



Get workclothes made of fabric by Galey & Lord.

720

Art Director/Designer: Lester Feldman
Director/Producer: Phil Worcester
Writer: David Reider
Agency: Doyle Dane Bernbach, Inc.
Production Company: Bill Littlejohn Animation
Photographer or Artist: Bill Littlejohn
Client: Uniroyal



721

Art Director: William Taubin
Writer: Rudy Fiala
Producer: Herb Strauss
Agency: Doyle Dane Bernbach, Inc.
Production Company: James Garrett & Partner
Client: Colton Company—Gillette



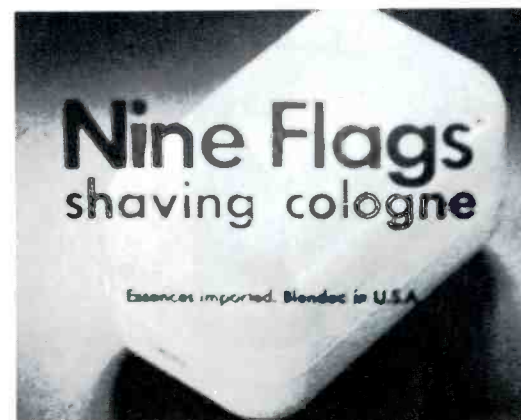
Anncr: (VO) *The Italians have a . . .*



Anncr: (VO) *Then again so do . . .*



colognes—Women: What is the heavenly fragrance?



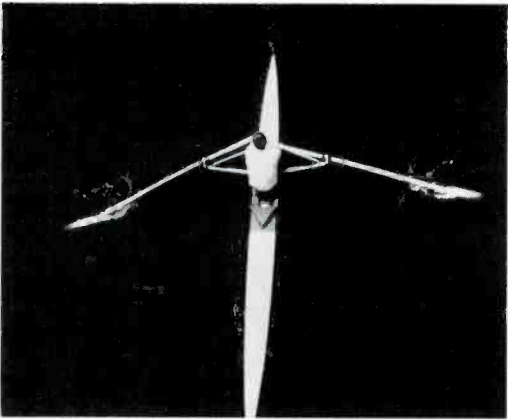
(Silent)

722

Art Director: Bob Walker
Designer: Alphonse Normandia
Director: Dave Nagata
Writer: Dick Joslin
Producer: Karl Fischer
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: MPO Videotronics, Inc.
Client: The F. & M. Schaefer Brewing Co.



This is a more-than-one-beer man.



Working on a more-than-one-beer thirst.



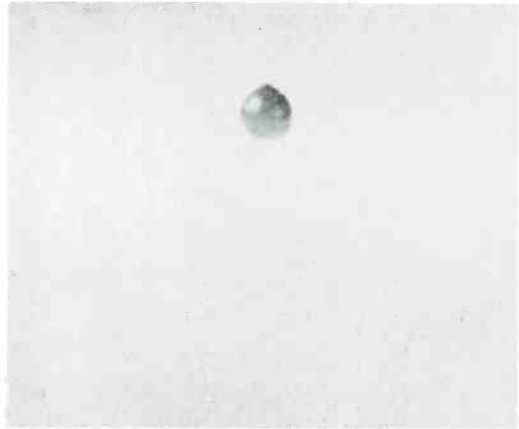
He'll be ready for a couple of beers.



That's why he'll be ready for Schaefer. . . .

723

Art Director/Designer: Tom Sexton
Director: Richard Rucker
Writer: Jill Murray
Agency: Young & Rubicam, Inc.
Production Company: The Petersen Co. (L.A.)
Client: Hunt's



You cannot buy this tomato in any store anywhere.



This tomato was grown especially for Hunt's.



It makes Hunt's Tomato Sauce thicker, richer.



Doesn't it make more sense to buy Hunt's?

724

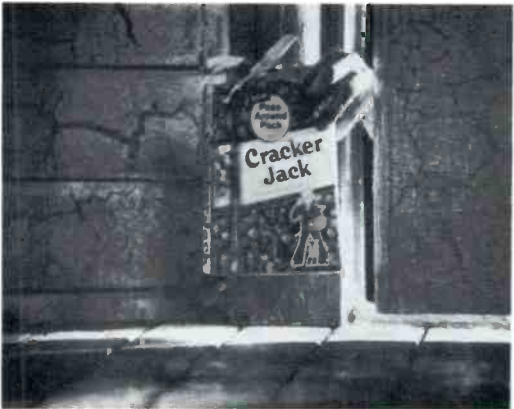
Art Director/Designer: Robert Gage
Director: Howard Magwood
Writer: Marvin Honig
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: Rose Magwood
Photographer: Ernest Capparros
Client: Cracker Jacks



Sound effects.



Knock on door.



Sound effects.



Sound effects.

725

Art Director/Designer: Robert Gage
Director: Howard Magwood
Writer: Marvin Honig
Producer: Ernie Hartman
Agency: Doyle Dane Bernbach, Inc.
Production Company: Rose Magwood
Photographer: Ernest Capparros
Client: Cracker Jacks



Snap of fingers.



Sound effects.



Silent.



Sound effects.

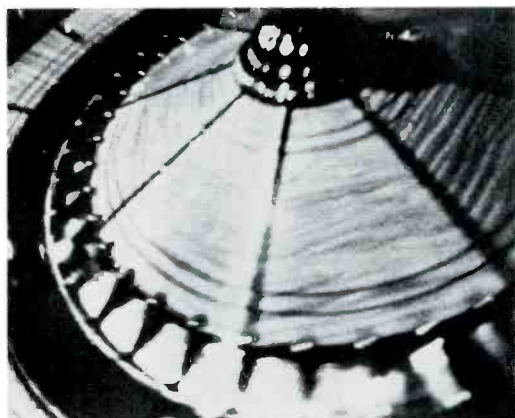
DISTINCTIVE MERIT AWARD

726

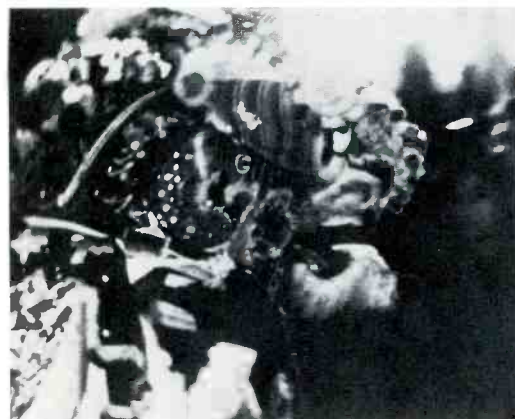
Art Director/Designer: Mike Tesch
Director/Photographer: Dick Miller
Writer: Jim Parry
Agency: Carl Ally, Inc.
Production Company: Dick Miller Associates
Client: Hertz



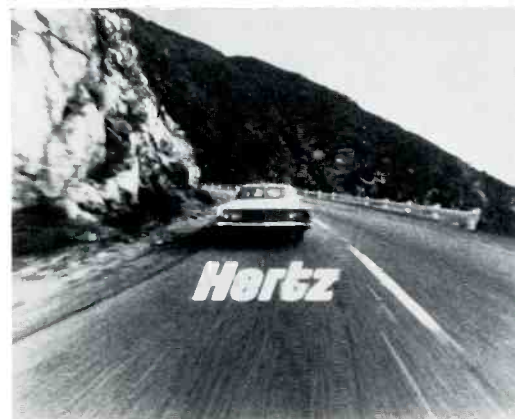
Before there was a Miami . . . there was an Everglades.



Before there was a Las Vegas there was a Grand Canyon.



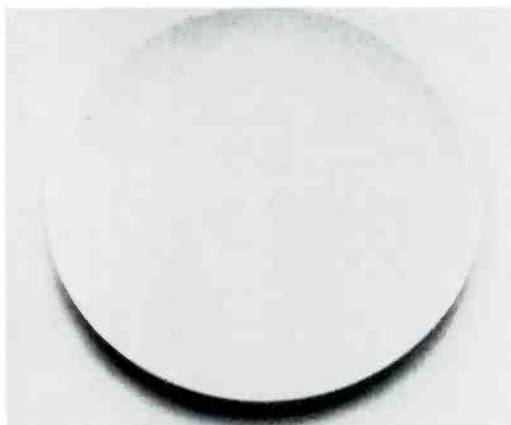
Before there was a San Francisco there was a Big Sur.



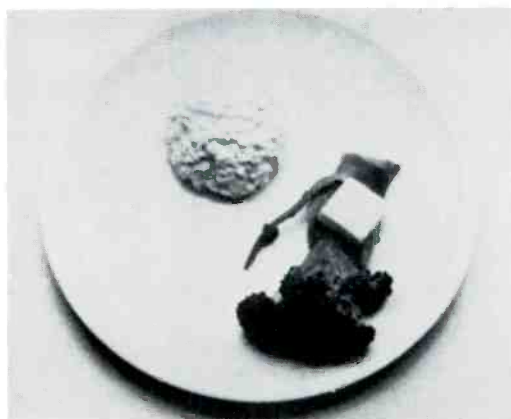
There was an America . . . and it's still there.

727

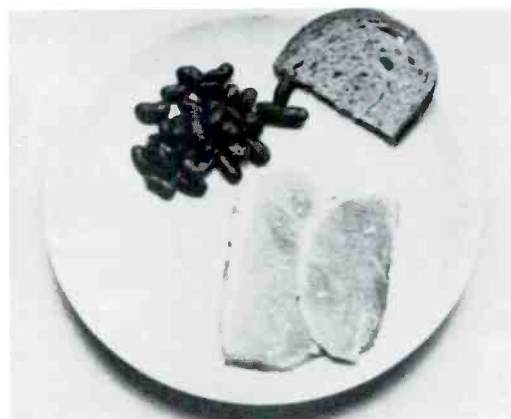
Art Director/Designer: Frank Kirk
Director/Photographer: Harold Becker
Writer: Jerry Gerber
Producer: JoAnne Ruesing
Agency: Jack Tinker & Partners, Inc.
Production Company: Harold Becker Productions
Client: Carnation Slender



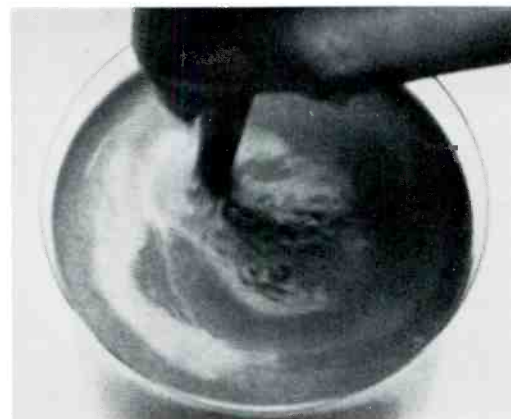
"Anyone can put together a 225 calorie meal."



"One scoop cottage cheese, 150 calories."



"One slice ham, 5½ inches by 3½ inches by ¼ inch."

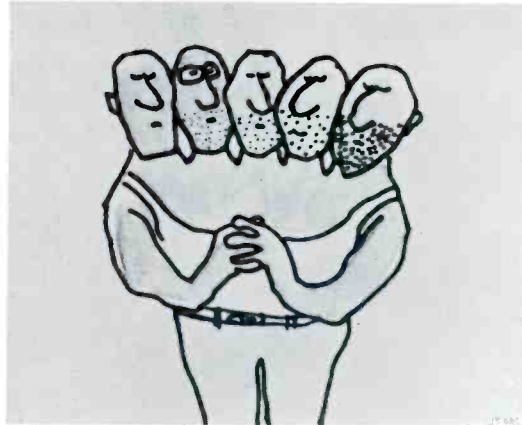


"One glass Dutch Chocolate Slender from Carnation."

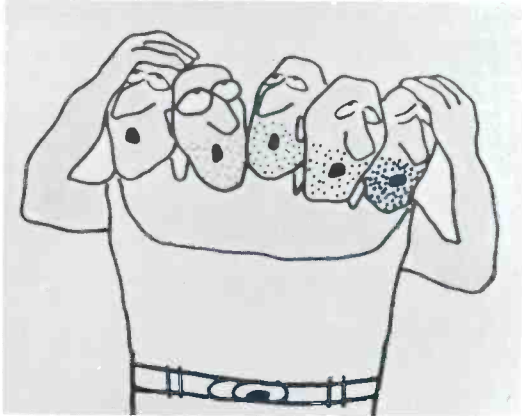
Art Director/Designer: Robert Gage
Director/Photographer: Mike Nebbia
Writer: Phyllis Robinson
Producer: Lee Tredinari
Agency: Doyle Dane Bernbach, Inc.
Production Company: EUE
Client: Polaroid Corp.



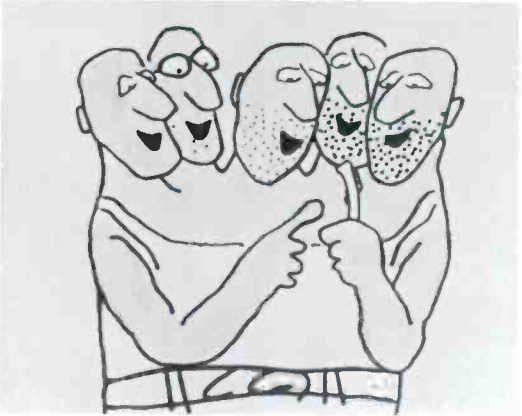
Art Director/Designer: Aristedes Kambanis
Director: Jack Zander
Writer: Jim Symon
Producer: Magi Durham
Agency: Jack Tinker & Partners, Inc.
Production Company: Pelican Films
Artist: Bill Steig
Client: Gillette Techmatic



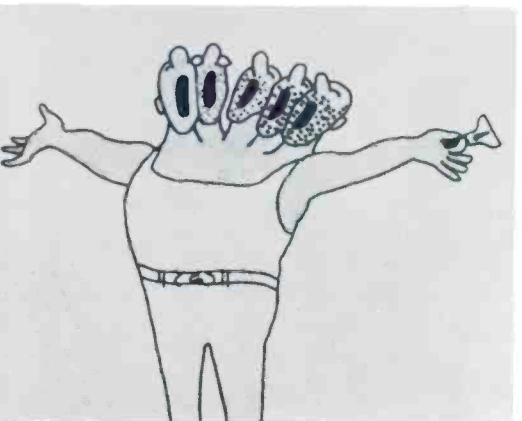
"We used to have ourselves quite a problem shaving."



"Man, it was really weird."



Get Gillette's adjustable new Techmatic."

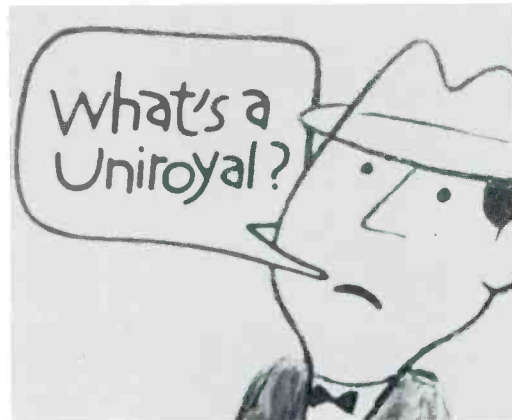


"We all get a shave that's close and clean."

DISTINCTIVE MERIT AWARD

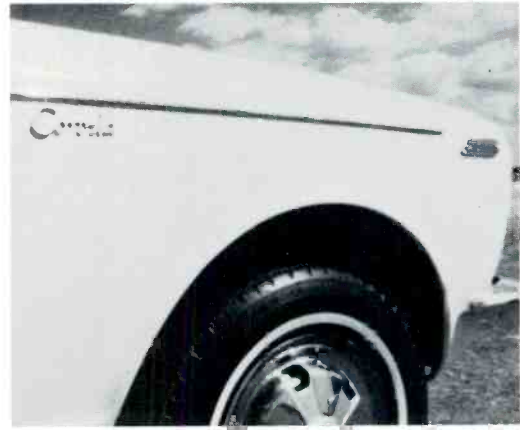
730

Art Director/Designer: Lester Feldman
Director/Producer: Phil Worcester
Writer: David Reider
Agency: Doyle Dane Bernbach, Inc.
Production Company: Bill Littlejohn Animation
Photographer or Artist: Bill Littlejohn
Client: Uniroyal



731

Art Director/Designer/Writer: Vince Steel
Director: Martin Fritze
Agency: Romalds-Reynolds & Co. Ltd.
Production Company: Allan King & Associates
Photographer: Henri Fiks
Client: Canadian Motor Industries



This is the new Toyota Corolla.



It has everything you'd expect from a Corolla.



A sleek new fastback with even more extras.



See your nearest Toyota Dealer and fly this one.

732

Art Director/Designer: Jeffrey Young
Director: Gleb Derujinsky
Writer: Marie Gutjahr
Producer: Willis Wright
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Client: Drackett Co.



Dust . . . just when you think you have it all . . .



you don't have it all.



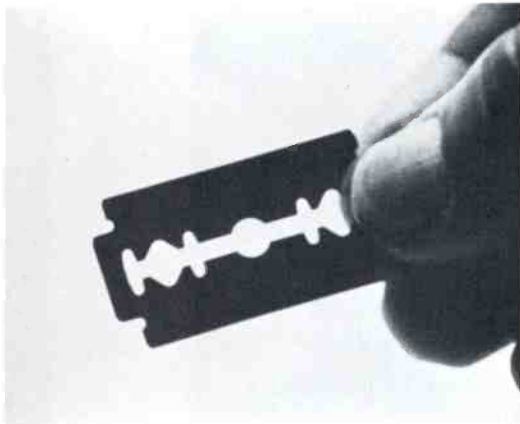
Endust picks up 6 times more dust than a plain mop.



Endust . . . gets the dust that usually gets away.

733

Art Director: Ralph Ammirati
Director/Production Company/Photographer: Harold Becker
Writer: David Altschiller
Producers: Ralph Ammirati, David Altschiller
Agency: Carl Ally, Inc.
Client: Carter Wallace—Rise Regular



(VO): It's a wild thing about today's super blades.



(Music)



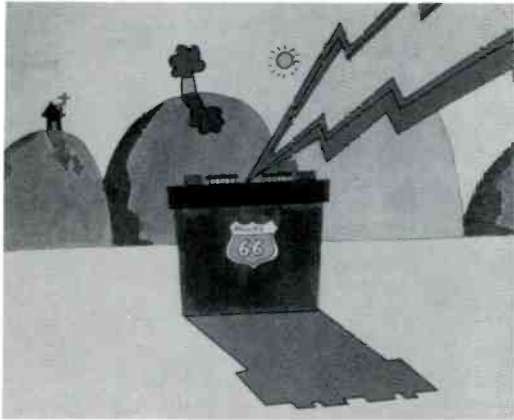
We figured out how to make it less dangerous.



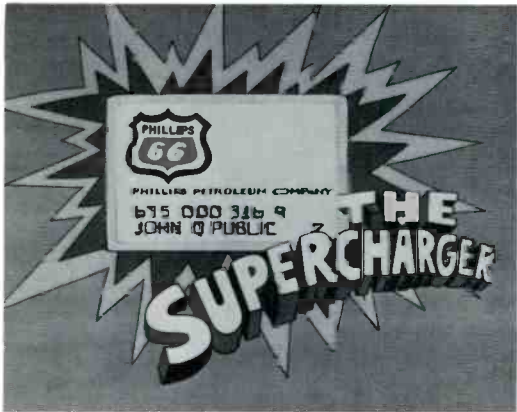
We invented Rise.

734

Art Director: Jean Massé
Designer: Irene Trivas
Director/Artist: Hal Silvermintz
Writer: Len Gelstein
Producer: Gordon Kolvenbach
Agency: J. Walter Thompson Company
Production Company: Stars and Stripes Forever
Productions, Inc.
Client: Phillips 66



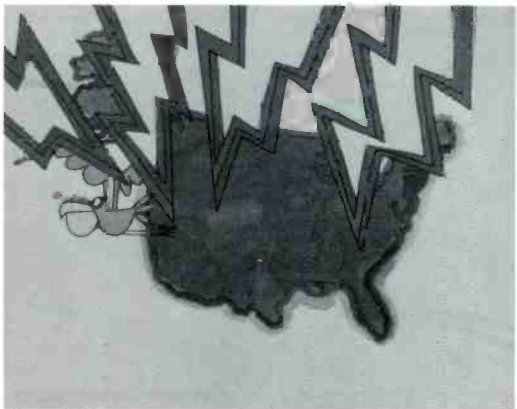
Do you know how to charge a battery?



With the Supercharger. A Phillips 66 credit card.



You can even rent a Hertz car with it . . .



So get a Supercharger. And charge something.

735

Art Director/Designer: Matthew Basile
Director: Harry Hamburg
Writer: Chet Lane
Producer: Ted Storb
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Client: Drake Bakeries



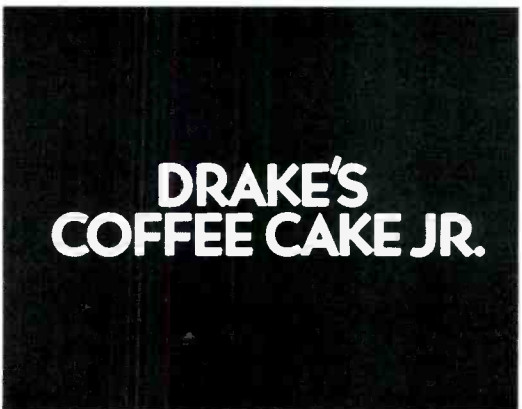
In a Police call box.



Under the chin of a violinist.



Inside a school box.



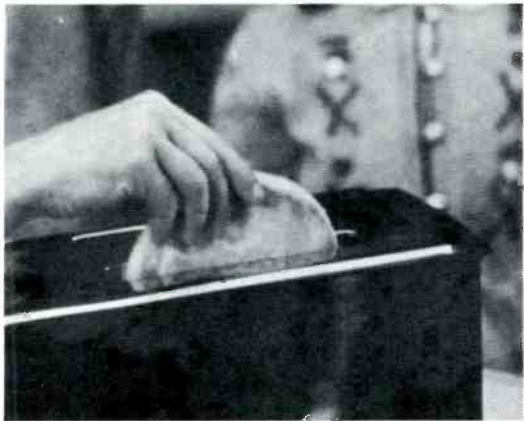
Drake's new coffee cake Juniors.

736

Art Director/Designer: Jack Piccolo
Writer: Carol Ann Fein
Producer: Joe Adler
Agency: Doyle Dane Bernbach, Inc.
Production Company: Take Two
Client: Buitoni



(Music)



Anncr: Pop it in your toaster. Buitoni Instant Pizza.



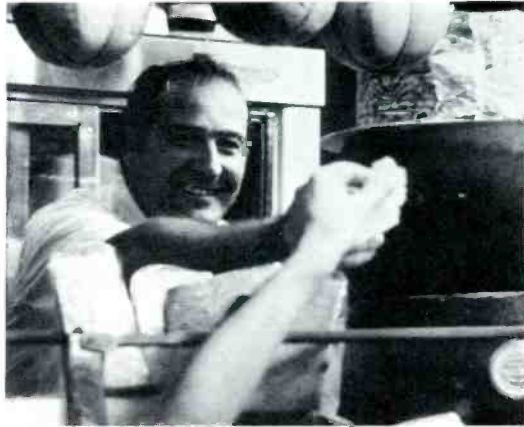
Anncr: It's so easy even a bambino can do it.



(Music out)

737

Art Director: Allan Buitekant
Director: Dick Miller
Writer: John Crawford
Producer: Deanna Stevens
Agency: Firestone and Associates, Inc.
Production Company: Dick Miller Associates
Client: Ronzoni Macaroni Company, Inc.



(Music)



(Music)



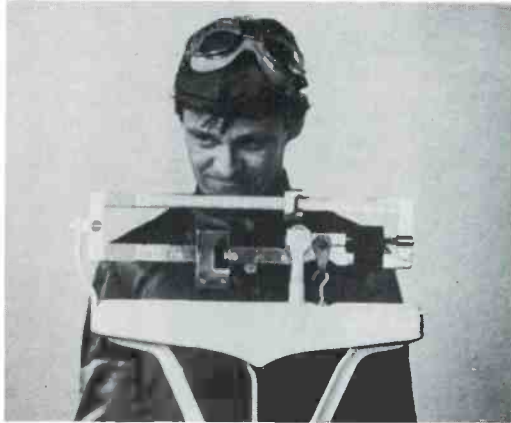
(Music)



The next time you're in an Italian neighborhood.

738

Art Director/Designer: Joe Tonna
Director: Chick Green
Writer: Rita Picker
Producers: Bill Cassidy, Joe Tonna
Agency: D'Arcy Advertising
Production Company: V.P.I.
Photographer: Larry Williams
Client: Royal Crown Cola



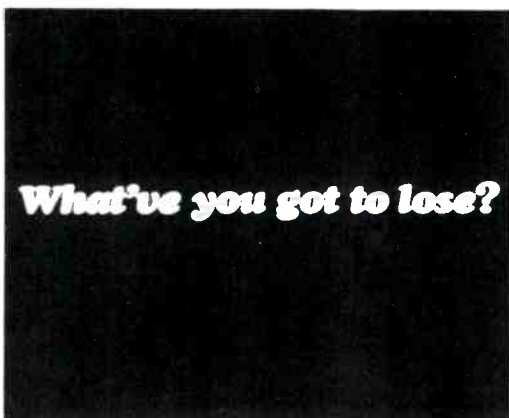
"What've you got to lose?"



"Is it tough to lose an inch . . ."



". . . the pinch or a pound or two?"



"What've you got to lose?"

739

Art Director: David Wiseltier
Director: Dick Dubelman
Writer: Larry Dunst
Producer: Jim Kay
Agency: Daniel & Charles
Production Company: Lux Brill
Client: Supp-hose



(VO): This is what the American Woman will be wearing.



Supp-Hose makes you feel free-er.



Super- (Supp-Hose Panty Hose)



Anncr: Another fine product of Kayser Roth.

432

740

Art Director: Ron Bools
Designer: Bill Utterback
Director: Gerald Rogers
Writer: Sylvia Adams
Producer: Paul Blustain
Agency: Post-Keys-Gardner
Production Company: Wilding-TV
Photographer or Artist: Frank Pfeiffer
Client: Field Enterprises—World Book



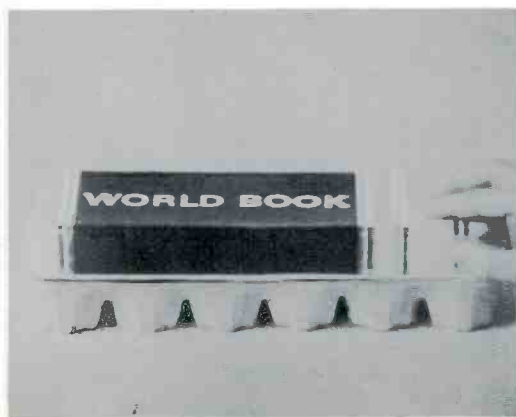
(Music: Beethoven's Fifth Symphony) ...



W. C. Field's voice: Was then that I turned north,



Sports Announcer VO: . . . Joe Lewis.



(VO): World Book Encyclopedia, food for thought . . .

DISTINCTIVE MERIT AWARD

741

Art Director/Designer: Roger Hines
Director: Len Jansen
Writer: Terry Coveny
Producer: Jack DeSesa
Agency: Young & Rubicam, Inc.
Production Company: Filmfair
Client: Gulf



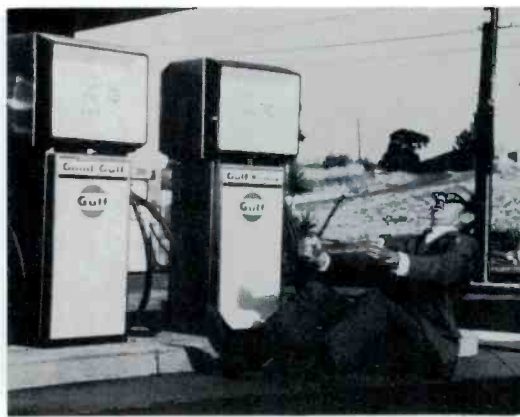
Consider the care and feeling of a motor vehicle.



City buses like diesel fuel.



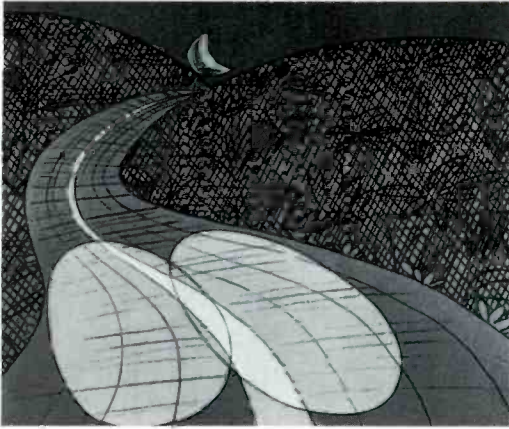
Powerful cars use special premium No-Nox.



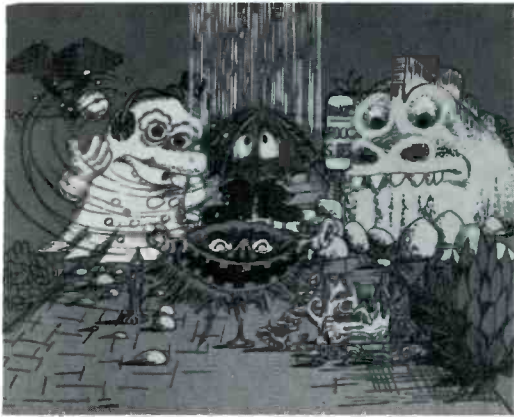
Try a little No-Nox.

742

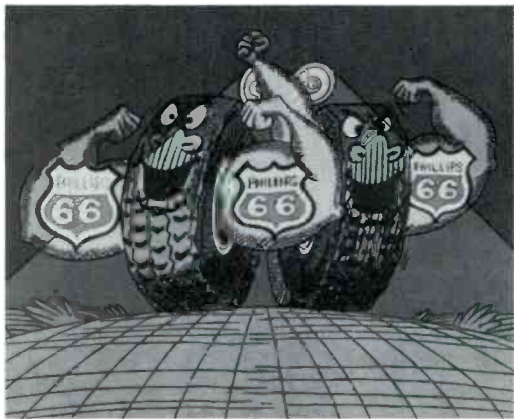
Art Director/Designer/Artist: Jean Massé
Director: Mordí Gerstein
Writer: Len Gelstein
Producer: Gordon Kolvenbach
Agency: J. Walter Thompson Company
Production Company: Pelican Productions, Inc.
Client: Phillips 66



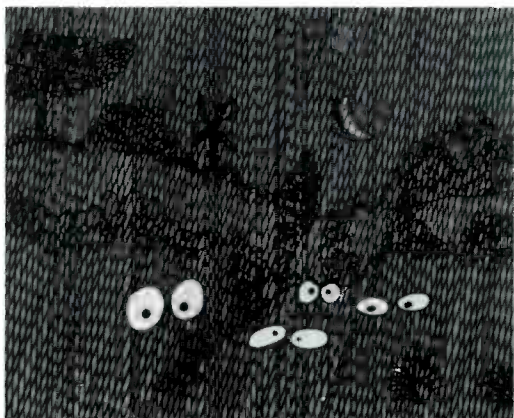
Do you know what's out there waiting for you?



Great, yawning potholes . . . rusty, spiky nails . . .



When you're a tire, you've got to be tough.



Phillips 66 tires are not afraid of anything.

743

Art Director/Designer/Producer: Sal Lanza
Director: Henry Trettin
Writer: Shirley Polykoff
Agency: Foote, Cone & Belding
Production Company: PGL
Client: Clairol



(Music)



Anncr: All he sees is you.



And the closer he gets, the better you look.



That's the beauty of Nice 'N Easy by Clairol.

744

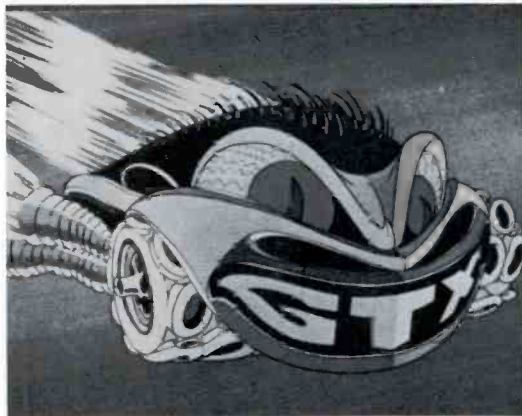
Art Directors: Robert Giraldi, Jerry Collamer
Designer: Jerry Collamer
Directors: Bob McKimmon, Bill Hendricks
Writer: Lou de Joseph
Producer: Jerry Collamer
Agency: Young & Rubicam, Inc.
Production Company: Warner Bros. 7 Arts (L.A.)
Client: Plymouth



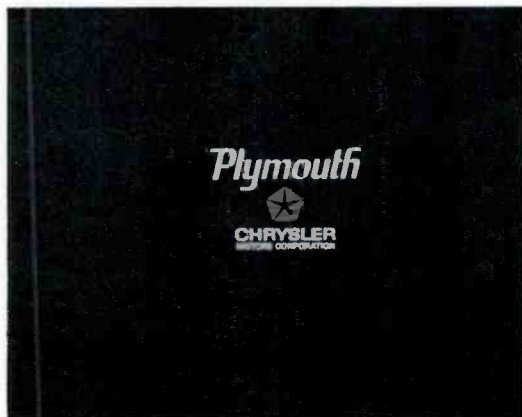
The 1969 GTX.



It can devour anything in its class.



Do you think we created a monster?



Plymouth.

745

Art Director/Director: Marty Goldman
Writer: Judy Raines
Producer: Peter Loonam
Agency: McCann-Erickson, Inc.
Production Company: Tele-Video Productions
Photographer: Gayne Rescher
Client: The Coca-Cola Company



Hit it! What a day. What action. What sun.



Action. Sun. Water. Thirsty! Coke. Fast.



Coca-Cola . . . splashing over your thirst . . .



Coke has the taste you never get tired of

746

Art Director/Designer/Producer: Douglas Liss
Director: Bill Claxton
Writer: Al Sklower
Agency: Spade and Archer
Production Company: Gordon/Youngman
Photographer: Don Sweeney
Client: Bishop Industries



DISTINCTIVE MERIT AWARD

Earliest Americans should have known Plus White.



Plus White can sometimes give you the edge.



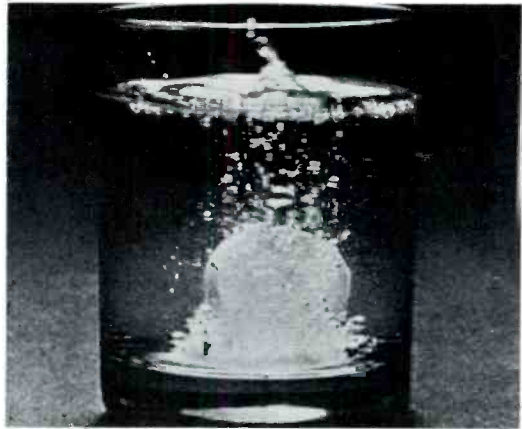
White teeth have always been popular with lovers.



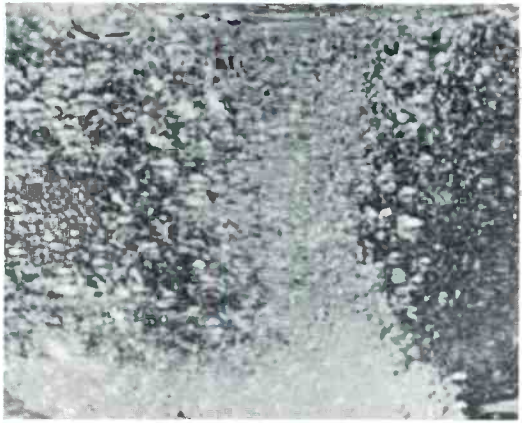
Some people get some very very white teeth.

747

Art Director/Designer: Sal Auditore
Writer: Bob Schulman
Producer: Helen Macordes
Agency: Jack Tinker & Partners, Inc.
Production Company: Rose-Magwood Productions
Photographer: Mike Cuesta
Client: Alka-Seltzer



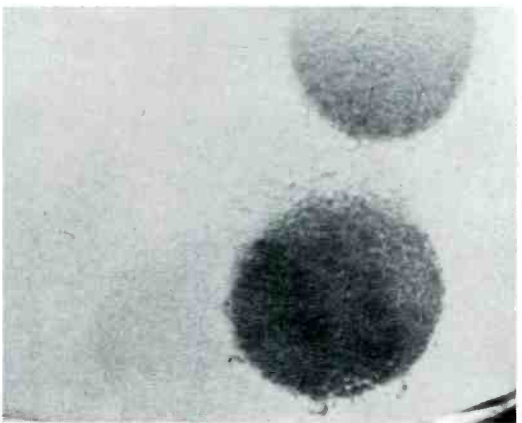
"See the bubbles."



"They're your friends. They provide a show."



"The bubbles help relieve that stuffy feeling."



"They soothe. And they comfort."

748

Art Director/Designer/Producer: Gordon Bellamy
Director: Len Glaser
Writer: Jordan Crittenden
Agency: Dancer-Fitzgerald-Sample
Production Company: Stars & Stripes Forever Production Inc.
Photographers: Gordon Bellamy, Len Glaser
Client: Sparkletts Bottled Water



Oh, you have to get up with the chickens,



... to get any milk fresher than ours.



When the rooster is scaring the night off,



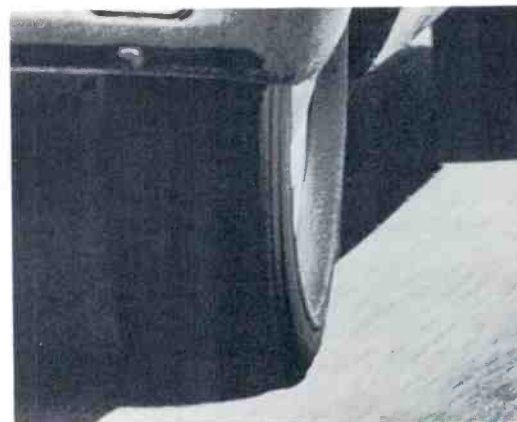
Foremost milk's on its way.

749

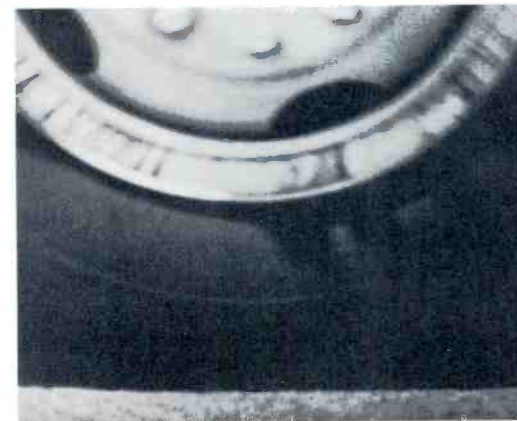
Art Director: Nick Gisonde
Director: Robert Roughsedge
Writer: Rudi Golyn
Producer: Helen Macordes
Agency: Smith/Greenland
Production Company: Group Productions
Photographer or Artist: Dick Shore
Client: Mohawk Carpets



This is a Mohawk Carpet.



This pure wool pile can take punishment.



All kinds of wear. All kinds of life.



At Mohawk ... we make a carpet that can take it.

750
 Art Director: Phillip Snyder
 Director: Tibor Hirsch
 Writer: Joe Sollish
 Producer: Si Merrill
 Agency: Benton & Bowles, Inc.
 Production Company: EUE/Screen Gems
 Client: Vick Chemical Company



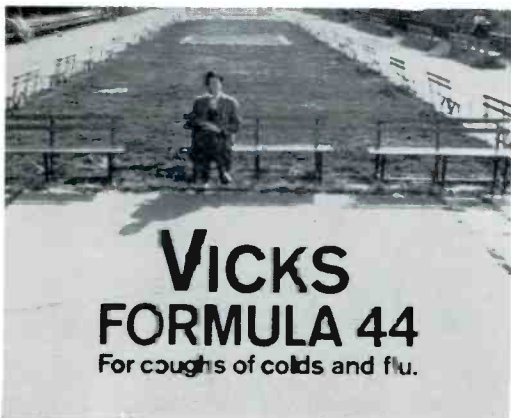
(Coughing)



(Coughing)



Formula 44 knows how to take care of your cough.

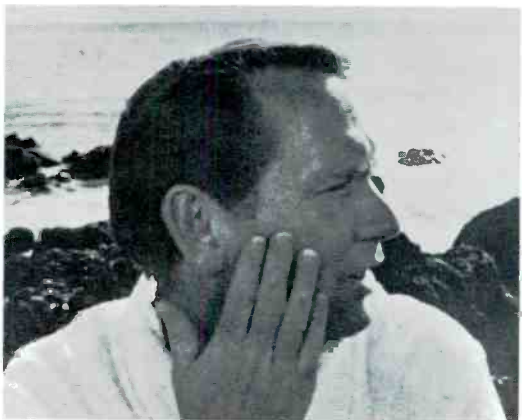


For cough of colds or flu.

751
 Art Director/Designer: Silvio Galterio
 Director: Allan Spikol
 Writer: Chuck Silbert
 Producer: Anne Kenneson
 Agency: Jack Tinker & Partners, Inc.
 Production Company: PGL Productions
 Client: Sungard



I'm a Guinea Pig.



I went out and got a painful sunburn.



Usually, I can't spend more than an hour.



Sungard screens out the sun's burning rays.

752

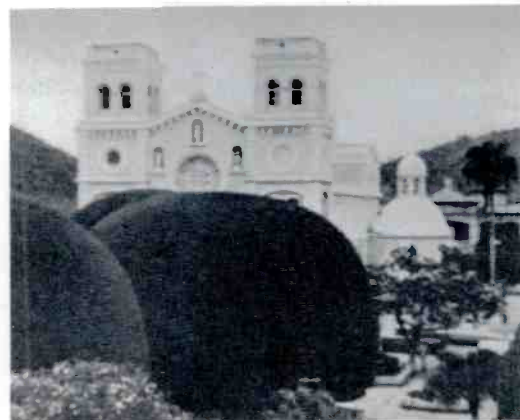
Art Director: Gus Wavpotich
Director: Mike Nebbia
Writer: Ian Keown
Producer: Wyn Walshe
Agency: Ogilvy & Mather, Inc.
Production Company: EUE/Screen Gems
Photographers: Tom Hollyman, Mike Nebbia
Client: Commonwealth of Puerto Rico



Anncr: (VO) On the beach I look at the sea and the sky.



I am feeling joy over the wonder of nature.



In Puerto Rico I sense a freedom . . . of the spirit . . .



A respect for the dignity of man.

753

Art Director/Producer: Patrick V. Walsh
Designer: William Hudson
Director: Lear Levin
Writer: Phil Slott
Agency: Foote, Cone & Belding
Production Company: P.G.L.
Photographer or Artist: Alec Sheridan
Client: TWA



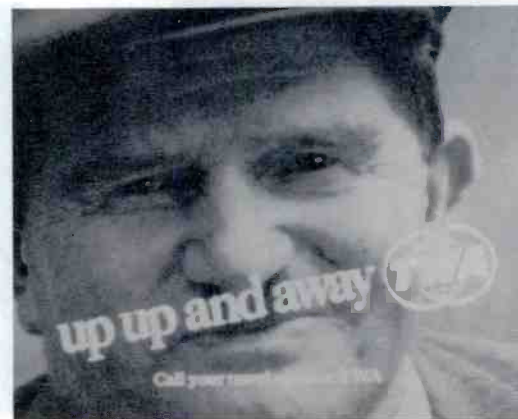
People who have decided against Europe in summer . . .



TWA introduces the "No-tour" Tour.



. . . it's not seeing anyone you know.



A more private way to see Europe . . .

754

Art Director/Designer: Sal Auditore
Director: Jacques Letellier
Writer: Gil Ziff
Producer: Karin Quinlan
Agency: Jack Tinker & Partners, Inc.
Production Company: Television Productions
Client: Alka-Seltzer



All the world's a stage.



They'll be waiting to see you.



Even if you have the blahs, the curtain will rise



440 . *With Alka-Seltzer you can chase away the blahs.*

755

Art Director/Designer: Sidney Myers
Director: Fred Levinson
Writer: Evan Stark
Producer: Jay Eisenstat
Agency: Doyle Dane Bernbach, Inc.
Production Company: Wylde Production Co.
Photographer: William Storz
Client: Whirlpool



Girl: You got nice eyes.



Girl: Would you like some fish?



(Music)



... the new Whirlpool dryer.

DISTINCTIVE MERIT AWARD

756

Art Director: Ed Dillon
Director: Murray Bruce
Writer: Don Mix
Producer: Alan Pentaleri
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Phos-Cine
Client: Marine Midland Trust Co. of Western New York

757

Art Director: Jerry J. Siano
Designer: David Edmunds
Writer: Bud Fenton
Producer: Maury Penn
Agency: N. W. Ayer & Son, Inc.
Production Company: Harold Becker Studio
Photographer: Harold Becker
Client: Sealtest Foods



This is the tale of a frog, a princess and a . . .



We use the freshest fruits to make our flavors.



He used his magic card to buy and buy and buy.



But our number one flavormaker . . . Sealtest cream.



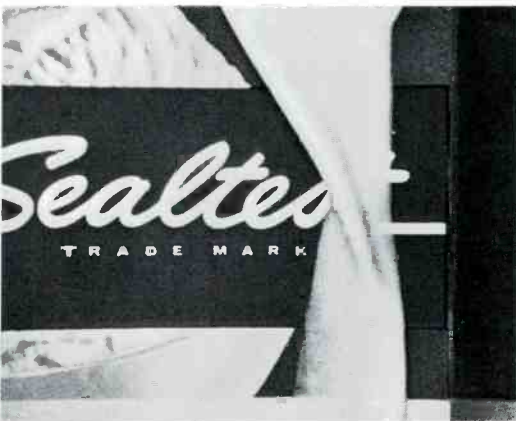
The perfume, the diamond, the gown worked . . .



And it's cream that turns the flavor on.



You could use a little magic in your life.



Sealtest thick cream ice cream.

758
 Art Director/Designer: Bert Steinhauser
 Director/Photographer: Jerry Kaufman
 Writer: Frada Sklar Wallach
 Producer: Ralph Borzi
 Agency: Doyle Dane Bernbach, Inc.
 Production Company: Pelican Films, Inc.
 Client: Heinz



C'mon Jonno. We're gonna have a ketchup race.



SFX.



You're never gonna get it out.



Heinz . . . It's too thick and rich to run.

759
 Designer/Writer: Warren Pfaff
 Director/Photographer: Mike Elliot
 Producer: Wyn Walshe
 Agency: J. Walter Thompson Company
 Production Company: EUE/Screen Gems
 Client: Pan Am



Annrc: Why don't you join the Country Club?



Pan Am can fly you to over 80 countries.



The World's most experienced airline.



Voices: La-la-la-la-la-la-la-la

760

Art Director/Designer: Lester Feldman
Director: Ted Deulett
Writer: Stanley Lee
Producer: Joe Adler
Agency: Doyle Dane Bernbach, Inc.
Photographer/Artist: Tibor Hirsch
Client: Bankers Trust



Bankers Trust brings you a rainy day.



To remind you to be saving up for it.



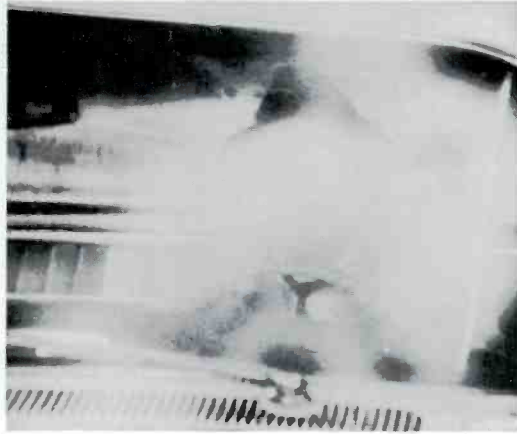
And we'll be glad to show you how.



You'll find a banker at Bankers Trust.

761

Art Director/Designer: Maurice Mahler
Director: Bob Bean
Writer: Bert Neufeld
Producer: Patricia Layman
Agency: Young & Rubicam, Inc.
Production Company: Wylde Films
Client: Manufacturers Hanover Trust



No caption.



C'mon Mr. Bender! You can make it!



We'll work out the payments to fit your budget.



Manufacturers Hanover Trust.

DISTINCTIVE MERIT AWARD

762
 Art Director/Designer: Robert Giraldi
 Director: David Quaid
 Writer: John Emmerling
 Producer: Ted Storb
 Agency: Young & Rubicam, Inc.
 Production Company: Madison-Quaid
 Client: Sperry Rand



This is not an ordinary blood test.



This is not ordinary hydraulic power.

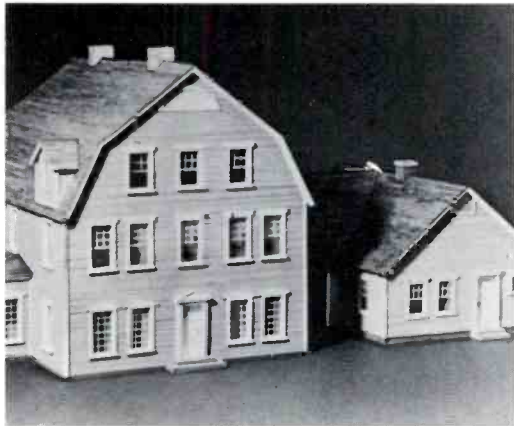


This truck could be crushed to a bale of hay.

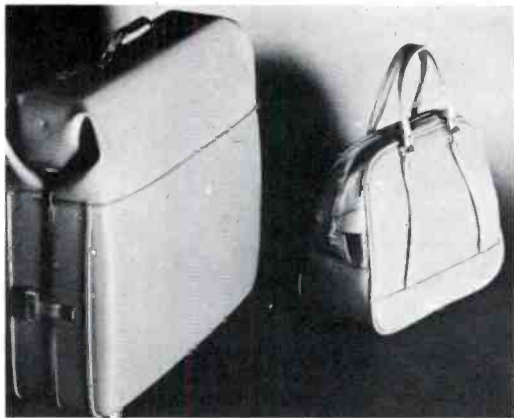


We're Sperry-Rand. Not an ordinary company.

763
 Art Director/Designer/Director: Roy Grace
 Writer: John Noble
 Producer: Patrick Boyriven
 Agency: Doyle Dane Bernbach, Inc.
 Production Company/Photographer: Henry Sandbank
 Client: Volkswagen



Johnny, the big house holds more.



Very good. The big refrigerator has more cubic feet . . .



The Volkswagen Station Wagon holds more people . . .

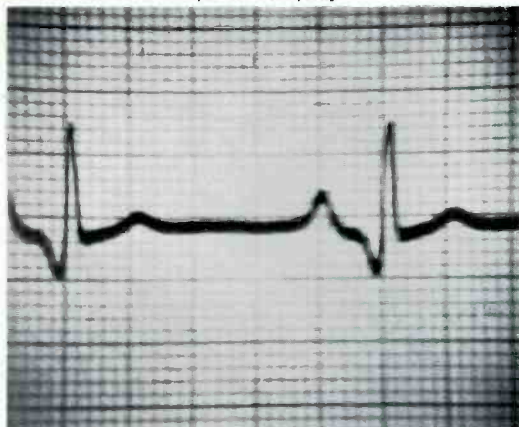


No. The big Volkswagen costs much less.

DISTINCTIVE MERIT AWARD

764

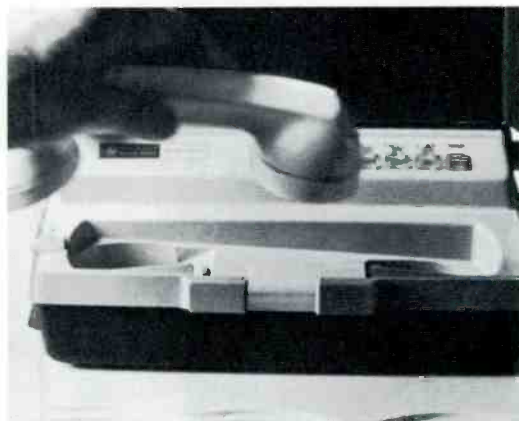
Art Director: Marvin Levy
Director: Ben Somaroff
Writer: Robert Mallin
Producer: Larry Berger
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Pelican Films, Inc.
Client: New York Telephone Company



You are watching the graph of a heart beating . . .



Of a man who is being tested for a heart attack.



Electronic converter can transmit to a specialist.



The telephone is a lifesaver.

765

Designer: Donald Bailey Tirrell
Director: Michael Elliot
Writer: George Poris
Producer: Rod Albright
Agency: Sullivan, Stauffer, Colwell & Bayles
Production Company: EJE/Screen Gems, Inc.
Client: Arrid Extra Dry



You're Lana Cantrell and you're up there on top.



Professional all the way—that's why . . .



Lana Cantrell counts on Arrid Extra Dry.



Arrid Extra Dry—it won't let you down.

766

Art Director: Stan Jones
Director: Bob Sallin
Writer: Ron Levin
Producer: Peter Huber
Agency: Doyle Dane Bernbach, Inc.
Production Company: Kaleidoscope Productions, Inc.
Client: Laura Scudder's



In a certain place there's a very special oven.



In 12 seconds it cooks potato chips to a crisp.



It does it with sound waves.



The noisiest chips in the world.

767

Art Director: Al Amato
Director: Bill Alton
Writer: Francine Wexler
Producer: Carole Cohan
Agency: McCann-Erickson, Inc.
Production Company: Alton-Melsky
Photographer: Irving Deutsch
Client: Bahamas Ministry of Tourism



In the tropical Atlantic there's a special island.



There's a city there. So far. Ancient.



When you're in the Paradise Island Casino.



Remember, it was me who told you about Nassau.

DISTINCTIVE MERIT AWARD

768

Art Director/Producer: Patrick V. Walsh
Designer: Bill Hudson
Director: Fred Levinson
Writer: Joseph Barrett
Agency: Foote, Cone & Belding
Production Company: Wylde Films
Photographer or Artist: Glenn Kirkpatrick
Client: TWA



(Music)



(Music)



TWA takes off 310 times a day for cities right here.



Good chance we're going where you're going.

769

Art Director/Designer: Wade Hancock
Director: Andy Jenkins
Writer: Bob Spero
Producer: Hal Mathews
Agency: Ogilvy & Mather, Inc.
Production Company: Jenkins-Gomes, Inc.
Photographer: Leonard Stark
Client: American Express Co.



Anncr: (VO) American Express . . .



It's the only credit card you really need . . .



For travel and entertainment . . .



World wide.

770
 Art Director: Jim Millman
 Director: Howard Zieff
 Writer: Saul Sofer
 Producer: Bob Naud
 Agency: Young & Rubicam, Inc.
 Production Company: Zieff Films
 Photographers: Ted Pahle, Howard Zieff
 Client: Traveler's Insurance



I, Harrison J. Millman being of . . .



Sound mind and memory do hereby . . .



To my brother-in-law, Alec, I give the sum of \$300.



Not so good on typing . . . but a fine telephone voice.

DISTINCTIVE MERIT AWARD

771
 Art Director: Lawrence W. Duke
 Director: Bob Reagan
 Writer: Terry Wollter
 Producer: Jay Livingston
 Agency: McCann-Erickson, Inc.
 Production Company: MPO TV of California
 Cameraman: Owen Roizman
 Client: Chevron Chemical Co.



SFX.



Here we are inside a rose.



It gets right inside the sap stream.



Let's see now. How do I get out of here?

772

Art Director: Sam Scali
Director/Production Company/Photographer: Mike Cuesta
Writer: Edward A. McCabe
Producers: Scali/McCabe
Agency: Scali, McCabe, Sloves, Inc.
Client: Volvo, Inc.



(Door slamming) That doesn't sound like a solid car.



Annccr: They listen for that "Sound of Quality."



So car buyers get just what they're looking for.



At Volvo, we make a big thing about our car.

773

Art Director: Ralph Marcano
Designer/Producer: George Gage
Director/Photographer: Dick Miller
Writer: Joel Grossman
Agency: LaRoche, McCaffrey & McCall
Production Company: Audio Productions
Client: Hartford Insurance Group



Natural Sound Effects.



It can become one long drawn out problem.



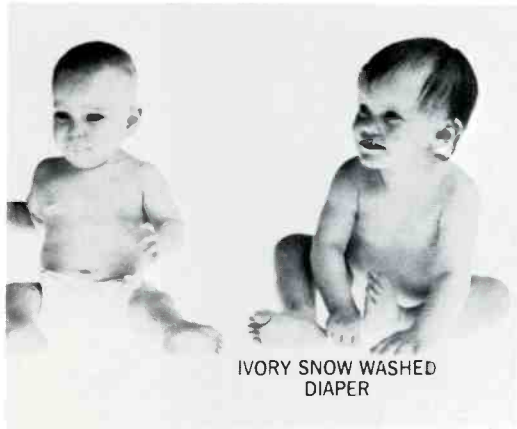
With treatments for him.



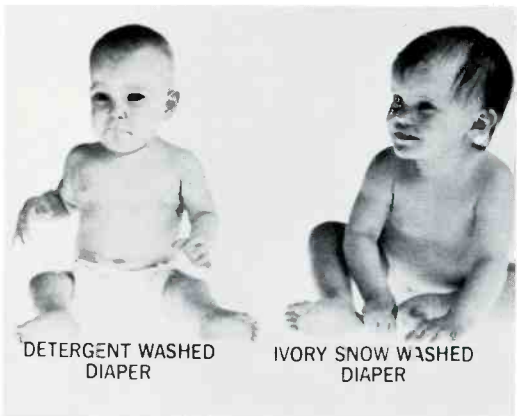
Have insurance by The Hartford.

774

Art Director: Bernie Most
Director: Len Steckler
Writer: Paul Ellis
Producers: Si Merrill, Walter Cohen
Agency: Benton & Bowles, Inc.
Production Company: Dimension
Client: The Procter & Gamble Company

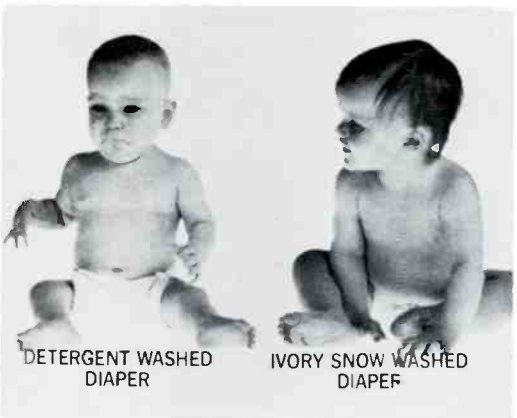


IVORY SNOW WASHED
DIAPER



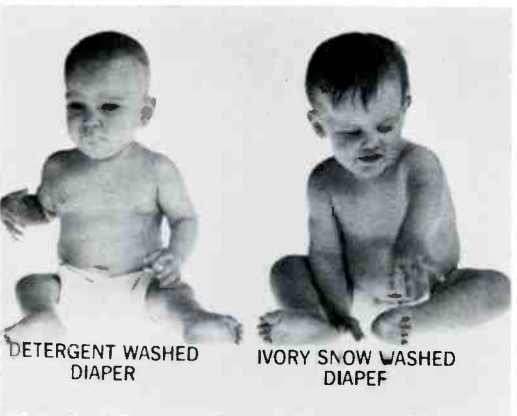
DETERGENT WASHED
DIAPER

IVORY SNOW WASHED
DIAPER



DETERGENT WASHED
DIAPER

IVORY SNOW WASHED
DIAPEF



DETERGENT WASHED
DIAPER

IVORY SNOW WASHED
DIAPEF

776

Art Director/Designer: John Danza
Director: Don Lever
Writer: Gil Ziff
Producer: Helen Macordes
Agency: Jack Tinker & Partners, Inc.
Production Company: James Garrett & Partners, Ltd.
Client: Alka-Seltzer



"This is a story about headaches in your stomach."



"A pain reliever must come here, before your head."



"... Wait a minute! Wait a minute!"



"Along with everything else goes the pain reliever. . . ."

777

Art Director/Designer: Leo Burnett Staff
Director/Photographer: Dick Miller
Agency: Leo Burnett Company, Inc.
Production Company: Dick Miller Associates
Client: Philip Morris, Inc.



It used to be lady, you had no rights.



Back when you were wife not a whole lot to do.



New extra long Virginia Slims.



Song: You've got your own cigarette now, baby.

778

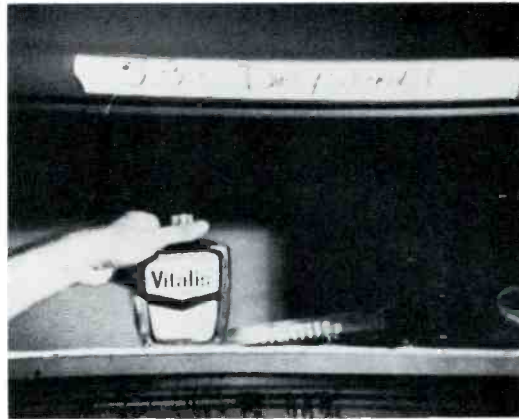
Art Director/Designer: Jeff Leedy
Director: Hal Stone
Writer: Alex Kroll
Producer: William Tannen
Agency: Young & Rubicam, Inc.
Production Company: Teletronics
Client: Eriol Myers/Vitalis



"Time out! He's going to throw a greaseball."



"What! You're got to be kidding."



Vitalis has no grease and spreads easily.



"Okay, Drysdale play ball!"

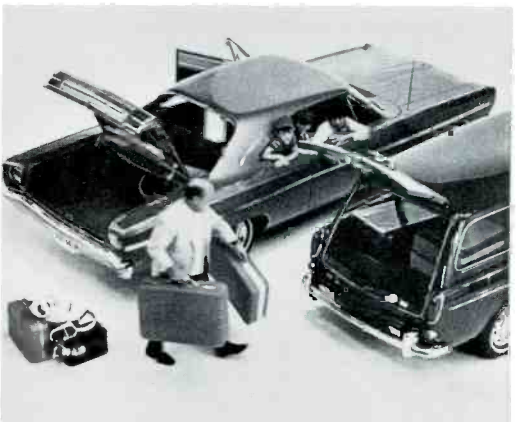
779
 Art Director/Designer: Bob Kuperman
 Director/Photographer: Leonard Hirshfield
 Writer: Irwin Warren
 Producer: Don Trevor
 Agency: Doyle Dane Bernbach, Inc.
 Production Company: MPO
 Client: Mobil



The big car is not big enough.



All the luggage goes easily into the Squareback.



And more than enough room for the family.



The Volkswagen Squareback Sedan.

780
 Art Director: Alphonse Normandia
 Designer: Bud Fox
 Director: Fred Levinson
 Writer: Dick Joslin
 Producer: Kari Fischer
 Agency: Batten, Barton, Durstine & Osborn, Inc.
 Production Company: Wylde Films
 Client: The F. & M. Schaefer Brewing Co.



(Singing): Schaefer is the one beer to have . . .



Schaefer pleasure doesn't fade . . .



The most rewarding flavor in this man's world . . .



. . . when you're having more than one!

781

Art Director: Marty Goldman
Director: Bob Bean
Writer/Producer: Lois Korey
Agency: McCann-Erickson, Inc.
Production Company: Wyldie Films
Photographer or Artist: Bill Storz
Client: The Coca-Cola Company



The odds against every single person at Laguna . . .



Not when you consider it's Coca-Cola.



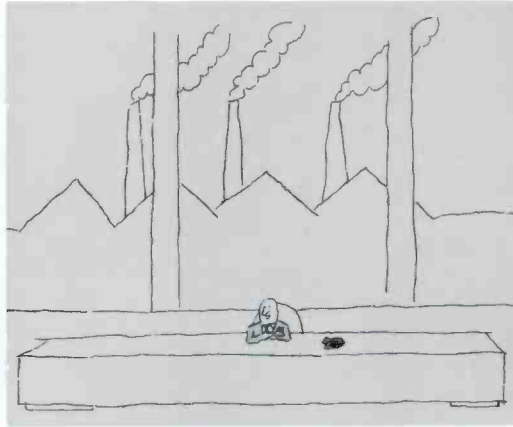
That's why Coca-Cola is the drink people enjoy.



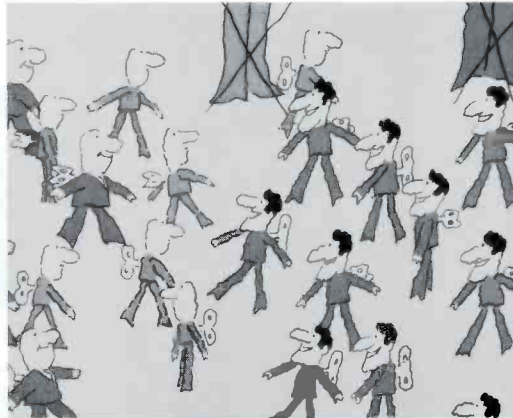
And that's why this just might happen at Laguna . . .

782

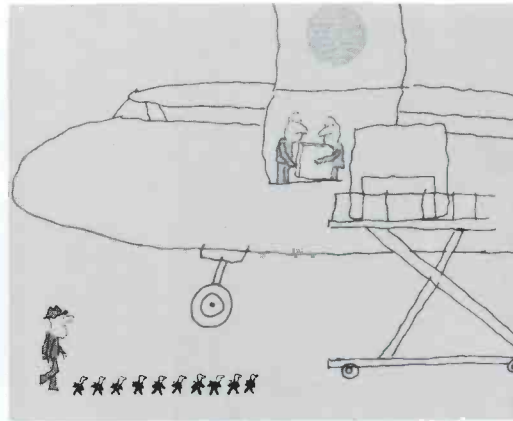
Art Director/Designer: Bruce Colson
Director: Jack Dazzo
Writer: Ted Fortin
Producer: Jerry Birn
Agency: Tatham-Laird & Kudner, Inc.
Production Company: Elektra
Photographer or Artist: R. O. Blechman
Client: Pan Am Air Cargo



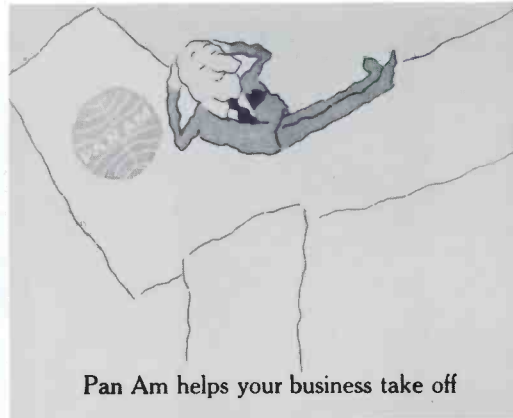
Things weren't always this good.



When I was ready to expand, competition moved in.



Then Pan Am said, "There's elbow room overseas."



Pan Am helps your business take off

Pan Am helps your business take off.

783
 Art Director/Designer/Producer: Hector Robledo
 Director/Photographer: Melvin Sokolsky
 Writer: Bill Hentz
 Agency: Foote, Cone & Belding
 Production Company: Sokolsky Film
 Client: Menley & James



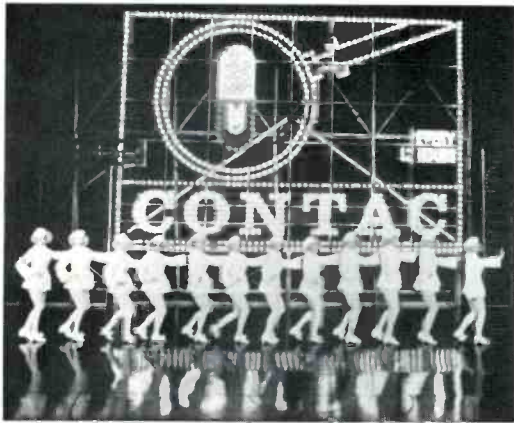
Chorus: Button up your overcoat when the wind is free.

MEDAL AWARD

784
 Art Director: Ralph Ammirati
 Director/Photographer: Howard Zieff
 Writer: Martin Puris
 Producers: Ralph Ammirati, Martin Puris
 Agency: Carl Ally Inc.
 Production Company: Zieff Films
 Client: Hertz Corporation



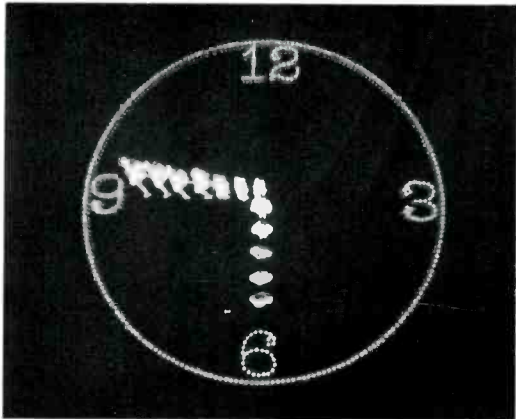
Herb, don't worry. I've got a sense of direction.



Quick! Take Contac! You belong to me.



Weren't we supposed to take that exit?



Keep those "tiny time pills" ticking away, hey!



The least we can do is make sure you don't.



So if you catch a mean old cold get Contac.



Trust me, Herb, trust me.

785

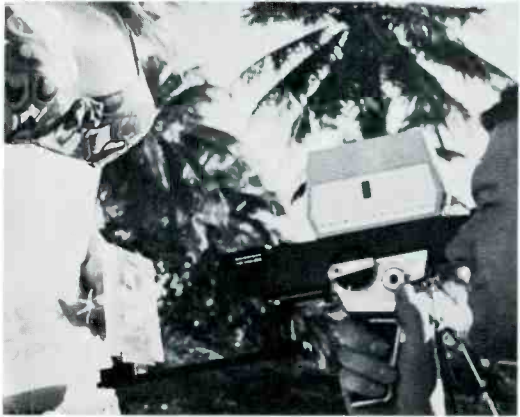
Art Director/Designer/Director: William A. McCaffery
Writer: Brandy French
Producer: Anthony Alatis
Agency: deGarmo, McCaffery, Inc.
Production Company: RIMA Productions, Inc.
Photographer or Artist: Peter Powell
Client: Paillard, Inc.



Bolex "Beach" Sound Effects.



Bolex "Beach" Sound Effects.



If there were a Super 8 movie camera that . . .



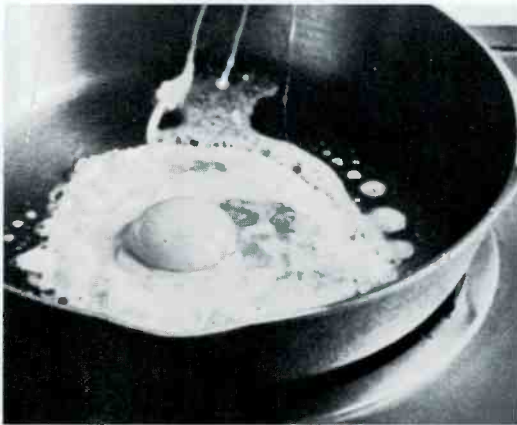
And if no other Super 8 camera could get as close.

786

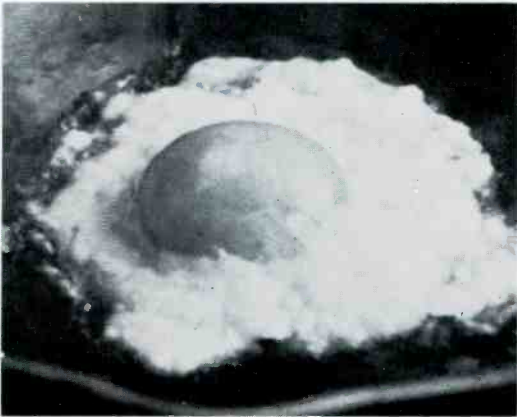
Art Director/Designer: Bob Matsumoto
Director/Photographer: Mel Sokolsky
Writer: Cynthia Shalen
Producers: John Chalakias/Dan Wigutow
Agency: Doyle Dane Bernbach, Inc.
Production Company: Mel Sokolsky Productions
Client: General Telephone



Phone rings.



"Will you get that, darling . . ."



"Let me call you back. She did? So, what did you say?"



Anncr: An extension phone costs less than an egg a day.

DISTINCTIVE MERIT AWARD

787

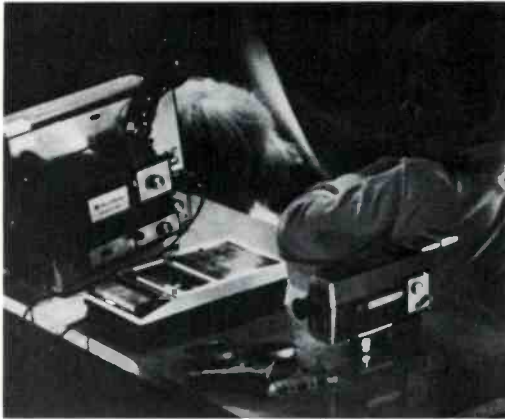
Art Director/Designer/Director/Producer: James Webster
Writer: Anthony J. Oestreicher
Agency: McCann-Erickson, Inc.
Production Company/Photographer: Wilding, Inc.
Client: Bell & Howell



Bell & Howell introduces home movies that talk.



A new camera and tape recorder capture every word.



Then play it all back. Just like it happened.



See and hear Filmosound 8. It speaks for itself.

788

Art Director: Ira Barkoff
Director/Production Company: Horn/Griner
Writer: Helen Nolan
Producer: Nureen Murphy
Agency: Smith/Greenland
Client: Getty Oil Co.



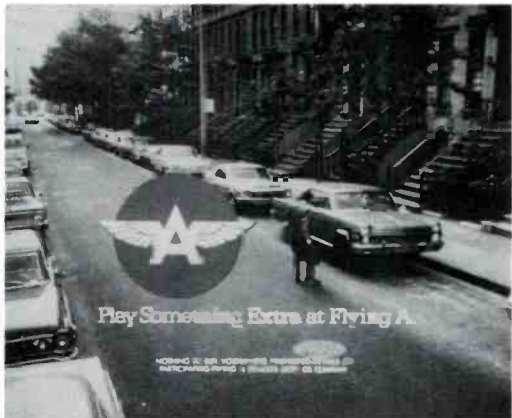
You think you're a loser. A hard luck Harry.



Flying A is going to give you a chance.



And if you're extra lucky, you could win \$10,000.

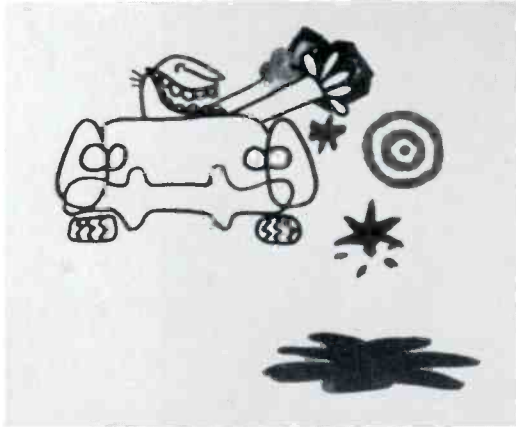


Play it, Harry. A guy like you could use a break.

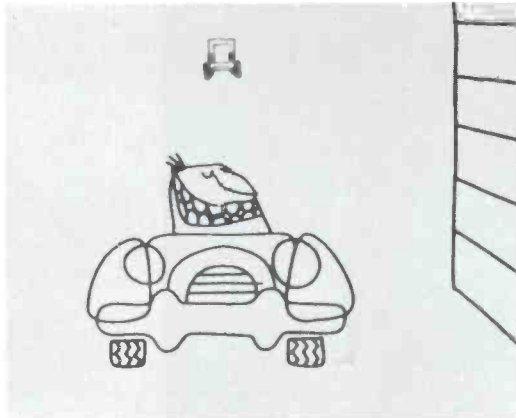
MEDAL AWARD

789

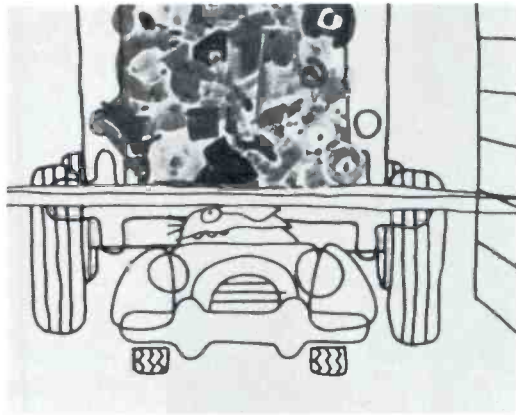
Art Director/Designer: George Pastic
Director/Producer: Vlad Goetzelman
Writer: Leo Brouse
Agency: McCann-Erickson, Inc.
Photographer or Artist: Dan McCreae
Client: Dept. of Highways/Ontario



SFX: Pieces of garbage being thrown on highway.



If you promise not to throw garbage on the highway . . .



We promise not to dump garbage on your driveway.



And remember: We've got more garbage than you have!

789A

Art Director: Stuart Rosenwasser
Director/Photographer: Hill Covington
Writer: James Parry
Producers: Stuart Rosenwasser, James Parry
Agency: Carl Ally Inc.
Production Company: Jenkins/Covington
Client: Hertz Corporation



"Niagara Falls, honeymoon capital of the world."



. . . and its famous boot hill.



. . . the giant redwoods.



Get closer to the country you live in.

DISTINCTIVE MERIT AWARD

790

Art Director/Designer/Director/Writer/Producer:
Arthur C. Mayer
Agency: Leonard Stein, Inc.
Production Company: Rose-Magwood Productions
Photographer: Ernest Capparos
Client: Zion Kosher Meat Products



Man: Guru, can you tell me the secret of life?



Guru: A Zion kosher frankfurter.



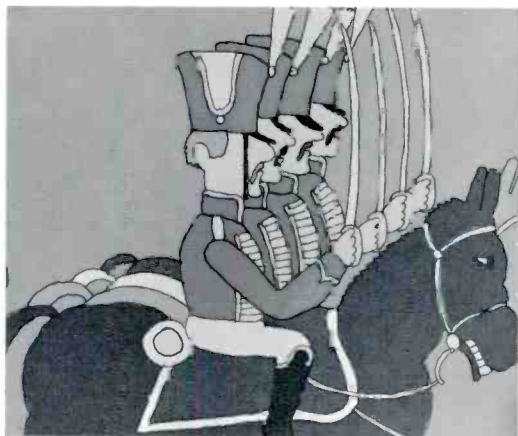
Man: A Zion kosher frankfurter? C'mon!!



Guru: Would you believe a Zion salami?

791

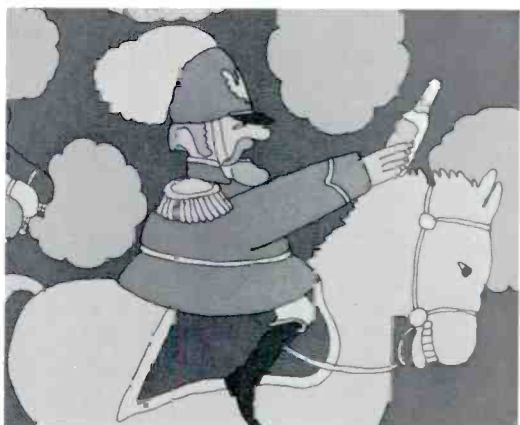
Art Director: Bill Alderisio
Designer/Artist: Seymour Chwast
Writer: Olivia Traeger
Producer: Paul Kramer
Agency: Ogilvy & Mather, Inc.
Production Company: Elektra Film Productions
Client: Schweppes (U.S.A.) Ltd.



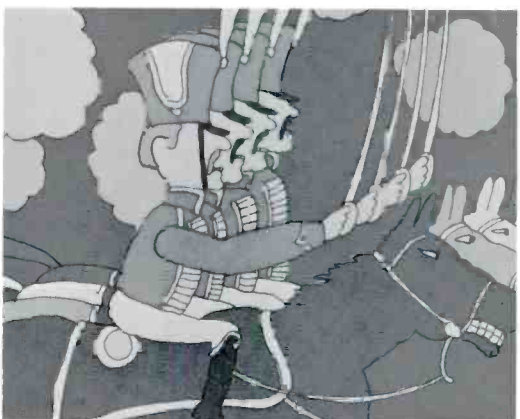
(VO): While the Light Brigade was waiting for the signal.



Brigadier Whitehead opened a bottle of Schweppes.



The Schweppescent charge frightened the horses . . .



(VO): Proving that victory is not inevitably sweet.

792

Art Director: Richard Levine
Director: Steve Stern
Writer: Ed Valenti
Producer: Larry Speigel
Agency: Wells Rich Greene, Inc.
Production Company: Filmways of California
Photographer: Adam Holender
Client: Nolly Pratt



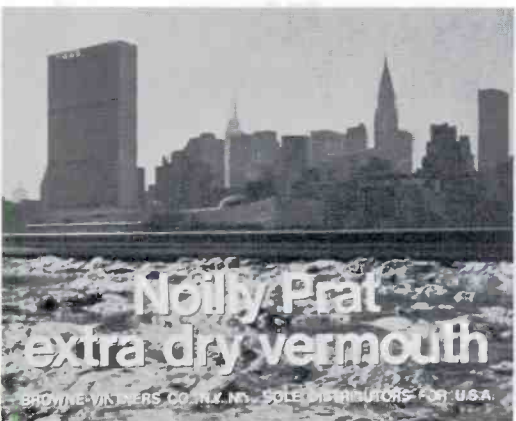
When we say Nolly Pratt will do up anything . . .



Gurgling sounds.



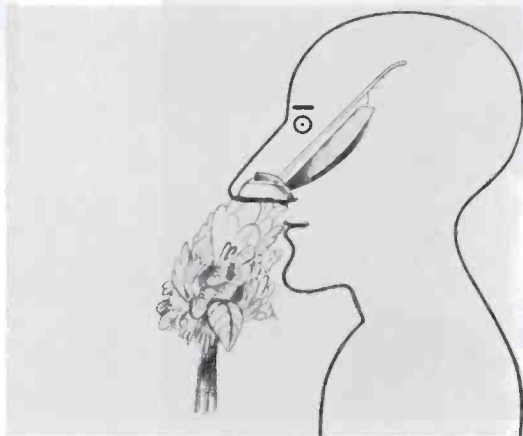
Gurgling sounds.



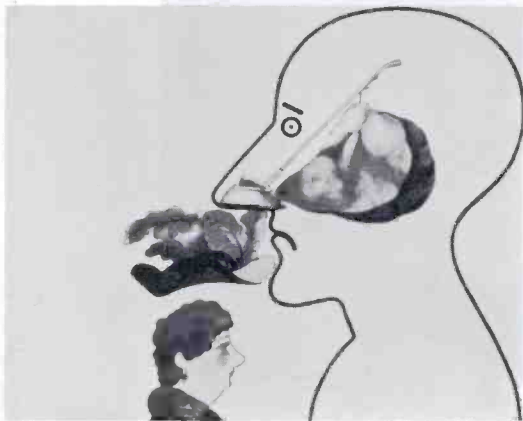
We mean anything. . . .

793

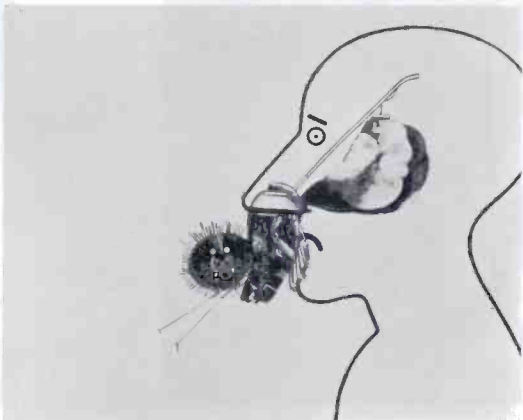
Art Director: Ron Barrett
Director: Lars Calonius
Writer: David Altschiller
Producers: Ron Barrett/Dave Altschiller
Agency: Carl Ally Inc.
Production Company: Pelican Films
Photographer or Artist: Push Pin Studio
Client: American Home Products



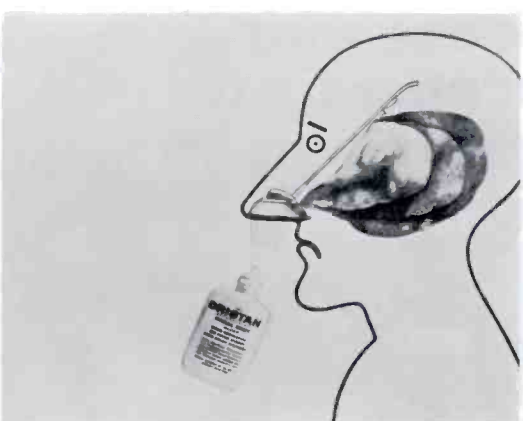
Your nose is like a vacuum cleaner.



Every kind of cold bug gets sucked into it . . .



Dristan Nasal Mist will help unstuff it.



It'll fix up your vacuum cleaner.

794

Art Director/Designer/Director/Writer/Producer:
Arthur C. Mayer
Agency: Leonard Stein, Inc.
Production Company: Rose-Magwood Productions
Photographer: Ernest Capparros
Client: Zion Kosher Meat Products



Officer: Excuse me, sir—do you have a last request?



Spy: A Zion kosher frankfurter, if you please.



(Bang)

**The one with
the beefier taste.**



460 Officer: I should have asked if he wanted mustard.

795

Art Director/Designer/Director/Writer/Producer:
Arthur C. Mayer
Agency: Leonard Stein, Inc.
Production Company: Rose-Magwood Productions
Photographer: Ernest Capparros
Client: Zion Kosher Meat Products



Introducing the president of Zion Foods Corp.



But anyone who can make a frankfurter this good



can't be all bad. President: Show the

**The one with
the beefier taste.**

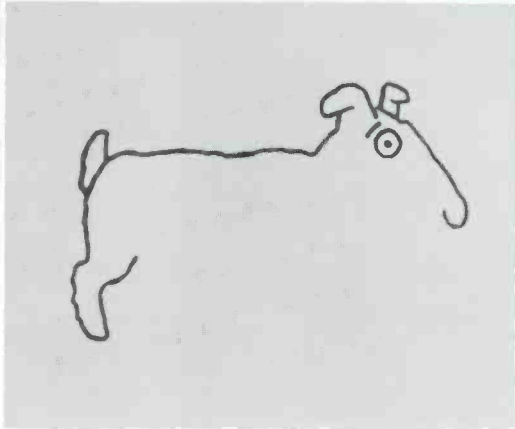


package!

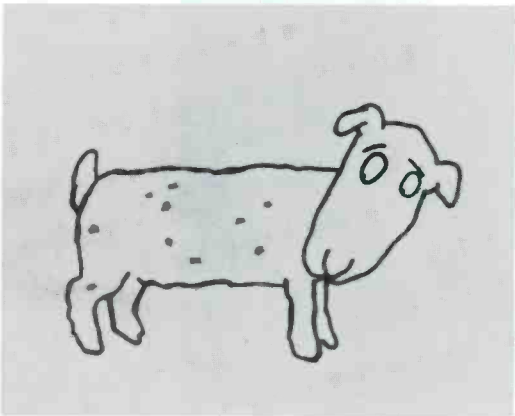
DISTINCTIVE MERIT AWARD

796

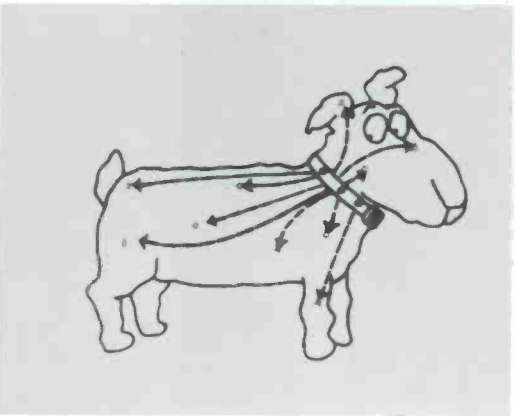
Art Director/Designer: Jerry J. Siano
Director: George Kanata
Writer: Deanne Leety
Producer: Tom Fraser
Agency: N. W. Ayer & Son, Inc.
Production Company: Elektra Film Productions
Photographer: Tomi Ungerer
Client: Miller-Morton



This . . .



He has fleas. See?



We buckle on a Sergeant's Sentry Dog Collar.



Or your money back.

797

Art Director: Alan Kupchick
Director/Photographer: Hörn/Griner
Writer: Enid Futterman
Producer: Steve Novick
Agency: Grey Advertising, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: Heinz Pickle Company



An amazing pickle breakthrough at Heinz.



Impossible to make a crisper pickle than Heinz.



No caption.

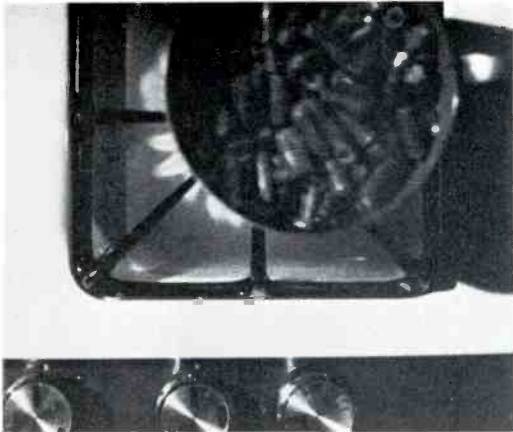


So . . . we made a better pickle package!

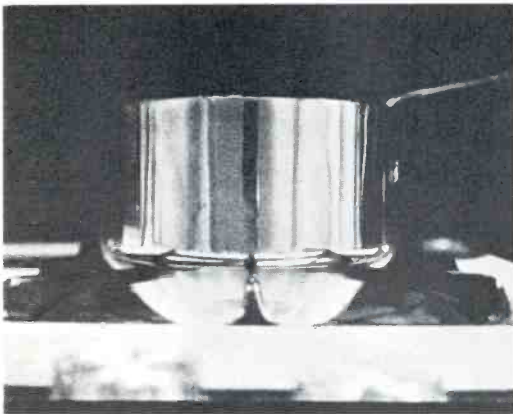
DISTINCTIVE MERIT AWARD

798

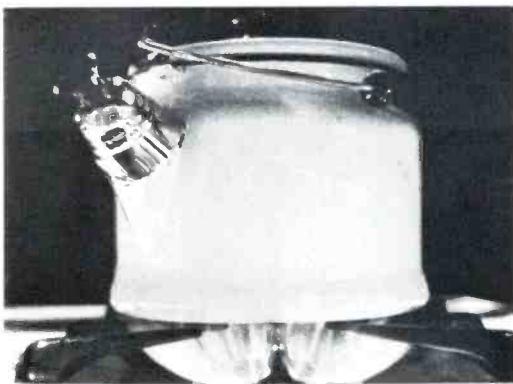
Art Director: Si Lam
Director: Bob Reagan
Writer: Ed Bigelow
Producer: Paul Shreve
Agency: Doyle Dane Bernbach, Inc.
Production Company: Reagan Associates, Inc.
Client: So. Cal./So. Counties Gas Co.



(VC): Whether you simmer in a sauce pan . . .



(VO): Perk in a pot . . .



(VC): . . . or boil in a kettle, there's nothing like a flame.



(VO): When you cook with gas, there's one kind of pot . . .

799

Art Director/Designer/Producer: Robert Miller
Director/Photographer: Len Steckler
Writer: Marcella Free
Agency: F. William Free & Co., Inc.
Production Company: Steckler Associates Limited
Client: Schrafft's



(Music)



(VO): Seen the little old ladies in Schraffts lately?



(VO): Seen Schraffts lately?

**A little change is good
for everybody.**

(VO): A little change is good for everybody.

800

Art Director/Producer: Dale E. Landsman
Designer: Mike Cammuso
Director/Photographer: Joe Sedelmaier
Writer: Thom Papanek
Agency: Needham Harper & Steers, Inc.
Production Company: Sedelmaier Film Production, Inc.
Client: Campbell Soup Co.



One reason why people like Campbell's Pork & Beans.



Wash off all the sauce.



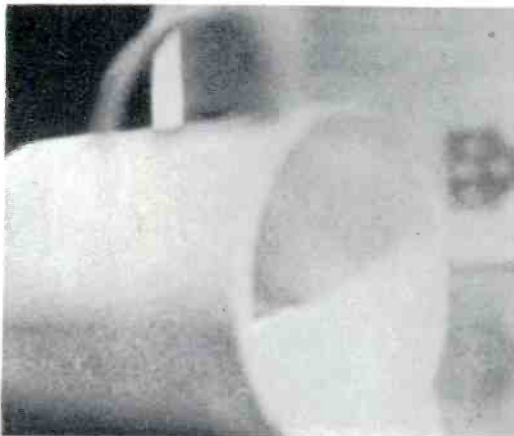
Hmm, you can still taste the sauce!



Could you put the umbrella up now?

801

Art Director/Writer/Producer: Foote, Cone & Belding Staff
Agency: Foote, Cone & Belding
Production Company: Cascade Pictures of California
Client: Kimberly-Clark Corporation



Voice: Oh, oh! (Sound: glass falling)



(Sound: straw emerging)



New Kleenex Towels absorb seven times their weight.



Kleenex puts more towel in the paper towel.

802
 Art Director: Steve Sheldon
 Director: Mack Bing
 Writer/Producer: George Nicks
 Agency: Gardner Advertising Co.
 Production Company: Pacific Commercials
 Client: Ralston Purina

MEDAL AWARD



No caption.



He says do I have a can opener?

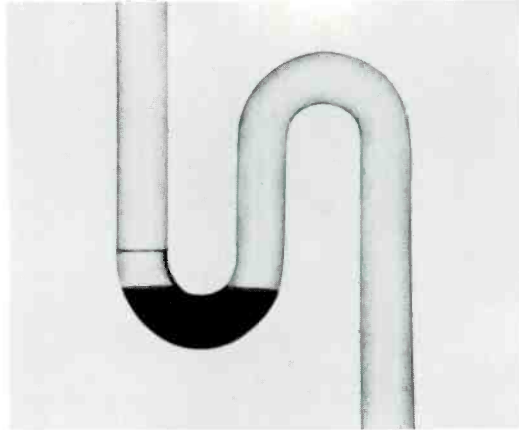


He says this is a whole can of Purina meat.

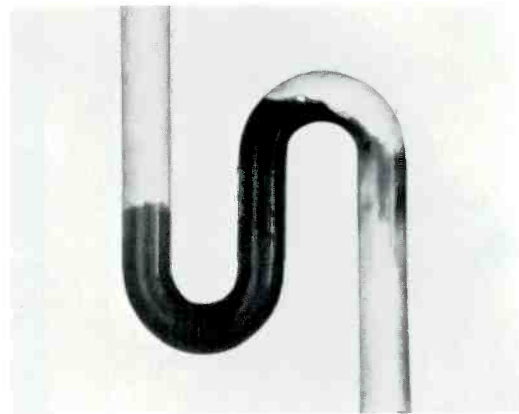


He says I own him now.

803
 Art Director/Designer: Doug Costanzo
 Director/Photographer: Dominic Arbusto
 Writer: Jane Maas
 Producers: George Latchford, Ron Young
 Agency: Ogilvy & Mather Inc.
 Production Company: EUE/Screen Gems
 Client: The Drackett Co.



(VO): When new Drano hits grease, forget that grease.



(Music) New green Drano doesn't leave anything behind.



But the clean smell of pine . . .



Drano. New green crystals. New clean smell.

804

Art Director: Georgia Shenkle
Designer: Maurice Mahler
Director/Photographer: Horn/Griner
Writer: Betty La Rosa
Producer: Pat Layman
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: General Foods Corporation



Where is she, Edith?



She's here. You never made a pie that good.



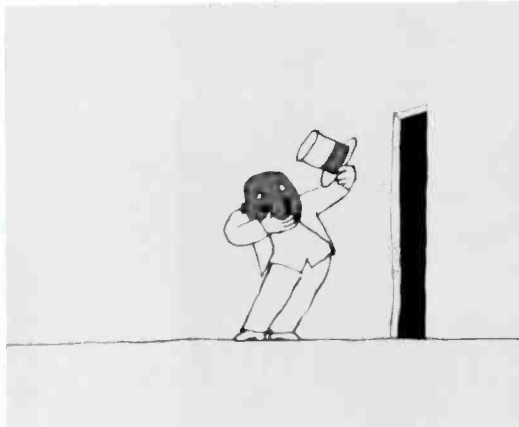
She's not staying!



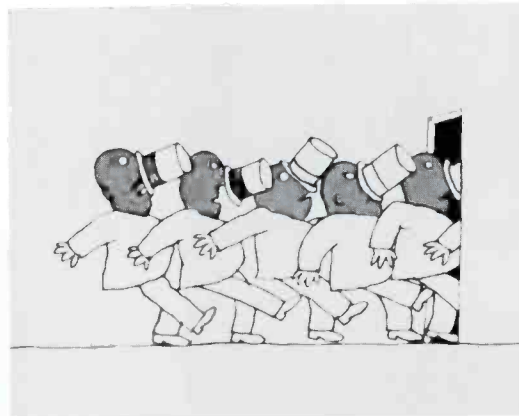
Jello-Brand Chocolate Cream Pie.

805

Art Director: Myron Polenberg
Designer: Tomi Ungerer
Writer: Linda Conway
Producer: Dixie Thompson
Agency: Cunningham & Walsh
Production Company: Gryphon Productions
Client: Bayle-Midway



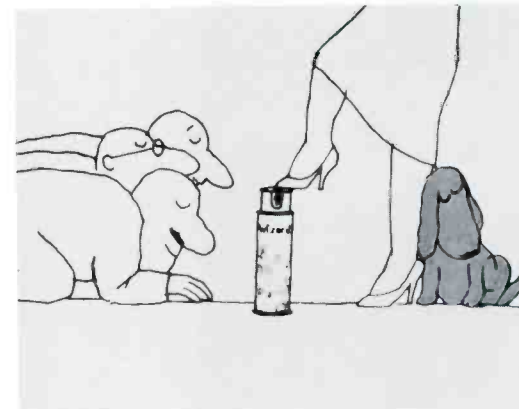
And someone asks you if you keep a goat for a pet?



Cooking smells keep breaking up that old gang?



Well, lift your head up high.



With Wizard.

806

Art Director/Designer: Bill Harris
Director/Photographer: Steve Elliot
Writer: Mike Mangano
Producer: Lou Puopolo
Agency: Doyle Dane Bernbach, Inc.
Production Company: EUE/Screen Gems
Client: Beacon Wax



We aren't going to beat around the bush.



We're going to make one very definite statement.



Beacon made floors brighter than any other . . .



And if that's not the absolute truth . . .

807

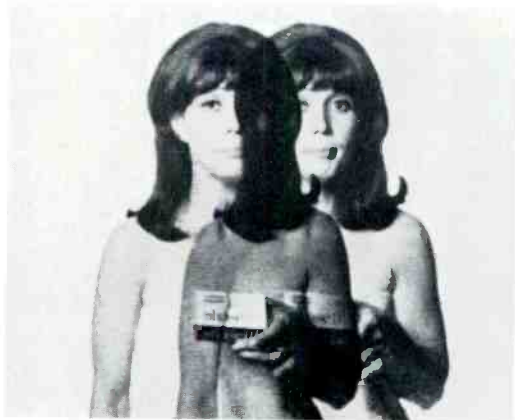
Art Director/Designer: Gary Geyer
Director/Photographer: Harold Becker
Writer: Judy Teller
Producer: Lou Florence
Agency: Doyle Dane Bernbach, Inc.
Production Company: Harold Becker Productions
Client: Phase III



The trouble with your body is it's like two bodies.



But no bar combines both deodorant and cream except



Phase III gives you as much cream and as much . . .



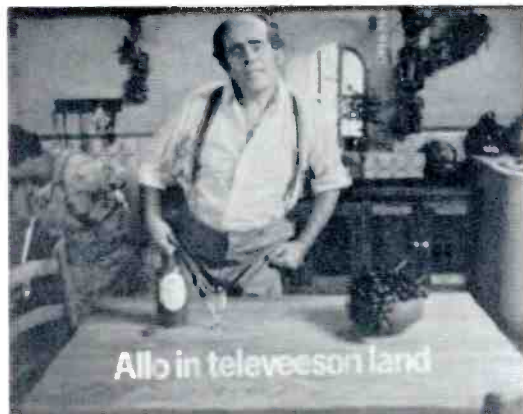
Phase III. It's got everything your skin needs.

808

Art Director/Designer: Steve Singer
Director/Photographer: Mike Cuesta
Writer: Ilon Specht
Producer: Karin Quinlan
Agency: Jack Tinker & Partners, Inc.
Production Company: VPI
Client: Lancers Wine



No dialogue. Opening scene.



"Allo in Televeeson land."



"I got a Portugal wine."



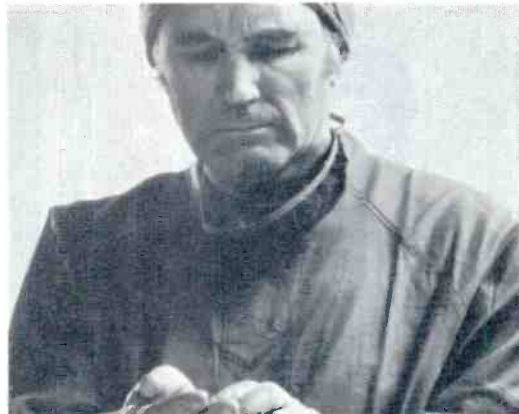
"Goodness this Lancers."

809

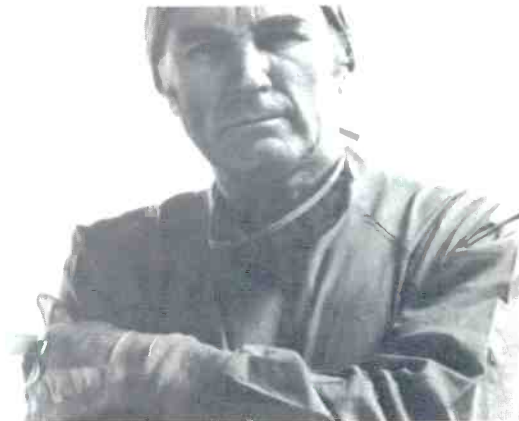
Art Director: Richard Levenson
Director: R. Dolobowsky
Writer: Rick Johnston
Producer: Glenn Giere
Agency: Warren, Muller, Dolobowsky, Inc.
Production Company: Galfas Productions, Inc.
Client: Bonded Oil Company



They used to call me fumblefingers.



Besides making me a renowned surgeon, Bonded has . . .



A detergent to keep my engine from getting fouled.



Surgery is lots of fun. I owe it all to Bonded.

810

Art Director: Malcolm End
Director/Photographer: Steve Elliot
Writer: Pieter Verbeck
Producer: Lee Davis
Agency: Ogilvy & Mather Inc.
Production Company: EUE/Screen Gems
Client: Bristol-Myers Co.



DISTINCTIVE MERIT AWARD

I told my husband that I didn't need new Dry Bar.



That's what I told her . . . you're all wet . . .



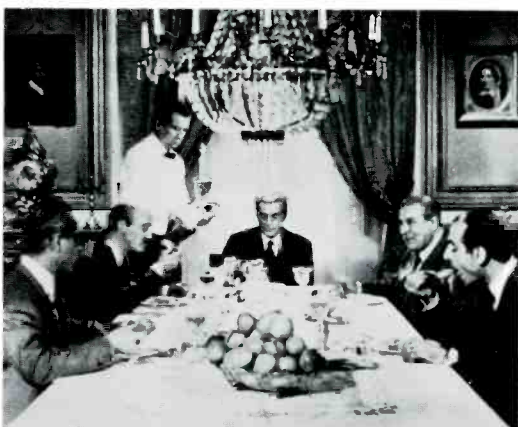
Annrc: (VO) Dry Bar helps stop perspiration wetness.



Woman: How Dry I Am . . .

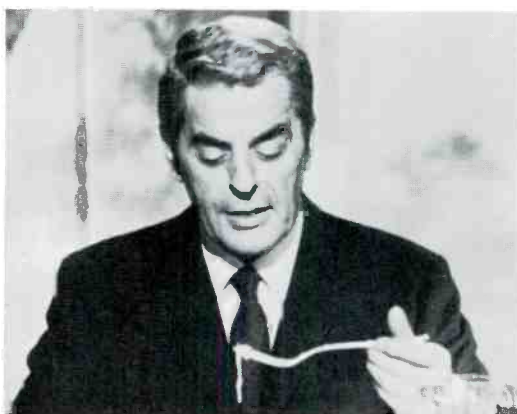
811

Art Director/Designer: Jack Piccolo
Director: Frank Herman
Writer: Carol Ann Fine
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company: Televideo
Photographer or Artist: Jean Bourguin
Client: Buitoni



DISTINCTIVE MERIT AWARD

Great Grandmother Buitoni she was a fantastic cook.



She was a mean old lady.



She made us put more things in our spaghetti sauce.



Julia Buitoni was a saint.

812
 Art Director: Allan Buitekant
 Director: Bill Aucoin
 Writer: John Crawford
 Producer: Harry Elstermann
 Agency: Firestone & Associates, Inc.
 Production Company: Tele-Tape Productions
 Client: Ronzoni Macaroni Company, Inc.



DISTINCTIVE MERIT AWARD

To get the stores in our non-Italian neighborhoods . . .



Now at the sitdown demonstration last week . . .



Bryce, the doors in that supermarket were just filthy!



(VO): Now available at (local stores).

813
 Art Director: Allan Buitekant
 Director: Bill Alton
 Writer: John Crawford
 Producer: Harry Elstermann
 Agency: Firestone and Associates, Inc.
 Production Company: Tele-Tape Productions
 Client: Ronzoni Macaroni Company, Inc.



DISTINCTIVE MERIT AWARD

How do we make the stores carry it out here?



Let's all go down there and squeeze their tomatoes!



Francis! There's no need for violence!



Now available at (local stores).

814

Art Director/Designer: Roy Grace
Director: Jack Horton
Writer: John Noble
Producer: Patrick Boyriven
Agency: Doyle Dane Bernbach, Inc.
Production Company: Motion Associates
Photographer or Artist: Peter Passas
Client: Volkswagen



V-V-Volkswagen announces air conditioning.



815

Art Director: Richard Levenson
Director: R. Dolobowsky
Writer: Rick Johnston
Producer: Glenn Giere
Agency: Warren, Muller, Dolobowsky, Inc.
Production Company: Galfas Productions, Inc.
Client: Bonded Oil Company



Man, let me get into your head for a second.



Before we changed we were the West Point Glee Club.



It's a groovy gasoline. Glad we changed to Bonded.



Even though we miss the parades.

Art Director: Vince Figliola
Director: Jack Goodford
Writer: Sally Patterson
Producer: Bill Chororos
Agency: Ogilvy & Mather Inc.
Production Company: VPI
Artist: Arkas Farkas
Client: General Foods Corporation



Tell us what you think of Instant Maxwell House.



SFX: Perking-lip sync.



Fresh perked coffee—that's what it tastes like!



SFX: Perking-lip sync.

Art Director/Designer: Stanley Block
Director: Harry Hamburg
Writer: Suzanne Brock
Producer: Ralph Borzi
Agency: Doyle Dane Bernbach, Inc.
Production Company: VPI
Photographer or Artist: George Jacobson
Client: Heinz



"What kind of soup did you make?"



"Gimme a big bowl!"

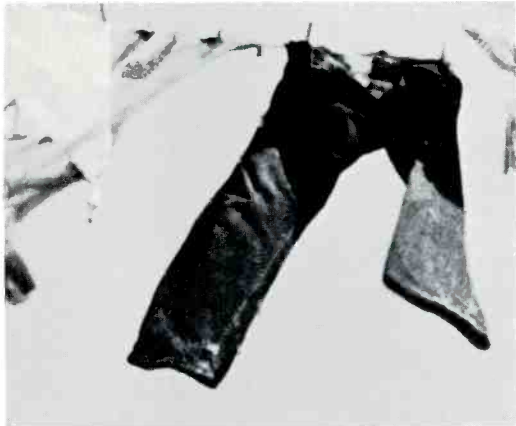


Heinz Great American. The ready-to-serve soup.

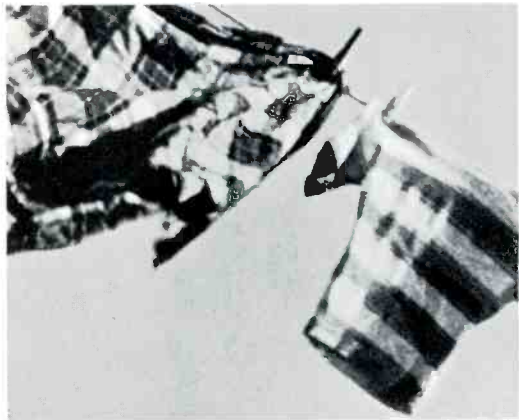


The soup you can palm off as homemade.

818
Art Director: Marshall Potter
Director: Jim Rose
Writer: Dee Mansfield
Producer: Richard E. Snider
Agency: Batten, Barton, Durstine & Osborn, Inc.
Production Company: Rose-Magwood
Client: Pacific Gas & Electric



Music: "America The Beautiful"



Music: "America The Beautiful"



Anncr: Get A Dryer.



Anncr: Keep America Beautiful.

819
Art Director: Tony Zules
Designer: Art Christy
Director: Ormond Gigli
Writer: Paul Hartnett
Producers: Paul Hartnett, Tony Zules
Agency: Lemmen & Newell
Production Company: MPO
Photographer or Artist: Jack Clark
Client: Keep America Beautiful



SFX: Highway traffic and litter noises.



SFX: People traffic and litter noises.



Litter is . . . well, certainly not for people.



Keep America beautiful.

820

Art Director/Designer: Roger Mader
Director: William Garroni
Writer: Charles Blood
Producer: Willis Wright
Agency: Young & Rubicam, Inc.
Client: Union Carbide



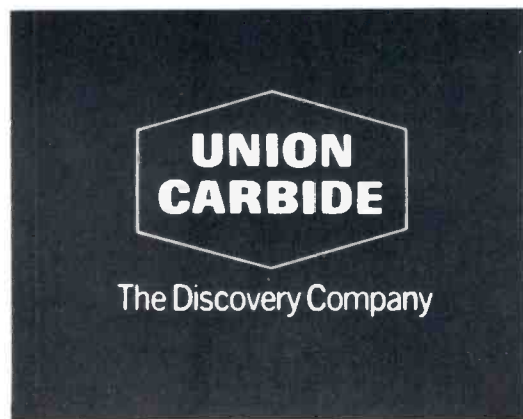
When Union Carbide opened a new chemical plant . . .



A year or so later, things started to change.



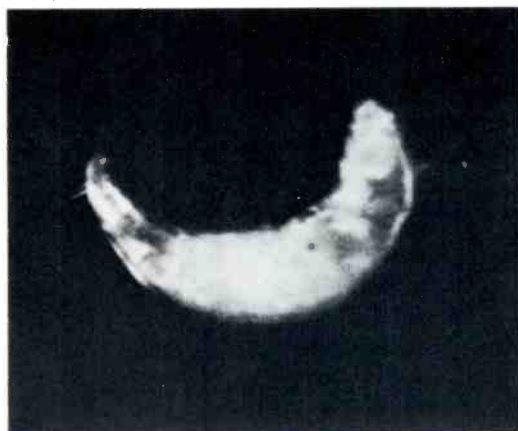
People around Siracusa have a word Benissima.



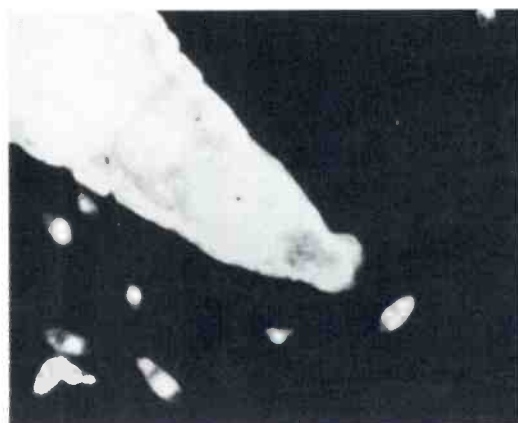
Union Carbide—The Discovery Company.

821

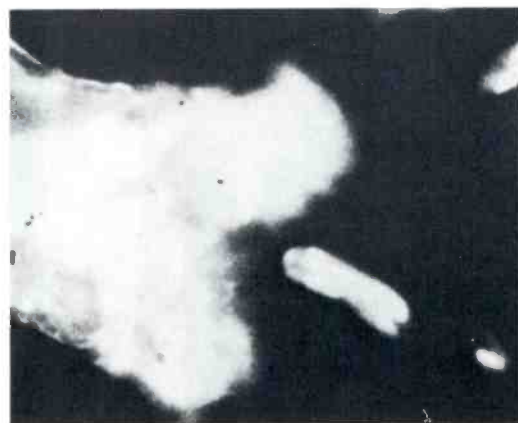
Art Director/Designer: Don Egensteiner
Director: Herbert Loebel
Writer: Chick Blood
Producer: Willis Wright
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Client: Union Carbide



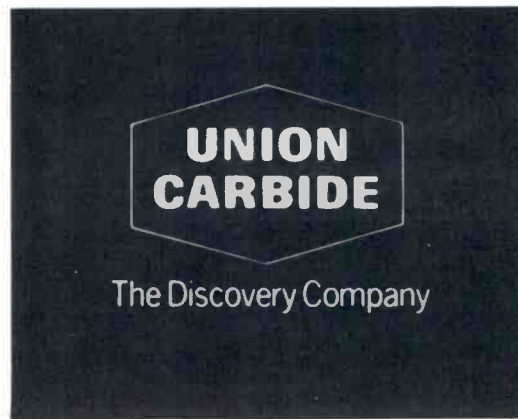
This is Rodney. Rodney is a Rotifer.



He eats things that can pollute lakes and rivers.



Union Carbide grows Rodney's in treatment basins.



A small part of Carbide's anti-pollution program.

822

Art Director/Designer/Producer: Gerald Ranson
Director: Robert Gaffney
Writer: Jud Alper
Agency: Young & Rubicam, Inc.
Production Company: Madison-Quaid
Client: Eastern Airlines



There's more taking place on this island . . .



New York is an Eastern Airlines City.



Eastern flies more people in and out of New York . . .



823

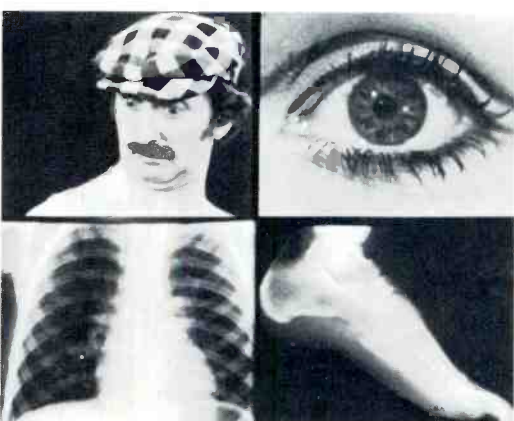
Art Director: Hal Taylor
Director: Nick Chaparos
Writer: Bob Driscoll
Producer: Ray Fragasso
Agency: J. Walter Thompson Company
Production Company: Chaparos Productions Ltd.
Client: Eastman Kodak



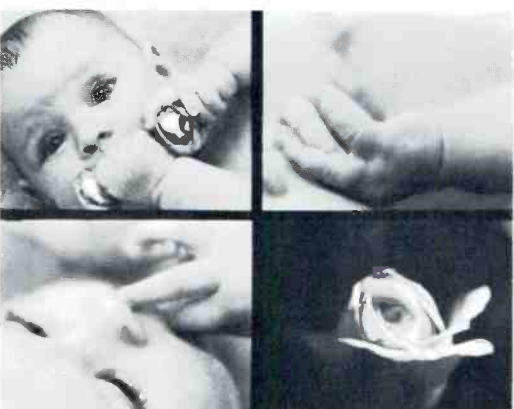
Kodak is part of the future of photography.



. . . Making it easier to save good times in pictures.



Sixty years ago the x-ray gave man a new insight.



Photography sweetens our memories.

824

Art Director/Designer: Ken Duskin
Director: Bill Alton
Writer: Ron Rosenfeld
Producer: Aaron Ehrlich
Agency: Doyle Dane Bernbach, Inc.
Production Company: Telemetric
Photographer: Ted Paul
Client: GTE



Man waiting in phone booth with music background.



No caption.



No caption.



Please, don't get there so early.

825

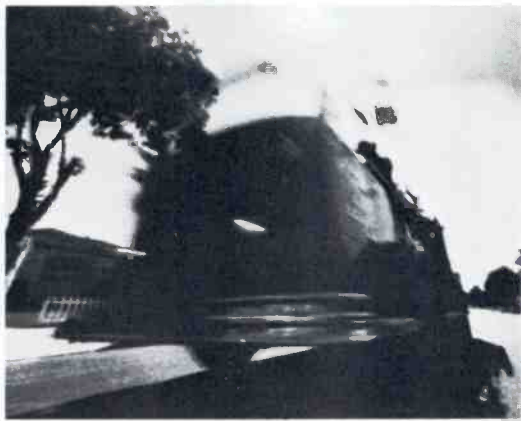
Art Director/Designer/Director: Ken Duskin
Writer: Chuck Kollwe
Producer: Dick Perrit
Agency: Doyle Dane Bernbach, Inc.
Production Company: Filmex West
Photographer: Sol Negrin
Client: GTE



My truck's on fire—hurry please—it's burning.



The system helps lower fire rates by over five times.



Man lights up another cigar.



No caption.

826

Art Director/Designer: Sidney Myers
Director: Jim Walsh
Writer: Evan Stark
Producer: Jay Eisenstat
Agency: Doyle Dane Bernbach, Inc.
Production Company: Colodzin Productions Inc.
Photographer or Artist: Adam Hollender
Client: Whirlpool



(Beep . . . Beep)



It's on fire!!



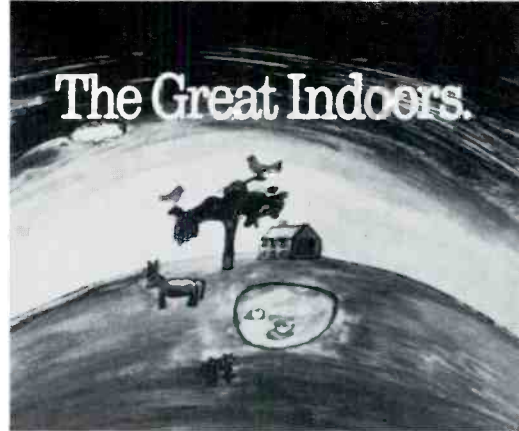
If you have questions about a Whirlpool appliance . . .



I found the problem. Thanks.

827

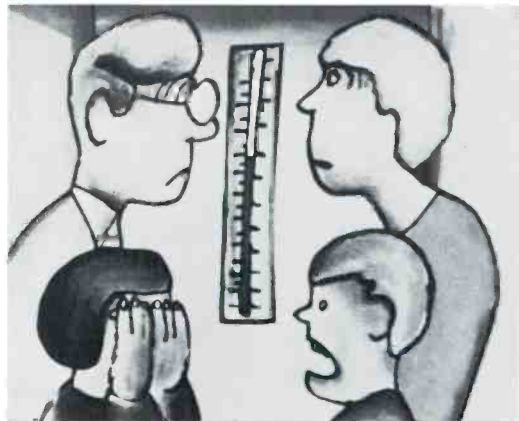
Art Director: Dan Marshall
Designer/Artist: Andre Francois
Director: George Canata
Writer: Rachel Rabinowitz
Producer: Catherine Ames
Agency: J. Walter Thompson Company
Production Company: Elektra Film Productions
Client: American Gas Association



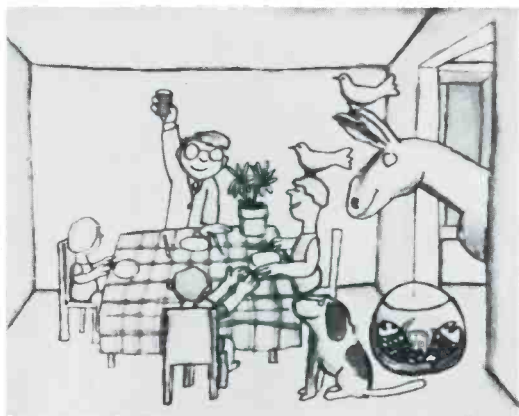
This is a tale of The Great Indoors.



The outdoors grew hotter and hotter!



The indoors grew hotter and hotter!



Father summed it up.

828

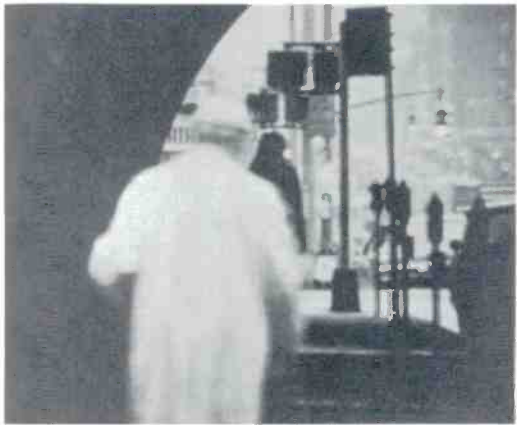
Art Director/Designer: Phil Schulman
Director: Fred Levenson
Writer: Barbara Kaplan
Producer: Jim Cheery
Agency: N. W. Ayer & Son
Production Company: Wylde Films Inc.
Client: Long Lines (AT&T)



Original arrangement of "Home on the Range."



Annex: You can always go home . . . by Phone.



Long Distance is the next best thing.



Music continues.

828A

Art Director/Designer: Marvin Lefkowitz
Director: Gleb Derujinsky
Writer: Peter Griffith
Producer: Coyne Maloney
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Client: Union Carbide



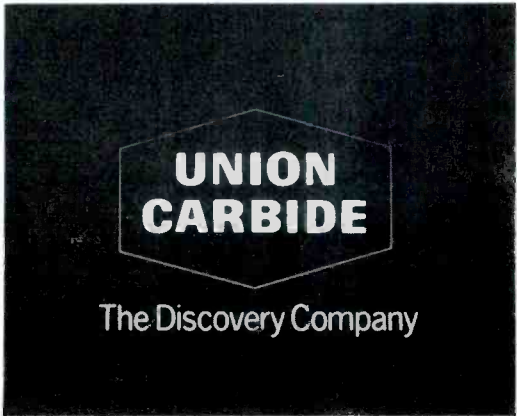
Lynn Connally was born deaf.



Until she can hear, she can't learn to dance, or . . .



It takes a lot of people to make this happen.



We make Eveready batteries for hearing aids.

DISTINCTIVE MERIT AWARD

829

Art Director: Art Glazer
Director: Jacques Lefellier
Writer: Jay Folb
Producer: Bill Parrott
Agency: Benton & Bowles, Inc.
Production Company: Televideo Productions, Inc.
Client: NY State Division of Human Rights



"No, Nothing today."



"How would you feel after a dead-end day?"



No caption.



478

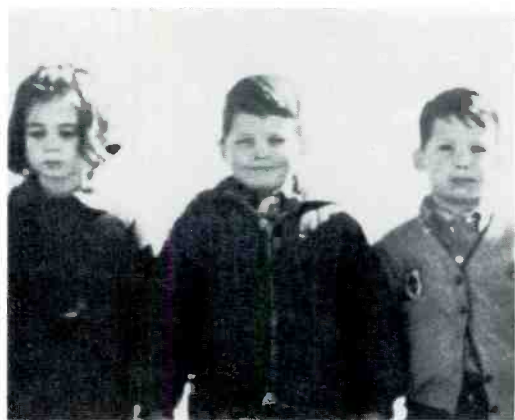
"If you were the target of prejudice."

830

Art Director/Designer/Writer: Stan Richards
Director/Producer: Bob Johnson
Agency: Glenn Advertising
Production Company: Bill Stokes and Assoc.
Client: Locke for Governor



2,733,418 children attending schools in Texas.



From that group we expect to find 3 Governors . . .



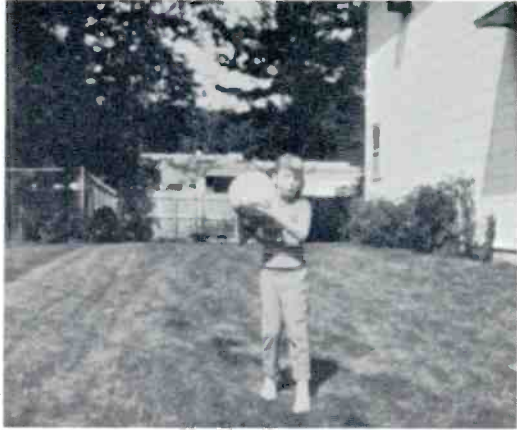
Eugene Locke believes Texas must provide . . .



Eugene Locke should be Governor of Texas.

831

Art Director: Art Glazer
Director: Jacques Letellier
Writer: Jay Folb
Producer: Bill Parrott
Agency: Benton & Bowles, Inc.
Production Company: Televideo Productions, Inc.
Client: NY State Division of Human Rights



"Hi there. Want to play ball?"



"Go home. Don't play here."



"If your child were the target of prejudice?"



Not worn in. Photograph of talents.

832

Art Director: Don Battershall
Designer/Director/Photographer: Timothy Galfas
Writer: Carl Caruso
Producer: Bob Hutchings
Agency: U.S. Dept. Health, Educ. & Welfare
Production Company: Galfas Incorporated
Client: U.S. Dept. H.E.W., National Clearing House for Smoking & Health



I told my kids about cigarette smoking.



They just don't listen to me. How come?



I did everything I could.



How come? I don't get it.

833

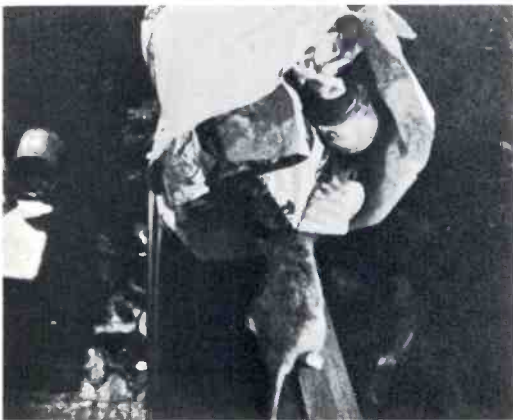
Art Director: Jim Adair
Director: Bob Bean
Writer: John Jackson
Producers: Jim Adair, Jane Haeberly
Agency: Geer, DuBois & Co.
Production Company: Wylde Films
Client: Dept. of Health



Night sounds and telephone conversation.



Rat scurries down telephone pole to reach garbage.



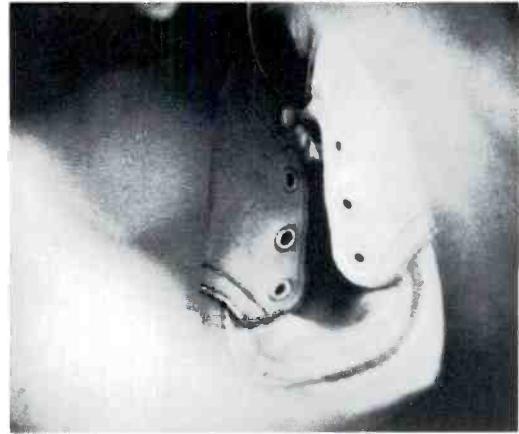
A 75-foot telephone cable won't stop a hungry rat.



But a garbage can will.

834

Art Director: Dale E. Landsman
Director: J. Josef Sedelmaier
Writer: Richard Flynn
Producers: Charles/W. Sanford
Agency: Needham, Harper & Steers, Inc.
Production Company: Sedelmaier Production
Client: The Advertising Council



Safety belts—No, I . . .



I can't wear them because I'm usually



holding the baby, and I . . . well, I just can't . . .



No caption.

835

Art Director/Designer/Director: Ken Duskin
Writers: David Hertzbrun, David Saslow
Producer: Lee Tradnari
Agency: Doyle Dane Bernbach, Inc.
Production Company: Lux Brill
Photographer: Rick Dubelman
Artist: Stan Glaubach
Client: National Democratic Committee



DISTINCTIVE MERIT AWARD

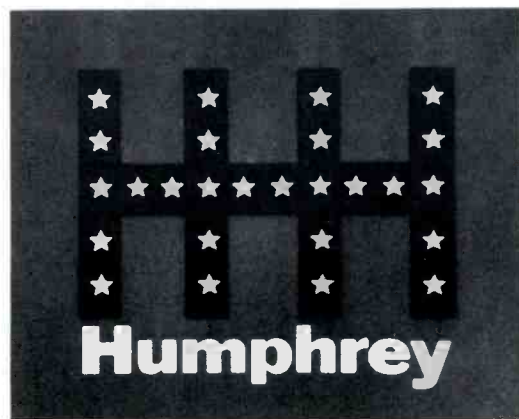
Did you ever notice Richard Nixon when ...



First he was against it then somehow he was for it.



Which way will he blow next?



If you'd rather not find out vote for Humphrey.

836

Art Director: Jim Adair
Director: Bob Bean
Writer: John Jackson
Producers: Jim Adair, Jane Haeberly
Agency: Geer, DuBois & Co.
Production Company: Wylde Films
Client: Dept. of Health



Sounds of kids playing.



Rat moves through a burrow to get at garbage.



15 feet of earth won't stop a hungry rat.



New York City Department of Health

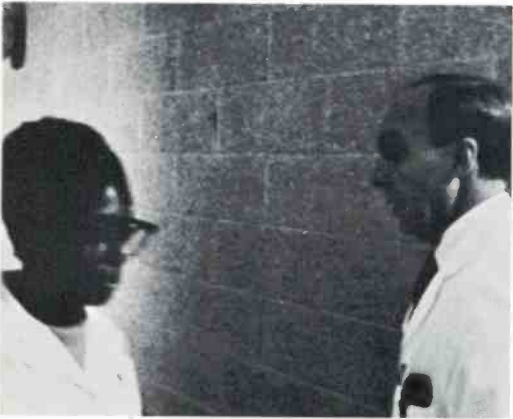
But a garbage can will.

837

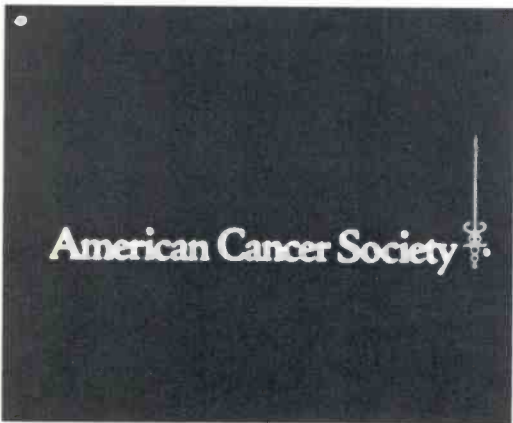
Art Director/Designer: Sam Cooperstein
Director/Photographer: Horn/Griner
Writer: Sandy Butchkiss
Producer: Robert Naud
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: American Cancer Society



We think you've a right to know where . . .



Human life—we can't seem to put a price on that.



The American Cancer Society.

838

Art Director/Designer: Sam Cooperstein
Director/Photographer: Horn/Griner
Writer: Sandy Butchkiss
Producer: Robert Naud
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: American Cancer Society



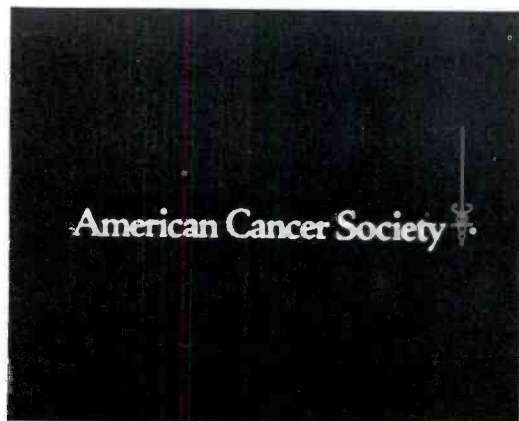
You're looking wonderful.



You look more like the groom than the father.



Help yourself. And others with a check.



The American Cancer Society.

839

Art Director/Designer: Ron Watts
Director/Photographer: Dick Richards
Writer: Carl Abrams
Producer: Bob Warner
Agency: McCann-Erickson, Inc.
Production Company: Richards Films, Inc.
Client: U.S. Treasury



Suddenly he's a big boy—and there you are . . .



Helping him pick a college.



Will you be ready? You can be . . .



Invest in the United States.

840

Art Director: Joe Phair
Director/Photographer: Harold Becker
Writer: Arthur Tuohy
Producer: Warren Rossell
Agency: Ketchum, MacLeod & Grove
Production Company: Harold Becker Prod.
Client: Advertising Council—Urban America



Here, Kitty . . . here, Kitty . . .



Nice Kitty . . .



If your child mistook a rat for a cat . . .



If you think there's nothing you can do to help . . .

Write:

**Urban America Inc.
Box 6087
Washington, D.C. 20005**

842

Art Director: Don Battershall
Designer/Director/Photographer: Timothy Galfas
Writer: Carl Caruso
Producer: Bob Hutchings
Agency: U.S. Dept. Health, Educ. & Welfare
Production Company: Galfas Incorporated
Client: U.S. Dept. H.E.W., National Clearing House for Smoking & Health



Taking first cigarette.



Lighting first cigarette.



Lighting first cigarette continued.



Taking first puff.

843

Art Director/Designer: Gene Federico
Director: Jack Horton
Writer: Dick Lord
Producers: Dick Lord, Gene Federico
Agency: Lord Geller Federico and Partners, Inc.
Production Company: Motion Associates East
Client: American Cancer Society



No caption.



No caption.



No caption.



Cigarettes . . . They're killers.

Art Director: Bert Marcus
Director: George Pitt
Writer: Gerald Gross
Producer: George Latchford
Agency: Lennen & Newell
Production Company: Spectrum Assoc.
Photographer or Artist: Richard Shore
Client: Democratic Nat. Committee



What has Richard Nixon ever done for you?



The "Bomb" . . .



No. That was Humphrey's idea, to stop testing.



There must be something Nixon's done.

Art Director/Designer: Marvin Lefkowitz
Director/Photographer: Horn/Griner
Writers: Tony Isadore, Robert Elgort
Producer: Michael Ulick
Agency: Young & Rubicam, Inc.
Production Company: Horn/Griner Productions, Inc.
Client: Urban Coalition Program



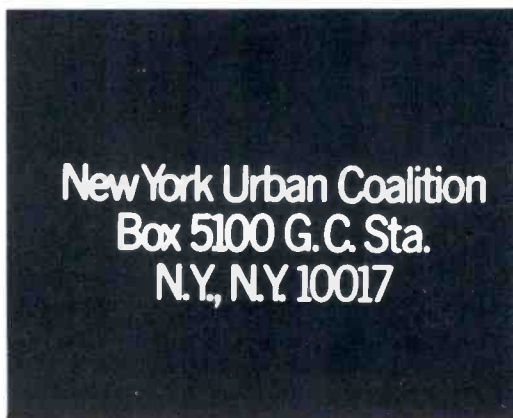
You're lucky to find this apartment.



Good oven . . . when the weather turns cold.



You want this apartment or not?



**New York Urban Coalition
Box 5100 G.C. Sta.
N.Y., N.Y. 10017**

Give jobs. Give money. Give a damn.

MEDAL AWARD

846

Art Director/Designer: Marvin Lefkowitz
Director: Richard F. Stone
Writers: Bob Elgort, Tony Isadore
Producer: Michael Ulick
Agency: Young & Rubicam, Inc.
Production Company: V.P.I.
Client: Urban Coalition



MEDAL AWARD

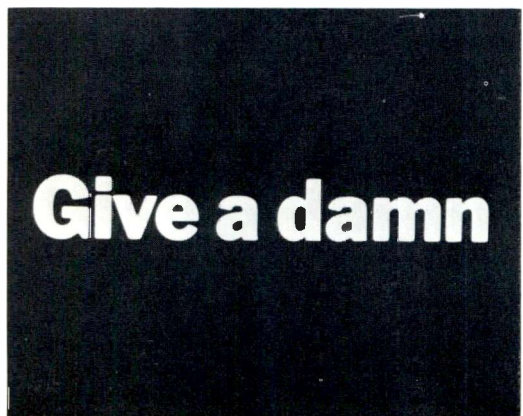
What are 500,000 kids from the ghettos going to do?



They need a place to play.

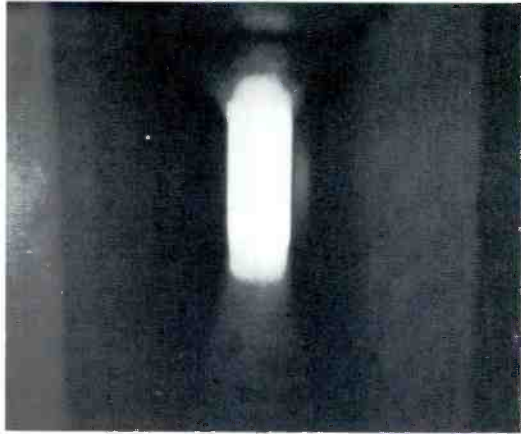


You can give it to them.

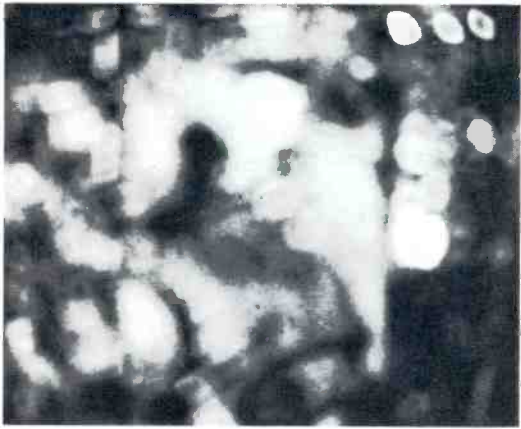


847

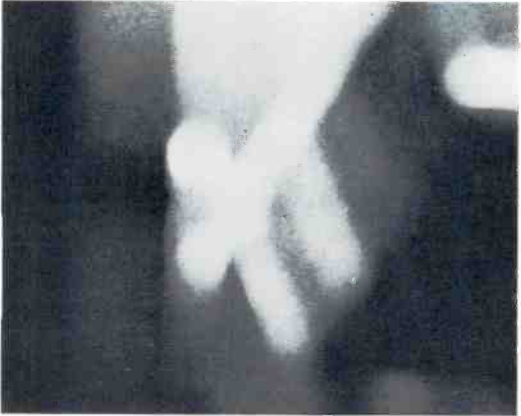
Art Director/Designer/Director/Producer: Paul Harvey
Writer: Stanford Sobel
Agency: Gray & Rogers
Production Company: Pelican Films, Inc.
Photographer: Mel Garfinkel
Client: Raybestos-Manhattan, Inc.



Someone has to think creatively to solve a problem.



Natural materials alone can no longer withstand . . .



A composite may be natural materials or man-made . . .



We're furnishing hydraulic base, rubber products . . .

848

Designer/Director/Producer: Saul Bass
Writers: Saul Bass, Mayo Simon
Production Company: Saul Bass & Associates
Photographer: Eric Darstaad
Client: Kaiser Aluminum Corp.



The edifice.



Fooling around.



The process.



The mark.

849

Art Director/Designer/Director: Hal Davis
Writer: Franchellie Cadwell
Producer: Michael Raab
Agency: The Cadwell Davis Co.
Production Company: Gemini Films
Photographer or Artist: Mike Jorin
Client: Wallachs Men's Stores



Biarritz, 1932.



"Prosit!"



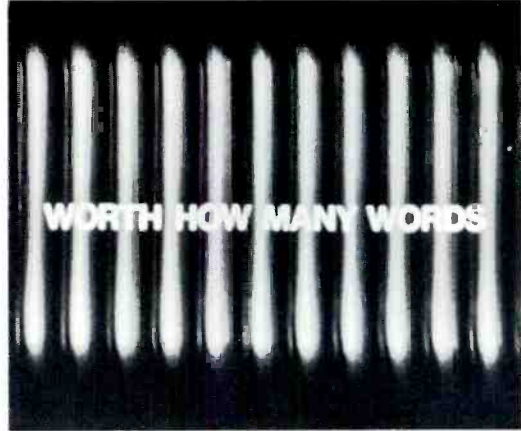
A man of insatiable appetites.



"Remember that evening in Vienna?"

850

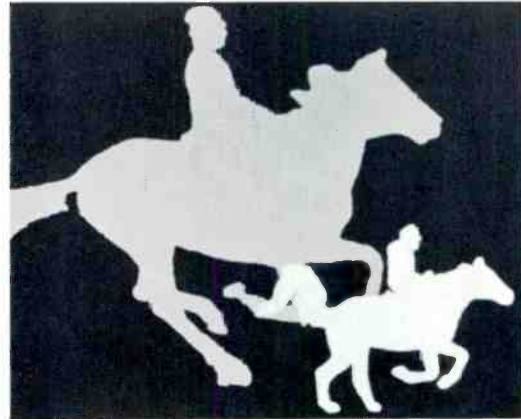
Art Director/Designer/Director/Writer: Millie Goldsholl
Producer/Production Company: Goldsholl & Associates
Photographers: Morton Goldsholl, Millie Goldsholl
Client: Eastman Kodak Company



Film sequence of a guitar string being plucked.



Microscopic study of the sleeping sickness carrier.



A rare animation demonstration.



Shown is a reproduction of a 35mm color slide.

ART DIRECTORS CLUB



In its more shining moments, the Art Directors Club has been described as everything from a business-like professional organization to a convivial social club. Perhaps its most meaningful role is that of an educational institution. Like the beleaguered universities of our society, it is as much promise as reality.

This 48th Annual is a part of that reality. While it has been flatteringly termed a text book, and jokingly referred to as a copy book, it is without question one of the few basic reference works in the visual communications field. As such, the volume is the permanent record of a cluster of annual activities which revolve around an advertising, editorial, and television art and design competition. This year over 14,000 print pieces and 2,000 films were submitted to the judgment of 80 art directors, advertising agency executives, producers, editors, writers, illustrators, and photographers. Their selections are announced, and gold medals awarded, at a luncheon ceremony, attended this year by a record breaking 1,100 people. A film premiered at that event, puts both print and television award winners into cinemagraphic form. It is available to appropriate art schools and universities in this country and abroad. The winning entries are shown in the annual exhibition, which opens in Manhattan, then tours the U. S. A duplicate show plays leading cities throughout Europe, Asia, and South America.

This educational endeavor is supplemented by other activities. A series of Wednesday luncheon talks at the Club informally presents pros from assorted fields of design and communication. By popular demand, some of these are among the speakers at the annual two-day Communications Conference, attended by communicators from the U. S., Canada, Mexico, and increasingly, from the countries of Western Europe. Some 70 students from regional art schools are invited to attend as guests of the Club. This is one of those less publicized activities, which are perhaps more significant than all the others to the future of the profession. The Educational Committee also offers interested art and high school students from the New York area an evening series of illustrated talks by some of our most generous members. Each year the Scholarship Committee, working with the Board of Education, awards tuition grants to promising underprivileged graduates, enabling them to attend the art school of their choice.

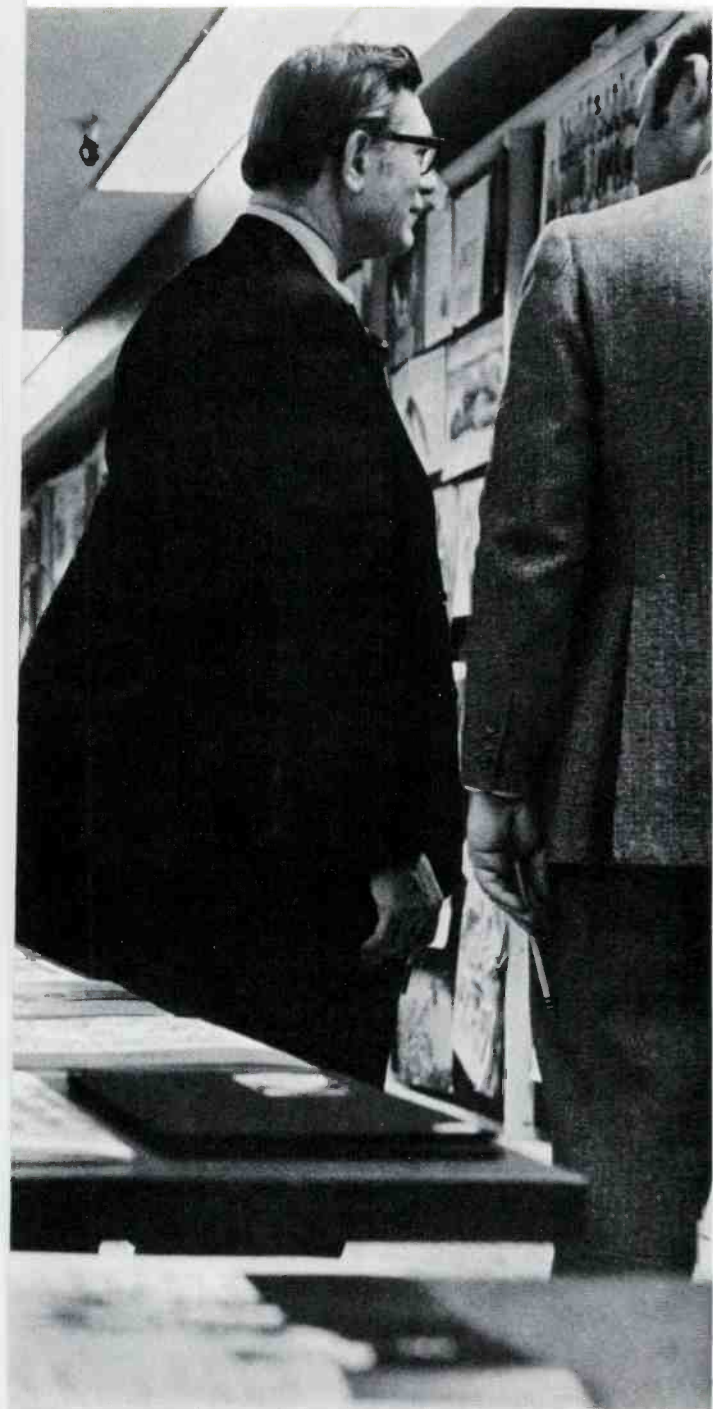
While there are reasons to massage collective egos with the foregoing accomplishments, the confrontation with need should prevent excessive self congratulations. For example, the scholarship fund remains pitifully small, and the actual number of students aided each year is embarrassingly few.

The hard truth is that most people in or out of organizations, contribute zero to education in this profession. Visual communications, for the most part, is badly taught. A recent survey of 46 art schools and 200 colleges and universities, reveals amazing ignorance of realities. The scene abounds with folk and fairy tales. Solid skills and verities are in dangerously short supply because the craft of communications is not an academic art. It is an impetuously, on-going, creative activity in which participants are the best informed. In justice, it must be admitted that an increasing number of schools recognize this fact. It often leaves them somewhat as hard pressed as the sympathetic pro, who is so busy holding a job that he scarcely has time to sharpen his pencil, much less share his experience.

Part of the answer has to be in utilizing visual communication for the improvement of visual communications education. Books, exhibitions, slides, films, tapes, and television, supplemented by internships, are the modern means to gear training to practice. It is fashionable today to call problems challenges. No matter what you call this one, it is the kind that could make the future of the Art Directors Club of New York and similar organizations everywhere a more relevant and energizing force in the knowledge industry. Why not?

John Peter, President





It was the 'Show of Shows'.

It was an enormous task that brought me great personal satisfaction. This year's calls had the largest response of entries than ever before in the history of the club.

The new system of judging proved to be a huge success, thanks in part to a great bunch of hard working judges, and our ever faithful committee men and their chairman.

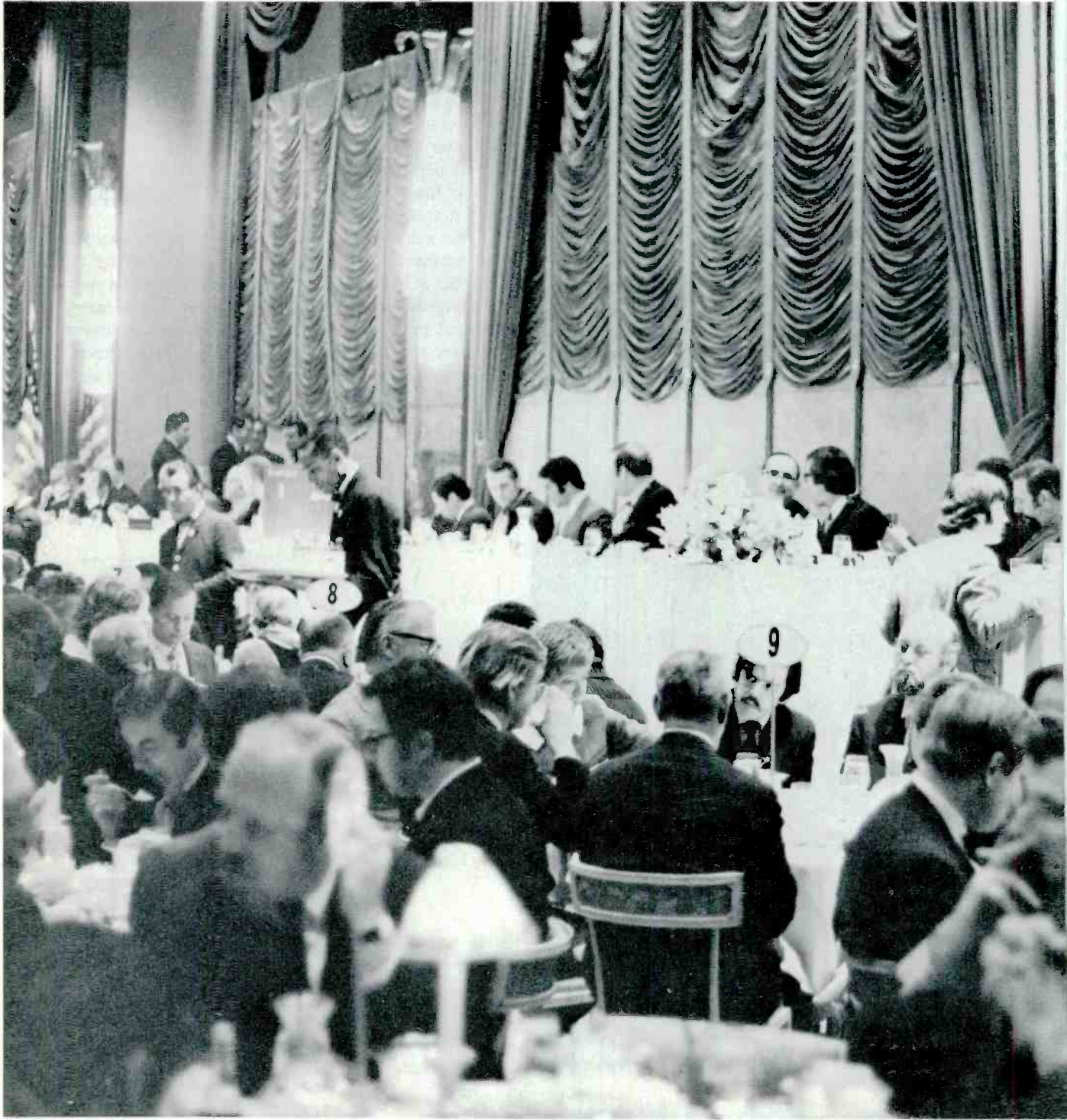
My personal thanks to the people of U.S. Plywood for the use of their "hall." In the four weeks of our exhibit we had well over 30,000 viewers.

This was the year that the Print Campaigns emerged in full blossom. It was a year when Television had the largest number of entries in any single category. It was a year when the awards were not dominated by a few, but by many, both big and small. New names and new companies emerged as winners. It was a show that said "keep breaking down barriers and keep entertaining that audience out there".

They're the final judges.

Kurt Haiman, Chairman







The 48th Annual Awards Presentation held at the Americana Hotel on April 30th took a long look back and a bright look ahead in depicting the Art Director's role in industry.

Otto Storch was the inspired Director of a retrospective film that presented a down-through-the years story of advertising art, design, and photography from 1921 through the present. It was a 20-minute emotional and technical tour-de-force encompassing the early efforts of art directing pioneers and the sophisticated communicating of today's graphic talents. Story impact was achieved through the use of effective animation and an original musical score. Together they gave us an exciting recap of the sights and sounds of the past half century. No other film has recorded this particular segment of advertising history.

John Kiermaier, President of Channel 13, was a special guest who expressed interest in reviewing the film for a possible spot on the educational network.

Otto deserves more thanks than can ever be expressed for providing the Club with an historic film that already is being booked for showings throughout the world, via the services of the United States Information Agency. And he deserves a special applause for his heroic efforts in marshaling the extensive production facilities that put the pieces together. These include:

Art Director: Pasquale Del Vecchio, Ogilvy & Mather
Animation Design and Production: Keith Robinson, Finesse Films

Production Supervision: Libra Productions Inc.

Music: Muse Records, a division of Libra Productions Inc.

Executive Producer: Joe Fields

Composition, Arrangements, Conducting: Larry Fallon

Copying: John Mical

Recording: Gary Kellgrin, The Record Plant

Stop Motion Photography: Sal Butta, Rudy Tomaselli, Cel-Art Film Service

Film Editing: Paul Jordan, Editing East

Film Finishing: Movielab

Sound Recording: Manhattan Sound Studios

Special Photo Prints: Roy Tillotson, Union Carbide

Typography: Don Davidson, Tri-Arts Press

Printing: Martin Lleberman, Herst Litho Inc.

Program Designer: Tony Lane, Columbia Records

Special mention should be given to Peter Nord of Solow-Wexton for his provocative fantasy telling of the life and hard times of the Art Directors Club, "The Agony and the Ecstasy", which he wrote for the program.

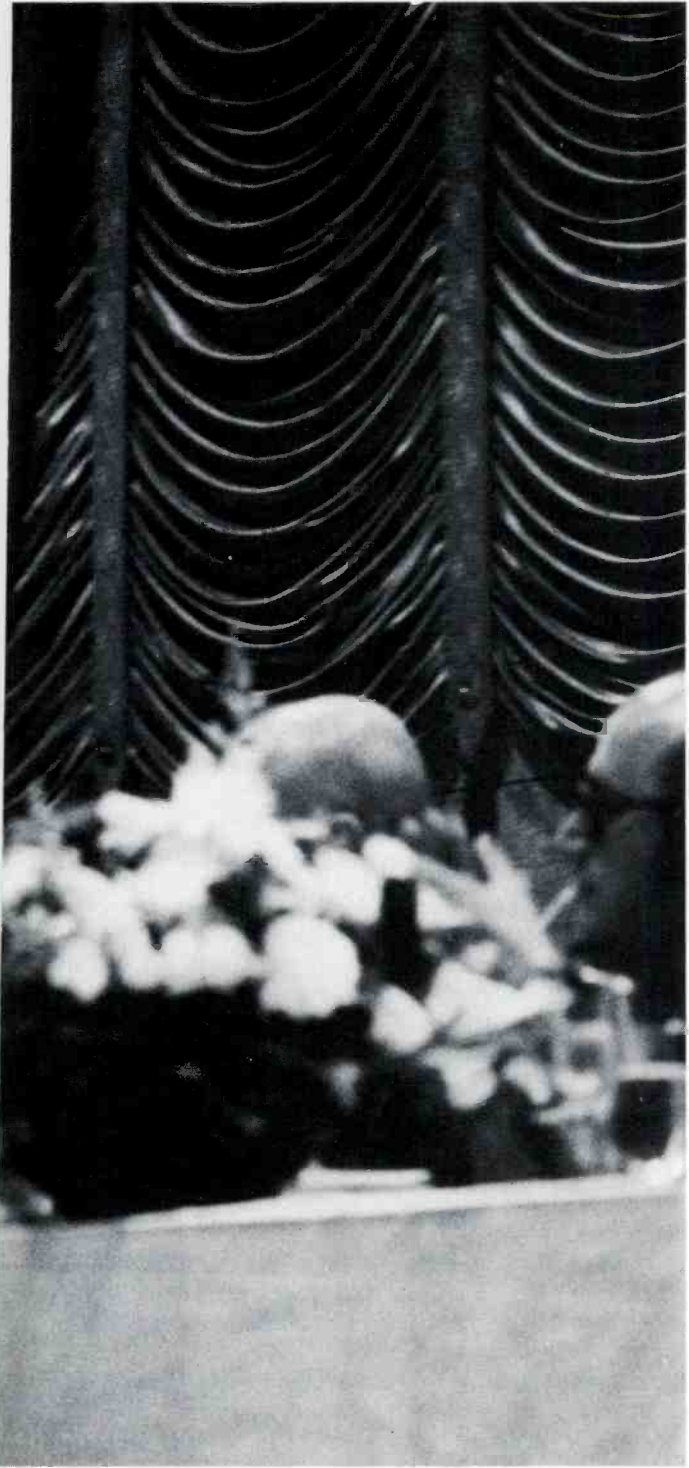
John Peter as retiring President and Kurt Haiman as Chairman of the 48th Exhibition gave short talks. And Bob Smith as Co-Chairman wrapped up the show with a precise presentation of medals to the award winners.

Over 1200 persons attended, over 300 were turned away. Next year we will literally push the wall back to accommodate 1500—and probably still turn away 300.

It couldn't happen to a nicer Club.

Bert Littmann, Chairman





Powerhouse! 69 . . .

This is the name given to the 14th Communications Conference by its chairman Walter Kaprician, a name selected because that was the kind of conference he intended to put together, one in which the strongest and most innovating people in the various areas of communications would be brought together to express their views.

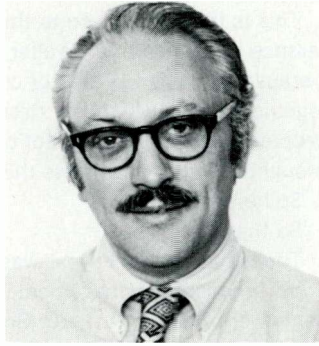
So he did . . .

So they did . . .

The conference this year was made up of four parts. Copy, broadcast, management, and graphics. The participants were Neil Calet, Peter Greer, Ron Rosenfeld, Hanley Norrins, Peter Hirsch, Tony Schwartz, Sam Magdoff, Sol Goodnoff, Hal Tulchin, Jerry Della Femina, Edward McCabe, William McCaffery, Ruth Ansel, Bea Feitler, Aaron Burns, Peter Max, Hiro, and Herb Lubalin.

363 people from all over the United States, Canada, France, Holland, and Mexico attended the two day—four session conference to hear speakers, participate in discussions, see films, special effects, new sounds, good advertising, bad advertising, and come into contact with the inspiring speakers, who so graciously gave us of their time and talents. They joined with us in applause as the presidents medal was awarded this year to Walter Cronkite, who is now the 7th recipient of this honor.

It's over now. To those who attended, listened, and participated the memory is supposed to linger on. The memory of the hours of help given him by Marie Archer, Marsha Nash, Cliff Drew, Joan Gilder, Janet Musil, and the members of his committee, Martin Stevens, Karl Steinbrenner, Wes Doyle, Bill Brockmeyer, Bob Reed, Herman Davis, Bob Petrucci, David Deutsch, and Rocco Campanelli. They taught him that powerhouses can only be made by powerhouses.



Members Exhibition: Joe Tarallo, Chairman

The Art Directors Club 29th Annual Members Fine Arts Exhibition was held at Lever House from Sunday, February 23rd to Sunday, March 9th. Fifty pieces were received and accepted.

Top honors went to *Rage at Age* by Kurt Weihs in the oil painting category, and *Turbine* by Arthur d'Arazien in the sculpture category. It was a very successful show with many requests for purchases. My thanks to Marie Archer and the committee, Fred Swartz, Adolph Edler, Norman Hotz, and Shirley Watler for their help in making the exhibition a success.



Newsletter: Bob Crozier, Editor

Our HANG UP IS HANGUP.

First issue was published in February 1968. Our second in April. We're in the red and will occasionally be published five times yearly.

We hope to vary content and form between issues, although basic newspaper format will be retained. I view it as a great vehicle to introduce new talent, new trends, social statements, club news, and a few chuckles to the membership. It's also a good ad medium, in case anyone is interested. We solicit all the news, pictures, etc., we can get from members—professional and otherwise.



House Exhibitions: Eileen Hedy Schultz, Chairman

As the sun sank slowly over the Penthouse, we bade farewell to another year of House Exhibitions at the NYADC. It was a season of great variety, and I hope infinite pleasures, which began in October with the sculptures and type collages of petite and talented, Miss Gloria Genteel.

Our annual member exhibitor, Hal Halpert, displayed his fine watercolors in the early part of November, and was followed by a showing of Mexican Olympic posters, handled by Pete Coley.

Triton Galleries opened the exhibits again in February, with some dynamic, imported, Canadian, German, and Polish graphic posters.

The month of March displayed the unique techniques of Jacquie Morgan and Bill Greer by their charming Rep., Renee Cello, followed by an April showing of another talented Club member, Art Weithas.

The curtain fell on young Thomas Upshur, who closed the season in May, with his brilliant modern paintings.

Lastly, sincere praise and grateful thanks to Marie Archer and Cliff Drew, who made the whole scene possible.



Education Committee: Jack Wolff, Chairman

The Education Committee held a series of successful and important evenings directed to graduate students of major art schools. The greatest response seemed to come from schools outside of New York City, where contact with top professional people is rare.

Lecture evenings were attended by an average of sixty students at the auditorium of radio station WQXR. They were built around the specialties of the individual speakers: Jerry Andreozzi, Charles Bua, Milton Glaser, Danny Kraus, Mitzi Morris, Reynold Ruffins, and Bert Steinhauser. Slide and film projections were utilized, in addition to lively discussions between lecturer and students.



Speakers Luncheons: Bob Greenwell, Chairman

With "What's Happening" for a theme, the '68-'69 Speakers Luncheons offered programs ranging from Space Films to Investing, Max to Gingrich, Karate to Kane, Sketch Class to Skiing. The lunches were planned to bring members and their guests some exciting subjects outside normal experiences, provocative points of view, leading artists and photographers . . . an art and intellectual potpourri seasoned with entertainment.

Some of the most creative minds in our industry contributed their time and wisdom for our edification and stimulation: George Nelson, Allen Hurlburt, Arnold Gingrich, Art Kane, Peter Max, Otto Storch, Emile DeAntonio, Eileen Ford, Nat Resnick, Saul Bass, Charles McVicker, Robert Riger, Al Corchia, Arnold Newman.

For our entertainment, our thanks go to Schieffelin, Puerto Rican Rums, Seagrams, Mr. Henry Cho, and the many, many others whose contributions made the series such a success.



Scholarship Committee: Georg Olden, Chairman

Georg Olden, Chairman, and Arnold Roston, President of Art Directors Club Scholarship Fund Inc. and Co-chairman of the Scholarship Committee, presented citations to five scholarship winners at Club headquarters. The five students were selected by a jury of club members, after thorough study of many portfolios, followed by intensive personal interviews of semifinalists. Two Negro students honored were selected on the basis of talent and worthiness, in direct competition, without preferential treatment.

Funds have also been granted the School Art League to engage an instructor for an after-school class for disadvantaged commercial art students on Lafayette Street; where Joseph Papp has contributed classroom space in his landmark building.

Our IRS listed, State certified, Scholarship Fund organization, together with the Club's Scholarship Committee, is advancing towards a great drive for contributions to help more art students continue their studies; and develop interest in the field of commercial design.



Entertainment Committee: Robert M. Jones, Chairman

The Christmas and/or Chanukah party was a smashing success. A record attendance was set and a record for members staying late was established. The number of door prizes exceeded that of any previous party. The last minute cancellation of Steve & Eydie's appearance was a great disappointment to the committee. The chairman, who was ailing at the time, wishes to express sincere and enthusiastic thanks to Dick Ross, who contributed so much and capped it all with a superb job as M.C. The Penthouse Pounders were in great form and kept the place jumping. My thanks to the gals and again to Dick Ross. As this was the only social event of the year, the chairman's lot was a happy one.

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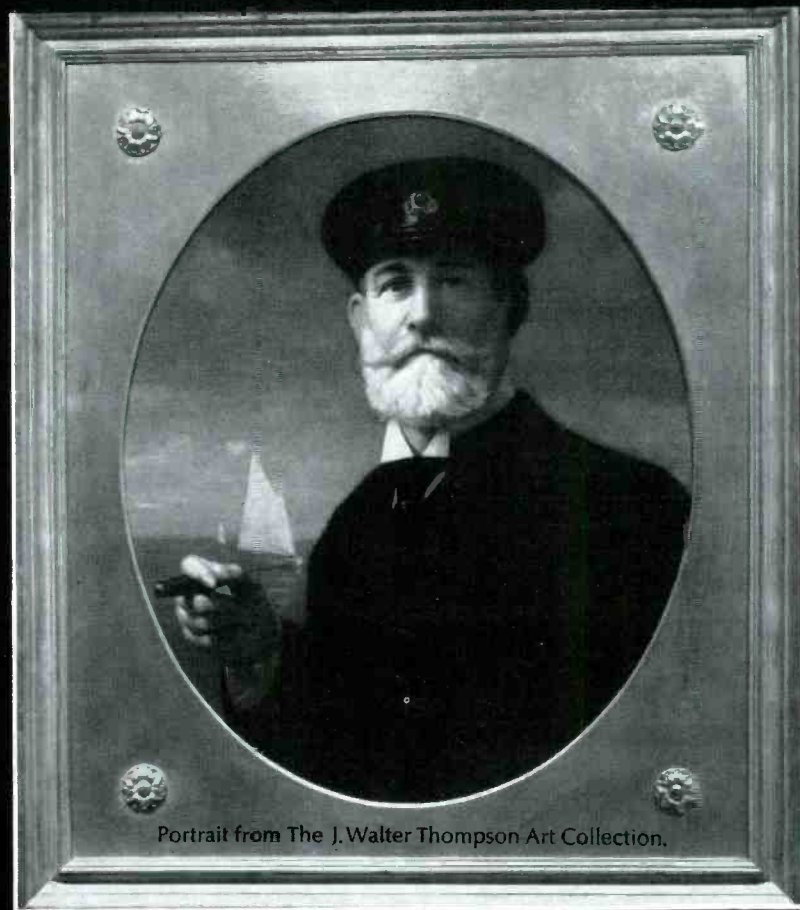
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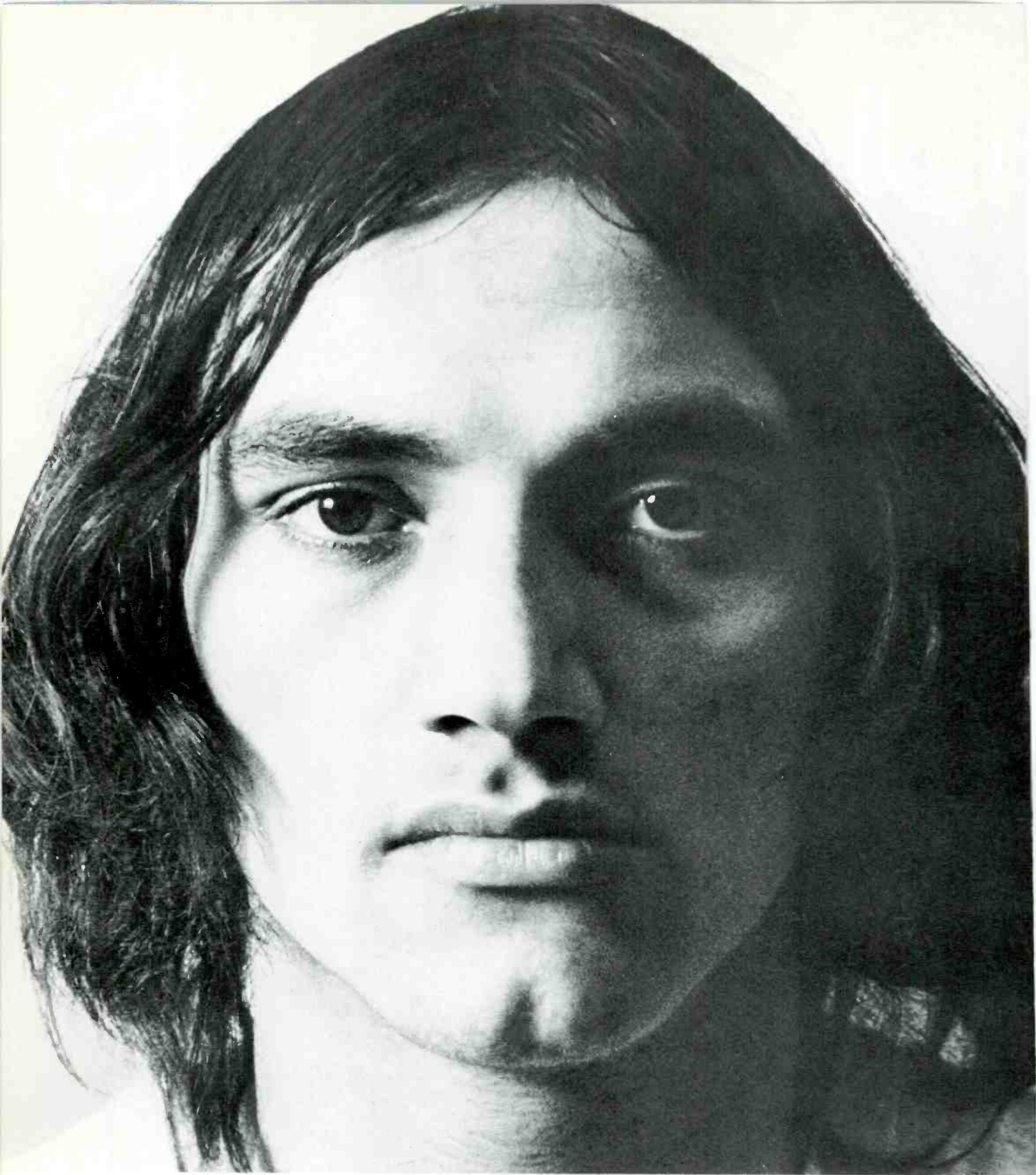
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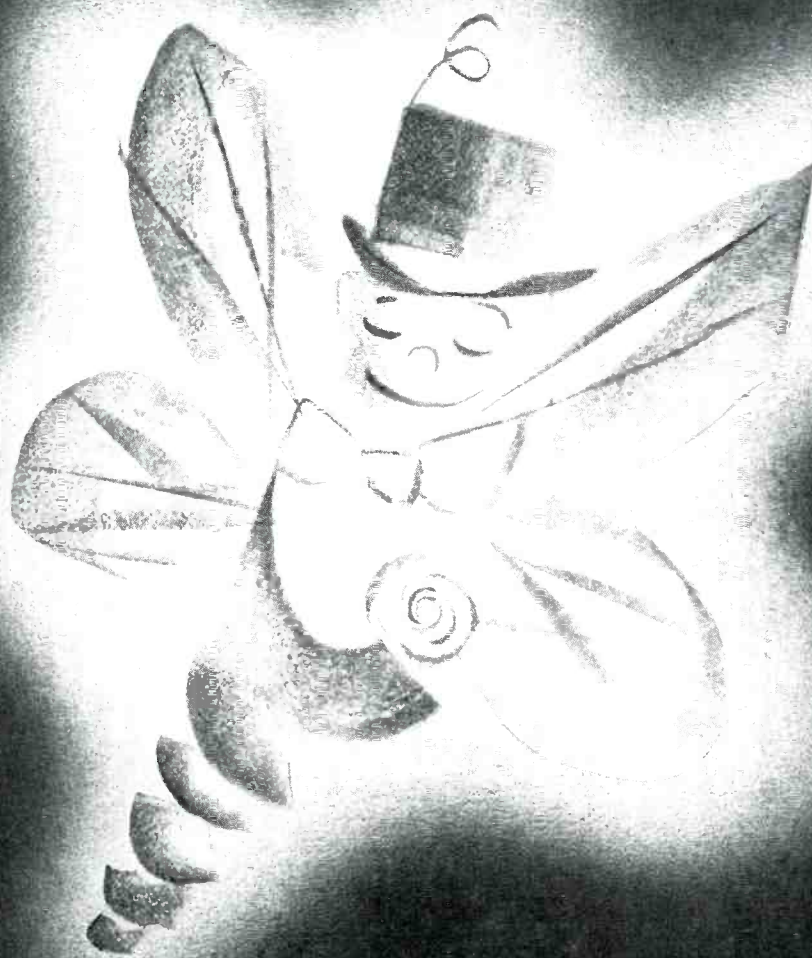


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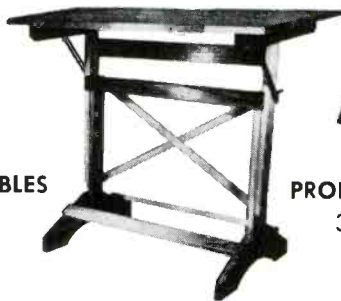
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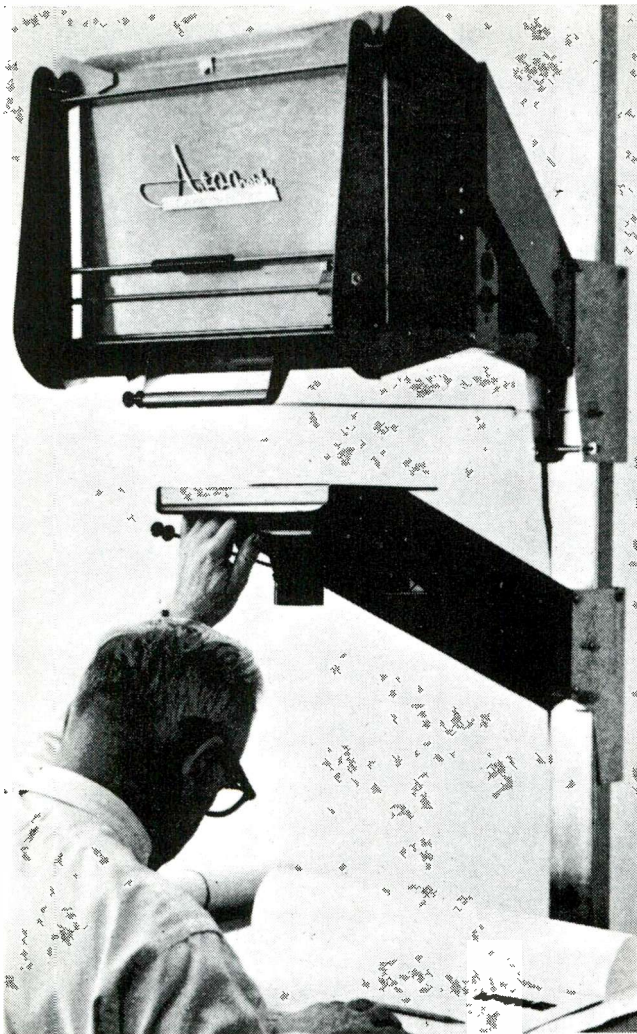


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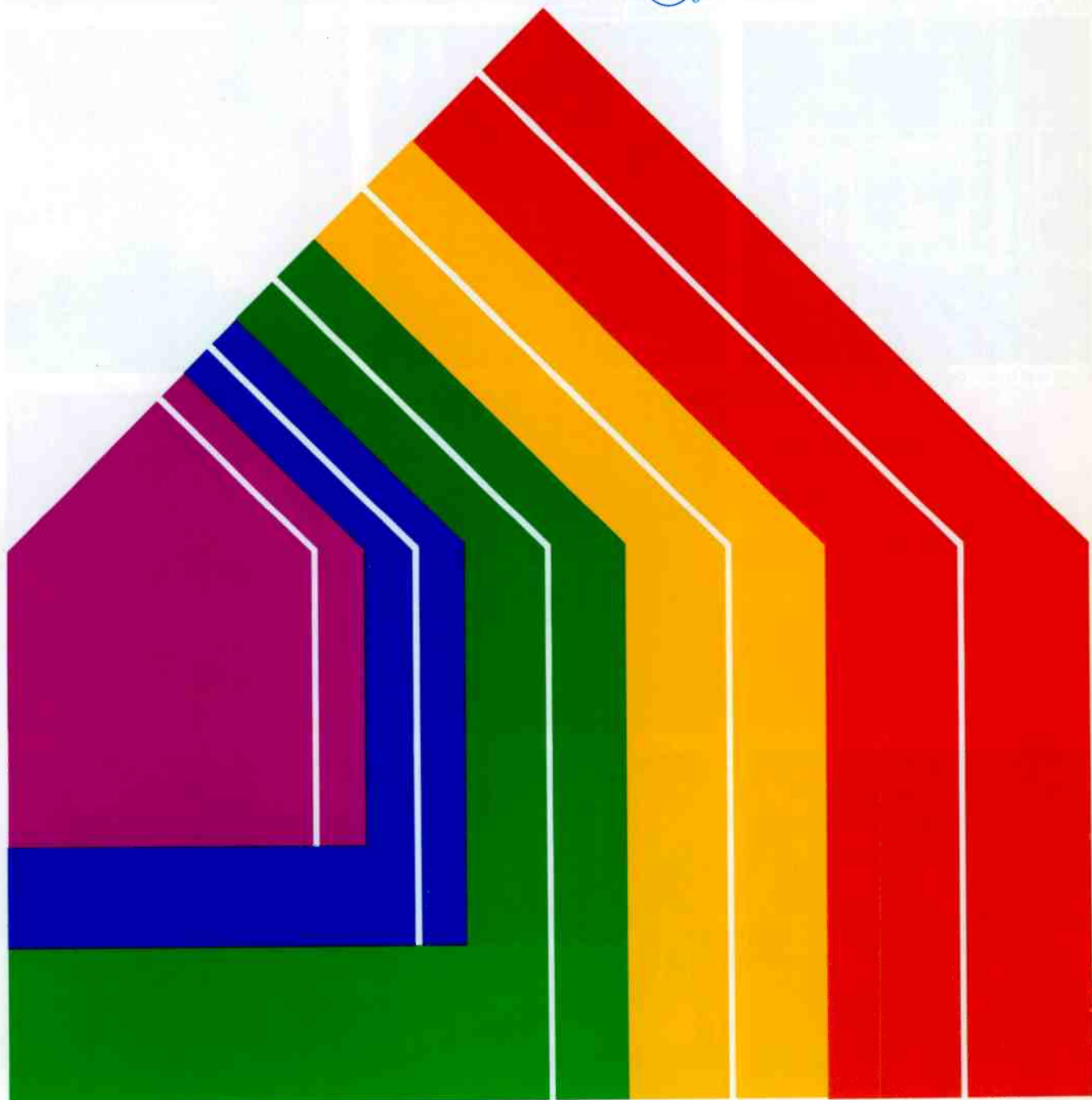
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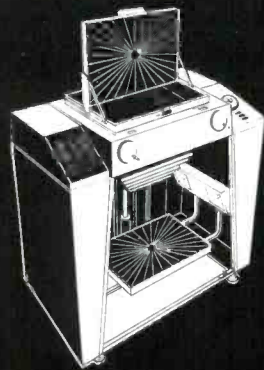
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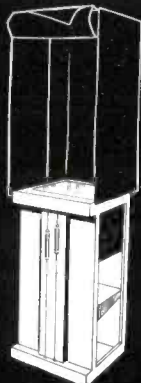
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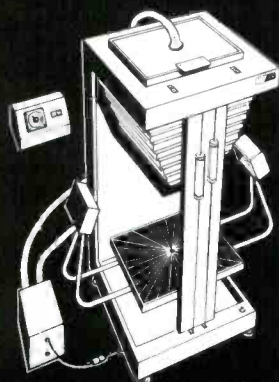
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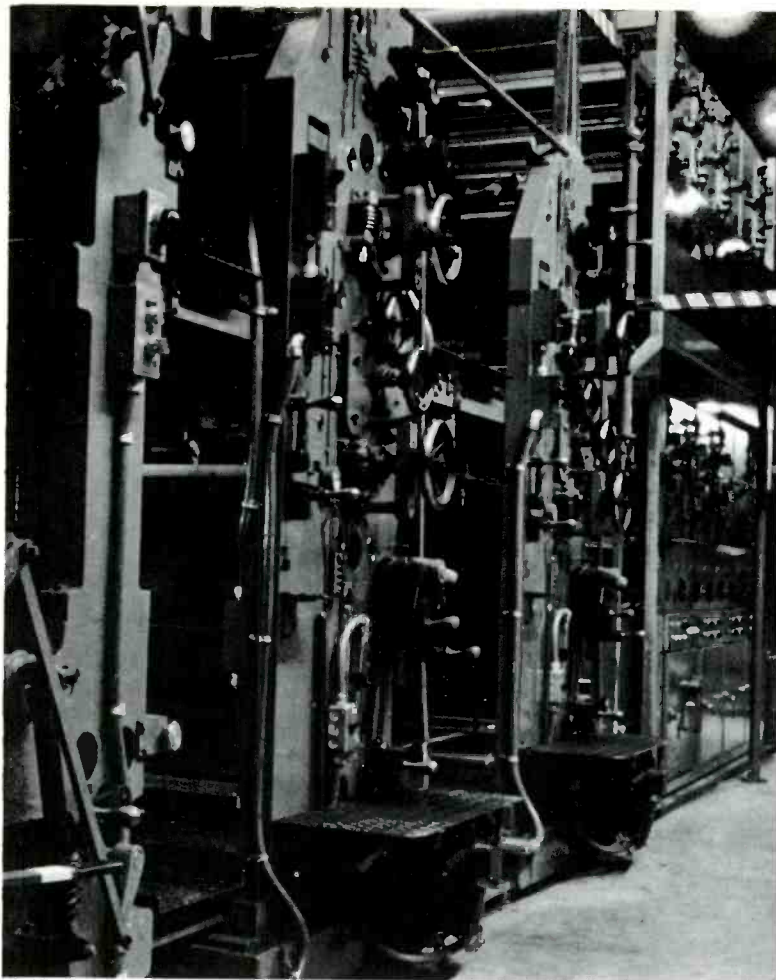
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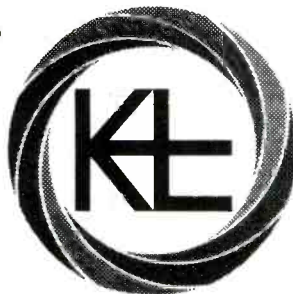
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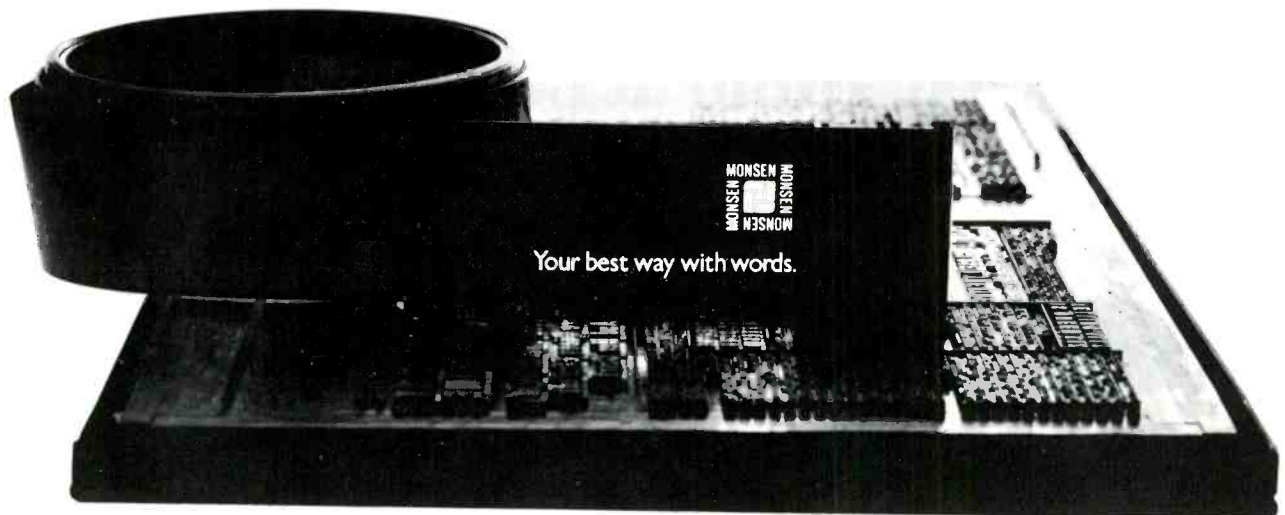
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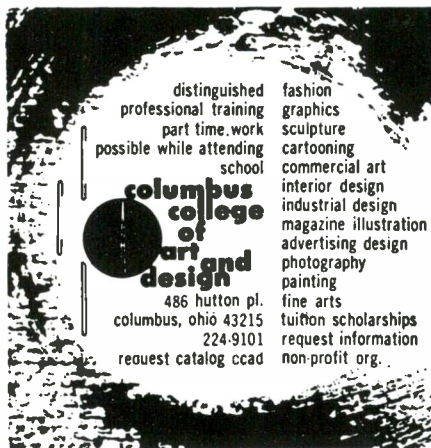


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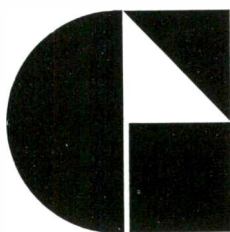
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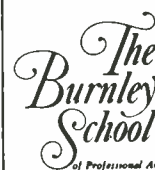
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