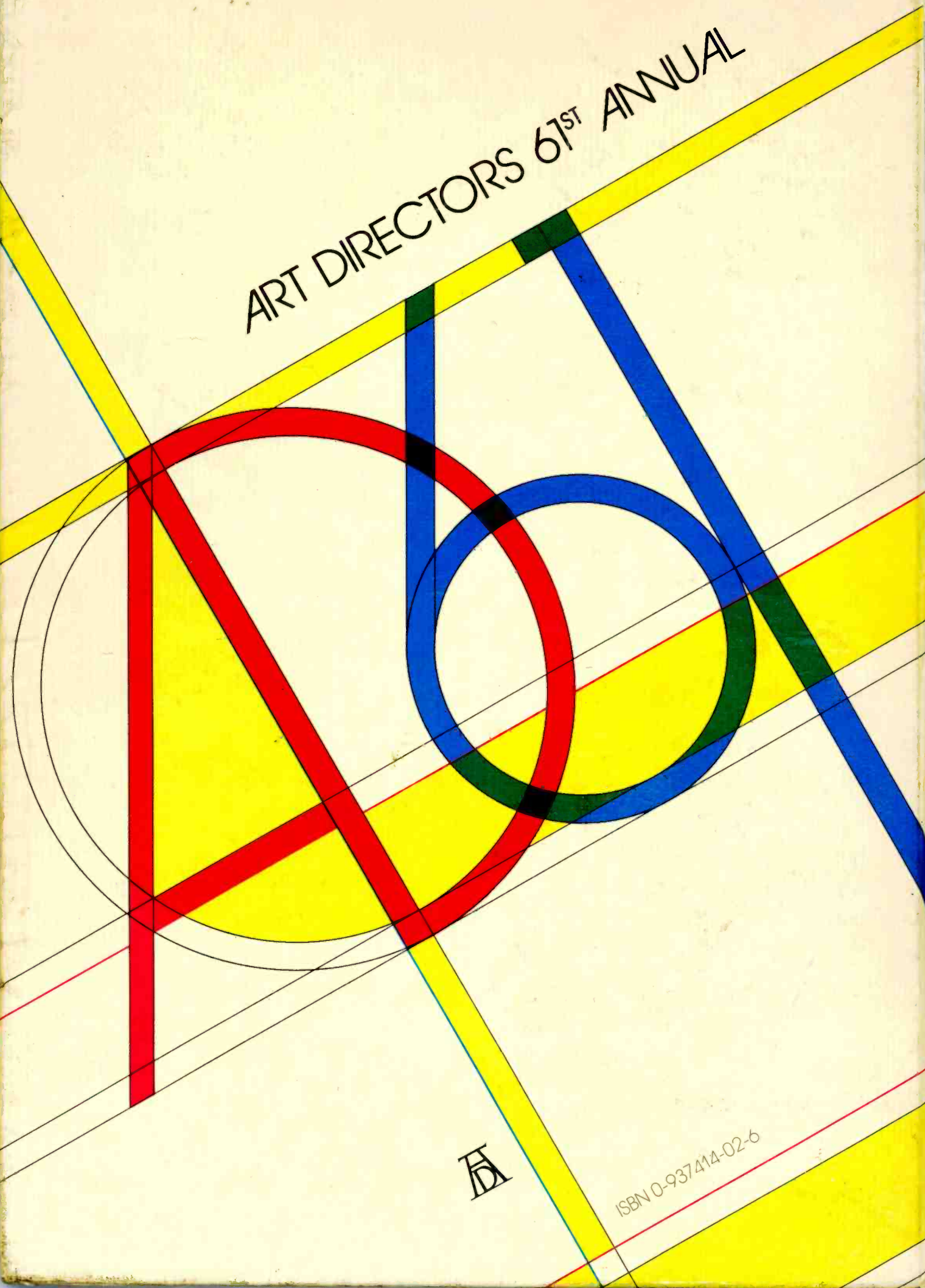
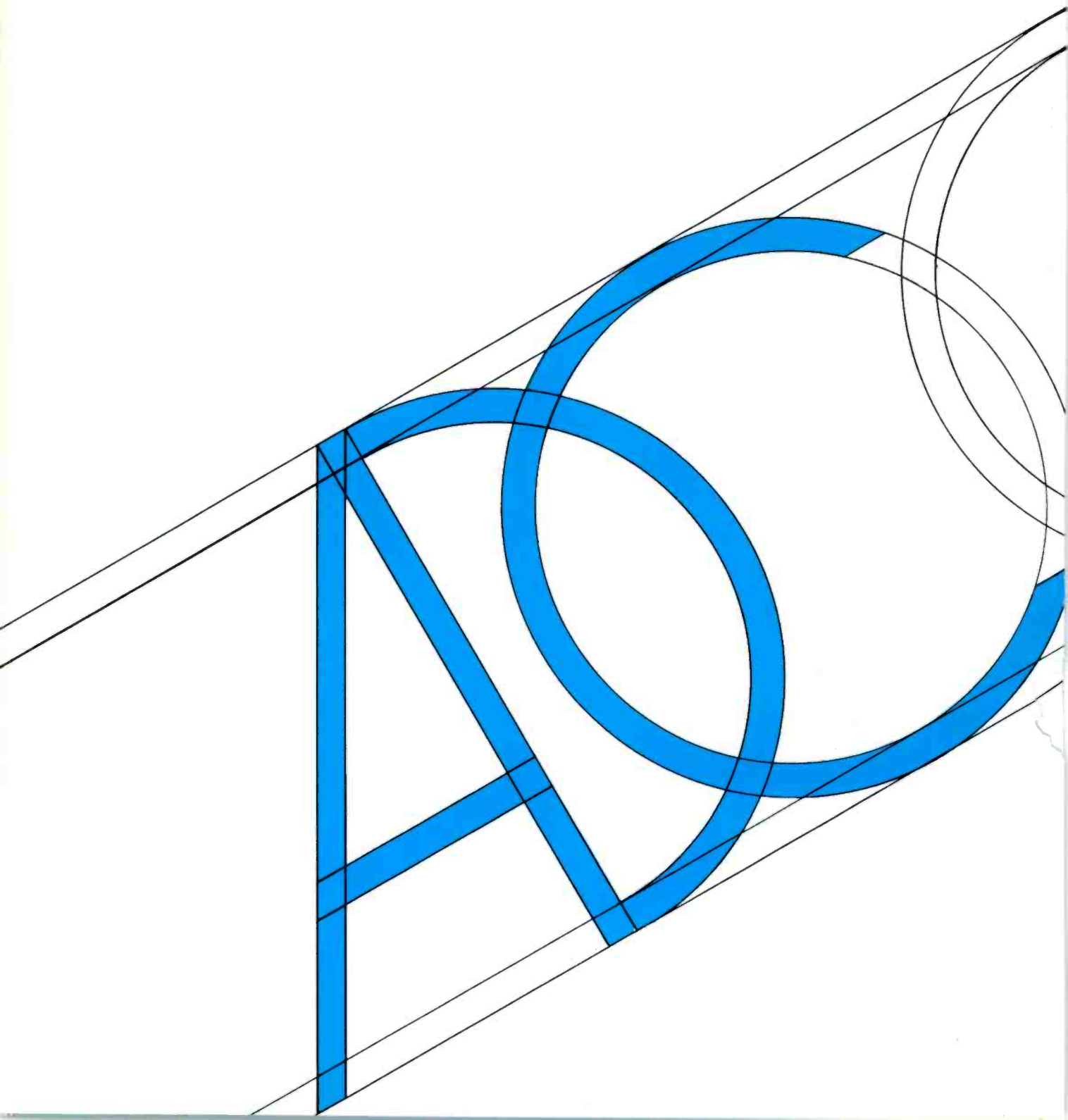
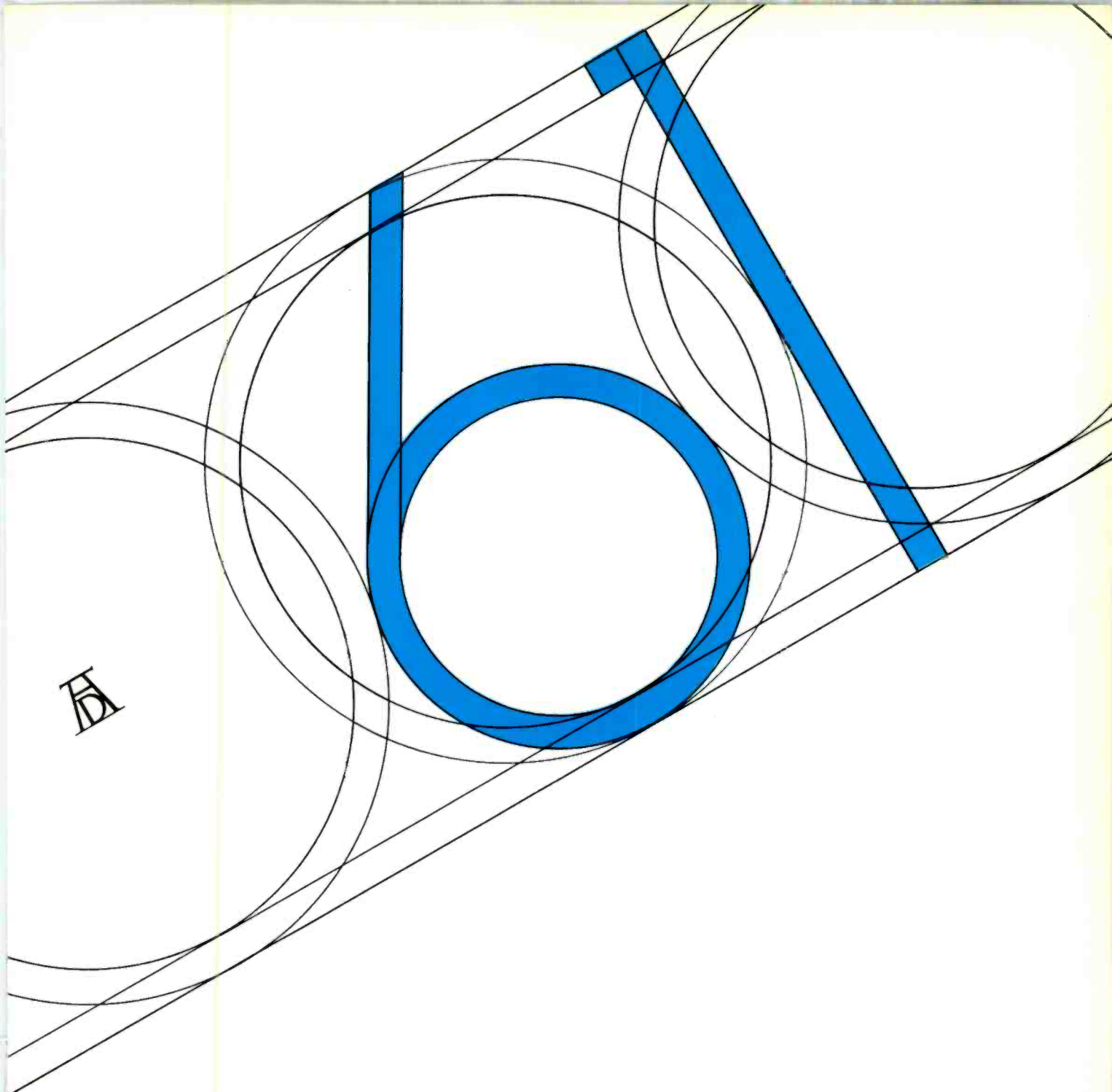


ART DIRECTORS 61ST ANNUAL



ISBN 0-937414-02-6

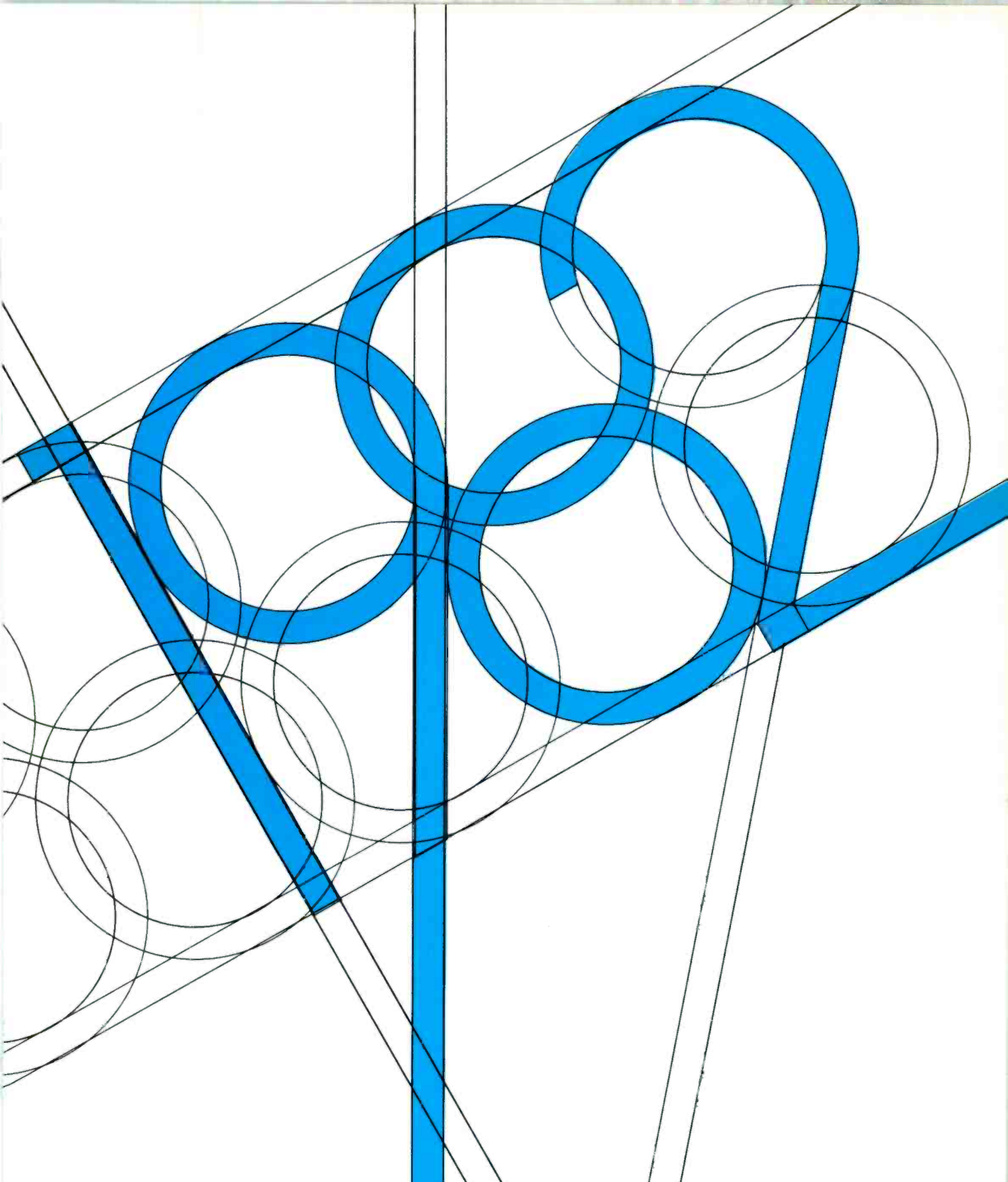




THE 61ST ART DIRECTORS ANNUAL

The 61st Annual of Advertising, Editorial,
and Television Art and Design
Copyright © 1982 by the Art Directors Club, Inc.
Published by A.D.C. Publications
ISBN 0-937414-02-6





ADVERTISING / EDITORIAL / TELEVISION
ART AND DESIGN

CREDITS

Book Division Chairman: Ernest Scarfone

Executive Administrator: Diane Moore

Editor/Designer: Otto Storch

Managing Editor: Miriam L. Solomon

Production Coordinator: Frank DeLuca

Cover and Section Divider Mechanicals: William H. Buckley

Mechanicals: ARP Graphics Int., Inc., Ralph Smith, Padraic Smith, Mairead Smith

Club News and Activities Copy Editor: Jo Yanow

Club Photographer: Deborah "Stormy" Weathers

Exhibition Staff: Daniel Sheehan, Stephen Hendrix, Michael Chin, Daniel Forte

Complete Book Packaging Provided by:

Supermart Graphics Inc.

22 East 31st Street

New York, N.Y. 10016

(212) 889-6728

MANUFACTURING

Typesetting: Gerard Associates Phototypesetting, Inc.

Paper: Consolidated, Frostbrite Matte

supplied by Marquardt & Co.

Covers and End Papers: Lehigh Press, Inc.

Four Color Separations and Printing: Toppan Printing Co. (America)

Camera Work and Stripping: Jay Publishing Service

Text Printing and Binding: Interstate Book Manufacturers

OTTO STORCH

Otto Storch was born in New York in 1913 and studied at Pratt Institute,

New York University, Art Students League and with Alexi Brodovitch at the New School workshop.

He is a member of the Society of Illustrators and a life member of the New York Art Directors Club.

Mr. Storch has been Executive Art Director of Dell Publishing, Art Editor of Better Living, Art Director and Editor-at-Large of McCall's Magazine and Vice-President of the McCall Corporation before forming his own company, Otto Storch, Inc.

He is now a free lance photographer, designer and consultant Art Director.

Otto Storch has received over 500 awards for art direction and photography

from the New York A.D.C., ADC of New Jersey, ADC of Philadelphia, ADC of Los Angeles, The Type Directors Club,

AIGA, Society of Illustrators, C. A. Magazine, Museum of Modern Art,

Society of Publication Designers and others. These awards included 19 gold medals and best of show awards and 90 awards of distinctive merit.

Other awards are from:

Pratt Institute:

Alumni of the Year

Philadelphia Museum College of Art:

Citation for Outstanding Art Direction

University of Missouri, School of Journalism:

Photography category Award

Rochester Institute of Technology

Brehm Memorial Lecture Medal

New York Art Directors Club Special Medal Award:

for "creative excellence in his art direction of McCall's Magazine"

National Society of Art Directors:

Art Director of the Year

Advertising Women in New York:

Eighth Lively Arts Award in Photography Category

Art Directors Club:

Hall of Fame

Bibliography: a partial list includes Who's Who in America,

Gebrauchgraphic, Graphis, Print, American Artist, Vista U.S.A.,

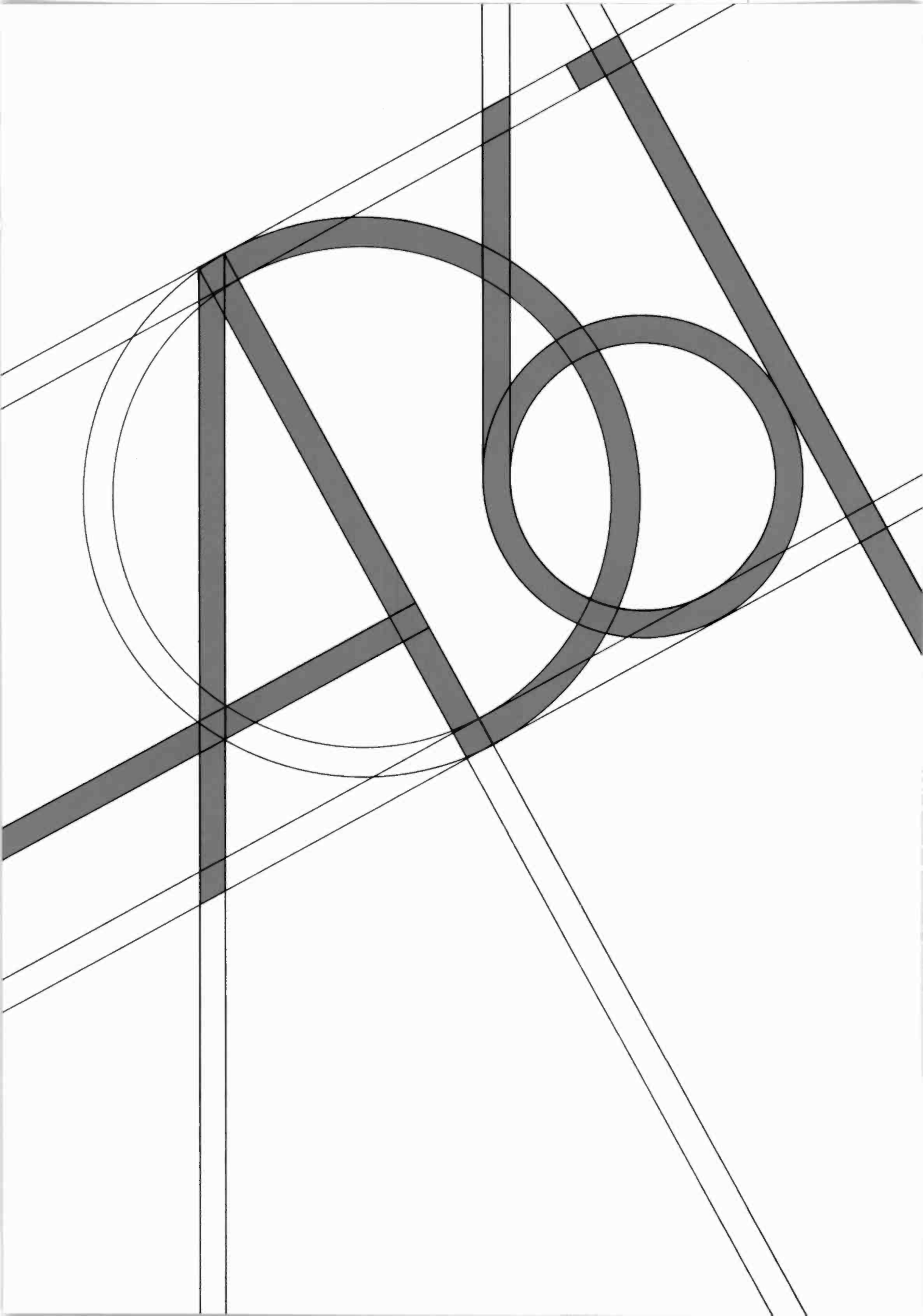
Printers Ink, Amepnka, Der Spiegel, Time, Advertising Age,

Die Deutsche Sektion Des I.C.T.A., C.A. Magazine

Books include: 4 Graphic Designers in U.S.A., Art Directing,

Art Directors in New York, Photographers in New York,

A History of Graphic Design: Virginia Commonwealth University.



A decorative graphic on the left side of the page. It features a thick blue diagonal line extending from the bottom-left towards the top-right. Above this blue line, there are two thin, parallel black lines that also extend from the left edge towards the top-right corner, creating a layered, geometric effect.

CONTENTS

NEWSPAPER ADVERTISING

Single Page, B/W	1-22
Single Page, Color	23-35
Campaign, B/W or Color	36-57

MAGAZINE ADVERTISING

Consumer, One Page or Spread, B/W	58-66
Consumer, One Page or Spread, Color	67-100
Consumer, Campaign, B/W or Color	101-120
Business or Trade, One Page or Spread, B/W	121-127
Business or Trade, One Page or Spread, Color	128-157
Business or Trade Campaign	158-178
Section, Insert, Supplement	179

NEWSPAPER EDITORIAL

Full Page, Color	180
Full Page, B/W	181-190
Multi-Page, Section	191-192

MAGAZINE EDITORIAL

Consumer, One Page or Spread, B/W	193-202
Consumer, One Page or Spread, Color	203-222
Consumer, Section or Insert	223-243
Consumer Cover	244-259
Business or Trade, One Page or Spread, Color	260-263
Business or Trade, Section or Insert	264
Business or Trade, Cover	265-295
Consumer or Business Magazine Full Issue	296-306

PROMOTION/GRAPHIC DESIGN

Annual Report	307-420
House Organ	421-449
Booklet, Folder, Brochure	450-604
Sales Kit	605-617
Direct Mail	618-665
Record Album	666-689
Package, Carton, Bottle, Can, etc	690-717
Calendar	718-734
Card, Menu, Announcement	735-779
Letterhead	780-795
Trademark, Logo	796-815
P.O.P. Design Display	816
Booklets, Folders, Brochures	817-831
Sales Kits	832-834
Direct Mail	835-851
Packages, Cartons, Bottles, Cans, etc	852-868
Cards, Menus, Announcements	869-874
Trademarks, Logos	875-876
P.O.P. Designs or Displays	877-881
Corporate Identity Programs	882-888

POSTERS

Outdoor	889-900
Transit (Bus, Subway, Shelter)	901-909
Public Service or Political	910-929
In Store, Promotional, etc	930-1012
Outdoor	1013-1014
Transit	1015-1016
Public Service or Political	1017-1020
In Store, Promotional, etc	1021-1031

BOOKS / JACKETS

Trade Books	1032-1041
Children's Books	1042-1048
Text Books	1049-1054
Trade Book Jacket	1055-1076
Children's Book Jacket	1077-1078
Text Book Jacket	1079-1080
Book Jacket Campaign	1081-1084

ART / ILLUSTRATION

Advertising, B/W	1085-1086
Promotion, B/W	1087-1088
Editorial, B/W	1089-1099
Advertising, B/W	1100-1107
Promotion, Color	1108-1134
Editorial, Color	1135-1162
Packaging, P.O.P., etc	1163-1168
Books and Book Jackets	1169-1174
Section, Insert, Supplement	1175-1179
Television News Graphics	1180-1188

PHOTOGRAPHY

Advertising, B/W	1189-1190A
Editorial, B/W	1191-1192
Advertising, Color	1193-1210
Promotion, Color	1211-1220
Editorial, Color	1221-1236
Packaging, P.O.P., etc	1237
Books and Book Jackets	1238-1244
Section, Insert, Supplement	1245-1269

TELEVISION

Commercial, 10 Seconds or I.D.	1270-1312
Commercial, Campaign, 10 Seconds Each Spot	1313-1319
Commercial, 30 Seconds	1320-1539
Commercial, 60 Seconds or Over	1540-1581
Commercial Campaign, 30 Seconds Each Spot	1582-1608
Commercial Campaign, 60 Seconds Each Spot	1609-1611
Public Service	1612-1619
Public Service Campaign	1620
Film Titles, Logos, Signatures, etc	1621-1627
Film Industrial, Educational or Promotional	1628-1632
Film Promos (10, 30, or 60 Seconds)	1633-1634
Animation	1635-1640

DISTRIBUTION

Distributors to the book trade
in the United States

Robert Silver Associates

95 Madison Avenue
New York, New York 10016
(212) 686-5630

In Canada

General Publishing Co. Ltd.

30 Lesmill Road
Don Mills, Ont. M3B 2T6

In Europe and the United Kingdom

Graphic Press Corp.

Dufourstrasse 107
CH-8008 Zurich
Switzerland

All other countries

Fleetbooks, S.A.

c/o Feffer and Simons, Inc.
100 Park Avenue
New York, New York 10017 U.S.A.

Graphis Press Corp.

Dufourstrasse 107
CH-8008 Zurich
Switzerland

ON REMEMBERING PRINT

I think that we had strong entries in three categories this year, and quite a surprise in another.

The good news first. Television appeared quite healthy.

A few of last year's campaigns were voted in again but with some remarkably fresh spots instead of the usual "poolouts" (Maybe if we eliminate that word, people won't do them anymore.)

There were also a lot of the quick cut,

"New Wave" commercials for everything from fashion to cars and spas.

I have a feeling that this year's show will be its saturation point.

The Editorial entries were strong.

I think that many of the magazines miss the large formats of yesteryear, but the editorial fellows tell that story better than I can.

Entries in the Promotion and Graphics Category were generally excellent.

Except for the perennial delinquent, which is the category of Bookjackets.

Hundreds of beauties seem to peek out from bookshelves all year.

When it's time for the show, nobody shows up.

Again this year, very few entries in this category.

Baffling, but at least consistent.

But the category that stunned me the most in terms of quality of entries was Advertising Print. Eeegad. Yipes.

One dip into that yellow bin of tearsheets and you felt like you were stepping off the continental shelf.

I'm not sure why. I have a hunch that more senior people are doing the television and passing the print on to juniors.

And if that is so I have a question:

What has happened to the taskmasters of yore?

Those people who would look up at an art director and a writer and say, I know there's a deadline.

Now tear it up and start over again.

Who once told them that a big square halftone that just illustrates and reiterates the copy is not the path to greatness.

Who once told them that sometimes the best art directing can be no picture at all if the words are strong.

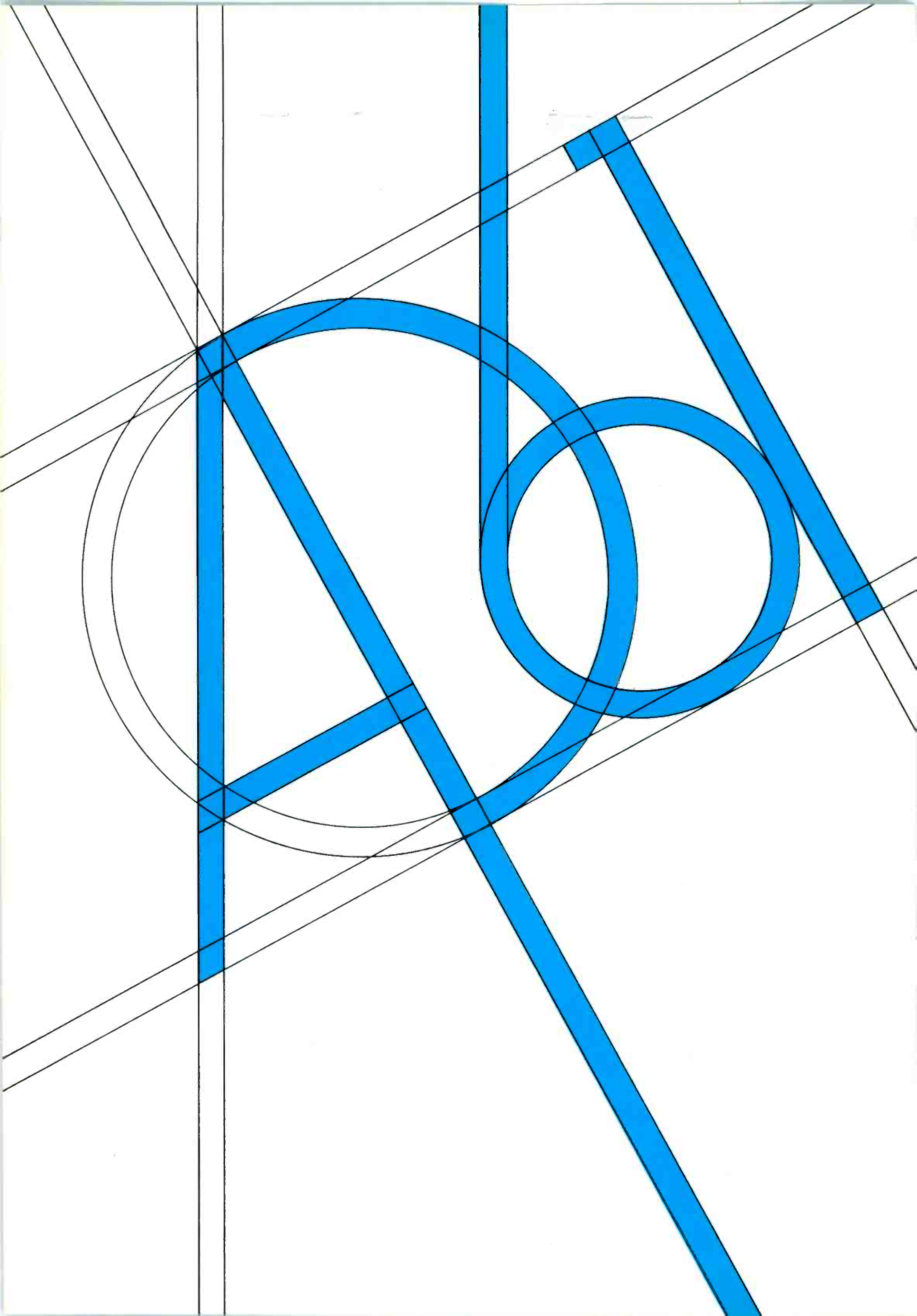
And that there is one creative crime you can commit in our business.

And that's the crime of being dull.

Remember print?

That's the land a lot of us first came from.

HARVEY GABOR, JUDGING CHAIRMAN





GOLD AWARDS



Kidguit, French & Stanbury polo shirt in Neil Island cotton. Shorts by Izod. Woman's mailer by McMur.

Only 29
shopping days 'til
the Hamptons.



Left to right: Tennis outfit by Fila. Rider jacket and shorts by Izod. Swim trunks by Speedo.



Dress by Emmanuelle Khanh, in the Penthouse. Blazer, Chaps by Ralph Lauren. Dicks slacks.

Soon, New Yorkers will begin to pack the first bag for that indigenous phenomenon known quite simply as 'the season.'

And whether their destinations will be Sag Harbor or Fair Harbor, Montauk or Martha's Vineyard, New Yorkers by the thousands are busy planning their weekend wardrobes.

Which, in turn, leads to another indigenous phenomenon: Barney's, New York. A place with the sportswear collections New Yorkers plan to visit first.

Some people enjoy weekends on the water. Others, in it. One person's morning on the tennis court is another's afternoon of volleyball on the beach. There are Sunday morning brunches at the house and Saturday night dinners at the Club. But first, there's Barney's.

So with only 29 days left to shop, why not shop at the store that can leave you with 28 days to relax: Barney's, New York.

Barney's, New York

36 GOLD AWARD

Art Director: **Alex Tsao**

Designer: **Alex Tsao**

Photographers: **Armani: Bruce Lawrence, Hamptons:**

Les Goldberg, Madison Room: Carl Fisher

Writers: **Deborah Polenber, Mitch Epstein**

Client: **Barney's, New York**

Agency: **Epstein Raboy Advertising**



101 GOLD AWARD

Art Director **Laura Vergano**

Designer **Laura Vergano**

Photographers **Charles Gold** – "Vegetables" &
"Mussels," **Phil Marco** – "Coffee"

Writers **Lynn Stiles, Anne Conlon**

Client **Hilton International**

Agency **Lord, Geller, Federico, Einstein Inc.**



Photograph © Skrebnski

Leon Jaworski
on radio, television and
newspapers.

*"Television and radio really
whet my appetite for news.
Then I turn to a news-
paper for the full stories.
That's because news-
papers don't have to
squeeze a full day's news*

*into a given number of
seconds.*

*"And newspapers don't
have to leave out one story
in order to give preference
to another.*

"For as long as I can

*remember, newspapers have
been an integral part of
my daily routine - whether
I'm at work, on my ranch
or travelling.*

*"Without a daily news-
paper, my day is incomplete."*

**A lot of powerful people
read a newspaper.**

**In Houston, they read
The Chronicle.**

More circulation, more \$35,000+ readers, more general, retail and classified usage than any other newspaper in the Southwest. Represented nationally by Sawyer Ferguson Walker.

102 GOLD AWARD

Art Director: **Gayl Ware**

Designer: **Gayl Ware**

Photographer: **Victor Skrebnski**

Writers: **Dick Sinreich, Kristy McNichol, Alex Haley,**

Leon Jaworski

Client: **Houston Chronicle**

Agency: **Rives Smith Baldwin & Carlberg / Y & R, Houston**

**LAST YEAR, HANDGUNS KILLED
48 PEOPLE IN JAPAN.
8 IN GREAT BRITAIN.
34 IN SWITZERLAND.
52 IN CANADA.
58 IN ISRAEL.
21 IN SWEDEN.
42 IN WEST GERMANY.
10,728 IN THE UNITED STATES.**

GOD BLESS AMERICA.



The pen is mightier than the gun.
Write Handgun Control, Inc. Now.
810 18th Street, N.W., Washington, D.C. 20006
Or call (202) 638-4723

STOP HANDGUNS BEFORE THEY STOP YOU.

128 GOLD AWARD

Art Director: Rick Boyko

Photographer: Dennis Manarchy

Writer: Steve Diamant

Client: Handgun Control Inc.

1315 GOLD AWARD

Art Director **George Euringer**

Writer: **Helayne Spivak**

Client **Kayser-Roth**

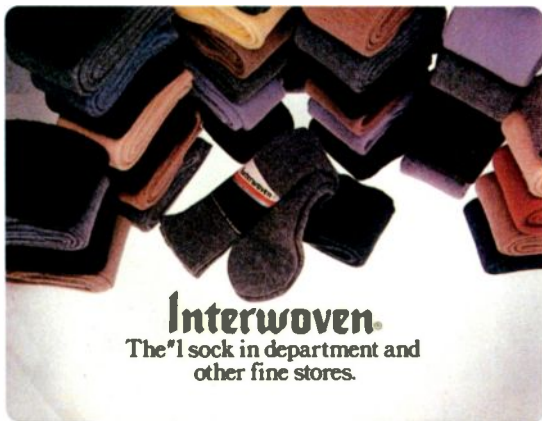
Editors **Peggy DeLay/Sedelmaier,**
Morty Ashkinos/Take Five

Director **Joe Sedelmaier**

Producers **Jerry Haynes/A&G,**

MaryAnn Blossom/Sedelmaier Films

Agency **Ally & Gargano, Inc.**

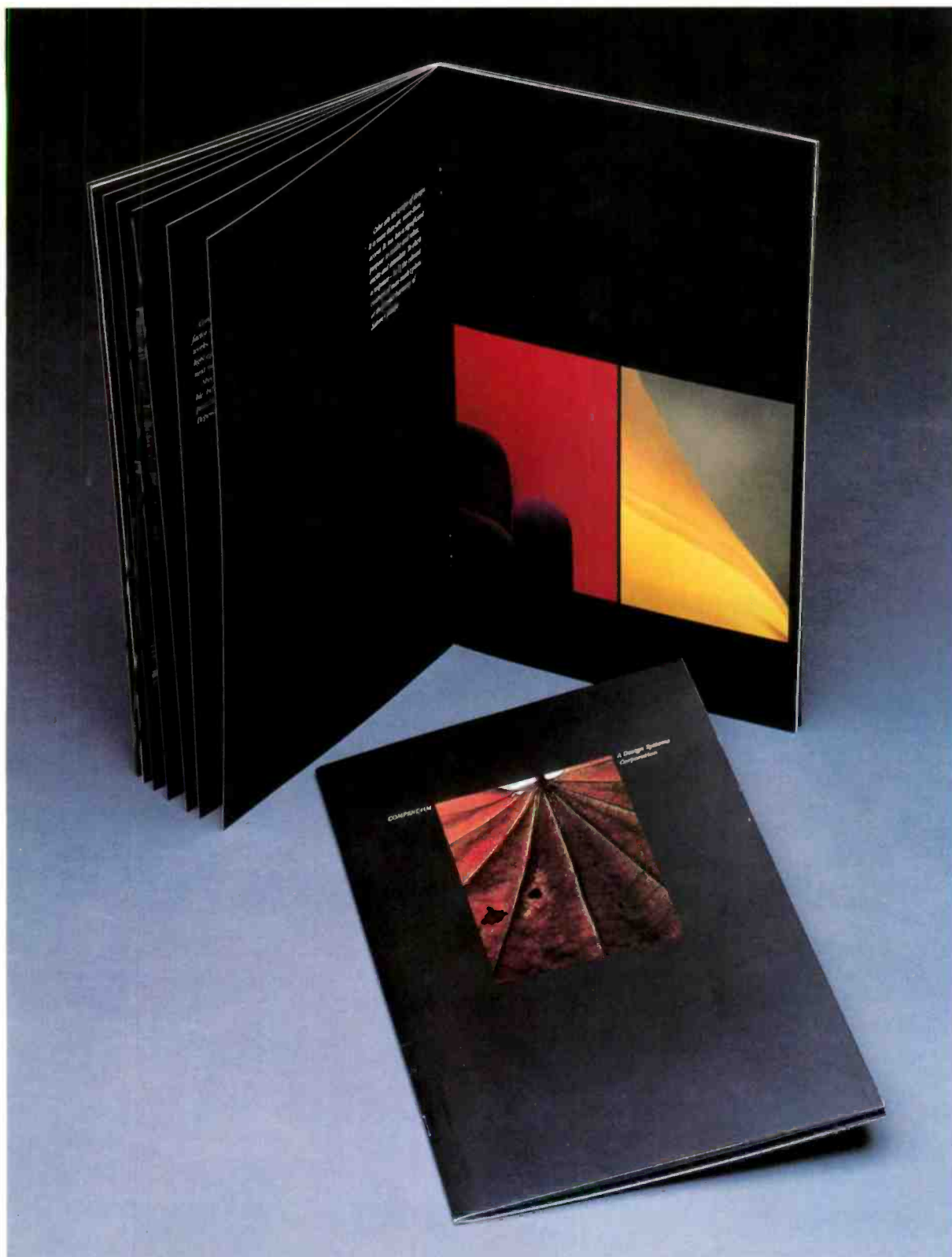


Interwoven.
The #1 sock in department and
other fine stores.

RESTAURANT – BOARDROOM – TENNIS

(MUSIC THROUGHOUT)

Don't you think it's time to change your socks?
To Interwoven.



450 GOLD AWARD

Art Directors: **Jay Loucks, Chris Hill**

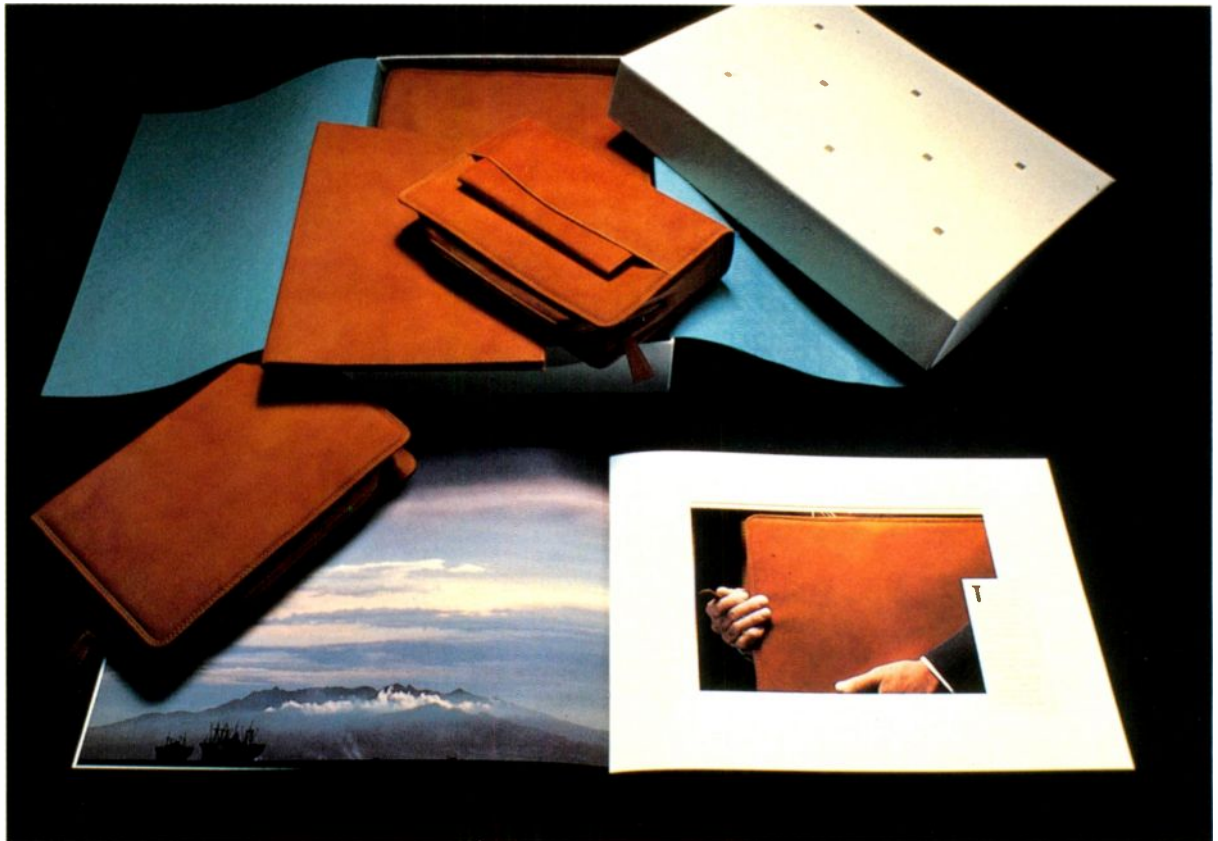
Designers: **Chris Hill, Mark Geer**

Photographer: **Gary Braasch**

Writer: **Lee Herrick**

Client: **Compendium**

Agency: **Loucks Atelier, Houston**



618 GOLD AWARD

Art Director: **Lowell Williams**

Designers: **Lowell Williams, Bill Carson, Lance Brown**

Photographers: **Ron Scott, Joe Baraban, Jim Sims**

Artists: **Tom McNeff, Sue Yates**

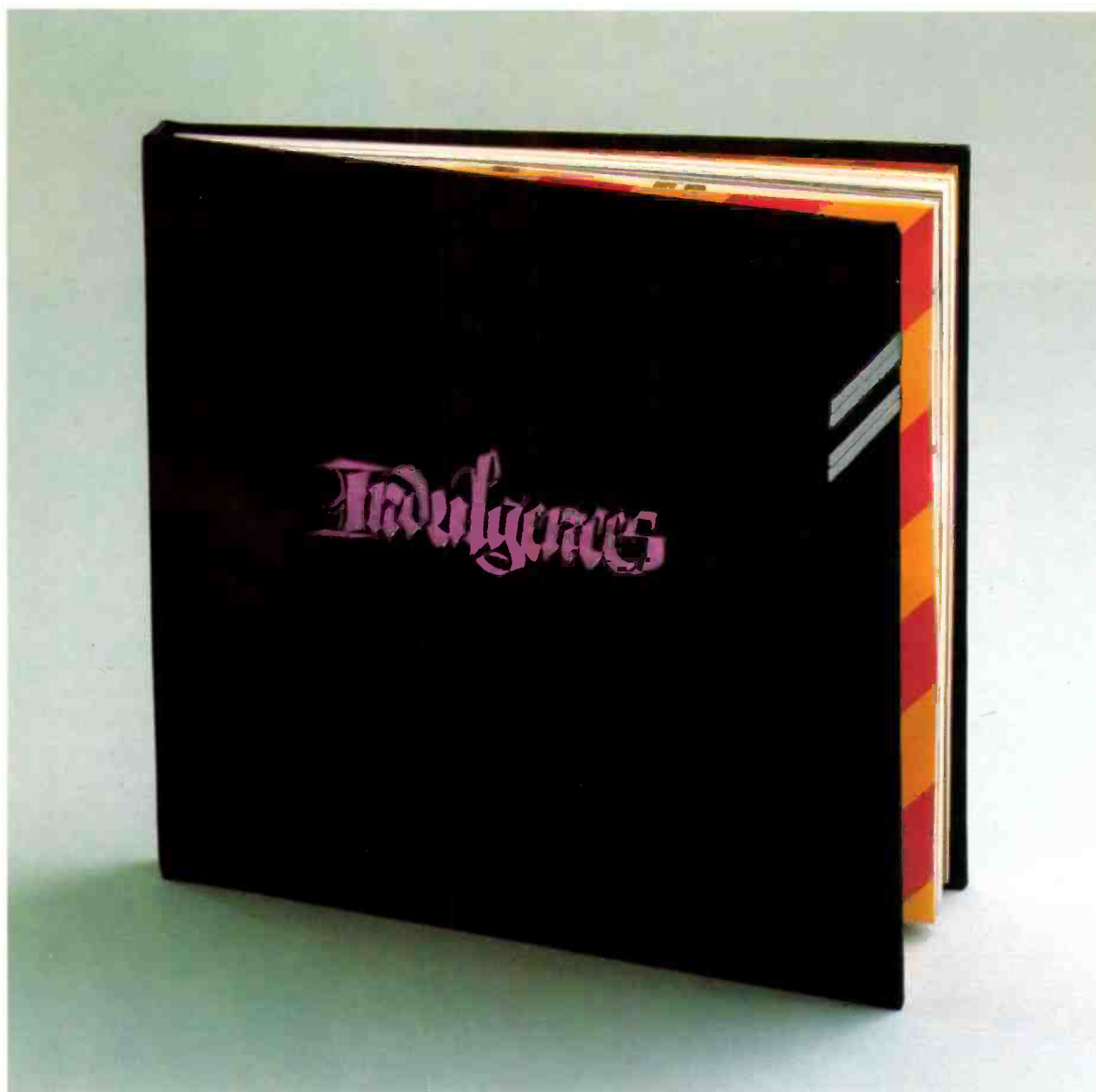
Writer: **Lee Herrick**

Client: **Oiltools International Ltd.**

Agency: **Lowell Williams Design, Inc.**



852 GOLD AWARD
 Art Director **Peter Windett**
 Designer: **Peter Windett**
 Artist: **Graham Everden**
 Client: **Crabtree & Evelyn, Ltd.**
 Agency: **Peter Windett Associates**



1032 GOLD AWARD

Art Directors: **Judy Anderson, Bill Jackson**

Designers: **Judy Anderson, Bill Jackson**

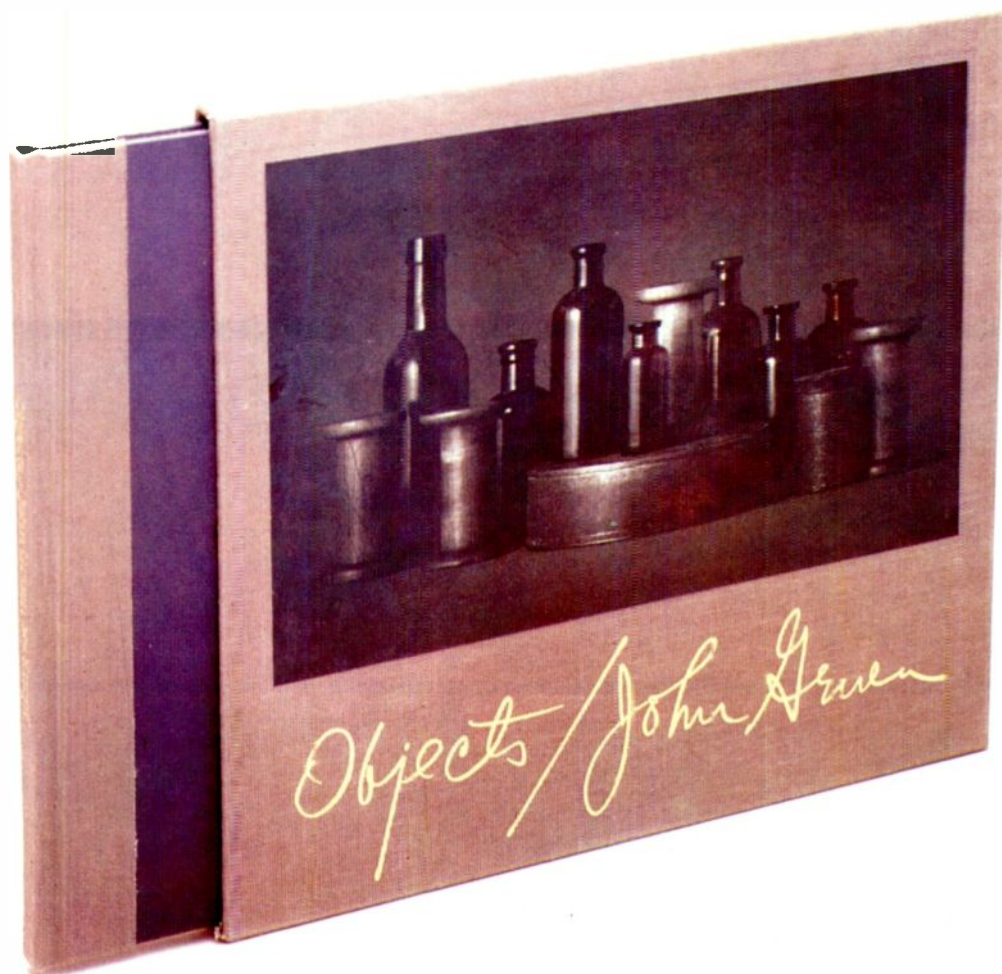
Artists: **Judy Anderson, Bill Jackson**

Writers: **Judy Anderson, Bill Jackson**

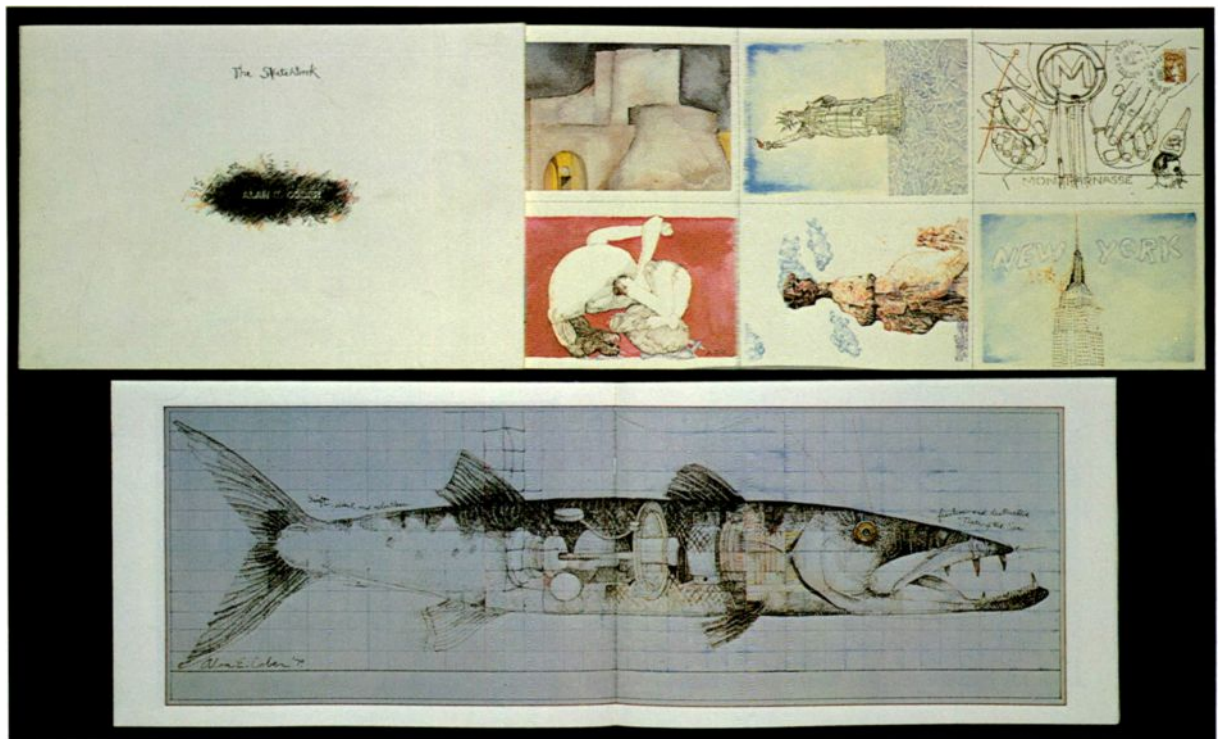
Client: **Self promotion**

Editor: **Max Schaible**

Publisher: **ArtHouse Press**



1033 GOLD AWARD
Art Director: **R.D. Scudellari**
Designer: **R.D. Scudellari**
Photographer: **John Gruen**
Client: **Alfred A. Knopf**
Editor: **R.D. Scudellari**
Publisher: **Alfred A. Knopf**
Director: **Robert Gottlieb**
Producer: **Ellen McNeilly**
Agency **Corporate Design Staff**



1169 GOLD AWARD
Art Director: **Gordon Fisher**
Designers: **Gordon Fisher, Alan E. Cober**
Artist: **Alan E. Cober**
Writers: **Gordon Fisher, Sue Smith**
Client: **Neenah Paper**
Agency: **Creative Dimensions**

HORIZON

November 1991 \$2.00

The Magazine of the Arts

**The Joffrey at 25:
Dance History
in Photographs**

Jules Feiffer Switches Pens

**Chicago:
The Only Guide You'll Ever
Need to Art, Theater, Music**

The First Lady of Jazz

Every Picture Tells A Story



Luis Fuente in
Robert Joffrey's "Postcards."

1245 GOLD AWARD

Art Director: **Robin McDonald**

Designer: **Robin McDonald**

Photographer: **Herbert Migdoll**

Writer: **Judith Jedlicka**

Client: **Horizon Magazine**

Editor: **David Fryxell**

Publisher: **Gray Boone**

1314 GOLD AWARD
Art Director: **Michael Tesch**
Writer: **Patrick Kelly**
Client: **Federal Express**
Editor: **Peggy DeLay / Sedelmaier Films**
Director: **Joe Sedelmaier**
Producers: **Maureen Kearns / A&G,**
Ann Ryan / Sedelmaier
Agency: **Ally & Gargano, Inc.**



PICK UP — PICK UP THE PHONE — FAST PACED

ANNCR (VO): Federal Express is so easy to use, all you have to do is pick up the phone.

(SFX: RRRRRRRRIIIIIIIIIIIPPPPPPPPPPPPPPPP!!!)

(SFX: WATER)



Farm Credit Banks Report To Investors

Year Ended December 31, 1980

307 GOLD AWARD

Art Director: Jerry Pavey

Designer: Jerry Pavey

Artist: Peter Good

Writer: Ronald Erickson

Client: The Fiscal Agency for the Farm Credit Banks

Publisher: Moore and Moore Inc.

1332 GOLD AWARD
Art Director **Joe Sedelmaier**
Writer: **Jeff Gorman**
Client: **Independent Life Insurance**
Editor: **Peggy DeLay**
Director: **Joe Sedelmaier**
Production Co. **Sedelmaier Film
Productions Inc.**
Agency: **Cecil West**



FAMILY

30-second

ANNCR (VO): You've both worked hard to establish a good way of life for the family.

But what if one of you was no longer in the picture?

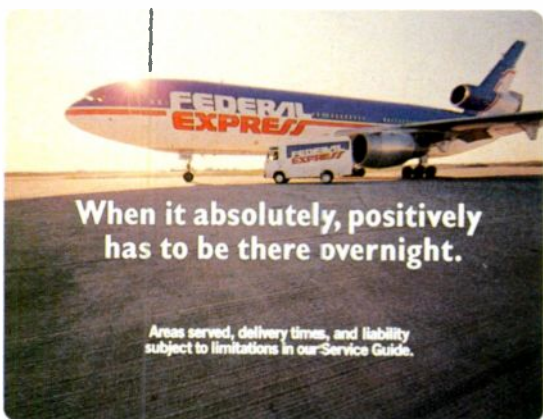
Luckily, you have Total Way of Life coverage from Independent Life.

For the kid's all-important education. And Independent Life's Couple Coverage.

So you can continue to live the good life.

When an agent from Independent Life calls, talk to him about Total Way of Life.

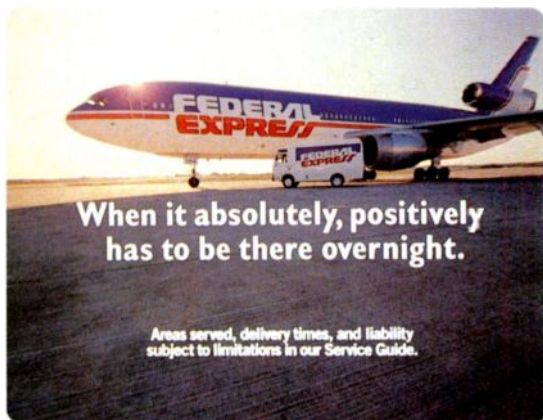
1469. GOLD AWARD
Art Director: Michael Tesch
Writer: Patrick Kelly
Client: Federal Express
Editors: Peggy DeLay/Sedelmaier Films
Director: Joe Sedelmaier
Producers: Maureen Kearns/A&G,
Ann Ryan/Sedelmaier
Agency: Ally & Gargano, Inc.



YOU CAN'T COUNT ON ANYTHING

30-second
(MUSIC THROUGHOUT)
(SFX: BIRDS CHIRPING)
(SFX: RATTLE OF ALARM CLOCK)
(SFX: ENGINE)
(SFX: FLAT TIRE)
ANNCR (VO): You can't count on anything these days . . .
(SFX: FOOTSTEPS)
(SFX: TYPING)
MAN (OC): Did you type the letter I told you to type?
SECRETARY (OC): No
ANNCR (VO): With possibly one exception:
Federal Express.
When it absolutely, positively has to be there overnight.

1561 GOLD AWARD
 Art Director: Michael Tesch
 Writer: Patrick Kelly
 Client: Federal Express
 Editor: Peggy DeLay/Sedelmaier Films
 Director: Joe Sedelmaier
 Producers: Maureen Kearns/A&G,
 Ann Ryan, Sedelmaier
 Agency: Ally & Gargano, Inc.



FAST PACED WORLD

60-second
 MR. SPLEEN (OC): Okay, Eunice, travel plans. I need to be in New York on Wednesday, LA on Thursday, New York on Friday. Got it?
 EUNICE (VO): Got it.
 MR. SPLEEN (OC):
 So you want to work here, well what makes you think you deserve a job here?
 GUY: Well sir, I think on my feet, I'm good with figures and I have a sharp mind.
 SPLEEN: Congratulations, welcome aboard.
 (SFX)
 OC: Wonderful, wonderful, wonderful. And in conclusion Jim, Bill, Bob, Paul, Don, Frank, and Ted. Business is business and so we all know in order to get something done you've gotta do something. In order to do something you've gotta get to work so let's all get to work.
 Thank you for attending this meeting. (SFX)
 OC: Peter you did a bang-up job! I'm putting you in charge of Pittsburgh.
 PETER (OC): Pittsburgh, perfect.
 SPLEEN: I know it's perfect Peter that's why I picked Pittsburgh. Pittsburgh's perfect Peter. May I call you Pete?
 PETER: Call me Pete.
 SPLEEN: Pete.
 SECRETARY (OC): There's a Mr. Snitter here to see you.
 SPLEEN: Tell him to wait 15 seconds.
 SECRETARY: Can you wait 15 seconds?
 MAN: I'll wait 15 seconds.
 SPLEEN (OC): Congratulations on your deal in Denver David. I'm putting you down to deal in Dallas. Don is it a deal? Do we have a deal? It's a deal. I have a call coming in. . .
 ANNCR (VO): In this fast moving high pressure, get-it-done yesterday world.
 VO: Aren't you glad that there's one company that can keep up with it all?
 SPLEEN (OC):
 Dick what's the deal with the deal. Are we dealing?
 We're dealing. Dave it's a deal with Don, Dork and Dick.
 Dork it's a deal with Don, Dave and Dick.
 Dick it's a Dork with Don Deal and Dave. Dave, got a go, disconnecting.
 Dork got a go, disconnecting. Dick got a go, disconnecting. . .
 ANNCR (VO): Federal Express. (SFX) When it absolutely, positively has to be there overnight.

1352 GOLD AWARD

Art Director: **Phil Snyder**

Designer: **Kurt Lundel**

Writer: **Jack Reynolds**

Client: **E.F. Hutton**

Editor: **Bob Lynch/Editors Hideaway**

Agency Producer: **Jane Haeberly**

Director: **Tibor Hirsch**

Production Co. **THT Productions**

Agency **Benton & Bowles, Inc.**



ALPHABET/FP

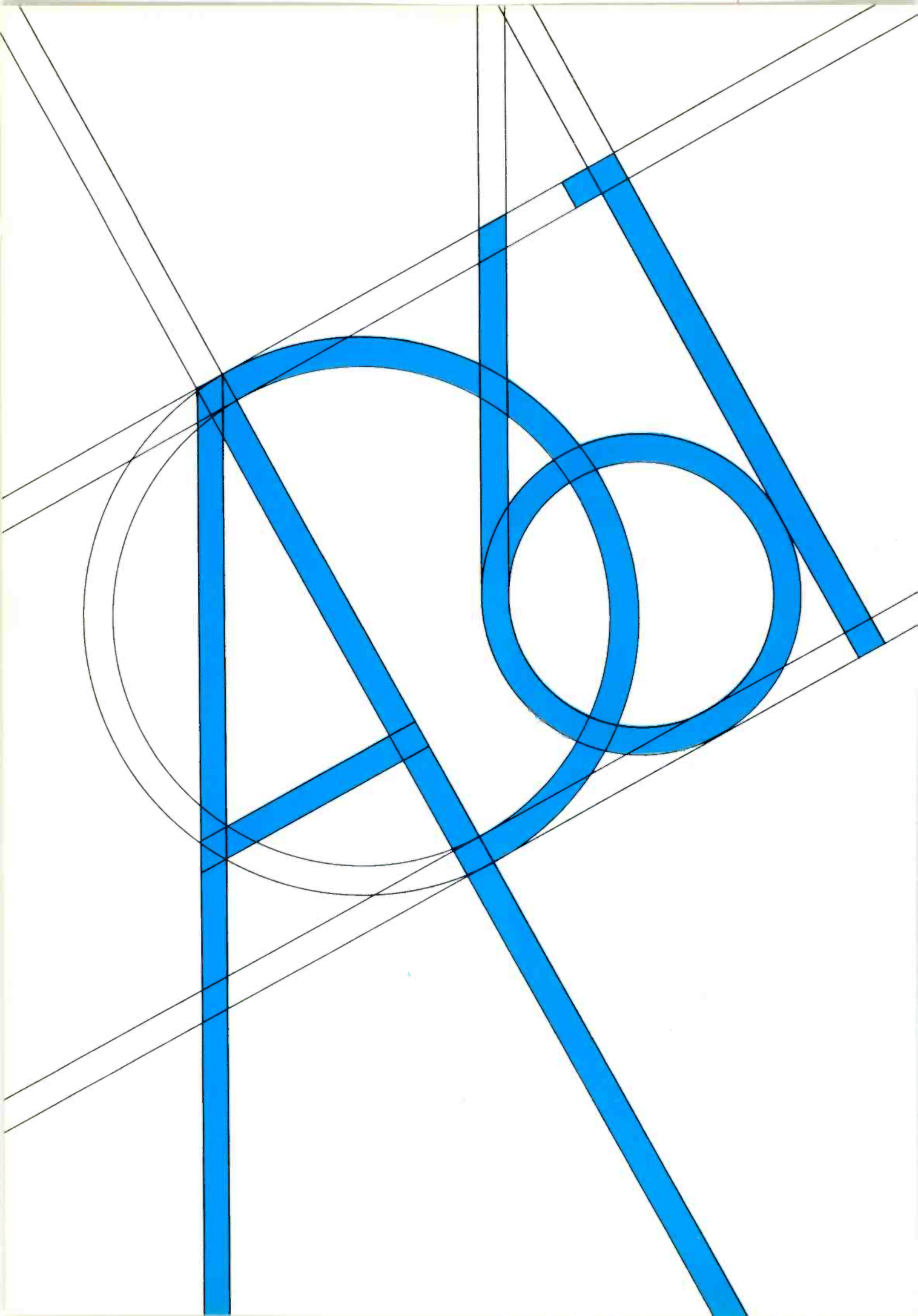
30-second

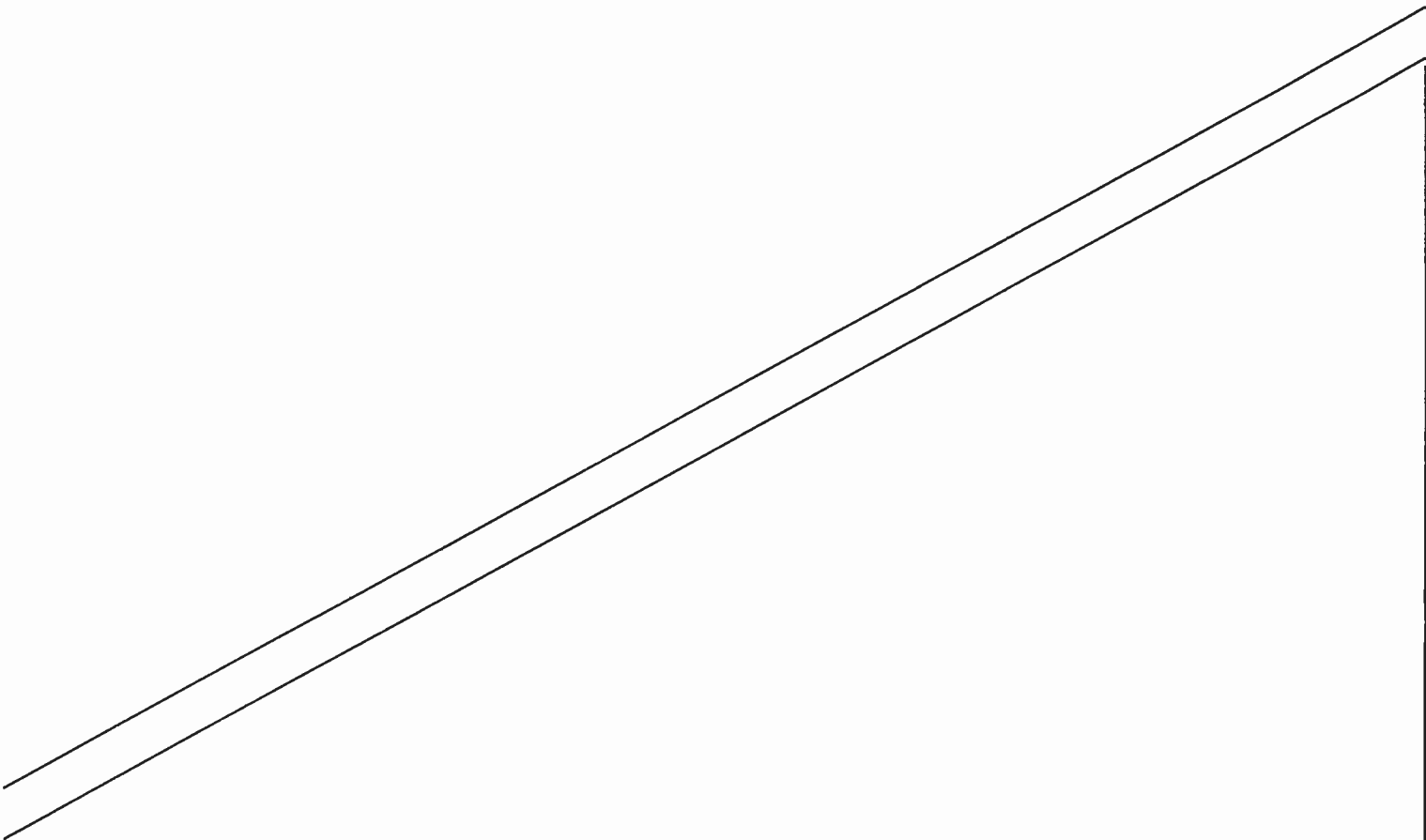
TEACHER: Alright, children, who's going to be the first one to recite the alphabet? How 'bout you Ann?

ANN: A ... b ... c ... d ...

... e ... f ... e ... f ... E.F. Hutton!

ANNCR (VO): When E.F. Hutton talks, people listen.





NEWSPAPER ADVERTISING

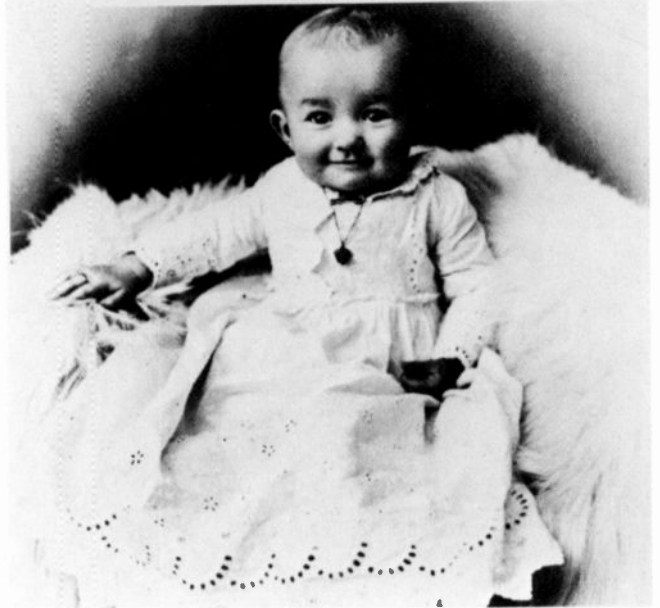
Easter Rabbits \$6360

If you've been hunting for the best value in a new car, stop by our showroom before the end of the week. And catch our Easter Week Rabbit Sale. You'll find the room, comfort, quality and handling our Rabbits offer make them a pleasure to own. But one of the best things you'll see at our showroom this week is what our Rabbits are wearing: lower prices.



The Episcopal Church
welcomes you.
Regardless of race, creed,
color or the number
of times you've been born.

Whether you've been born once or born again, the Episcopal Church invites you to come and join us in the fellowship and worship of Jesus Christ.
The Episcopal Church



1 SILVER AWARD

Art Director: **Ron A. Louie**

Designer: **Ron A. Louie**

Artist: **Ron A. Louie**

Writer: **David J. Crain**

Client: **Volkswagen of America**

Publisher: **Volkswagen of America**

Agency: **Doyle Dane Bernbach**

2

Art Director: **Nancy Rice**

Designer: **Nancy Rice**

Writer: **Tom McElligott**

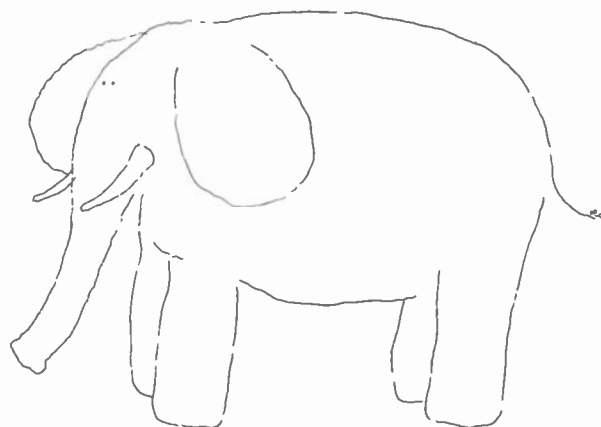
Client: **Episcopal Ad Project**

Agency: **Fallon McElligott Rice**

The three most important letters in typing.

IBM

Call IBM 1-800-IBM-4351 ext. 140. In New York 212-512-4700 ext. 140. In Hawaii/Alaska 808-526-2404 ext. 140.



It has a memory like a typewriter.

Not just any typewriter—but an IBM

Electric Typewriter.

The Electric 20. It has a built-in

memory that can store up to 2,000 characters

of character set type A. (That's the most

popular set type A. Automatically,

but because of its memory, when you have

to make changes, you type only the changes.

The typewriter types the rest.

It even lets you create new documents by

combining stored documents and paragraphs.

Or stored typing with original typing.

The Electric 40. Its memory is less

than the Electric 20. But it's as powerful

as can store up to 750 characters of

anything you have to type often.

The Electric 20. It has proportional

spacing for a "justified" look.

And it can also operate in column

mode—always remembering to

put the second point to the right place.

All in The Family. Because of their

simplicity, all three models have automatic

copying, editing, and reformating.

They save time. And whatever space into

a more productive. Automatically.

An Electric Never Fergins. No other 40

part of an IBM Electric Typewriter. You

get two interchangeable typing elements

with each model. And you can choose from

over 20 different type styles.

You also get the new automatic ribbon and

sheet type carriage that saves on ink and

on the typewriter. There's no more fumbling.

Get an IBM Electric Typewriter. Check

you can have such a maximum productivity.

It's not because you're a genius.

IBM

Office Products Division

5

Art Director: **Marion Sackett**

Designer: **Marion Sackett**

Writer: **Hal Kaufman**

Client: **IBM**

Agency: **Doyle Dane Bernbach**

6

Art Director: **Roy Grace**

Designer: **Roy Grace**

Artist: **Roy Grace**

Writer: **Tom Yobbagy**

Client: **IBM Office Products Division**

Agency: **Doyle Dane Bernbach**

64 "It is most important but also the most fascinating TV documentary of the year. The program—enthusiastic, engaging, alarming—reaffirms the obvious, that CBS News remains the leader among the networks and that neither of the other two could or would have attempted a report on this scale and of this depth. 'Defense' proves itself worthy heir to Hearst of Shame, The Selling of the Pentagon, 'See It Now' and the other broadcasts CBS News people adore pointing to with pride. The program also proves that the TV documentary is not dead as an informational format, that complex subjects can be covered at length on television. 'Defense' could become the most watched, most talked-about documentary ever on television." —THE WASHINGTON POST Tom Shales

64 "It is an enormous project for television, covering unusually complicated and terribly technical ground. Information news has made an aggressive effort to get beyond its frequently criticized limitations of time and space. 'The Defense of the United States' asks important questions. Much of the facts and material are still overwhelming for the most part, but CBS News has made a laudable effort to articulate a badly needed public debate." —THE NEW YORK TIMES John J. O'Connor

64 "CBS News has prepared its most ambitious documentary ever, a superb, five-hour study of national defense that is a substantive, engaging look at the defense picture. From foot soldiers to airplanes, from Omaha to Moscow, Dan Rather is anchor. The reporters are all first team: Bob Scherler, Harry Rosenzweig, Ed Bradley, Richard Threlkeld, and Walter Cronkite. In short, the documentary, which took nine months to produce, was handled by the full muscle of broadcast journalism's finest operators. And the commitment paid off." —CHRISTIAN SCIENCE MONITOR Arthur Unger

64 "The Defense of the United States' may be one of the most important programs ever broadcast. As film, it is graced with visual and verbal artistry that provides an easy, open vehicle for information. Its significance will derive however not from what it is but from what it says." —ST. LOUIS POST-DESPATCH Eric Mink

64 "CBS News is in the best tradition of popular television journalism. Each episode is riveting, full of substance and ably presented." —THE ECONOMIST London

64 "CBS News is in the best tradition of popular television journalism. Each episode is riveting, full of substance and ably presented." —THE ECONOMIST London

BOMB SHELL

**CBS REPORTS:
THE DEFENSE OF THE UNITED STATES
CONTINUES TONIGHT & TOMORROW NIGHT
10PM CBS NEWS 2**

If you can read this ad, you can read the phone book. And if you can read the phone book, you can use it. So next time you pick up the phone to dial '411,' please, pick up the book instead. It'll save you and our other Northwestern Bell customers a lot of money. If you don't have a book, you can get one at your nearest PhoneCenter Store.



Northwestern Bell

9
Art Director: David November
Designer: David November
Client: CBS News
Producer: Mike Spano

10
Art Director: Pat Burnham
Writer: Phil Hanft
Client: Northwestern Bell
Agency: Bozell & Jacobs, Inc./Mpls.

Seen by Gene.

Gene Federico, Art Director, creative leader, co-founder of J. Land, Geller, Federico, Executive Member of the Art Directors Hall of Fame. Had a creative idea whose success was more than just a story. Here, from a recent conversation he gives us his observations on advertising, creativity, and America's only national business daily.

On the beginning:

"As an art director at Procter called me to talk me I had a job if I wanted it—and I wanted it. It was at the Abbott Kinney Building, meeting people with strong people who learned by doing. We had a great creative group—including Bob Procter and later on Bob Gage and some very creative, very talented young ladies. One became my wife—and a fine artist. Honestly I came together as a sort of a mystery agency, a funny, creative, imaginative where people loved their work, and loved each other."

On influences:

"I worked at a number of agencies—Doyle Dane Bernbach, Douglas & Smith, Shonka & Shonka. And I've worked with great people like Ph. Am. Geste, Bill Bernbach, Phyllis Richman, and Bob Levine. But influences? I'd have to give a lot of credit to a guy who taught art and design at Alhambra Lombardi High School in Costa Mesa when I grew up. Lavin Pineda didn't tell you how to do things. But he exposed you to a world of ideas. He opened windows for me and all the kids he taught. A fantastic person—and I'd guess the major reason why I became an art director."

On clients:

"The client should be smart enough to challenge you to do your best, to push you higher and higher, and naturally to buy what you suggest. But to accept your talent and expect you to do better and better work. Client clients don't accept per se. They know you have to go beyond the look and fashion and image, graphics, copy. I think that today's clients recognize their talent—and they help you enormously by encouraging you."

On the creative role:

"It's linked to the entire process of marketing a product. Good creative work can't be generated unless creative people work to gain an understanding of the entire marketing problem, and the marketing environment. People used to talk about 'idea generators' and 'good writers' and 'good art directors'. But those credits are each built by which you develop advertising which means market objectives."

On creative elegance:

"In my mind, the objective of creative people should be that of conveying with elegant solutions to marketing problems. Elegance says to you as an art director. But consider what elegance means. What someone talks about as 'elegant solutions to a client problem', there's the strong emphasis of beautiful simplicity. That's the key."

advertising. Elegant advertising is distinguished by simplicity—and the simplicity makes it effective.

On advertising impact:

"Advertising impact increases as the awareness of communication increases. That's the major goal month as our business in recent years, the understanding of how important it is to be direct, to strip away the unnecessary. Art direction and advertising copy might reflect the pace of life. Once it was basically today's pace is for greater. Copy needs to be terse, direct, concise. The same holds true for art direction. People have neither the time nor inclination to figure out who you're trying to communicate."

On jumping at it:

"The talk about 'jump at it'—sure, it happens. But the real story here is staying power. In fact, it's nothing more than the willingness to keep working, keep involved, keep challenging the standards in my office the moment it is my hand. This has been my work. It is my work. It will always be my work. When you focus on your craft, you don't have the time to even consider leaving it."

On visibility:

"If an ad isn't seen, it can't be read. And if it isn't seen and read, it won't be believed, and it won't be acted upon. So I begin with the problem of visibility, of making it stay away from the moment in that the effect is communicated and the message stands out in the environment of the medium. That's more challenging. For a simple reason. It's easier to flip a page than a client."

On The Wall Street Journal:

"It's an elegant publication—on that's the right name I can give my product. We've used The Journal for many of our clients—Tiffany, IBM, Hormel, and others. The elegance of The Journal provides the sort of media environment that seems naturally suited for the kind of advertising we try to do. It's unique. Tiffany is a real client—the closest of all clients—so we have a good measurement of what works and what doesn't. And, you, Tiffany, also work at The Journal. I'd hate to see The Journal change. It is elegant. And I think that's good—for the people who read The Journal, and for those who advertise 'to be known'."

The Wall Street Journal. It Works.



YOU CAN STILL GET MANHATTAN FOR \$24. including Saturdays and Sundays. If you're traveling with your family, you can save an additional 50 to 75%.

Center Park to Battery Park, Lincoln Center to Rockefeller Center, Fifth Avenue to Broadway. You can still enjoy it all because Amtrak has extended its incredible low Off-Peak and On-Tare through May 31st, just \$24 each way when you buy your roundtrip ticket for any regular train. There are no reservations. No advance purchases. No gas bills. No tolls. No airport cab fares. And Amtrak has convenient schedules all week long.

Amtrak AMERICA'S GETTING INTO TOWN

UNTIL MAY 31, '84 EACH WAY 24 HOURS A DAY

11
 Art Director: Mark Hogan
 Photographer: Jim Marchese
 Writer: Jim Johnston
 Client: The Wall Street Journal
 Agency: Jim Johnston Advertising Inc.

12
 Art Director: Milt Marcus
 Writer: Ken Musto
 Client: AMTRAK, The Nat'l. Railroad Pass. Corp.
 Agency: Needham, Harper & Steers, Inc.

Private Partying...Our Exclusive Calico Fiesta Dress



Positively YES at
bloomingdales

Who are the most powerful people in the world? In fact, few readership is one of the few things almost everyone in Congress can agree on. 99% of the 94th and 96th Congresses read The Post. In the 95th, all but 1 of the 534 members were Post readers. And if those reports aren't the news Congress should be no different. That makes The Post the perfect place for major corporations, trade associations, or anyone else who has an important message for the leaders of government.

No other publication comes close to reaching Washington VIPs like The Post. Over the years, even the Wall Street Journal, The New York Times, and The Washington Star combined couldn't reach it. So where was some to voice your opinion to officials of Washington speak where you'll reach the most influential ones.

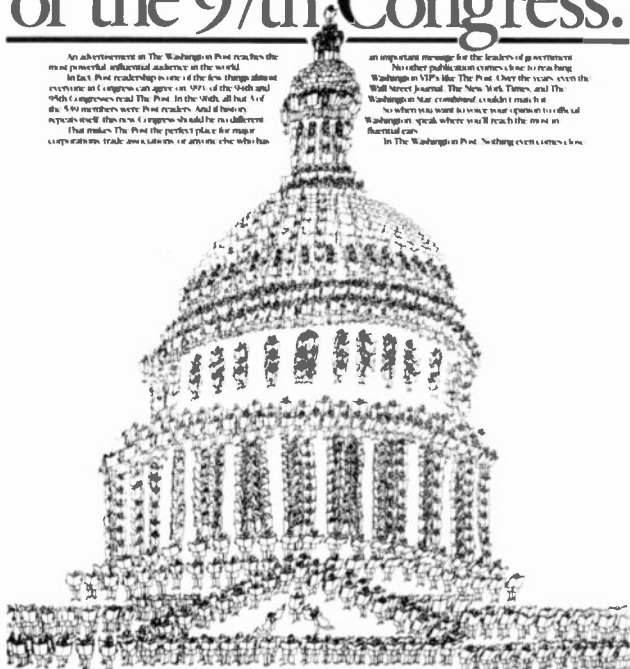
In The Washington Post. Nothing even comes close.

How to reach 99% of the 97th Congress.

An advertisement in The Washington Post reaches the most powerful influential audience in the world. In fact, few readership is one of the few things almost everyone in Congress can agree on. 99% of the 94th and 96th Congresses read The Post. In the 95th, all but 1 of the 534 members were Post readers. And if those reports aren't the news Congress should be no different. That makes The Post the perfect place for major corporations, trade associations, or anyone else who has

an important message for the leaders of government. No other publication comes close to reaching Washington VIPs like The Post. Over the years, even the Wall Street Journal, The New York Times, and The Washington Star combined couldn't reach it. So where was some to voice your opinion to officials of Washington speak where you'll reach the most influential ones.

In The Washington Post. Nothing even comes close.



The Washington Post.
It moves the people who move the country.

Represented by Sawyer Ferguson Walker
Source: Surveys by ARA Interviews of the 94th, 95th and 96th Congresses

13
Art Director **Fred DeVito**
Photographer **Gordon Munroe**
Client **Bloomingdales**
Creative Director **John C. Jay**
Agency **Bloomingdales Adv. Dept.**

14
Art Director **Nancy Pentecost-Hanover**
Artist **George Rauch**
Writer **Mark Goldstein**
Client **The Washington Post**
Agency **Earle Palmer Brown**

I.H.O.R.T. Here First. Because Juniors Know Better Than Anyone—Short Orders Cook.



bloomingdales

FLIP- PHONE

THE TELEPHONE YOU'LL FLIP OVER.

Get ready to flip age in because here comes the new GTE Flip Phone II telephone. With more colors. And more features. We've added a "Redial" button which automatically redials a busy number. With the "Mute" button you can silence the noise at your end any time you want. And the tone ringer now has three positions—"H.L.G.C.F.F."

There are also added to its flip-out pushbutton one-piece design. So it's still small. It's still sleek. And oh yes it still flips. So why just call out when you can flip out with the new Flip Phone II.



GTE

FLIP OVER A FREE WALL HOLSTER

A \$195 value! Value free on the new Flip Phone II only. See how.

Name

Address

State

Zip

Work Hours

Best

Char. or Money Order Payable to

GTE W. Holster Offer, PO Box 9111 St. Paul, MN 55119

See all participating dealers and dealers at 1-800-368-3688. Please allow 4-6 weeks for delivery. Offer good in the U.S. only. See participating dealers for details. Offer good in the U.S. only. See participating dealers for details. Offer good in the U.S. only. See participating dealers for details.



16
Art Director **Fred DeVito**
Artist **Michael Van Horn**
Client **Bloomingdale's**
Creative Director **John C. Jay**
Agency **Bloomingdale's Adv. Dept.**

17
Art Director **Bill Yamada**
Designer **Bill Yamada**
Photographer **Rosemary Kait**
Writer **Joe Nunziata**
Client **G.T.E.**
Agency **Doyle Dane Bernbach**

Rejoice. Paradise opens tomorrow.

Paradise opens tomorrow, the best event ever...
Paradise opens tomorrow, the best event ever...
Paradise opens tomorrow, the best event ever...

Turf Paradise
Belle Meade, Tenn.

Swing Into Spring Fashion at Kenwood Plaza. Hot!

Kenwood. The Fashion Plaza.

18
Art Director **Bob Kwiat**
Designer **Bob Kwiat**
Artist **Darrell Milsap/Ron Van Buskirk**
Writer **Rich Badami**
Client **Turf Paradise**
Agency **Phillips-Ramsey Advertising**

19
Art Director **David Bukvic**
Designer **David Bukvic**
Photographer **Michael Caporale**
Writer **David Bukvic/Steve Thornbury**
Client **Kenwood Plaza**
Publisher **Gannet**
Agency **Horwitz, Mann & Bukvic Advertising**

Welcome home!

Starting today, the only strikes in baseball will be the ones that fly over home plate. Because after 6 long weeks, the baseball strike is finally over.

Who won? Who lost? Who knows, and who cares. The only thing that matters is that America's

favorite pastime is back in full swing. And starting today with the All-Star Game, America's number one sports section will bring you all the hits, runs and errors.

Reporters Peter Gammons and Larry Whiteside. Columnists Ray Fitzgerald and Leigh Montville.

They'll be on top of the plays and behind the scenes bringing you all the stories that make up the craziest season in baseball history: 1981 and a half.

"The Globe's here!"



SAMSON AND DELILAH



PLACIDO DOMINGO • SHIRLEY VERRETT

When Camille Saint-Saens brought the Bible's famous story of love and betrayal to life on the stage, he gave the world an immortal work. Now the San Francisco Opera brings you a magnificent new production under the baton of Julius Rudel. With Placido Domingo as Samson, Shirley Verrett as Delilah and Wolfgang Brendel as the High Priest.



TONIGHT AT 8:00 ON CHANNEL THIRTEEN PBS
Simulcast on WNCN 104.3 FM



20

Art Director **David Gardiner**
Photographer **Frank Foster**
Writer **Rick Ender**
Client **Boston Globe**
Agency **Hill, Holliday, Connors, Cosmopolos**

21

Art Director **Leslie Singer**
Designer **Leslie Singer**
Artist **Michael David Brown**
Client **McCaffrey & McCall**



STORE COUPON

25¢ OFF!

TO USE DEALER: This coupon will be redeemed for the face value plus 1¢ handling. No cash value. Coupon is redeemable from September 1st through December 31st. Limit one coupon per customer. This coupon must be used in conjunction with the purchase of any product. Coupon is not redeemable for cash. Coupon is not valid for the purchase of any product. Coupon is not valid for the purchase of any product. Coupon is not valid for the purchase of any product.

The Finest Quality USDA Inspected

SWEET ITALIAN SAUSAGE

NO PRESERVATIVES ADDED

Messina

Messina

WE'VE GOT YOUR SUMMER LINEUP PINNED DOWN



We're still summer even after the sun has set. We have an amazing collection of products that will keep you cool and comfortable all summer long. We have a full line of beachwear, swimwear, and outdoor gear. We have a full line of beachwear, swimwear, and outdoor gear. We have a full line of beachwear, swimwear, and outdoor gear. We have a full line of beachwear, swimwear, and outdoor gear.



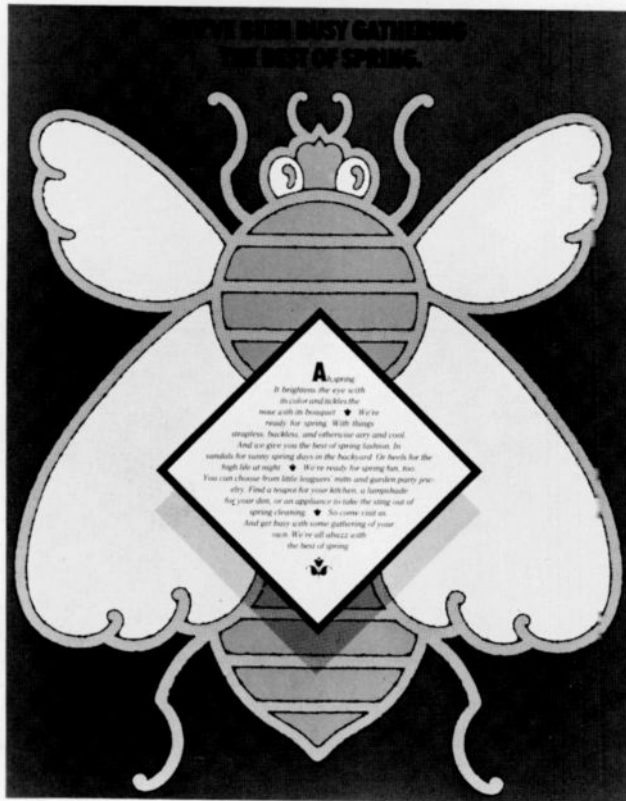
WELCOME TO THE LAND OF MILK AND HONEY.

The long rows of sun-ripened strawberries stretch across the valley. The air is sweet with the fragrance of wildflowers. The land is a land of milk and honey. The land is a land of milk and honey. The land is a land of milk and honey.

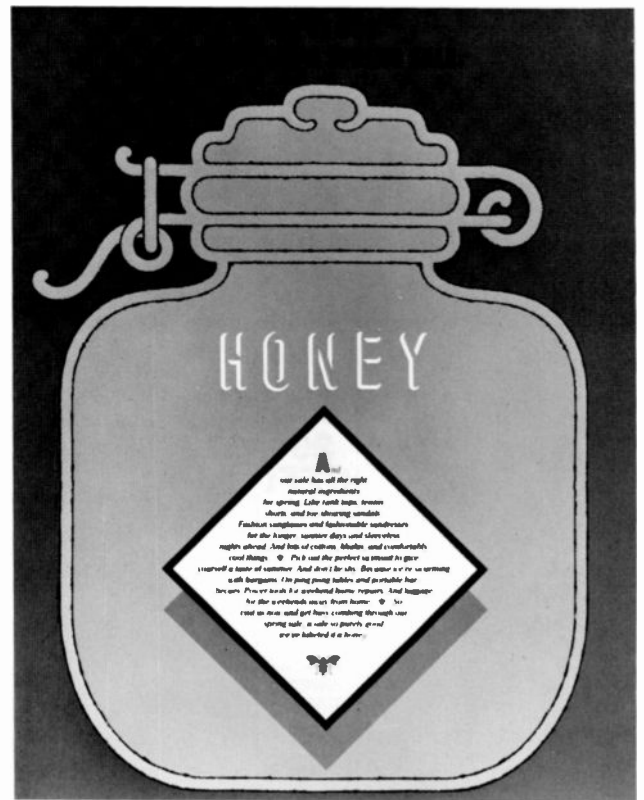
22
 Art Director **Alan Herman**
 Designer **Alan Herman**
 Artist **Alan Herman**
 Client **Messina Sausage Co.**
 Agency **Alan Herman & Assoc. Inc.**

23
 Art Director **Dick Mitchell**
 Designer **Dick Mitchell**
 Artist **Dick Mitchell**
 Writer **Mark Perkins**
 Client **The Rouse Company**
 Agency **Richards, Sullivan, Brock & Assoc/ The Richards Group**

24
 Art Director **Michael Winslow**
 Photographer **Tim Olive**
 Writer **Harriet Frye**
 Client **North Carolina Department of Commerce**
 Agency **McKinney Silver & Rockett**

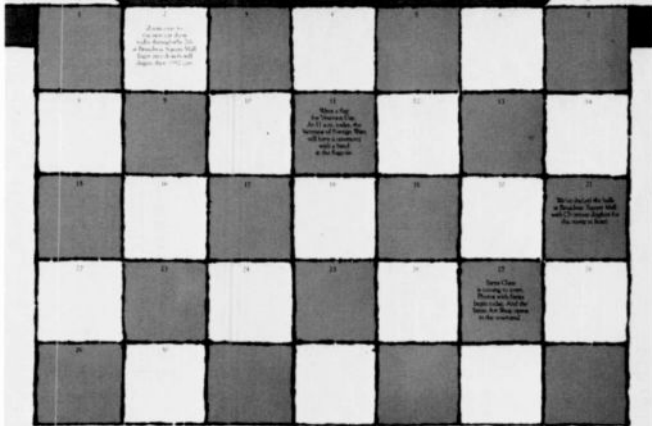
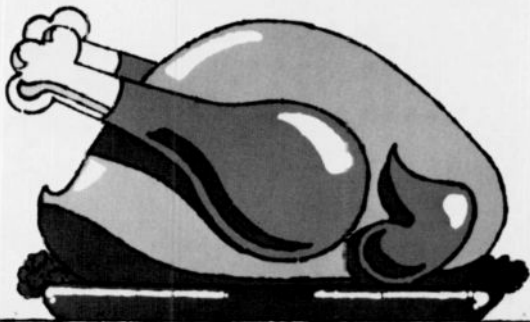


25
 Art Director: Nancy Hoefig
 Designer: Nancy Hoefig
 Artist: Nancy Hoefig
 Writer: Mark Perkins
 Client: The Rouse Company
 Agency: Richards, Sullivan, Brock & Assoc/
 The Richards Group



26
 Art Director: Nancy Hoefig
 Designer: Nancy Hoefig
 Artist: Nancy Hoefig
 Writer: Mark Perkins
 Client: The Rouse Company
 Agency: Richards, Sullivan, Brock & Assoc/
 The Richards Group

Broadway Square Mall is getting all dressed up for November.



BROADWAY SQUARE

27
 Art Director **Arthur Eisenberg**
 Designer **Linda Eissler**
 Artist **Linda Eissler**
 Writer **Linda Eissler**
 Client **Broadway Square Mall**
 Agency **The Cherri Oakley Company**



YOUR VALLEY WILL BE BRIGHTER.
 And so lively as the brightest theme that comes. Mesilla Valley Mall opens Thursday with Sears, Oldway's, West's, B. B. & N., and a host of shops, offices, and restaurants. It's your new mall, so you can take your pick.
 Now you don't have to leave the valley to find what you're looking for. We have it here, under one roof. We also have the finest local, national, and international designers, and the best shopping centers, ever. With such services and special prices to boot. So you can make the shopping parade at Mesilla Valley Mall. It's just in. And discover the finest shopping centers.
 You'll also discover a special opening celebration that sets the stage—and includes our music, Ballet Folklorico, rock music, and the world's largest hot air balloon.
 So join us Thursday in the valley. It's brighter your day.

MESILLA VALLEY MALL OPENS THURSDAY.

Grand Opening 10:00 - 7:00pm. Special 10:00am - 12:00pm. 10:00am - 12:00pm. 10:00am - 12:00pm.

28
 Art Directors **Brian Boyd, Ron Sullivan**
 Designer **Brian Boyd**
 Artist **Brian Boyd**
 Writer **Mark Perkins**
 Client **Paul Broadhead & Associates**
 Agency **Richards, Sullivan, Brock & Associates/ The Richards Group**

YOUR WALLET WILL BE DELIGHTED.

And so shopping is the best kind of the season. Because Mesilla Valley Mall opens Thursday with Sears, Oldemark, Williams & Sonnet, and an abundance of shops, stores, and restaurants. All under one roof so you can take your pick. Now you don't have to leave the valley to find what you're looking for. It's here. It's here. Here it is. We can have the best time and avoid stress.

Part because and part because to spend. So you can watch the passing parade at Mesilla Valley Mall. On 38th St. And discover the fun and shopping pleasures.

That's why Mesilla Valley Mall is offering a Grand Opening celebration and more than 100 special exclusive discounts. Some exclusive. Some great. And they will be a big part of the fun.

So join us Thursday. We're coming to make your entire shopping and the other weekend great with style.

MESILLA VALLEY MALL OPENS THURSDAY

Special Opening 10 a.m. - 7 p.m. Thursday, June 10. Open 10 a.m. - 7 p.m. Saturday, June 11. 10 a.m. - 7 p.m. Sunday, June 12. 10 a.m. - 7 p.m.

29
 Art Directors: Brian Boyd, Ron Sullivan
 Designer: Brian Boyd
 Artist: Brian Boyd
 Writer: Mark Perkins
 Client: Paul Broadhead & Associates
 Agency: Richards, Sullivan, Brock & Associates/
 The Richards Group

You and your family are cordially invited to the unveiling of a legend. A land which has eluded treasure seekers for centuries. Eldorado. It lives. And it will be open for the first time Sunday, March 1, from 2 p.m. until dusk. Join us and discover a sublime country lifestyle, enclosed with a new country club and the finest 18 hole golf course. It lies north on U.S. 75 in the wooded hills of McKinney, Texas. So come. See Eldorado. No longer a legend, but paradise found.

ELDORADO

© 1990 Eldorado. All rights reserved. Eldorado is a registered trademark of Eldorado. McKinney, Texas. U.S. 75. 7500 McKinney. McKinney, Texas 75069.

30
 Art Directors: Louis Acevedo, Mike Schroeder
 Designers: Louis Acevedo, Mike Schroeder
 Artist: Louis Acevedo
 Writers: Carol St. George, Louis Acevedo, Lyn Zanville
 Client: HIDEVCO
 Agency: Lyn Zanville, Inc.

The Hunt Is Over.



If you're looking for something
 that's new, fresh and fun, look no
 further than Regency Mall. We have
 everything you need for the
 season. From the latest in
 fashion to the best in home
 decor, we have it all. And
 we have it all at Regency Mall.
 So come to Regency Mall and
 see what we've got for you.

Now Everything Is
 Closer To Home.



31
 Art Director: John Constable
 Designer: John Constable
 Artist: Ray Domingo
 Writers: Steve Laughlin, Karen Ninnemann
 Client: Regency Mall
 Agency: Frankenberry, Laughlin & Constable, Inc.

Bring The Little Monsters To Regency Mall.

Get your little monsters and
 your closest friends to their
 Halloween party at Regency Mall.
 Regency Mall will give you
 everything you need for the
 season. From the latest in
 fashion to the best in home
 decor, we have it all. And
 we have it all at Regency Mall.
 So come to Regency Mall and
 see what we've got for you.

Now Everything Is
 Closer To Home.



32
 Art Director: John Constable
 Designer: John Constable
 Artist: Ray Domingo
 Writers: Steve Laughlin, Karen Ninnemann
 Client: Regency Mall
 Agency: Frankenberry, Laughlin & Constable, Inc.

We have your favorite flavors for summer—all at one gas-saving stop. You'll find a beautiful sundress, a delicious picnic, and sunglasses that are just right. Sandals for days at the beach. And hats for nights on the dancefloor. Plus tank tops, tennis skirts, and sun-loving separates to put together. And we have everything you need to create your summer fun. Pick out a pair of walking shorts. Or some running shoes. Equip yourself with flip-flops and a mask for snorkeling. Or with a picnic basket and a blanket for snacking in the park. We have it all. So visit us now. And refresh yourself with our summer cover assortment. It's as cool as lima and as wonderful as cherry red.

COMMERCE SQUARE

33
 Art Director: **Chris Rovillo**
 Designer: **Chris Rovillo**
 Illustrator: **José Cruz**
 Writer: **Mark Perkins**
 Client: **The Rouse Company**
 Agency: **Richards, Sullivan, Brock & Assoc./
 The Richards Group**

GIFTS FROM YOUR HEART FOR THE KING OF THE HOUSE
 He's one of a kind, and your feelings for him are unique, too. Father's Day is Sunday, June 21. This year let him know how you feel. With a Father's Day gift from our collection. We have the strong advice for every father. Soothe him with a pair of slippers, a pipe, and a best seller. Or a wine rack to make his cellar better. You can pick out a power tool if he's a tinkerer. And a portable television to help him relax. A shirt to jog in if he's athletic. Or a dress shirt. And, of course, the most colorful tie. Plus his choice in cologne and aftershave. Whatever that man, we have—all in one place. So remember Dad and visit us soon. Perfect gifts for Father's Day are our strongest suit—and yours here, today!

MULLEN MALL
 10000 W. 16th St. • South, Bloomington, IL

34
 Art Directors: **Mike Campbell, Steve Gibbs**
 Designer: **Steve Gibbs**
 Artist: **Steve Gibbs**
 Writer: **Mark Perkins**
 Client: **The Rouse Company**
 Agency: **Richards, Sullivan, Brock & Assoc./
 The Richards Group**



MACY'S MALL
 1000 Madison Ave. at 100th St. New York, NY



Right: Photo by Steve G. Photo: Steve G. Photo: Steve G. Photo: Steve G.

Only 29
 shopping days 'til
 the Hamptons.



Left to right: Photo by Steve G. Photo: Steve G. Photo: Steve G. Photo: Steve G.



Soon, New Yorkers will begin to pack the first bag for that indigenous phenomenon known quite simply as "the season."

And whether their destinations will be Sag Harbor or Fair Harbor, Montauk or Martha's Vineyard, New Yorkers by the thousands are busy planning their weekers, wardrobes.

Which, in turn, leads to a subtle indigenous phenomenon: Barney's, New York. A place with the sportswear collections New Yorkers plan to visit first.

Some people enjoy weekers on the water. Others, in it. One person's morning on the tennis court is another's afternoon of volleyball on the beach. There are Sunday morning brunches at the house and Saturday night dinners at the club. But first, there's Barney's.

So with only 29 days left to shop, why not shop at the store that can leave you with 28 days to relax? Barney's, New York.

Barney's, New York

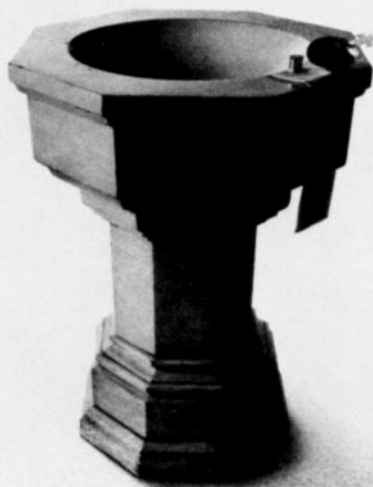
Photo: Steve G. Photo: Steve G. Photo: Steve G. Photo: Steve G.

Art Directors **Mike Campbell, Steve Gibbs**
 Designer **Steve Gibbs**
 Artist **Steve Gibbs**
 Writer **Mark Perkins**
 Client **The Rouse Company**
 Agency **Richards, Sullivan, Brock & Assoc./
 The Richards Group**

Art Director **Alex Tsao**
 Designer **Alex Tsao**
 Photographers **Armani: Bruce Lawrence, Hamptons:
 Les Goldberg, Madison Room: Carl Fisher**
 Writers **Deborah Polenber, Mitch Epstein**
 Client **Barney's, New York**
 Agency **Epstein Raboy Advertising**

There's a difference between being baptized and brainwashed.

The Episcopal Church believes baptism isn't a magic cleansing designed to save you from damnation, but the way to become a member of God's family. We invite you to grow with us in the faith and fellowship of Jesus Christ.
The Episcopal Church



37 DISTINCTIVE MERIT
Art Director. **Nancy Rice**
Designer. **Nancy Rice**
Photographer. **Tom Bach**
Artist. **Art Simons**
Writer. **Tom McElligott**
Client. **Episcopal Ad Project**
Agency. **Fallon McElligott Rice**

Removes those unwanted lines in seconds.



When you use an IBM Electronic 75 Typewriter, you'll never be embarrassed by smudged typing once again.

At the touch of a button, you can automatically and manually remove a word, even an entire line—with no roll-back signs.

But that's not all. The IBM Electronic 75 also offers you automatic margin, correction, underlining, and column format.

You also get a memory that can store up to 7,000 characters, 18 ink optional memory, 15,000 characters.

So when you have something to strip, the typewriter automatically types it.

What do all these features mean to you?

They mean that your work can look perfect in a matter of seconds.

And when your work looks perfect, you can never look back.

For more information call your local IBM Office Product Division Representative. Or call IBM Direct at the toll free number below.

Free Documentation

To receive a free copy of the IBM Electronic 75 Typewriter brochure, please fill out and return this form to:

Name _____

Address _____

City _____ State _____ Zip _____

IBM

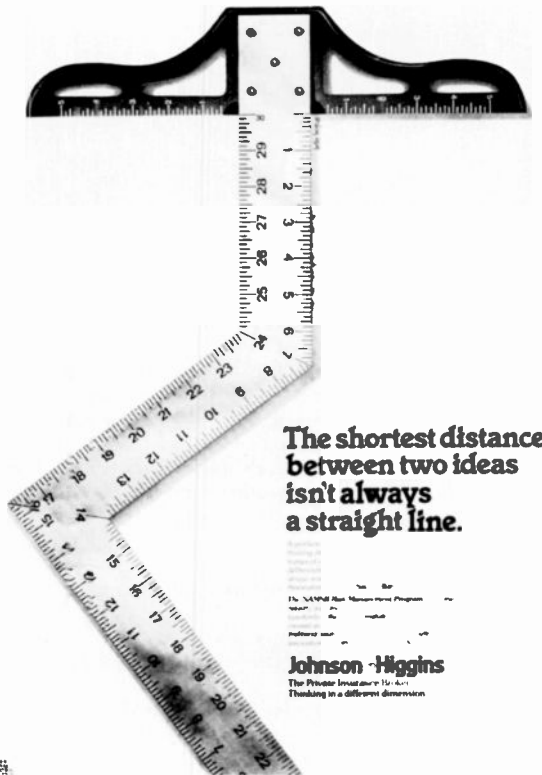
© 1987 IBM Direct Sales Corp. 312121-11-87. In New Jersey: IBM 752-49642 ext. 442. In Florida: Mucka 888-526-2884 ext. 442.

38 DISTINCTIVE MERIT
Art Director. **Rick Elkins**
Photographers **Hunter Freeman, Jim Young**
Writer. **Rhonda Peck**
Client **IBM**
Agency **Doyle Dane Bernbach**



The impeccable taste of the English and how to acquire it.

Barney's, New York



The shortest distance between two ideas isn't always a straight line.

Johnson-Higgins
The Private Innovator's for Men
Thinking in a different dimension



Stripes

POSTMILLIENES
bloomingdales

39 DISTINCTIVE MERIT

Art Director: Alex Tsao
Designer: Alex Tsao
Photographers: Bob Brody, Bruce Lawrence
Writers: Deborah Polenberg, Mitch Epstein
Client: Barney's, New York
Agency: Epstein Raboy Advertising

40

Art Director: Marvin Mitchneck
Designer: Marvin Mitchneck
Artist: Barbara Bergman
Writer: Jack Keane
Client: Johnson & Higgins
Agency: Nadler & Larimer, Inc.

41

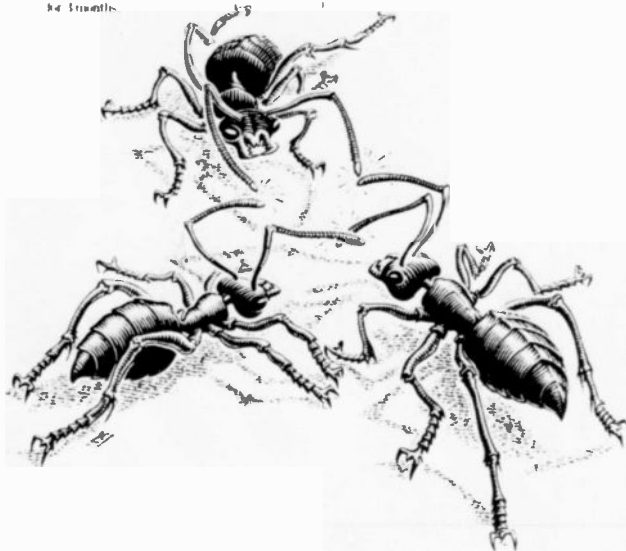
Art Director: Darrell Beasley
Artist: Pedro Barrios ("Stripes")
Client: Bloomingdales
Creative Director: John C. Jay
Agency: Bloomingdales Adv. Dept.

Sociable.

Ants are the most sociable of creatures. Especially when the cat is on your back. They'll chime out in alarming numbers — will find and contaminate your table food. And they're difficult to discourage if left with conventional methods.

When ant infestation at your house calls Musgrove's Pest Control, they work with these same ants to get them out of your kitchen. Guaranteed effective for 6 months.

Show ant how sociable you can be. Invite Musgrove's to *their* party.



The man behind this hand is Michael Coleman,
 The company behind this man is IBM,
 There's a story behind both of them.

After the Marines and Vietnam, Coleman earned his MBA and began selling computers for IBM. Promotion followed promotion, and he now teaches our customers how to get the most out of their computers.

His success doesn't surprise us. People with disabilities keep proving that they are as capable as other workers.

As reliable.
 As ambitious.
 And just as likely to succeed.

At IBM the proof is everywhere, in every part of our business.

The same is true at other companies.
 Yet, some people just won't believe that the disabled can do the job.

It has to make you wonder who's handicapped,
 And who isn't.

IBM

42
 Art Director **John M. Alexander**
 Designer **John M. Alexander**
 Artist **Courtlandt Johnson**
 Writer **Richard Barre**
 Client **Musgrove's Pest Control**
 Agency **Barre Advertising Inc.**

43
 Art Director **Seymon Ostilly**
 Designer **Seymon Ostilly**
 Photographer **Henry Wolf** — "The Handicapped"
 Illustrators **John Berkey** — "Mainstreet"
Richard Hernandez — "Help Button"
 Client **IBM Corporation**
 Writers **Bob Higbee** — "Mainstreet"
Kevin O'Neill — "The Handicapped" & "Help"
 Agency **Lord, Geller, Federico, Einstein Inc.**

Read this ad and you'll buy this suit.

ALMOST ALL OTHERS ASK ME PEOPLE, "HOW DO YOU GET THE BEST RESULTS FROM YOUR SUITS?" I TELL THEM TO BUY THE SUIT THEY WANT TO WEAR. I TELL THEM TO BUY THE SUIT THEY WANT TO WEAR. I TELL THEM TO BUY THE SUIT THEY WANT TO WEAR.

WOOL VS. WOOLSTENBLENDED
 Natural wool fibers are made up of long fibers and they're not so soft as wool. Merino wool is much finer and softer than heavy bulky wools. Merino wool is much finer and softer than heavy bulky wools. Merino wool is much finer and softer than heavy bulky wools.

LAPPED SHIRTS & OTHER REFINEMENTS
 Lapped shirts are harder to make and are preferred. Most shirts are made like this one.

THE FLOTTING CHEST PIECE AND THE MIDS
 This is just an idea of your potential suit. The floating chest piece and the mids are made from the finest materials.

THE TRENCH COAT
 Since most men work in these offices, your trench coat should be made from a heavy material. The trench coat should be made from a heavy material.

ALL SUIT TACKETS ARE HANDMADE WITH ADDITIONAL
 layers of fabric to prevent a sparser appearance. This construction used to be called the "French" and was made of mohair and linen.

Today, suitable materials are commonly used but they're not ideal. We use a floating chest piece in our jackets, which is anchored only at the shoulder and lapel area. This piece is made of wools, alpaca and silk and is held together with parallel rows of zigzag stitching. The parallel distribution of fibers between the lapel and shoulder, while firm and holding in a vertical plane.

This type of construction is considered more expensive as it requires tedious hand-stitching. Most manufacturers score it as a result, except for experienced hand-tailored suits. But all our "Manufacturers" have a floating chest piece.

If you're willing to risk the wrath of other customers you can learn a lot about a suit in terms of the cost made out. Compare our suit with one made in the States and you'll find a noticeable difference in how the lining is handled.

Most men exhibit sloppy, sloping arms, pointing inside, simply because most customers never look there.

Another expensive and difficult-to-handle process is the lapped waist. We've always used them in our "Manufacturers" and this year we've made them narrower for a more subtle look.

Since most men work in these offices, your trench coat should be made from a heavy material. The trench coat should be made from a heavy material.

All made in our illustration we show our suit is made with a fullover lapel. This is a traditional look, but you probably associate only with



Men's and sportsmen. But this has always been all right. Look for suits with flatter arms. And we think it adds a bit of dash to the suit. I consider it. The price of our "Manufacturers" varied from \$1,200 to \$1,800. If we've done our work well, you are probably more in a frame of mind to buy our more handsome, hand-tailored suits. We're sure you'll be able to tell the difference. We're sure you'll be able to tell the difference. We're sure you'll be able to tell the difference.

Juster's
 1001 1st Ave. - Seattle - 215-1111
 1001 1st Ave. - Seattle - 215-1111

But it can get your business off the hook. It's called the "Outageless" 4540 Terminal, designed, manufactured, installed and serviced by the Bell System. Equipped with the finest state-of-the-art printers, available and software compatible with 1200 type terminals, the 4540 is engineered to interface with existing systems. If Bell Data Terminal Products are new to you, check with the Bell System. Programs for the 4540 are tied into Bell systems. Programs for the 4540 are tied into Bell systems. Programs for the 4540 are tied into Bell systems.

communications, whether you're a one-man shop or a multinational conglomerate; the software, the expertise and the largest field support system in the Northwest are as close as your phone. If you'd like to know more in Washington call 1-800-562-7573. In Oregon call 1-800-452-3166. The Outageless 4540 from Pacific Northwest Bell. What it looks like is the answer. Registered trade mark of AT&T.



Funny, it doesn't look like a phone.



44
 Art Director **Joe Duffy**
 Designer **Joe Duffy**
 Artist **Scott Baker**
 Writer **Gary Knutson**
 Client **Juster's**
 Agency **Duffy, Knutson & Oberprillers, Inc.**

45
 Art Directors **Jerry Box, Roy Jackson**
 Designer **Roy Jackson**
 Photographer **Jim Cummings**
 Writers **Roger Livingston, Kevin Threadgold**
 Client **Pacific Northwest Bell**
 Agency **Chiat/Day/Seattle**

STEPPIES IN STYLE



Positively V.E.S. at
bloomingdales

No More You in Just 2
 Minutes! Count on Bigsize
 for the fit!

Full-figure support and built-in
 control - all in one - to help
 you in the most in body along
 the hips - and bottom - with
 all over the rest.

A clearly made pair with
 complete the latest in
 modern - coupled with
 hanging - and from soft
 in every color - great!

Special effects - from our new
 collection - for all the
 the latest - from - in light
 and in color - with - all
 the perfect - for - with -
 - perfect - great - all

On 2 - like - and in all the
 other - parts

We can't reveal
 our great
 designer names.
 Even if
 we were so
 in Kleind.

BJ Scott. Discount designer fashions for women.
 8807 SW 132 St. Across from the Falls. 235-4768.

46
 Art Director **John C Jay**
 Designer **Charles Banuchi**
 Artist **Antonio Lopez**
 Client **Bloomingdale's**
 Creative Director **John C Jay**
 Agency **Bloomingdale's Adv Dept.**

47
 Art Director **Frank Schulwolf**
 Designer **Frank Schulwolf**
 Writer **Arthur Low**
 Client **B J Scott**
 Agency **Susan Gilbert & Company**
 Marketing/Advertising

LAST CHANCE FOR PRE-SEASON FALL FASHION SAVINGS.

Leave Day is the last day to enjoy fabulous pre-season prices on fall fashions at Kelly Kitt. Complete your fall wardrobe now, and save on a wide selection of pure wool shirts, blazers, pants and sweaters, as well as our entire line of coats and suits. And enjoy the helpful and courteous service you've come to expect at Kelly Kitt. But hurry! After Leave Day, these special low prices will be gone with the summer!



©1981 Kelly Kitt, Inc. All rights reserved. No part of this advertisement may be reproduced without the written permission of Kelly Kitt, Inc.

AAAH SUMMER!

SAVE 25% TO 33% ON SIZZLING SUMMER SPORTSWEAR!

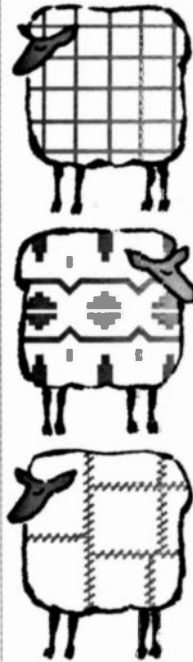
Temperatures are rising, but prices are falling on summer sportswear at Kelly Kitt. Choose from sporty casuals including blazers, skirts, pants, blouses and shirts, tee shirts, girl shirts and tops, shorts and jackets. Movers and shakers, too. Come in early because the savings are sizzling hot.



©1981 Kelly Kitt, Inc. All rights reserved. No part of this advertisement may be reproduced without the written permission of Kelly Kitt, Inc.

PSST! WOOL'S IN!

And Kelly Kitt's got it. So hurry in and put together your warm fashion wardrobe for fall before the rush. Our pleasure salespeople will help you select from beautiful suits, shirts, pants, coats, blazers, sweaters, dresses and more. Styled by today's top designers, in luxurious wool fabrics. They're the perfect fall fashion for all occasions. Don't wait because the wool's out. And cool weather is just around the corner.



©1981 Kelly Kitt, Inc. All rights reserved. No part of this advertisement may be reproduced without the written permission of Kelly Kitt, Inc.

IN 1982, IF YOU HAVE A MISCARRIAGE YOU COULD BE PROSECUTED FOR MURDER.



Last week, right wing U.S. Senators took the first step toward making this nightmare a reality.

They held hearings on a Human Life Statute that would make a fertilized egg a person. If this law is passed, all abortions will be outlawed overnight. Even if the pregnancy is a result of rape or incest.

Even a miscarriage could be investigated as a criminal offense. Amazing as it sounds, you could be prosecuted for manslaughter.

Backing this bill are radical right wing political forces, the right-to-lifers, the Moral Majority,

and the electronic churchmen. This handful of people want to impose their religious views on everyone. They will stop at nothing to strip you of your most basic personal rights.

Only you can stop them. But you must be ready to fight back now. Before outrage becomes law.

Fill out this Planned Parenthood coupon immediately. We'll advise you as to how you can stop their beliefs or you. Your friends. Your family. Everyone.

Act now. Before the minority rules.

JOIN PLANNED PARENTHOOD
 Planned Parenthood of New York City, Inc.
 400 Second Avenue, New York, N.Y. 10001
 (212) 777-2002

Believe that abortion is something personal, not political. Please help me inform and add me to your mailing list. I want to keep abortion legal and wish to make a tax deductible contribution. Here is my check in the amount of \$_____.

Name _____
 Address _____
 City _____ State _____ Zip _____
 I am a _____ (circle one)
 () Student () Homemaker () Professional () Other _____
 () Single () Married () Divorced () Widowed () Other _____
 () Protestant () Catholic () Jewish () Muslim () Other _____
 () Yes () No () Not Sure

ABORTION IS SOMETHING PERSONAL. NOT POLITICAL.

48
 Art Director **Gary L. Smith**
 Designers **Gary L. Smith, Bob Bender**
 Artists **Gary L. Smith, Bob Bender**
 Writers **Ron Etter, Terry Burris**
 Client **Kelly Kitt**
 Agency **Lord, Sullivan & Yoder, Inc. Advertising**

49
 Art Director **Tana Klugherz**
 Photographer **Manny Gonzolez**
 Writer **Debbie Kasher**
 Client **Planned Parenthood of New York City**
 Agency **Levine, Huntley, Schmidt, Plapler & Beaver, Inc.**



The most popular styles this winter aren't on 5th Avenue. They're off Route 17.

At Ski Barn.

There you'll not only find the largest selection of ski equipment but the latest fashions in outerwear from France, Germany, Austria and Italy. Not to mention the best from the United States. So this winter if you want to look terrific, you may have to go a little out of your way. And come to Ski Barn.

Ski Barn
Nobody handles winter better.

It has a memory like a typewriter.

Not just any typewriter—but an IBM Electronic Typewriter.

The Electronic 75. It has a double-size carriage that can cover up to 2,500 characters of character per type in. (With its own type optional accessory, 25,000 characters.)

Yes, when you have something to type, the typewriter can type it automatically.

And because of its memory, when you have to make changes, you type only the changes.

The typewriter types like you. It even lets you create new documents by combining stored sentences and paragraphs. Or saving typing with original typing.

The Electronic 45. Its memory is less than half the size. But it's so precise it can store up to 750 characters of anything you have to type often.

The Electronic 25. It has proportional letter-spacing for a "news" feel. And it can change margins or columns automatically—always remembering to put the document paper in the right place.

All in The Family. Because of these advantages, all three models have automatic margins, tabs, subline, centering, centering, underlining, and redline keys.

They save time. And whatever saves time is more productive. Automatically.

See Electronic Typewriter. Not when it's part of an IBM Electronic Typewriter. You get free, refundable typing elements with each model. And you can choose from over 20 different type styles.

You also get the new continuous ribbon and full set of type carriage that keeps in and out of the typewriter. There's no more fussing.

Get an IBM Electronic Typewriter. There's one here much of business productivity, no one business position.

IBM
Other Products Division

50

Art Directors: **Bob Needleman, Jamie Seltzer**
 Photographers: **Bob Needleman, Steve Meisel**
 Writers: **Jamie Seltzer, Bob Needleman**
 Client: **Ski Barn**
 Agency: **Altschiller, Reitzfeld, Solin/NCK**

51

Art Directors: **Roy Grace, Steve Graff, Marion Sackett**
 Designers: **Roy Grace, Steve Graff, Marion Sackett**
 Photographer: **Harold Krieger**
 Artist: **Roy Grace**
 Writers: **Tom Yobbagy, Patty Volk, Hal Kaufman**
 Client: **IBM Office Products Division**
 Agency: **Doyle Dane Bernbach**

BLOUSE BEAUTIFUL
 ONCE BLOUSES WERE ACCESSORIES NOW THEY'RE THE MAIN EVENT



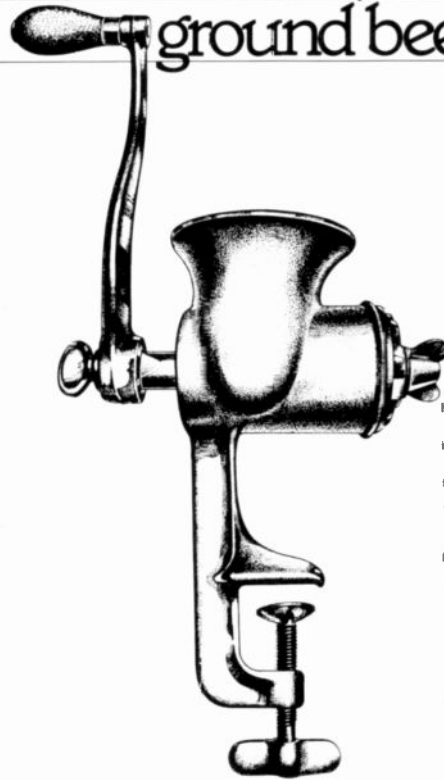
Introducing such Masterpiece's
 new Blouse Collection

The newest designer presents the "Blouse Beautiful" Blouse Collection. A collection of blouses that are both beautiful and beautiful. Each blouse is made from the finest materials and is designed to be both beautiful and beautiful. Each blouse is made from the finest materials and is designed to be both beautiful and beautiful.

Stylish Blouses at
bloomingdale's

52
 Art Director **Fred DeVito**
 Artist **Michael Van Horn**
 Client **Bloomingdale's**
 Creative Director **John C. Jay**
 Agency **Bloomingdale's Adv. Dept.**

Our daily grind means
 the freshest, leanest
 ground beef.



We guarantee it.
 Kohl's daily grind will put a smile on your face. Because it takes place many times a day in Kohl's meat department to assure you the freshest ground beef in town. See for yourself right on the package with Kohl's special freshness dating sticker. It even gives you the time of day. And Kohl's ground beef is leaner, too, or we guarantee your money back. The freshest, leanest ground beef Kohl's wouldn't have it any other way, because neither would you.
The Best Ground Beef Store in Town.

kohl's
 THE BEST FOOD STORE IN TOWN

53
 Art Director **Rachel Stephens**
 Designer **Rachel Stephens**
 Artist **Nachreiner Boie Art Factory Ltd.**
 Writer **Effie Meyer**
 Client **Kohl's Food Stores**
 Agency **R.L. Meyer Advertising & Promotions, Inc.**

How to play Arizona's fastest sport.



They sprint the quarter mile in 30 seconds. And if you're dog finishes in the money, so do you.

It sounds easy. But with 18 greyhounds in a single race, it takes a smart dog to know when to attack the horns, move to the tail, and when to make that final lunge to nose out a competitor. Oh, they're fast all right. They have to be, to play Arizona's fastest sport.

Catching your breath.

If you get hungry or thirsty, stop up to one of the refreshment stands or cocktail bars located throughout the grandstand. Or try our great restaurant up in The Clubhouse. You'll find some of the best steaks and seafood dinners in town, with easy-to-digest prices.

And if you want to bank in the glory of your victories, there are closed circuit T.V. everywhere you look, showing replays of the previous races.

Groups can play together.

And save. What a way to go. Parties of six or more can cash in on our group discount plans.

Like the First Nighter Special, perfect for racing rookies. And just \$1.75 per person.

It includes Clubhouse admission, reserved table seating, and a track hot or hottest to explain the going's on and answer your

racing and wagering questions. Learn how to read the program together. Feed your racing savvy. Cheer on your favorites. And have the time of your lives. Together.

Call 273-7181 for group discount information and reservations. Let yourself go.

So rare that you know what's going on, who are you waiting for?

Grab some friends and come on out. There's plenty of parking. There's even city bus service right to the door.

And once you're at, you'll be playing Arizona's fastest sport like an expert in no time.



What do you need to play?

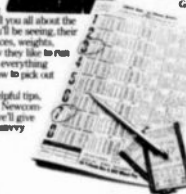
A couple of bucks and a love for excitement. Excitement that'll drive you right out of your seat 12 times a night.

To make things even more exciting, there's post-race wagering. For as little as \$2 it gives you a lot of ways to bet your favorite.

And you don't have to be a pro to play either.

You can start the minute you walk through the gate. Just pick up a racing program. It'll tell you all about the greyhounds you'll be seeing, their past performances, weights, ages— even how they like to run a race. In short, everything you need to know to pick out a winner.

For some helpful tips, just stop by our bettor's booth and we'll give you some track savvy in a hurry.



Phoenix Greyhound Park

East Washington at 40th Street. Racing Wednesday through Sunday at 8pm. Adults only.

A Division of American Greyhound Racing, Inc.

PRODUCE



Top quality. We look into it for you.

When Kohl's receives a shipment of produce, our produce inspector always cuts into a sample to get the inside story on quality. He checks the freshness. Texture. Color. Even the taste. He's very fussy about what Kohl's accepts. Our reputation proves it. Kohl's produce. Quality you can depend on, because we've looked into it for you.

The Best Produce Store In Town.

kohl's
THE BEST FOOD STORE IN TOWN

54

Art Director **Michael Mazza**
Designer **Michael Mazza**
Photographers **Mike Karbelnikoff, Dave Siegel**
Artist **Howard Post**
Writer **David O'Hare**
Client **American Greyhound Racing, Inc.**
Agency **Winters Franceschi Callahan**

55

Art Director **Rachel Stephens**
Designer **Rachel Stephens**
Artist **Nachreiner Boie Art Factory Ltd.**
Writer **Effie Meyer**
Client **Kohl's Food Stores**
Agency **R.L. Meyer Advertising & Promotions, Inc.**

It's not surprising that people have a distorted image of cable television. There have been so many changes in cable technology, sometimes even we can't see straight. For example, when Cox first arrived on the scene in 1971, Santa Barbara's

cable system had already changed hands three times in nine years. Why had to rebuild the entire system. (Which we did, incidentally at a cost to itself over \$5 million, and a cost to you of only \$6.85—the lowest monthly rate in California.)

And now, in the midst of a cable revolution, we're ready to invest an additional \$20 million over the next five years, making Santa Barbara one of the greatest cable cities in the country. We call it The Second Generation. Up to 54 channels of quality programming.



Some people have a funny picture of cable TV.

Including an interactive data exchange system (INFOCUS) for shopping at home and other conveniences. Plus new ideas for enhanced community access and local programming. According to the City's consultant from the Cable Television Information Center in Washington:

"This is probably one of the best maintained systems we have envisioned. The proposed improvements represent a state-of-the-art progression and a commitment to a very sophisticated telecommunications system with considerable future flexibility." In the coming months, we'll be

running more ads, giving you a clearer picture of all the exciting new TV services available from Cox Cable. Please stand by. **COX** Cox Cable Santa Barbara

CHARTMASTERS

We don't watch the clock. We watch the show.

Radio, television, film. We understand the difference. We don't watch our own. We watch our customers' home. And the reason we practice what we preach is our **CHARTMASTERS** system.

Chartmasters is why we can watch the clock. We know our ads don't sit still. They're always moving, always changing, always in the right place.

Our pricing is nothing more than a clock against the rest of the world.

We work the time down and chartmasters do the delivery of those ads. Quick, fast, efficient. It's what we do. And for us, the truth our really busy customers value is being on the air. It's a commitment, and a business attitude that sets us apart from the rest.

It's our company. It's our time. It's Chartmasters. Advertising wherever it's about to clock.

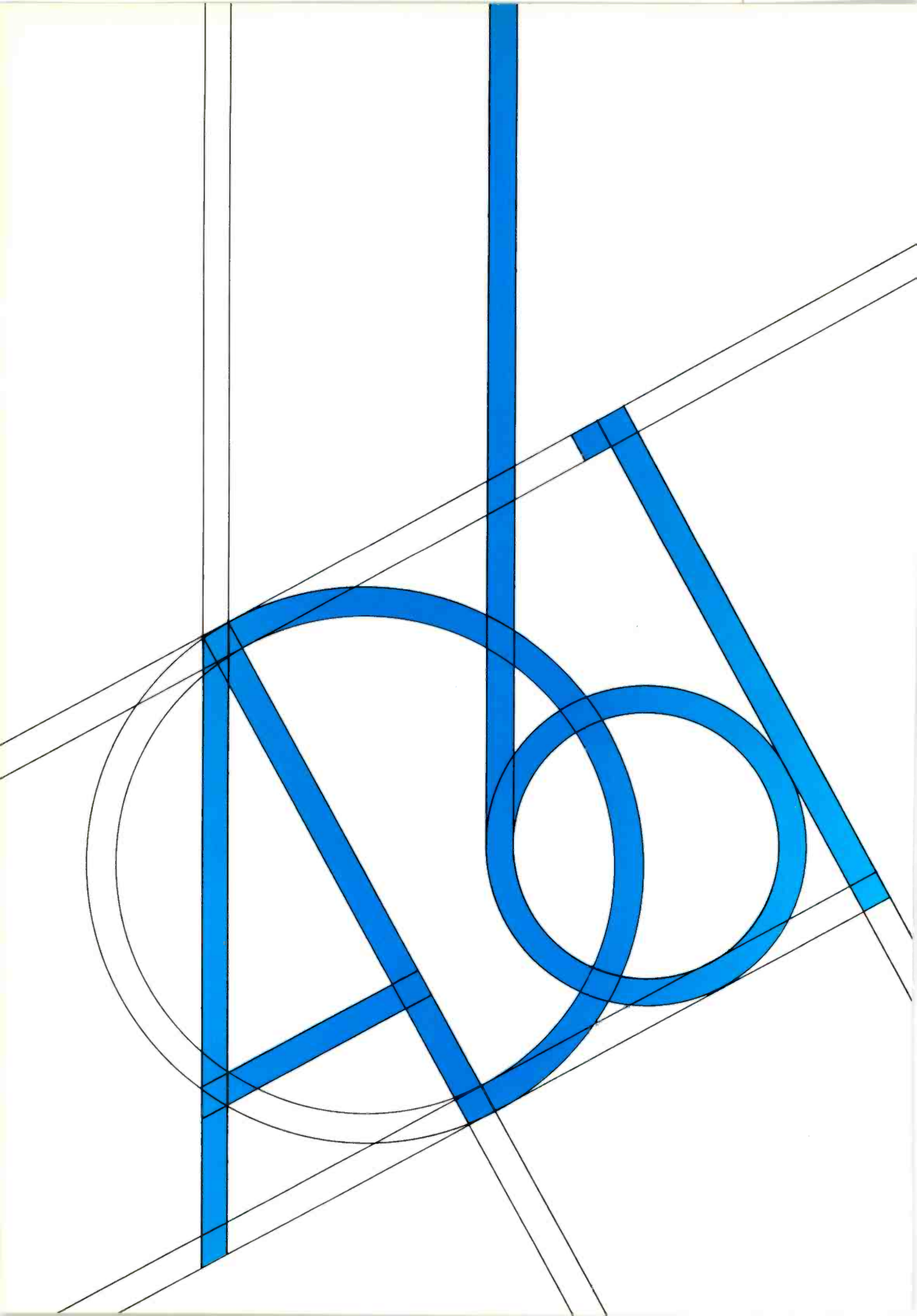
We get more into your side presentation so that you'll get more out of it.

CHARTMASTERS.
Radio, Television, Film, Video, Direct Mail, Newsprint, Outdoor Advertising

AND THE 5:02

56
 Art Directors **Marty Neumeier, Byron Glaser**
 Designer **Marty Neumeier**
 Photographers **James Chen, Christopher Conrad**
 Writer **Marty Neumeier**
 Client: **Cox Cable Santa Barbara**
 Agency **Neumeier Design Team**

57
 Art Director **Wm. Thornburg**
 Photographer **Peter Le Grand**
 Writer **Robert L. Wolf**
 Agency **Robert Wolf & Associates**



MAGAZINE ADVERTISING



**HE CAN READ
EVERY BOOK
IN THIS ROOM.**

Jeff Vogel is completely blind. But that can't stop him from reading virtually any book printed in English. Not since the development of the Kurzweil Reading Machine.

It scans books, page by page, converting each word into spoken English.

So through a simple pair of headphones, the blind are reading things they never could before.

The Kurzweil Reading Machine is being used in libraries and reading rooms throughout the country. Helping blind people finish graduate school, further their careers in law and teaching, or simply enjoy the latest best seller.

Similar technology is also being used to help computers. By translating the printed word into their language, other Kurzweil machines help make computers more productive.

Of course, a person doesn't have to be blind to learn from the Kurzweil Reading Machine.

We learn from it every day. It helps us see just how much the blind have to offer.

XEROX



The Sixth Van Cliburn International Piano Competition

It's intense, dramatic and inspiring.

Sunday May 31 4:30 pm PDT Channel 28 PBS check local listings

Produced by KERA-TV and Fort Worth Productions

Made possible by a grant from **IBM**

59
Art Director: Mike Ciranni
Photographer: Howard Menken
Writers: Kevin McKeon, Allen Kay
Client: Xerox Corporation
Agency: Needham, Harper & Steers, Inc.

60
Art Director: Mark Hughes
Designer: Mark Hughes
Photographer: Michael Pruzan
Writer: Diane Sinnot
Client: IBM
Agency: Doyle Dane Bernbach

The Eagle and the Goose



Before taking off on his annual winter flight to South America, the Goose stopped by to show the Eagle his vacation wardrobe: white patent leather loafers, purple slacks and silk shirts of all colors.

"These outfits aren't you," said the Eagle, who's a stickler for taste. "It's silly for a goose to try to look like a cockatoo. Stay with what suits you." "Out of the question," said the Goose. "I'm tired of being just one of the flock. This year, I'm going to stand out."

And stand out he did. Somewhere over West Virginia, a hunter selected him out of two thousand other geese and let him have it. In the wing, The Goose crash landed in Wheeling, where he spent the winter in a convalescent home while all the other geese were in Rio, taking Portuguese lessons and drinking Pina Colodas.

MORAL: If you're dressed to kill, somebody may very well take a shot at you.

Mercifully the days of blatant overstatement in men's fashions are gone. Today most men (and women) want what Eagle has been known for through the years: shirts that can become old friends. The colors of our custom-woven fabrics are unusual but never gaudy. Sometimes classic, sometimes bold, but never overwhelming. And because the parts of every Eagle shirt are cut out by hand (at the same time and from the same bolt) the color of each section of an Eagle shirt exactly matches that of every other. That's why, no matter how styles may change, nobody ever shoots down an Eagle.



Now, where to find our shirts. It may be a problem since a lot of fine stores like them so much they have us sew in their labels. Same shirt, different name. If you're dead set on buying an Eagle shirt, with or without a real Eagle label, just drop us a card and we'll let you know where you can.

Miss Aftersuch, P.O. Box 180, Quakertown, PA 18951

61
Art Director: Sheila McCaffery
Designer: William McCaffery
Artist: R.O. Blechman
Writer: Jay Cheek
Client: Eagle Shirtmakers, Inc.
Agency: William McCaffery, Inc.

RESTRAINT WITHOUT CONSTRAINT

(The theory and practice of being at home in the office.)

THE question of whether the restrained business suit is a constraint on one's individuality equal to that of a uniform is a constantly recurring theme with some of our young friends staring out in the business world. We must admit to some impatience, as we fail to see that such a suit is more of a uniform than the ubiquitous blue jeans. No doubt the dress code wears promulgated requiring jeans to be worn to the office they, too, would become symbols of constraint.

But essentially, what we mean by restraint in dressing, and most particularly, in dressing for the office, is a suit that knows its place. It should never distract attention from the wearer, neither in cut, color nor in pattern. Ideally, one would notice the man and receive a general impression that he is well dressed without being able to say exactly what he is wearing.

We believe that the cut of the suit is the most important ingredient of the good impression and makes the greatest contribution to comfort. For that reason we have always stood for the natural shoulder suit that follows the general shape of the man's body, neither shapeless and baggy nor exaggeratedly sharp-shouldered and pin-headed at the waist.

Of course, even that natural silhouette would fall in its purpose if the suturing were to be loud in pattern or noticeable in color. So we search out suitings that are interesting without being obtrusive, in colors that blend into the office background as quietly as the plumage of the partridge blends into the moor or the meadow.

Finally, since the subtleties of the soft-shoulder silhouette and the subtleties of the suturing could be wasted if the



still be in style when fashion changes, as fashion will. The suit that is well made of good quality wools will, given the care it deserves, serve you well for many years. And if it was a suit that suited you in the first place, the longer you wear it, the more at home in it you'll feel.

Some of our suits are made for us in Canada by our master tailors there, others are tailored here in the U.S. by SOUTHWICK. They remain of wools and wool worsteds from Scotland, England, France, Italy from all the great weaving centers of the world. Flannel and gabardine, tweeds and plaids and chevrons and Shetlands, herring bones and nail-heads and pin stripes, you'll find them all. You will also be able to find the natural shoulder cut in both single and double breasted suits. The collection, \$325. to \$478.

workmanship were less, we entrust the making of our suits to men as dedicated to restraint and to excellence as you and we.

This is all very well, this theorizing, but in practice restraint has some very practical advantages. The suit that abjures the eccentricities of fashion will



Paul Stuart
Madison Avenue at 45th Street, New York, 10017

The Eagle and the Crane



The Eagle and the Crane were spending a long weekend in the Hamptons. The Eagle was happy because he had brought along several books and he was getting a nice tan. But the Crane grew restless.

"Seems like the Peacocks get all the action around here," he said. "I'm going into town and buy some finer feathers."

"How do I look?" he asked upon his return. "Well," said the Eagle, a staunch believer in quiet elegance, "you're colorful, all right, but those feathers just won't fly."

That afternoon at the beach they fell into animated conversation with two attractive birds from Baltimore. It went well until the girls suggested they all hang-gliding and the Crane crashed into the ocean a few hundred yards from shore.

The Eagle flew on with the birds to their place for a cold-beer-and-steak cookout. The Crane was pulled out of the water by the Montauk Air-Sea Rescue Service and had to hitch a ride home.

MORAL: There's little good in being dressed to the nines, if you wear an eight.



One of the first things you'll notice about your Eagle shirt is the fit. Not just collars and sleeves but all-over fit. Roomy enough but never busy. Tailored but comfortable. An example: our split yoke follows your shoulder contour perfectly.

Eagle shirts have been designed and made in Pennsylvania since 1867. To American figures and tastes. So they feel good when you wear them. And look good. And probably fit you better, whatever your numbers.

Now, we've to find our shirts. I may be a problem since a lot of fine shirts like them so much they have us sew in their labels. Same shirt, different name. If you're dead set on buying an Eagle shirt, with (or without) a real Eagle label, just drop us a card and we'll let you know where you can.

Miss Weyerbach, P.O. Box 100, Quakertown, PA 18951



Thanks Dave, Ron, Carl, John, Charlie, Don, Al, George, Howard, Stan, Glynn, Bob, Frank, Chuck and Jeff.

And to Stan Scherwitz of Food Service Equipment thanks for the ovens, ranges and fridges. You're a gas.

Thank you Glynn Thomas of Dubois Chemicals for the cleaning supplies I see your face in all my plates.

And a crisp thanks to my linen wizard Frank Morgan of Merchant Towel for the sparkling tablecloths, napkins and uniforms.

Thanks Chuck Williams of Globe Paper for the paper products. Your cocktail napkins convey the best phone numbers in town.

Thank you Howard Shane of Imperial Supplies for the tabletop setups. For you I'll always keep a candle lit.

Thanks Alan Mintz of Havaco Heating and Air Conditioning. I can say with comfort, you're the greatest.

Thank you Bob Rothman of Nines Ltd for evading my space with the hottest electronic games going.

And thank you Jeff Novak of the Insurance Office of Beachwood for the peace of mind to enjoy all this.

Deepest thanks to my own dear and loyal staff!

Thanks Chef Andrew Humbert. That isn't exactly Morton's Frozen coming out of your

esquise kitchen. You can wear my loupe anytime.

Thanks Bar Manager Frank Lofresh for your one way wrist. It costs me dearly but it makes me beloved.

Thanks Maitre D Randal Johnson. No greater greeter exists.

Thank you Office Manager Fran Turk. Take away you and Helen and Marlene and I couldn't manage.

A host of thanks to my hosts My Marge Ruth, Nancy, Dan and Franco. You may be seated now.

And to the gang in the dining room Oga, Pat, Roy, Darinka, Don, Charles, Leonard, John, Dana, Inez, Nona, Bonnie, Peggy, Mike and Patty. I give my heart! Let thanks plus 15%.

Thanks to my bartenders and cocktail waitresses Rory, Marlene, Diane, Pat, Terry, Debbie, Jackie and Sara. With you women around Frank could pour vinegar and no one would complain.

Thank you to the gents in the kitchen, Don Phil, Volte, Chuc.

Jeff Scherwitz

There is nothing above the Ground Floor.

Chagrin at Green in Beachwood ■ reservations wisely suggested ■ 991 5080

FEW THINGS REPRODUCE AS FAST.

The speed of the Toshiba BD 7511 is hard to duplicate. It's first copy appears clear, crisp and legible within 3 seconds. It's printing speed is 40 pages per minute. It's the incredible ability to copy every 2.4 seconds. Or 25 pages per minute. What this means you get lot more done in a lot less time.

The laser does most of the work. The BD 7511 is microprocessor controlled. It's most important function is to control our own copy speed.

The laser is maintained by adjustable rollers. It's copy quality is perfect.

As an recycling system to go, it's perfect. It's cost. Data can be recycled. It's paper capacity is 100 sheets. It's paper size is 11x17. It's paper weight is 16 lb. It's paper color is white. It's paper texture is smooth. It's paper finish is glossy.

Plus, it's most important feature is the company name. It's address. It's phone number. It's fax number. It's e-mail address.

TOSHIBA

The LaserJet 4000 Series is a modern data base. It's the best way to store, share and access your data.

Northern Telecom's SP1 and SP2 systems offer a modern alternative. It's the best way to store, share and access your data.

The LaserJet 4000 Series is a modern data base. It's the best way to store, share and access your data.

Northern Telecom's SP1 and SP2 systems offer a modern alternative. It's the best way to store, share and access your data.

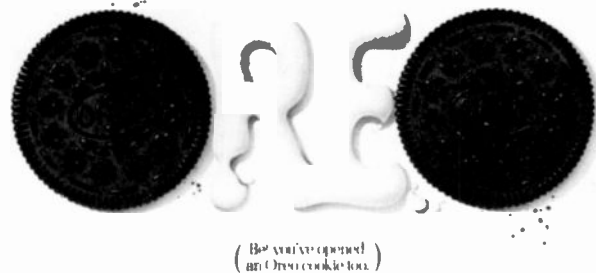
nt

64
Art Director **Saul Isler**
Designer **Saul Isler**
Artist **Saul Isler**
Writer **Saul Isler**
Client **The Ground Floor Restaurant**
Agency **Moonlight Bay Advertising Company**

67 **SILVER AWARD**
Creative Director **Tom DeMint**
Art Director **Derek Norman**
Designers **Derek Norman, Laura Pollok**
Writer **Larry Watts**
Client **Northern Telecom**
Agency **J. Walter Thompson Co.**



Disappears rather quickly, doesn't it.




Mr. Christie, you make good cookies.



68 SILVER AWARD
 Art Director **Charles Piccirillo**
 Photographer **Jim Young**
 Writer **Ted Bell**
 Client **Seagrams**
 Agency **Doyle Dane Bernbach**

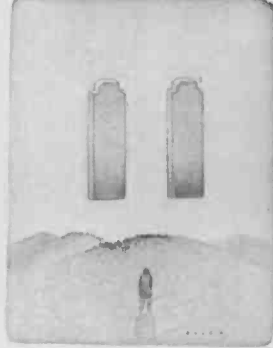
69 DISTINCTIVE MERIT
 Art Director **Brian Harrod**
 Artist **Roger Hill**
 Writer **Ian Mirlin**
 Client **Christie, Brown and Company Ltd.**
 Agency **McCann-Erickson Advertising of Canada Ltd.**



HELP

How simple life would be if help were just a push-button away. It is. On some of IBM's newest computers and office systems. It's called a HELP button and it's just one of the ways we're making our machines easier to learn and easier to use. Push it, and our machine will explain itself, flashing easy-to-follow messages on the display screen. It will tell you what other buttons on the keyboard mean, what they do, and how to use them, instantly. It's like taking instruction manuals off the shelf and putting them at your fingertip, to teach a beginner. Or refresh the memory of an old pro. Of course, some people may never need my help. But it's nice to know it's just a push-button away.

IBM



THE CONCEPT

An environment in which each individual will enjoy a life of comfort, privacy, security and beauty. It comes in a residential setting adjacent to the best shops, entertainment and restaurants.

Class, lifestyle exemplified in contemporary design, reflected in exquisite detailing. An architectural expression to become a new model on the Houston skyline.

This was our vision of condominium living. Four Leaf Towers is the result.

A reality achieved through our years of experience developing luxury living throughout the world. Through the design of masterplanned, acclaimed enclaves: Green Park. Through the precise skills of only the finest craftsmen. Formed by the construction of full-scale models of our homes.

Four Leaf Towers, an exclusive living in a new site park at the corner of San Felipe and South Post Oak Lane. Available for occupancy early in 1992.

Four Leaf Towers. A world apart. Now, let us go to discover.

FOUR LEAF TOWERS



ARRIVE IN STYLE

Haan

VLEM B



FOUR LEAF TOWERS IS THE PLACE TO LIVE. AS WELL AS THE PLACE TO LIVE. THE CONCEPT IS THE CONCEPT. THE CONCEPT IS THE CONCEPT.

AMERICA'S SETTING AND PLANNING

70 **DISTINCTIVE MERIT**
 Art Director: **Seymon Ostilly**
 Designer: **Seymon Ostilly**
 Illustrator: **Richard Hernandez**
 Writer: **Kevin O'Neill**
 Client: **IBM Corporation**
 Agency: **Lord, Geller, Federico, Einstein Inc.**

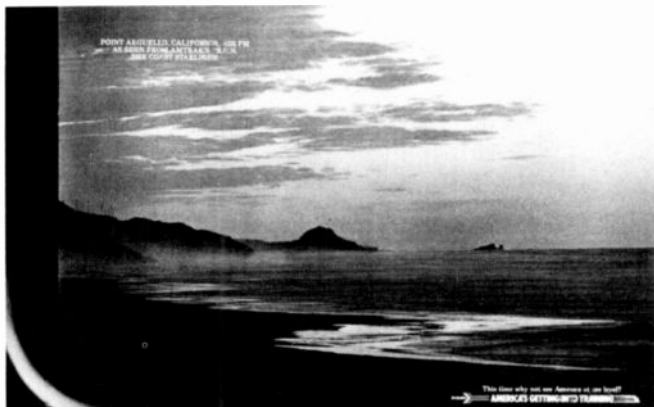
72
 Art Director: **Steven Sessions**
 Designer: **Steven Sessions**
 Artist: **Jean-Michel Folon**
 Writer: **Various**
 Client: **Four Leaf Towers**
 Agency: **Baxter & Korge, Inc.**

71
 Art Director: **Mike Anderson**
 Designer: **Mike Anderson**
 Photographer: **Michael Kluch**
 Writer: **Ed Bigelow**
 Client: **Haan Motoring Accessories**
 Agency: **Klein/Richardson Advertising**

73
 Art Directors: **Ken Amaral, Joel Baumwoll**
 Photographer: **Anthony Edgeworth**
 Writers: **Stephen Fenton, Allen Kay**
 Client: **AMTRAK, The Nat'l. RR Passenger Corp.**
 Agency: **Needham, Harper & Steers, Inc.**



Photo: A. Hagedorn for Ogilvy & Mather



The time after you see America is on itself
→ AMERICA GETTING TO KNOW ITSELF



74
 Art Director **Christine Armstrong**
 Photographers **Art Beck, Walter Ioss**
 Writer **Roger Proulx**
 Client **Dr. Fernando Aleu**
 Agency **Ogilvy & Mather, Inc.**

76
 Art Director **Gail Daniels**
 Designer **Gail Daniels**
 Artist **Eraldo Carugati**
 Writer **Angus McQueen**
 Client **Resistol Hats**
 Agency **Ackerman & McQueen Advertising, Inc.**

75
 Art Directors **Ken Amaral, Joel Baumwoll**
 Photographer **Anthony Edgeworth**
 Writers **Stephen Fenton, Allen Kay**
 Client **AMTRAK, The Nat'l. RR Passenger Corp.**
 Agency **Needham, Harper & Steers, Inc.**

77
 Art Director **Ann-Marie Light**
 Designer **Ann-Marie Light**
 Photographer **Anthony Edgeworth**
 Writer **Mitch Epstein**
 Client **Fieldcrest Mills, Inc.**
 Editor **Jan Dwyer**
 Agency **Epstein Raboy Advertising**

Success is often measured by how deeply you're in the Black.

© 1998 B&W BLENDED SCOTCH WHISKY. B&W FROM BOTTLES IN SCOTLAND. IMPORTED BY JAMES WATSON, LTD., N.Y. © 1998

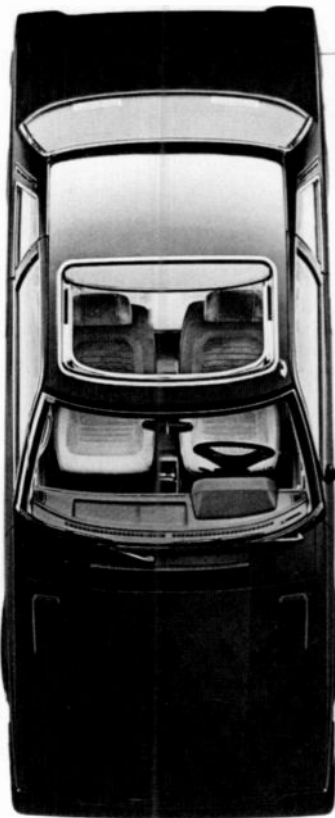


DESIGNS YOU THOUGHT YOU COULD ONLY FIND IN SHEETS
 SOLIDS THAT ARE EVERYTHING BUT PLAIN
 AT MARTINI, WE MAKE AN ART OUT OF GETTING YOU DRY

78
 Art Director **Steve Ohman**
 Designer **Richard Ferrante**
 Photographer **George Cochran**
 Writer **Larry Vine**
 Client **Johnnie Walker Black Label**
 Agency **Smith/Greenland Inc.**

79
 Art Director **John F. Benetos**
 Designer **John F. Benetos**
 Photographer **Gary Hanlon**
 Writer **Robert M. Solomon**
 Client **Ocean Spray Cranberries, Inc.**
 Agency **Sullivan & Brugnattelli Advertising, Inc.**

80
 Art Directors **Richard Radke, Martin Lipsitt**
 Designers **Richard Radke, Martin Lipsitt**
 Photographers **H. Freeman, J. Standart**
 Writer **Ellen Azorin**
 Client **West Point Pepperell**
 Agency **Calet, Hirsch, Kurnit & Spector, Inc.**



ABOVE AND BEYOND THE CALL OF BEAUTY.

Whoever it was that said that beauty is only skin deep obviously never rested the seat of his pants in a Honda Prelude. And that's a pity. Because here is a car that not only has body. It has soul.

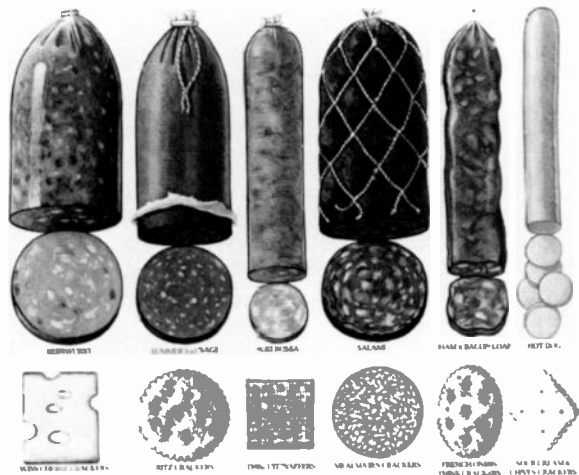
The Honda Prelude is, perhaps, as rare as miracles. On one hand, it is so refined that it can join comfortably in the society of the world's most expensive cars.

On the other hand it is so economical and realistically priced that it can snuggle firmly in with today's concerns. Conservation. And economy. With front-wheel drive, 5-speed transmission, independent suspension on all 4 wheels, electric sunroof, AM-FM Stereo radio, and full instrumentation, all standard. It leaves very little to be desired. Except the desire to own one. Body and soul.

HONDA PRELUDE



S L I C E A N D B A R B E C U E

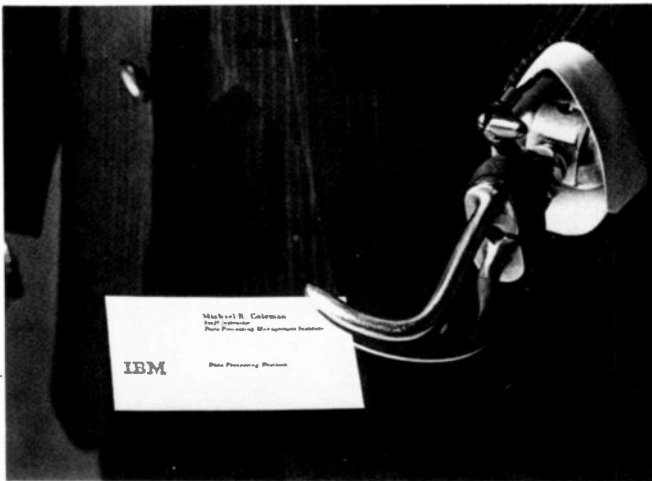


Barbecued meats
meet
crunchy Christie crackers.



81
Art Director **Ken Boyd**
Photographer **Terry Collier**
Writer **Douglas Moen**
Client **Honda Canada Inc.**
Agency **McCann-Erickson Advertising of Canada Ltd.**

82
Art Director **Brian Harrod**
Artist **Tony Kew**
Writer **Allan Kazmer**
Client **Christie, Brown and Company Ltd.**
Agency **McCann-Erickson Advertising of Canada Ltd.**



The man behind this hand is Michael Coleman.
 The company behind this man is IBM.
 There's a story behind both of them.
 After the Marines and Vietnam, Coleman earned his MBA and began selling computers for IBM. Promotion followed promotion, and he now teaches our customers how to get the most out of their computers.
 His success doesn't surprise us. People with disabilities keep proving that they are as capable as other workers. As reliable. As ambitious. And just as likely to succeed.
 At IBM the proof is everywhere, in every part of our business. The same is true at other companies.
 Yet, some people just won't believe that the disabled can do the job. It has to make you wonder who's handicapped.
 And who isn't.



"The Enclosure" by Wally Spitzmiller. From the private collection of Abercrombie & Fitch.

Abercrombie & Fitch

"We carry within us the wonders we seek without us;
 There is all Africa and her prodigies in us," Sir Thomas Browne.
 Understanding the very spirit of adventure has
 been a tradition at Abercrombie & Fitch for over 90 years.
 Whatever your adventure, begin it with
 the utmost in sporting equipment, fine clothing and
 distinctive gifts from Abercrombie & Fitch.
 The adventure goes on.

Limited edition items available for \$425 through Abercrombie & Fitch (800) 211-9211, Beverly Hills, Dallas, Las Vegas, South Coast Plaza

83
 Art Director **Seymon Ostilly**
 Designer **Seymon Ostilly**
 Photographer **Henry Wolf**
 Writer **Kevin O'Neill**
 Client: **IBM Corporation**
 Agency: **Lord, Geller, Federico, Einstein Inc.**

84
 Art Director **James Dalthorp**
 Designer **James Dalthorp**
 Artist **Walt Spitzmiller**
 Writer **Priscilla Wallace**
 Client: **Abercrombie & Fitch**
 Agency **McCann-Erickson, Inc. (Houston)**



"WE HAVE LIFTOFF."

It's honest, sure, but it's not like the other sneakers. You talk about them, and you don't want to talk about them. It's not just the way they look, it's the way they feel. But it's not just the way they feel, it's the way they taste. It's the way they taste, it's the way they taste. It's the way they taste, it's the way they taste.

It's not just the way they taste, it's the way they taste. It's the way they taste, it's the way they taste. It's the way they taste, it's the way they taste. It's the way they taste, it's the way they taste.

And it's not just the way they taste, it's the way they taste. It's the way they taste, it's the way they taste. It's the way they taste, it's the way they taste. It's the way they taste, it's the way they taste.



Benedictine.
The near-perfect mixer.

- Club soda.
- Punch.
- Bach.
- Ice cream.
- Picnics.
- Milk.
- Pretzels.
- ~~Prunes.~~
- Byron.
- Espresso
- Vodka.
- Tonic.
- Cider.
- ~~Bagels.~~
- O.J.
- Chess.
- Late news.
- Nuts.
- Burgers.
- Puzzles.
- Chips.
- Cola.
- Eggnog.
- Satchmo.
- Seltzer.



85
Art Director **David Kennedy**
Photographers **Time-Life Staff; Craig Wagner/ Studio III**
Writer **Dan Wieden**
Client **NIKE, Inc.**
Agency **William Cain, Inc.**

86
Art Director **Joseph LaRosa**
Photographer **Arthur Beck**
Writer **Joseph LaRosa**
Client **Julius Wile Sons & Co.**
Agency **Waring & LaRosa, Inc.**

**BUILD
A
LEGEND**

THE SHELBY 427 COBRA

Never has there been a car like this. The legendary 427 Shelby Cobra, fastest American production car ever. Never has there been a model like this. The 1:16th scale MPC Cobra, perfectly reproduced from the original, with the kind of detailing and realism that will

make your customers want to build their own legend. The Cobra's an exciting addition to the growing list of American legends in 1:16th scale from MPC. And we'll make sure America knows about it with full color, full page ads in Scale Modeler, Car Craft and Popular Hot Rodding magazines. Be sure to stock plenty of MPC 427 Cobras. The model just may move as fast as the original.

MPC
The best models come from the best kits.
© 1987 Fundimensions, 95 Company, 65-0000

87

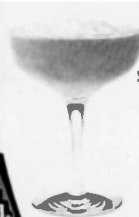
Art Director **Steve Perrin**
 Designer, **Steve Perrin**
 Artist **Bob Tyrrell**
 Writer **Jim Gorman**
 Client **Fundimensions/MPC**
 Agency **W.B. Doner & Company Advertising**

Paint the Town Green.

Tonight, do the town up right with these six refreshingly different cocktails. Then write us for our free recipe book, What's Made of Midori. And keep it handy when the sun goes down.



Midori Buckle
 Pour Midori over ice, add a squeeze of lime.



Midori Dawn
 1 oz. Midori
 1/2 oz. White Rum
 1 oz. Sweet & Sour Mix. Blend and pour.



Midori Cabala
 2 oz. Midori
 1 oz. Rum, 5 oz. Pina Colada Mix. Mix in blender.

Midori Sour 1 oz. Midori
 2 oz. Sweet & Sour Mix. Blend and strain.



Midori Cooler
 1 oz. Midori
 2 oz. Club Soda
 Pour Midori in tall glass filled with ice. Add and stir.



Melonsball
 2 oz. Midori
 1 oz. Banana Vodka
 Orange Juice
 In a tall glass, add Midori and Vodka over ice. Fill glass with orange juice and stir.

Midori: The Original Melon Liqueur.

88

Art Director, **Geoffrey Roche**
 Designer, **Geoffrey Roche**
 Photographer, **Arthur Beck**
 Writer **John Salvati**
 Client: **Suntory Int'l.**
 Agency **Chiat/Day**

Take away aluminum and most of America would be dark tonight.

Today, almost 100 percent of our nation's electricity is transmitted over aluminum cross-country lines. Strong and efficient, aluminum is much more abundant than other good conductors like copper, gold and silver. And it's also a lot less expensive.

Alcoa® produced the first aluminum conductor in 1887. And today, aluminum has become the standard throughout the world for the transmission of electrical power.

Aluminum. So much a part of our way of life, we'd be in the dark without it. For more information, write Aluminum Company of America, 519 Alcoa Building, Pittsburgh, PA 15219.

We can't wait for tomorrow.

ALCOA

89
 Art Director **Jim Stein**
 Designer **Jim Stein**
 Photographer **John Naso**
 Writer **Rick St. John**
 Client **ALCOA**
 Agency **Creamer Inc.**

There are two schools of thought on the best way to catch trout.

Some say spinning. Others say spincast. Whichever way you prefer, Daiwa gives you the best of both worlds.

For spin fishermen, there's our new interrail trip Regal. It has that same durability at a good price that make our Silver™ Series the most popular skirted spool spinning reels ever made. But Regal has a long life camera-mat black finish that makes it even better.

For spincasters, our Silvercast makes it easy to go after trout. It'll let you cast far and smooth without leaving you in a firm. And it's built tough, so you'll still be fishing with it years downstream.

Match your Regal or Silvercast with a Daiwa Regal Silver rod. And you'll get a perfect match for trout.

When it comes to choosing the right rod and reel at the right price, you can wind it all up in one word, Daiwa.

Daiwa
ALUMINUM ON THE WATER
 The perfect match for every catch.

90
 Art Director **Bob Kwait**
 Designer **Bob Kwait**
 Photographer **Chris Wimpey**
 Artist **Ron VanBuskirk**
 Writer **Hal Maynard**
 Client **Daiwa**
 Agency **Phillips-Ramsey Advertising**



Bakled just by some old fish. Hardest to
 Draw in new Magforce™ anti backlash system
 (100% Tangle Free)
 Magforce has a new magnetic spool control
 Beginner - not using the Magforce reel and
 100% backlash just an impossible. Experience
 it for the first time. What if it
 the longest fishing trip you

Whether you're a beginning angler or an
 experienced pro, Magforce lets you concentrate
 on your casting, not on avoiding backlash, and
 that'll make you a better angler.

Match your Magforce reel up with a Daiwa
 wheel composite rod. And you'll have an
 outfit that lets you do whatever you want
 to do. It's time to fish.

Daiwa

Rods & Reels. Made for each other.

91
 Art Director: **Bob Kwalt**
 Designer: **Bob Kwalt**
 Photographer: **Chris Wimpey**
 Artist: **Ron Van Buskirk**
 Writer: **Hal Maynard**
 Client: **Daiwa**
 Agency: **Phillips-Ramsey Advertising**

92
 Art Director: **Mas Yamashita**
 Designer: **Mas Yamashita**
 Photographers: **Carl Furuta, Norman Sugimoto**
 Writer: **John Annarino**
 Client: **Paul Masson Vineyards**
 Agency: **Doyle Dane Bernbach / West**

Elizabeth Ashley talks about her 'first time'



ASHLEY Well I was restless, couldn't sleep, didn't feel like reading. Then somewhere over the Rockies the man next to me turned and said, 'Look, as long as you can't sleep, how'd you like to try something really different?'

I figured on what the heck, why not?

So he turned off the reading lamps, called for the flight attendant and ordered Campari for two.

Let's see, I had Campari and orange juice and he had Campari and tonic.

INTERVIEWER You certainly have a memory for detail. Then what?

ASHLEY I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER What did you say?

ASHLEY Is this it? Is this what all my friends are raving about?

INTERVIEWER Was he affected?

ASHLEY Not at all. He just smiled and said, 'Miss Ashley, most people feel that way their first time. But I assure you it gets better and better.'

You know he was absolutely right. The second time was wonderful. And now I just love it, there are so many interesting ways to enjoy it.

INTERVIEWER Yes, I'm sure. By the way, whatever happened to the man on the plane?

ASHLEY That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

© 1987 Imported, prepared and bottled by Austin Nichols & Co. New York, N.Y. All other labels used.



ASHLEY My first time was on the red-eye from LA to New York.

INTERVIEWER Gee, I had no idea you could get it on airplanes.

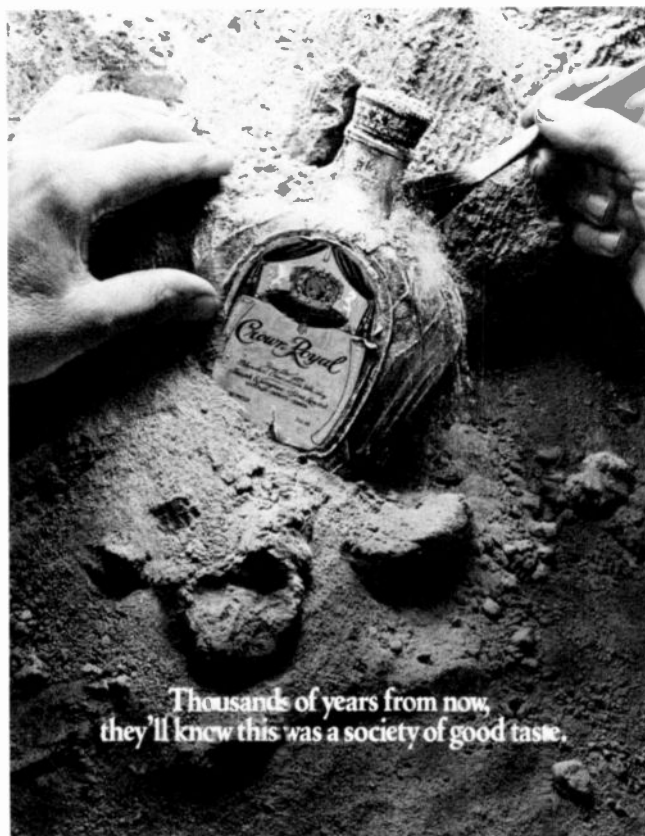
ASHLEY Well, only on some US airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER Well, what was it like?

ASHLEY It wasn't sweet. On the other hand, it wasn't really bitter. I guess bitter-sweet is the only way to describe it.

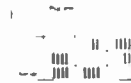
INTERVIEWER Really? Tell me the whole story.

CAMPARI. THE FIRST TIME IS NEVER THE BEST.



Thousands of years from now,
they'll know this was a society of good taste.

**INTRODUCING VARUS IV. THE FIRST SHOE YOU CAN
CUSTOMIZE TO CONTROL YOUR PRONATION PROBLEM.**



BROOKS
of New York

F R E N C H R O O M

In France they call it
Château Lafite-Rothschild.
In the French Room
you'll call it simply divine.

Open Monday thru Thursday 6 to until 11 pm.
Open Friday and Saturday until midnight.
For reservations call 762-6200.
1322 Commerce Street, Dallas, Texas 75202

VIN
Lafite
1888
BORDEAUX

T H E A D O L P H U S



Father's Day 1971



Father's Day 1975



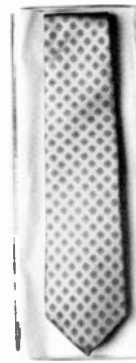
Father's Day 1976



Father's Day 1977



Father's Day 1978



Father's Day 1979



Father's Day 1980



Father's Day 1981

Patience does have its rewards.

96

Art Director: **Bill Gustat**
Designer: **Bill Gustat**
Photographer: **Jim Thomas**
Writer: **Carolyn Gura**
Client: **Brooks Running Shoes**
Agency: **Ingalls Associates Boston**

95

Art Director: **Woody Pirtle**
Designer: **Woody Pirtle**
Photographer: **Chuck Untersee**
Writer: **The Adolphus Hotel**
Client: **The Adolphus Hotel**
Agency: **Woody Pirtle, Inc./The Rominger Agency**

97

Art Director: **Charles Piccirillo**
Photographer: **Chuck LaMonica**
Writer: **Ted Bell**
Client: **Seagrams**
Agency: **Doyle Dane Bernbach**

You better have a large appetite if you use Scott's Grow Vegetables.

How many tomatoes can you eat this summer? Or cucumbers. Or ears of sweet corn? We have a fertilizer that can give you up to twice the yield on these vegetables.

It's called Scott's Grow Vegetables. And unlike many fertilizers, you only have to use this one once per crop in most gardens! It has both fast release nitrogen for a quick start, and slow release nitrogen that keeps on feeding weeds after week. Just work it into the soil an inch or so at planting time and that's it.

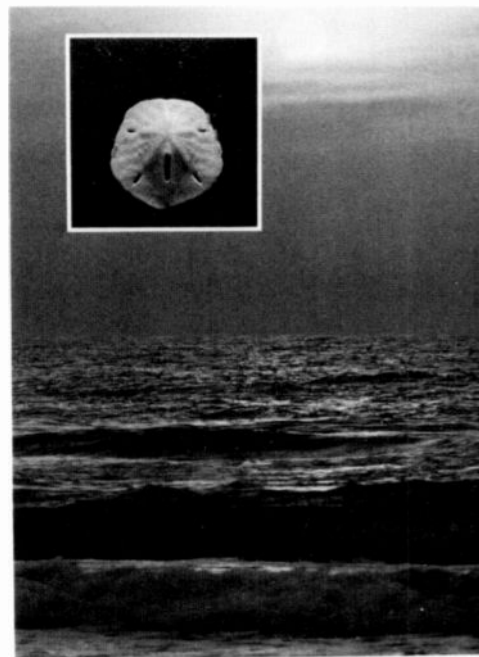
Before you know it, you'll be picking your own fresh vegetables for dinner. Who knows, you may even have enough to give the neighbors.

SCOTT'S
grow
vegetables

© 1997 The O.M. Scott & Son Company, Scott's Grow Vegetables

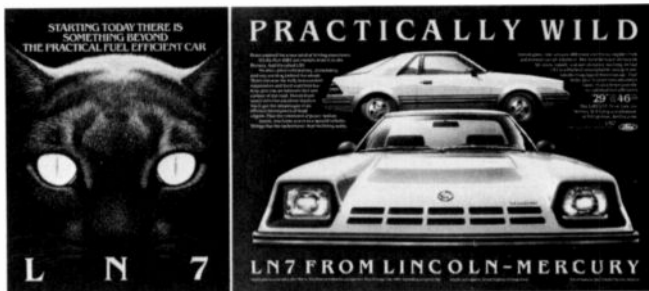
98
 Art Director **Dom Marino**
 Designer **Dom Marino**
 Artist **Jerry Cosgrove**
 Writer **Walt Hampton**
 Client **O.M. Scott & Son**
 Agency **Doyle Dane Bernbach**

YOU DON'T HAVE TO SHELL OUT
 A LOT TO SEE THE BEACH



South
 Padre
 Island

99
 Art Director **Don Crum**
 Designer **Don Crum**
 Photographer **Greg Booth**
 Writers **Don Crum, Steve Connatser**
 Client **South Padre Tourist Association**
 Agency **The Williams Group**



HILTON INTERNATIONAL

7 A.M. in Vienna. The coffee is our own blend. In Budapest, our executive chef is returning from his pre-dawn trip to the market. And on Park Lane in London, we're selecting prime Scotch beef for tonight's succulent rib roasts. In Athens this evening, there will be spit-roasted lamb, fragrant with lemon and oregano. In Brussels, grilled breast of duck with truffle sauce. In kitchens all over Europe, we're cooking for you. Our chefs would fill a culinary Who's Who; their awards come in every language. In fact, our hotels are some of Europe's best restaurants. For a taste, call your travel agent or Hilton Reservation Service.

WHERE THE WORLD IS AT HOME.

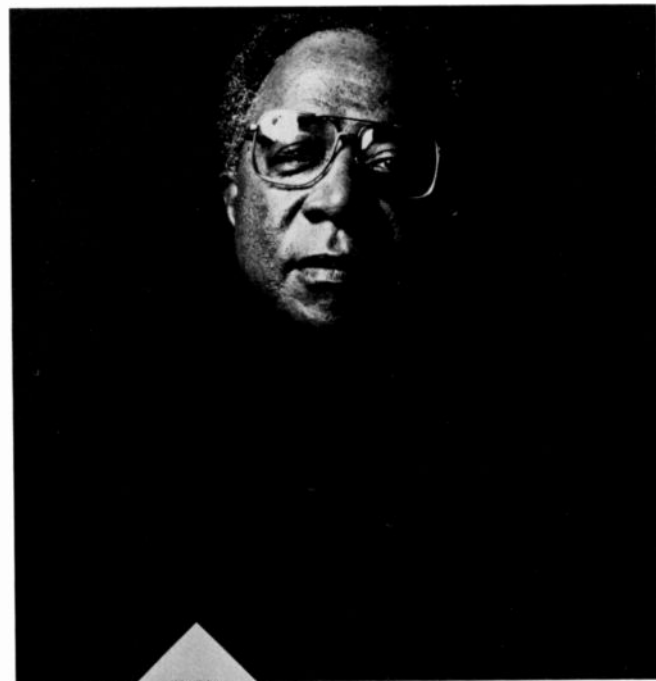


100

Art Directors: **Mike Schell, Joe Puhly**
 Designers: **Mike Schell, Joe Puhly**
 Artists: **cover — Marvin Mattelson, next page — Dick Meissner**
 Writer: **John Nieman**
 Client: **Lincoln Mercury**
 Agency: **Young & Rubicam**

101 GOLD AWARD

Art Director: **Laura Vergano**
 Designer: **Laura Vergano**
 Photographers: **Charles Gold — "Vegetables" & "Mussels," Phil Marco — "Coffee"**
 Writers: **Lynn Stiles, Anne Conlon**
 Client: **Hilton International**
 Agency: **Lord, Geller, Federico, Einstein Inc.**



Alex Haley on tribes, scribes and newspapers.

In the village of my ancestor Kunta Kinte, there were no printed newspapers.

"Historical facts were a sacred tradition and could never be changed or tampered with."

generation after generation. He was like a walking newspaper. He led me to my past and without him, my search for roots might have been in vain.

In my writing, every

newspaper was often vital to my work. I depend on them for inspiration, as well as stimulation.

But in my ancestral African village, the news paper really came alive.

A lot of insightful people read a newspaper. In Houston, they read The Chronicle.

102 GOLD AWARD

Art Director: **Gayl Ware**
 Designer: **Gayl Ware**
 Photographer: **Victor Skrebnski**
 Writers: **Dick Sinreich, Kristy McNichol, Alex Haley, Leon Jaworski**
 Client: **Houston Chronicle**
 Agency: **Rives Smith Baldwin & Carlberg/Y&R, Houston**



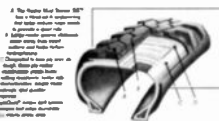
"Leave through kindness" by Ron Chereskin, October 1981
 The 1981 award to Ron Chereskin, the American artist designer who brings a wonderful new spirit of art and compassion to what for the most part has



T/A HIGH TECH RADIALS

Develop the best radial tires with high performance, low rolling resistance and maximum tread cleaning characteristics.

BFGoodrich



The Mud-Terrain T/A...
 The Mud-Terrain T/A...
 The Mud-Terrain T/A...
 The Mud-Terrain T/A...



103 . SILVER AWARD

Art Directors: **Bruce Bloch, Susan Lloyd**
 Designers: **Bruce Bloch, Susan Lloyd**
 Photographer: **Ulf Skogsbergh**
 Writer: **Patty Rockmore**
 Client: **Ron Chereskin**
 Agency: **AC&R**



105 . DISTINCTIVE MERIT

Art Directors: **Ken Amaral, Mario Giua**
 Photographer: **Anthony Edgeworth**
 Writers: **Stephen Fenton, Allen Kay**
 Client: **AMTRAK, The Nat'l RR Passenger Corp.**
 Agency: **Needham, Harper & Steers, Inc.**

104 . DISTINCTIVE MERIT

Art Director: **Wally Arevalo**
 Designers/Illustrators: **McNamara Associates**
 Writer: **Dennis Schmidt**
 Client: **B.F. Goodrich Co.**
 Agency: **Grey Advertising, Inc.**

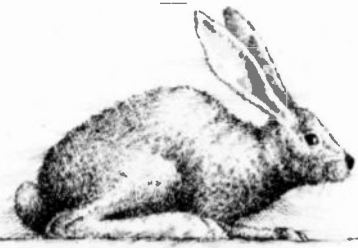
106 . DISTINCTIVE MERIT

Art Directors: **Richard Radke, Tom Wai-Shek, Martin Lipsitt**
 Designers: **Richard Radke, Tom Wai-Shek, Martin Lipsitt**
 Photographers: **Hunter Freeman, Joseph Standart**
 Writers: **Ken Majka, Ellen Azorin**
 Client: **West Point Pepperell**
 Agency: **Calet, Hirsch, Kurnit & Spector, Inc.**



107

Art Directors. **Denis Johnson, Jeff Vetter**
 Photographers. **Larry Williams, Phillip Bennett, Raul Vega**
 Client. **Anheuser-Busch, Inc. — Budweiser**
 Agency **D'Arcy-MacManus & Masius/St. Louis**



When someone knows how to get around in snow, you follow in their footsteps.

In nature, there are those with an unsettling aptitude for moving through snow with the scarcest of effort.

Such is the model for some of the most uncompromisingly functional overboots ever to grace a ski binding.

Our new Telemark Overboot, for instance, is 18" high, with uppers of uncoated nylon oxford, lowers of coated Cordura® lined with Thinsulate® for unparalleled warmth.

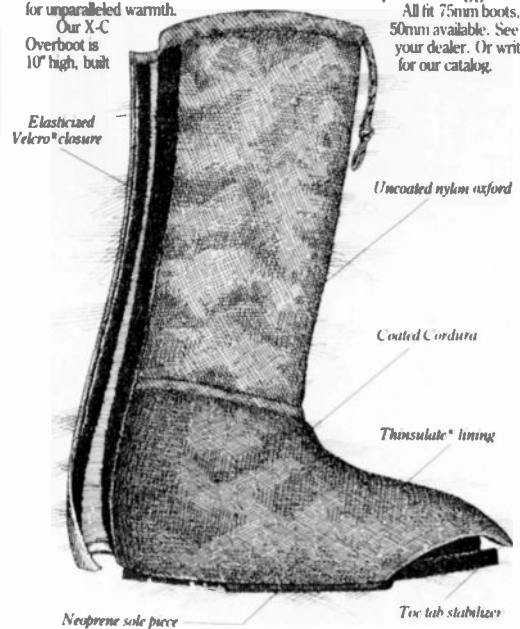
Our X-C Overboot is 10" high, built

of the same materials as our Telemark Overboot, and proven in the 100-mile Canadian Marathon in Montreal.

For track skiing, our 7" low-cut XC Overboot is also lined with Thinsulate® and is cut from coated nylon oxford.

All feature elasticized Velcro® closures at the rear for ease of slipping on and off, plus a neoprene sole piece and toe loop for attaching gaiters.

All fit 75mm boots, 50mm available. See your dealer. Or write for our catalog.



Pak Foam

Pak Foam Products, 181 Conant Street, Pawtucket, RI 02862, 401 726-2400

108

Art Director. **Brian McPeak**
 Designer **Brian McPeak**
 Artist **John Burgoyne**
 Writer **Ernie Schenck**
 Client **Pak-Foam**
 Agency **Leonard Monahan Saabye**

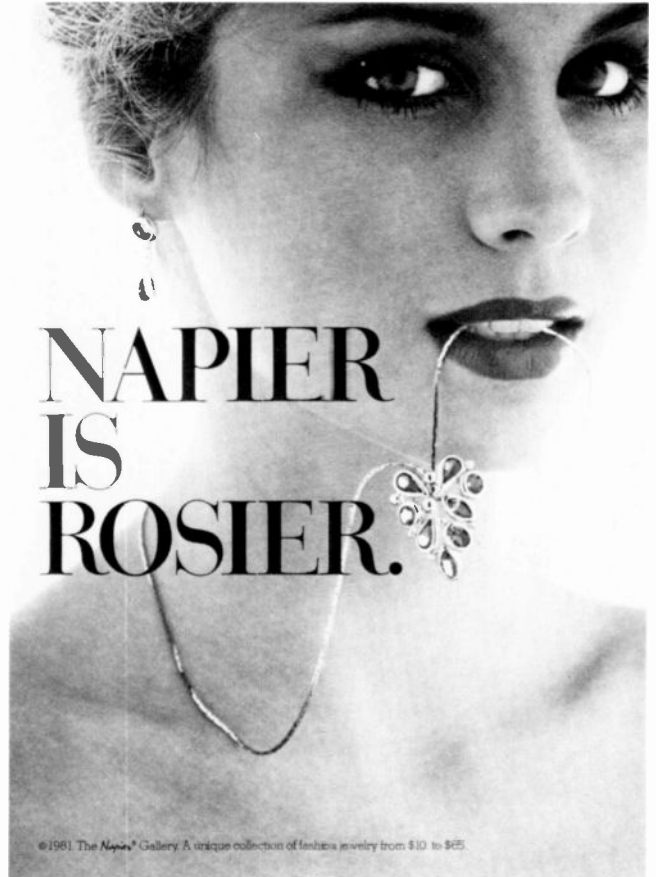


THE MOST EXTRAVAGANT SHOES, BOOTS, AND ACCESSORIES IN MANHATTAN
440 PARK AVENUE NEW YORK, NY 10022 (212) 753-4697

SUSAN **BENNIS** WARREN **EDWARDS**

109

Art Director **Stanley Eisenman**
Designers **Stanley Eisenman, Dennis Dollens**
Photographer **John Pilgreen**
Writer **Curvin O'Reilly**
Client **Susan Bennis/Warren Edwards**
Agency **Eisenman & Enock**



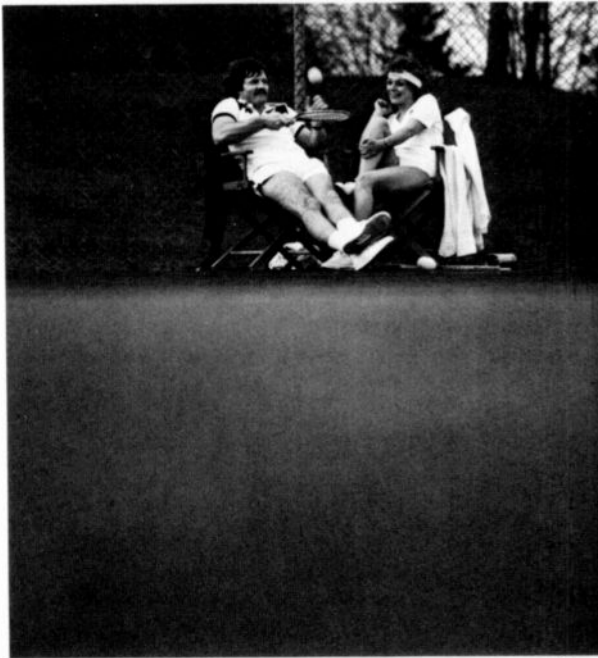
**NAPIER
IS
ROSIER.**

©1981 The Napier® Gallery A unique collection of fashion jewelry from \$10 to \$25.

110

Art Director **Gene Federico**
Designer **Gene Federico**
Photographer **William Helburn**
Writer **Anne Conlon**
Client **The Napier Company**
Agency **Lord, Geller, Federico, Einstein Inc.**

SOMEDAY
 we're going to go to one of
 those tennis camps and come back
 with usked bak hands



If it's not tennis, chances are it's getting your golf game together. Or someday finding a lovely beach for just the two of you. How many of those "somedays" are winding down to never? Your airline or travel agent can put you on a big, beautiful Boeing jetliner headed for your someday right this very day. It takes that just might not be around next year. So go. Why know what excuse you'll have next year.

BOEING



Your favourite slippers.



Your favourite slippers.



Your favourite slippers.



Your favourite magazine.



Your favourite show.



Your favourite magazine.



Your favourite nibble.



Your favourite nibble.



Your favourite nibble.

MR OCEANVIEW
 11111

MR OCEANVIEW
 11111

MR OCEANVIEW
 11111

Swissair...
 The world's most beautiful...
 Swissair...
 Call to book or your travel agent



112

Art Director: **Brian Harrod**

Artist: **Kim LeFave**

Writer: **Ian Mirlin**

Client: **Christie, Brown and Company Ltd.**

Agency: **McCann-Erickson Advertising of Canada Ltd.**

111

Art Director: **Bob Tanaka**

Designer: **Bob Tanaka**

Photographers: **Bruce Carroll; Stock Photos Unlimited**

Writer: **Hal Newsom**

Client: **Boeing Commercial Airplane Company**

Production Co.: **Walker Engraving Company**

Agency: **Cole & Weber**

113

Art Directors: **Hubert Graf, Peter Fischer**

Designer: **Peter Fischer**

Photographer: **Werner Zryd, Photo Researchers**

Writer: **Robert Evans**

Client: **Swissair**

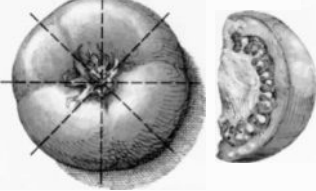
Agency: **GrafDesley**



SALAD TIPS 'N BITS

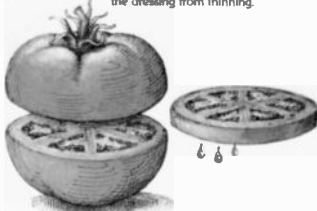
No. 3 There's more than one way to slice a tomato.

A tomato is a tomato. But how you cut a tomato depends on how you're going to use it.



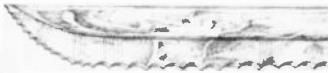
The Wedge Cut.

Tossing your tomato into a delicious tossed salad? Then this is the cut for you. Always slice from the top down at a 90° angle—and don't cut off more than you can chew! The Wedge Cut helps retain those tangy juices inside each piece which keeps the dressing from thinning.



The Cross Cut.

For tomatoes vinaigrette or for using tomatoes as a salad border, this cut is hard to beat. It lets the juice loose. And for salads, rather than tossed, that's just what you want.



The Cutting Edge.

The knife you use can make a difference. The cleanest cuts come from a serrated fruit or vegetable knife rather than a straight blade. It won't tear the skin or mash the delicate inside of the tomato.

Some tomatoes don't really need to be cut at all to be enjoyed in a salad. Try tossing these cherry tomatoes in whole.



The Salad Edge.

No matter how you slice it, a tossed salad tastes better when you toss in the Bac-Os. They have so much great bacony flavor and crunch, they give every salad an edge.



Make a better salad. With Bac-Os.



"Lights that saved the World Trade Center \$240,000 a year? GEE!"

(No, GTE)

Photo courtesy of Paul Press. The World Trade Center is a landmark building in New York City. It is a prime example of modern architecture. The building is a prime example of modern architecture. The building is a prime example of modern architecture.

GTE

Reflections on great type

**type eqvt
f b e e d k**

"Type is the mirror that reflects the state of a nation." —Lester Kinsella

For more information, contact the American Type Foundry, 1100 Broadway, New York, NY 10038. Phone: (212) 691-1234.

For more information, contact the American Type Foundry, 1100 Broadway, New York, NY 10038. Phone: (212) 691-1234.

For more information, contact the American Type Foundry, 1100 Broadway, New York, NY 10038. Phone: (212) 691-1234.

For more information, contact the American Type Foundry, 1100 Broadway, New York, NY 10038. Phone: (212) 691-1234.

For more information, contact the American Type Foundry, 1100 Broadway, New York, NY 10038. Phone: (212) 691-1234.

For more information, contact the American Type Foundry, 1100 Broadway, New York, NY 10038. Phone: (212) 691-1234.

118
Art Directors **Sam Minnella, John Broutin**
Photographer: **Ken Stidwill**
Writer: **Bob Paklaian**
Client: **Lincoln Mercury Division**
Agency: **Young & Rubicam**

121
Art Director **Lester Feldman**
Designer: **Lester Feldman**
Photographer **Sean Eager**
Writer: **Mike Mangano**
Client **GTE**
Agency **Doyle Dane Bernbach**

120
Art Director: **Onofrio Latona**
Artist: **Onofrio Latona**
Writer **Nelsy Mesdag**
Client **General Mills — Bacos**
Agency: **Needham, Harper & Steers Inc.**

122
Art Director: **Tony Cappiello**
Designer: **Carol Maisto**
Writer **Terry Chabrowe**
Client **John R. Hoffman**
Agency **Cappiello & Chabrowe, Inc.**

SOME OF OUR BEST CLIENTS HAVEN'T PAID US IN TEN YEARS.

But that's OK with us.
Because some things are
more important than money.

When HBM was
founded 10 years ago, we
made a unique commit-
ment. We promised to treat
our public service clients
like our paying clients.

We actually put our best
creative and account peo-
ple on their accounts. And
gave them lots of our time.
And it worked.

We created some very
effective and award-
winning advertising for the
Museum of Science, the
New England Aquarium,
the MSPCA, the Boys'
Club, Franklin Park Zoo
and the BSO. In fact, we
couldn't have done a better
job, if they'd paid us.

Humphrey Browning MacDougall



Nalfon 200*
fenoprofen calcium
For mild to moderate pain

- A rapid-acting analgesic¹
- As effective as 60 mg codeine²
- Not a narcotic or a controlled substance

© 1991, Dista Products Company. See adjacent page for prescribing information.

123

Art Director: **Richard Foster**

Designer: **Richard Foster**

Writer: **Gale Litchfield**

Client: **Humphrey Browning MacDougall**

Agency: **Humphrey Browning MacDougall**

124

Art Director: **Robert Talarczyk**

Designer: **Robert Talarczyk**

Writer: **Ned Putnam**

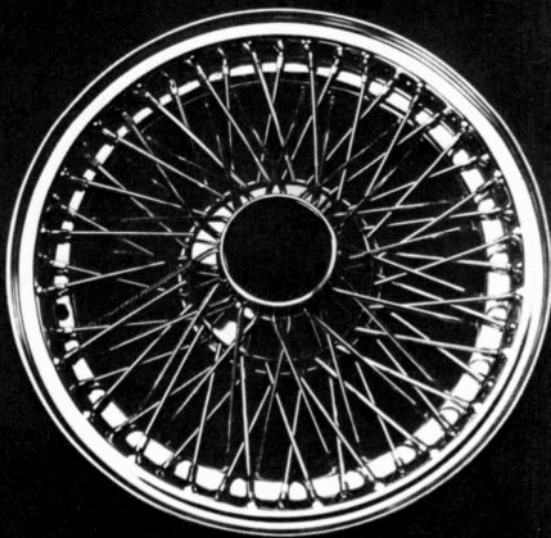
Client: **Eli Lilly & Company, Dista Products**

Agency: **J. Walter Thompson Healthcare Division**

DON'T GET STUCK IN AN AD AGENCY.

Auto Motivated.

Smithsonian's 1.8 million subscribers buy new cars at double the national rate.



Smithsonian

The 4As and the USC Graduate School of Business Administration are looking for 40 talented young advertising professionals who refuse to stop short of making it big in advertising.

For those determined few, we're offering the 1982 Institute of Advanced Advertising Studies, an intensive 15-week evening course that gives you a comprehensive background in the agency business.

In just one semester, you'll have the opportunity to develop an understanding of media, creative, marketing and client

management that can be the important competitive edge on your way up the corporate ladder.

Best of all, you'll profit from the experience of real ad stars. People who know what it takes to get to the top—because they did it. John A. Foster, vice president, creative director, Foote, Cone & Belding/Koenig; James M. Spero, senior vice president, media director, Doyle Dane Bernbach/West; James B. Helin, senior vice president, manage-

ment supervisor, Dailey & Associates, Inc.; William B. White, professor of marketing, USC Graduate School of Business.

If you work for an agency, client or media organization, you're eligible to enroll! Sessions meet every Wednesday night at 7 p.m. on the USC campus, from January 13 to April 21. Tuition is \$600 including materials, books and parking.

So tell your boss you're bound for glory. Then call or write: Bob Stephens, AAAA Western Office, 8500 Wilshire Blvd., Beverly Hills, California 90211 (213) 657-3711

AAAA



Institute of Advanced Advertising Studies

126

Art Director **Chris Chaffin**

Designer **Chris Chaffin**

Writer **Mary Geilfuss**

Client **Institute of Advanced Advertising Studies**

Agency **Cochrane Chase Livingston & Co.**

125

Art Director **Charles Guarino**

Photographer **Andrew Unangst**

Writers **Robert Shaffron, Charles Guarino**

Client **Smithsonian Magazine**

Agency **Warwick, Welsh & Miller, Inc.**

127

Art Director **Robert Talarczyk**

Designer **Robert Talarczyk**

Photographer **University of Oregon**

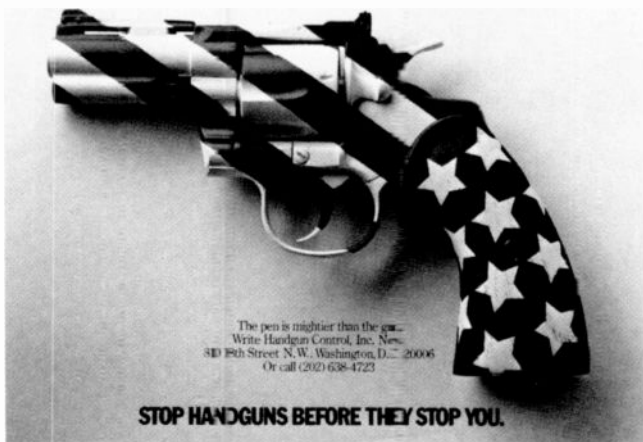
Writer **Bruce Vardon**

Client **Eli Lilly & Company**

Agency **J. Walter Thompson Healthcare Division**

LAST YEAR, HANDGUNS KILLED
48 PEOPLE IN JAPAN.
8 IN GREAT BRITAIN.
34 IN SWITZERLAND.
52 IN CANADA.
58 IN ISRAEL.
21 IN SWEDEN.
42 IN WEST GERMANY.
10,728 IN THE UNITED STATES.

GOD BLESS AMERICA.



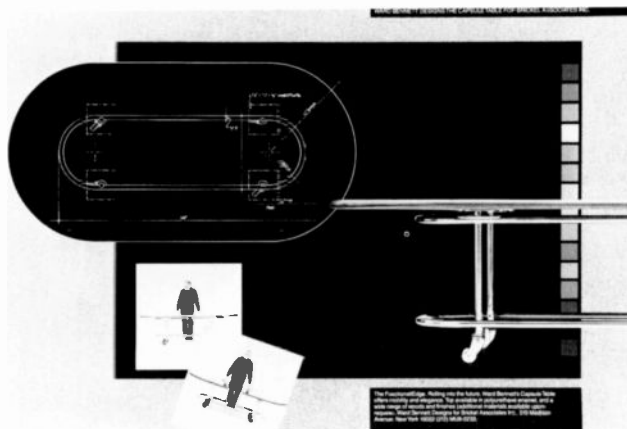
THINK RICH.

*The art is the message that
 makes the lips open to the wine*

CUISINE

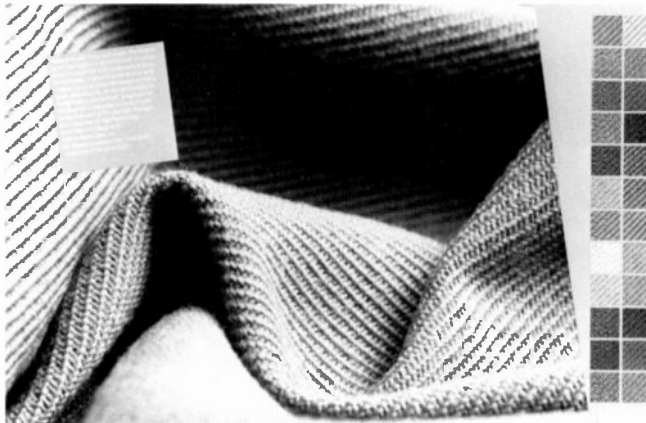
128 **GOLD AWARD**
 Art Director: **Rick Boyko**
 Photographer: **Dennis Manarchy**
 Writer: **Steve Diamant**
 Client: **Handgun Control Inc.**

129
 Art Director: **Edward Seymore**
 Designer: **Edward Seymore**
 Photographer: **Irene Stern**
 Writer: **Harry Pesin**
 Client: **Cuisine Magazine**
 Agency: **Pesin, Sydney & Bernard**



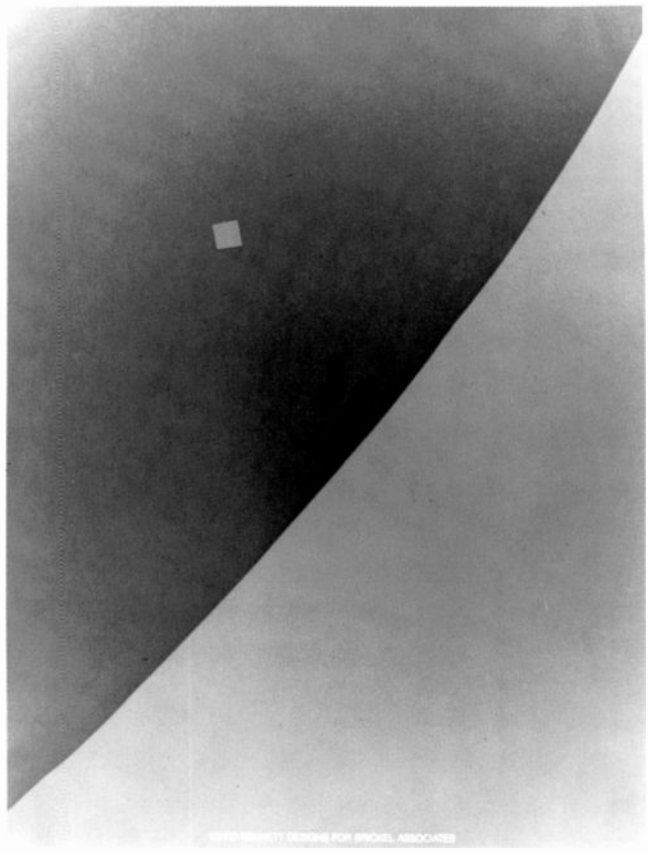
130
 Art Director: **Robert Qually**
 Designer: **Robert Qually**
 Artist: **Alex Murawski**
 Writer: **Ethan Revsin**
 Client: **Standard Brands Confectionery**
 Agency: **Lee King & Partners**

131
 Art Director: **Michael Donovan**
 Designer: **Michael Donovan**
 Photographer: **Michael Fateman**
 Writer: **Peter Carlson**
 Client: **Brickel Associates, Inc.**
 Agency: **Donovan and Green, Inc.**



132
 Art Director: **Bob Kwait**
 Designer: **Bob Kwait**
 Photographer: **Chris Wimpey**
 Artist: **Ron Van Buskirk**
 Writer: **Hal Maynard**
 Client: **Daiwa**
 Agency: **Phillips-Ramsey Advertising**

133
 Art Director: **Michael Donovan**
 Designers: **Michael Donovan, Jane Zash**
 Photographer: **Steve Ogilvy**
 Writer: **Peter Carlson**
 Client: **Brickel Associates, Inc.**
 Agency: **Donovan and Green, Inc.**



EX-CELL-O
THE WORLD OF DIFFERENCE.

EXPERIENCE...
 In each region...
 In all...
QUALITY...
 Each...
SELECTION...
 We...
CAPABILITIES...
 We...
Ex-Cell-O Corporation
 CHASSIS, FUEL, ENGINE
 TRANSMISSION, STEERING, BRAKES, SUSPENSION, SAFETY
 SHEDDING TOUGHNESS

134
 Art Director: **Michael Donovan**
 Designer: **Michael Donovan**
 Client: **Brickel Associates, Inc.**
 Agency: **Donovan and Green, Inc.**

135
 Art Director: **Anthony A. Macioce**
 Writer: **Arthur D. Newell**
 Client: **Ex-Cell-O Corporation**
 Agency: **Gray & Kilgore, Inc.**

**A Society That Is Rediscovering The Virtues Of Quality
And Individuality Is Making Yet Another Discovery.
A Coffee And Tea Company That Never Forgot Those Virtues.**



It is a time when we are rediscovering the virtues of quality and individuality. It is a time when we are making yet another discovery. A coffee and tea company that never forgot those virtues.

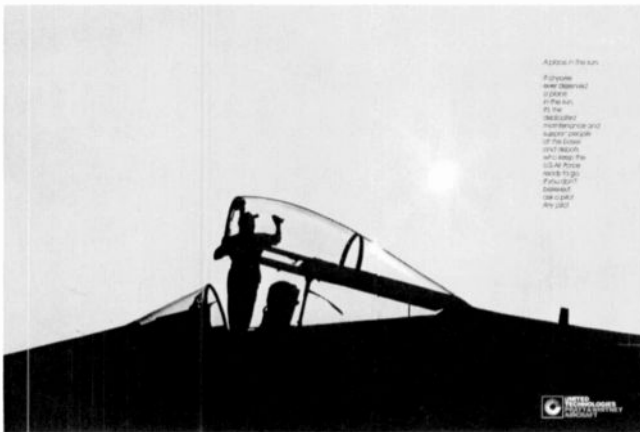
It is a time when we are rediscovering the virtues of quality and individuality. It is a time when we are making yet another discovery. A coffee and tea company that never forgot those virtues.



It is a time when we are rediscovering the virtues of quality and individuality. It is a time when we are making yet another discovery. A coffee and tea company that never forgot those virtues.

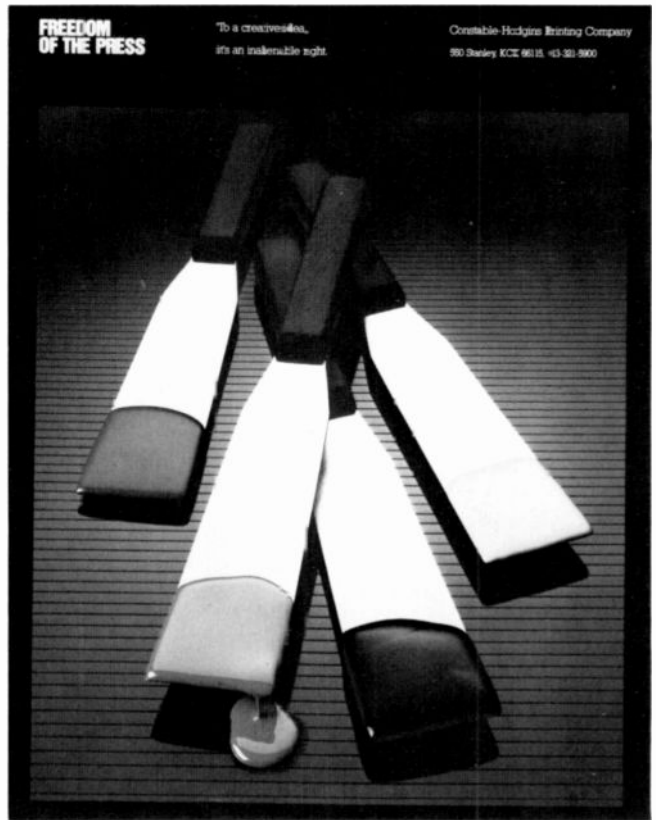
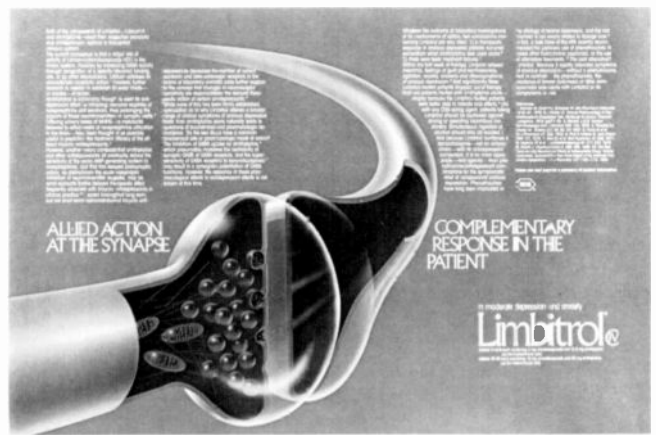


It is a time when we are rediscovering the virtues of quality and individuality. It is a time when we are making yet another discovery. A coffee and tea company that never forgot those virtues.



136
Art Director **Wayne Gibson**
Illustrator **Edward Sorel**
Writer **Ed Jones**
Client **First Colony Coffee & Tea Co.**
Agency **Finnegan & Agee, Inc.**

137
Art Director **Leonard Wesley**
Photographer **Stock**
Writer **Ted French**
Client **United Technologies—Pratt & Whitney**
Agency **Marsteller Inc.**



140
Art Director **Joseph Kamuck**
Designer **Joseph Kamuck**
Artist **Vero Radu**
Writer **Jo Dakin**
Client **Roche Laboratories**
Agency **William Douglas McAdams Inc.**

141
Art Director **John Muller**
Designer **John Muller**
Photographer **R.C. Nible**
Writer **Rob Price**
Client **Constable Hodgins Printing**
Publisher **Kansas City Art Directors Club**
Agency **Valentine-Radford, Inc.**

TRIM YOUR WASTE LINE

Introducing the 3M® 702 Plain Paper Copier

3M

Impotence and antihypertensive therapy: How to deal with it

When your patient begins antihypertensive therapy he may face a special problem: how to deal with impotence.

The solution is impotence, and/or other side effects.

Learn to deal with it on your own. You can't avoid it. You can't avoid it. You can't avoid it.

Catapres
(clonidine HCl)
Hypertension

Boehringer Ingelheim

THE MACHINED AGE

As the latest in the series of digital copiers, the 3M 702 Plain Paper Copier is a true workhorse. It's fast, it's accurate, and it's easy to use. It's the copier that's ready to work for you. It's the copier that's ready to work for you.

3M

If you've wondered: how much our exclusive HYDOMER process eases the way for Biosearch Feeding Tubes...

Just read and consider:

Hydromer is a system of water-soluble, non-toxic, non-irritating, non-inflammatory, non-antigenic, non-carcinogenic, non-mutagenic, non-cytotoxic, non-teratogenic, non-embryotoxic, non-fetalotoxic, non-maternal-toxic, non-paternal-toxic, non-reproductive-toxic, non-ocular-toxic, non-dermatologic-toxic, non-respiratory-toxic, non-gastrointestinal-toxic, non-neurologic-toxic, non-immunologic-toxic, non-hematologic-toxic, non-clotting-factor-toxic, non-platelet-toxic, non-erythrocyte-toxic, non-leukocyte-toxic, non-thrombocyte-toxic, non-platelet-toxic, non-erythrocyte-toxic, non-leukocyte-toxic, non-thrombocyte-toxic.

Hydromer

142
 Art Director: **Duane Wirak**
 Designer: **Duane Wirak**
 Photographer: **Frank Miller**
 Writer: **Virg Viner**
 Client: **3M Copying Products**
 Agency: **D'Arcy-MacManus & Masius**

144
 Art Director: **Burt Pollack**
 Designer: **Burt Pollack**
 Photographer: **Sheldon Secunda**
 Writers: **Ivan Manson, Noel Holland**
 Client: **Boehringer Ingelheim Ltd.**
 Agency: **Barnum Communications, Inc.**

143
 Art Director: **Thomas J. Weisz**
 Designer: **Thomas J. Weisz**
 Photographer: **Donald Dempsey**
 Artist: **Michael Lalicki**
 Writer: **Thomas E. Greco**
 Client: **Ferroxcube Division of Amperex**
 Agency: **Weisz/Greco, Inc.**

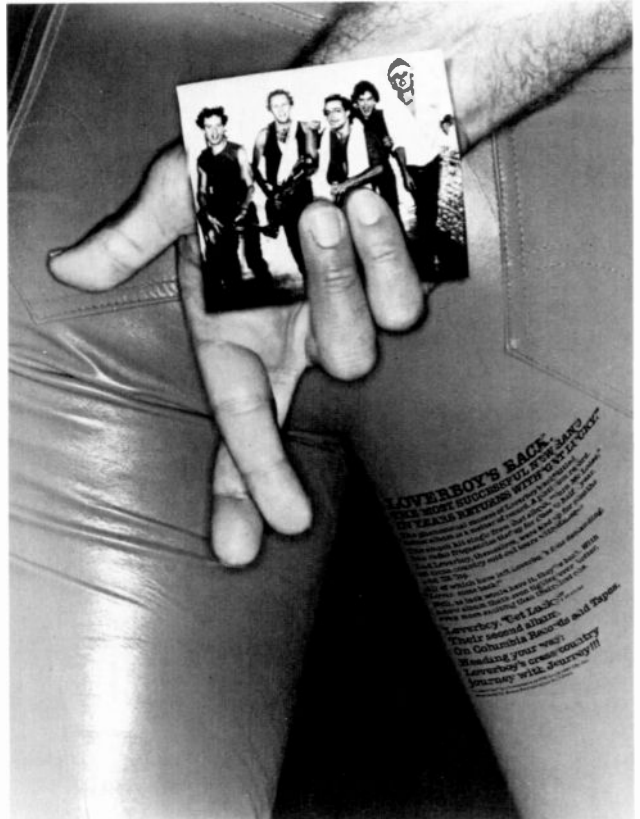
145
 Art Director: **Michael Robby**
 Designers: **Susan C. Wolff, Michael Robby**
 Photographer: **Al Francekevich, Inc.**
 Artist—Model Maker: **Mark Yurkiw**
 Writer: **Jim Nickel**
 Client: **Biosearch**
 Agency: **Louis Scott Assoc.**



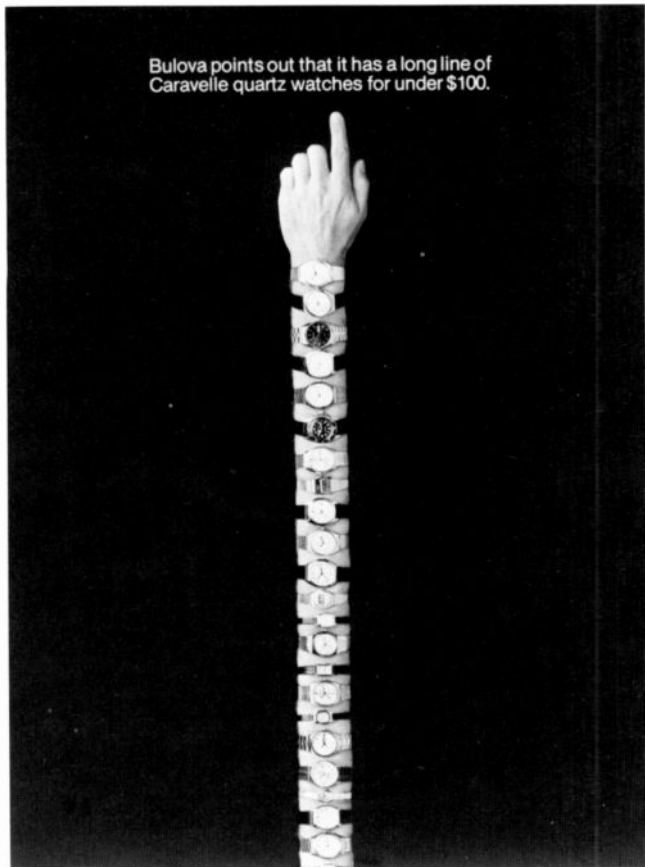
*Behind my notes, there's a picture
 "The Sensitive Kind"
 The 1st single from Santana's "Jaguar"
 The 1st album that also features
 the Top-20 Searcher, "Missing" -
 2 Columbia Records and Tapes.*

© 1988 Sony Music

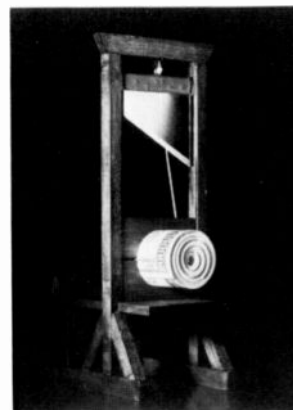
146
 Art Director **Holland S. Macdonald**
 Designer **Holland S. Macdonald**
 Photographer **Cristine Olympia Rodin**
 Writer **Art Fiyalka**
 Client **Columbia Records**



148
 Art Director **Josephine Di Donato**
 Photographer **David Kennedy**
 Writer **Mark Levitt**
 Client **CBS RECORDS**
 Agency **CBS**



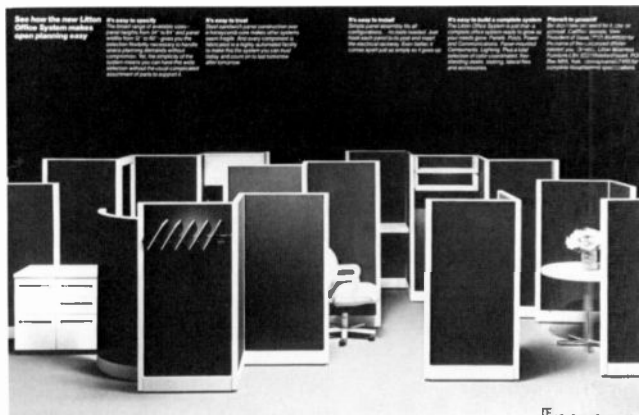
Bulova points out that it has a long line of Caravelle quartz watches for under \$100.



What if your chemical supplier's growth plans are sentenced to capital punishment?

[Small, illegible text block]

Olin CHEMICALS



[Small, illegible text blocks at the top of the office image]

© Litton Business Furniture

The complete granule.



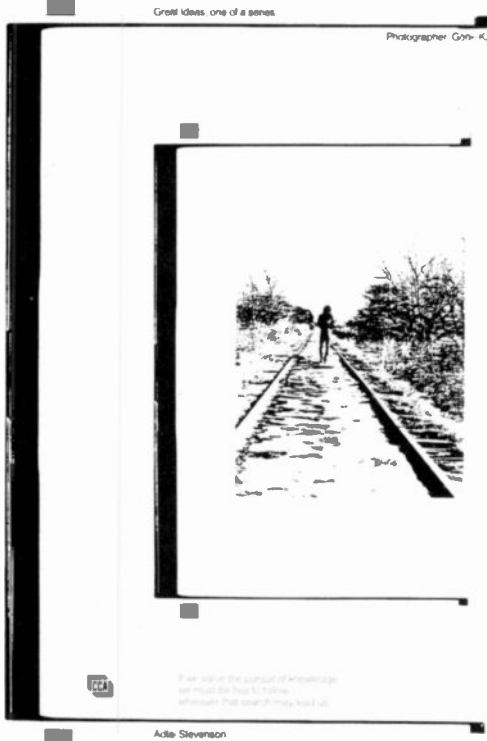
[Small, illegible text block at the bottom of the granule image]

150
 Art Director: **Joe DeVecchio**
 Designer: **Joe DeVecchio**
 Photographer: **David Pruitt**
 Writer: **D.J. Webster**
 Client: **Bulova**
 Agency: **Doyle Dane Bernbach**

152
 Art Director: **Tycho Weil**
 Designer: **Tycho Weil**
 Photographer: **Gordon E. Smith**
 Writer: **Edward Butler**
 Client: **Olin Chemicals**
 Agency: **Marquardt & Roche Inc.**

151
 Art Director: **Michael Donovan**
 Designers: **Michael Donovan, Clement Mok**
 Photographer: **Steve Ogilvy**
 Writer: **Tom Bird**
 Client: **Litton Business Furniture/LBF**
 Agency: **Donovan and Green, Inc.**

153
 Art Director: **John Burk**
 Designer: **John F. Burk**
 Photographer: **Steve Lane**
 Artist: **Chris Bartlett**
 Writer: **Jim Frost**
 Client: **American Cyanamid**
 Agency: **Richardson Myers & Donofrio**



Great Ideas: one of a series

Photographer: Gene Ku

For the pursuit of knowledge, we must be free to follow wherever that search may lead us.

Adlai Stevenson



The pursuit of perfection. It is not cowardly, but bold... with age. Actually, I don't think you can get away from it. You have been making things for 15-18 years. The question is: how many more years are you going to make things in this way? You're a craftsman. You're a craftsman. You're a craftsman. You're a craftsman. You're a craftsman.

His original masterpiece, which is a piece of wood, is a piece of wood. It is a piece of wood. It is a piece of wood. It is a piece of wood. It is a piece of wood. It is a piece of wood.

That same desire to excel has brought me to Providence, a company that is a leader in the industry. Providence Graving Company is a leader in the industry. Providence Graving Company is a leader in the industry.

Providence Graving Company's four printing plants provide many national service networks, with direct and flexible capabilities to accommodate and growing client base. Providence Graving Company is a leader in the industry.

That's why, printing and graphics alone aren't what do us. It's the Providence Graving Company. It's also the superb quality of our products that sets us apart. Quality that results from a rare blend of our own mechanical and technical capabilities. Quality that is achieved through our precision use of materials, our printing, computer-aided production processes, and other innovative efforts in the industry.

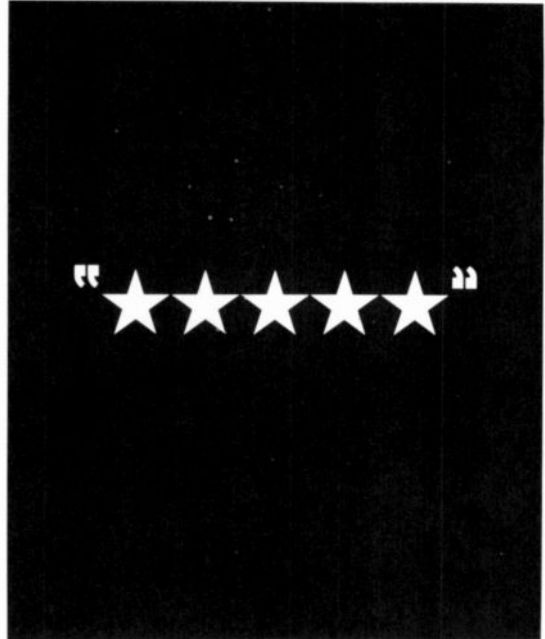
As a leader in the industry, we have a track record of excellence. We have a track record of excellence. We have a track record of excellence. We have a track record of excellence. We have a track record of excellence.

The Providence Graving Company of Providence.

154
 Art Director **John Massey**
 Designer: **John Massey**
 Photographer: **Gene Ku**
 Writer: **Adlai Stevenson**
 Client **Container Corporation of America**
 Agency: **Communication Dept. Container Corporation of America**

155
 Art Directors: **Bob Saabye, Brian McPeak**
 Designers: **Brian McPeak, Bob Saabye**
 Photographers: **Clint Clemens, Bob Oliveira**
 Writer: **Tom Monahan**
 Client **Providence Graving**
 Agency: **Leonard Monahan Saabye**

HOW DO FINE RESTAURANTS RATE CHAMPION DISHWASHING MACHINES?



What do restaurants like New York's Sardi's and Maxwell's Plum and hotel chains like Westin Marriott and Hilton all have in common? They have the same uncompromising standards in dishwashing machines.

Champion custom-designs dishwashing machine layouts to satisfy any capacity requirement from 1,500 to 13,000 dishes per hour. Our machines have an industry-wide reputation for superior dependability and easy serviceability. In fact, many of our systems have been on the job for more than 20 years. And we offer a full line of energy-efficient, low-temperature machines.

For fine restaurants, they're the surest way to keep your reputation spotless. See your Champion dealer or write Champion Industries, P.O. Box 4149, Winston-Salem, NC 27105.

Champion

156
 Art Director **Jim Mountjoy**
 Writer: **Steve Lasch**
 Client: **Champion Industries**
 Agency: **McConnell & Associates**



This isn't just another middle of the road paint.

Introducing Saf-T Mark 108™ a new epoxy based traffic paint that provides 3 to 6 times the life of standard road surface paints. That means reduced labor and material costs for you. And less exposure to traffic hazards for your crew.

And because of its unique chemical and physical properties, the epoxy in Saf-T Mark 108 forms a long lasting bond with glass beads. As a result, it provides reflectivity long after standard paints have faded away.

Unlike other epoxies, Saf-T Mark 108 has a usable pot life of 10 days. And it can be applied to asphalt or concrete dry or damp, providing quick track free drying.



157
 Art Director: **Rob Lawton**
 Designer: **Rob Lawton**
 Photographer: **Gary Blockley**
 Writers: **Ben Vergati, Jim Ferguson**
 Client: **Saf-T-Mark**
 Creative Director: **Ben Vergati**
 Agency: **Crume & Associates, Inc.**

Stop talk.

The farmer. The farmer's wife. When it comes to buying or selling their farm, the farmer and his wife are the ones who really know what they're doing. And for more information, call 1-800-451-1111.

For the wife's perspective on the farmer's family farm, especially her mother-in-law's farm, she's got a different perspective. She's got a different perspective on the farmer's family farm. She's got a different perspective on the farmer's family farm. She's got a different perspective on the farmer's family farm.

Plus, we're offering gardening, sewing and other classes for the homemaker. And we're offering a free guide to the farmer's family farm. And we're offering a free guide to the farmer's family farm.

Progressive Farmer.
 We wrote the book on the South.

MOVING TOWARD THE FUTURE BEGINS BUILDING ON THE PAST.

For more information, call 1-800-451-1111.

158 SILVER AWARD
 Art Director: **Jim Condit**
 Photographer: **Phillip Vullo**
 Writers: **Marti Spinks, Tommy Thompson**
 Client: **Progressive Farmer magazine**
 Agency: **Fletcher/Mayo/Associates Inc.**

159 DISTINCTIVE MERIT
 Art Director: **Sherri Oldham**
 Designer: **Sherri Oldham**
 Photographers: **Gary Braasch, David Meunch, Jay Maisel**
 Writers: **Lee Herrick, Carol Miller**
 Client: **Dresser Magcobar**
 Agency: **Metzdorf Advertising Agency**



ALMENDROS

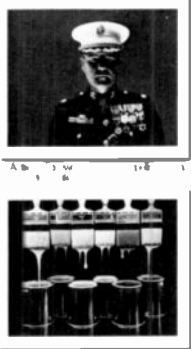


"One great moment is worth waiting for all day."

Small columns of text, likely an interview or article related to the subject.

"LET ME GET THIS STRAIGHT. YOU MAKE THE EDGE HARDER BY SHINING A LIGHT ON IT?"

Text and a small diagram showing a light source and a surface.



Behn...
with
...
...

Polaroid



WESTVACO PAPER. PRINTABILITY THAT STANDS TALL. RUNNABILITY THAT GIVES DOWNTIME THE BOOT.

Small columns of text describing the benefits of Westvaco paper.

Westvaco

160 DISTINCTIVE MERIT
Art Director **Arthur Taylor**
Designer **Ben Kuwata**
Photographer **Thomas Victor**
Writer **Robert Phillips**
Client **Eastman Kodak Company**
Agency **J. Walter Thompson Company**

162
Art Director **David Kennedy**
Photographer **Lamb & Hall**
Writer **Dan Wieden**
Client **Louisiana-Pacific Corp.**
Agency **William Cain, Inc.**

161 DISTINCTIVE MERIT
Art Director **Jack Mariucci**
Designer **Jack Mariucci**
Photographers **Anthony Edgeworth, Jim Canaty,**
Oliver Parker, Jack Velter, Jay Maisel, Steve Grohe
Writers **Stu Hyatt, Mike Rogers**
Client **Polaroid**
Agency **Doyle Dane Bernbach**

163
Art Director **Ted McNeil**
Designer **Ted McNeil**
Photographer **Phil Marco**
Writer **Paul Diffenderfer**
Client **Westvaco Corporation**
Agency **McCaffrey & McCall, Inc.**



"If you want to talk to Al at planting time, you'll either have to stand in front of his tractor or put an ad in Successful Farming."

John Farmer, 65, proved that even before he has more land, more equipment, more skill and more money.

But there is a way. Call John Farmer at 503-241-1111. He has more land, more equipment, more skill and more money.

And because he's smarter than ever before, he also never doubts if he can reach that ever before.

And higher readability is a sure editorial content translates into higher readability.

And higher readability is a sure editorial content translates into higher readability.

And higher readability is a sure editorial content translates into higher readability.



To get inside some problems, you have to invent a way.

In the area of special forms of glass, there's only one technology that gets so close to solving the problem. It's called Johnson & Higgins. We've got the know-how, we've got the materials, we've got the people to get it done. We've got the know-how, we've got the materials, we've got the people to get it done.

Johnson & Higgins
The Private Insurance Broker
Thinking in a different dimension

PPG IS CHANGING THE WAY JAPAN SEES THE WORLD.

If recent experience with eyewear in the American market is any indication, millions of Japanese will be seeing things our way in the eighties.

PPG has just completed a plant in Chiba, Japan to manufacture our remarkable lightweight lens material—CR-39 monomer—to serve fast-growing Asian markets. Lenses made from CR-39 monomer are only half the weight of glass, which makes for the kind of comfort that's transformed the American market in less than a decade. In fact, over 40 percent of the prescription lenses Americans wear are made from lightweight, scratch-resistant CR-39 monomer.

Now it won't be long before Japan sees the beauty of that new comfort for itself.

We approach all our business areas with the same innovative energy, by seeing opportunities where others may not, and honing our skills and resources to turn those opportunities into achievements.

We call it the PPG strategy. Grow in the best parts of four industries: chemicals, glass, fiber glass, and coatings and resins.

PPG Industries, Inc., One Gateway Center, Pittsburgh, PA 15222. PPG: a Concern for the Future.



164
Art Director **Nancy Rice**
Designer **Nancy Rice**
Photographers: **Vern Hammerlund, Charlton Photos, Tom Bach**
Writer **Tom McElligott**
Client **Meredith Corporation — Successful Farming**
Agency **Fallon McElligott Rice**

166
Art Director **Marvin Mitchneck**
Designer **Marvin Mitchneck**
Artist **Barbara Bergman**
Writer **Jack Keane**
Client **Johnson & Higgins**
Agency **Nadler & Larimer, Inc.**

167
Art Director **George Titonis**
Artist **Gary Overacre**
Writers **David Bandler, Chris Labash**
Client **PPG Industries**
Agency **Ketchum Advertising, Pittsburgh**



No runaround. The people you see are
the people who decide.

 Wells Fargo Bank: the horsepower
a growing business needs.



A CONTAINER CONTAINER

Our product is packaging.
Made of paperboard,
plastic, or combinations
of materials. Designed and
engineered with specific
products in mind. Like the
Flex-O-Ton® plastic
cartridge.

**Made for Adhesives
and Sealants**
Well-suited especially for
one-piece construction
in the industry. It's a practical
one-piece container
made of high-density
polyethylene. Precision
molded for easy use,
no leakage or jamming.

Made to Endure
Durable, yet lightweight.
Resists impact, impact
and chemical resistance.
Protects the product in
distribution.

Made to Deliver
For easy, quick opening.
Keeps the product safe
and clean until it's
on the job site.

Find out how a Container
Container will work for you.

We're members of
Container Corporation
of America.

Container Corporation
of America

168

Art Director **Don Putman**
Designer **Don Putman**
Photographer: **Marty Evans**
Writer **John van der Zee**
Client **Wells Fargo Bank**
Agency **McCann-Erickson, Inc.**

169

Art Director **Kathy Forsythe**
Designer **Kathy Forsythe**
Photographers: (1.) **Jim Matusik**, (2. & 3.) **Robert Keeling**
Writer **Amy Bacon**
Client **CCA Marketing Communications**
Publisher **Various Trade Magazines**
Agency **CCA Communications Dept.**

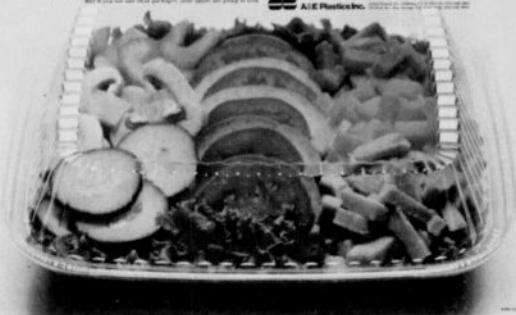
Show your good taste.

Why look over your good taste in a sandwich package?
 Picketers' loose packages will make your food look soft.
 But our clear packages give your food a touch of class. They don't hide the food. It's out in the open. But then, the subtle, clear food look "sophisticated" doesn't like to see being around "sloppy" glass.
 With the tough competition in the restaurant business, there's one more way to get an edge on your competition: to upgrade your packaging. And our clear packages do just that. They are only above your food.
 They also show your good taste.
A & E Plastics, 12345 Market Street, San Francisco, CA 94115 • Telephone: (415) 435-1000
 111 Park Street, San Diego, CA 92101 • Telephone: (619) 594-0000



Don't toss your salad into any old package.

So you're looking for a little extra on your salad...
 You want a package that will keep your salad fresh and crisp...
 You want a package that will keep your salad looking good...
 You want a package that will keep your salad looking good...
A & E Plastics, 12345 Market Street, San Francisco, CA 94115 • Telephone: (415) 435-1000
 111 Park Street, San Diego, CA 92101 • Telephone: (619) 594-0000



Give your eggs a break.

If your breakfast business hasn't been bringing home the bacon, don't blame your eggs.
 The problem could be your packaging.
 The old-fashioned "egg carton" style breakfast food containers. But our clear containers...
 They show your breakfast food just as it is. They don't hide it. They don't make it look like it's in a...
 They also show your good taste.
A & E Plastics, 12345 Market Street, San Francisco, CA 94115 • Telephone: (415) 435-1000
 111 Park Street, San Diego, CA 92101 • Telephone: (619) 594-0000





WHY TIMBERLAND HAS TAKEN AN APPROACH TO MAKING SHOES THAT'S YEARS BEHIND OTHER COMPANIES.

Over the years, the shoe industry has seen many changes. Materials that cost less money, machines that turn out more shoes, changes that have enabled manufacturers to make shoes faster and more economically.

But not necessarily better. At Timberland, we've always believed the only way to make shoes is the way shoes were made years ago.

TIMBERLAND'S HANDSOME, MOC-CASIN CONSTRUCTION
THE ART OF HANDMADE SHOES, THE BEST OF BOTH

Consider just the materials. When other companies may be satisfied using less expensive leathers, Timberland uses only premium full grain leathers. In fact, on the average, we believe we invest more money in leathers and soles than any of our competitors.

They cost more in the short run but because they hold up better they're worth more in the long run.

We use only solid brass eyelets, which wear most when they are used. Our hand-stitched, ranslock laces are the last thing you'll find wearing rugged Vibram soles that are undisturbable for resistance to abrasion.

But what we do with these materials is even more impressive.

We all know how comfortable slippers are. Well, let's face it, the outer soles are attached to our handwoven, a multi-layer slippers to which we add full grain soles. They provide excellent support on the bottoms of the shoes, while the top forms naturally around the feet. In other words, our shoes conform to

the foot instead of the reverse. Here, Timberland handworkers take over.

When others are often satisfied with machines setting the stamp and leaving our handworkers to correct still by hand. One at a time.

In addition, unlike machines sewn shoes, Timberland handworkers clamp and make on the last. There, they're allowed to deviate on the last, ensuring no wrinkles on the uppers.

But most important, this total control by man instead of machine results in handwovens that compare with the best, most comfortable shoes in the world.

WE'RE COMBINING OLD WORLD CRAFTSMANSHIP WITH NEW WORLD SETTING.

A lot of companies would be satisfied merely making a product as good as our handwovens. But Timberland has a lot of companies.

Now we'll be launching a major advertising campaign for our handwovens. We'll also supply you with a complete package of prep material.

The reason for all this is very simple. Sure, we take great pride in how well Timberland handwovens are made.

But we take even greater pride in how well they will.



175

Art Director: David Bartels

Designer: David Bartels

Artists: Don Strandell, Cindy Wrobel,

Michael David Brown Inc.

Writer: Mark Shapiro

Client: Advertising Department, Brown Shoe Company

Agency: The Hanley Partnership

176

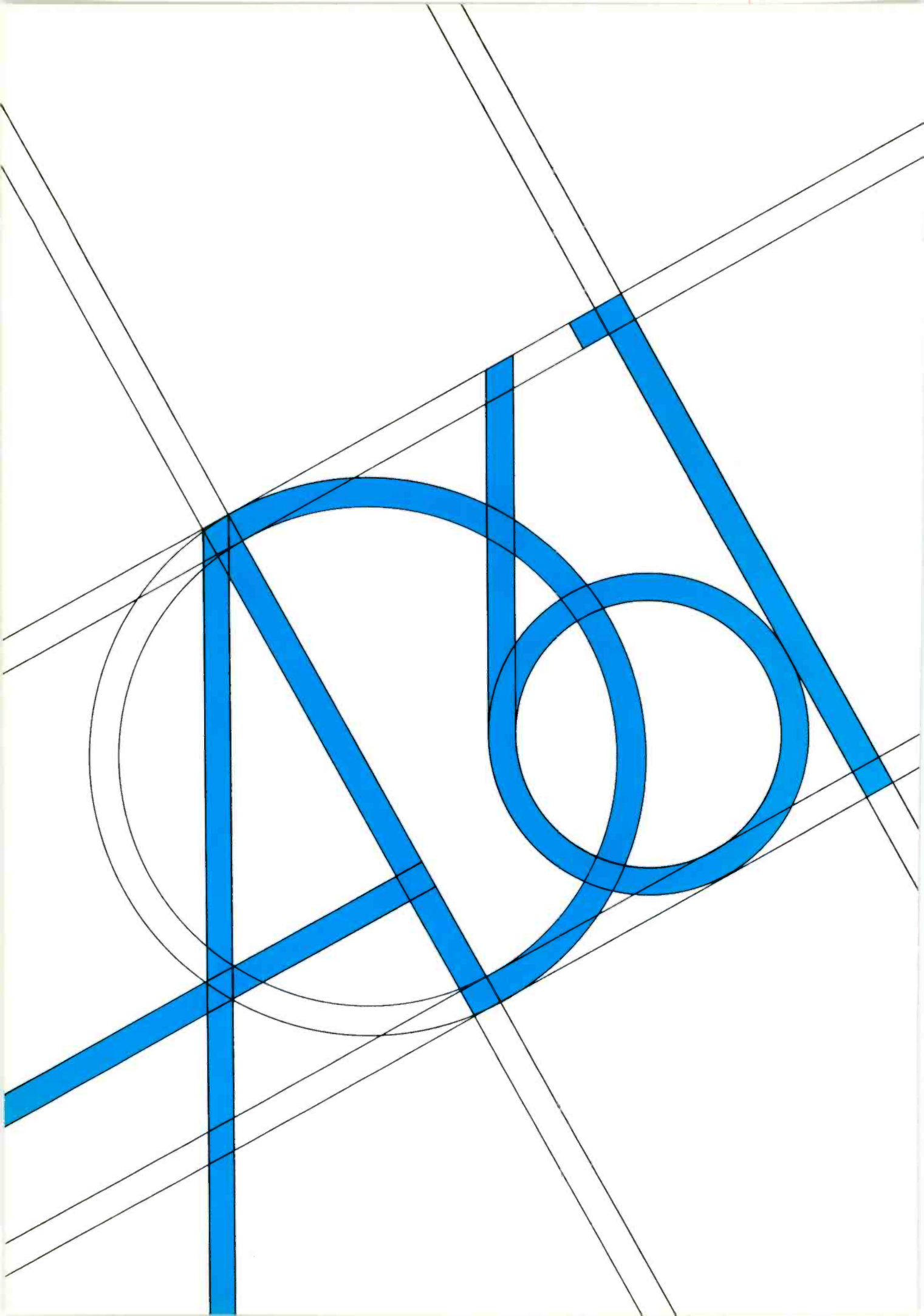
Art Director: Dennis D'Amico

Photographer: Hunter Freeman

Writer: Ron Berger

Client: Timberland

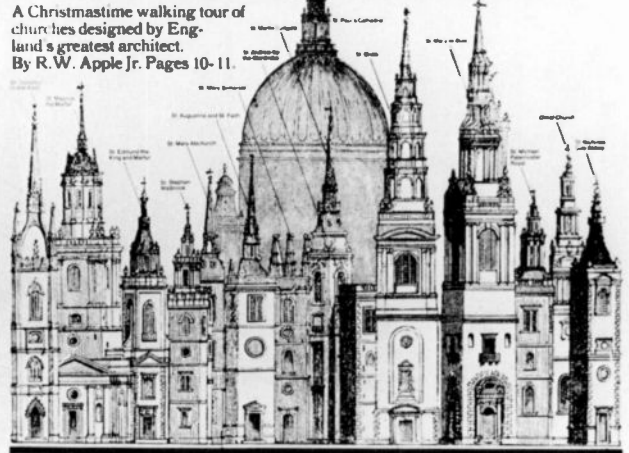
Agency: Ally & Gargano, Inc.



NEWSPAPER EDITORIAL

Spire to Spire in Wren's London

A Christmastime walking tour of churches designed by England's greatest architect.
 By R.W. Apple Jr. Pages 10-11.



Correspondent's Choice

Fairchild Tropical Gardens, a little-known oasis of open-air Miami, invites visitors to walk on the grass and smell the flowers. No picknick and no Frisbees, though — and certainly no hospitals. By Gregory Jaynes.

6

Fare of the Country

A once-roughened South American fish-eating habit — a sort of mousaka whose epicure reflects its Malay heritage — has emerged from humble kitchens and strayed to one of Cape Town's fashionable restaurants. By Joseph Lelyand.

14

Those Were the Days

In Rio as New Year's Eve gives way to Carnival, the party never ends. By Warren Hoge. Page 15.

News from a world traveler on voyages by land, sea and air then and now. Including a lamentation on the final departure of the London-Paris boat train, and why a Queen's Messenger may be a tourist's best friend. By Drew Middleton.

23



Hugh Leonard's Dalkey

The author of 'Da,' on a ramble through his hometown, 'a kind of Irish Brigadoon without the mists, the feyness or the tendency to disappear,' where 'a secret is a crime against nature.' Page 9.

180
 Art Director: **Greg Paul**
 Designer: **Greg Paul**
 Photographer: **Janet Gardner**
 Client: **The Plain Dealer Magazine**

181
 Art Directors: **Louis Silverstein, Tom Bodkin**
 Design Director: **Louis Silverstein**
 Photographer/Engraver: **Culver Pictures Inc.**
 Writers: **Various**
 Client: **The New York Times**
 Editor: **Michael Leahy**
 Publisher: **The New York Times**



'HE KNOWS WHO HE IS AND IS AT PEACE WITH HIMSELF.'

'IT'S SOMETHING IN THE MAN THAT IS ALSO EMBEDDED IN THE AMERICAN SPIRIT...'

A convention of inventors and engineers, some silly and some absolutely practical **6**

ARTS/ENTERTAINMENT

Some of the most-revealing letters of Faulkner are in the Berg Collection **21**

Books: Chris Chase's lively look at Americans' changing attitudes toward the wounded **25**

The New York Times
THE
Home
SECTION **C1**

The Primal Urge to Embellish

One of the most revealing letters of Faulkner are in the Berg Collection...

Consumer Magazine For the Younger Set

Rethinking Gracie Mansion, Once More

Gracie Mansion, the official residence of the Mayor of New York City...

182
Art Director: **Michael Keegan**
Designer: **Michele Chu**
Photographer: **Rob Brown**
Writer: **Aram Bakshian Jr.**
Client: **Los Angeles Herald Examiner**
Editor: **Jim Bellows**

183
Art Director: **Tom Bodkin**
Designer: **Tom Bodkin**
Photographer: **Bottom Photos: Collection of Virginia Macy, Robert Levin**
Artist: **Joan Hall**
Writers: **Ada Louise Huxtable, Suzanne Slesin, Maryann Bird**
Client: **The New York Times**
Editor: **Dona Gulmaraes**
Publisher: **The New York Times**

In Style

Thursday, June 15, 1981

GLITTER & GOLD

By Ruth Fran

Silk and shimmer glitter and glow. Forecast by day, reported by night, the magical allure of fashion is done to top level of the American continent in A&E.

But behind the scenes, ordinary lives, unassuming people, are working to keep the lights of gold — each person engaged in their own way to bring the fashion show to life.

A completely new and elegant approach to fashion, the world is not so much in vogue as it once was, where it quickly from previous fads.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.



Ferrari's Foray Into Fashion

A 175 million dollar, 100 million dollar, 100 million dollar... The technology of a car is not the same as the technology of a fashion show. The technology of a car is not the same as the technology of a fashion show.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

Ferrari's foray into fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

Ferrari's foray into fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

Ferrari's foray into fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

Ferrari's foray into fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

Ferrari's foray into fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

It is not so much the clothes, but the way they are worn, or the way they are seen, that is the key. Fashion is not just a matter of what you wear, but how you wear it. Fashion is a matter of how you wear it, not just what you wear.

Fashion CALENDAR

Tu-We
Fashion show for the fall...
Tu-We
Fashion show for the fall...
Tu-We
Fashion show for the fall...

184
Art Director: John Sullivan
Designer: Claudia Steenberg-Majewski
Photographer: Vincent Maggiora
Client: San Francisco Chronicle
Editor: Richard Thieriot
Publisher: Richard Thieriot

Ports of Call

Special Cruise Issue

Ports of Call
Special Cruise Issue

Ports of Call
Special Cruise Issue

Ports of Call
Special Cruise Issue

Ports of Call
Special Cruise Issue

A guide to 4,484 voyages on 48 lines in all parts of the world. Plus: Advice on avoiding boredom on deck, by Enid Nemy / How to choose shore excursions, by Paul Grimes / And what to expect from a "voyage to nowhere," by Fred Ferretti. Pages 14 to 27.

The Ultimate Movable Feast

Craig Claiborne's three-state picnic adventure — Winterthur, Longwood Gardens and a crab banquet in Baltimore. Page 13.

Correspondent's Choice

The CIA World News in the art of century modernism as a premier museum at Fort Worth. By William H. Stearns. 4

Shopper's World

The wonders of Jerusalem, tucked away in winding streets, transform the remnants of history. Discovering them is half the fun. By William E. Farnig. 7

Fare of the Country

Discovering the spectacular Mark & Helen were in fact in Italy's national parks and private gardens, only good by Warren Hager. 10



And Baby Makes Three...

... on a Caribbean island. An ideal off-season vacation for one young family: renting a small house. By Frank Rich. Page 7.



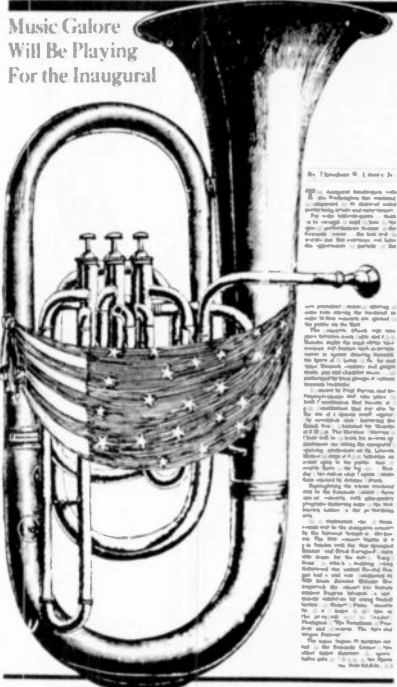
185
Art Director: Louis Silverstein
Design Director: Louis Silverstein
Photographers: Bottom Photos: Jean Gaumy / Magnum, Frank Rich
Artist: Leslie Cabarga
Writers: Various
Client: The New York Times
Editor: Michael Leahy
Publisher: The New York Times
Prod'n Co: The New York Times

Excitement
 Main Page 2
 Calendar Page 3
 Sports Page 4
 Home News Page 5
 Theater Page 6
 Dining Out Page 7
 Social Page 8
 TV Listings Page 9
 Washington Page 10
 Washington Life Page 11
 The Sun Page 11

CALENDAR

SECTION C The Washington Star FRIDAY, JANUARY 10, 1963

Music Galore Will Be Playing For the Inaugural



By Elizabeth G. Linn, Jr.

The inaugural program will be a musical gala, with a variety of instruments playing a part in the celebration. The tuba, the largest of brass instruments, will be the featured instrument in the program. It is a large, low-pitched instrument with a wide range of sound. The tuba is played with the hands and is a member of the brass family. It is the largest of the brass instruments and is played with the hands. The tuba is a member of the brass family and is played with the hands.

Inaugurations Past: Stability, Symbols and Celebration

The inauguration of a new president is a time of great celebration and symbolism. It is a time when the nation comes together to witness the transfer of power. The inauguration is a time of stability and celebration. It is a time when the nation comes together to witness the transfer of power. The inauguration is a time of stability and celebration.

THE STAR WEEKEND

January 10-11, 1963
 Washington Star
 The Star Weekend
 The Star Weekend
 The Star Weekend

FRIDAY
 The Washington Star
 The Star Weekend
 The Star Weekend

SATURDAY
 The Washington Star
 The Star Weekend
 The Star Weekend

SUNDAY
 The Washington Star
 The Star Weekend
 The Star Weekend

PURE THEATRE
 The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

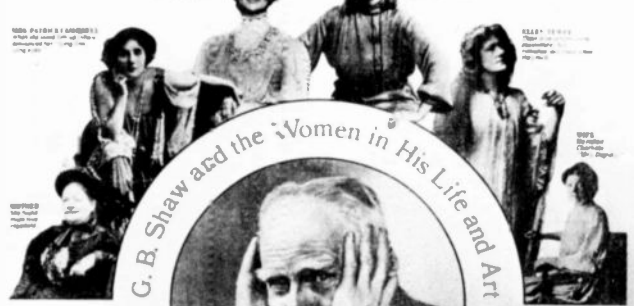
The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The Washington Star
 The Star Weekend
 The Star Weekend

The New York Times

INSIDE A SPECIAL SUPPLEMENT ON SOUL AND RECORDINGS
 ARTS AND LEISURE
 Monday, January 10, 1963



C. B. Shaw and the 'Women in His Life and Art'

C. B. Shaw, the author of the book 'Women in My Life and Art', is a man of many talents. He is a writer, a painter, and a collector. His book is a collection of stories and paintings that tell the story of his life and his art. The book is a collection of stories and paintings that tell the story of his life and his art.

Art Auctions: 'Half Theater, Half Casino' 'I Always Wanted To Be on Broadway'

The art auction scene is a mix of theater and casino. It is a place where art is sold for high prices, and where the atmosphere is one of excitement and speculation. The art auction scene is a mix of theater and casino. It is a place where art is sold for high prices, and where the atmosphere is one of excitement and speculation.

186
 Art Director Joseph W. Scopin Jr.
 Designer Joseph W. Scopin Jr.
 Writers Theodore Libbey, David Shribman
 Client Washington Star
 Editor Jack Schnedler
 Publisher Washington Star

187
 Art Director Nicki Kalish
 Designer Nicki Kalish
 Writers Various
 Client The New York Times
 Editor Bill Honan
 Publisher The New York Times

"I'M SORRY"

Anonymous, they call Apology Line to admit to murder and mayhem, real or imagined. For the man at the other end, it often gets scary.

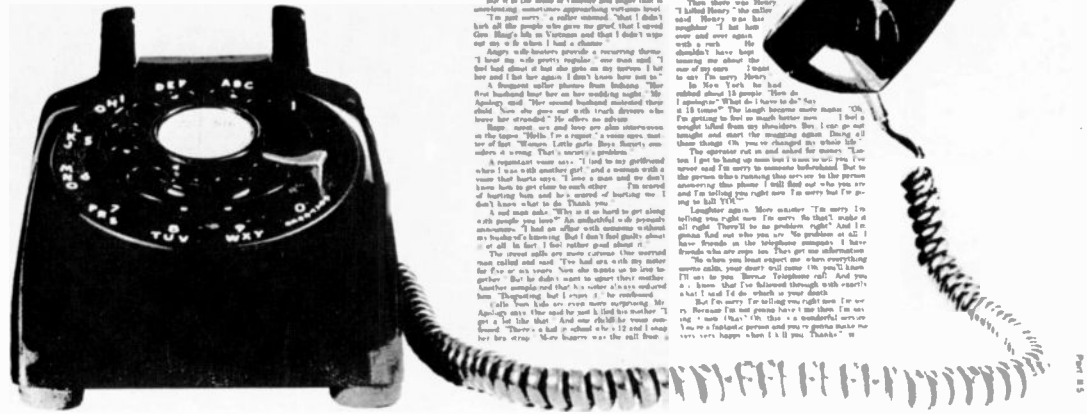
Lately I've heard of many people who want to call the Apology Line but are afraid to. It was a man who called me and said he was thinking of calling the Apology Line but was afraid to. He was a man who had been in a car accident and was thinking of calling the Apology Line to admit to the accident.

Mr. Apology was a name used by some of the callers. It was a name that was used by some of the callers to refer to the person at the other end of the line. It was a name that was used by some of the callers to refer to the person at the other end of the line.

But it is not as if the callers are just making up stories. Many of them are telling the truth. They are telling the truth about what they did and how they feel about it. They are telling the truth about what they did and how they feel about it.

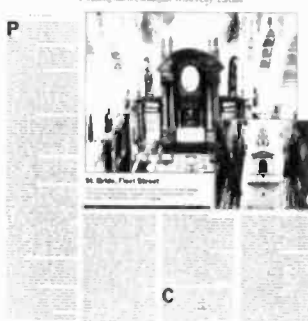
thousands of people never get a chance to tell their stories. They are never given a chance to tell their stories. They are never given a chance to tell their stories.

Mr. Apology never admits if his calls are a B or an A. He never admits if his calls are a B or an A. He never admits if his calls are a B or an A. He never admits if his calls are a B or an A.



188
Art Director, Warren Weillbacher
Designer, Gary Rogers
Writer, David Behrens
Client, Newsday

From Spire to Spire in Yuletide London

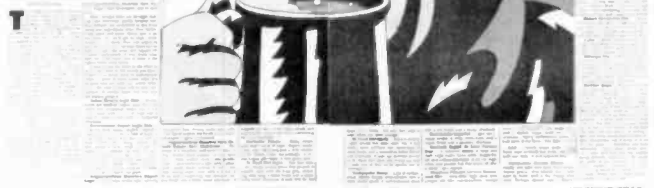


The Orderly World of Christopher Wren



A BEER DRINKER'S GUIDE TO 25 IMPORTED BREWS

TAPPING GERMAN GUSTO



189

Art Director: Lynn Staley
 Designer: Lynn Staley
 Chart Design: Deb Perugi
 Artist: Roger Leyonmark
 Client: The Boston Globe Calendar Section
 Editor: Jan Shepherd
 Publisher: The Boston Globe

191

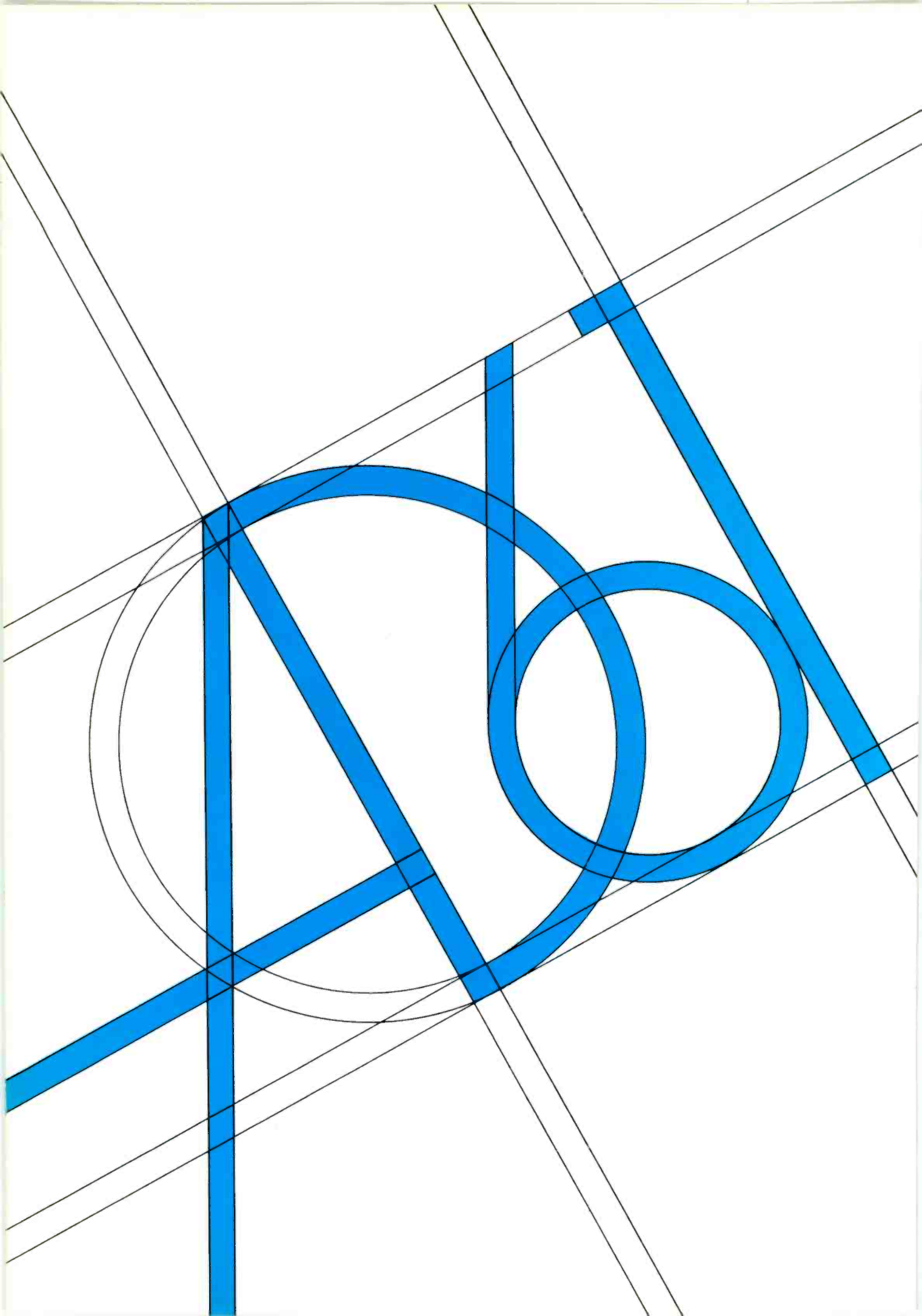
Art Directors: Louis Silverstein, Tom Bodkin
 Design Director: Louis Silverstein
 Photographer: Engraving/Culver Pictures Inc.
 Client: The New York Times
 Editor: Michael Leahy
 Publisher: The New York Times

190

Art Director: Terry Ross Koppel
 Designer: Terry Ross Koppel
 Artist: Patrick Blackwell
 Writer: Bob MacDonald
 Client: The Boston Globe Calendar Section
 Editor: Jan Shepherd
 Publisher: The Boston Globe
 Agency: T. Ross Koppel Graphics

192

Art Director: Roger Dale Rushing
 Designer: Roger Dale Rushing
 Photographer: Larry C. Price
 Writer: Paul Rowan
 Client: Fort Worth Star-Telegram
 Editor: Mike Blackman
 Publisher: Fort Worth Star-Telegram



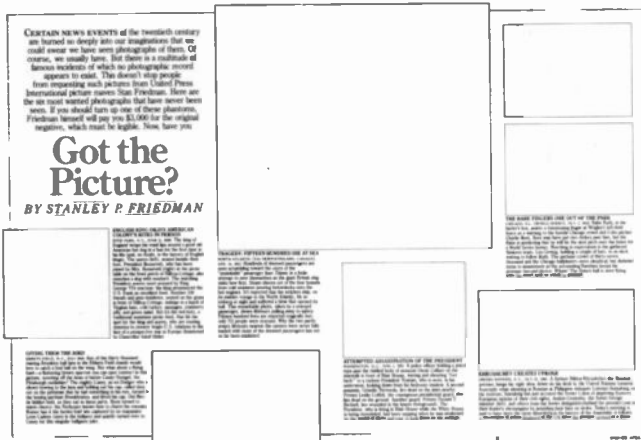
The page features several thin, black lines that create a sense of depth and perspective. A vertical line runs down the left side. Two parallel lines extend from the top-left corner towards the right, sloping downwards. Another two parallel lines extend from the bottom-left corner towards the right, sloping upwards. These lines intersect to form a large, open rectangular shape that occupies most of the page's area.

MAGAZINE EDITORIAL

CERTAIN NEWS EVENTS of the twentieth century are buried so deep in our imaginations that we could never see them as photographs of them. Of course, we usually have. But there is a multitude of famous incidents of which no photographic record appears to exist. This doesn't stop people from comparing such pictures from United Press International picture man Stan Friedman. Here are the six most unusual photographs that have never been seen. If you should turn up one of these photos, Friedman himself will pay you \$5,000 for the original negative, which must be legit. Now, here you

Got the Picture?

BY STANLEY P. FRIEDMAN



THE WAR THEY CAN'T ESCAPE

For the first time since World War II, there are more soldiers in Vietnam than there were in World War I. The war has become a permanent fixture in the lives of the American people. The war has become a permanent fixture in the lives of the American people. The war has become a permanent fixture in the lives of the American people.



The war has become a permanent fixture in the lives of the American people. The war has become a permanent fixture in the lives of the American people. The war has become a permanent fixture in the lives of the American people.

JUSTICE IN A TRANCE

Hypnosis has helped to convict the guilty. Could it also condemn the innocent?

By Paul Gillette



MUSIC AND VIOLENCE UNDER THE PALMS



A SURVEY OF SOUTHERN CALIFORNIA MUSIC

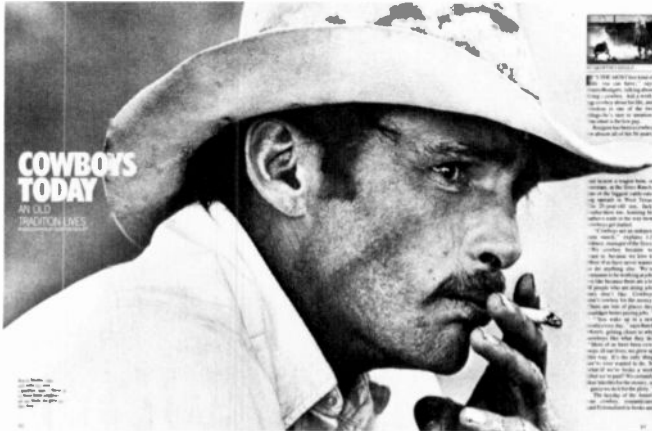
IN the sprawling arenas of actors and musicians in a Los Angeles music scene, the parties are in full swing. The parties are in full swing. The parties are in full swing.

193
 Art Director: Robert Priest
 Designer: April Silver
 Client: Esquire
 Editor: Phillip Moffitt
 Publisher: Esquire Publishing Co.

195
 Art Director: Ronn Campisi
 Designer: Ronn Campisi
 Photographer: John Goodman
 Editor: Al Larkin
 Publisher: The Boston Globe

194
 Art Director: Howard Shintaku
 Designer: Howard Shintaku
 Artist: Jean Francois Allaux
 Writer: Paul Gillette
 Client: CalToday Magazine
 Editor: John Parkyn
 Publisher: San Jose Mercury News

196
 Art Director: Sam Holdsworth
 Designer: Sam Holdsworth
 Photographer: Anne Summa
 Writer: Mikal Gilmore and Ken Tucker
 Client: Musician Magazine
 Editor: Sam Holdsworth
 Publisher: Gordon Baird



COWBOYS TODAY
AN OLD TRADITION LIVES

By [unreadable]

It's 1988 and the cowboy is still a major force in American culture. He's a symbol of rugged individualism, of a way of life that's disappearing. He's a hero to some, a villain to others. He's a man of mystery, a man of myth. He's a man who's always been there, always ready to ride.



Neil Sedaka - THE SECOND TIME AROUND



Performances in 1981 were a triumph for Sedaka. The pop singer, who made his name in the 1960s, returned to the top of the charts with a string of hits that proved he was still a force to be reckoned with.

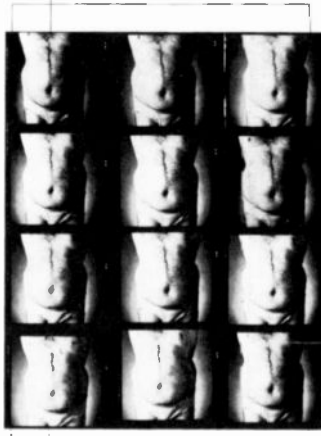
The second time around, Sedaka is a different man. He's older, wiser, and more confident. He's a man who's been through a lot, and he's come out the other side a stronger man. He's a man who's always been there, always ready to ride.

By Robin Pappay

All the Elk You Can Eat

How does a physician discover his love for elk? From a career in the U.S. Army to a veterinary school, the surgeon's path to the mountains is a story of passion and discovery.

Some of the most interesting stories I've ever heard of are those of men who have discovered their true calling in the most unexpected of places. One such man is Dr. [unreadable], a physician who has discovered his love for elk in the mountains of Colorado. His journey from a career in the U.S. Army to a veterinary school is a story of passion and discovery.



FIRE UP OVER WILD DUCK

By [unreadable]

In the heart of the mountains, a man is hunting for wild ducks. It's a tradition that's been passed down for generations, and it's a man who's always been there, always ready to ride.

197
Art Director: **Joseph Baumer**
Designer: **Joseph Baumer**
Photographer: **Skeeter Hagler**
Writer: **Geoffrey Gould**
Client: **Topic Magazine**
Editor: **Urmila K. Devgon**
Publisher: **United States International Communication Agency**

199
Art Director: **James Hiscott, Jr.**
Designer: **James Hiscott, Jr.**
Photographer: **Bill Horin**
Writer: **Robin Palley**
Client: **Atlantic City Magazine**
Editor: **Donna Andersen**
Publisher: **Frances F. Freedman**

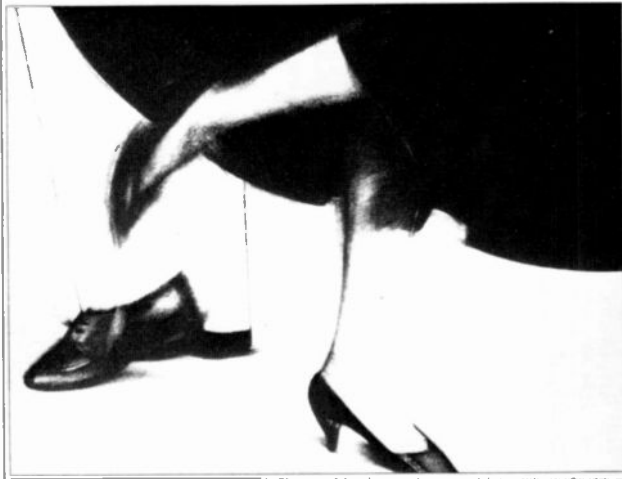
198
Art Director: **Eric Keller**
Designer: **Eric Keller**
Photographer: **David Franklin**
Client: **Monthly Detroit Magazine**
Editor: **Robert Pisor**
Publisher: **City Magazines, Inc.**

200
Art Director: **Ronn Campisi**
Designer: **Catherine Aldrich**
Artist: **Doug Smith**
Editor: **Al Larkin**
Publisher: **The Boston Globe**

ГРОБА
 БУДУЩЕГО

...иногда, бывая, не совсем ясно, что такое будущее, но оно, безусловно, будет. Оно будет, как всегда, в нас, в наших мечтах, в наших стремлениях. Оно будет, как всегда, в наших руках, в наших ногах, в наших сердцах. Оно будет, как всегда, в наших глазах, в наших ушах, в наших носу. Оно будет, как всегда, в наших мыслях, в наших чувствах, в наших действиях. Оно будет, как всегда, в нашей жизни, в нашей смерти, в нашей вечности.

Radical Love



A short story by Fanny Howe

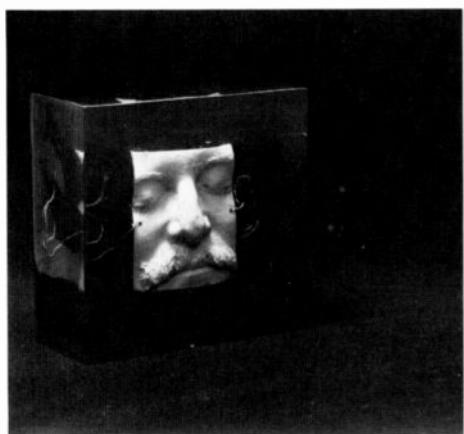
I rarely go to dinner parties... I had always loved Chekhov's stories and his opinions on love. And then he told her his own strange tale of love.

...and she met him at a dinner party in Boston. They talked of Chekhov and his opinions on love. And then he told her his own strange tale of love.



PHOTOGRAPHS THAT DANCE

...the photographs that dance... the photographs that dance... the photographs that dance...



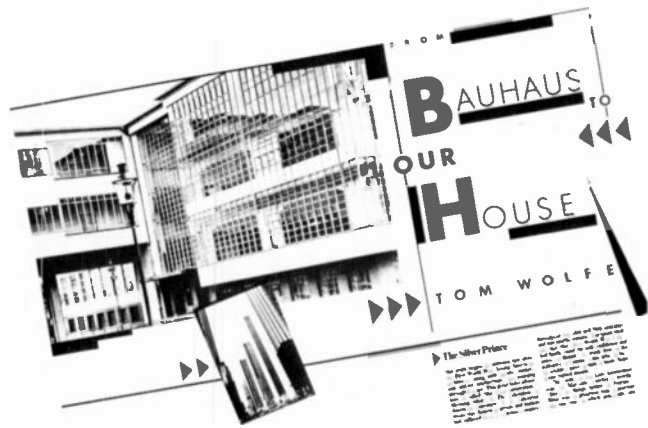
GOING UNDER
 ...the photographs that dance... the photographs that dance... the photographs that dance...

201
 Art Director: David Moore
 Designer: Patricia Gipple
 Client: America Illustrated
 Editor: Robert Poteete
 Publisher: U.S. International Communication Agency

203
 Art Director: Bob Ciano
 Designer: Mary K. Baumann
 Photographer: Herbert Migdol
 Writer: Harriet Heyman
 Editors: Philip Kunhardt, Mary Steinbauer
 Publisher: LIFE Magazine

202
 Art Director: Ronn Campisi
 Designer: Ronn Campisi
 Artist: Vivienne Flesher
 Editor: Al Larkin
 Publisher: The Boston Globe

204
 Art Director: Frank M. Devino
 Designer: Margaret Richichi
 Photographer: Tony Guccione
 Artist: Nick Aristovulos
 Client: Omni Publications Int'l Ltd.
 Publisher: Bob Guccione

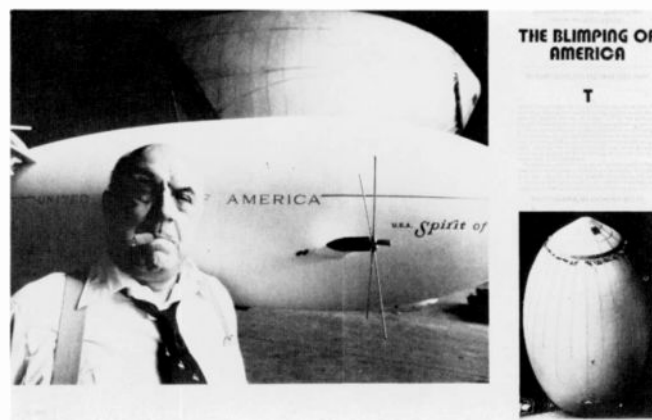
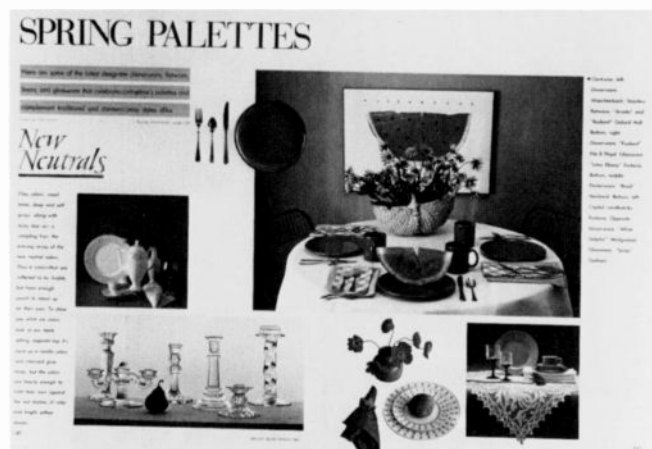


205
 Art Director **Maxine Davidowitz**
 Designer **Joy Toltzis Makon**
 Photographer **Liza Himmel**
 Writer **Marianne Gingham**
 Client **Redbook Magazine**
 Editor **Sey Chassler**
 Publisher **Redbook Magazine**

208
 Art Director **Robin McDonald**
 Designer **Ira Friedlander**
 Photographer **Michael Alexander**
 Writer **Jane Adams**
 Client **Horizon Magazine**
 Editor **David Roberts**
 Publisher **Gray Boone**

206
 Art Director **Caroline Bowyer**
 Designer **Caroline Bowyer**
 Photographer **Granger Collection; Brent C. Broline**
 Writer **Tom Wolfe**
 Client **Book Digest Magazine**
 Editor **Raymond Sokolov**
 Publisher **Dow Jones and Company**

209
 Art Director **John Tom Cohoe**
 Designer **John Tom Cohoe**
 Photographer **Dilip Mehta**
 Writer **Joseph H. Mazo**
 Client **GEO Magazine**
 Editor **David Maxey**
 Publisher **Knapp Communications Corp.**

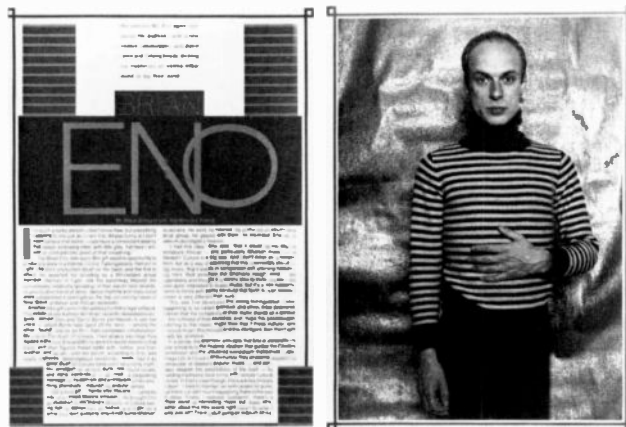


210
 Art Director: **Sam Holdsworth**
 Designer: **Sam Holdsworth**
 Photographers: **Deborah Feingold, Ric Murray**
 Writer: **J.C. Costa**
 Client: **Musician Magazine**
 Editor: **Sam Holdsworth**
 Publisher: **Gordon Baird**

212
 Art Director: **Eva Pietrzak**
 Designer: **Eva Pietrzak**
 Photographer: **Harry Hartman**
 Artist: **Tim Girvin – Lettering**
 Writer: **Stacey Smith**
 Client: **Meredith Corporation**
 Publisher: **Meredith Corporation**

211
 Art Director: **Frank M. Devino**
 Designer: **Margaret Richichi**
 Artist: **James Marsh**
 Client: **Omni Publications Int'l Ltd.**
 Publisher: **Bob Guccione**

213
 Art Director: **Frank M. Devino**
 Designer: **Margaret Richichi**
 Photographer: **Anthony Wolff**
 Client: **Omni Publications Int'l Ltd.**
 Publisher: **Bob Guccione**

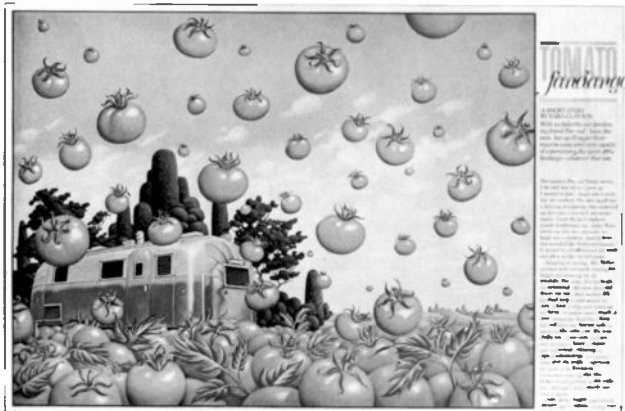
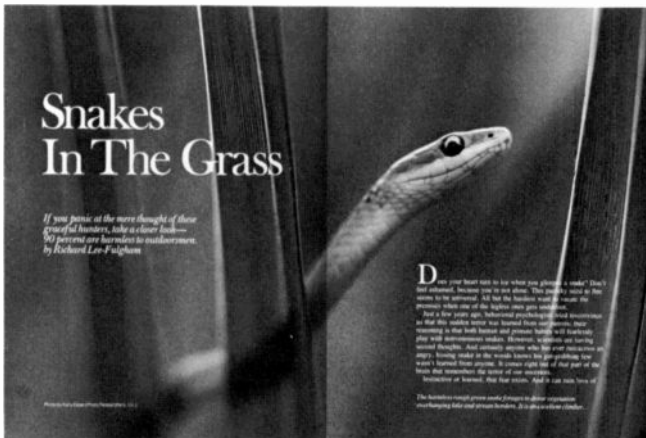


214
 Art Director **Ronn Campisi**
 Designer **Ronn Campisi**
 Photographer **John Goodman**
 Editor **Al Larkin**
 Publisher **The Boston Globe**

216
 Art Director **Sam Holdsworth**
 Designer **Sam Holdsworth**
 Photographer **Deborah Feingold**
 Writers **Mikal Gilmore, David Breskin**
 Client **Musican Magazine**
 Editor **Sam Holdsworth**
 Publisher **Gordon Baird**

215
 Art Director **Frank M. Devino**
 Designer **Elizabeth Woodson**
 Artist **Michael Parkes**
 Client **Omni Publications Int'l Ltd.**
 Publisher **Bob Guccione**

217
 Art Director **Michael R. Dexter**
 Designer **Michael R. Dexter**
 Photographer **Art Pasquali**
 Writer **Mike Reid**
 Client **Living Single Magazine**
 Editor **Robert B. Smith**
 Publisher **The Dispatch Printing Company**

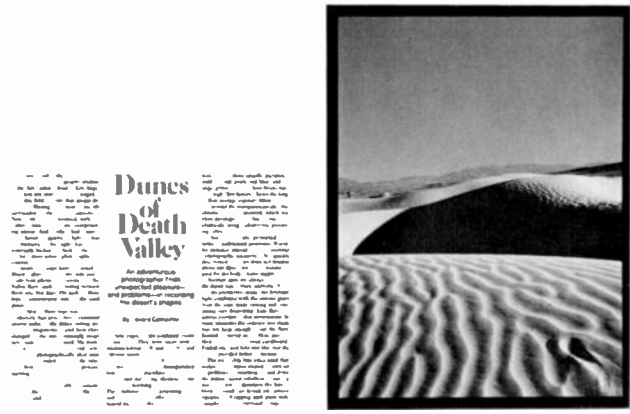
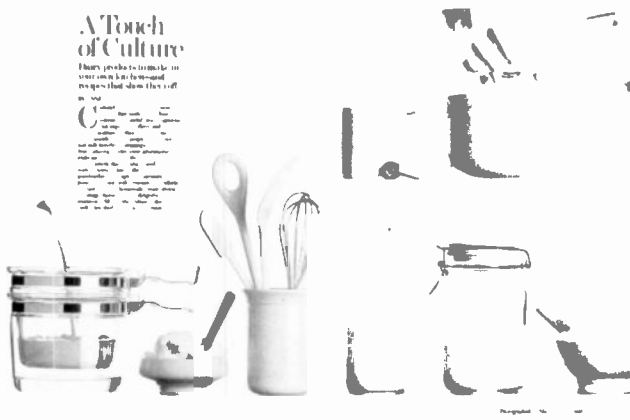


218
 Art Director: **Gary Greter**
 Designer: **Carol Rheuban**
 Photographer: **Kelly Dean/Photo Researchers, Inc.**
 Artist: **Richard Le Fulgham**
 Client: **Sports Afield**
 Editor: **Tom Paugh**
 Publisher: **Alan Waxenberg**
 Production Co. **Hearst Magazines**

220
 Art Director: **Karen Huber**
 Designer: **Karen Huber**
 Artist: **Gary Kelley/Hellman Design Associates**
 Writer: **Douglas A. Jimerson**
 Client: **Ralston Purina**
 Editor: **Douglas A. Jimerson**
 Publisher: **Meredith Corporation**

219
 Art Director: **Maxine Davidowitz**
 Designer: **Paula Laniado**
 Artist: **Braidt Bralds**
 Writer: **Sara Clayton**
 Client: **Redbook Magazine**
 Editor: **Sey Chassler**
 Publisher: **Redbook Magazine**

221
 Art Director: **David J. Talbot**
 Designer: **Nina Ovryn**
 Photographer: **John Paul Endress**
 Writer: **Jane Helsel**
 Client: **Cuisine Magazine**
 Editor: **Patricia Brown**
 Publisher: **Charles D. Coletti**



222
 Art Director **David J. Talbot**
 Designer **Nina Ovrin**
 Photographer **Michel Tcherevkoff**
 Writer **Anne Mendelson**
 Client **Cuisine Magazine**
 Editor **Patricia Brown**
 Publisher **Charles D. Coletti**

224 **DISTINCTIVE MERIT**
 Art Director **Ruth Ansel**
 Designer **Ruth Ansel**
 Photographer **Ernest Hemingway Collection**. Photos copied by **Lynn Karlin**.
 Writers: **Ernest Hemingway; Cowles Broadcasting, Inc.;** Courtesy **Ernest Hemingway Collection/JFK Library**
 Client **The New York Times**
 Editor **Ed Klein**
 Publisher **The New York Times**

223 **SILVER AWARD**
 Art Director **Shinichiro Tora**
 Designer **Shinichiro Tora**
 Photographer **Edward Cornachio**
 Writer **Edward Cornachio**
 Client **Popular Photography**
 Editor **Nancy T. Engel**
 Publisher **Ziff Davis Publishing Co.**

226
 Art Director **Bob Ciano**
 Designers **Bob Ciano, Sibbie Chalawick**
 Photographer **Helmut Newton**
 Writer **Jed Horne**
 Editors **Philip Kunhardt, Jim Watters**
 Publisher **LIFE Magazine**



F R A G R A N C E

A



PARADE OF PEDIGREED POULTRY



A Bantam Brahma is a Bantam.



Bantam Game, the subject is a Bantam.



Polish family crests are full and feathered.



Forward rump tells the tale of a Game tail.



A Game Game is black and blue.



A crown of red tops a Game's head.



Spans are the signature of Old English Games.



The Little Game takes two years to breed.



The Belgians are the oldest of the breeds.



Games are softer than you know what.



So bright as gold or silver.

YESTERDAY'S GLORIOUS GAS GUZZLERS

By Tom Ichniowski

As automobiles grow more sophisticated, the gas guzzlers of the past are being rediscovered. The classic cars of the 1930s and 1940s are being restored and driven again. The classic cars of the 1950s and 1960s are being restored and driven again. The classic cars of the 1970s and 1980s are being restored and driven again. The classic cars of the 1990s and 2000s are being restored and driven again.

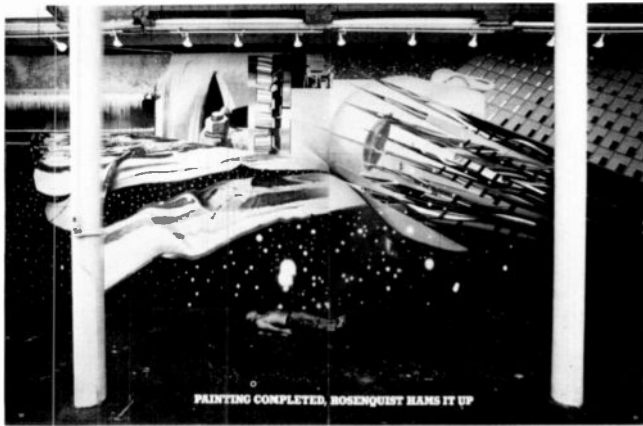


227
 Art Director: Robert Flora
 Designer: Robert Flora
 Photographers: Deborah Turbeville, Sharon Schuster
 Client: Harper's Bazaar
 Editor: Anthony T. Mazzola
 Publisher: Martin Schrader

229
 Art Director: Susanne Walsh
 Designer: John Tom Cohoe
 Photographer: Walter Schmitz
 Writer: Gerald Astor
 Client: GEO Magazine
 Editor: David Maxey
 Publisher: Knapp Communications Corp.

228
 Art Director: Shinichiro Tora
 Designer: Shinichiro Tora
 Photographer: Jack Krawczyk
 Writer: Jack Krawczyk
 Client: Popular Photography
 Editor: Ken Poli
 Publisher: Ziff Davis Publishing Co.

230
 Art Director: Bob Ciano
 Designer: Bob Ciano
 Photographer: Stephen Green-Armytage
 Writer: Daphne Hurford
 Client: Phillip Kunhardt
 Editor: Eleanor Graves
 Publisher: LIFE Magazine



PAINTING COMPLETED, ROSENQUIST HANGS IT UP



ELEVEN AMERICAN POETS



Even if 1958 were never again to bring its waves of mass unemployment, the black weeks of 1958 were a gift. They were the gift of the poet's return to the world. They were the gift of the poet's return to the world. They were the gift of the poet's return to the world.

Photographer: Susan Sontag



Bats!

by Suzanne Wrenko
Photography by Reagan Bradshaw

Just when you thought you were safe from the night... The dark, behind us, hangs over us like a veil. It is not as if the light has been extinguished. The light is still there, but it is not the same light. It is a different light. It is a light that has been changed. It is a light that has been altered. It is a light that has been transformed.



A Passion for the Past



Every young farmer finds that the past is a good and a very necessary part of his life. He finds that the past is a part of his life that he cannot live without. He finds that the past is a part of his life that he cannot live without.



I discovered only 1918 modern style on the heart of the summer 'pioneer' it said of New Orleans that a new house is a life with a touch of something and the rest of it.

F... The house is a part of the past. It is a part of the past that we cannot live without. It is a part of the past that we cannot live without. It is a part of the past that we cannot live without.

231
Art Director **Bob Ciano**
Designer: **Bob Ciano**
Photographer: **Bob Adelman**
Writer **Todd Brewster**
Editors **Philip Kunhardt, Mary Simons**
Publisher **LIFE Magazine**

233
Art Director **Bob Ciano**
Designer **Bob Ciano**
Photographer: **Annie Leibowitz**
Calligraphy **Tim Girvin**
Writer: **Harriet Heyman**
Client: **Philip Kunhardt**
Editor: **Loudon Wainwright**
Publisher **LIFE Magazine**

232
Art Director **Jim Darilek**
Designer: **Jim Darilek**
Photographer: **Reagan Bradshaw**
Artist: **Janice Ashford**
Client **Texas Monthly**
Editor: **Greg Curtis**
Publisher: **Mediatex Communications Corp.**

234
Art Director **Lloyd Ziff**
Designer: **Lloyd Ziff**
Photographer **Karen Radkai**
Writer **Martin Filler**
Client **House & Garden Magazine**
Editor: **Babs Simpson**
Publisher **Condé Nast Publications Inc.**

Yeats MacWeeney
Ireland

Conjuring the magic in a great bardic vision
 A photographic essay by Alan MacWeeney Text by Artelia Court.

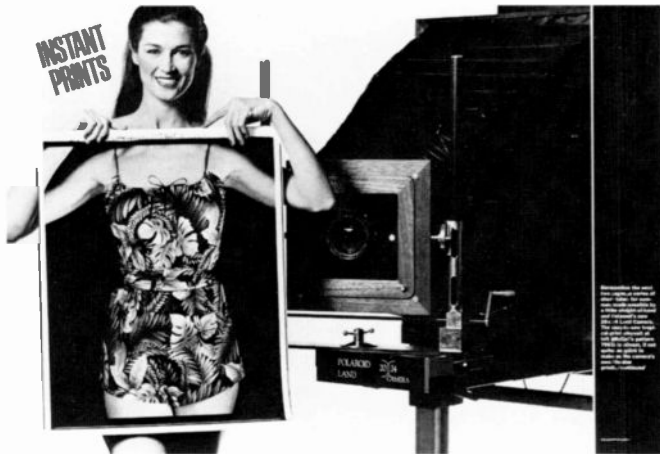



GETTING AWAY WITH
Murder

The following murder has
 happened three days in the past
 and the murderer is
 still at large. He is
 a man of 35 years of age
 and is of medium build.

BY MARY CANDACE EVANS

INSTANT PRINTS



GOOD TIMES
LOOKING FOR LITTLE EGYPT
 Why do we do it?

The first time I saw Little Egypt... she was dancing on a stage... and the crowd was going wild... I remember the night like it was yesterday... she was so beautiful... and she had that smile that made you forget everything else...

BY JIM

235
 Art Director **Will Hopkins**
 Designer: **Louis F. Cruz**
 Photographer: **Alan MacWeeney**
 Writers: **W.B. Yeats, Kathryn Livingston, Artelia Court**
 Client: **CBS Publications**
 Editor: **Sean Callahan**
 Publisher: **Gary Fisher**

237
 Art Director **Fred Woodward**
 Designer: **Fred Woodward**
 Photographer: **Robert Latorre**
 Artist: **Don Grimes**
 Writer: **Mary Candace Evans**
 Client: **D Magazine**
 Editor: **Rowland Stiteler**
 Publisher: **Bernie Kraft**

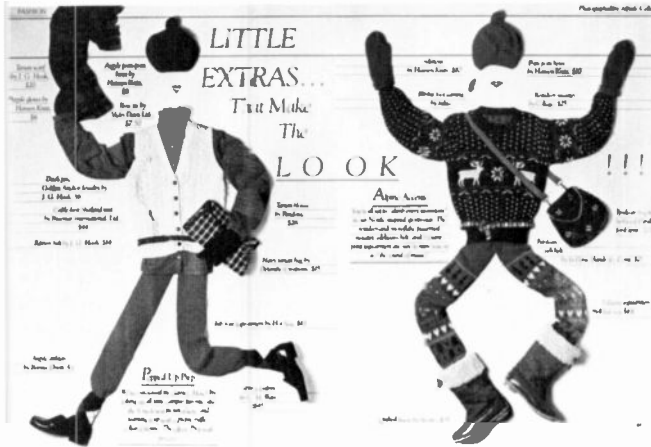
236
 Art Director: **Alvin Grossman**
 Photographer: **Roger Prigent**
 Writer: **Alvin Grossman**
 Publisher: **The McCall Publishing Co.**

238
 Art Director **Fred Woodward**
 Designer: **Fred Woodward**
 Photographers **Chuck Untersee, Robert Latorre, Maciej Pinno**
 Artist: **Cap Pannell**
 Writers: **Amy Cunningham, Chris Wohlwend, Lisa Broadwater**
 Client: **D Magazine**
 Editor: **Rowland Stiteler**
 Publisher: **Bernie Kraft**



Familiar Spirit

The spirit by
F



239

Art Director **Thomas Ridinger**
 Designer **Thomas Ridinger**
 Photographer **Antonio Mendoza**
 Writer **Christopher Smart**
 Editors **Jim Hughes**; Article editor, **Laurance Wieder**
 Publisher **Ziff-Davis Publishing Company**

240

Art Director **Mark Borden**
 Designer **Mark Borden**
 Photographer **Alfredo Cella**
 Artist **Marian Chin**
 Writer **Phyllis Schneider**
 Client **Young Miss Magazine**
 Editor **Phyllis Schneider**
 Publisher **Gruner & Jahr, U.S.A.**



Surviving the Peace

The photograph by
F

Alexander's View

The photograph by
F



Abc. Between Rounds

The photograph by
F



242

Art Director **Maxine Davidowitz**
 Designer **Paula Laniado**
 Photographer **Liza Himmel**
 Artist **Charles Santore**
 Writers (1.) **Margaret Ellington**, (2.) **Marjorie Franco**,
 (3.) **Ethan Canin**
 Editor **Sey Chassler**
 Publisher **Redbook Magazine**

244

Art Director **Greg Paul**
 Designer **Greg Paul**
 Artist **Daniel Maffia**
 Client **The Plain Dealer Magazine**

A SPECIAL SECTION INSIDE: "YOUR HOME"

The Boston Globe Magazine

March 21, 1981

THEY WERE SOLDIERS
of fortune from the United
States, ex-CIA men and
Green Berets who journeyed
to this Libyan palace to
further the
cause of
international terrorism.



A SPOTLIGHT REPORT

STEPHEN KIRKJIAN IS

II

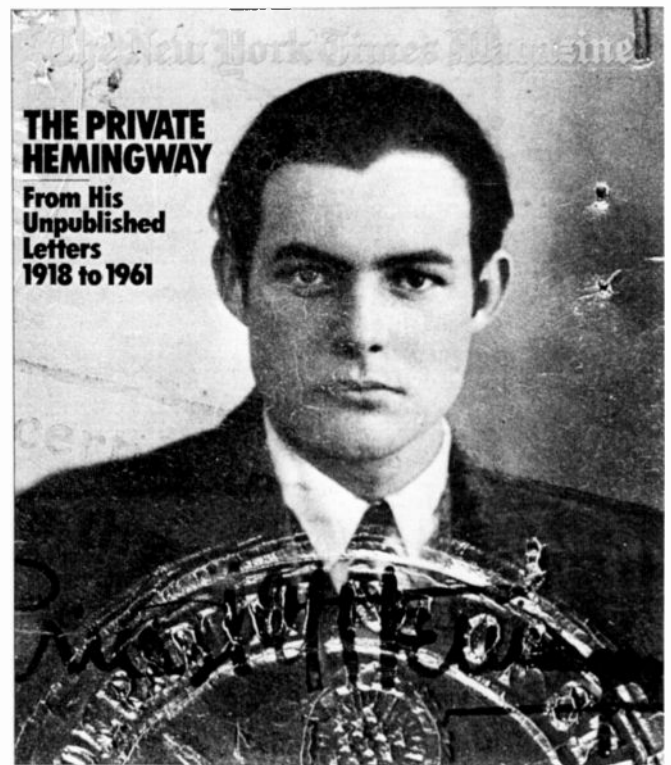


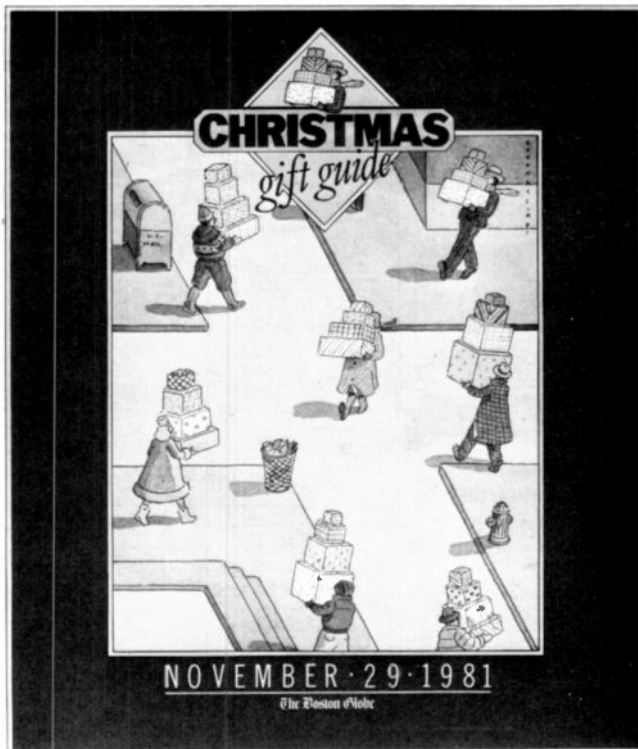
Photo: Robert Gottlieb for The New York Times Magazine, 1971

245

Art Director: **Ronn Campisi**
Designer: **Ronn Campisi**
Editor: **Al Larkin**
Publisher: **The Boston Globe**

246

Art Director: **Ruth Ansel**
Designer: **Ruth Ansel**
Photographer: **Ernest Hemingway Collection, Photo
copied by Lynn Karlin**
Writer: **Ernest Hemingway/Cowles Broadcasting
Inc./Courtesy of Ernest Hemingway Collection**
Client: **The New York Times Magazine**
Editor: **Edward Klein**
Publisher: **The New York Times**



247
 Art Director: **Terry Ross Koppel**
 Designer: **Terry Ross Koppel**
 Artist: **Steven Guarnaccia**
 Writer: **David Young**
 Client: **The Boston Globe**
 Editor: **David Young**
 Publisher: **The Boston Globe**
 Agency: **T. Ross Koppel Graphics**

ALSO ENERGY FROM SPACE

The Boston Globe Magazine

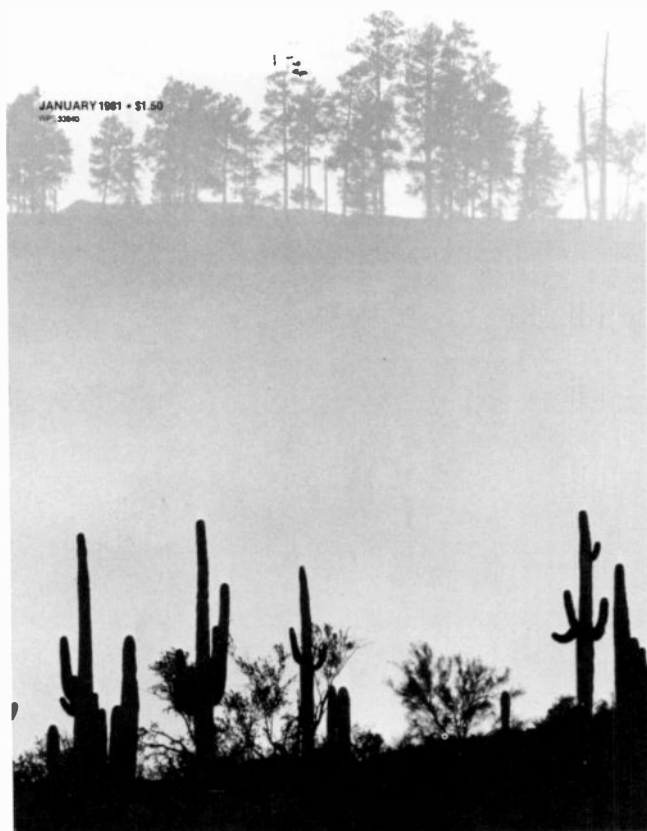
Issue 22, 1981

WITNESS TO OUR

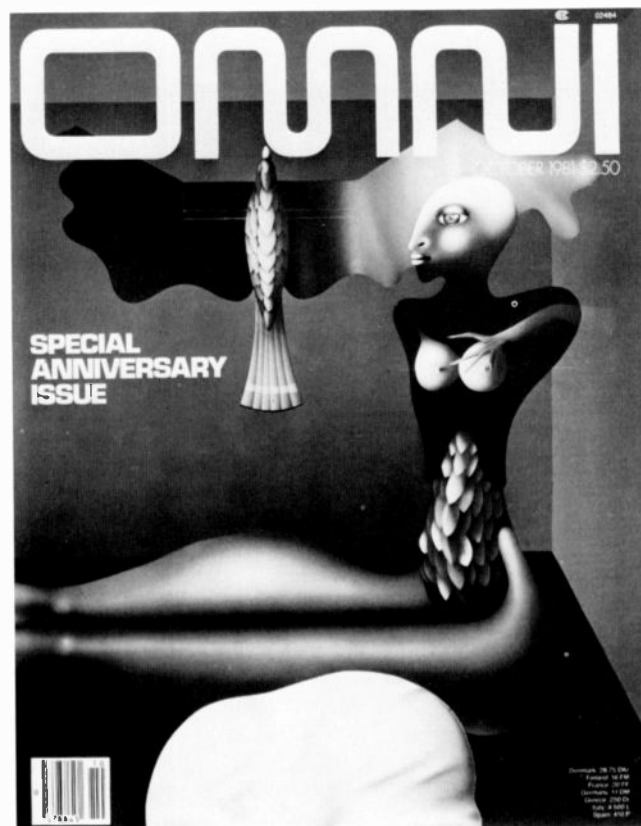
TIME: Alfred Eisenstaedt has photographed Hitler meeting Mussolini, Thomas Mann, Joseph Goebbels, Günter Grass, Romy von Harbou, Rainer Werner Fassbinder, the Great Depression, Lord Rutherford, John F. Kennedy, Sophia Loren, George Bernard Shaw, Igor Stravinsky, Vladimir Horowitz, Joseph Stalin, Hiroshima, Yehudi Menuhin, Bing Crosby, Joan Crawford, Fred Astaire, Marilyn Monroe, Thelma Houston, Katharine Hepburn, Lyndon Baines Johnson, Henry Kissinger, Marlon Brando, Charlie Chaplin, Richard Nixon, Nikita Khrushchev, Winston Churchill, W. H. Auden, Robert Frost, T. S. Eliot, Charles Lindbergh, Harry Truman, Franklin Delano Roosevelt, Ernest Hemingway, Bertrand Russell, Ronald Reagan's ranch, V-J Day, Albert Einstein, Alec Guinness, the eyes of Edward Teller, Sinclair Lewis, James Cagney, General Douglas MacArthur, Joana Kuryatka, Fidel Castro, Clare Boothe Luce, Harold Macmillan, Mikhail Baryshnikov, the Blue Nile Falls in Ethiopia, Rachel Carson, Salvator Dali, Judy Garland, Judge Learned Hand, Dwight D. Eisenhower, General Hsieh, Tito, Shirley Temple, Clement Attlee, Queen Elizabeth II, Thornton Wilder, Nelson Rockefeller, Walt Disney, Josephine Baker, the Graf Zeppelin, General George C. Marshall, Dame Edith Evans, Andrew Wyeth, Paul Dudley White, Edward R. Murrow, Leonard Bernstein, Dag Hammarskjöld, Adlai Stevenson, Arthur Rubinstein...



248
 Art Director: **Ronn Campisi**
 Designer: **Ronn Campisi**
 Photographer: **Anne Sager**
 Editor: **Al Larkin**
 Publisher: **The Boston Globe**



JANUARY 1981 • \$1.50
 WP 53840



Omni
 NOVEMBER 1981 \$2.50

SPECIAL
 ANNIVERSARY
 ISSUE



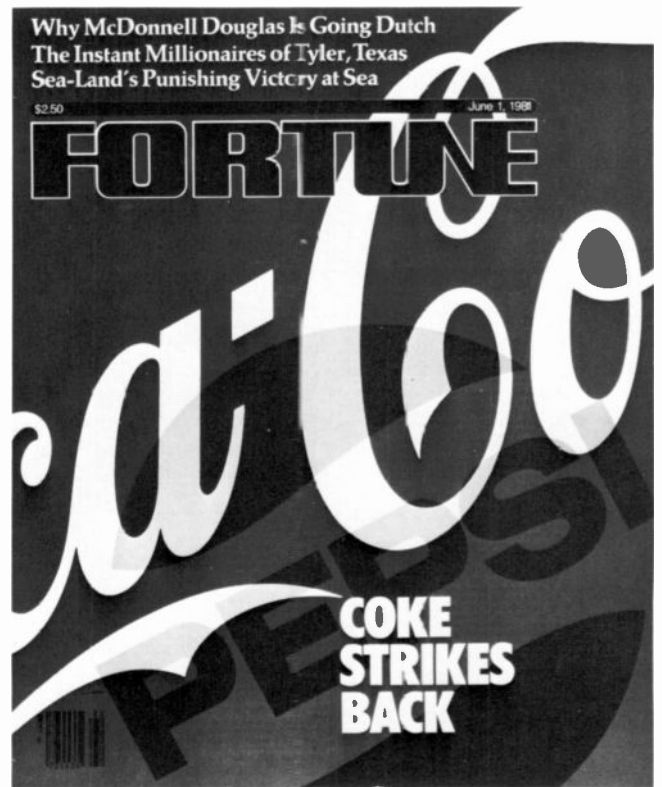
Domestic \$2.50
 Foreign \$3.50
 Postpaid \$4.00
 Canada \$3.00
 Mexico \$3.00
 Japan \$10.00

250

Art Director: **Gary Bennett**
 Designer: **David Muench**
 Photographer: **David Muench**
 Writer: **Richard G. Stahl**
 Client: **Arizona Highways Magazine**
 Editor: **Gary Avey**
 Publisher: **Mark Sanders**
 Director: **William Ordway**
 Production Co. **Arizona Highways Magazine**

252

Art Director: **Frank M. Devino**
 Designer: **Elizabeth Woodson**
 Artist: **Paul Wunderlich**
 Client: **Omni Publications Int'l Ltd.**
 Publisher: **Bob Guccione**



255

Art Director: **Rudolph Hoglund**

Designer: **Irene Ramp**

Artist: **Robert Giusti**

Writers: **Henry Grunwald, Otto Freidrich, Strobe Talbott, Lance Morrow**

Editor: **John Elson**

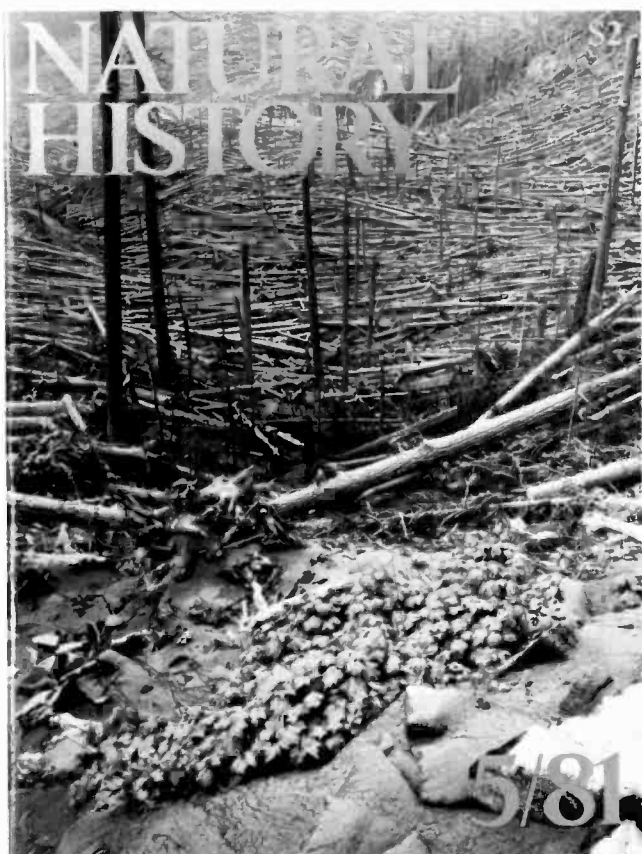
Publisher: **John A. Meyers**

256

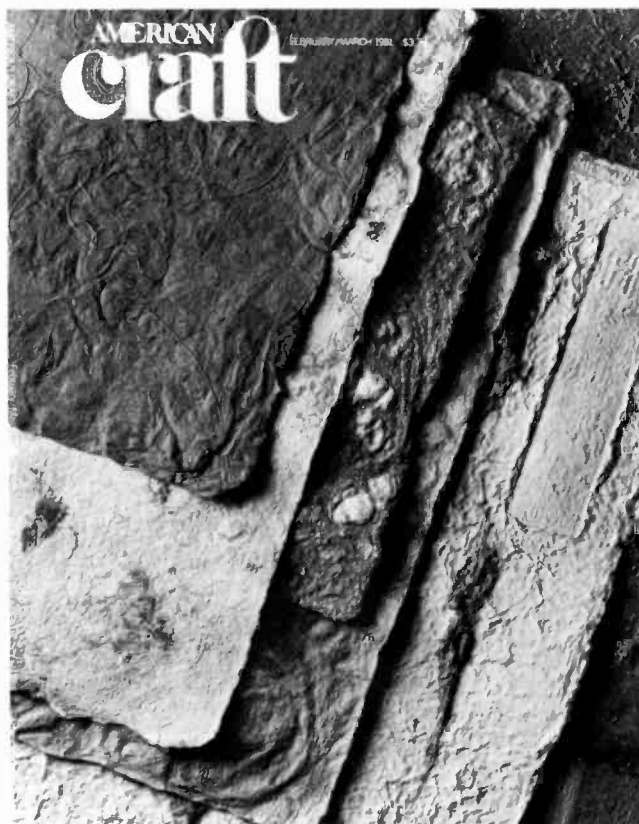
Art Director: **Ron Campbell**

Designer: **Ron Campbell**

Client: **Fortune**



257
 Art Director: **Tom Page**
 Designer: **Tom Page**
 Photographer: **John Marshall**
 Editor: **Alan Ternes**
 Publisher: **American Museum of Natural History Magazine**

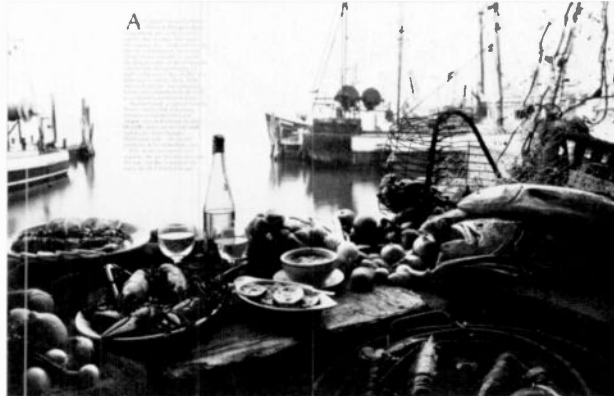


258
 Art Director: **Kiyoshi Kanai**
 Designer: **Kiyoshi Kanai**
 Photographer: **David Riley**
 Client: **American Craft Council**
 Editor: **Lois Moran**
 Publisher: **American Craft Council**

259
 Art Director: **Kiyoshi Kanai**
 Designer: **Kiyoshi Kanai**
 Photographer: **August Riccio, Jr.**
 Client: **American Craft Council**
 Editor: **Lois Moran**
 Publisher: **American Craft Council**



VISUAL FEAST



260
 Art Director **Richard Hess**
 Designer **Richard Hess**
 Photographer **Claus Meyer**
 Writer **Stuart I. Frolick**
 Client **Champion International Corporation**
 Editor **Stuart I. Frolick**

262
 Art Director **Nickolas Dankovich**
 Designer **Nickolas Dankovich**
 Artist **Jim Kingston**
 Writer **William Pat Patterson**
 Client **Industry Week Magazine**
 Editor **Stanley J. Modic**
 Publisher **Patrick B. Keefe**
 Producer **Penton/IPC Publishing Co.**

261
 Art Director **Jaye Medalia**
 Designer **Jaye Medalia**
 Photographer **Christopher Baker**
 Writer **Barbara Knox**
 Client **Restaurant Design**
 Editor **Regina Baraban**
 Publisher **Bill Communications**

263
 Art Director **Nickolas Dankovich**
 Designer **Nickolas Dankovich**
 Artist **Robert Crawford**
 Writer **Donald B. Thompson**
 Client **Industry Week Magazine**
 Editor **Stanley J. Modic**
 Publisher **Patrick B. Keefe**
 Producer **Penton/IPC Publishing Co.**

MEW IN SAN ANTONIO, TEXAS, FEBRUARY 1981

SE NECESITAN MAS MEDICOS EXTRANJEROS

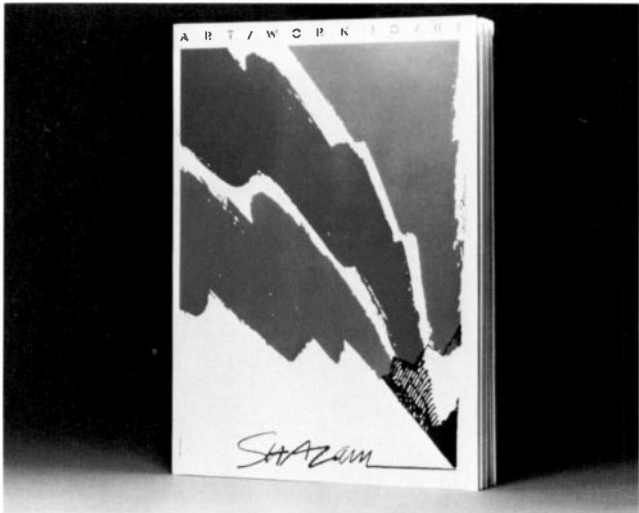
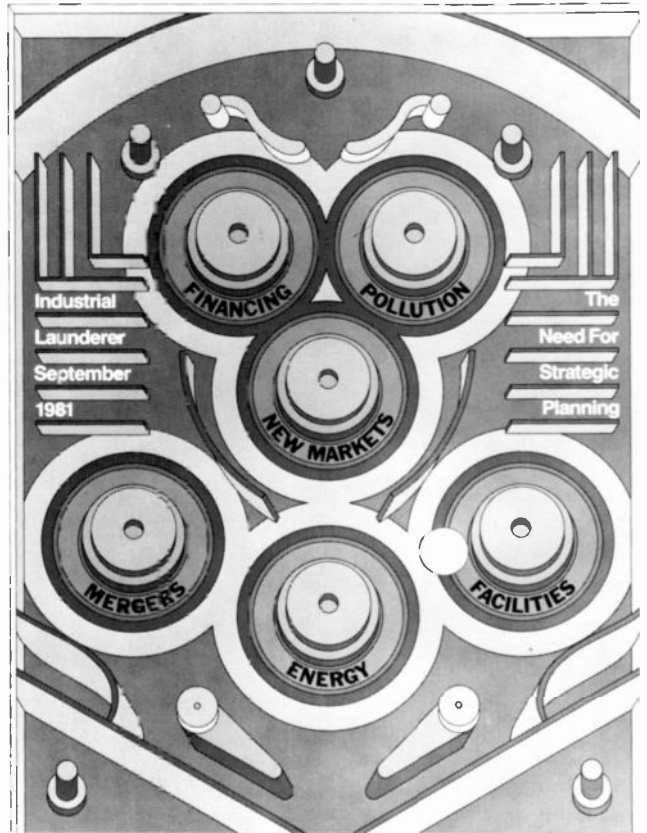
De Sergio A. Mena y de Pedro Ruiz



El déficit de médicos en los Estados Unidos es el resultado de una combinación de factores: población en crecimiento, mayor esperanza de vida, mayor necesidad de servicios médicos, etc. Este déficit puede ser cubierto por la inmigración de médicos extranjeros. Sin embargo, el número de médicos extranjeros que ingresan al país ha disminuido considerablemente en los últimos años. Esto se debe a que muchos médicos extranjeros prefieren trabajar en sus propios países, donde tienen mejores condiciones de vida y mejores salarios. Por lo tanto, es necesario atraer a más médicos extranjeros para cubrir el déficit existente en el país.



World



264
Art Directors: **Javier Romero, Rafael Rovira**
Designer: **Javier Romero**
Artist: **Javier Romero**
Client: **Medico Interamericano**
Publisher: **Interamerican Medical Publications**
Agency: **Periscope Studio, Inc.**

266
Art Director: **Charles Curtis**
Designer: **Charles Curtis**
Photographer: **Camille Vickers**
Client: **Peat, Marwick, Mitchell & Co.**
Editor: **Jerry Bowles**

265 **DISTINCTIVE MERIT**
Art Directors: **Saul Bass, Art Goodman**
Designer: **Saul Bass**
Artists: **Saul Bass, Art Goodman**
Client: **Art/Work**
Publisher: **Art/Work**
Producer: **Saul Bass/Herb Yager & Associates**

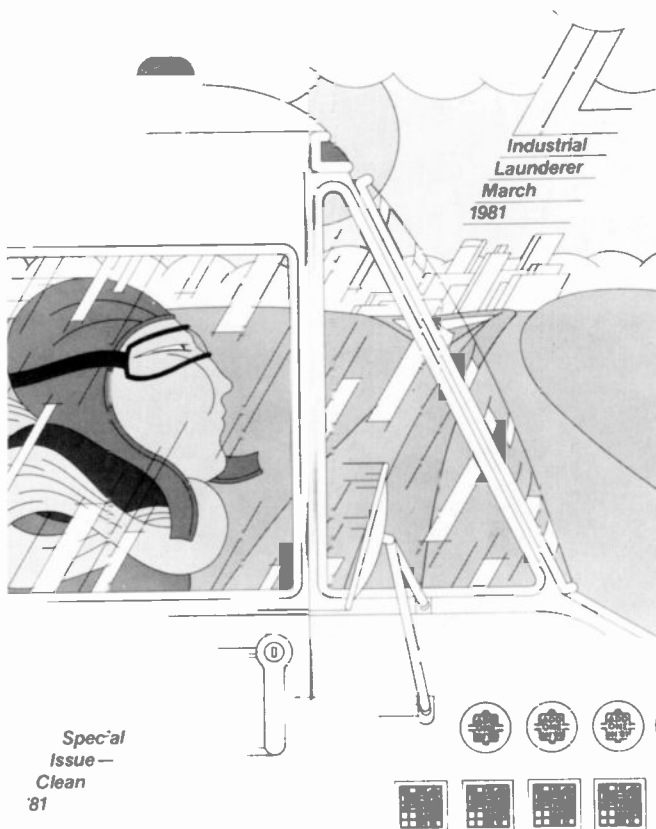
267
Art Director: **Jack Lefkowitz**
Designer: **Jack Lefkowitz**
Artists: **Jack Lefkowitz, Jeff Davis**
Writer: **David Ritchey**
Client: **Industrial Launderer Magazine**
Editor: **David Ritchey**
Publisher: **Institute of Industrial Launderers**
Agency: **Jack Lefkowitz, Inc.**

FLOWERS &

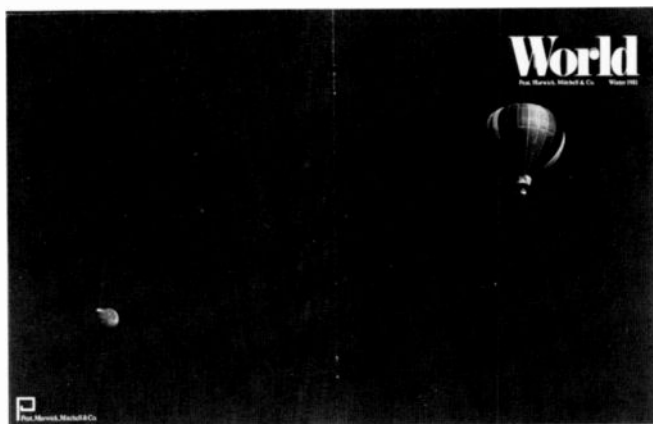
par - ty is - sue. Tra - la, tra -



268
 Art Director. **M.J. Cody**
 Artist. **Marvin Rubin**
 Editor **Constance J. Sidles**
 Publisher **Flowers &**
 Director **Barbara Cady**



Special
 Issue—
 Clean
 '81

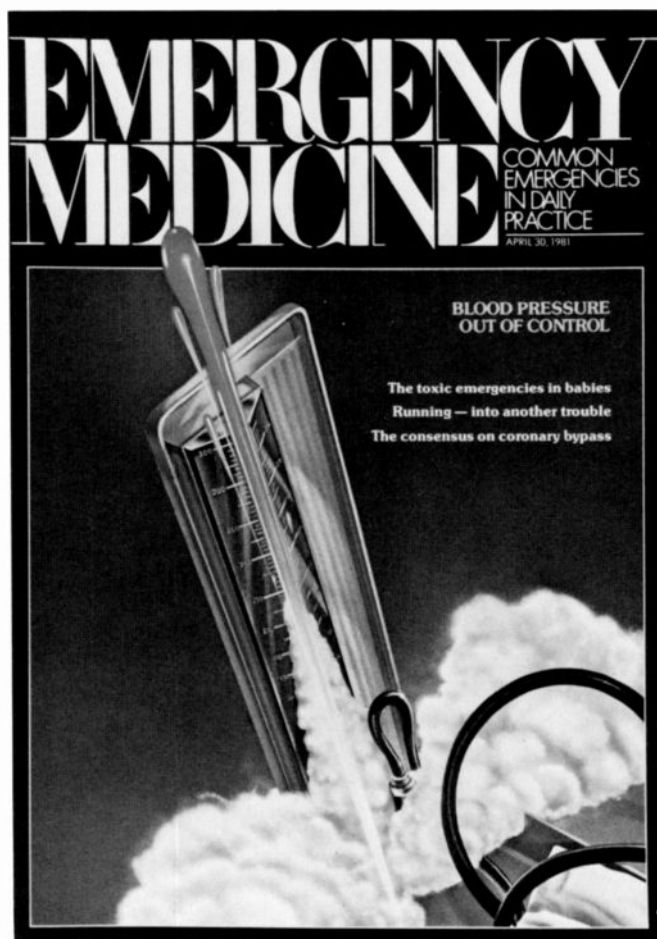


269
 Art Director **Jack Lefkowitz**
 Designer. **Jack Lefkowitz**
 Artists: **Jack Lefkowitz, Jeff Davis**
 Writer **David Ritchey**
 Client. **Industrial Launderer Magazine**
 Editor. **David Ritchey**
 Publisher. **Institute of Industrial Launderers**
 Agency **Jack Lefkowitz Inc.**

270
 Art Director **Charles Curtis**
 Designer **Charles Curtis**
 Photographer. **Charles Moore**
 Client: **Peat, Marwick, Mitchell & Co.**
 Editor. **Jerry Bowles**

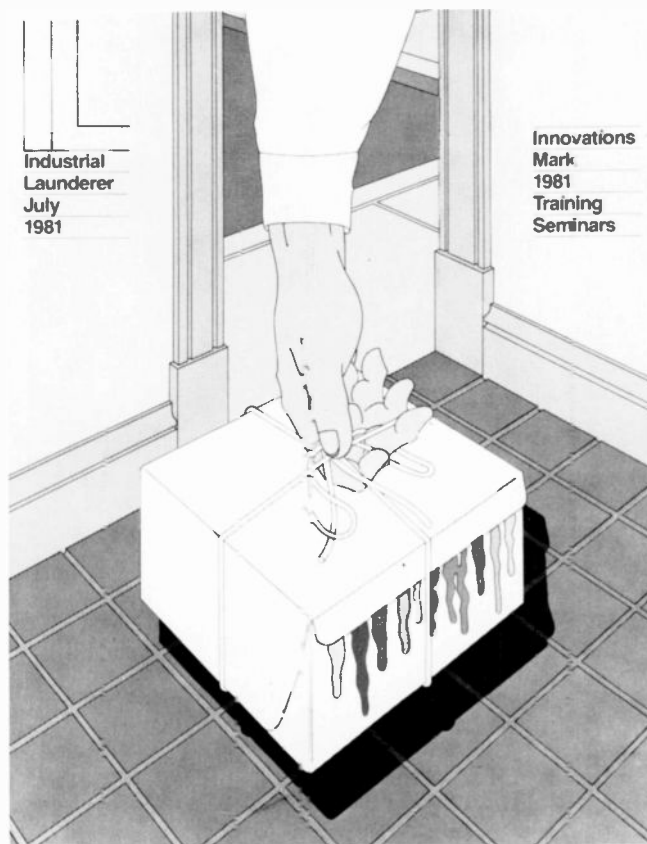
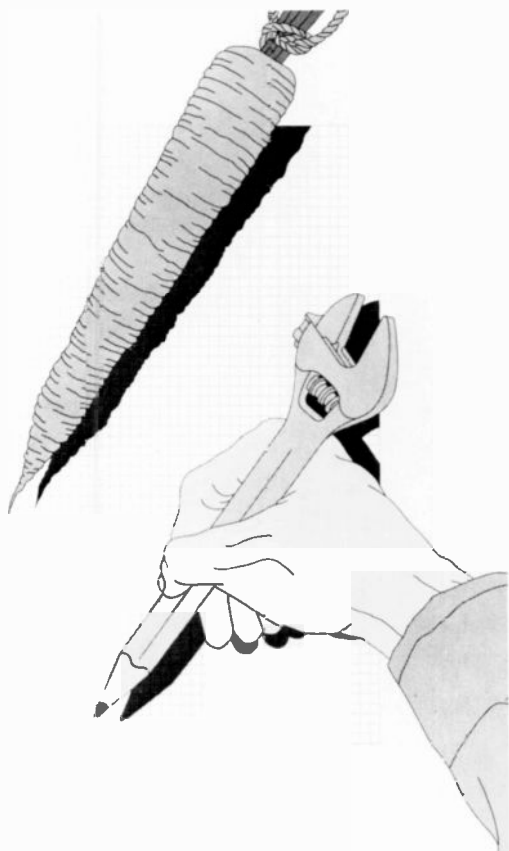


271
 Art Director: **Jack Lefkowitz**
 Designer: **Jack Lefkowitz**
 Artists: **Jack Lefkowitz, Jeff Davis**
 Writer: **David Ritchey**
 Client: **Industrial Launderer Magazine**
 Editor: **David Ritchey**
 Publisher: **Institute of Industrial Launderers**
 Agency: **Jack Lefkowitz Inc.**



272
 Art Director: **Tom Lennon**
 Designer: **James T. Walsh**
 Artist: **Frank Riley**
 Client: **Emergency Medicine**
 Publisher: **Fischer Medical Publications**

Industrial
Launderer
May
1981
A Unique
Employee
Motivation
Program



Industrial
Launderer
July
1981

Innovations
Mark
1981
Training
Seminars

GRACE
WARRANTY SERVICE, REPAIRS,
CONSUMER PRODUCTS AND SERVICES

GRACES
A SERVICE TO HOMEOWNERS AND EMPLOYEES
TOP 50 HOMEOWNERS AND EMPLOYEES



273

Art Director: **Jack Lefkowitz**
Designer: **Jack Lefkowitz**
Artist: **Jack Lefkowitz**
Writer: **David Ritchey**
Client: **Industrial Launderer Magazine**
Editor: **David Ritchey**
Publisher: **Institute of Industrial Launderers**
Agency: **Jack Lefkowitz Inc.**

274

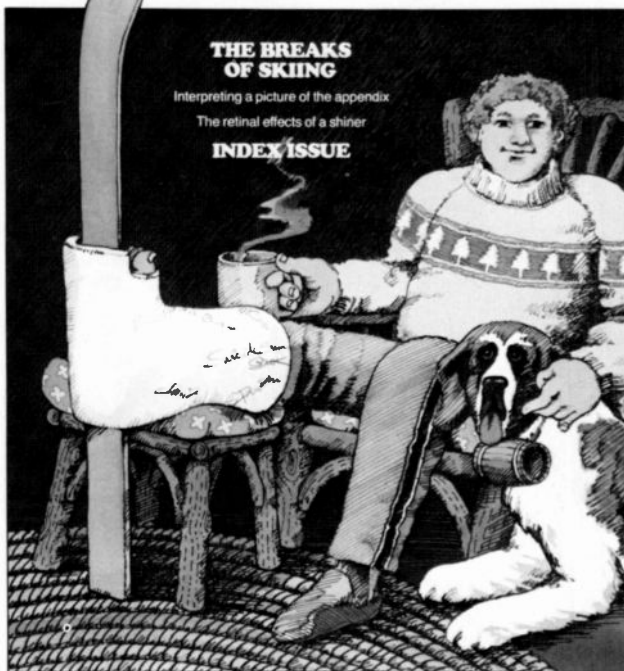
Art Directors: **Craig Bernhardt, Janice Fudyma**
Designer: **Roger Gorman**
Photographer: **Stu Peltz**
Artist: **Nick Fasciano**
Client: **W.R. Grace & Co.**
Editor: **Joyce Cole**
Publisher: **W.R. Grace & Co.**
Agency: **Bernhardt Fudyma Design Group**

275

Art Director: **Jack Lefkowitz**
Designer: **Jack Lefkowitz**
Artist: **Jack Lefkowitz**
Writer: **David Ritchey**
Client: **Industrial Launderer Magazine**
Editor: **David Ritchey**
Publisher: **Institute of Industrial Launderers**
Agency: **Jack Lefkowitz Inc.**

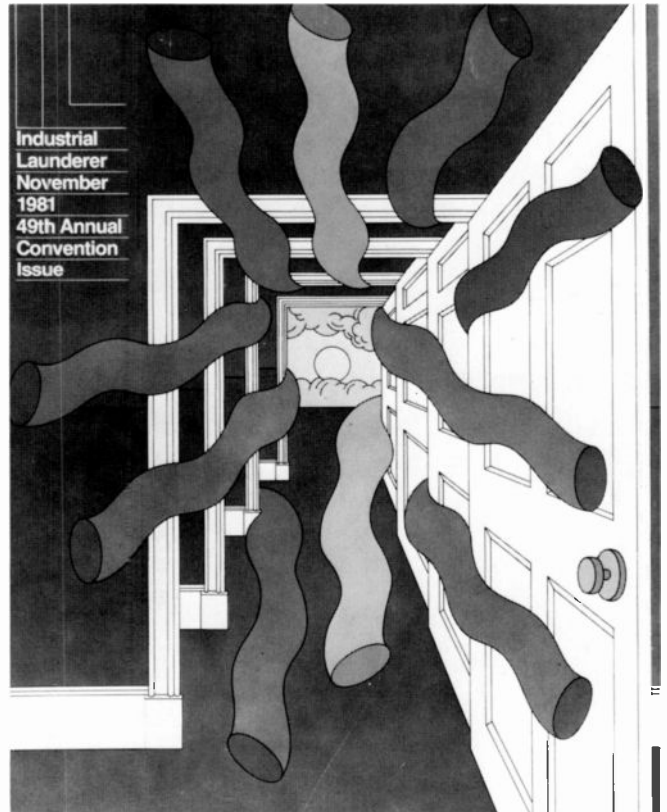
EMERGENCY MEDICINE

COMMON
EMERGENCIES
IN DAILY
PRACTICE
DECEMBER 15, 1981



276

Art Director: **Tom Lennon**
Designer: **Tom Lennon**
Artist: **Werner Kappes**
Client: **Emergency Medicine**
Publisher: **Fischer Medical Publications**

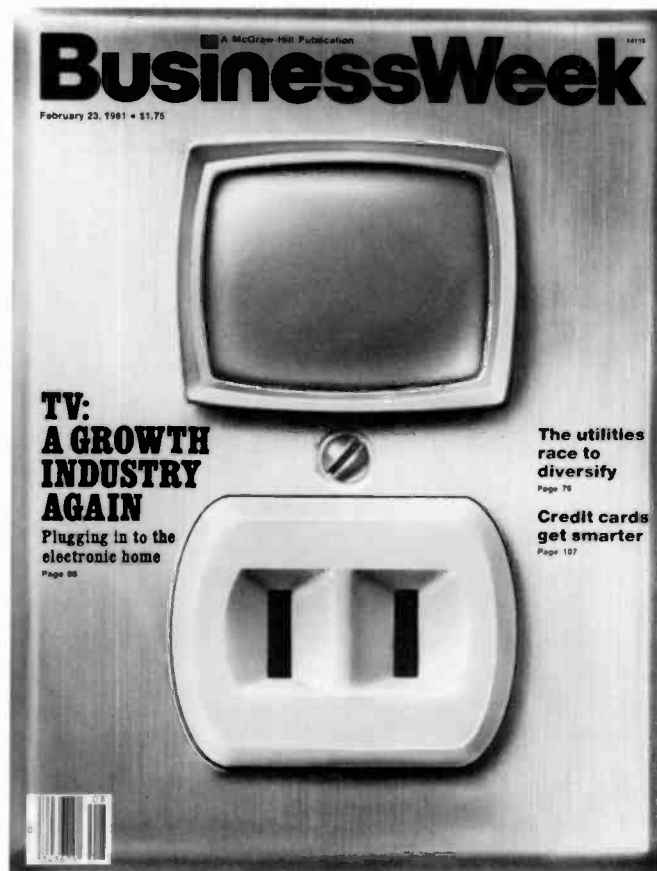


277

Art Director: **Jack Lefkowitz**
Designer: **Jack Lefkowitz**
Artists: **Pam and Jack Lefkowitz**
Writer: **David Ritchey**
Client: **Industrial Launderer Magazine**
Editor: **David Ritchey**
Publisher: **Institute of Industrial Launderers**
Agency: **Jack Lefkowitz Inc.**



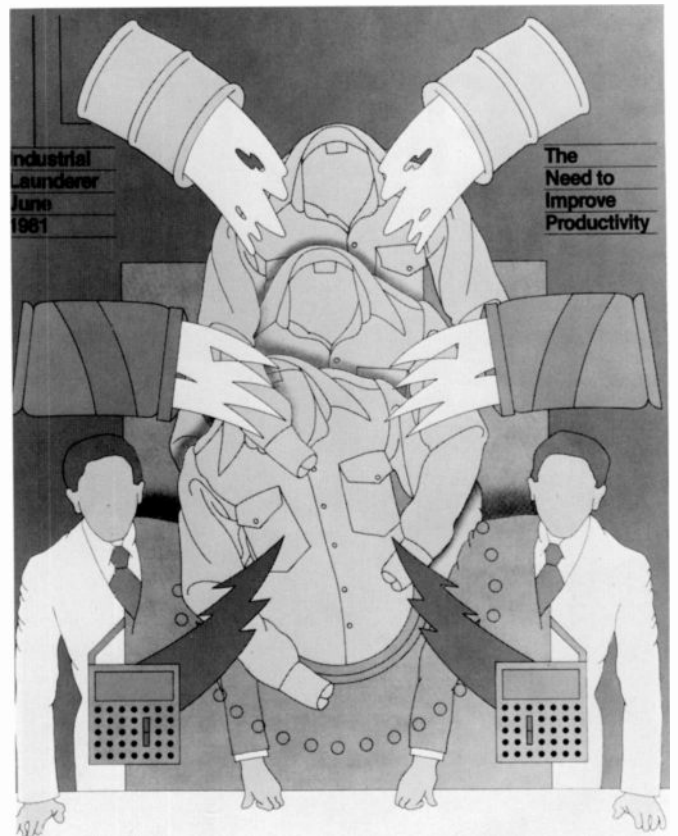
278
 Art Director: Andrew Kner
 Designer: Dan Weaks
 Photographer: Dan Weaks
 Client: Print Magazine
 Editor: Martin Fox
 Publisher: R.C. Publications



279
 Art Director: John R. Vogler
 Designer: John R. Vogler
 Artist: Richard Newton
 Client: McGraw-Hill, Inc.
 Editor: Lewis H. Young
 Publisher: Bernard Alexander — Business Week



285
 Art Director: **Elaine Anderson**
 Artist: **Bill Imhoff**
 Client: **Teleflora**
 Editor: **Constance J. Sidles**
 Publisher: **Barbara Cady**
 Producer: **Flowers &**



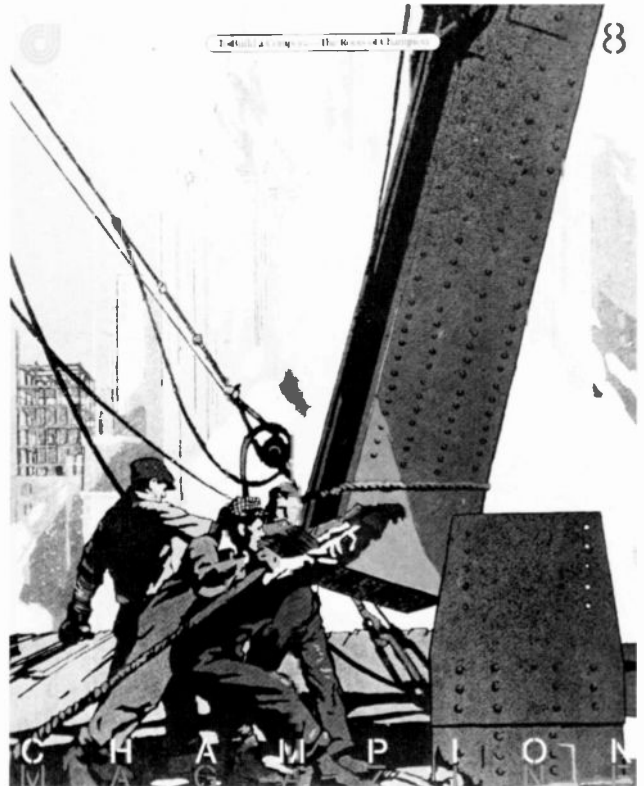
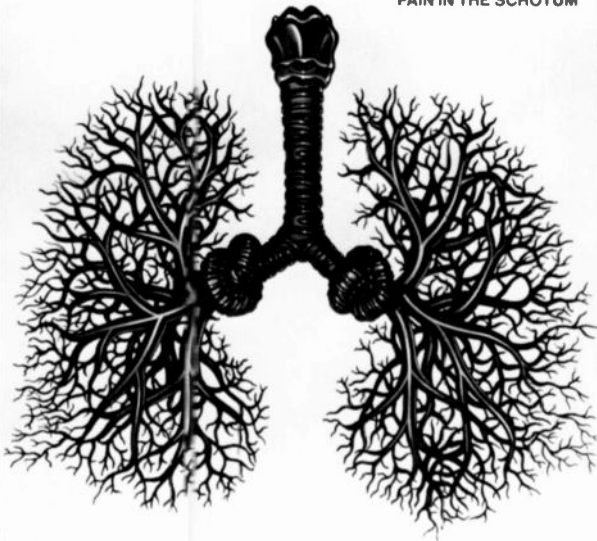
286
 Art Director: **Jack Lefkowitz**
 Designer: **Jack Lefkowitz**
 Artists: **Jack Lefkowitz, Jeff Davis**
 Writer: **David Ritchey**
 Client: **Industrial Launderer Magazine**
 Editor: **David Ritchey**
 Publisher: **Institute of Industrial Launderers**
 Agency: **Jack Lefkowitz Inc.**

EMERGENCY MEDICINE

COMMON
EMERGENCIES
IN DAILY
PRACTICE
FEBRUARY 15, 1981

THE THIN LINE
OF ASTHMA THERAPY

HALTING HEARTBURN
THE LEISURELY EMBOLUS
PAIN IN THE SCROTUM



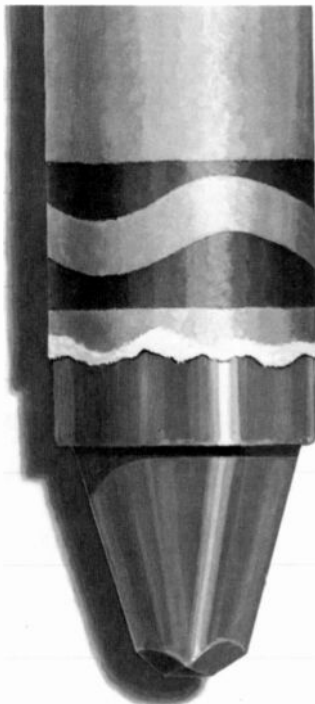
287

Art Director **Tom Lennon**
Designer **James T. Walsh**
Artist **Hovik Dilakian**
Client **Emergency Medicine**
Publisher **Fischer Medical Publications**

288

Art Director **Richard Hess**
Designer **Richard Hess**
Artist **Unknown**
Client **Champion International Corporation**
Editor **Stuart I. Frolick**
Director **David R. Brown**

1981
Catalog
of Instructional
Materials



Holt
HOLT, RINEHART AND WINSTON

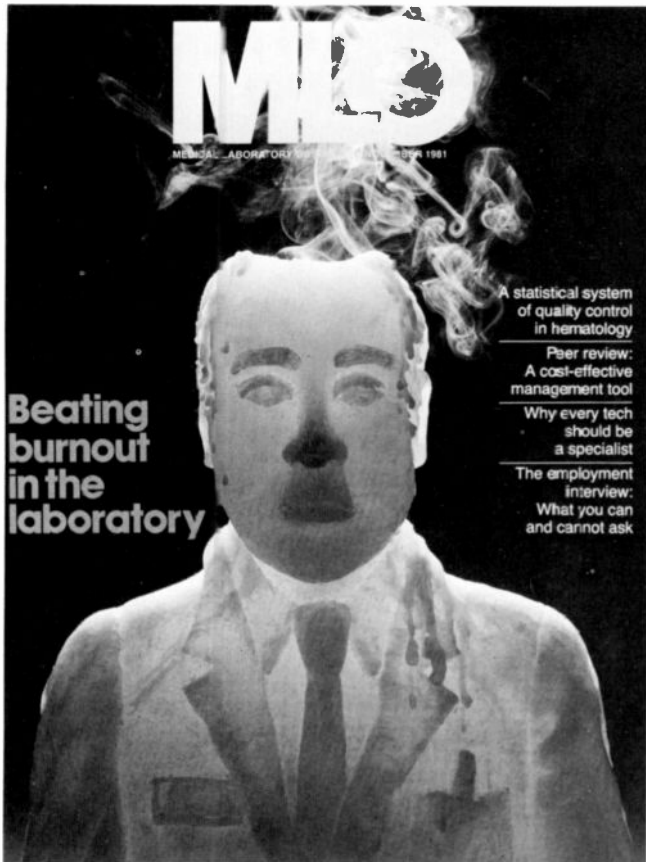
K-8
Mathematics
Reading
Science
Basic Education
Music
Foreign Language
Social Studies
General Interest
Professional Books



289
Art Director: **Craig Bernhardt**
Designer: **Roger Gorman**
Artist: **Ellen Gavin**
Client: **Holt, Rinehart & Winston**
Agency: **Bernhardt Fudyma Design Group**

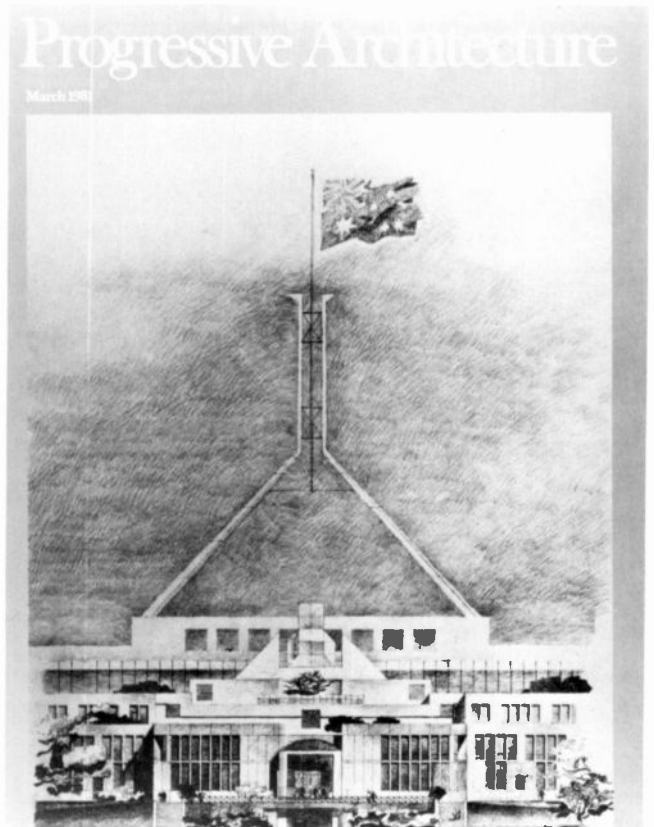
290
Art Directors: **Craig Bernhardt, Janice Fudyma**
Designer: **Janice Fudyma**
Artist: **Kimmerle Millnazik**
Client: **W.R. Grace & Co.**
Editor: **Joyce Cole**
Publisher: **W.R. Grace & Co.**
Agency: **Bernhardt/Fudyma Design Group**

291
Art Director: **Everett Halvorsen**
Designer: **Ronda Kass**
Artist: **Kinoku Craft**
Writer: **James Cook**
Client: **Forbes Magazine**
Editor: **James Michaels**
Publisher: **Forbes, Inc.**



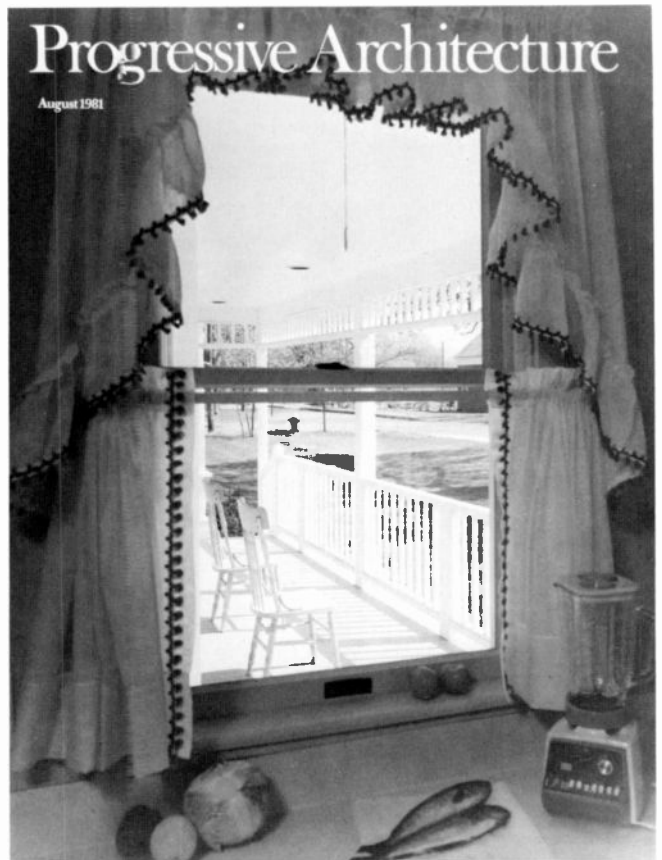
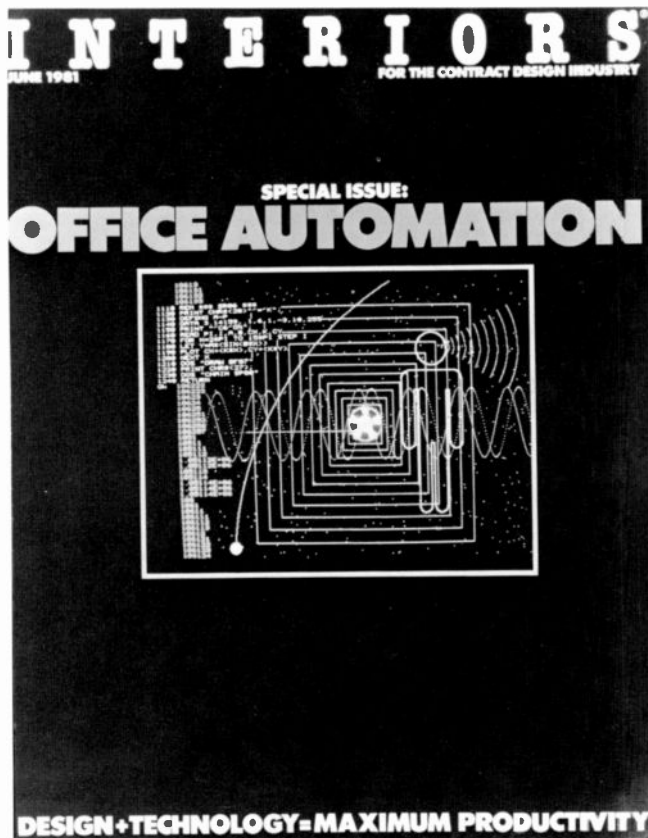
292

Art Director: **Thomas Darnsteadt**
 Design Director: **John Newcomb**
 Photographer: **Stephen Munz**
 Artist: **Janice Conklin**
 Writers: **Seth L. Haber, M.D., Marcia C. Inhorn**
 Client: **MEDICAL LABORATORY OBSERVER Magazine**
 Editor: **Robert Fitzgibbon**
 Publisher: **H. Mason Fackert**
 Designer: **Kathleen Cuddihy**
 Production Co.: **Medical Economics Co., Inc.**



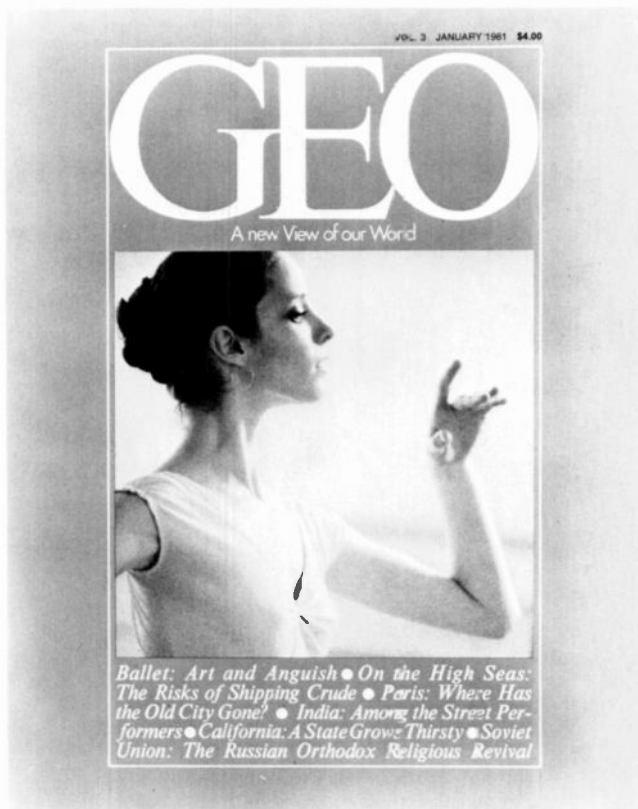
293

Art Director: **George Coderre**
 Designer: **George Codette**
 Artist: **Mitchell Giurgola Thorp**
 Client: **Progressive Architecture**
 Editor: **John Morris Dixon**
 Publisher: **James J. Hoverman**
 Production Co.: **Reinhold Publishing**



294
 Art Director: **Paul Hardy**
 Designer: **William H. Work**
 Client: **Interiors Magazine**
 Editor: **Beverly Russell**
 Publisher: **Billboard Publications**

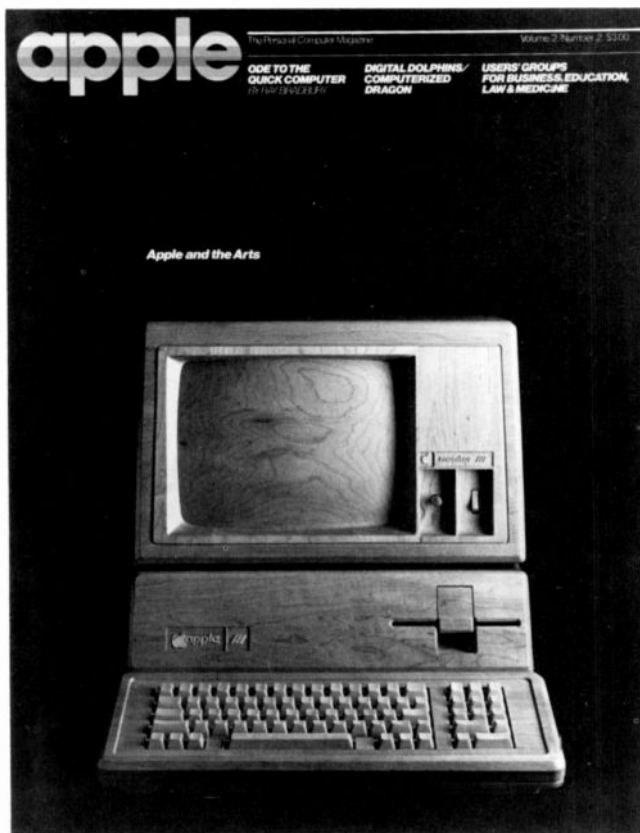
295
 Art Director: **George Coderre**
 Designer: **George Coderre**
 Photographer: **Steve Rosenthal**
 Client: **Progressive Architecture**
 Editor: **John Morris Dixon**
 Publisher: **James J. Hoverman**
 Production Co.: **Reinhold Publishing**



296
 Art Director **Susanne Walsh**
 Designers **John Tom Cohoe, Greg Leeds**
 Client **GEO Magazine**
 Editor **David Maxey**
 Publisher **Knapp Communications Corp**



297
 Art Director **Frank M. Devino**
 Designers **Frank M. Devino, Margaret Richichi, Elizabeth Woodson**
 Client **OMNI Publications Int'l Ltd.**
 Publisher **Bob Guccione**



298

Art Director: **Mauricio Arias**

Designer: **Mauricio Arias**

Photographers: **Light Language, David Madison, Becker/Bishop, Nick Felicé, Kristin Finnegan, Stephen Frink, Mark Tuschman**

Sculptor: **Tom Eckert**

Illustrators: **Paul Giovanopoulos, Jim Endicott, John Mattos, Gary Meyer, Jack Unruh, Jerry Jeanmard, Don Weller, Saul Bernstein**

Artists (Production): **Michael Chikamura, Diane Keller**

Writers: **Barbara Gibson, Allan Lundell, Tony Dirksen, Mike Cashman, Dale Archibald, Betsy Gilbert, Richard Immel, Ray Bradbury, Susan Lutner, Charlotte K. Beyers, Patty Winter**

Client: **Apple Computer, Inc.**

Editor: **Monte Lorenzet**

Publisher: **Apple Computer, Inc.**

Agency: **Mauricio Arias Design**

FALL 1981

GRACE DIGEST

A MAGAZINE ABOUT GRACE PRODUCTS AND PEOPLE
FOR OUR SHAREHOLDERS AND EMPLOYEES



299

Art Directors: **Craig Bernhardt, Janice Fudyma**

Designers: **C. Bernhardt, J. Fudyma, D. Duerr, R. Gorman, K. Thompson**

Photographers: **Various**

Artists: **Various**

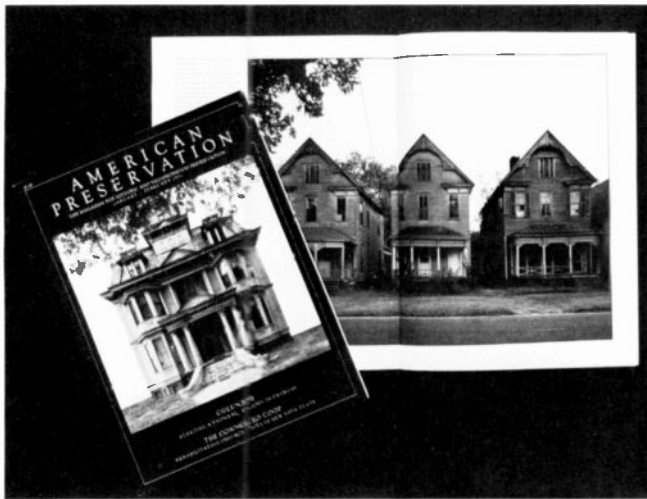
Writers: **Various**

Client: **W.R. Grace & Co.**

Editor: **J. Cole**

Publisher: **W.R. Grace & Co.**

Agency: **Bernhardt Fudyma Design Group**



Volume 3 October 1981 \$4.00



Light sculpture and creator



300

Art Director **Peter Bradford**
 Designers **Peter Bradford, Byron Taylor**
 Photographers **Various**
 Writers **James Roper and various**
 Client **Briggs Associates, Inc.**
 Editor **James Roper**
 Publisher **Porter Briggs**
 Agency **Peter Bradford and Associates**

301

Art Director **Susanne Walsh**
 Designers **John Tom Cohoe, Greg Leeds**
 Client **GEO Magazine**
 Editor **David Maxey**
 Publisher **Knapp Communications Corp**

302

Art Director **Richard Hess**
 Designer **Richard Hess**
 Photographers **Claus Meyer, Tom Hollyman**
 Writers **Stuart I. Frolick, Jack Long, David Monagan, Nancy K. Garfinkel**
 Editor **Stuart I. Frolick**



303

Art Director: **Richard Hess**

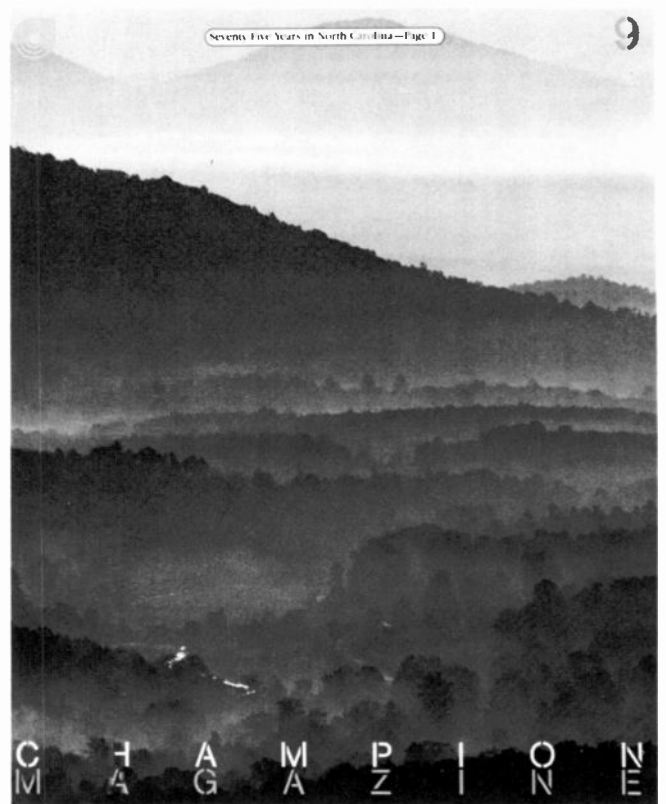
Designer: **Richard Hess**

Writers: **H.R. Meier, Jack Long, Elliot Tozer, Sarah Theurkauf**

Client: **Champion International Corporation**

Editor: **Stuart I. Frolick**

Director: **David R. Brown**



304

Art Director: **Richard Hess**

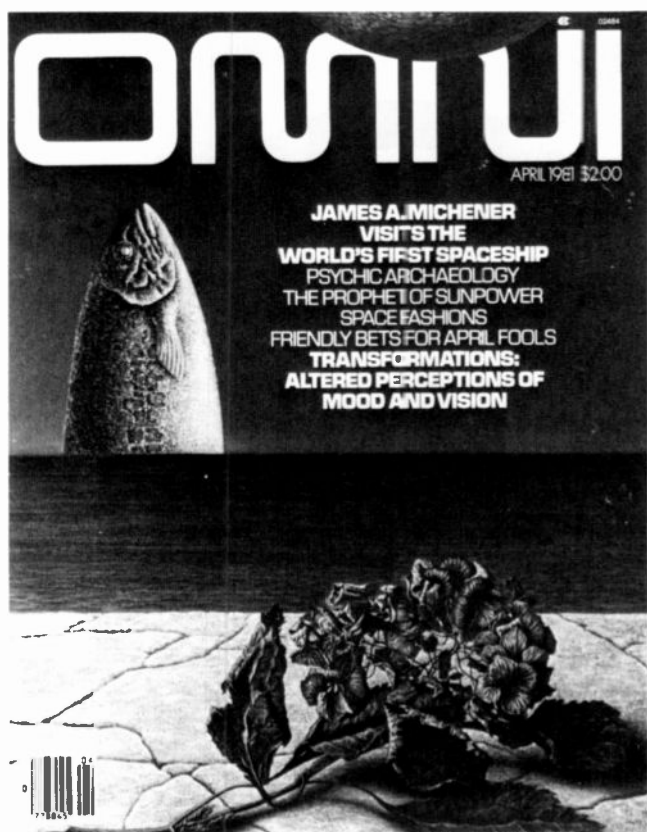
Designer: **Richard Hess**

Photographer: **Tom Hollyman**

Writers: **H.R. Meier, Sarah Theurkauf, Elliot Tozer, Jack Long**

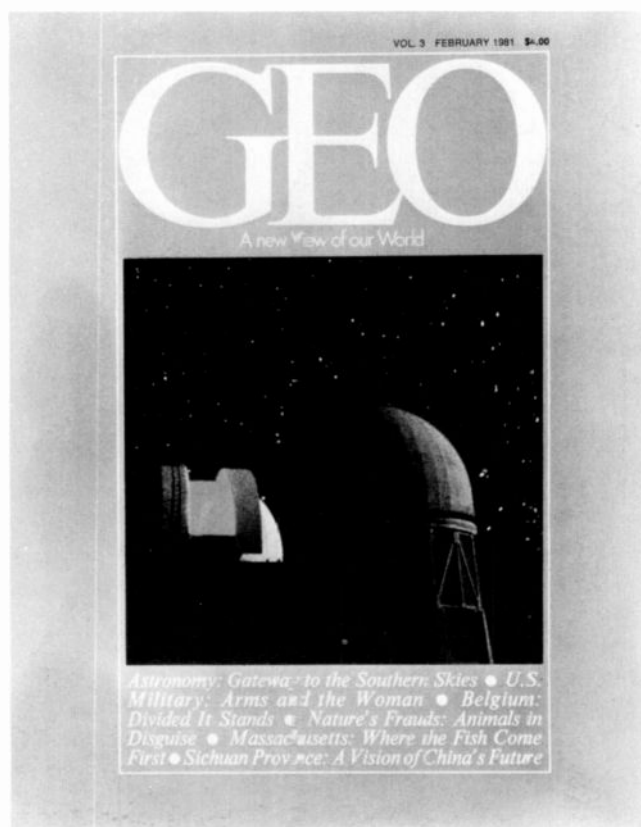
Client: **Champion International Corporation**

Editor: **Stuart I. Frolick**



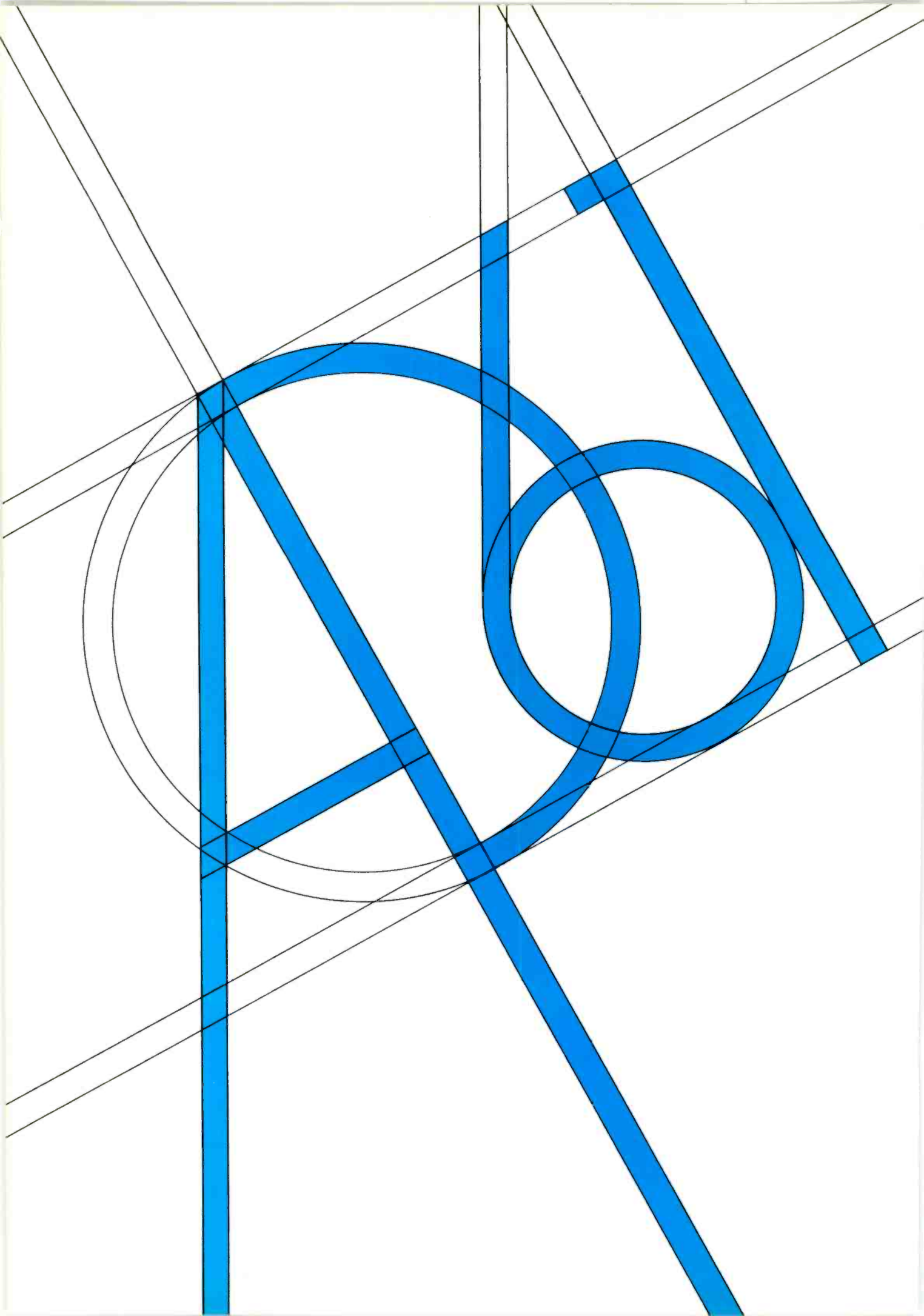
305

Art Director: **Frank M. Devino**
Designers: **Frank M. Devino, Margaret Richichi,
Elizabeth Woodson**
Client: **OMNI Publications Int'l Ltd.**
Publisher: **Bob Guccione**



306

Art Director: **Susanne Walsh**
Designers: **John Tom Cohoe, Greg Leeds**
Client: **GEO Magazine**
Editor: **David Maxey**
Publisher: **Knapp Communications Corp**



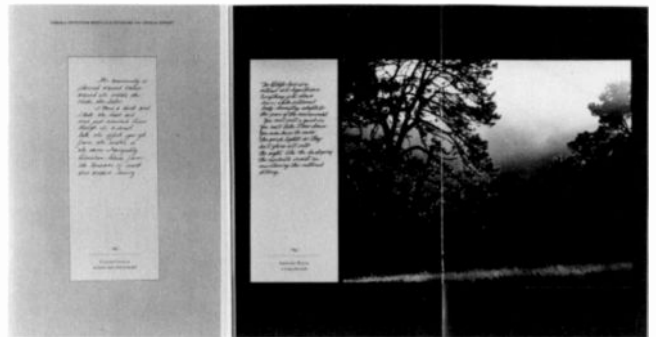


PROMOTION / GRAPHIC DESIGN

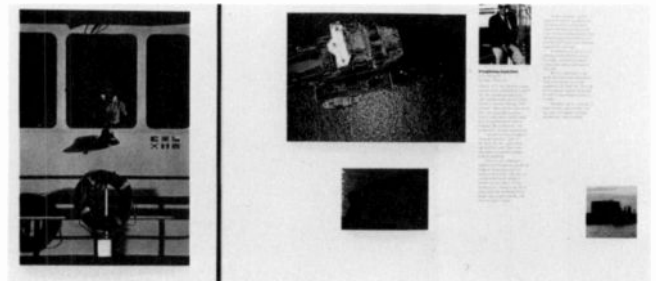


THE FISHING BOAT
 The fishing boat is a symbol of the sea, of the life of the fisherman, of the struggle for survival. It is a vessel of hope and despair, of love and loss. It is a vessel that carries the hopes and dreams of a people, and it is a vessel that carries the pain and suffering of a people. It is a vessel that is a part of the life of a people, and it is a vessel that is a part of the life of a people.

THE FISHING BOAT
 The fishing boat is a symbol of the sea, of the life of the fisherman, of the struggle for survival. It is a vessel of hope and despair, of love and loss. It is a vessel that carries the hopes and dreams of a people, and it is a vessel that carries the pain and suffering of a people. It is a vessel that is a part of the life of a people, and it is a vessel that is a part of the life of a people.



THE FISHING BOAT
 The fishing boat is a symbol of the sea, of the life of the fisherman, of the struggle for survival. It is a vessel of hope and despair, of love and loss. It is a vessel that carries the hopes and dreams of a people, and it is a vessel that carries the pain and suffering of a people. It is a vessel that is a part of the life of a people, and it is a vessel that is a part of the life of a people.



307 GOLD AWARD

Art Director: **Jerry Pavey**
 Designer: **Jerry Pavey**
 Artist: **Peter Good**
 Writer: **Ronald Erickson**
 Client: **The Fiscal Agency for the Farm Credit Banks**
 Publisher: **Moore and Moore Inc.**

309 SILVER AWARD

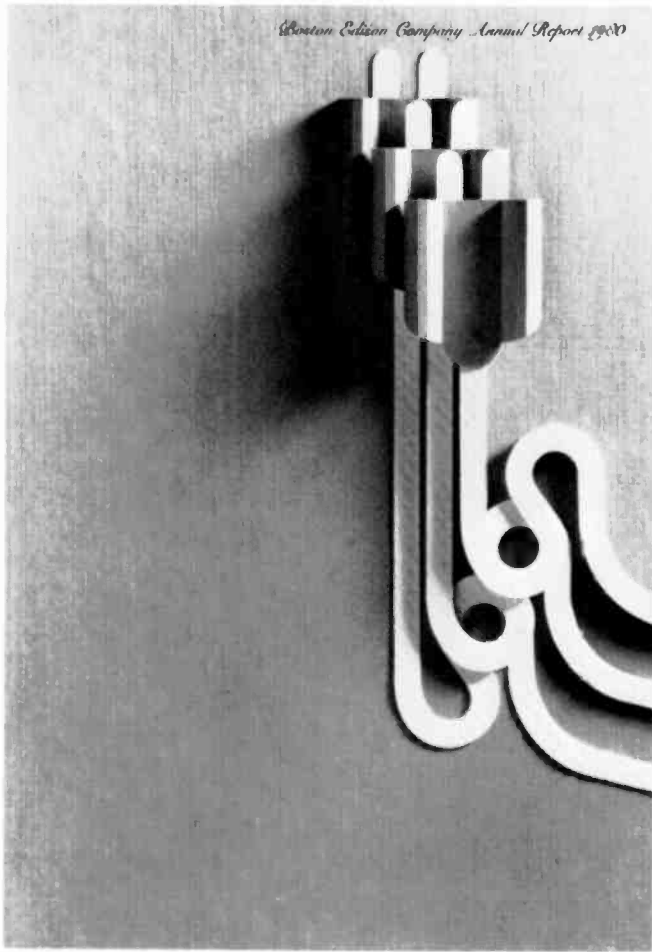
Art Director: **Ron Sullivan**
 Designer: **Ron Sullivan**
 Photographer: **Greg Booth**
 Writer: **John Stone**
 Client: **Lomas & Nettleton Mortgage Investors**
 Publisher: **Heritage Press**
 Agency: **Richards, Sullivan, Brock & Assoc/ The Richards Group**

308 SILVER AWARD

Art Director: **Robert Cipriani**
 Designer: **Robert Cipriani**
 Photographers: **Al Fisher, Gary Koepke, Pete Turner**
 Writer: **Catherine Flannery**
 Client: **The Charles Stark Draper Laboratory, Inc.**
 Typographer: **Typographic House**
 Printer: **Nimrod Press**
 Agency: **Robert Cipriani Associates**

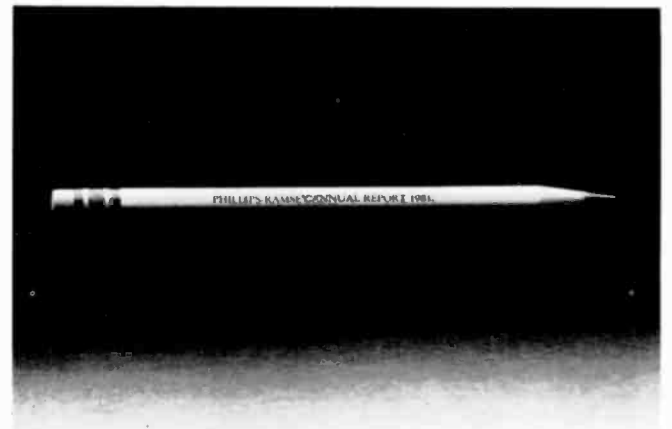
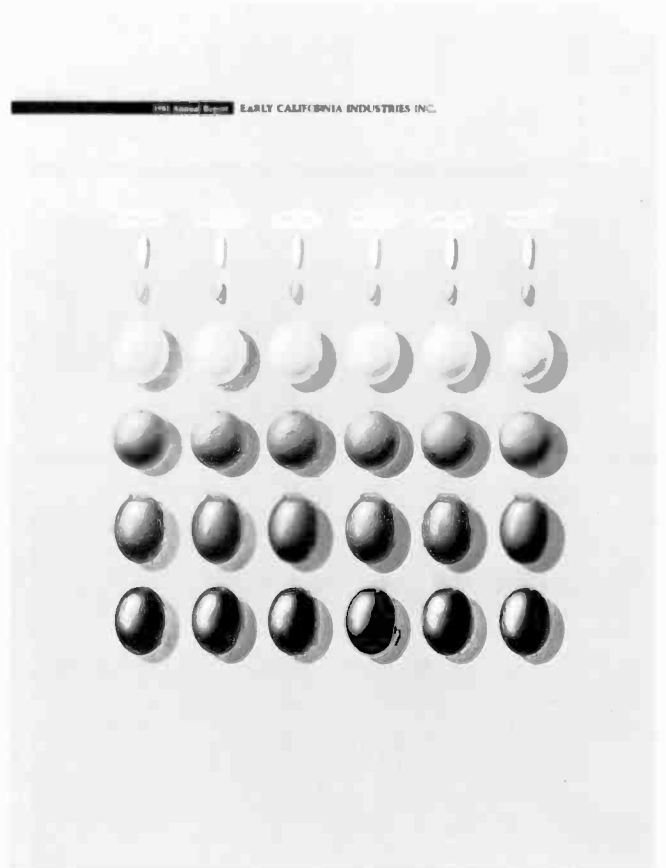
310 SILVER AWARD

Art Directors: **Jay Loucks, Chris Hill**
 Designers: **Chris Hill, C. Randall Sherman**
 Photographers: **Joe Baraban, Ron Scott, Don Glentzer**
 Writers: **Richard Jones, Sam Miller**
 Client: **Fosti**
 Agency: **Miller/Johnston, Inc.**



311 DISTINCTIVE MERIT

Art Director: **Wendy Hilgert**
 Designer: **Wendy Hilgert**
 Photographer: **Clint Clemens**
 Artist: **Oliver Kline**
 Writers: **Walt Skowronski, Ann Carter, Steven Ringlee**
 Client: **Boston Edison Company**
 Printer: **W.E. Andrews**
 Agency: **Ingalls Associates**

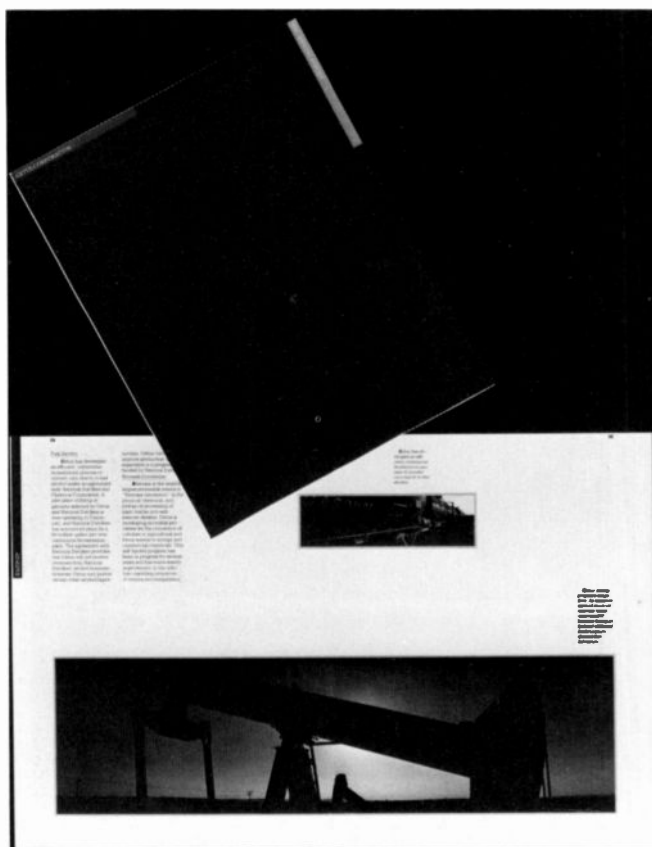
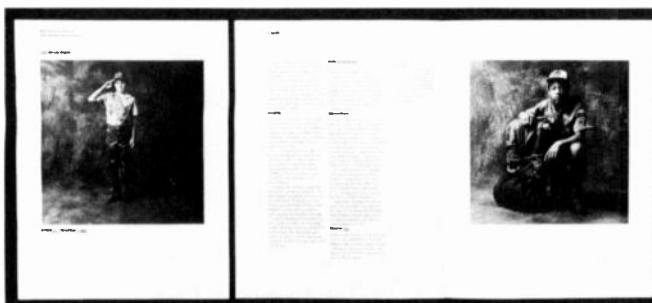


312 DISTINCTIVE MERIT

Art Director: **Robert Miles Runyan**
 Designer: **Dennis Tani**
 Artist: **Warren Hile**
 Writer: **Mary McCarthy**
 Client: **Early California Industries**
 Agency: **Robert Miles Runyan & Associates**

313 DISTINCTIVE MERIT

Art Director: **Bob Kwait and Bridgit Cody**
 Designer: **Bob Kwait and Bridgit Cody**
 Photographer: **Chris Wimpey**
 Writer: **Rich Badami**
 Client: **Phillips-Ramsey Advertising**

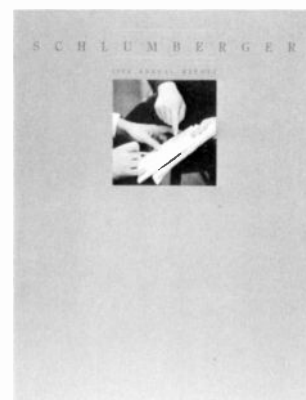


314 **DISTINCTIVE MERIT**
 Art Directors **Jay Loucks, Chris Hill**
 Designers **Chris Hill, Betty Thomas**
 Photographer: **Arthur Meyerson**
 Writer: **Don Pierce**
 Client **Boy Scouts, Sam Houston Area Council**
 Editor **Leroy Mayne**
 Agency **Loucks Atelier, Houston**

316
 Art Director **Lawrence Bender**
 Designers **Linda Brandon, Lawrence Bender**
 Photographer **Tom Tracy**
 Writer **Anne Peters**
 Client **Cetus Corporation**
 Editor **Anne Peters**
 Agency **Lawrence Bender & Associates**



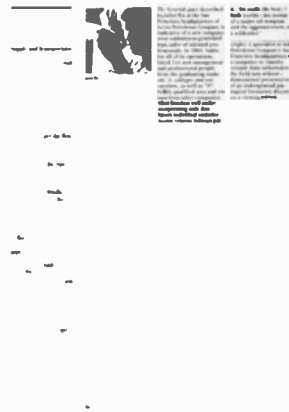
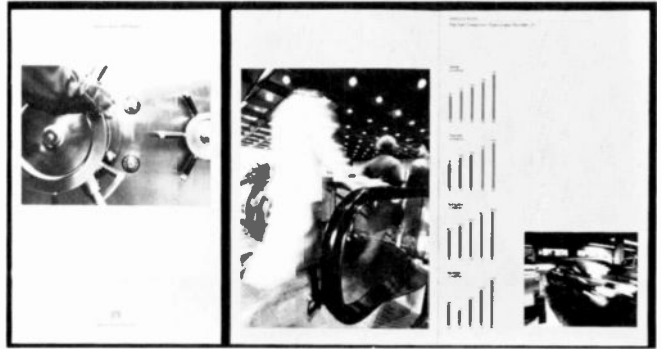
S C H L U M B E R G E R



317
 Art Director **Ron Jefferies**
 Designers **Ron Jefferies, M. Alyce Barker**
 Photographer **William James Warren**
 Writer **Rosanne O'Brien**
 Client **Tiger International**

318
 Art Director **Milton Glaser**
 Designer **Karen Skelton**
 Photographers **Jon Brenneis, Philippe Charliat, Michel Desjardins, Matthew Klein, Jean Marquis, Sepp Seitz, Kenneth Siegel**
 Writers **Seth McCormick, Jean Claude Comert**
 Client **Schlumberger, Ltd.**
 Agency **Milton Glaser, Inc.**

CELANESE 1980 ANNUAL REPORT

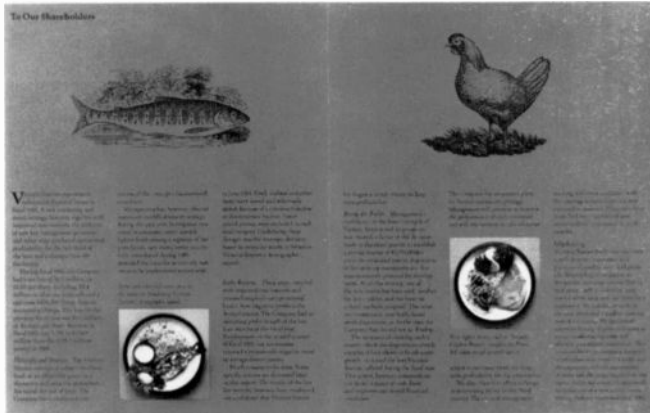


319
 Art Director **Alicia Landon**
 Designer **Corpcom Services Inc.**
 Artist **Tom Bazzel**
 Writer **Nicholas Iammartino**
 Client **Celanese Corporation, Mr. Donald Ogilvie**
 Agency **Corpcom Services Inc.**

320
 Art Director **Linda Hinrichs**
 Designers **Linda Hinrichs, Lenore Bartz**
 Photographers **Tom Tracy, John McDermott**
 Writer **Bill McClave**
 Client **Transamerica**
 Publisher **Graphic Arts Center**
 Agency **Jonson Pedersen Hinrichs & Shakerly**

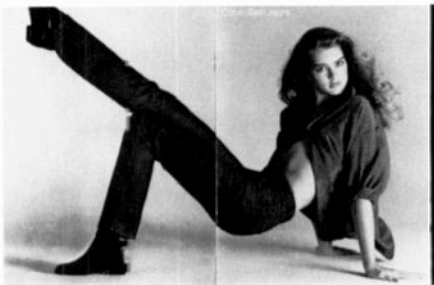
321
 Art Director **Nancy Hoefig**
 Designer **Nancy Hoefig**
 Photographer **Gary McCoy**
 Writer **Charlie Allan**
 Client **Ridglea Bank**
 Agency **Richards, Sullivan, Brock & Assoc/
 The Richards Group**

322
 Art Director **Bennett Robinson**
 Designer **Bennett Robinson**
 Photographer **Jay Maisel**
 Writer **Austin Mayer**
 Client **Standard Oil Company (Ohio)**
 Agency **Corporate Graphics Inc.**



323
 Art Director: **Dawn Keller**
 Designer: **Dawn Keller**
 Photographer: **Richard Spahr**
 Writer: **Amy Lincoln/Design Forum**
 Client: **Regency Electronics, Inc.**
 Agency: **RMS Advertising**

324
 Art Director: **Reginald Jones**
 Designer: **Ellen Smith**
 Photographer: **John Blaustein**
 Client: **Victoria Station, Incorporated**

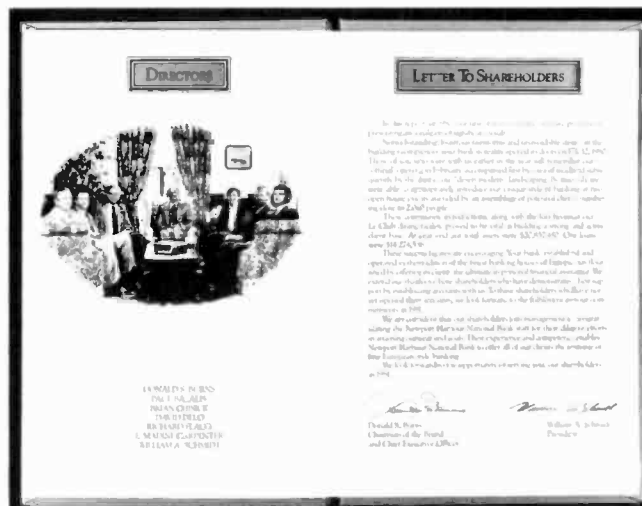


325
 Art Director: **Reginald Jones**
 Designer: **Ellen Smith**
 Photographer: **John Blaustein**
 Client: **Reading and Bates**

326
 Art Director: **Lella Vignelli**
 Designer: **Peter Laundy**
 Photographers: **Richard Avedon, Bruce Weber, Uri Rose, Alex Chatlain, Peter Aaron**
 Writer: **Ronald Frankel**
 Client: **Puritan Fashions Corporation**



327
 Art Director **Bob Glassman**
 Designer **Dagfinn Olsen**
 Photographer **Dana Duke**
 Client: **Federal Express Corporation**
 Printer: **Sanders Printing**
 Agency: **The Graphic Expresslon, Inc.**

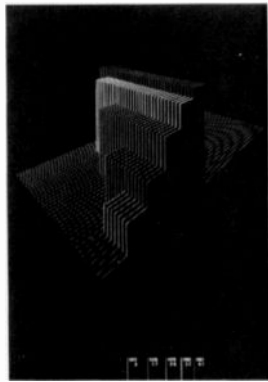


328
 Art Director **Ken Parkhurst**
 Designer **Peter Sargent**
 Photographer **Tom Tracy**
 Client: **National Semiconductor Corp.**

329
 Art Director **Richard Holmes**
 Designers **Ronald Morris, Connie Simon**
 Photographer **Scott Williamson**
 Writer **Don Burns**
 Client: **Newport Harbour National Bank**
 Prod'n Co: **Austin Printing**
 Agency **Richard Holmes Advertising & Design**



The Chase Manhattan Corporation Annual Report 1984

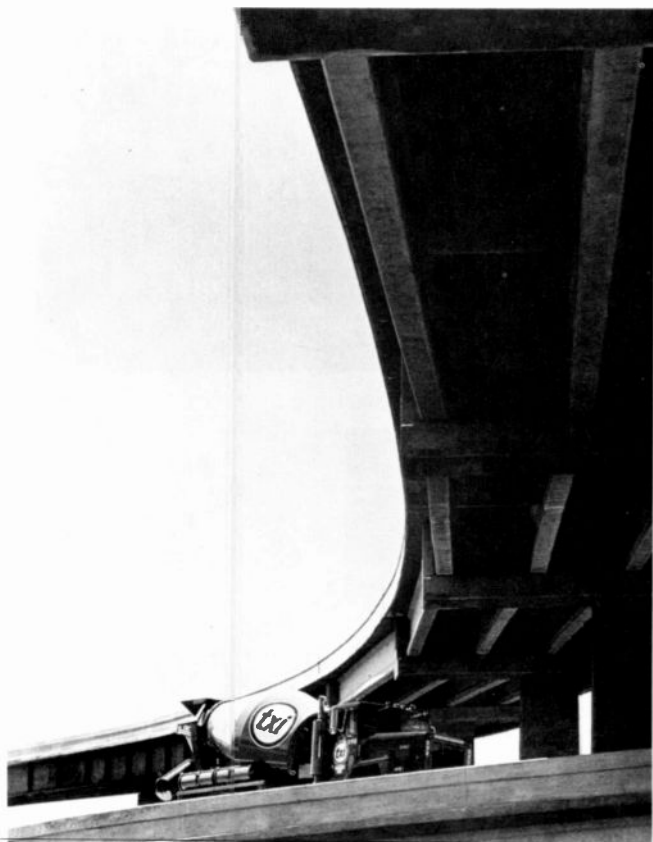


331
 Art Director **Bennett Robinson**
 Designer **Bennett Robinson**
 Photographers **Farrell Grehan, Charles Harbutt, Matthew Klein, Arthur Lavine**
 Artist **Pierre Le Tan**
 Writer **Judy Mangiero**
 Client **Chase Manhattan Corporation**
 Agency **Corporate Graphics Inc.**

333
 Art Directors **Jim Berte, Rik Besser**
 Designer **Rik Besser**
 Artists **Paul Rice, Kenji Matsumoto**
 Client **Electro Rent Corporation**
 Agency **Robert Miles Runyan & Associates**

332
 Art Director **Kit Hinrichs**
 Designers **Kit Hinrichs, Lenore Bartz**
 Photographer **John Blaustein**
 Writer **Dave Sanson, Crocker National Corp.**
 Client **Crocker National Corporation**
 Publisher **Graphic Arts Center, Portland**
 Agency **Jonson Pedersen Hinrichs & Shakery**

334
 Art Director **Neil Shakery**
 Designer **Neil Shakery**
 Photographer **Jay Freis, Nick Pavlov, Robert Jamieson**
 Writer **Harry Matte, Amfac**
 Client **Amfac**
 Publisher **George Rice & Sons/Edwards Enterprises**
 Agency **Jonson Pederson Hinrichs & Shakery**



335
 Art Director **Alan Spaeth**
 Designer **Alan Spaeth**
 Photographers **Bill Crump, Robert Latorre**
 Writer **Robert A. Wilson**
 Client **Texas Industries, Inc.**
 Agency **Robert A. Wilson Associates**

336
 Art Director **Joseph J. Azzinaro**
 Designer **Michael McGinn**
 Photographers **Jeanne Strongin, Marc Weinstein, Doug Wonders**
 Artists **Steve Bennett, Judy Pensky, Sharon Gresh, Scott Menchin**
 Writers **Joseph J. Azzinaro, Marie Avona, Ayana Johnson**
 Editor **Joseph J. Azzinaro**
 Publisher/Client **Division of External Affairs, Pratt Institute**
 Agency **Michael McGinn Inc.**

337
 Art Director **Les Silva**
 Designers **Chris Hill, Les Silva**
 Photographer **Arthur Myerson**
 Writers **Ken Bernhardt, Paul MacAlester, Rayna Ware**
 Client **Hillsborough County Aviation Authority**
 Agency **Louis Benito Advertising**

The New York Times: (Weekdays) News, Metropolitan Report, Business Day, SportsMonday, Science Times, The Living Section, The Home Section, Weekend. (Sundays) News, Arts and Leisure, The Guide, Business, The Week in Review, Sports, Magazine, Book Review, Real Estate, Help Wanted, Travel, and Connecticut, Long Island, New Jersey, Westchester Weeklies.

Regional Newspapers: (Fla.) Anna Maria Islander, Avon Park Sun, Fernandina Beach News-Leader, Gainesville Sun, Golden Gate Eagle, Lake City Reporter, Lakeland Ledger, Leesburg/Commercial, Marco Island Eagle, Ocala Star-Banner, Palatka Daily News, Sebring News, Zephyrhills News. (N.C.) Lexington Dispatch, Hendersonville Times-News, Wilmington Star-News. (La.) Houma Daily Courier, Thibodaux Daily Comet.

Magazines: Family Circle, Golf Digest, Tennis, Golf Shop Operations, Australian Family Circle, Better Homes and Gardens (Australia), Modern Medicine (Australia and New Zealand), Golf World (United Kingdom), Retail Magazine Marketing Co.

Broadcasting: KFSM-TV, Fort Smith, Ark., WHNT-TV, Huntsville, Ala., WREG-TV, Memphis, Tenn., WQXR AM/FM, New York City.

Books, Information and Education: Arno Press, Times Books, Microfilming Corporation of America, The Information Bank, The New York Times News Service/Special Features, Educational Enrichment Materials, Teaching Resources.

Associated Companies: Donohue Malbaie Inc., Gaspesia Pulp and Paper Company Ltd., Madison Paper Industries, Spruce Falls Power and Paper Company, Limited, International Herald Tribune.

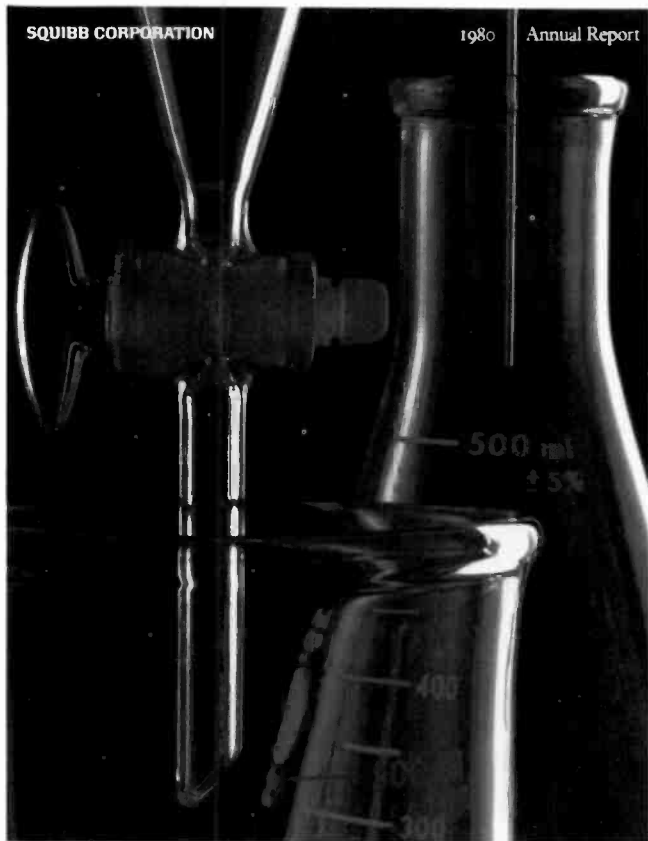


338
 Art Director: **Steven Liska**
 Designer: **Steven Liska**
 Photographers: **various**
 Artists: **various**
 Writer: **Susan Tash**
 Client: **Playboy Enterprises, Inc.**
 Publisher: **Playboy Enterprises, Inc.**
 Agency: **Liska and Associates**

340
 Art Director: **Lou Silverstein**
 Designers: **Phillip Gips, Steven Fabrizio**
 Photographers: **Duane Michaels, others**
 Writer: **Elliott Sanger**
 Client: **The New York Times Company**
 Editor: **Leonard Harris**

339
 Art Director: **Kit Hinrichs**
 Designers: **Kit Hinrichs, Arlene Finger**
 Photographer: **Tom Tracy**
 Writer: **Delphine Hirasuna**
 Client: **Potlatch Corporation**
 Printer: **Anderson Lithograph**
 Agency: **Jonson Pedersen Hinrichs & Shakery**

341
 Art Director: **Kerry Bierman**
 Designers: **David Bates, Kerry Bierman, Barbara Wasserman Vinson & Judy Beniot**
 Writers: **George Couch, Chris Svare, Sandee Carman**
 Photographers: **Joe DeNatale, Michael Vollen**
 Client: **American Hospital Supply Corporation**
 Editor: **George Couch**



SQUIBB CORPORATION

1980 Annual Report



Annual Report



Wade Johnson is an alarm service investigator in New Fort Worth, Texas office - one of more than 3,000 central station operating personnel with the ADT system.



Carol Chapman is an operator in our Chicago automated central station. By the end of 1981 we expect that more than 30% of our customer base will be served through such automated stations.

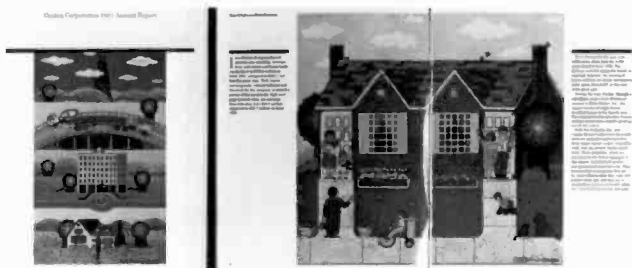


Jim Edison is Chief Engineer of our Arleigh Corp. machine factory subsidiary in Framingham, Massachusetts - where we manufacture intrusion detection and control equipment used by ADT and sold through our Arleigh distribution system.

1980



John Bentley is Service Director for our United Kingdom subsidiary headquartered in Birmingham. 1980 was the 20th anniversary of our entry into the electronic protection business in the United Kingdom.



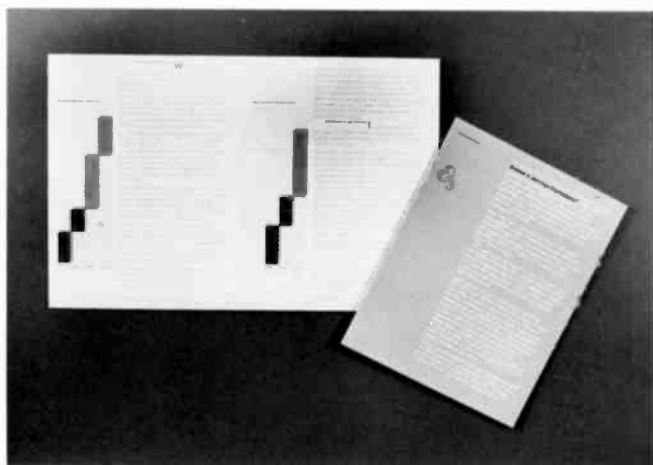
342
 Art Director: **Bruce Blackburn**
 Designers: **Bruce Blackburn, G. Bruce Johnson**
 Photographers: **Eric Meola, D. Kingdon, C. Raymond, R. Doytos, J. Salenetri**
 Artists: **Petrea McDonald, Juliet Shen, Phil Goldberg**
 Writer: **Squibb Corporation**
 Client: **Squibb Corporation**

343
 Art Director: **Chris Rovillo**
 Designers: **Chris Rovillo, Ron Sullivan**
 Illustrator: **Ruth Brunner-Strosser**
 Writer: **Dave Smith**
 Client: **Centex Corporation**
 Agency: **Richards, Sullivan, Brock & Assoc/ The Richards Group**

344
 Art Director: **James Borchardt**
 Designer: **James Borchardt**
 Photographer: **Steve Kline**
 Writer: **James Richardson**
 Client: **U.S. National Bank**
 Agency: **Lord, Sullivan & Yoder Advertising, Inc.**

345
 Art Director: **Bruce Blackburn**
 Designers: **Bruce Blackburn, Stephen Loges**
 Photographer: **Jeff Perkel**
 Writer: **American District Telegraph Company**
 Client: **American District Telegraph Company**

THE INTERPUBLIC GROUP OF COMPANIES, INC.



346
 Art Director: Herman L. Vander Berg
 Designers: Debra Schultz, Herman L. Vander Berg
 Photographers: John Lewis Stage, Ernst Haas, Bob Day,
 John Hill
 Client: The Interpublic Group of Companies
 Agency: The Marschalk Company, Inc.

348
 Art Director: Neil Shakery
 Designers: Neil Shakery, Barbara Vick
 Artist: Jean Michel Folon
 Writer: Foremost-McKesson
 Client: Foremost-McKesson
 Publisher: Graphic Arts Center, Portland
 Agency: Jonson Pederson Hinrichs & Shakery

347
 Art Director: Emmett Morava
 Designer: Heidi-Marie Blackwell
 Client: Everest & Jennings
 Agency: Cross Associates

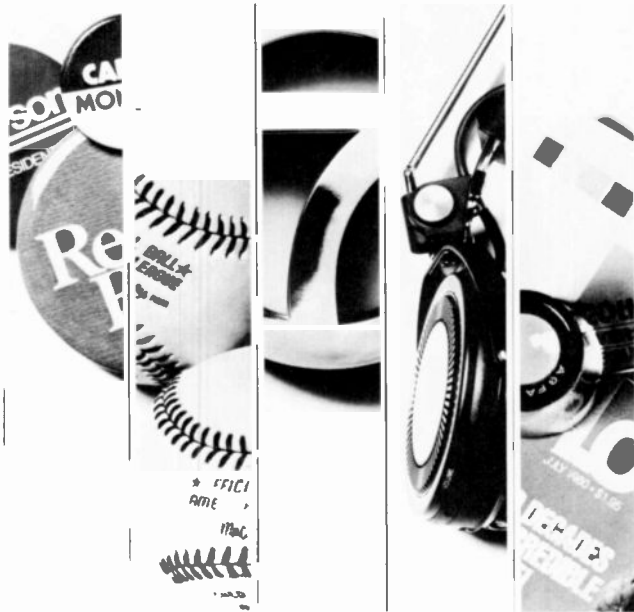
349
 Art Director: Randee Rafkin-Rubin
 Designers: Randee Rafkin-Rubin, George Shakespear
 Photographer: Paul Elfenbein
 Writer: Biotech Capitol Corporation
 Client: Biotech Capitol Corporation



WORK WORK

American Broadcasting Companies, Inc.

1980 Annual Report



California
Human Development
Corporation

Annual Report
1980



351
Art Directors: **Gene Rosner, Kathleen Sullivan Kaska**
Designer **Chris Broquet**
Photographers: **Various**
Writer **James L. Podany**
Client: **Sears-Roebuck Foundation**
Agency **Brown & Rosner, Inc.**

353
Art Director **Wayne D. Gibb**
Designer **Wayne D. Gibb**
Photographer: **Ken Light**
Writer **Wayne D. Gibb**
Client: **California Human Development Corporation**
Publisher **California Human Development Corporation**

352
Art Directors: **Philip Gips, Diana Graham**
Designers **Philip Gips, Diana Graham, Gina Stone**
Photographers **Steve Fenn, others**
Writer **Corporate Affairs Department**
Client **American Broadcasting Companies, Inc.**

354
Art Director **Karen Kutner Katinas**
Designer **Karen Kutner Katinas**
Photographer **Cheryl Rossum**
Artist **Charles Katinas**
Writer **Barbara J. Walker**
Client **Marsh & McLennan Companies, Inc.**
Agency **Corporate Annual Reports, Inc.**



355
 Art Director: **Beverly Schrager**
 Designer: **Corporate Annual Reports**
 Photographer: **Jay Maisel**
 Writer: **Ronald S. Ziemba**
 Client: **Chesebrough-Pond's Inc.**
 Agency: **Corporate Annual Reports**



**Petrominerals
 Corporation
 1980
 Annual
 Report**

356
 Art Director: **Tartak/Libera Design, Inc.**
 Designers: **Joan D. Libera, Gary Baker**
 Photographers: **Steven Kahn, Muench**
 Writers: **Eugene Heller, Silverman-Heller**
 Client: **Petrominerals Corporation**



Innovation

Innovation is the lifeblood of any organization. At Morrison Incorporated, innovation is a way of life. It is the driving force behind our success in the construction industry. We are constantly seeking new and better ways to do things, and we are always looking for new and better ways to serve our clients. Innovation is the key to our success, and it is the key to our future.



F O R M A T

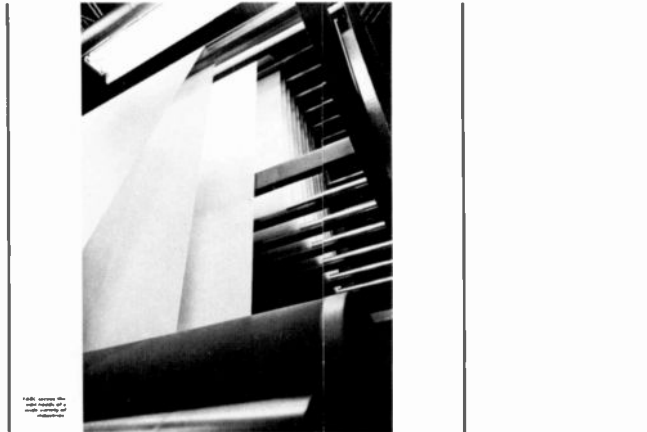


357
 Art Director Tom Wood
 Designers Tom Wood, Susan Templeton
 Photographers Charlie Lathem, Graphics Associates, Inc.
 Writer Marc Schenker
 Client Morrison Incorporated
 Agency Creative Services, Inc.

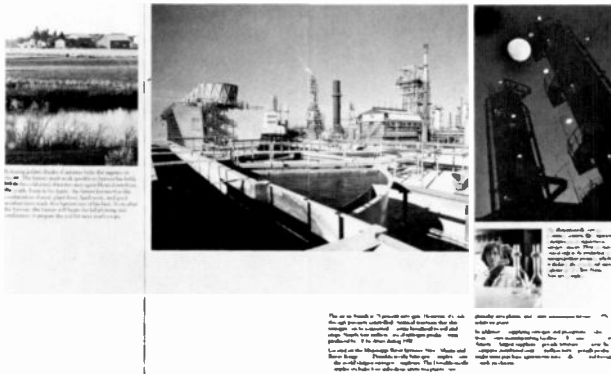
359
 Art Director Arnold Saks
 Designer Robert Jakob
 Photographers Gary Gladstone, Peggy Barnett
 Client SCM Corporation
 Agency Arnold Saks Inc.

358
 Art Director Woody Pirtle
 Photographer Gary McCoy
 Client National Gypsum Company
 Agency Arnold Harwell McClain & Assoc., Inc.

360
 Art Director David Bloch, Irwin Graulich
 Designer Lloyd Miller
 Photographers Various
 Client American Stock Exchange
 Publisher American Stock Exchange
 Agency Bloch Graulich Whelan Inc.



Fade across the
dark facade of a
new building.



The air is filled with
the sound of machinery
as the sun glazes the
sky. The air is filled with
the sound of machinery
as the sun glazes the
sky. The air is filled with
the sound of machinery
as the sun glazes the
sky.

The air is filled with
the sound of machinery
as the sun glazes the
sky. The air is filled with
the sound of machinery
as the sun glazes the
sky.

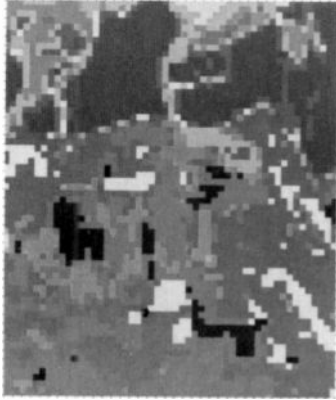
361
 Art Director **Victor Gialleonardo**
 Designer **Patricia Allen**
 Photographers: **William Rivelli, Bob Colton**
 Artist **Frank Bozzo**
 Client **French American Banking Corporation**
 Agency **Doremus Design**

362
 Art Director: **John Dearlove**
 Designer **Terry Okura**
 Photographers: **Alex Bachnick, Robert B. Tolchin**
 Writer **Bob Kolcz**
 Client **CF Industries, Inc.**
 Agency **Creative Directions Inc.**

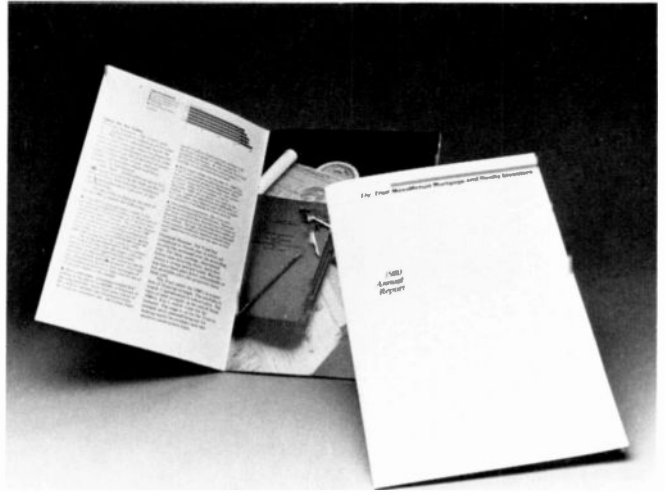


363
 Art Directors **Steve Bisch, Jeff Jackson**
 Designer: **Steve Bisch**
 Photographer **Bob Maxham**
 Writers: **Dirk Ronk, David Ham**
 Client **Victoria Bankshares, Inc.**
 Agency **ReedHam Jackson, Inc.**

Technicolor, Inc.



1980 Annual Report

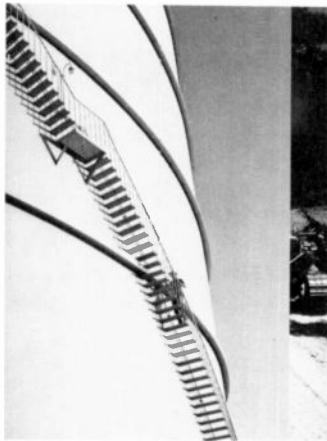


Art Director

Designer

N

Northwest Energy Company is committed to the development of energy resources. One of Northwest Energy's subsidiaries, Northwest Asian Pipeline Company, is operating partner for the group that will construct the Alaskan segment of the transportation system designed to bring Alaskan North Slope natural gas to the lower 48 states. Another subsidiary, Northwest Pipeline Corporation, owns and operates an interstate pipeline network that supplies natural gas to eight western states. Other subsidiaries are involved in oil and gas exploration and developing western coal reserves. This report reviews Northwest Energy's progress during 1980 and explains how the Company will meet the challenges and take advantage of the opportunities that lie ahead.



Commitment to Excellence

364

Art Director **Jim Berte**
Designer **Jim Berte**
Photographer **Steve Kahn**
Client **Technicolor, Inc.**
Agency **Robert Miles Runyan & Associates**

366

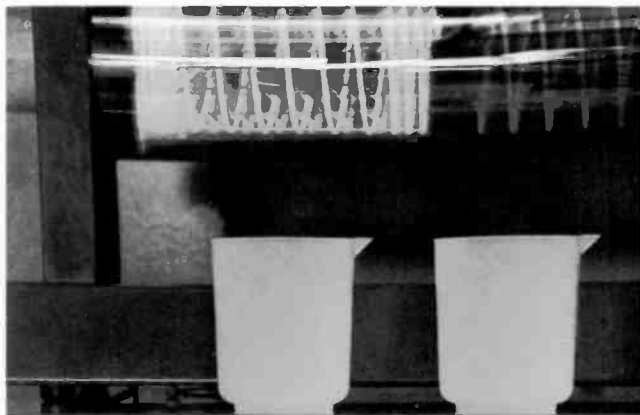
Art Director **Arnold Wechsler**
Designer **Patty Nalle**
Photographer **Jim Kiernan**
Client **MassMutual Mortgage and Realty Investors**

365

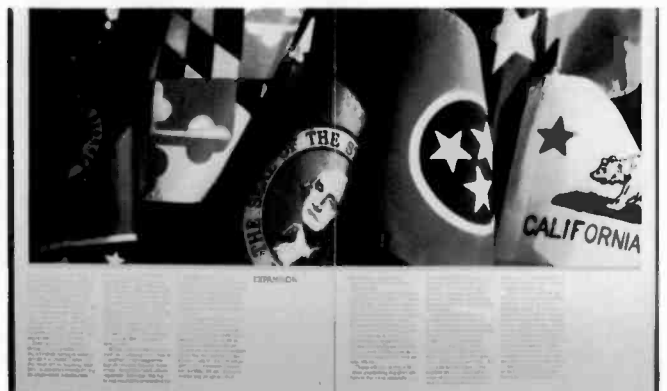
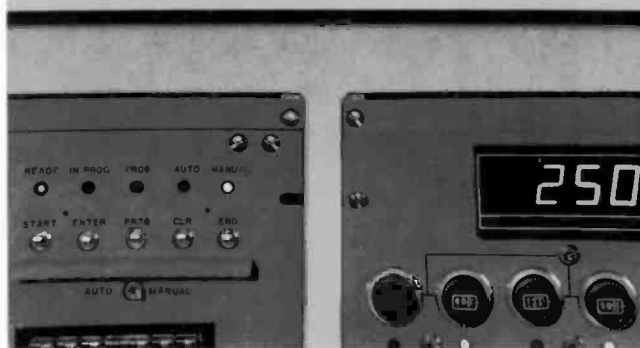
Art Director **Arnold Saks**
Designer **Ingo Scharrenbroich**
Photographer **Burk Uzzle/Magnum**
Client **Northwest Energy Company**
Agency **Arnold Saks Associates**

367

Art Director **David A. Ashton**
Designer **David A. Ashton**
Photographer **Richard Anderson**
Writer **Terry Fortunato**
Client **Johns Hopkins Hospital**
Agency **Ashton-Worthington, Inc.**



Alpha Industries, Inc. Annual Report 1981



368

Art Director: **John Milligan**
 Designer: **Lynda Fishbourne**
 Writer: **Steve Wallis**
 Client: **Alpha Industries**

369

Art Director: **Ken Resen**
 Designer: **Ken Resen**
 Photographers: **Hiro, Chas. Harbutt, etc.**
 Writer: **Burt Kaplan**
 Client: **Revlon, Inc.**
 Editor: **Roger Shelley, Revlon, Inc.**
 Publisher: **Revlon, Inc.**
 Director of Design: **Martin Stevens, Revlon, Inc.**
 Agency: **Page, Arbitrio & Resen**

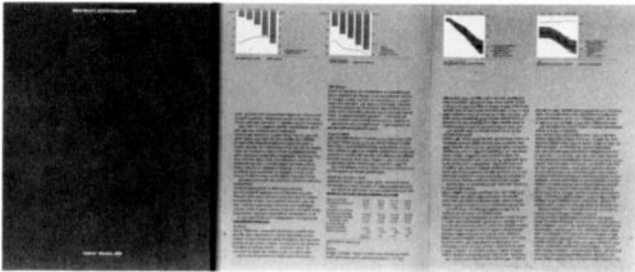
370

Art Director: **Wes Keebler**
 Designers: **B.K. Hughes, Wes Keebler**
 Photographer: **Richard Clark**
 Writer: **Lou Loeb**
 Client: **Countrywide Credit Industries, Inc.**
 Agency: **The Webb Silberg Company**

AVNET, INC.
1991 ANNUAL REPORT
FISCAL YEAR 6/30



WORLDWIDE INVESTMENT
IN THE 90'S
A REPORT FOR THE 90'S



371

Art Director: **Herb Lubalin**
Designer: **Mike Aron**
Artist: **Mike Aron**
Editor: **Avnet, Inc.**
Client: **Avnet, Inc.**
Publisher: **Avnet, Inc**
Production Co.: **Kenner Printing Co.**

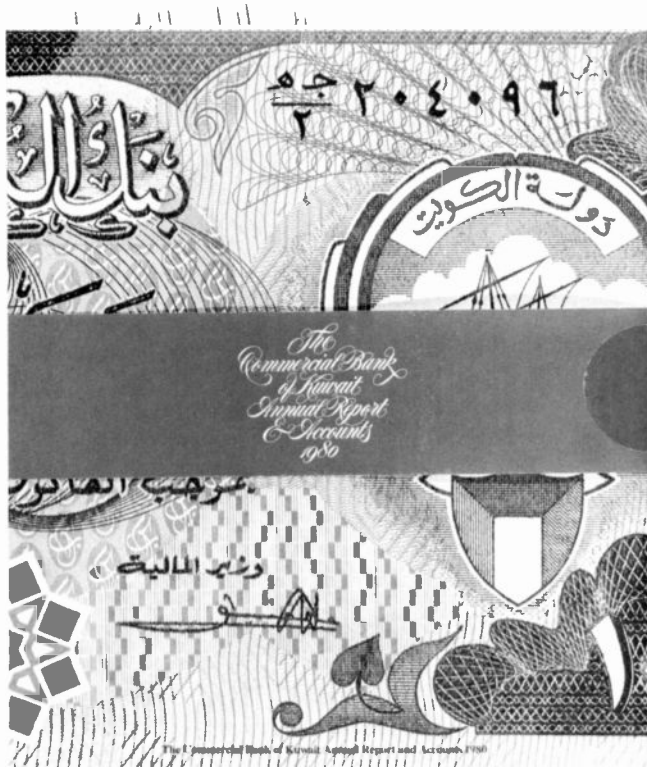
372

Art Director: **Dick Mitchell**
Designer: **Dick Mitchell**
Photographer: **Greg Booth**
Writers: **A.C. Greene, John Stone**
Client: **Mercantile Texas Corporation**
Agency: **Richards, Sullivan, Brock & Assoc./**
The Richards Group



373

Art Director: **Loren Weeks**
Designer: **Loren Weeks**
Photographers: **Jerome Hart, Louis Bencze**
Artist: **Dan Mandish**
Writers: **Tim Leigh, Nancy Hearon**
Client: **Cascade Steel Rolling Mills**
Publisher/Printer: **Schultz/Wack/Weir**
Agency: **Bronson Leigh Weeks**



374

Art Director: **Alan Fletcher**
Designers: **Alan Fletcher, Paul Anthony**
Photographer: **Brian Duffy**
Artist: **Wolf Spoerl**
Agency: **Pentagram Design**

THE NEWS CORPORATION LIMITED 1981 ANNUAL REPORT

375

Art Director: **Peter Harrison**
Designer: **Susan Hochbaum**
Photographers: **Neil Selkirk, Mickey Kaufman,
George Bennett**
Writer: **John Berendt**
Client: **The News Corporation Limited**
Agency: **Pentagram Design**

Financial Federation Inc. 1980 Annual Report

It all began in 1959, when stockholders' equity was \$16 million. Twenty years later, it was \$189 million. Then came the merger offer in 1980 for \$230 million. In that same period, total assets went from \$272 million to just under \$2.4 billion. Growth in size and strength

376
 Art Director **Thomas D. Ohmer**
 Designer **Koji Takei**
 Artist **Koji Takei, Don Oka**
 Writer **Robert Wolcott**
 Client **Financial Federation, Inc.**
 Agency **Advertising Designers, Inc.**

THE E.F. HUTTON GROUP INC. ANNUAL REPORT 1980

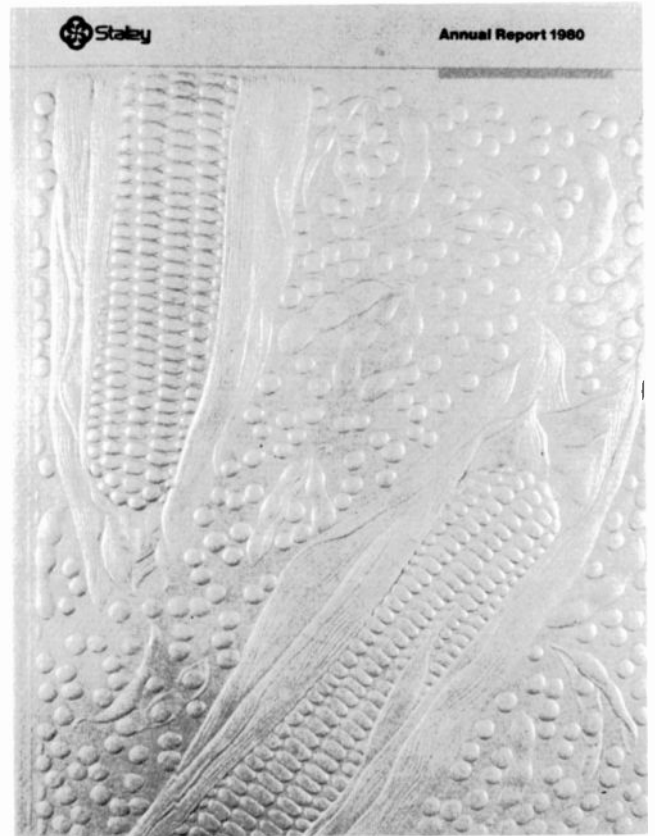
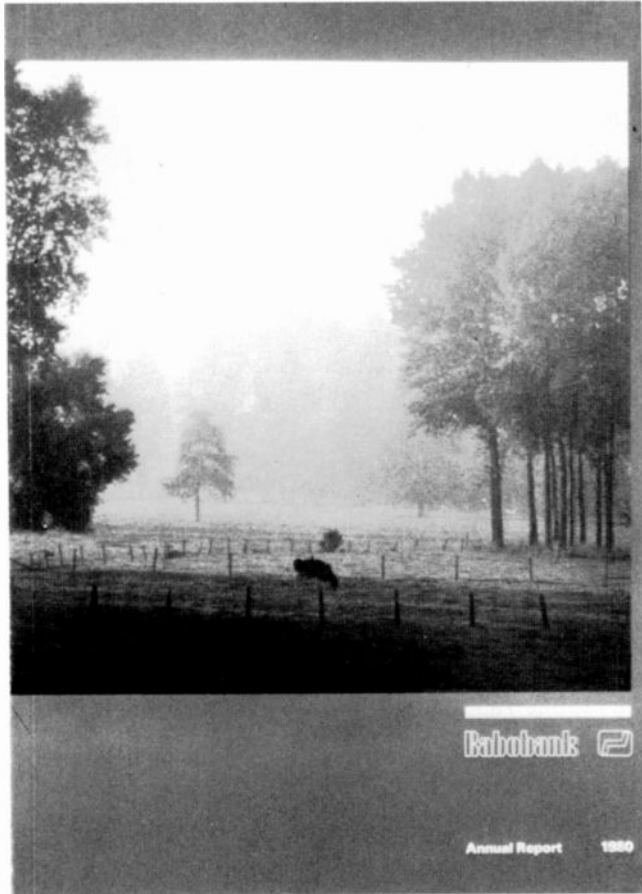
"Hutton's 77 years of uninterrupted growth are unmatched in the securities industry"

377
 Art Director **Robin Davis**
 Designer **Robin Davis**
 Photographer **Cheryl Rossum**
 Writer **E.F. Hutton**
 Client **Robert Fomon C.E.O.**
 Publisher **E.F. Hutton**



Can you tell what the person
is looking at?

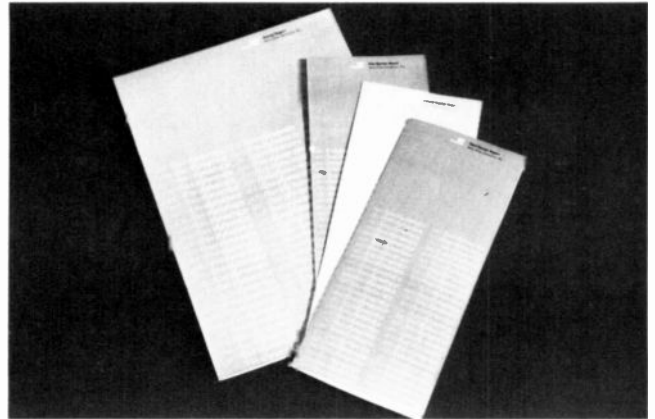
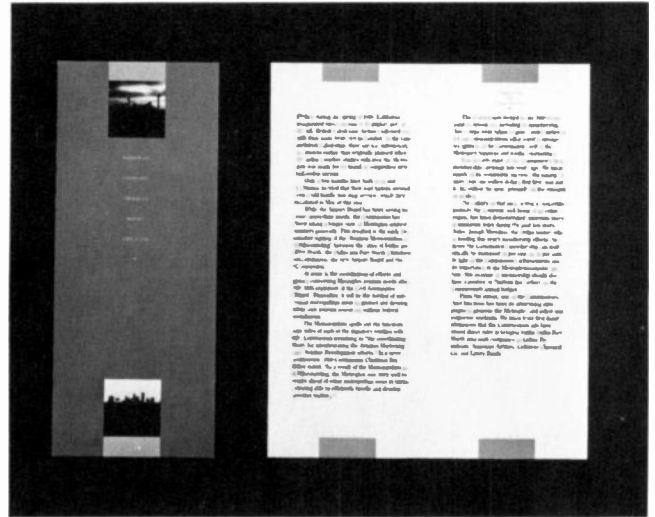
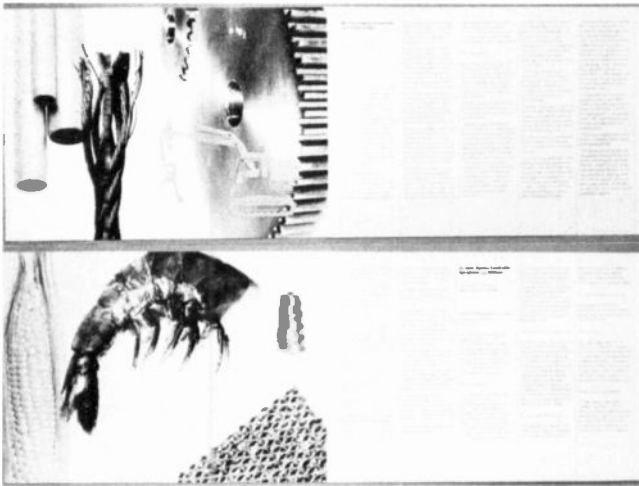
What about the 1983 Engineering
Award?



378
 Art Director. **Jeff Moriber**
 Designer **Jeff Moriber**
 Writer **Hill and Knowlton, Inc.**
 Client. **Rabobank**
 Agency **Hill and Knowlton, Inc.**

379
 Art Director **Don Ervin**
 Designer **John Laughlin**
 Artist **Nick Fasciano**
 Writer **David Boorstin**
 Client **Planning Research Corporation**
 Agency. **Siegel & Gale**

380
 Art Director. **Jeffrey Moriber**
 Designer: **Jeffrey Moriber**
 Photographers: **H. Clay White, Dave Mjolsness**
 Writer: **David Satterfield**
 Client **A.E. Staley**
 Agency. **Hill and Knowlton, Inc.**

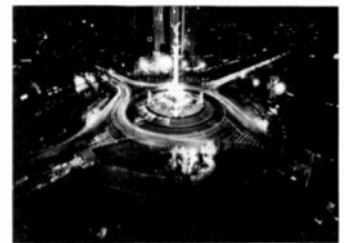
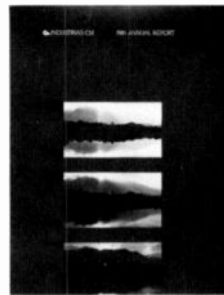
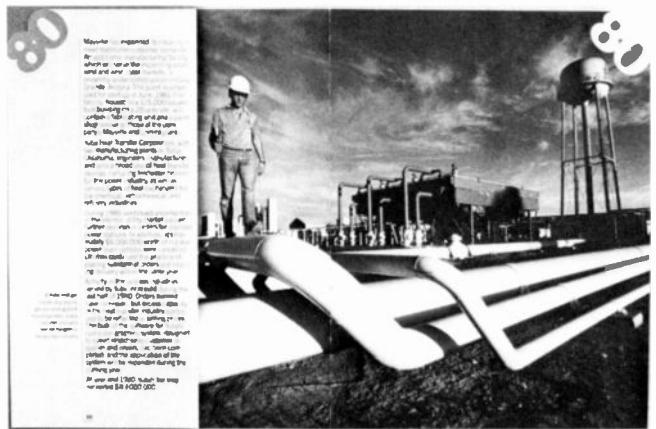


381
 Art Director **Randee Rafkin-Rubin**
 Designer **Randee Rafkin-Rubin**
 Photographer **Paul Eifenbein**
 Writer **Jack Galub**
 Client **Marubeni America Corporation**

383
 Creative Director **Bob Dennard**
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Photographer **Gary McCoy**
 Writer **Dudley Lynch**
 Client **North Texas Commission**
 Agency **Dennard Creative, Inc.**

382
 Art Director **Reginald Jones**
 Designer **Dawson Zaug**
 Photographer **John Blaustein**
 Client **Homestake Mining Company**

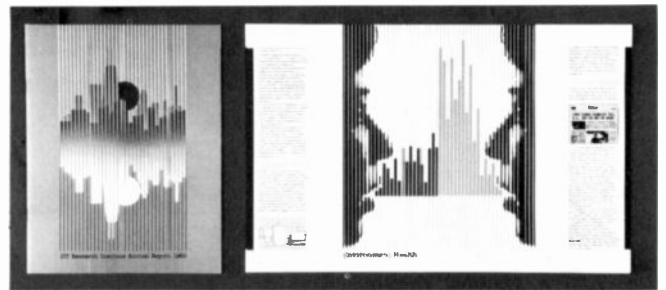
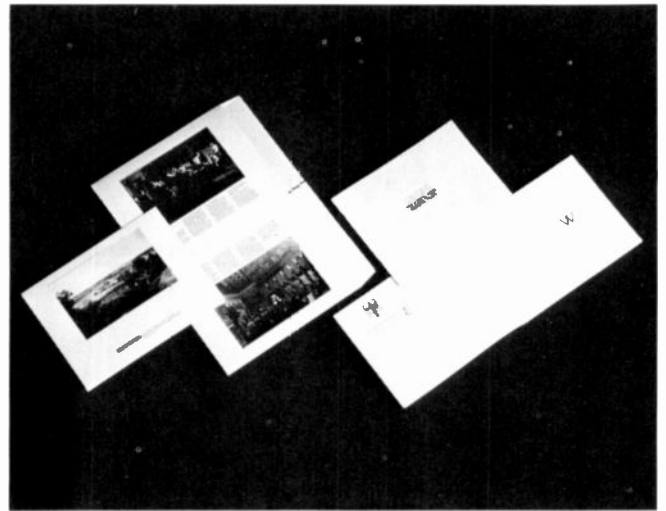
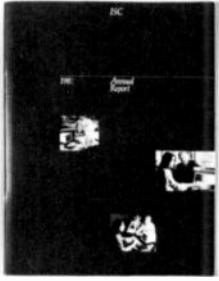
384
 Art Director **Eugene J. Grossman**
 Designer **Eugene J. Grossman**
 Client **Aero-Flow Dynamics, Inc.**
 Agency **Anspach Grossman Portugal Inc.**



386
 Art Director **Peter Harrison**
 Designer **Randee R. Rubin**
 Photographer **Dick Durrance II**
 Writer **Ogden Corporation**
 Client **Ogden Corporation**

385
 Art Director **Richard Hess**
 Designer **Richard Hess**
 Photographer **Tom Hollyman**
 Artist **Mark Hess**
 Client **Champion International Corporation**
 Publisher **Case-Hoyt Rochester**

387
 Art Director **Jay Loucks**
 Designers **Jay Loucks, C. Randall Sherman**
 Photographer **Joe Baraban**
 Client **Industrias CM**
 Agency **Loucks Atelier, Houston**

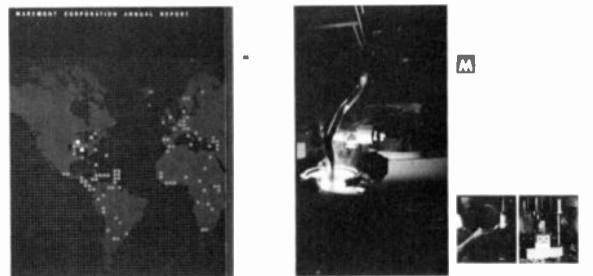


338
 Art Director **Lee Beggs**
 Designer **Lee Beggs**
 Photographers **Paul Ambrose, Casey Mallough**
 Writer **John Lindeblad/ISC Systems Corp.**
 Client **ISC Systems Corporation**
 Agency **Paul Ambrose Studios**

390
 Art Directors **Herb Lubalin, Alan Peckolick**
 Designers **Herb Lubalin, Alan Peckolick**
 Client **Touche Ross**
 Publisher **Touche Ross**
 Production Co **Sanders Printing Co.**

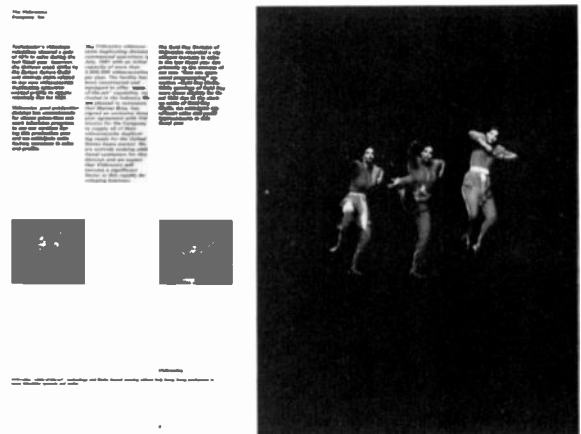
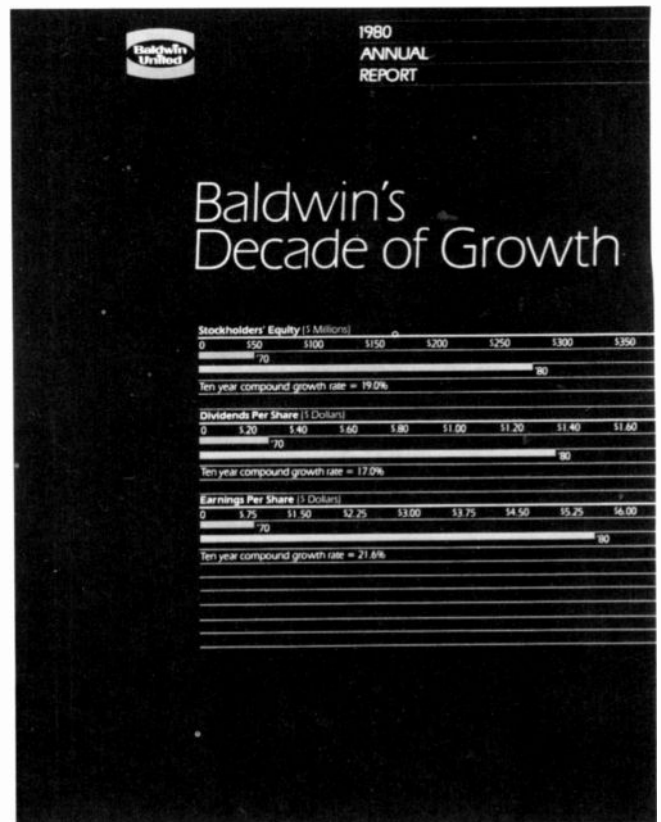
339
 Art Directors **Philip Gips, Aubrey Balkind**
 Designer **Jane Cullen**
 Photographer **John Hill**
 Writer **Peter Hauk**
 Client **Macmillan, Inc.**

391
 Art Director **Gene Rosner**
 Designer **Gene Rosner**
 Photographer **Don Anderson**
 Artist **George Panfil**
 Writer **Paula Norton**
 Client **IIT Research Institute**
 Agency **Brown & Rosner, Inc.**



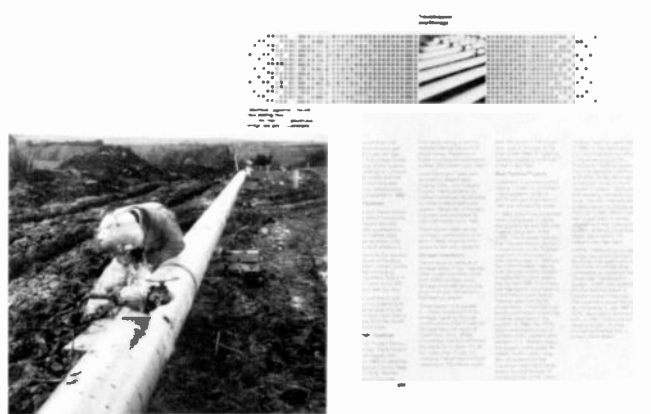
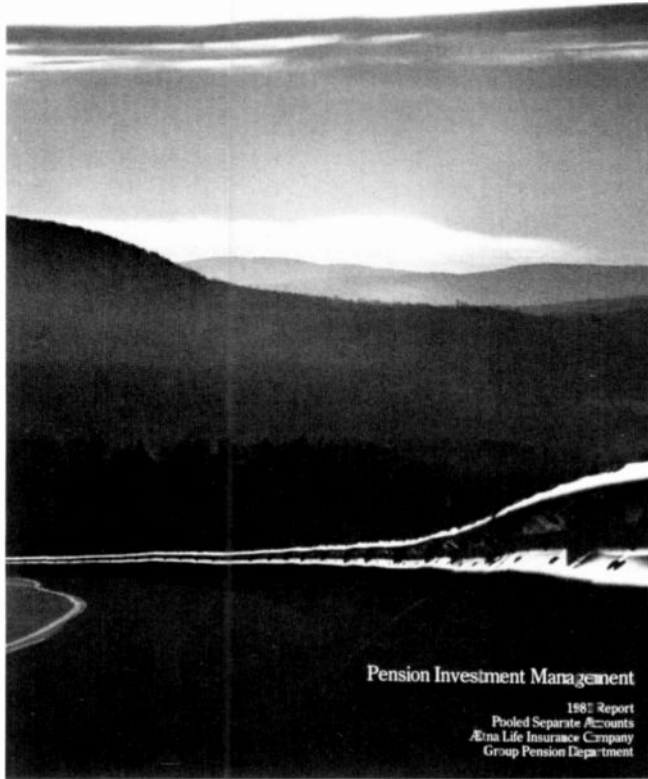
392
 Art Director **Ed Gold**
 Designer **Claude Skelton**
 Photographer **John Cooke**
 Writer **Jane Keller**
 Client **Barnes Engineering Co.**
 Agency **Barton-Gillet Co.**

393
 Art Director **Gene Rosner**
 Designer **Rachel Schreiber Levitan**
 Photographer **Bruce Thomas**
 Artist **George Panfil**
 Writer **Jane Ranshaw**
 Client **Maremont Corporation**
 Editor **M. Robert Wolfson**
 Agency **Brown & Rosner, Inc.**



394
 Art Director **Judy Anderson**
 Designer **Judy Anderson**
 Photographer **Allen Birnbach**
 Client **Baldwin-United**
 Publisher **Printing Service Company**

395
 Art Director **Jim Berte**
 Designer **Jim Berte**
 Photographer **Steve Kahn**
 Client **Technicolor, Inc.**
 Agency **Robert Miles Runyan & Associates**

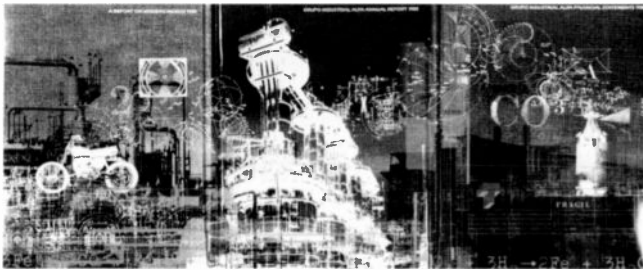


396
 Art Director **Sande Bristol**
 Designers **Sande Bristol, Stan Domian**
 Photographers **Al Ferreira, Mark Sitkin, Jack McConnell**
 Writer **Theresa Carpentieri**
 Client **Max Smith, AVP, Employee Benefits Division**
 Editor **Karen Avery**
 Publisher **Aetna Life & Casualty**
 Director **Jack Mastrianni**
 Production Co **The Waverly Printing Co.**
 Agency **Creative Services; Corporate Communications**

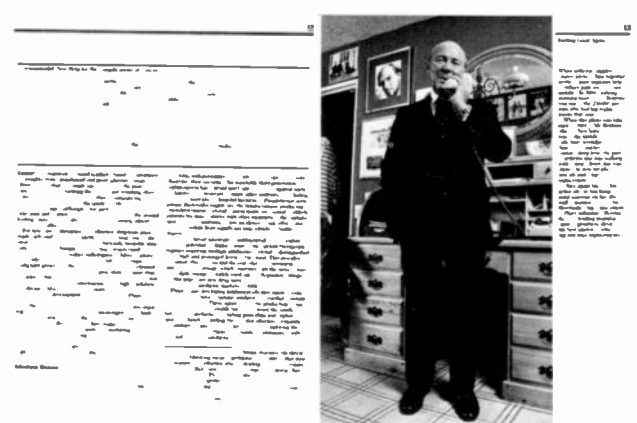
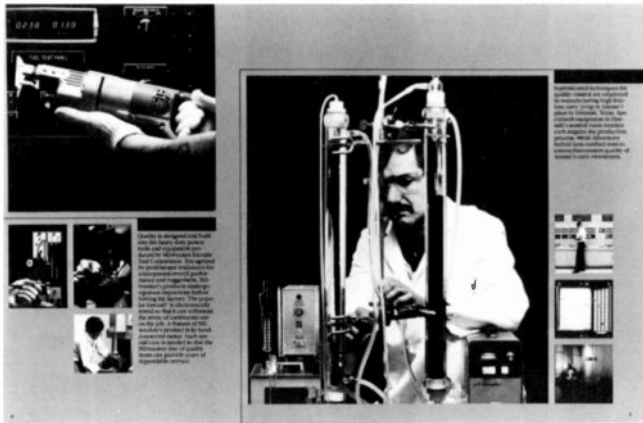
397
 Art Director **Robert Meyer**
 Designer **Robert Meyer**
 Photographer **Ted Kawalerski**
 Artist **Chris Duke**
 Client **Gannett Co., Inc.**
 Agency **Robert Meyer Design, Inc.**

398
 Art Director **Bob Pellegrini**
 Designer **Ed Broderick**
 Photographer **Camille Vickers**
 Artist **Enno Poersch**
 Client **Peabody International Corp.**
 Agency **Pellegrini and Associates, Inc.**

399
 Art Director **Diane Wasserman**
 Designer **Diane Wasserman**
 Artist **Eric Goto**
 Writer **Bruce Quayle**
 Client **Columbia Gas System**
 Agency **Hill and Knowlton, Inc.**



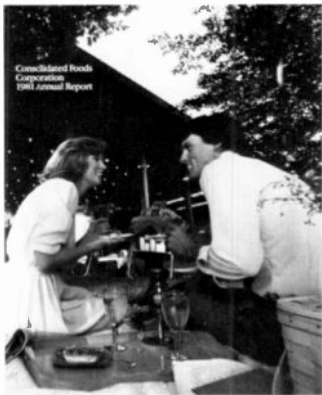
Pfizer plays a major role in medical areas of concern to the growing numbers of older men and women.



400
 Art Director **Alan Peckolick**
 Designer **Alan Peckolick**
 Photographer **Frank Moscatti**
 Artist **Fred Otnes**
 Writers **Grupo Industrial Alfa, Rita Gurbert, Mark Strage**
 Client: **Jesus Guzman**
 Agency: **Corporate Annual Reports, Inc.**

401
 Art Director **Bob Pellegrini**
 Designer **Ed Broderick**
 Photographer: **Cheryl Rossum**
 Client: **Amstar Corporation**
 Agency: **Pellegrini and Associates, Inc.**

402
 Art Director: **Bennett Robinson**
 Designer **Naomi Burstein**
 Photographers: **Ian Berry, Elliott Erwit, Matthew Klein**
 Client **Pfizer Inc.**
 Agency **Corporate Graphics Inc.**



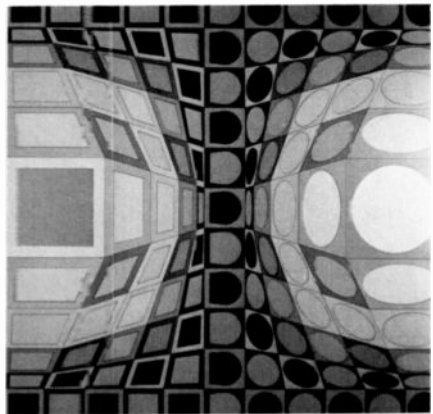
Consolidated Foods Corporation
1981 Annual Report



403
Art Director **Bennett Robinson**
Designer **Naomi Burstein**
Photographers **Ian Berry, Matthew Klein**
Client **Consolidated Foods Corporation**
Agency **Corporate Graphics Inc.**

404
Art Director **Ron Jefferies**
Designer **Claudia Jefferies**
Photographer **William James Warren**
Writer **Frederick J. Fajardo**
Client **Fluor Corporation**
Agency **The Jefferies Association**

...and ...
...the ...
...the ...
...the ...

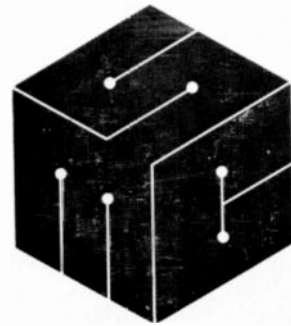


...and ...
...the ...
...the ...
...the ...

...and ...
...the ...
...the ...
...the ...

405
Art Director **Joseph Piatti**
Designer **Daniel Terdoslavich**
Photographer **Ray Fisher**
Artist **Vasarely**
Writers **Alex Benet, Penny Lambeth**
Client **First National Bank of Greater Miami**
Agency **Piatti/Wolk Design Associates, Inc.**

406
Art Director **Richard Foy**
Designer **Julie Gerblick**
Photographer **The Photo Works/Richard Foy**
Writer **Paul Harris**
Client **NBI, Inc.**
Agency **Communication Arts Inc.**



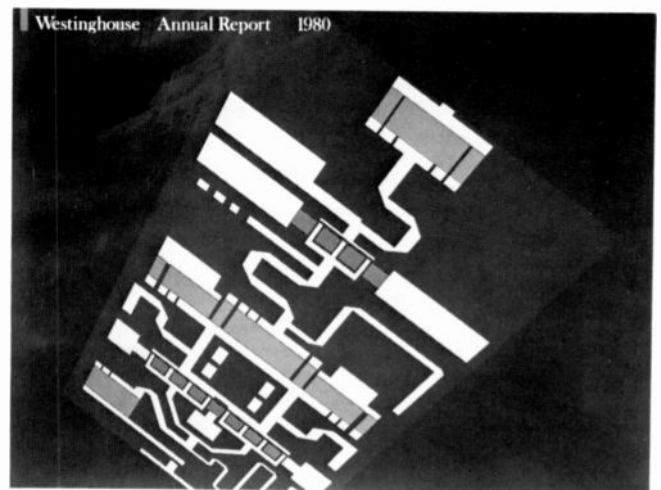
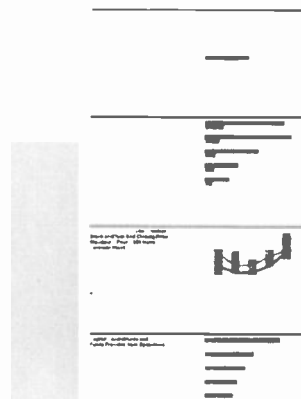
411
Art Director **Naomi Burnstein**
Designer **Bennett Robinson**
Artist **Charles Waller**
Client **Chase Corporation**
Agency **Corporate Graphics**

412
Art Director **Peter Harrison**
Designer **Kaspar Schmid**
Photographer **Mickey Kaufman**
Client **Science Management Corporation**
Agency **Pentagram Design**



413
 Art Director **Arnold Wechsler**
 Designer **Patty Nalle**
 Photographers **Burt Glinn, Dick Frank**
 Client **Scott Paper Company**
 Agency **Mayo-Infurna Design Inc.**

414
 Art Directors **Martin Bennett, Randall Hensley**
 Designers **Martin Bennett, Randall Hensley**
 Photographer **Doug Barber**
 Writer **Bernice A. Thieblot**
 Client **Allentown & Sacred Heart Hospital Center**
 Agency **The North Charles Street Design Organization**



415
 Art Director **Arnold Saks**
 Designer **Robert Jakob**
 Photographer **Burk Uzzle, Magnum**
 Client **Aluminum Company of America**
 Agency **Arnold Saks Inc.**

416
 Art Director **Benjamin R. Larrabee**
 Photographers **Jack Merhaut, Dick Luria**
 Artists **Peter Wing, Mark Fainstein, Toby Seger**
 Writer **Patricia Shields**
 Client **Westinghouse Electric Corporation**
 Agency **Westinghouse Corporate Graphic Design**



**F.W. Woolworth Co.
Annual Report**

*Warner Communications Inc.
Annual Report
1980*

1980

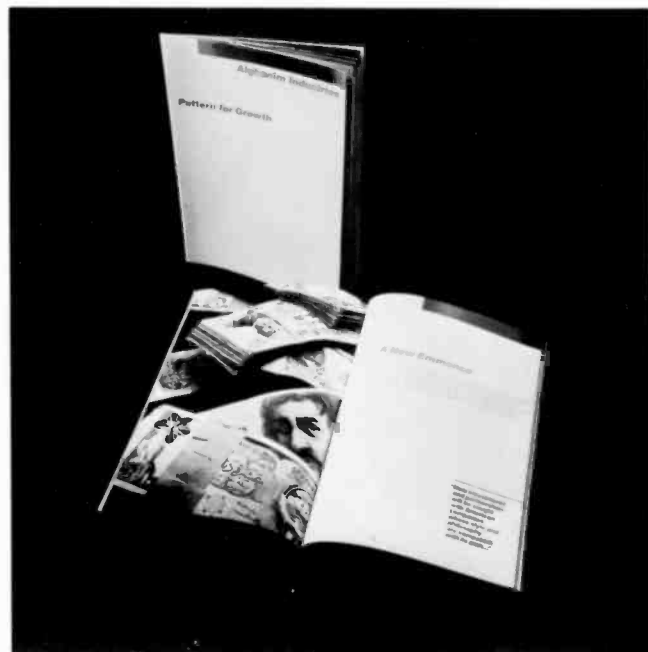
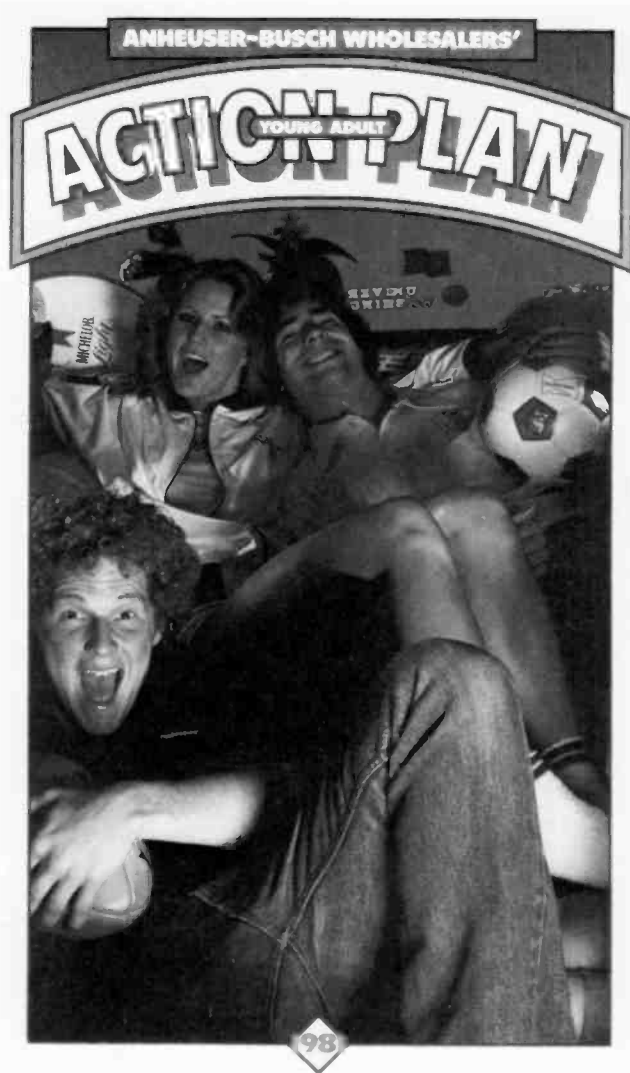
417
 Art Director **James N. Miho**
 Designers **James N. Miho, Berenice Abbott, Jane Evelyn Atwood**
 Photographers **Eisenstaedt, Gerda Taro, David Seymour, Bill Jones, Roland I. Freeman, Lou Bernstein, Herbert List, Don McCullin, Frederick Sommer**
 Writers **Jacob Riis, John Abrams, Stephen Singer, Ann Doherty**
 Client **International Center of Photography**
 Director **Cornell Capa**

418
 Art Director **Richard J. Whelan**
 Designers **Richard J. Whelan, Carol Grasmehr**
 Photographers **Matthew Klein, Skip Hine**
 Client **F.W. Woolworth Co.**
 Agency **The Whelan Design Office Inc.**

419
 Art Director **Reginald Jones**
 Designer **Dawson Zaug**
 Photographers **Paul Fusco, Rudy Legname**
 Client **Monogram Industries, Inc.**
 Agency **Unigraphics**

420
 Art Director **Peter Harrison**
 Designer **Susan Hochbaum**
 Photographers **Neil Selkirk, Neil Slavin, Joel Sternfeld, Mickey Kaufman, Arnold Newman**
 Writers **John Berendt, Ken Platnick, Paul Duffy**
 Client **Warner Communications Inc.**
 Agency **Pentagram Design**

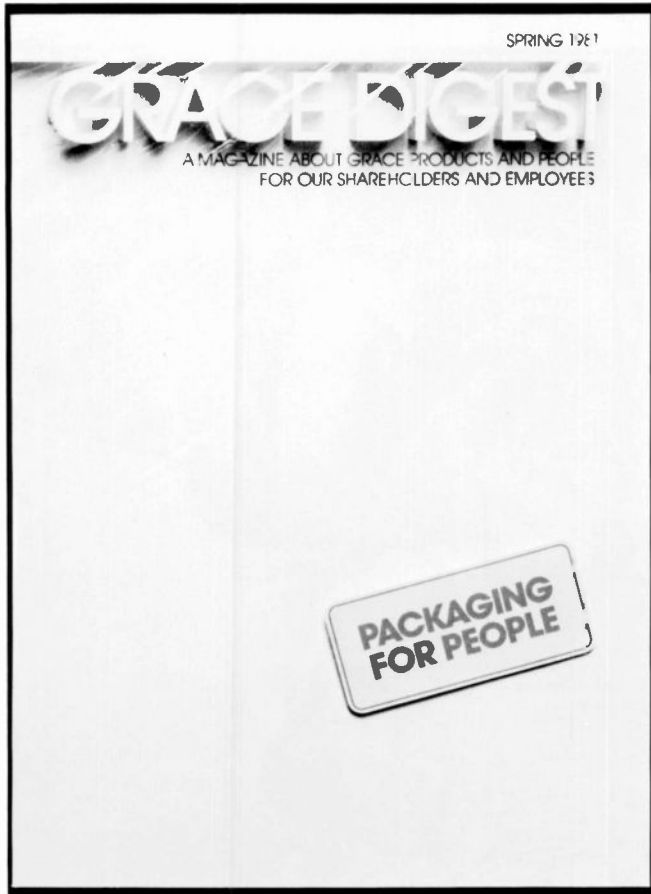




421
 Art Director: Margie Coates
 Designer: Margie Coates
 Artist: Margie Coates
 Writer: The Hanley Partnership, Inc.
 Client: Anheuser-Busch, Inc.
 Agency: The Hanley Partnership, Inc.

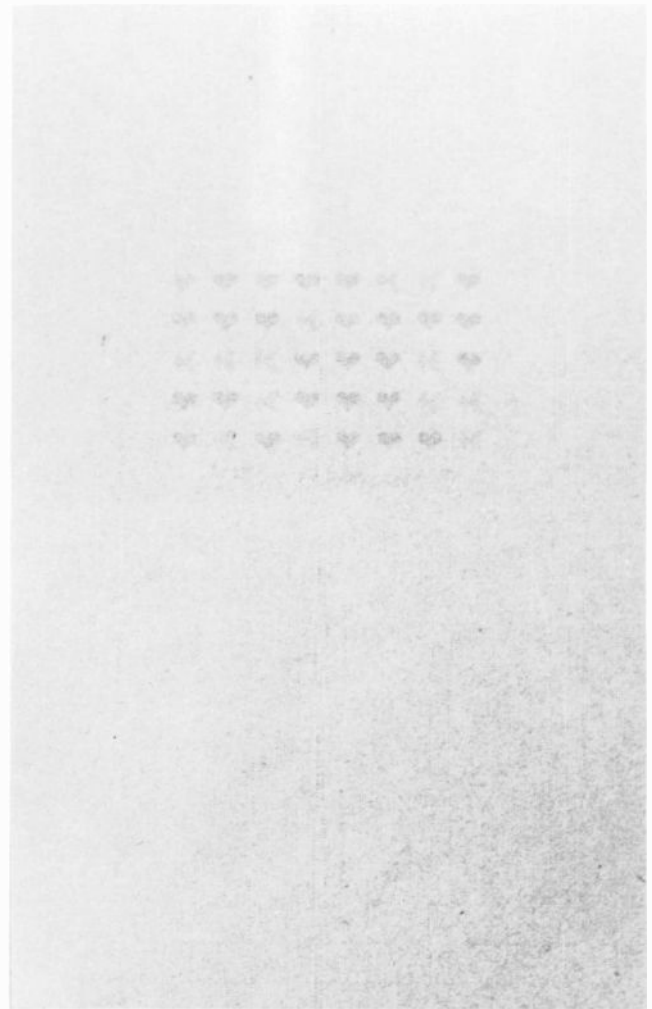
422
 Art Director: Eugene J. Grossman
 Designer: Sandra Meyers
 Photographer: Arthur Beck
 Writer: Eliot Tozer
 Client: Alghanim Industries
 Production Co: Sanders Printing
 Agency: Anspach Grossman Portugal Inc.

423
 Art Director: Eugene J. Grossman
 Designers: Ken Godat, Don Burg
 Photographer: Arnold Newman
 Client: Peat, Marwick, Mitchell & Co.
 Production Co: Crafton Graphics Company, Inc.
 Agency: Anspach Grossman Portugal Inc.



424

Art Directors **Craig Bernhardt, Janice Fudyma**
Designers **C. Bernhardt, J. Fudyma, D. Duerr, R. Gorman, K. Thompson**
Photographers **Various**
Artists **Various**
Writers **Various**
Client **W.R. Grace & Co.**
Editor **J. Cole**
Publisher **W.R. Grace & Co.**
Agency **Bernhardt Fudyma Design Group**



425

Art Director **Ted Nagata**
Designer **Ted Nagata**
Photographer **Grant Heaton**
Artists **Eric Robinson, D.J. Hutchinson, Jillaire Robinson, Mark Hess, Ted Nagata, Brent Croxton, Greg Erickson, Paul Seo, Cal Nez**
Client **Art Directors Salt Lake City**



GRACE HAS BIRDS IN ITS PARADISE
 Phosphate mines are transformed into animal and people havens in south-central Florida.

When Grace built a water tower in a remote area of the state, it was a good idea. The tower was built in 1960, and it was one of the first phosphate towers in the state. The tower is now a water tower, and it is one of the first phosphate towers in the state. The tower is now a water tower, and it is one of the first phosphate towers in the state.



In the very, very odd partnership between the state and the corporation, the state has a right of first refusal to buy the phosphate mine. The state has a right of first refusal to buy the phosphate mine. The state has a right of first refusal to buy the phosphate mine.

426
 Art Director: Victor Cevoli
 Designer: Victor Cevoli
 Client: Polaroid
 Editor: Marnie Samuelson

427
 Art Directors: Craig Bernhardt, Janice Fudyma
 Designers: C. Bernhardt, J. Fudyma, D. Duerr, R. Gorman, K. Thompson
 Photographers: Various
 Artists: Various
 Writers: Various
 Client: W.R. Grace & Co.
 Editor: Joyce Cole
 Publisher: W.R. Grace & Co.
 Agency: Bernhardt Fudyma Design Group



**REAGANOMICS:
 GLOBAL
 BALANCING ACT**

428
 Art Director: Lori Barra
 Designer: Lori Barra
 Artist: Kimberely Belger
 Writers: Various
 Client: Young Presidents Organization
 Editor: Alice B. Berkowitz
 Publisher: William E. Havemeyer



A

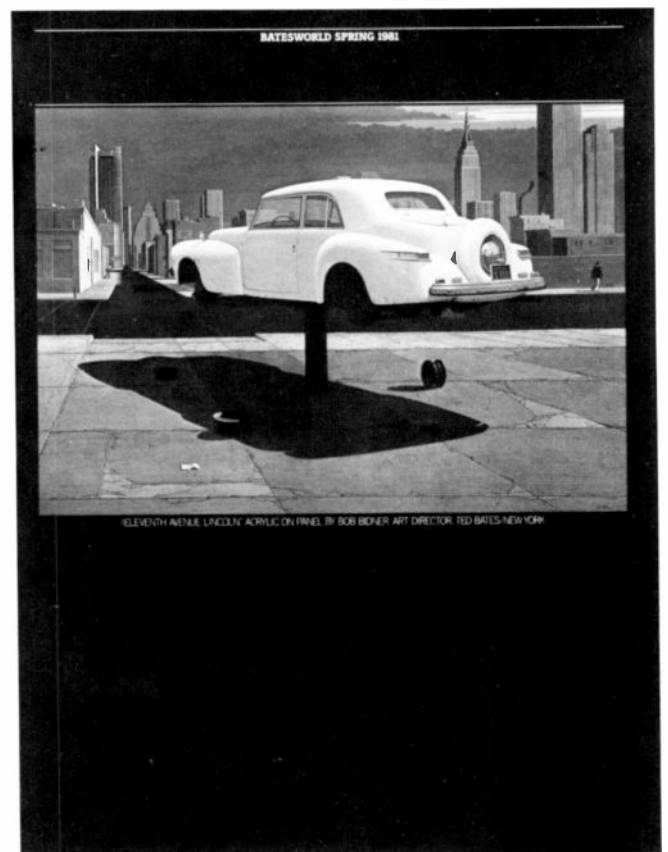
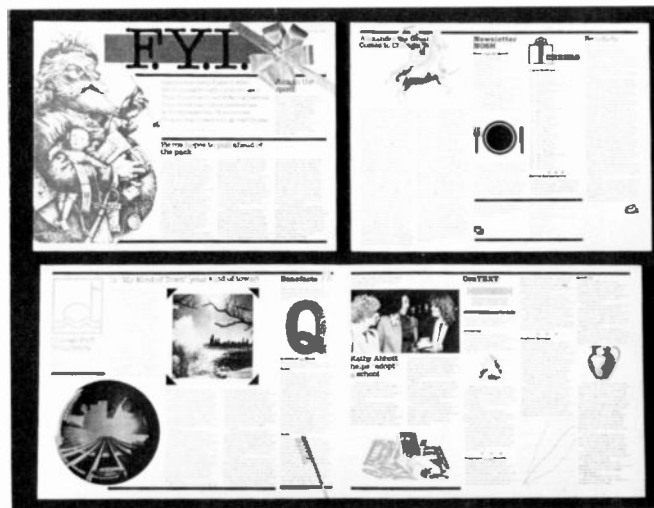
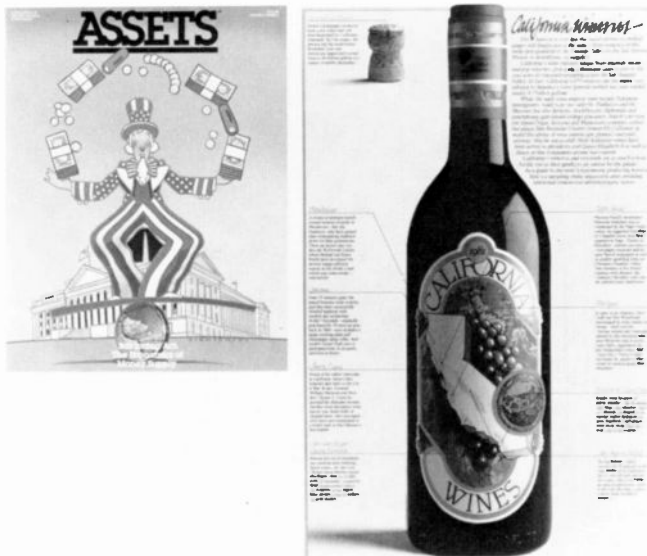


429
 Art Director **Don Johnson**
 Designer **Bonnie Berish**
 Photographers **George Mattei & Robert Schlegel**
 Writer **Melvin J. Grayson**
 Client **Nabisco Brands, Inc.**
 Editor **M. Virginia McLeod**
 Agency **Johnson & Simpson Graphic Designers**

431
 Art Director **Eugene J. Gossman**
 Designer **Ken Godar, Sandra Meyers**
 Writer **Anspach Grossman Portugal Inc.**
 Client **Peat, Marwick, Mitchell & Co.**
 Production Co **Crafton Graphic Company, Inc.**
 Agency **Anspach Grossman Portugal Inc.**

430
 Art Director **Linda Hinrichs**
 Designer **Linda Hinrichs**
 Artists **John Hayatt, Paul Fusco, Ward Schumaker, Philippe Weisbecker**
 Writer **Delphine Hirasuna, Potlatch Corp.**
 Client **Potlatch Corp.**
 Publisher **George Rice & Sons**
 Agency **Jonson Pedersen Hinrichs & Shakery**

432
 Art Director **Brian Boyd**
 Designers **Brian Boyd, Scott Eggers**
 Artists **Various**
 Writer **Joel Sarrett**
 Client **Muscular Dystrophy Association**
 Agency **Richards, Sullivan, Brock & Assoc./ The Richards Group**



433

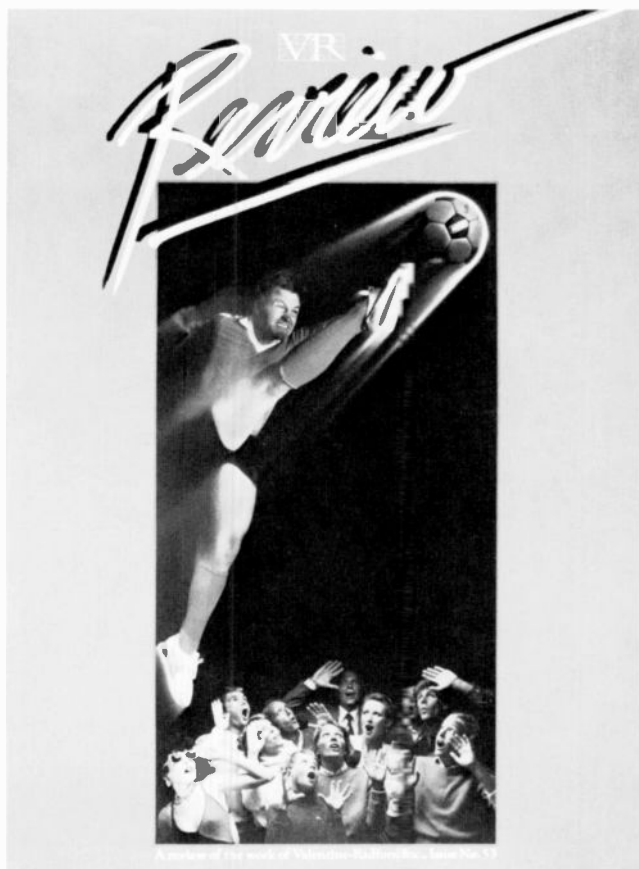
Art Director **Kit Hinrichs**
 Designers **Kit Hinrichs, Barbara Vick**
 Photographers **Tom Tracy, Armando Diaz, George Hall**
 Artists **Everett Peck, Dennis Zieminski, Steve Gerber**
 Writer **Dave Sanson, Crocker National Corp.**
 Client **Crocker National Corporation**
 Editor **Peterson & Dodge**
 Publisher **Graphic Arts Center**
 Agency **Johnson Pedersen Hinrichs & Shakerly**

434

Art Director **Kathy Forsythe**
 Designers **(1) Bill McDowell, (2) Caroline Hartwell, (3) Kathy Forsythe**
 Writers **Marge Tresley, Dan Kubera, Diana Ichkoff**
 Client **CCA Employee Communications**
 Editor **Marge Tresley**
 Agencies **(1&2) Cagney & McDowell, (3) CCA Communications**

435

Art Directors **Robert Petrocelli, Michael Bracco**
 Designers **Robert Petrocelli, Michael Bracco**
 Photographer **Grant Roberts**
 Artists **Ivan Powell (inside), Bob Bidner (cover)**
 Client **Ted Bates Worldwide, Inc.**
 Editor **Jeanne Delsener**
 Production Co **Sterling Regal Graphics**
 Agency **Ted Bates Worldwide, Inc.**



AROUND T·H·E GLOBE



A new look at the Boston market
THE SCARBOROUGH REPORT



436
Art Director **John Muller**
Designers **John Muller, Mary Stan'ey**
Photographers **Hartzell Grey, R.C. Nible**
Writers **Rob Price, Jerry Schleicher**
Client **Valentine-Radford, Inc.**
Editor **Rob Price**
Publisher **Valentine-Radford, Inc.**
Agency **Valentine-Radford, Inc.**

437
Art Director **Kit Hinrichs**
Designers **Kit Hinrichs, Gillian Smith**
Photographers **John Blaustein, Tom Tracy**
Writer **Russom & Leeper**
Client **Hills Bros.**
Publisher **Pacific Rotaprinting**
Agency **Jonson Pedersen Hinrichs & Shakery**

438
Art Director **Terry Ross Koppel**
Designer **Terry Ross Koppel**
Artist **Anthony Russo**
Client **The Boston Globe**
Editor **Mary Jane Patrone**
Publisher **The Boston Globe**
Agency **T. Ross Koppel**

439
Art Director **Harold Matossian**
Designer **Steven Schnipper**
Client **Knoll International**
Agency **Knoll Graphics**

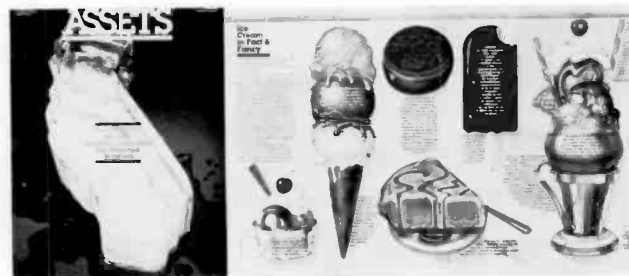


440

Art Director: Kit Hinrichs
 Designers: Kit Hinrichs, Barbara Vick
 Photographer: John Blaustein
 Artists: Steve Gerber, Tim Lewis, John Mattos, Hank Osuna
 Writer: Dave Sanson, Crocker National Corp.
 Client: Crocker National Corporation
 Editor: Peterson & Dodge
 Publisher: Graphic Arts Center
 Agency: Johnson Pedersen Hinrichs & Shakery

441

Art Director: Patrick Loudon
 Designer: Patrick Loudon
 Artist: Patrick Loudon
 Client: Pratt & Whitney Aircraft — Media Communications
 Editor: Steve Lokker

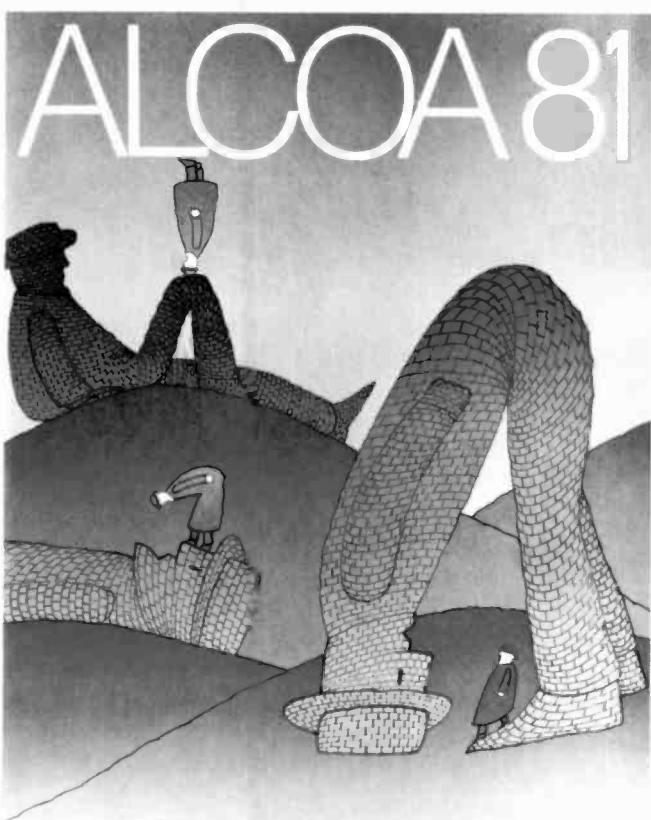


442

Art Director: Barry Bomzer
 Designers: Barry Bomzer, Patrick McDonough
 Photographers: Richard Wood, Jonathan Rawle, Ted Polumbaum, Barry Bomzer, Arthur Leipzig
 Writers: Julian Weiss, Fred Pillsbury, Margaret A. Bengs, Maury Breecher, Jack Denton Scott, Robert Suarez
 Editor: Robert Suarez
 Agency: Bomzer Associates, Inc.

443

Art Director: Kit Hinrichs
 Designers: Kit Hinrichs, Barbara Vick
 Artist: John Mattos
 Writer: Dave Sanson, Crocker National Corp.
 Client: Crocker National Corporation
 Editor: Peterson & Dodge
 Publisher: Graphic Arts Center
 Agency: Jonson Pedersen Hinrichs & Shakery



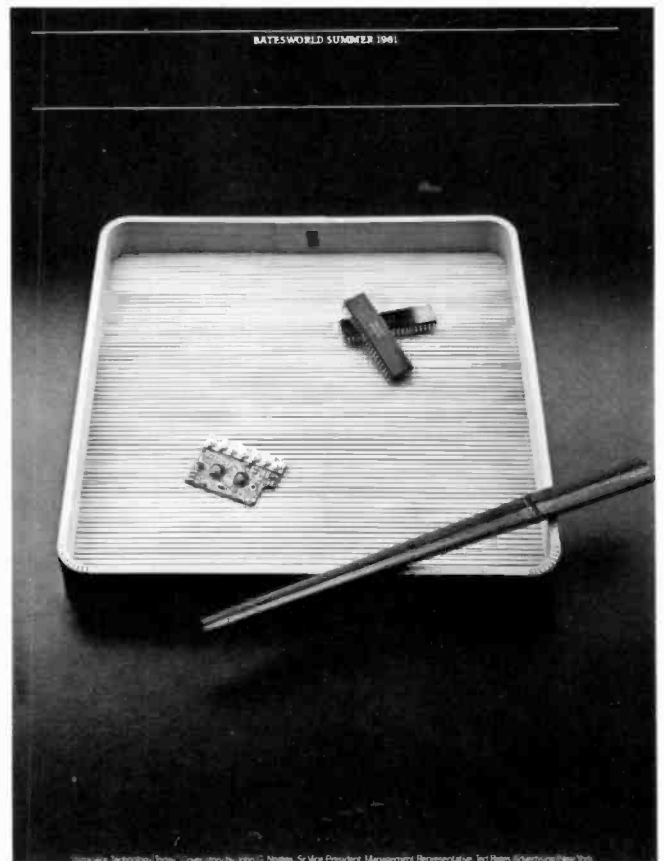
444

Art Director: **Barton Denmarsh Esteban**
 Designer: **Barton Denmarsh Esteban**
 Photographers: **Coz Zacharria, Clyde Hare**
 Artists: **Folon, Robert Pryor, Dan Bridy**
 Writers: **John Wright, Kathy Buechel, William Ochi, Yankelovich & Kaagan**
 Client: **John Wright—Mgr. Corporate Information—Alcoa**
 Editor: **Kathy Buechel**
 Publisher: **Aluminum Company of America**
 Agency: **Barton Denmarsh Esteban**



445

Creative Director: **Robert E. Cargill**
 Art Director: **Inge Fox**
 Designers: **Inge Fox, Bonnie Lovell**
 Photographers: **Neal Higgins (cover), various**
 Artist: **Philip Wende**
 Writers: **Varicus**
 Client: **IBM—General Systems Division**
 Editor: **Rosalind Ayres**
 Publisher: **IBM**
 Agency: **Cargill and Associates, Inc.**



446

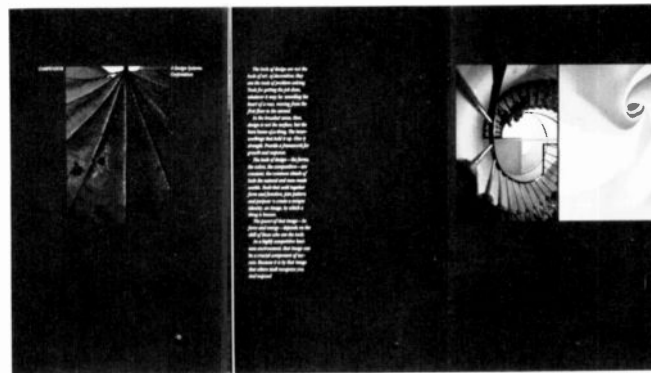
Art Directors: Mort Kallan, Michael Bracco
 Designers: Mort Kallan, Michael Bracco
 Photographers: Grant Roberts (inside),
 Bjorn Winses (cover)
 Artist: Norm Doherty
 Client: Ted Bates Worldwide, Inc.
 Editor: Jeanne Delsener
 Production Co: Sterling Regal Graphics
 Agency: Ted Bates Worldwide, Inc.

447

Art Director: James Jarratt
 Designers: J.C. Almquist, Dana Jones
 Photographers: Burgess Blevins, Ed Eckstein
 Project Managers: Stephen Smiley, Jane Shannon
 Client: Citibank
 Agency: The Creative Department, Inc.

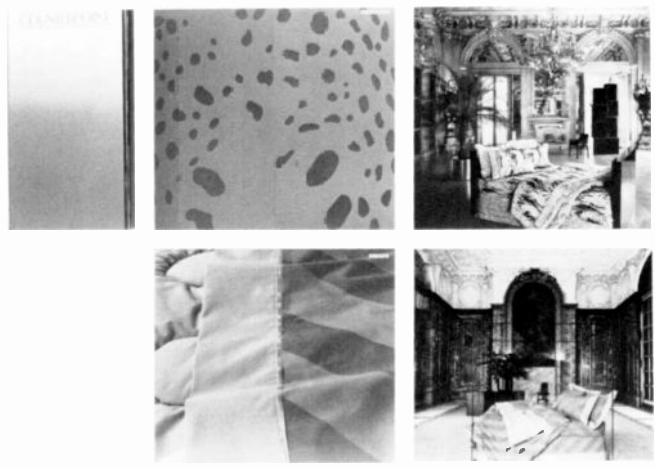
448

Art Directors: Mort Kallan, Michael Bracco
 Designers: Mort Kallan, Michael Bracco
 Photographers: Grant Roberts (inside),
 Phil Marco (cover)
 Artist: Teresa Fasolino
 Client: Ted Bates Worldwide, Inc.
 Editor: Jeanne Delsener
 Production Co: Sterling Regal Graphics
 Agency: Ted Bates Worldwide, Inc.



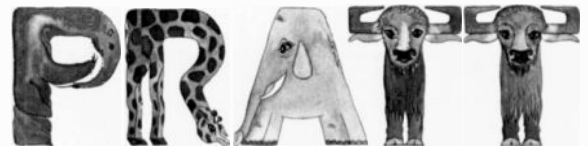
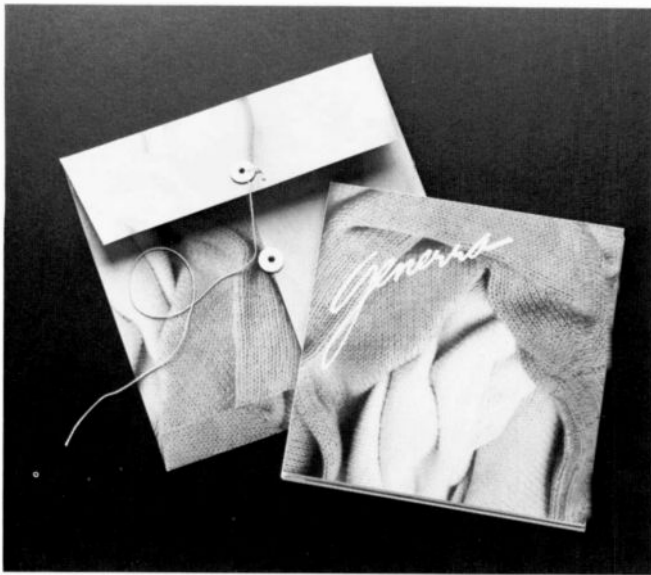
449
 Art Director **Bruce Blackburn**
 Designers **Bruce Blackburn, Stephen Loges**
 Photographer **Burt Glinn**
 Writer **IBM Corporate Personnel Communications**
 Client **IBM Corporation**
 Editor **Jerry Blood**

450 **GOLD AWARD**
 Art Directors **Jay Loucks, Chris Hill**
 Designers **Chris Hill, Mark Geer**
 Photographer **Gary Braasch**
 Writer **Lee Herrick**
 Client **Compendium**
 Agency **Loucks Atelier, Houston**



451 **SILVER AWARD**
 Art Director **Arthur Congdon**
 Designer **Arthur Congdon**
 Photographer **CBS Entertainment Division, Photo Unit**
 Writer **Barbara Coulter Cox**
 Client **CBS Television Network/Sales/Marketing Services**
 Editor **Donald W. Evers, Jr.**
 Publisher **CBS Inc.**
 Printer **Eastern Press, Inc.**
 Design Firm **Congdon Macdonald Inc.**

452 **DISTINCTIVE MERIT**
 Art Director **James Sebastian**
 Designers **James Sebastian, Michael Lauretano**
 Photographers **Joe Standart, Elizabeth Heyert**
 Writer **Ralph Caplan**
 Client **MARTEX/West Point Pepperell**
 Agency **Designframe, Incorporated**



453

Art Directors **David Edelstein, Nancy Borin, Lanny French**
 Designers: **Wilkins & Peterson, Edelstein/Borin**
 Photographer **Mary Kay Bernitt**
 Writer **Ron Koliha**
 Client **Generra Sportswear**
 Production Co. **United Graphics**
 Agency **Edelstein/Borin Advertising**

455

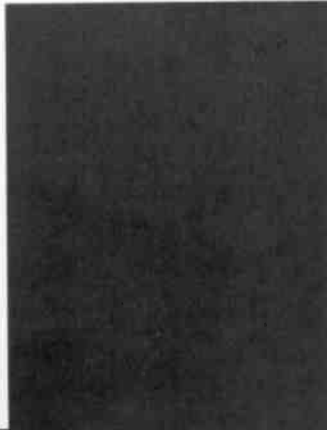
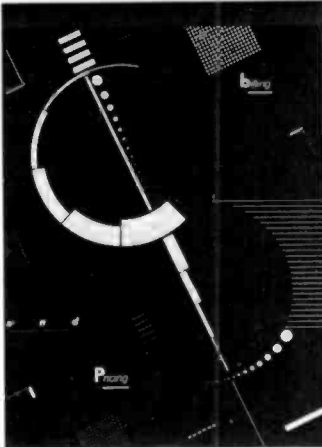
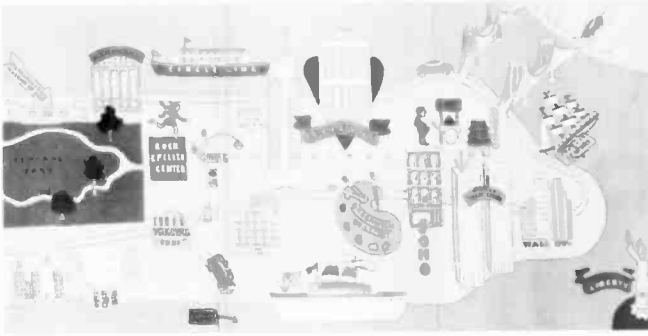
Art Director **Barbara Shimkus**
 Designer **Barbara Shimkus**
 Photographer **Swain Edens**
 Artist **Diane McMurry**
 Writer **Ann Eklund-Phillips**
 Client **Guido Brothers Construction Co.**
 Agency **Barbara Shimkus/Graphic Design**

454

Art Director **Joseph M. Essex**
 Designer **Joseph M. Essex**
 Photographers **Eric Futran, Joseph M. Essex**
 Artist **Judith Austin Essex**
 Writer **Judith Austin Essex**
 Client **Judith Austin Essex/SX Design**
 Agency **Burson • Marsteller Design Group**

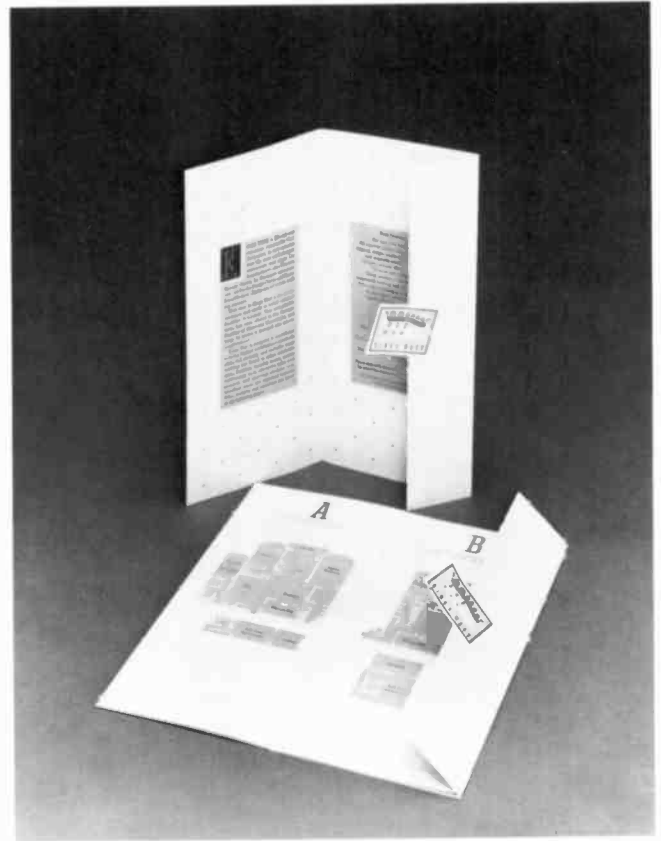
456

Art Director **Marie Avona**
 Designer **Marie Avona**
 Photographer **Jeanne Strongin**
 Artist **Jeanine Colini**
 Writer **Admissions & Financial Aid Staff**
 Client **Pratt Institute**
 Editor **Marie Avona**
 Publisher **Marie Avona**



457
 Art Directors: **Toshiko Mori, Jeffrey Blonde**
 Designers: **Toshiko Mori, Jeffrey Blonde**
 Photographer: **Robert Murray**
 Artist: **Seymour Chwast**
 Writers: **Kristin Joyce, Abbie Simon**
 Client: **Greenwood Consultants**

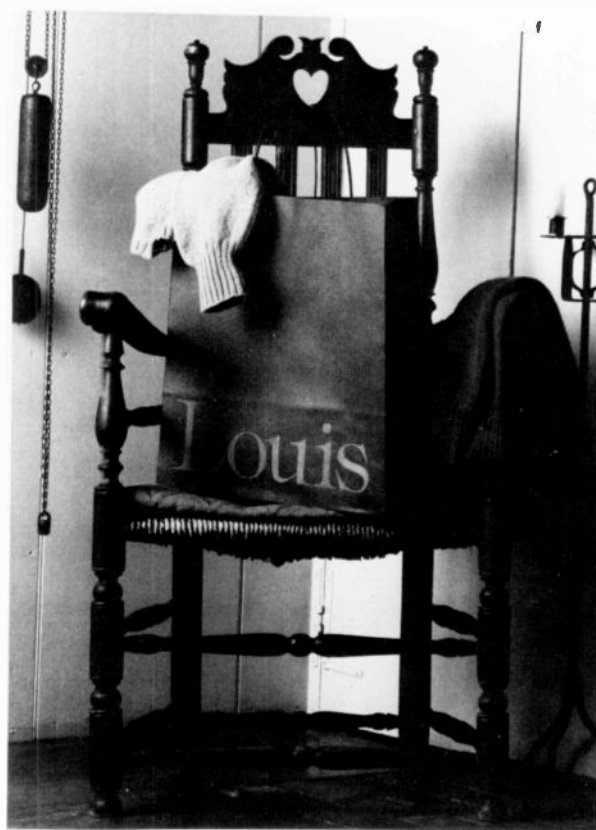
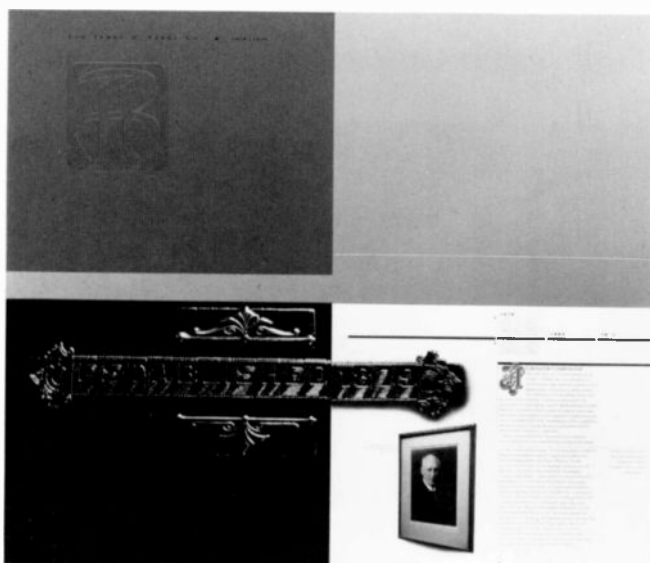
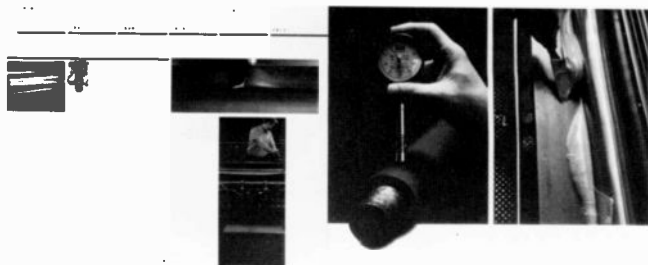
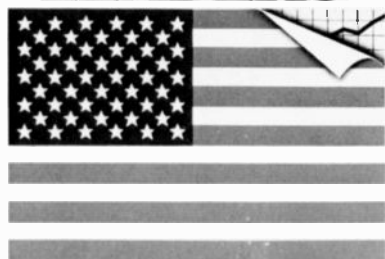
458
 Art Directors: **Harold Burch, Ken White**
 Designer: **Harold Burch**
 Artist: **Harold Burch**
 Writer: **Art Paquette**
 Client: **Aldus Type Studio, Ltd.**
 Editor: **Art Paquette**
 Agency: **Ken White Design Office, Inc.**



459
 Art Directors: **Marty Neumeier, Sandra Higashi**
 Designers: **Sandra Higashi, Byron Glaser, Rikki Conrad**
 Writers: **Marty Neumeier, Rikki Conrad**
 Client: **C-D Investment Company**
 Agency: **Neumeier Design Team**

460
 Art Director: **Jay Loucks**
 Designers: **Jay Loucks, Betty Thomas**
 Photographer: **Joe Baraban**
 Artist: **Larry Olez**
 Writers: **Paul Meyer, Roy Binion**
 Client: **Wolff Morgan**
 Agency: **Loucks Atelier, Houston**

THESE TIMES DEMAND MORE OF AMERICA'S LEADERS



461

Art Director: **Andrew Kner**
 Designer: **Peter Schaefer**
 Artist: **Istvan Ventilla**
 Writer: **Shep Conn**
 Client: **The New York Times**
 Publisher: **The New York Times**

462

Art Director: **Thom La Perle**
 Designer: **Thom La Perle**
 Photographer: **Tom Tracy**
 Artist: **Rick Von Holdt**
 Writer: **Stuart Nixon**
 Client: **James H. Barry, Co.**
 Editor: **William H. (Bud) Barry, Jr.**
 Publisher/Production Co: **James H. Barry, Co.**
 Director: **Leslie Ferroggiaro**
 Agency: **La Perle/Assoc., Inc.**

463

Art Director: **Tyler Smith**
 Designer: **Tyler Smith**
 Photographers: **Clint Clemens, Myron Taplin**
 Writer: **Geoff Currier**
 Client: **Louis (Boston)**
 Producer: **Tyler Smith, Art Direction Inc.**
 Agency: **Welch Currier Smith**

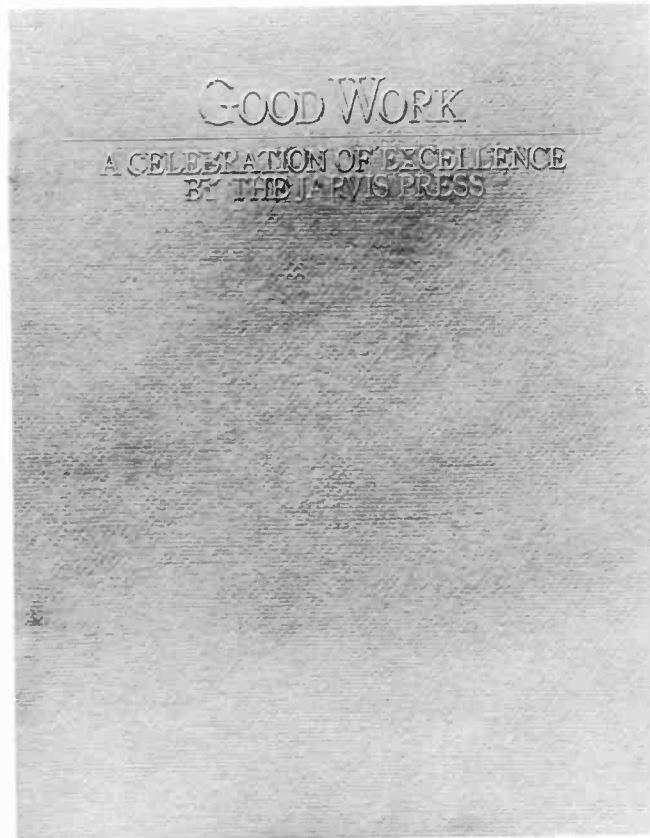


464

Art Directors: **Linda Lane, Paul Hawken**
 Designer: **Linda Lane**
 Photographer: **Sylvia Johnson (Cover Photo)**
 Artist: **Mimi Osborne**
 Writer: **Paul Hawken**
 Client: **Smith & Hawken Tool Company**
 Editor: **Paul Hawken**

465

Art Directors: **Joel Howard, Cliff Gillock**
 Designers: **Joel Howard, Wayne Franks**
 Photographer: **Frank Cruz**
 Writer: **Wayne Franks**
 Client: **Goodwin, Dannenbaum, Littman & Wingfield**
 Agency: **Goodwin, Dannenbaum, Littman & Wingfield**



466

Art Director: **Dennis Benoit**
 Designer: **Dennis Benoit**
 Photographer: **Gary Blockley**
 Writer: **Bill Baldwin**
 Client: **The Jarvis Press**
 Agency: **Ben-Wah Design, Inc.**



467

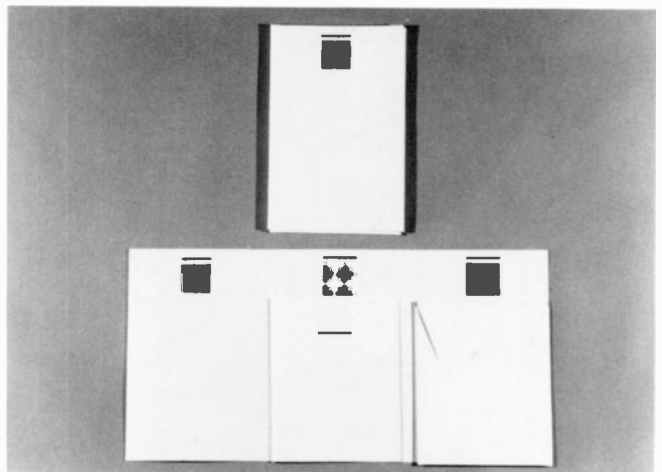
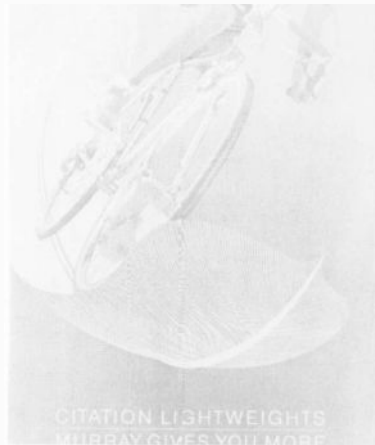
Art Director: **Holley Flagg**
 Designer: **Holley Flagg**
 Artist: **Holley Flagg**
 Writer: **Kathy Petersen**
 Client: **TIME Inc.**
 Editor: **Marjorie Rafael**
 Director: **Marjorie Rafael**



F the de all the is am



THERE'S NO OTHER MAGAZINE LIKE IT.

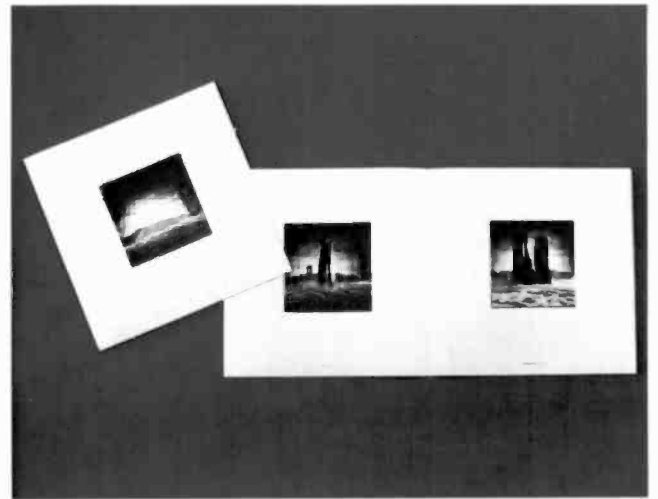
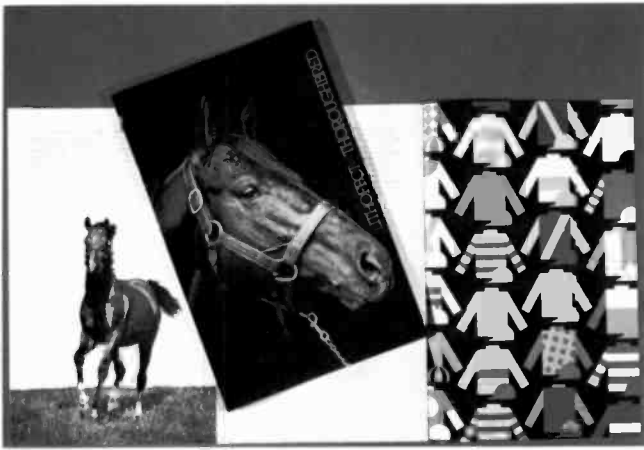


468
 Art Director **Anthony W. Rutka**
 Designer **Anthony W. Rutka**
 Photographer **Doug Barber**
 Client **The Madeira School**
 Editor **Joan Lee Weadock**
 Agency **The North Charles Street Design Organization**

470
 Art Director **Bill Sontag**
 Designer **Bill Sontag**
 Photographer **Corson Hirshfeld**
 Artist **Bill Sontag**
 Writer **Kirby Sullivan**
 Client **Murray Ohio Manufacturing Company**
 Agency **Sive Associates**

469
 Art Director **Andrew Kner**
 Designer **Andrew Kner**
 Photographer **Howard Whitely**
 Writer **Louise Francke**
 Client **The New York Times**
 Publisher **The New York Times**

471
 Art Director **Steve Connatser**
 Designer **Steve Connatser**
 Photographer **Kenn Berry**
 Writer **Bill Baldwin**
 Client **Casolar/Grupo Industrial Alfa**
 Agency **Steve Moi & Assoc.**



472

Art Director: **Russ Luedke**
 Designer: **Russ Luedke**
 Photographers: **John Naye, Tony Leonard**
 Writer: **Russ Luedke**
 Client: **Midtec Paper Corporation**
 Production Co: **Winnebago Corporation**
 Agency: **Media House Inc.**

474

Art Director: **Virginia A. Clarke**
 Designer: **Virginia A. Clarke**
 Photographer: **Mark Packo**
 Writer: **Virginia A. Clarke**
 Client: **Acorn Press**

473

Art Directors: **Douglas Boyd, Scott A. Mednick**
 Designer: **Gordon Tani**
 Writers: **Nancy Goliger, Iris Zurawin, Scott A. Mednick**
 Client: **Polygram Pictures**
 Agency: **Douglas Boyd Design and Marketing**

475

Art Director: **Bart Ivic**
 Designer: **Chip Cappelucci**
 Writer: **Peter Jones**
 Client: **Loctite Corporation**



THE
 THE
 THE
 THE
 THE



476

Art Director **Jay Loucks**

Designer **C. Randall Sherman**

Photographers **Arthur Meyerson, Tom Payne,**

Michael Von Helms

Writer **JoAnn Stone**

Client **Cadillac Fairview**

Agency **Loucks Atelier, Houston**

478

Art Director **Dick Lemmon**

Photographer **Dennis Manarchy**

Writer **Jan Zechman**

Client **Midland Hotel**

Agency **Zechman and Associates**

477

Art Director **Woody Pirtle**

Designer **Woody Pirtle**

Photographer **Mike Haynes**

Writer **Mary Keck/Corgan Associates**

Client **Corgan Associates AIA/American Airlines**

Agency **Woody Pirtle, Inc.**

479

Art Director **John Casado**

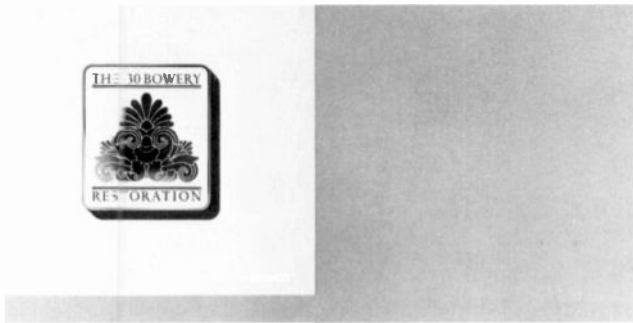
Designer **John Casado**

Photographer **Oliviero Toscani**

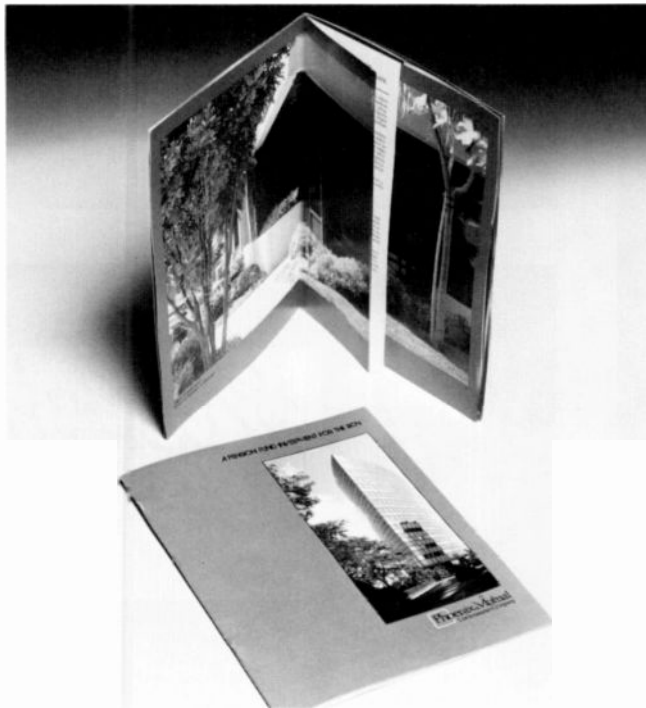
Writer **Esprit De Corp**

Client **Esprit De Corp**

Publisher **Esprit De Corp**



When we started this project, we had a lot of questions. How do you restore a building? How do you preserve the history? How do you make it functional again? But we knew we had to do it. We had to make it work. We had to make it beautiful. We had to make it a part of the city. We had to make it a part of the Bowery. We had to make it a part of the history. We had to make it a part of the future. We had to make it a part of the Bowery. We had to make it a part of the history. We had to make it a part of the future. We had to make it a part of the Bowery.



480
 Art Director **Jesse Califano**
 Designer **Johannes Regn**
 Photographer **Bob Day**
 Artist **Johannes Regn**
 Client **The Bowery Savings Bank**

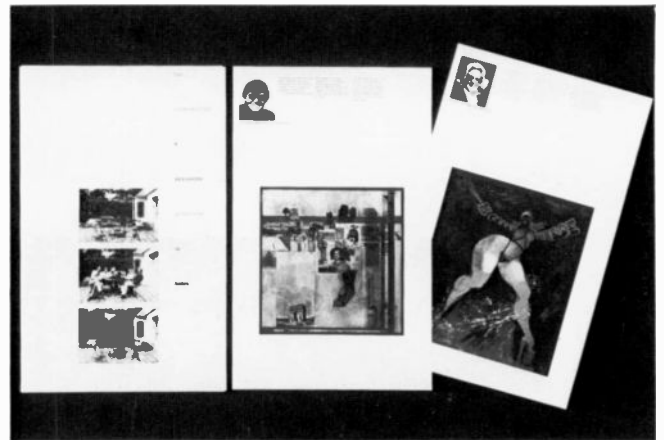
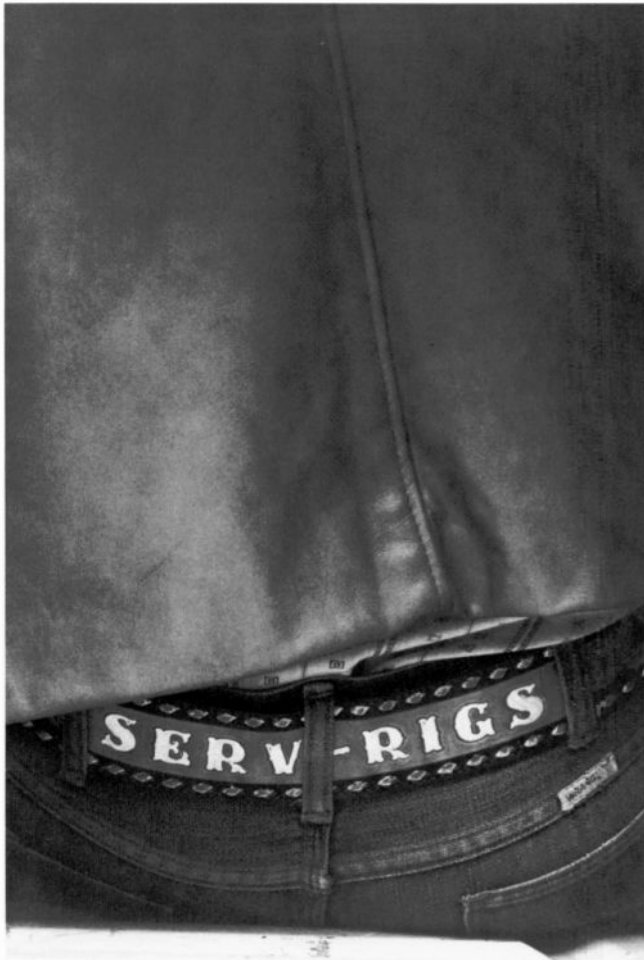
You can count on John to deliver. He helped us work up cost figures on our last bond issue that were right on target. And he stuck to them.

Out of a \$12.4 million issue, we've had less than 0.1% change orders. When changes on most school projects run 4-6%, that's unbelievable."

John Wilson
 Executive Manager
 Phoenix Mutual Life Insurance Co.
 Phoenix, Arizona

481
 Art Director **David Martino**
 Designer **David Martino**
 Writer **Russell H. Irving**
 Client **Phoenix Mutual Life Insurance Co. — Group Pensions**

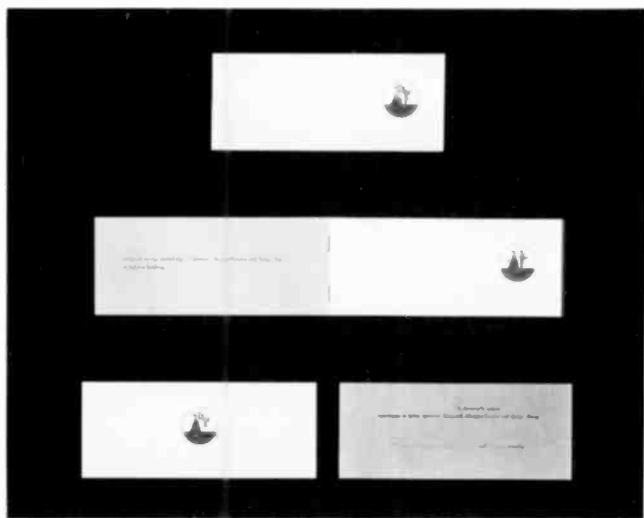
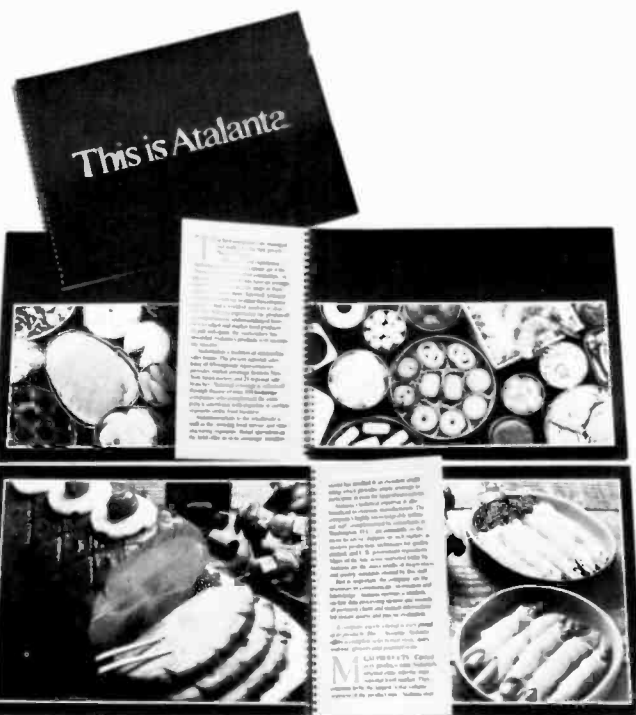
482
 Art Director **Lowell Williams**
 Designer **Lance Brown**
 Photographer **Jim Sims**
 Artist **Tom McNeff**
 Writer **Lee Herrick**
 Client **John Perry Associates**
 Agency **Lowell Williams Design, Inc.**



483
 Art Director: **Lowell Williams**
 Designer: **Bill Carson**
 Photographer: **Jim Sims**
 Artist: **Tom McNeff**
 Writer: **Lee Herrick**
 Client: **Serv-Rigs, Inc.**
 Agency: **Lowell Williams Design, Inc.**

484
 Art Director: **John deCesare**
 Designer: **John deCesare**
 Artists: **Various**
 Writer: **Beryl Bridges**
 Client: **The Illustrators Workshop**
 Publisher: **Lindenmeyr Paper Company**
 Agency: **deCesare Design Associates**

485
 Art Directors: **David November,**
Marie-Christine Lawrence
 Designers: **Marie-Christine Lawrence, Clement Mok,**
Noel Werrett
 Artist: **Tom Carnase**
 Writer: **Francis Piderit**
 Producer: **Tom Rinaldi**



486
 Art Directors **John Hornall, Jack R. Anderson**
 Designers **Jack R. Anderson, John Hornall, Rey Sabado**
 Photographer **John Terance Turner**
 Writers **Rachel Bard, Debbie Tonkovich**
 Client **Westin Hotels**
 Production Co **Print Northwest**
 Agency **Cole & Weber Design Group**

488
 Art Directors **Frank Ombres, Flavian Cresci**
 Designer **Flavian Cresci**
 Photographer **Brian Kosoff**
 Writer **Stephen DeGange**
 Client **Atlanta Corporation**
 Production Co **Starkman & Company**
 Agency **Promotion Alley, Inc.**

487
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Artist **Rex Peteet**
 Writer **Rex Peteet**
 Client **Stan Eichelbaum**
 Agency **Dennard Creative, Inc.**

489
 Art Director **Harvard Toback**
 Designer **Harvard Toback**
 Photographer **David Langley**
 Artist **Charles E. Chambers**
 Writer **Arthur Einstein**
 Client **Steinway & Sons**
 Agency **Lord, Geller, Federico, Einstein**



THE GALESON-DONN COMPANY



INDIVIDUAL PERFORMANCE

The one piece of the salary program over which each manager has the most influence is his or her job performance. As a primary means of rewarding individual performance, the program provides for merit increases. Promotional increases are also given when a manager progresses to a job of greater responsibility at a higher salary grade. Exactly where a manager's salary is placed within the salary range is determined through the "pay for performance" process.

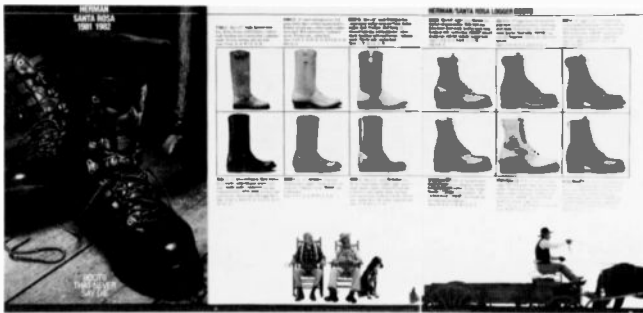
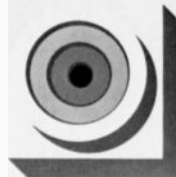
Pay for Performance: The Concept
An individual's achievements and contributions toward organizational and corporate goals, as compared with those of his or her peers, are rewarded by the pay level within the assigned salary range.

Pay for Performance: The Process
This process involves using various components which work together, including:

- A summary of work performance. This summary, as part of the management evaluation process, is prepared annually and reflects a manager's overall performance.

- A common merit anniversary date. In order to evaluate relative performance in a fair way, managers prepare a summary of subordinates' performance over an identical time frame.

- Since most jointly set performance targets relate to a calendar year, relative performance is determined based on subordinates' performance during a calendar year. A common merit anniversary of April 1 provides sufficient time for a review of the previous year's results, an evaluation of relative performance and decisions regarding salary levels. Salary adjustments reflecting the previous year's relative performance will normally be made on April 1; however, supervisors have the flexibility of making adjustments either on or after that date, depending on individual merit considerations.



490
Art Director **Michael Diliberto**
Designer **Michael Diliberto**
Artist **Jim Butcher**
Writer **Rail Company Staff**
Client **Rail Company**
Agency **Mathis, Burden & Charles, Inc.**

491
Art Director **Cheryl Heller**
Designers **Cheryl Heller, Sandy Runnion**
Photographers **Jim Wood, Geoff Stein**
Writers **Marc Deschenes, Jeff Billig**
Client **Joseph M. Herman Company**
Agency **Humphrey Browning MacDougall**

492
Art Director **David Broom**
Designer **Broom & Broom, Inc.**
Artist **Hank Osuna**
Writer **Peterson & Dodge**
Client **Pacific Telephone**
Agency **Broom & Broom, Inc.**



493
 Art Director **Gary Gukeisen**
 Designer **Gary Gukeisen**
 Photographer **Peter Samerjan**
 Artist **David Hessemer (National Meeting Co.)**
 Writer **Patti McGrath**
 Client **Jantzen Inc.**
 Agency **Jantzen Ad Dept. Inc.**



494
 Art Director **John F. Burk**
 Designer **John F. Burk**
 Photographer **Steve Longley**
 Artist **Graphics Group**
 Writer **Burke Walker**
 Client **T. Rowe Price**
 Agency **Richardson, Myers & Donofrio**

495
 Art Director **Jim Jacobs**
 Designer **Jim Jacobs**
 Photographer **Bob Shaw**
 Artist **Sean Early**
 Writer **Jim Jacobs**
 Client **Broyles & Broyles, Inc.**

**ILFORD
Cibachrome II**
For color enlargements that capture
and keep all the beauty of your chrome.



**The pure azo dyes
in ILFORD Cibachrome II
increase both
color saturation and sharpness.**

Cibachrome II azo dyes are not only purer than the dyes used in other color processes, they also provide exceptional color saturation and sharpness.

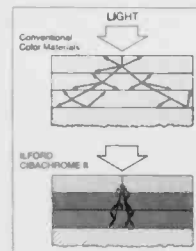
Laboratory analysis of these dyes indicates that their spectral reflectance much more nearly approaches the ideal than do most other photographic dyes. Simply stated, Cibachrome II gives you color that is richer and truer. This is particularly evident in the rendering of clean deep lemon yellows, bright reds, deep magentas, clean greens, and the general overall richness of color.

In addition, the Cibachrome dyes in the emulsion layers offer another major benefit. They act as a natural barrier to light-scattering during exposure — one of the major causes of loss of sharpness. By reducing this light scattering, the Cibachrome II system gives you enlargements with unbelievable fine detail.

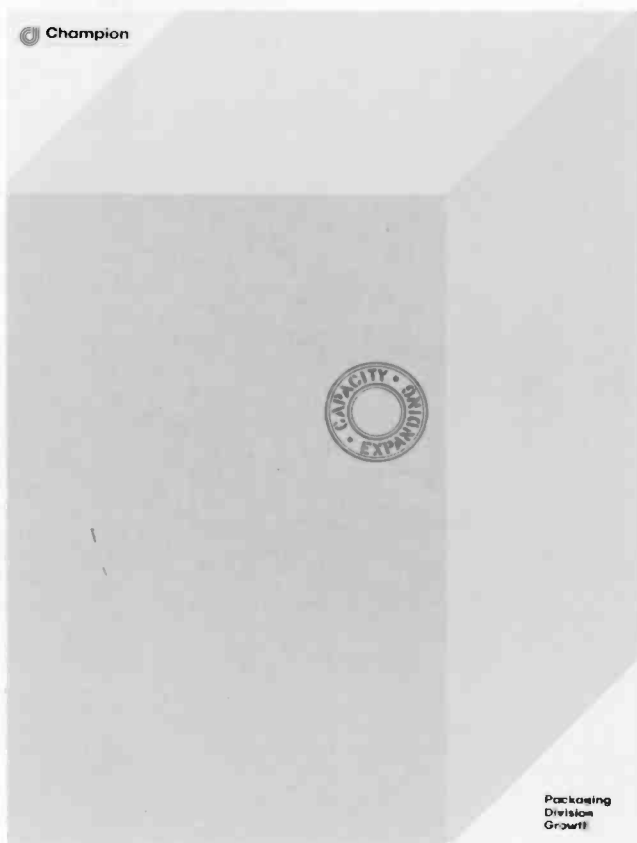
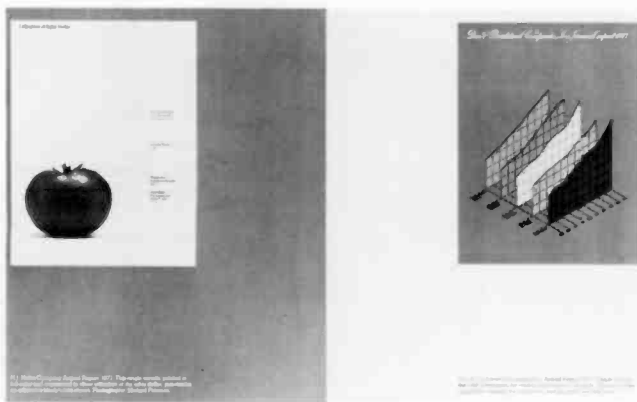
The illustrations below show how light scatters as it passes through color materials during exposure. The top illustration is a conventional color material; the bottom illustration is Cibachrome II.

In conventional materials, light scatters significantly during exposure — bouncing from one surface, back crystal to another. The image definition is somewhat "softened" as a result.

In Cibachrome II, however, the full color dyes that are incorporated into the silver halide layers act as a screen to prevent light scatter during exposure. As a result, image sharpness is excellent.

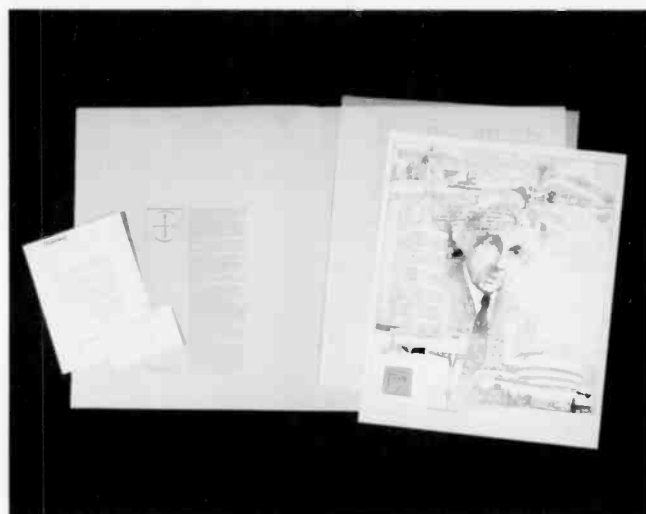


496
Art Director: Dick Grider
Designer: Dick Grider
Photographers: Lisl Dennis, David Muench,
Andrew Unangst
Writer: Jack Warner
Client: Ilford
Agency: Warner, Bicking & Fenwick Inc.



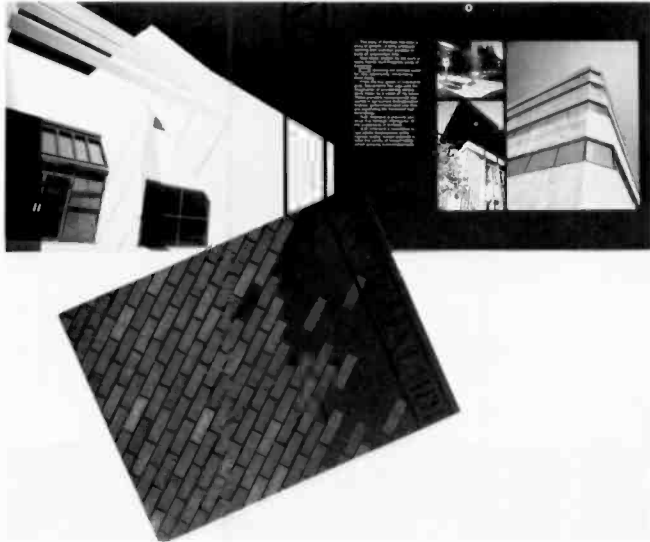
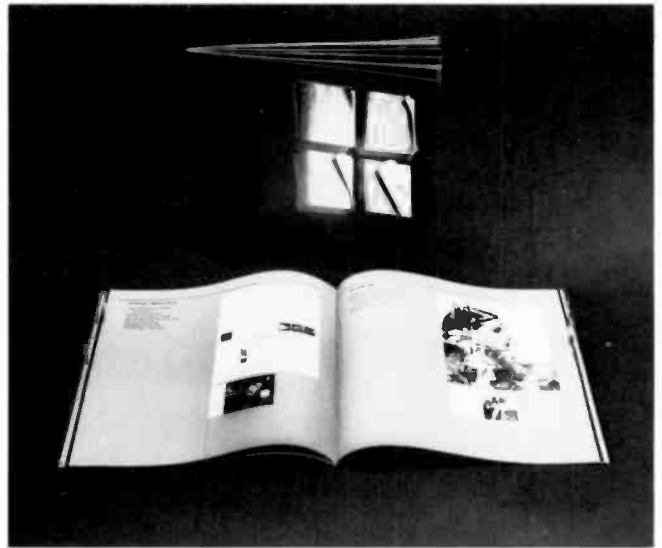
501
 Art Director: **Bennett Robinson**
 Designer: **Bennett Robinson**
 Photographers: **Various**
 Artists: **Various**
 Writers: **Adrienne Claiborne, Bennett Robinson**
 Client: **Corporate Graphics Inc.**
 Agency: **Corporate Graphics Inc.**

502
 Art Director: **Philip Gips**
 Designers: **Philip Gips, Denys Gustafson**
 Photographer: **Tom Hollyman**
 Writer: **Michael Steinberg**
 Client: **Champion International Corporation**
 Agency: **Gips & Balkind & Associates, Inc.**



503
 Art Director: **Warren Hanson**
 Designers: **Warren Hanson, Joan Clothier**
 Photographer: **Rick Dublin**
 Artist: **Warren Hanson**
 Writer: **Warren Hanson**
 Client: **Webster Lumber Company**

504
 Art Director: **Steve Miller**
 Designer: **Steve Miller**
 Photographer: **Tom Casalini**
 Writer: **Jerry Steadham**
 Client: **Garrison, Jasper, Rose & Company**
 Agency: **Garrison, Jasper, Rose & Company**

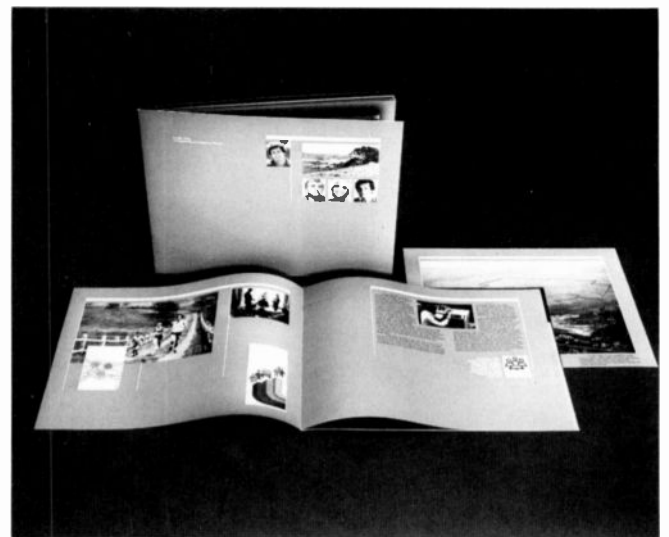


505
 Art Director: Dennis Caldwell
 Designer: Dennis Caldwell
 Photographer: Mert Carpenter
 Writer: Mark Aulman
 Client: RJB/Interland
 Production Co: Pacific Rotoprinting
 Agency: Carter, Callahan & Associates

507
 Art Director: Jann Church Adv. & Graphic Design, Inc.
 Designer: Jann Church Adv. & Graphic Design, Inc.
 Photographer: Cover: Walter Urie Photography, Annual Spreads: Schwartz Studios
 Writer: Jann Church Adv. & Graphic Design, Inc.
 Client: The Mead Paper Co./The Mead Library of Ideas
 Editor: Jann Church Adv. & Graphic Design, Inc.
 Printer: The Hennegan Company
 Typography: Headliners of Orange County

506
 Art Director: Jim Doyle
 Designer: Jim Doyle
 Photographer: Mickey McGuire/Boulevard Photographic Inc.
 Artist: Konrad Kahl
 Writer: Jim Lodge
 Client: Toyota Motor Sales, U.S.A., Inc.
 Publisher: Anderson Litho Co. Los Angeles, CA.
 Creative Director: Sean K. Fitzpatrick
 Agency: Dancer Fitzgerald Sample, Inc./S. Calif.

508
 Art Director: Adler-Schwartz Graphics, Inc.
 Designer: Adler-Schwartz Graphics, Inc.
 Photographer: Steve Longley
 Writer: Bob Cooke
 Client: Perfect Books (Bindery)
 Publisher: Wolk Press, Inc.
 Production Co: Wolk Press, Inc. & Adler-Schwartz

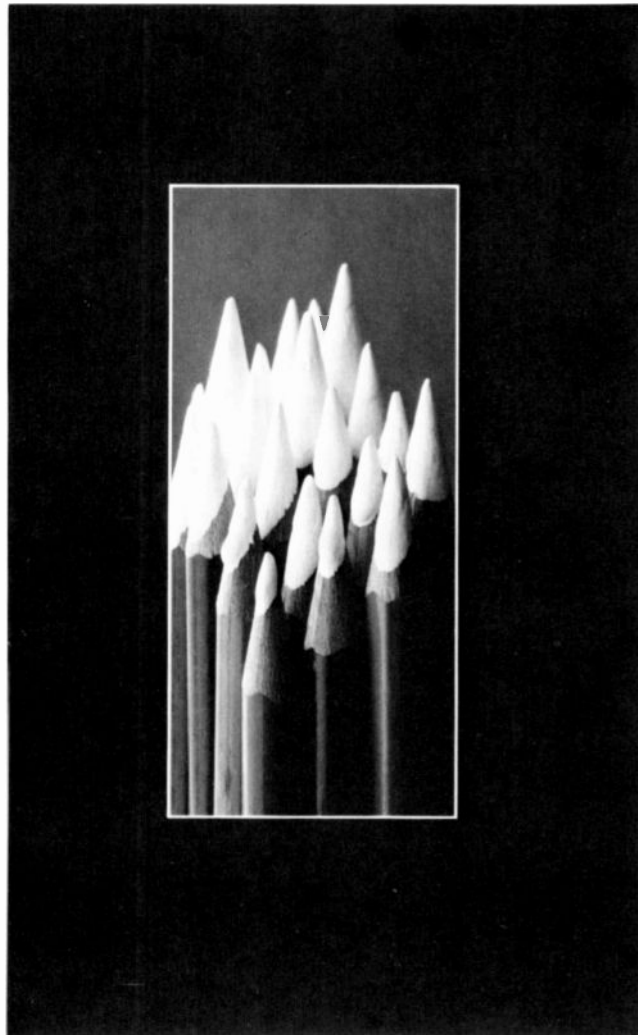
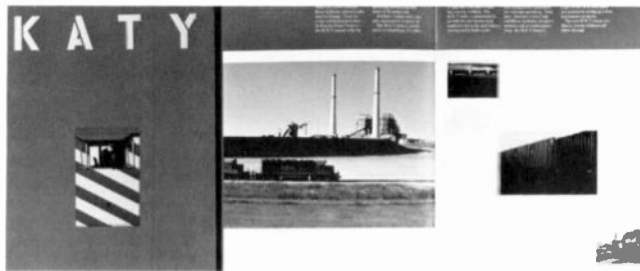


509

Art Director. **Robert Cipriani**
 Designer **Robert Cipriani**
 Photographer **Clint Clemens**
 Artist **John Gatie**
 Writers. **Mark Myers, Judy Myers, Christine Flouton**
 Client **S.D. Warren Paper Company, Inc.**
 Typographer. **Typographic House**
 Printer. **Lebanon Valley Offset**
 Production Managers. **Andre Cordello, David Lopes**
 Agencies. **Robert Cipriani Associates,**
Gunn Associates, Myers & Myers

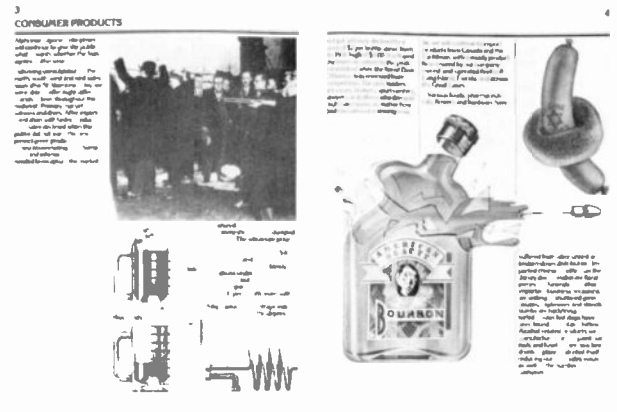
510

Art Director **Jann Church Advertising & Graphic Design, Inc.**
 Designer **Jann Church Advertising & Graphic Design, Inc.**
 Photographer **Cover: "4 x 5" & photobank duotone: Walter Urie Photography**
 Artist **Graphics: Jann Church Advertising & Graphic Design, Inc.**
 Writer **Jann Church Advertising & Graphic Design, Inc.**
 Client **Signal Landmark**
 Editor **Jann Church Advertising & Graphic Design, Inc.**
 Printer **Hutton/Roach Lithography**
 Typography **Headliners of Orange County**



511
 Art Director **Stephen Miller**
 Designer **Stephen Miller**
 Photographer **Michael Haynes**
 Writer **John Stone**
 Client **Missouri-Kansas-Texas Railroad**
 Agency **Richards, Sullivan, Brock & Assoc./**
The Richards Group

513
 Art Directors **Mikio Osaki, Jon Anderson, Don Weller**
 Designer **Don Weller**
 Photographers **Stan Caplan, Mark Wagner**
 Artist **Everett Peck**
 Writer **Bob Porter**
 Client **TDCTJHTBIPC**
 Editor **Jon Anderson**
 Publisher **TDCTJHTBIPC**
 Agency **The Weller Institute for the Cure of Design, Inc.**



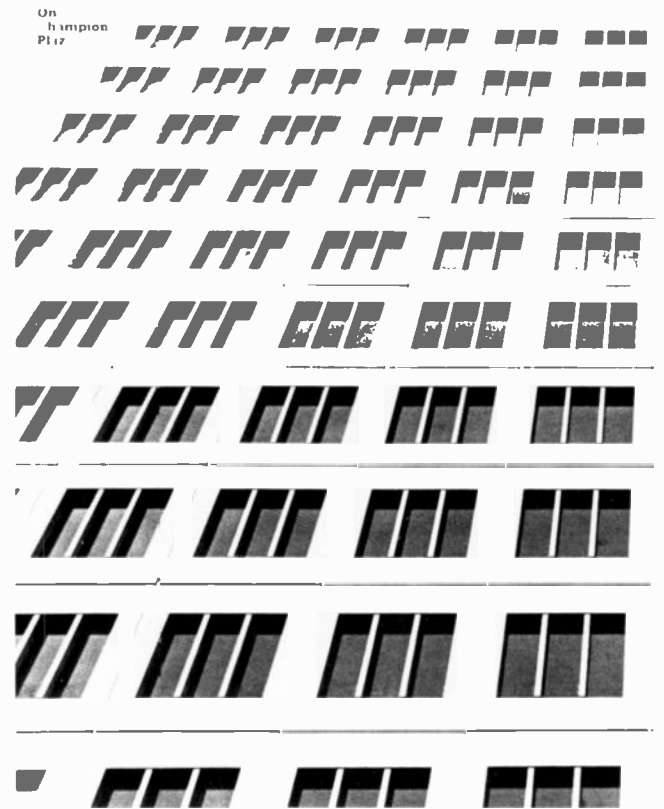
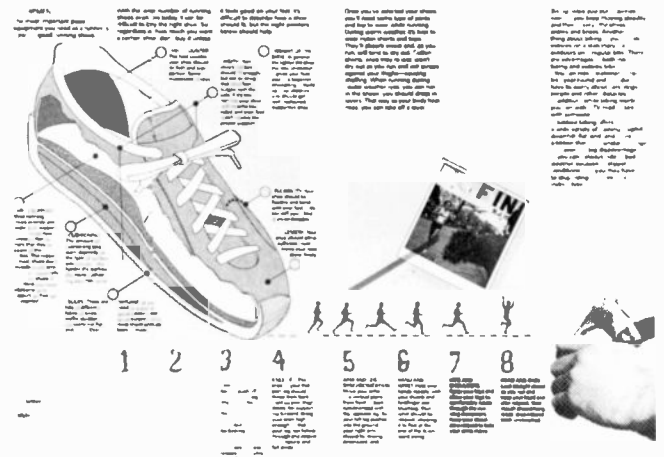
514
 Art Director **Loren Weeks**
 Designer **Loren Weeks**
 Artist **Loren Weeks**
 Writer **Dave Bronson**
 Client **Packouz & Steinberg**
 Printer **Key Lithograph**
 Agency **Bronson Leigh Weeks**

515
 Art Director **Steven Jacobs**
 Designer **Steven Jacobs**
 Artists **Dennis Zaminski, John Mattos, Ed Jaciow,**
Norman Orr
 Writer **Maxwell Arnold**
 Client **Simpson Paper Company**



516
 Art Director **Peter Windett**
 Designer **Peter Windett**
 Photographer **Tessa Traeger**
 Writer **Cyrus Harvey**
 Client **Crabtree & Evelyn, Ltd.**
 Production Co. **Van Dyck Printing, Inc.**
 Agency **Peter Windett Associates**

517
 Art Director **Charles Fillhardt**
 Designer **Cathy Danzeisen**
 Photographers **Becker Bishop, Pete Turner**
 Writer **Lynne Bowman**
 Client **Calma**
 Agency **Bergthold, Fillhardt & Wright, Inc.**



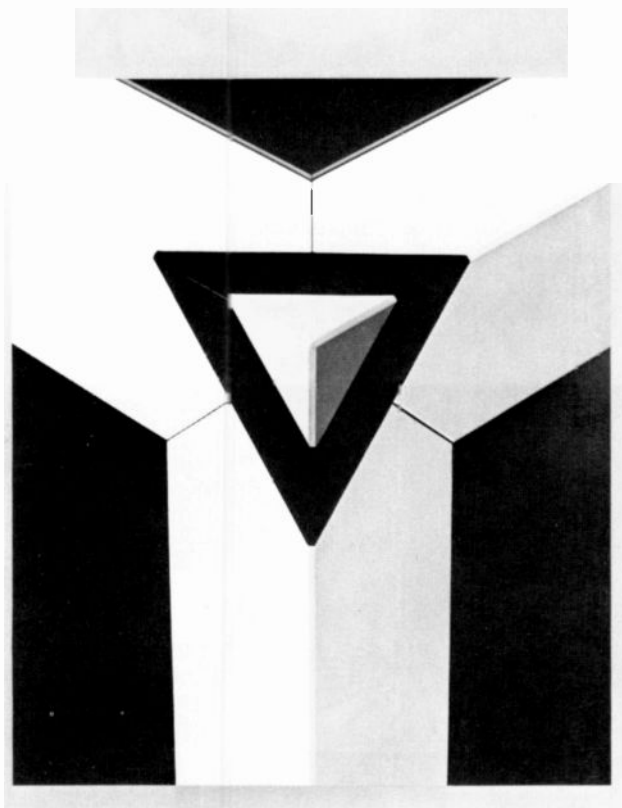
518
 Art Director **Robert J. Warkulwiz**
 Designer **Robert J. Warkulwiz**
 Photographer **Thad Richardson**
 Artist **Michael Rogalski**
 Writer **Alan Turetz**
 Client **Citicorp**
 Agency **Warkulwiz Design**

519
 Art Director **Bruce Blackburn**
 Designer **Bruce Blackburn**
 Photographer **Alan Orling**
 Writer **Champion Corporate Creative Services**
 Client **Champion International Corporation**



Knoll

The Haigh Table

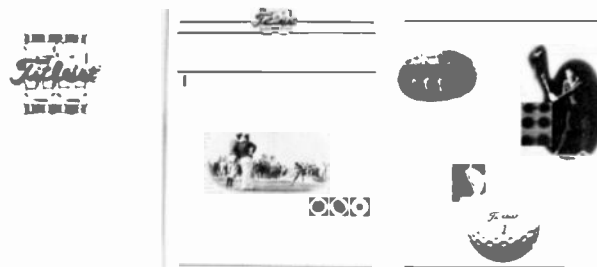


520

Art Directors **David November,**
Marie-Christine Lawrence
Designers **David November,** Douglas Grimett
Artist **Ted Andresakes**
Writer **David November**
Client **CBS Television Network**
Producer **John Smith**

521

Art Director **Harold Matossian**
Designer **Steven Schnipper**
Photographer **Mario Carrieri**
Client **Knoll International**
Agency **Knoll Graphics**

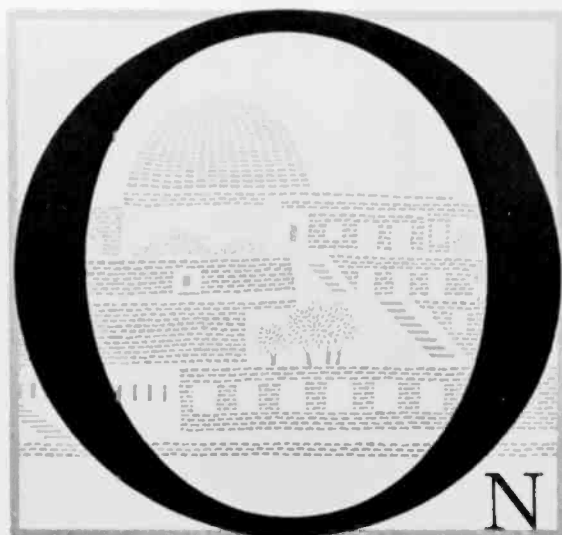


522

Art Director **Nick deSherbinin**
Designer **Nick deSherbinin**
Photographer **Stein-Mason Studio**
Artist **Roger Huyssen**
Writer **Chuck Matzell**
Client **Acushnet Company**
Agency **Humphrey Browning MacDougall**

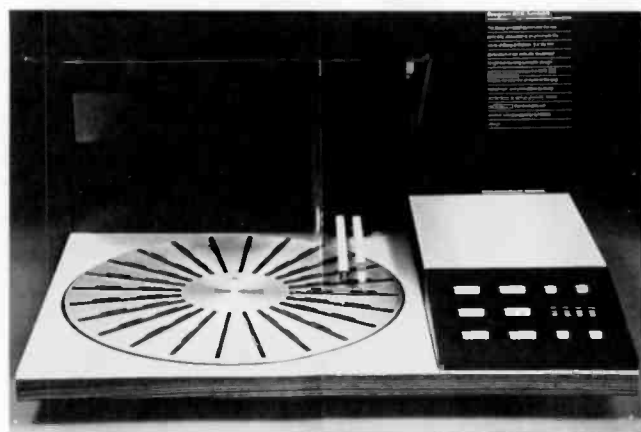
523

Art Director **Jay Loucks**
Designer **Chris Hill**
Photographer **Joe Baraban**
Artist **Tom Bailey**
Writer **Lee Herrick**
Client **Gerald D. Hines Interests**
Editor **Susan Scafe**
Agency **Loucks Atelier, Houston**



OCTOBER 24, 1979, President Spencer W. Kimball dedicated a beautiful garden on the Mount of Olives in Jerusalem to the memory of Orson Hyde, the early LDS Apostle who offered a dedicatory prayer of the land of Israel on that site in 1841.

The Orson Hyde Memorial Garden is a part of the Jerusalem National Park and is not owned by the Church.

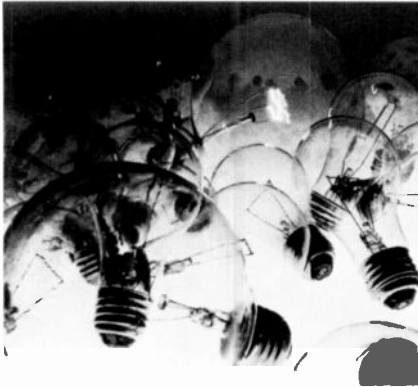


524
 Art Director: Ian Barribal
 Designer: Ian Barribal
 Photographer: Bill Farrell
 Writer: Gene Plotnik
 Client: Ted Colangelo Associates
 Production Co: Sanders Printing
 Agency: Ted Colangelo Associates

526
 Art Director: Bryan L. Peterson
 Designers: Bryan L. Peterson, Thomas W. Pratt
 Artist: McRay Magleby
 Writer: Paul Schneiter
 Client: Brigham Young Univ. Travel Studies
 Editor: Paul Schneiter
 Producer: Brigham Young University
 Agency: Graphic Communications

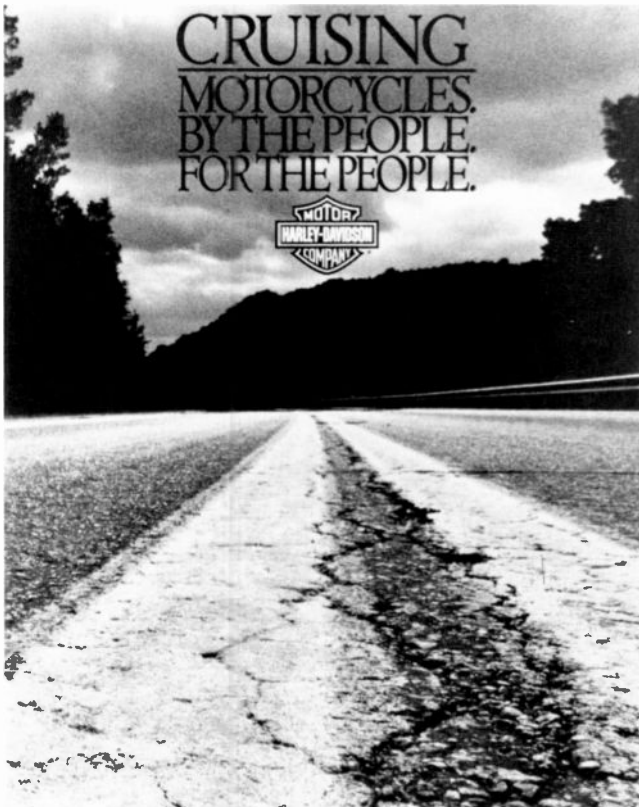
525
 Art Director: Andrew Kner
 Designer: Scott Menchin
 Photographer: Leonard Nones
 Writer: Neil Leonard
 Client: The New York Times

527
 Art Director: Hayward R. Blake
 Designer: Rebecca Michaels
 Photographers: Rhodes Patterson, Dave Jordano
 Writer: Donald Phillips
 Client: Bang & Olufsen of America, Inc.
 Editor: Daniel Radecki
 Publisher: Jack Trux, Bang & Olufsen
 Director: Hayward R. Blake
 Production Co: Bruce Offset
 Agency: Hayward Blake & Company



ANALYSIS

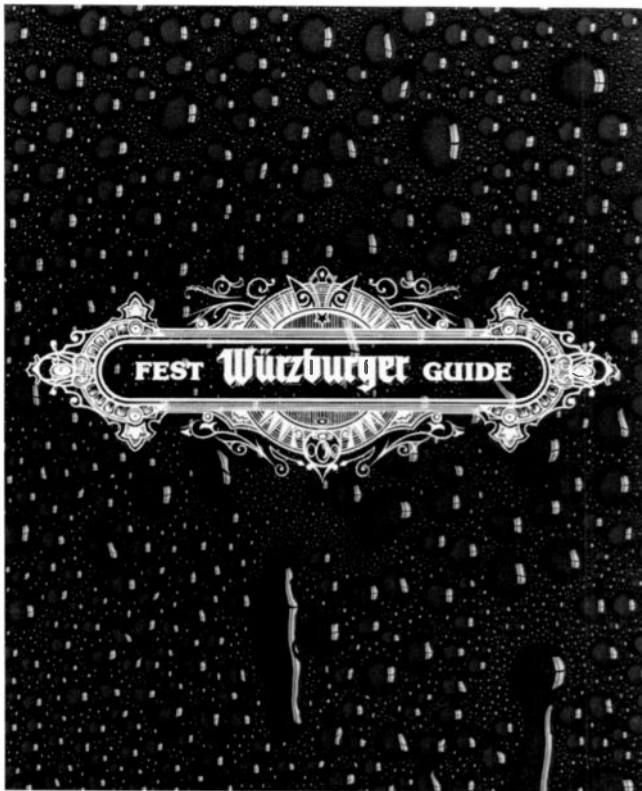
The above analysis shows the use of light bulbs in a variety of ways. The bulbs are used to create a sense of depth and perspective, as well as to create a sense of movement and energy. The use of light bulbs is a common technique in modern design, and it is often used to create a sense of atmosphere and mood.



528
 Art Director **David A. Ashton**
 Designer **David A. Ashton**
 Photographer **Don Carstens**
 Writer **AIA Research Corporation**
 Client **American Institute of Architects**
 Agency **Ashton-Worthington, Inc.**

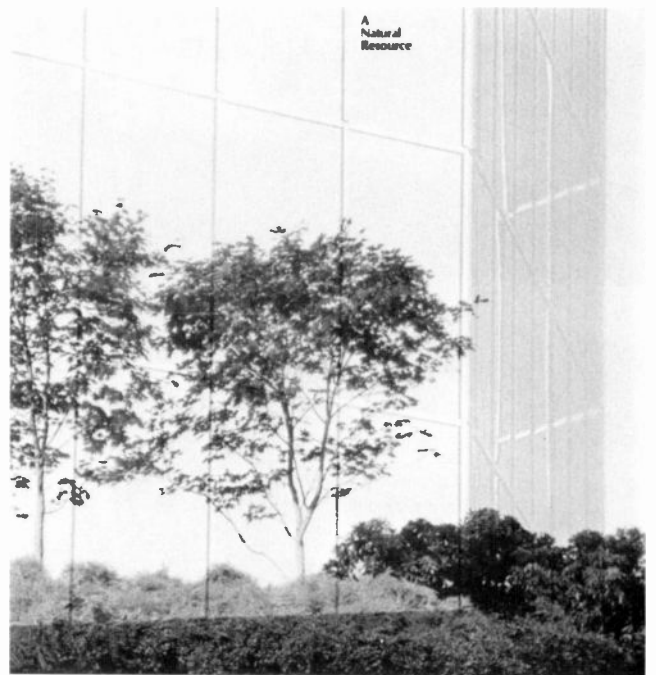
529
 Art Director **Jud Smith**
 Photographer **Dennis Manarchy**
 Artist **McNamara & Associates/Conrad Fialkowski**
 Writer **Ron Sackett**
 Client **Harley-Davidson Motor Company**
 Agency **Carmichael-Lynch, Inc.**

530
 Art Director **Dick Baker**
 Designers **Jack Amuny, Dick Baker**
 Photographers **Bob Gomei, Harry Seawell, Dick Baker**
 Artist **Larry McEntire**
 Writer **Pat Carrithers**
 Client **Gulf Oil Corporation**
 Agency **Ketchum Communications**



531

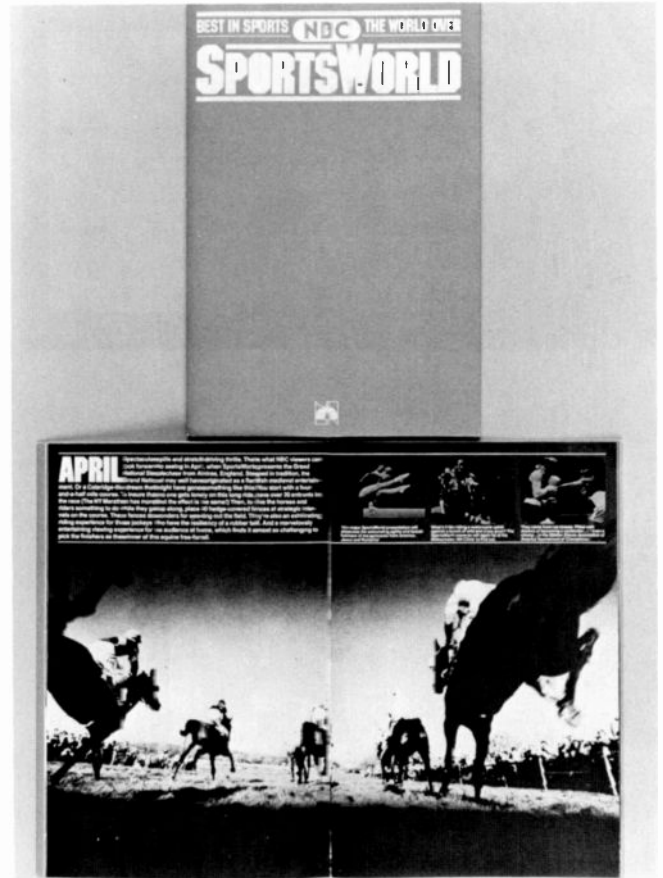
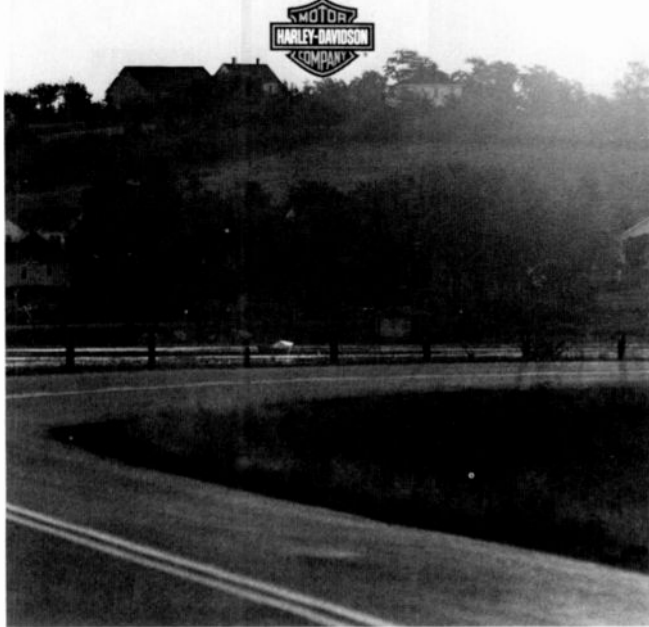
Art Director **David Bartels**
Designer **David Hencke**
Photographer **Dale Taylor**
Artists **Bettman Archives, St. Louis Library /
Lance Jackson, Dave Hencke**
Writer **Maurice Wright**
Client **Anheuser-Busch, Inc.**
Agency **The Hanley Partnership, Inc.**



532

Art Director **David A. Ashton**
Designer **Elizabeth Nead**
Photographer **Richard Anderson**
Writer **Douglass Forsyth**
Client **Chapel Valley Landscaping Co.**
Agency **Ashton-Worthington, Inc.**

TOURING
MOTORCYCLES.
BY THE PEOPLE.
FOR THE PEOPLE.

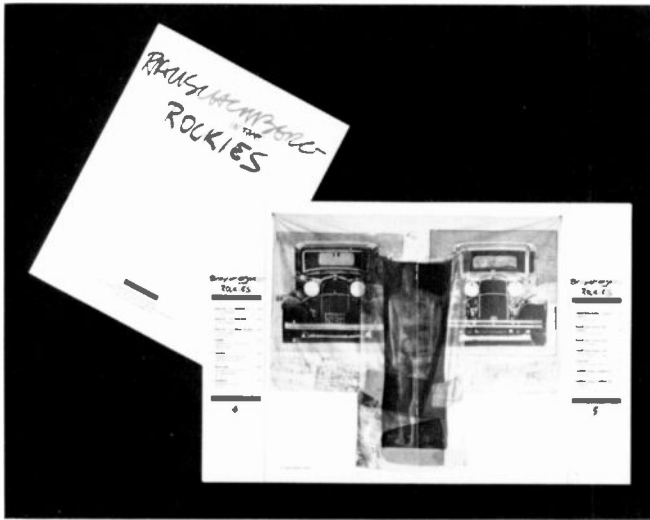


533

Art Director **Jud Smith**
 Photographer **Dennis Manarchy/Image Bank**
 Artist **McNamara & Associates/Conrad Fialkowski**
 Writer **Ron Sackett**
 Client **Harley-Davidson Motor Company**
 Agency **Carmichael-Lynch, Inc.**

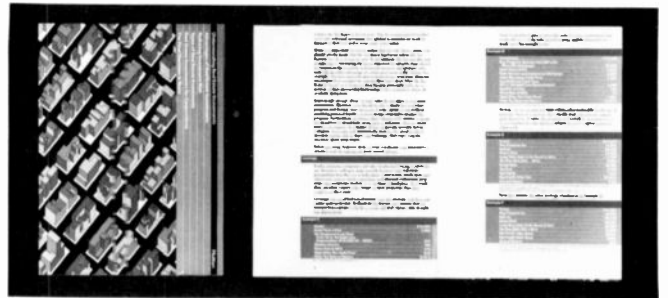
534

Creative Director **Charles V. Blake**
 Art Directors **E. Zeitsoff, V. Kalayjian, T. Matsuura**
 Designer **Tetsuya Matsuura**
 Photographers **Various**
 Writer **Hal Alterman**
 Client **NBC Marketing**
 Production Co. **Jurist Co., Inc.**



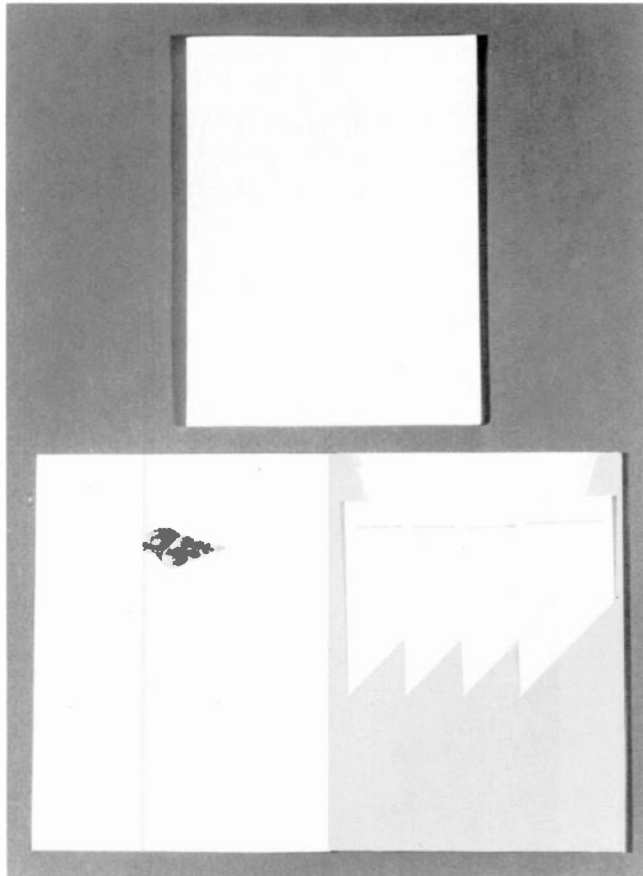
535
 Art Director **Bob Coonts**
 Designer **Bob Coonts**
 Photographer **Colorado State University**
 Artists **Mike Lizama, Doug Post**
 Writer **Ron Williams**
 Editor **Mims Harris**
 Client **Colorado State University**
 Typographer **B. Vader Phototypesetting**

536
 Art Directors **Stephen Burns, Hildy Burns**
 Designers **Hildy Burns, Stephen Burns**
 Photographers **Stephen Burns, Hildy Burns**
 Artist **Hildy Burns**
 Writer **Peter Jones**
 Client **Western Athletic Clubs, Inc.**
 Agency **Burns & Associates, Inc.**



537
 Art Director **Maggy Cuesta**
 Designer **Maggy Cuesta**
 Photographer **Arthur Meyerson**
 Writer **Peter Heyne**
 Client **Regency Development Company**
 Agency **Ben Carter & Assoc.**

538
 Art Director **Bob Salpeter**
 Designer **Bob Salpeter**
 Artist **Jim Victorine**
 Client **E.F. Hutton**

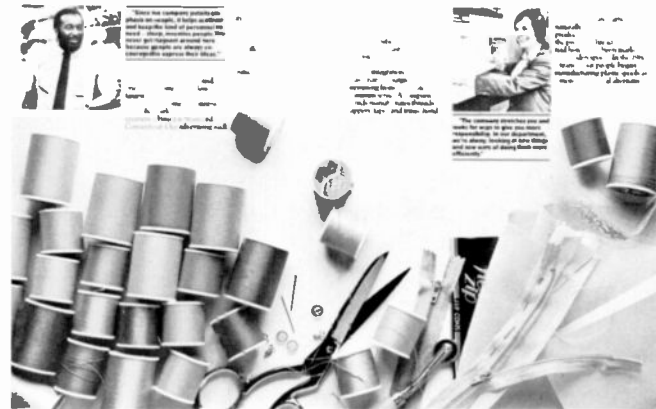


539
 Art Director **Melissa Moger Gilbert**
 Designer **Joseph Gilbert**
 Photographer **Various**
 Artist **Various**
 Writer **Edward Newhall**
 Client **Rhode Island School of Design**
 Editor **Thomas C. Pautler**
 Publisher **Rhode Island School of Design**

540
 Art Director **Steve Connatser**
 Designers **Steve Connatser, David Kampa**
 Photographer **Eric Lindstrom**
 Artist **Steve Connatser**
 Writer **Linda Smith**
 Client **Triton Oil Corp.**
 Agency **Connatser & Crum**

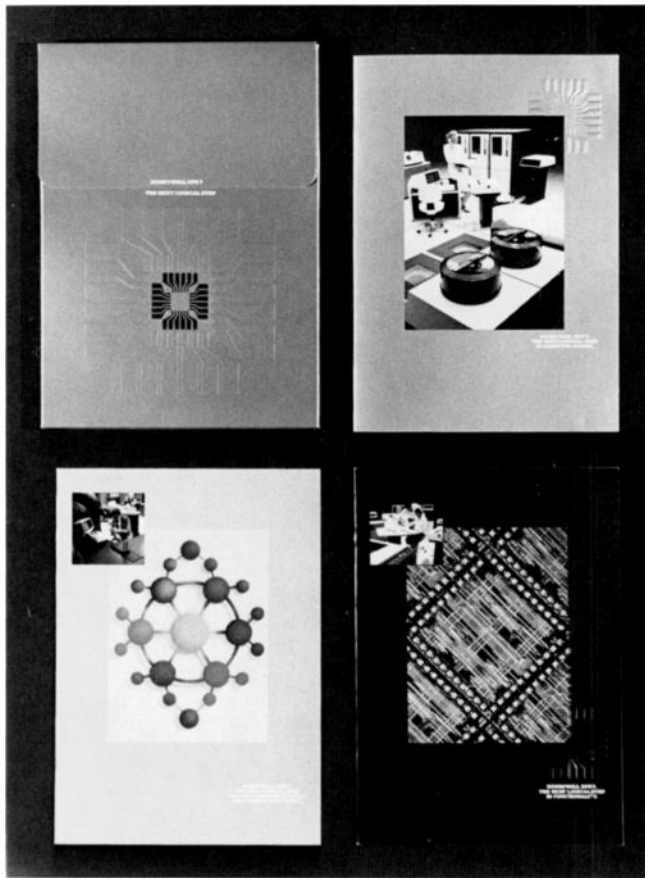
Thoroughbred breed

There are many breeds of thoroughbred horses, each with its own unique characteristics and qualities. The most common breeds are the American Quarter Horse, the Thoroughbred, and the Standardbred. Each breed has its own strengths and weaknesses, and is suited to different types of work and environments.



541
 Art Director **Ann-Marie Light**
 Designer **Ann-Marie Light**
 Photographer **Anthony Edgeworth**
 Writer **Mitch Epstein**
 Client **Fieldcrest Mills, Inc.**
 Editor **Jan Dwyer**
 Agency **Epstein Raboy Advertising**

542
 Art Director **Robert Cargill**
 Designer **Bonnie Lovell**
 Photographer **Neal Higgins**
 Writers **Joe Torre, Mike McMahon**
 Client **Coats & Clark**
 Agency **Cargill and Associates, Inc.**



543
 Art Director: **Robert Cipriani**
 Designer: **Robert Cipriani**
 Artist: **Janis Plauger**
 Writers **Peter Stavropulos, Maura Milden, Bill Manning**
 Client: **Honeywell Information Systems**
 Typographer: **Typographic House**
 Printer: **Congraf Printing Co.**
 Agency: **Robert Cipriani Associates**

544
 Art Director: **Jud Smith**
 Photographer: **Dennis Manarchy**
 Artist: **McNamara & Associates/Conrad Fialkowski**
 Writer: **Ron Sackett**
 Client: **Harley-Davidson Motor Company**
 Agency: **Carmichael-Lynch, Inc.**



545
 Art Director **John P. Traynor/Studio West**
 Designer **John P. Traynor/Studio West**
 Photographer **Al Bonanno**
 Writer **Betsy Lee**
 Client **Conklin Company, Inc./Nexus**
 Printer **Bolger Publications**
 Director **Tom Misurek**
 Typographer **Great Faces**
 Agency **Studio West**

LITTLE CHIEF

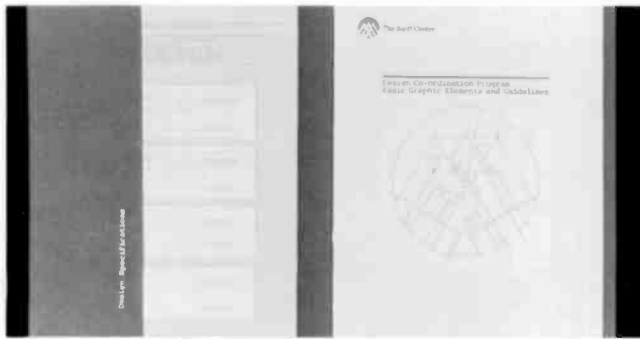


Name Texas Scottish Rite Hospital for Crippled Children
 Subject Progress Report
 Date 1981



546
 Art Director **Dabni Harvey**
 Designer **Dabni Harvey**
 Photographer **Roger Bell**
 Artist **Gordon Bellamy**
 Writer **Cindy Ferrell**
 Client **Texas Scottish Rite Hospital**
 Agency **The Collateral Group**

547
 Art Director **Lowell Williams**
 Designers **Lowell Williams, Bill Carson, Lance Brown**
 Photographers **Joe Baraban, Jim Sims**
 Artists **Tom McNeff, Sue Yates**
 Writer **Jo Ann Stone**
 Client **Cadillac Fairview Urban Development, Inc.**
 Agency **Lowell Williams Design, Inc.**

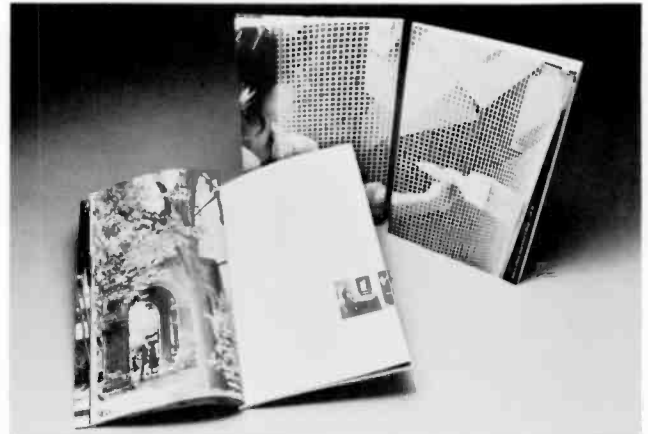


Cincinnati Graphic Arts Directory



548

Art Director: **Robert Burns**
 Designer: **Yoichi Shimizu**
 Artist: **Yoichi Shimizu**
 Writers: **Robert Burns, Jim Hynes**
 Client: **The Banff Centre**
 Agency: **Burns, Cooper, Hynes Limited**



551

Art Director: **Joseph Gilbert**
 Designer: **Melissa Moger Gilbert**
 Photographers: **Various**
 Artists: **Various**
 Writer: **Thomas C. Pautler**
 Client: **Rhode Island School of Design**
 Editor: **Thomas C. Pautler**
 Publisher: **Rhode Island School of Design**

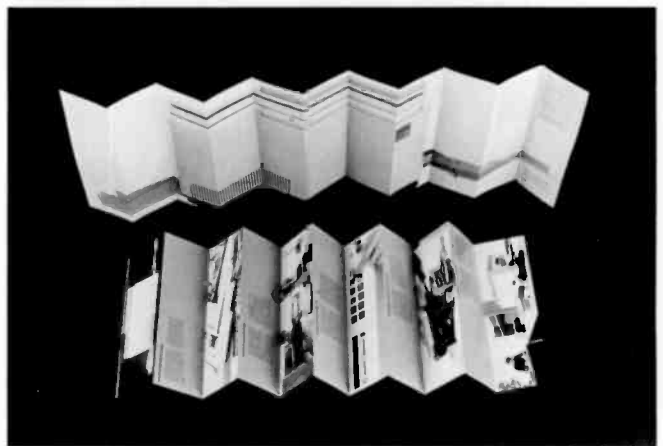
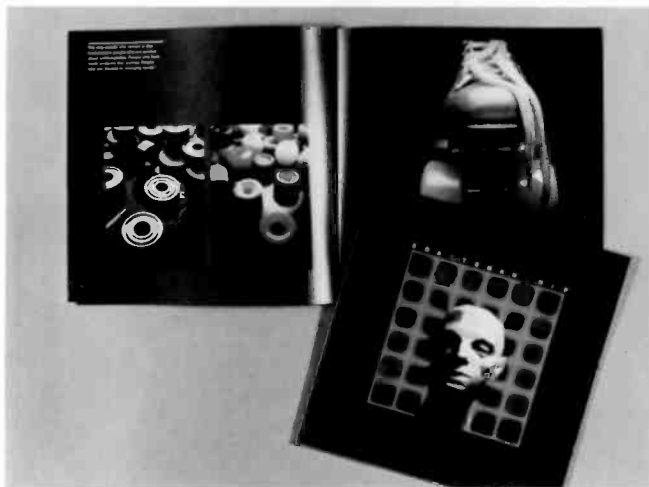


549

Art Director: **Charles Byrne/Colophon**
 Designer: **Charles Byrne/Colophon**
 Photographer: **Charles Byrne/Colophon**
 Client: **The Hennegan Company**

552

Art Director: **John Dearlove**
 Designer: **Terry Okura**
 Photographer: **Alex Bachnick**
 Artist: **Terry Okura**
 Writer: **Dick Clay**
 Client: **Central Rubber Co.**
 Agency: **Clay/Dearlove & Affiliates, Inc.**



553
 Art Director: **Brian Stewart**
 Designer: **Brian Stewart**
 Photographer: **MARVY! Advertising Photography**
 Artists: **Seymore Chwast, Richard Mantel, John Collier**
 Writers: **Fred Senn, Bill Wells**
 Client: **Wilson Learning Corp**
 Agency: **Stewart & Stewart**

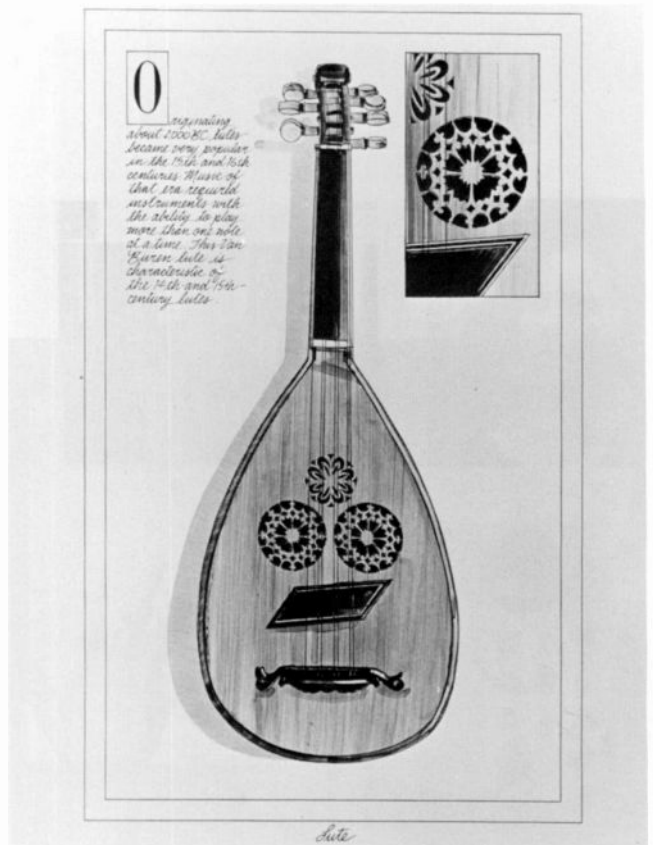
555
 Art Director: **Dallas Powell**
 Designer: **John M. Cernak**
 Artist: **Tim Bruce**
 Writer: **Peter Allan**
 Client: **R.J. Reynolds Industries**

554
 Art Director: **Craig Frazier**
 Designer: **Craig Frazier**
 Photographers: **Mark Gottlieb, Rudi Legname, Don Shapero, Tom Tracy**
 Writer: **John Frazier**
 Client: **Solzer & Hail, Inc.**
 Agency: **Jorgensen/Frazier, Inc., Jaciow Kelley Organization**

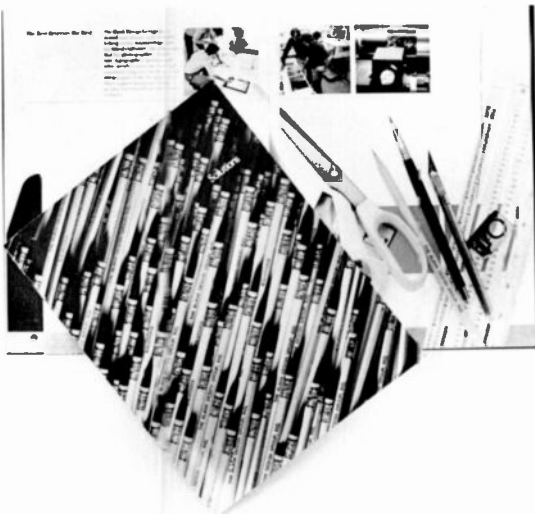
556
 Art Director: **Peter McGuggart**
 Designers: **Peter McGuggart, Mel Johnson**
 Photographer: **Jack Elness**
 Writer: **Paul Kirshon**
 Client: **IBM National Marketing Division**
 Agency: **Compton Advertising Inc.**



563
 Art Director: **Jorge Alonso**
 Designer: **Jorge Alonso**
 Photographers: **Paul Cleveland, Roger Marshutz**
 Writer: **Farida Fotouhi**
 Client: **Volunteers of America**
 Agency: **Fotouhi Alonso**

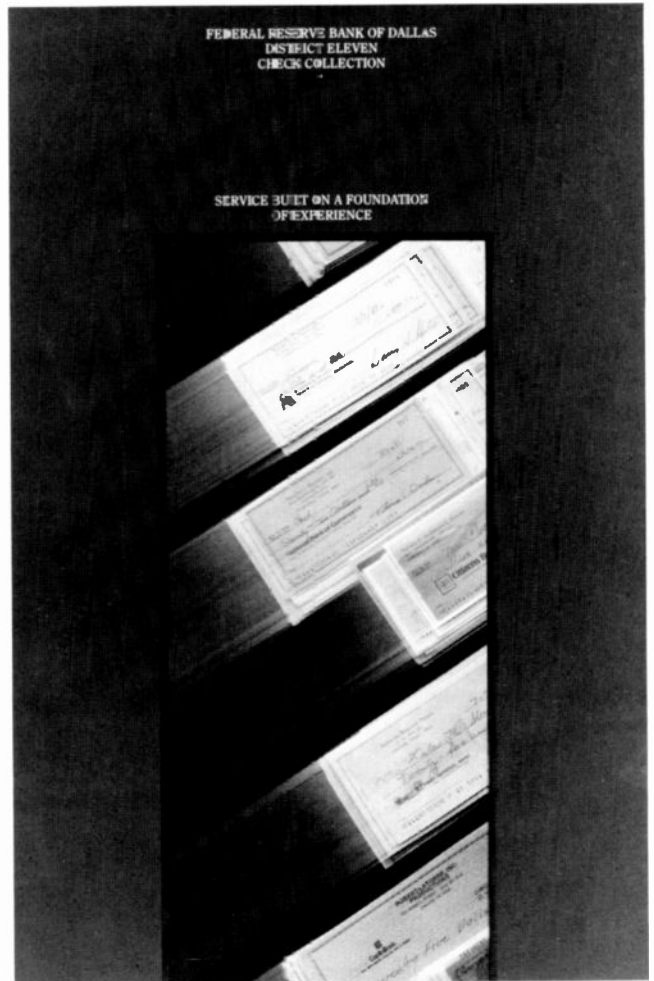


564
 Art Director: **McRay Magleby**
 Designer: **McRay Magleby**
 Artist: **McRay Magleby**
 Writer: **Norman A. Darais**
 Client: **Brigham Young University**
 Editor: **Norman A. Darais**
 Producer: **Brigham Young University**
 Agency: **Graphic Communications**



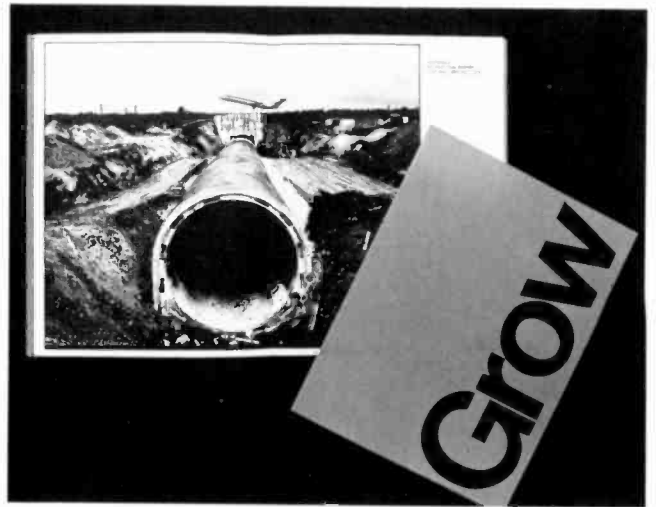
565

Art Director. **Jerry Blank**
 Designers. **Jerry Blank, Alice Baker, Linda Degastaldi**
 Photographer **Judson Allen**
 Writer **Jerry Blank**
 Client. **The Blank Design Group**
 Production Co. **House of Printing**
 Agency **The Blank Design Group**



566

Art Director. **Alan Spaeth**
 Designer **Alan Spaeth**
 Photographer **Robert Latorre**
 Writer **Barry Wells**
 Client **Federal Reserve Bank of Dallas**
 Agency **Robert A. Wilson Associates**



567

Art Directors: **Joseph Toth, David Hlebcar**
 Designer: **Joseph Toth**
 Artists: **John Chuldenko, Dorothy Wozniak, Elaine Wozniak**
 Writer: **Technology & Product Planning Div. Lubrizol Corp.**
 Client: **The Lubrizol Corporation**
 Agency: **Kalman, Hlebcar & Kuhns**

569

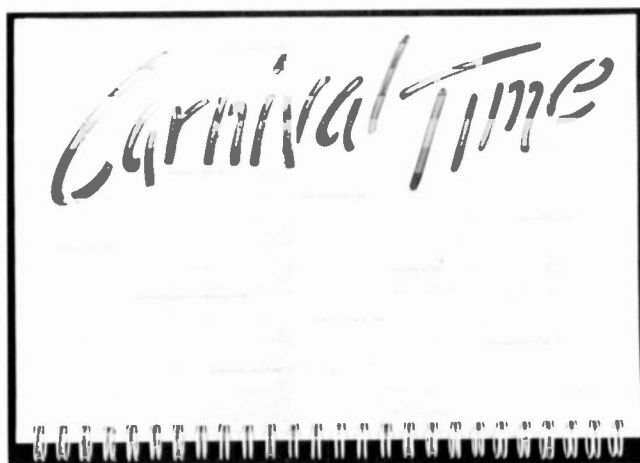
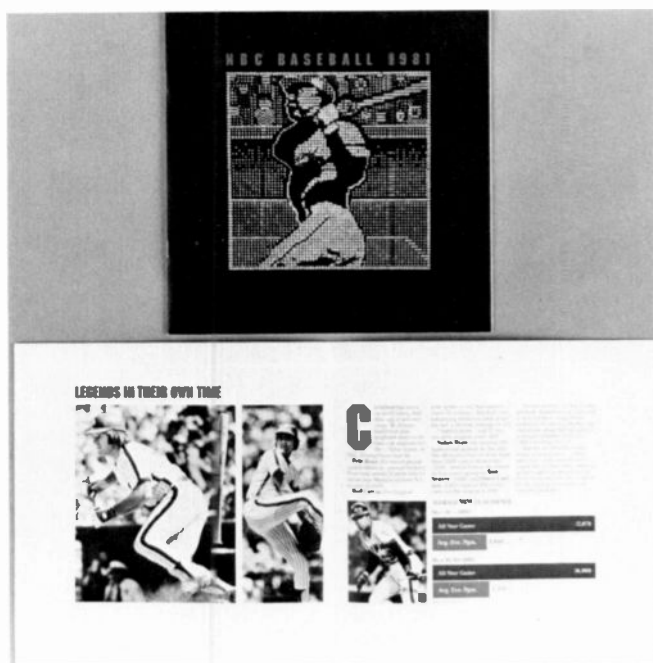
Art Director: **Peter Bradford**
 Designers: **Peter Bradford, Alexandra Snyder**
 Photographers: **Michael Pateman, Frank Chaney**
 Artist: **Antonio Goldmark**
 Writer: **David Goodman**
 Client: **Grow Tunneling Corp.**
 Editor: **David Goodman**
 Publisher: **Grow Tunneling Corp.**
 Agency: **Peter Bradford and Associates**

568

Art Directors: **John Lockett, Susan Slover**
 Designer: **Susan Slover**
 Photographer: **Jerry Friedman**
 Writers: **John Lockett, Ralph Destino, Barbara Ajmone-Marsan**
 Client: **Cartier**
 Agency: **Lockett & Slover Inc.**

570

Art Director: **Wayne C. Roth**
 Designer: **Wayne C. Roth**
 Photographer: **Jeff Smith**
 Writer: **Pat Flanagan**
 Client: **RKD Oil, Inc.**
 Production Co.: **Corpcom New Jersey**
 Agency: **Roth + Associates**

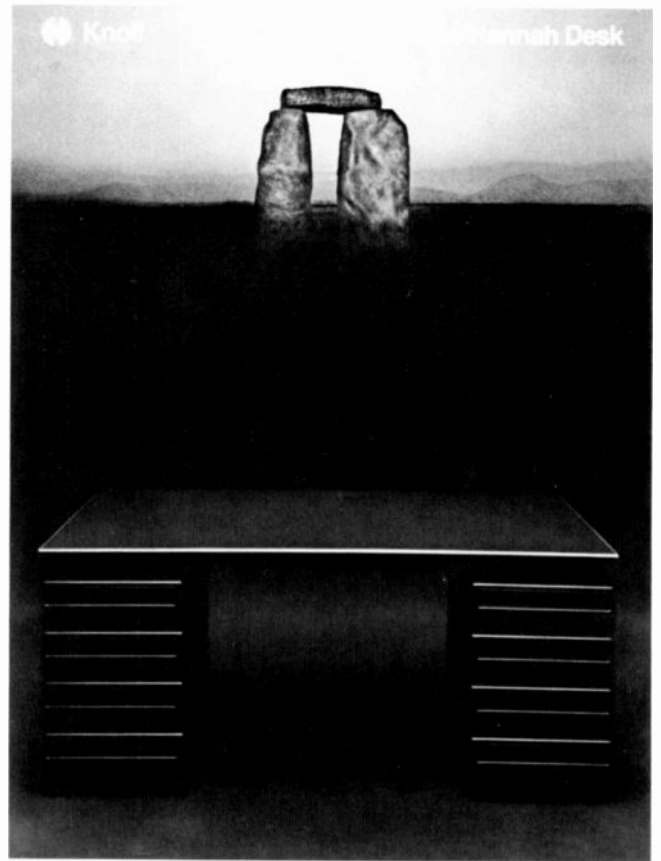
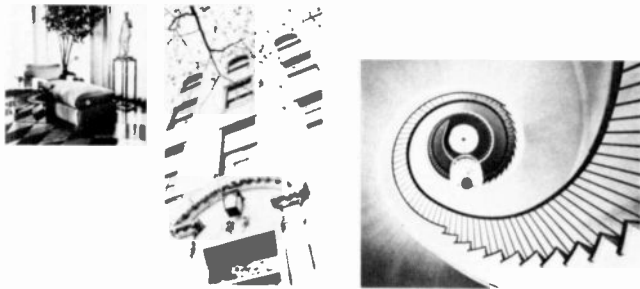
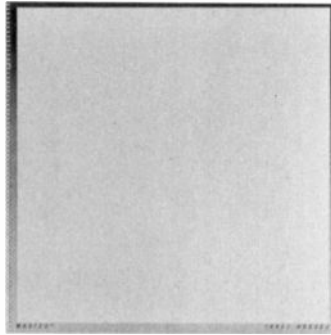


571
 Art Director **Keith Sheridan**
 Designers **Keith Sheridan, Jouk van der Werff**
 Photographers **Steven Caras, Paul Kolnik**
 Writer **Nancy Norman Lassalle**
 Client **New York City Ballet, Inc.**
 Editor **Nancy Norman Lassalle**
 Publisher **New York City Ballet, Inc.**
 Agency **Keith Sheridan Associates, Inc.**

573
 Art Director **Janis Koy**
 Designer **Janis Koy**
 Photographer **Joe Baraban**
 Writer **Bill Pettus**
 Client **Durden & Fulton, Inc., General Contractors**
 Agency **Pettus Advertising**

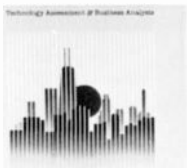
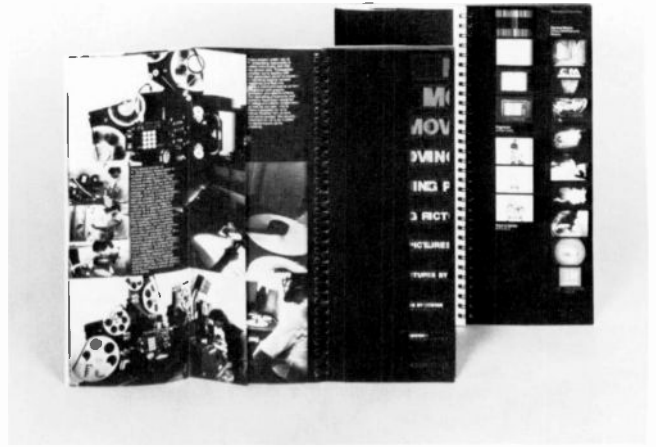
572
 Creative Director **Charles V. Blake**
 Art Directors **Elaine Zeitsoff, Vasken Kalayjian**
 Designer **Steve Gansl**
 Writer **Hal Alterman**
 Client **NBC Marketing**
 Production Co **Crafton Printers**

574
 Art Director **Bill Bonnell/Bonnell & Associates**
 Designer **Bill Bonnell/Bonnell & Associates**
 Writer **Michael Steinberg**
 Client **Champion International Corporation**
 Editor **Marian Jill Sendor**
 Publisher **Champion International Corporation**
 Director **Marian Jill Sendor**
 Production Co **Herbick & Held Printing Company**
 Agency **Bonnell & Associates**



575
Art Director **James Sebastian**
Designers **James Sebastian, Michael Lauretano**
Photographer **Joe Standart**
Client **MARTEX/West Point Pepperell**
Agency **Designframe, Incorporated**

576
Art Director **Alex Tsao**
Designer **Alex Tsao**
Photographer **Mario Carrieri**
Writer **Dick Raboy**
Client **Knoll International**
Agency **Epstein Raboy Advertising**



577
 Art Director **Karen Kutner Katinas**
 Designer **Karen Kutner Katinas**
 Photographer **Ed Gallucci and Image Bank**
 Artist **Charles Katinas**
 Writer **Jane Keen**
 Client **Merrill Lynch, Pierce, Fenner & Smith, Inc.**
 Agency **Katinas Design**

579
 Designer **Bill Bonnell**
 Photographers **Gerhard Gscheidle, Rudolph Janu**
 Writer **Michael Steinberg**
 Client **R/Greenberg Associates, Inc.**
 Editor **Sandra Payne**
 Publisher **R/Greenberg Associates, Inc.**
 Producer **Robert M. Greenberg**

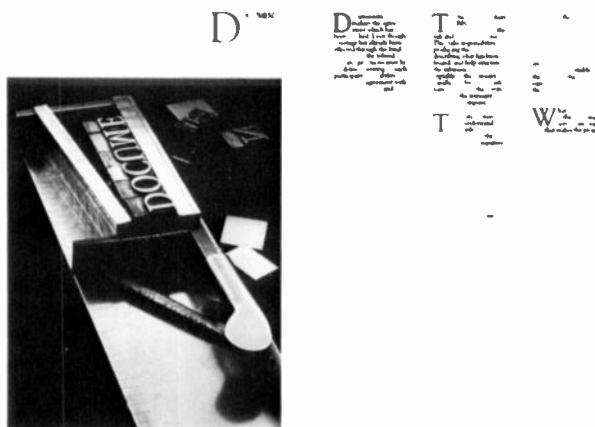
578
 Art Director **Gene Rosner**
 Designers **Gene Rosner, Kathleen Sullivan Kaska**
 Photographer **Don Anderson**
 Artists **Various**
 Writers **Peg Wander, Bob Levi**
 Client **IIT Research Institute**
 Agency **Brown & Rosner, Inc.**

580
 Art Director **Stephen Miller**
 Designer **Stephen Miller**
 Photographers **Various**
 Artist **Stephen Miller**
 Writer **Howard Sutton**
 Client **Vecta Contract**
 Agency **Richards, Sullivan, Brock & Assoc/
 The Richards Group**



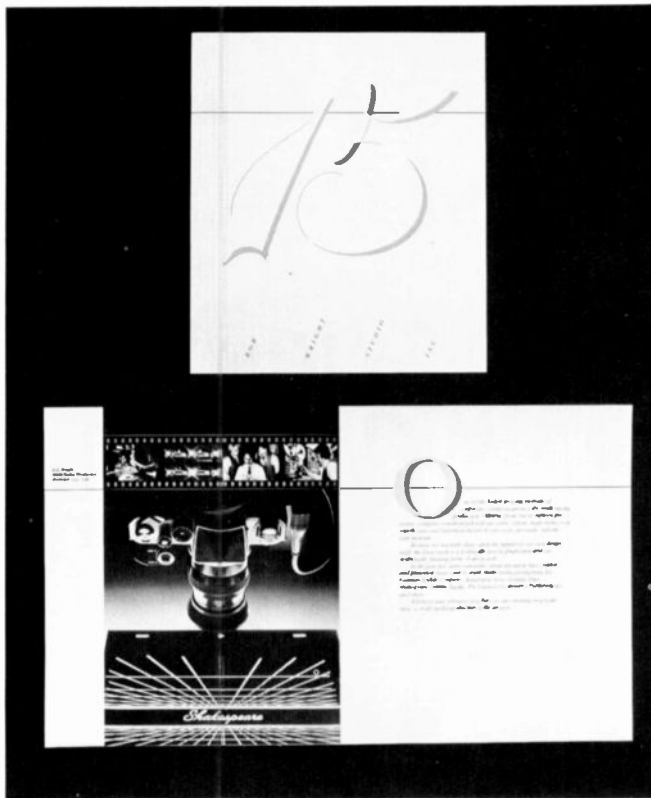
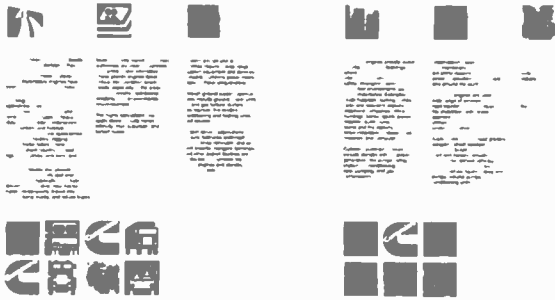
581
 Art Director **Christina Rubín**
 Photographer **Sepp Seitz**
 Client **Peat, Marwick, Mitchell & Co.**

583
 Art Directors **Jeff Laramore, David Young**
 Designer **Jeff Laramore**
 Photographer **Dick Spahr**
 Writers **David Young, Jim Crahan**
 Client **Federal Chemical**
 Agency **Pearson Group Advertising**



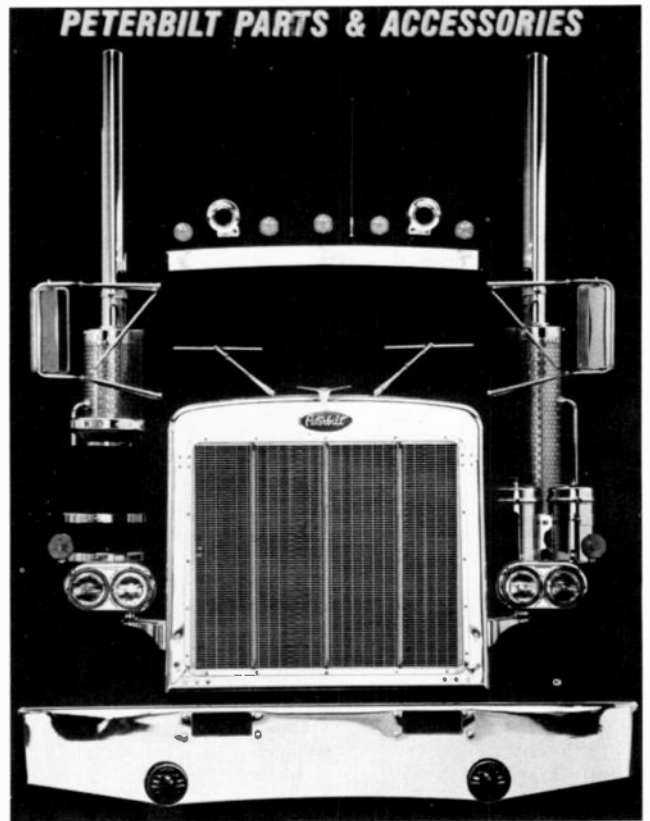
584
 Art Director **Larry G. Clarkson**
 Designer **Larry G. Clarkson**
 Photographer **Brent Herridge**
 Artist **Larry G. Clarkson**
 Writers **Larry G. Clarkson, Murray McInnes**
 Client **Sutton Place East**
 Agency **Smith & Clarkson Design**

585
 Art Director **Wes Keebler**
 Designers **B.K. Hughes, Wes Keebler**
 Photographer **Richard Clark**
 Writer **Wendy Tigerman**
 Client **RFC Intermediaries, Inc.**
 Agency **The Webb Silberg Company**



586
 Art Director **Robert M. Halliday**
 Designer **Robert M. Halliday**
 Artists **Keith Spears, Robert Halliday**
 Client **Cummins Engine Company**
 Agency **Halliday & Associates**

587
 Art Director **Robert L. Whiting**
 Designer **Richard Wehrman**
 Photographer **David Sachter**
 Artists **Richard Wehrman, David Buck, Robert Whiting, Dale Campbell**
 Writer **Rick McLay**
 Client **Bob Wright Studio, Inc.**



588
 Art Directors **Doug Akagi, Richard Burns**
 Designers **Doug Akagi, Steve Bragato**
 Photographers **George Selland, Bill Arbogast**
 Artist **Steve Bragato**
 Writers **John Eastor, Doug Taylor**
 Client **Peterbilt Motors Company**
 Agency **The GNU Group/Sausalito, Houston**

589
 Art Director **Barbara Balch**
 Designer **Barbara Balch**
 Artist **Rebecca Archey**
 Writer **Lee Edward Stern**
 Client **The Upjohn Company**
 Printer **The Press of A. Colish**
 Agency **Manning, Selvage & Lee**

WHAT'S CABLE TV?

And 27 other questions you
may want to ask about the cable system
coming to Columbia Heights and Hilltop.

ANSWERED BY TELEPROMPTER.

Events

Michael David Brown

San Francisco Theological Seminary Continuing Education 1981-1982
The Presbyterian Seminary of the West

WE OFFER A RANGE OF 15 TO 300

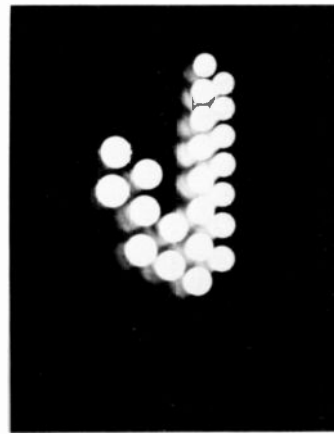
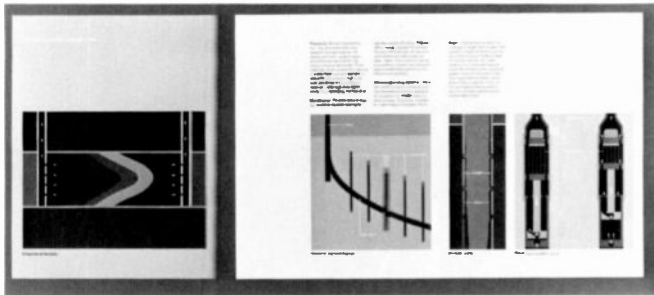
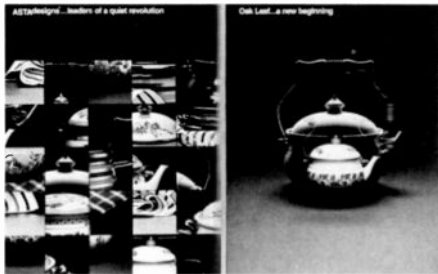
THE FLAIR OF A FINE RESTAURANT

590
Art Director: Mike Murray
Designer: Mike Murray
Artist: Anne Egan/Spectrum Studios
Writer: Jim Moore
Client: Teleprompter/Westinghouse
Agency: Chuck Ruhr Advertising, Inc.

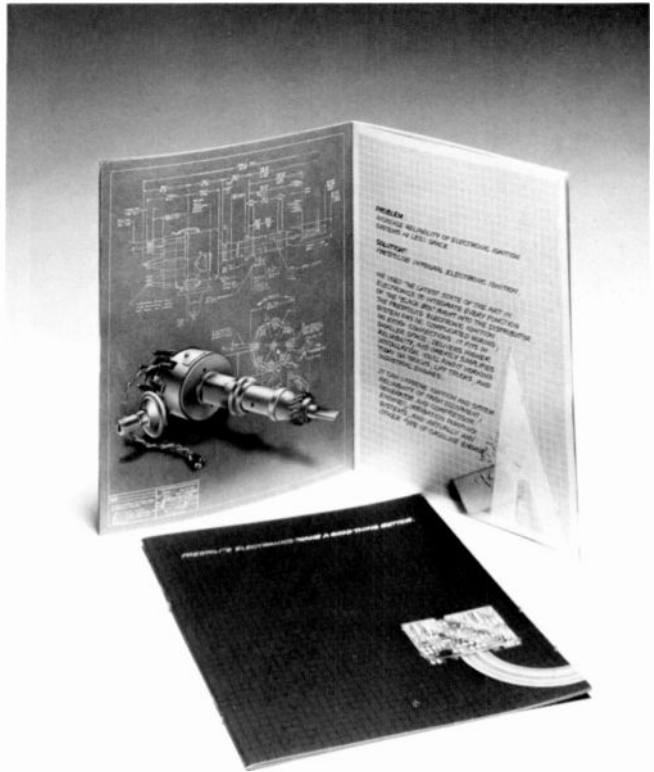
592
Art Director: Carl T. Herrman
Designers: Carl T. Herrman, Michael David Brown
Artist: Michael David Brown
Client: San Francisco Theological Seminary

591
Art Director: David Young
Designer: David Young
Artist: David Young
Writer: Larry Fletcher
Client: Cambridge Inn
Agency: Pearson Group Advertising

593
Art Director: Ken Silvia
Designer: Ken Silvia
Photographer: Ted Gee
Artist: Anna Davidian
Client: Ella
Agency: Ken Silvia Design Group



On With The Show...PIA Looks to the Future
 In honor of PIA's Fifth Anniversary, Prestolite Insurance Agency and Insurance Company of North America will give pleasure in welcoming you to An Evening with PIA.
 And a special occasion is in store every year. PIA was founded under the name of NAAEA, the National Association of Electrical Insurance Agents. The organization was organized by a handful of agents who shared their views heard in the industry.
 These founding fathers of PIA did not receive an overnight success. But they did receive a growing feeling that a real need existed for the organization.
 And they were right. Today PIA membership continues to grow at a steady pace and looks ahead to the challenges which agents will face in the marketplace and beyond.
 PIA events in several fifty states are held in order to give our prospective agents an insight into national industry relations and the expansion of our national headquarters.
 Members of PIA can be proud in part of the organization's real history and the past literature. And we're proud to have you on in celebrating our 5th Anniversary.

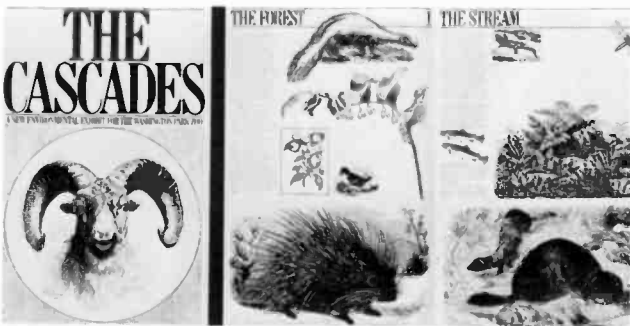
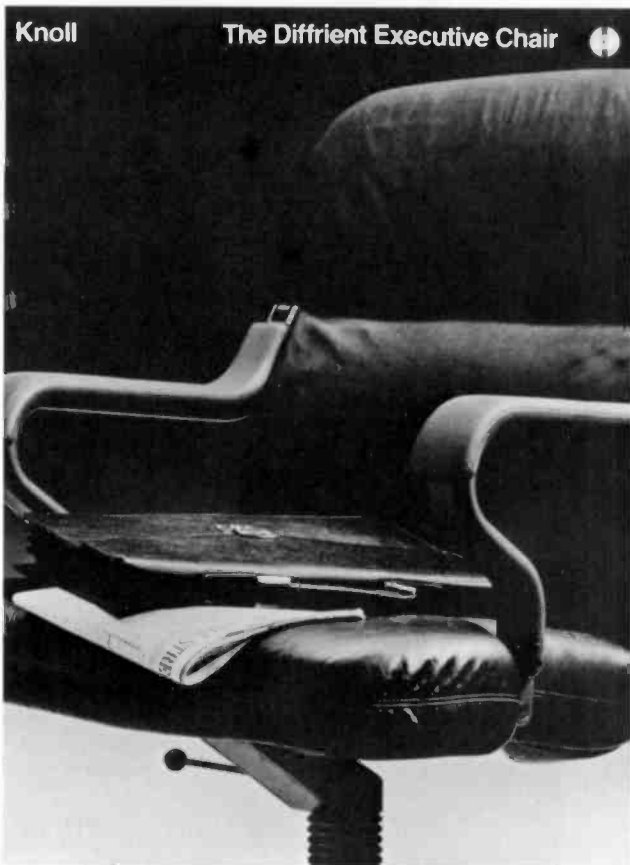


594
 Art Director **John deCesare**
 Designers **Connie Huebner, John deCesare**
 Photographer **Michael Waine**
 Writer **Ciaran McCabe**
 Client **Asta Designs**
 Agency **deCesare Design Associates**

596
 Designer **Ford, Byrne & Associates**
 Photographer **Dan Moerder**
 Client **Insurance Company of North America**
 Agency **Ford, Byrne & Associates**

595
 Art Director **Richard Kilmer**
 Designer **Richard Kilmer**
 Artist **Richard Kilmer**
 Writer **Peter Heyne**
 Client **Hemisphere Licensing Corp.**
 Agency **Ben Carter & Associates**

597
 Art Director **Robert Guirlinger**
 Designer **Mark Riedy**
 Photographer **Spectrum, Division of Swink**
 Artists **John Maggard, Mark Riedy**
 Writers **Don Folger, Dale Kaiser**
 Client **Prestolite Electronics Division**
 Agency **Howard Swink Advertising**



598
 Art Director: Harold Matossian
 Designer: Steven Schnipper
 Photographer: Mario Carrieri
 Client: Knoll International
 Agency: Knoll Graphics

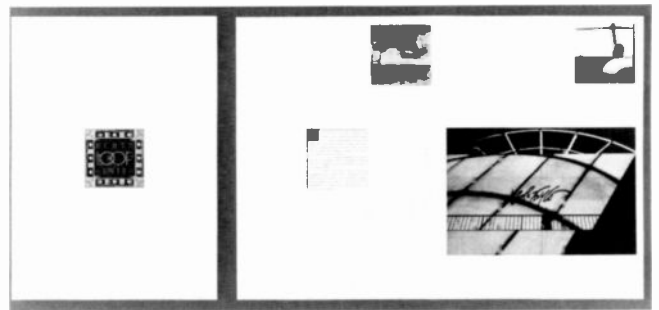
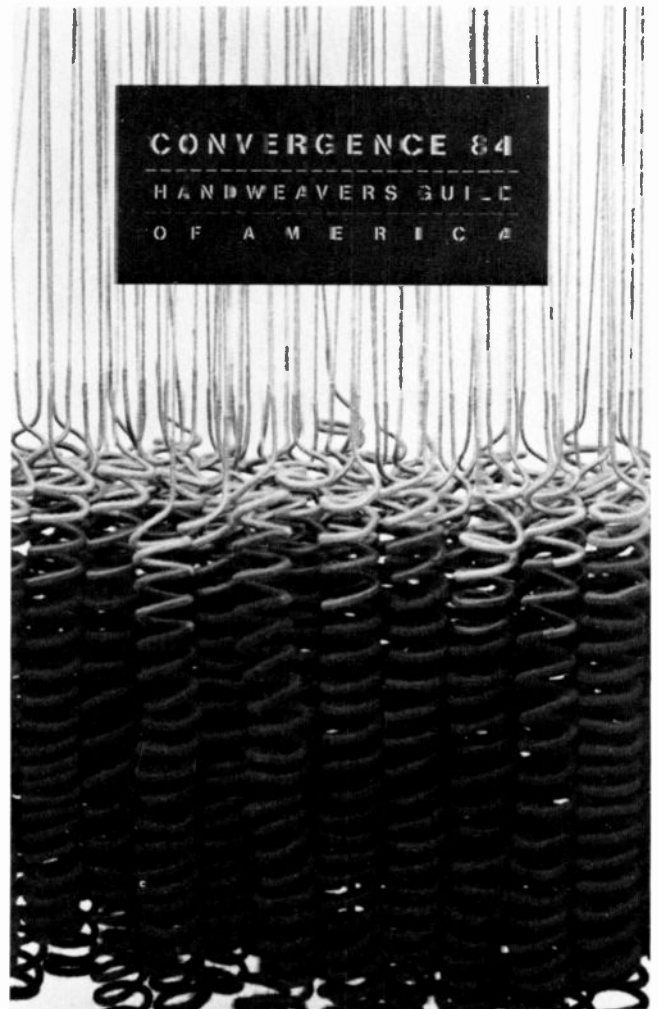
599
 Art Director: Jeff Barnes
 Designer: Jeff Barnes
 Artist: Bettmann Archive
 Writer: Sharyn Woods
 Client: Washington Park Zoo
 Agency: CCA Communications

LETTERS from
 a SELF-MADE
 MERCHANT to
 his SON.

By GEORGE HORACE LORIMER

EXCERPTED for your EDIFICATION
 and AMUSEMENT by the UNIVERSITY
 of CHICAGO GRADUATE
 SCHOOL of BUSINESS.

600
 Art Director: Carol Gerhardt
 Designer: Carol Gerhardt
 Artists: Carol Gerhardt, Kristie Clemons
 Writer: George Horace Lorimer
 Client: Graduate School of Business
 University of Chicago
 Editor: Elizabeth McGuire
 Publisher: Graduate School of Business
 University of Chicago
 Agency: Gerhardt & Clemons



602

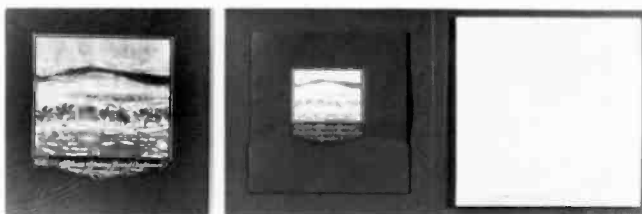
Art Director **Woody Pirtle**
 Designer **Woody Pirtle**
 Photographer **The Handweavers Guild of America**
 Writer **The Handweavers Guild of America**
 Client **The Handweavers Guild of America**
 Agency **Woody Pirtle, Inc.**

601

Art Director **Cap Pannell**
 Designer **Cap Pannell**
 Photographer **Philip Branner**
 Artist **Cap Pannell**
 Writer **Cap Pannell**
 Client **John A. Williams, Printer**
 Production Co. **John A. Williams, Printer**
 Agency **Cap Pannell & Company, Dallas**

603

Art Director **Mark Geer**
 Designer **Mark Geer**
 Photographer **Jim Sims**
 Writer **Lee Herrick**
 Client **Regency Development Company**
 Agency **Ben Carter & Associates**



604
 Art Director: **Robert A. Monize**
 Designer: **Robert A. Monize**
 Photographer: **Martin Tornallyay Associates**
 Client: **Savin Corporation**
 Production Co. **Adder Printing**

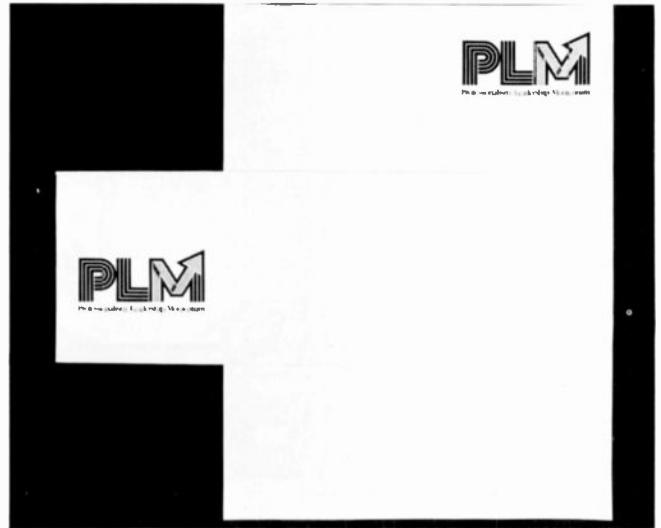
606
 Art Director: **Debby Duncan**
 Designer: **Bill Kumke**
 Artist: **Bill Kumke**
 Writer: **Marilyn Popovich**
 Client: **Buster Brown Sales Division**
 Production Co. **Blake Graphics**
 Agency: **Brown Shoe Company**
 Advertising Department

605 SILVER AWARD
 Art Director: **David November,**
Marie-Christine Lawrence
 Designers: **Marie-Christine Lawrence, David**
November, Katsumi Komagata
 Artist: **Marie-Christine, Tom Carnase**
 Writer: **Sherman Adler**
 Producer: **Herman Aronson**

607
 Art Director: **W. Lee Einhorn**
 Designers: **W. Lee Einhorn, Ron Morgan, Stu Nickerson,**
Paul Michaels
 Writer: **Stu Nickerson**
 Client: **Volvo of America, Corp.**
 Agency: **RMI Advertising/Sales Promotion Agency**

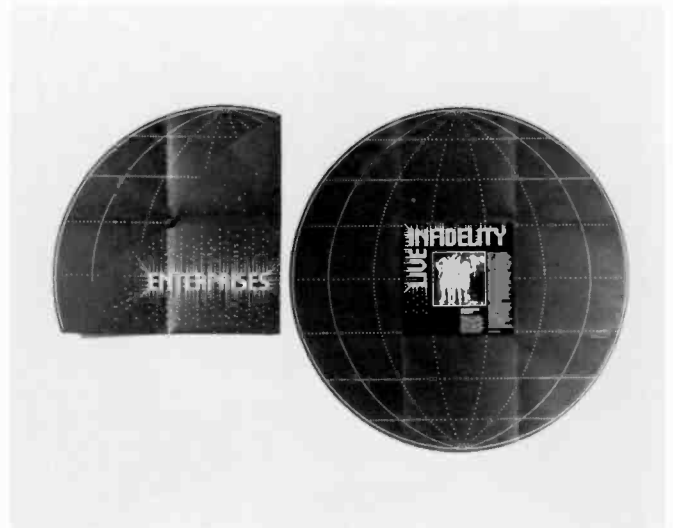
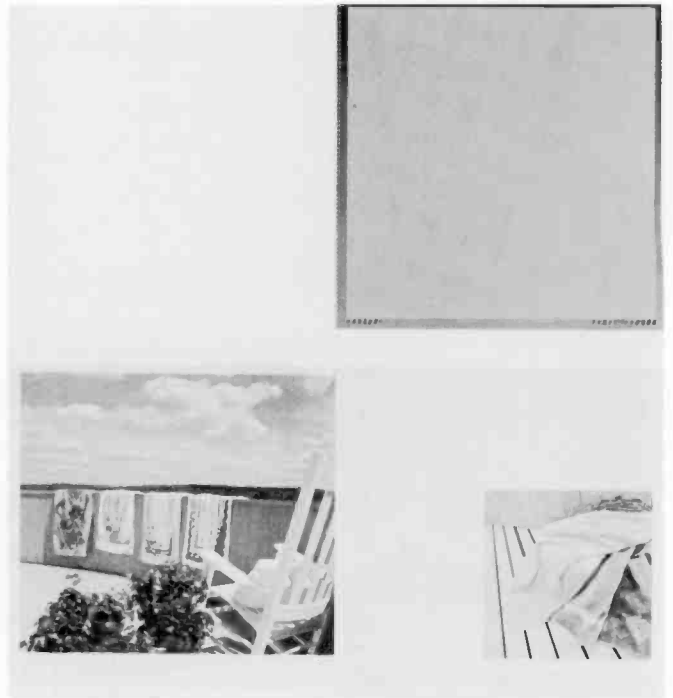


608
 Art Director **Tom Manning**
 Designers **Kim Rothstein, Jo David**
 Writers **Kim Rothstein, Jo David**
 Client **The Clorox Company**
 Production Co **Marx/David Advertising, Inc.**
 Agency **Marx/David Advertising, Inc.**



609
 Art Director **Andrew Kner**
 Designer **Arnold Kushner**
 Artist **Tom Carnase**
 Writer **John Schenck**
 Client **The New York Times**

610
 Art Director **David Arnold**
 Designer **David Arnold**
 Artist **Whole Hog Studios**
 Writers **Ward Wixon, Julie Manis**
 Client **Amoco Foam Products**

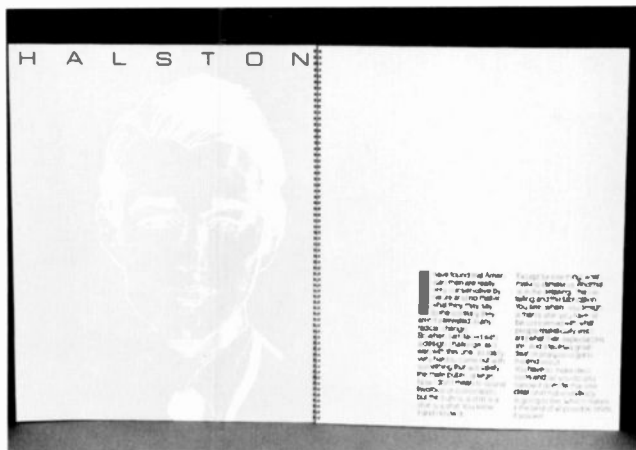
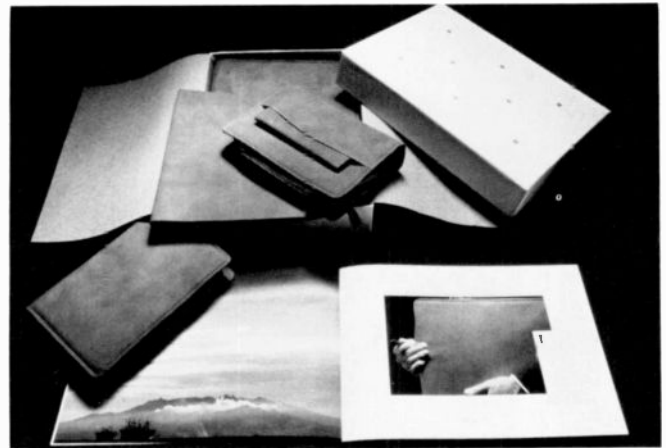


611
 Art Director **Kathy Filter**
 Designer **Kathy Filter**
 Artists **Advertising Arts, JK Art Directions**
 Writers **Dennis Frankenberry, Steve Laughlin**
 Client **Manpower, Inc.**
 Producer **Kris Kagelmann-Holtz, Manpower, Inc.**
 Agency **Frankenberry, Laughlin & Constable, Inc.**

613
 Art Director **James Sebastian**
 Designers **James Sebastian, Michael Lauretano**
 Photographer **Joe Standart**
 Client **MARTEX/West Point Pepperell**
 Agency **Designframe, Incorporated**

612
 Art Director **Frank C. Lionetti**
 Designers **Frank C. Lionetti, Ann Clementino**
 Artist **Deborah Howland**
 Client **Lusk Corporation**
 Agency **Frank C. Lionetti Design**

614
 Art Directors **David November, Marie-Christine Lawrence**
 Designers **David November, Marie-Christine Lawrence, David Rosen**
 Artist **David Rosen**
 Producer **Herman Aronson**

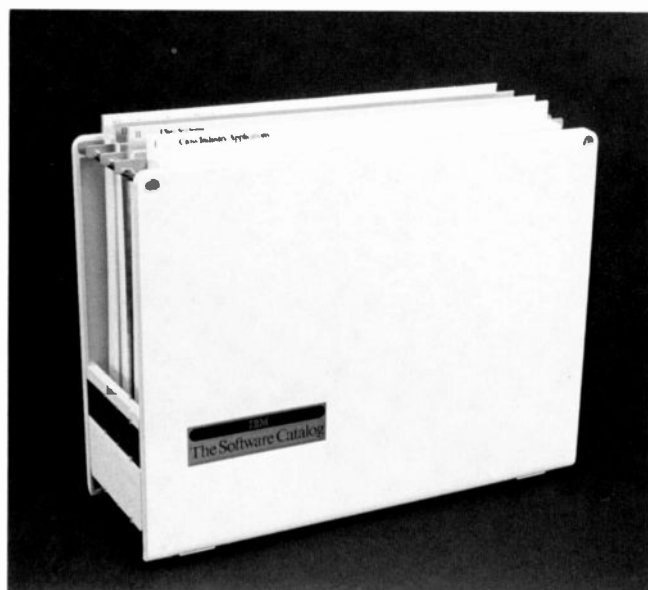
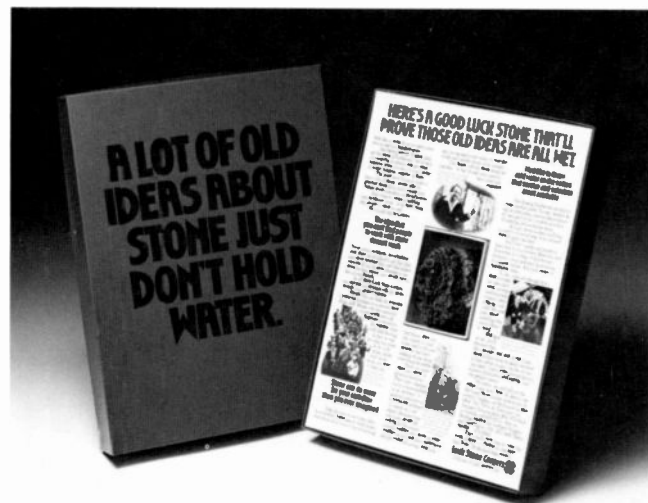


615
 Creative Director **Charles V. Blake**
 Art Directors **Elaine Zeitsoff, Vasken Kalayjian**
 Designer **Steve Gansl**
 Artist **Ray Barber**
 Writer **Steve Jaffe**
 Client **NBC Marketing**
 Production Co **Jurist Co. Inc.**

618 GOLD AWARD
 Art Director **Lowell Williams**
 Designers **Lowell Williams, Bill Carson, Lance Brown**
 Photographers **Ron Scott, Joe Baraban, Jim Sims**
 Artists **Tom McNeff, Sue Yates**
 Writer **Lee Herrick**
 Client **Oiltools International Ltd.**
 Agency **Lowell Williams Design, Inc.**

617
 Art Director **Carlos J. Darquea**
 Designer **Carlos J. Darquea**
 Photographer **Hunter Freeman**
 Artist **Kenneth Paul Block**
 Writer **Larry Miller**
 Client **The Designer Group "Halston"**
 Agency **Sacks & Rosen Adv.**

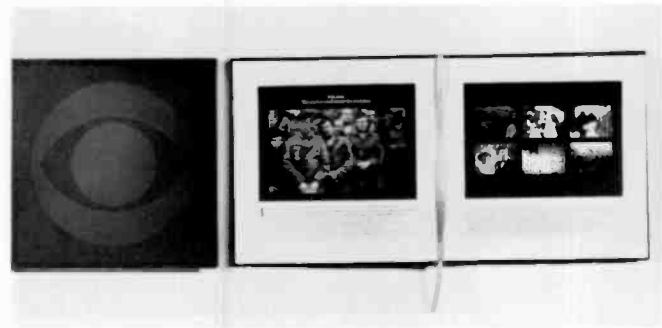
619
 Art Director **Susan Hoffman**
 Designer **Susan Hoffman**
 Artist **Mike Carpenter**
 Writer **Mark Silveira**
 Client **Louisiana-Pacific Corp.**
 Producer **Dennis Fraser**
 Agency **William Cain, Inc.**



620
 Art Director **Brooke Kenney**
 Designer **Brooke Kenney**
 Artist **John Alcorn**
 Writer **Terry Bremmer**
 Client **Minnesota Zoological Society**
 Agency **Laughing Graphics**

621
 Art Directors **Bill Wynne, Jim Brock**
 Designer **Bill Wynne**
 Photographer **Bob Jones**
 Writer **Ed Jones**
 Client **Luck Stone Centers**
 Production Co **Commonwealth Packaging Corporation**
 Agency **Finnegan & Agee, Inc.**

622
 Art Director **Theo Welti**
 Designer **Jacqueline Rose**
 Artist **Robert Conrad**
 Client **IBM Corporation, National Accounts Division**
 Editor **Martha Hoch**
 Production Cos **S.D. Scott Printing Co., Inc., Herst Litho Inc., Fanplastic Molding Co.**



623
 Art Director: Danny Boone
 Designer: Danny Boone
 Photographer: Jamie Cook
 Writer: Mike Hughes
 Client: Mobil Chemical
 Agency: The Martin Agency

624
 Art Directors: David November, Marie-Christine Lawrence
 Designers: Marie-Christine Lawrence, David November, Georgina Leaf
 Photographer: CBS News
 Artist: Gabor Kiss
 Writers: Nancy Mendleson, Francis Piderit
 Client: CBS Television Network
 Editor: Nancy Mendleson
 Producer: Herman Aronson
 Agency: CBS Entertainment

Smithsonian magazine

The 1936 Buick is a masterpiece of engineering... It's a car that's built to last...

Smithsonian is a monthly magazine... It's a magazine that's built to last...

The Buick Motor Division... It's a car that's built to last...

How to shift your Automotive Sales into high

Engine

The Buick engine... It's a car that's built to last...

The 1936 Buick Bearcat Speedster

Passenger Compartment

The Buick passenger compartment... It's a car that's built to last...

Side-mounted Spares

The Buick side-mounted spares... It's a car that's built to last...

Running Boards

The Buick running boards... It's a car that's built to last...

Trunk

The Buick trunk... It's a car that's built to last...

Headlights

The Buick headlights... It's a car that's built to last...

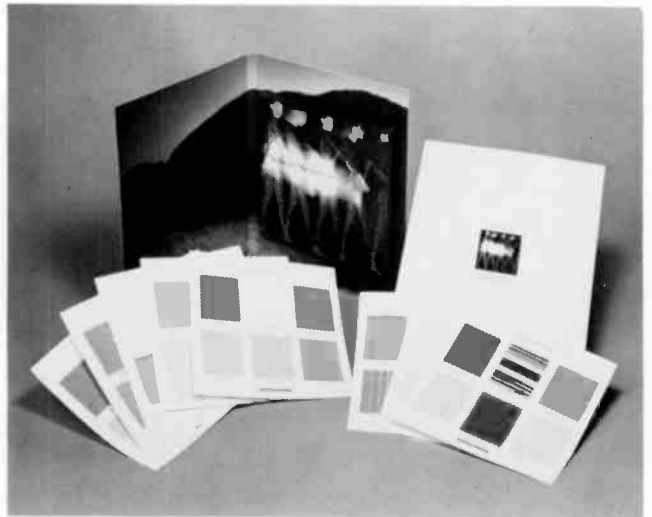
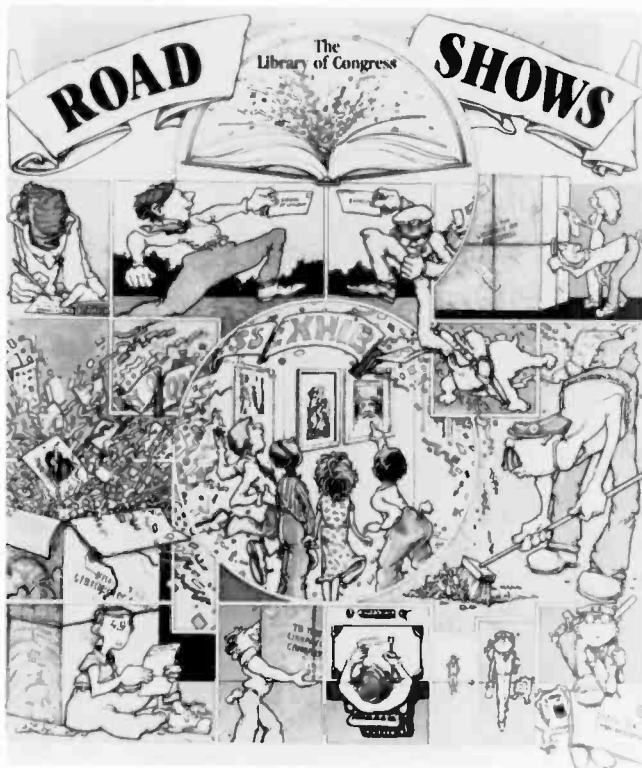
Chrome Bumpers

The Buick chrome bumpers... It's a car that's built to last...

Auto Chassis

Auto Body

625
 Art Director: Mark Greitzer
 Designer: Marie Loeber
 Artist: Bill Wilkinson
 Writer: Richard Dee
 Client: Smithsonian Magazine
 Agency: Millennium Design Communications, Inc.



626
 Art Directors: **Bobbie Lee, Robert Kircher**
 Designer: **Bobbie Lee**
 Artist: **Kevin Chadwick**
 Client: **Library of Congress**

628
 Art Director: **Ina Kahn**
 Designer: **Victor Liebert**
 Photographer: **Knut Brut**
 Writer: **Lesley Teitelbaum**
 Client: **Trevira®**
 Agency: **Trevira® (In-House)**

627
 Art Directors: **Cheryl Heller, Jim Witham**
 Designers: **Cheryl Heller, Jim Witham**
 Photographer: **Tony Petrucelli**
 Writer: **Peter Caroline**
 Client: **S.D. Warren**
 Agency: **Humphrey Browning MacDougall**


629
 Art Director: **Henry Wolf**
 Designer: **David Blumenthal**
 Photographer: **Henry Wolf**
 Writer: **Ken Hall**
 Client: **After Six**
 Production Co.: **Henry Wolf Productions**

THEATER DIRECTORY


BROADWAY	OFF-BROADWAY
<p>A AMERICAN TRAGEDY AMERICAN TRAGEDY AMERICAN TRAGEDY AMERICAN TRAGEDY</p> <p>B BROADWAY BROADWAY BROADWAY</p> <p>C CRIMINAL MINDS CRIMINAL MINDS CRIMINAL MINDS</p> <p>D DREAMWORKS DREAMWORKS DREAMWORKS</p> <p>E ETERNAL ETERNAL ETERNAL</p> <p>F FANTASY FANTASY FANTASY</p> <p>G GLASS GLASS GLASS</p> <p>H HITLER HITLER HITLER</p> <p>I IN THE HEART IN THE HEART IN THE HEART</p> <p>J JAZZ JAZZ JAZZ</p> <p>K KING OF THE HILL KING OF THE HILL KING OF THE HILL</p> <p>L LITTLE LITTLE LITTLE</p> <p>M MAD MAD MAD</p> <p>N NIGHT NIGHT NIGHT</p> <p>O OFF-BROADWAY OFF-BROADWAY OFF-BROADWAY</p> <p>P PARADE PARADE PARADE</p> <p>Q QUEEN QUEEN QUEEN</p> <p>R RIVER RIVER RIVER</p> <p>S SHAW SHAW SHAW</p> <p>T THE THE THE</p> <p>U UNUSUAL UNUSUAL UNUSUAL</p> <p>V VICTIM VICTIM VICTIM</p> <p>W WOMAN WOMAN WOMAN</p> <p>X X-MEN X-MEN X-MEN</p> <p>Y YOUNG YOUNG YOUNG</p> <p>Z ZERO ZERO ZERO</p>	<p>A AMERICAN TRAGEDY AMERICAN TRAGEDY AMERICAN TRAGEDY</p> <p>B BROADWAY BROADWAY BROADWAY</p> <p>C CRIMINAL MINDS CRIMINAL MINDS CRIMINAL MINDS</p> <p>D DREAMWORKS DREAMWORKS DREAMWORKS</p> <p>E ETERNAL ETERNAL ETERNAL</p> <p>F FANTASY FANTASY FANTASY</p> <p>G GLASS GLASS GLASS</p> <p>H HITLER HITLER HITLER</p> <p>I IN THE HEART IN THE HEART IN THE HEART</p> <p>J JAZZ JAZZ JAZZ</p> <p>K KING OF THE HILL KING OF THE HILL KING OF THE HILL</p> <p>L LITTLE LITTLE LITTLE</p> <p>M MAD MAD MAD</p> <p>N NIGHT NIGHT NIGHT</p> <p>O OFF-BROADWAY OFF-BROADWAY OFF-BROADWAY</p> <p>P PARADE PARADE PARADE</p> <p>Q QUEEN QUEEN QUEEN</p> <p>R RIVER RIVER RIVER</p> <p>S SHAW SHAW SHAW</p> <p>T THE THE THE</p> <p>U UNUSUAL UNUSUAL UNUSUAL</p> <p>V VICTIM VICTIM VICTIM</p> <p>W WOMAN WOMAN WOMAN</p> <p>X X-MEN X-MEN X-MEN</p> <p>Y YOUNG YOUNG YOUNG</p> <p>Z ZERO ZERO ZERO</p>

SERVICES PROVIDED BY SUPREME BUILDING MAINTENANCE CORPORATION

General office cleaning.
 Carpet and upholstered furniture care-shampooing, steam extraction and carpet protection.
 Machine scrubbing and waxing of floors.
 Window and partition glass cleaning.
 Drapery cleaning.
 Venetian blind cleaning-vacuuming and rewinding.
 High dusting.
 Marble and terrazzo floor polishing.
 Wall spotting and washing.
 Lighting maintenance-washing and relamping.
 Exterminating.
 Metal and wood furniture care-polishing and maintenance.
 Supplementary mastron and porter services.
 Supplies: plastic liners, paper products and dispensers.
 Mechanical maintenance.
 Elevator operators and starters.

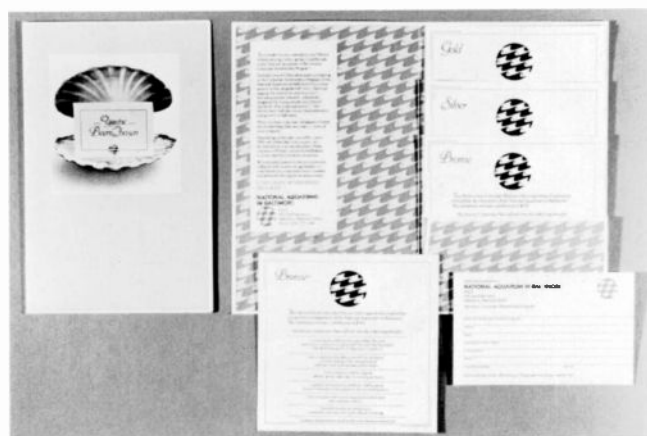


APPEARANCES ARE VERY IMPORTANT...



SUPREME BUILDING MAINTENANCE CORPORATION
 79 Madison Avenue
 New York, New York 10016
 (212) 889-2900

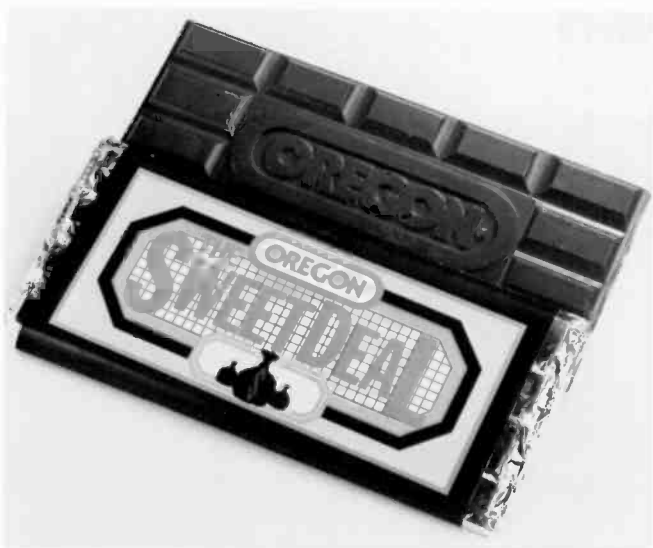
A CONCERN FOR YOUR INDIVIDUAL NEEDS.



630
 Art Director **Peter Rauch**
 Designer **Peter Rauch**
 Artist **Carol M. Wendling**
 Writer **Helayne Spivak**
 Client **Supreme Building Maintenance Corp.**
 Agency **Peter Rauch Design**

631
 Art Director **Mark Shap**
 Designer **Mark Shap**
 Writer **Mark Shap**
 Client **Ogilvy & Mather Advertising**
 Publisher **Ogilvy & Mather Advertising**
 Agency **Ogilvy & Mather Advertising**

632
 Art Director **Barbara Lebow**
 Designer **Barbara Lebow**
 Photographer **Lee Britz**
 Writer **Ken Fitzgerald**
 Client **National Aquarium in Baltimore**
 Agency **Trahan/Burden/ & Charles**



633
 Creative Director: **Bob Dennard**
 Art Director: **Cody Newman**
 Writer: **Cody Newman**
 Client: **Paul Broadhead & Associates, Inc.**
 Agency: **Dennard Creative, Inc.**

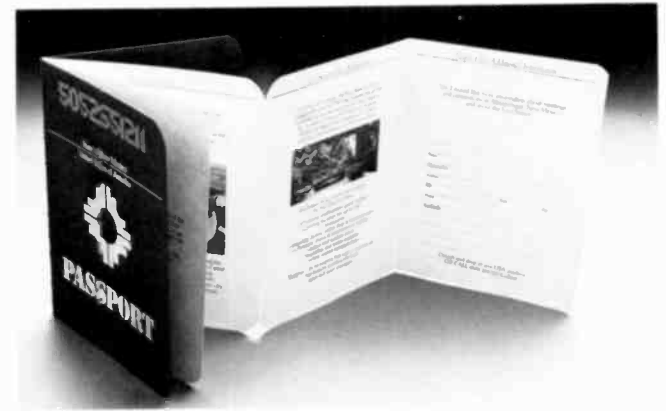
634
 Art Director: **Ed Tajon**
 Designer: **Ed Tajon**
 Artist: **Ken Orvidas**
 Writer: **Bill Borders**
 Client: **Omark Industries, Saw Chain Division**
 Agency: **Borders, Perrin and Norrande, Inc.**

635
 Art Director: **Bunne Hartmann**
 Designer: **Bunne Hartman**
 Photographer: **Jeff Hunter**
 Client: **The Image Bank**



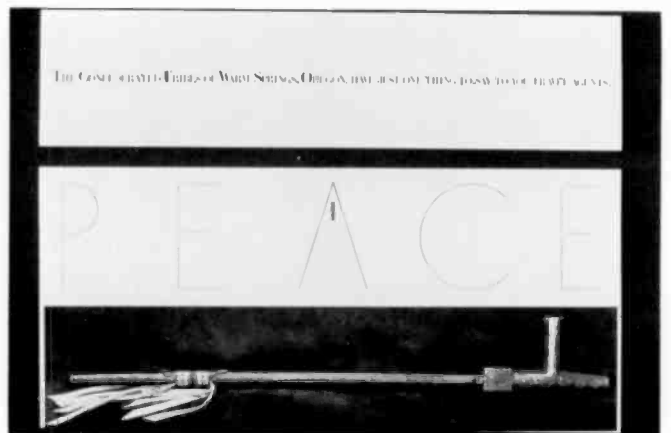
636
 Art Director Warren A. Kass
 Designers Warren A. Kass, Margaret Dunlap
 Artists Warren A. Kass, Margaret Dunlap
 Writers Warren A. Kass, Margaret Dunlap

637
 Creative Director Bob Dennard
 Art Director Bob Dennard
 Designers Bob Dennard, Ken Koester
 Writer Bob Dennard
 Client First Union Management, Inc.
 Agency Dennard Creative, Inc.



638
 Art Director Rick McQuiston
 Designer Rick McQuiston
 Artist The Art Farm
 Writer Dave Newman
 Client Omark Industries, Consumer Products Group
 Agency Borders, Perrin and Norlander, Inc.

639
 Art Directors Will Sherwood, Steve Wedeen
 Designer Steve Wedeen
 Artist Steve Wedeen
 Writers Will Sherwood, Steve Wedeen, Neil Chavkin
 Client Four Seasons Motor Inn, Albuquerque
 Editor Steve Wedeen
 Production Co Will Sherwood Design/Albuquerque
 Agency Will Sherwood Design/Albuquerque

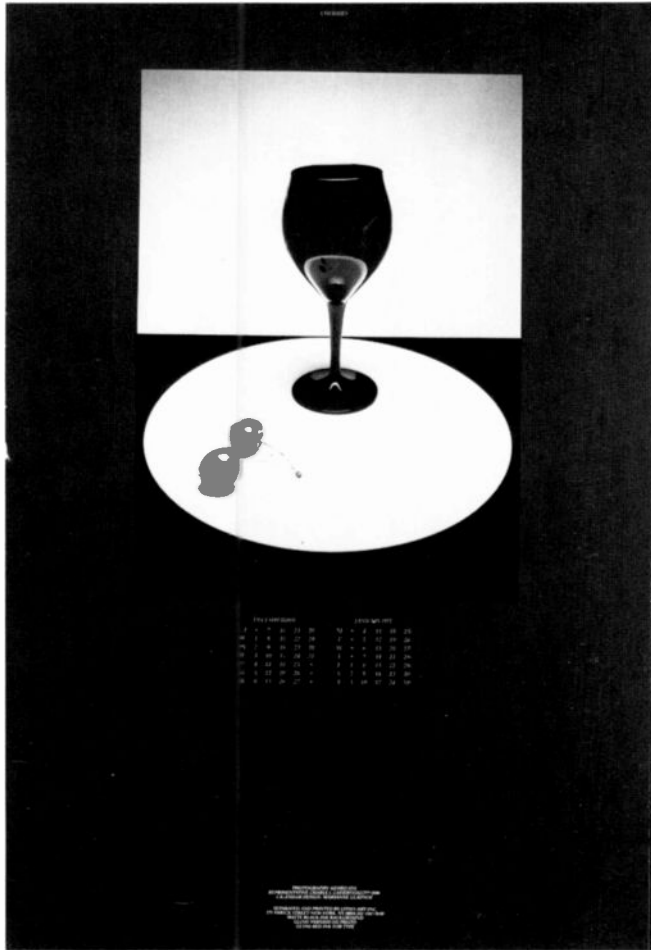


640
 Art Directors: **Don Crum, Steve Connatser**
 Designers: **Steve Connatser, David Kampa**
 Artist: **Bettman Archives**
 Writers: **Judy Anderton, Steve Connatser**
 Client: **Texas Homes Magazine**
 Agency: **Connatser & Crum**

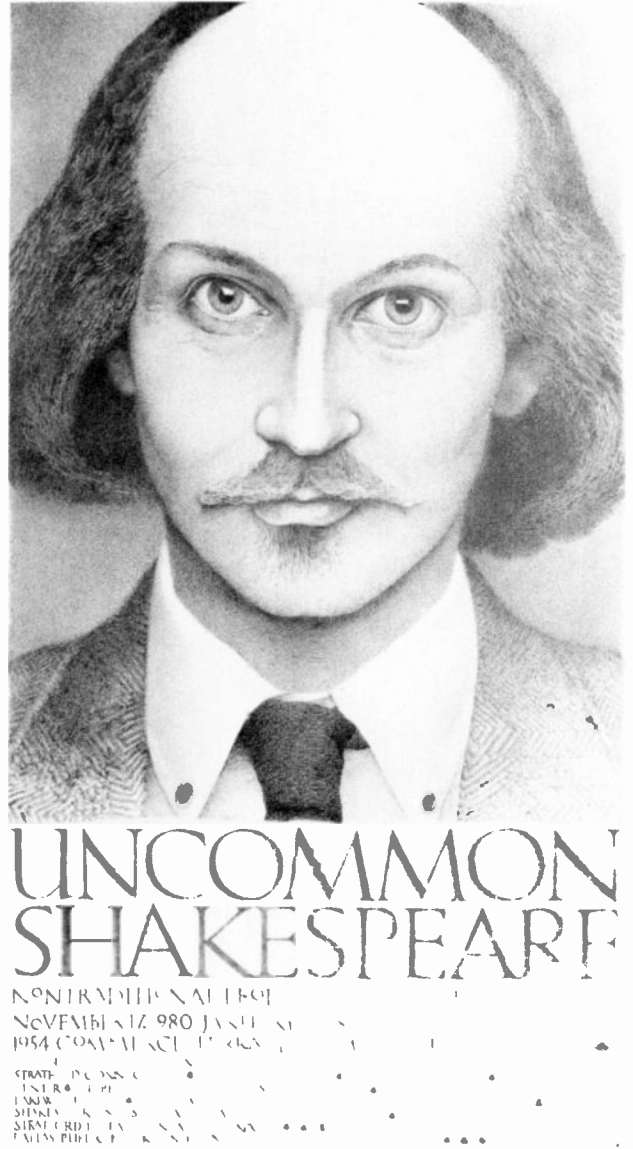
642
 Creative Director: **Charles V. Blake**
 Art Directors: **E. Zeitsoff, V. Kalayjian, T. Matsuura**
 Designer: **Tetsuya Matsuura**
 Writer: **Dr. Tom Coffin**
 Client: **NBC Research**
 Production Co.: **Crafton Printers**

641
 Art Director: **Don Lais**
 Designer: **Don Lais**
 Photographer: **Stock**
 Artist: **Jim Heiman**
 Writer: **Linda Chandler Frohman**
 Client: **PM Magazine**
 Agency: **Abert, Newhoff & Burr, Inc.**

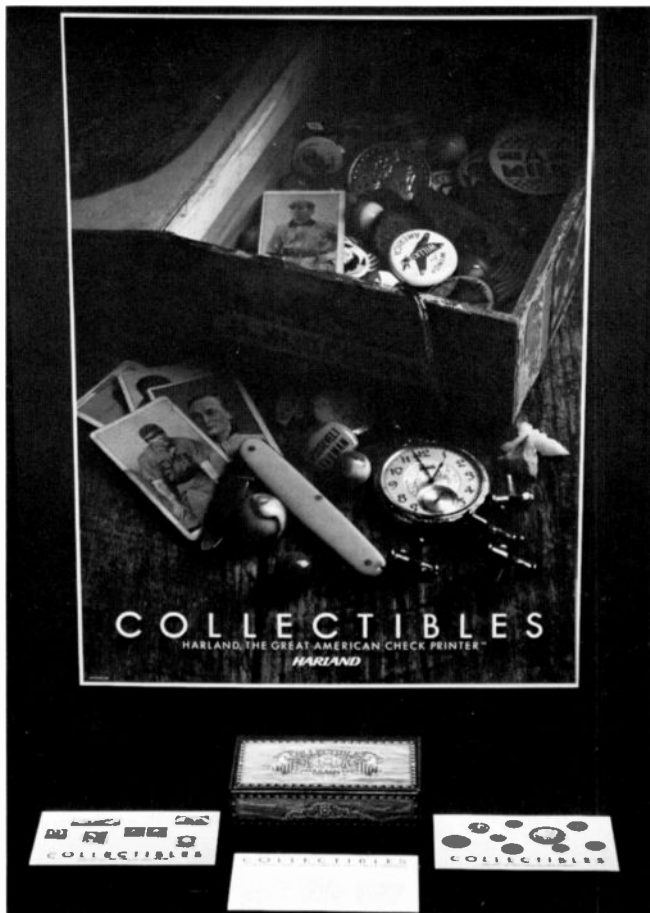
643
 Art Director: **Ed Tajon**
 Designer: **Ed Tajon**
 Photographer: **Pete Stone**
 Artist: **Ford Gilbreath**
 Writer: **Dave Newman**
 Client: **Kah-Nee-Ta Resort**
 Agency: **Borders, Perrin and Norrandér, Inc.**



644
 Art Director **Marianne Gladych**
 Designer **Marianne Gladych**
 Photographer **Kenro Izu**
 Writer **Jack Aaker**
 Client **Litho-Art, Inc.**
 Design Firm **M. Gladych Design**
 Agency **Charle John Cafiero Associates**



645
 Art Director **Jim Jacobs**
 Designer **Jim Jacobs**
 Artist: **Jim Jacobs**
 Client **NEH Learning Library/Dallas Public Library**



646
 Art Directors **Art Riser, Danny Strickland**
 Designers **Danny Strickland, Judith Martens**
 Photographer **Jamie Cook**
 Artist **Janie Wright**
 Writer **Maria Mackas**
 Client **John H. Harland Co.**
 Agency **John H. Harland Co.**

647
 Art Director **Richard Holmes**
 Designer **Ronald Morris**
 Photographer **Scott Williamson**
 Artist **Kevin Davidson**
 Writer **Jack Marble**
 Client **Mrs. Gooch's Ranch Markets**
 Production Co **Litho Sales**
 Agency **Richard Holmes Advertising & Design**

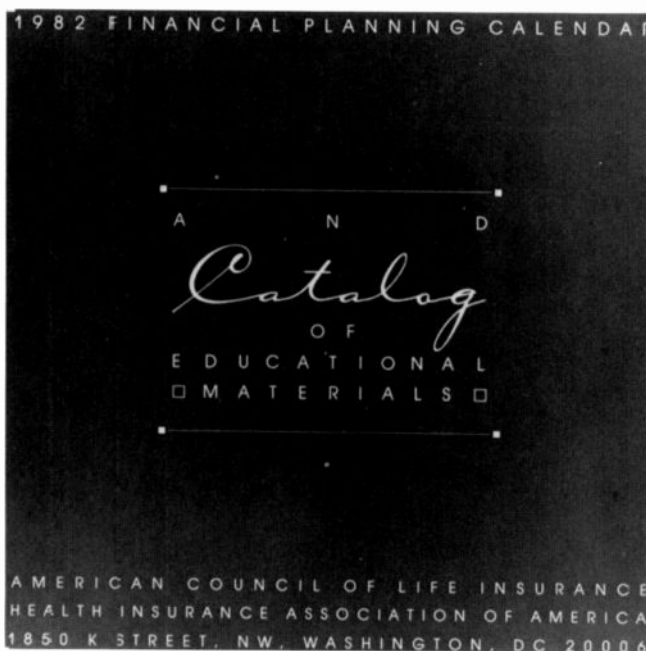
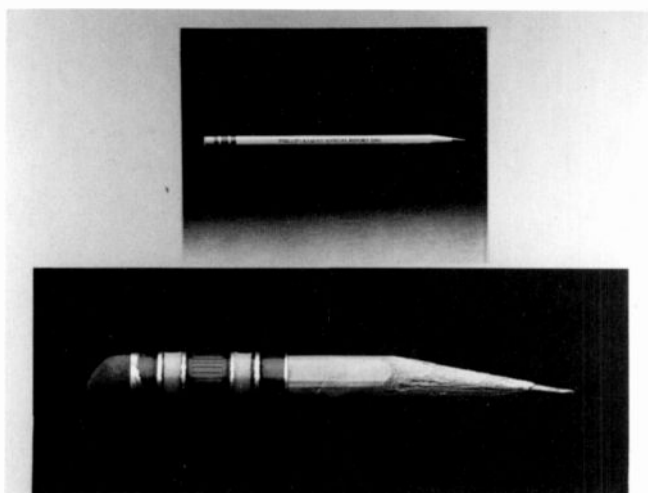
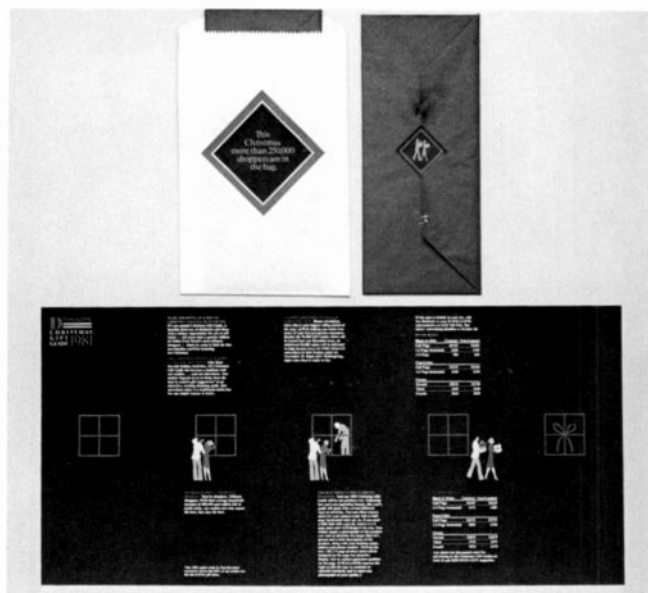


648
 Art Director: **John Casado**
 Designer: **John Casado**
 Photographer: **Oliviero Toscani**
 Writer: **Esprit De Corp**
 Client: **Esprit De Corp**
 Publisher: **Esprit De Corp**

649
 Art Directors: **Bill Wynne, Jim Brock**
 Designer: **Jim Brock**
 Photographers: **Bob Jones, John Whitehead**
 Writer: **Ed Jones**
 Client: **Luck Stone Centers**
 Production Co.: **Commonwealth Packaging Corporation**
 Agency: **Finnegan & Agee, Inc.**



650
 Art Director: **Steve Connatser**
 Designers: **David Kampa, Steve Connatser**
 Writers: **Judy Anderton, Steve Connatser**
 Client: **Texas Homes**
 Agency: **Connatser & Crum**

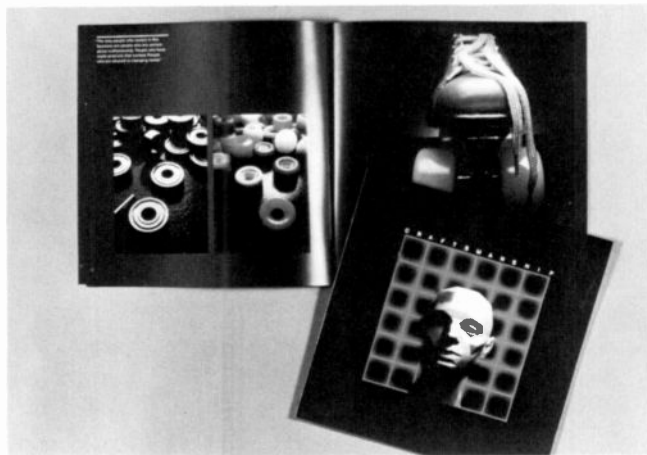
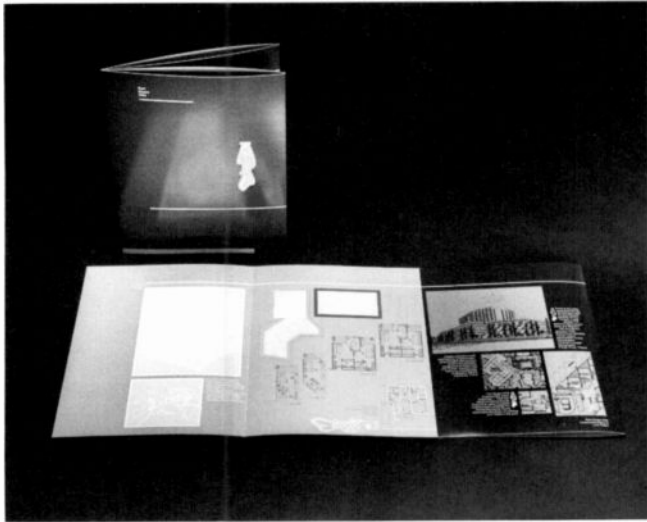


651
 Art Director. **Cerita Smith**
 Designer **Cerita Smith**
 Artist. **Cerita Smith**
 Writer **Debra Patterson**
 Client **D Magazine and Houston City**
 Agency **Cap Pannell & Company, Dallas**

653
 Art Directors. **David Deutsch, Rocco Campanelli**
 Writer. **John Clarkson**
 Client **The P.H. Glatfelter Company**
 Agency **David Deutsch Associates, Inc.**

652
 Art Directors. **Bob Kwait, Bridgit Cody**
 Designers. **Bob Kwait, Bridgit Cody**
 Photographer **Chris Wimpey**
 Writer **Rich Badami**
 Client **Phillips-Ramsey Advertising**

654
 Art Director **Bobbie Lee**
 Designer **Bobbie Lee**
 Artist **Dorothy Rudzik**
 Client **American Council of Life Insurance**
 Agency **William J. Kircher & Associates, Inc.**



655

Art Director: **Jann Church Adv. & Graphic Design, Inc.**
 Designer: **Jann Church Adv. & Graphic Design, Inc.**
 Graphics: **Jann Church Adv. & Graphic Design, Inc.**
 Writer: **Jann Church Adv. & Graphic Design, Inc.**
 Client: **Fujiken Kogyo Co. Ltd./Japan**
 Editor: **Jann Church Advertising & Graphic Design, Inc.**
 Printer: **Walker Color Graphics**
 Typography: **Headliners of Orange County**

657

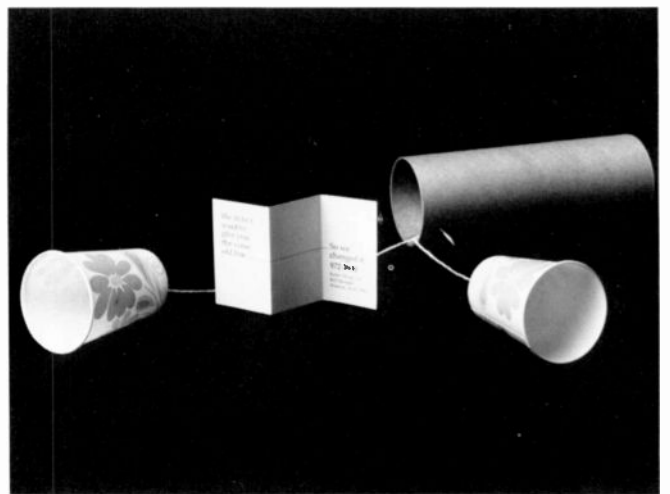
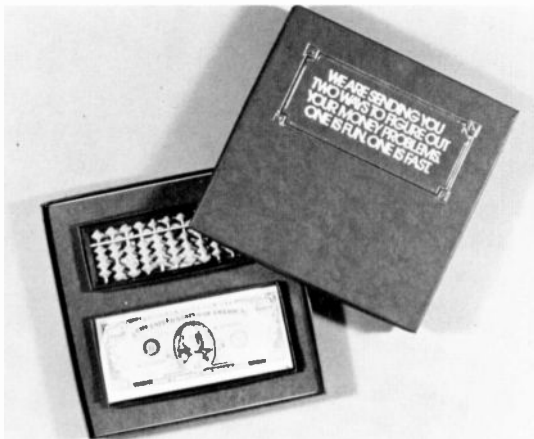
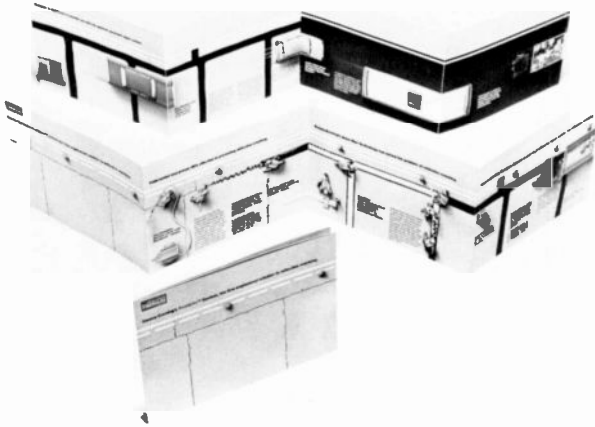
Art Director: **Danny Boone**
 Designer: **Danny Boone**
 Photographer: **Jamie Cook**
 Writer: **Mike Hughes**
 Client: **Mobil Chemical**
 Agency: **The Martin Agency**

656

Art Director: **Craig Frazier**
 Designer: **Craig Frazier**
 Photographers: **Mark Gottlieb, Rudi Legname, Don Shapero, Tom Tracy**
 Writer: **John Frazier**
 Client: **Solzer & Hail, Inc.**
 Agency: **Jorgensen/Frazier, Inc., Jaciow Kelley Organization**

658

Art Director: **Jeffrey Abbott**
 Designer: **Jeffrey Abbott**
 Photographer: **Pat Pollard**
 Writer: **Philip H. Clement**
 Client: **Ad Club of Greater Hartford**
 Agency: **Creamer, Inc.**

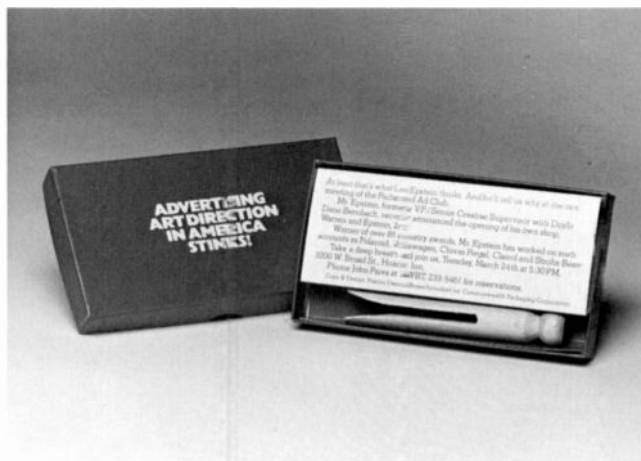
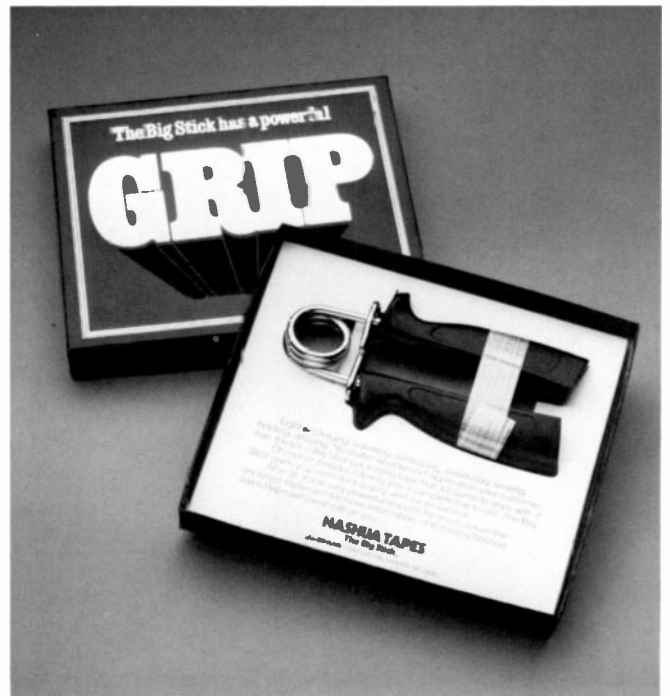
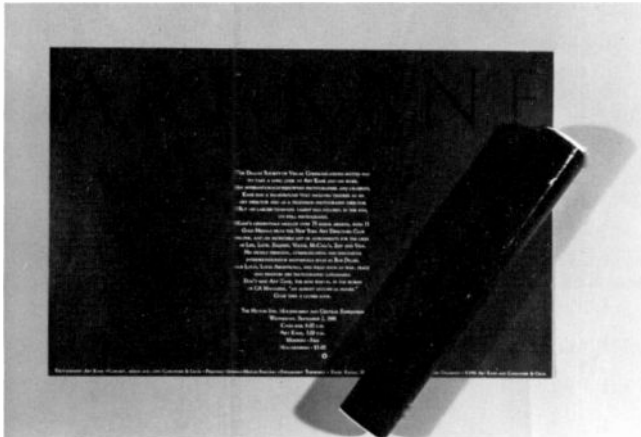


659
 Art Director **Bryon Weeks**
 Designer **Bryon Weeks**
 Illustrator **Stanislaw Fernandes**
 Writer **Jennifer Knox**
 Client **Owens-Corning Fiberglas**
 Agency **Muir Cornelius Moore**

661
 Art Director **Joseph Hutchcroft**
 Designer **Joseph Hutchcroft**
 Photographer **Allan Bruce Zee**
 Writers **Robert Best, Margaret Tresley**
 Client **Container Corporation of America**
 Agency **CCA Communication Dept.**

660
 Art Director **Anne Shaver**
 Artist **Wayne Carey**
 Writer **Mike Gaffney**
 Client **Charleston National Bank**
 Agency **Cargill, Wilson & Acree Inc.**

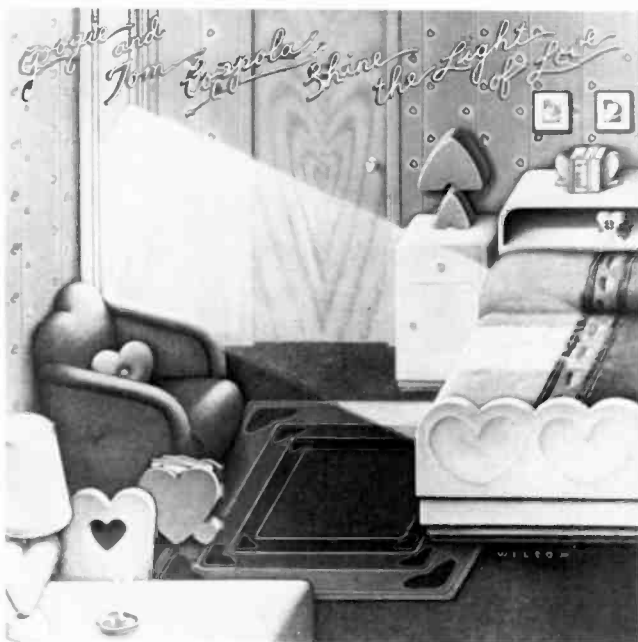
662
 Art Director **John Ziegmann**
 Designers **Steven Sessions, Alisa Bales**
 Writer **Bruce Huninghake**
 Client **Baxter & Korge, Inc.**
 Agency **Baxter & Korge, Inc.**



663
 Art Director **Steve Connatser**
 Designer **Steve Connatser**
 Photographer **Art Kane**
 Writer **Steve Connatser**
 Client **Dallas Society of Visual Communications**
 Agency **Connatser & Crum**

664
 Art Director **Carlton Gunn**
 Designer **Carlton Gunn**
 Writer **Carlton Gunn**
 Client **Advertising Club of Richmond**
 Agency **The Paxton Group**

665
 Art Director **Tom Davis**
 Designer **Tom Davis**
 Writer **Gene Gilmore**
 Client **Nashua Corporation**
 Production Co **MGR-Mike Keannely**
 Agency **Arnold & Company, Inc.**



666 SILVER AWARD
 Art Director: Allen Weinberg
 Designer: Allen Weinberg
 Artist David Wilcox
 Client: CBS Records

668
 Art Director Gary Gukeisen
 Designers: Gary Gukeisen, Paul Clark
 Photographers: Tom Stewart, Craig Fineman
 Writer: Michael Reed
 Client: Jantzen Inc.
 Producer: Roger W. Yost
 Agency: Jantzen Ad Dept. Inc.

667
 Art Director: Paula Scher
 Artist: David Wilcox
 Client: CBS Records

669
 Art Director: John Berg
 Artist: Gerard Huerta
 Client: CBS Records

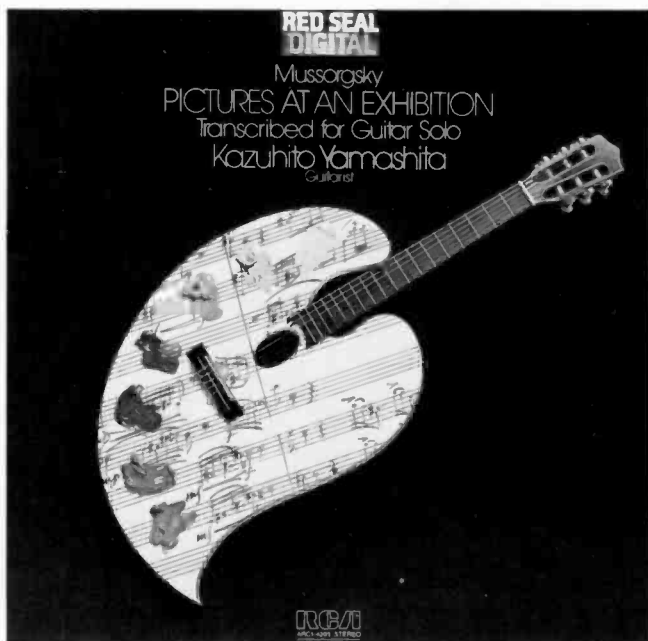


670
 Art Director: John Berg
 Artist: Roger Huyssen
 Client: CBS Records

672
 Art Director: Paula Scher
 Client: CBS Records

671
 Art Director: Sandi Young
 Designer: Sandi Young
 Artist: Leslie Cabarga
 Client: Atlantic Records

673
 Art Director: John Berg
 Photographer: David Michael Kennedy
 Client: CBS Records

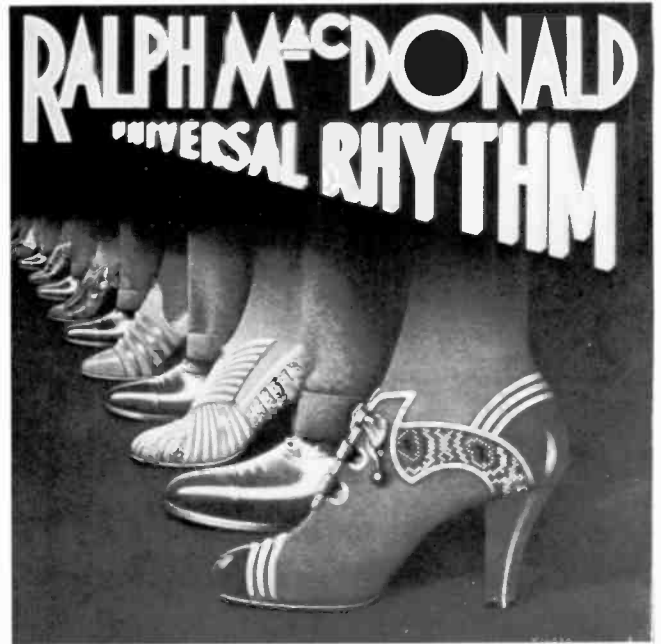


674
 Art Director: Dian-Aziza Ooka
 Designer: Dian-Aziza Ooka
 Photographer: Paddy Reynolds
 Client: Adolescent Records
 Publisher: Adolescent Records
 Executive Producers: Eric Paul Fournier,
 P. Spencer Gomez

676
 Art Director: Joseph Stelmach
 Designer: Joseph Stelmach
 Photographer: Nick Sangiamo
 Artist: Ralph Keefe
 Client: RCA Records

675
 Art Director: Virginia Team
 Photographer: Beverly Parker
 Client: CBS Records

677
 Art Director: Henrietta Condak
 Artist: David Wilcox
 Client: CBS Records

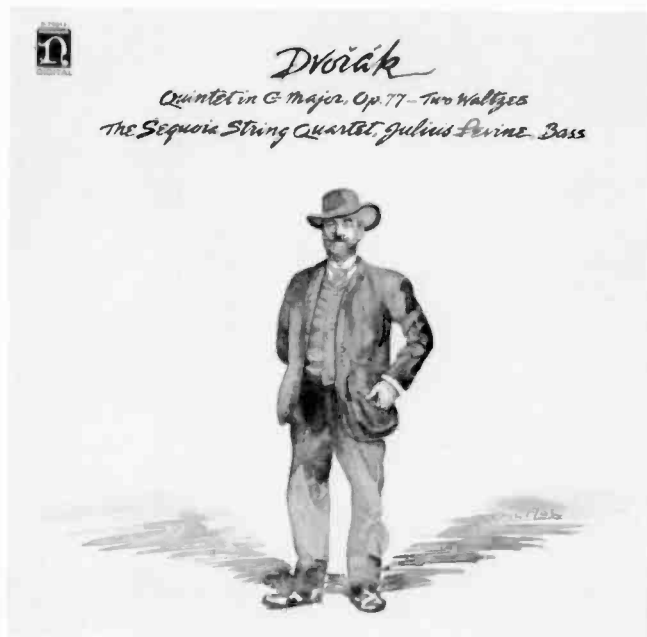
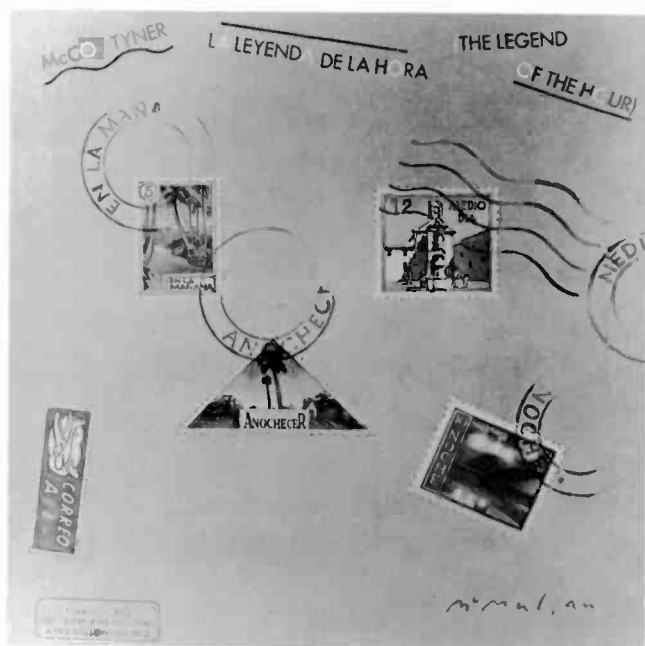


678
 Art Director: Karen Katz
 Photographer: Joseph Abeles Collection
 Client: CBS Records

680
 Art Director: Paula Scher
 Artist: David Wilcox
 Client: CBS Records

679
 Art Director: Ron Kellum
 Designer: Ron Kellum
 Photographer: Nick Sangiamo
 Client: Millennium Records

681
 Art Director: Karen Katz
 Photographer: Duane Michals
 Client: CBS Records



682
 Art Directors: Ron Coro, Kristen Kasell Nikosey
 Artist: Tom Nikosey
 Client: Elektra/Asylum/Nonesuch Records

684
 Art Director: Carin Goldberg
 Artist: Robert Weaver
 Client: CBS Records

683
 Art Director: Carin Goldberg
 Artist: James McMullan
 Client: CBS Records

685
 Art Director: Ron Coro
 Designer: Kristen Kasell Nikosey
 Artist: James McMullan
 Client: Elektra/Asylum/Nonesuch Records

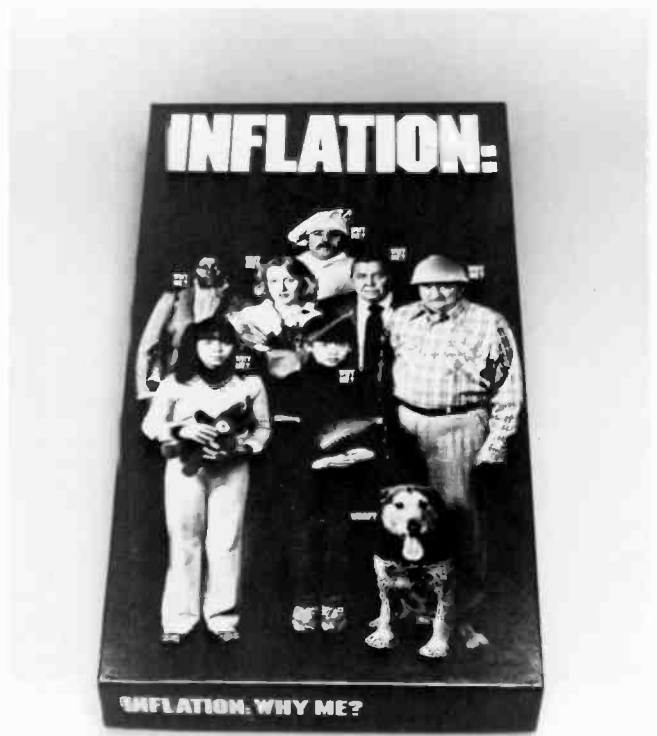


686
 Art Director: Tony Lane
 Photographer: Welden Andersen
 Client: CBS Records

688
 Art Director: Nancy Donald
 Artist: Eraldo Carugati
 Client: CBS Records

687
 Art Directors: Ron Coro, Norm Ung
 Photographer: Beverly Parker
 Artist: Neke Carson
 Client: Elektra/Asylum/Nonesuch Records

689
 Art Director: Karen Katz
 Artist: Bob Felsenstein
 Client: CBS Records



690
 Art Director: Terry Schneider
 Designer: Terry Schneider
 Photographer: Jim Piper
 Client: Mayflower Farms
 Agency: Gerber Advertising Agency

692
 Art Director: Ed Brodsky
 Designer: Ed Brodsky
 Photographer: Steve Eisenberg
 Writer: Ellen Emery
 Client: J.C. Penney Company Inc.
 Publisher: J.C. Penney Company Inc.
 Production Co: Raleigh Lithography
 Agency: Brodsky Graphics Inc.

691
 Art Directors: Douglas Hoppe Stone, Eric Gardner
 Designers: Eric Gardner, Stan Evenson
 Artist: Stan Evenson
 Writer: Gillen Stone
 Client: Ganahl Lumber Company
 Agency: Gillen Stone, Inc.

693
 Art Director: Richard Kelly
 Designer: William Miller III
 Client: Frank S. Owens/FX. Matt Brewing, Co.
 Agency: Image Communications

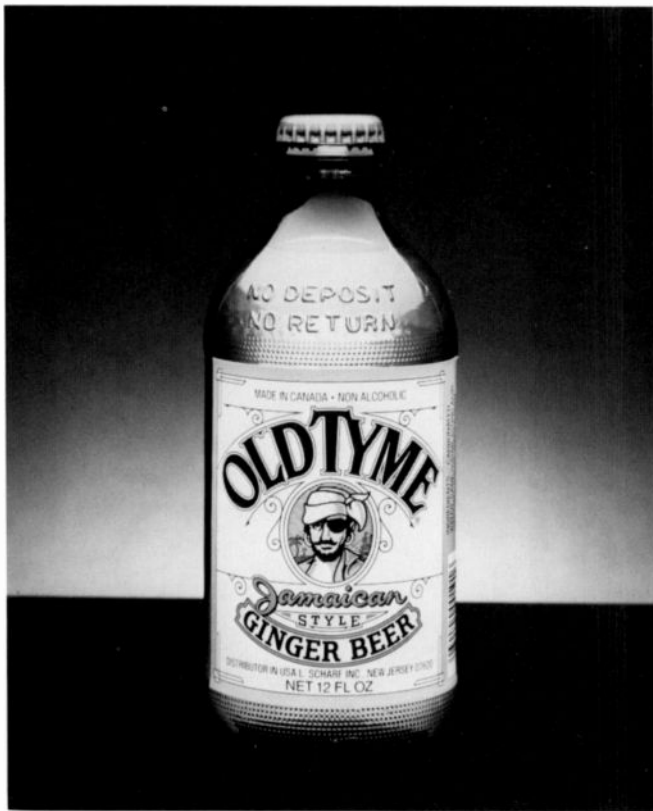


694
 Art Directors **Herman Davis, Ared Spendjian**
 Designers **Herman Davis, Ared Spendjian**
 Writers **Frankie Cadwell, Michael Delaney**
 Client **Conde Nast Publications**
 Agency **Cadwell Davis Savage**

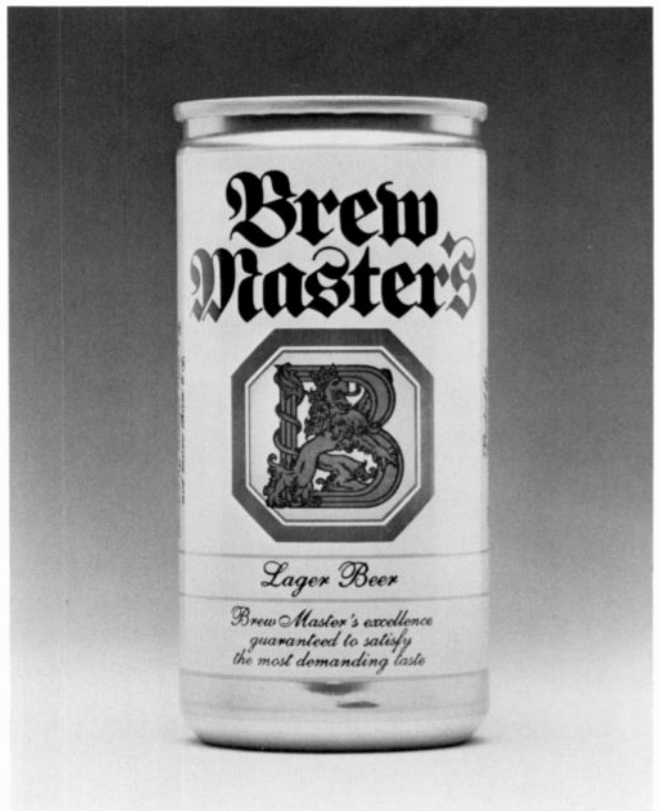
696
 Art Director **Zengo Yoshida**
 Designer **Zengo Yoshida**
 Artist **Zengo Yoshida**
 Client **Neo-Art Inc.**
 Agency **Zenn Graphics**

695
 Creative Director **Bob Dennard**
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Artist **Rex Peteet**
 Writers **Bob Dennard, George Toomer, Rex Peteet, Glyn Powell**
 Client **Bennigan's Tavern**
 Agency **Dennard Creative, Inc.**

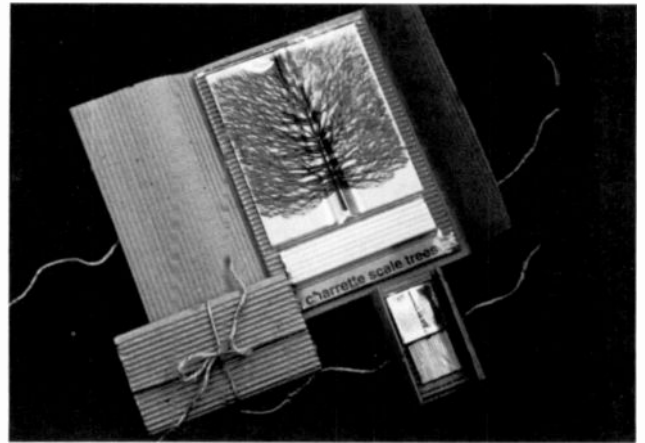
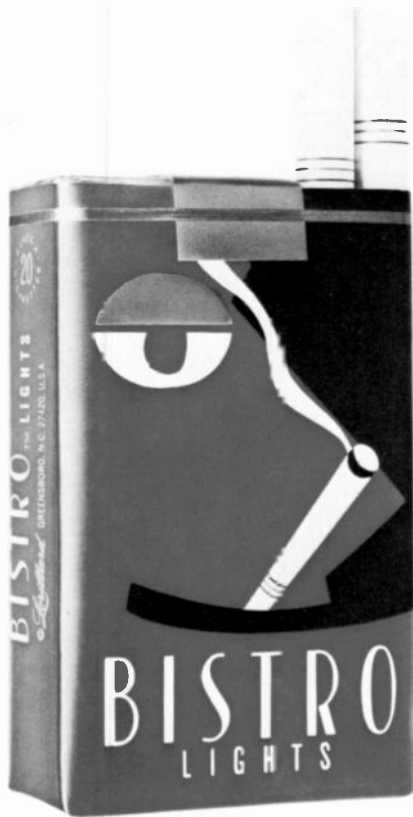
697
 Art Director **Raymond Waites**
 Designer **Jeffrey H. Morris**
 Artists **Jeffrey H. Morris, Katrina Blumenstock**
 Client **Hartstone Inc.**
 Agency **Gear Inc.**



698
Art Director: **Phil Gips**
Designer: **Gerard Huerta**
Artist: **Gerard Huerta**
Client: **Fearon O'Leary/Old Tyme Ginger Beer**
Agency: **Gips & Balkind**



699
Art Director: **Richard Hsiung**
Designer: **Richard Hsiung**
Artist: **Richard Hsiung**
Client: **Brewmaster's Corporation**
Production Co.: **Reynolds Metals, Co.**
Agency: **Yasumura & Associates/CYB**

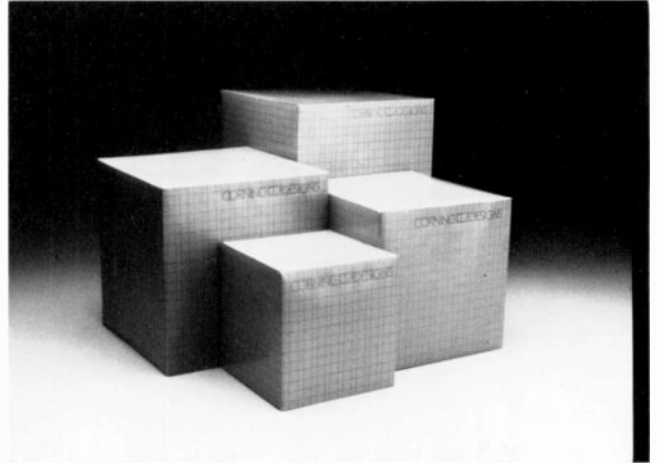


700
 Art Director: **Reinhold Schwenk**
 Designers: **Reinhold Schwenk, David Garner**
 Artist: **Gene Case**
 Client: **Lorillard**
 Agency: **Jordan, Case & McGrath**

702
 Art Director: **Johanna Bohoy**
 Designers: **Johanna Bohoy, Andy Chulyk**
 Artist: **Johanna Bohoy**
 Client: **Charrette**
 Agency: **Charrette**

701
 Art Director: **Barry Deutsch**
 Designer: **Myland McRevey**
 Artist: **Myland McRevey**
 Client: **Beach Street Baking Company**
 Agency: **Steinhilber, Deutsch & Gard**

703
 Art Director: **Barbara Shimkus**
 Designer: **Barbara Shimkus**
 Artist: **Mark Weakley**
 Client: **Glasscock Vineyards**
 Agency: **Barbara Shimkus/Graphic Design**



704
 Art Director **Rocco Campanelli**
 Photographer **Stan Silver**
 Writer **John Clarkson**
 Client **The Maxim Company**
 Agency **David Deutsch Associates, Inc.**

706
 Art Director **Robert Burns**
 Designers **Robert Burns, Will Novosedlik**
 Client **Corning Designs**
 Agency **Burns, Cooper, Hynes Limited**

705
 Art Directors **Vartus Artinian, Keith Lane**
 Designer **Vartus Artinian**
 Artist **Gunn Studios**
 Client **Sperry Topsider**
 Agency **Hill, Holiday, Connors, Cosmopolos**

707
 Art Director **Nancy Goldstein**
 Designer **Nancy Goldstein**
 Artist **Bill Lutz Group/Nancy Perkins**
 Writer **Stinson, Siew Thye**
 Client **Avon Products, Inc.**
 Director **Perry Zompa**
 Production Co **Avon Products, Inc.**

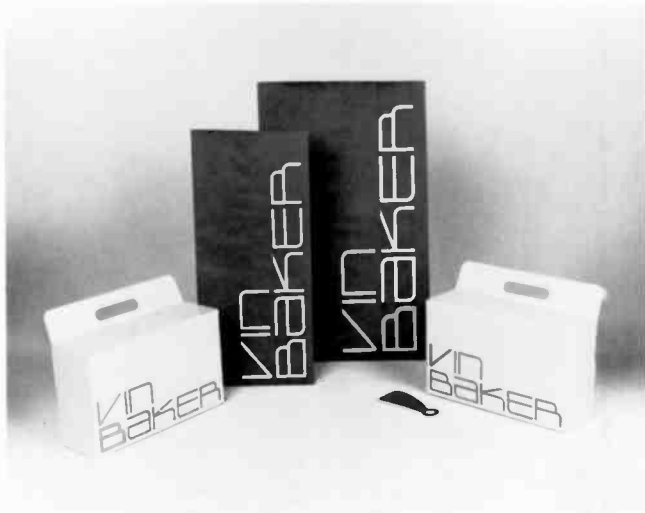


708
 Art Director: Don Weller
 Designer: Don Weller
 Artist: Don Weller
 Writer: Sheila Ross
 Client: Shiva, Inc.
 Publisher: Shiva, Inc.
 Agency: The Weller Institute for the Cure of Design, Inc.

710
 Art Director: Ann Beatrice
 Designer: Ann Beatrice
 Illustrators: Anita Lovitt, Modelmaker: James Cleland
 Writer: Stinson, Siew Thye
 Client: Avon Products, Inc.
 Director: Perry Zompa
 Production Co.: Avon Products Inc.

709
 Art Director: Zengo Yoshida
 Designer: Zengo Yoshida
 Artist: Sen Maruyama
 Client: Neo-Art Inc.
 Agency: Zenn Graphics

711
 Art Director: Tina Cacciola
 Designer: Tina Cacciola
 Artist: Lukasiewicz Design/Kevin Barnhart
 Writer: Tamara Bilobram
 Client: Avon Products, Inc.
 Director: Perry Zompa
 Production Co.: Avon Products, Inc.

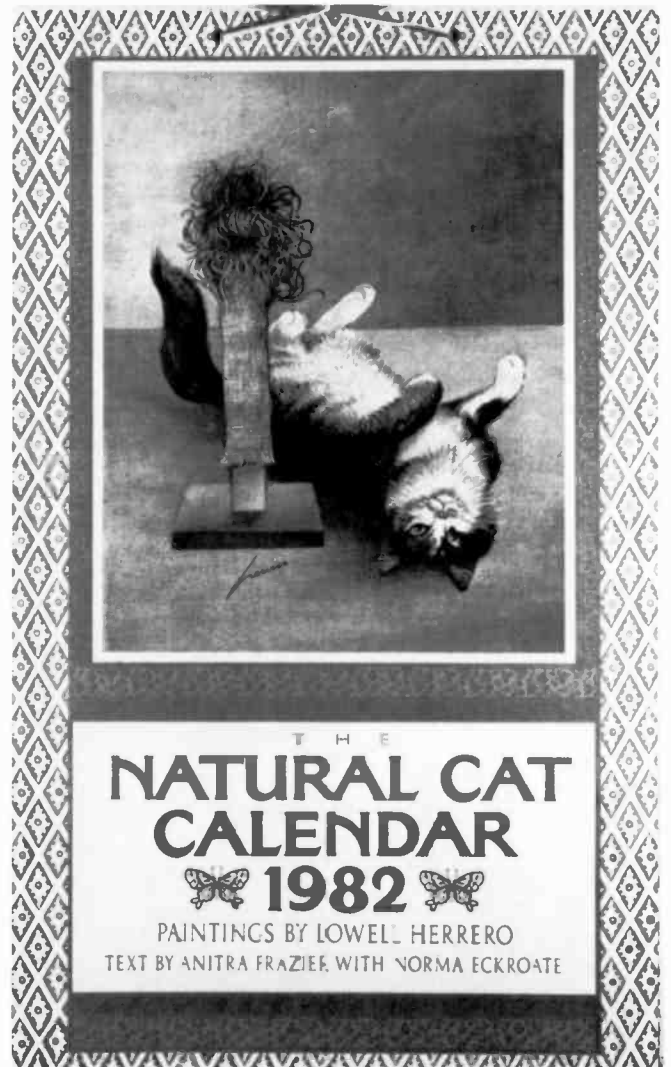
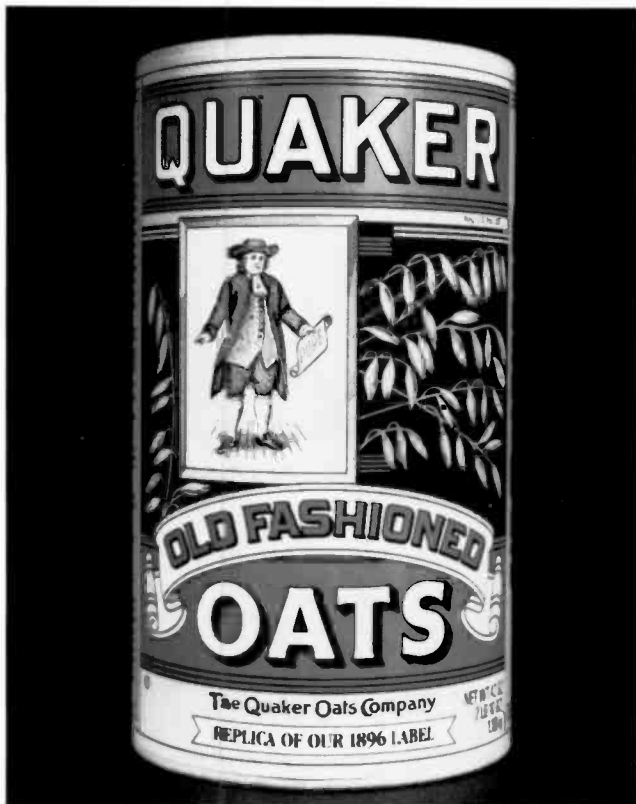


712
 Art Director: Hal Frazier
 Designer: Hal Frazier
 Artist: John Vince
 Client: Vin Baker: Womens Retail Shoe Store
 Agency: Frazier Design Consultancy

714
 Art Director: Zengo Yoshida
 Designer: Zengo Yoshida
 Artist: Sen Maruyama
 Client: Neo-Art Inc.
 Agency: Zenn Graphics

713
 Art Director: Keith Bright
 Designers: Ray Wood, Peter Sargent
 Client: Olympia Brewing Company
 Agency: Bright & Associates, Inc.

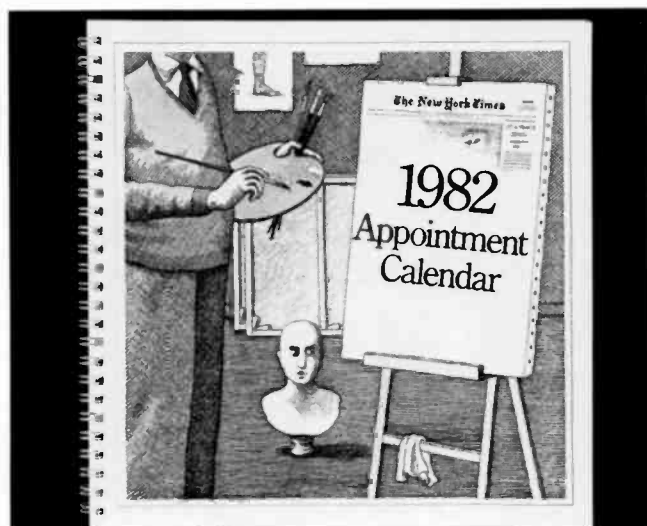
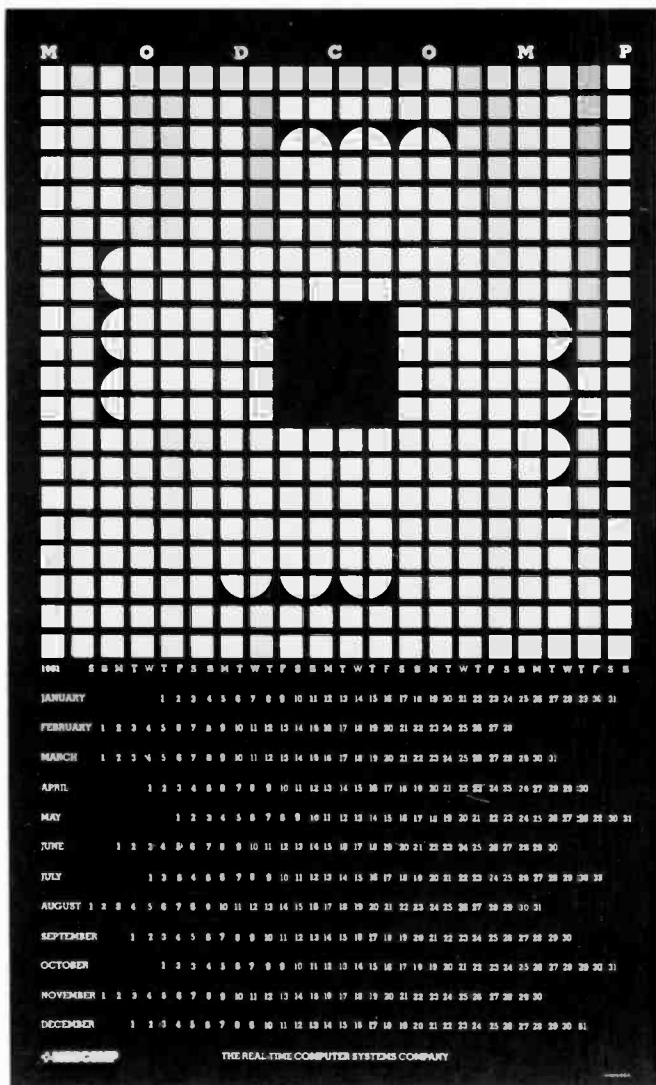
715
 Art Director: Ferris Crane
 Designer: Ferris Crane
 Client: "City Slickers" Maker of raincoats for Adults and Children
 Agency: Ferris Crane Graphic Design



716
 Art Director: Wayne Krimston
 Designer: Wayne Krimston
 Writer: Wayne Krimston
 Client: Murrie, White, Drummond, Lienhart, Assoc.

717
 Art Director: John Flesch
 Designer: John Flesch
 Artist: Don Tate
 Calligrapher: Horst Mickler
 Client: The Quaker Oats Company
 Agency: Murrie, White, Drummond, Lienhart & Assoc.

718
 Art Director: Lynn Hollyn
 Designer: Lynn Hollyn Associates
 Artist: Lowell Herrero
 Writers: Anitra Frazier, Norma Eckroate
 Client: Harbor Publishers
 Editor: Bill Alexander
 Publisher: Jack Jennings/Harbor Publishers



720

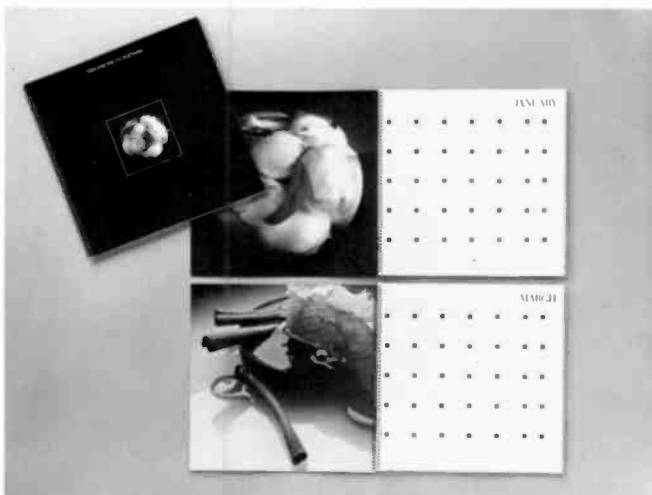
Art Director: Andrew Kner
 Designer: Andrew Kner
 Artists: Various, cover: Pierre LeTan
 Writer: Neil Leonard
 Client: The New York Times
 Publisher: The New York Times

719

Art Director: Jacques Auger
 Designer: Jacques Auger
 Artist: Jacques Auger
 Client: Modular Computer Systems, Inc.
 Agency: MODCOMP Corporate Communications

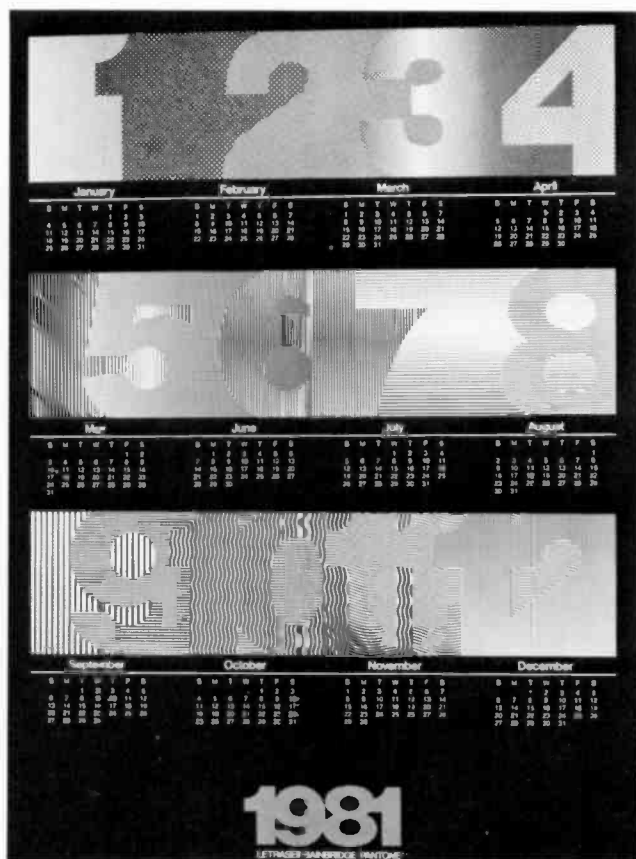
721

Art Directors: David November, Marie-Christine Lawrence
 Designers: Marie-Christine Lawrence, David November, Georgina Leaf
 Photographer: CBS News
 Artist: Gabor Kiss
 Writers: Nancy Mendleson, Francis Piderit
 Client: CBS Television Network
 Editor: Nancy Mendleson
 Producer: Herman Aronson
 Agency: CBS Entertainment



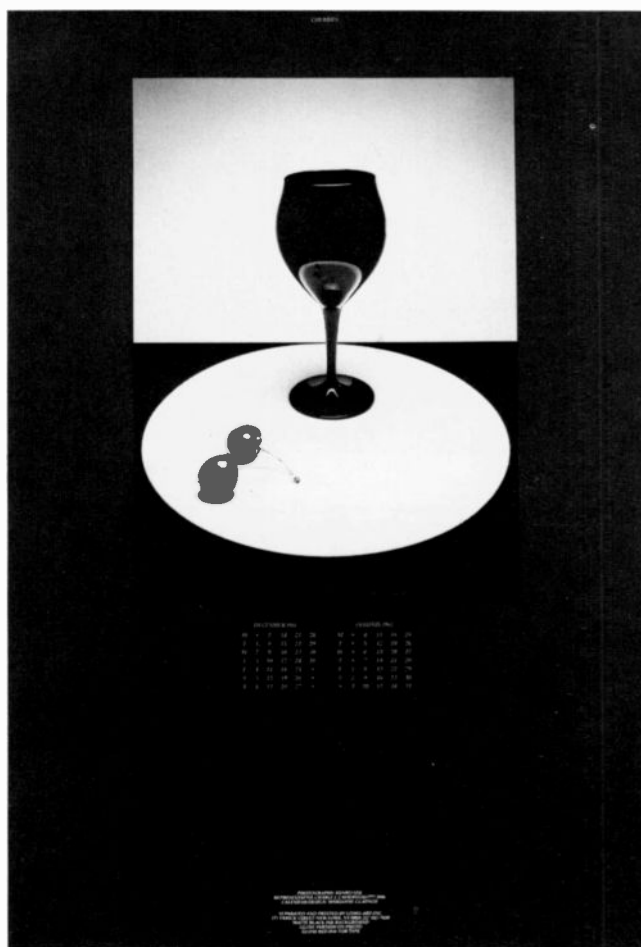
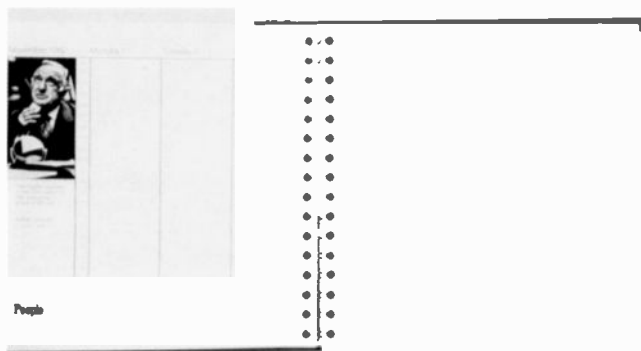
722
 Art Director: Keith Bright
 Designer: Julie Riefler
 Photographer: Bret Lopez
 Writer: Debbie Schwartz
 Client: Saga Corporation
 Agency: Bright & Associates, Inc.

723
 Art Director: Bob Kwait
 Designer: Bob Kwait
 Photographer: Chris Wimpey
 Artist: Ron Van Buskirk
 Writer: Hal Maynard
 Client: Daiwa
 Agency: Phillips-Ramsey Advertising



724
 Art Director: Rob Silio
 Designers: Rob Silio, Bob Gagauf
 Artist: Ron Fiorelli
 Client: Letraset USA Inc.
 Agency: Letraset Design Group

725
 Art Director: Robert S. Todd
 Designer: Robert S. Todd
 Artist: Robert S. Todd
 Writer: Robert S. Todd
 Client: Union Camp Corporation
 Cover Lettering: Robert Fernandez—Union Camp Corporation



726
 Art Directors **Richard Martell, Liza Greene**
 Designer **Liza Greene**
 Photographers **Various**
 Client **PEOPLE Magazine**
 Editor **Rachel Gelin**
 Publisher **TIME Inc.**
 Director **Liza Greene**
 Producer **Liza Greene**

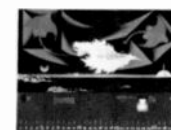
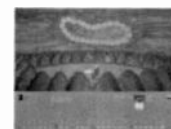
727
 Art Director **Marianne Gladych**
 Designer **Marianne Gladych**
 Photographer **Kenro Izu**
 Writer **Jack Aaker**
 Client **Litho-Art, Inc.**
 Design Firm **M. Gladych Design**
 Agency **Charle John Caffero Associates**

728
 Art Director **Tom Schwartz**
 Designer **Tom Schwartz**
 Photographers **Various**
 Writer **Nancy Stevens**
 Client **Nikon Inc.**
 Editor **Nancy Stevens**
 Agency **Scali, McCabe, Sloves, Inc.**

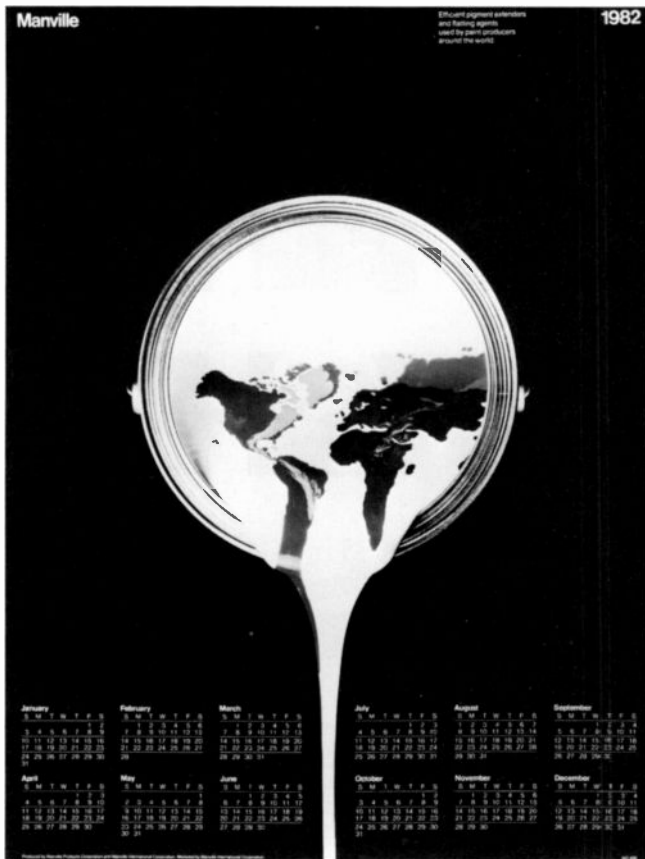


MAY						
S	M	T	W	T	F	S
3	4	5	6	7	1	2
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

729
 Art Director: **Richard Foy**
 Designer **Richard Foy**
 Photographer: **Edward S. Curtis**
 Client **Signature Publications**
 Agency **Communication Arts Inc.**

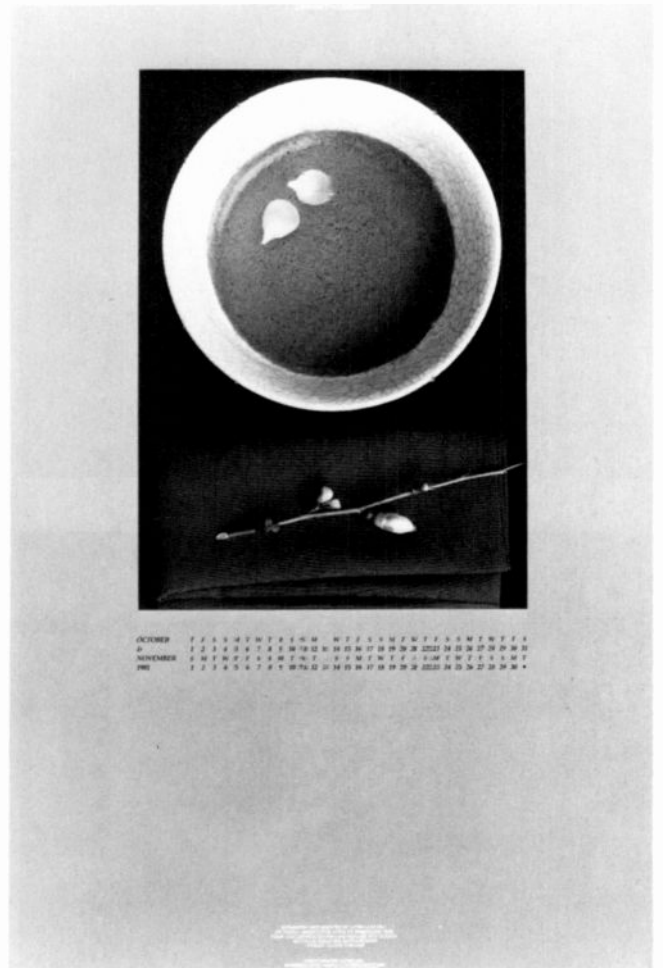


730
 Art Directors **Shinichiro Tora/U.S. & Yasuharu Nakahara,**
Mitsutoshi Hosaka/Japan
 Designer: **Mitsuo Katsui**
 Artists: **Shinta Cho, Makoto Wada Haruo, Kazuo Aoki,**
Sorayama, Hiroshi Nagai, Japan. George Giusti,
James McMullan, Robert Grossman, Bob Cuningham,
Barbara Nessim, Roger Huysen, U.S.A.
 Client **Hotel Barmens Association**
 Production Co. **Dai Nippon Printing Co.**
 Agency **Dai Nippon Printing Co. CDC**



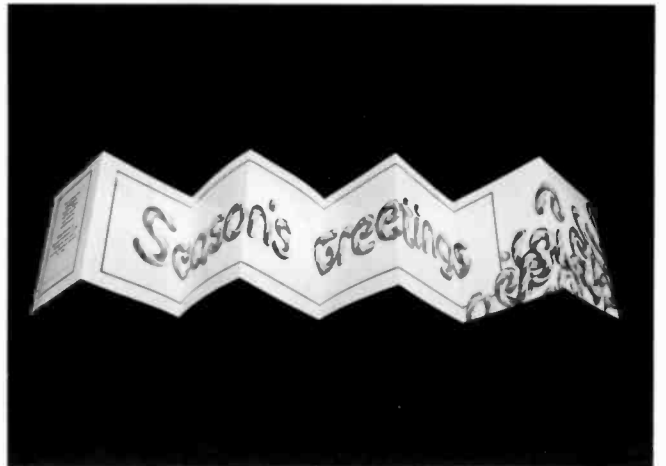
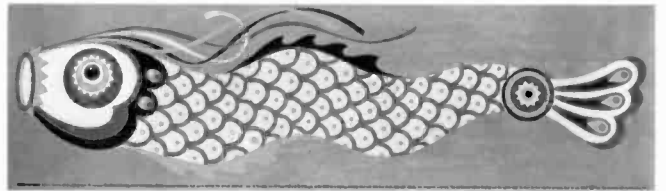
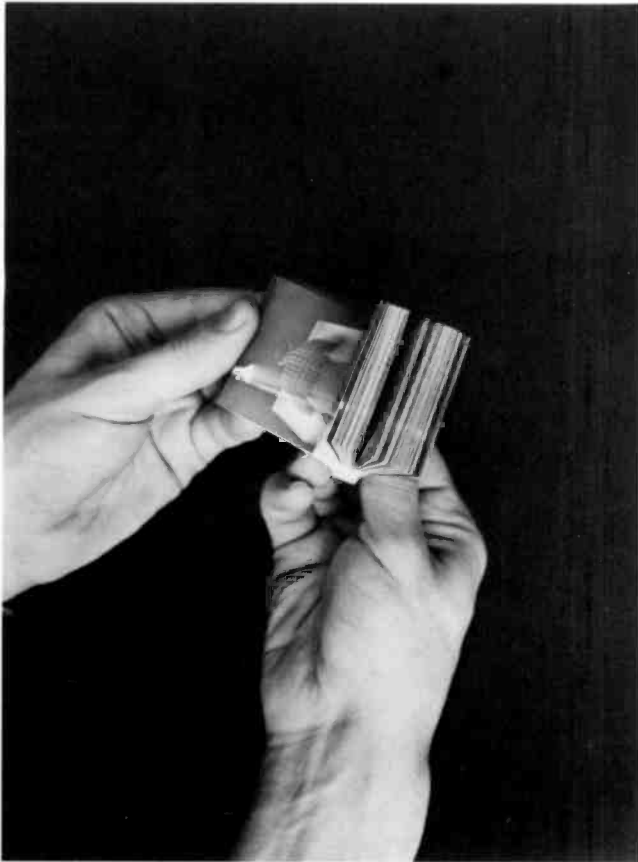
731
 Art Director: **Robert W. Taylor**
 Designer: **Robert W. Taylor**
 Photographer: **Howard Sokol**
 Artist: **Robert W. Taylor**
 Writer: **Ernst Wehausen**
 Client: **Manville International Corporation**

732
 Art Director: **Mark Ulrich**
 Designer: **Mark Ulrich**
 Photographer: **Staff**
 Artist: **Staff**
 Writer: **Lorraine Wales**
 Client: **Denison University**
 Editor: **Ellen Kraft**
 Publisher: **Denison University**
 Agency: **Salvato & Coe Associates, Inc.**



733
 Art Directors **Randall Swatek, David Romanoff**
 Designers **Randall Swatek, David Romanoff**
 Client **Swatek Romanoff Design Inc.**

734
 Art Director **Marianne Gladych**
 Designer **Marianne Gladych**
 Photographer **Kenro Izu**
 Writer **Jack Aaker**
 Client **Litho-Art, Inc**
 Design Firm **M. Gladych Design**
 Agency **Charle John Cafiero Associates**



735 SILVER AWARD

Art Director: **Jerry Ketel**
 Designer: **Jerry Ketel**
 Photographer: **Michael Casey**
 Client: **Bernard Jerome Ketel**

737

Creative Director: **Bob Dennard**
 Art Director: **Don Sibley**
 Designer: **Don Sibley**
 Artist: **Don Sibley**
 Writer: **Don Sibley**
 Client: **Paul Broadhead & Associates, Inc.**
 Agency: **Dennard Creative, Inc.**

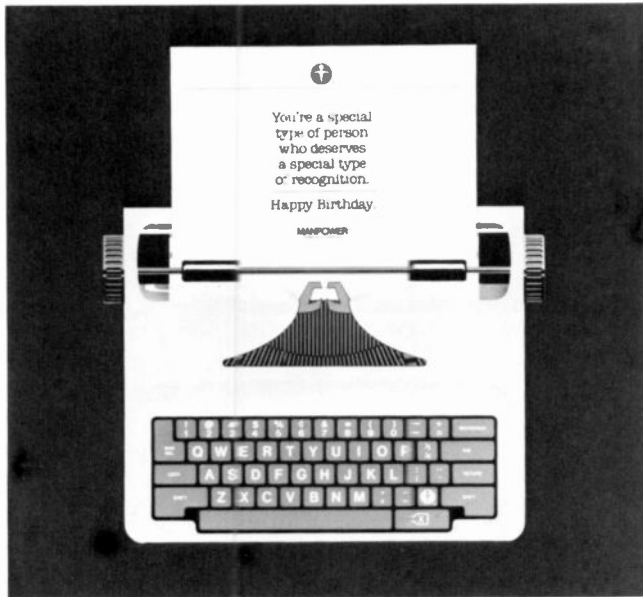
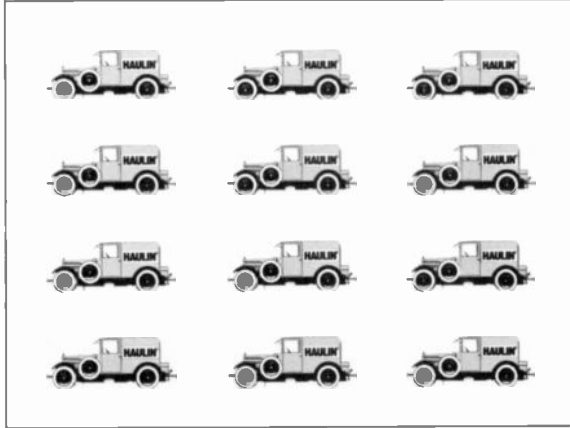
736 DISTINCTIVE MERIT

Creative Director: **Bob Dennard**
 Art Directors: **Don Sibley, Bob Dennard**
 Designer: **Don Sibley**
 Artists: **Bob Dennard, Don Sibley, Rex Peteet, Tom Curry, Greg King, Sue Llewelyn, Jerry Jeanmard**
 Writers: **Bob Dennard, Don Sibley, Cody Newman**
 Client: **Heritage Press**
 Agency: **Dennard Creative, Inc.**

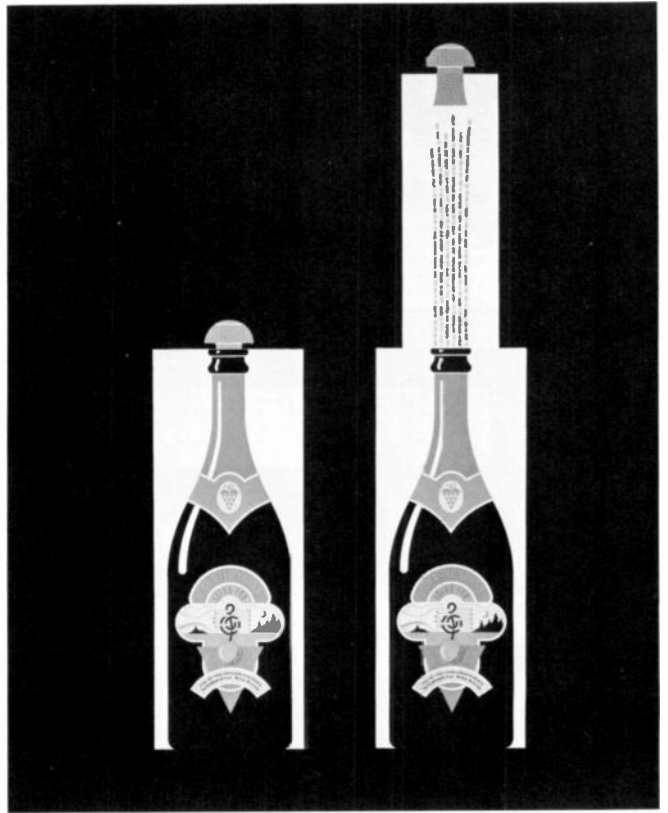
738

Art Director: **Lou Portuesi**
 Designer: **Lou Portuesi**
 Artist: **George Beckstead**
 Writer: **Don Horton**
 Publisher: **Reader's Digest**

MOVING

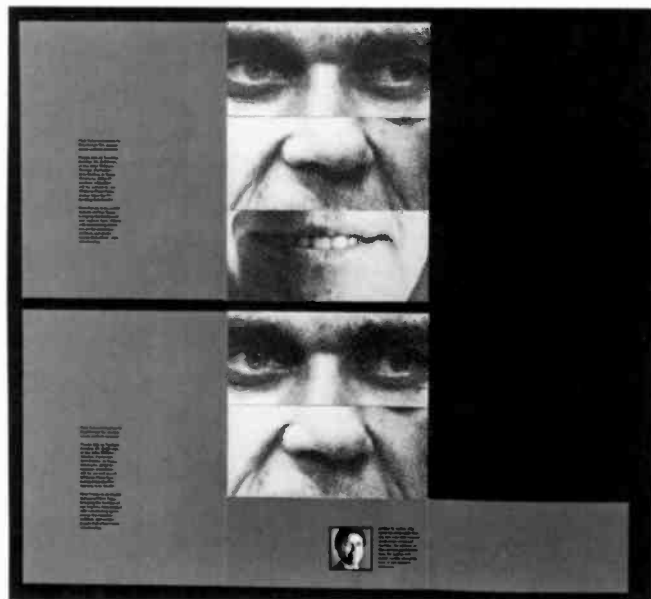
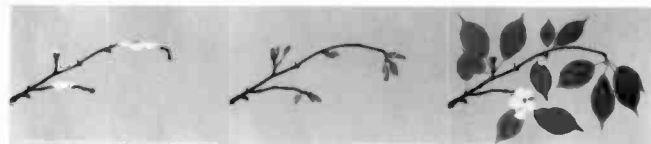
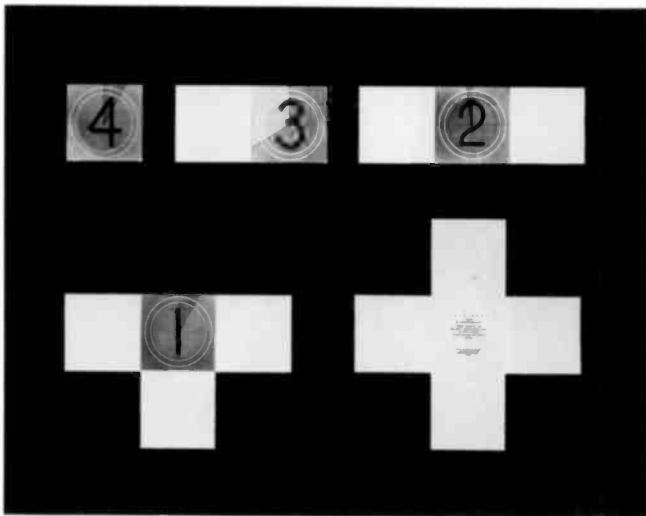
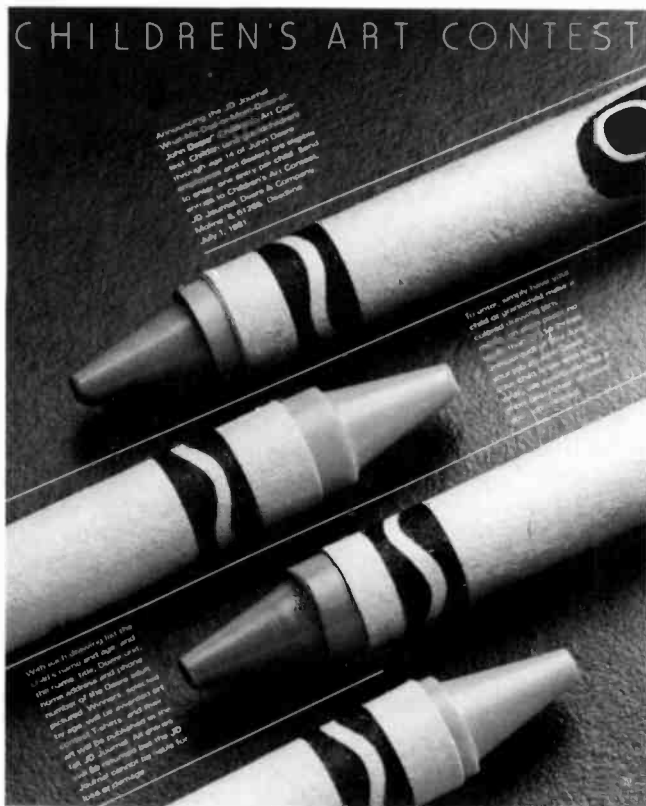


739
 Art Director **Jim Hackley**
 Designer **Pete Traynor**
 Artist **Jim Hackley**
 Writer **Pete Traynor**
 Client **Agnihotra Press; Woods Group; Characters**



740
 Art Directors **Kathy Filter, Jay Filter**
 Designer **Kathy Filter**
 Artist **Art Factory**
 Writers **Dennis Frankenberry, Steve Laughlin**
 Client **Manpower, Inc.**
 Production Co **Jay Filter, Kris Kagelmann-Holtz**
 Agency **Frankenberry, Laughlin & Constable, Inc.**

741
 Creative Director **Bob Dennard**
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Artist **Rex Peteet**
 Writer **Rex Peteet**
 Client **Paul Broadhead & Associates, Inc.**
 Agency **Dennard Creative, Inc.**

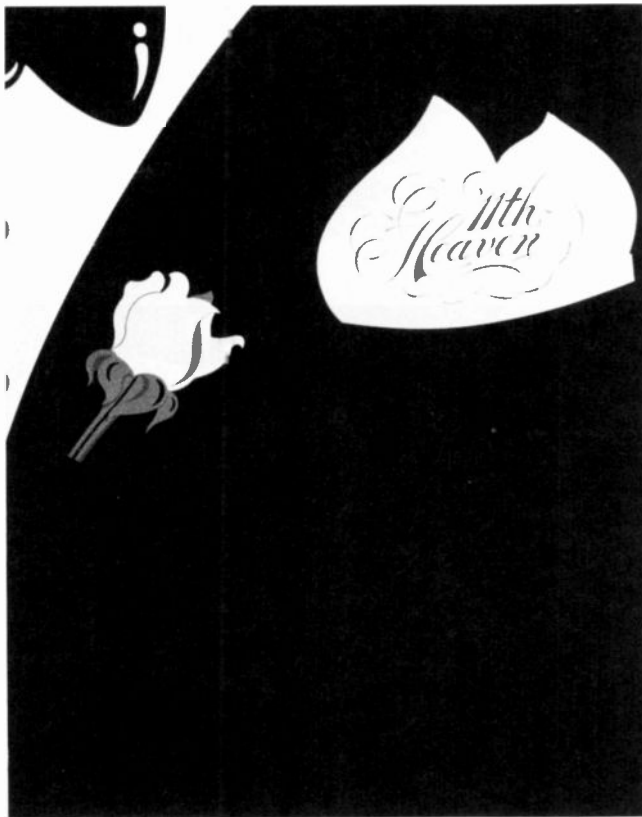
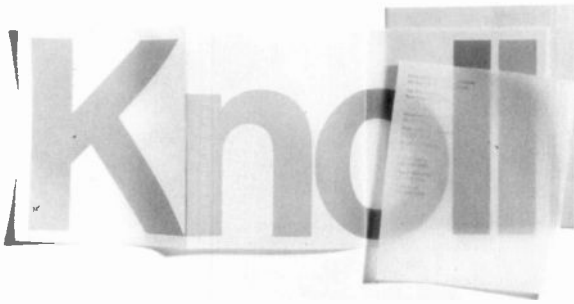


742
 Art Director: Wayne Burkart
 Designer: Tom Sizemore
 Writer: John Gerstner
 Client: Deere & Company, JD Journal

744
 Art Directors: Warren W. Langston, Carolyn Wade Frazier
 Designer: Carolyn Wade Frazier
 Artist: Carolyn Wade Frazier
 Client: Langston/Frazier Design Associates
 Agency: Langston/Frazier Design Associates

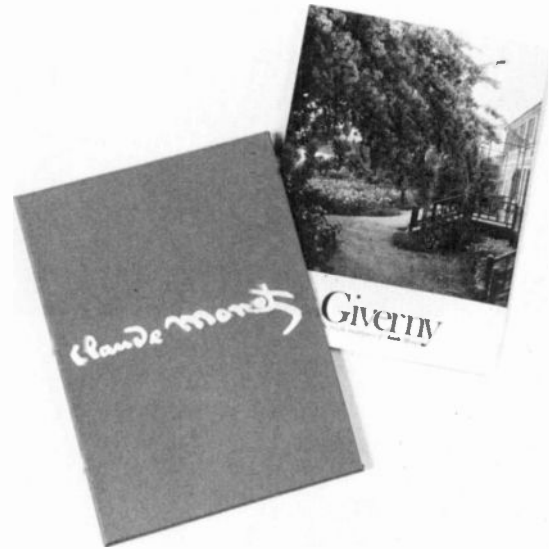
743
 Art Director: Sandi Young
 Designer: Sandi Young
 Client: Atlantic Records

745
 Art Directors: Mark Perkins, Steve Gibbs
 Designer: Steve Gibbs
 Photographers: Various
 Writer: Mark Perkins
 Client: First Tulsa Bank
 Agency: Richards, Sullivan, Brock & Assoc./
 The Richards Group



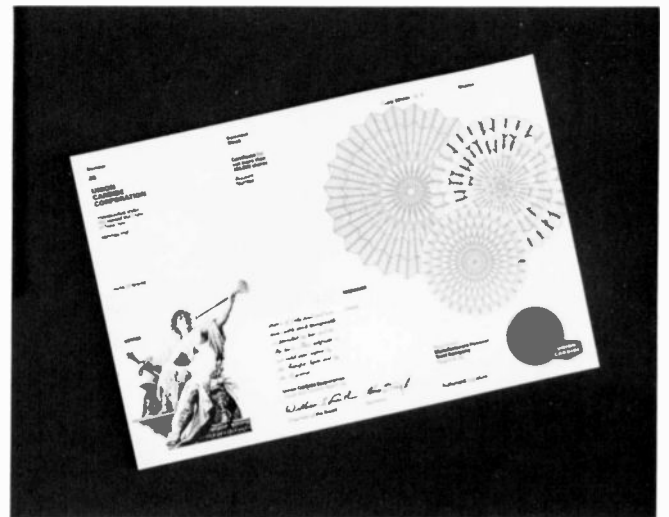
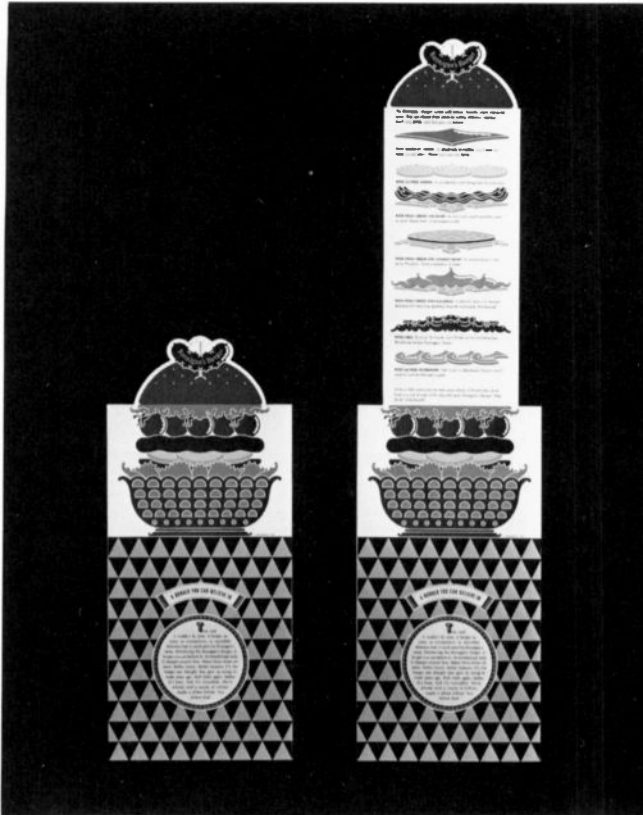
747
 Art Director **Harold Matossian**
 Designer **Leslee Ladds**
 Client **Knoll International**
 Agency **Knoll Graphics**

748
 Art Director **Jack Evans**
 Designer **Craig DuCharme**
 Artist **Craig DuCharme**
 Client **All of the 11th Floor of World Trade Center**
 Agency **Unigraphics, Inc.**



749
 Art Director **Albert Greenberg**
 Designer **Albert Greenberg**
 Writer **Mrs. Gerald Van der Kemp**
 Client **Claude Monet/Giverny Foundation**
 Publisher **Quality Offset Corp.**
 Agency **Wells, Rich, Greene, Inc.**

750
 Art Directors **Craig Frazier, Conrad Jorgensen**
 Designers **Conrad Jorgensen, Craig Frazier**
 Artist **Conrad Jorgensen**
 Writers **Conrad Jorgensen, Craig Frazier**
 Client **Jorgensen/Frazier, Inc.**
 Agency **Jorgensen/Frazier, Inc.**



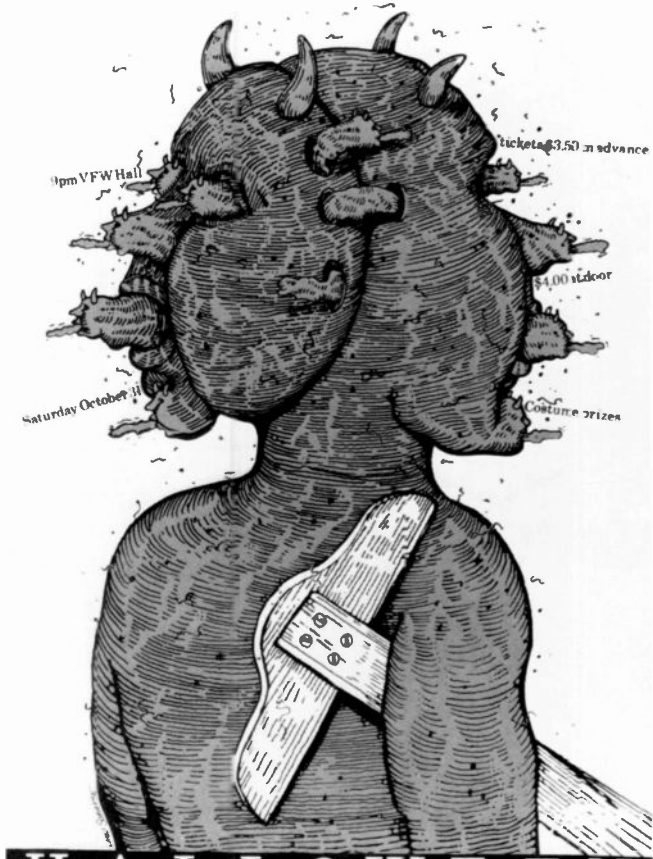
751
 Creative Director **Bob Dennard**
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Artist **Rex Peteet**
 Writers **Bob Dennard, Glyn Powell**
 Client **Bennigan's Tavern**
 Agency **Dennard Creative, Inc.**

753
 Art Director **Constance Kovar**
 Designer **Constance Kovar**
 Client **Constance Kovar Graphic Design, Inc.**

752
 Art Director **Ted Miller**
 Designers **Ted Miller, Joe Kramer**
 Artist **Karyn Kramer**
 Writer **Joe Kramer**
 Client **Kramer Miller Lomden Glassman Inc.**
 Agency **Kramer Miller Lomden Glassman Inc.**

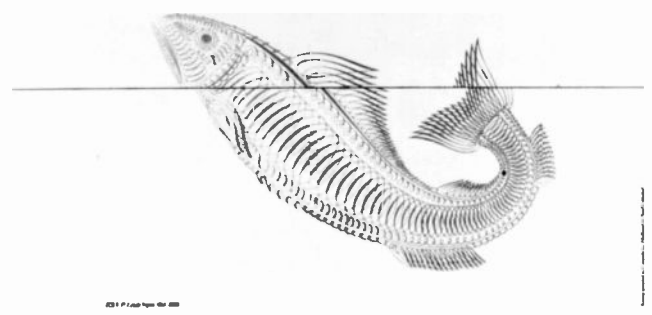
754
 Art Director **Eugene J. Grossman**
 Designers **Eugene J. Grossman, Sandra Meyers**
 Writer **Eliot Tozer**
 Client **Union Carbide Corporation**
 Production Co: **American Bank Note Company**
 Agency **Anspach Grossman Portugal Inc.**

BEAUX-ARTS



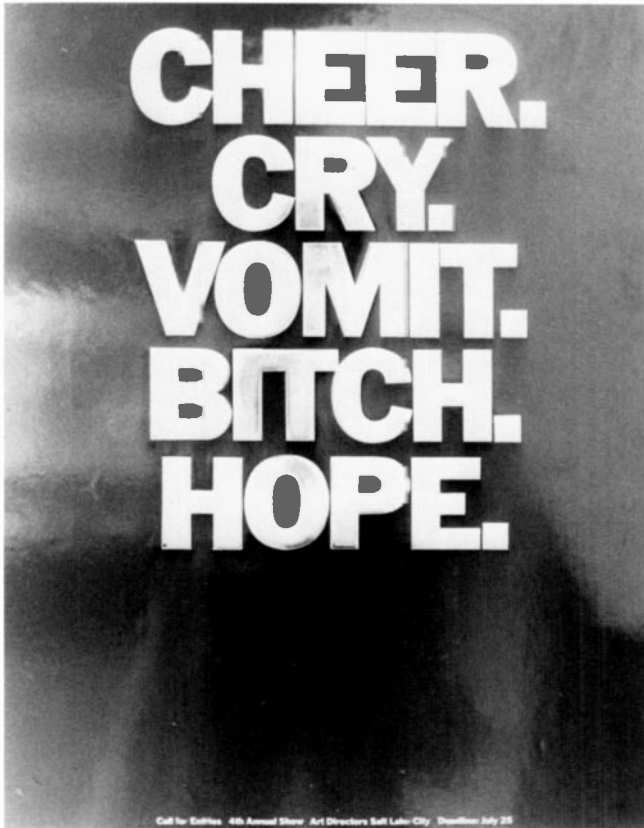
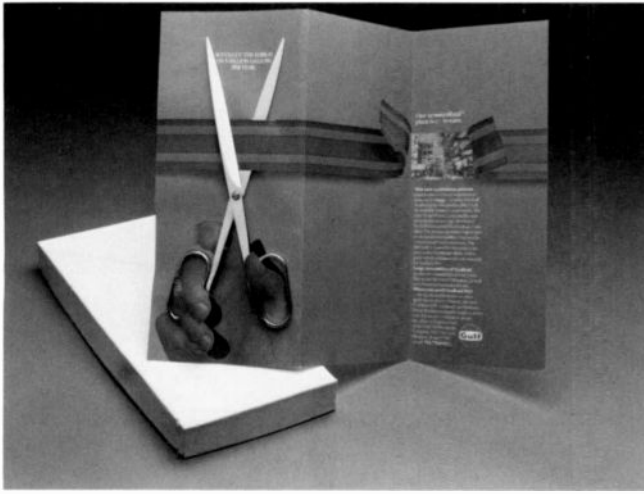
HALLOWEEN

755
 Art Director **Lanny Sommese**
 Designers **Lanny Sommese, Peter Salter**
 Artist **Lanny Sommese**
 Client **Penn State Dept. of Architecture**
 Agency **Lanny Sommese Design**

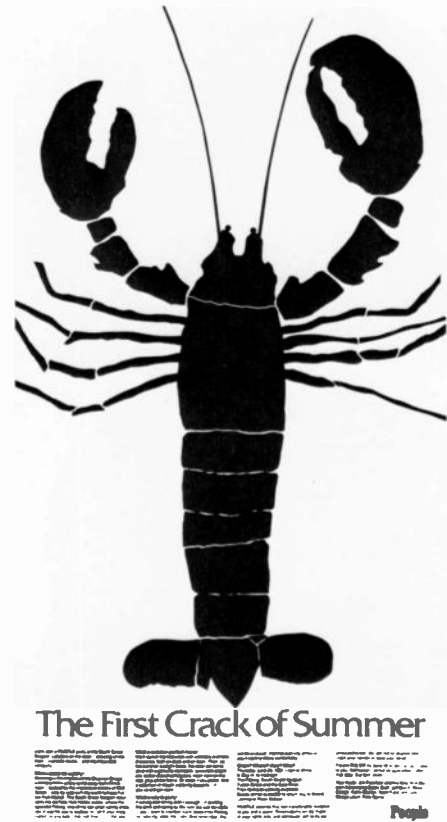


756
 Art Director **Robert Burns**
 Designer **Paul Browning**
 Client **Burns, Cooper, Hynes Limited**
 Agency **Burns, Cooper, Hynes Limited**

757
 Creative Director **Bob Dennard**
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Artist **Ed Walter, Sears 1910 Catalog**
 Writer **Rex Peteet**
 Client **Paul Broadhead & Associates, Inc.**
 Agency **Dennard Creative, Inc.**

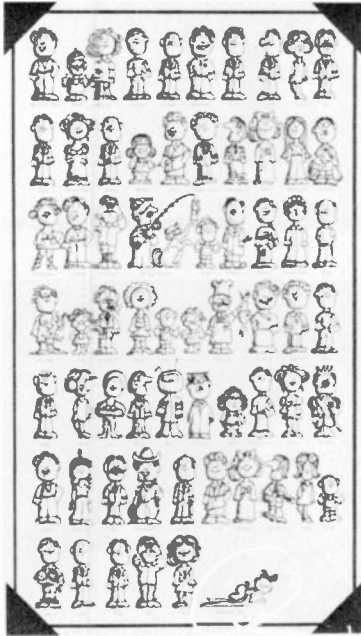


758
 Art Director: **Dave Rogers**
 Photographer: **Frank White**
 Writer: **Pat Carrithers**
 Client: **Gulf Oil Chemicals Company**
 Agency: **Ketchum Advertising/Houston**



760
 Art Directors: **Richard Martell, Liza Greene**
 Designer: **Liza Greene**
 Writer: **Gail Duncan**
 Client: **PEOPLE Magazine**
 Editor: **Gail Duncan**
 Publisher: **TIME Inc.**
 Director: **Liza Greene**
 Producer: **Liza Greene**

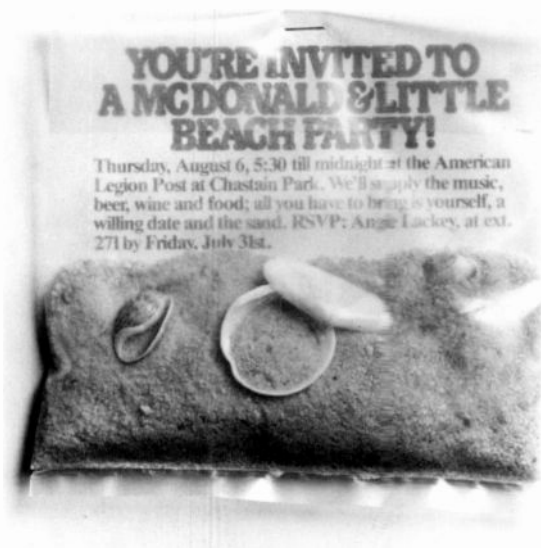
759
 Art Director: **Ted Nagata**
 Designer: **Ted Nagata**
 Artist: **Paul Seo**
 Writer: **Ted Nagata**
 Client: **Art Directors Salt Lake City**



761
 Art Director Jann Church Advertising & Graphic Design, Inc.
 Designer Jann Church Advertising & Graphic Design, Inc.
 Artists Jann Church, Paula Kretchmeyer
 Writer Jann Church Advertising & Graphic Design, Inc.
 Client The Leishman's
 Editor Jann Church Advertising & Graphic Design, Inc.
 Printer MD Silkscreen

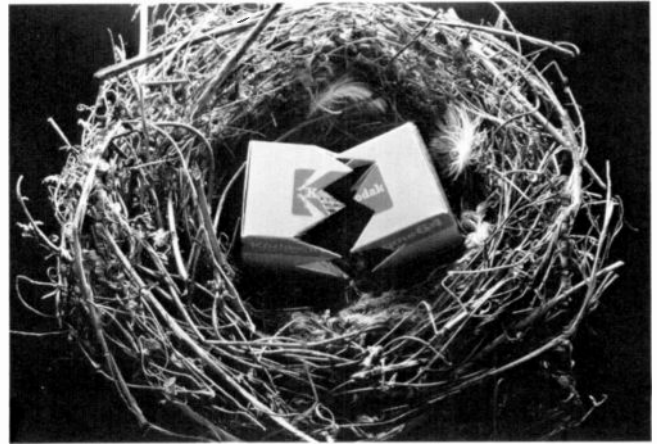


762
 Art Director Jann Church Advertising & Graphic Design, Inc.
 Designer Jann Church Advertising & Graphic Design, Inc.
 Artist Lea Pascoe, Marilyn Bleck
 Writer Jann Church Advertising & Graphic Design, Inc.
 Client Kathy Dalzen & Robert Klotz
 Editor Jann Church Advertising & Graphic Design, Inc.
 Printer MD Silkscreen



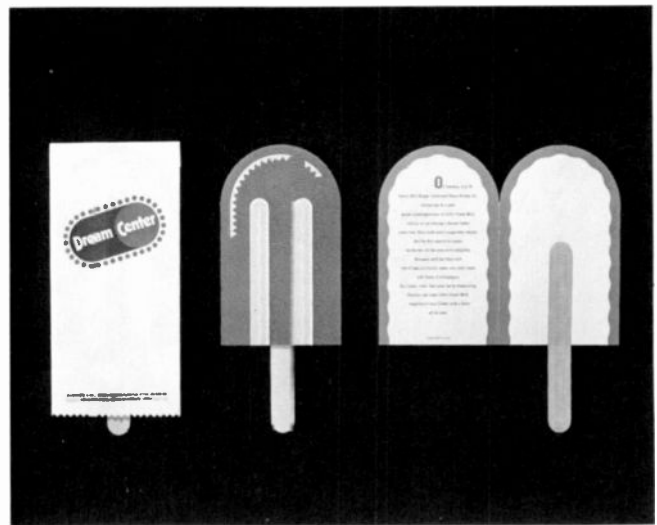
BAH HUM BUQ

Design: Mike Quon, Anne Twomey



James Scherzi Photography has left the nest it was born in.

And moved to 116 Town Line Road, Syracuse, New York 13211 315 455 7961

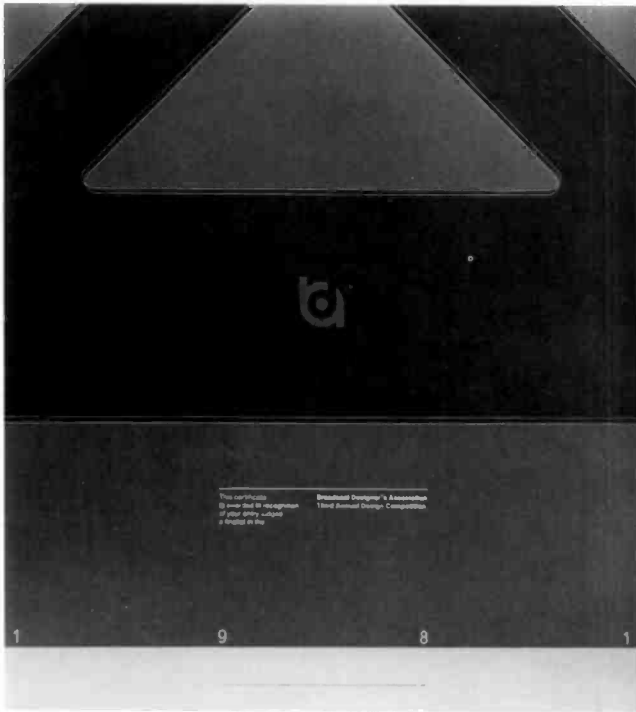


767
 Art Director **Don Trousdell**
 Designer **Don Trousdell**
 Artist **Larry Emard**
 Writer **Virgil Shutze**
 Client **McDonald & Little**
 Agency **McDonald & Little**

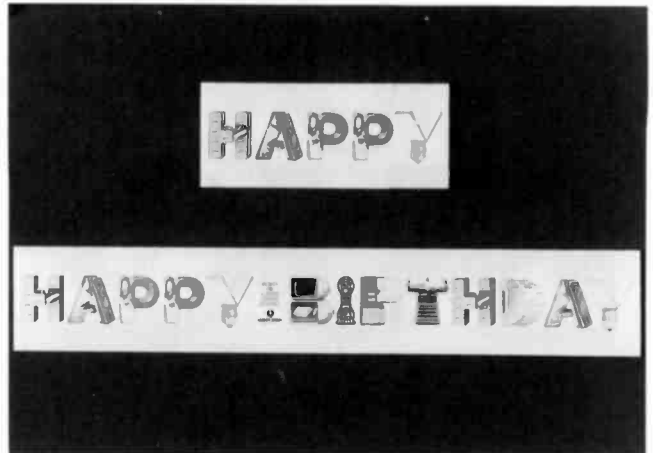
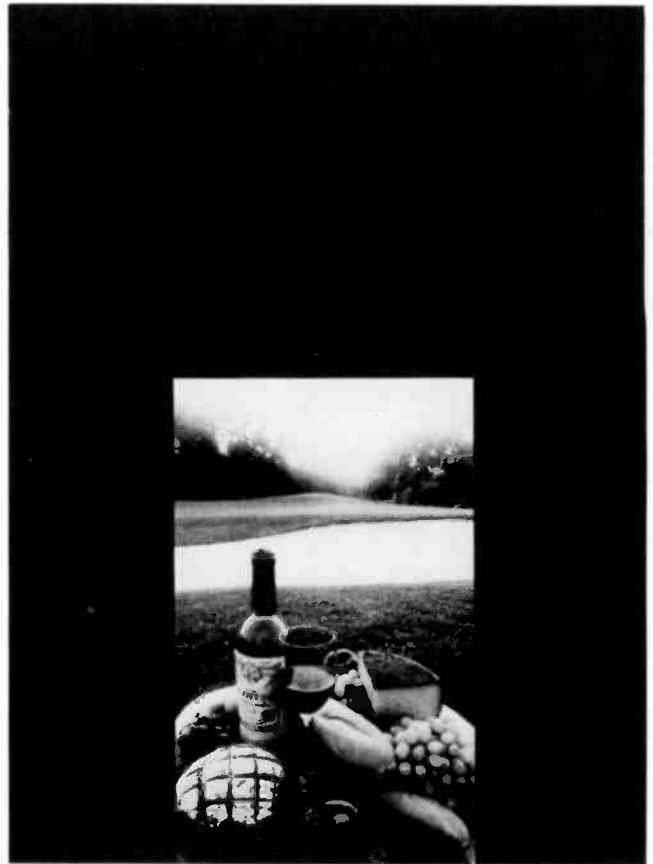
769
 Art Director **Garry Frankoff**
 Photographer **James Scherzi**
 Writer **Paul J. Bihuniak**
 Client **James Scherzi Photography**
 Agency **Paul, John & Lee, Adv., Inc.**

768
 Art Director **Mike Quon**
 Designers **Anne Twomey, Mike Quon**
 Artist **Mike Quon**
 Writers **Anne Twomey, Mike Quon**
 Client **Mike Quon Design Office**

770
 Creative Director **Bob Dennard**
 Art Director **Rex Peteet**
 Designer **Rex Peteet**
 Artist **Rex Peteet**
 Writers **Bob Dennard, Rex Peteet**
 Client **Federated Stores Realty, Inc.**
 Agency **Dennard Creative, Inc.**

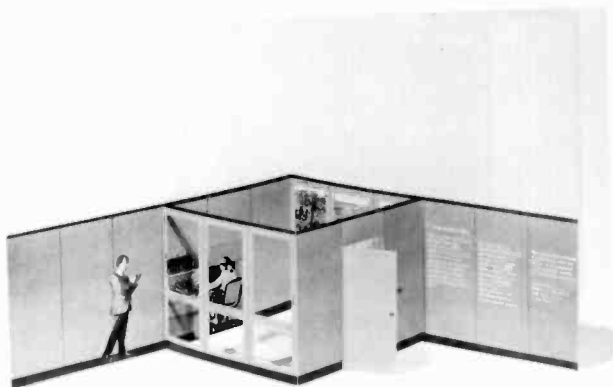


771
 Art Director: James A. Houff
 Designer: James A. Houff
 Client: Broadcast Designers Association



772
 Art Director: Woody Pirtle
 Designer: Woody Pirtle
 Photographer: Mike Haynes
 Writer: The Sherrill Co.
 Client: Amfac Hotels
 Agency: Woody Pirtle, Inc./The Sherrill Co.

773
 Art Director: John Constable
 Designer: McDill Advertising Design
 Artist: Art Factory
 Writers: Dennis Frankenberry, Steve Laughlin
 Client: Manpower, Inc.
 Production Co: Kris Kagelmann-Holtz, Manpower, Inc.
 Agency: Frankenberry, Laughlin & Constable, Inc.



774

Art Directors: **Suzanne Bates, Wes Massey**
 Designer: **Wes Massey**
 Artist: **Dover Archives**
 Writer: **Sam Harrison**
 Client: **John H. Harland Co.**
 Agency: **John H. Harland Co.**

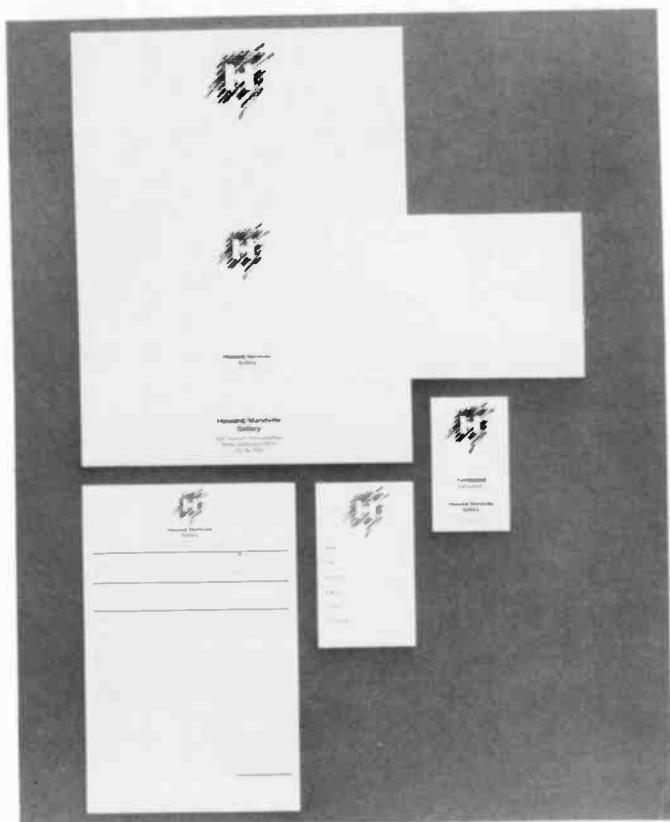
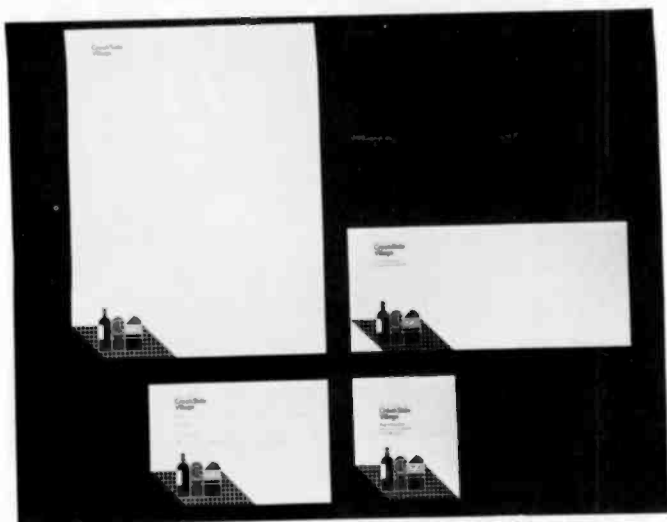
775

Art Director: **Massimo Vignelli, Peter Laundy**
 Designer: **David Dunkelberger**
 Artist: **David Dunkelberger**
 Writer: **JoAnne Durante**
 Client: **E.F. Hauserman**



776

Art Director: **Steve Connatser**
 Designers: **Steve Connatser, David Kampa**
 Artists: **Steve Connatser, David Kampa**
 Writers: **Judy Anderton, Steve Connatser**
 Client: **Texas Homes Magazine**
 Agency: **Connatser & Crum**

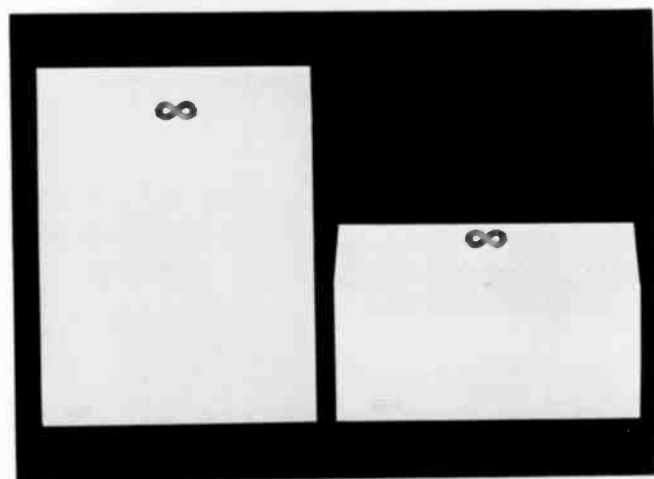


782
 Art Director: **Harry Murphy**
 Designers: **Harry Murphy, Sheldon Lewis**
 Artist: **Sheldon Lewis**
 Client: **Fisher Development**
 Agency: **Harry Murphy & Friends**

783
 Art Director: **Jack R. Anderson**
 Designers: **Jack R. Anderson, Carole Jones**
 Client: **Howard/Mandville Gallery**
 Production Co.: **Frank Potter & Associates Printers**
 Agency: **John Hornall Design Works**



784
 Art Directors: **Doug Akagi, Richard Burns**
 Designer: **Doug Akagi**
 Artist: **Ken Andreotta**
 Client: **Society of Environmental Graphics Designers**
 Agency: **The GNU Group/Sausalito, Houston**



785
 Art Director: **Woody Pirtle**
 Designer: **Woody Pirtle**
 Artists: **Woody Pirtle, Frank Nichols**
 Client: **The Glenwood School**
 Agency: **Woody Pirtle, Inc.**

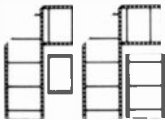


Fine Grain Films
111 Ainslie Street
Brooklyn NY 11211



Ronata Tonah
(212) 625-0384

Fine Grain Films



Fine Grain Films 111 Ainslie Street Brooklyn NY 11211



Tucson Museum of Art

Pardee & Fleming
Landscape Design

614 Palmdale Avenue
Santa Monica, CA 90402
213 277 8044
213 551 2470

Residental
Commercial
Landscape
Design
Installation
& Construction

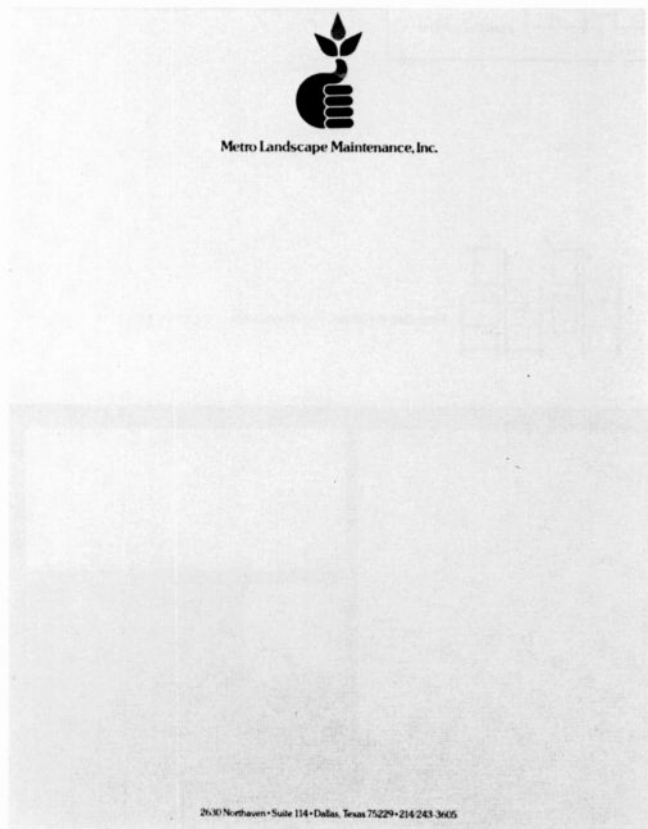
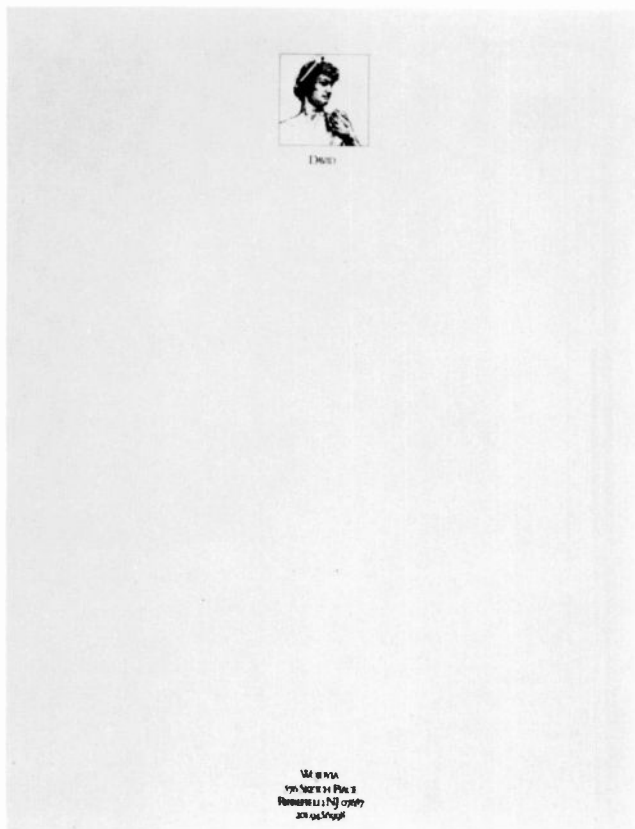


786
Art Director: **Jitsuo Hoashi**
Designer: **Jitsuo Hoashi**
Artist: **Jitsuo Hoashi**
Client: **Fine Grain Films**
Printer: **Erin Malloy**
Director: **Dork Forkle**
Production Co: **Fine Grain Films**
Agency: **Stellagachi & Ralph, Inc.**

787
Art Director: **Patrick Florville**
Designer: **Patrick Florville**
Client: **Slides Plus**
Agency: **Florville Design and Analysis**

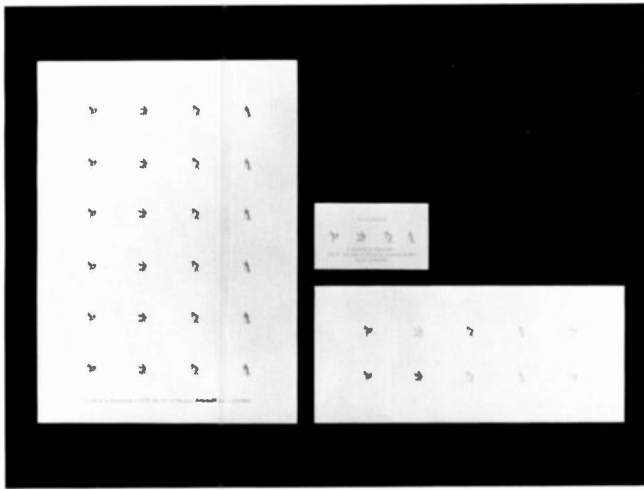
788
Art Director: **Kurt Gibson**
Designer: **Kurt Gibson**
Artist: **Kurt Gibson**
Client: **Tucson Museum of Art**
Director: **R. Andrew Maass**
Agency: **IBM Tucson Design Center**

789
Art Director: **Paul Pruneau**
Designer: **Paul Pruneau**
Artist: **Paul Pruneau**
Client: **Pardee & Fleming Landscape Design**



790
 Art Director: **David Wojdyla**
 Designer: **David Wojdyla**
 Artist: **David Wojdyla**
 Client: **David Wojdyla**
 Agency: **De Krig Advertising, Inc.**

791
 Art Director: **Jack Evans**
 Designer: **Don Fischer**
 Artist: **Bill Carpenter**
 Client: **Metro Landscape Maintenance**
 Agency: **Unigraphics, Inc.**



Ben Carter & Associates
Design Communications



1880 San Felipe Road
Suite 200
Provo, Utah 84601
714 762 7288

ATTY JONES
317 WAILUA AA
SALT LAKE CITY, UTAH 84117
TEL: 1-801-477-2816

792
Art Director: **Dennis Merritt**
Designer: **Dennis Merritt**
Photographer: **Mike Karbelnikoff**
Artist: **Dennis Merritt**
Client: **Callahan & Associates**

793
Art Directors: **Ben Carter, Mark Geer**
Designer: **Mark Geer**
Artist: **Mark Geer**
Client: **Ben Carter & Associates**
Agency: **Ben Carter & Associates**

794
Art Director: **Lucas R. Visser**
Designer: **Bradley Graham**
Artist: **Bradley Graham**
Client: **Patty's Slim Cooking**
Agency: **Design Communications, Inc.**



The New York Times helps you sell more.



PRAIRIE LAKES BUSINESS PARK

795

Art Director: **Andrew Kner**
Designer: **Paul Kutil**
Photographers: **Andre Gillardin, Ralph Bogertman, Norman McGrath**
Artist: **John Pirman**
Client: **The New York Times**

798

Art Director: **Harvey Dellinger**
Designer: **Harvey Dellinger**
Artist: **Harvey Dellinger**
Client: **John A. Bolen, Inc.**

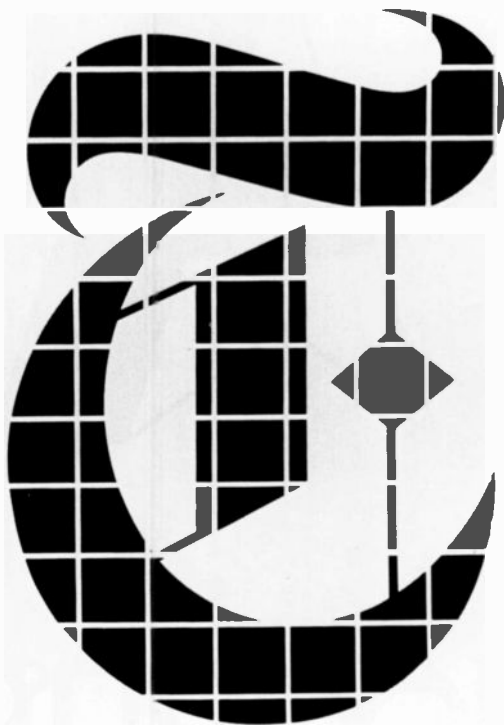
796

Art Director: **Jack R. Anderson**
Designers: **Jack R. Anderson, Carole Jones**
Artist: **Jack R. Anderson**
Client: **Howard/Mandville Gallery**
Agency: **John Hornall Design Works**

799

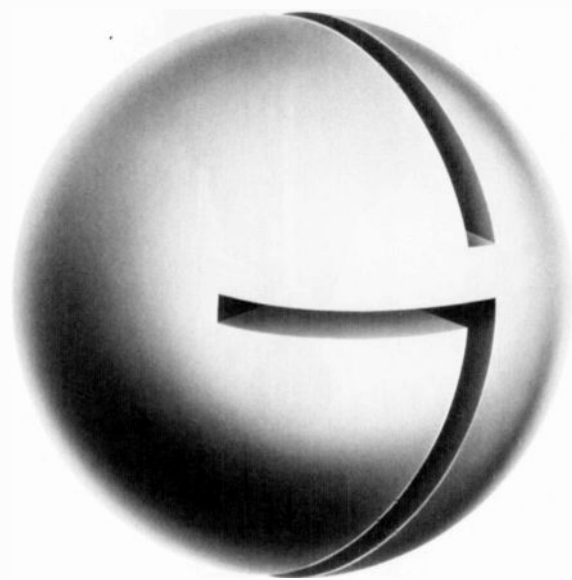
Art Director: **Eric Madsen**
Designer: **Eric Madsen**
Artists: **Eric Madsen, Dan Casey**
Client: **Hartford Real Estate**
Agency: **Madsen and Kuester, Inc.**

Pedal & Sail



800
Designer **Julien Jarreau**
Client **Pedal & Sail/Rob Coster**

801
Art Directors **Emil T. Micha, Andy Kner**
Designer **Emil T. Micha**
Artist **Lance Livi**
Writer **Neil Leonard**
Client **The New York Times**



GEFFEN RECORDS

803
Art Director **Saul Bass**
Designers **Saul Bass, G. Dean Smith**
Client **David Geffen**
Agency **Saul Bass/Herb Yager & Associates**



804
Art Director: **Yoshi Sekiguchi**
Designer: **Yoshi Sekiguchi**
Client: **IL Professional Writers Assoc.**
Agency: **Rising Sun Design**

805
Designer: **Marty Neumeier**
Client: **Arntz Cobra (car manufacturer)**
Agency: **Neumeier Design Team**



806
Art Director: **Alan Peckolick**
Designer: **Alan Peckolick**
Artist: **Tony DiSpigna**
Client: **American Savings Bank**
Publisher: **American Savings Bank**

807
Art Director: **Mark S. Thompson**
Designer: **Mark S. Thompson**
Artist: **Mark S. Thompson**
Client: **Cooper Gaskets & Stampings**
Agency: **AdMark Advertising Marketing Services**



808

Art Director: **Timothy J. Park**
Designer: **Timothy J. Park**
Artist: **Anne O. Walker**
Client: **Tennessee Valley Authority**
Agency: **Park & Stidham Inc.**

810

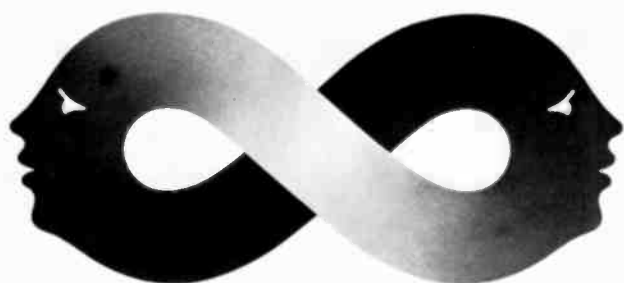
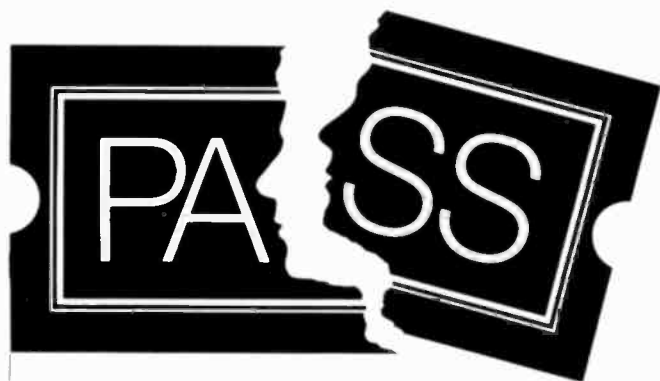
Art Director: **Marty Neumeier**
Designer: **Sandra Higashi**
Client: **U.S. Invest**
Agency: **Neumeier Design Team**

809

Art Director: **Don Clark**
Designer: **Pam Jones**
Client: **Colorado Ice Hockey Referees Association**
Agency: **Don Clark Design Office**

811

Art Directors: **Doug Akagi, Richard Burns, Jeffrey Corbin**
Designers: **Doug Akagi, Richard Burns, Jeffrey Corbin**
Artist: **Doug Akagi**
Client: **Society of Environmental Graphics Designers**
Agency: **The GNU Group/Sausalito, Houston**

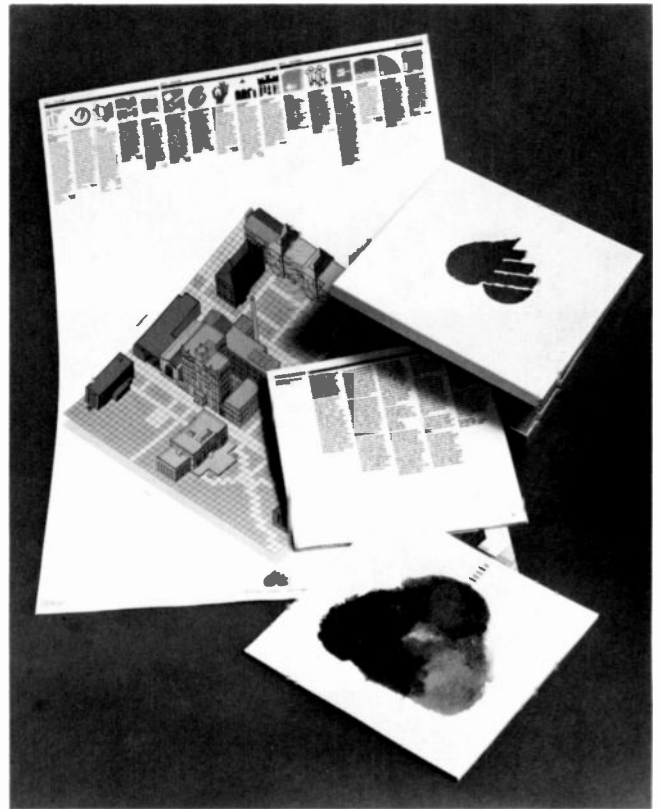
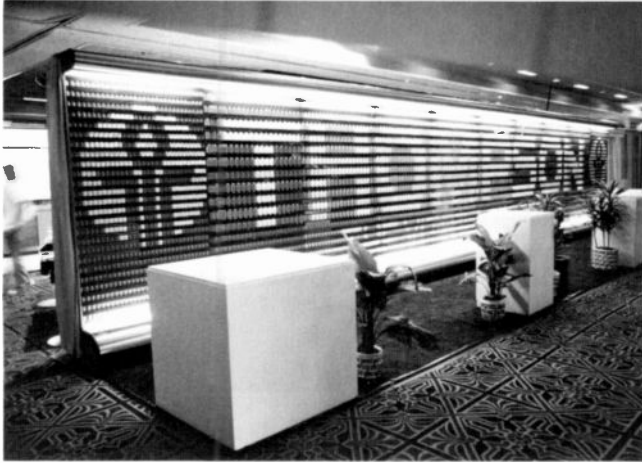


812
Art Director: **William Spivey**
Designer: **William Spivey**
Artists: **William Spivey, Steve Crisafulli**
Client: **Security Lock Systems**
Agency: **William Spivey Design Inc.**

814
Art Director: **Michael Manwaring**
Designer: **Michael Manwaring**
Artists: **Betty Barsamian, Karen Fenlon**
Client: **Performing Arts Services, Inc.**

813
Art Director: **Woody Pirtle**
Designer: **Woody Pirtle**
Artists: **Woody Pirtle, Frank Nichols**
Client: **The Glenwood School**
Agency: **Woody Pirtle, Inc.**

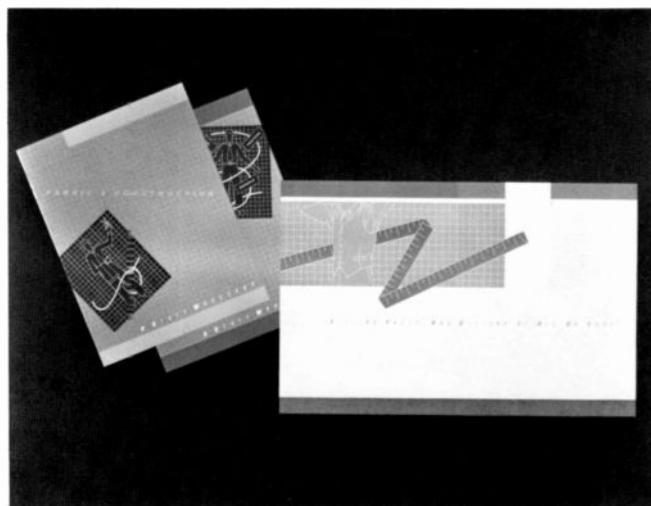
815
Art Director: **Harry Murphy**
Designer: **Harry Murphy**
Artist: **Sheldon Lewis**
Client: **Marin Swim School**
Agency: **Harry Murphy + Friends**



816
 Art Director **Dennis S. Juett**
 Designers **Dennis S. Juett, Jeffrey D. Lawson**
 Client **Wm. T. Thompson Co.**
 Agency **Semper/Moser Associates Inc.**

818
 Art Directors **Paul Port, Ralph Miolla**
 Designers **Paul Port, Ralph Miolla**
 Artist **Brian Sheridan**
 Writer **Chery Clark**
 Client **American Consulting Corporation/Demet's**
 Agency **Port Miolla Associates, Incorporated**

819
 Art Director **Joseph J. Azzinaro**
 Designer **Michael McGinn**
 Photographers **Jeanne Strongin, Marc Weinstein, Doug Wonders**
 Artists **Steve Bennett, Judy Pensky, Sharon Gresh, D. Barnett, C. Goslin, T. Matsuura, Michael McGinn, Scott Menchin**
 Writers **Joseph J. Azzinaro, Marie Avona**
 Client **Pratt Institute**
 Editor **Joseph J. Azzinaro**
 Publisher **Division of External Affairs, Pratt Institute**
 Agency **Michael McGinn Inc.**



820

Art Director **Jim Begany**
 Designer **Jim Begany**
 Photographers **Bert McNamee, Ignazio Ruggieri, Bill Begany**
 Artist **Gene Papi**
 Writer **Stu Nickerson**
 Client **Volkswagen of America**
 Agency **RMI, Inc.**

822

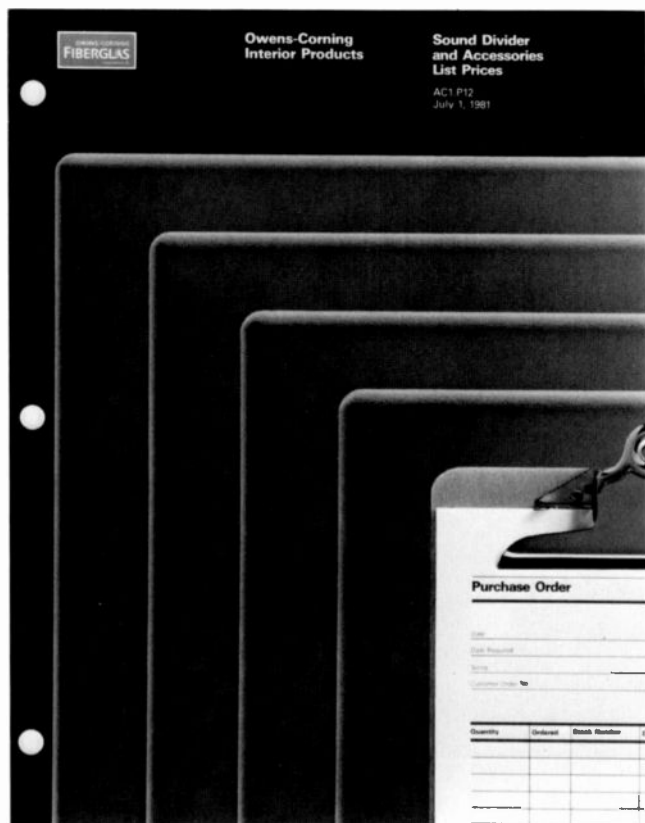
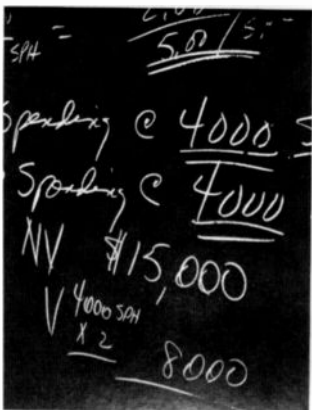
Art Director **Michael Cronan**
 Designer **Michael Cronan**
 Artists **Michael Cronan, Helene Schaffer, Hockwah Yeo, Carol Kramer**
 Writer **Lon Clark Associates, Inc.**
 Client **Levi Strauss & Company**
 Agency **The Office of Michael Manwaring**

821

Art Director **Peter Perry**
 Designers **Peter Perry, Peter Erickson**
 Photographers **Jim Thomas, Phil Porcella**
 Writers **Rick Goldberg, Jane Goldman**
 Client **Digital Education Computer Systems**

823

Art Director **Jud Smith**
 Photographers **Dennis Manarchy, Image Bank**
 Artists **McNamara & Associates, Conrad Fialkowski**
 Writer **Ron Sackett**
 Client **Harley-Davidson Motor Company**
 Agency **Carmichael-Lynch, Inc.**



827
 Art Director: **Anthony W. Rutka**
 Designer: **Anthony W. Rutka**
 Photographer: **Doug Barber**
 Writer: **Joan Lee Weadock**
 Client: **Rider College**
 Agency: **The North Charles Street Design Organization**

828
 Art Directors: **Terry Lesniewicz, Al Navarre**
 Designers: **Terry Lesniewicz, Al Navarre**
 Photographer: **Jim Rohman/Owens-Corning Photographic Services**
 Writer: **Jim Hynes**
 Client: **Owens-Corning Fiberglas Corporation**
 Agency: **Lesniewicz/Navarre**



1982 Honda Civic



1982 Honda Accord



1982 Honda Prelude Sport Coupe

CSL. The ultimate '81 7.
Still the car to beat in today's sports car competition.

Head & Tail
While most of the 7's are in the 1981 line, the CSL is a new model. It's a new car, a new look, a new name. It's the ultimate sports car.

Interior
The interior is a masterpiece of design. It's a new look, a new name. It's the ultimate sports car.

Exterior
The exterior is a masterpiece of design. It's a new look, a new name. It's the ultimate sports car.

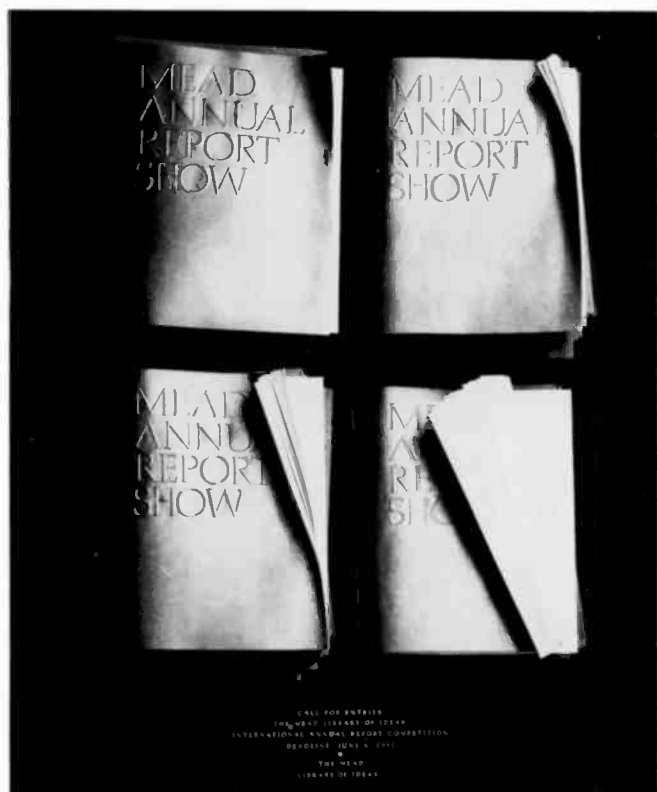


829
Art Director: **Ted Clark**
Designer: **Ted Clark**
Photographers: **Dick James, Gerry Trafficanda**
Artist: **Dave Kimble**
Writer: **Steve Kaplan**
Client: **American Honda Motor Co., Inc.**
Publisher: **Anderson Litho.**
Agency: **Needham, Harper & Steers**

831
Art Director: **Bennet, Menchin, Robertson**
Designer: **Bennett, Menchin, Robertson**
Artists: **S.A. Menchin (March), Lauren Vram (April), Steve Bennett (May)**
Writer: **Mercedes Sandoval**
Client: **WBGO Jazz Radio**
Editor: **Mercedes Sandoval**
Publisher: **WBGO Jazz Radio**

830
Art Director: **Gene Despard**
Writer: **Bo Moroz**
Client: **Mazda Motors of America**
Producer: **Charlie Bungert**
Agency: **Foot, Cone & Belding/Honig**

832 **DISTINCTIVE MERIT**
Art Director: **Karen Kutner Katinas**
Designer: **Karen Kutner Katinas**
Writer: **Nancy Garfinkel**
Client: **Champion International Corporation**
Agency: **Katinas Design**



841

Art Director: Jann Church Adv. & Graphic Design Inc.
 Designer: Jann Church Adv. & Graphic Design Inc.
 Photographer: Walter Urie/Urie Photography
 Writer: Jann Church Advertising & Graphic Design, Inc.
 Client: Mead Paper Co. - The Mead Library of Ideas
 Editor: Jann Church Advertising & Graphic Design, Inc.
 Printer: George Rice and Sons
 Typography: Headliners of Orange County
 Production Co.: Paper: Mead Black & White

842

Art Director: Laurie Carver
 Designer: Laurie Carver
 Artist: Jack Stockman
 Writers: Leo Parenti, Ted Horne
 Client: Dorsey Laboratories
 Agency: Sieber & McIntyre, Inc.

843

Art Director: Hal Florian
 Designer: Hal Florian
 Artist: Ed Acuna
 Writers: Paul Abrams, Robert Lonergan,
 Frank O'Handley
 Client: Schering Corporation
 Agency: Ketchum Advertising/New York



844
 Art Director: **Laurie Carver**
 Designer: **Laurie Carver**
 Artist: **Bill Sanders**
 Writer: **Ted Horne**
 Client: **Dorsey Laboratories**
 Agency: **Sieber & McIntyre, Inc.**

EXCLUSIVE TRIAL OFFER

40% off all our ads!

For a limited time only, we are offering an exclusive trial offer to all our clients. This offer is available in any form and amount. The offer is good for a 4-week period. Look for the "Exclusive Offer" box on all our ads and contact us for more information.

My Personal Guarantee
 I guarantee that you will be satisfied with our service. If you are not, we will refund your money. No questions asked.


How to Order
 Please call us at 1-800-555-1234. We will be glad to assist you in placing your order. We will bill you for the amount of your order. Payment should be made by check or credit card.

Special Offer
 For a limited time only, we are offering a special offer to all our clients. This offer is available in any form and amount. The offer is good for a 4-week period. Look for the "Special Offer" box on all our ads and contact us for more information.


Bill Sanders
 Bill Sanders is a professional interior designer with over 20 years of experience. He has worked on a wide variety of projects, from residential to commercial. He is a member of the American Society of Interior Designers (ASID) and the International Association of Professional Designers (IAPD).

INTERIORS


Basic Workstation
 The workstation is a key element in any office. It should be functional, comfortable, and aesthetically pleasing. The workstation should be designed to meet the needs of the user and to provide a productive environment.




Basic Workstation Needs to Blend with Work Environment, CRT
 The workstation should be designed to blend with the work environment. It should be functional, comfortable, and aesthetically pleasing. The workstation should be designed to meet the needs of the user and to provide a productive environment.




Lighting Partitions
 Lighting partitions are a key element in any office. They should be functional, comfortable, and aesthetically pleasing. The lighting partitions should be designed to meet the needs of the user and to provide a productive environment.



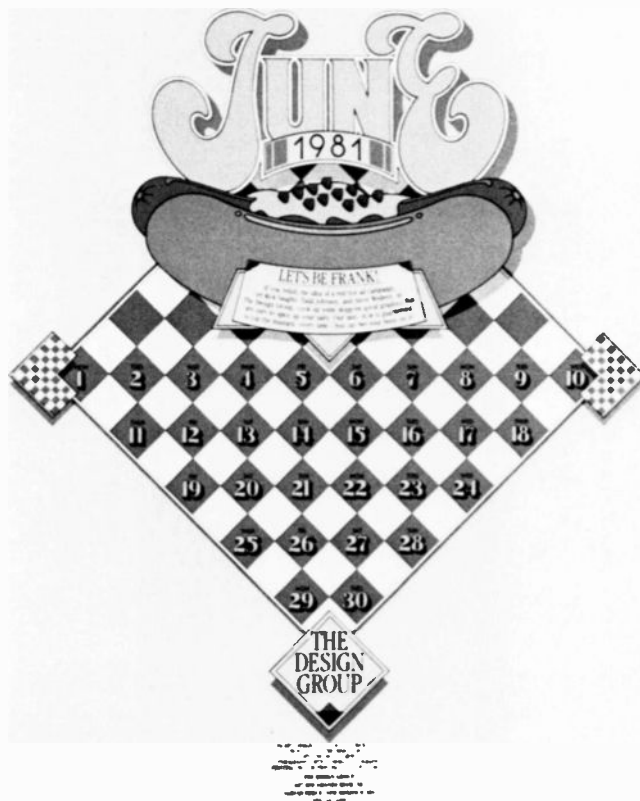
Decorative Tables
 Decorative tables are a key element in any office. They should be functional, comfortable, and aesthetically pleasing. The decorative tables should be designed to meet the needs of the user and to provide a productive environment.



Workstation Workstation
 The workstation is a key element in any office. It should be functional, comfortable, and aesthetically pleasing. The workstation should be designed to meet the needs of the user and to provide a productive environment.



845
 Art Director: **Michael Donovan**
 Designer: **Michael Donovan**
 Artists: **Jim Silks, Randy Lieu**
 Client: **Interiors Magazine**
 Publisher: **Interiors Magazine**
 Agency: **Donovan and Green, Inc.**



846

Art Directors: **Rick Vaughn, Steve Wedeen, Tadd Johnson**
 Designers: **Steve Wedeen, Tadd Johnson, Rick Vaughn**
 Photographer: **Steve Wedeen**
 Artists: **Tadd Johnson, Rick Vaughn, Steve Wedeen**
 Writers: **Rick Vaughn, Steve Wedeen, Tadd Johnson, Will Sherwood, Maggie Lawrence-McPhee**
 Client: **The Design Group**
 Printer: **McLeod Printing, Starline Creative Printing**
 Typesetting: **Optext Design Typography, Typography Unlimited**
 Lithography: **Arnold Litho.**
 Agency: **The Design Group**



847

Art Director: **Richard Nava**
 Designer: **Richard Nava**
 Photographer: **Norman Snyder**
 Artist: **Jerry Zimmerman**
 Writer: **Susan MacMurphy**
 Client: **Citrus Central Inc.**
 Agency: **Image Communications Inc.**

848

Art Director: **George MacFail**
 Designer: **George MacFail**
 Photographer: **Jon Silla**
 Artist: **Marsha Jessup**
 Writers: **Tamar Small, Shelley Laurin**
 Client: **Geometric Data, a SmithKline Beckman Co.**
 Agency: **Cummins, MacFail & Nutry, Inc. Advertising**



849
 Art Director **Gordon Mortensen**
 Designer **Gordon Mortensen**
 Illustrators **Charles Shields, Eraldo Carugati, Ed Soyka, Cristine Mortensen, John Lykes, Franz Altschuler, Ignacio Gomez, Jösef Sumichrast, Roger Huyssen**
 Writer **Colin Campbell**
 Client **Mortensen Design**
 Agency **Mortensen Design**

851
 Art Director **Carol Carson**
 Designer **Carol Carson**
 Artist **Manny Schongut**
 Client **Scholastic Early Childhood Program**
 Agency **Push Pin Studios**

850
 Art Director **Stan Dunlap**
 Designer **Stan Dunlap**
 Photographers **John Curtis, Just Loomis**
 Artist **Stan Dunlap**
 Writer **Dean Graves**
 Client **Reno Convention Bureau**

852 **GOLD AWARD**
 Art Director **Peter Windett**
 Designer **Peter Windett**
 Artist **Graham Everden**
 Client **Crabtree & Evelyn, Ltd.**
 Agency **Peter Windett Associates**



853 SILVER AWARD

Art Directors: Paul Port, Ralph Miolla, Bert Fischer

Designers: Paul Port, Ralph Miolla, Karin Kaplan

Artists: Christoph Blumrich, Brian Sheridan

Client: General Foods, Corporate Design Center

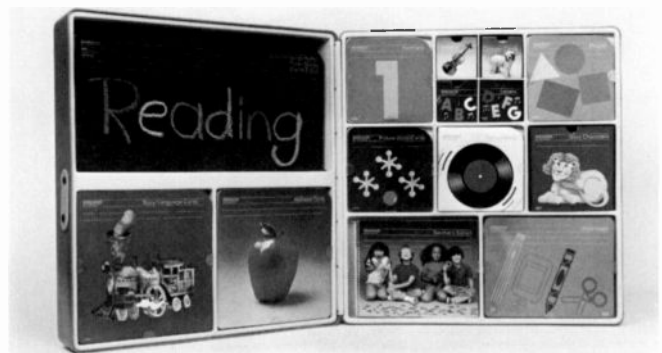
Agency: Port Miolla Associates, Incorporated



855
 Art Directors **Ralph Miolla, Paul Port**
 Designers **Ralph Miolla, Paul Port**
 Artist: **Nancy Stahl**
 Client: **The Nestlé' Corporation**
 Agency **Port Miolla Associates, Incorporated**

854 **DISTINCTIVE MERIT**
 Art Director **Seymour Chwast**
 Designer: **Seymour Chwast**
 Artist: **Seymour Chwast**
 Client: **PushPinoff Productions**
 Agency **Push Pin Studios**

856
 Art Directors **Jerry Deibert, Steven Mitsch,**
Samuel Rivman
 Designers **Jerry Deibert, Steven Mitsch, Samuel Rivman**
 Artist: **Bill Mayer**
 Writers **Thomas Davey, Jim Bouton**
 Client **The Jim Bouton Corporation**
 Agency **303 Studio, Inc.**



858
 Art Director: **Ross Carron**
 Designer: **Ross Carron**
 Client: **J.W. Morris Wineries**
 Agency: **Ross Carron Design**

859
 Art Director: **Howard Grant**
 Designers: **Howard Grant, Leslie Hayes, Scott Feuer**
 Photographer: **Leonard Cohen**
 Writer: **Jeff Cramp**
 Client: **Faber-Castell Corporation**
 Agency: **Grant Marketing Communications, Inc.**

860
 Program Design & Direction: **Robert P. Gersin**
 Graphic Design Direction: **David Curry**
 Product Design: **Daniel Murphy**
 Photographers: **Dianne Baasch, Dan Kozan**
 Artists: **V. Young, L. Chrisman, S. Springer, A. Stewart, G. Kibbee, Fu Lin Hsin**
 Writers: **T. Clymer, R. Venezky**
 Record Producer: **Erica Malarek**
 Client: **Ginn & Company**
 Editors: **R. Campanella, K. Baker**
 Publisher: **Ginn & Company**
 Production Direction: **P. Maka, L. Peabody**
 Production Co.: **The Banta Media Group**
 Design Agency: **Robert P. Gersin Associates Inc.**



861
 Art Director: **Cinda Katz Bonk**
 Designers: **Rachel Schreiber Levitan,**
Kathleen Sullivan Kaska
 Artist: **Jozef Sumichrast**
 Client: **Magicolor**
 Producer: **Jeanine Handley**
 Agency: **Brown & Rosner, Inc.**

863
 Art Directors: **Hal Riney, Gerry Andelin**
 Designer: **Barry Deutsch/Steinhilber, Deutsch & Gard**
 Artists: **Myland McRevey, James S. Schlesinger**
 Client: **Pabst Brewing Company**
 Agency: **Ogilvy & Mather, San Francisco**

862
 Art Director: **Frederick B. Hadtke, Sr. Vice Pres.**
 Designer: **Jay Robert Wells, Dir. Graphic Design**
 Client: **Koh-I-Noor Rapidograph**
 Agency: **Robert Hain Associates, Inc.**

864
 Art Director: **Charles Hively**
 Designers: **Lance Brown, Lyle Metzdorf, Charles Hively**
 Artists: **Richard Hess, Al Bates**
 Writer: **Carol Miller**
 Client: **Blue Bell Creameries**
 Agency: **Metzdorf Advertising Agency**

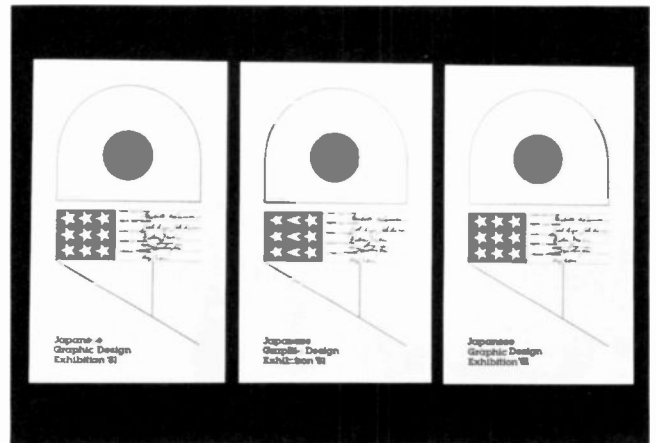
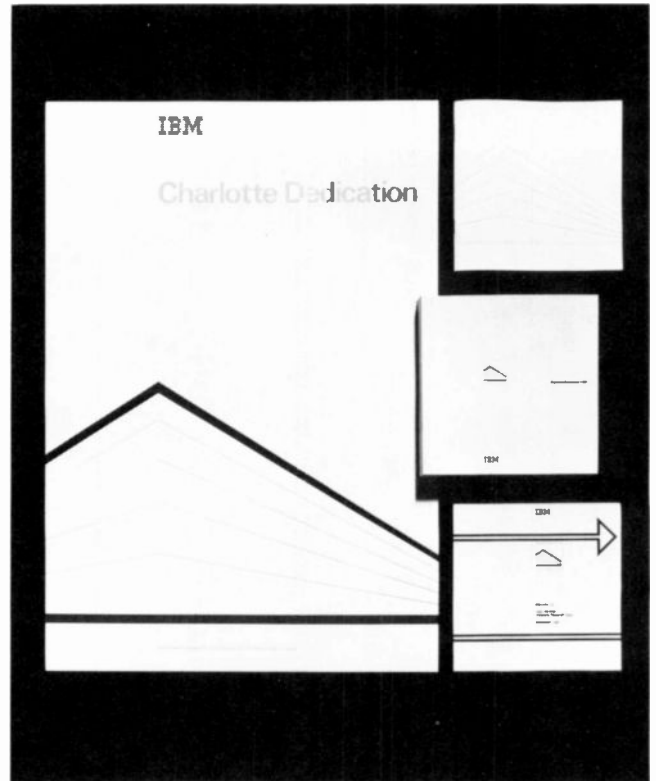


865
 Art Directors: **Chris Holland, Rob Leyko**
 Designers: **Chris Holland, Rob Leyko**
 Client: **Audio Dynamics Corp.**
 Agency: **Holland Advertising Inc.**

867
 Art Director: **Steve Cloutier**
 Designer: **Steve Cloutier**
 Artist: **Ed Lindlof**
 Writer: **Ed Lindlof**
 Client: **McDonald's**
 Agency: **Bernstein-Rein Advertising, Inc.**

866
 Art Director: **Peter Windett**
 Designer: **Peter Windett**
 Artist: **Tony Meeuwissen**
 Client: **Crabtree & Evelyn, Ltd.**
 Agency: **Peter Windett Associates**

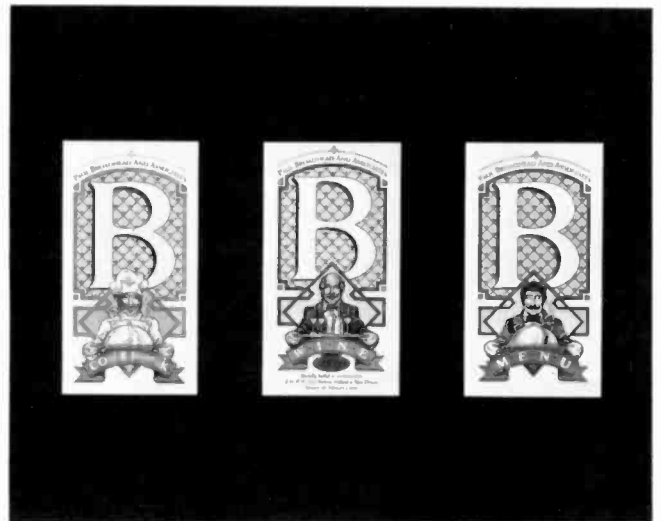
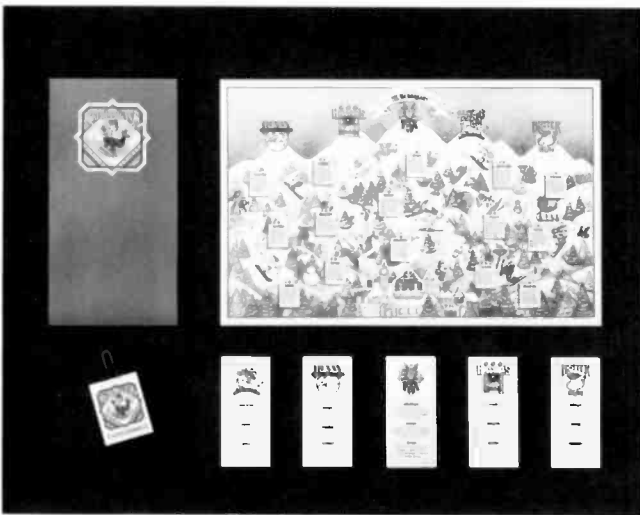
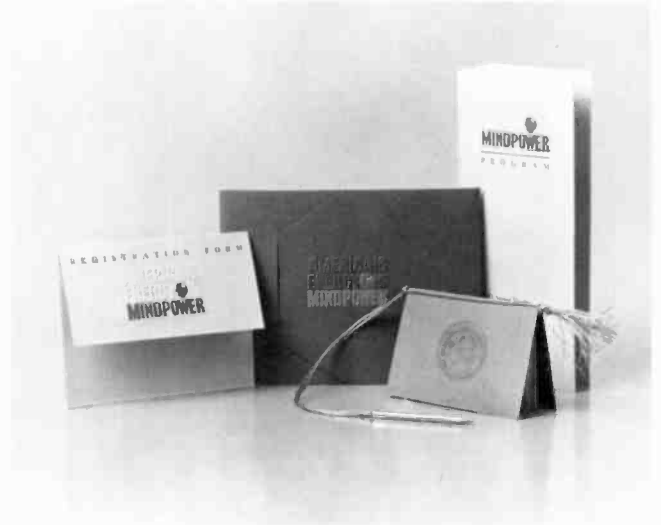
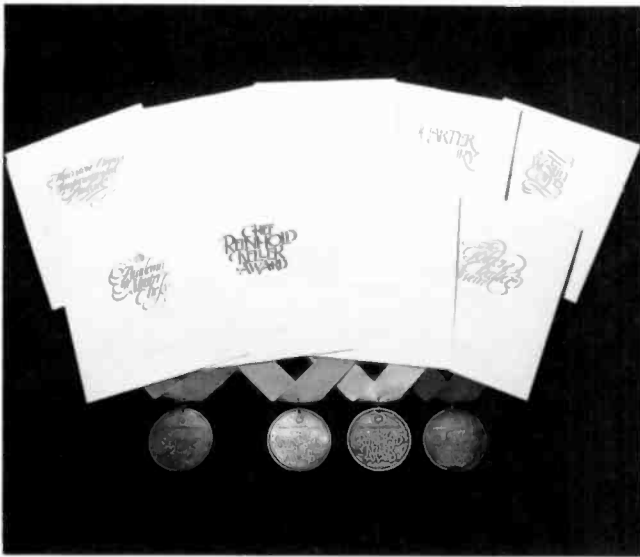
868
 Art Director: **Chris Rovillo**
 Designer: **Chris Rovillo**
 Artists: **Chris Rovillo, Dick Mitchell**
 Writer: **Tom's Foods**
 Client: **Tom's Foods**
 Agency: **Richards, Sullivan, Brock & Assoc./
 The Richards Group**



870
 Art Director **Mario L. Cruz**
 Designer **Mario L. Cruz**
 Photographer **Henry Mills**
 Artist **Chris Daniels**
 Writer **Judy Anderson**
 Client **IBM Charlotte, NC**

871
 Art Director **Jitsuo Hoashi**
 Designers **Veena Mattewson, Judy Chan**
 Writer **Meg Crane**
 Client **Japanese Graphic Idea Exhibition '81**
 Committee

869 SILVER AWARD
 Art Director **Heather Cooper**
 Designer **Heather Cooper**
 Artist **Heather Cooper**
 Client **Ruby Street, Inc.**
 Agency **Burns, Cooper, Hynes Limited**

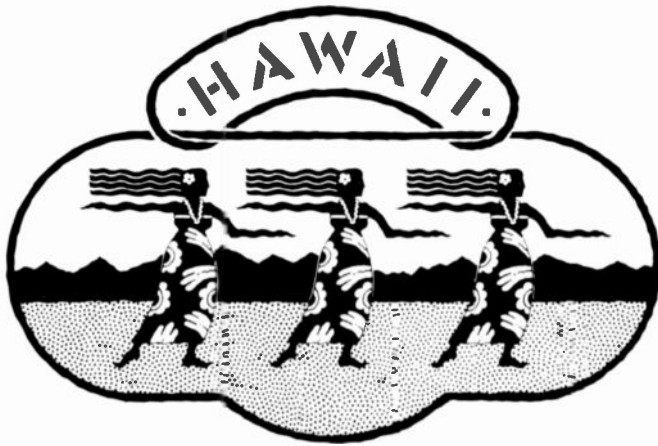


872
 Art Directors: John Hornall, Jack R. Anderson
 Designers: Jack R. Anderson, John Hornall
 Artist: Tim Girvin
 Writer: Rachel Bard
 Client: Westin Hotel
 Production Co: Waller Printing and Lithograph Co.
 Agency: Cole & Weber Design Group

874
 Art Director: Stan Gellman
 Designer: Stan Gellman
 Photographer: Chartmasters, Inc., Chicago, Illinois
 Writer: Jim Gobberdiel
 Client: University of Illinois Foundation
 Agency: Stan Gellman Graphic Design, Inc.

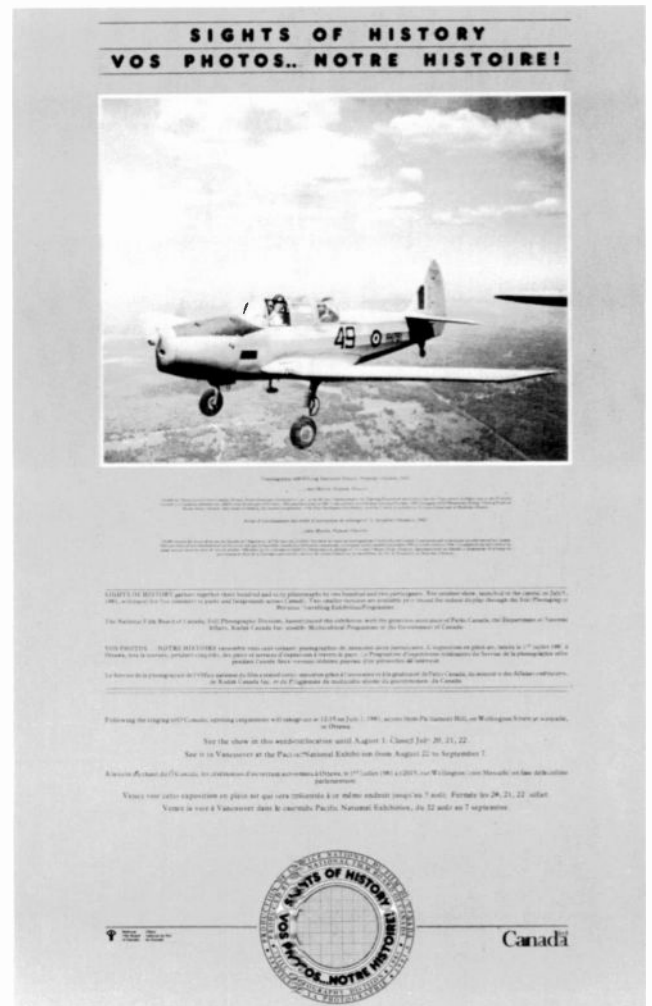
873
 Creative Director: Bob Dennard
 Art Director: Don Sibley
 Designer: Don Sibley
 Artists: Don Sibley, Jerry Jeanmard, Rex Peteet
 Writers: Bob Dennard, Don Sibley
 Client: Bennigan's Taverns
 Agency: Dennard Creative, Inc.

875
 Creative Director: Bob Dennard
 Art Director: Don Sibley
 Designer: Don Sibley
 Artists: Don Sibley, Greg King
 Writers: Bob Dennard, Don Sibley
 Client: Paul Broadhead & Associates, Inc.
 Agency: Dennard Creative, Inc.

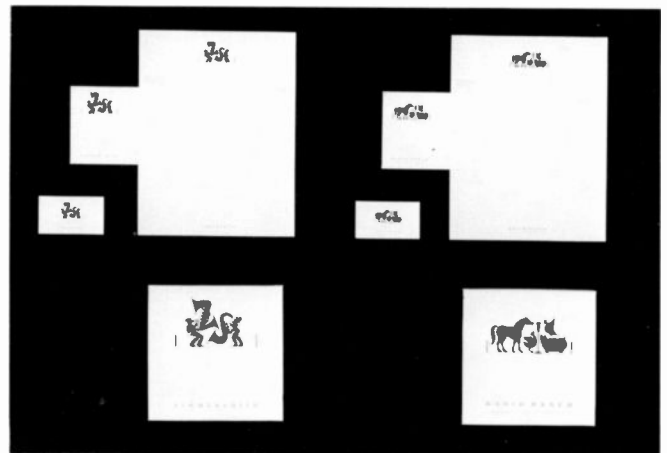
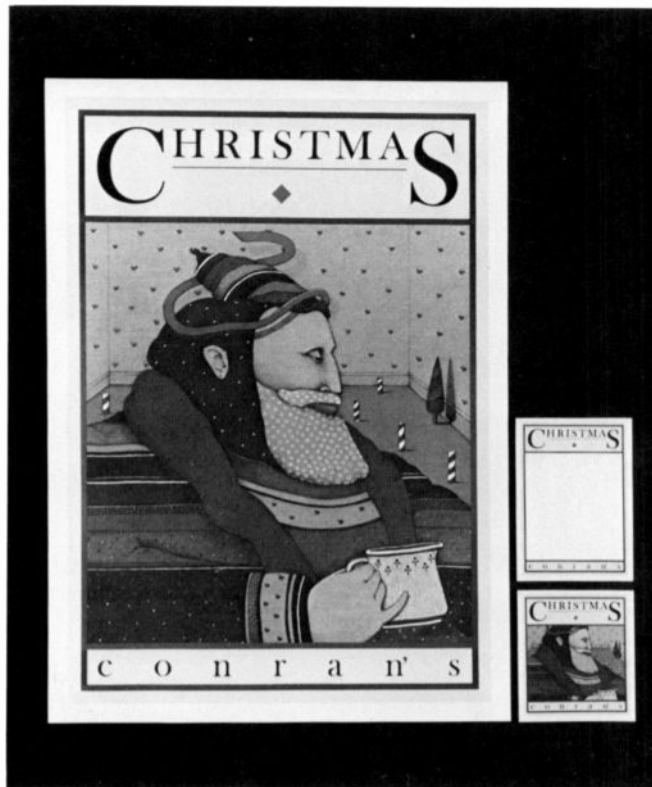
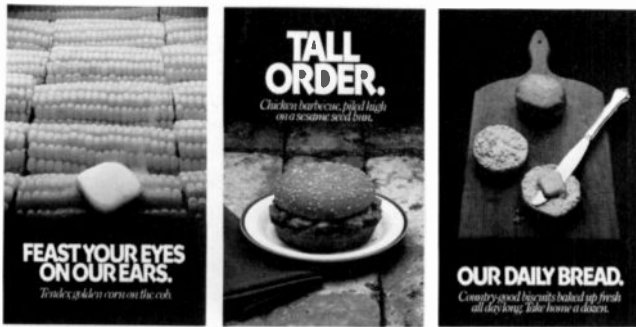


876
 Creative Director: **Bob Dennard**
 Art Director: **Don Sibley**
 Designers: **Don Sibley, Rex Peteet**
 Artists: **Don Sibley, Rex Peteet**
 Client: **Bennigan's Taverns**
 Agency: **Dennard Creative, Inc.**

877
 Art Directors: **John Luckett, Susan Slover**
 Designer: **Susan Slover**
 Writer: **John Luckett**
 Client: **Response Concepts/Case-Hoyt**
 Agency: **Luckett & Slover Inc.**



878
 Art Directors: **Martha Langford, George Nitefor**
 Designer: **George Nitefor**
 Photographers: **Plane—James Martin**
 Field—Mary E. Neuseld
 Blanket—Len Chatwin
 Writer: **Martha Langford**
 Client: **National Film Board of Canada**
 Production Co: **Still Photography Division**



879
 Art Director **Jeff France**
 Designer **Jeff France**
 Photographer **Jamie Cook**
 Writer **Bruce Mansfield**
 Client **Famous Recipe Fried Chicken**
 Agency **Lawler Ballard Advertising**

881
 Art Director **Richard Kimmel**
 Designers **Bob Peluce, Bob Kurtz**
 Artists **Bob Peluce, Bob Kurtz**
 Writer **James Kochevar**
 Client **Eureka Co.**
 Agency **Young and Rubicam/Chicago**

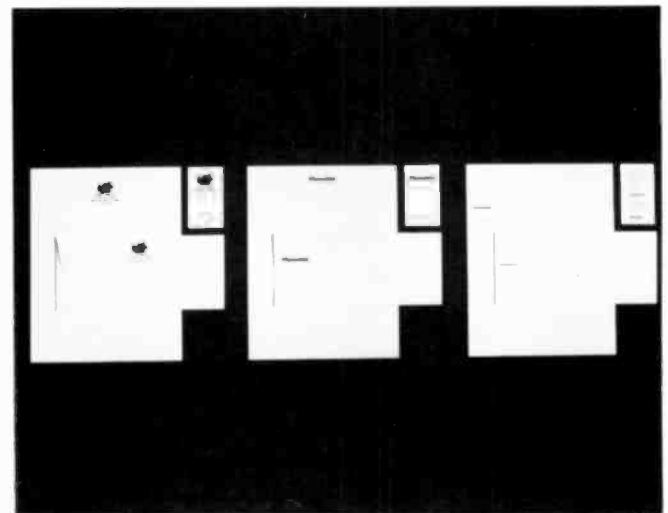
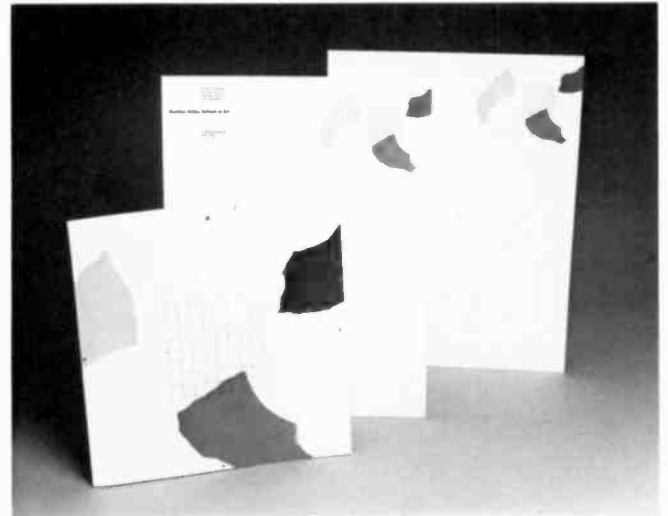
880
 Art Director **Cheryl Lewin**
 Designer **Cheryl Lewin**
 Artist **Dagmar Frinta**
 Client **Conran's USA**

882 SILVER AWARD
 Art Directors **Woody Pirtle, Mike Schroeder**
 Designers **Woody Pirtle, Mike Schroeder**
 Artists **Woody Pirtle, Mike Schroeder**
 Client **Zimmersmith/Radio Ranch**
 Agency **Woody Pirtle, Inc.**



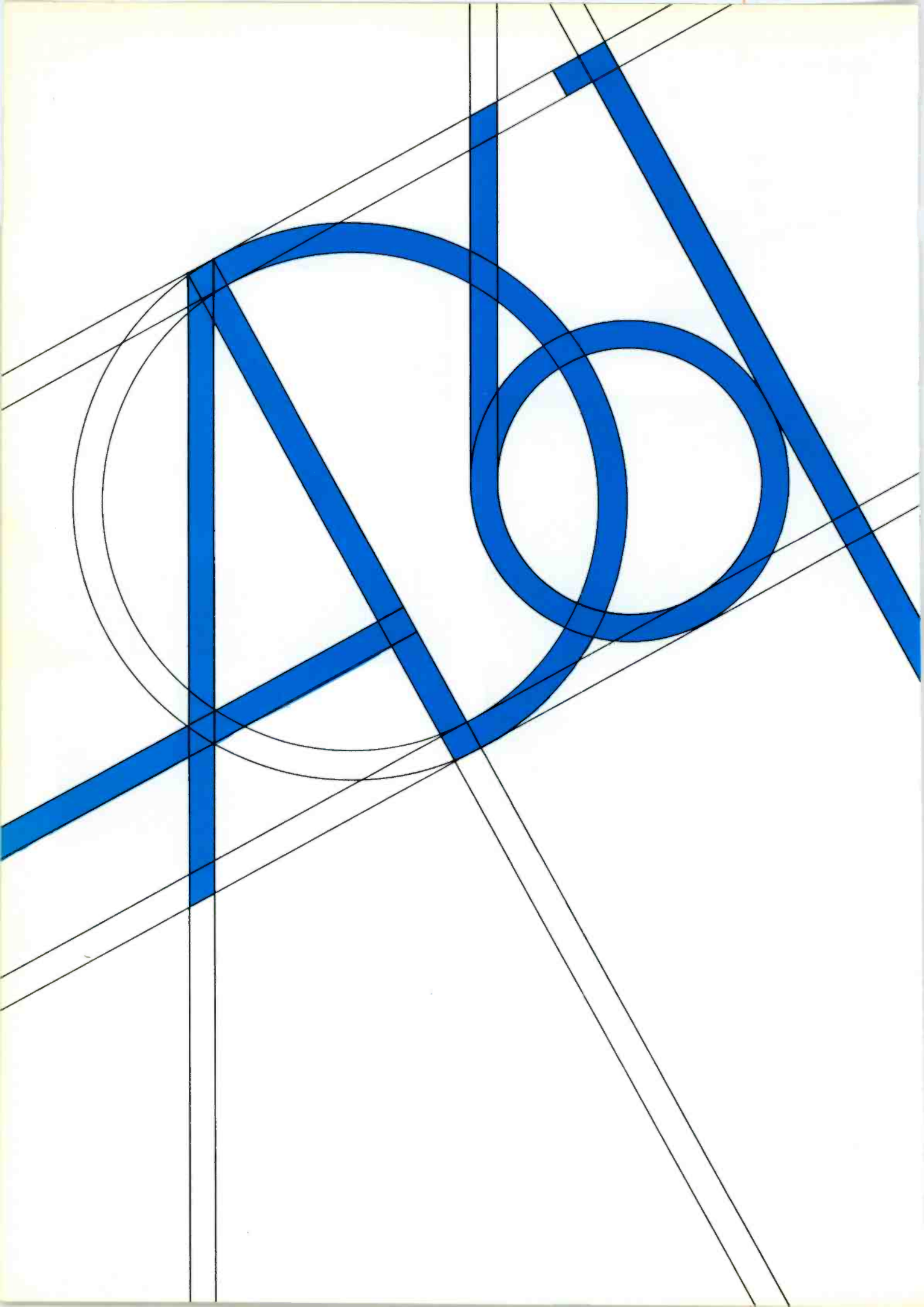
883
 Art Directors: Kerry Bierman, Wayne Webb, Jeff Rich
 Designers: Jeff Rich, Kerry Bierman, Barbara Wasserman Vinson, David Bates, Wayne Webb, Bill Cagney
 Writers: Jeff Rich, Kerry Bierman, Barbara Wasserman Vinson, Wayne Webb
 Client: American Hospital Supply Corporation

884
 Art Directors: David November, Marie-Christine Lawrence, John LeProvost
 Designer: Marie-Christine Lawrence
 Artists: John LeProvost, Jim Deesing
 Writers: Don Evers, Sherman Adler
 Client: CBS Television Network
 Producers: Herman Aronson, Tina Dakin, David Zinzi, Chris Mazzariello



886
 Art Director: Paul Hodgson
 Designer: Paul Hodgson
 Client: Dundas Valley School of Art
 Agency: Fifty Fingers Inc.

888
 Art Directors: Ann Dryden, Jim Hackley
 Designers: Pete Traynor, Ann Dryden, Jim Hackley
 Artists: Ann Dryden, Jim Hackley
 Writer: Peter Traynor
 Client: Woods Group, Agnihotra Press Inc. & Characters



A decorative graphic on the left side of the page. It features a thick blue diagonal bar extending from the middle-left towards the bottom-left. Above this bar, two thin black lines run parallel to each other, extending from the top-left towards the top-right.

POSTERS

BAKED ALASKA.



Alaska Airlines to Palm Springs.

889

Art Director **Bill Sweney**

Photographer **Chuck Kuhn**

Client **Alaska Airlines**

Agency **Chiat/Day/Seattle**



895

Art Director: **Jay Morales**

Designer: **Jay Morales**

Photographer: **Sean Eager**

Writer: **Giff Crosby**

Client: **American Airlines**

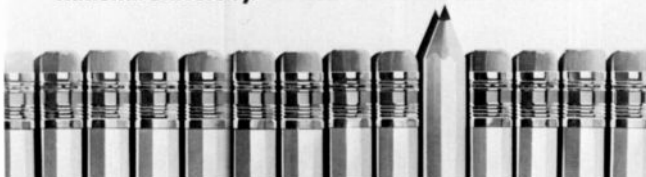
Agency: **Doyle Dane Bernbach**



896
 Art Director: Irene Ramp
 Designer: Michael Doret
 Artist: Michael Doret
 Client: Peregrine, Inc.
 Agency: Michael Doret, Inc.

897
 Art Directors: Art Goodman, G. Dean Smith
 Designers: Saul Bass, Herb Yager
 Photographer: John Livzey
 Client: Filmex
 Agency: Saul Bass/Herb Yager & Associates

National University. We don't think like the old school.



898

Art Director: **Duncan Milner**
Designer: **Duncan Milner**
Artist: **Torres-Krief Design Assoc./Ron VanBuskirk**
Writer: **Courtney Scott**
Client: **National University**
Agency: **Phillips-Ramsey Advertising**

899

Art Director: **Gerry Gentile**
Photographer: **Carl Furuta**
Writer: **Peter Brown**
Client: **Volkswagen of America**
Agency: **Doyle Dane Bernbach/West**

The great indoors.



900

Art Director: **Gerry Gentile**
Photographer: **Carl Furuta**
Writer: **Peter Brown**
Client: **Volkswagen of America**
Agency: **Doyle Dane Bernbach/West**

901

Art Director: **Steven Zwillinger**
Designer: **Steven Zwillinger**
Writer: **Steven Zwillinger**
Client: **N.Y. Dept. of Environmental Protection**



902

Art Directors: **Bill Schwartz, Ed Ward**
 Designer: **Bill Schwartz**
 Photographer: **Charlie Coppins**
 Writers: **Bill Schwartz, Ed Ward**
 Client: **Greater Cleveland Boy Scout Council**
 Agency: **Meldrum and Fewsmith, Inc.**

903

Art Director: **Joe Shyllit**
 Designer: **Joe Shyllit**
 Photographer: **Gillian Proctor**
 Writer: **Jerry Kuleba**
 Client: **Dominion Dairies**
 Agency: **Enterprise Advertising Associates, Ltd.**

904

Art Director: **Alan Peckolick**
 Designer: **Alan Peckolick**
 Artist: **Tony DiSpigna**
 Client: **Mobil Corporation**
 Agency: **Lubalin, Peckolick Assoc. Inc.**



905
 Art Director **Phil Silvestri**
 Writer **Rita Senders**
 Client **WABC-TV (Eyewitness News)**
 Agency **Della Femina, Travisano & Partners, Inc.**

Young, beautiful, passionate
 and scandalous. She was America
 in the time of "Ragtime."



DINO DE LAURENTIIS PRESENTS A MILOS FORMAN FILM
RAGTIME -starring JAMES CAGNEY Music by RANDY NEWMANN A SUNLEY PRODUCTION Executive Producers MICHAEL HARRISMAN
 and BERNARD WILLIAMS Screenplay by MICHAEL WELLSER From the Novel "Ragtime" by E. L. DOCKTOROVIC Produced by DINO DE LAURENTIIS
 Directed by MILOS FORMAN Read the Bantam Book Original Soundtrack Album on Elektra Records and tapes
 Copyright © 1981 by Paramount Pictures. All Rights Reserved. A PARAMOUNT PICTURE

906
 Art Director **Wayne Salo**
 Designer **Wayne Salo**
 Photographer **Mort Engel**
 Artist **Paul Crifo**
 Writer **Tom Callahan**
 Client **Paramount Pictures**
 Agency **Diener/Hausler/Bates**

How to improve gin, soda,
vodka, brandy, orange juice,
bourbon, tonic, rum, tequila,
milk, scotch, pineapple juice,
coffee, champagne etc.



FOR 140 YEARS, THE ORIGINAL ORANGE LIQUEUR FROM ANGERS, FRANCE.



**MALICE
AFORETHOUGHT**

*The story of a country doctor whose hobby
was murder*

Based on the novel by Francis Iles

HOST VINCENT PRICE

MYSTERY!

BEGINS JANUARY 20 TUESDAYS AT 9PM CHANNEL 13 PBS

Mobil

907

Art Director: **Richard Radke**
Designer: **Richard Radke**
Artist: **Nick Facciano**
Writer: **Martin Cooke**
Client: **Cointreau America**
Agency: **Intermarco Advertising**

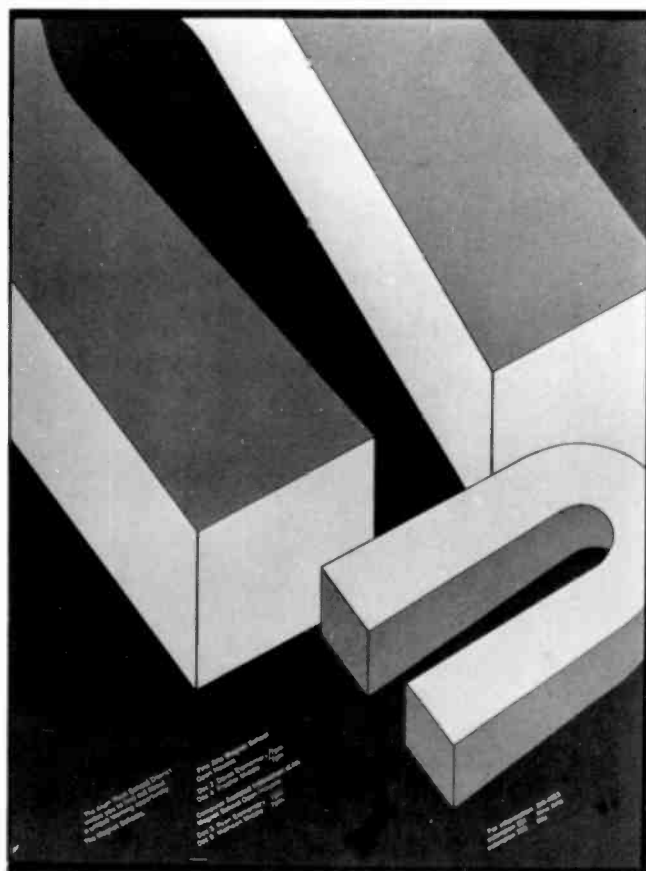
908

Art Director: **Philip Gips**
Designers: **Philip Gips, David Palladini**
Artist: **David Palladini**
Client: **Mobil Oil Corporation**
Agency: **Gips + Balkind Assoc., Inc.**

"No madam, I didn't drop
the Finlandia."



IMPORTED FINLANDIA.
THE WORLD'S FINEST VODKA.



909

Art Directors: Mark Moffett, Katherine Palladini
 Photographer: Michael Harris
 Writer: Confidence Stimpson
 Client: Buckingham Corporation
 Agency: Scali, McCabe, Sloves, Inc.

910

Art Director: Paige Johnson
 Designer: Paige Johnson
 Writer: Barbara Snyder
 Client: Alum Rock School District

1812

Spectacular Sound on the Square! Saturday, April 25th 12:00 noon* Free Admission
 The U.S.M. Symphony Orchestra *Free Lakes* Free Hot Dogs *A concert for all ages.
 On the front lawn of the FSNB Main Office, 300 Lomb Street ■ featuring 1812 Overture (with cannons!) Star Wars® And more!
First Mississippi National Bank

911
 Art Director: **Jimmy Johnson**
 Designer: **Jimmy Johnson**
 Artist: **Chuck Abraham**
 Writer: **Harry Brown**
 Client: **First Mississippi National Bank**
 Agency: **Maris, West & Baker Advertising**

BILL HOW'S ART CENTER • CHESTNUT HOUSE • COMMUNITY GALLERY • DEPAUL DESIGN • DEVITRY, GILBERT, BRADLEY & RAY ARCHITECTS • THE FRAMERS, ETC. • FAM COLLEGE DANA ROOM • GALLERY ONE • KELLY ADVERTISING • LANCASTER COUNTY ART ASSOCIATION • LANCASTER COUNTY LIBRARY • MARION ART CENTER • PLACE MARIE — LANCASTER WEAVERS & SPINNERS • SYKES GALLERY • TREMELLEN GALLERY • WHEATLAND

ART SUNDAY
 OCTOBER 4, 1981, LANCASTER

912
 Art Director: **Randy Groff**
 Designer: **Randy Groff**
 Artist: **Randy Groff**
 Client: **Community Gallery**
 Agency: **Kelly Advertising, Inc.**



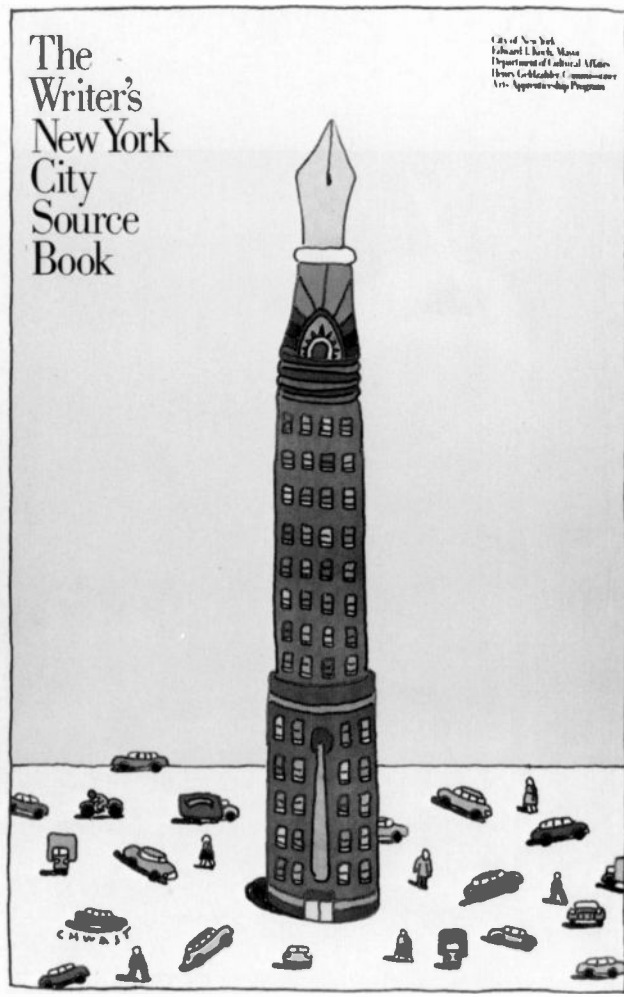
The Tyler Offset Workshop

Sponsored by the Ford Foundation and the Tyler School of Art
 and designed by George Tscherny
 Printed by the Tyler School of Art
 and the Tyler Offset Workshop
 Philadelphia, Pennsylvania 19122

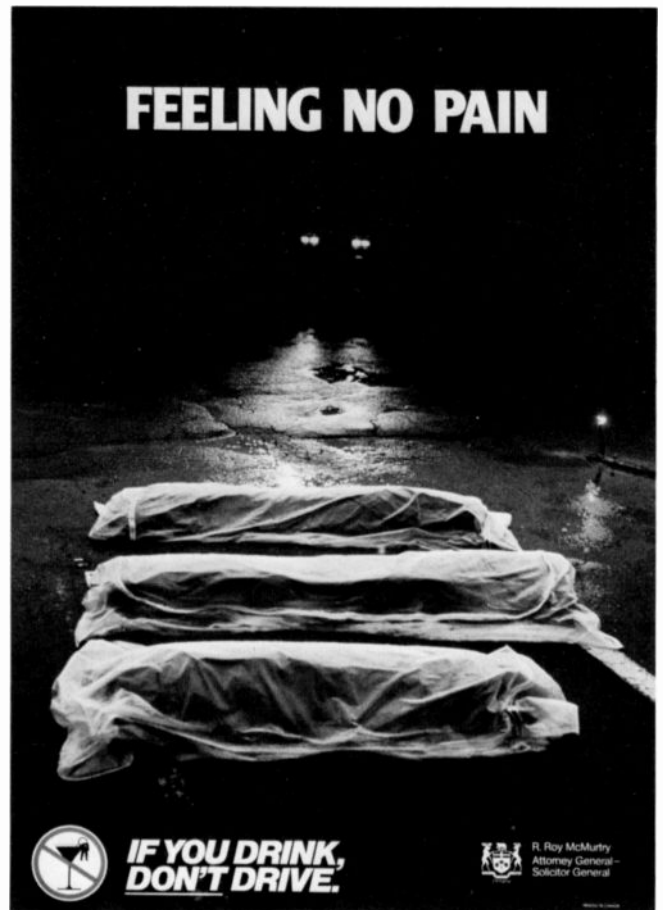


913
 Art Director. **George Tscherny**
 Designer **George Tscherny**
 Artist. **George Tscherny**
 Client. **The Tyler School of Art**
 Agency. **George Tscherny, Inc.**

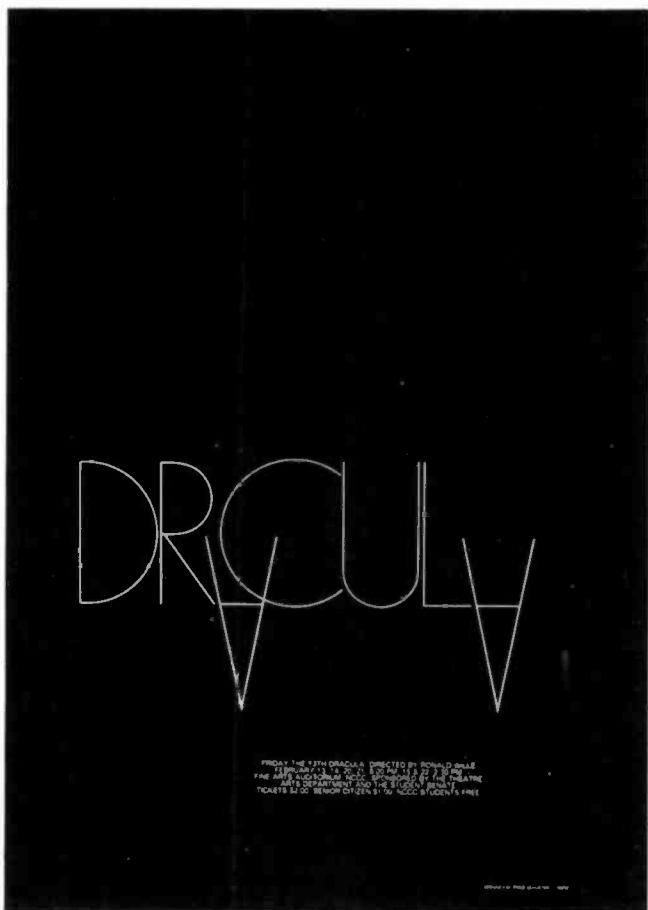
914
 Art Director **George Tscherny**
 Designer **George Tscherny**
 Photographer **George Tscherny**
 Artists. **Various**
 Client **Goethe House, New York**
 Agency **George Tscherny, Inc.**



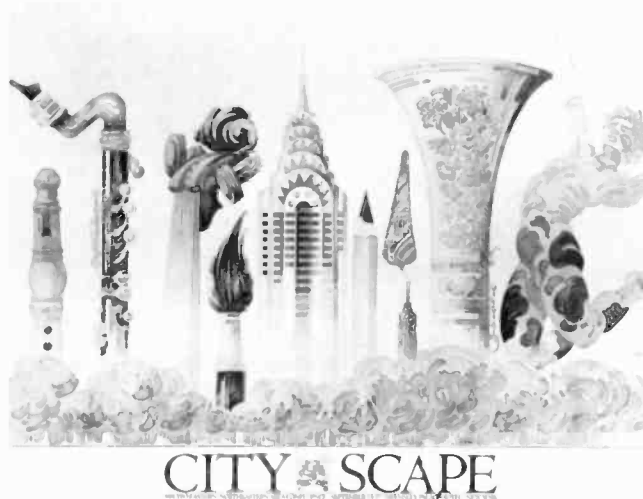
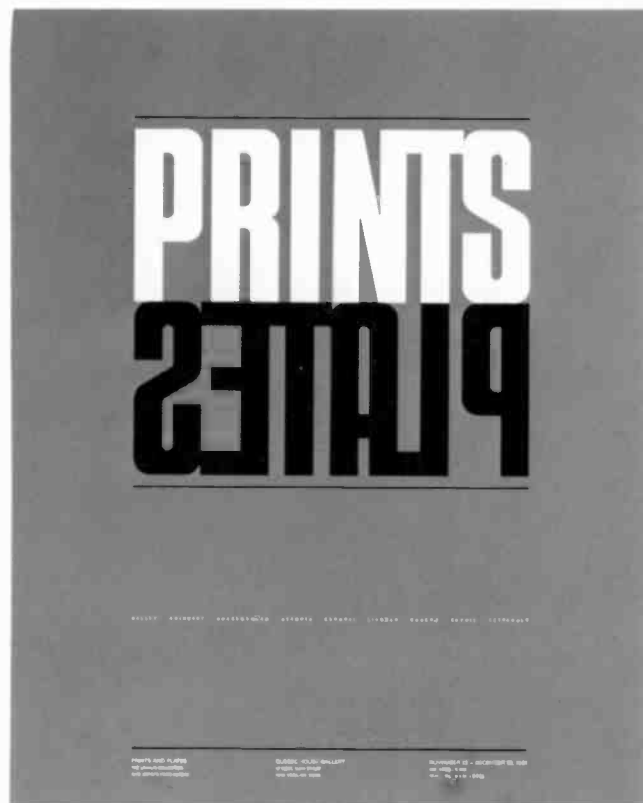
915
Art Director: **Toshiaki Ide**
Designer: **Seymour Chwast**
Artist: **Seymour Chwast**
Client: **New York City Department of Cultural Affairs**



916
Art Director: **Arnold Wicht**
Photographer: **Rudi von Tiedemann**
Writer: **Tim Heintzman**
Client: **Ontario Ministry of the Attorney General**
Agency: **Camp Associates Advertising**

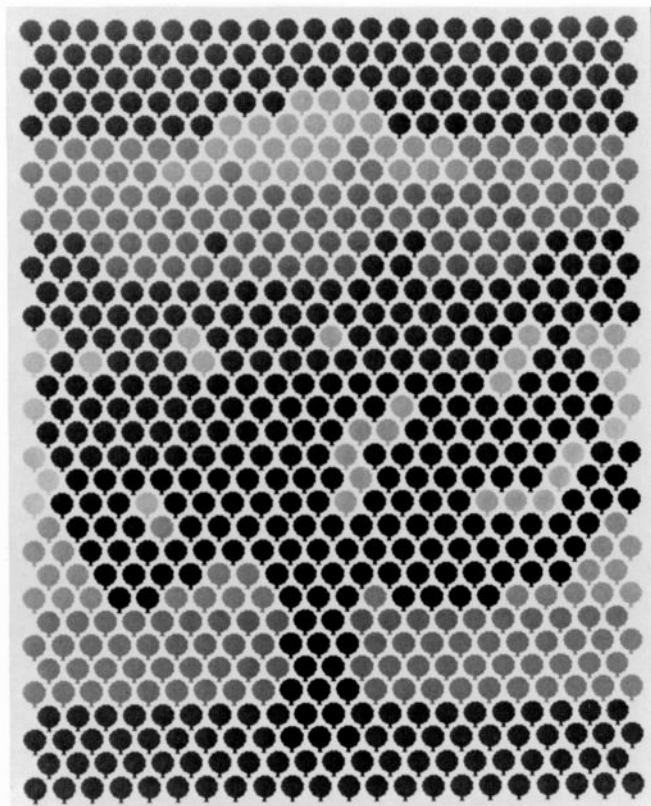


917
 Art Director: **Rand Schuster**
 Designer: **Rand Schuster**
 Client: **Niagara County Community College
 Theatre Arts Department**



918
 Art Director: **Nelu Wolfensohn**
 Designer: **Joseph Saleh**
 Writer: **Leo Rosshandler**
 Client: **Lavalin Inc.**

919
 Art Director: **Peter Rauch**
 Designer: **Peter Rauch**
 Artist: **John Alcorn**
 Writer: **Peter O. Price**
 Client: **Young Presidents' Organization**
 Agency: **Peter Rauch Design**

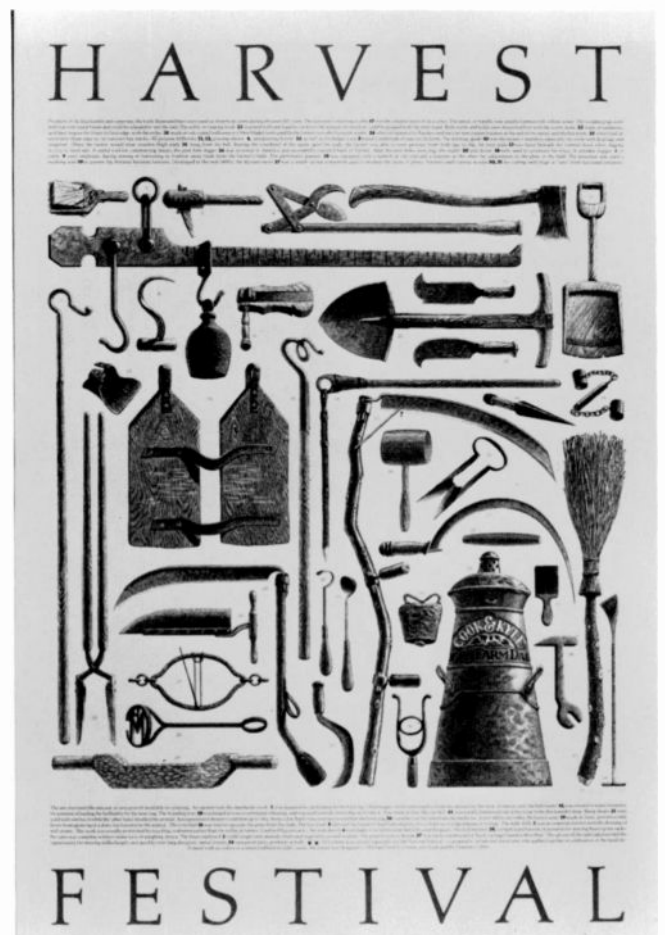


For Beauty. For Fun. Forever.

Arbor Month May 1981

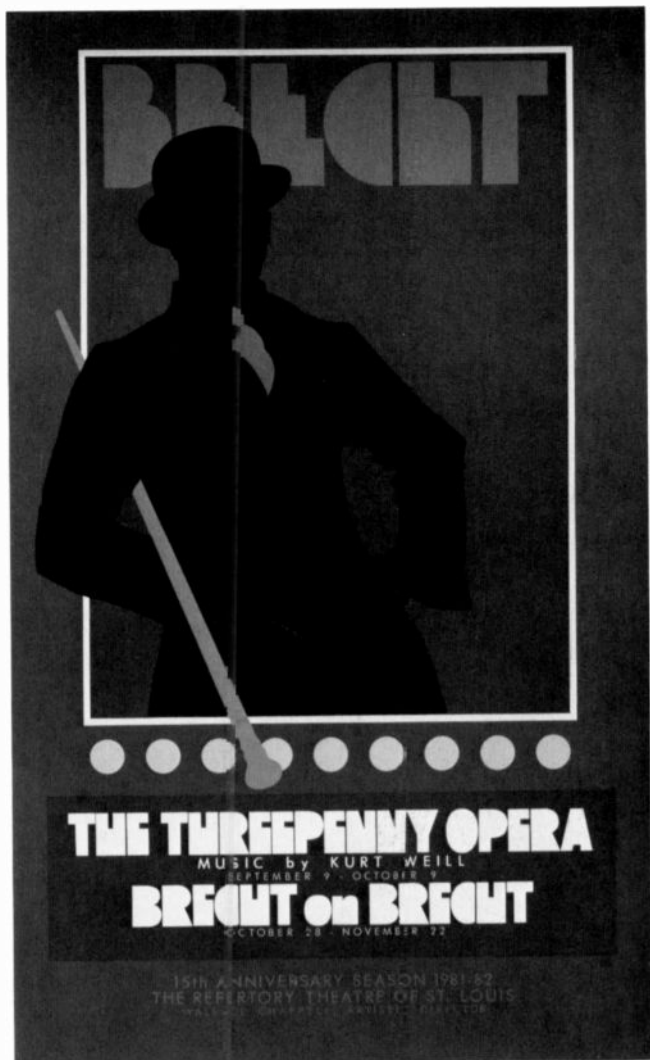
920

Art Directors: **Hideki Yamamoto, Miranda Moss**
Designers: **Hideki Yamamoto, Miranda Moss**
Client: **Minnesota Dept. of Agriculture/
Shade Tree Program**
Agency: **Seltz Graphic Directions Inc.**



921

Art Director: **Michael Cronan**
Designer: **Michael Cronan**
Artist: **Lawrence Duke**
Writer: **Karin Hibma**
Client: **General Exhibitions Corporation**
Agency: **Michael Patrick Cronan**



922
 Art Director. **Jan Boleto**
 Designer. **Jan Boleto**
 Typography Design **Michael Simpson**
 Artist. **Jan Boleto**
 Client **The Repertory Theatre of St. Louis**
 Printer **Silkscreen Products, Inc.**



ILLUSTRATION WEST 20 CALL FOR ENTRIES



923
 Art Director. **Leslie Tryon Tatoian**
 Designer. **Don Weller**
 Artist. **Don Weller**
 Writer. **Leslie Tryon Tatoian**
 Client: **Society of Illustrators of Los Angeles**
 Publisher **Society of Illustrators of Los Angeles**
 Agency **The Weller Institute for the Cure of Design, Inc.**

"Ladies and gentlemen, you have had twelve months to prepare for this examination. Those of you who do well can look forward to brilliant careers. Those of you who do not, should seriously consider another profession."



BORROMINI PIRANDELLO BARBERINI VIGNELLI
 MORAWIA BOCCIONI COLOMBO PUCCINI RADICE
 CROCE DE CARLO PERUZZI CIMABUE PALLADIO
 AULENTI GALILEO BRAMANTE BALLA ARMANI
 RAGGI MENOTTI FELLINI MIENDINI PININFARINA
 PAGANINI GIORGIONE NOORDA BERNINI VASARI
 CARAVAGGIO BURRI PIRANESI PIERO GIUGIARO
 MADERNO NERVI NERONE PASOLINI DONIZETTI
 ROSSI TOSCANINI LEOPARDI AGNELLI FERRARI
 ORSINI VERDI DONATELLO CENCI SAVONAROLA
 FIORUCCI ZEFFIRELLI LIPPI GREGOTTI GUCCI
 MAZZEI BRION CERATTO VOLTA SPQR ZANI SO
 STRADIVARI GIURGOLA VALENTINO PETRARCA
 BRUNELLESCHI BOTTICELLI SCOLA BOCCACCIO
 MODIGLIANI CARUSO MANGIONE DE BENEDETTI
 GRUCCI CASTAGNOLI PIANO LEONARDO CELLINI
 SOTTsass BERTOLUCCI FERMI CHIGI CASANOVA
 BORGIA MARINETTI VALLE ANTONIONI MEDICI
 MASACCIO ZEVI ALBERTI WOTTYLA CICERONE
 CESARE GARIBALDI BELLINI RESPIGHI MAZZINI
 SARTOGO VESPUCCI BENE FALLACI BORGHESE
 MACHIAVELLI BARZINI CANOVA SOAVI NICOLAO
 FARNESE GIOTTO LOLLOBRIGIDA ECO ROSSINI
 CASSINA MARCONI TIZIANO MISSONI ARBASINO
 TINTORETTO VILLAGIO VIVALDI QUILICI PESCE
 BUGATTI LIONNI BILLESSE PECCEI MONTESSORI
 RAFFAELLO BODONI OLIVETTI MICHELANGELO
 DANTE ETCETERA ETCETERA THE ITALIAN IDEA



INTERNATIONAL DESIGN CONFERENCE IN ASPEN 1981 JUNE 14 TO 19

924

Art Director **Dick Pantano**
 Photographer **John Houseman's The Acting Co.**
 Writers **Jay Hill, Jack Wallwork**
 Client **Advertising Club of Boston**
 Agency **Hill, Holliday, Connors, Cosmopolos**

925

Art Director **George Sadek**
 Designers **George Sadek, Tom Kluepfel**
 Client **International Design Conference—Aspen**
 Publisher **The Center for Design & Typography,**
The Cooper Union
 Production Co. **The Center for Design & Typography,**
The Cooper Union

**“I can’t
read the
newspaper
any more.”**

The Westminster Canterbury Guild would like to make one thing perfectly clear to you: the printed page. So visit the Large Print Book Fair on Saturday, November 7th from 10 to 3. It's in the Commons Room at Westminster Canterbury House, 1600 Westbrooks Ave., Richmond, Virginia. And it's a mile for some eyes.

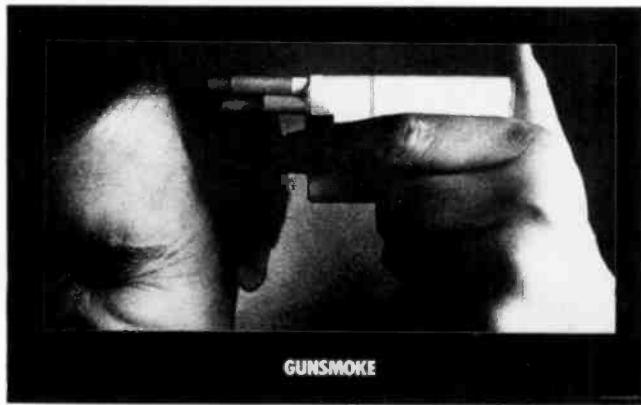
**GET
YOUR BUTT
OUT OF
HERE.**



AMERICAN CANCER SOCIETY

926
Art Director: **Tom Layman**
Designer: **Tom Layman**
Writer: **Barbara Ford**
Client: **Westminster-Canterbury**
Agency: **The Martin Agency**

927
Art Director: **Clarence Polsson**
Writer: **Clarence Polsson**
Client: **American Cancer Society**
Agency: **Hill, Holliday, Connors, Cosmopolos**



We are not afraid to entrust the American people with unpleasant facts, foreign ideas, alien philosophies, and competitive values.

For a nation that is afraid to let its people judge the truth and falsehood in an open market is a nation that is afraid of its people.

Container Corporation of America

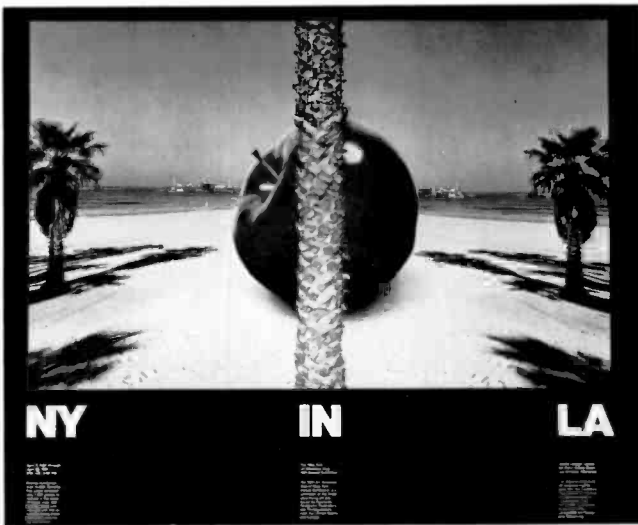
© 1970

928
 Art Director: **Warren Hanson**
 Photographer: **Rick Dublin**
 Writer: **Warren Hanson**
 Client: **People Who Care**

929
 Art Director: **John Massey**
 Designer: **John Massey**
 Artist: **Kenneth Josephson**
 Writer: **John F. Kennedy**
 Client: **Container Corporation of America**
 Agency: **Communication Dept. Container Corporation of America**

SONY TAPE.
 FULL COLOR SOUND.

930 SILVER AWARD
 Art Director: **Howard Title**
 Designer: **Milton Glaser**
 Artist: **Milton Glaser**
 Client: **Sony Corporation of America**
 Agency: **Waring and La Rosa**



931 **DISTINCTIVE MERIT**
 Art Directors: Douglas Boyd, Scott A. Mednick
 Designer: Scott A. Mednick
 Photographer: Jayme Odgers
 Writer: Scott A. Mednick
 Client: New York Art Directors Club
 Agency: Douglas Boyd Design and Marketing

932
 Art Director: Dean Stefanides
 Designer: Dean Stefanides
 Photographer: Hashi
 Writer: Earl Carter
 Client: Nikon Inc.
 Agency: Scali, McCabe, Sloves, Inc.



933
 Art Director: The Graphic Workshop
 Designer: Robert P. Moore
 Artist: Robert P. Moore
 Client: The Graphic Workshop
 Publisher: The Graphic Workshop

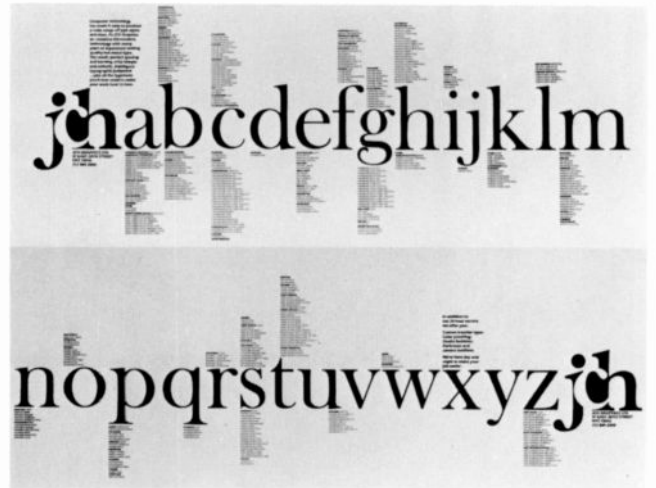


DON WELLER

SPokane Arts Gallery
FEBRUARY 16 TO 27

SPokane Falls Community College
1981

PERFORMANCE ARTS BLDG.
FEBRUARY 18, 11:30 TO 1:30



935

Art Director: **Herbert M. Rosenthal**

Designer: **Herbert M. Rosenthal**

Client: **JCH Graphics, Ltd.**

Agency: **Your Corporate Look**

934

Art Directors: **Chris Nylander, Don Weller**

Designer: **Don Weller**

Artist: **Don Weller**

Writer: **Chris Nylander**

Client: **Spokane Falls Community College**

Publisher: **Spokane Falls Community College**

Agency: **The Weller Institute for the Cure of Design, Inc.**

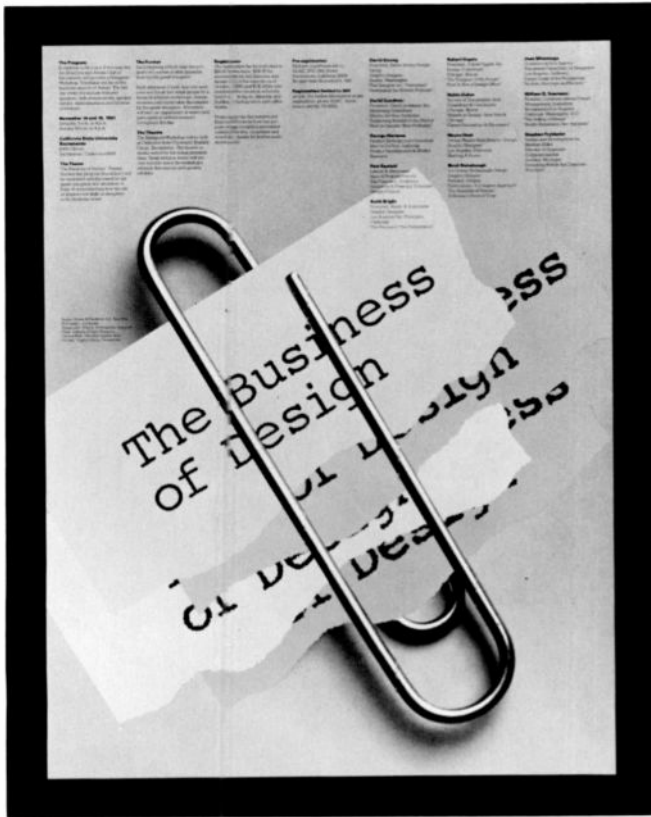
936

Art Director: **James N. Miho**

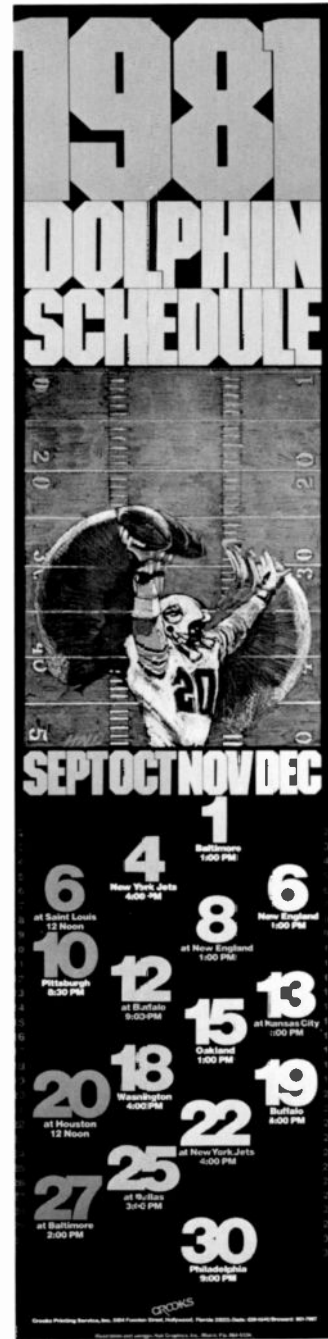
Designer: **James N. Miho**

Artist: **Keith Ferris**

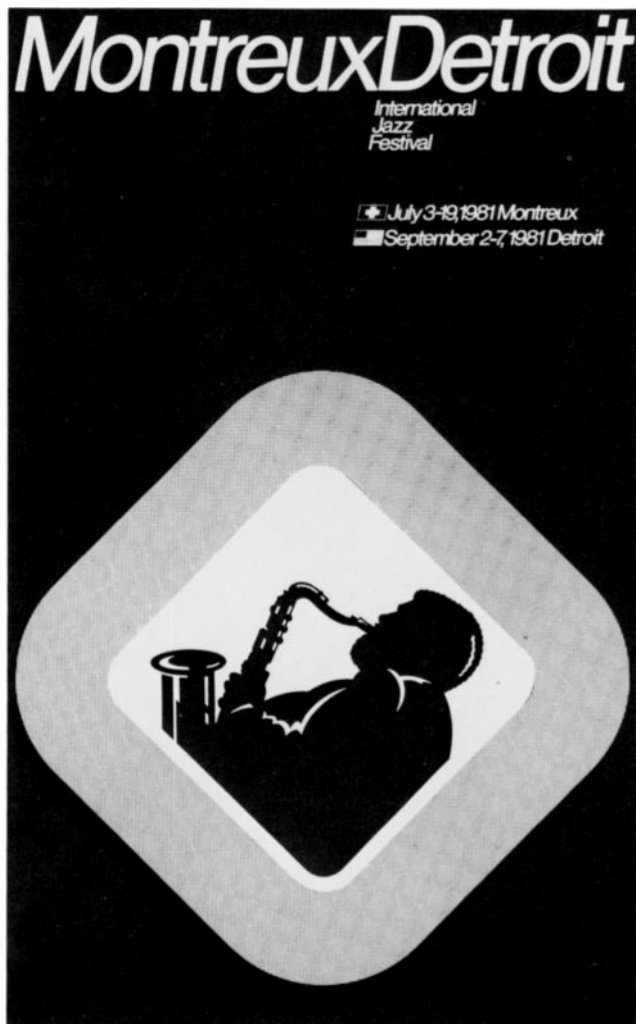
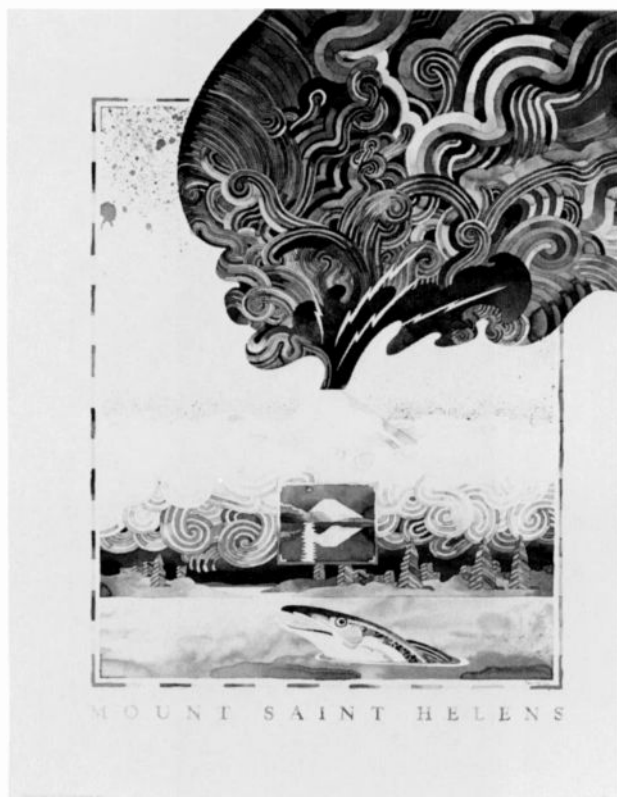
Client: **National Air And Space Museum**



937
 Art Director: **Richard Danne**
 Designers: **Richard Danne, Gary Skeggs**
 Photographer: **Jim Barber**
 Artists: **Phil Goldberg, Juliet Shen**
 Client: **Art Directors & Artists Club of Sacramento**



938
 Art Director: **Stephen Hall**
 Designer: **Stephen Hall**
 Artist: **Stephen Hall**
 Client: **Crooks Printing Service, Inc.**

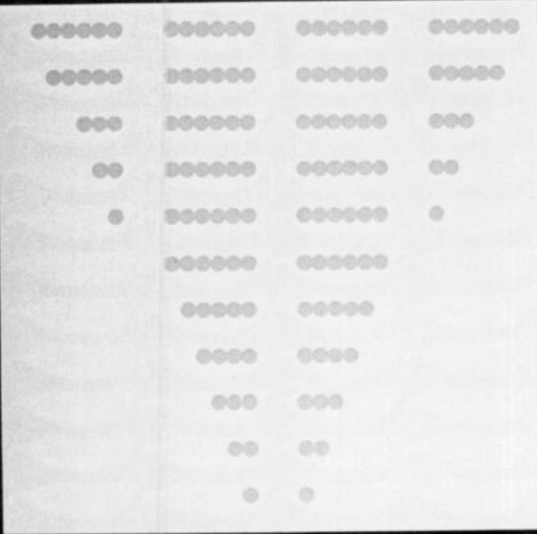


939

Art Directors: **Greg Wilder, Don Weller**
 Designer: **Don Weller**
 Artist: **Don Weller**
 Writer: **Don Weller**
 Client: **Sun Graphics**
 Publisher: **Sun Graphics**
 Agency: **The Weller Institute for the Cure of Design, Inc.**

940

Art Directors: **Greg Moy, Colleen Leonhard**
 Designer: **Gary Shortt**
 Client: **Detroit Renaissance Foundation**
 Agency: **Young & Rubicam**



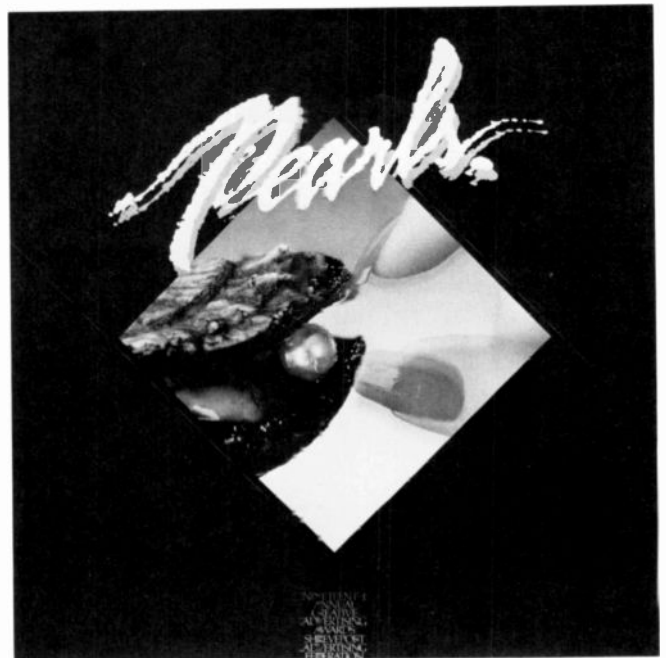
**The Impacts
of Genetics
on the
Food and
Agricultural
Industries**

19th Annual
Underwood-Prescott
Memorial Symposium
2:00 p.m.,
Wednesday,
September 23, 1981
Kneass Auditorium
Massachusetts
Institute
of Technology
Cambridge,
Massachusetts
Public Invited

1981 Awardee:
Sir William Henderson, F.R.S.
Former Secretary to the
Agricultural Research Council
of the United Kingdom
Stratford, Berkshire, England

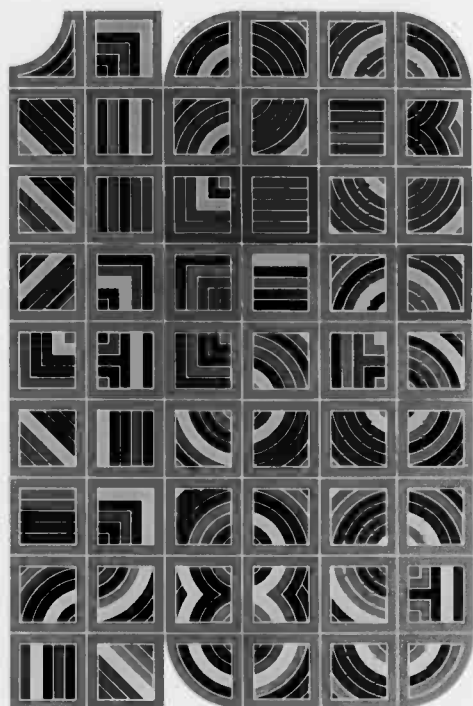
Symposium Participants:
Dr. James F. Shepard
Professor of Plant Pathology
Kansas State University
Manhattan, Kansas
Dr. Raymond C. Valentine
Professor of Biochemistry
University of California
Davis, California

941
 Art Director **André Cordella**
 Designer **André Cordella**
 Artists **André Cordella, Sam Petrucci**
 Writer **Sandy Weistopf**
 Client **Wm. Underwood Canning Company**
 Production Co **Gunn Associates**

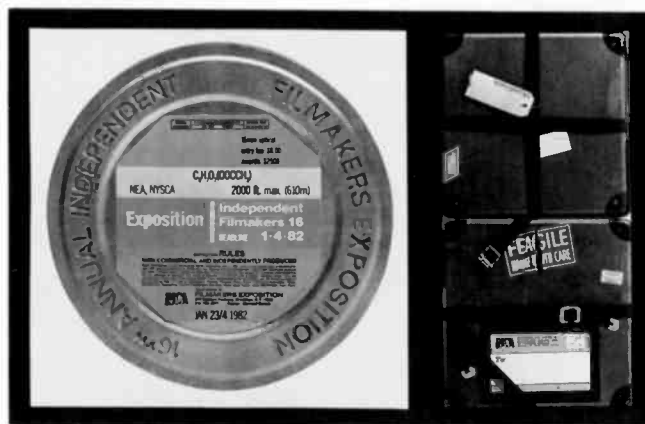
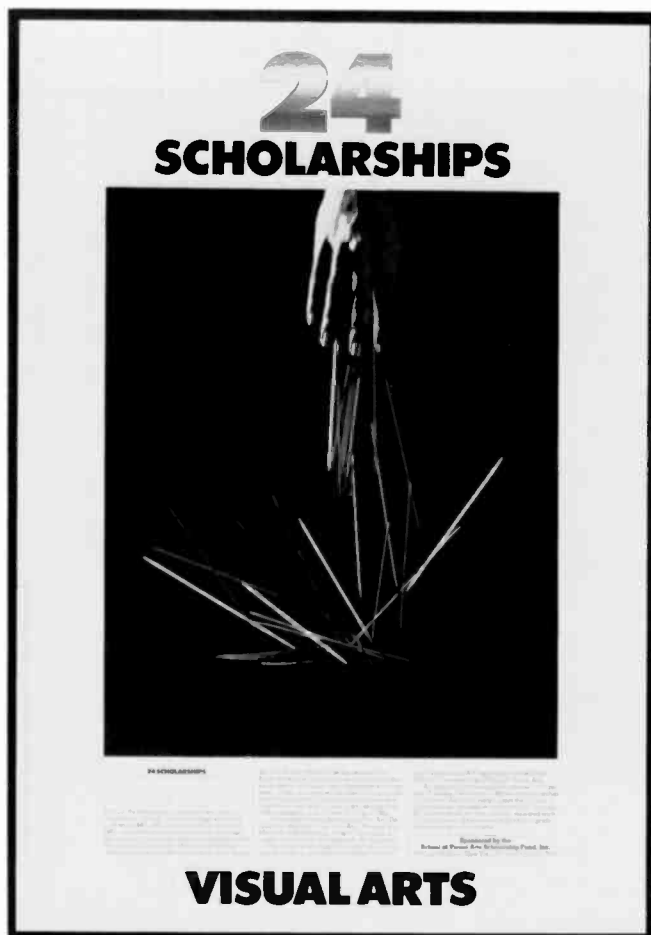


942
 Art Director **Alan E. Cober**
 Designer **John deCesare**
 Artist **Alan E. Cober**
 Writer **Alan E. Cober**
 Client **Alan E. Cober**

943
 Art Director **Michael Williams**
 Designer **Michael Williams**
 Photographer **Anthony Garner**
 Writer **Judy O. Williams**
 Client **Shreveport Advertising Federation**
 Production Co **Hurst Printing Company**



COMPASS 22



944

Art Director: **James Potocki**
 Designer: **James Potocki**
 Writer: **Patrick Morrison**
 Client: **Patrick Morrison/Compass Computer Services Production Co. Gerald L. Crawford & Company—Lithography**
 Agency: **James Potocki and Associates**

945

Art Directors: **Michael Dweck, Matthew Oscar**
 Designers: **Michael Dweck, Matthew Oscar**
 Photographer: **Brian Bender**
 Writer: **Michael Dweck**
 Client: **Brooklyn Arts & Cultural Association**
 Production Co.: **Prospect Press**
 Agency: **Michael Dweck & Co.**

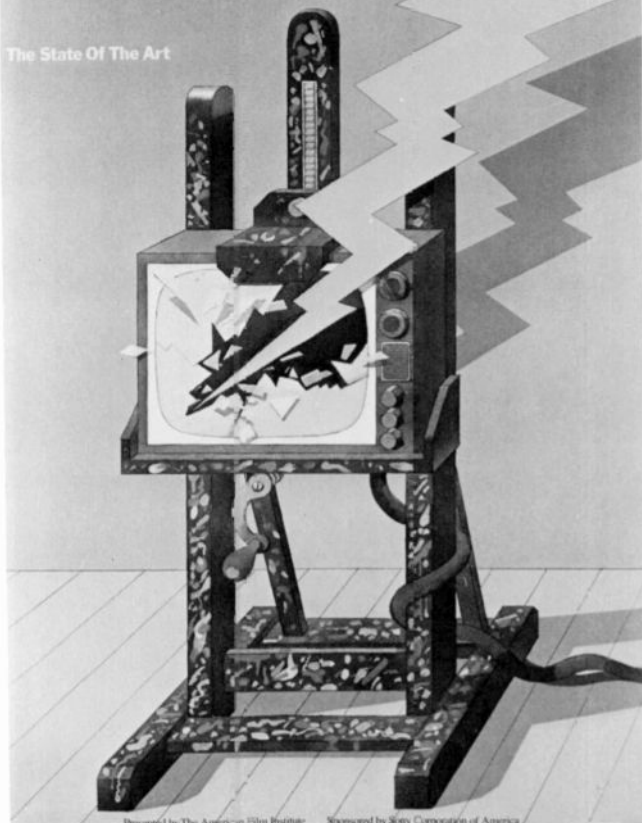
946

Art Director: **Richard Wilde**
 Designer: **Ayelet Bender**
 Photographer: **Ken Ambrose**
 Writer: **Silas H. Rhodes**
 Client: **School of Visual Arts**
 Agency: **School of Visual Arts Press, Ltd.**

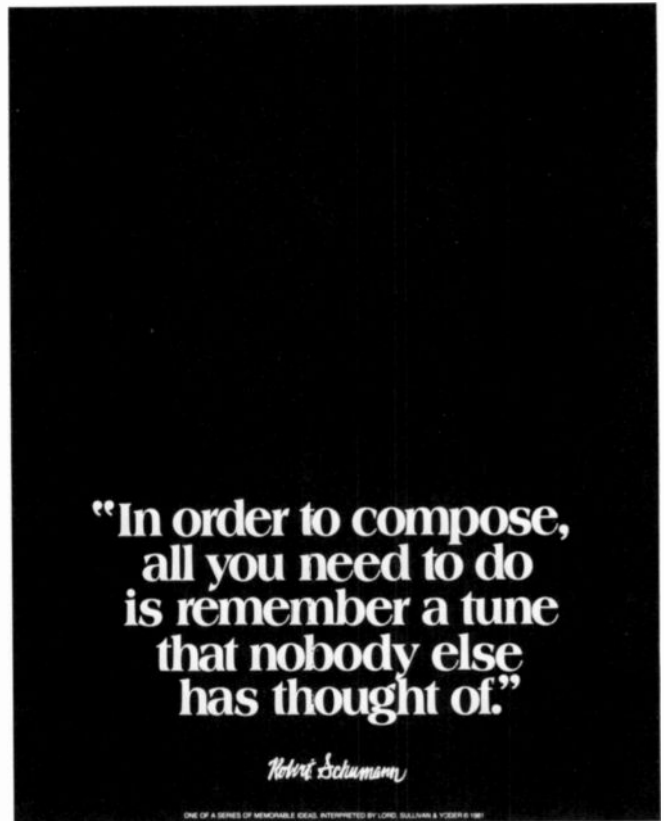
National Video Festival

June 3-7, 1981 Screenings And Symposia At The Kennedy Center Washington, D.C.

The State Of The Art



Presented by The American Film Institute Sponsored by Xerox Corporation of America

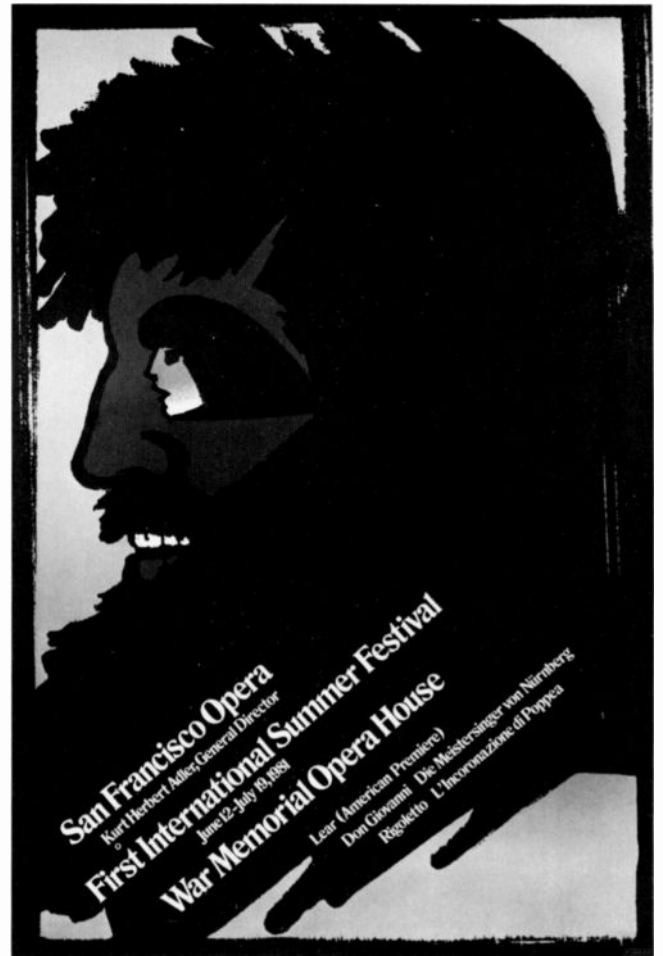
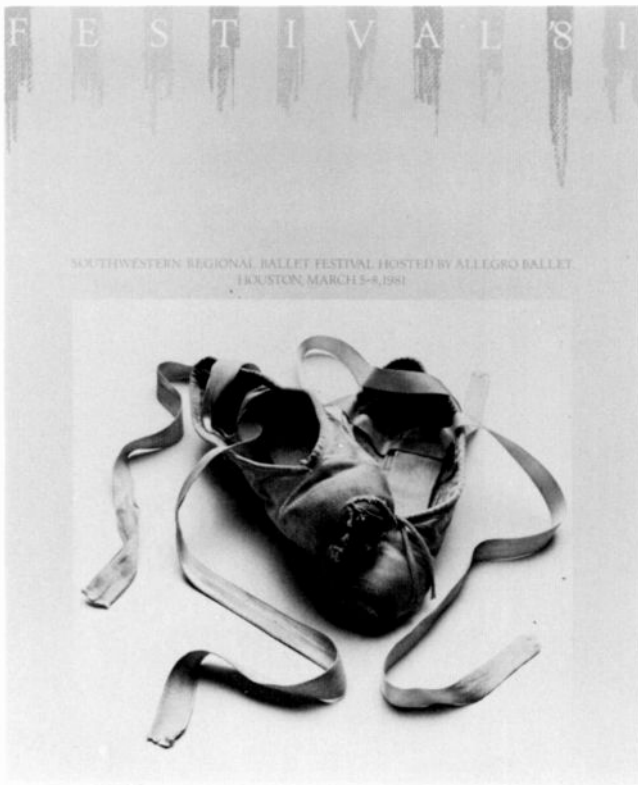


947

Art Director: **Milton Glaser**
Designer: **Milton Glaser**
Artist: **Milton Glaser**
Client: **American Film Institute**
Agency: **Milton Glaser, Inc.**

948

Art Director: **Paul Bridgford**
Designer: **Paul Bridgford**
Client: **Lord, Sullivan & Yoder**
Agency: **Lord, Sullivan & Yoder**

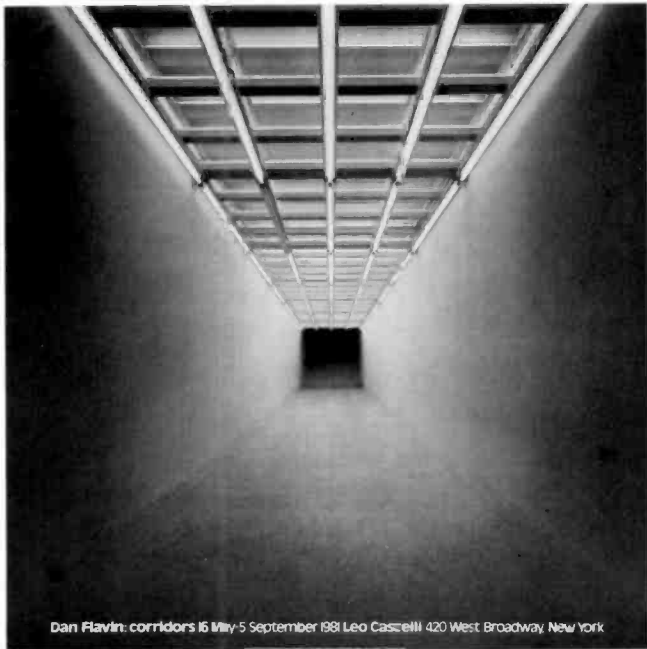


949

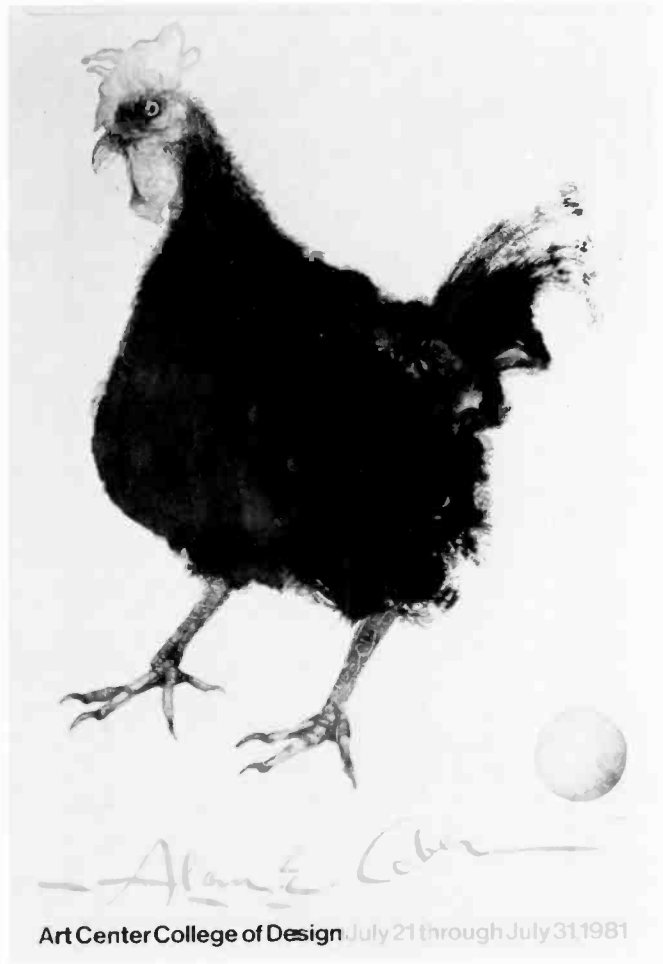
Art Directors: **Gayl Ware, Donna Kolis**
 Designers: **Gayl Ware, Donna Kolis**
 Photographer: **Joe Baraban**
 Client: **Allegro Ballet**
 Agency: **Rives Smith Baldwin & Carlberg/Y&R, Houston**

950

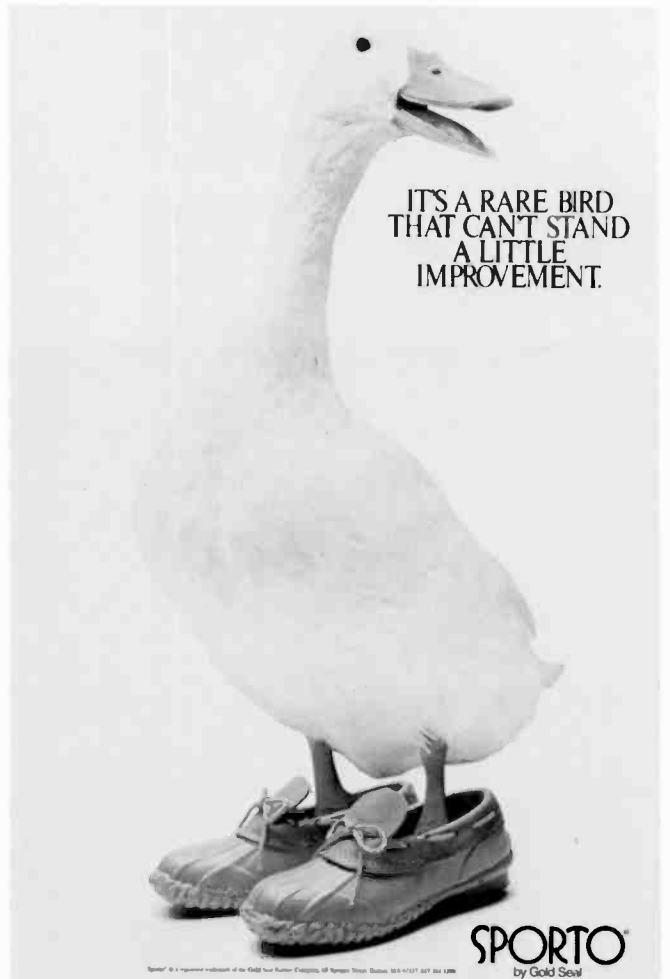
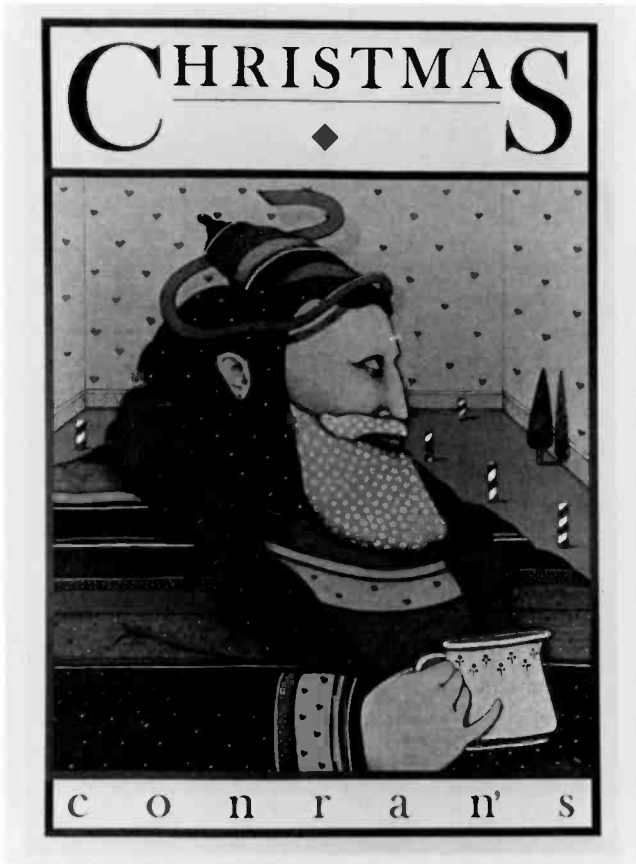
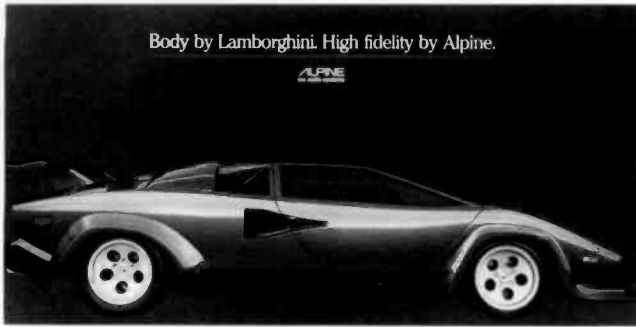
Art Director: **Milton Glaser**
 Designer: **Milton Glaser**
 Artist: **Milton Glaser**
 Client: **San Francisco Opera**
 Agency: **Milton Glaser, Inc.**



951
 Art Director: **Richard Haymes**
 Designer: **Richard Haymes**
 Photographer: **Eric Sutherland**
 Artist: **Dan Flavin**
 Client: **Leo Castelli Gallery**
 Publisher: **Leo Castelli Gallery**



952
 Art Director: **Philip Hays**
 Artist: **Alan E. Cober**
 Client: **Art Center College of Design**
 Publisher: **Art Leaders Inc.**



953

Art Director: Alan Goodson

Designer: Alan Goodson

Photographer: Marshall Lefferts

Writers: Anne Medlin/Steve Garey

Client: Alpine Electronics of America, Inc.

Agency: Medlin & Associates, Inc.

954

Art Director: Cheryl Lewin

Designer: Cheryl Lewin

Artist: Dagmar Frinta

Editor: Conran's USA

955

Art Director: Barbara Simon

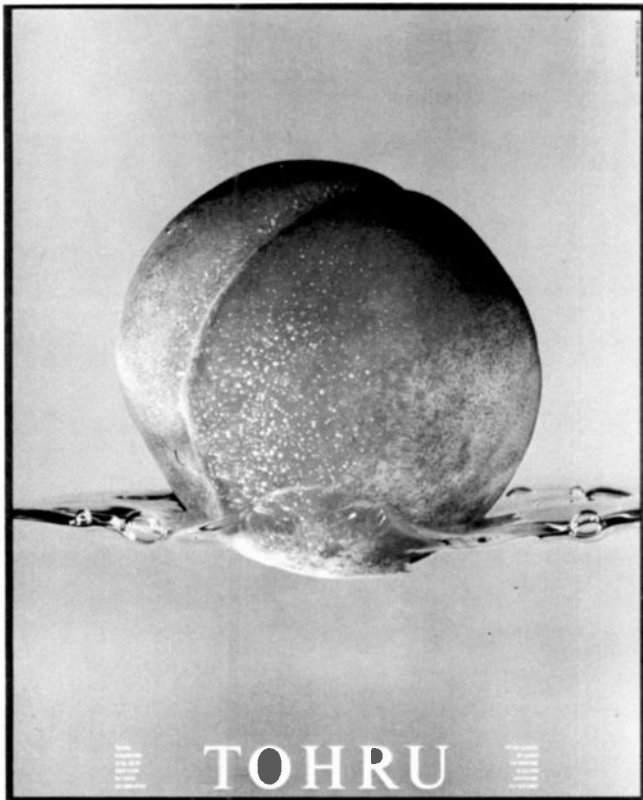
Designer: Barbara Simon

Photographer: Carol Kaplan

Writer: Claudia DeSecundy-Lewis

Client: Gold Seal Rubber Company

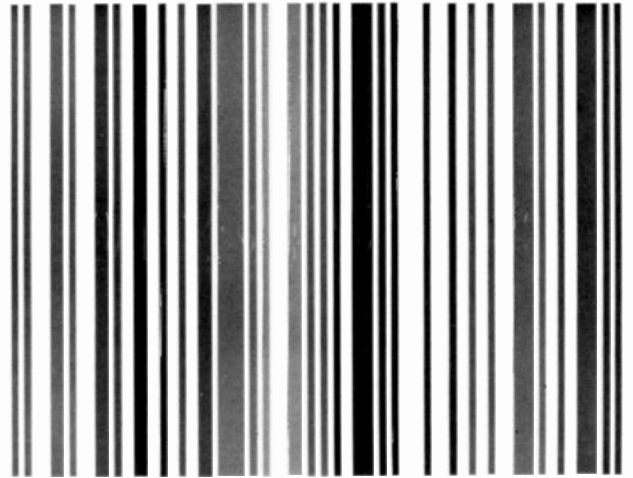
Agency: Ingalls Associates



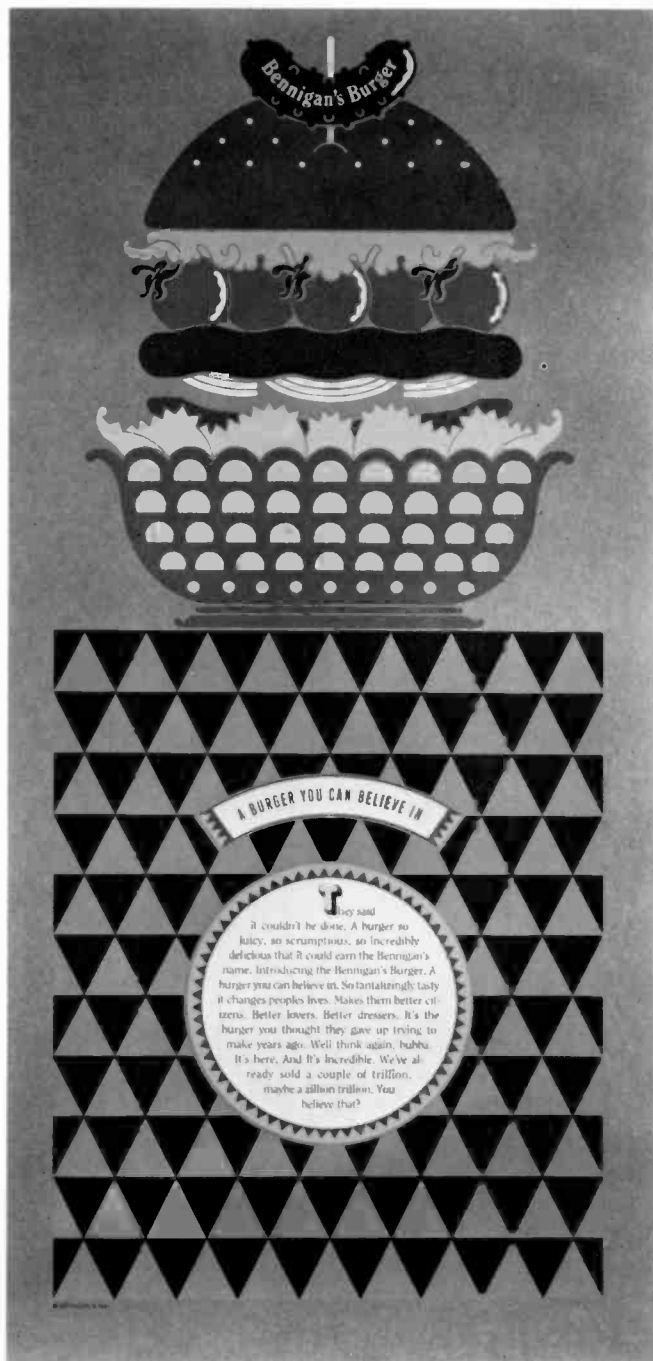
956
Art Directors **Tohru Nakamura, Kiyoshi Kanai**
Designer **Kiyoshi Kanai**
Photographer **Tohru Nakamura**
Client **Tohru Nakamura Studio**

NORAND

Language of Lines



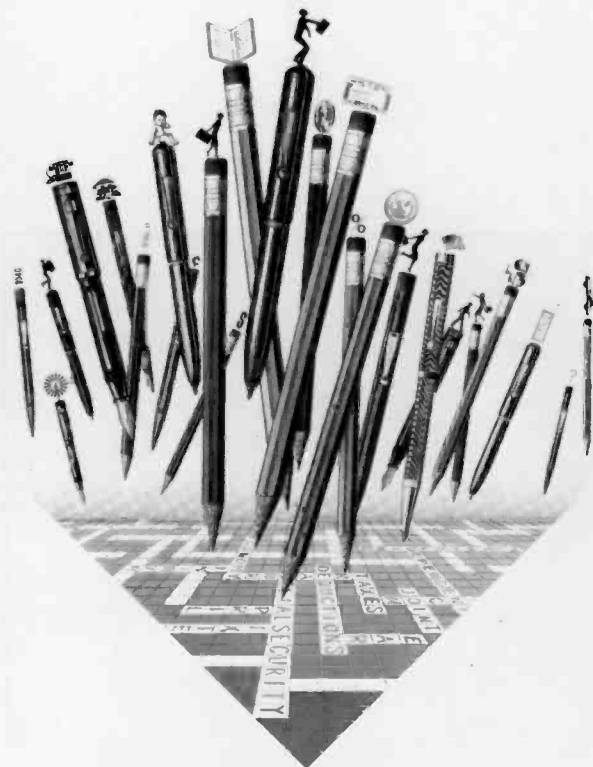
957
Art Director **James Potocki**
Designer **James Potocki**
Writer **Mike Dunn**
Client **Mike Dunn/Norand Data Systems**
Production Co **Gerald L. Crawford & Company—Lithography**
Agency **James Potocki and Associates**



958

Creative Director: **Bob Dennard**
 Art Director: **Rex Peteet**
 Designer: **Rex Peteet**
 Artist: **Rex Peteet**
 Writers: **Bob Dennard, Glyn Powell**
 Client: **Bennigan's Taverns**
 Agency: **Dennard Creative, Inc.**

Understanding Taxes



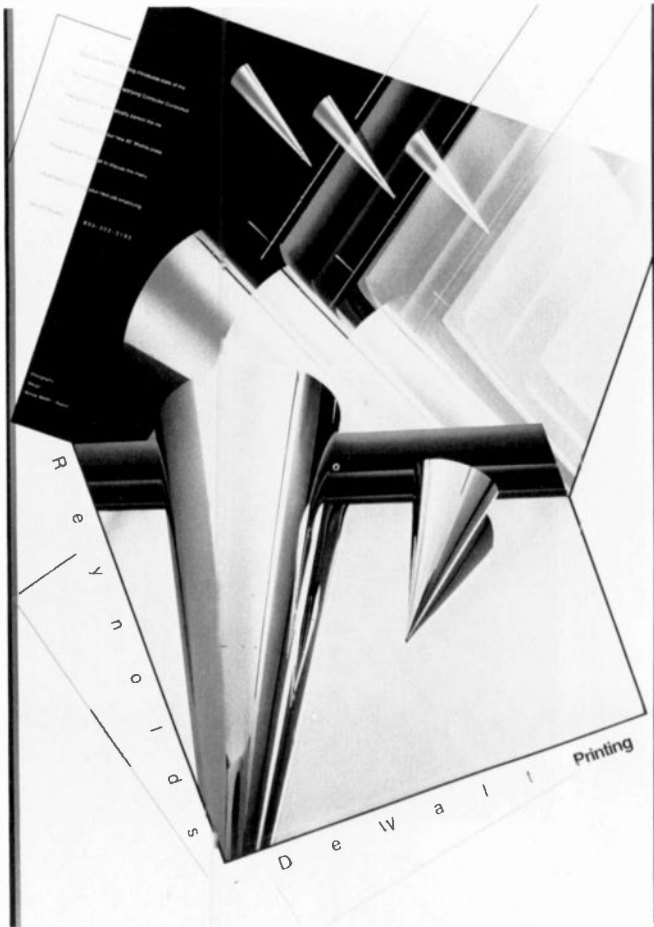
1982

- Internal Revenue offers a tax course for high school students
- Free instructional visual aid materials available
- Check with your Principal or department head for the order blank or
- Call your local IRS Taxpayer Education Coordinator

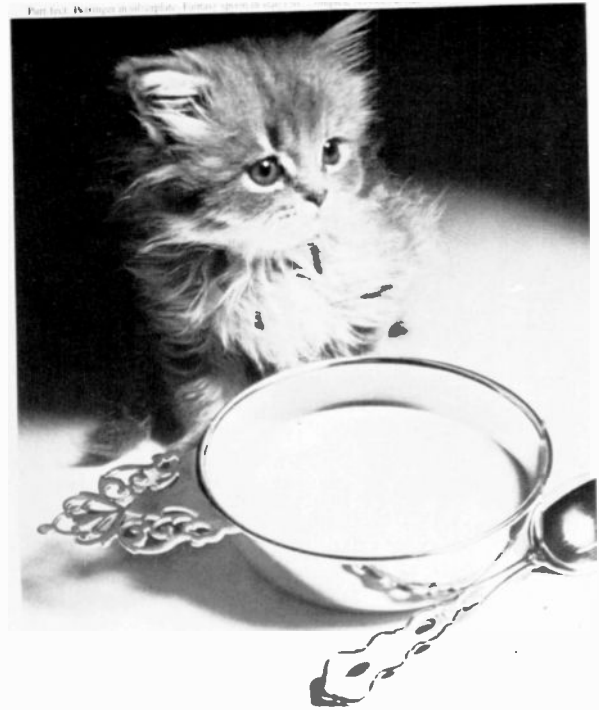
Department of the Treasury • National Internal Revenue Service
 Publication 948 (Rev. 7-81)

959

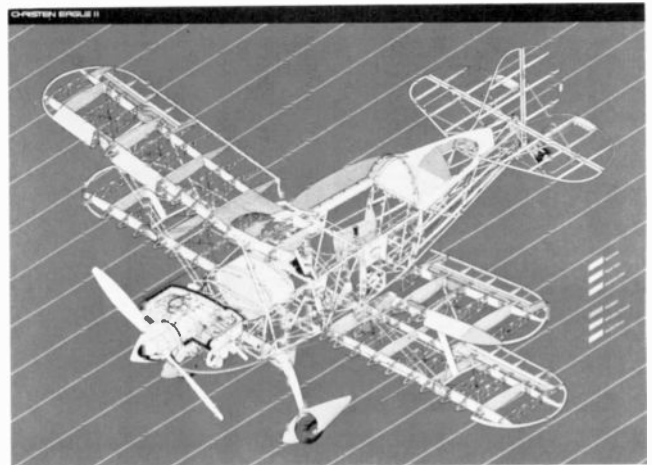
Art Director: **Don Lynn**
 Designers: **Charles R. Gailis, John Pack**
 Artist: **John Pack**
 Writer: **John Pack**
 Client: **IRS Taxpayer Service**
 Publisher: **Internal Revenue Service**
 Agency: **IRS Design Group**



960
 Art Directors **Nancy Skolos, Thomas Wedell**
 Designer **Nancy Skolos**
 Photographer **Thomas Wedell**
 Writer **Peter DeWalt**
 Client **Reynolds-DeWalt Printing, Inc.**
 Publisher **Reynolds-DeWalt Printing, Inc.**
 Production Co **Skolos, Wedell & Raynor**
 Agency **Skolos, Wedell & Raynor**

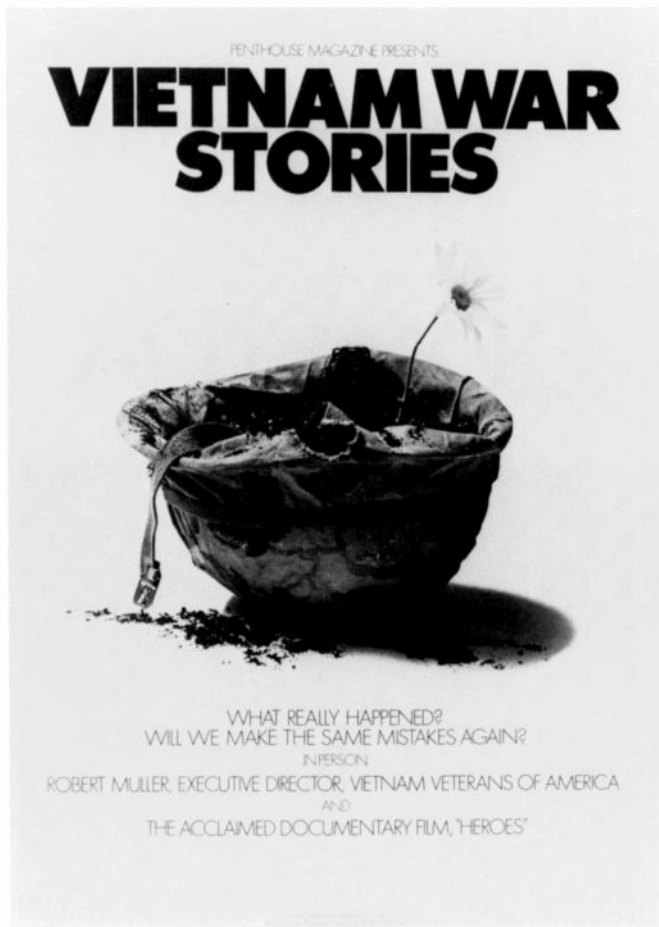


ONEIDA



961
 Art Director **David Deutsch**
 Photographer **George Ratkai**
 Writer **John Clarkson**
 Client **Oneida Silversmiths**
 Agency **David Deutsch Associates, Inc.**

962
 Art Director **Barry Deutsch**
 Designers **Karen Tainaka, Myland McRevey**
 Artist **Ivan Clede**
 Client **Christen Industries, Inc.**
 Agency **Steinhilber, Deutsch & Gard**



963

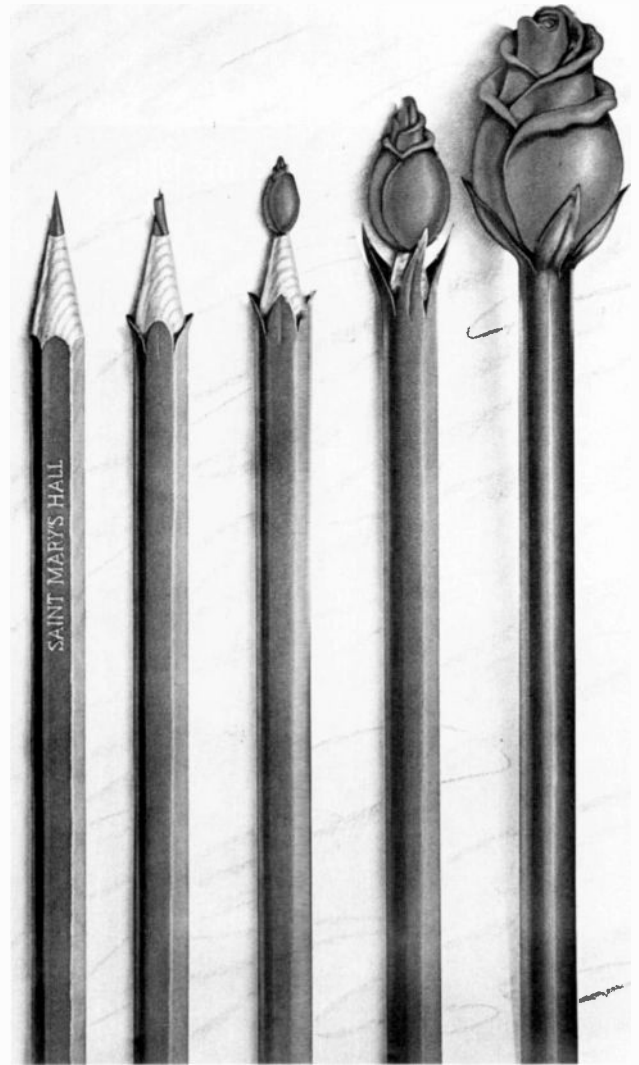
Art Director: **Frank M. Devino**
Designers: **Regina Dombrowski, Paul Slutsky**
Photographer: **Tony Guccione**
Client: **Penthouse International, Ltd.**

964

Art Directors: **Rudi Legname, Craig Frazier**
Designers: **Craig Frazier, Conrad Jorgensen**
Photographer: **Rudi Legname**
Client: **Rudi Legname**
Agency: **Jorgensen/Frazier, Inc.**



965
 Art Director **Patrick O'Connell**
 Designer **Tom Kamifuji**
 Artist **Tom Kamifuji**
 Client **Microsoft Consumer Products**
 Agency **The Advertising Company of Offield
 And Brower**




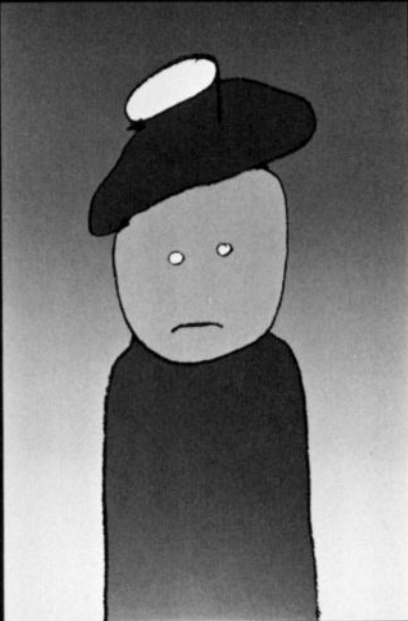
966
 Art Director **Barbara Shimkus**
 Designer **Barbara Shimkus**
 Artist **Mark Weakley**
 Client **Saint Mary's Hall**
 Agency **Barbara Shimkus/Graphic Design**

Do You Have The Banking Blues?

The exceptional low interest rates on savings, high interest rates on loans, and numerous balance requirements and penalty service charges on interest-charging accounts, plus hard-to-read account statements.

The secret: take two aspirin and call your credit union!

 **Bethpage Federal Credit Union**
The Safe Place
(516) 575-6661

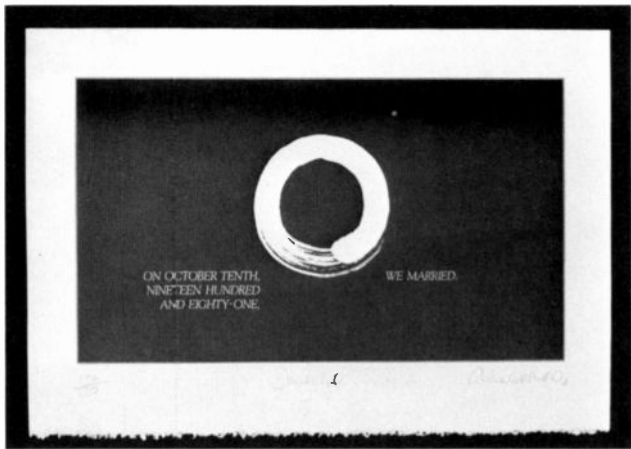


© 1997 Bethpage Federal Credit Union. All rights reserved. Bethpage Federal Credit Union is an Equal Opportunity Lender.

967
 Designer: **Michael Souter**
 Artist: **Michael Souter**
 Writer: **Susann Jarvis**
 Client: **Bethpage Federal Credit Union**
 Agency: **Communications Design**



Artists are People people
 Impressionistic, expressionistic coverage of the lives of modern artists

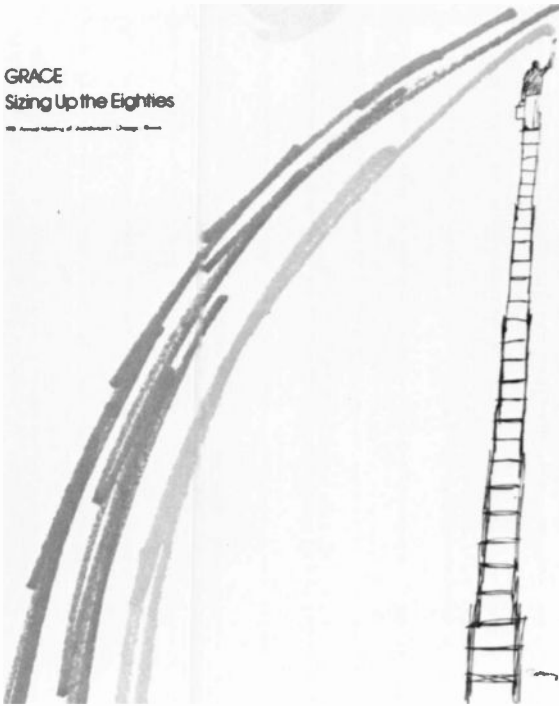


968
 Art Directors: **Richard Martell, Liza Greene**
 Designer: **Liza Greene**
 Artist: **Liza Greene**
 Writer: **Gail Duncan**
 Client: **PEOPLE Magazine**
 Editor: **Gail Duncan**
 Publisher: **TIME Inc.**
 Director: **Liza Greene**
 Producer: **Liza Greene**

969
 Designer: **Alex Granado**
 Writer: **Deborah L. Ball**
 Client: **Granado/Ball**



GRACE
Sizing Up the Eighties
© 1989 Annual Meeting of Architects - Chicago, Illinois

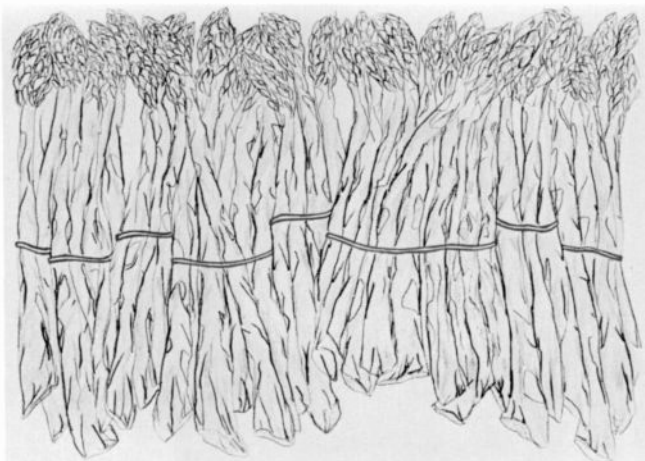


970
Art Director: Nick Pappas
Designer: Nick Pappas
Artists: Nick Pappas, Dick DiMaggio
Client: Nick Pappas Graphics
Publisher: Bon-R Reproductions

971
Art Director: George Tscherny
Designer: George Tscherny
Artist: George Tscherny
Client: W.R. Grace & Co.
Agency: George Tscherny, Inc.



972
Art Director: James Lienhart
Designer: James Lienhart
Artist: James Lienhart
Writer: James Lienhart
Client: James Lienhart



Martin Tucker

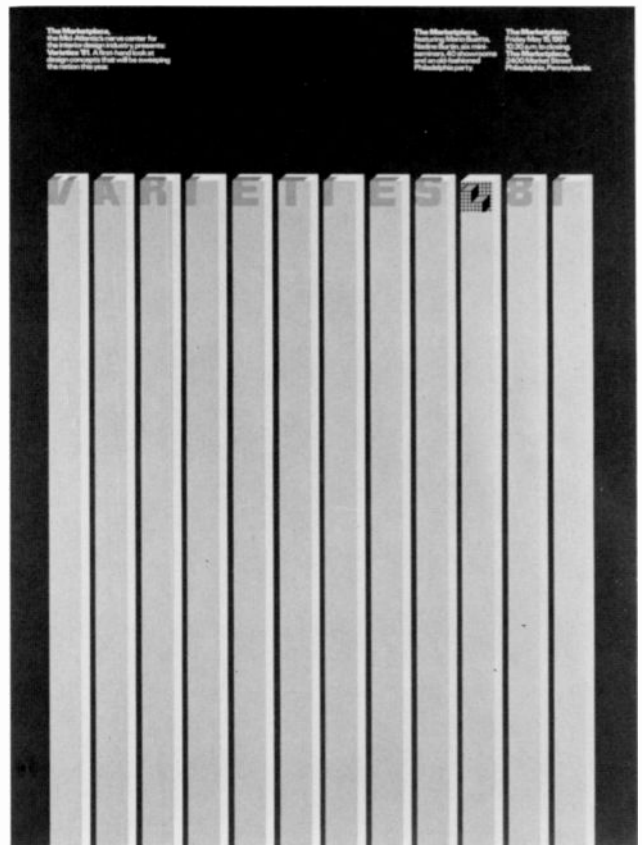
Recent Work
January 9-30, 1981

Tangeman Fine Arts Gallery
Tangeman University Center
University of Cincinnati

Opening Reception
7pm-9pm January 9, 1981
(Collegium Musicum
Baroque Players will perform)

Gallery Hours
9am-5pm weekdays
11am-2pm Saturdays

Funded in part by a grant
from the Ohio Arts Council



The Philadelphia
Institutional Center for
the Study of the
Philadelphia
Institutional Center for
the Study of the
Philadelphia

The Philadelphia
Institutional Center for
the Study of the
Philadelphia
Institutional Center for
the Study of the
Philadelphia

The Philadelphia
Institutional Center for
the Study of the
Philadelphia
Institutional Center for
the Study of the
Philadelphia

973

Art Director: **Robert Probst**

Designer: **Robert Probst**

Artist: **Martin Tucker**

Client: **Tangeman Fine Arts Gallery, Cincinnati**

Production Co: **Berman Printing Company**

974

Art Director: **Robert Cooney**

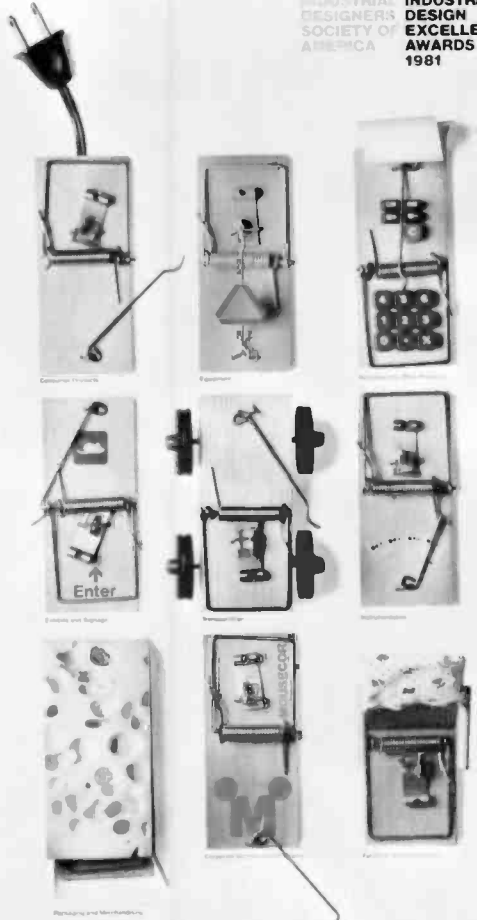
Designer: **Gregg Sibert**

Artist: **Gregg Sibert**

Client: **Philadelphia Market Place**

Agency: **R.A. Cooney Inc./Creative Systems Group**

**INDUSTRIAL DESIGNERS SOCIETY OF AMERICA
INDUSTRIAL DESIGN EXCELLENCE AWARDS
1981**



Control Panels

Power

Telephone

Control Panels

Power

Telephone

Power and Telephone

In Beta
An award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981. The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981. The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981.

Requirements
The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981. The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981.

The Award
The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981. The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981.

Entry Form
Entry forms for all ten categories shall be completed by the designer of the most innovative and original design in the field of industrial design for the year 1981. The award shall be presented to the designer of the most innovative and original design in the field of industrial design for the year 1981.

Panel members are:
Lester Kinsman, ICAE, Chairman
John H. Pugh, ICAE, Vice Chairman
John H. Pugh, ICAE, Vice Chairman
John H. Pugh, ICAE, Vice Chairman
John H. Pugh, ICAE, Vice Chairman

Del Cross
Del Cross, ICAE, Chairman
Del Cross, ICAE, Chairman
Del Cross, ICAE, Chairman
Del Cross, ICAE, Chairman
Del Cross, ICAE, Chairman

Walter Kinsman
Walter Kinsman, ICAE, Chairman
Walter Kinsman, ICAE, Chairman
Walter Kinsman, ICAE, Chairman
Walter Kinsman, ICAE, Chairman
Walter Kinsman, ICAE, Chairman

John H. Pugh
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman

John H. Pugh
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman

John H. Pugh
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman
John H. Pugh, ICAE, Chairman



Consolidated Foods Corporation presents
the National Public Television
broadcast of **Spoletto '81**
premiering June 3.

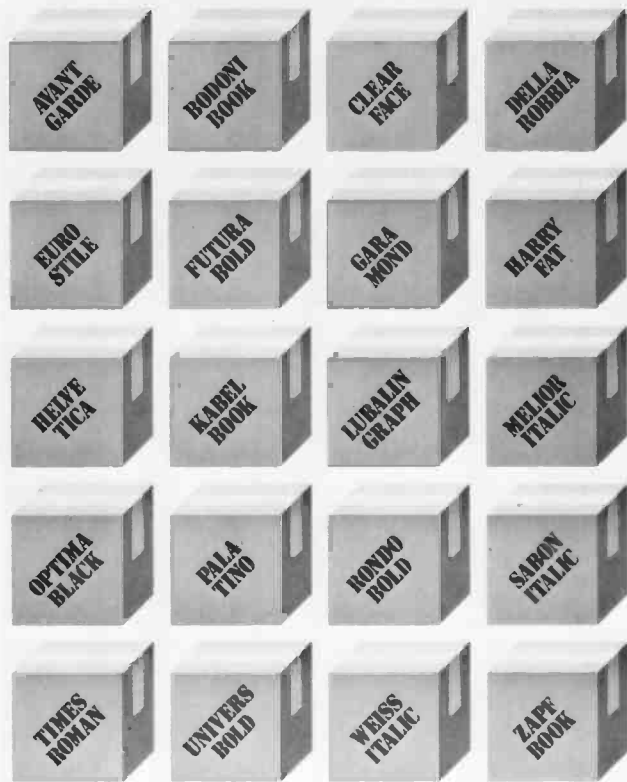
Spoletto '81

975
Art Director: **Bart Crosby**
Designer: **Bart Crosby**
Photographer: **Georg Bosek**
Client: **Industrial Designers Society of America**
Agency: **Crosby Associates Inc.**

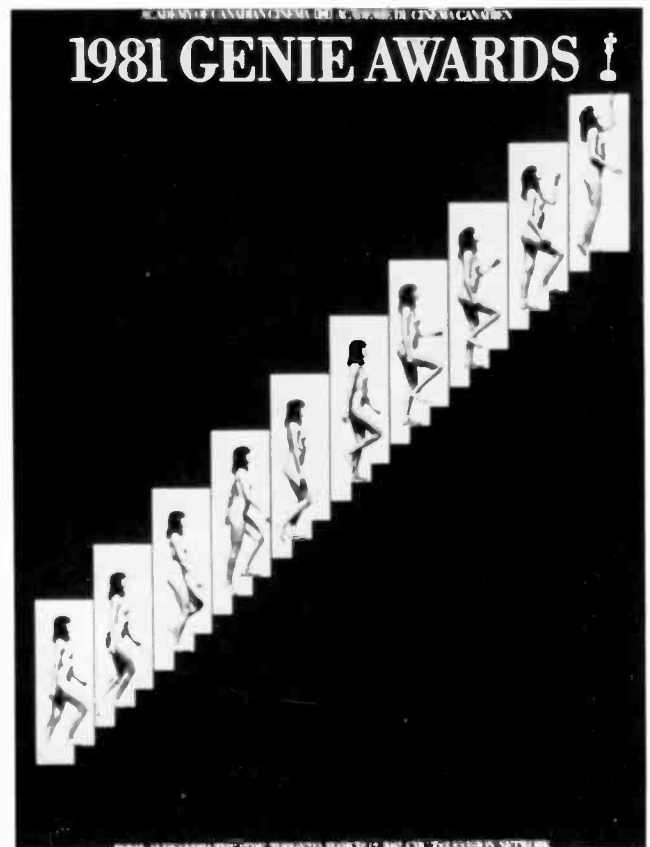
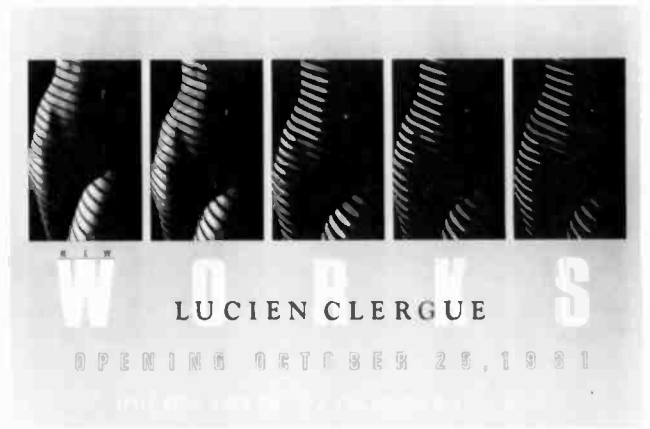
976
Art Director: **Bart Crosby**
Designer: **Bart Crosby**
Photographer: **Georg Bosek**
Client: **Consolidated Foods Corporation**
Agency: **Crosby Associates Inc.**

**ALPHA
GRAPHICS
ONE**

More and more...
One of the...
Very often...
Essentially...
Sometimes...
926
5979



977
Art Director: Dick Krogstad
Designer: Dick Krogstad
Artist: Dick Krogstad
Writer: Dick Krogstad
Client: Alphagraphics One
Agency: Gulick & Henry, Inc.



978
Art Directors: Rafael Rovira, Javier Romero
Designers: Rafael Rovira, Javier Romero
Photographer: Lucien Clergue
Client: HMK Fine Arts Inc.
Publisher: HMK Fine Arts Inc.
Agency: Periscope Studio, Inc.

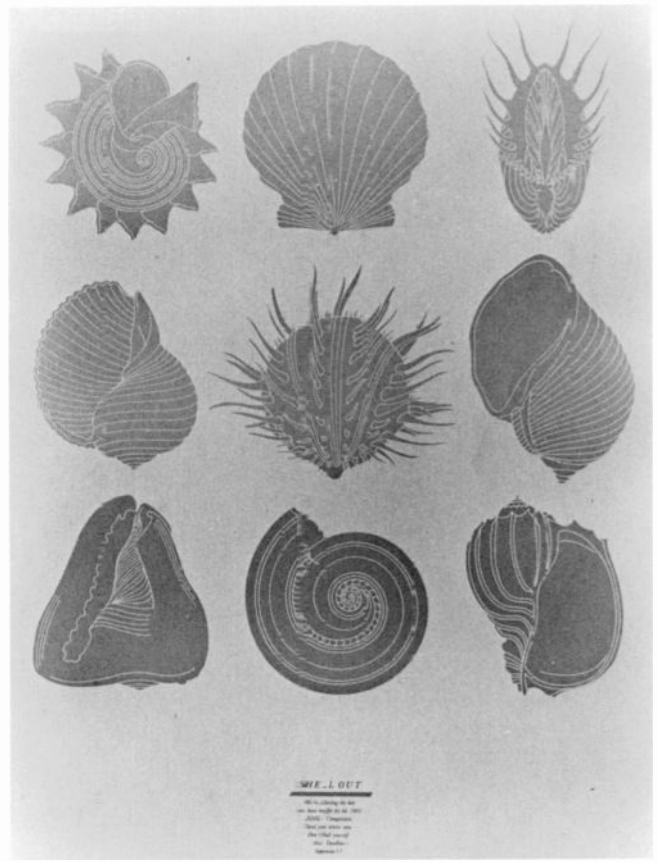
979
Art Director: Robert Burns
Designer: Will Novosedlik
Photographer: Paul Orenstein
Client: Academy of Canadian Cinema
Agency: Burns, Cooper, Hynes Limited

B Y U W R E S T L I N G 1 9 8 0

Jan. 15	at Brigham Young
Jan. 22	at Brigham Young
Jan. 29	at Brigham Young
Feb. 5	at Brigham Young
Feb. 12	at Brigham Young
Feb. 19	at Brigham Young
Feb. 26	at Brigham Young
Mar. 5	at Brigham Young
Mar. 12	at Brigham Young
Mar. 19	at Brigham Young
Mar. 26	at Brigham Young
Apr. 2	at Brigham Young
Apr. 9	at Brigham Young
Apr. 16	at Brigham Young
Apr. 23	at Brigham Young
Apr. 30	at Brigham Young
May 7	at Brigham Young
May 14	at Brigham Young
May 21	at Brigham Young
May 28	at Brigham Young
Jun 4	at Brigham Young
Jun 11	at Brigham Young
Jun 18	at Brigham Young
Jun 25	at Brigham Young
Jul 2	at Brigham Young
Jul 9	at Brigham Young
Jul 16	at Brigham Young
Jul 23	at Brigham Young
Jul 30	at Brigham Young
Aug 6	at Brigham Young
Aug 13	at Brigham Young
Aug 20	at Brigham Young
Aug 27	at Brigham Young
Sep 3	at Brigham Young
Sep 10	at Brigham Young
Sep 17	at Brigham Young
Sep 24	at Brigham Young
Oct 1	at Brigham Young
Oct 8	at Brigham Young
Oct 15	at Brigham Young
Oct 22	at Brigham Young
Oct 29	at Brigham Young
Nov 5	at Brigham Young
Nov 12	at Brigham Young
Nov 19	at Brigham Young
Nov 26	at Brigham Young
Dec 3	at Brigham Young
Dec 10	at Brigham Young
Dec 17	at Brigham Young
Dec 24	at Brigham Young
Dec 31	at Brigham Young

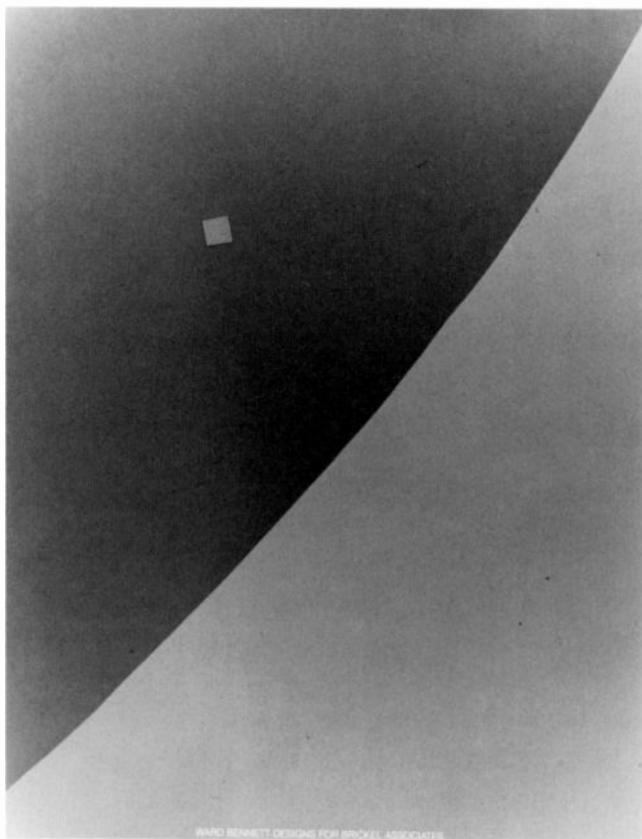


980
 Art Director: **McRay Magleby**
 Designer: **McRay Magleby**
 Artists: **McRay Magleby, JoAnne Verville**
 Client: **Brigham Young Univ. Wrestling**
 Producer: **Brigham Young University**
 Agency: **Graphic Communications**



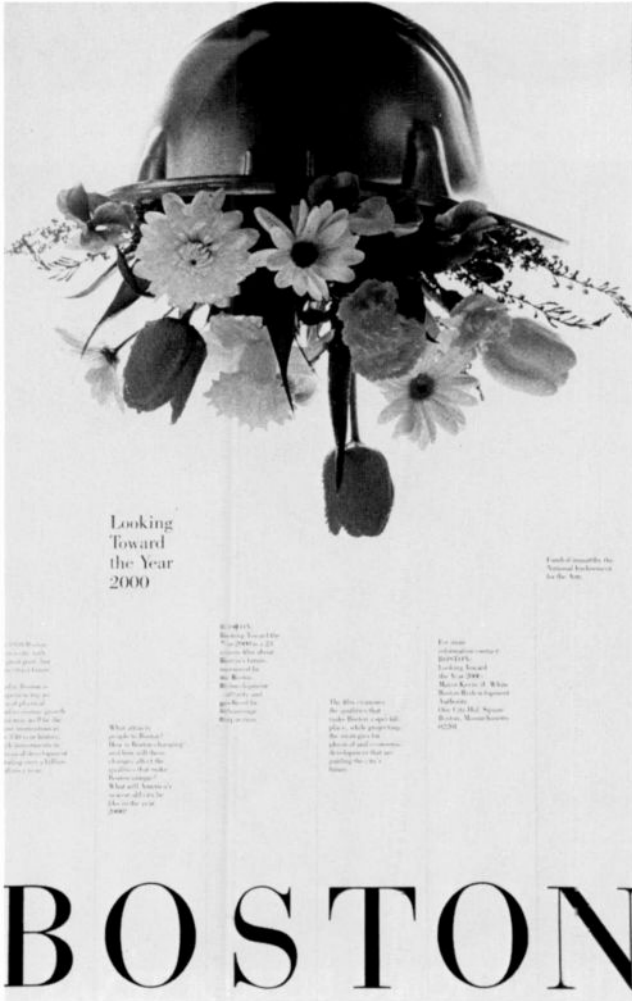
WE'LL OUT
 We're looking for you
 on your way to the 1980
 Olympic Games
 Don't let them see
 the shell you
 are hiding
 We'll find you

981
 Art Director: **McRay Magleby**
 Designer: **McRay Magleby**
 Artist: **McRay Magleby**
 Writer: **Norman A. Darais**
 Client: **Salt Lake City Art Directors Club**
 Producer: **Brigham Young University**
 Agency: **Graphic Communications**



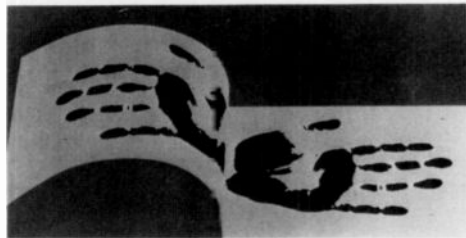
982
Art Director: **Michael Donovan**
Designer: **Michael Donovan**
Client: **Brickel Associates, Inc.**
Agency: **Donovan and Green, Inc.**

983
Art Director: **Gary Kelley**
Designer: **Gary Kelley**
Artist: **Gary Kelley**
Writers: **Clarence Alling, Gary Kelley**
Client: **Waterloo Municipal Galleries**
Publisher: **Waterloo Recreation and Arts Center**
Agency: **Hellman Associates, Inc.**



984
 Art Director. **Nathan Felde**
 Designer **Nathan Felde**
 Photographer. **Warren Lynch**
 Writers. **Judy Glasser, Larry Rosenblum**
 Client **Boston Redevelopment Authority**
 Publisher. **Boston Redevelopment Authority**

A New Dimension In Full Color Printing

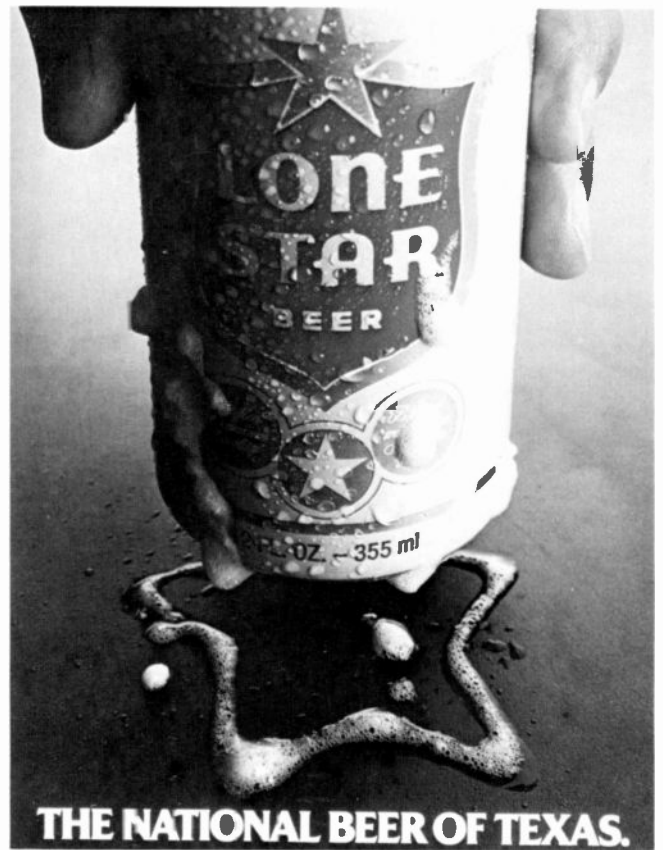


Printed on **Canon Litho Corp. 250 Multicolor Paper 100lb 40**

985
 Art Director **Laura Torrisi Goldsmith**
 Designer. **Laura Torrisi Goldsmith**
 Artist **Laura Torrisi Goldsmith**
 Client **Froelich/Greene Litho Corp.**
 Agency **Laura Torrisi Goldsmith Graphic Design**



986
 Art Director: **Richard Perlman, Inc.**
 Designer: **Susan Schatz**
 Artist: **Susan Schatz**
 Client: **Sterling-Roman Press, Inc.**
 Production Co. **Sterling-Roman Press, Inc.**

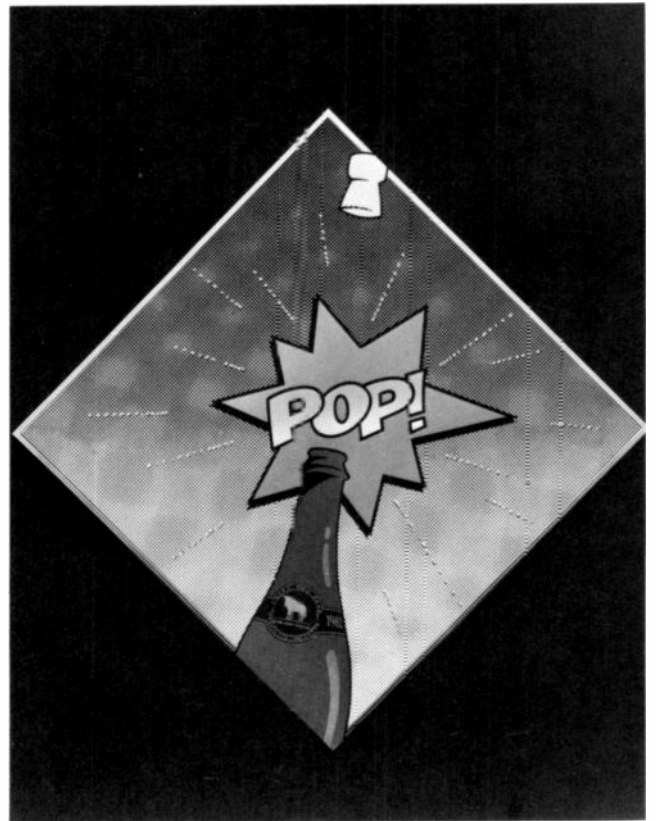


987
 Art Director: **Joan Niborg**
 Designer: **Joan Niborg**
 Photographer: **Michael Geiger**
 Writer: **Judi Goldstein**
 Client: **Chain Bike Corporation**
 Agency: **DDB Group Two**

988
 Art Director: **Mel Sant**
 Designer: **Mel Sant**
 Photographer: **Jim Miller**
 Writer: **Paul Keye**
 Client: **Lone Star Brewing Co.**
 Publisher: **Lone Star Brewing Co.**
 Agency: **Keye, Donna, Pearlstein Inc.**



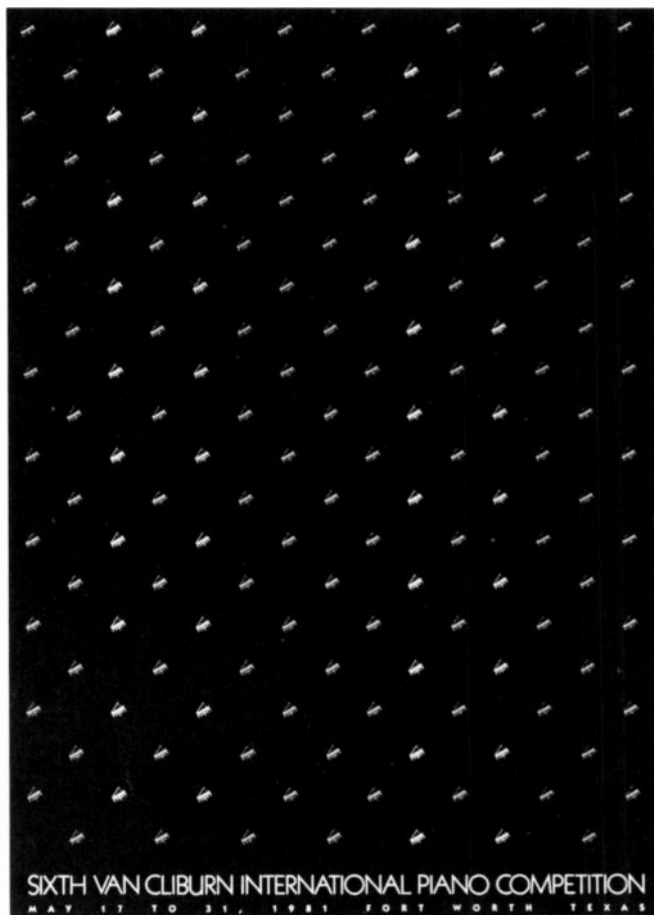
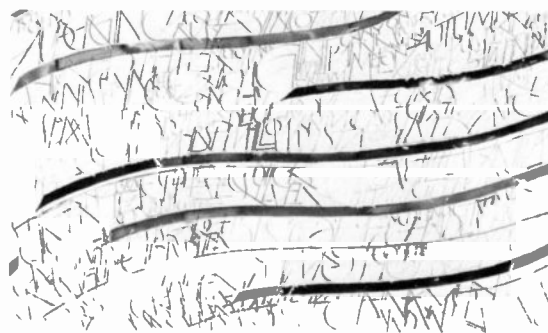
989
 Art Director **Bob Young**
 Designer **Bob Young**
 Artist **Chuck Hart**
 Writer **Diane Fannon**
 Client **Nichols Kusan, Old Jacksonville Ceiling Fans**
 Agency **Tracy-Locke/BBDO**



990
 Art Directors **Richard Burns, Doug Akagi, Sarah Nugent**
 Designers **Jim Gray, Sandy Short**
 Artists **Jim Gray, Sandy Short, Ken Andreotta, Peggy Kamei**
 Client **The GNU Group**
 Agency **The GNU Group/Sausalito, Houston**



Solar Energy



992

Art Directors **Duane Wiens, Carl Baden**

Designer **Carl Baden**

Client **Colorado National Bank**

Printer **Frederic Printing Company**

Production Co **Matrix Design Inc.**

991

Art Directors **Warren Wilkins, Tommer Peterson**

Designers **Warren Wilkins, Tommer Peterson**

Client **The Van Cliburn Foundation**

Production Co. **Heath Printers**

Agency **Wilkins & Peterson**

993

Art Director **Russ Hirth**

Designer **Tim Girvin**

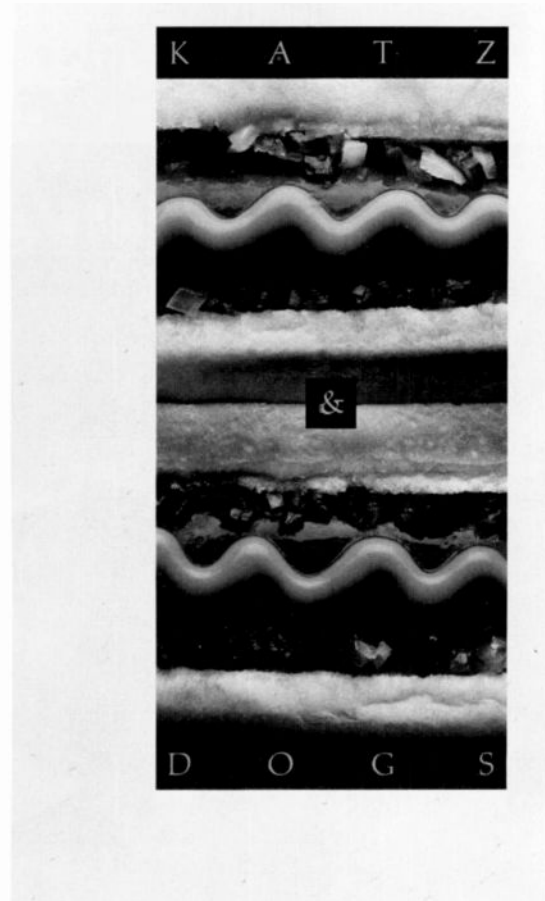
Artist **Tim Girvin**

Client **BF Goodrich**

Agency **Carr Liggett**



994
 Art Directors: **Duane Wiens, Carl Baden**
 Designer: **Arvid Wallen**
 Client: **Beaver Creek Resort Company**
 Printer: **L&M Printing Company**
 Production Co: **Matrix Design Inc.**

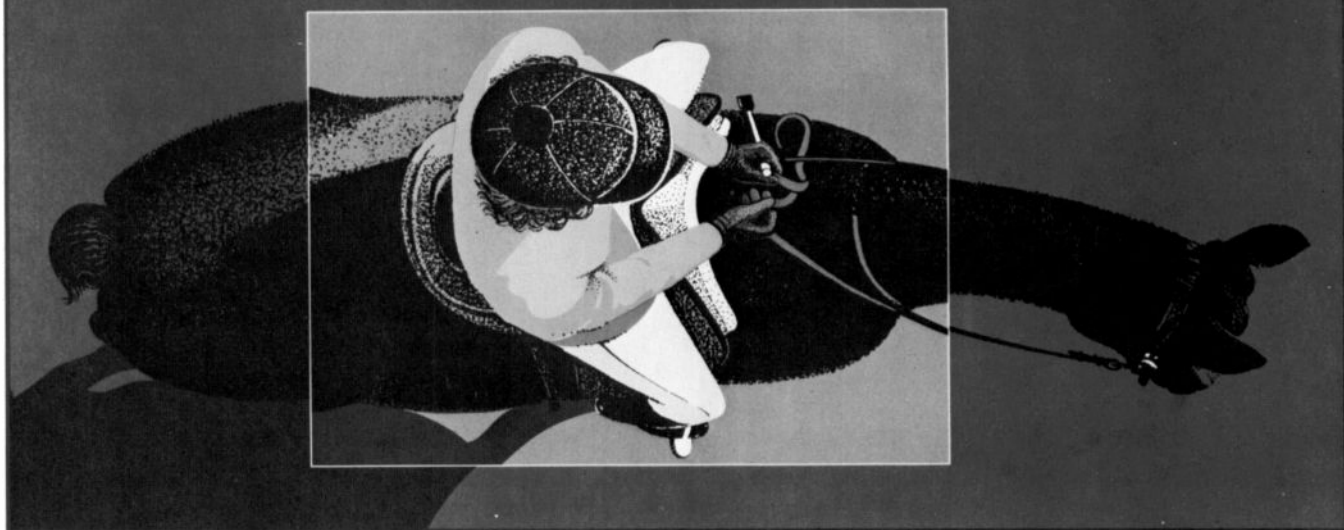


995
 Art Director: **Woody Pirtle**
 Designer: **Woody Pirtle**
 Photographer: **John Katz**
 Writer: **Woody Pirtle**
 Client: **John Katz Photography**
 Agency: **Woody Pirtle, Inc.**

the 60th annual children's horse show

Three days of fun and excitement in a country atmosphere. Acapulco Mexican Food, Hamburgers, Wines, Soft Drinks, Sweets and Treats, Yogurt, Ice Cream and Homemade Desserts, Plants, and a Country Store. Friday Night Steak Buffet catered by the Los Angeles Athletic Club, including an evening horse show, for only \$15.50 per person. □ Send reservations to Post Office Box 563, La Canada Flintridge, CA 91011. General Admission — \$1.50. Children under 12 — 50¢ □ The Public is Welcome □ Flintridge Riding Club, 4625 Oak Grove Drive, La Canada Flintridge, California □ Friday through Sunday, May 29, 30, 31, 1981.

Sponsored by the Flintridge La Canada Guild of the Huntington Memorial Hospital.



996

Art Director: **Dennis S. Juett**

Designer: **Jeffrey D. Lawson**

Artist: **Jeffrey D. Lawson**

Writer: **Dorothy A. Juett**

Client: **Flintridge La Canada Guild of the Huntington Memorial Hospital**

Agency: **Dennis S. Juett & Associates Inc.**

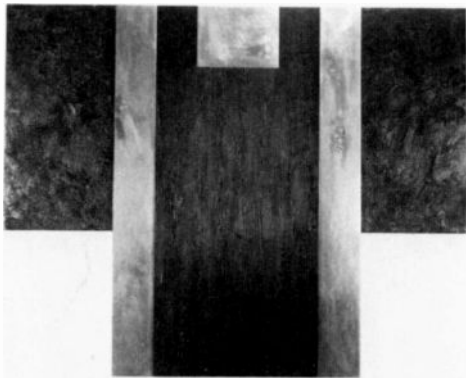


A CELEBRATION OF THE SIGHTS AND SOUNDS OF A GREAT CITY

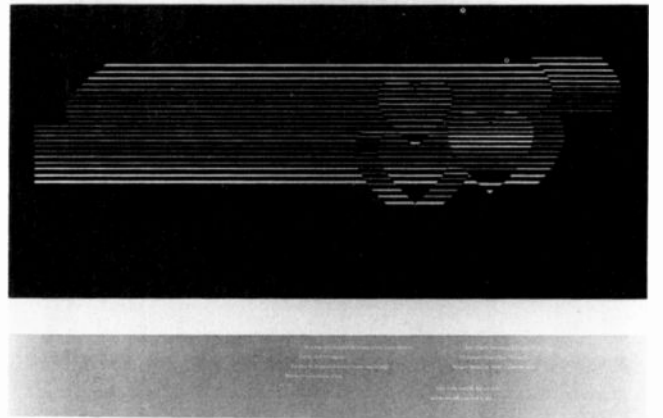


997
 Art Director **David Wachter**
 Designer **David Wachter**
 Photographer **Cosimo Zaccaria**
 Writer **Paul Adomites**
 Client **Westinghouse Credit Corp.**
 Agency **Ketchum Advertising, Pittsburgh**

998
 Art Directors **Paige Johnson, Steve Zeifman**
 Designer **Paige Johnson**
 Photographer **Peter Gerba**
 Client **Peter Gerba**

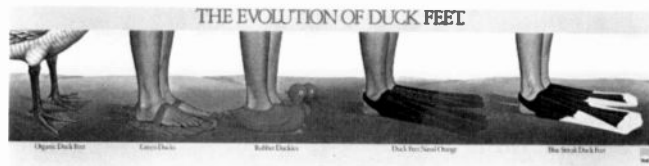


EVANSON STATE FRIELERIK CARRE FOR RIVER TO FIVE, NOVEMBER BY PHILIP BRAY GALLERY LTD. STATE



1001
 Art Director **Richard Holmes**
 Designer **Britt Saunders**
 Photographer **Robert Elias**
 Writer **Richard Holmes**
 Client **Britt Associates**
 Production Co **Walker Color Graphics**
 Agency **Richard Holmes Advertising & Design**

1002
 Art Director **Jann Church Advertising & Graphic Design, Inc.**
 Designer **Jann Church Advertising & Graphic Design, Inc.**
 Writers **Jann Church Advertising & Graphic Design, Inc. & Keats**
 Client **Jann Church Advertising & Graphic Design, Inc.**
 Printer **Hutton Roach Lithographers**
 Typography **Headliners of Orange Co.**
 Paper **Mead Black & White**



999
 Art Director **Randi Harper Jorgenson**
 Designer **Randi Harper Jorgenson**
 Client **Subra Gallery Ltd.**
 Agency **Harper and Associates**

1000
 Art Director **Joe Toto**
 Artist **Mark Hess**
 Writer **Carol Ogden**
 Client **AMF Voit**
 Agency **Benton & Bowles, Inc.**



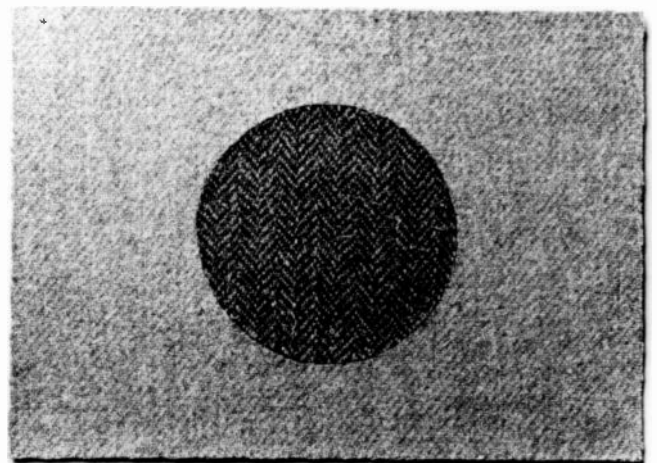
1003
 Art Director: **William Brennan**
 Designer: **William Brennan**
 Client: **Panasonic**
 Agency: **Sommer, Inc.**



1004
 Art Director: **Michael Donovan**
 Designer: **Michael Donovan**
 Artists: **Jim Silks, Randy Lieu**
 Writer: **C. Ray Smith**
 Client: **Brickel Associates Inc.**
 Agency: **Donovan and Green Inc.**



Phil Toy



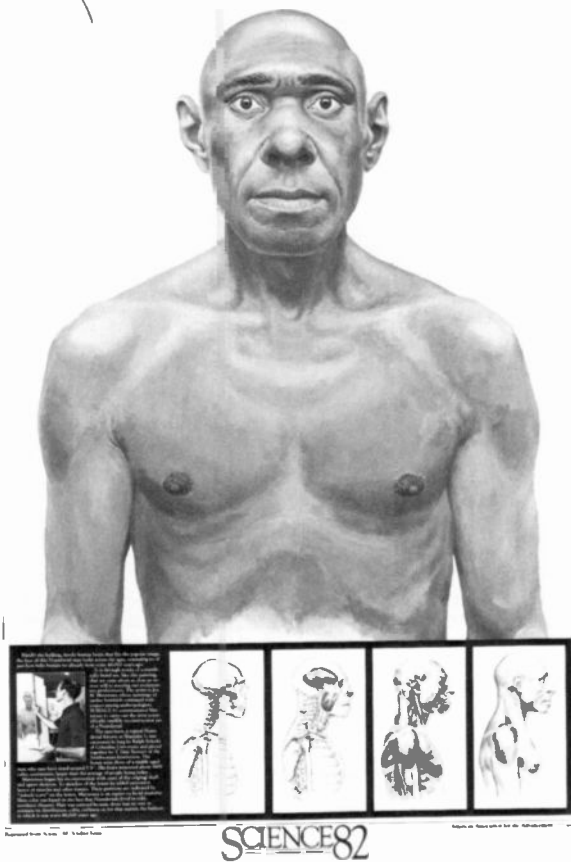
1005

Art Directors. **Phil Toy, Keilani Tom**
Designers. **Keilani Tom, Phil Toy**
Photographer **Phil Toy**
Writer: **Kathryn Van Dyke**
Client: **Phil Toy Photography**
Agency **Communications**

1006

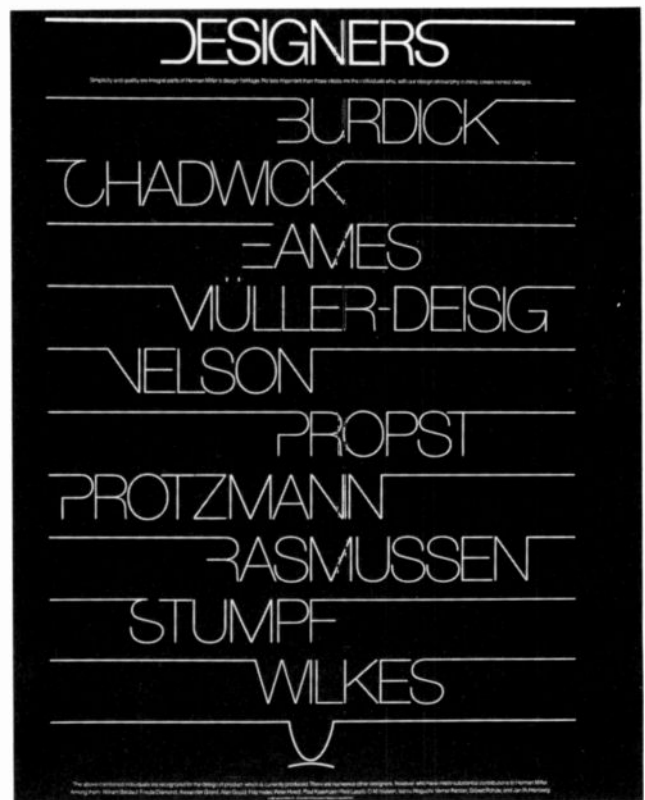
Art Director: **Tyler Smith**
Designer: **Tyler Smith**
Photographer: **Myron Taplin**
Writer: **Geoff Currier**
Client: **Southwick**
Producer: **Tyler Smith, Art Direction Inc.**
Agency **Welch Currier Smith**

NEANDERTAL: A NEW LOOK



SCIENCE82

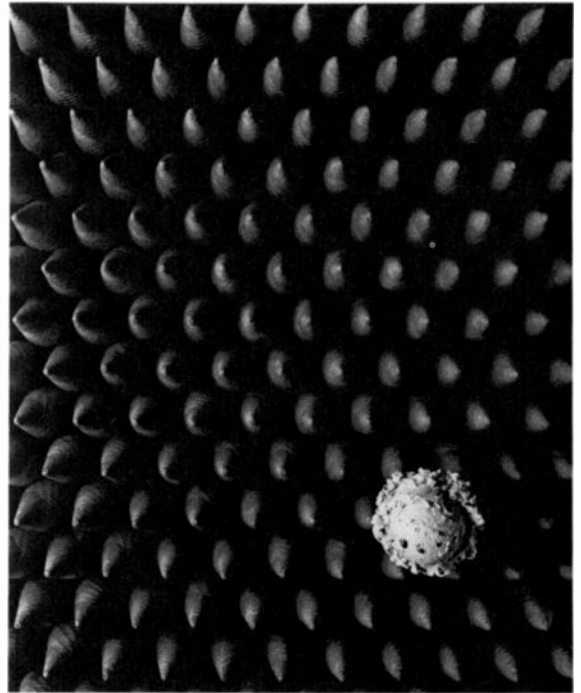
1007
 Art Director **Rodney C. Williams**
 Designer **Wayne Fitzpatrick**
 Artist **Jay Matternes**
 Writer **Boyce Rensberger**
 Client **American Association for the Advancement of Science**
 Editor **Allen Hammond**
 Publisher **William D. Carey**



1008
 Art Director **Linda Powell**
 Designer **Linda Powell**
 Artist **Barb Herman**
 Writer **Nancy Green**
 Client **Herman Miller, Inc.**



1009
 Art Director: **Keith Bright**
 Designer: **Kara Blohm**
 Artist: **John Bright**
 Client: **Self-promotion**
 Agency: **Bright & Associates**

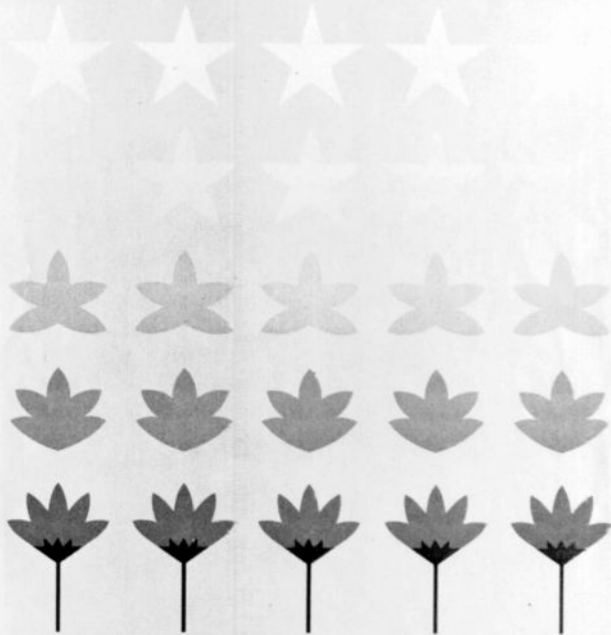


Ice Cream Eaters Delight

DesignersChoice

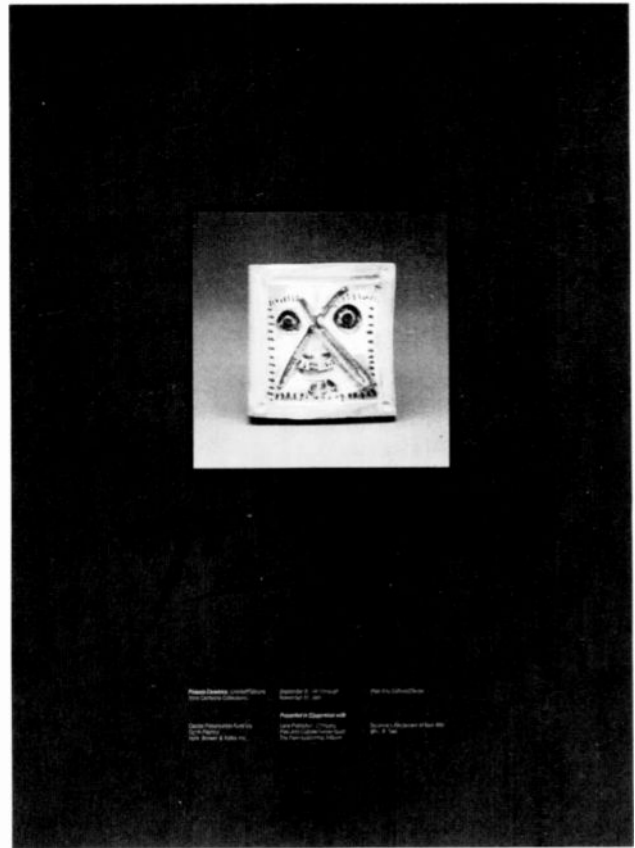
1010
 Art Director: **Larry S. Paine**
 Designer: **Larry S. Paine**
 Photographer: **Fred Kligman**
 Client: **Stephenson, Inc.**
 Publisher: **Stephenson, Inc.**
 Agency: **LP & A Design Studio**

WHITNEY MUSEUM OF ★ AMERICAN ART



★ FAIRFIELD COUNTY

The arts are growing in Fairfield County. Champion is proud to welcome to its new headquarters the fine suburban branch of the Whitney Museum of American Art. Open to the public Tuesday-Saturday 11-6. Admission free.



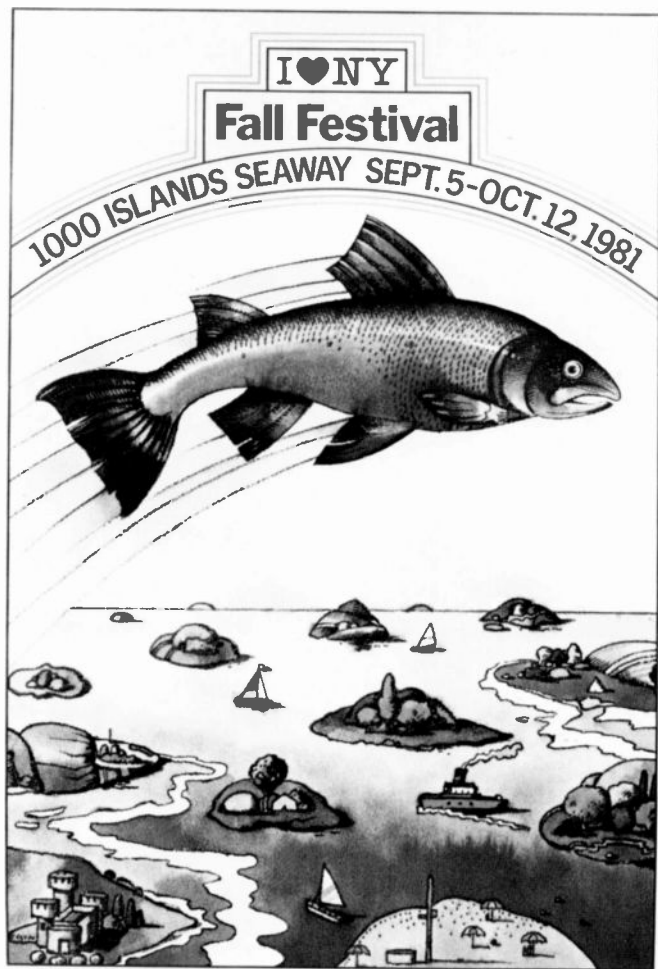
HONK HONK
Do the Puyallup Sept 12-27

GOBBLE GOBBLE
Do the Puyallup Sept 12-27

1011
Designer Alicia Landon Design
Client Champion International Corporation
Publisher Scott Printing Company

1012
Art Director Russell K. Leong
Designer Russell K. Leong
Photographer Alvin Tanabe
Artist Barb Koehn
Writer Linda Langston
Client Palo Alto Cultural Center
Agency Russell Leong Design

1013
Art Director Dan Bogosh
Designer Dan Bogosh
Artist Fred Hilliard
Writers Jon Bell, Terri Small
Client Western Washington Fair
Production Co Keogh & Co.
Agency Cole & Weber



For More Information Call 1000 Islands International Council (315) 482 2501 (Weekdays 8am-5pm)

Forbes helps you pull ahead.



Forbes:
Capitalist Tool

1014

Art Director. **Milton Glaser**
 Designer **Milton Glaser**
 Artist. **Milton Glaser**
 Client: **New York State Dept. of Commerce**
 Agency. **Milton Glaser, Inc.**

1015

Art Director **John Garr**
 Designer: **Seymour Chwast**
 Artist. **Seymour Chwast**
 Writer. **Warren Watwood**
 Client. **Doremus Inc.**
 Agency **Doremus Inc.**



**WHEN ABORTION
BECOMES ILLEGAL,
MAYBE WOMEN WILL
FINALLY LEARN TO
TAKE CARE OF THEMSELVES.**



1016
Art Director **Phil Silvestri**
Writer **Rita Senders**
Client **WABC-TV (Eyewitness News)**
Agency **Della Femina, Trivisano & Partners, Inc.**

1017
Art Director **Marsha Stone**
Designer **Marsha Stone**
Photographer **Tom Berthiaume**
Writer **Jo Marshall**
Client **Abortion Rights Council of Minnesota**



1018
 Art Director **Don Price**
 Designers **Don Price, Tim Girvin, Rick Lindberg, Pat Rooney**
 Artist **Tim Girvin**
 Writer **Brian Duffy**
 Client **Art Directors & Artists Club of Sacramento**



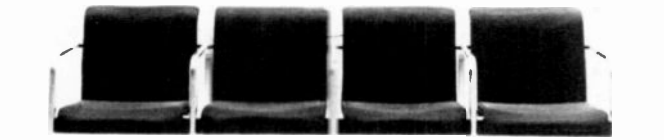
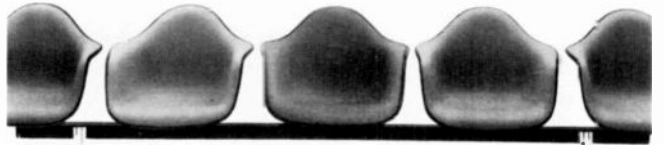
1019
 Art Director **Bill Caldwell**
 Designers **Bill Caldwell, Terry Dale, Ethel Kessler**
 Artists **Web Bryant, Bill Caldwell, Ethel Kessler, Ken Krafchek, Paul Salmon, Libby Dorsett Thiel**
 Writer **Victor Hirst**
 Client **International Communications Agency**
 Editors **Victor Hirst, Martha Williams**
 Publisher **International Communications Agency**
 Director **Bill Caldwell**
 Agency **International Communication Agency**



John really got smashed Saturday night.

In the public interest from Phillips-Ramsey Advertising and Heller, Oetzel & Co.

T · A · N · C · E · M · M



S · E · A · T · I · N · G

1020

Art Director **Dennis Merritt**

Designer **Dennis Merritt**

Photographer **Rick Gayle**

Artist **Ken Fritz**

Writer **Dennis Merritt / Jamie Nichols**

Client **Public Service**

Agency **Phillips-Ramsey Advertising**

1021

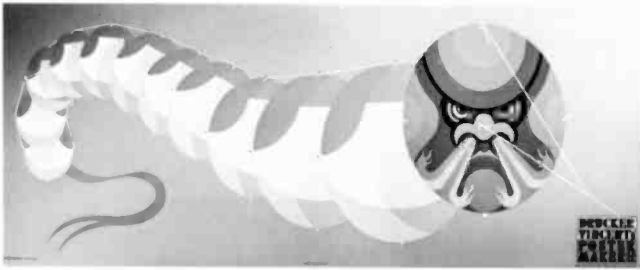
Art Directors **Stephen Frykholm, Barbara Loveland**

Designers **Stephen Frykholm, Barbara Loveland**

Photographers **Earl Woods, John Boucher**

Writer **Nancy Green**

Client **Herman Miller, Inc.**



Very elegant, in basic black



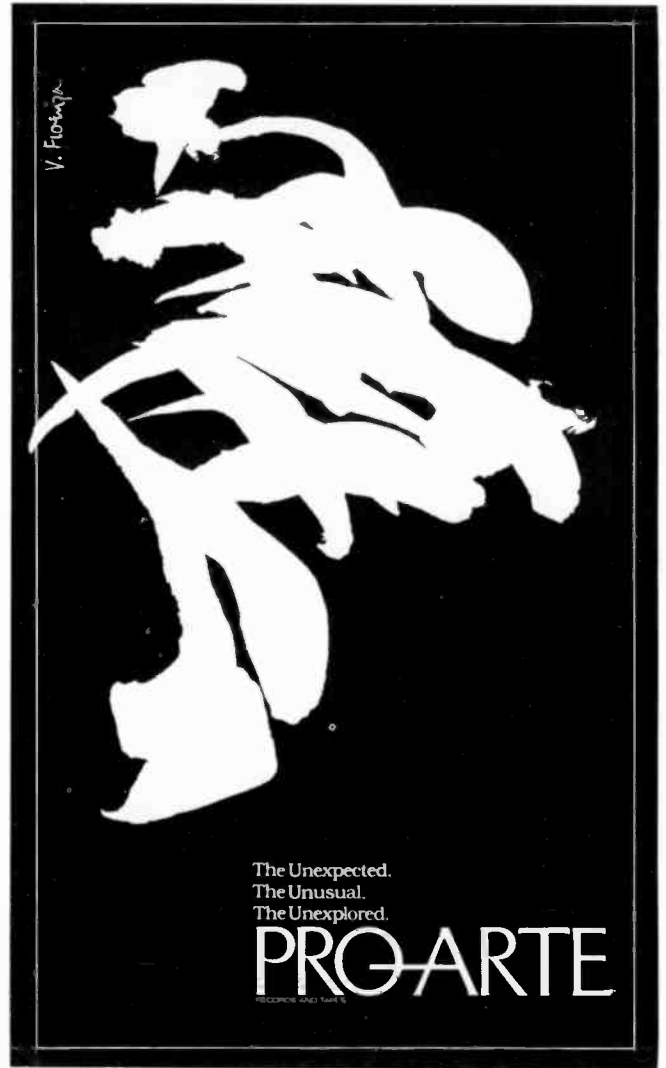
chaise
designed by Charles Eames

1022

Art Directors: Tom Kamifuji, June Vincent, Alan Drucker
 Designer: Tom Kamifuji
 Client: Drucker/Vincent, Inc.
 Publisher: Drucker/Vincent, Inc.
 Production Co: The W.O.R.K.S
 Agency: H. Tom Kamifuji & Associates

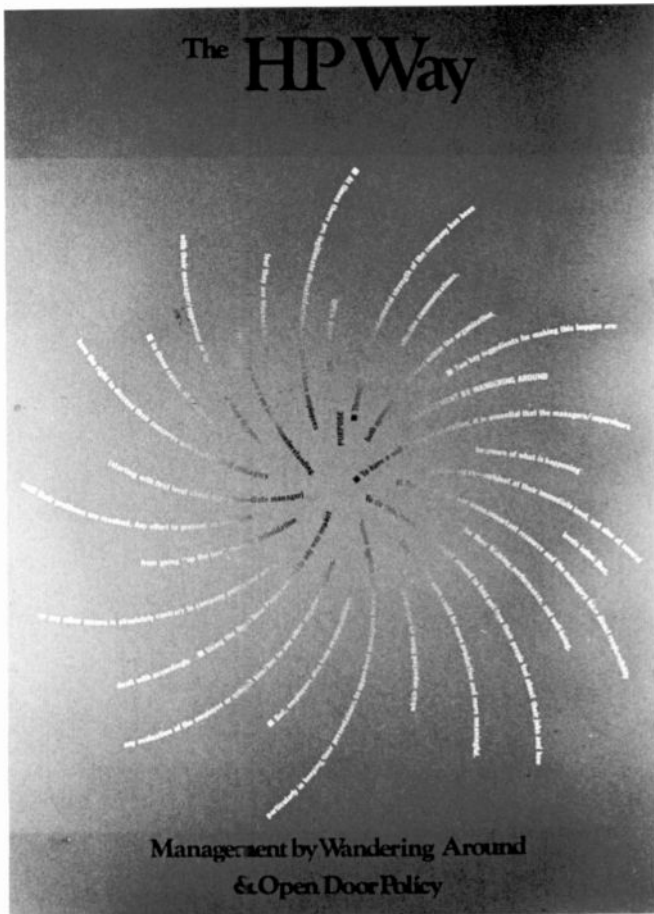
1023

Art Director: Barbara Loveland
 Designer: Barbara Loveland
 Artist: Kathy Stanton
 Writer: Nancy Green
 Client: Herman Miller, Inc.

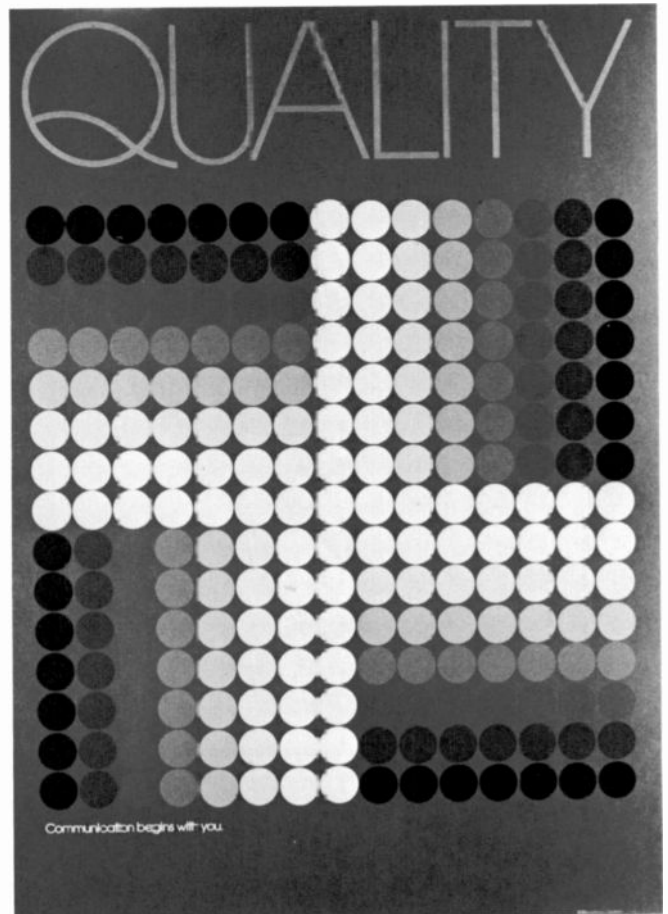


1024

Art Director: Vito Fiorenza
 Designer: Vito Fiorenza
 Artist: Vito Fiorenza
 Writer: Jay K. Hoffman
 Client: Pickwick/Pro-Arte Records




1025
 Art Director: Karen Gourley Lehman
 Designer: Karen Gourley Lehman
 Writer: Public Relations Dept.
 Client: Hewlett-Packard, Waltham Division
 Production Co. Fahey Exhibits



1026
 Art Director: Karen Gourley Lehman
 Designer: Karen Gourley Lehman
 Writers: John Young, Neil Duane
 Client: Hewlett-Packard, Waltham Division
 Production Co. Fahey Exhibits



UNEXPLODED BOMBS—AFTER THE BOMBING THE DANGER BEGAN
A 13 PART TELEVISION SERIES
STARRING ANTHONY ANDREWS & JUDY GEESON **Mobil**
BEGINS JANUARY 4 SUNDAYS AT 9PM CHANNEL 13 PBS
MASTERPIECE THEATRE 

1027

Art Director **McRay Magleby**
 Designer **McRay Magleby**
 Artist **McRay Magleby**
 Writer **Norman A. Darais**
 Client **Brigham Young Univ.—Registration**
 Producer **Brigham Young University**
 Agency **Graphic Communications**

1028

Art Director **Ivan Chermayeff**
 Designers **Karen Lewis, Ivan Chermayeff**
 Artist **Ivan Chermayeff**
 Client **Mobil Oil Corporation**
 Agency **Chermayeff & Geismar Associates**

ISN'T A BURRITO
SOMETHING GABBY HAYES RODE IN
"RIDERS OF THE PURPLE SAGE?"



Lou Myers

Fitch's

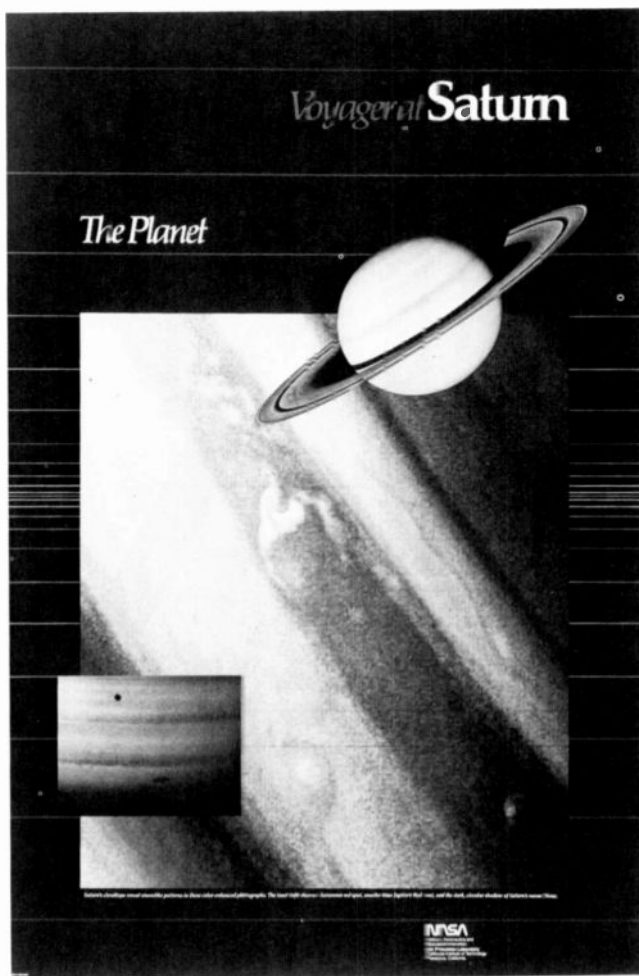


1029

Art Director: Ron Anderson
Designer: Ron Anderson
Artist: Lou Myers
Writer: Tom McElligott
Client: Esteban's
Agency: Fallon McElligott Rice

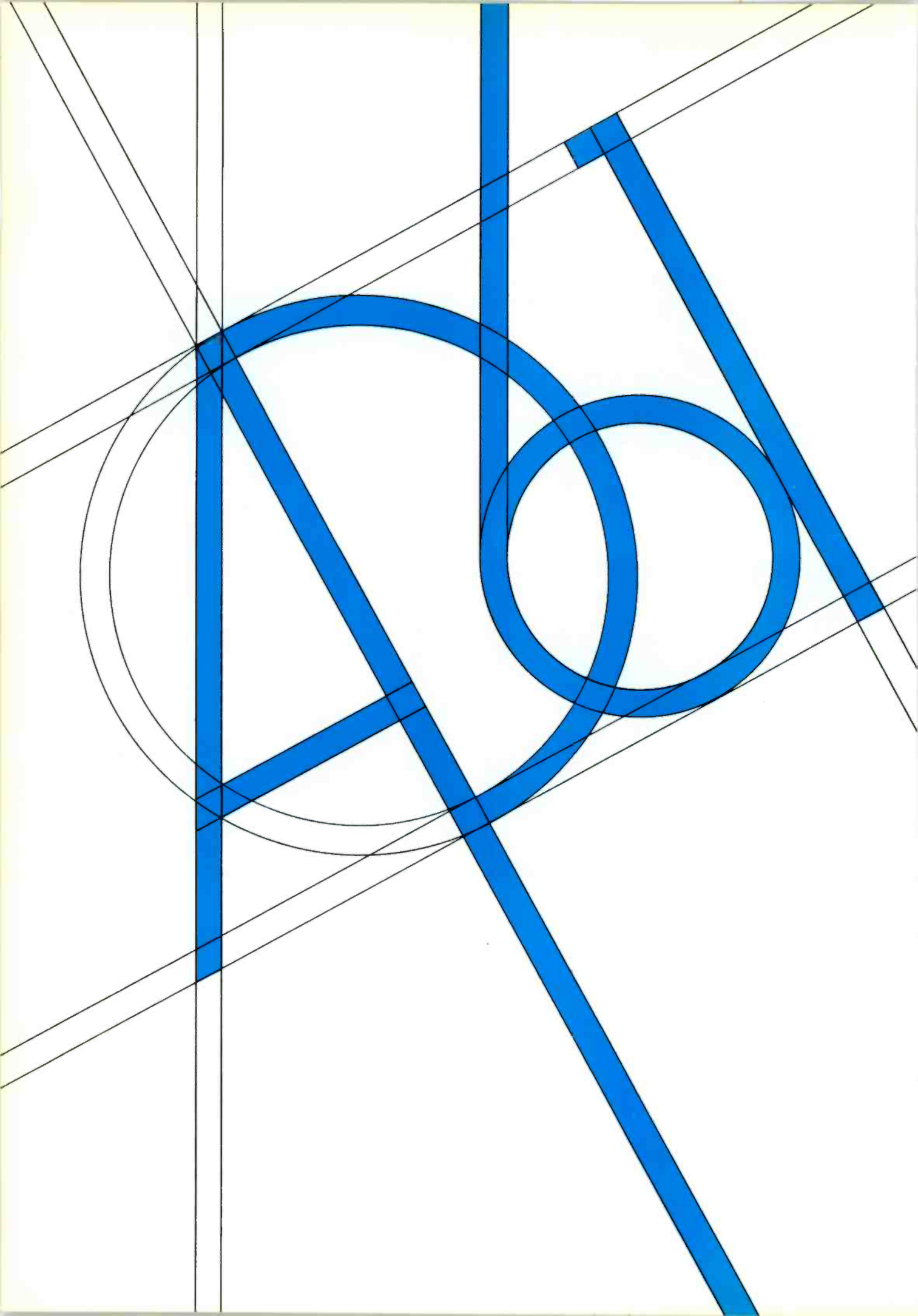
1030

Art Director: Chris Blum
Designer: Chris Blum
Artists: (1) Greg Thomas, (2) Bruce Wolfe,
(3) Tony Naganuma
Client: Levi Strauss & Co.
Printer: Pacific Lithograph Co.
Agency: Foote, Cone & Belding/Honig



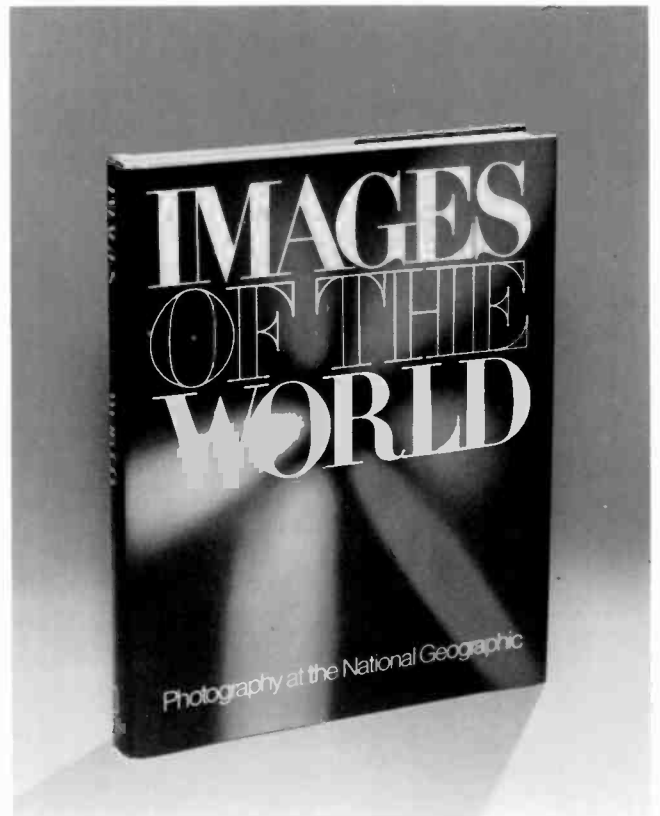
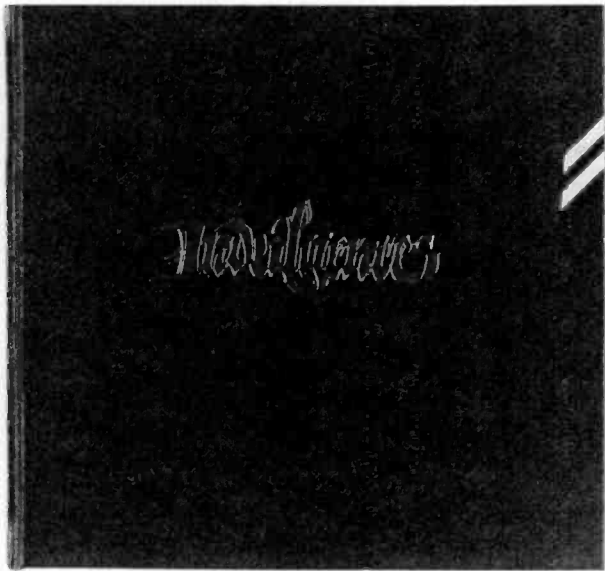
1031

Art Directors: Ken White, Tak Kiriya
Designer: Ken White
Photographer: NASA
Artist: Ken White
Writers: Ken White, Andrec Stein
Client: NASA/JPL
Editor: Mary Fran Buehler
Publisher: NASA/JPL
Director: John Kempton
Agency: Ken White Design Office, Inc.



The image features a minimalist design on a white background. A vertical yellow line runs down the left side. Two parallel black lines cross the page diagonally, one sloping upwards from left to right and another sloping downwards from left to right. In the bottom right area, the text 'BOOKS / JACKETS' is printed in a clean, black, sans-serif font, with a thin black line separating the two words.

BOOKS / JACKETS



1032 GOLD AWARD

Art Directors: **Judy Anderson, Bill Jackson**
 Designers: **Judy Anderson, Bill Jackson**
 Artists: **Judy Anderson, Bill Jackson**
 Writers: **Judy Anderson, Bill Jackson**
 Client: **Self promotion**
 Editor: **Max Schaible**
 Publisher: **ArtHouse Press**

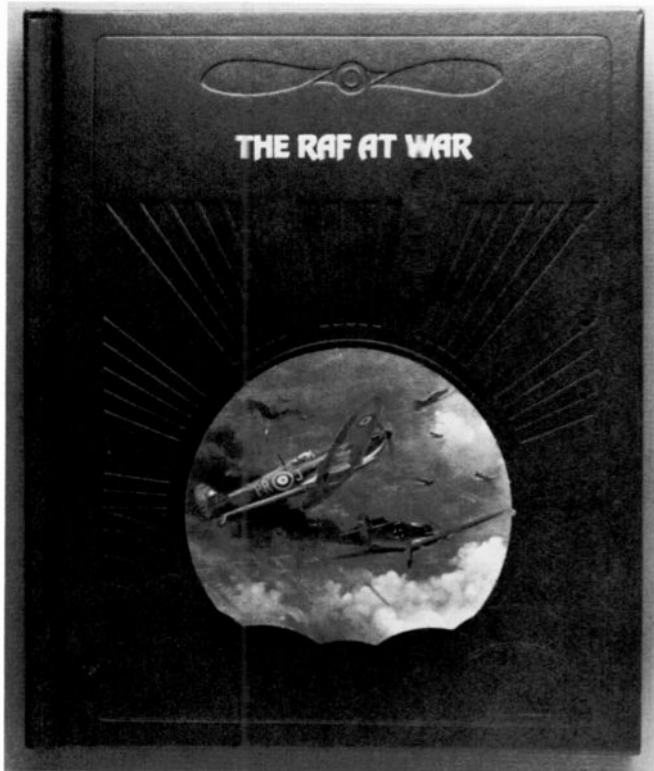
1033 GOLD AWARD

Art Director: **R.D. Scudellari**
 Designer: **R.D. Scudellari**
 Photographer: **John Gruen**
 Client: **Alfred A. Knopf**
 Editor: **R.D. Scudellari**
 Publisher: **Alfred A. Knopf**
 Director: **Robert Gottlieb**
 Producer: **Ellen McNeilly**
 Agency: **Corporate Design Staff**

1034 DISTINCTIVE MERIT

Art Director: **David M. Seager**
 Designer: **David M. Seager**
 Photographer: **Jim Sugar (Cover)**
 Client: **National Geographic Society**
 Editor: **Thomas B. Allen**
 Publisher: **National Geographic Society**
 Director: **Charles O. Hyman, Book Service**

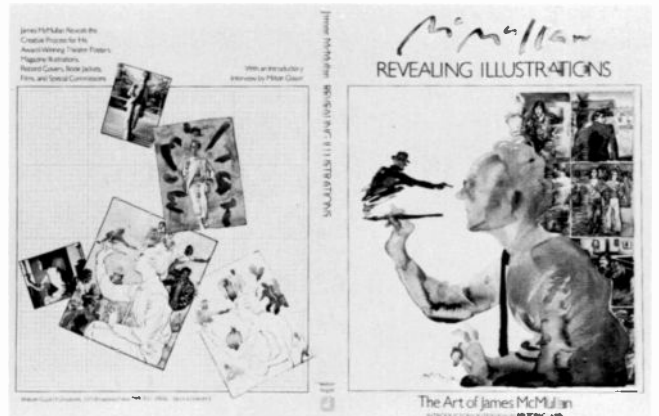
M A X Y A V N O



1035
 Art Director **Arnold C. Holeywell**
 Designer **Donald S. Komai**
 Artists **Frank Wootton, John Batchelor**
 Writer **Ralph Barker**
 Client **TIME-LIFE Books, Inc.**
 Publisher **TIME-LIFE Books, Inc.**

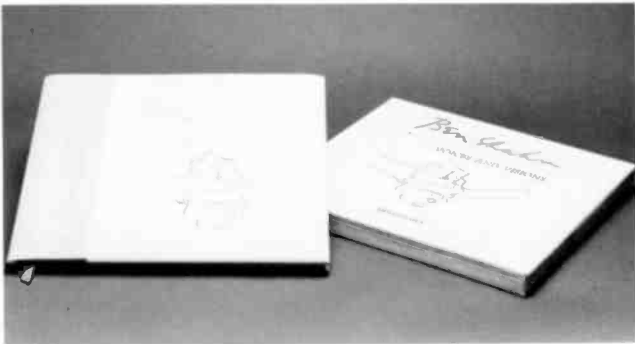


Text by Ben Maddow



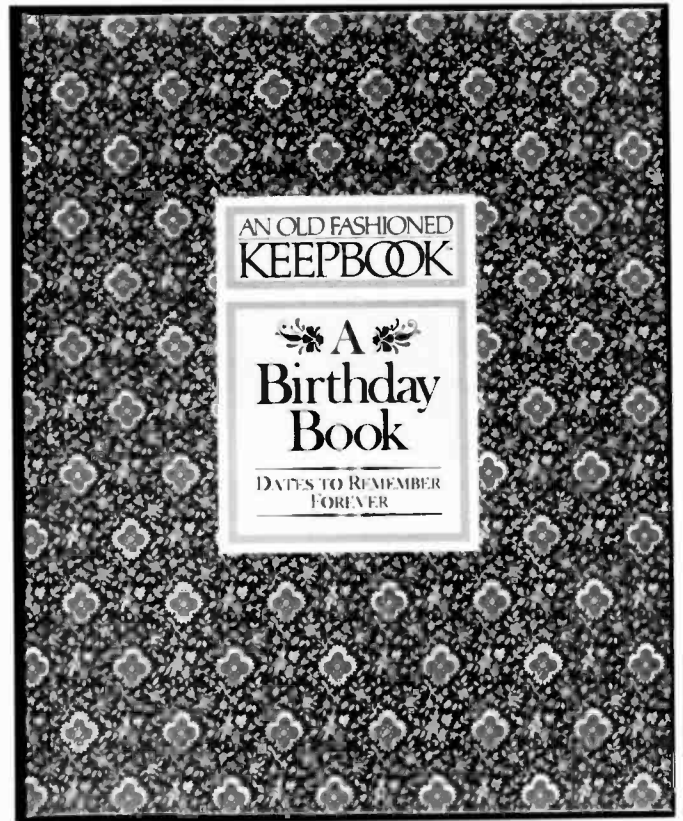
1036
 Art Director **Chet Grycz**
 Designer **Carl Seltzer**
 Photographer **Max Yavno**
 Publisher **University of California Press**

1027
 Designer **James McMullan**
 Artist **James McMullan**
 Writer **James McMullan**
 Editors **Michael McTwigan, Betty Vera**
 Publisher **Watson-Guptill Publications**



1038

Art Director: **Mina Yamashita**
 Designer: **Alma King**
 Client: **Santa Fe East Galleries**
 Editors: **Alma King**
 Publisher: **Santa Fe East Galleries**
 Production Co: **Sunstone Corporation/Sunstone Press**
 Agency: **Sunstone Press**



1039

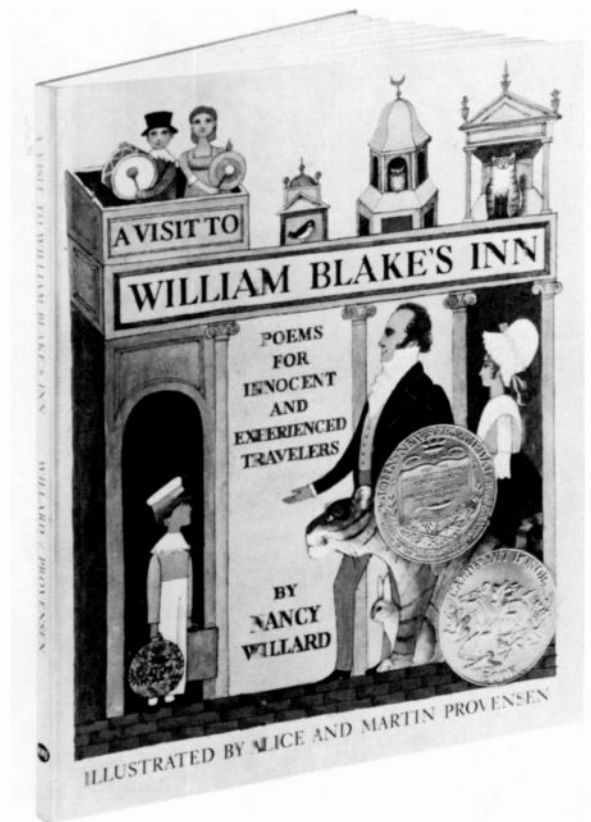
Art Director: **John D'Almeida**
 Designer: **John D'Almeida**
 Photographer: **Greg Jarem**
 Writer: **Tom Knighten**
 Client: **BMW of North America, Inc.**
 Agency: **Senektik Graphiks**

1040

Art Director: **Ronald Gross**
 Designer: **Sara Brown**
 Writer: **Linda Campbell Franklin**
 Client: **Tree Communications, Inc.**
 Editor: **Linda Campbell Franklin**
 Publisher: **Tree Communications, Inc.**



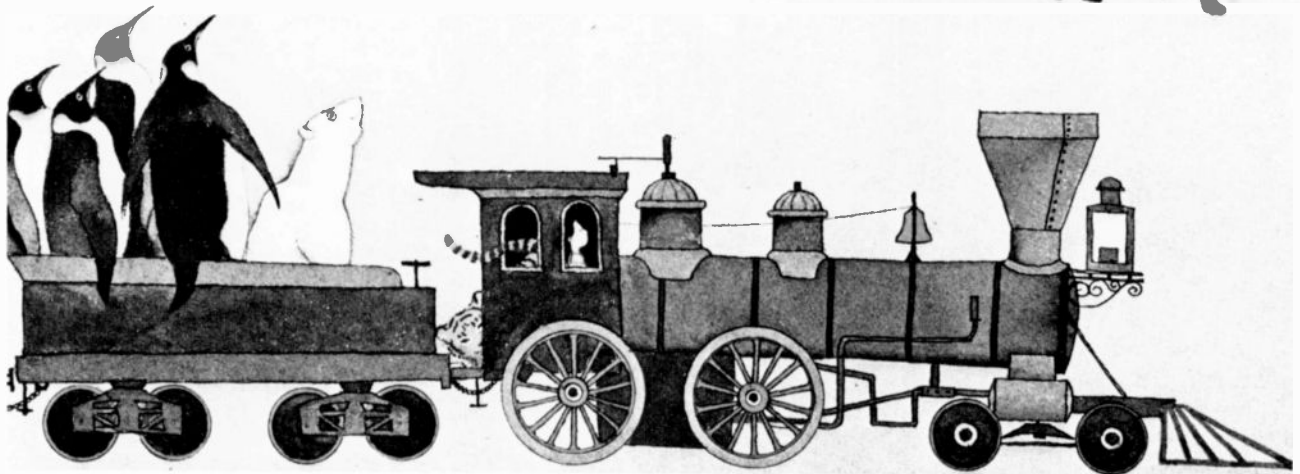
1041
 Designers. **Jak Katalan, Alyssia Lazin**
 Photographer: **Jak Katalan**
 Editor. **Paul Lytle**
 Publisher **The MIT Press**



1042
 Art Director **Barbara Knowles**
 Artists. **Alice and Martin Provensen**
 Writer: **Nancy Willard**
 Client **Harcourt Brace Jovanovich, Publishers**
 Editor. **Anna Bier**
 Publisher **Harcourt Brace Jovanovich, Publishers**

There's a Train Going by My Window

by Wendy Kesselman
pictures by Tony Chen



1043

Art Directors **Diana Klemin, Douglas Bergstreser**

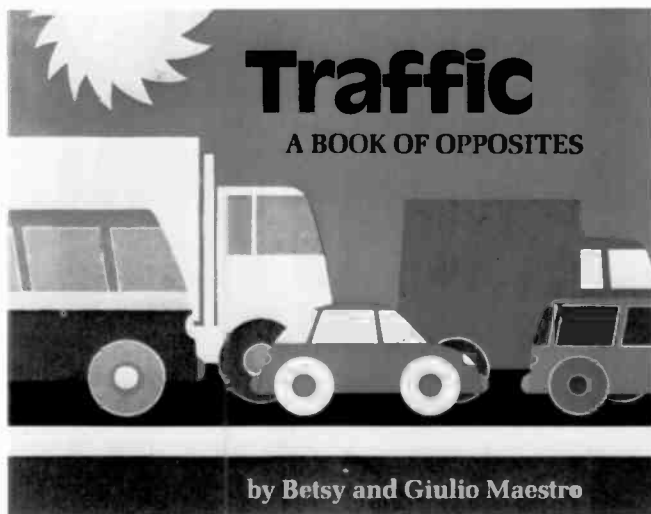
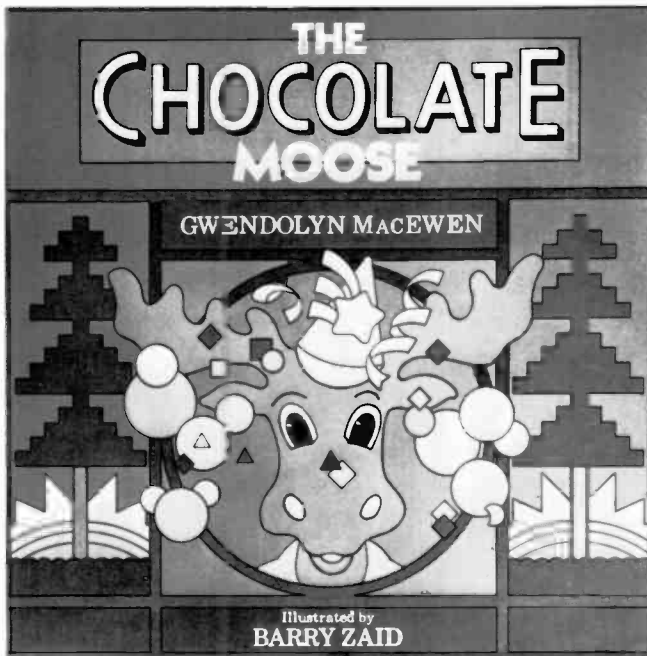
Designer **Katharine von Mehren**

Artist **Tony Chen**

Writer **Wendy Kesselman**

Editor **Joanna Cole**

Publisher **Doubleday & Company, Inc.**

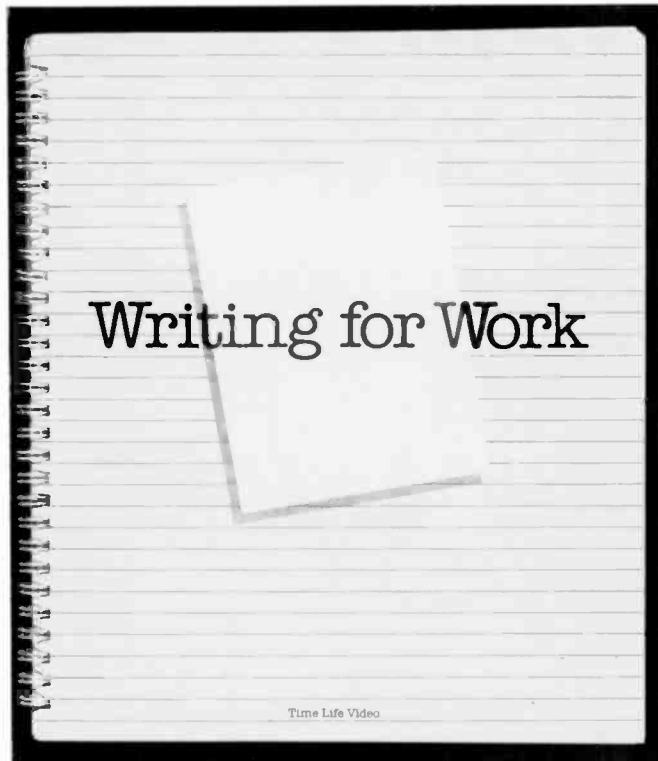


1044
 Art Director: **Barry Zaid**
 Designer: **Barry Zaid**
 Artist: **Barry Zaid**
 Writer: **Gwendolyn Macewen**
 Client: **N.C. Press**
 Editor: **Carolyn Walker**
 Publisher: **N.C. Press**
 Director: **Carolyn Walker**

1046
 Art Director: **Ursula P. Vosseler**
 Designer: **Beth Molloy**
 Picture Editor: **Alison Wilbur**
 Artists: **Barbara Gibson, Robert E. Hynes**
 Client: **National Geographic Society**
 Editor: **Pat Robbins**
 Publisher: **National Geographic Society**
 Director: **Donald J. Crump**

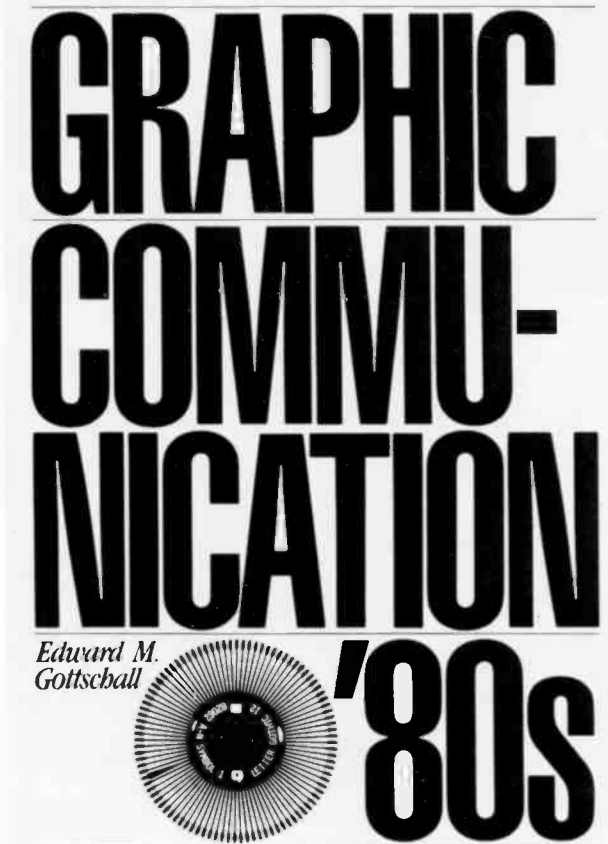
1045
 Art Director: **Julie Quan**
 Designers: **Betsy and Giulio Maestro**
 Artist: **Giulio Maestro**
 Writer: **Betsy Maestro**
 Client: **Crown Publishers, Inc.**
 Editor: **Norma Jean Sawicki**
 Publisher: **Crown Publishers, Inc.**

1047
 Artist: **John Lim**
 Writer: **John Lim**
 Publisher: **Tundra**



1048
Art Director: **Barbara Knowles**
Designers: **Betsy and Giulio Maestro**
Artist: **Giulio Maestro**
Writer: **Betsy Maestro**
Client: **Harcourt Brace Jovanovich, Publishers**
Editor: **Barbara Lucas**
Publisher: **Harcourt Brace Jovanovich, Publishers**

1049
Art Director: **Bruce Withers**
Designer: **Laura Torrisi Goldsmith**
Artist: **Gerry Gersten**
Writers: **Geraldine Richelson, Richard M. Kahn**
Client: **Amy S. Meltzer/Time Life Video**
Publisher: **Time Life Inc.**
Agency: **Bruce Withers Graphic Design Inc.**

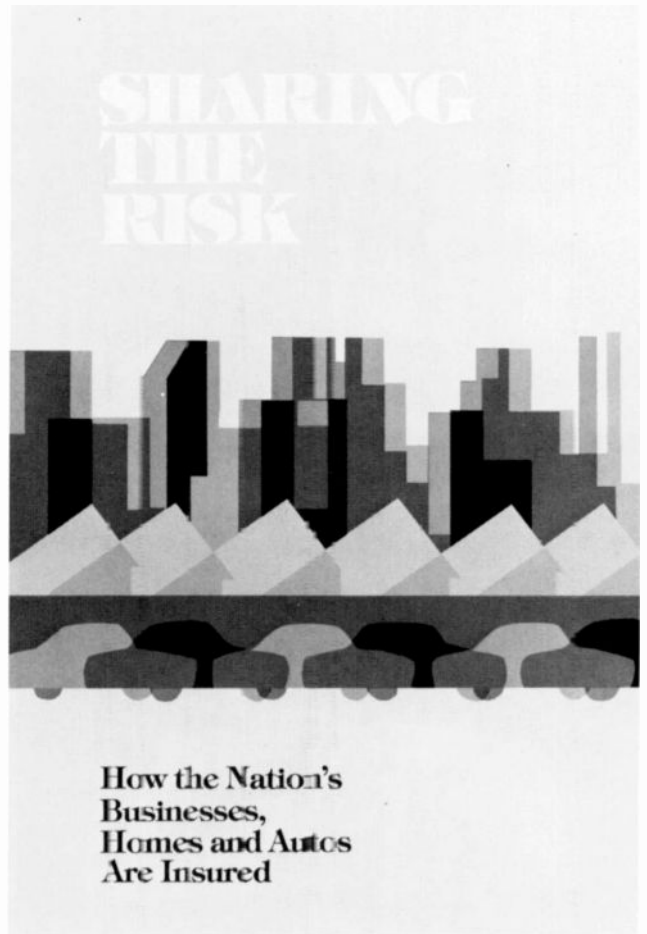


1050
Art Director: **Jurek Wajdowicz**
Designer: **Jurek Wajdowicz**
Artists: **A. Dudzinski, J. Morgan, J. Wajdowicz**
Writer: **Edward M. Gottschall**
Client: **Prentice-Hall, Inc.**
Editors: **John Duhring, Sonia Meyer**
Publisher: **Prentice-Hall, Inc.**
Production Co.: **Emerson, Wajdowicz Studios, Inc.**
Agency: **Emerson, Wajdowicz Studios, Inc.**



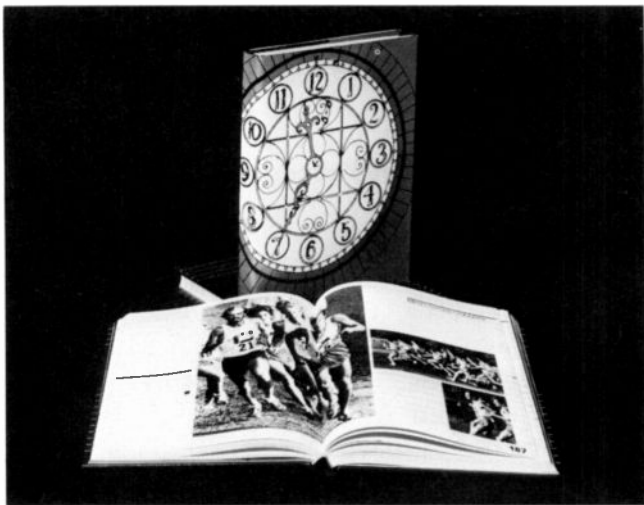
1051

Art Director **Ken Parkhurst**
 Designer **Julie Riefler**
 Client **Los Angeles County Museum of Art**
 Agency **Bright & Associates**



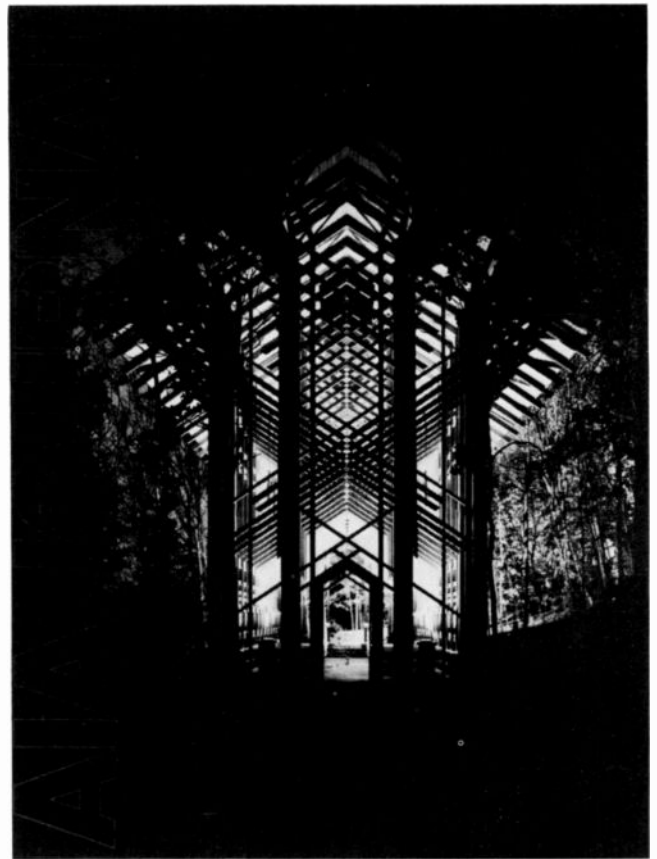
1052

Art Director **Dorothy Fall**
 Designer **Dorothy Fall**
 Artist **Dorothy Fall**
 Writer **James R. Marks**
 Client **Insurance Information Institute**
 Editor **John D. Craigie**
 Publisher **Insurance Information Institute**
 Director **James R. Marks**
 Printer **Colortone Press**



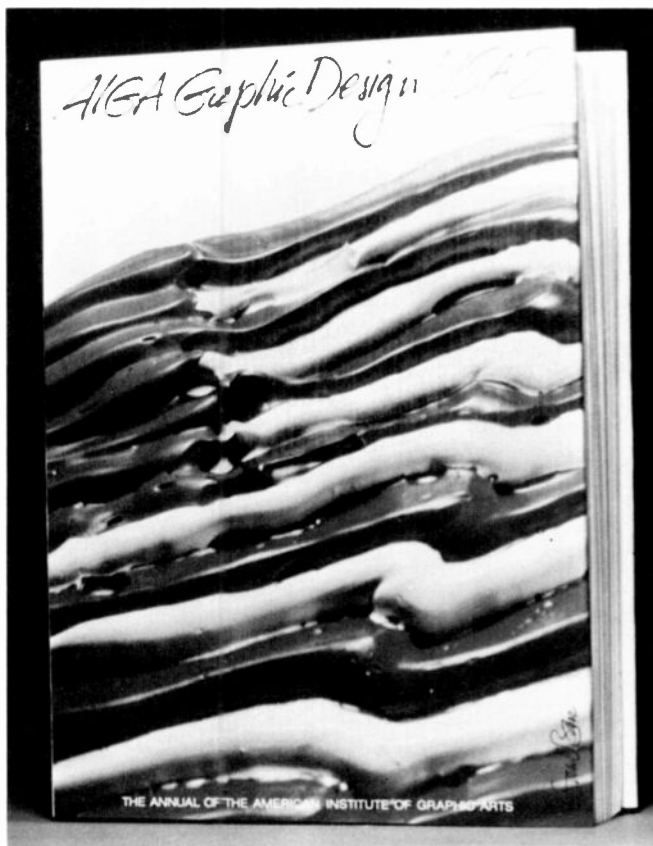
1053

Art Director **Kenneth Gruskin**
Designer **Kenneth Gruskin**
Artists **Various**
Photographers **Various**
Writers **Various**
Client **The Cornellian, Inc.**
Editor **Marlene Gaeta Wagner**
Publisher **The 1981 Cornellian**



1054

Art Director **Carole Palmer**
Designer **Carole Palmer**
Editor **Donald Canty**
Publisher **Michael Hanley**



ROCKWELL KENT

AN ANTHOLOGY OF HIS WORK

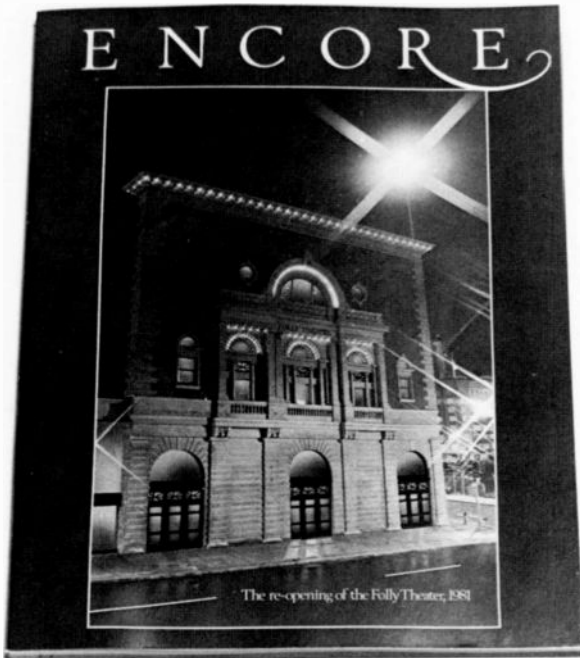


1055 SILVER AWARD

Art Directors: **Saul Bass, Art Goodman**
 Designer: **Saul Bass**
 Photographer: **George Arakaki**
 Artists: **Saul Bass, Art Goodman**
 Client: **AIGA**
 Publisher: **Watson-Guptill Publications**
 Agency: **Saul Bass/Herb Yager & Associates**

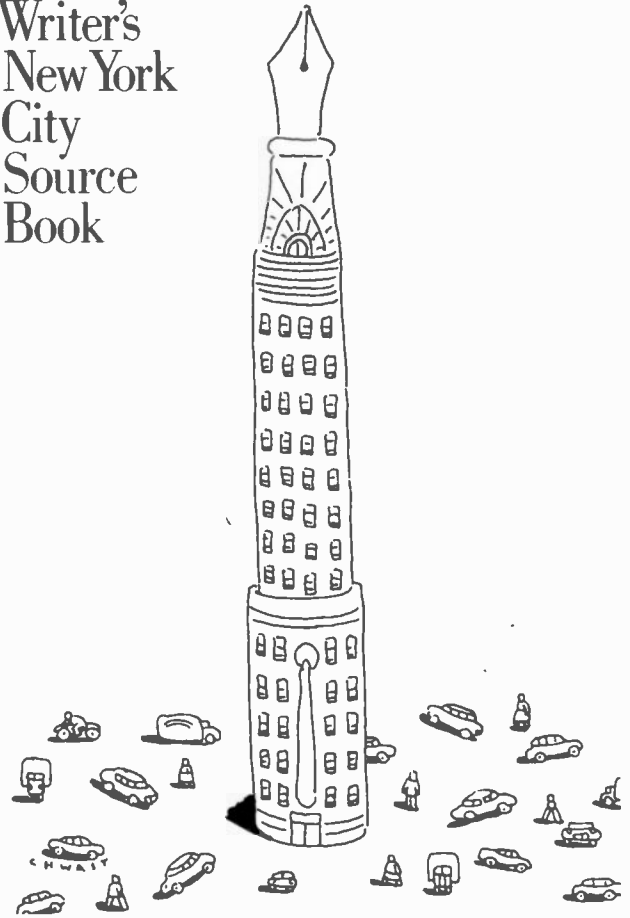
1056 DISTINCTIVE MERIT

Art Director: **R.D. Scudellari**
 Designer: **R.D. Scudellari**
 Artist: **Rockwell Kent**
 Client: **Alfred A. Knopf**
 Editor: **Bobbi Bristol**
 Publisher: **Alfred A. Knopf**
 Director: **Robert Gottlieb**
 Producer: **Ellen McNeilly**
 Agency: **Corporate Design Dept.**



1057
 Art Director **Gary Mallen**
 Designer **Garry Mallen**
 Photographer **Mike Laurance**
 Writer **Patricia Glenn**
 Client **Folly Theater**
 Editor **Patricia Glenn**
 Publisher **Folly Theater**

The
 Writer's
 New York
 City
 Source
 Book



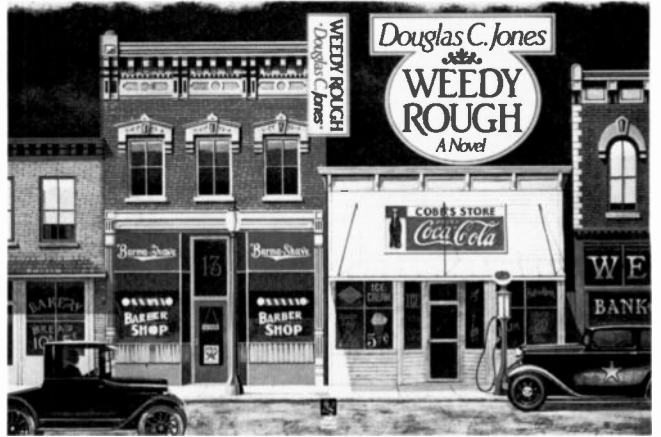
1058
 Art Director **Toshiaki Ide**
 Designer **Seymour Chwast**
 Artist **Seymour Chwast**
 Client **New York City Department of Cultural Affairs**



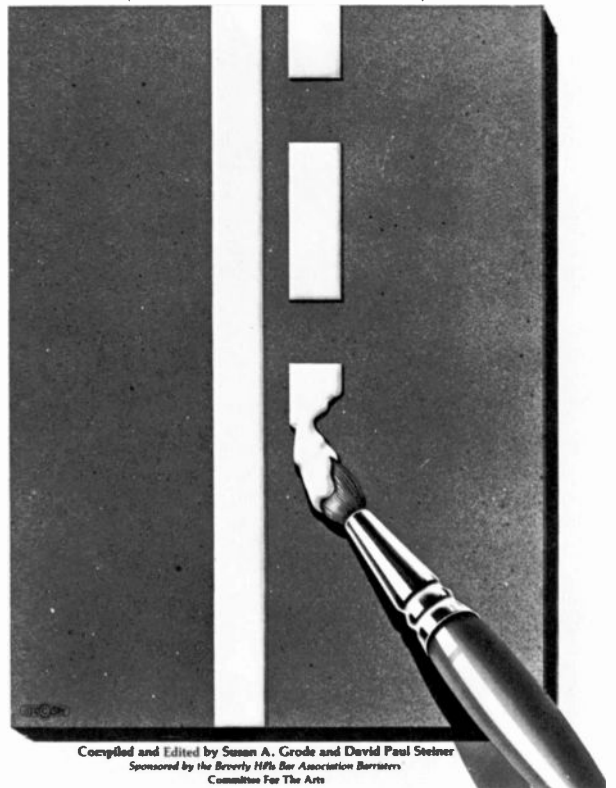
HOW MUSIC WORKS

EDITED BY
**KEITH SPENCE
& GILES SWAYNE**

**THE BEST
INTRODUCTION TO
MUSIC-MAKING
TODAY, WITH
OVER 270
ILLUSTRATIONS**



THE VISUAL ARTIST'S MANUAL (A Practical Guide To Your Career)



Concepted and Edited by Susan A. Grode and David Paul Steiner
Sponsored by the Beverly Hills Bar Association Barriers
Committee For The Arts

1062

Art Director: **Bob Reed**
Designer: **Wendell Minor**
Artist: **Wendell Minor**
Writer: **Douglas C. Jones**
Client: **Holt, Rinehart, Winston**
Editor: **Don Hutter**
Publisher: **Holt, Rinehart, Winston**

1061

Art Director: **Jackie Merri Meyer**
Designer: **Jackie Merri Meyer**
Artist: **Manny Leite**
Editor: **Charles Levine**
Publisher: **Macmillan Publishing Company, Inc.**

1063

Art Director: **Tom Nikosey**
Designer: **Tom Nikosey**
Artist: **Tom Nikosey**
Writers: **Susan Grode, David Steiner**
Client: **Beverly Hills Bar Association**
Editor: **Susan Grode**
Publisher: **Committee for the Arts**

MARY ROBISON

OH!

ALFRED A. KNOPF



A NOVEL BY
MARY ROBISON



1065

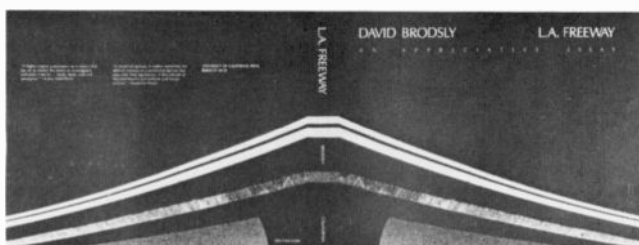
Art Director: **Francis Morgan**
Designer: **Francis Morgan**
Photographer: **Bill Keller**
Client: **University of Arizona Press**
Publisher: **University of Arizona Press**

1064

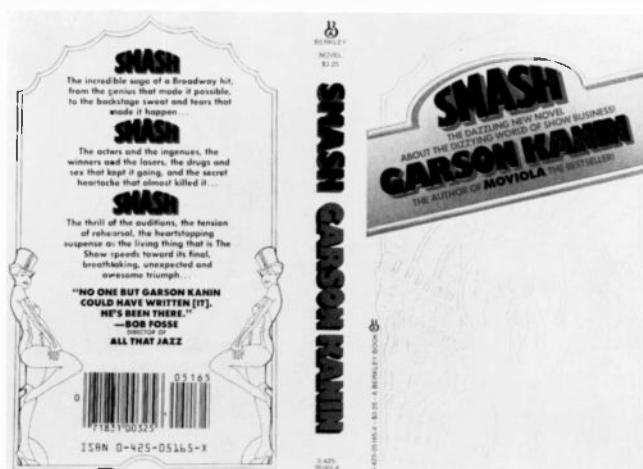
Art Director: **Lidia Ferrara**
Designer: **John Alcorn**
Artist: **John Alcorn**
Client: **Alfred A. Knopf, Inc.**
Editor: **Gordon Lish**
Publisher: **Alfred A. Knopf, Inc.**
Agency: **Alfred A. Knopf, Inc.**

1066

Art Director: **Susan English**
Designers: **Susan English, Jerry Hunter**
Photographer: **Adams Studio, Inc.**
Artist: **Gloria Marconi**
Writer: **Kathryn Tidyman**
Client: **Man-Made Fiber Producers Association, Inc.**
Agency: **Graham Associates, Inc.**



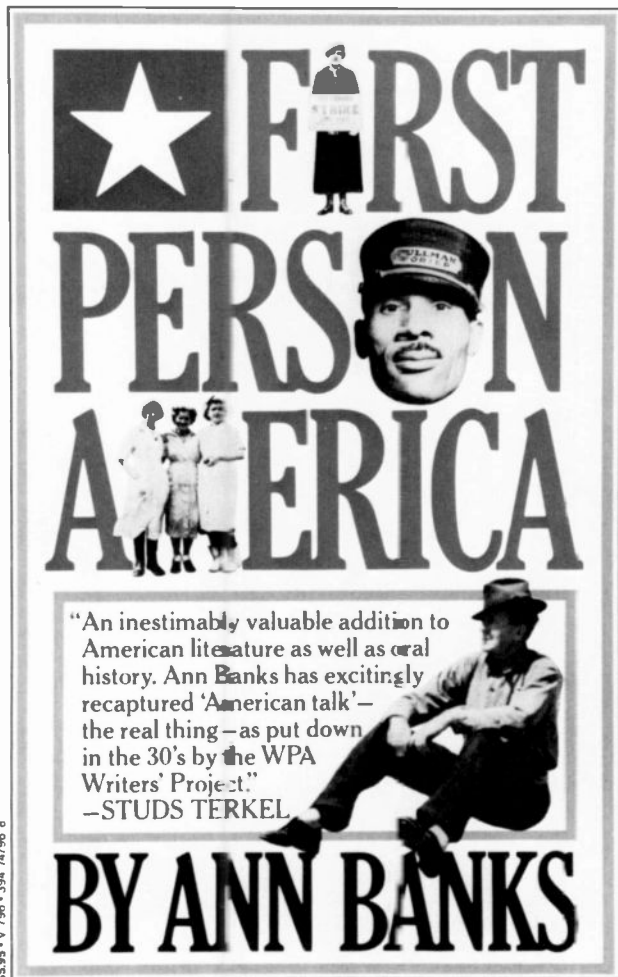
the Book of Texas Lists !!



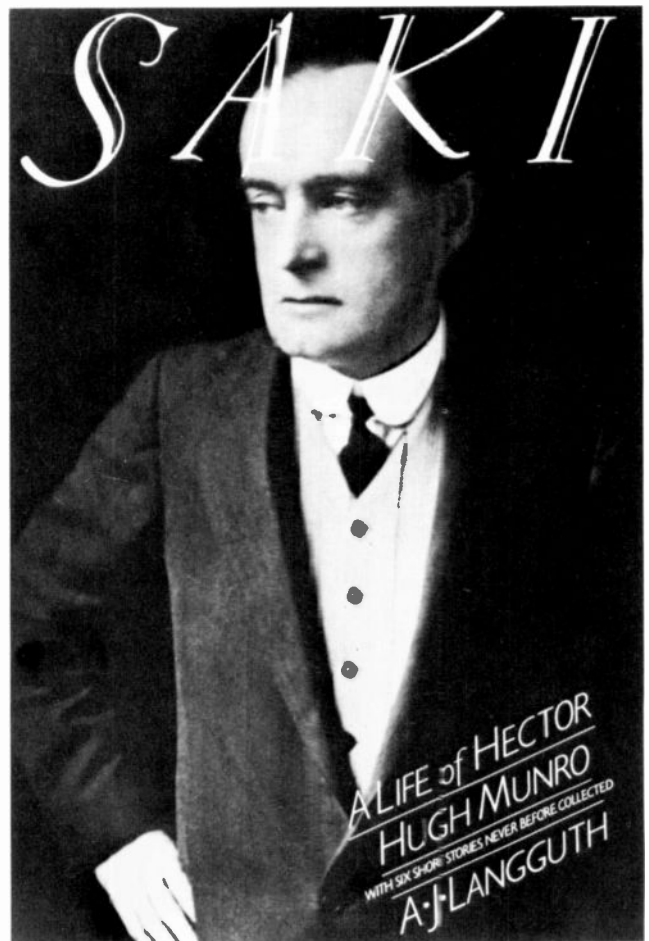
1068
 Art Director **Steve Renick**
 Designer **Steve Renick**
 Editor **Jack Miles**
 Publisher **University of California Press**

1069
 Art Directors **David S. Shapiro, Tom Poth**
 Designers **David S. Shapiro, Tom Poth, Mike Hicks**
 Photographer **Rick Patrick**
 Artists **David S. Shapiro, Molly Smith**
 Writer **Texas Monthly Press**
 Client **Texas Monthly Press**
 Editor **Anne Dingus**
 Publisher **Texas Monthly Press**
 Production Co. **Cathy Berend/Texas Monthly Press**
 Agency **HIXO Inc., Austin**

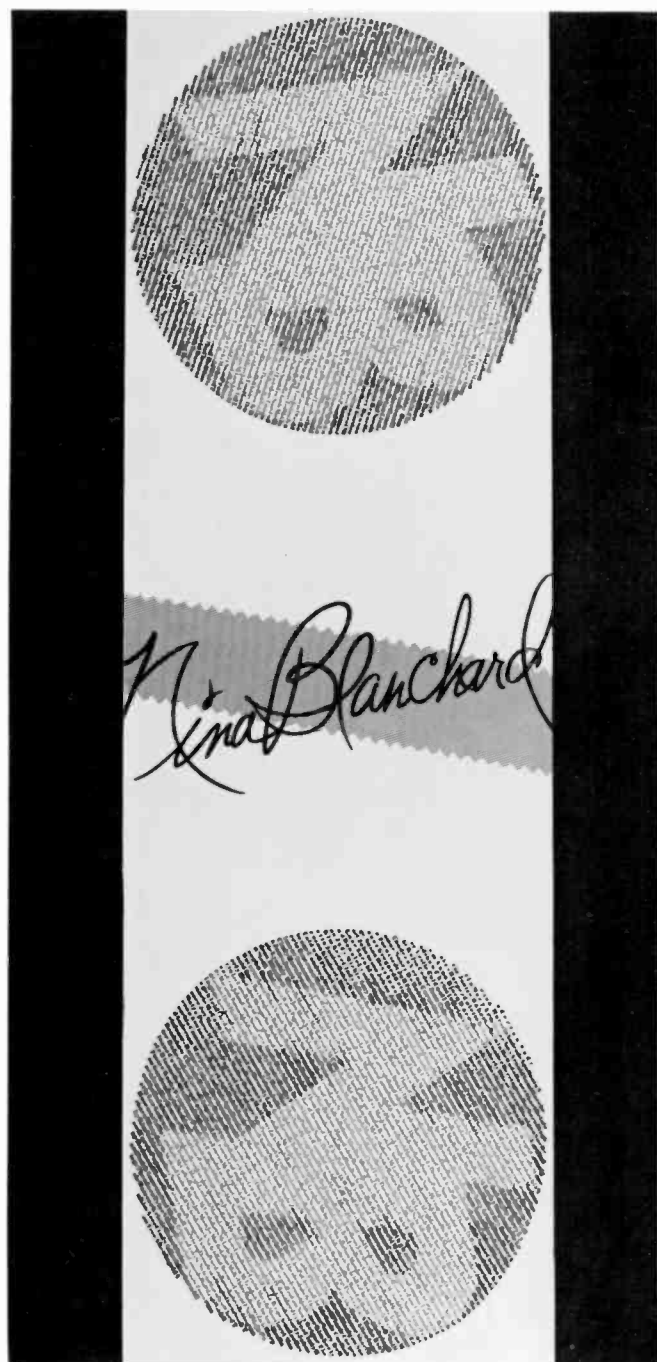
1070
 Art Director **Frank Kozelek**
 Designer **Tony Greco**
 Artist **Frank Johnson**
 Writer **Garson Kanin**
 Client **Berkley Publishing**
 Publisher **Rena Wolner**



1071
 Art Director **Judith Loeser**
 Designer **Paul Gamarello**
 Editor **Anne Freedgood**
 Publisher **Random House**



1072
 Art Director **Frank Metz**
 Designer **Louise Fili**
 Photographer **Unknown**
 Letterer **Louise Fili**
 Writer **A.J. Langguth**
 Client **Simon & Schuster**
 Editor **Alice Mayhew**
 Publisher **Simon & Schuster**
 Production Co **Simon & Schuster**



1073

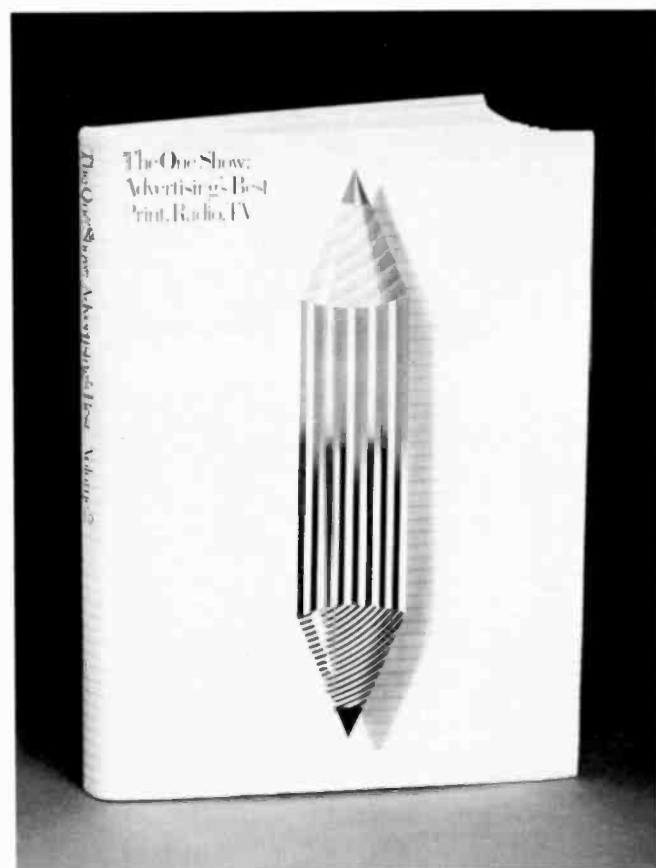
Art Director: Rubin Pfeffer
 Designer: Paul Gamarello
 Editor: Helen Wolff
 Publisher: Harcourt Brace Jovanovich

1074

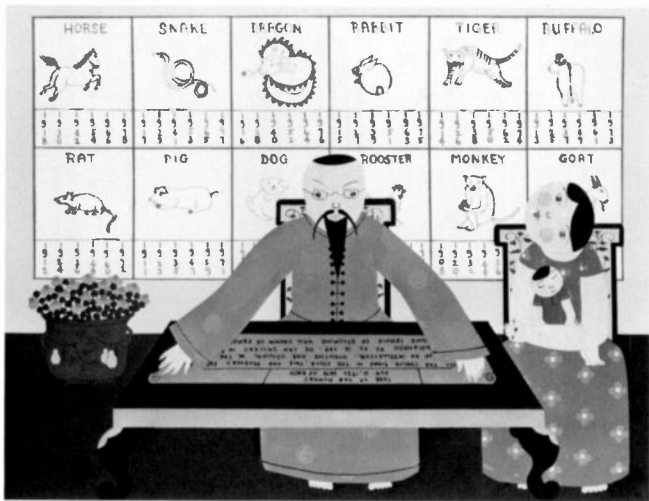
Art Director: Andrew Janson
 Designer: Andrew Janson
 Artist: John Van Hamersveld
 Client: Nina Blanchard Model Agency
 Editors: Andrew Janson, James Kellahin
 Publisher: James Kellahin, Inc.
 Creative Director: James Kellahin
 Production Co.: James Kellahin, Inc.
 Agency: Andrew Janson & Associates

**GOOD
FOOD
KIDS
LOVE**
BY DOROTHY LARA-BRAID

1075
Art Director: **Barry L.S. Mirenburg**
Designer: **Barry L.S. Mirenburg**
Artist: **Barry L.S. Mirenburg**
Publisher: **Quick Fox / Music Sales Corporation**

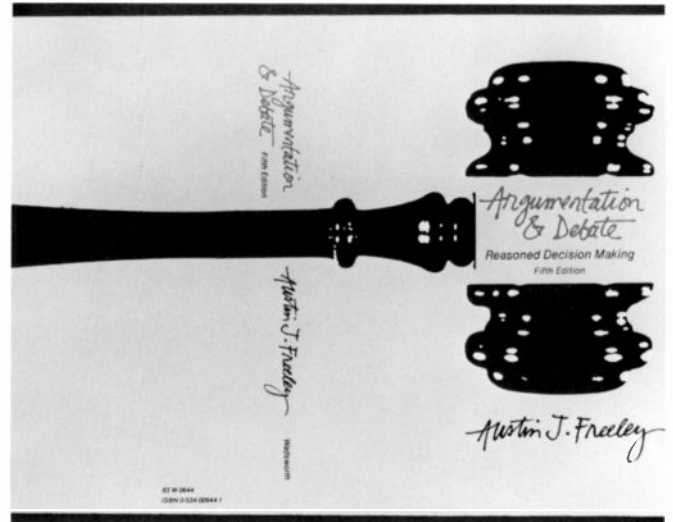


1076
Art Director: **Seymour Chwast**
Designers: **Seymour Chwast, Richard Mantel**
Artist (Cover): **Richard Mantel**
Client: **American Showcase**
Agency: **Push Pin Studios**



1077

Art Director: Lynn Hollyn
 Designers: Lynn Hollyn, Mary Mietzfeld
 Artist: Mary Mietzfeld
 Writer: Susan Lukas
 Client: The Putnam Publishing Group
 Editor: Faith Sale
 Publisher: The Putnam Publishing Group

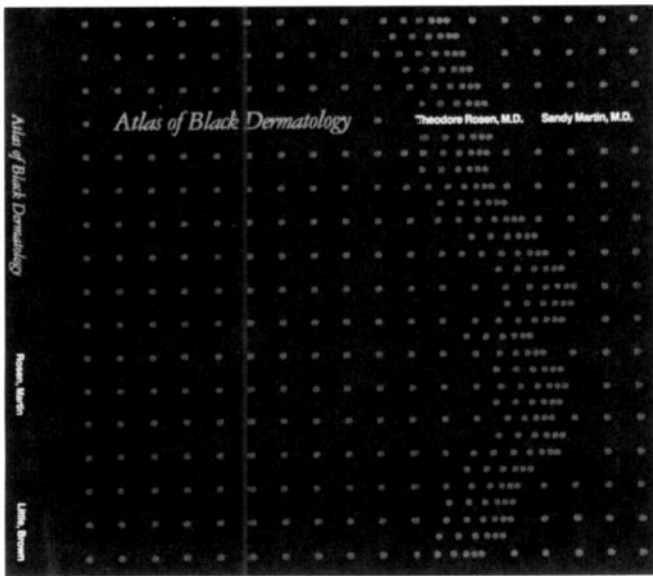


1079

Art Director: Patricia Girvin Dunbar
 Designer: Patricia Girvin Dunbar
 Client: Wadsworth Publishing Company
 Editor: Becky Hayden
 Publisher: Wadsworth Publishing Company

1078

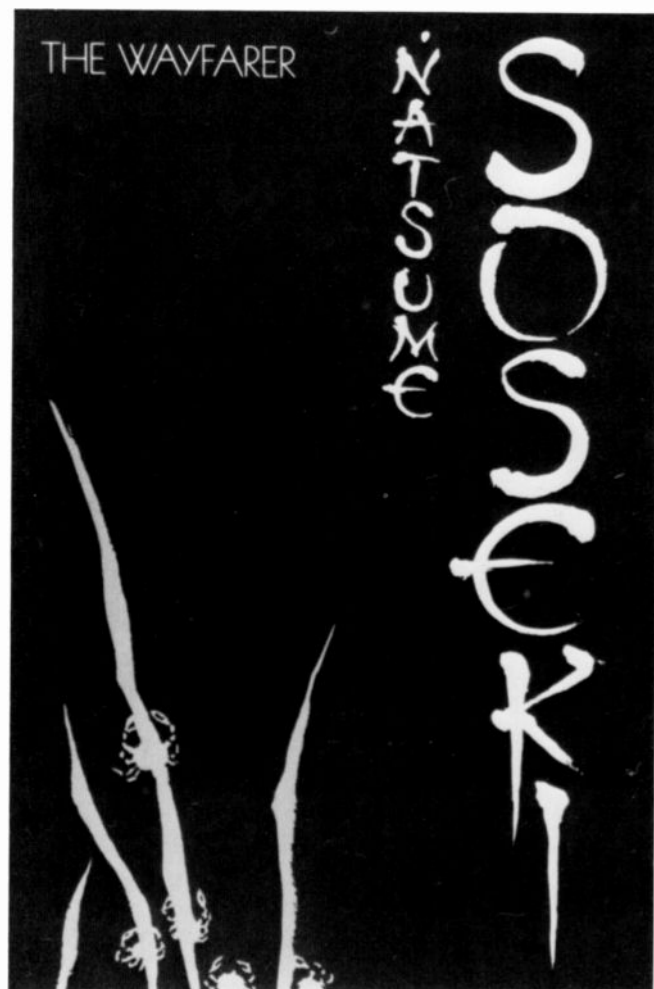
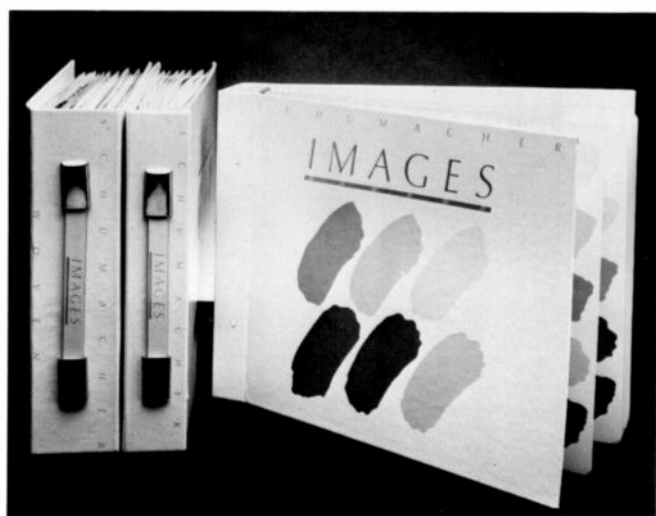
Artist: John Lim
 Writer: John Lim
 Publisher: Tundra



1080
 Art Director **Clifton Gaskill**
 Designer **Betsy Hacker**
 Artist **Betsy Hacker**
 Client **Little, Brown & Company**
 Publisher **Little, Brown & Company**



1081 **DISTINCTIVE MERIT**
 Art Director **R.D. Scudellari**
 Designer **Janet Odgis**
 Client **Jason Epstein**
 Editor **Anne Feedgood**
 Publisher **Random House**
 Producer **Mary Lea O'Reilly**
 Agency **Corporate Design Dept.**

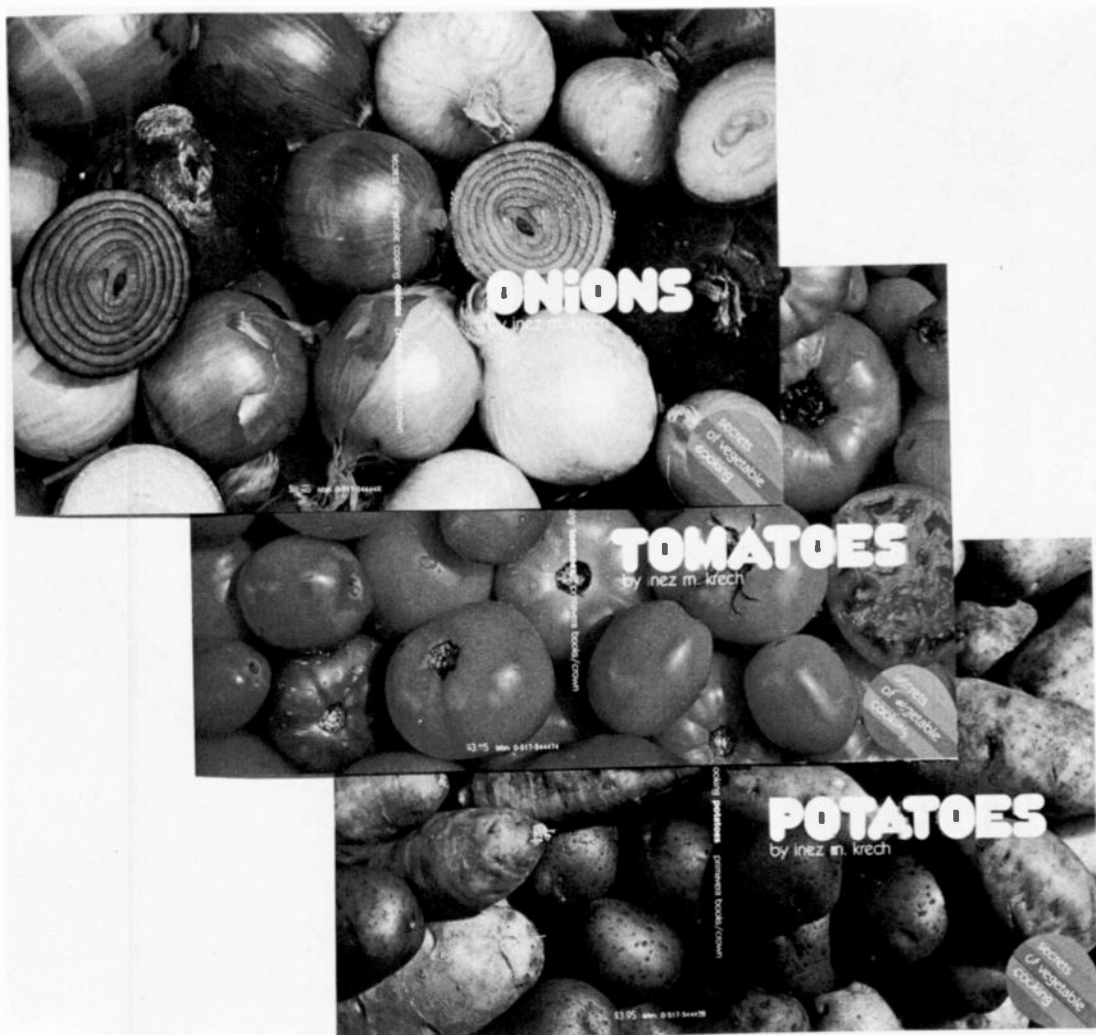


1082

Art Directors: **Raymond Waites, Cheryl Lewin**
 Designer: **Cheryl Lewin**
 Photographer: **Bruce Wolf**
 Client: **Schumacher, Inc.**
 Agency: **Gear**

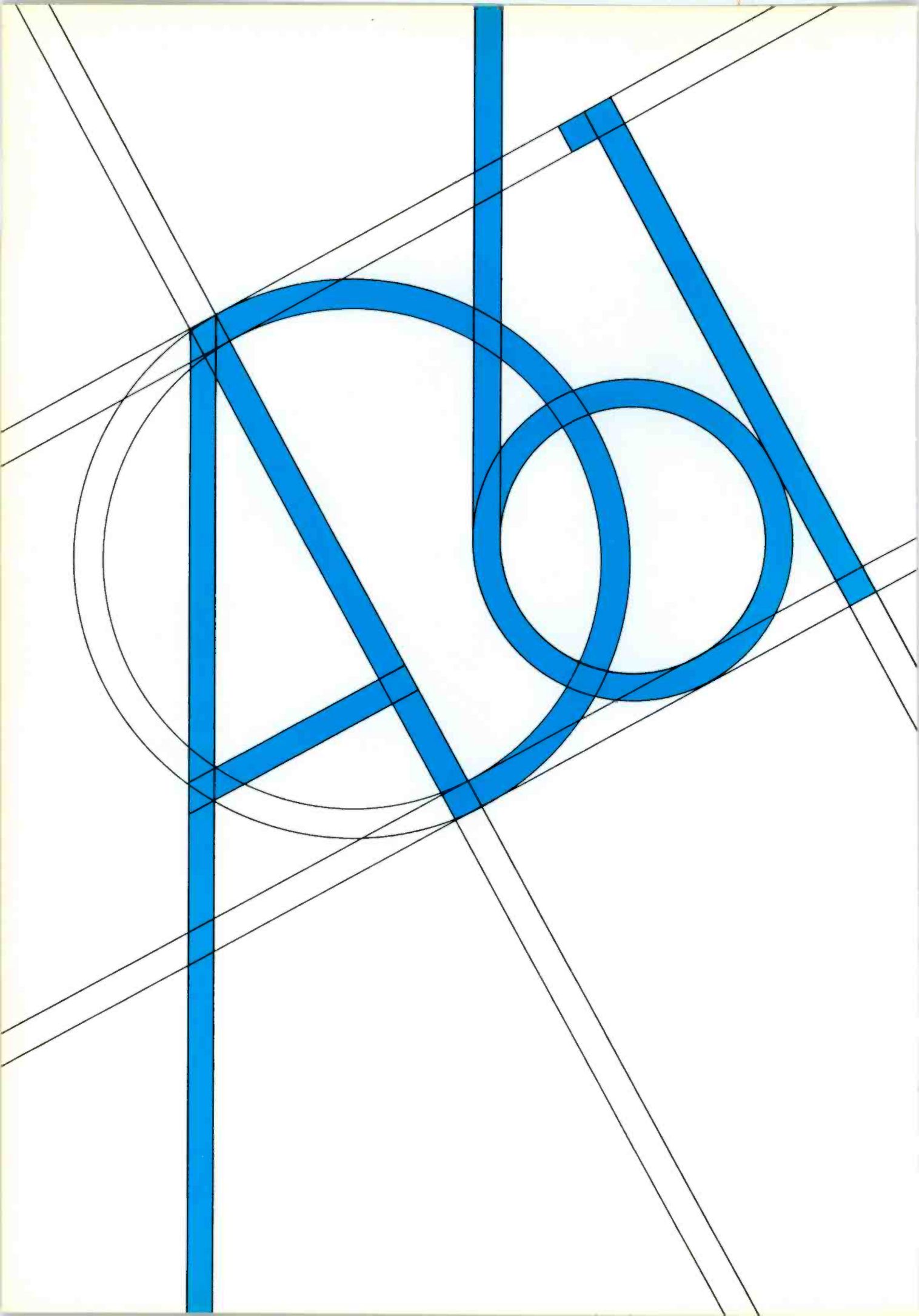
1083

Art Director: **Lynn Hollyn**
 Designer: **Mary Mietzelfeld**
 Artist: **Mary Mietzelfeld**
 Writer: **Natsume Soseki**
 Client: **Perigee Books**
 Editor: **Sam Mitnick**
 Publisher: **Perigee Books**



1084

Art Director: **Albert Squillace**
Designer: **Albert Squillace**
Photographer: **Albert Squillace**
Writer: **Inez Krech**
Client: **Crown Publishers, Inc.**
Editor: **Pam Thomas**
Publisher: **Ruth Birnkrant**



The image features a minimalist abstract design. A vertical yellow line runs down the left side. Two parallel black lines slope upwards from the left towards the top right. Two other parallel black lines slope downwards from the left towards the bottom right. The text 'ART / ILLUSTRATION' is positioned in the lower right quadrant.

ART / ILLUSTRATION

STEPPIES IN STYLE



Positively Y.E.S. at
bloomingdale's

Will You in Zag's
Glorious Casaca Bigode
Enter this Fall

Full Russian migration and bold
casaca illustrations are guaranteed
to rise in the north in your dining
the night. And fashion comes
off over the water.

A girly chickie with a coat,
Catherine the Great and
Lovers. (Lovers) (Lovers) (Lovers)
handwriting and love without
a word, college girl.

Salvador Dali is here. Our new
egg collection by a.c. 21.
The new chrome statue of light
is in or else only 88.00.
The sculpture in new, new, new
to summer's day. 50.00

See a new way to get
higher prices.

TENNESSEE DEBUTS OFF, OFF, OFF, OFF-B'WAY.

Williams has always had a keen sense
of the passions that fire the tropics.

His characters pawd the palmettos and
haunt the shadows with voracious, car-
nivorous appetites.

Which is nothing compared to the
appetite Miami has for Tennessee.

It is with nothing less than
screaming glee that the New
World Festival announces
the premieres of three major
new plays. Not only by Tennessee,
but also by his dramatic heirs, Edward
Albee and Lanford Wilson.

An unprecedented cele-
bration of the arts, the festival
will bring the best in Dance,
Music, Drama, Film, Opera,
and the Visual Arts to a Miami in
Renaissance. 180 live performances,
27 World Premieres. And the
brightest stars of the performing and
visual arts.

Contact your American Express
Travel Service Office or local travel
agents for Festival Tour Programs.

Come indulge your passions by day.
And see them acted out
by night.



NEW WORLD FESTIVAL OF THE ARTS
Miami & The Beaches
The Premiere of Premieres, June 4-26

NEW! Tables, P.O. Box 452044 Miami, FL 33144, (305) 554-5510
For tour and program and ticket information to:

Name _____
Address _____
City _____
State _____
Zip _____

Drawing © 1981 by Levine

1085 DISTINCTIVE MERIT
Art Director: **John C. Jay**
Designer: **Charles Banuchi**
Artist: **Antonio Lopez**
Client: **Bloomingdale's**
Creative Director: **John C. Jay**
Agency: **Bloomingdale's Adv. Dept.**

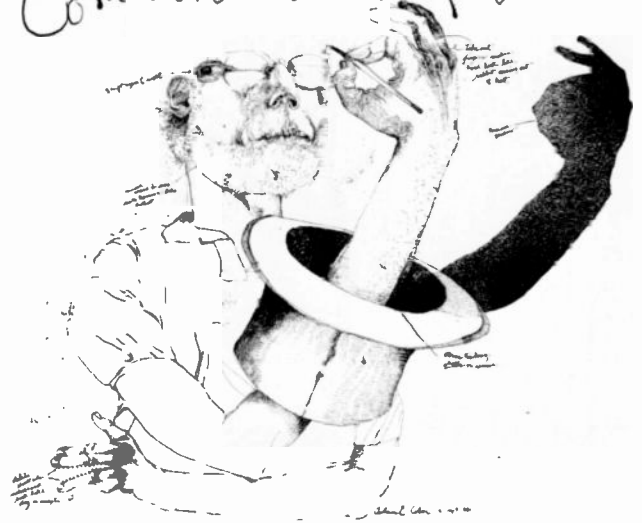
1086
Art Director: **David Thall**
Designer: **David Thall**
Artist: **David Levine**
Writer: **Jerry Brown**
Client: **New World Festival of the Arts**
Agency: **BS & Partners (Miami)**



I WANT YOU

1087
 Art Director. Marilyn Hoffner
 Designer. Marilyn Hoffner
 Artist Gerald Gersten
 Client Cooper Union Annual Fund

The Columbus Society of
 Communicating Arts



1088
 Art Directors. Jeff Stahler, Alan E. Cober
 Designer. Alan E. Cober
 Artist. Alan E. Cober
 Writer. Alan E. Cober
 Client The Columbus Society of Communicating Arts

1089
 Art Director Vincent E. Catteruccia
 Designer Gregg Klees
 Artist Gregg Klees
 Writer. Lennox Samuels
 Client. The Milwaukee Sentinel
 Editor Robert H. Wills



The Bizarre Story Of Tchaikovsky's Demise

By Joel Spigelman

...the Russian composer's death was a mystery for decades. The official cause of death was cholera, but many believe it was a suicide. The article explores the various theories surrounding his death, including the possibility of a heart attack or a self-inflicted wound. It also touches on his personal life and the pressures he faced as a composer.

Chopin's works

...the Russian composer's death was a mystery for decades. The official cause of death was cholera, but many believe it was a suicide. The article explores the various theories surrounding his death, including the possibility of a heart attack or a self-inflicted wound. It also touches on his personal life and the pressures he faced as a composer.

1098
 Art Director **Miriam Smith**
 Artist **Ned Levine**
 Writers **Daniel Goleman, Jonathan Freedman**
 Client **Newsday**

1099
 Art Director **R.J. Shay**
 Designer **R.J. Shay**
 Artist **R.J. Shay**
 Writer **Joel Spigelman**
 Client **High Fidelity Magazine**
 Publisher **Pulitzer Publishing Co.**

THE POSTERIOR CRUCIATE IS PART OF THE DESIGN

MR. ROBERT BRIGHAM
 OF THE SYSTEM

THE ECCEL, BRIGHAM TOTAL KNEE

FOR THE CROPS THAT COVER AMERICAN TABLES

KOCIDE
 The Copper Fungicide

FOR THE CROPS THAT COVER AMERICAN TABLES

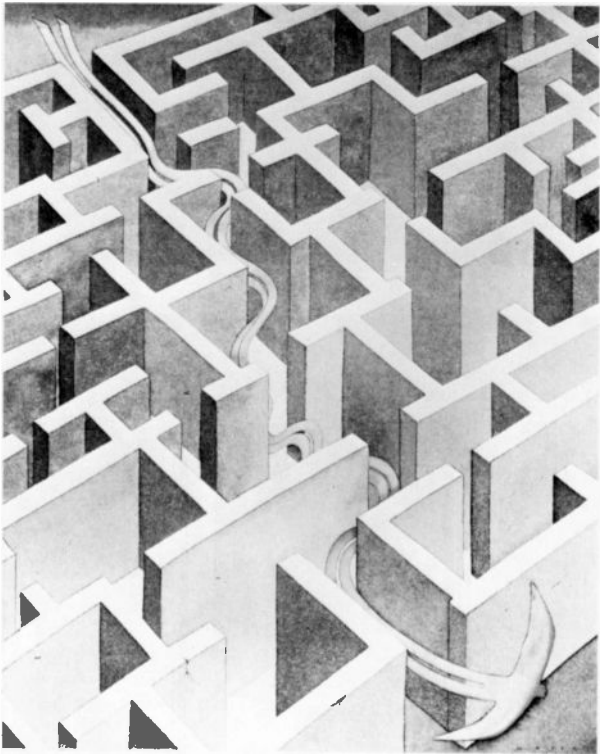
KOCIDE
 The Copper Fungicide

FOR THE CROPS THAT COVER AMERICAN TABLES

KOCIDE
 The Copper Fungicide

1100
 Art Directors **Rocco Volpe, William C. Beauchamp**
 Designer **Rocco Volpe**
 Photographer **Michael Furman**
 Artist **William C. Beauchamp**
 Client **Johnson and Johnson, Orthopaedic Division**
 Agency **Simms and McIvor, Incorporated**

1101
 Art Director **Don Boswell**
 Designer **Jerre Sicuro**
 Illustrator **Ed Lindlof**
 Writer **Pat Byers**
 Client **Kocide Chemical Corporation**
 Agency **Don Boswell Incorporated**



Interprocess and APL—getting to the solution in fewer steps


 Interprocess Systems
 A R P M I



Milton Glaser

1102

Art Director: **Dick Henderson**

Artist: **Bill Mayer**

Writer: **Jim Cole**

Client: **Interprocess Systems, Inc.**

Agency: **Cole Henderson Drake, Inc.**

1103

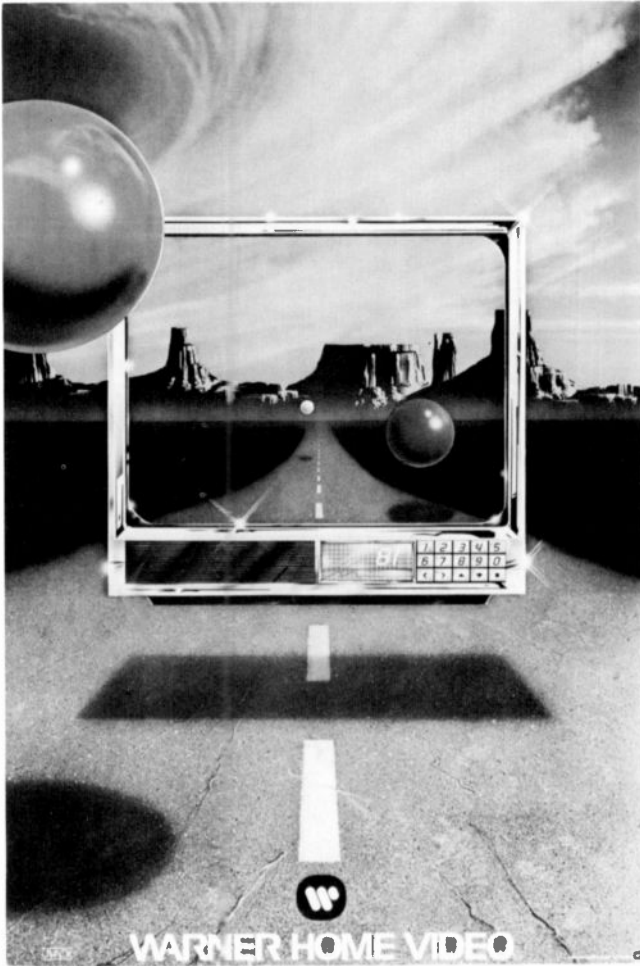
Art Director: **Steve Sessions**

Designer: **Steve Sessions**

Artist: **Milton Glaser**

Client: **Four Leaf Towers**

Agency: **Baxter-Korge, Inc.**



1104
 Art Director **Henry Vizcarra**
 Designer **Henry Vizcarra**
 Artist **Jeff Wack**
 Client **Warner Home Video**



1105
 Art Director **John F. Perkins**
 Designer **John F. Perkins**
 Photographer **Larry McCann**
 Artist **Ruben Nieto**
 Writer **Edwin Hoff**
 Client **Lat-Tek Division, Miles Laboratories**
 Agency **Arnold, Hoff & Associates, Inc.**

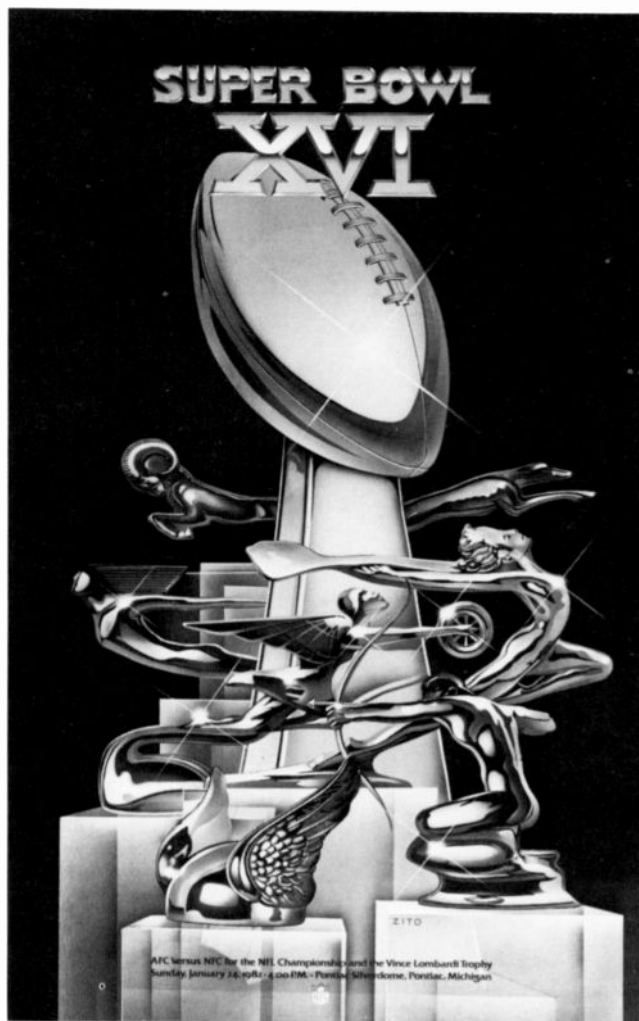
Our Tenth.



Cleveland Dart Extravaganza Number Ten, 81
Stouffer's Inn on the Square † May 8th, 9th & 10th † \$50,000 in Prizes



1106
Art Director. **Tom Yurcich**
Designer. **Tom Yurcich**
Artist **Tom Yurcich**
Writer **Tom Yurcich**
Client **Stroh Brewery-White Horse Distillery**



AFC versus NFC for the NFL Championship and the Vince Lombardi Trophy
Sunday January 14, 1978 - 4:00 PM - Pontiac Silverdome, Pontiac, Michigan

1107
Art Director **Dave Boss**
Designer **Andy Zito**
Artist **Andy Zito**
Client **National Football League Properties, Inc.**

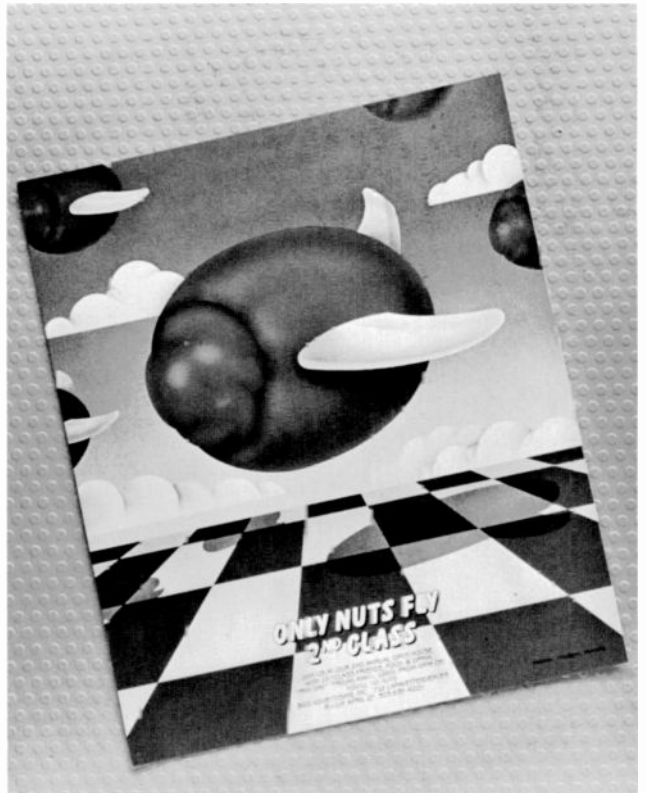


PANTHERFOOT

ES KOMMT

1108

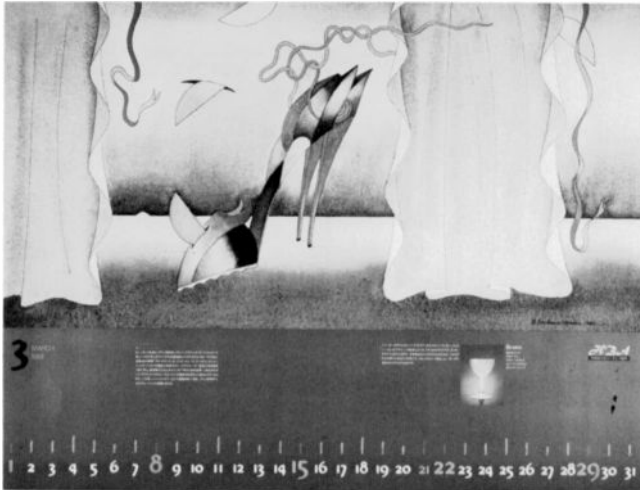
1108
 Art Director **Terry Watson**
 Artist **Doug Johnson**
 Client **Upjohn**
 Agency **Gilmore Advertising**



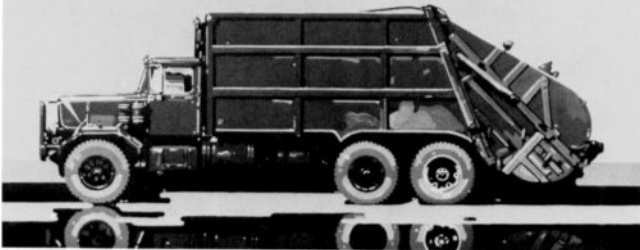
1109
 Art Director **Errol R. Beauchamp**
 Designer **Vicki J. Gullickson**
 Artist **Vicki J. Gullickson**
 Writer **Errol R. Beauchamp**
 Client **Bag Advertising, Inc.**
 Agency **Bag Advertising, Inc.**



1110
 Art Director **Warren Hanson**
 Designers **Warren Hanson, Joan Clothier**
 Photographer **Rick Dublin**
 Artist **Warren Hanson**
 Writer **Warren Hanson**
 Client **Webster Lumber Company**



DOUG JOHNSON • 1981



1111
 Art Director. **Shinichiro Tora**
 Artist. **Barbara Nessim**
 Client. **Hotel Barman Association**
 Agency. **Dai Nippon Printing Co. Creative Design Center**

1112
 Art Directors. **Doug Johnson, Anne Leigh**
 Designer. **Anne Leigh**
 Artist. **Doug Johnson**
 Client. **Doug Johnson**
 Agency. **Performing Dogs**

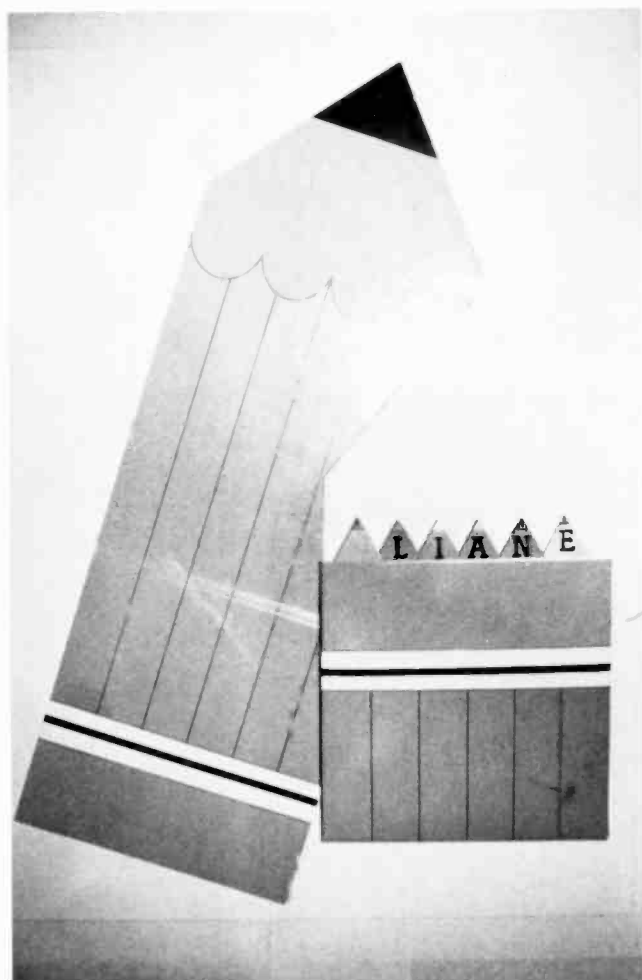


1113
 Art Director. **Carlos A. Huerta**
 Designer. **David Nakashita**
 Artist. **David Nakashita**
 Writer. **Alan Barzman**
 Client. **Barzman & Company**
 Agency. **Huerta Design Associates**

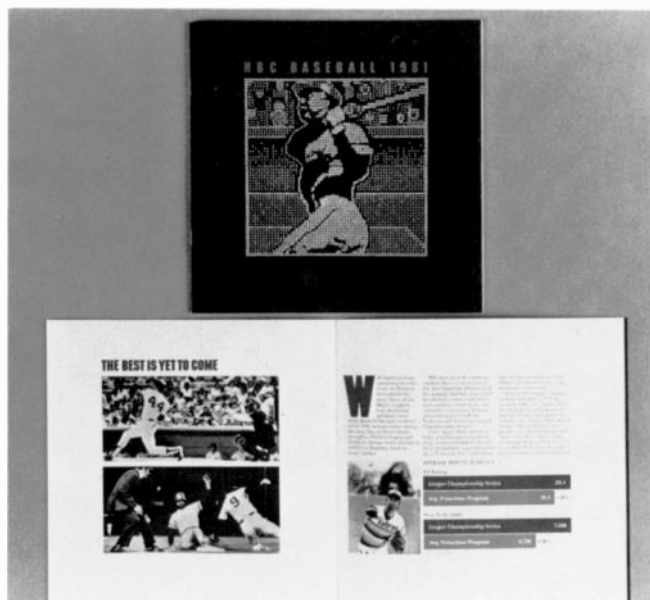


1114
 Designer: Gary W. Priester
 Artist: Mary E. Carter
 Writer: Mary E. Carter
 Client: Mary E. Carter
 Producer: Joncea Stemnock

1115
 Art Director: Dagmar Frinta
 Designer: Dagmar Frinta
 Photographer: Dagmar Frinta
 Artist: Dagmar Frinta
 Client: Dagmar Frinta
 Agency: The Dagmar Frinta Agency



1116
 Art Director: Liane Fried
 Designer: Liane Fried
 Artist: Liane Fried
 Agency: "Word of Mouth"



1117
 Art Director: **Alan E. Cober**
 Designer: **Jan Nyman**
 Artist: **Alan E. Cober**
 Agency: **Arbcam/Lenskog — Sweden**

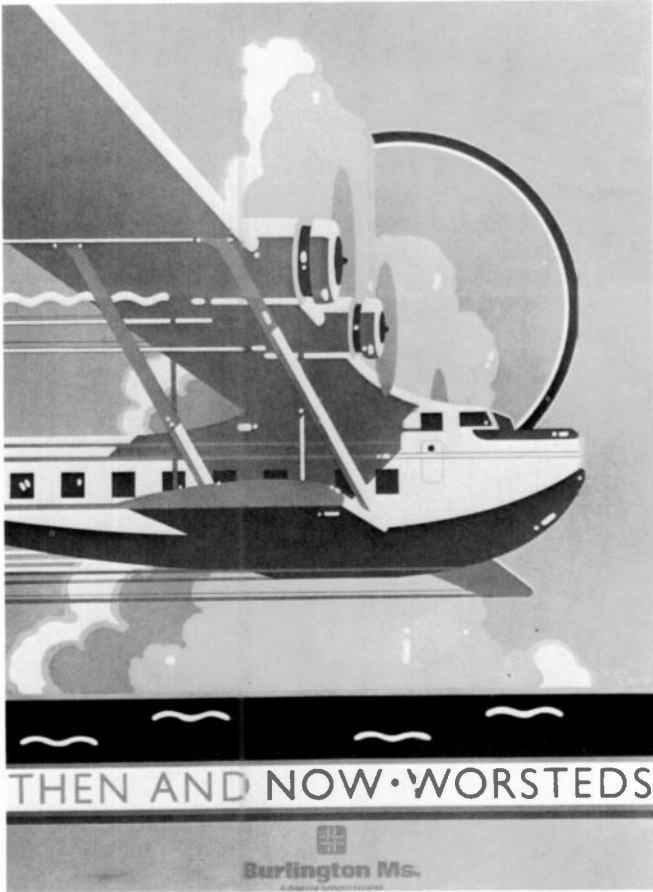
1118
 Creative Director: **Charles V. Blake**
 Art Directors: **Elaine Zeltsoff, Vasken Kalayjian**
 Designer: **Steve Gansl**
 Writer: **Hal Alterman**
 Client: **NBC Marketing**
 Production Co.: **Crafton Printers**

THEATRE UNI
 UNI LYRIC THEATRE

1981-1982

CANDIDE Music by Leonard Bernstein Lyrics by Stephen Sondheim	A delightfully satirical, deliciously satirical comedy through Sondheim's "best of all possible worlds"	October 8, 9, 10, and 13, 16, 17 at 8:15
THE ARKANSAW BEAR By Harold Pinter A Production for Young People	A marvelous, biting play, full of theme and vitality, that makes a meaningful statement about death	November 11, 12, 13, 14 4:07:30 3:30 Matinee on November 18
MUCH ADO ABOUT NOTHING By William Shakespeare	Shakespeare's most theatrical and dramatically powerful romantic comedy, a superb mix of wit and romance	December 3, 4, 5, and 10, 11, 12 at 8:15
AMERICAN COLLEGE THEATRE FESTIVAL	Four university and college productions from Region V South (Iowa, Kansas, Missouri, Nebraska). Limited seating available.	January 27, 28, 29, 30 at 8:30
STREET SCENE Music by Jack Hittell Lyrics by Jonathan Hughes Based on the play by Elmer Rice	Changes take into the harsh life of daily realities in this haunting, new drama of New York in the late 1920's	March 4, 5, 6, and 10, 11, 12 at 8:15
LOOSE ENDS By Michael Frayn	A hilarious love affair between two survivors of the holocaust who's struggling to create new lives without betraying their ghosts. (matinee available)	April 22, 23, 26, 29, 30, and May 1 at 8:15

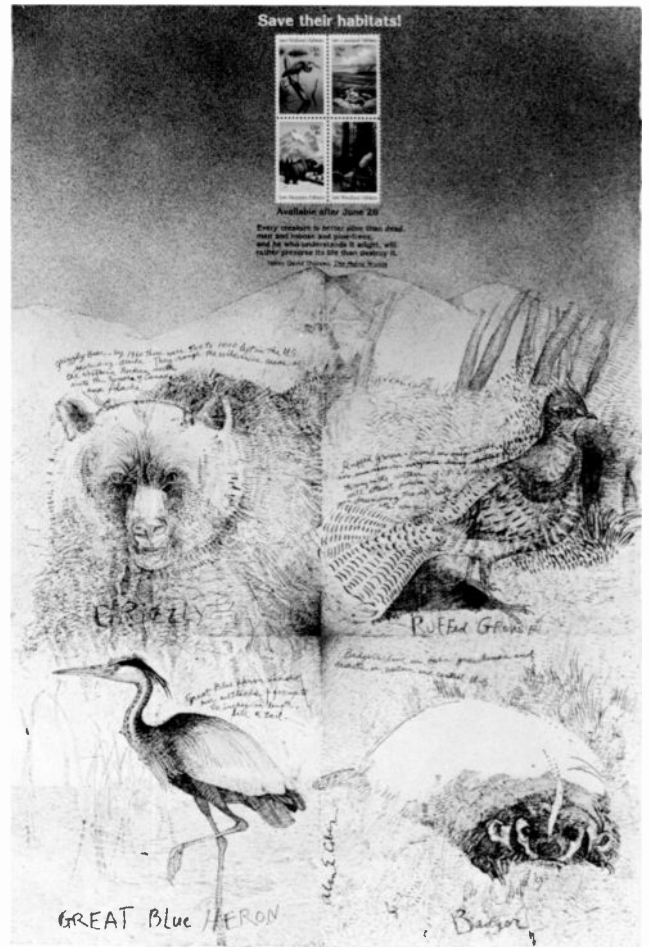
1119
 Art Director: **Gary Kelley**
 Designer: **Gary Kelley**
 Artist: **Gary Kelley**
 Writers: **Various**
 Client: **Theatre UNI/UNI Lyric Theatre**
 Editor: **D. Terry Williams**
 Publisher: **University of Northern Iowa**
 Agency: **Hellman Associates, Inc.**



1120
 Art Directors **Anne Norton, George Grodzicki**
 Designer **Doug Johnson**
 Artist **Doug Johnson**
 Client **Burlington Industries**



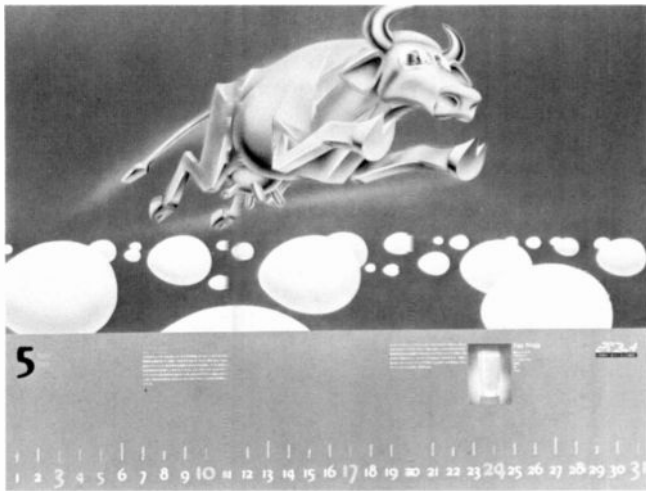
1121
 Art Directors **Chris Nylander, Don Weller**
 Designer **Don Weller**
 Artist **Don Weller**
 Writer **Chris Nylander**
 Client **Spokane Falls Community College**
 Publisher **Spokane Falls Community College**
 Agency **The Weller Institute for the Cure of Design, Inc.**



Stamp collecting. The world's most popular hobby. 

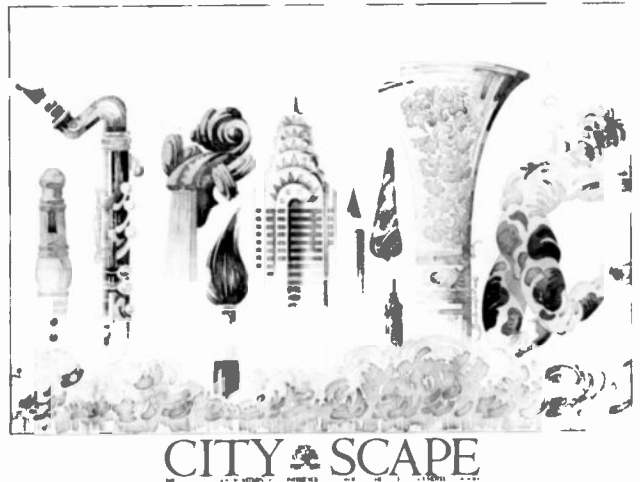
1122
 Art Director: **Steve D. Harding**
 Designer: **Steve D. Harding**
 Artist: **Don Punchatz**
 Client: **Granada Corporation**

1123
 Art Director: **David G. Foote**
 Designer: **Alan E. Cober**
 Artist: **Alan E. Cober**
 Writer: **Alan E. Cober**
 Client: **U.S. Postal Service**



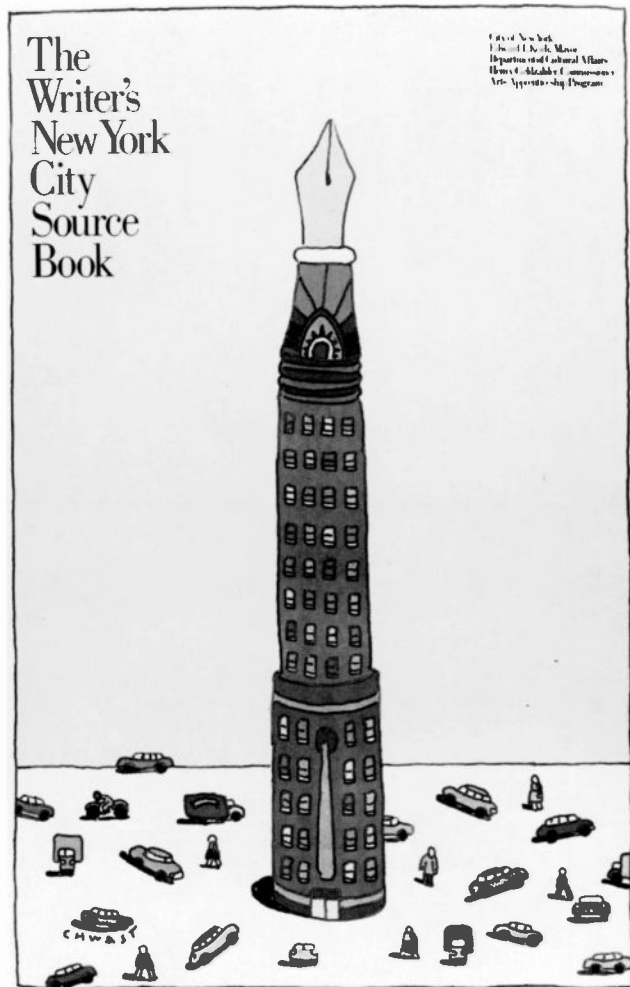
1124
 Art Director **Shinichiro Tora**
 Designer **Mitsuo Katsui**
 Artists **George Giusti, Barbara Nessim, Robert Grossman**
 Client **Hotel Barmens Association**
 Production Co **Dai Nippon Printing Co.**
 Agency **Dai Nippon Printing CDC**

1125
 Art Director **Dennis S. Juett**
 Designer **Jeffrey D. Lawson**
 Artist **Jeffrey D. Lawson**
 Writer **Dorothy A. Juett**
 Client **Flintridge La Canada Guild of the Huntington Memorial Hospital**
 Agency **Dennis S. Juett & Associates Inc.**



1126
 Art Director **Peter Rauch**
 Designer **Peter Rauch**
 Artist **John Alcorn**
 Writer **Peter O. Price**
 Client **Young Presidents' Organization**
 Agency **Peter Rauch Design**

1128
 Art Director **Heather Cooper**
 Designer **Heather Cooper**
 Artist **Heather Cooper**
 Client **Faber Castell Limited**
 Agency **Burns, Cooper, Hynes Limited**



1129
Art Director **Toshiaki Ide**
Designer **Seymour Chwast**
Artist **Seymour Chwast**
Client **New York City Department of Cultural Affairs**

1130
Art Director **Bill Sontag**
Designer **Bill Sontag**
Photographer **Corson Hirshfeld**
Artist **Bill Sontag**
Writer **Kirby Sullivan**
Client **Murray Ohio Manufacturing Company**
Agency **Sive Associates, Inc.**



IOWA
this weekend
Over 100 hours of exciting, informative, and entertaining programming
Make Every Weekend a Vacation
Call 800-441-1300
IOWA PUBLIC BROADCASTING



1131
Art Directors John Risinger, Michael E. Frakes
Designer Michael E. Frakes
Artist Michael E. Frakes
Writer Ellen Treimer
Client: Iowa Public Broadcasting Network

1132
Art Directors John Risinger, Michael E. Frakes
Designer Michael E. Frakes
Artist Michael E. Frakes
Client: Iowa Public Broadcasting Network



A new face

COMMUNICATES

we now have every face here are the new ones

SCARLETT LETTERS

© Barbara Nessim, 1981

Initial company typography for other services, production, and complete service agencies. If there is any that change, maintain all original type and to ensure standard and uniform in all work from 1981-82. Revised and designed every letter, font and graphic in series.

2 1 2 • 9 6 6 • 3 5 6 0

Left column of names: 522 Charles Light, 523 Charles Light, 524 Charles Light, 525 Charles Light, 526 Charles Light, 527 Charles Light, 528 Charles Light, 529 Charles Light, 530 Charles Light, 531 Charles Light, 532 Charles Light, 533 Charles Light, 534 Charles Light, 535 Charles Light, 536 Charles Light, 537 Charles Light, 538 Charles Light, 539 Charles Light, 540 Charles Light, 541 Charles Light, 542 Charles Light, 543 Charles Light, 544 Charles Light, 545 Charles Light, 546 Charles Light, 547 Charles Light, 548 Charles Light, 549 Charles Light, 550 Charles Light, 551 Charles Light, 552 Charles Light, 553 Charles Light, 554 Charles Light, 555 Charles Light, 556 Charles Light, 557 Charles Light, 558 Charles Light, 559 Charles Light, 560 Charles Light, 561 Charles Light, 562 Charles Light, 563 Charles Light, 564 Charles Light, 565 Charles Light, 566 Charles Light, 567 Charles Light, 568 Charles Light, 569 Charles Light, 570 Charles Light, 571 Charles Light, 572 Charles Light, 573 Charles Light, 574 Charles Light, 575 Charles Light, 576 Charles Light, 577 Charles Light, 578 Charles Light, 579 Charles Light, 580 Charles Light, 581 Charles Light, 582 Charles Light, 583 Charles Light, 584 Charles Light, 585 Charles Light, 586 Charles Light, 587 Charles Light, 588 Charles Light, 589 Charles Light, 590 Charles Light, 591 Charles Light, 592 Charles Light, 593 Charles Light, 594 Charles Light, 595 Charles Light, 596 Charles Light, 597 Charles Light, 598 Charles Light, 599 Charles Light, 600 Charles Light.

Right column of names: 601 Charles Light, 602 Charles Light, 603 Charles Light, 604 Charles Light, 605 Charles Light, 606 Charles Light, 607 Charles Light, 608 Charles Light, 609 Charles Light, 610 Charles Light, 611 Charles Light, 612 Charles Light, 613 Charles Light, 614 Charles Light, 615 Charles Light, 616 Charles Light, 617 Charles Light, 618 Charles Light, 619 Charles Light, 620 Charles Light, 621 Charles Light, 622 Charles Light, 623 Charles Light, 624 Charles Light, 625 Charles Light, 626 Charles Light, 627 Charles Light, 628 Charles Light, 629 Charles Light, 630 Charles Light, 631 Charles Light, 632 Charles Light, 633 Charles Light, 634 Charles Light, 635 Charles Light, 636 Charles Light, 637 Charles Light, 638 Charles Light, 639 Charles Light, 640 Charles Light, 641 Charles Light, 642 Charles Light, 643 Charles Light, 644 Charles Light, 645 Charles Light, 646 Charles Light, 647 Charles Light, 648 Charles Light, 649 Charles Light, 650 Charles Light, 651 Charles Light, 652 Charles Light, 653 Charles Light, 654 Charles Light, 655 Charles Light, 656 Charles Light, 657 Charles Light, 658 Charles Light, 659 Charles Light, 660 Charles Light, 661 Charles Light, 662 Charles Light, 663 Charles Light, 664 Charles Light, 665 Charles Light, 666 Charles Light, 667 Charles Light, 668 Charles Light, 669 Charles Light, 670 Charles Light, 671 Charles Light, 672 Charles Light, 673 Charles Light, 674 Charles Light, 675 Charles Light, 676 Charles Light, 677 Charles Light, 678 Charles Light, 679 Charles Light, 680 Charles Light, 681 Charles Light, 682 Charles Light, 683 Charles Light, 684 Charles Light, 685 Charles Light, 686 Charles Light, 687 Charles Light, 688 Charles Light, 689 Charles Light, 690 Charles Light, 691 Charles Light, 692 Charles Light, 693 Charles Light, 694 Charles Light, 695 Charles Light, 696 Charles Light, 697 Charles Light, 698 Charles Light, 699 Charles Light, 700 Charles Light.

1133
 Art Director: **Steve Rutland**
 Designer: **Steve Rutland**
 Artist: **John Robinette**
 Writers: **Ward Archer Jr., David McGuire**
 Publisher: **Memphis Publishing Company**
 Agency: **Ward Archer & Associates**

1134
 Art Directors: **Barbara Nessim, Mare Earley**
 Designer: **Barbara Nessim**
 Artist: **Barbara Nessim**
 Writers: **Barbara Nessim, Mare Earley**
 Client: **Scarlett Letters**
 Agency: **Barbara Nessim Graphics**



Lily of the Nile
Agapanthus orientalis

The agapanthus is a herbaceous perennial with strap-like, arching leaves growing in large clumps. The leafless flower stalk terminates in a globe of up to 100 blue or white (rarely red) bell-shaped flowers. The large, fleshy roots may be divided every five years or so to keep the plant in bounds. Agapanthus make excellent container plants that can be moved indoors in cold winter climates. Partial sun and moist, loamy, well-draining soils are preferred. The plants usually grow to a height of 2 to 4 feet, though dwarf varieties are less than 2 feet tall. Established plants will tolerate some drought but often develop large, tan-colored spots when they need more water. — Dennis Reek, Ornamental Horticulture Department, California Polytechnic State University

Illustration by Pat Wong

13

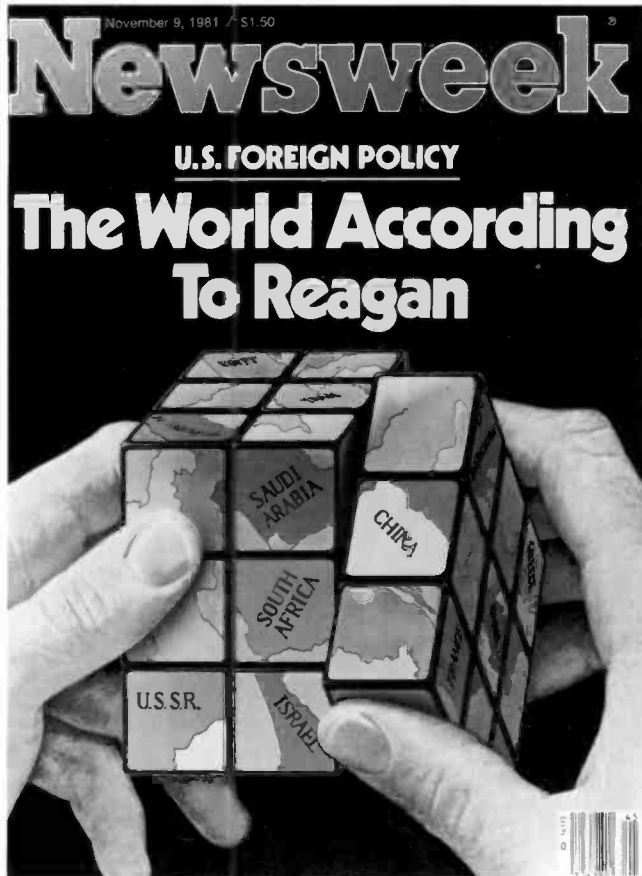


1139
Art Director. Tom Staebler
Designer Len Willis
Artist. Kinuko Y. Craft

1140
Art Director. M.J. Cody
Designer M.J. Cody
Artist. Bill Prochnow
Editor Constance J. Sidles
Publisher Barbara Cady
Producer. Flowers &

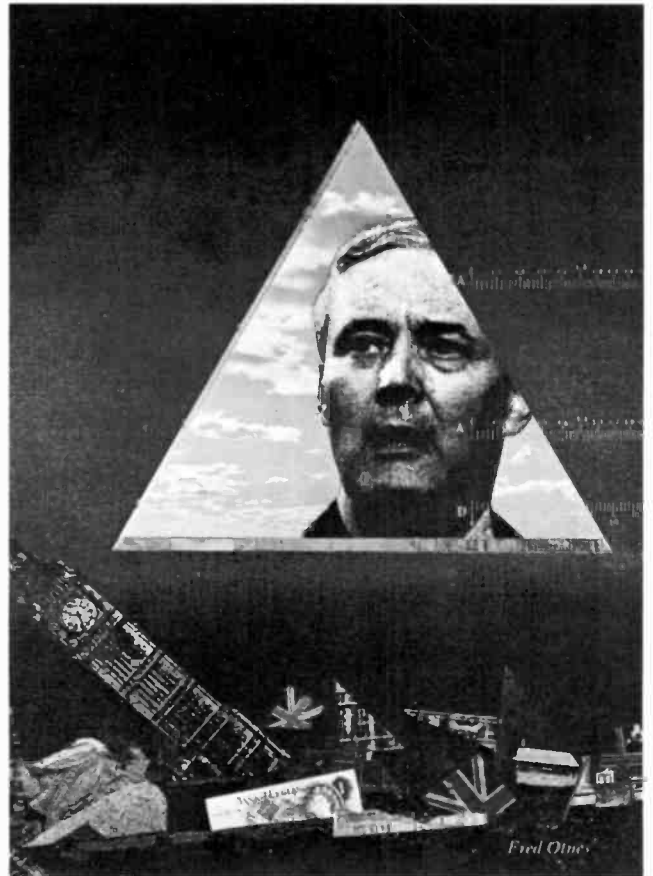
1141
Art Director. M.J. Cody
Artist. Pat Wong
Editor Constance J. Sidles
Publisher Barbara Cady
Producer. Flowers &

SEPTEMBER 1982



1142
 Art Directors: Ron Meyerson, Bob Engle
 Artist: Richard Newton
 Editor: Lester Bernstein
 Publisher: Charles J. Kennedy

WITCHES



1143
 Art Director: Frank M. Devino
 Designer: Elizabeth Woodson
 Artist: H.R. Giger
 Client: Omni Publications Int'l. Ltd.
 Publisher: Bob Guccione

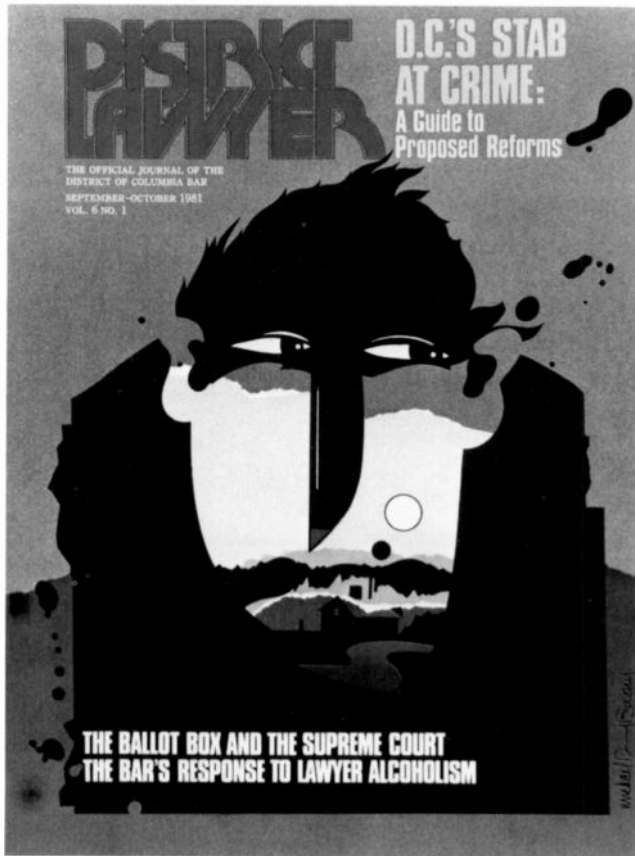
1144
 Art Director: Louise Kollenbaum
 Designer: Dian-Aziza Ooka
 Artist: Fred Otnes
 Writer: Christopher Hitchens
 Client: Mother Jones Magazine
 Publisher: Foundation for National Progress

Why the manipulation of women in the arena of sexual politics? Why are males in nature, unlike females, often forced to choose between sex and death in pursuing an mate?

HOW MALES COMPETE

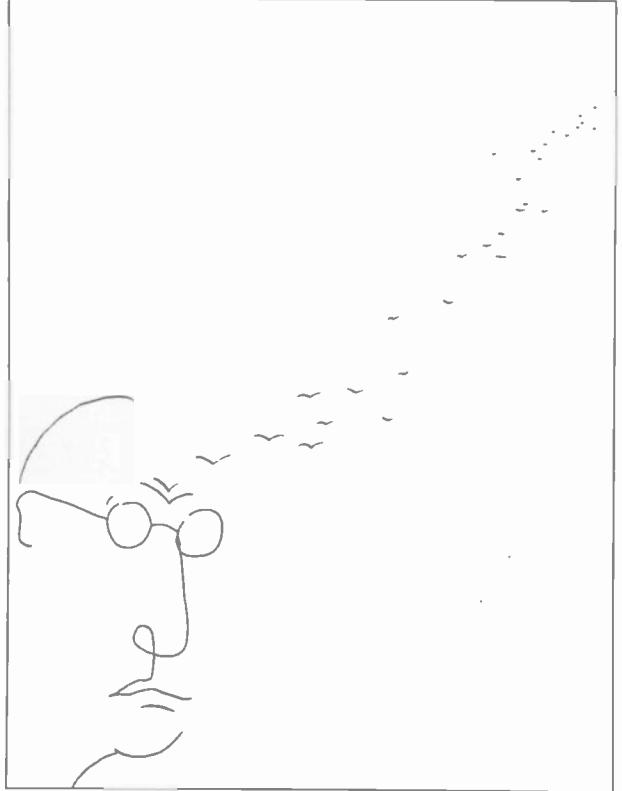
BY TED HARKINS

The evolutionary biologist talks to us in a way that is both simple and profound. He explains the complex behavior of our species in terms of the struggle for survival. He tells us that we are not so different from the animals. He tells us that we are not so different from the plants. He tells us that we are not so different from the insects. He tells us that we are not so different from the birds. He tells us that we are not so different from the fish. He tells us that we are not so different from the reptiles. He tells us that we are not so different from the amphibians. He tells us that we are not so different from the mammals. He tells us that we are not so different from the primates. He tells us that we are not so different from the hominids. He tells us that we are not so different from the humans. He tells us that we are not so different from the gods.



AERIE

BY MICHAEL CRAWFORD



1151
Art Director **Mary Zisk**
Design Director **Frank Rothmann**
Designer **Mary Zisk**
Photographer **Len De Lessio**
Sculptor **Judith Jampel**
Client **Science Digest**
Editor **Scott DeGarmo**
Publisher **Science Digest/Hearst Corp.**

1152
Art Directors **Richard Creighton, Dorothy Fall**
Designer **Dorothy Fall**
Artist **Michael David Brown**
Client **District of Columbia Bar Assn.**

1153
Art Director **Judy Garlan**
Artist **Michael Crawford**
Client **The Atlantic Monthly Co.**
Editor **William Whitworth**
Publisher **The Atlantic Monthly Co.**



Radiology in Sportsmedicine

Practical aspects

When well-documented approaches have not been used, the most common mistake is to use a single view of the ankle. The most common mistake is to use a single view of the ankle. The most common mistake is to use a single view of the ankle.



Home oxygen therapy for COPD

Practical aspects

Consider

When well-documented approaches have not been used, the most common mistake is to use a single view of the ankle. The most common mistake is to use a single view of the ankle.



1161
 Art Director Tina Adamek
 Designer Steve Blom
 Artist Robin Moline
 Editor Francis Caldwell
 Publisher McGraw-Hill, Inc.

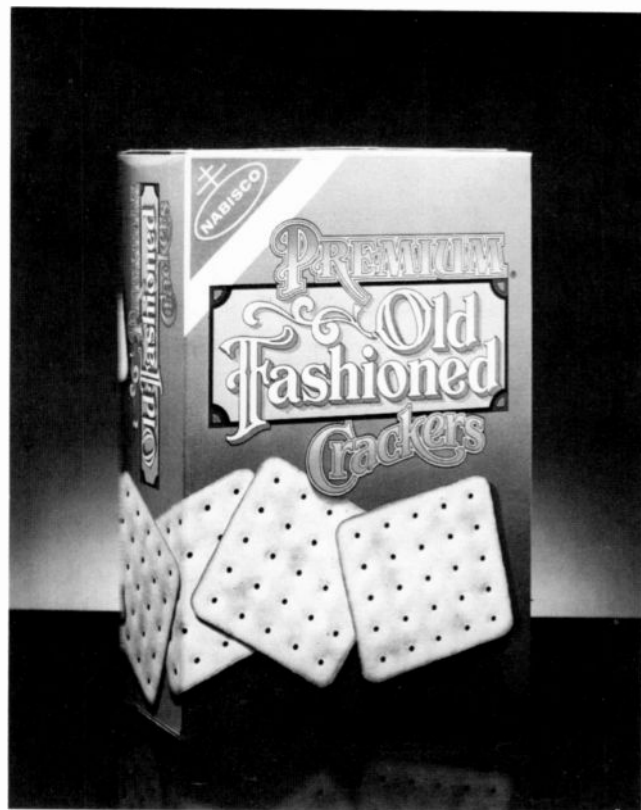
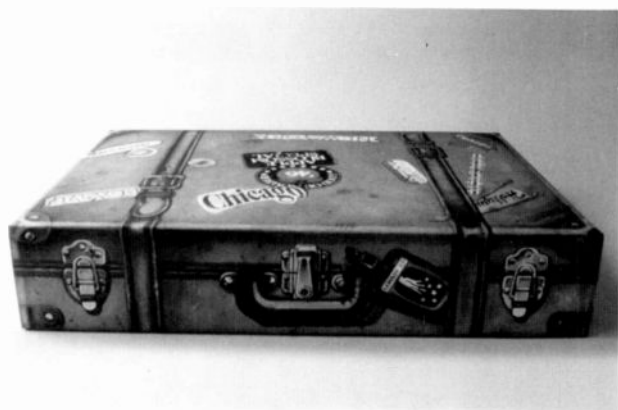
1163
 Creative Director Charles V. Blake
 Art Directors Elaine Zeitsoff, Vasken Kalayjian
 Designer Steve Gansl
 Artist Ray Barber
 Writer Steve Jaffe
 Client NBC Marketing
 Production Co Jurist Co., Inc.

1162
 Art Director Tina Adamek
 Designer Tina Adamek
 Artist David Gambale
 Editor Beth Grendahl
 Publisher McGraw-Hill, Inc.

1164
 Art Director Barry Vetere
 Designer Barry Vetere
 Artist Charlie White
 Client Dunkin' Donuts
 Agency Ally & Gargano, Inc.



**Not just another
faceless cigarette**



1165

Art Director **Reinhold Schwenk**
 Designers **Reinhold Schwenk, David Garner**
 Client **Lorillard**
 Agency **Jordan, Case & McGrath**

1166

Art Director **Frank Nichola**
 Designer **Józef Sumichrast**
 Artist **Józef Sumichrast**
 Client **Leo Burnett Co.**

1167

Art Directors **John Lister, Helen Rettger, Karen Kaplan**
 Artists **Gerard Huerta, Roger Huyssen**
 Client **Lister Butler**



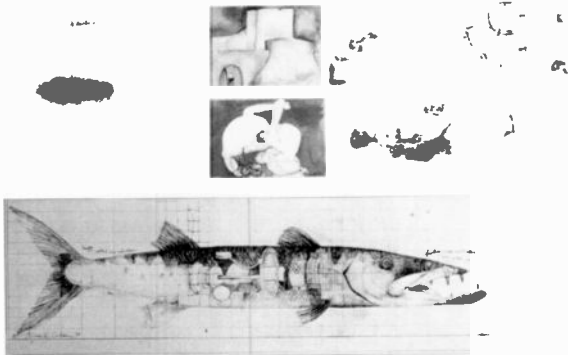
VANISHING CREATURES

A Series of Portraits

by Dugald Sterner



Introduction by Robert Redford



1168

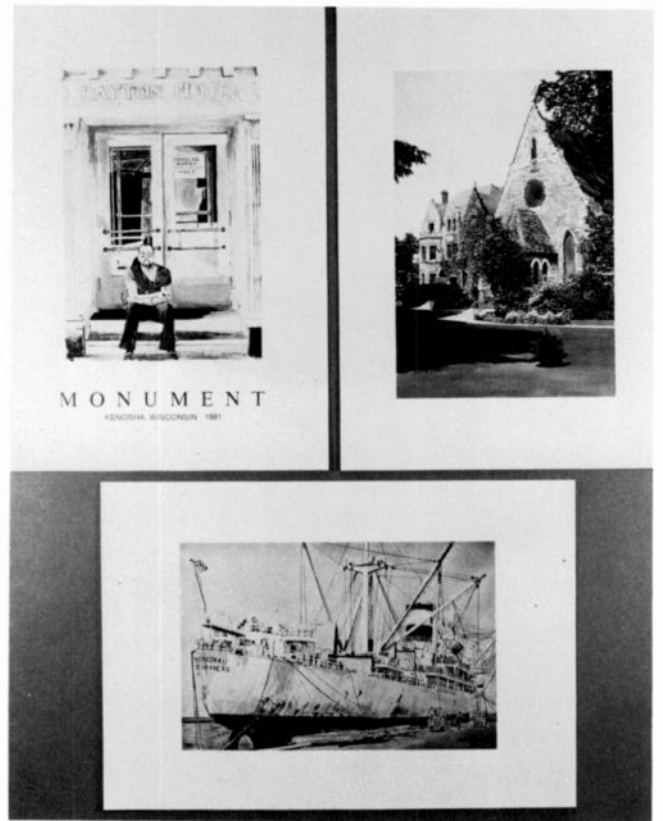
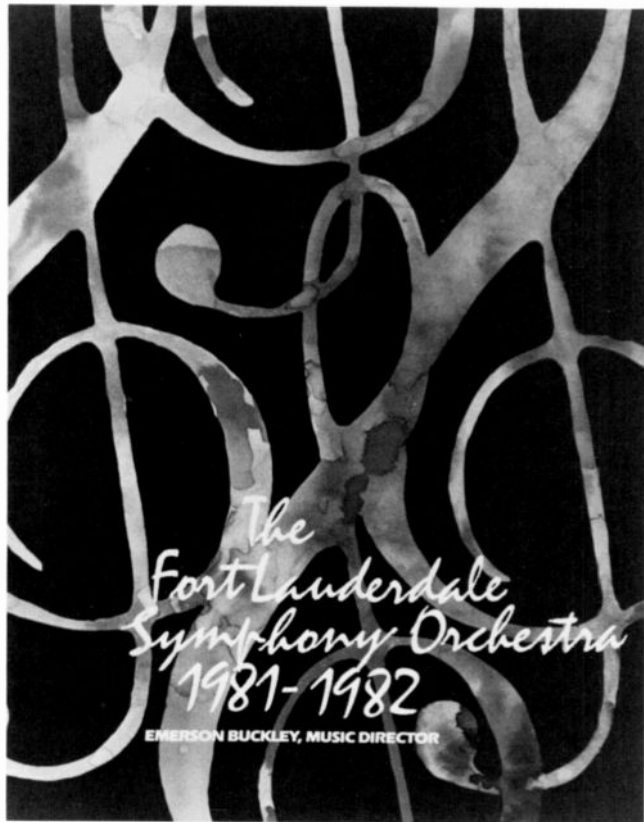
Art Directors **Acy R. Lehman, Dick Smith**
 Designers **Acy R. Lehman, Dick Smith**
 Artist **Dennis Luzak**
 Client **RCA "SelectaVision" VideoDiscs**

1169 **GOLD AWARD**

Art Director **Gordon Fisher**
 Designers **Gordon Fisher, Alan E. Cober**
 Artist **Alan E. Cober**
 Writers **Gordon Fisher, Sue Smith**
 Client **Neenah Paper**
 Agency **Creative Dimensions**

1171

Art Director **Dugald Sterner**
 Designer **Dugald Sterner**
 Artist **Dugald Sterner**
 Writer **Dugald Sterner**
 Publisher **Lancaster-Miller**

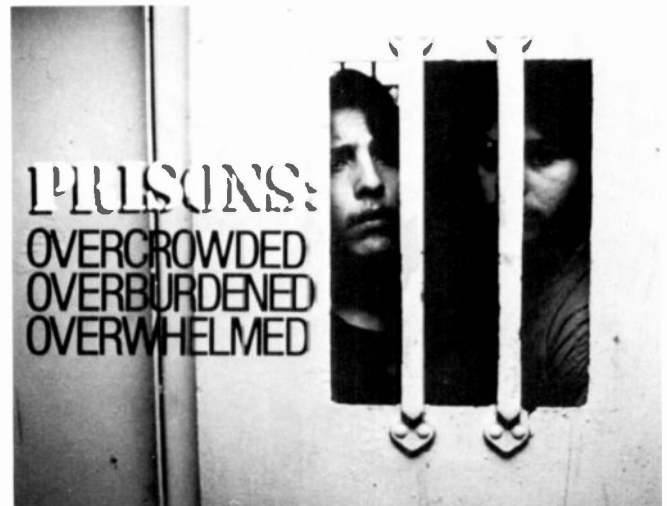
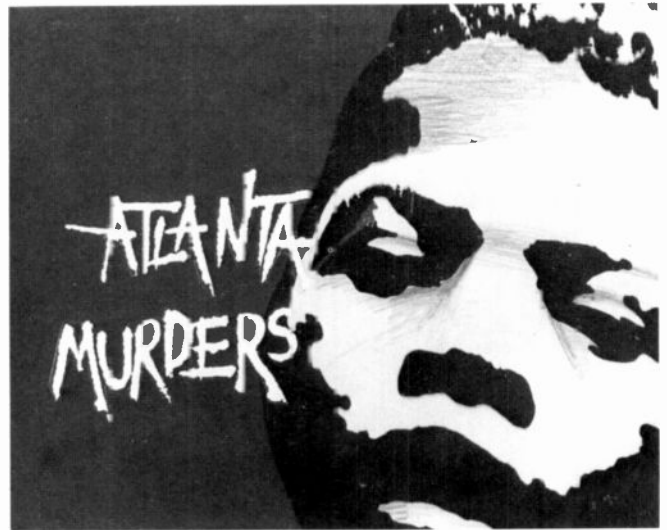


1172

Executive Art Director: **Bernard T. Anastasia**
 Designer: **Bernard T. Anastasia**
 Artist: **Jose Lopez**
 Client: **The Fort Lauderdale Symphony Orchestra**
 Executive Editor: **Michael P. Savas**
 Publisher: **G.M. Feldman & Co.**
 Agency: **G.M. Feldman & Co.**

1173

Art Director: **Brad Bennett**
 Designer: **Brad Bennett**
 Artist: **Brad Bennett**
 Client: **Brad Bennett Studio**

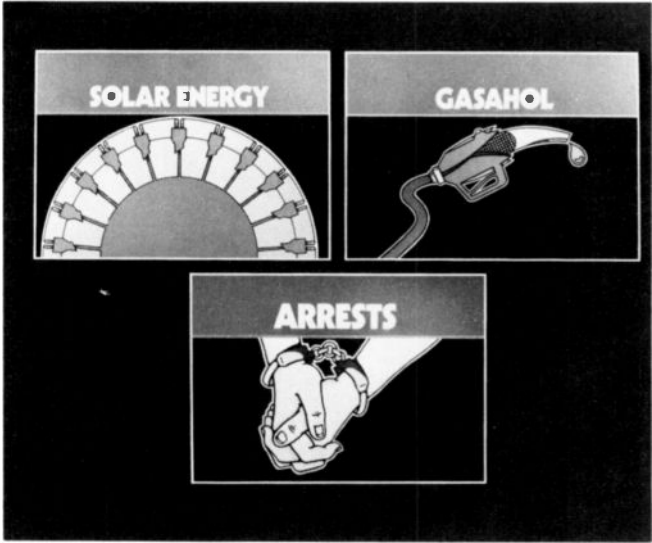
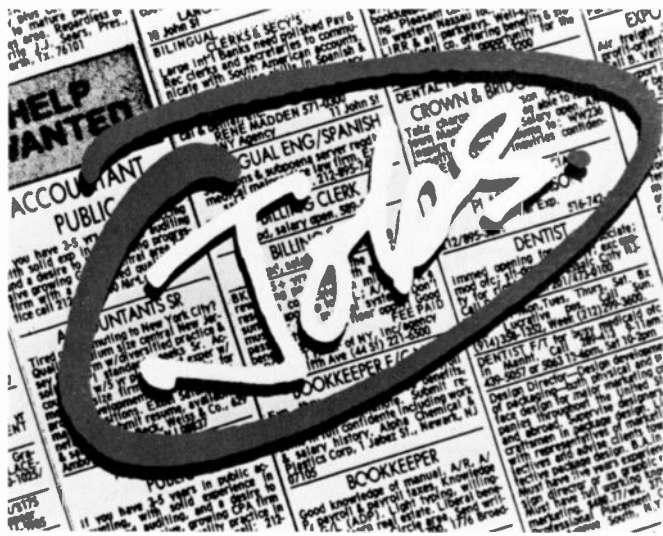


1182
Art Director **Michael Gass**
Designer **Michael Gass**
Artist **Michael Gass**
Client **ABC-TV "Good Morning America"**

1183
Art Directors **Beverly Littlewood, Gary E. Teixeira**
Designer **Gary E. Teixeira**
Artist **Gary E. Teixeira**
Client **WNBC-TV News 4 New York**

1184
Art Director **Maria LoConte**
Designer **Maria LoConte**
Photographer **Ed Malitsky**
Client **WNAC-TV, Boston**
Agency **WNAC TV/Art Department**

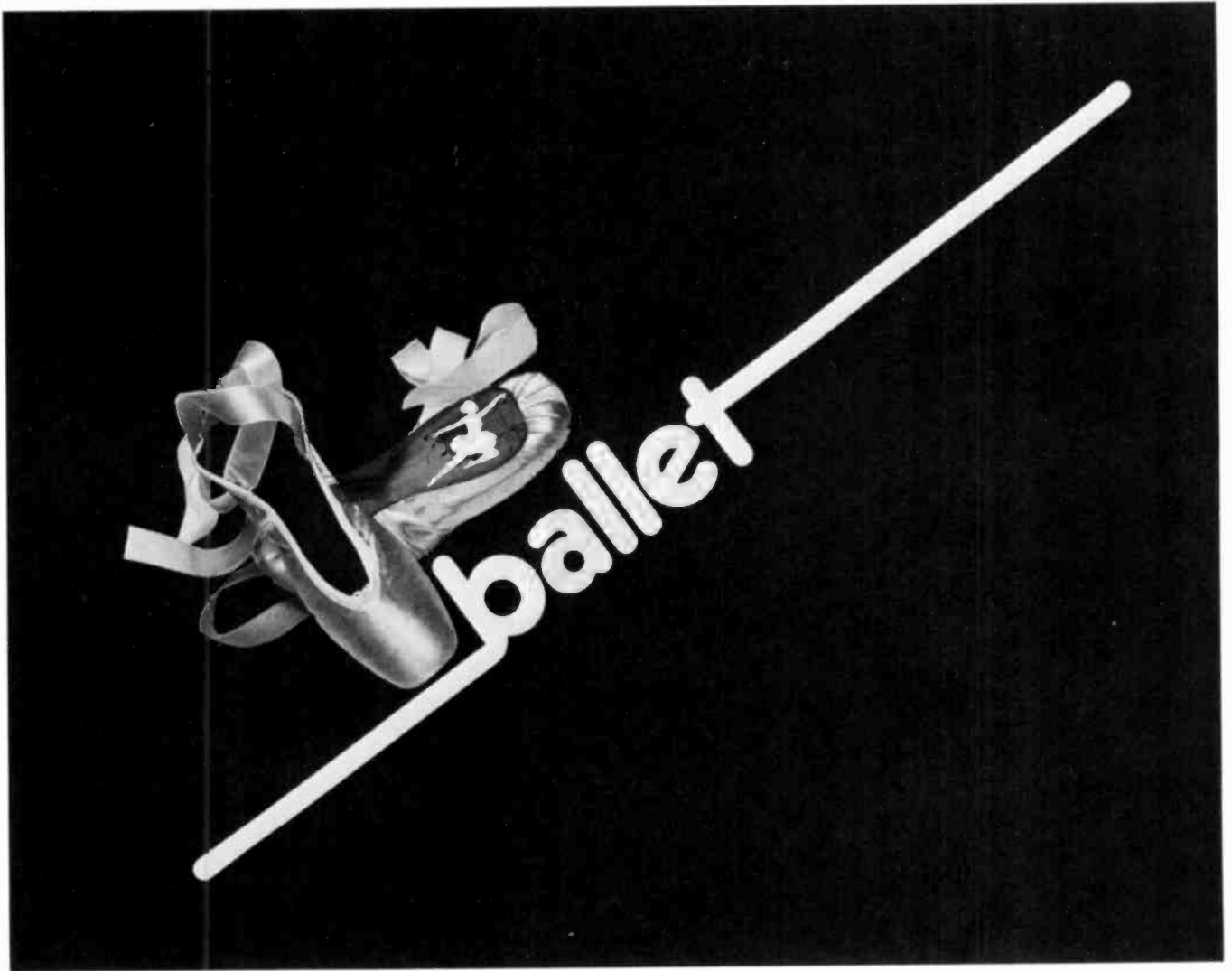
COLUMBUS DAY



1185
 Art Director **Ernesto Mendoza**
 Designer: **Ernesto Mendoza**
 Artist **Ernesto Mendoza**
 Client **WCBS-TV, New York**
 Agency **WCBS-TV**

1186
 Art Director **Michael Gass**
 Designer **Michael Gass**
 Artist **Michael Gass**
 Client **ABC-TV "Good Morning America"**

1187
 Art Director **Susan Ferber**
 Artist **Susan Ferber**
 Client **KTVI Channel Two, St. Louis**
 Agency **KTVI Channel Two**

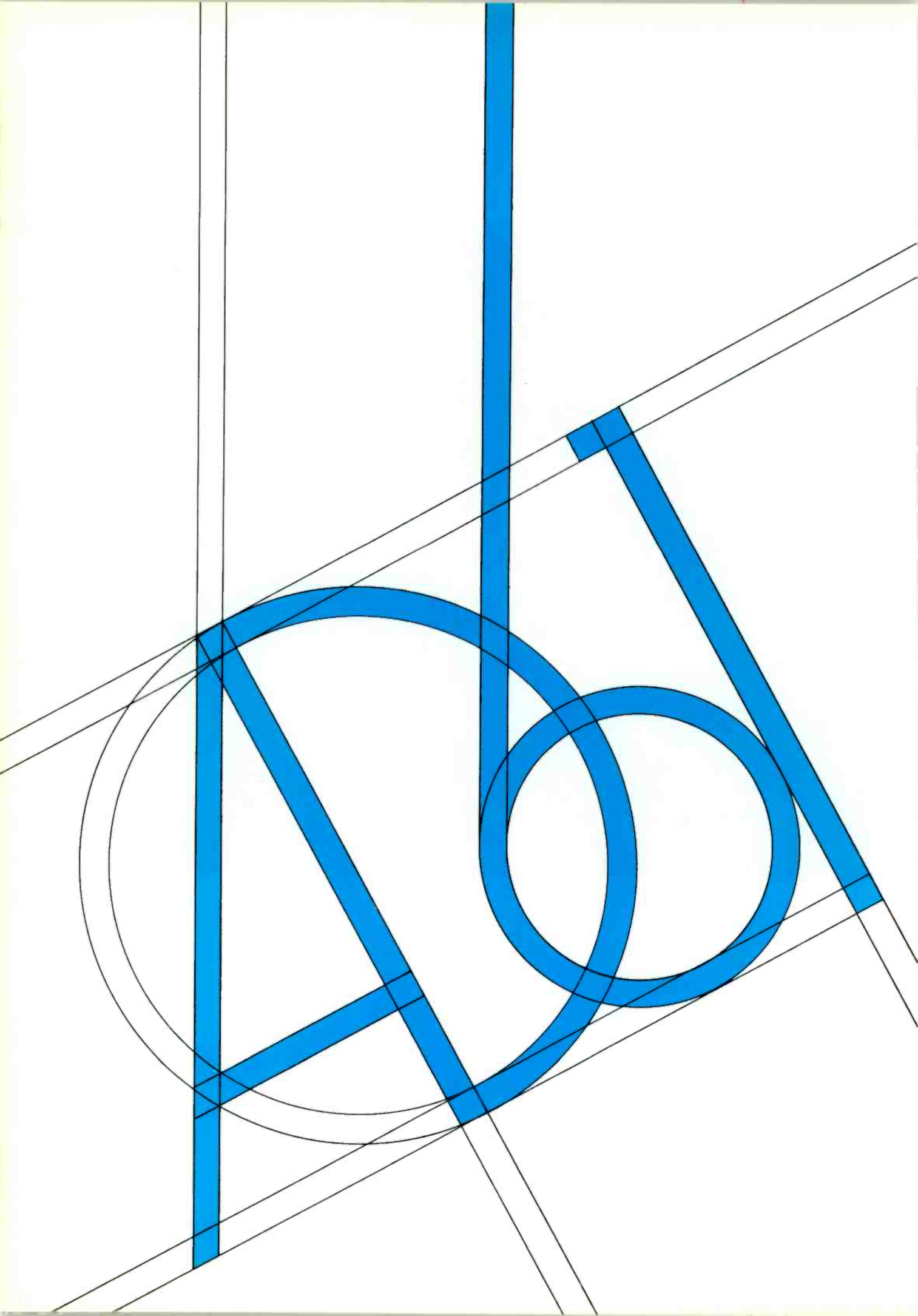


1188

Art Directors: **Steven Manowitz**, **Ben Blank**

Designer: **Steven Manowitz**

Client: **WABC News**, New York





PHOTOGRAPHY



XX

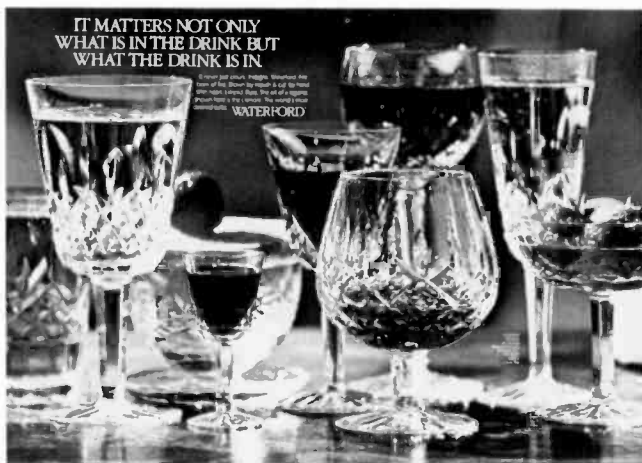


1190A
 Art Director **Bob Camuso**
 Photographer **Chuck Kuhn/Chuck Kuhn Photography**
 Writer **John Brown**
 Client **Wendy Amdal/Madison Park Salon**
 Agency **John Brown & Partners**

1192
 Art Director **George Hartman**
 Designer **Howard Sperber**
 Photographer **Jerry N. Uelsmann**
 Client **Glamour Magazine**
 Publisher **Condé Nast Publications Inc.**



Reliability.
A reputation earned on 6 continents, in 71 countries, and 123 cities around the world. Lufthansa



IT MATTERS NOT ONLY
WHAT IS IN THE DRINK BUT
WHAT THE DRINK IS IN.

It never gets cloudy. Perhaps. Waterford has
one of the finest crystal makers in the world. It's called
Waterford. The art of crystal
photography is a specialty. The only one
in the world.
WATERFORD

1193
Art Director: Ira Madris
Designer: Ira Madris
Photographer: Gary A. Perweiler
Writer: Bruce Nelson
Client: Lufthansa
Agency: McCann-Erickson, Inc.

1195
Art Director: Edward Seymore
Designer: Edward Seymore
Photographer: Harry Pesin
Writer: Harry Pesin
Client: Waterford Crystal
Agency: Pesin, Sydney & Bernard



HOW
COMMON
LABORATORY
SUBJECT
PROVES THE
CLEAR
SUPERIORITY
OF A SONY.

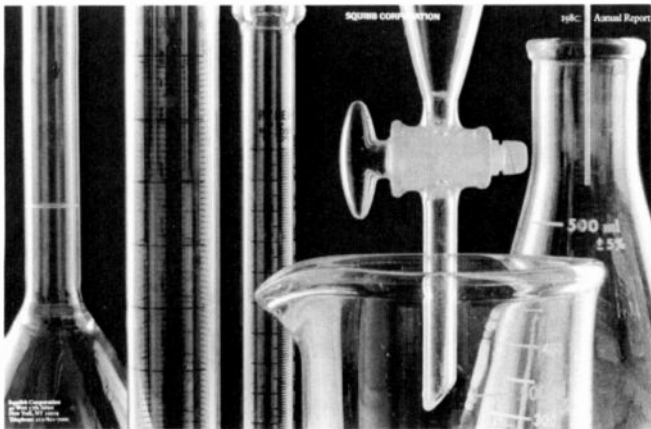
SONY



 ONEIDA

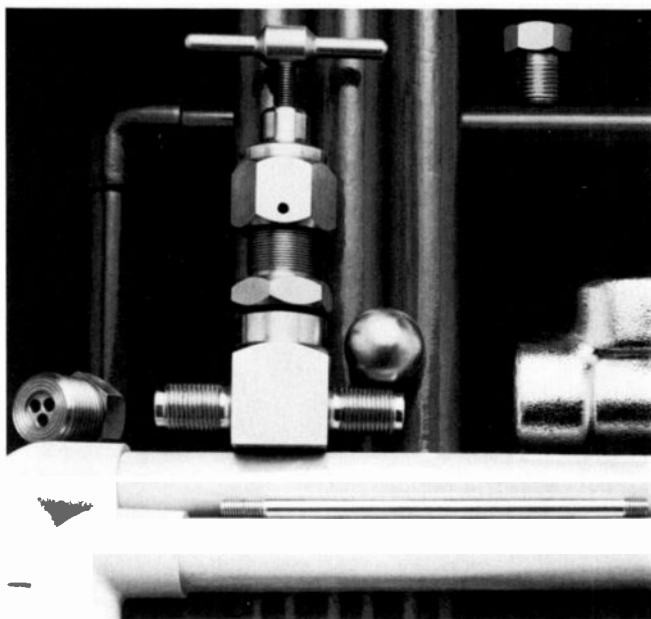
1196
Art Director: Barbara Schubeck
Designer: Barbara Schubeck
Photographer: Phil Marco
Writer: Rav Freidel
Client: Sony
Agency: Ammirati & Puris

1197
Art Director: David Deutsch
Photographer: George Ratkai
Writer: John Clarkson
Client: Oneida Silversmiths
Agency: David Deutsch Associates, Inc.



Guide to selecting stainless steels
for pumps, valves and fittings

CARPENTER TECHNOLOGY CORPORATION
CARPENTER STEEL DIVISION



1203

Art Director **Bruce Blackburn**
Designers **Bruce Blackburn, G. Bruce Johnson**
Photographer **Eric Meola**
Artists **Petrea McDonald, Juliet Schen,**
Phil Goldberg
Client **Squibb Inc.**
Publisher **Squibb Inc.**
Agency **Danne & Blackburn Inc.**

1204

Art Director **Dick Hesser**
Designer **Don Nagle**
Photographer **Tom Weigand**
Writer **Dan Fura**
Client **Carpenter Technology Corp.**
Agency **Beaumont, Heller & Sperling, Inc.**



*The only table made
We just have not come to
a new place for a while. But
come to make a new for a new year.*

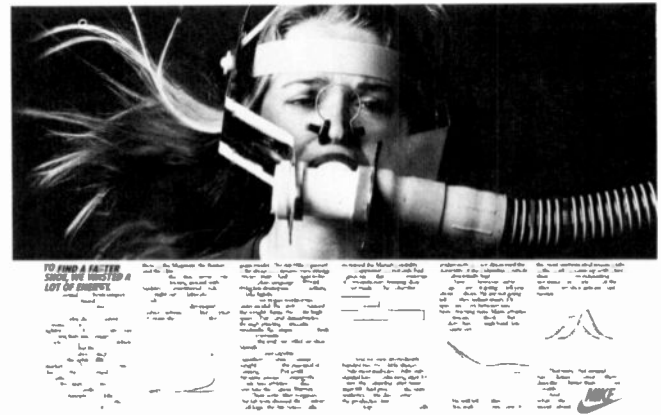
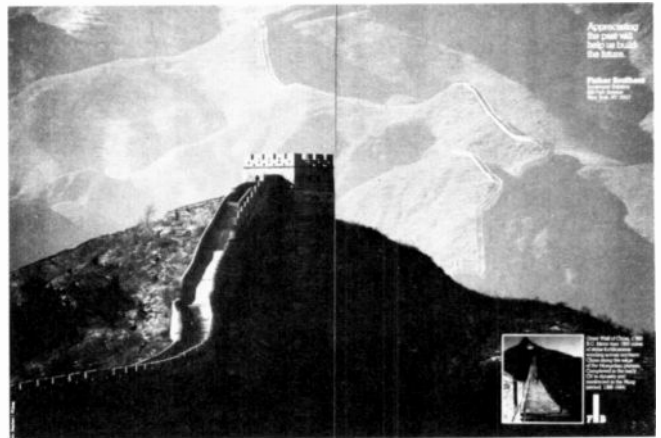
*At Louis, we believe
that when all you should do
for the day and when you do it
is to find good. To be good. To
make your own statement.
And even if the state-
ment you choose to make happens
to be an understatement at night
and make you feel right.*

Louis

Photo: Tom Weigand

1205

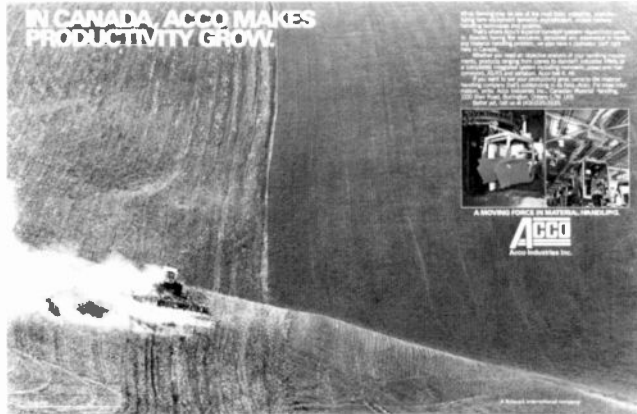
Art Director **Tyler Smith**
Designer **Tyler Smith**
Photographer **John Goodman**
Writers **Ray Welch, Geoff Currier**
Client **Louis**
Agency **Welch, Currier, Smith**



1207
 Art Director **Diana Graham**
 Photographer **Stephen Wilkes**
 Client **Fischer Brothers Investment Builders**
 Agency **Gips & Balkind**

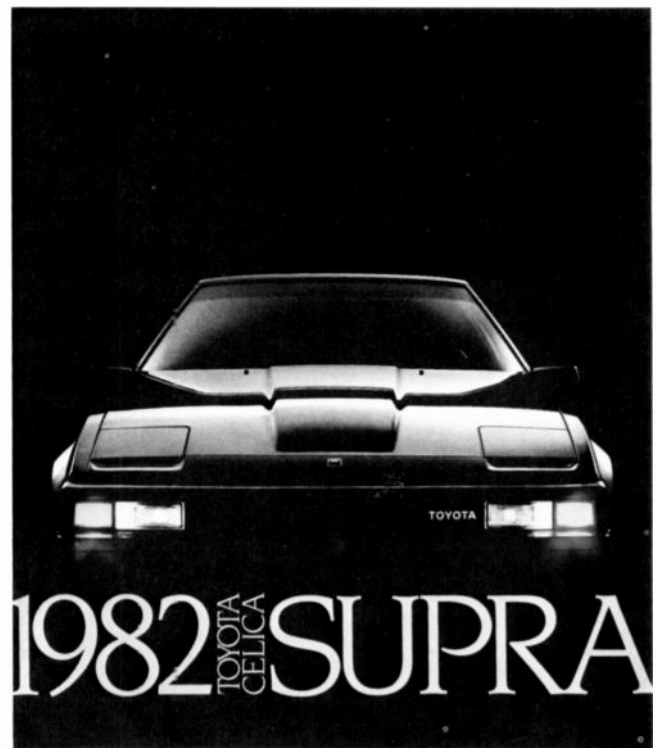
1206
 Art Director **Richard Mallette**
 Designer **Richard Mallette**
 Photographer **Arthur Meyerson**
 Writer **Kathy Johnston**
 Client **Houston Homebuilders Assn.**
 Agency **K. Johnston Advertising**

1208
 Art Director **David Kennedy**
 Photographer **Chuck Kuhn/Chuck Kuhn Photography**
 Writer **Dan Wieden**
 Clients **Blue Ribbon Sports, Nike**
 Agency **William Cain, Inc.**



**BUSSMANN
MAKES 14,285
FUSES.
SOMEBODY
HAS TO DO IT!**

Bussmann

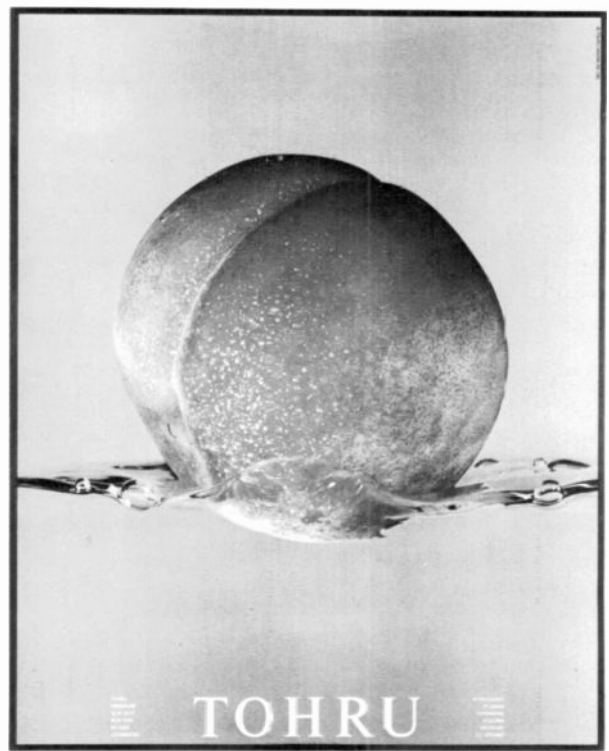
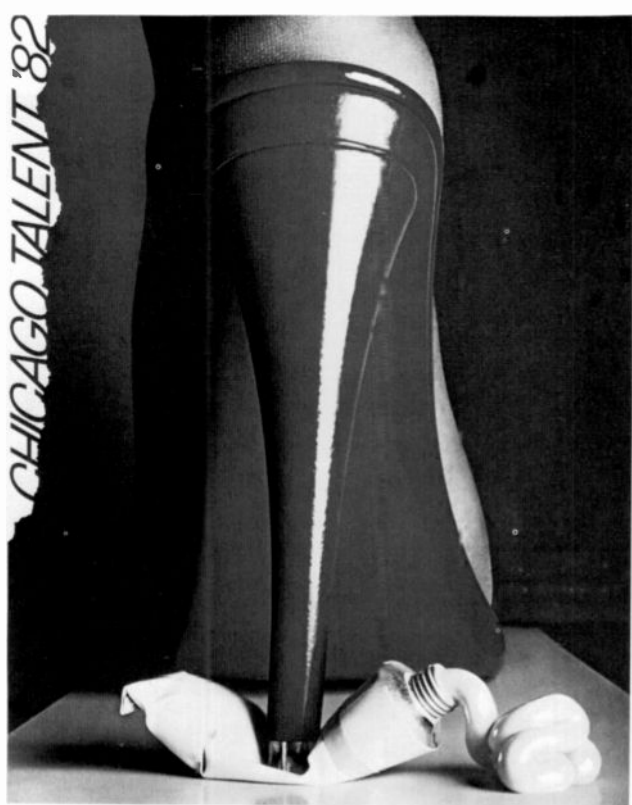
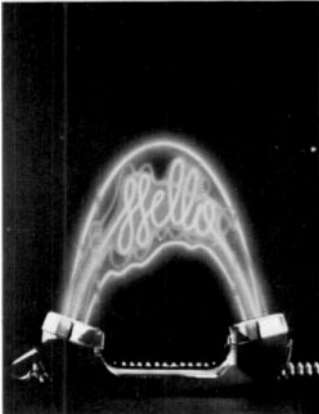


1209
Art Director **Matt Lester**
Designer **Matt Lester**
Photographer **Jeff Perkell, Stock**
Writer **Helaine Weinberg**
Client **ACCO**
Agency **Ketchum Advertising, New York**

1210
Art Director **John Savage**
Photographer **Michael S. Weinberg**
Client **McGraw-Edison: Bussmann**

1211
Art Directors **Peter Papadopolous, Ed Susse**
Photographer **Peter Papadopolous**
Client **Self Promo**

1212
Art Director **Jim Doyle**
Designer **Jim Doyle**
Photographer **Mickey McGuire/Boulevard Photographic Inc.**
Artist **Konrad Kahl**
Writer **Jim Lodge**
Client **Toyota Motor Sales, U.S.A., Inc.**
Publisher **Anderson Litho Co. Los Angeles, CA**
Creative Director **Sean K. Fitzpatrick**
Agency **Dancer Fitzgerald Sample, Inc., S. Calif.**

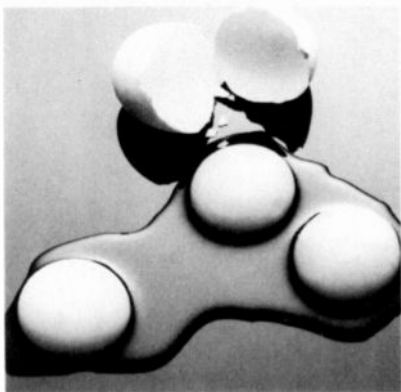


1214
 Art Director **Jeff Barnes**
 Designer **Jeff Barnes**
 Photographer **Dennis Manarchy**
 Client **Chicago Talent, Inc.**
 Publisher **Chicago Talent, Inc.**
 Director **Paul Casper**
 Agency **Alexander Communications**

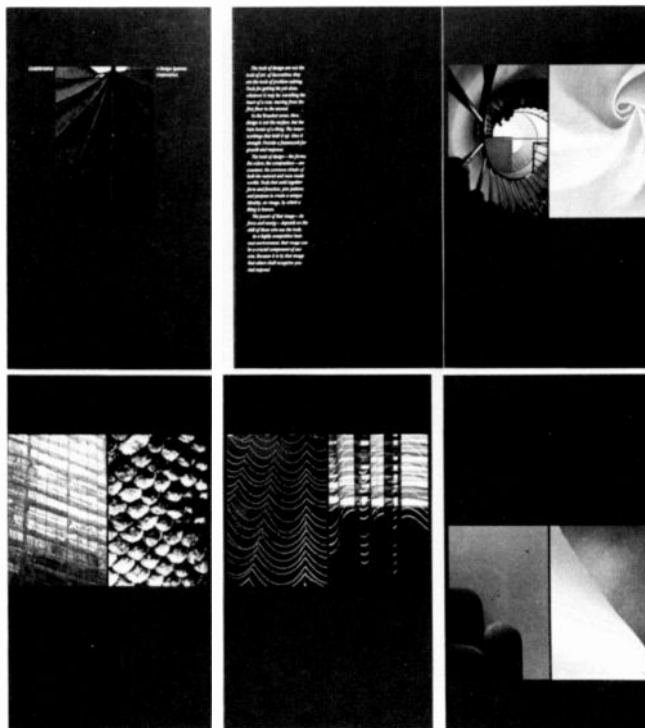
1215
 Art Director **Brian Sewart**
 Designer **Brian Stewart**
 Photographer **Steve Neidorf**
 Artist **Prism Studios**
 Writer **Richard Cohen**
 Client **Norstan Inc.**
 Agency **Stewart & Stewart**

1216
 Art Directors **Tohru Nakamura, Kiyoshi Kanai**
 Designer **Kiyoshi Kanai**
 Photographer **Tohru Nakamura**
 Client **Tohru Nakamura Studio**

Three

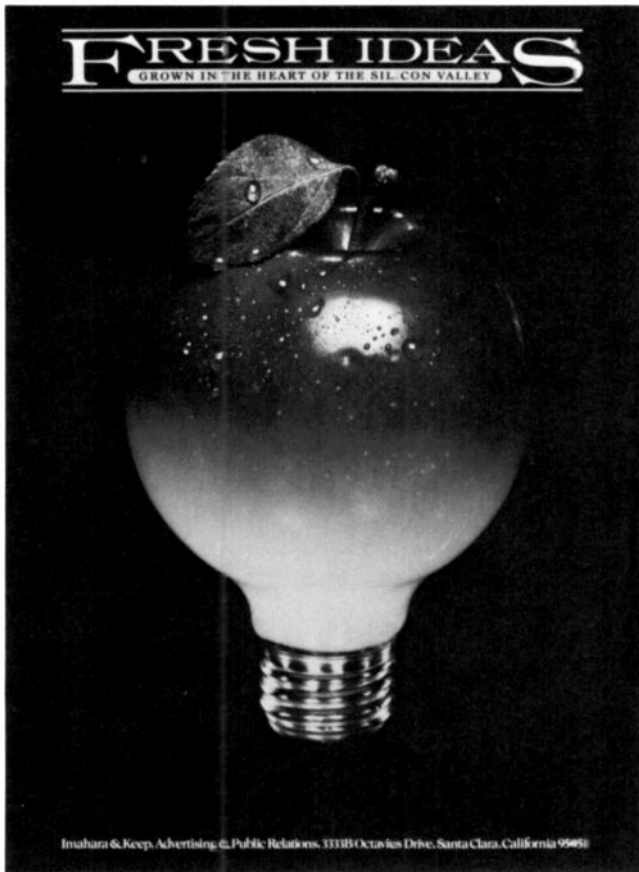


Release no. 3 from Atlantic. Also, Cotillion and Custom Labels.

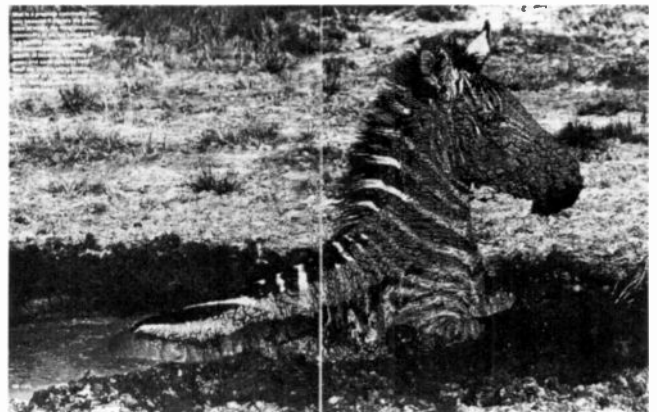


1217
Art Director: **Bob Defrin**
Designer: **Bob Defrin**
Photographer: **Allen Levine**
Client: **Atlantic Records**

1219
Designer: **Chris Hill**
Photographer: **Gary Braasch**
Client: **Compendium, Inc., Houston**
Agency: **Loucks Atelier**

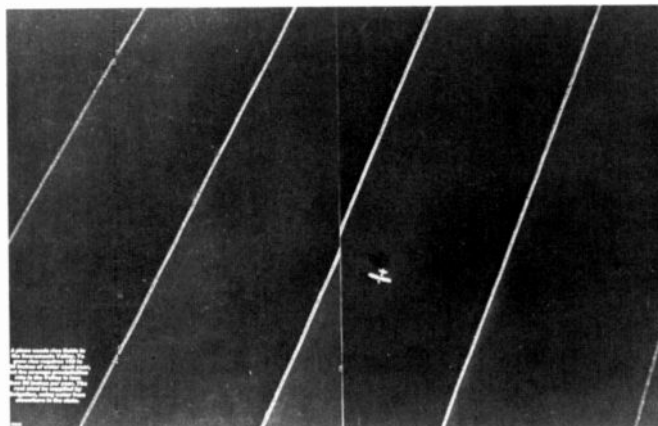


1220
 Art Director: **Philip Bauer**
 Designer **Philip Bauer**
 Photographer: **Tony Sollecito**
 Writer: **Philip Bauer**
 Client: **Imahara & Keep Advertising**
 Publisher **House of Printing**
 Production Co. **Focus 4**
 Agency **Imahara & Keep Advertising**



1221 DISTINCTIVE MERIT
 Picture Editor **Steve Ettlinger**
 Art Director **John Tom Cohoe**
 Photographer **Bruno Barbey, Magnum**
 Writer: **Frank Gibney**
 Client: **GEO Magazine**
 Editor **David Maxey**
 Publisher: **Knapp Communications Corp.**

1222 DISTINCTIVE MERIT
 Picture Editor **Steve Ettlinger**
 Art Director **Greg Leeds**
 Photographer **Reinhard Kuenkel**
 Writer: **Harold Hayes**
 Client: **GEO Magazine**
 Editor: **David Maxey**
 Publisher: **Knapp Communications Corp.**



Now That We Can Speak Freely
 Three Women Tell Their Personal Stories Of The Nicaraguan Revolution

By Margaret Randall

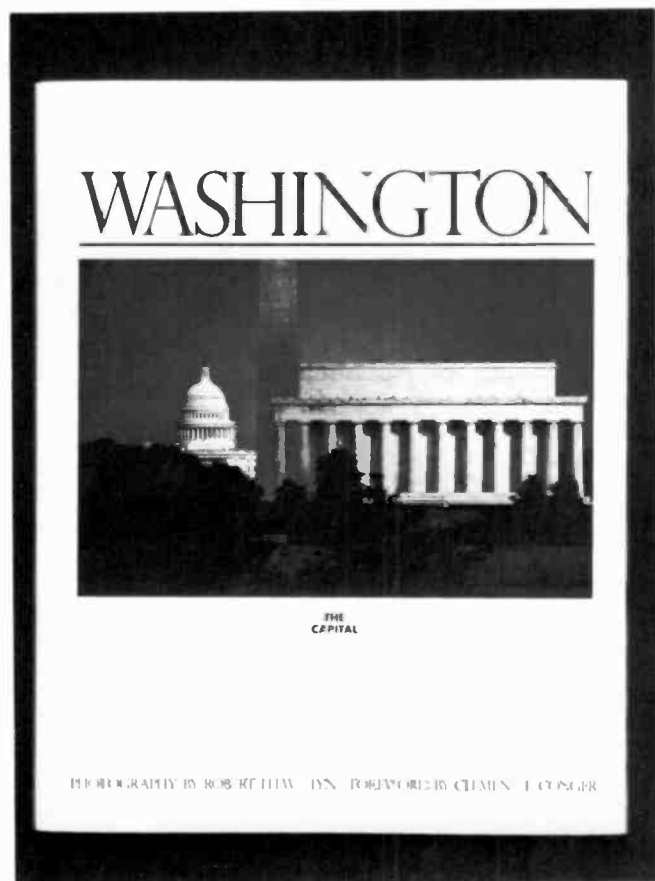
It's hard to name a woman who has been as central to the Nicaraguan Revolution as I have been. I have been a writer, a poet, a journalist, a translator, a teacher, a mother, a lover, a friend, a comrade. I have been a woman who has lived through the revolution, and I have been a woman who has lived through the aftermath. I have been a woman who has lived through the pain and the joy of a revolution that has changed the lives of millions of people. I have been a woman who has lived through the struggle for a better world, and I have been a woman who has lived through the triumph of a new day.

1230
 Picture Editor. **Steve Ettlinger**
 Art Director. **John Tom Cohoe**
 Photographer. **Jose Azel**
 Writer. **James Stolz**
 Client. **GEO Magazine**
 Editor. **David Maxey**
 Publisher. **Knapp Communications Corp.**

1232
 Picture Editor. **Elisabeth Biondi**
 Art Director. **John Tom Cohoe**
 Photographer. **Peter Menzel**
 Writer. **Marc Reisner**
 Client. **GEO Magazine**
 Editor. **David Maxey**
 Publisher. **Knapp Communications Corp.**

1231
 Picture Editor. **Elisabeth Biondi**
 Art Director. **Greg Leeds**
 Photographer. **Michael O'Brien**
 Writer. **Frank Trippett**
 Client. **GEO Magazine**
 Editor. **David Maxey**
 Publisher. **Knapp Communications Corp.**

1234
 Art Director. **Louise Kollenbaum**
 Designer. **Dian-Aziza Ooka**
 Photographer. **Susan Meiselas/Magnum Photos**
 Writer. **Margaret Randall**
 Client. **Mother Jones Magazine**
 Editor. **Deirdre English**
 Publisher. **Foundation for National Progress**

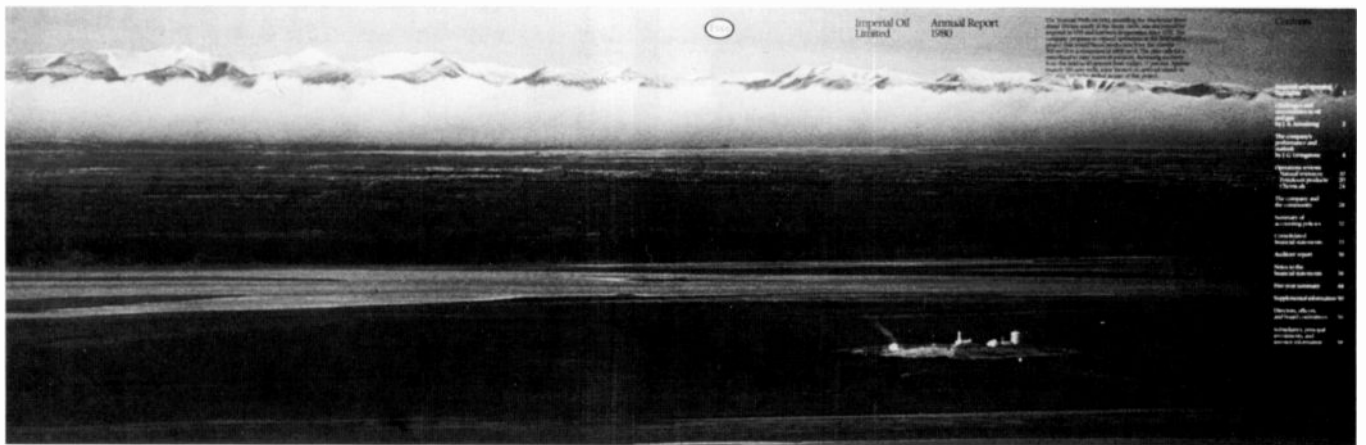
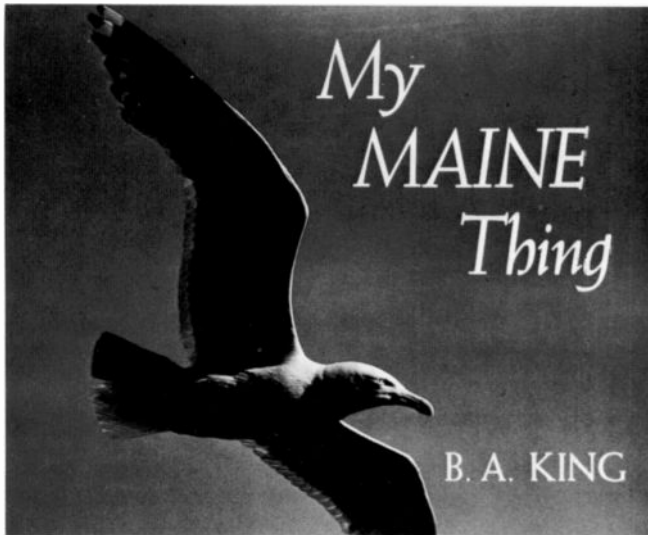


1236
 Art Director: **Wayne Roth**
 Designer: **Corporate Annual Reports, Inc.**
 Photographer: **Gary Gladstone**
 Writer: **Courtenay Wyche Beinhorn**
 Client: **Rexham Corporation**
 Agency: **Corpcom Services Inc.**

1238 SILVER AWARD
 Art Director: **Les Meyers**
 Designer: **Steven C. Wilson**
 Photographers: **Steven C. Wilson, Karen C. Hayden**
 Artist: **Calligrapher Tim Girvin**
 Writer: **Steven C. Wilson**
 Client: **Conoco/National Audubon Society**
 Editor: **Steven C. Wilson**
 Publisher: **Entheos**

1237
 Art Director: **Debbie Lawrence**
 Photographer: **Mark Heayn**
 Creative Director: **Mike Koelker**
 Writer: **Mike Koelker**
 Client: **Levi Strauss & Co.**
 Agency: **Foote Cone & Belding/Honig**

1239 SILVER AWARD
 Art Director: **John Grant**
 Designer: **John Grant**
 Photographer: **Robert Llewellyn**
 Client: **Thomasson-Grant, Inc.**
 Publisher: **Thomasson-Grant, Inc.**

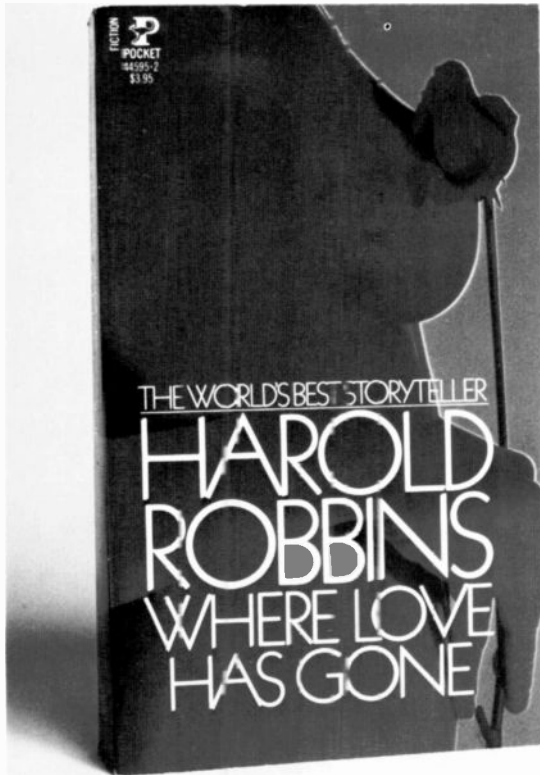


1240

Art Director: **Guy Russell**
 Designer: **Guy Russell**
 Photographer: **B.A. King**
 Artist: **B.A. King**
 Writer: **B.A. King**
 Client: **Black Ice Publishers**
 Editor: **Guy Russell**
 Publisher: **Guy Russell Graphics**

1242

Art Director: **Robert Burns**
 Designer: **Scott Taylor**
 Photographer: **Peter Christopher**
 Writers: **Jim Hynes, Jim Knight**
 Client: **Imperial Oil Limited**
 Agency: **Burns, Cooper, Hynes Limited**



SILVER SLIPPERS

Photographs by Herbert Migdoll Introduction by Juliet Jaye

A dance photographer must seize the moment. In twenty-five years, the Saffrey's had many such moments.

The Saffrey's were a family of dancers. They were the Saffrey's of the dance world. They were the Saffrey's of the dance world. They were the Saffrey's of the dance world.



1243
 Art Director **Milton Charles**
 Designer **Milton Charles**
 Photographer **Bill Charles**
 Writer **Harold Robbins**
 Client **Pocket Books**
 Editor **Marty Asher**
 Publisher **Pocket Books**



IT GOES TO The Private Doings After the Royal Wedding

Photographs by Herbert Migdoll Introduction by Juliet Jaye

Photography: Herbert Migdoll

1245 **GOLD AWARD**
 Art Director **Robin McDonald**
 Designer **Robin McDonald**
 Photographer **Herbert Migdoll**
 Writer **Judith Jedlicka**
 Client **Horizon Magazine**
 Editor **David Fryxell**
 Publisher **Gray Boone**

1244
 Art Director **Alex Gottfryd**
 Designer **Michael Flanagan**
 Photographer **Deborah Turbeville**
 Writer **Louis Auchincloss**
 Editor **Jacqueline Onassis**
 Publisher **Doubleday & Co., Inc.**

1246 **SILVER AWARD**
 Art Director **Bob Ciano**
 Designer **Carla Barr**
 Photographer **Patrick Lichfield**
 Writer **Harriet Heyman**
 Editor **Philip Kunhardt**

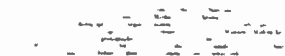
Capitals



MAN AS ART S



IL ROMANO DUCROU



Kenda North

The removal made
returns to nature



1247 SILVER AWARD

Art Director: **Thomas Ridinger**
Designer: **Thomas Ridinger**
Photographer: **Reinhart Wolf**
Writer: **Le Corbusier**
Editor: **Jim Hughes**
Article Editor: **Laurance Wieder**
Publisher: **Ziff-Davis Publishing Company**

1249

Art Director: **Frank M. Devino**
Designer: **Elizabeth Woodson**
Photographer: **Malcolm Kirk**
Client: **Omni Publications Int'l., Ltd.**
Publisher: **Bob Guccione**

1248 SILVER AWARD

Art Director: **Brenda Suler**
Designer: **Brenda Suler**
Photographer: **Jerome Ducrot**
Writer: **Arthur Goldsmith**
Client: **Photography Annual**
Editor: **Jim Hughes**
Publisher: **Ziff-Davis Publishing Co.**

1250

Art Director: **Will Hopkins**
Designer: **Louis F. Cruz**
Photographer: **Kenda North**
Writer: **Nancy Stevens**
Client: **CBS Publications**
Editor: **Sean Callahan**
Publisher: **Gary Fisher**

Dressing from the ground up
FASHION FOOTNOTES

One of the most interesting aspects of fashion is the way it changes over time. It is a reflection of the culture, the economy, and the social norms of a particular era. Fashion is not just about clothes; it is about identity, power, and self-expression. It is a language that speaks to the soul and to the world around us. In the past, fashion was often dictated by the aristocracy and the church. Today, it is a democratic art form, accessible to everyone. It is a mirror that reflects the values and aspirations of a society. Fashion is a constant evolution, a never-ending journey of discovery and innovation. It is a testament to the human spirit and its ability to create beauty and meaning from the most ordinary of materials.

March 2011
 (continued)



Manhattan - Images of the City



Manhattan is a city of contrasts, a place where the old and the new coexist. It is a city of dreams and ambition, a place where the impossible seems possible. It is a city of diversity and inclusion, a place where people from all over the world come to live and work. It is a city of art and culture, a place where the creative spirit thrives. Manhattan is a city of endless possibilities, a place where anything is possible. It is a city that has shaped the world and continues to shape it. It is a city that is always changing, always evolving. It is a city that is truly unique and irreplaceable.

Manhattan is a city of contrasts, a place where the old and the new coexist. It is a city of dreams and ambition, a place where the impossible seems possible. It is a city of diversity and inclusion, a place where people from all over the world come to live and work. It is a city of art and culture, a place where the creative spirit thrives. Manhattan is a city of endless possibilities, a place where anything is possible. It is a city that has shaped the world and continues to shape it. It is a city that is always changing, always evolving. It is a city that is truly unique and irreplaceable.



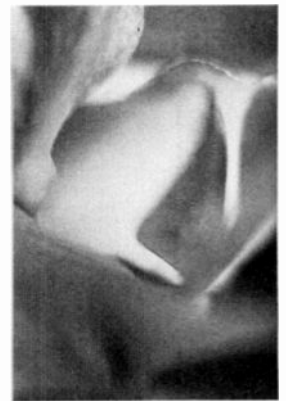
1252
 Art Director: **Joe Brooks**
 Designer: **Claire Victor**
 Photographer: **Pete Turner**
 Writer: **Ed Emmerling**
 Client: **Penthouse International**
 Editor: **Ed Emmerling**
 Publisher: **Bob Guccione**

Blazing Flowers

Photographic illustration of a flower in motion
 macrophotography to express the beauty of life



Blazing flowers are a beautiful sight, a testament to the power of nature. They are a symbol of life and growth, a sign of hope and renewal. They are a reminder that even in the most difficult of circumstances, beauty can be found. They are a source of inspiration and joy, a reminder to appreciate the small things in life. Blazing flowers are a true work of art, a masterpiece of nature's creativity. They are a beautiful sight that we should all cherish and appreciate.



1254
 Art Director: **Constance H. Phelps**
 Photographer: **Jay Maisel**
 Writer: **John Putman**
 Client: **National Geographic Society**
 Editor: **Taylor Gregg**
 Publisher: **National Geographic Society**

1253
 Art Director: **Gordon Bowman**
 Designer: **William Wondruska**
 Photographer: **Jay Maisel**
 Writer: **M. Kraegel**
 Client: **United Technologies Corp.**
 Agency: **United Technologies/In House**

1255
 Art Director: **Shinichiro Tora**
 Designer: **Shinichiro Tora**
 Photographer: **John Lindstrom**
 Writer: **Nancy Timmes Engel**
 Client: **Popular Photography**
 Editor: **Nancy Timmes Engel**
 Publisher: **Ziff-Davis Publishing Co.**

Remembrance of Fins Past

It would be a good idea to remember that the car is not just a machine.

But the car is more than a machine. It is a companion, a friend, a partner in crime. It is a symbol of freedom, of adventure, of the open road. It is a piece of art, a work of engineering, a masterpiece of design. It is a reflection of the times, of the culture, of the way we live. It is a part of our lives, a part of our history, a part of our identity. It is a reminder of the things that matter, of the things that make us who we are. It is a reminder of the things that we have lost, of the things that we have forgotten. It is a reminder of the things that we need, of the things that we want. It is a reminder of the things that we love, of the things that we cherish. It is a reminder of the things that we are, of the things that we are becoming. It is a reminder of the things that we are proud of, of the things that we are proud to be a part of. It is a reminder of the things that we are proud to call our own. It is a reminder of the things that we are proud to call our cars.



BY CHARLES LOCKWOOD



Deemed "The handsome '52 Ford" sold only 70,000. In 1959 the company went out of business.



Heavy Metal Cars like the 1957 Elmer Gelpi and the 1958 Deak were called "chrome barges."

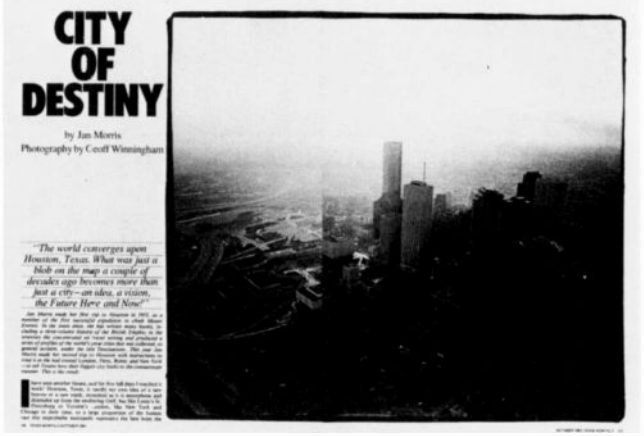
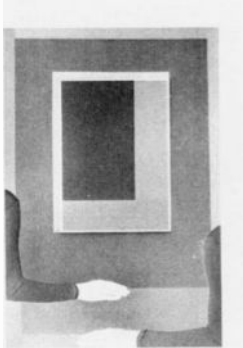
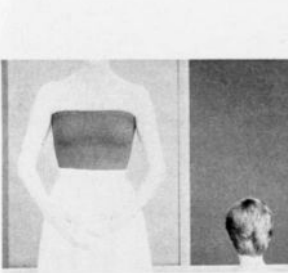
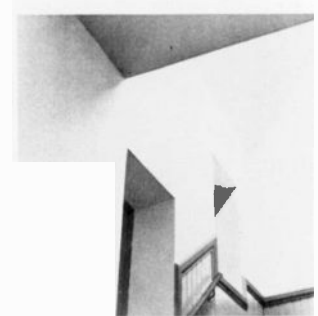
1261
 Art Director **Alfred Zelcer**
 Designer **Marcia Wright**
 Photographer **Curtrice Taylor**
 Writer **Charles Lockwood**
 Client **Trans World Airlines**
 Editor **David Martin**
 Publisher **Larry S. Toulouse**
 Director **Brian J. Kennedy**
 Production Co **The Webb Company**



Brushes with Light

Photographs by Denny Moers
Text by Denny Moers as interviewed by Steve Pollock

I see this work as a form of...
...of light...
...of light...
...of light...



1262
Picture Editor: Elisabeth Biondi
Art Director: Greg Leeds
Photographer: Rebecca Colette
Writer: Tony Astrachan
Client: GEO Magazine
Editor: David Maxey
Publisher: Knapp Communications Corp.

1264
Art Director: Thomas Ridinger
Designer: Thomas Ridinger
Photographer: Denny Moers
Writer: Denny Moers (as interviewed by Steve Pollock)
Editor: Jim Hughes
Publisher: Ziff-Davis Publishing Company

1263
Art Director: Thomas Ridinger
Designer: Thomas Ridinger
Photographer: Scott MacLeay
Writer: Stephen DeGange
Editor: Jim Hughes
Publisher: Ziff-Davis Publishing Company

1265
Art Director: Jim Darilek
Designer: Jim Darilek
Photographer: Geoff Wittingham
Client: Texas Monthly
Editor: Greg Curtis
Publisher: Mediatex Communications Corp.



INTIMATE PHOTOJOURNALISM: the Michael O'Brien touch

Photojournalism is a craft that has become more and more intimate in the past few years. Michael O'Brien is a prime example of this trend. His work is characterized by a deep understanding of his subjects and a willingness to get close to them. In this article, we explore the art of intimate photojournalism through the lens of Michael O'Brien's work.

A young photographer who
looks closely at his
subjects brings an intimate
and powerful perspective to
photojournalism.



JESSE A. FERNANDEZ

Jesse A. Fernandez is a young photographer who has gained a reputation for his intimate and powerful portraits. His work is characterized by a deep understanding of his subjects and a willingness to get close to them. In this article, we explore the art of intimate photojournalism through the lens of Jesse A. Fernandez's work.

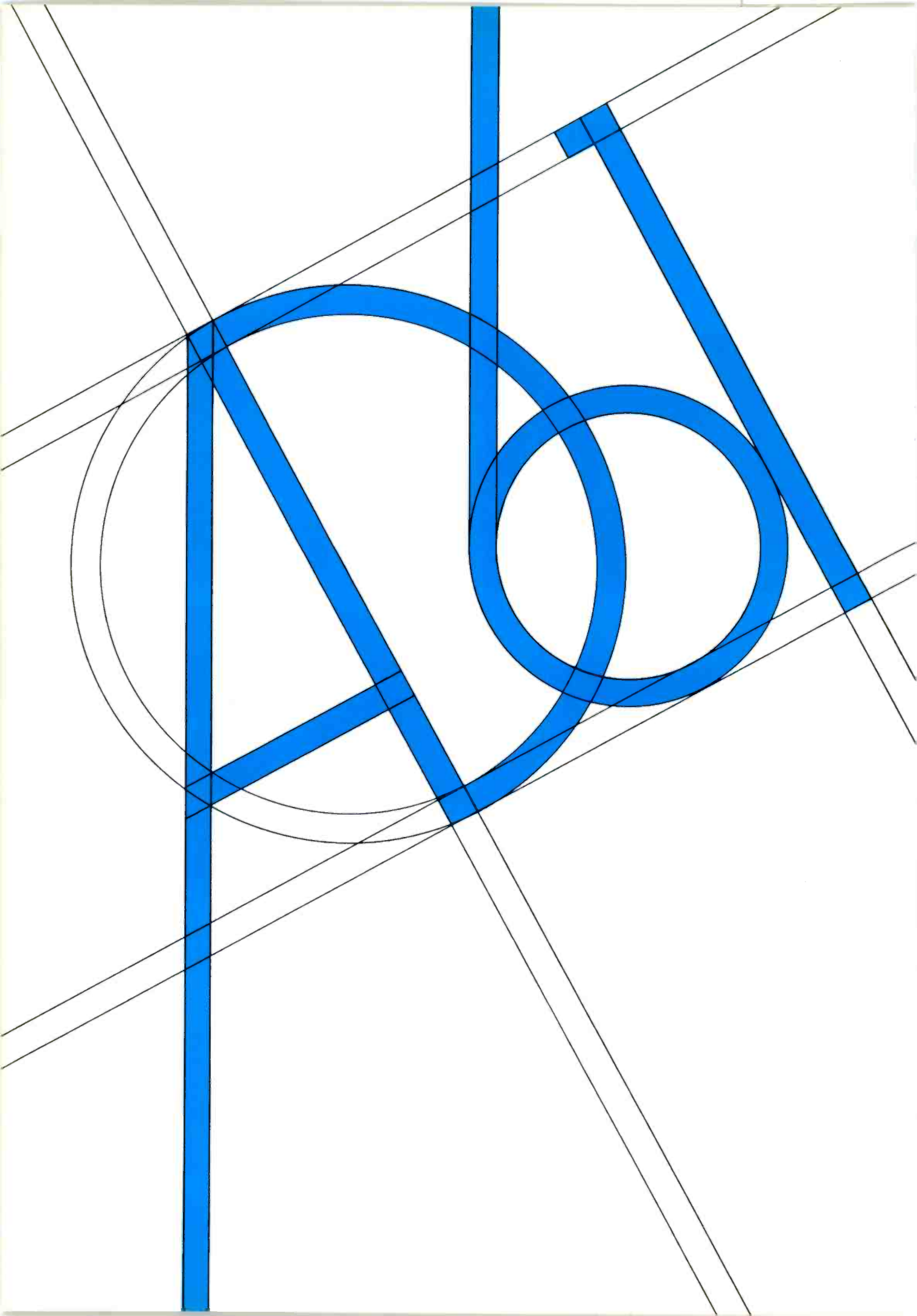


1266
 Art Director: **Walter Herdig**
 Photographer: **Jay Maisel**
 Writer: **Allan Porter**
 Client: **Graphis Press Corp., Zurich, Switzerland**
 Publisher: **Graphis Press Corp.**

1268
 Art Director: **Shinichiro Tora**
 Designer: **Shinichiro Tora**
 Photographer: **Michael O'Brien**
 Writer: **John Durniak**
 Client: **Popular Photography**
 Editor: **Ken Poli**
 Publisher: **Ziff-Davis Publishing Co.**

1267
 Art Director: **Brenda Suler**
 Designer: **Brenda Suler**
 Photographer: **Jesse Fernandez**
 Writer: **Larry Frascella**
 Client: **Photography Annual**
 Editor: **Jim Hughes**
 Publisher: **Ziff-Davis Publishing Co.**

1269
 Art Director: **Thomas Ridinger**
 Designer: **Thomas Ridinger**
 Photographer: **Ruffin Cooper**
 Writer: **Geoffrey C. Ward**
 Editor: **Jim Hughes**
 Article Editor: **Laurance Wieder**
 Publisher: **Ziff-Davis Publishing Company**



The image features a minimalist abstract design on a white background. A vertical yellow line runs down the left side. Two parallel black lines cross the page diagonally: one from the top-left to the bottom-right, and another from the bottom-left to the top-right. The word "TELEVISION" is printed in a bold, black, sans-serif font in the bottom right corner.

TELEVISION

1270

Art Director: Dennis Hodgson
Writer: Carol Ogden
Client: McCulloch Corp.
Editor: James Hanley Films
Agency Producer: Vicki Blucher
Director: Bob Eggers
Producer: Amanda Carmel/Eggers Films
Agency: Benton & Bowles, Inc.

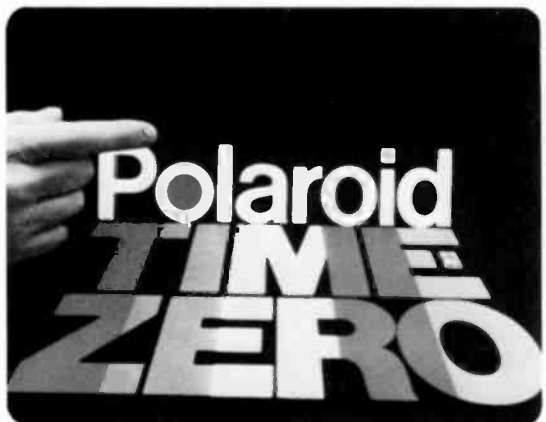


MCCULLOCH

10-second
BARNEY: You've got power.
Sharp teeth.
Even chain brake.
Next to a guy like me, you've got everything.
ANNCR: See the feature-loaded McCulloch 310 at your
McCulloch dealer.

1271

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co. Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency: Doyle Dane Bernbach
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz

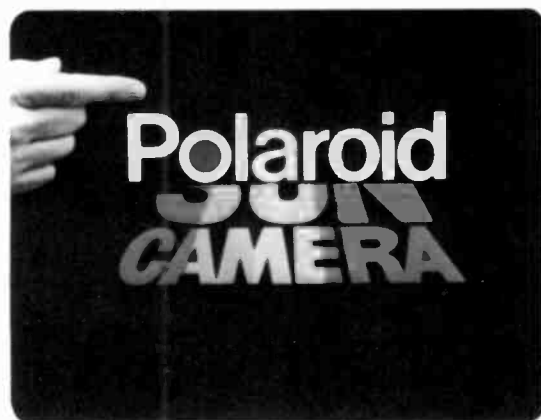


NO REASON

10-second
JIM: You don't need a reason to have enough Polaroid
Time-Zero Supercolor film.
MARI: Why not wait for a reason?
JIM: Then you won't have the film.

1272

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid Corporation**
Editor **Pelco**
Director **Bob Gage**
Production Co. **Director's Studio Inc./**
Rose Presley, Eugene Mazzola
Agency/Producers **Doyle Dane Bernbach/**
Joseph Scibetta, Jane Liepshutz



THEY SENT ME TWO

10-second

MARI: This is Polaroid's new Sun Camera, with a piece of the sun in it.

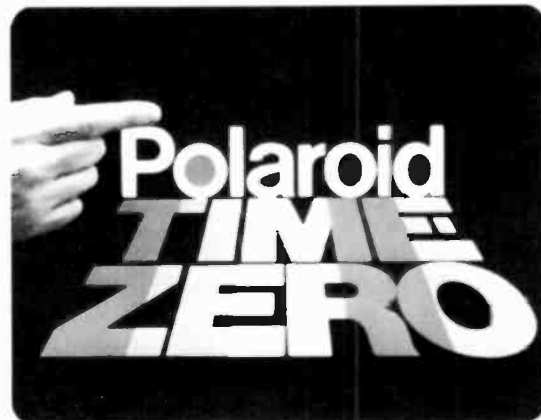
JIM: How did you get one.

MARI: Didn't you get one . . . that's funny they sent me two.

JIM: Then one is mine.

1273

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid Corporation**
Editor **Pelco**
Director **Bob Gage**
Production Co. **Director's Studio Inc./**
Rose Presley, Eugene Mazzola
Agency/Producers **Doyle Dane Bernbach/**
Joseph Scibetta, Jane Liepshutz



GRADUATION DAY

10-second

JIM: Here comes graduation and you don't have Polaroid's new Time-Zero Supercolor!

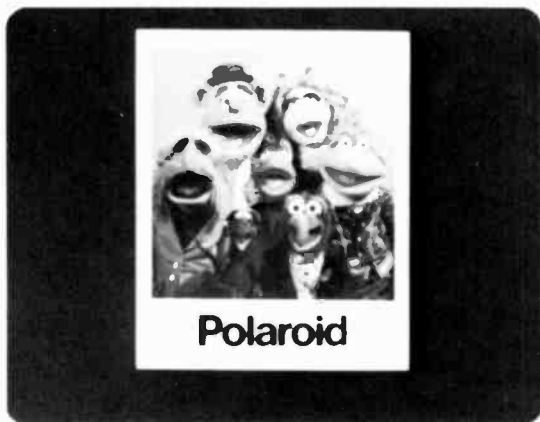
MARI: It's very important!

JIM: What kind of parents are you!

MARI: Yeah!

1274

Art Director Bob Gage
Photographer Ernesto Caparros
Writer Jack Dillon
Client Polaroid Corporation
Editor Pelco
Director Bob Gage
Production Co. Director's Studio Inc./
Rose Presley
Agency/Producer Doyle Dane Bernbach/
Joseph Scibetta

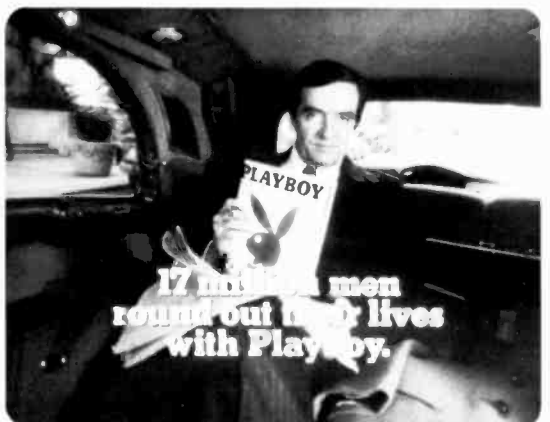
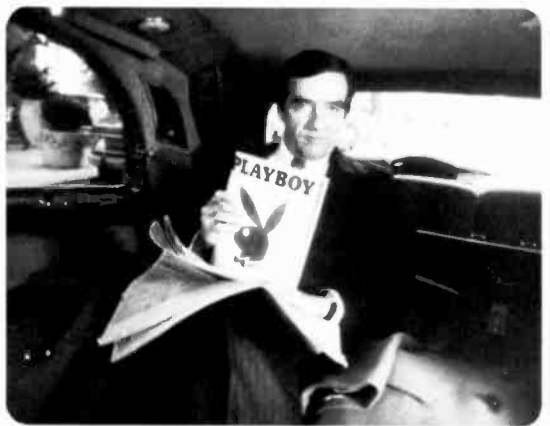


CHRISTMAS STOCKING MISS PIGGY

10-second
KERMIT: Put some Polaroid film in someone's Christmas stocking.
PIGGY: O.K. . . . you're so masterful.
KERMIT: I'm a frog.
GANG: (SINGING) Polaroid means fun.

1275

Art Director Earl Cavanah
Writer Larry Cadman
Client Playboy Enterprises
Editor Follow-Ciro
Director Tim Newman
Producer/Production Co. Karen Spector (SMS)/
Jenkins Covington Newman
Agency Scali, McCabe, Sloves, Inc.

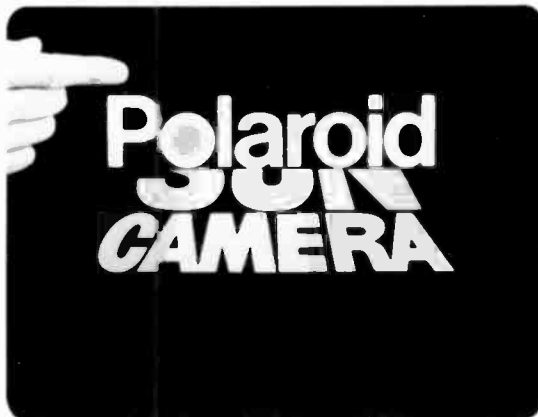


WALL STREET JOURNAL

10-second
MAN: I read the Wall Street Journal every business day.
It's succinct.
It's precise.
It's all business.
That's why I also read Playboy.
SUPER: 17 Million men round out their lives with Playboy.

1276

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid Corporation**
Editor **Pelco**
Director **Bob Gage**
Production Co. **Director's Studio Inc./**
Rose Presley, Eugene Mazzola
Agency/Producers **Doyle Dane Bernbach/**
Joseph Scibetta, Jane Liepshutz



WHY ME?

10-second
JIM: This is the first Christmas for Polaroid's new Sun Camera. There's never been a camera like it.
MARI: If there's never been a camera like it, why get one.
JIM: Why me?
SINGERS: You've never been so sure.

1277

Art Director **Earl Cavanah**
Writer **Larry Cadman**
Client **Playboy Enterprises**
Editor **Follow-Ciro**
Director **Tim Newman**
Producer/Production Co **Karen Spector (SMS)/**
Jenkins Covington Newman
Agency **Scali, McCabe, Sloves, Inc.**



BOARDROOM

10-second
MAN: Which magazine do more corporation executives read?
Forbes?
Business Week?
Fortune?
No.
Playboy.
SUPER: 17 Million men round out their lives with Playboy.

1278

Art Director Raffael Altmann
Writer Abbie Simon
Client Direct Deposit, U.S. Treasury
Editor Pierre Kahn/Pelco
Director John Danza
Producers Stan Berman, Maria Auaero
Agency McCann Erickson, Inc.



MUGGER

10-second
ANNCR (VO): Rose isn't the only one who's been waiting for her government check.
(ROSE GASPS)
ANNCR (VO): Ask for Direct Deposit where you have a checking or savings account.

1279

Art Director Dom Marino
Designer Dom Marino
Writer Deanna Cohen
Client American Tourister
Editor THE EDITORS
Director Steve Horn
Producer Susan Calhoun
Agency Doyle Dane Bernbach

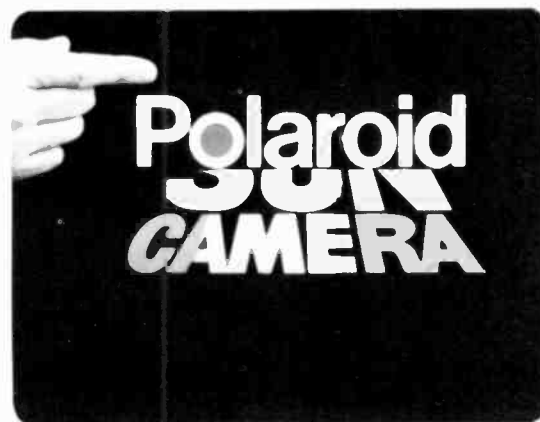


GORILLA SOFT SALE

10-second
VO: Right now, we're kicking off a great sale on American Tourister Luggage.

1280

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid Corporation**
Editor **Pelco**
Director **Bob Gage**
Production Co. **Director's Studio Inc./**
Rose Presley, Eugene Mazzola
Agency/Producers **Doyle Dane Bernbach/**
Joseph Scibetta, Jane Liepshutz

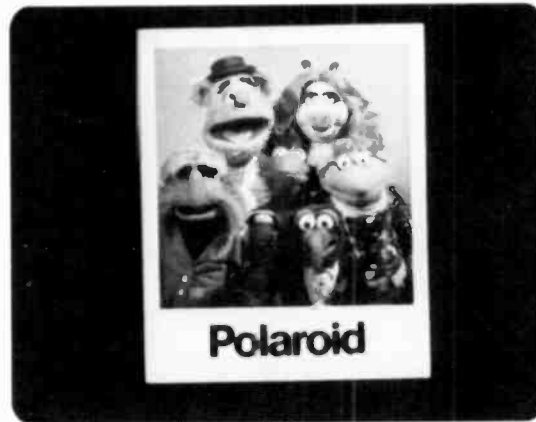


FOR SALE NOW

10-second
JIM: This is Polaroid's new Sun Camera. They gave me the first one off the line.
MARI: I didn't get one.
JIM: They're for sale now. Buy one.
MARI: Buy?

1281

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client: **Polaroid Corporation**
Editor: **Pelco**
Director **Bob Gage**
Production Co. **Director's Studio Inc./**
Rose Presley
Agency/Producer **Doyle Dane Bernbach/**
Joseph Scibetta



WE WHO?

10-second
KERMIT: Make sure you have enough Polaroid film for the weekend fun.
PIGGY: We'll have enough.
KERMIT: We who?
GANG: (SINGING) Polaroid means fun.

1282

Art Director: Dom Marino
Designer: Dom Marino
Writer: Deanna Cohen
Client: Speedy Muffler King
Editor: THE EDITORS
Director: Murray Bruce
Producer: Eileen Rodgers
Agency: Doyle Dane Bernbach



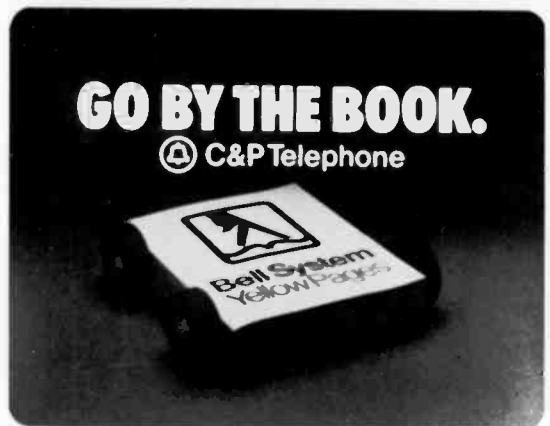
SPEEDY PHONE BOOTH

10-second

VO: Call Speedy Muffler King for a free estimate. We've got a speedy solution for your money and your muffler problems.

1283

Art Director: Jim Cameron
Writer: John Dymun
Client: Chesapeake & Potomac Telephone Co.
Editor: Bill Bruder
Director: Harry Hamburg
Production Co.: N. Lee Lacy Assoc.
Agency: Ketchum Advertising, Pittsburgh



CURLIEST

10-second

ANNCR (VO): When you want to find the curliest ...

Or ... the straightest.

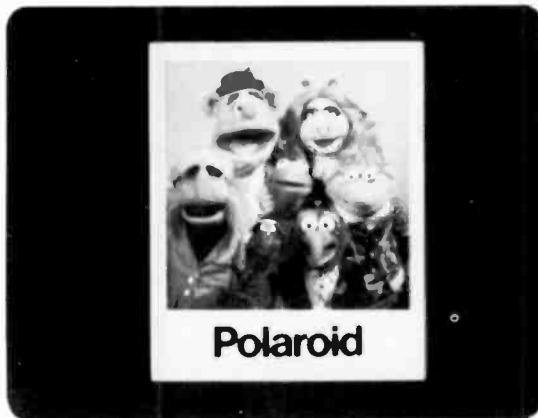
Don't go by car.

Go by the book.

The Yellow Pages.

1284

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid Corporation**
Editor **Pelco**
Director **Bob Gage**
Production Co. **Director's Studio Inc./**
Rose Presley
Agency/Producer **Doyle Dane Bernbach/**
Joseph Scibetta

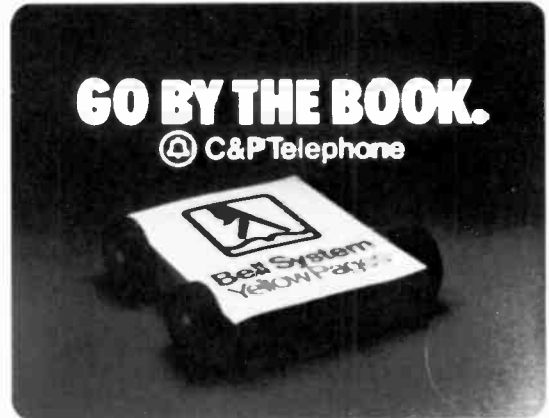


AND WEDDING

10-second
KERMIT: Polaroid instant pictures are fun for birthdays, parties and holidays.
PIGGY: And Weddings.
KERMIT: What?
PIGGY: Well they are.
GANG: (SINGING) Polaroid means fun.

1285

Art Director **Jim Cameron**
Writer **John Dymun**
Client **Chesapeake & Potomac Telephone Co.**
Editor **Bill Bruder**
Director: **Harry Hamburg**
Production Co. **N. Lee Lacy Assoc.**
Agency **Ketchum Advertising, Pittsburgh**

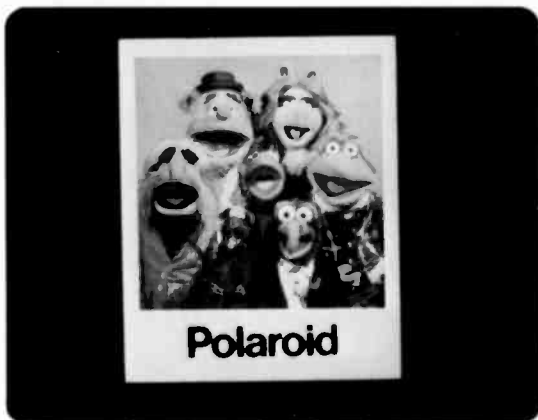


LIVELIEST

10-second
ANNCR (VO): When you want to find the liveliest ...
Or ... the deadliest.
Don't go by car.
Go by the book.
The Yellow Pages.

1286

Art Director: **Bob Gage**
Photographer: **Ernesto Caparros**
Writer: **Jack Dillon**
Client: **Polaroid Corporation**
Editor: **Pelco**
Director: **Bob Gage**
Production Co: **Director's Studio Inc./**
Rose Presley
Agency/Producer: **Doyle Dane**
Bernbach/Joseph Scibetta

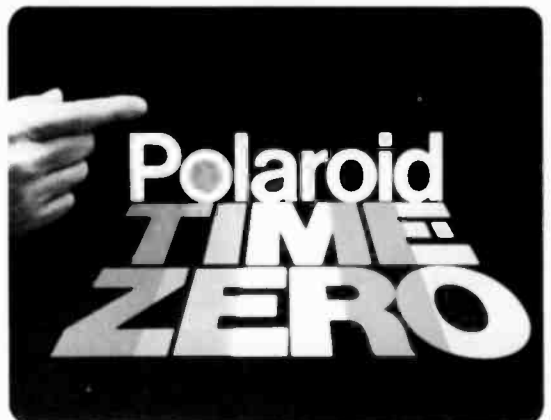


WHAT IT UP/BUTTON

10-second
KERMIT: The Button is Polaroid's lowest priced gift.
PIGGY: (DRAMATICALLY) You'll love it.
KERMIT: Don't ham it up.
PIGGY: Don't what it up.
GANG: (SINGING) Polaroid means fun.

1287

Art Director: **Bob Gage**
Photographer: **Ernesto Caparros**
Writer: **Jack Dillon**
Client: **Polaroid Corporation**
Editor: **Pelco**
Director: **Bob Gage**
Production Co: **Director's Studio Inc./**
Rose Presley, Eugene Mazzola
Agency/Producers: **Doyle Dane Bernbach/**
Joseph Scibetta, Jane Liepshutz

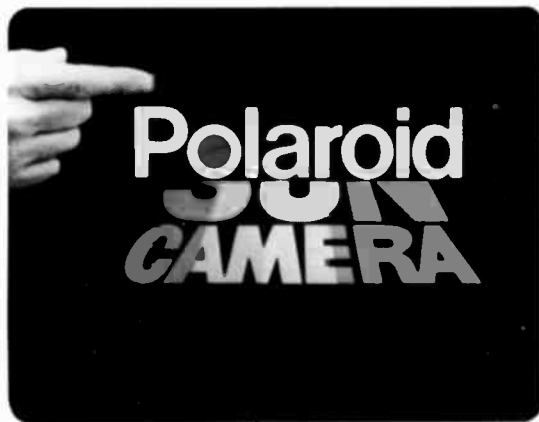
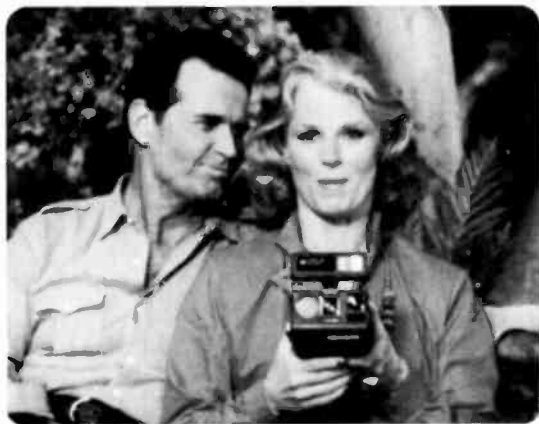
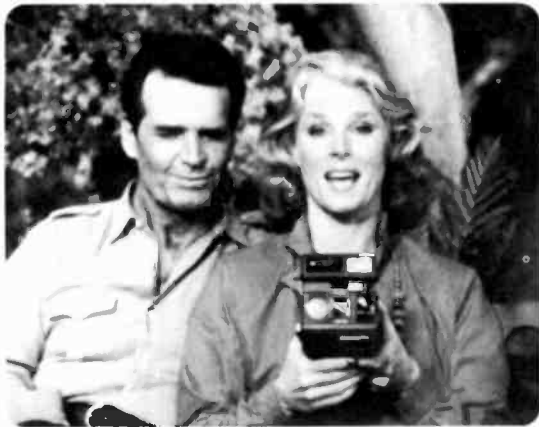


FOURTH OF JULY

10-second
MARI: Make sure you get enough Polaroid Time-Zero
Supercolor for the fifth of July!
JIM: You mean the fourth.
MARI: The fourth's a holiday!

1288

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz

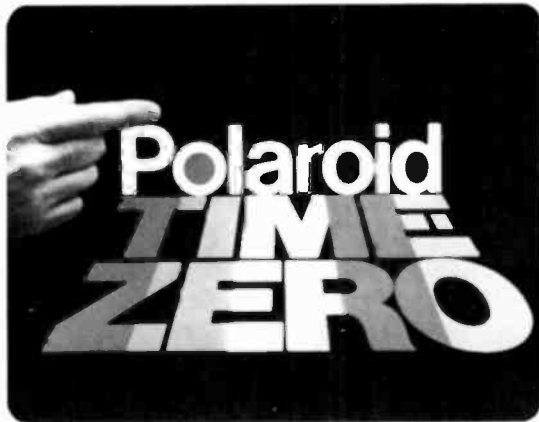


HAVE TO SAY THESE THINGS

10-second
MARI: Now there's a piece of the sun in a camera, a piece of the sun!
JIM: Name the camera.
MARI: The Sun Camera.
JIM: Who makes it?
MARI: Polaroid.
JIM: You have to say these things.

1289

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz

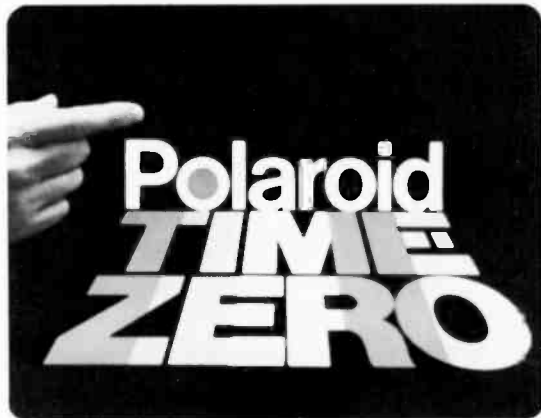


MEMORIAL DAY

10-second
JIM: Don't run out of Polaroid's new Time-Zero Supercolor on Memorial Day!
MARI: So run out now and get some.
JIM: I just told them not to run out!

1290

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co.: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz



MADE IN HEAVEN

10-second
JIM: Polaroid's Time-Zero OneStep comes with Time-Zero Supercolor because they're made for each other.
MARI: Made in Heaven!
JIM: Massachusetts.

1291

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co.: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz

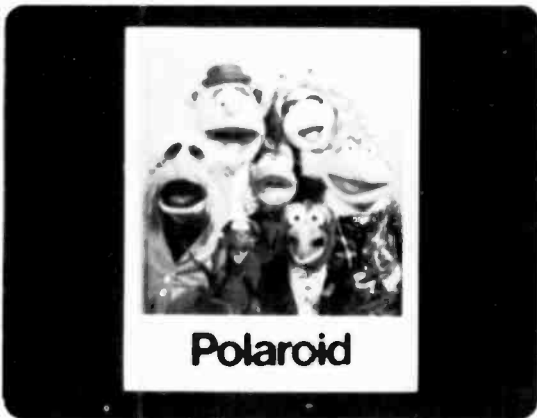


NOT US

10-second
JIM: What comes in a Made-For-Each-Other-Pack?
MARI: Us?
JIM: Polaroid's Time-Zero OneStep and Time-Zero Supercolor film.
MARI: Not us.

1292

Art Director Bob Gage
Photographer Ernesto Caparros
Writer Jack Dillon
Client Polaroid Corporation
Editor Pelco
Director Bob Gage
Production Co Director's Studio Inc./
Rose Presley
Agency/Producer Doyle Dane Bernbach/
Joseph Scibetta



CHRISTMAS STOCKING FOZZIE

10-second
KERMIT: Put some Polaroid film in someone's Christmas stocking.
FOZZIE: ... And watch 'em try and walk!
KERMIT: Polaroid's not laughing, Fozzie.
GANG: (SINGING) Polaroid means fun.

1293

Art Directors Ted Shaine, Jay Taub
Writers Jay Taub, Ted Shaine
Client Chemical Bank (Brian McGirl)
Editor Ed Shea/Jeff Dell Editorial
Director Steve Horn
Producer Linda Horn
Agency Della Femina, Travisano &
Partners, Inc.



**\$10,000.
SIX MONTH
CERTIFICATE.**

CHEMICAL BANK

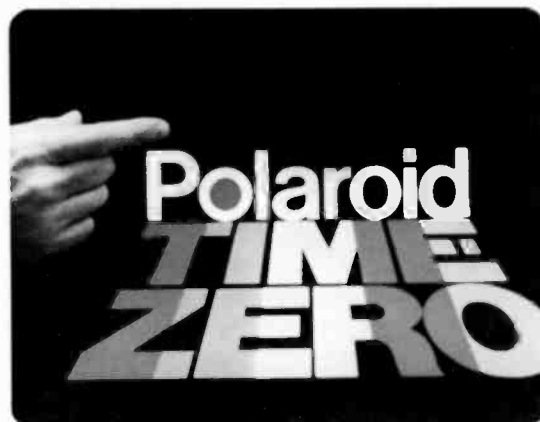
* Interest rate subject to change every Thursday.
Substantial interest penalty required for early withdrawal.
Federal regulations prohibit compounding of interest. Additional
information available at any branch. Member FDIC.

SHIRT

10-second
MAN: I recently invested a chunk of money on a sure thing. Know what happened?
ANNCR: Right now, Chemical Bank guarantees a ____% interest rate on \$10,000.
SUPER:
\$10,000
Six Month
Certificate
Chemical Bank
The Chemistry's just right for savers at Chemical.
*Substantial interest penalty required for early withdrawal.
Federal regulations prohibit compounding of interest.
Additional information available at any branch.
Member FDIC.

1294

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co.: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz



BIRTHDAY

10-second

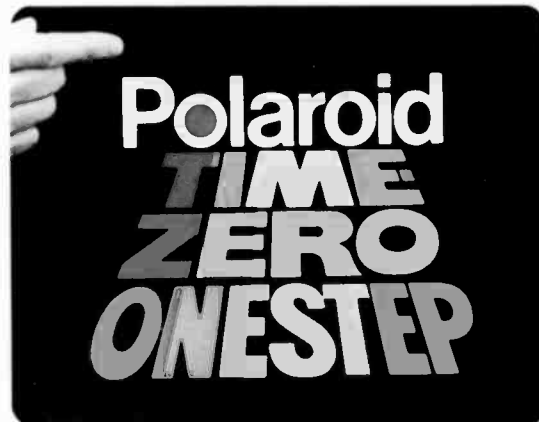
JIM: You'd better have enough Time-Zero Supercolor film for that big Birthday party.

MARI: Cake's more important!

JIM: Not to us!

1295

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co.: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz



JUST LIKE US

10-second

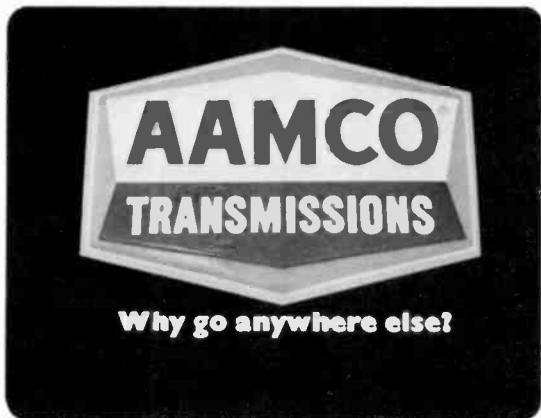
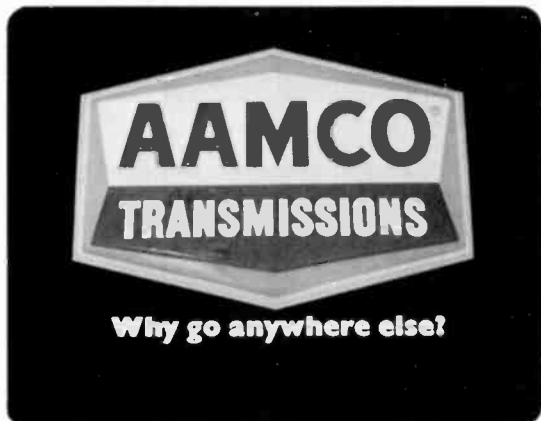
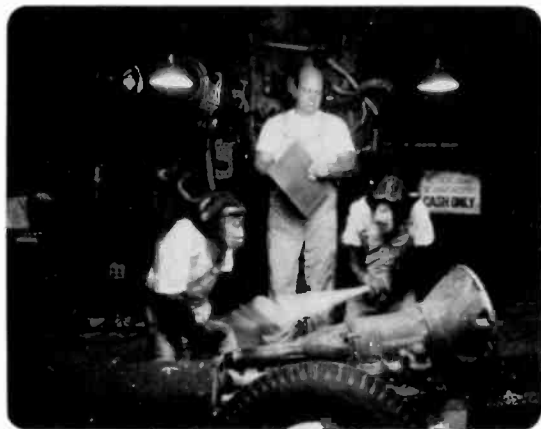
JIM: You get Polaroid's OneStep and Time-Zero Supercolor together because they're made for each other.

MARI: Just like us?

JIM: How'd you get out of the box.

1296

Art Director Mike Withers
Writer Hy Abcdy
Client Aamco Transmissions, Inc.
Editors Peggy DeLay, Morty Ashkinos
Director Joe Sedelmaier
Production Co Sedelmaier Films, Inc. /
Frank DiSalvo (Agency)
Agency Calet, Hirsch, Kurnit & Spector, Inc.

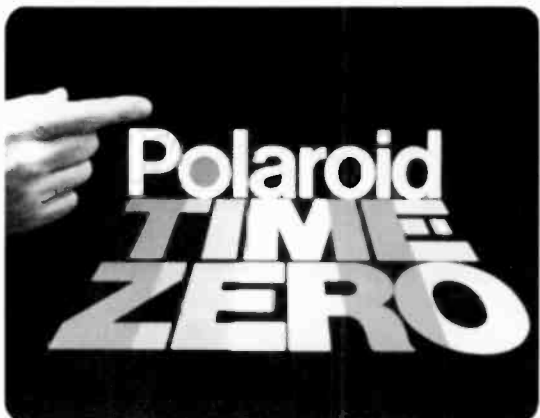


NIGHTMARE

10-second
ANNCR (VO): Don't have nightmares about who's fixing your transmission.
Bring your car to the transmission specialist.
AAMCO: (BEEP-BEEP) Why go anywhere else?

1297

Art Director Bob Gage
Photographer Ernesto Caparros
Writer Jack Dillon
Client Polaroid Corporation
Editor Pelco
Director Bob Gage
Production Co: Director's Studio Inc. /
Rose Presley, Eugene Mazzo a
Agency/Producers Doyle Dane Bernbach /
Joseph Scibetta, Jane Liepshutz



NO HOLIDAY

10-second
JIM: Make sure you get enough Polaroid Time-Zero Supercolor film for the holiday weekend.
MARI: There's no holiday this weekend!
JIM: Shhhh!

1298

Art Director **Michael Tesch**

Writer **Patrick Kelly**

Client **Federal Express**

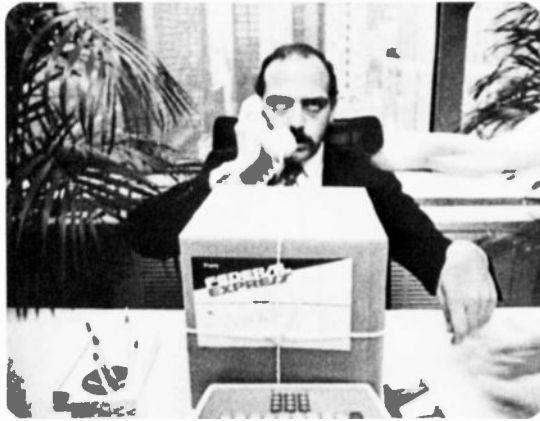
Editor **Peggy DeLay/Sedelmaier**

Director **Joe Sedelmaier**

Production Co. **Maureen Kearns/A&G,**

Ann Ryan/Sedelmaier

Agency **Ally & Gargano, Inc.**



FAST PACED WORLD

10-second

SPLEEN (OC): Congratulations on your deal in Denver, David. I'm putting you down to deal with Don.

Don is a deal? Do we have a deal? I have a call coming through.

ANNCR (VO): In this fast paced world aren't you glad there's one company that can keep up with it all?

Dick, What's the deal with the deal? Are we dealing?

1299

Art Director **George Euringer**

Writer **Helayne Spivak**

Client **Kayser-Roth**

Editors **Peggy DeLay/Sedelmaier, Morty**

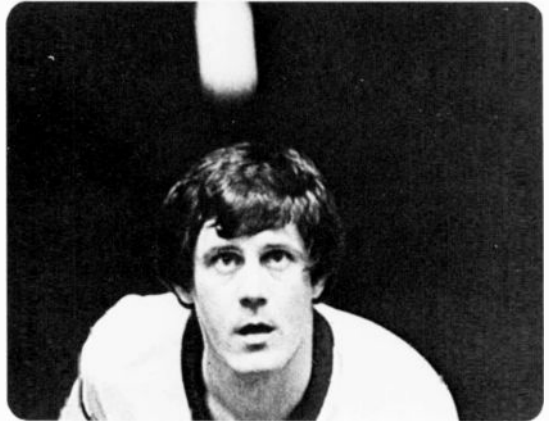
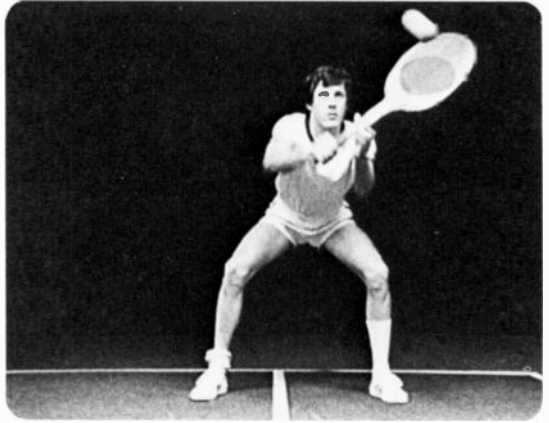
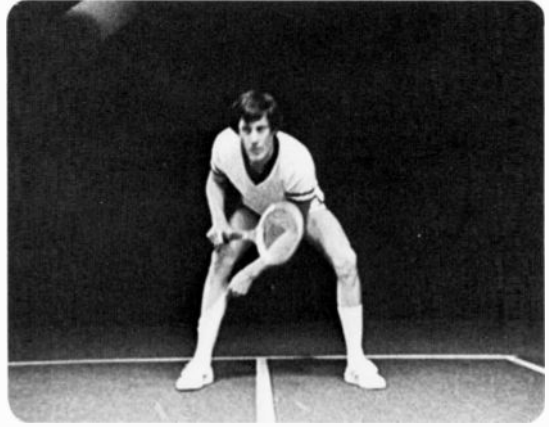
Ashkinos/Take Five

Director **Joe Sedelmaier**

Producers **Jerry Haynes/A&G, MaryAnn**

Blossom/Sedelmaier

Agency **Ally & Gargano, Inc.**



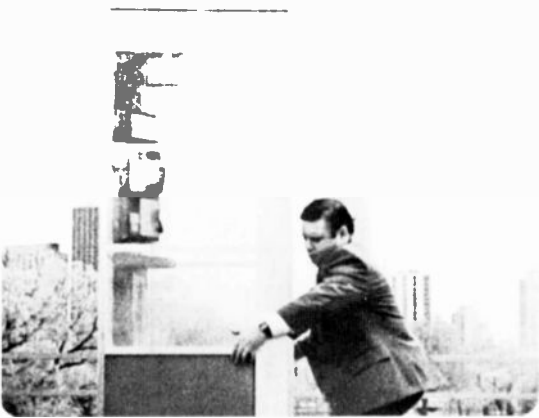
TENNIS

(MUSIC THROUGHOUT)

Don't you think it's time to change your socks?
To Interwoven.

1300

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G,**
Ann Ryan/Sedelmaier
Agency **Ally & Gargano, Inc.**



PICK UP THE PHONE

ANNCR (VO): Federal Express is so easy to use. All you have to do is pick up the phone.
(SFX: RRRRRRRRIIIIIIIIIPPPPPPPPPPPPPPPPPP!)
(SFX: WATER)

1301

Art Director **George Euringer**
Writer **Tom Messner**
Client **MCI**
Editors **Peggy DeLay/Sedelmaier,**
Morty Ashkinos/Take Five
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G,**
Joseph Sedelmaier
Agency **Ally & Gargano, Inc.**



WARM & FRIENDLY

ANNCR (VO): Are your long distance bills
(SFX) More than \$25.00 a month?
(MUSIC UNDER) Call MCI. You aren't talking too much.
Just paying too much.

1302

Art Director **George Euringer**
Writer **Helayne Spivak**
Client **Kayser-Roth**
Editors **Peggy DeLay/Sedelmaier,**
Morty Ashkinos/Take Five
Director **Joe Sedelmaier**
Producers **Jerry Haynes/A&G,**
MaryAnn Blossom/Sedelmaier
Agency **Ally & Gargano, Inc.**



RESTAURANT

(MUSIC THROUGHOUT)

Don't you think it's time to change your socks?
To Interwoven.

1303

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G,**
Ann Ryan/Sedelmaier
Agency **Ally & Gargano, Inc.**



PICK UP

ANNCR (VO): The nice thing about Federal Express is
(SFX: HORN) We'll come to your office and pick up
the package.
You don't have to take it anywhere
(SFX: HORN)

1304

Art Director: Allan Beaver
Writer: Larry Plapler
Client: Kronenbourg USA
Editors: Ed Shea, Jeff Dell
Director: Michael Ulick
Production Co: Michael Ulick Production
Agency: Levine, Huntley, Schmidt, Plapler & Beaver, Inc.



A MAN & A WOMAN

10-second

MAN: We Europeans like Heineken. But Kronenbourg that's love.

VO: Kronenbourg, Europe's #1 bottle of beer.

1305

Art Director: George Euringer
Writer: Helayne Spivak
Client: Kayser-Roth
Editors: Peggy DeLay/Sedelmaier,
Morty Ashkinos/Take Five
Director: Joe Sedelmaier
Producers: Jerry Haynes/A&G,
MaryAnn Blossom/Sedelmaier
Agency: Ally & Gargano, Inc.



BOARDROOM

10-second

(MUSIC THROUGHOUT)

Don't you think it's time to change your socks?
To Interwoven.

1306

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier Films**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G,**
Ann Ryan/Sedelmaier
Agency **Ally & Gargano, Inc.**



BURIED

10-second

(SFX UNDER)

ANNCR (VO): The post office handles over 300 million pieces of mail a day.

And you're going to put your important business letter in that pile.

(SFX OUT)

Federal Express has an alternative

1308

Art Director **Dick Bell**
Writer **Fred Bergendorff**
Client **KNX Newsradio**
Creative Director **Fred Bergendorff**
Director **Ed Winkle**
Production Co **Vik-Winkle Productions**
Agency **Bell-Jesnes Advertising**



RAIDERS

10-second

John Matuszak for the World Champion Raiders ... Join me for a nice, friendly game of football ... ("CRUNCH" SOUND EFFECT AS HE EATS THE MIKE)

... on KNX Newsradio Ten Seventy

(EATING) Good station too!

1309

Art Director **Nick Rice**
Writer **Terry Bremer**
Client **University of Mn. Gophers**
Director **Steve Griak**
Producers **Nick Rice, Terry Bremer, Wilson-Griak, Em Com**
Agency **Chuck Ruhr Advertising, Inc.**

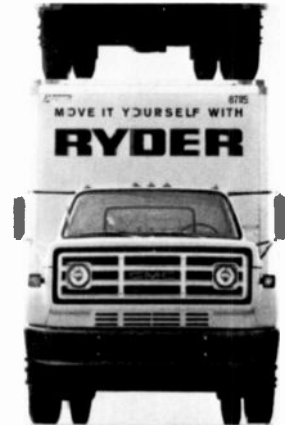


DAVID AND GOLIATH

10-second
(EARTH SHAKING GRUMBLE)
Celebrate one hundred years of Gopher football as we take on the giants of the Big Ten.
Be a Gopher fan. Again.
(SOUND OF FOOTBALL SOARING THROUGH THE AIR AND HITTING GOLIATH IN THE NOSE.)

1310

Art Director **Mark Moffett**
Photographers **Cailor-Resnick**
Writer **Frank Fleizach**
Client **The Hertz Corporation**
Editor **Perpetual Motion Pictures**
Director **Gary Grossman**
Production Co **Gary Grossman, Hal Hoffer/Perpetual Motion Pictures**
Agency **Scali, McCabe, Sloves, Inc.**



UNDER-RENTED

10-second
VO: If you compare the rates . . . of all the major truck rental companies, you'll discover . . . Hertz will not be . . . under-rented.

1311

Art Director Pat Burnham
Writer Phil Hanff
Client Northwestern Bell
Director Walter Goins
Production Co. L.E.O. Productions
Agency Bozell & Jacobs, Inc./Mpls.



TOO BUSY? DON'T WORRY!

10-second
MUSIC: SPEEDED UP DECK THE HALLS.
ANNCR (VO): Say, ah... Too busy to make all your Christmas calls on Christmas Day? Well, don't worry. You can get a special 50% discount on direct dial calls within Iowa... the day after.

1312

Art Director Preuit Holland
Writer Tony Burke
Client North Carolina National Bank
Director Larry Gardner
Production Co. Preuit Holland / Audiofonics
Agency McKinney Silver & Rockett

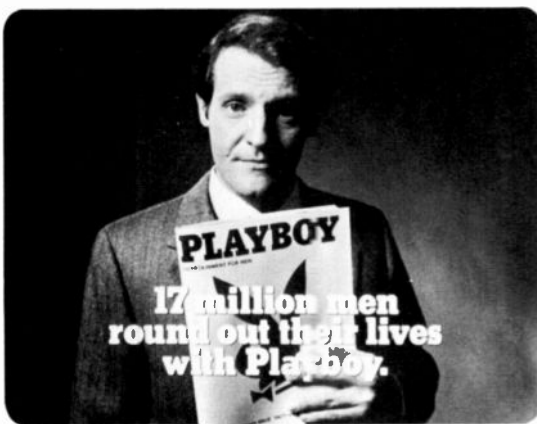
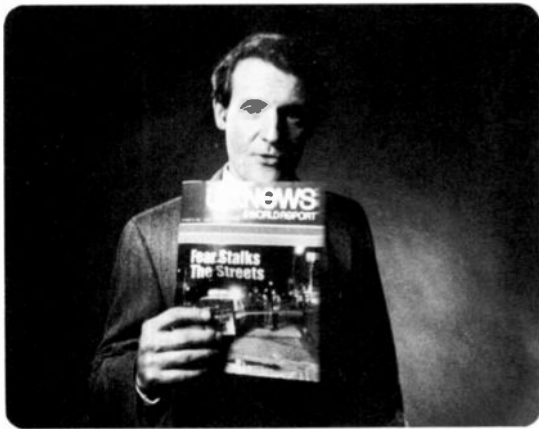


MONEY MARKET CERTIFICATE

10-second
YOUNG WOMAN: Even as I speak, my money is earning interest like this through NCNB's new short term, low minimum certificates. What's your money doing? (LAUGHS)

1313

Art Director **Earl Cavanah**
Writer **Larry Cadman**
Client **Playboy Enterprises**
Editor **Follow-Ciro**
Director **Tim Newman**
Producers **Karen Spector (SMS)/
Jenkins Covington Newman**
Agency **Scali, McCabe, Sloves, Inc.**



**U.S. NEWS
WALL STREET JOURNAL
BOARDROOM**

10-second

MAN: I'm a reader of U.S. News and World Report.

There's no trivia, no jokes . . . no fun.

That's why I also read Playboy.

SUPER: 17 million men round out their lives with Playboy.

1314 **GOLD AWARD**

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier Films**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G,
Ann Ryan/Sedelmaier**
Agency **Ally & Gargano, Inc.**



PICK UP THE PHONE

PICK UP

FAST PACED

ANNCR (VO): Federal Express is so easy to use, all you have to do is pick up the phone.

(SFX: RRRRRRRRIIIIIIIIPPPPPPPPPPP!!!)

(SFX: WATER)

1315 GOLD AWARD

Art Director George Euringer
Writer Helayne Spivak
Client Kayser-Roth
Editors Peggy DeLay/Sedelmaier,
Morty Ashkinos/Take Five
Director Joe Sedelmaier
Producers Jerry Haynes/A&G,
MaryAnn Blossom/Sedelmaier Films
Agency Ally & Gargano, Inc.



RESTAURANT—BOARDROOM—TENNIS

(MUSIC THROUGHOUT)

Don't you think it's time to change your socks?
To Interwoven.

1316

Art Director Bob Gage
Writer Jack Dillon
Client Jim Andrews/Polaroid Corporation
Director Bob Gage
Production Co. Director's Studio Inc.
Agency/Producer Doyle Dane Bernbach/
Jim McConnell



AND WEDDING—WE WHO—DON'T WHAT IT UP

10-second

KERMIT: Polaroid instant pictures are fun for birthdays, parties
and holidays.

PIGGY: And Weddings.

KERMIT: What?

PIGGY: Well they are.

GANG: (SINGING) Polaroid means fun.

1317

Art Director Barbara Simon
Writer Chris Rowan
Client Zayre Corporation
Editor Mike Charles Editorial
Production Co Sid Myers/Myers & Griner,
Cuesta
Agency Ingalls Associates



DRACULA – SCROOGE – WHISTLER'S MOTHER

10-second

SFX: TV sounds of old western shoot-out

ANNCR (VO): Friday night (tonite) ... why lie around doing the same old thing

(SFX: TV SWITCHES OFF AND RACE CAR REVVES AND TAKES OFF.)

ANNCR: Come have the thrill of your life at the Zayre Nite Lite Sale.

From seven till eleven* ...

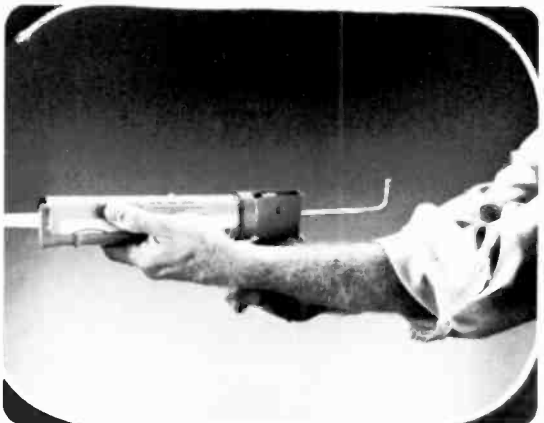
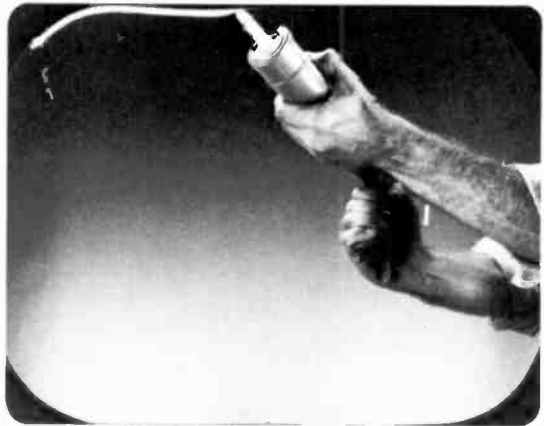
Friday night (tonite) at Zayre.

*eight until midnight

seven until midnight

1318

Art Director Peggy Cox
Writer Robert Power
Client Dallas Power & Light
Director Jim Rowley
Production Co Southwest Producers Services
Agency Arnold Harwell McClain
& Assoc., Inc.



CAULKING – WEATHERSTRIP – MAINTENANCE

10-second

ANNCR (VO): Caulking around windows and doors can save energy and money.

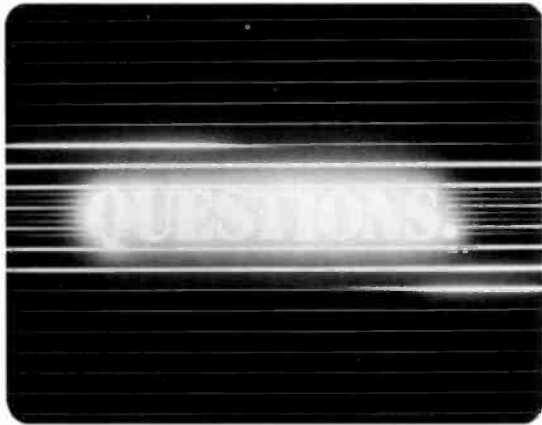
Anyone can do it.

Contact your electric company for a free booklet that shows how

(THREE COMPANY LOGOS)

1319

Art Director: John C. LePrevost
Designer: John C. LePrevost
Client: CBS Entertainment
Editor: Lynne Lussier
Animation Production Co.: The Jay Teitzell
Company
Animation Producer: Lewis Hall

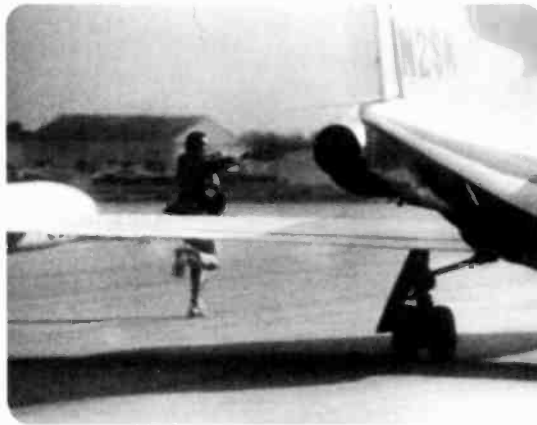


QUESTION 1 — QUESTION 2 — QUESTION 3

MUSIC — SFX

1320

Art Director: Charley Rice
Writer: Pete Faulkner
Client: Stroh Brewery
Editor: Milt Loonan (Prime Cut)
Director: N. Lee Lacy
Production Co.: N. Lee Lacy Productions
Agency: Doyle Dane Bernbach



JET SPRINT

30-second

BUSINESSMAN: Hey, Gale, how's the trip?

GALE SAYERS: Great . . . OH NO!

(SFX: WHINE OF JET BEGINNING TAKEOFF)

SAYERS: Wait! Wait! My Stroh's!

1ST BAGGAGEMAN: Hey! Look at that guy!

SAYERS: Wait! Wait!

(SFX: JET ENGINES CUT OFF)

2ND BAGGAGEMAN: Wow! He caught that jet!

(SFX: SCREECH OF BAGGAGEMEN'S CART STOPPING NEXT TO SAYERS)

1ST BAGGAGEMAN: It's Gale Sayers!

(SFX: SIZZLING SOUNDS OF SAYER'S SMOKING SHOES)

2ND BAGGAGEMAN: Boy, Mr. Sayers, you were really flyin'!

PLEASED SAYERS: Had to, 'Nobody's takin' off with my Stroh's!
(SFX: FADE UP STROH'S THEME)

1321

Art Director Charles Abrams
Writer Perri Feuer
Client Procter & Gamble/Gain
Editor Joe Laliker/Pelco
Director Joe DeVoto
Production Co Hy Weiner/Joel Productions
Agency/Producer Doyle Dane Bernbach/
Bob Samuel

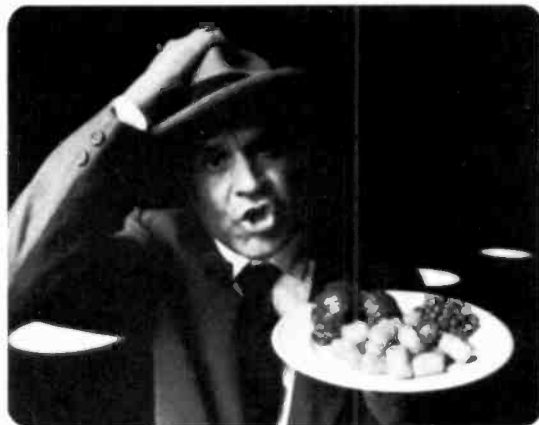
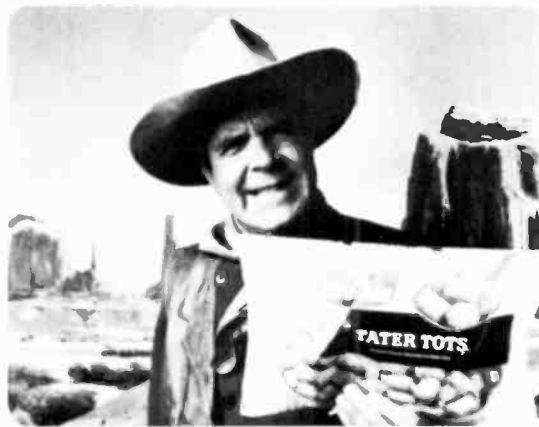


LIGHTS OUT

30-second
WIFE: Have a cold?
HUSBAND: No . . . Pillow's not clean.
WIFE: (TO HERSELF) Now he's sniffing pillows.
WIFE: It's clean.
HUSBAND: Smell it.
WIFE: (DOUBTFULLY) I think it's clean.
HUSBAND: It's a dark print. How can you tell?
ANNCR: You can . . . with clean smelling Gain.
Gain gets out dirt . . .
like garden dirt . . .
that you can see
and even smelly dirt
you can't see.
WIFE: See how nice and clean your pillow is?
HUSBAND: Who needs to see?

1322

Art Director Charley Rice
Writer Camille Larghi
Client Ore-Ida
Editor Pelco
Director Herb Stott
Production Co Spungbuggy Productions
Agency Doyle Dane Bernbach

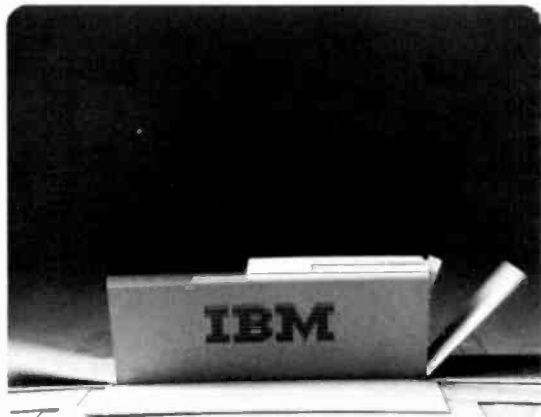
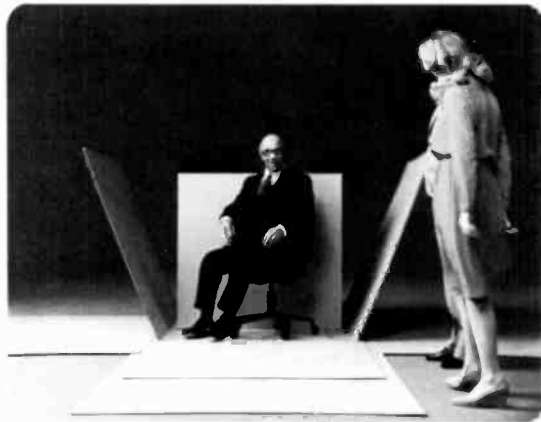
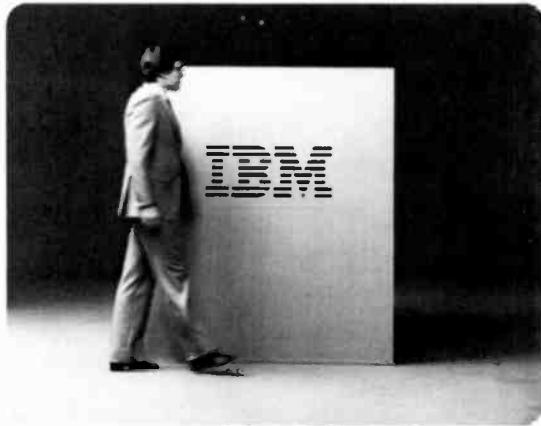


RICH LITTLE

30-second
LITTLE AS JOHN WAYNE: These are Ore-Ida brand Tater Tots. And there's lots of different ways you can eat them, pilgrim.
DISSOLVE TO LITTLE AS JIMMY DURANTE: These lightly seasoned potato nuggets go great wit meatballs.
DISSOLVE TO LITTLE AS PAUL LYNDE: They're wonderful in casseroles.
DISSOLVE TO LITTLE AS BORIS KARLOFF: They even go with anti-pasto.
(SFX: WOLF HOWL.)
DISSOLVE TO LITTLE AS HUMPHREY BOGART: Sweetheart, now that's different and awfully good.
CAMERA PULLS BACK, SEE LITTLE AS BOGART AND LITTLE AS KARLOFF TOGETHER.
BOTH VOICES: Ore-Ida Tater Tots are all-righta.
(SFX: THUNDER.)

1323

Art Director Roy Grace
Designer Roy Grace
Writer Tom Yobbagy
Client IBM Office Products Division
Editor Stone-Cutters/Dick Stone
Director Henry Sandbank
Producer Rosemary Barre
Agency Doyle Dane Bernbach

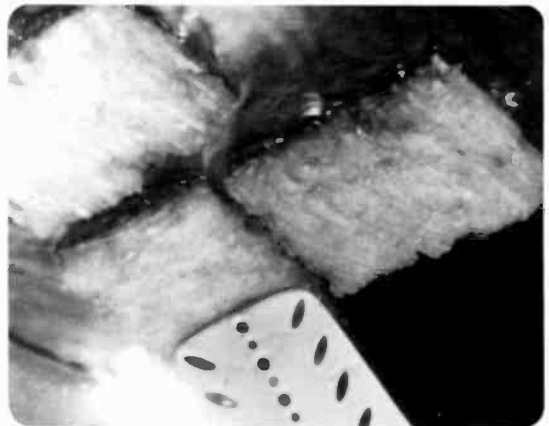


BOXES

30-second
MAN: IBM has a big surprise for you: Our Executive Copier.
LADY: It has excellent copy quality.
FINANCIAL MAN: It's extremely reliable, and comes with IBM service.
GIRL: It's easy to use.
ANNCR (VO): And it's very ...
... very ...
... very ... small.
The IBM Executive Copier.

1324

Art Director Charley Rice
Writer Camille Larghi
Client Ore-Ida
Editor Pelco
Director N. Lee Lacy
Production Co. N. Lee Lacy Productions
Agency Doyle Dane Bernbach

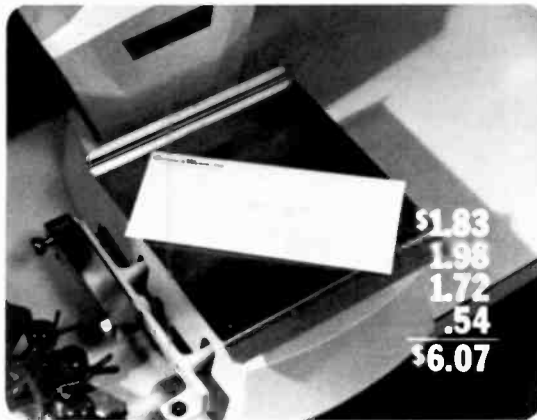


MUHAMMAD ALI

30-second
COOK: When you cook for a real man ...
ALI: (OFF CAMERA) I'm hungry!
(SFX: DOOR SLAM.)
COOK: like I do, meals just can't be skimpy.
ALI: (OFF CAMERA) I could eat a bear!
COOK: (VO HASH BROWNS FRYING) One way I make them heartier is with Ore-Ida Hash Browns ...
ALI: (OFF CAMERA) Hash Browns! I need Hash Browns!
COOK: ... the crispy golden brown patties or the chunky tasty Southern Style.
ALI: (OFF CAMERA) Where are my Hash Browns?
COOK: (VO HASH BROWNS MEAL) Why this kind of meal just knocks 'em out.
ALI: (ON CAMERA) Hash Browns! All-right! Hash Bro ...

1325

Art Director Lester Feldman
Writer Mike Mangano
Client GTE
Director Pat Pitelli
Production Co Pitelli Productions
Agency Doyle Dane Bernbach

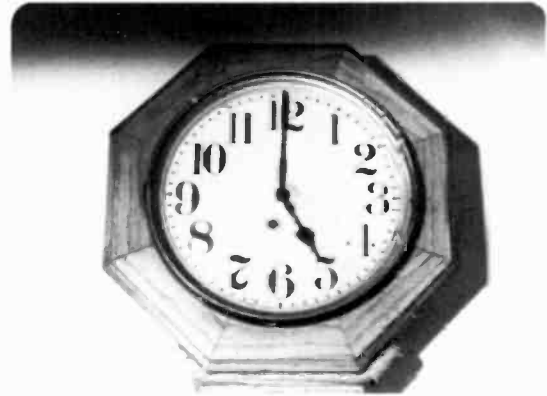


LETTER

30-second
ANNCR: According to a recent survey, the average cost of sending a business letter is ...
\$1.83 for the executive's time ...
\$1.98 for secretarial time ...
\$1.72 for overhead,
... and 54¢ for mailing costs
... A total of ...
six dollars and seven cents.
... Just for sending one letter.
This message is brought to you by your telephone company.

1326

Art Director Lester Feldman
Writer Mike Mangano
Client GTE
Director Joe DeVeto
Production Co Joel Productions
Agency Doyle Dane Bernbach



CLOCK

30-second
VO: If you can restrain your family from calling long distance till after 5PM, you can save yourself a lot of money.

1328

Art Director Jack Piccolo
Designer Jack Piccolo
Writer Ted Bell
Client Hershey Corporate
Editor Larry Plastrik/Cinematic
Director Jack Piccolo
Production Co Ulick Productions
Agency Doyle Dane Bernbach



GHOST STORY

30-second
(MUSIC UNDER THROUGHOUT)
GHOST: Who so glum, chum?
COWBOY: I lost all my Trick or Treat candy.
GHOST: Take some of mine.
COWBOY: Wow!
Hershey bars ... Mr. Goodbar ...
Kit Kats ... Rolos ...
Whatchamacallits ... Reese's ...
all my favorites ... Let's go get some more.
GHOST: Sure, lemme go ask my Mom.
VO: Nobody says boo to Hershey's.

1329

Art Director Joe Sedelmaier
Writer Tom McElligott
Client Mr. Coffee
Editor Peggy DeLay
Director Joe Sedelmaier
Production Co Sedelmaier Film
Productions, Inc.
Agency Marketing Communications Inc.



YESTERDAY'S COFFEE

30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): Does it sometimes seem like today's coffee tastes like yesterday's?
PERSON: When you gonna make some fresh coffee?
PERSON: That is fresh.
ANNCR (VO): Maybe the problem isn't your coffee brand, but your coffee filter.
PERSON: I threw out the old coffee.
PERSON: Old? I just made it.
ANNCR (VO): There's one coffee filter that gives you pure, fresh coffee flavor. No oils. No sediments. No bitterness. Mr. Coffee coffee filters ...
If you're going to own America's perfect coffee maker, shouldn't you be using America's perfect coffee filters?

1330

Art Director **Charley Rice**
Writer **Camille Larghi**
Client **Ore-Ida**
Editor **Pelco**
Director **Ron Finley**
Production Co **Ron Rinley Films**
Agency **Doyle Dane Bernbach**



SUPERMAN

30-second
LOIS LANE: (IN PENTHOUSE KITCHEN) I'm cooking for the world's most exciting man.
So what I make has to be terrific.
That's why I depend on Ore-Ida French Fries.
'Cause I know every batch will taste great.
(CU OF FRIES)
(SFX: FLYING SOUND STARTS TO GROW) When I make Ore-Ida fries, why he just flies home.
(SFX: THOOOMP.) Oh, that's him now!
ANIMATED SUPERMAN: (ON TERRACE, SKYLINE BEHIND HIM) Smells good!
LOIS: Ore-Ida French Fries.
SUPERMAN: All-right! Lois, you're su... perb.
LOIS: (STARRY-EYED) Ooooooh.

1331 SILVER AWARD

Art Director **Paul Jervis**
Writer **Larry Vine**
Client **Ovaltine Products, Inc.**
Editor **Morty Ashkinos**
Producers **Robert Warner, Jody Mellen**
Director **Tony Menninger**
Production Co **Abel Associates**
Music Production Co **Ciani/Musica Inc.**
Agency **Smith/Greenland Inc.**



CHOCOLATE SHAPES

30-second
(MUSIC UP AND UNDER)
ANNCR (VO): The taste of chocolate.
There's nothing in the world like it.
Maybe that's why there are so many ways to enjoy it. But one of the best ways is when it comes fortified with seven essential vitamins and minerals.
And that's when it comes this way.
Ovaltine.
Add Ovaltine flavoring to milk and you turn an ...
... ordinary glass of milk ...
... into an extraordinary treat.
So, if you're looking for a chocolate taste that's nutritious and delicious ...
... look no further

1332 GOLD AWARD

Art Director Joe Sedelmaier

Writer Jeff Gorman

Client Independent Life Insurance

Editor Peggy DeLay

Director Joe Sedelmaier

Production Co Sedelmaier Film

Productions Inc.

Agency Cecil West



FAMILY

30-second

ANNCR (VO): You've both worked hard to establish a good way of life for the family.

But what if one of you was no longer in the picture?

Luckily, you have Total Way of Life coverage from Independent Life.

For the kid's all-important education. And Independent Life's Couple Coverage.

So you can continue to live the good life.

When an agent from Independent Life calls, talk to him about Total Way of Life.

1333

Art Director Lester Feldman

Writer Mike Mangano

Client Airwick

Director Joe DeVoto

Production Co Joel Productions

Agency Doyle Dane Bernbach



PUSH-UPS

30-second

MAN: Take it from me ...

MAN: ... nothing holds odors like a carpet.

MAN: And my wife says no rug and room deodorizer gets them out better than what she just bought — Carpet Fresh.

MAN (VO): She says that it gets right to the source of odors caused by ...

MAN (VO): ... dogs, cigars, whatever.

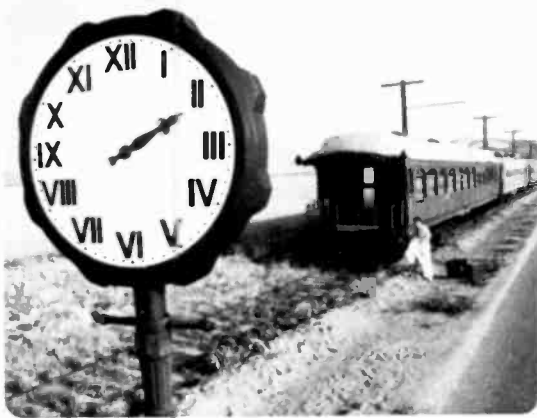
MAN: I'm convinced—nothing ever made this room and rug smell better than Carpet Fresh. Take it from me.

MAN: An expert.

VO: Airwick's Carpet Fresh. America's number one rug and room deodorizer.

1334

Art Director John Eding
Writer Iva Silver
Client Bristol Myers
Editor Dick Stone
Director Henry Sandbank
Agency Doyle Dane Bernbach



HIGH NOON

30-second
VO: The hotter things are the better the Lady likes them.
That's why the Lady uses Tickle.
Tickle anti-perspirant in four fabulous fragrances.
Tickle.

1335

Art Director Marcia Christ
Writer Jimmy Cohen
Client Joanne Black / American Express
Editor Ray Chung
Director Neil Tardio
Production Co. Annie Friedman/Lovinger,
Tardio, Melsky
Agency Ogilvy & Mather



PHONE BOOTH

30-second
(SFX: RAIN, THUNDER)
HUSBAND: There is ... there's a phone booth honey
WIFE: You find the numbers of the travelers cheques. I'll call American Express.
HUSBAND: Ok.
WIFE: Oh, what a way to start a vacation.
HUSBAND: Wait a minute!
Wait a minute!
WIFE: What?
HUSBAND: They didn't give me American Express
WIFE: What do you mean they didn't give you American Express? Didn't you ask ...
(SFX: RAIN)
MALDEN: If you want American Express Travelers Cheques

1336

Art Director Jan Koblitz
Designer Jan Koblitz
Writer Harvey Cohen
Client A T & T Long Lines
Editor Morty Perlstien
Director Michael Ulick
Production Co. Ulick Productions
Agency N W Ayer



FORTUNE TELLER

30-second
VO: Madam, I have a surprise for you.
FORTUNE TELLER: Surprise me? I who knows all? (LAUGHS)
VO: You can call anywhere coast to coast, and visit for 20 minutes for only \$3.33 or less. Tax included.
BOTH WOMEN: That's all.
FORTUNE TELLER: Your late husband Max is surprised too.
OTHER WOMAN: Max, Max...
VO: Just dial direct anytime Saturday or Sunday till 5. For instance Boston is only \$3.16.
OTHER WOMAN: I'll call my sister.
FORTUNE TELLER: Hurry. She's about to leave.
LYRICS: Reach out. Reach out and touch someone.

1337

Art Director Peter Hirsch
Writer Ken Majka
Client Corning Glass Works
Editor Morty Ashkinos
Director Joe Sedelmaier
Production Co. Sedelmaier Films, Inc.
Agency Calet, Hirsch, Kurnit & Spector, Inc.



CLAYTON MOORE

30-second
(MUSIC UNDER: WM. TELL OVERTURE THROUGHOUT)
ANNCR (VO): He played the world's most famous masked man. Then the courts took his mask away.
How did this resourceful hero of yesteryear hide his identity?
MOORE: SunSensor lenses that change. Indoors, they're light. Outdoors, they change to dark sunglasses.
BOY: Wow! A silver dollar.
WOMAN: What were those sunglasses that stranger was wearing?
BOY: Those were no ordinary sunglasses, Ma'am, those had SunSensor lenses.
MOORE: Hi-yo-Silver! Away!
ANNCR (VO): SunSensor lenses that change.

1338

Art Director Paul Jervis
Designer Paul Jervis
Writer Rick Meyer
Client Kraft, Inc.
Director Dick Loew
Producer Gomes Loew
Agency Manoff Geers Gross



BEDTIME

30-second
SAM: How do I know he's doing it right? Are you putting my tart creamy dressing in my Tangy Cottage Cheese?
ANNCR (VO): When it came to his cottage cheese, Sam Breakstone trusted no one.
SAM: And my sweet creamy dressing in my California Style? (HE TASTES)
Hmm, Hmmm.
SAM: Take the rest of the day off.
ANNCR (VO): You see Sam couldn't rest until his Tangy Style and California Style Cottage Cheese were just right.
SAM: Now I can get some sleep.
(DOG ATTACKS SAM.)

1339

Art Director Bernie Nosbaum
Writers Tony Vanderwarker, Jim Glover
Client S.C. Johnson
Editor Jack Tohtz/Szabo-Tohtz
Director Leslie Dector
Producers Associates & Toback
Agency Needham, Harper & Steers

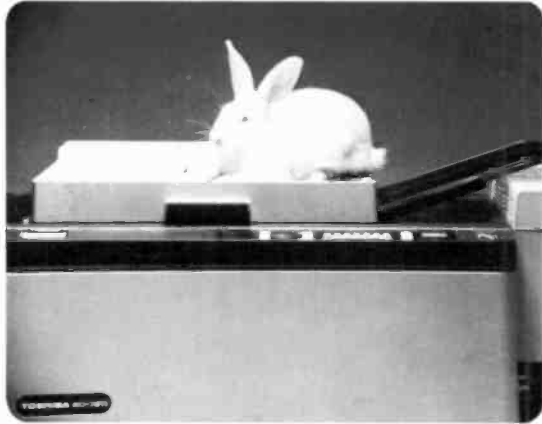


ESCAPE

30-second
(MUSIC)
VOICES: The Greasies
SINGERS: Escape!
Escape!
Escape!
Escape the Greasies with Agree
Agree Shampoo will set you free
Escape!
Escape, Escape!
Escape!
Escape the Greasies with Agree.
Escape
See how clean your hair can be!
Escape!
Escape the Greasies with Agree.

1340 DISTINCTIVE MERIT

Art Director Peter Hirsch
Writer Ken Majka
Client Toshiba America, Inc.
Editor John Starace
Director Dick Stone
Production Co. Stone/Clark
Productions/Frank DiSalvo: (Agency)
Agency Calet, Hirsch, Kurnit & Spector, Inc.

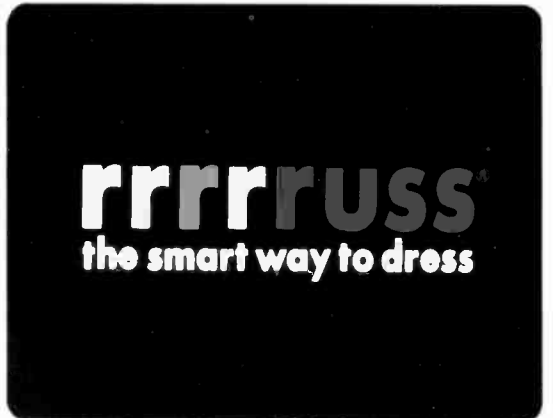


RABBITS

30-second
ANNCR (VO): (MUSIC UNDER) Few things reproduce as fast as the Toshiba 7511.
Your first copy appears in just five seconds.
If continues to create 25 perfect duplicates a minute.
Minute after minute.
Month after month.
And is available with automatic feeding, sorting and reduction capability.
The Toshiba 7500 series copiers.
They can be a very productive addition to your office.
(LIVE LOCAL ANNCR)

1341

Art Director Paul Jervis
Writer Larry Vine
Client Russ Togs, Inc.
Editor Morty Ashkinos
Producers Robert Warner, Jody Mellen
Director William Helburn
Production Co. Helburn Productions
Music Production Co. Ciani/Musica, Inc.
Agency Smith/Greenland Inc.



WINDOW DRESSING

30-second
(MUSIC UP AND UNDER)
ANNCR (VO): Women's fashions have never been harder to pin down.
Just when you get used to one thing . . .
. . . it's another thing.
Instead of letting it drive you crazy, take a look at Russ.
. . . classically designed and reasonably priced.
Fashions that will be in style today as well as tomorrow.
After all isn't there enough things to drive you crazy without fashions being one of them.
Russ. The smart way to dress.

1342

Art Director Anthony Angotti
Writer Tom Thomas
Client Xerox Corporation
Director Lear Levin
Agency Needham, Harper & Steers, Inc.



THE 9-TO-5 JOB

30-second
ANNCR (VO): Whatever became of the 9-to-5 job?
With so many people working late.
Why isn't more work getting done? At Xerox, our business is helping people get work done — not by working longer, but better.
With advanced machines that perform office jobs faster and better, saving businesses millions of dollars in wasted time and effort.
To help you keep up with all those other people who have 9-to-5 jobs.

1343

Art Director Anthony Angotti
Writer Tom Thomas
Client Xerox Corporation
Director Bill Stettner
Agency Needham, Harper & Steers, Inc.



2995 AND DOWN

30-second
1ST VOICE: You can get this Xerox desktop copier for just ... how much?
2ND VOICE: It lists for \$2995, but ...
1ST VOICE: Just \$2995 for the quality and reliability you'd expect ...
2ND VOICE: Could be a couple of hundred less with trade-in.
1ST VOICE: Just \$2795 for ...
2ND VOICE: Many trade-ins run around five hundred.
1ST VOICE: Just \$2495 ...
2ND VOICE: Trade-ins go as high as \$1000 or more.
1ST VOICE: Just \$1995 ...
2ND VOICE: They also help you finance it — at low interest rates

1344

Art Director John Sullivan
Writer Cara Hetson
Client Ciba Geigy
Editor Startmark
Director Bob Newcombe
Production Co Jefferson Productions
Agency Dancer Fitzgerald Sample, Inc.

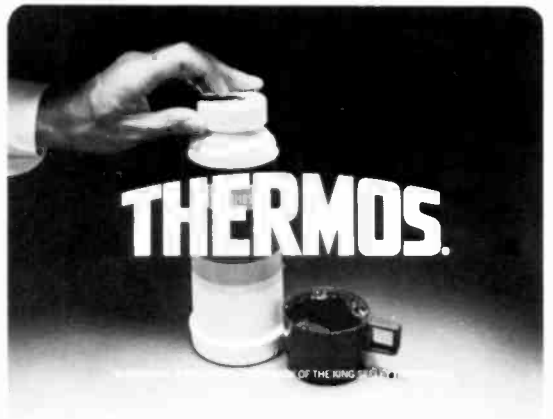
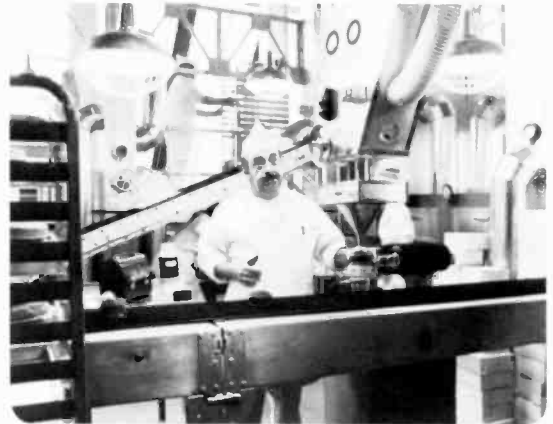


DINERS

30-second
SPIDER: More wine, my good roach?
ANT: She's spraying!
ROACH: Big deal, Ant. So we'll leave for a few days.
ANT: Not this time!! She's using Spectracide Professional Home Pest Control.
SPIDER & ROACH: Professional?
ANNCR: Right. Spectracide works as well as a pro 'cause it's the same long lasting formula.
That's why Spectracide kills virtually all Indoor bugs the professional way.
BUGS: Professional!
ANT: I knew we shouldn't've stayed for dessert!
ANNCR: Spectracide. Every spray kills the professional way.

1345

Art Director Tom Kostro
Writer John Schmidt
Client King-Seeley Thermos Co.
Editor Morty Ashkinos
Director Michael Ulick
Production Co Michael Ulick
Productions/Mindy Gerber: (Agency)
Agency Calet, Hirsch, Kurnit & Spector, Inc.

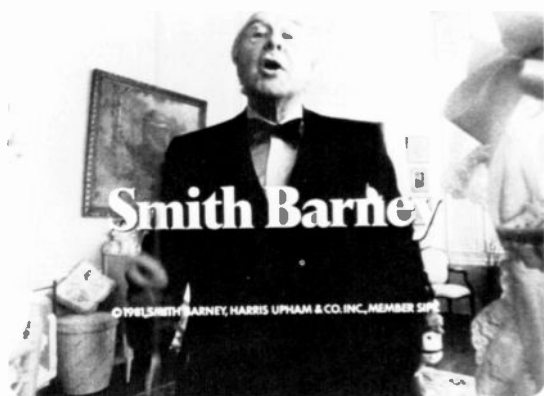


WITH ONE HAND

30-second
(SFX: NATURAL PRESENCE)
VO: When you have your hands full, even simple things can become difficult.
Like pouring a cup of coffee.
So Thermos invented the Flip 'N' Pour Stopper.
It's easy to open, easy to pour ... and easy to close.
The new Flip 'N' Pour. What could be easier than that?
The Flip 'N' Pour.
Only from Thermos.

1346

Art Director: F. Paul Pracilio
Writer: Robert Neuman
Client: Smith Barney Harris Upham
Editor: Dennis Hayes
Director: Norm Griner
Production Co: Griner Cuesta & Associates
Agency: Ogilvy & Mather

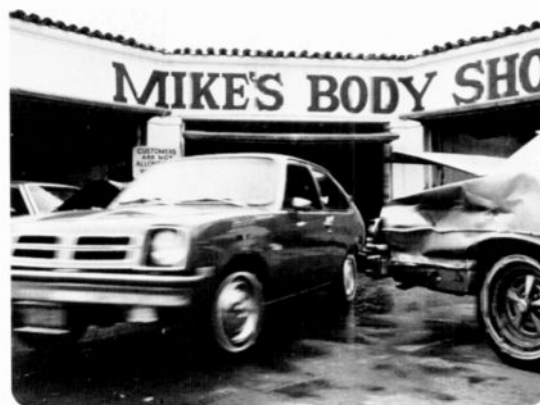
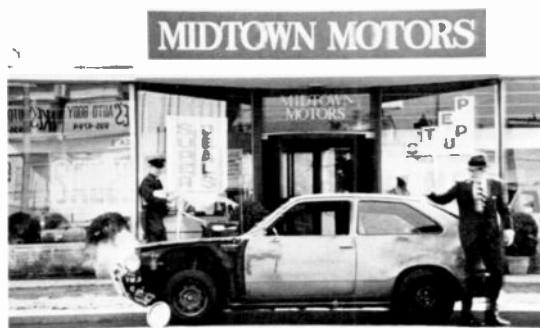


NURSERY

30-second
ANNCR (VO): John Houseman for the investment firm of Smith Barney.
JOHN HOUSEMAN: Being born with a silver spoon in one's mouth is not enough. How quickly it can tarnish in today's Topsy Turvy economy. When it comes to growth and the preservation of capital, many prudent investors look to Smith Barney.
Smith Barney
(SFX: BABY) They make money the old fashioned way, they earn it.

1347

Art Director: Mike Withers
Writer: Hy Abady
Client: Getty Refining
Editor: Morty Ashkinos
Director: Michael Ulick
Production Co: Ulick Productions/Frank DiSalvo: (Agency)
Agency: Calet, Hirsch, Kurnit & Spector, Inc.



MIKE'S PAINT & BODY

30-second
ANNCR (VO): If you've shopped for a new car lately, . . . you may be a little surprised at what you have to spend. So you might decide to take better care . . . of your present car to make sure it lasts. That's why you should use a quality gasoline and motor oil. Like Getty.
Getty helps your car run smoothly mile after mile.
At Getty, we want you to get the most out of your car.

1348

Art Director John Safrin
Writer Jerry Stankus
Client Gino's
Editor Follow Ciro, Ciro De Nettis
Production Co Frank Cunningham/Johnston
Films
Agency Lewis & Gilman, Inc.



TOLD YOU SO

30-second
(MUSIC: A MARCH. ESTABLISH, THEN UNDER)
ANNCR (VO): Gino's ... 1957.
MAN: You don't have any roast beef sandwiches?
WOMAN: Told you so!
MAN: Who asked you!
ANNCR (VO): ... 1965
MAN: You don't have roast beef?
WOMAN: Told you so!
MAN: It's okay!
ANNCR (VO): ... 1976
MAN: Still no roast beef?
WOMAN: I told you so!
MAN: I didn't ask you!
ANNCR (VO): But now comes Gino's 1981. And yes, we have

1349

Art Director Bill Yamada
Writer Peter Bregman
Client Volkswagen Corp. of America
Editor Joe Laliker/Pelco
Director Henry Trettin
Production Co Bob Samuels/N. Lee Lacy
Agency Doyle Dane Bernbach



**THE RABBIT.
A TEST DRIVE WILL CONVERT YOU.**

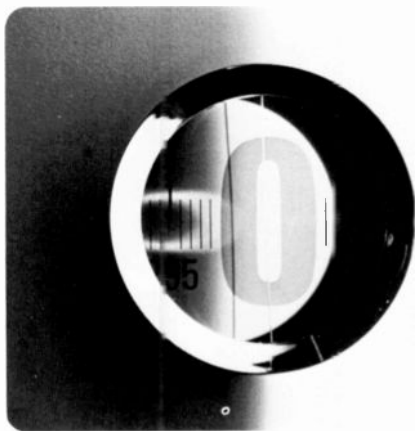


HOLY RABBIT

30-second
VO: Reverend! You drive a Volkswagen Rabbit?
REV: Yes, my son. It's a mixed blessing.
VO: It is?
REV: Yes. It's not only economical, which is good for the parish, but I must confess with C.I.S. fuel injection and front-wheel drive, it's sinfully fun.
... And, it's the only one in it's fold to have all that.
VO: Wow. I guess you take it out often!
REV: Religiously!!!

1350

Art Director **Thom Higgins**
Designer **Tina Raver**
Writer **Jeffrey Klarik**
Client **Royal Crown Cola Co.**
Editor **Dennis Hayes**
Director **Bruce Dowad**
Production Co **Sarah Jenks, John Diaz/Rabko**
Agency **Ogilvy & Mather**



FENCE

30-second
ANNCR (VO): What's so exciting about RC 100 Cola?
GUY: Nothing!
SONG: RC 100's got nothing —
nothing . . . nothing
no sugar and no caffeine, nothing but taste . . .
RC 100's got nothing
GIRL: It's like nothing I've ever seen!
ANNCR (VO): If you haven't tasted caffeine-free RC 100 . . .
GIRL: You ain't tasted nothing yet!
SONG: RC 100's got nothing . . .
It's got . . . nothing but taste!
GIRL: Thanks for nothing!

1351 SILVER AWARD

Art Directors **Gene Federico, Seymon Ostilly**
Writer **Marty Everds**
Client **Vassarrette**
Editor **Sol Landa**
Director **Neil Tardio**
Production Co **Lovinger, Tardio, Melsky Inc.**
Agency **Lord, Geller, Federico, Einstein, Inc.**
Agency Producer **Robert L. Dein**



CUSTOMS

30-second
CUSTOMS LADY: Did you buy anything in Paris?
PASSENGER: No, this was a business trip.
CUSTOMS LADY: Don't tell me these didn't come from Paris!
PASSENGER: No, they're Vassarrette. I bought them here. I
wou dn't dream of buying French lingerie when I can get
pretty things like this from Vassarrette.
CUSTOMS LADY: Pretty? They're beautiful! Vassarrette, hm?
PASSENGER: Vassarrette.
CUSTOMS LADY: Welcome home.
PASSENGER: Thanks
CUSTOMS LADY (TURNING TO LITTLE MAN) Business or
pleasure?
MAN: Er . . . Vassarrette . . . I mean pleasure . . . er . . .
business . . .

1352 GOLD AWARD

Art Director Phil Snyder
 Designer Kurt Lundel
 Writer Jack Reynolds
 Client E.F. Hutton
 Editor Bob Lynch/Editors Hideaway
 Agency Producer Jane Haeberly
 Director Tibor Hirsch
 Production Co. THT Productions
 Agency Benton & Bowles, Inc.



ALPHABET/FP

30-second

TEACHER: Alright, children, who's going to be the first one to recite the alphabet? How 'bout you Ann?

ANN: A... b... c... d...

...e... f... e... f... E.F. Hutton!

ANNCR (VO): When E.F. Hutton talks, people listen.

1353

Art Director Bob Gage
 Photographer Ernesto Caparros
 Writer Jack Dillon
 Client Polaroid Corporation
 Editor Pelco
 Director Bob Gage
 Production Co. Director's Studio Inc./
 Rose Presley
 Agency/Producer Doyle Dane Bernbach/
 Joseph Scibetta



DEAD PARTY

30-second

KERMIT: (RUSHING IN) Quick, where's my OneStep?

PIGGY: Why? What's happening?

KERMIT: Nothing. This party's dead.

PIGGY: I hear laughing.

KERMIT: They're laughing at the hors d'oeuvres.

PIGGY: Oh...

KERMIT: I got it.

PIGGY: (SADLY) And I worked so hard.

KERMIT: Smile, everybody!

STATLER: Why, is the party over?

KERMIT: (WHOOSH!) No, it just started.

FOZZIE: Hey, everybody looks happy.

WALDORF: I thought camera's didn't lie.

KERMIT: A Polaroid OneStep brings a dead party to life in

1354

Art Director Bob Gage
Photographers Ernesto Caparros
Writer Jack Dillon
Client Polaroid Corporation
Editor Pelco
Director Bob Gage
Production Co Director's Studio Inc./Rose
Presley, Eugene Mazzola
Agency/Producers Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz



CLEVER IDEA

30-second

MARI: The clever idea of the film cartridge is just drop it in and shoot. But this is just what comes out of the camera. And you have to shoot and develop the whole thing to see one picture. Isn't that clever?

Not with Polaroid's Time-Zero OneStep. It's the world's fastest developing color. You won't believe so much color so fast—and you don't shoot the whole pack to see one picture. That's why the OneStep's America's most popular camera.

So, which would you rather pass around at a party?

GIRL: Take some more!

MARI: See!

1355

Art Director Tony Oestreicher
Writer Tony Oestreicher
Client Ernie Speranza
Editor Follow-Ciro, Ciro De Nettis
Director Bob Bean
Producer Mike Salzer
Agency S&B/Donna Vento



WHAT SIZE?

30-second

SALESMAN: (SYNC) Help you?

CUSTOMER: I'm into running, tennis and basketball, soccer, baseball, racquetball, hurdling, and I need shoes. I want to look at Adidas, Brooks, Tiger, Puma, Nike, Converse, K-Swiss, Saucony, Tretorn, New Balance, Diadora, Mitre, Superga and Pony.

SALESMAN: What size?

ANNCR: Foot Locker. America's most complete athletic footwear store.

1356

Art Director Jack Piccolo
Writer Ted Bell
Editor Howie Lazarus/Take Five
Director Denny Harris
Agency Doyle Dane Bernbach



SHOW AND TELL

30-second
TEACHER: Next, "How to make chocolate milk . . . without making a mess" (LAUGH) by Marvin.
GIRL: Messy Marvin's more like it.
MARVIN: For delicious chocolate milk and no mess . . . One, I always use thick, rich Hershey's Syrup.
Two, stir well.
and three,
it's always delicious. So remember,
TEACHER: Oh, Marvin.
VO: Good old-fashioned Hershey's Syrup in the no-mess bottle. It's delicious.

1357

Art Director Frank DeVito
Writer George Miller
Client William Schermerhorn
Editor Steve Bodner/Follow Cirio
Director Melvin Sokosky
Production Co Sunlight Pictures Corp.
Agency Young & Rubicam

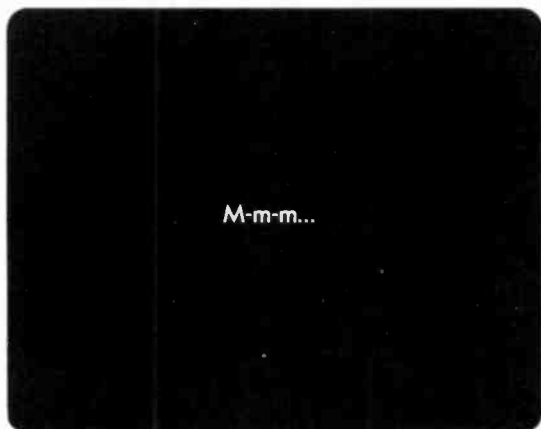


WHISTLING

30-second
DAVID: (WHISTLING) I'm a Pepper, He's a Pepper, She's a Pepper . . .
DAVID: (WHISTLING) He's a Pepper
MICKEY: (WHISTLING) Uh, uh.
MICKEY: (WHISTLING) Whew!! I'm a Pepper.
ALL: (WHISTLING) Wouldn't you like to be a Pepper too?
ALL: (WHISTLING) Be a Pepper, Drink Dr Pepper
Be a Pepper, Drink Dr Pepper

1358

Art Director Roy Grace
Designer Roy Grace
Writer Ted Bell
Client Chanel Inc.
Editor Stone-Cutters/Dick Stone
Director Henry Sandbank
Producer Lee Weiss
Agency Doyle Dane Bernbach



MATCH

30-second
WOMAN: (SNIFFS) M-m-m-m ...
qu'est-ce tu portes?
MAN: Chanel Pour Homme.
WOMAN: Ah ... c'est nouveau?
MAN: Non ...
C'est comme moi. Classique.
Elégant, raffiné ...
tu sais ... subtil.
WOMAN: (GIGGLES) Subtil?
Ha!
Je peux essayer?
MAN: Non ... ma chère, c'est pour les hommes.
Regarde!
Vite!

1359

Art Director Paul Jervis
Writer Larry Vine
Client Wellington Importers, Inc.
Editor Frank Cioffredi
Producer Jody Mellen
Director Michael Ulick
Production Co. Ulick Productions
Agency Smith Greenland, Inc.



COMING HOME

30-second
SON (OC): Mom!
MOM (OC): Larry!
SON (OC): I'm at the airport. I'll be home soon.
MOM (OC): I'll cook something special.
SON (VO): Great!
SON (OC): I'm bringing Barbella.
MOM (OC): Barbella. You never mentioned a girl named Barbella.
OPERATOR (VO): Please deposit 5c ...
... For the next five minutes.
SON (OC): Can't talk now Mom.
MOM & FATHER (OC): Barbella.
ANNCR (VO): There may still ...
... Who don't know Barbella.

1360

Art Director Joe DeMare
Designer Joe DeMare
Writer Nicole Cranberg
Client GTE Phone Mart
Editor Len Mandelbaum
Agency Producer Tom Dakin
Director Tibor Hirsch
Production Co Bob Mander/THT Productions
Agency Doyle Dane Bernbach



SANTA'S WORKSHOP, INC.

30-second
(DISSOLVE THROUGH DOOR INTO BOARDROOM. WE HEAR ELF CHATTER.)
SANTA: Gentle elves, we've been in business almost 2,000 years now. And our product line is getting a little stale.
(SANTA HOLDS UP TIE AND SOCK)
ELF: Right, S.C.
SANTA: The public wants something new and fresh... something that'll have everyone talking.
(ELVES PRODUCE ALL KINDS OF GTE PHONES)
ELVES: Just what we thought, S.C.
ELF: These'll have 'em talking!
SANTA: A telephone for Christmas... has a nice ring to it. Make me twelve million!
ELF: (HOLDS UP GTE SHOPPING BAG) Sure! We can pick

1361

Art Director Lester Feldman
Writer Mike Mangano
Client GTE
Director Pat Pitelli
Production Co Pitelli Productions
Agency Doyle Dane Bernbach



HALLWAY

30-second
VO: Remember the good old days?
MOTHER: Somebody... get that!
VO: When most homes had just one telephone.
FATHER: Get that!
GIRL: I'll get it!
BOY: I'll get it!
VO: Well, GTE presents the good new days.
Now, for very little money a day you can have an extension phone... in any room that's necessary. And even in some rooms that aren't so necessary.

1362

Art Director Ed Martel
Writer John Eickmeyer
Client Haggard
Director Victor Haboush
Producer Michael Jolivet
Agency Tracy-Locke Advertising



WASHABLE SUIT TAKE 2

30-second
LEADING MAN: Victoria, darling, my heart ...
DIRECTOR: Stop camera! Wash the suit!
LEADING LADY: Wash the suit?!
VO: It's the Haggard Washable Suit in VISA fabrics. Made a new way to be machine washed and dried.
DIRECTOR: Action.
LEADING MAN: Victoria, my ...
DIRECTOR: Cut, cut, cut! I don't believe it!
VO: The Haggard Washable Suit is guaranteed to keep its great looks and fit for its normal life, or your money back. The Haggard Washable Suit. Guaranteed wash, after wash, after wash.

1363

Art Director Michelle Troiani
Writer Nancy Jordan
Client Kraft/Parkay
Editor Szabo-Tohtz
Director Vern Gillum
Production Co Vern Gillum & Friends
Agency Needham, Harper & Steers



OPERA

30-second
OPERA SINGER: Mi mi mi mi mi
PARKAY: Butter. Butter
OPERA SINGER: You, you Parkay Margarine.
PARKAY: Butter.
OPERA SINGER: Parkay.
PARKAY: Butter.
OPERA SINGER: Parkay.
PARKAY: Butter.
OPERA SINGER: Parkay.
PARKAY: Butter.
OPERA SINGER: Let me taste ... so light, so creamy. Butter!
PARKAY: Parkaaaay!
ANNCR (VO): Parkay Margarine from Kraft. The flavor says ...

1364

Art Director Roy Grace
Designer Roy Grace
Writer Diane Rothschild
Client Miles Laboratories, Inc.
Editor Stone-Cutters/Dick Stone
Director Tibor Hirsch
Producer Rosemary Barre
Agency Doyle Dane Bernbach

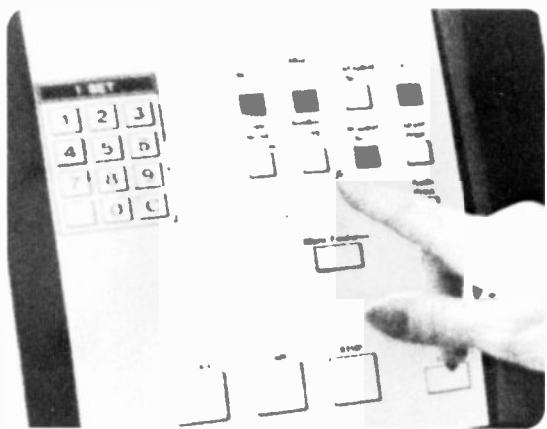


PEOPLE III

30-second
ANNCR (VO): You know who uses S.O.S.?
Practically everybody and why not?
Nothing cleans burnt-on . . .
stuck on . . .
splattered-on messes . . .
faster or easier . . .
than a super grease cutting S.O.S. soap pad.
It's no coincidence that Americans use more than 2 million
S.O.S. pads everyday.
We deserve every dirty pan we get

1365

Art Director Anthony Angotti
Writer Tom Thomas
Client Xerox Corporation
Director Gomes-Loew/Dick Loew
Agency Needham, Harper & Steers, Inc.

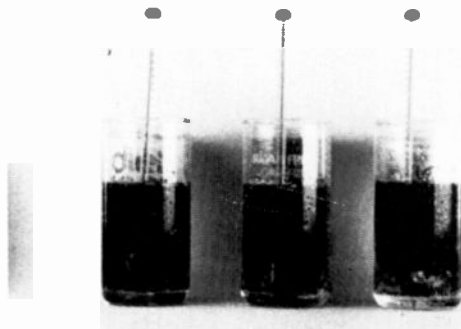


MOZART

30-second
(SFX: MOZART MUSIC)
ANNCR (VO): It's been said that when Mozart is performed
before an audience of chickens
an interesting thing happens
. . . productivity increases.
That's fine for hen houses
Now, what can be done for offices.
Xerox can help. With advanced machines that perform
office jobs faster and better, saving businesses millions of
dollars in wasted time and effort.
As for hen houses
they're doing fine without our help

1366

Art Director **Herb Jager**
Designer **Michele Krause**
Writer **Jeffrey Klarik**
Client **Royal Crown Cola Co.**
Director **Phil Marco**
Production Co **Phil Marco Productions**
Agency **Ogilvy & Mather**

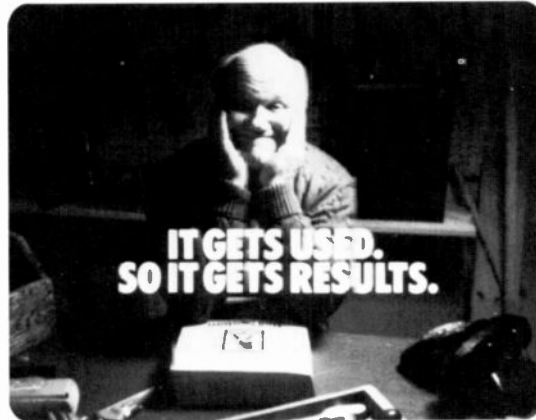


TASTE TEST — STRAWS

30-second
ANNCR (VO): Recently, right here in this city, America's 3 favorite diet coas were tested in a blind taste test.
Diet Pepsi
(SFX: GULPING NOISE)
ANNCR (VO): didn't win!
Tab
(SFX: GULPING NOISE)
ANNCR (VO): didn't win!
Diet Rite Cola
(SFX: SLURPING NOISE)
ANNCR (VO): did win!
In fact, nobody beat the taste of delicious Diet Rite Cola
Taste the one that won. Delicious Diet Rite Cola.
It's got what it takes to beat the best

1367

Art Director **Rock Obenchain**
Writer **Jim Glynn**
Client: **Mountain Bell Yellow Pages**
Editor **Jerry Kleppel**
Agency Producer **Ed Rizzo**
Director **Jonathan Yarbrough**
Production Co **Summerhouse Films**
Agency **Tracy-Locke, Denver**



ALWAYS AROUND TO HELP

30-second
(MUSIC: WHIMSICAL TROUGH-OUT)
ANNCR (VO): The good old Yellow Pages.
It's always around to help
But the way it helps most is the way it's used most.
The way 8 out of 10 people use it when they're ready to buy.
An average of 3 times every week.
To find your company
MAN (OC): Hello, Pest Control?
ANNCR (VO): What better reason for you to advertise boldly.
The Bell System Yellow Pages.
it gets used
So it gets results

1368

Art Director **Joe Sedelmaier**
Writer **Jeff Gorman**
Client **Independent Life Insurance**
Editor **Peggy DeLay**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Film Productions, Inc.**
Agency **Cecil West**



COUPLE

30-second
ANNCR (VO): You've both worked hard to establish a wonder way of life
But if one of you were no longer in the picture?
Luckily, you have Total Way of Life Coverage from Independent Life. It protects your total lifestyle.
So that you can go on living in the manner to which you've grown accustomed.
When an agent from Independent Life calls, talk to him about Total Way of Life

1369

Art Director **Mike Lawlor**
Designer **Mike Lawlor**
Photographer **Mike VanHawton**
Writer **Marvin Honig**
Client **American Greeting**
Director **Allan Dennis**
Producer **Jill Gordon**
Agency: **Doyle Dane Bernbach**



JULIUS

30-second
MAN: Well?
WOMAN: Not enough warmth
MAN: Not enough what?
Not enough what?
(MUSIC UNDER)
VO: It's a problem as old as birthdays. Finding just the right card
So American Greetings creates the unique Like Ziggy, and Strawberry Shortcake, and our beautiful Soft Touch cards.
VO American Greetings
The right card for that special person

1370

Art Director John Eding
Writer Jane Talcott
Client Volkswagen of America, Inc.
Editor Dick Stone
Director Henry Sandbank
Agency Doyle Dane Bernbach



Nothing else is a Volkswagen.

THIS RABBIT DIED

30-second

VO: At Volkswagen, we pull Rabbits off our American assembly line, at random, and give them this little test . . . We test every weld to make absolutely sure the metal breaks before the weld does. There's no law in any book that says we have to do this, but we let some Rabbits die so that yours will live longer.

1371

Art Director Paul Jervis
Designer Paul Jervis
Writer Rick Meyer
Client Kraft, Inc.
Director Dick Loew
Production Co. Gomes-Loew
Agency Manoff Geers Gross



MOM

30-second

SAM: Thicker, richer.
AVO: When it came to making great sour cream only one person was as demanding as Sam Breakstone.
SAM: Mother!
MOM: Sam.
MOM: It's not thick enough Sam.
SAM: Hmmmm.
MOM: It needs more cream Sam.
SAM: Grrr.
AVO: But if Sam and his mother hadn't been so demanding . . .
MOM: I've done it again.
AVO: Breakstone's Sour Cream wouldn't be so good.
MOM: What a cute little doggie.

1372

Art Director Michael Uris
Writer Diane Rothschild
Client Volkswagen of America
Editor Ray Chung
Director Howard Zieff
Production Co. Independent Artists, Inc.
Agency Doyle Dane Bernbach



CHICKEN

30-second

(MUSIC THROUGHOUT AND UNDER)

INT: Hey, that chicken is a Rabbit.

MAN: Wrong. This chicken is a Rabbit diesel.

INT: AH, a Volkswagen Rabbit diesel. The best mileage car in America.

MAN: YUP. We get about 600 buckets to the gallon with this Rabbit. It's saving us a fortune.

INT: GEE, that means you can pass the savings along to your customers.

MAN: No it doesn't.

1373

Art Director Lou Musachio
Designer Kurt Lindel
Client Schlitz Brewing Company — Schlitz Malt Liqueur
Editors Prime Cut/Rick Wysocki
Director Jean Marie Perier
Production Co. Independent Artists
Agency Benton & Bowles



DU-WOPS

30-second

THE PLATTERS: I could hold you all night. Any day of the year. The way that you taste. I love you, my beer.

KOOL & THE GANG: Bull!

ONE OF THE PLATTERS: Bull?

KOOL & THE GANG: Why don't you get into the groove.

One sip'll make it clear. The bull's got more taste than beer.

PLATTERS: Bye bye beer ... yeah.

MAN & WOMAN: Hello bull.

ALL: The Schlitz Malt Liqueur Bull is tops so ... Don't say beer say bull.

KOOL & THE GANG: Say bull.

ALL: Say Schlitz Malt Liqueur Bull.

1374

Art Director Dave Lowenbein
Designer Peter Kuntz
Writer Carey Fox
Client: Getty Refining & Marketing Co.
Editor John Starace
Director Dick Clark
Production Co Clark/Stone Productions/Ron Weber: (Agency)
Agency Calet, Hirsch, Kurnit & Spector, Inc.



SPUTTERS

30-second

Does your car sound like it needs a tune-up? Listen . . . what you hear may be nothing more than cold starts, knocks and run ons.

Before you get a costly tune-up try a Getty fill-up. With Getty Premium Unleaded. It can help absorb the knocks and pings and keep your car running soundly between tune-ups. (SFX: HEALTHY ENGINE RUNNING)

Try Getty Premium Unleaded.

It can help you get the most out of your car.

1375

Art Director Ervin Jue
Writer Nicole Cranberg
Client GTE
Editor Pelco
Director Mark Story
Production Co Jim Callan/Pfiever/Story
Agency Doyle Dane Bernbach



YOU'RE ALL GRANDPARENTS

30-second

[OPEN ON HOSPITAL ROOM, WOMAN IN BED, HUSBAND ON PHONE]

HUSBAND: Guess what? You're all grandparents!

ANNCR (VO): With a GTE conference call, you can talk to all four grandparents at once. Even if one set lives in Cleveland . . .

[CUT TO ONE SET OF GRANDPARENTS, SHARING PHONE]

GRANDMA #1: (TO GRANDPA) He has my nose . . . and your eyes . . .

ANNCR (VO): . . . and the other set lives in Chicago.

[CUT TO OTHER SET OF GRANDPARENTS ON PHONE]

GRANDMA #2: (TO GRANDPA) He has your hair. [GRANDPA LAUGHS]

[CUT BACK TO HOSPITAL]

1376

Art Director Dom Marino
Designer Dom Marino
Writer Joe Nunziata
Client Volkswagen of America
Editor The Editors
Producer Mark Sitley
Director Joe DeVoto
Production Co. Joel Productions
Agency Doyle Dane Bernbach



SERVICE

30-second

MECHANIC: Getting things fixed—it's one of the greatest aggravations in life. But Volkswagen is doing something about it. Not only do you get a trained Volkswagen Technician . . .

QUALITY INSPECTOR: . . . you get a Quality Inspector to be sure it was done right the first time, and then . . .

ACCOUNT EXECUTIVE: . . . you get a call a few days later, to check if you're happy with our service. You see, we want to make Volkswagen Service as good as we make Volkswagens. After all . . .

ALL THREE IN UNISON: . . . three heads are better than one.

1377 **DISTINCTIVE MERIT**

Art Director Roy Grace
Designer Roy Grace
Writer Deanna Cohen
Client American Tourister Inc.
Editor Stone-Cutters/Dick Stone
Director Steve Horn
Producer Susan Calhoun
Agency Doyle Dane Bernbach



HOTEL

30-second

ANNCR (VO): We at American Tourister know that waiting for every suitcase is the unexpected.

That's why we reinforce our beautiful American Tourister lightweights with a steel frame, rugged rubber wheels, and tough protective corners.

To us at American Tourister . . .

It's not just how good it looks . . .

It's how long it looks good.

1378

Art Director Roy Grace
Designer Roy Grace
Writer Diane Rothschild
Client Miles Laboratories, Inc.
Editor Stone-Cutters/Dick Stone
Director Tibor Hirsch
Producer Rosemary Barre
Agency Doyle Dane Bernbach



NEW YORK LADIES I

30-second
S.O.S. LADY: Grace, is that you?
BRILLO LADY: No, it's Miss America. I'm here doing dishes between appearances.
S.O.S. LADY: (LAUGHS) Still with the jokes. Listen, did you get S.O.S.?
BRILLO LADY: No.
S.O.S. LADY: No? But I told you it's better than Brillo.
BRILLO LADY: I know.
S.O.S. LADY: The soap lasts longer.
BRILLO LADY: I know.
S.O.S. LADY: And it cuts grease quicker than Brillo.
BRILLO LADY: I know.
S.O.S. LADY: So, Grace, S.O.S. could get you out of the kitchen faster.

1379

Art Director Lester Feldman
Writer Mike Mangano
Client GTE
Director Pat Pitelli
Production Co. Pitelli Production
Agency Doyle Dane Bernbach

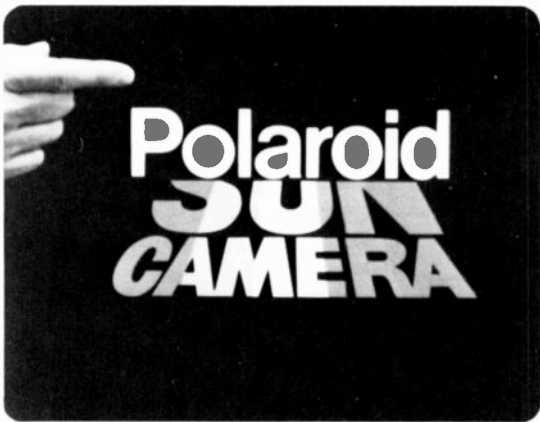


INSTALLATION

30-second
VO: Remember the good old days?
... When the telephone system wasn't figured out till after the building was built.
Well, GTE Presents the good new days.
Today, we have people who actually help you plan your phone system ... before and during the building's construction. And our specialists work with you ... as part of the team ... almost.

1380

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid**
Editor **Pelco**
Director **Bob Gage**
Production Co **Directors Studio Inc./
Rose Presley, Eugene Mazzola**
Agency/Producers **Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz**



HORSES AND BRIDGE

30-second

JIM: Guess what I've got in here?

MARI: What?

JIM: A piece of the sun

MARI: No wonder I can't get a tan

JIM: It's Polaroid's new Sun Camera. A new system that can

turn bad light into good pictures. Go on, take my picture

MARI: (WHOOSH!) You know you'll be dark.

JIM: Nope. You've never been so sure of an instant picture.

MARI: Great. But doesn't this cost a lot?

JIM: No, but wasting film in bad light does. Besides, you

never buy flash or extra batteries

MARI: That sun looks the same. Where'd they take the piece

from?

JIM: The other side

1381

Art Director **Peter Hirsch**
Writer **Ken Majka**
Client **Corning Glass Works**
Editor **Coast Productions/Reese Overacker**
Director **Ray Rivas**
Production Co **Coast Productions/
Ron Weber (Agency)**
Agency **Calet, Hirsch, Kurnit & Spector, Inc.**



HECTIC WORLD

30-second

(SFX: MUSIC UNDER)

GRANDAD: Today, just because people live together...

doesn't mean they eat together. So these Corning Ware

Little Dishes come in handy. They hold just enough of one.

And you can put them in the oven or the microwave. Make

yourself a meal in a hurry.

GIRL: Bye, Grandpa

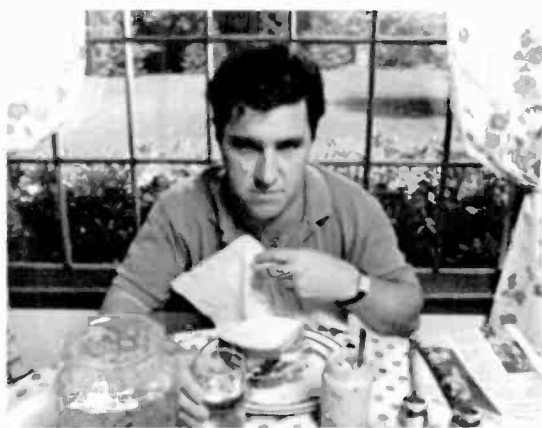
GRANDAD: And I run with a fast crowd.

ANNCR (VO): Corning Ware Little Dishes. For the way you

eat today

1382

Art Director: Dom Marino
Designer: Dom Marino
Writer: Deanna Cohen
Client: O.M. Scott & Son
Editor: Pelco
Director: Bob Giraldi
Producer: Stuart Raffel
Agency: Doyle Dane Bernbach



HUNGRY LAWN

30-second
(MUSIC THROUGHOUT)
ANNCR (VO): It's our duty to tell you that your lawn is hungry. Even if you fed it earlier this spring, that won't get it through the summer . . . sure, you give it water, but that won't keep it from losing its color.
Your lawn needs . . .
A helping of Turfbuilder Fertilizer from Scotts. It's loaded with nourishing ingredients that will help keep your lawn lusciously green and full this summer.
MAN: Dinner . . . is served!
ANNCR (VO): Turfbuilder and water . . . a good solid meal for a good green lawn.

1383

Art Director: Joe Sedelmaier
Writer: Tom McElligott
Client: Mr. Coffee
Editor: Peggy DeLay
Director: Joe Sedelmaier
Production Co: Sedelmaier Film Productions Inc.
Agency: Marketing Communications Inc.



REMEMBER

30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): Remember your first cup of coffee? Did it ever get any better . . . or did you just get used to it? Mr. Coffee thinks its about time you tasted coffee the way it was meant to be . . .
Mr. Coffee. America's perfect coffee maker. With a patent to prove it.

1384

Art Director Charles Piccirillo
Writer Michael Mangano
Client Gagliardi Bros.
Editor Pelco
Director Allan Brooks
Producer Allan Brooks
Agency Doyle Dane Bernbach



DELEGATES

30-second
RUSSIAN: Stoyetta ... (What is it?)
ANNCR (VO): Put ten people around a table and very often you have ten different tastes to satisfy. Well, now there's something ... we think they'll all like a steak sandwich made with Steak-Umm sandwich steaks. Lean, 100% beef Steak-Umm cooks in just 60 seconds. And its taste is so universally delicious, it just could be the thing ... to bring everyone ... together.
RUSSIAN: Comrade ... pass the red onions.

1385

Art Director Barnet Silver
Writer Jim Walsh
Client Volkswagen of America, Inc.
Director Henry Trettin
Producer Jill Gordon
Agency Doyle Dane Bernbach



FAST LOOK

30-second
ANNCR (VO): Take a fast look at Volkswagen's 1982 Scirocco. As you can see, it's been totally redesigned. Take a closer look ... and you'll see a lower, aerodynamically sleeker front end, curved glass areas and a functional rear spoiler for better handling and performance. All of which makes the '82 Scirocco one good-looking German sports car. The only problem is ... getting a good look at one.

1386

Art Director **Bob Gage**
Photographer **Ernesto Caparros**
Writer **Jack Dillon**
Client **Polaroid**
Editor **Pelco**
Director **Bob Gage**
Production Co **Directors Studio Inc./**
Rose Presley, Eugene Mazzola
Agency/Producers **Doyle Dane Bernbach/**
Jane Liepshutz, Joseph Scibetta



CHRISTMAS SNOOP

30-second

JIM: Ah, the Mother Lode. Let's see
... ah a necktie ...
... nobody knows.
Sinbad ... Sinbad's a cat, he got a mouse.
Jim's golf balls.
What do we have here ...
Ah, Polaroid's new Sun Camera ...
Now this is a Christmas gift.
Oh Boy.
MARI: (SHE GIGGLES)
SINGERS: You've never been so sure.

1387

Art Director **Thom Higgins**
Designer **Tina Raver**
Writer **Jeffrey Klarik**
Client **Royal Crown Cola Co.**
Editor **Dennis Hayes**
Director **Bruce Dowad**
Producers **Sarah Jenks, John Diaz/Rabko**
Agency **Ogilvy & Mather**



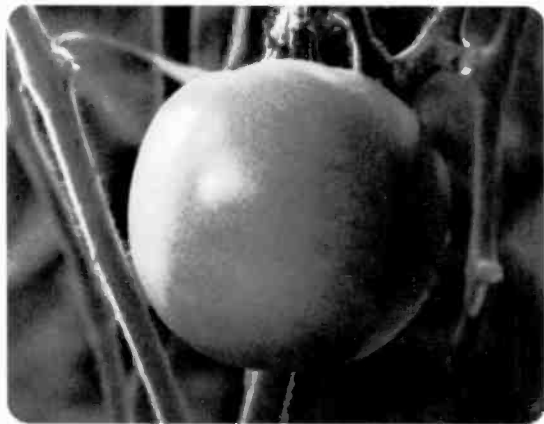
INNERTUBE

30-second

ANNCR (VO): What's so exciting about RC 100 Cola?
GIRL: Nothing!
SONG: RC 100's got nothing --
nothing ... nothing
no sugar and no caffeine, nothing but taste ...
RC 100's got nothing
GIRL: It's nothing I've ever seen!
ANNCR (VO): If you haven't tasted caffeine-free RC 100 ...
GIRL: You ain't tasted nothing yet!
SONG: RC 100's got nothing ...
It's got ... nothing but taste!
GIRL: Thanks for nothing!

1388

Art Director: Dom Marino
Designer: Dom Marino
Writer: Walt Hampton
Client: O.M. Scott & Sons
Editor: Pelco
Director: John Gati
Producer: Stuart Raffel
Agency: Doyle Dane Bernbach



VEGETABLE SYMPHONY

30-second
(SFX: MUSIC, HIGH ENERGY SCORED TO PICTURE)
ANNCR (VO): It's showtime . . .
Just sprinkle some Scott's Grow Vegetable Fertilizer around
your vegetable plants, wait a few weeks . . .
And let the show begin.
(MUSIC)
(MUSIC)
(MUSIC)
With Scott's Grow Vegetable Fertilizer
you get more or bigger vegetables.
So get yourself a box
and enjoy great performances all summer long.
AUDIENCE: Encore!
(MUSIC OUT)

1389

Art Director: Dom Marino
Designer: Dom Marino
Writer: Walt Hampton
Client: O.M. Scott & Sons
Editor: Pelco
Director: Michael Ulick
Producer: Sheldon Levy
Agency: Doyle Dane Bernbach



WHAT DANDELION

30-second
(MUSIC THROUGHOUT)
MAN: Gentlemen, it's curtains.
I told you dandelions not to come back again.
But you didn't listen, did you?
No more Mr. Nice Guy!
ANNCR (VO): Turf Builder Plus 2 Weed and Feed from Scott's
gets rid of dandelions, root and all.
And 40 other weeds, while it helps thicken your lawn with
Turf Builder fertilizer.
MAN: See, I told you I meant business.
WIFE: Ralph are you out there talking to those dandelions
again?
MAN: What dandelions? Do you see any dandelions?
ANNCR (VO): You'll have a better lawn with Scott's.

1390

Art Director **Joe Sedelmaier**
Writer **Tom McElligott**
Client **Mr. Coffee**
Editor **Peggy DeLay**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Film
Productions Inc.**
Agency **Marketing Communications Inc.**



PATENT

30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): 1951 Lorenzo Leeni tried to convince the U.S. Patent Office he had a way to make better coffee. He failed.
1963. The Yunt Brothers tried to convince the Patent Office they had a way to make better coffee. They failed.
1972. Vincent Marotta tried to convince the Patent Office he could make coffee perfectly by controlling brewing time and temperature. He succeeded.
Mr. Coffee. America's perfect coffee maker. With a patent to prove it

1391

Art Director **Mike Withers**
Writer **Hy Abady**
Client **Aamco Transmissions, Inc.**
Editors **Morty Ashkinos, Peggy DeLay**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Films, Inc./
Frank DiSalvo (Agency)**
Agency **Calet, Hirsch, Kurnit & Spector, Inc.**



BREAKDOWN

20-second
ANNCR (VO): Ever notice how things break down after the warranty expires?
But if your transmission ever breaks down, you can get a warranty that lasts as long as you own your car. AAMCO's car-ownership warranty – that provides free annual checkups.
Wouldn't it be nice if every warranty was this way?
AAMCO: (BEEP-BEEP) Why go anywhere else?

1392

Art Director Charles Piccirillo
Writer Michael Mangano
Client Gagliardi Bros.
Editor Pelco
Director Andy Jenkins
Producer Jenkins Covington
Agency Doyle Dane Bernbach

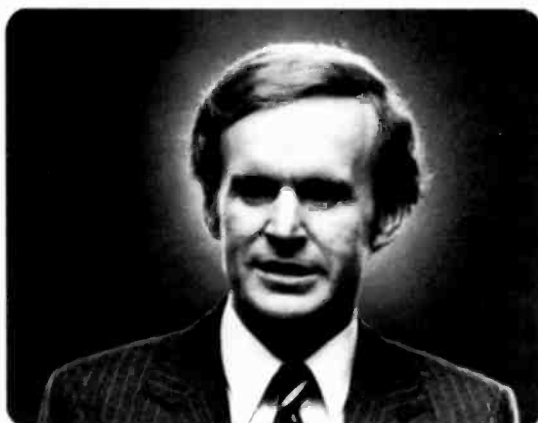
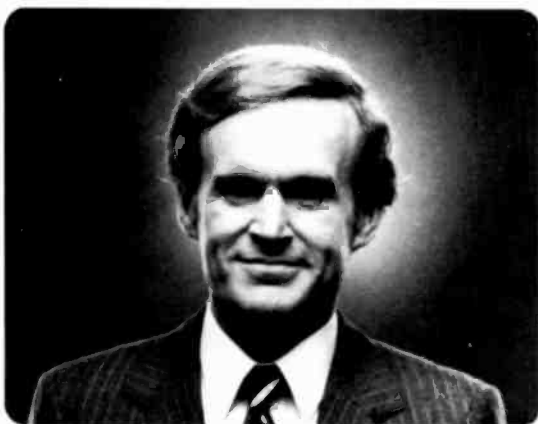


BASEBALL—NEW VERS.

30-second
(MUSIC UNDER AND THROUGHOUT.)
VO: You're about to see an amazing demonstration for a (new) product
... called Steak-umm.
Mrs. Lawlor will attempt to make Billy a hot delicious meal ... before he changes into his baseball uniform and rushes out.
Fortunately, she has Steak-umm sandwich steaks ... in the freezer.
You see, Steak-umm cooks in just ... sixty seconds ... and it's delicious 100% lean beef with no additives whatsoever.
(New) steak-umm all beef sandwich steaks. A hot meal in a hurry.

1393

Art Director Mike Lawlor
Designer Mike Lawlor
Writer Mike Mangano
Client Sylvania
Directors George Gomes/Gomes-Loew
Producer Jill Gordon
Agency Doyle Dane Bernbach



HECKLER REV.

30-second
ANNCR: For the past four years, the Sylvania Superset has beaten RCA and Zenith in an independent test for best overall color picture.
JAPANESE VOICE (OC): What about Sony?
ANNCR: And now, for the fifth time, more people once again picked the 19 Sylvania Superset over RCA and Zenith for best color picture.
JAPANESE VOICE (OC): What about Sony?
ANNCR: And this year, we even tested against Sony. And Won.
ANNCR: The Sylvania Superset

1394

Art Director **Steve Graff**
Designer **Steve Graff**
Writer **Deanna Cohen**
Client: **Continental Insurance**
Editor: **Follow Ciro**
Director **Henry Sandbank**
Producer **Bob Samuels**
Agency **Doyle Dane Bernbach**



PLANT FIRE

30-second

VO: Fortunately, the man who owns this business is covered by Continental Insurance. We're experts at lowering risks which can also lower premiums.

We found that the way he stored his chemicals could have been deadly. We advised a new, safer way and this disaster never happened.

Call a Continental Agent about your business or home. Maybe we can stop something from happening to you.

1395

Art Director **Bill Yamada**
Writer: **Nicole Cranberg**
Client: **G.T.E. Operating**
Editor: **Joe Laliker/Pelco**
Director **Henry Sandbank**
Production Co. **Jill Gordon/Henry Sandbank Prod.**
Agency **Doyle Dane Bernbach**



RUNNING

30-second

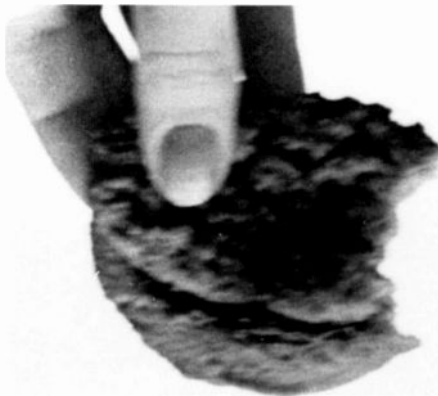
Open on subjective camera shot of newspaper being read. (SFX: PHONE RINGS AND CONTINUES THROUGHOUT COMMERCIAL)

Hands drop paper and dog is standing there panting. Man (From camera's point of view) runs through room, down hall, runs into wife, races down stairs, kicks ball, scares cat, goes around a kid in front of TV, ends up in room with telephone, and finally picks up receiver.

ANNCR (VO): When you find out what an extension phone runs, you'll wonder why you're running.

1396

Art Director **Brian Harrod**
Writer **Allan Kazmer**
Client **Christie, Brown and Company Ltd.**
Editors **Jana Fritsch, Goody Proctor**
Director **Rob Turner**
Production Co **Chris Howell/Circle Productions Ltd.**
Agency **McCann-Erickson Advertising of Canada, Ltd.**



Silence is golden.

SILENCE IS GOLDEN

30-second
ANNCR (VO): The most noise you will ever make eating a Mr. Christie's oatmeal soft cookie is opening the package.
(SOUND OF PACK OPENING)
This is the sound of a raspberry filled soft cookie
(APPROX. 3 1/2 SECS. SILENCE)
Listen carefully to apple
(APPROX. 3 1/2 SECS. SILENCE)
Notice the unmistakable sound of a date filled soft cookie.
(APPROX. 3 1/2 SECS. SILENCE)
Mr. Christie's Soft Cookies.
Because . . .

1397

Art Director **Joe Sedelmaier**
Writer **Tom McElligott**
Client **Mr. Coffee**
Editor **Peggy DeLay**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Film Productions Inc.**
Agency **Marketing Communications Inc.**



SPIRITUAL

30-second
(NATURAL SFX THROUGHOUT)
ANNCR (VO): As everyone who has ever tried it knows, making fresh pasta by hand can be a spiritual experience . . .
. . . a chance to work off aggressions . . .
to create.
Of course, with a Mr. Pasta Pasta machine, you have to give all that up . . .
. . . but you do get something in return.
Mr. Pasta . . .
Fresh, delicious pasta. Fast

1398

Art Director Charles Piccirillo
Writer John Noble
Client Bulova
Editor Howard Lazarus
Director Michael Ulick
Producer Michael Ulick
Agency Doyle Dane Bernbach



COUPLE

25-second
BOYFRIEND ("BIG MAN" ROLE): Anything she wants
JEWELER: Do you have a particular watch in mind?
BOYFRIEND: Japanese
GIRL: Swiss!
JEWELER: Ah, Swiss. (Said as if it were a fine wine)
The Bulova Swiss Collection ...
GIRL: They're gorgeous.
JEWELER: ... With quartz, the most accurate movement
money can buy.
And the price ... is only \$135.
BOYFRIEND (BIG MAN): As I said ... anything she wants.
VO: Bulova. The swiss watch without the swiss price.

1399

Art Director Bob Gage
Photographer Ernesto Caparras
Writer Jack Dillon
Client Polaroid
Editor Pelco
Director Bob Gage
Production Co. Directors Studio Inc./
Rose Presley, Eugene Mazzola
Agency/Producers Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepschutz



BABY CARRIAGE

30-second
JIM: Polaroid's new Sun Camera has a piece of the sun
inside that can turn bad light into good pictures.
MARI: You use this sun in the sun?
JIM: Sure. That sun throws shadows ... like on that baby. We
fill them with light. (WHOOSH)
JIM: See? You've never been so sure of an instant picture.
MARI: Love it.
MARI: Doesn't that cost a lot?
JIM: No, but wasting film in bad light does. Besides, you
never buy flash or extra batteries.
MARI: How'd they get a piece of the sun?
JIM: They sent away for it.
MARI: I knew it ... I knew it.

1400

Art Director: Tony Romeo
Writer: Patty Volk Blitzler
Client: Hershey / Mr. Goodbar
Director: Norm Griner
Production Co. Myers & Griner Cuesta



GOODBAR MARCHES ON

30-second

WOMAN: Mr. Goodbar, please.

ANNCR (VO): Lots of things have changed since 1925. But not the goodness of peanuts and chocolate.

WOMAN: Oooh!

ANNCR: Even in the bad times ...

MAN: Can you spare a Mr. Goodbar?

ANNCR (VO): Even in the good times ...

MAN: Keep the change.

ANNCR (VO): There was always time ...

GUY: Another Mr. G.

ANNCR (VO): For crunchy peanuts and creamy chocolate. And billions of Mr. Goodbars later one thing's still true: Good peanuts, and good chocolate, make a very good bar.

WOMAN: Shouldn't that be Ms. Goodbar?

1401

Art Director: Sam Cordero
Artist: Sam Cordero
Writer: Maureen Moore
Client: Continental Illinois National Bank
Editor: Bob Blanford
Director: Richard Shirley
Production Co. Carol Lang/Richard Shirley Productions, Inc.
Agency: Tatham-Laird & Kudner



A LITTLE DINNER MUSIC

30-second

ANNCR: Continental Bank proudly presents ... a little dinner music ... and a classic offer.

Get substantial savings on Weber's classic barbecue kettles. This virtuoso - only \$39.95.

Or this light classical version just \$14.95.

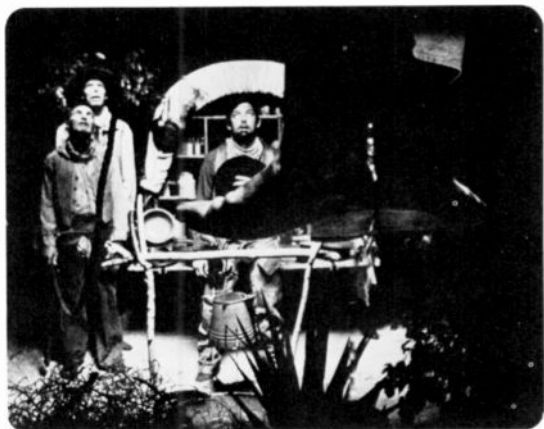
Deposit \$500 in any new or existing Continental savings account. And get summer off on the right note ...

With a Weber barbecue kettle.

From Continental. The Smart Money Bank.

1402

Art Director **Joe Sedelmaier**
Writer **Tom McElligott**
Client **Mr. Coffee**
Editor **Peggy DeLay**
Director **Joe Sedelmaier**
Production Co. **Sedelmaier Film Productions Inc.**
Agency **Marketing Communications, Inc.**



DAINGEROUS

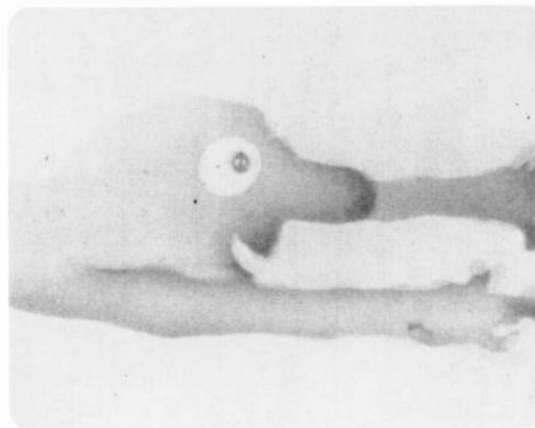
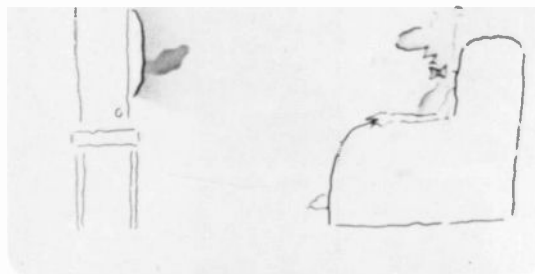
30-second

(NATURAL SFX THROUGHOUT)

ANNCR (VO): There was a time in America when making a bad cup of coffee could be very dangerous. Unfortunately, things aren't so simple anymore... but there is a way Americans can avoid bad coffee. Mr. Coffee... the only coffee maker that precisely controls coffee brewing time and temperature, for perfect coffee every time. Mr. Coffee... America's perfect coffee maker. With a patent to prove it.

1403

Art Directors **John Clapps, Rick Paynter**
Writer **Leland Rosemond**
Client **First National State Bank**
Editor **Sandpiper**
Director **R.O. Blechman**
Producers **Dan Kohn, Cathleen Bauer**
Agency **Bozell & Jacobs N.J.**



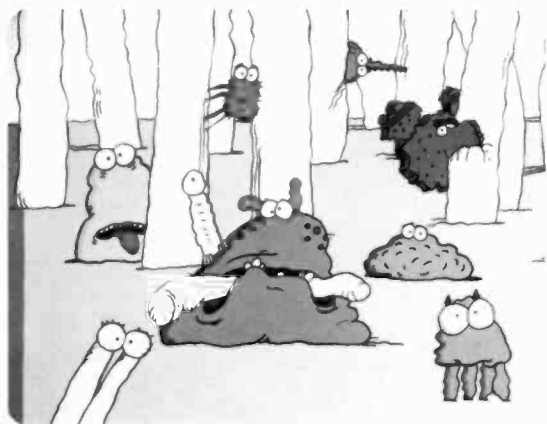
TV SET

30-second

VO: Out-of-state banks aim a lot of advertising at people in New Jersey. Offering them services like international banking. Cash management. And a full range of savings, checking and investment programs. But First National State Bank is right here. The largest statewide banking organization in New Jersey's history. Meeting the needs of people and business in the Garden State since 1812. So wake up to First National State. The bank whose first concern is New Jersey. First National State.

1404

Art Director **Richard Kimmel**
Designers **Bob Peluce, Bob Kurtz**
Writer **James Kochevar**
Client **Eureka Co.**
Director **Bob Kurtz**
Production Co. **Kurtz and Friends**
Agency **Young & Rubicam, Chicago**



GOOD BYE DIRT REV.

30-second

WOMAN (VO): I know you're down there, dirt. I know you're hiding in my carpet. I can't see you. Laughing at me. Ruining the fibers. But you're there.

Know what I got today?

A Eureka E.S.P. self propelled vacuum cleaner.

Heh, heh, heh, heh, Bye!

ANNCR (VO): A clean looking carpet can hold more than its own weight in hidden dirt. But a Eureka E.S.P. self propelled upright vacuum gets out hidden dirt with a touch of your fingers.

WOMAN (VO): You little stinkers.

ANNCR (VO): Eureka gets the dirt you can't see.

1405

Art Director **John Dolby**
Writer **David Bender**
Editor **Szabo-Tohtz, Chicago**
Client **International Harvester**
Director **Hil Covington**
Producer **Jenkins Covington**
Agency **BBDM Advertising, Inc.**



DECISION

30-second

You know at first we considered buying one of those bargain lawn and garden tractors.

"We?"

But alot of the older Cub Cadets are selling for more now

then they did new — these things are reliable.

He's big on reliability.

Three things seem to get more valuable as they get older.

My house, my Cub Cadet and my wife. It's nice to know

some things going to be around to get the job done.

International Harvester

ANNCR (VO): Cub Cadet from International Harvester

1406

Art Director: Jack Mariucci
Designer: Jack Mariucci
Client: Weight Watchers
Editor: Ciro DeNettis
Directors: Steve Horn, Mathew Brady
Production Co. Steve Horn Inc.
Agency: Doyle Dane Bernbach



CARROT TOP

30-second
VO: Getting a little bored with your diet!
Got carrots coming out of your ears?
Well here's some food for thought:
Weight Watchers announces spicier pizza, chunkier chicken saucier lasagna, food so sinful . . . you can't be bored off any diet! Weight Watchers 19 New Frozen Meals.
SUPER: 19 NEW MEALS
Try it
(SFX: RUMBLE . . . RUMBLE)
(SFX: BANG)
You'll diet.

1407

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid
Editor: Pelco
Director: Bob Gage
Production Co. Director's Studio Inc./
Rose Presley
Agency: Doyle Dane Bernbach/
Joseph Scibetta



MERRY CHRISTMAS FOZZIE

30-second
KERMIT: Merry Christmas, Fozzie!
FOZZIE: Oh boy! what is it?
STATLER: It's a bird house.
PIGGY: (SWEETLY) It's a OneStep, Fozzie.
KERMIT: Just point it and press the button.
WALDORF: That's got to be over his head.
FOZZIE: Point it at what?
PIGGY: At us!
FOZZIE: Now what?
WALDORF: It is over his head.
GANG: Press the button!
FOZZIE: (WHOOSH!) Hey, this is easy
PIGGY: I'm beautiful. Take more.
KERMIT: (TO US) You see OneStep pictures, when you see

1408

Art Directors Mike Faulkner, Dennis Hodgson
Writer Marilyn Miller
Client McCulloch Corp.
Editor James Hanley Films
Agency Producer Vicki Blucher
Director Bob Eggers
Production Co. Amanda Carmel/
Eggers Films
Agency Benton & Bowles, Inc.



ELECTRIC CHAIN SAW/NATIONAL VERSION

30-second
SUPER: McCulloch Corporation® 1981®
BARNEY: Hey, you're gonna need help!
BILLY: Yeah, electric saws get fired easy.
MAN: Not the new McCulloch.
BILLY & BARNEY: An electric McCulloch!!
MAN: Yup. It's warranted for 2 years. Twice as long as other
electrics.
SUPER: 2 year limited personal use warranty. Return to
authorized dealer for repair.
BARNEY: Oh, Yeah?
BILLY: Bet it can't outlast the two of us.
BARNEY: Sure eats quiet.
BILLY: It's sharpening itself.
BARNEY: Hey, that's cheating.

1409 DISTINCTIVE MERIT

Art Director Bob Gage
Photographer Ernesto Caparros
Writer Jack Dillon
Client Polaroid
Editor Pelco
Director Bob Gage
Production Co. Director's Studio Inc./
Eugene Mazzola, Rose Presley
Agency/Producers Doyle Dane Bernbach/
Joe Scibetta, Jane Liepshutz

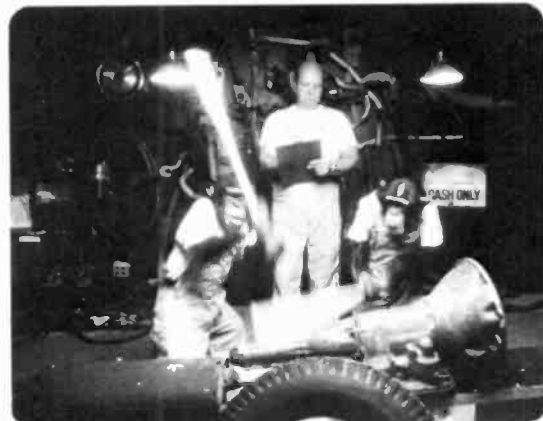


SILENT SPRING

30-second
JIM: Hi! Who's your friend?
Hey, what if I take your picture?
Well, do you want to smile? You don't
Well you're pretty anyway.
You see how fast the color comes in?
That's Polaroid's new Time-Zero, the world's fastest
developing color film.
JIM: You come back anytime, we'll have another big day
just like this!

1410

Art Director Mike Withers
Writer Hy Abady
Client Aamco Transmissions, Inc.
Editors Peggy DeLay, Morty Ashkinos
Director Joe Sedelmaier
Production Co. Sedelmaier Films, Inc./
Frank DiSalvo (Agency)
Agency Calet, Hirsch, Kurnit & Spector, Inc.



HORRORS

30-second
ANNCR (VO): If your transmission ever breaks down ... you'll probably imagine all sorts of horrors.
SVCE MGR (ECHOED): Fix your transmission? Fine. We have a 15-year waiting list.
BACKGROUND VO (ECHOED): Don't worry. Our mechanics are experts.
MGR (ECHOED): That'll be 22,000 dollars.
MECHANIC (ECHOED): Twenty-two ... two ... two.
ANNCR (VO): Don't let your fears run wild. Call the transmission specialist that's ... fast, reliable, with over 900 locations coast to coast.
MAN: AAMCO?
ANNCR (VO): AAMCO. (BEEP-BEEP)
Why go anywhere else?

1411

Art Director F. Paul Pracilio
Writer Robert Neuman
Client Smith Barney Harris Upham
Editor Dennis Hayes Film Editing
Director Steve Horn
Producer Linda Heuston Horn
Agency Ogilvy & Mather



ITZHAK PERLMAN

30-second
PERLMAN: (HE PLAYS SOME RAGTIME)
Do you know me?
I've taken ragtime to Vienna.
(HE PLAYS A LITTLE BEETHOVEN)
And Beethoven to Kalamazoo. And wherever I travel, I use the American Express Card.
For the same reason I use a Stradivarius.
ANNCR: To apply for a Card,
look for this display wherever the Card is welcomed.
ANNCR: The American Express Card. (FLOURISH ON THE VIOLIN) Don't leave home without it.

1412

Art Director: Ron Travisano
Photographer: Allen Greene
Writer: Sheila Moore
Client: AAA/Robert Morrow
Editor: Ed Shea/Jeff Dell Editorial
Director: Joe DeVoto
Production Co: Hy Weiner/Joel Productions
Agency: Della Femina, Travisano & Partners, Inc.



SNOWSTORM

30-second

VO: Sooner or later, just about everybody gets stuck. And if you belong to the wrong auto club, you're not only stuck ... you're alone.

ATTENDANT: Uh, my tow truck's got a flat.

(SFX: RECEIVER LIFT, HAWAIIAN MUSIC.)

RECORD: The Hawaiian Tourist Bureau reminds you that it's warm and wonderful in Waikiki ...

VO: With AAA, you're never alone. Unlike other auto clubs, AAA gives you one number to call in any major city ... and we find a garage for you ... at any hour.

RECORD: Hi, we're closed now, but we'll help you in the morning.

AAA: We'll never leave you all alone.

1413

Art Director: Charles Piccirillo
Writer: Michael Mangano
Client: Gagliardi Bros.
Editor: Pelco
Director: Allan Brooks
Producer: Allan Brooks
Agency: Doyle Dane Bernbach



WORKING WOMEN

30-second

ANNCR (VO): According to the latest figures ... over 50% of the women in this country ... work outside the home.

However, their families want a hot delicious meal just the same.

Well, fortunately now there's Steak-Umm sandwich steaks. Steak-Umm cooks in just 60 seconds.

and it's 100% lean beef with no additives whatsoever ...

LITTLE BOY: Great Mom!

MOTHER: (DENTIST) Don't forget to brush your teeth.

VO: Steak-Umm all beef sandwich steaks.

1414

Art Director: Milt Marcus
Writer: Ken Musto
Client: AMTRAK, The Nat'l RR Passenger Corp.
Director: Lear Levin
Producer: Leslie McNell
Agency: Needham, Harper & Steers, Inc.



ANTELOPES

30-second
MUSIC: (AFRICAN RHYTHM)
ANNCR (VO): What you're looking at isn't the plains of Africa or the outback of Australia.
ANNCR (VO): This is America. As seen from the window of an Amtrak train.
SINGERS: "Something about a train that's magic . . ."
ANNCR (VO): If you want to see America as you've never seen it before . . .
ANNCR (VO): . . . See it at see level
SINGERS: "America's getting into training . . ."
SINGERS: . . . Training the
SINGERS: . . . Amtrak way!

1416

Art Director: Tony DeGregorio
Designer: Tony DeGregorio
Photographer: Rick Levine
Writer: Phil Peppis
Client: Sony Corporation of America
Director: Rick Levine
Production Co.: Levine-Pytka
Agency: McCann-Erickson, Inc.

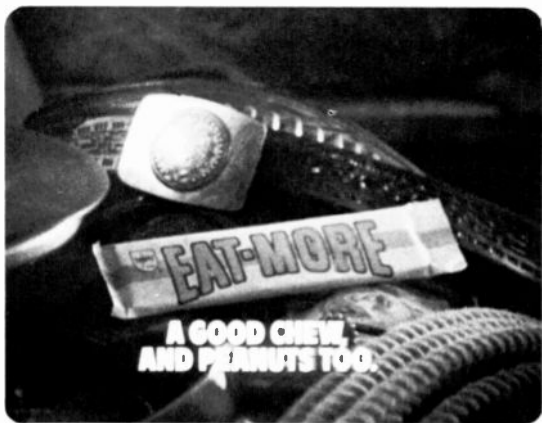


MAN ON ROOF

30-second
(MUSIC UNDER THROUGHOUT)
PHIL: "Help! Hey! Over here!"
PHIL (OC): "Hey, hey, hey, here, here."
PHIL: "Yeah, yeah."
PHIL: "Just come around here. Yeah."
SHERIFF: "Hiya, Phil. Looks like we got here just in time."
PHIL: "Am I glad to see you."
SHERIFF: "Hop on in here."
PHIL: "Okay."
(SFX: DOG BARKING)
(SFX: DOG BARKING, BIRD CHIRPING)
SHERIFF (OC): "Woah! Hey!"
SHERIFF: "Wait a minute. We don't have room for your TV."
PHIL: "Uh, well, uh, I guess I'll just have to wait for the next

1417

Art Director **Michael McLaughlin**
Creative Director **Gary Gray**
Writer **Stephen Creet**
Client **Lowney Inc.**
Editor **Andrew Walsh**
Director **George Pastik**
Producer **Roger Harris**
Agency **Vickers & Benson Ltd.**



BUNKHOUSE

30-second

(GUITAR)

VOICE STARTS: (SINGING)

I'm longing tonight
Once again to roam
In a beautiful valley
I could always call home.
There's a girl I adore
And I'm longing to see
In a beautiful
Yoho valley.

VO: Eatmore. A good chew and peanuts too.

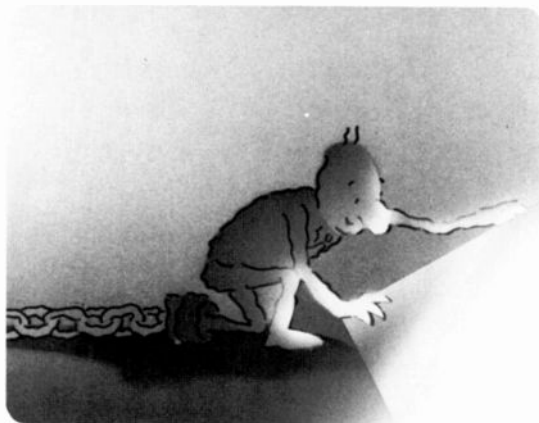
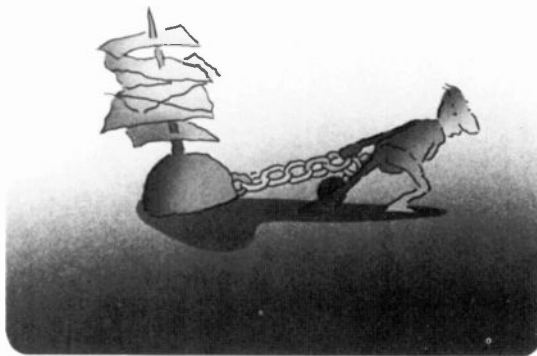
SINGING: My little Yoho lady-o,

ady-o, ady-o, ady-o, ady-o, ady-o,

(SOUND: SCRATCH)

1418

Art Director **Hy Varon**
Designer **Hy Varon**
Photographer **James Szalapski**
Artist **R.O. Blechman**
Writer **Jack Silverman**
Client **IBM General Systems Division**
Editor **Sandpiper Editorial**
Director **R.O. Blechman**
Production Co **Lois Goldberg/The Ink Tank**
Agency **Leber Katz Partners**



SHACKLES

30-second

VO: To all independent business people who are losing their independence to the shackles of business drudgery, IBM offers freedom

MAN: Freedom!

VO: Introducing the small business system that's all business, yet starts at under \$10,000. Datamaster from IBM. A data processor that can be a word processor, too.

Visit IBM and judge Datamaster for yourself.

A little IBM can mean a lot of freedom.

SUPER: A little IBM can mean a lot of freedom. IBM

System/23 Datamaster.

SUPER: IBM (LOGO) 1-800-241-2003

1419

Art Director Tom Denhart
Writer Larry Kopald
Client Joanne Black/American Express
Editor Ray Chung
Director Neil Tardio
Production Co Lovinger, Tardio, Melsky
Agency Ogilvy & Mather



AIRPORT (PLANE)

30-second
HUSBAND: I gotta get to a phone. Honey, take the kids and get on the plane.
WIFE: No, we'll stay here.
HUSBAND: We're gonna make this vacation.
WIFE: Come on...
AIRPORT ANNCR: Flight 14 now boarding through gate 5...
OPERATOR: American Express Refund Center.
HUSBAND: We lost our travelers cheques...
WIFE: Don't run.
HUSBAND: They were gone.
OPERATOR: Where did you purchase your checks?
CHILD: Where is Dad?
HUSBAND: That's it? A full refund? Thanks.
MALDEN: The majority of people who call American Express,

1420

Art Director Dianne Fiumara
Writer Ron Burkhardt
Client The Minolta Corporation
Director Joe Sedelmaier
Producer Bonnie Singer



OVERWORKED

30-second
MAN: "Is it workin'?"
VO: When you overwork a small copier...
WOMAN: "Is it workin'?"
VO: and make it do the job of a big copier...
ANOTHER MAN: "Is it workin'?"
VO: it can break down.
[SFX: MACHINE GRINDS AND SPITTERS.]
OLD WOMAN: "It's not workin'!"
VO: That's why your next copier should be the Minolta EP 520. It makes crisp, clear copies on any kind of paper, and works harder than an ordinary small copier. Because it was designed to do a bigger job. The Minolta EP 520.
OLD WOMAN: "It's workin'!"

1421

Art Director: John Eding
Writer: Nicole Cranberg
Client: Hershey
Editor: Dick Stone
Director: Joe Pytko
Production Co: Levine-Pytko
Agency: Doyle Dane Bernbach



SWEDISH SENSATION

30-second
(OPEN ON LUSH SWEDISH SETTING. SVEN IS RUNNING THROUGH MEADOW.)
SVEN: Inga!
ANNCR (VO): (MELODRAMATIC) Just released from Sweden ... it's Skor. (SKOR IS SUPERED IN 3-D) Starring a sensuous Swedish chocolate ...
(CUT TO INGA MUNCHING SKOR) ... and crunchy butter toffee.
(SVEN CRUNCHES INTO BAR IN FRONT OF WATERFALL)
(VARIOUS SHOTS OF SVEN AND INGA IN SWEDISH COUNTRYSIDE)
Never seen before in America. Skor is destined to be the most talked-about candy bar of our time. No wonder the critics raved.

1422

Art Director: Lars Anderson
Writer: Rodney Underwood
Client: Burmah-Castrol, Inc.
Editor: Randy Ilowite
Director: Henry Sandbank
Production Co.: Dane Johnson (SMS)/Sandbank Films, Inc.
Agency: Scali, McCabe, Sloves, Inc.



DRUM

30-second
(SFX: UNDER)
ANNCR (VO): In case you haven't noticed cars and their engines have been getting smaller. And smaller engines have to rev higher and work harder. That's why there's Castrol Motor Oil. Tests show even at high revs, Castrol doesn't suffer a significant loss of viscosity. And that's important. Because if you make things too hard on your engine.
(SFX: SPITTER SPITTER)
ANNCR (VO): your engine could make things hard on you. Castrol. engineered for smaller cars.

1423

Art Director **Clarice Bonzer**
Writer **Randall B. Krueger**
Client **Columbia Savings & Loan**
Editor **Michael Swerdloff**
Agency Producer **Robynjill Harwood**
Director **Bruce Nadel**
Production Co. **Nadel**
Agency **Tracy-Locke, Denver**

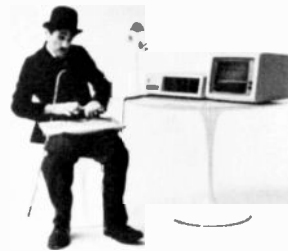
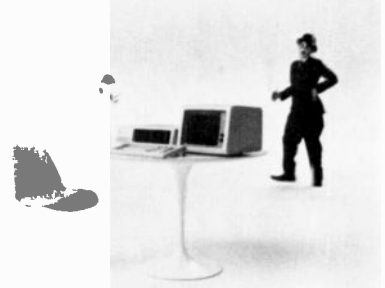


CONCERTO FOR PREMIUMS AND ORCHESTRA

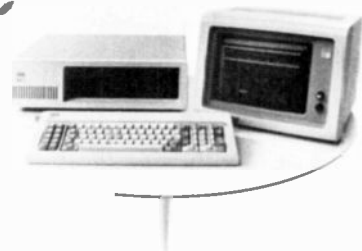
30-second
ANNCR (VO): Columbia Savings presents a new arrangement of French style kitchenware from LeClair... Moulinex... and Corning. Free or at great savings with qualifying deposits. Only from Columbia. So come in and see how you and our investment instruments can make beautiful music together. (SFX: COLUMBIA SAVINGS THEME MUSIC ARRANGED FOR PREMIUMS AND ORCHESTRA.)

1424

Art Director **Bob Tore**
Writer **Tom Mabley**
Client **IBM Corporation**
Editor **Alan Rozek**
Director **Jeff Lovinger**
Agency Producer **Robert Dein**
Production Co. **Lovinger, Tardio, Melsky Inc.**
Agency **Lord, Geller, Federico, Einstein Inc.**



IBM
The IBM Personal Computer

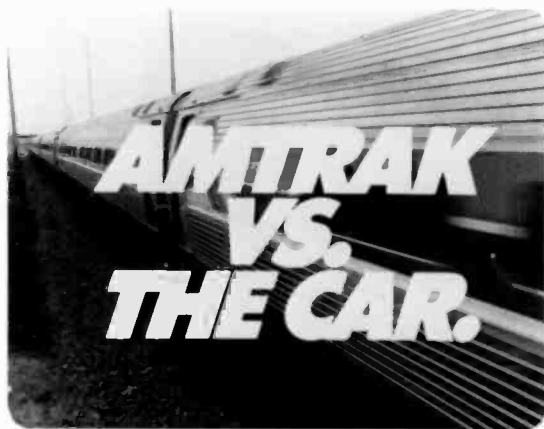


FLOWER

30-second
VO: IBM put a lot of what it knows about computers into the new IBM Personal Computer. Not to make it complicated, but to make it simple. So it's easy to understand, and easy to use. IBM made its person computer to help a person be more productive, to help a person be more creative... and those are good reasons for a person to feel good. The IBM Personal Computer. Now at selected stores across the country.

1425

Art Directors: Milt Marcus/Ken Amaral
Writers: Ken Musto, Stephen Fenton
Client: AMTRAK, The Nat'l. RR Passenger Corp.
Director: Tibor Hirsch
Agency: Needham, Harper & Steers, Inc.



BEAUTIFUL, BEAUTIFUL

30-second

Amtrak versus the car.

VO: Taking Amtrak on business is just . . .
. . . like taking the car. And then again it isn't.

MAN: (SARCASTICALLY) Beautiful. Beautiful.

CONDUCTOR: Your ticket, sir?

POLICEMAN: Ticket, sir.

MAN: (SARCASTICALLY) Beautiful. Beautiful.

AMTRAK ATTENDANT: Fill'er up?!

GAS STATION ATTENDANT: Fill'er up?

MAN: (SARCASTICALLY) Beautiful. Beautiful.

ANNCR (VO): Next trip, don't drive yourself crazy.

Take Amtrak

CONDUCTOR: Enjoy your trip, sir?

MAN: Beautiful. Beautiful!

1426

Art Director: Bill Bartley
Writer: Michael Wagman
Client: Winchell's
Editor: Jacques Dury
Director: Elbert Budin
Producer: Len Levy
Agency: Foote, Cone & Belding/Honig



HANDS-30

30-second

HAND: Hi there, here's an offer from Winchell's (INTO BOX: Uh, bring out the glass.) You can get a flaired antique-style glass like this for just 49 cents when you buy anything at Winchell's (INTO BOX: Put out a donut for the folks to see.) You can buy one glass—or start a collection. (INTO BOX: Fill the glass so the people can see how nice it looks.) Get a flaired glass for just 49 cents apiece, when you buy anything at Winchell's. Excuse me folks. (INTO BOX: That was my donut.)

1427

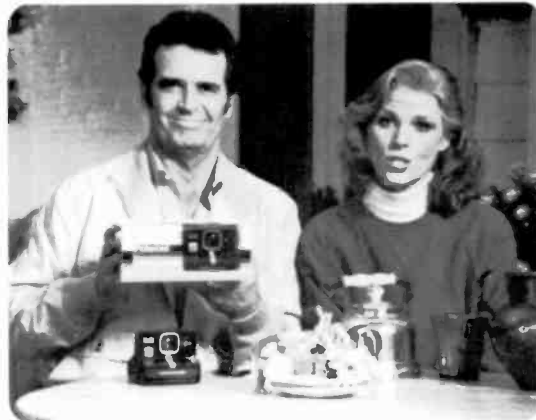
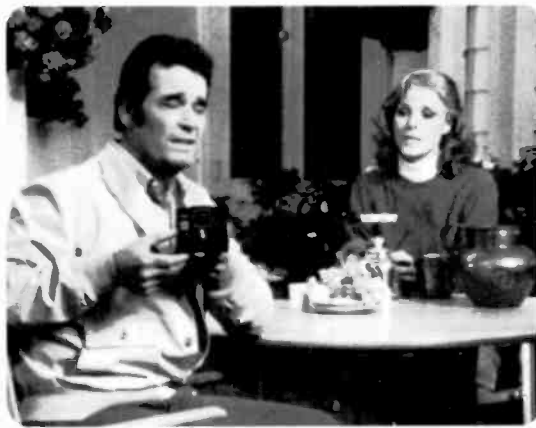
Art Director Alan Chalfin
Designer Alcn Chalfin
Producer Tanya English
Writer Dick Tarlow
Client Ben Scrimizzi/Purolator Courier
Editor Plasterick
Director Richard Greenberg
Production Co R. Greenberg Assoc.
Agency Kurtz & Tarlow



GIANT SHADOW
30-second
MUSIC-SFX

1428

Art Director Bob Gage
Photographer Ernesto Caparros
Writer Jack Dillon
Client Polaroid
Editor Pelco
Director Bob Gage
Production Co Directors Studio Inc./
Rose Presley, Eugene Mazzola
Agency Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz



BLACK TIME-ZERO

30-second
JIM: This is Polaroid's new Time Zero OneStep.
MARI: Pretty. Why Is It Black?
JIM: So you'll know It's the Time-Zero OneStep.
And here's the world's fastest developing color. You see it in seconds now. Not minutes.
MARI: Look at the color!
But why a Time-Zero OneStep?
JIM: It comes with a pack of Time-Zero Supercolor film. In this Made-For-Each-Other-Pack.
MARI: Certainly made for each other.
JIM: Just like coffee and cream.
MARI: Rolls and Royce.
JIM: Or me and you.
MARI: Try ham and cheese.

1429

Art Director: **Tod Seisser**
Photographer: **Bob Bailin**
Writer: **Jay Taub**
Client: **Chemical Bank/Susan Fisher**
Editor: **Morty Ashkinos**
Director: **Geoffrey Mayo**
Production Co: **Alan Kolter/Giraldi Productions**
Agency: **Della Femina, Travisano & Partners, Inc.**



\$20 CASH PROMOTION

30-second

VO: At Chemical Bank, we've spent years developing programs to help our customers. But now we need your help. Our branches have been plagued with an overabundance of twenty dollar bills. Twenties that, without you, will have nowhere to go. If you'd like to take one home, simply invest in one of Chemical's six-month Super Saver Certificates, and we'll give you a twenty on the spot. Please, won't you help?
SUPER: Get \$20 at Chemical.
MANDATORY SUPERS:
— Member FDIC.
— Additional information available at any branch.

1430

Art Director: **Paul Rubinstein**
Writer: **Larry Kopald**
Client: **Brian Kennedy/TWA**
Agency: **Ogilvy & Mather**



AMERICA THE BEAUTIFUL

30-second

(MUSIC UNDER)
CHORUS SINGS: Oh beautiful for spacious skies ...
ANNCR (VO): Announcing a beautiful way to see America. TWA's new Anywhere Fare. Fly anywhere in the U.S. for \$149.00 or less. \$149.00 anywhere we fly. Kids go for just \$49.00. TWA's new Anywhere Fare. Now everyone can see what makes America beautiful.
CHORUS SINGS: You're gonna like us, TWA ... You're gonna like us ...

1431

Art Director **Mark Shap**
Writer **John Gruen**
Client **American Express Co.**
Editor **Morty Ashkinos**
Director **Steve Horn**
Production Co **Sue Chiafullo/Steve Horn, Inc.**
Agency **Ogilvy & Mather**



THE FIRST TIME

30-second
MARVIN HAMLISH (VO): In 1974, my friends and I had some music just waiting for Broadway. . .
PRODUCER (OC): No stars . . . no sets . . . just a chorus line?
HAMLISH (OC): Yeah, it's got a great finish. . .
(SINGS) "One Singular Sensation."
(SFX: CLUNK)
HAMLISH (NARRATIVE): That was the first time I needed the American Express Card. Since then, it's paid for a lot of meals . . . hotel rooms
(MUSIC UP)
even tickets to a hit show
Sure helps to play the right card
ANNCR (VO): The American Express Card.
Apply for yours.

1432

Art Director **Pat Chiono**
Writer **Rodney Underwood**
Client **GAF Corporation**
Editor **Editors Gas**
Director **Michael Butler**
Production Co **Richard Berke (SMS)/Kira Films**
Agency **Scali, McCabe, Sloves, Inc.**

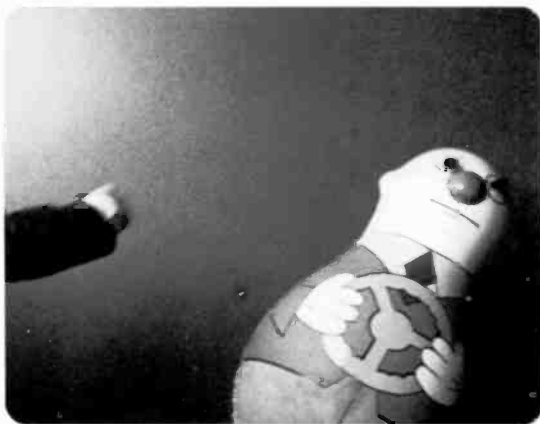
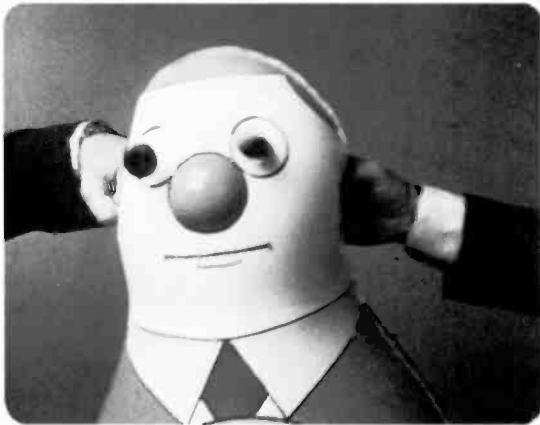


ELEPHANTS

30-second
(SFX MUSIC UNDER)
ANNCR (VO): We just put down a beautiful GAF Vinyl Floor in the home of a very large discriminating family. And while they may be a little rougher on a floor than some families and perhaps more care ess than others it's no problem. Because only GAF Floors have the tough SVS no wax surface that's a cinch to keep looking clean and beautiful, even if your family doesn't have extra help with the housekeeping
(SFX ELEPHANT TRUMPETING)

1433

Art Director: Earl Cavanah
Writer: Larry Cadman
Client: Volvo of America Corporation
Editor: Dennis Hayes
Director: Henry Sandbank
Production Co: Dane Johnson (SMS)/
Sandbank Films Co. Inc.
Agency: Scali, McCabe, Sloves, Inc.

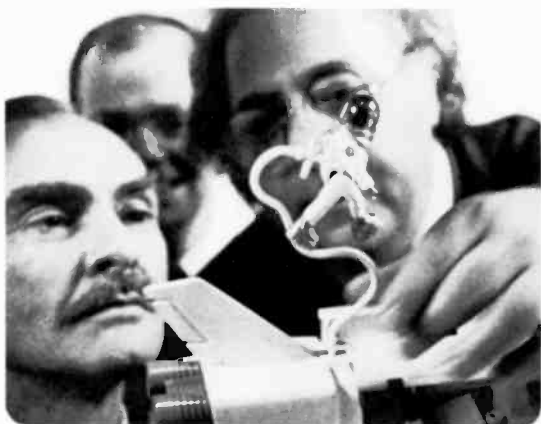


BOZO

30-second
ANNCR (VO): America's long-suffering car buyer.
First they hit you with planned obsolescence.
Then they sold you a gas guzzler.
Then the gas crisis hit.
Now they lure you with small cars ...
then sock you with the price.
If you're feeling punchy,
... consider a Volvo.
It's roomy ... well-built ...
and it's an excellent value for the money.
The choice is simple.
Look at a Volvo.
Or continue to be treated like a bozo.

1434

Art Director: Vince Salmieri
Writer: Robert M. Oksner
Client: Fisher-Price Toys
Director: Dick Loew
Production Co: Gomes-Loew
Agency: Waring & LaRosa, Inc.



ALPHA PROBE REV. II

30-second
1ST MAN: It's finished.
2ND MAN: Let's show Jim.
1ST MAN: The Alpha Probe!
2ND MAN: The Recon sled here.
1ST MAN: The electronic sound system. Blast off ...
(SFX: BLAST OFF SOUND)
Communications ...
(SFX: COMMUNICATION SOUND ...)
And red alert ...
(SFX: RED ALERT SOUND ...)
HANS: Two astro-pilots here ...
and here.
Life support cable for space walking und docking.
ED: Looks great. Now for the crucial test.

1435

Art Director Jim Perretti
Writer Larry Cadman
Client Volvo of America Corporation
Editor Steve Schreiber/Editor's Gas
Director Rick Levine
Production Co. Richard Berke (SMS),
Levine/Pytka & Assocs.
Agency Scali, McCabe, Sloves, Inc.



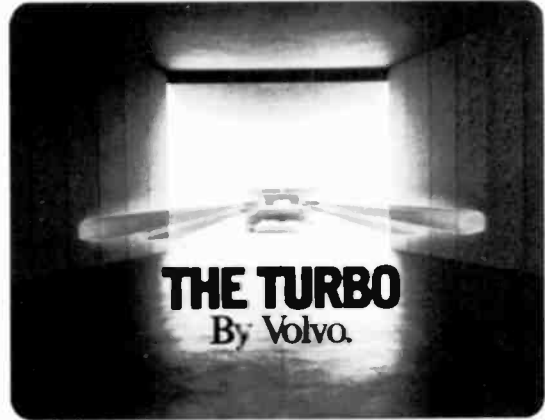
COUNTRY CLUB

30-second

PA: Attention please will the owner of ...
the blue Mercedes, license number (STATIC) please
come ...
to the parking lot. Your car has been in a minor accident.
VO: If you're looking for a European luxury sedan ...
that offers the amenities a person of means expects ...
but you don't ...
want to follow ...
the crowd,
consider a Volvo.
It's not outrageously priced.
And it's not for people who are ...
looking for status.
Volvo's a car for people who already have it.

1436

Art Director Earl Cavanah
Writer Larry Cadman
Client Volvo of America Corporation
Editor Dennis Hayes
Sound Design Dane Johnson,
Thomas Clack
Director Henry Sandbank
Production Co. Dane Johnson (SMS)/
Sandbank Films Co., Inc.
Agency Scali, McCabe, Sloves, Inc.



BLACK TURBO

30-second

(MUSIC)
VO: If you have fond memories of those muscle cars of the
past, ... cars that were virtually legislated off the highways,
take heart.
There's a new car that automotive writers have called ...
"a blast" ...
"spectacular" ...
Stepping on the gas, they say, is like cutting in an
afterburner.
It's a car that can blast a V-8 right off the road. The car?
The Turbo ...
by Volvo.
It'll blow the past right out of your mind.

1437

Art Director: Roy Grace
Designer: Roy Grace
Writer: John Noble
Client: Mobil Oil Corporation
Editor: Stone-Cutters/Dick Stone
Director: William Helburn
Producer: Susan Calhoun
Agency: Doyle Dane Bernbach



CANS — PEAS VERSION

30-second
(DRAMATIC MUSIC UNDER)
ANNCR (VO): Here come all the leading oils that save gas.
And a brand new one . . .
Mobil Super.
And here comes something even more amazing:
All the leading oils that save gas and can go 25,000 miles
between oil changes.
Mobil 1.
Now from Mobil:
Two oils that save you gas.
And what could be more amazing than that?

1438

Art Director: Steve Brodwolf
Writer: Jeff Sherman
Client: Lanier Business Products
Editor: Rick Ledyard
Director: George Gomes/Gomes-Loew
Producer: Sharon Pittman
Agency: Foote, Cone & Belding



WHEREWOLF

30-second
GIRL: Our boss, Mr. Wolf. We used to call him the Where Wolf.
WOLF: Where's my budget report?
Where's those letters?
Where's the flow charts?
GIRL: Then we got Lanier's new Typemaster. To master the work of up to 3 ordinary typewriters.
WOLF: Must be a monster! Where am I gonna put it?
GIRL: Typemaster gives you No Problem typing in the space of a regular typewriter. Now Mr. Wolf's like a pussy cat.
WOLF: (SHOUTING) Where you been all my life?!
GIRL: Almost.
ANNCR: The new Typemaster . . . from Lanier. We make your good people even better.

1439 SILVER AWARD

Art Director Bob Gage
 Photographer Ernesto Caparros
 Writer Jack Dillon
 Client Polaroid
 Editor Pelco
 Director Bob Gage
 Production Co Director Studio Inc./
 Eugene Mazzola, Rose Presley,
 Agency Doyle Dane Bernbach/
 Joe Scibetta, Jane Liepshutz



ALL ABOUT EVE

30-second
 GIRL: Oh, did you take those?
 JIM: You like them?
 GIRL: You're awfully good.
 JIM: Oh, well this is Polaroid's new time-zero ...
 ... Do you want me to take your picture?
 GIRL: Oh, could you?
 JIM: That's what the camera's for!
 GIRL: This is fun, it's so fast.
 JIM: The world's fastest developing color.
 GIRL: May I keep this?
 JIM: Then we won't have one of you.
 GIRL: You could take another.
 JIM: O.K. just kind of look over your shoulder. Ah, there, that's it!
 (NERVOUSLY) Hi!

1440

Art Director Rock Obenchain
 Writer Jim Glynn
 Client Mountain Bell Yellow Pages
 Editor Jerry Kleppel
 Agency Producer Ed Rizzo
 Director Jonathan Yarbrough
 Production Co Summerhouse Films
 Agency Tracy-Locke, Denver



EVER WONDER

30-second
 (MUSIC UNDER)
 ANNCR (VO): Ever wonder why your good old Yellow Pages always looks old before its time?
 (SFX: CAR ENGINE MISFIRING)
 ANNCR (VO): Turning to a business or service you need.
 (SFX: GROWLING DOG)
 ANNCR (VO): An average of 3 times every week.
 (SFX: BUZZING FLY)
 ANNCR (VO): And every time you do
 (SFX: THE CRACK OF BREAKING PLASTER)
 ANNCR (VO): You prove why it's the most effective advertising tool your company can buy.
 (SFX: WIND)
 ANNCR (VO): The Bell System Yellow Pages. It gets used. So it gets results.

1441

Art Director Stan Block
Photographer Jerry Cotts
Writer Jay Taub
Client Chemical Bank / Susan Fisher
Editor Morty Ashkinos
Director Jerry Cotts
Producer Joan Babchak / Jeffrey Metzner
Production
Agency Della Femina, Travisano & Partners, Inc.



BULL

30-second
ANNCR: Money market funds seem like a solid investment. But, they're not FDIC insured. In a bull market their interest rates can drop and taxes could eat up to 50% of what you've earned. In short, they're not as solid as Chemical's Tax Shelter C.D. It's FDIC insured, pays high interest, and could yield up to \$2,000 (Dollars.) Tax Free. Chemical Bank. We've got the bull by the horns.

1442

Art Director Ron Travisano
Photographer Dan Quinn
Writer Jerry Della Femina
Client American Isuzu Motors Inc / Jack Reilly
Editor Barry Moross
Director Bob Giraldi
Producer Barbara Michaelson / Giraldi Production
Agency Della Femina, Travisano & Partners, Inc.



**Isuzu. The advanced car
with the backward name.**

BACKWARD NAME — GESUNDHEIT

30-second
VO: Introducing the advanced car, with the backward name.
CUSTOMER: This is a great looking car — what do you call it?
SALESMAN: Isuzu!
CUSTOMER: Gesundheit.
WIFE: It goes from 0 to 50 ...
HUSBAND: Faster than any other diesel in its class ... I don't care if they call it Irving.
VO: Introducing the '81 Isuzu Diesel* It gets incredible mileage ... and is priced from under \$6700** When you make a car this good, it doesn't matter what you call it.
CUSTOMER: Wait 'til the neighbors hear we own an '81 Isuzu.
SALESMAN: Gesundheit!

1443

Art Director Neal Werner
Designer Neal Werner
Writer Sharon Hewitt
Client: The American Fur Industry
Editor: Dominic Cervone/Editing Concepts
Director Gordon Munro
Producers Herb Miller, Judith Mayer
Agency Leber Katz Partners



GLAMOUR

30-second
Sink into something a little more sumptuous.
Furrrrr.
And let it betray a beauty, reveal a rarity all its own.
You won't even have to lift a finger.
For once you invest in the sheer luxury of fur . . . you can only
be expected to enjoy yourself.

1444

Art Director Hal Tench
Designer Hal Tench
Writer Bill Westbrook
Client: Bank of Virginia
Director Joe Adler
Production Co. AFI
Agency The Martin Agency



DRAGNET

30-second
1ST OFFICER: My partner and I were working the night shift
out of bunko when we saw the suspect trying to get into a
savings and loan.
CUSTOMER: I just need money out of my new checking
account. It's supposed to be convenient.
2ND OFFICER: Just the facts, mister.
1ST OFFICER: Don't you know there's a 24-hour Ginny
machine at Bank of Virginia?
CUSTOMER: But, I want interest on my checking too.
2ND OFFICER: They pay 5-1/4%.
CUSTOMER: Oh.
1ST OFFICER: You better open an Interest-Checking account
at Bank of Virginia soon, mister.
CUSTOMER: I can go?

1445

Art Directors **Ted Shaine, Jay Taub**
Writers **Jay Taub, Ted Shaine**
Client **Chemical Bank/Peggy Casper**
Editor **Morty Ashkinos**
Director **Bob Giraldi**
Production Co. **Barbara Michaelson/
Giraldi Productions**
Agency **Della Femina, Trivisa & Partners, Inc.**



RICH MAN

30-second

(SINGING) If I was a rich man, ya, ba, ba, ba, ba, ba, ...
Ya, ba, ba, ba, ba, ba, ba, ba, bum, All day long I'd ...
Bitty, bitty, bum If I were a wealthy man ...

I wouldn't have to work hard

(UNDER) deedle, deedle, deedle, bum, bumm, bum

(FULL) ANNCR: This message is brought to you from
Chemical Bank, who's Savings Programs can make you a
little richer

(UNDER) All day long I'd bitty, bitty, bum, ...

If I were a wealthy man.

ANNCR: The Chemistry's just right for savers at Chemical.

1446

Art Directors **Anthony Angotti, Neil Leinwohl**
Writers **Tom Thomas, Ed Butler**
Client **Xerox Corporation**
Director **Henry Sandbank**
Agency **Needham, Harper & Steers, Inc.**



PUSH THE BUTTON

30-second

MAN (OC): You're about to see an incredible machine. This
is the 8200 copier from Xerox.

It feeds originals automatically. It gives you XL-10 quality
copies. On both sides of the paper. It reduces, it collates ...
if even staples. Now, to operate a machine that does as
much as the 8200, you'll have to acquire some very special
skills.

You'll have to learn how to do this.

1447

Art Director **Dave Miller**
Photographer **George Greenough**
Client **General Cinema**
Editor **David Szabo**
Director **Dan Nichols**
Producer **Bob Jackson**
Agency **Foote, Cone & Belding**



BIG WAVE

30-second
(MUSIC ANTICIPATORY, VOICES DOUBLED)
Gotta keep those Sunkist
vibrations happenin' with you
(MUSIC CLIMB)
Good Good Good Vibrations
Sunkist Orange Soda taste sensations
Bubbly orange jultilation
Sunkist is giving out good vibrations
Good Good Good Vibrations

1443

Art Director **Bob Curry**
Writer **Peter Nichols**
Client **New England Ford Dealers**
Production Co **Ray Reeves/Coast
Productions**
Agency **Hill, Holliday, Connors, Cosmopolus**



NO WAY JOSE

30-second
(SFX: SHOP AMBIANCE)
JAPANESE BUSINESSMAN: We can't prep these cars fast
enough, they're selling like hot cakes ... Holy Toledo, it's got
front wheel drive, rack 'n pinion steering and lots of room. A
Toyota? Datsun?
No way, Jose, it's a Ford. The new Escort. And you better
believe Escort gets great gas mileage. You know what else
makes this Ford Escort great? It's made right here in good
old U.S. of A!
JINGLE: We're in your corner ... New England ... Ford ...
Dealers ...

1449

Art Directors John Clapps, Rick Paynter
Writer Tony Lamont
Client N.J. Bell
Editor EUE
Director Ted Devlet
Producers Dan Kohn, Cathleen Bauer
Agency Bozell & Jacobs, N.J.



ATLANTIC CITY

30-second

ANNCR: Are you sitting in front of the TV again?

Isn't that where you were last night?

And with so much exciting entertainment so close. Pick up the phone. Go ahead. Dial 976-0711. The Atlantic City Report.

Find out where the big stars are playing, what's happening on the beach and in the hotels. All for only a dime anywhere in New Jersey. Now I don't want to see you sitting there tomorrow night.

1450

Art Director Reinhold Schwenk
Designers: Veronica Soul, Reinhold Schwenk
Artist Paul Davis
Writer: Bill McCullam
Client: New York Shakespeare Festival
Editor: Jeff Schon
Producer Peter Cohen
Production Co. Seven Hills Productions
Agency Jordan, Case & McGrath



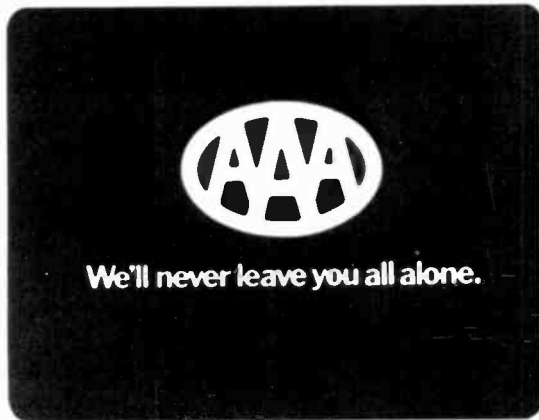
PIRATES

30-second

ANNCR (VO): Joseph Papp presents Gilbert and Sullivan's The Pirates of Penzance. The Broadway smash musical that asks: Can a young apprentice pirate grow up to marry the beautiful daughter of a major-general? "If you only go to the theater once this year," said Newsweek, "This is the show!" Call for your seats... and get carried away by Pirates!

1451

Art Director Ron Travisano
Photographer Allen Greene
Writer Sheila Moore
Client AAA/Robert Morrow
Editor Ed Shea, Jeff Dell Editorial
Director Joe DeVoto
Production Co Hy Weiner, Joel Productions
Agency Della Femina, Travisano & Partners, Inc.



RAINSTORM

30-second

VO: Sooner or later, just about everybody gets stuck. And if you belong to the wrong auto club ...

... You're not only stuck, you're alone.

WOMAN: \$35 for a tow? ... Will you take a personal check?

VOICE ON PHONE: Ha ha ha ha ha ha ... (HYSTERICAL LAUGHTER)

WOMAN: I've got a credit card ... see!

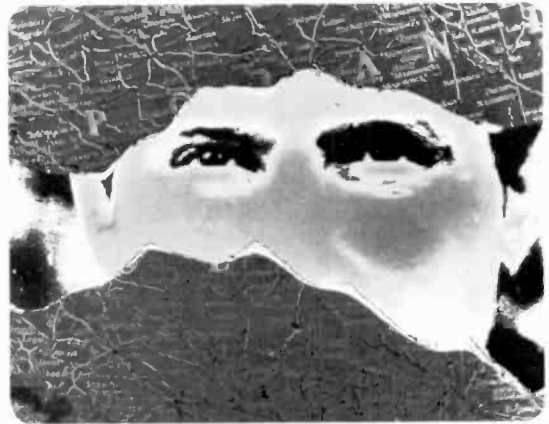
VOICE ON PHONE: We don't take that one.

VO: With AAA, you're never alone. In any major city just call us and we'll find a garage for you ... at any hour.

VO: AAA. We'll never leave you all alone.

1452

Art Director Hector Robledo
Writer Ted Littleford
Client Newsweek
Director Richard Greenberg
Production Co R. Greenberg Associates/
Michael Pollock (Producer)
Agency Foote, Cone & Belding



NEWS

30-second

(MUSIC UNDER, THROUGHOUT. MAP OF POLAND FILLS SCREEN)

ANNCR (VO): December 1st, Warsaw. Our competition got its news about strike leader Walesa from reporters.

(MAP CRACKS OPEN TO SOLARIZED IMAGE OF WALESA, FOCUSES INTO CU)

ANNCR (VO): At Newsweek, we got ours from Walesa in an exclusive interview.

(CUT TO PHOTO OF JIMMY THE WEASEL)

ANNCR (VO): Our competition saw him as just another hood.

(IMAGE CRACKS OPEN TO CU)

ANNCR (VO): We saw him as the greatest Mafia squeelet in history.

1453 DISTINCTIVE MERIT

Art Director Ron Becker
 Writer Harold Karp
 Client Breakstone's
 Editor Dennis Hayes
 Director Dick Loew
 Producer Jean Muchmore
 Agency Geers Gross



LOW FAT

30-second
 COP: Eating up all the profits Sam?
 AVO: Where did Sam Breakstone get the idea for a delicious cottage cheese that's lower in fat and calories?
 KID: Gee Ma, he's fat.
 SAM: Darling boy. Go play with the dog.
 AVO: Sam was so ... demanding ...
 SAM: Make it with less fat, but make it with great taste!
 AVO: his low fat cottage cheese has less fat and calories than his regular cottage cheese—but still ... has a delicious taste.
 SAM: I'm not fat. I have big bones.

1454

Art Director Jan Koblitz
 Writer Harvey Cohen
 Client American Telephone & Telegraph—
 Long Lines Department
 Editor Howard Lazarus - Take Five
 Director Steve Horn
 Agency Producer Gaston Braun
 Producer Linda Horn/Steve Horn Inc.
 Agency NW Ayer Incorporated



FATHER/DAUGHTER

30-second
 LYRICS: He's my Dad, my dear old Dad, the only mom I've ever had
 It wasn't easy on his own
 So he held my hand till I had grown
 My dear old Dad,
 I love him so ...
 DAD: I sure hope you're taking good care of my grandchildren.
 GIRL: Don't worry, I had a very good teacher.
 MUSIC & SINGING: Reach out, reach out and touch someone.

1455

Art Director **Larry Leblang**
Writer **Mike Sloan**
Client: **Florida Department of Commerce,
Division of Tourism**
Editor: **Bobby Smallheiser**
Director: **Burt Steinhauser**
Production Co. **Burt Steinhauser Productions**
Agency: **Mike Sloan, Inc. Advertising**



WINTER

30-second
(SFX: FLORIDA MUSIC UNDER THROUGHOUT.)
MAN: I need it bad.
BOY: Mom, I need it bad.
CHORUS: You need the sunshine
And the palm trees
Of Florida . . . Florida.
When you need it bad,
We've got it good.
When you need it bad
Come to Florida . . .
ESKIMO: I need it bad.

1456

Art Director **Ron Becker**
Writer **Rick Meyer**
Client: **Ludens**
Editor: **First Edition**
Director: **Joe DeVoto**
Producer **Jean Muchmore**
Agency: **Geers Gross**



THE SOFT MINT

30-second
FIRST MAN: I just broke into the mint.
SECOND MAN: Was it hard?
FIRST MAN: No, it was soft.
SECOND MAN: You mean it was a piece of cake?
FIRST MAN: No, it was a piece of candy.
ANNCR (VO): When you've got a Mellomint you've got it soft.
WOMAN: My ex-husband said he was going to leave me a
mint and I'd have it soft for the rest of my life.
ANNCR (VO): Soft, refreshing peppermint surrounded by rich,
dark chocolate.
FATHER: Son, getting a mint today isn't hard. It's soft.
The hard part is keeping it.
Look, you just lost your first mint.
ANNCR (VO): Mellomint. The soft mint.

1457

Art Director: Harvey Gabor
Writer: Alice Henry
Client: Chesebrough Ponds
Editor: Dennis Hayes Editorial
Director: Steve Horn
Producer: Sue Chiafullo, Steve Horn Inc.
Agency: Ogilvy & Mather



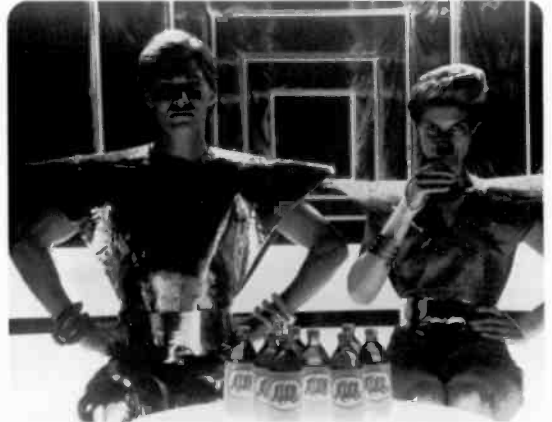
HOW TO CLEAN AN EAR

30-second

MAN: Everybody's always telling you how to clean things ...
your hair ... your nails ... your sink.
Anybody ever tell you how to clean an ear?
Well, I'm gonna tell you.
First, find an ear.
Now, Grasp a nice soft Q-Tips Swab, firmly.
Stroke gently—Careful! Only on the outside!
Ahhh, soft.
Oh! And remember: Never put anything Inside your ear ...
except your elbow.

1458

Art Director Gary D. Johns
Agency Producer Lynne Kluger
Writer Jim Weller
Client Ale - 8 - of America
Editor Stuart Wax
Director Tony Scott
Producer: Howard Bailin/Sunlight Pictures
Agency Della Femina, Travisano & Partners



SQUIRREL

30-second

MUSIC & LYRICS: "Well, you can give it to your girl.
Or share it with a squirrel.
But fit by the case.
And pour it in your face.
Ale-8. The Soft drink of tomorrow.
Ale-8. A new kind of taste.
Ale-8. They got it full of flavor.
Cause new Ale-8 is from another place.
New Ale-8 is here."

1459

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G, Ann Ryan/Sedelmaier**
Agency **Ally & Gargano, Inc.**



FAST PACED WORLD

30-seconds
MR. SPLEEN (OC): Okay Eunice, travel plans, I need to be in New York on Monday, LA on Tuesday, New York on Wednesday, LA on Thursday, and New York on Friday. Got it? So you want to work here, well what makes you think you deserve a job here?
GUY: Well sir I think on my feet.
I'm good with figures and I have a sharp mind.
SPLEEN: Excellent, can you start Monday?
OC: And in conclusion, Jim, Bill, Bob and Ted, business is so let's get to work. Thank you for taking this meeting.
OC: Peter you did a bang-up job.
I'm putting you in charge of Pittsburgh
PETER (OC): Pittsburgh's perfect
SPLEEN: I know it's perfect, Peter, that's why I picked Pittsburgh.

1460

Art Director **Lou Colletti**
Writer **Lee Garfinkel**
Client **Lesney Products & Co.**
Editor **The Editors**
Director **Dominic Rossetti**
Production Co **Rossetti Films**
Agency **Levine, Huntley, Schmidt, Plapler & Beaver, Inc.**

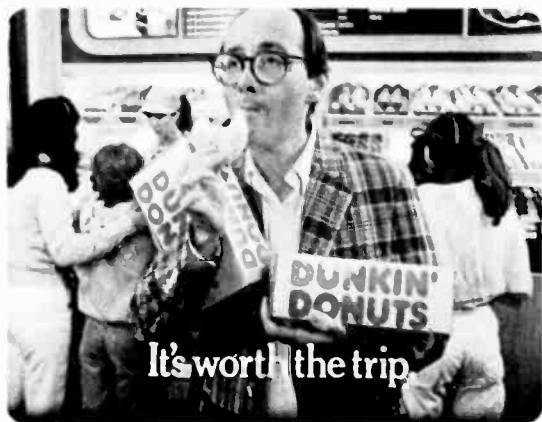


SALESMAN

30-second
CACTUS BILL: You want a car that's built to last. This cream puff just came off the assembly line. (TAPS CAR WHEEL FALLS OFF)
FAST FREDDIE: You'll get a lot of mileage out of this baby as long as you don't pay with it.
MATCHBOX SALESMAN: (CONFIDENT) At Matchbox, we don't give you fast talk or fancy gimmicks. Because our cars are the best you can buy. (CUT TO PRODUCT SHOT) Like this '57 Chevy, every Matchbox car is built to last and has a very reasonable price. So when you're buying something as important as a car, buy it from someone you can trust. Matchbox.
SUPER: Matchbox

1461

Art Director Steve Juliusson
Writer Angela Dominguez
Client Dunkin' Donuts
Editor Howie Lazarus / Take Five
Director Rick Levine
Producers Jerry Haynes / A&G, Alice Bell,
Stacey Kahn / Levine-Pytka
Agency Ally & Gargano, Inc



WHERE TO LOOK

30-second
(MUSIC UNDER)
ANNCR (VO): If you're looking for a great donut,
where do you look?
(SFX: WOMAN BLOWING DUST)
the donuts in supermarkets could have been there for
a week.
And the variety ... there isn't any.
And frozen donuts.
(SFX: THWACK!)
well
At Dunkin' Donuts,
we make our donuts fresh,
by hand,
day and night.

1462

Art Director Aki Seki
Writer Debbi Kasher
Client Givenchy
Editor Jerry Bender
Director Bill Helburn
Production Co William Helburn Productions
Agency Levine, Huntley, Schmidt, Plapler
& Beaver, Inc.



FASHION SHOW

30-second
ANNCR (VO): L'Interdit perfume. Hubert de Givenchy's most
celebrated floral design.
L'Interdit. The last thing to put on before you face your world.
With style.
So before you wear anything at all ... put on a little
L'Interdit anywhere at all.

1463

Art Director Barry Vetere
Writer Ron Berger
Client Dunkin' Donuts
Editor Howie Lazarus/Take Five
Director Rick Levine
Producers Jerry Haynes/A & G, Alice Bell,
Stacey Kahn/Levine-Pytka
Agency Ally & Gargano, Inc.



STATE OF THE AMERICAN CRULLER

30-second
(MUSIC UNDER)
CHAIRMAN OF THE BOARD (OC): Gentlemen,
(SFX: GAVEL) as you know, our country is in some financial
difficulty.
The state of the American cruller,
uh, dollar, is not what it used to be.
This is due
to a number of raisins,
uh, reasons.
The point is
the demise of this company
is imminent, imminent,
imminent.
And now our treasurer,

1464

Art Director Michael Tesch
Writer Patrick Kelly
Client Federal Express
Editor Peggy DeLay/Sedelmaier
Director Joe Sedelmaier
Producers Maureen Kearns/A & G,
Ann Ryan/Sedelmaier
Agency Ally & Gargano, Inc.



PRESSURE

30-second
(MUSIC: THEME)
ANNCR (VO): These days the American business person is
under a great deal of pressure. (SFX: THUD)
(SFX: KNOCKING) What with the economy the way it is, the
pressure to perform
To do the job
Flawlessly,
To not mess up.
Not even one tiny, little bit,
Or it's all over . . . finished . . . kaput.
So isn't it nice to know that when you are under this much
pressure,
(SFX: KNOCKING) There's someone you can count on to
take some of the pressure away?

1465

Art Directors Rich Martel, Al Merrin
Writers Al Merrin, Ted Sann
Client Vic Alcott
Editor Chris Horn
Director Neil Tardio
Production Co. Jeff Fishgrund/Lovinger,
Tardio, Melsky
Agency BBDO



NUMBERS

30-second

DAD: What's for dinner, 238?

MOM: No, 355.

DAD: 4's?

MOM: No, fresh 3's...

KID: 3's again!

MOM: ... and a 125 for dessert!

AVO: GE presents Cooking By Numbers. Simply punch in a pre-programmed recipe code or let special GE electronic sensors take over and control the cooking until it's done. Either way, it makes microwave cooking as easy as

... 1, 2, 4.

DAD: Billy eat your 3's ... or no ...

MOM: ... 125.

DAD: Right!

SINGERS: GE. We Bring Good Things To Life.

1466

Art Director Barry Vetere
Animator Jack Zander
Writer Ron Berger
Client Dunkin' Donuts
Editors Morty Ashkinos/Take Five,
Ron Silver/Zanders
Directors Tim Newman, Jack Zander
Producers Maureen Kearns/A & G, Gary
Buonanno/Jenkins Covington Newman,
Jack Cohen/Zanders
Agency Ally & Gargano, Inc.



JUST FOR KIDS

30-second

(MUSIC AND SFX THROUGHOUT)

GUY 1: Hey, How ya doin'?

GUY 2: Here comes the jelly!

(LITTLE MEN GIGGLE)

FATHER (OC): Hmm...

GUY 1: Here you go. Put that in the coconut.

GUY 2: Whoops!

GUY 3: Whoa!

GUY 1: Shh! Quiet!!!

FATHER (OC): Hmm...?!?

GUY 1: That was close. Watch out!!!

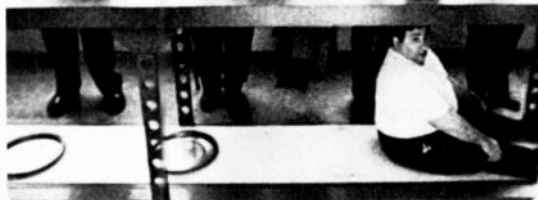
GUY 3: Get it!!!

GUY 4: There it goes!!!

ANNCR (VO): Munchkin Donut hole treats from Dunkin' Donuts. They're made just for kids.

1467

Art Director Michael Tesch
Writer Patrick Kelly
Client Federal Express
Editor Peggy DeLay/Sedelmaier
Director Joe Sedelmaier
Producers Maureen Kearns/A&G,
Ann Ryan/Sedelmaier
Agency Ally & Gargano, Inc.



WHERE'S KRADDOCK?

30-second
(MUSIC UNDER THROUGHOUT)
(SFX WHISTLE UNDER)
BOSS (OC): Kraddock, Kraddock, Kraddock, Kraddock.
Keener, have you seen Kraddock?
KEENER (OC): No' me, maybe Krenshaw
BOSS (OC) Krenshaw, have you seen Kraddock?
KRENSHAW (OC): Not me, maybe Keener
BOSS (OC): Are you sure you haven't seen Kraddock?
KEENER (OC) I'm sure, maybe Krenshaw isn't sure
BOSS (OC): OK look
If either of you guys see Kraddock, tell him the parts I told
him to send to Kalamazoo yesterday
did not get there And I tell you,
when we get our hands on Kraddock,
are you sure you haven't seen Kraddock?

1468

Art Director Michael Tesch
Writer Patrick Kelly
Client Federal Express
Editor Peggy DeLay/Sedelmaier
Director Joe Sedelmaier
Producers Maureen Kearns/A&G,
Ann Ryan/Sedelmaier
Agency Ally & Gargano, Inc.



POST OFFICE STEPS

30-second
(SFX OF WIND UNDER)
ANNCR (VO): The United States
Postal Service handles 300 million pieces of mail a day.
Well, that's their job
But that doesn't mean you have to put your important
business letter into that pile
(SFX WIND)
Now you have an alternative. Introducing
the Federal Express overnight letter
It costs only 9.50 when you drop it off,
and it gets delivered practically anyplace in the country
overnight
Absolutely,
Positively
(SFX WIND)

1469 GOLD AWARD

Art Director: Michael Tesch
Writer: Patrick Kelly
Client: Federal Express
Editors: Peggy DeLay/Sedelmaier Films
Director: Joe Sedelmaier
Producers: Maureen Kearns/A&G,
Ann Ryan/Sedelmaier
Agency: Ally & Gargano, Inc.



YOU CAN'T COUNT ON ANYTHING

30-second

(MUSIC THROUGHOUT)

(SFX: BIRDS CHIRPING)

(SFX: RATTLE OF ALARM CLOCK)

(SFX: ENGINE)

(SFX: FLAT TIRE)

ANNCR (VO): You can't count on anything these days ...

(SFX: FOOTSTEPS)

(SFX: TYPING)

MAN (OC): Did you type the letter I told you to type?

SECRETARY (OC): No.

ANNCR (VO): With possibly one exception:

Federal Express

When it absolutely, positively has to be there overnight.

1470 DISTINCTIVE MERIT

Art Director: George Euringer
Writer: Helayne Spivak
Client: Kayser-Roth
Editors: Peggy DeLay/Sedelmaier Films,
Morty Ashkinos/Take Five
Director: Joe Sedelmaier
Producers: Jerry Haynes/A&G, Mary Ann
Blossom, Sedelmaier Films
Agency: Ally & Gargano, Inc.



REMINDER

30-second

(MUSIC THROUGHOUT)

ANNCR (VO): Just a reminder from Interwoven

that the only times that you should ever have to think about

your socks are

when you put them on, when you take them off, and when

you buy them.

So next time, think of the No. 1 sock in department and other

fine stores

1471

Art Director **Joe Sedelmaier**
Writer **Jeff Gorman**
Client **Independent Life Insurance Company**
Editor **Peggy DeLay**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Films**
Agency **Cecil West & Associates**



NO INSURANCE

30-second
{MUSIC: ORGAN}
1ST MAN: No insurance.
WIFE: Bernard always said food came first.
2ND MAN: No insurance.
WIFE: Bernard always said shelter came first.
3RD MAN: No insurance.
WIFE: Bernard always said clothing came first.
ANNCR (VO): It's strange. Life insurance is never one of life's necessities when you're alive.
WIFE: But, Bernard, you never said you'd go first.
ANNCR: When your Independent Life agent calls, talk to him about Total Way of Life coverage. It's a necessity.

1472

Art Director **Chris Blum**
Designer **Chris Blum**
Photographer **Laszlo Kovacs**
Artist **Brian Eatwell**
Writer **Mike Koelker**
Client **Levi Strauss & Co.**
Editor **Rick Ross**
Director **Robert Abel**
Producer **Robert Abel/Robert Abel & Associates**
Agency **Foote, Cone & Belding/Honig**

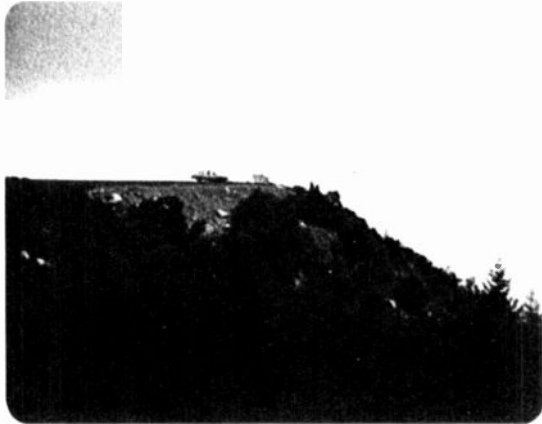


WORKING MAN

30-second
(SFX THROUGHOUT THE COMMERCIAL) INDUSTRIAL
ANNCR: He's the working man,
Forging dreams with fire,
Building,
{MUSIC UP}
ANNCR: Moving mountains,
Always reaching higher.
He's the wheels that move a nation.
The stitching in the seams,
He holds it all together,
He wears Levi's jeans.
'Cause he knows . . . we still build the Levi's jeans.
{MUSIC OUT}
ANNCR: that helped build America.

1473

Art Director: Michael Tesch
Writer: Patrick Kelly
Client: Saab-Scania
Editor: Morty Ashkinos/Take Five
Director: Mike Cuesta
Executive Producer: Janine Marjollet/A&G
Agency: Ally & Gargano, Inc.



BEAUTIFUL CAR

30-second
(SFX AND MUSIC THROUGHOUT)
ANNCR (VO) Some people think Saabs are not the most beautiful cars in the world
(SFX ENGINE ROAR)
But what do you call a car that can go like this?
Stop like this?
Corner like this?
Climb like this?
Save gas like this?
And survive something like this?
Some say Saabs aren't beautiful but if this isn't beautiful, what is?
(SILENT)

1474

Art Director: Dennis D'Amico
Writer: Ron Berger
Client: Timberland
Editor: Jerry Bender
Director: Henry Sandbank
Producers: Beth Forman/A&G, Richard Cohen/Sandbank
Agency: Ally & Gargano, Inc.

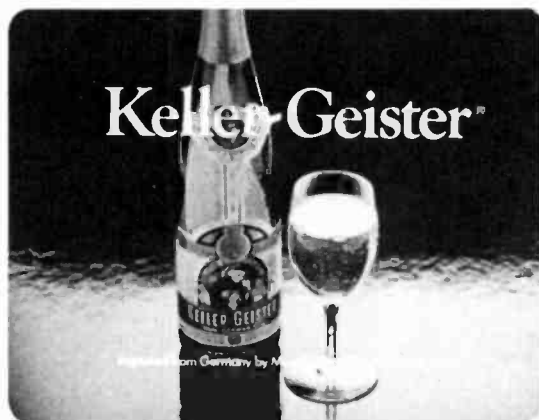


GETTING SOAKED

30-second
ANNCR (VO) Here's what you could be getting into when you buy a pair of work boots
This is a \$45 boot after 3 hours in water
(SFX)
This, a \$60 boot
This, an \$80 boot
While this is a Timberland work boot
Timberland, waterproof, insulated boots start at about \$60
So if you're spending \$45 or more
and not getting work boots as good as Timberlands,
your feet aren't the only thing getting soaked

1475

Art Director: George Euringer
Writer Patrick Kelly
Client Keller-Geister
Editor: Peggy DeLay / Sedelmaier Prod.
Director: Joe Sedelmaier
Producers Jerry Haynes / A & G, Ann Ryan / Sedelmaier
Agency: Ally & Gargano, Inc.

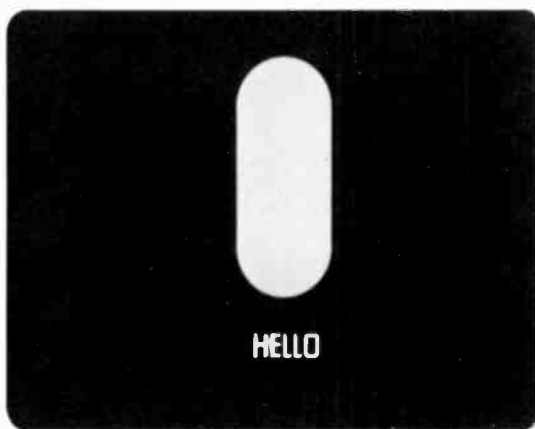


ALEXIS CHATEAU

30-second
ALEXIS: Keller-Geister. The delicious imported white wine that accompanies any food.
The perfect companion for fillet of sole, or if you so desire, boiled Okra.
WOMAN: Alexis!
ALEXIS: For that matter, the perfect compliment for bricks and mortar.
As an after dinner encore, Keller-Geister is beyond repute.
1ST MAN: Mein bevorzugter wein.
[Translation: My favorite wine.]
ALEXIS: Bravo, Emil!
2ND MAN: C'est délicieux avec un bon gout.
[Translation: It's delicious, with good taste.]

1476

Art Directors Rich Martel, Al Merrin
Writer Al Merrin
Client Vic Alcott
Editor: Steve Schreiber / Editor's Gas
Director: Matthew Brady
Production Co. Nancy Ianicelli / Matthew Brady Prod.
Agency: BBDO



BEEP

30-second
(SFX: BEEP, BEEP, BEEP THROUGHOUT)
SUPER: Hello.
Allow me to introduce my remarkable self.
I am the new GE 2500 dishwasher.
I have a computer for a brain
I can put 25 cleaning cycles at your fingertips.
I can clean your pots
... pamper your china
... help you save energy
... and tell you when your dishes will be clean.
AVO: The GE 2500. It can do almost everything ... but talk.
SINGERS: GE ... We Bring Good Things to Life.
(SFX: BEEP, BEEP.)

1477

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G,**
Ann Ryan/Sedelmaier
Agency **Ally & Gargano, Inc.**



NEVER HEAR THE END OF IT

30-second
(SFX: APPLAUSE)
MR. BUNDLE: ... and in conclusion,
I'd just like to say you've all
done an excellent job, except for Cruller.
MAN 1: Cruller.
MR. BUNDLE: Cruller? Cruller ...
Cruller.
(SFX CROWD)
Who I told to send a package to L.A.
MAN 1: And it never got there.
MAN 2: Never got there?
MR. BUNDLE (OC): And it never got there.
ANNCR (VO): Next time, send it Federal Express, or you may
never hear the end of it

1478

Art Director **George Euringer**
Writer **Tom Messner**
Client **MCI**
Editors **Peggy DeLay/Sedelmaier,**
Morty Ashkinos/Take Five
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G, Joseph**
Sedelmaier
Agency **Ally & Gargano, Inc.**



MAILMAN

30-second
(MUSIC UNDER LAUGHTER)
ANNCR (VO): Bell Telephone's done a wonderful job
helping people stay close.
You've seen those "Reach out and touch someone"
commercials.
We at MCI, thought you'd like to see something they
never show you:
What goes on when the bill arrives.
(SFX)
If your long distance bills are \$25.00 or more,
call MCI and start saving 30, 40, even 50% on long
distance

1479

Art Director Ron Anderson
Designer Ron Anderson
Writer Tom McElligot
Client Poppin' Fresh Pie Restaurants
Director Joe Sedelmaier
Production Co Sedelmaier Film Productions, Inc.
Agency Bozell & Jacobs, Inc./Mpls.



MAN/TACO SALAD

30-second
(MUSIC UP AND UNDER)
FAT MAN: Hey, I'll bet you didn't know Poppin Fresh put out a taco salad like this ... huh? huh?
Look ... look at the fresh crisp lettuce and tomatoes and cheese and beef and tortilla chips.
You know you oughta taste this. It's perfect for the diet.
Go ahead Amlgo try it ... go ahead ...
Mean time I'll just get started on this French silk pie.

148C

Art Director William Taubin
Designer William Taubin
Writer Edward Smith
Client Porsche/Audi
Editor Joe Laliker/Pelco
Director Werner Hlinka
Production Co Sheldon Levy, Tibor Hirsch Inc.
Agency Doyle Dane Bernbach



MUSEUM

30-second
In Bavaria for centuries they've produced masterpieces ... is this yet another ... The new Audi Coupe.
A work of art in automotive design ...
With an aerodynamic body.
Five cylinder engine.
Front wheel drive,
five speed transmission,
Audi brings new ideas ... from the old world ...
Audi ... the art of engineering.

1481

Art Director Ron Anderson
Designer Ron Anderson
Writer Tom McElligot
Client Poppin' Fresh Pie Restaurants
Director Joe Sedelmaier
Production Co. Sedemaier Film Productions, Inc.
Agency Bozell & Jacobs, Inc./Mpls.



ITALIAN MAN/LASAGNA

30-second

UNCLE WILLIAM: Well William, I'm more than glad we could have this hearty lunch together today.

WILLIAM: Thank you very much Uncle William.

UNCLE: William, I'll bet you a nickel you didn't know that Poppin' Fresh had Lasagna Pie.

WILLIAM: No. I didn't Uncle William.

UNCLE: Most people don't. This is excellent Lasagna. Doesn't that look good, William?

WILLIAM: It certainly does Uncle William.

UNCLE: And it's good for you too. Why don't we begin.

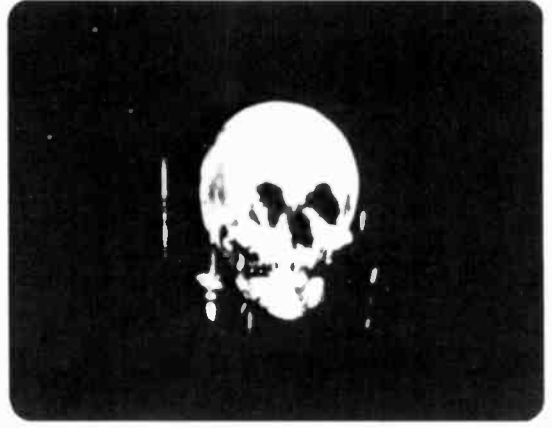
[MUSIC TRACK UNDER ...]

And I'll just get a head start on this lemon meringue pie.

[MUSIC TRACK OUT ...]

1482

Art Director Ron Anderson
Designer Ron Anderson
Writer Tom McElligot
Client Minnesota Public Radio
Director Walter Goins
Production Co. L.E.O. Productions
Agency Bozell & Jacobs, Inc./Minneapolis



THINGS AREN'T WHAT THEY SEEM

30-second

ANNCR (VO): This is a sign of danger. But the danger here has to do with ideas. How it often takes more than just a headline to express an idea. How too little information can even obscure the truth. That's why thoughtful people tune in Morning Edition, weekdays on KSJN Radio 1330 AM. Morning Edition doesn't give its stories time limits. It gives them time to be understood.

Because things are not always what they first appear to be.

1483

Art Director Roy Tuck
Writer Bill Appelman
Client Merrill Lynch
Director Dick Miller
Producer Scott Kulok
Agency Young & Rubicam

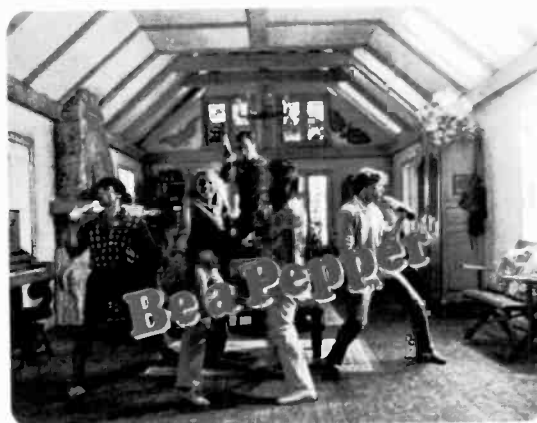


HAYSTACK

30-second
ANNCR (VO): Looking for the right fields to invest in, and the right investments in these fields, can be frustrating. That's why Merrill Lynch does the groundwork with research. To seek out the best investments, Merrill Lynch brought together the best researchers. And it is turning up the unseen or over-looked ... that makes us what we are.
MERRILL LYNCH. A BREED APART.

1484

Art Director John Lucci
Set Designer Ken Davies
Photographer Mel Sokolsky
Writer Jud Alper
Client Dr Pepper
Editor Steve Bodner
Agency Producer Mootsy Elliot
Director Mel Sokolsky
Production Co Sunlight
Agency Young & Rubicam



REVOLVING ROOM

30-second
(MUSIC UNDER)
PATTY: (SINGING) To be a Pepper, original like a Pepper all you gotta do is taste
SINGERS: Be a Pepper ... to know the pleasure of a flavor you will treasure ... All you gotta do is taste. Be a Pepper. The flavor's got a feeling, original and appealing, and all you gotta do is ... taste. To be a Pepper, open up a Dr Pepper, and all you gotta do is taste.
Be a Pepper, yeah.

1485

Art Directors Gene Trentacoste,
Betty Freedman
Writers Jack Aaker, Betty Freedman
Director Gene Harrison
Producers Maura Dausey (Grey), Dove Films
Agency Grey Advertising, Inc.



ASHLEY WHIPPET MULTI CATCH

30-second
(MUSIC: VO — BEETHOVEN'S 5TH PIANO CONCERTO)
ANNCR (VO): Presenting world champion catcher— Ashley Whippet, age 10. He's a Cycle dog. He follows the Cycle Feeding Program.
(MUSIC)
ANNCR (VO): Cycle Dog Foods can help your dog ... be in peak condition for life.

1486

Art Director Paul Rubinstein
Writer Larry Kopald
Client Eileen McKenna/TWA
Editor Lenny Friedman
Director Linda Mevorach
Production Co. Art Califano/Eyepatch
Productions
Agency Ogilvy & Mather



ROLL-OUT

30-second
(MUSIC UNDER)
ANNCR (VO): Right before your eyes, TWA is creating a brand new way for business flyers to fly coast-to-coast. It's a separate business class with bigger, wider seats than in coach. But less seats, so you're less crowded. It's TWA's new Ambassador Class to California. With enough room ... for anybody.
CHAMBERLAIN: Even if you're seven foot one.
JABBAR: Or taller.
CHAMBERLAIN: Taller?
JABBAR: A little.
SINGERS: You're going to like us ... TWA ...

1487

Art Director: Roger Mosconi
Designer: Roger Mosconi
Writers: Roger Mosconi, Jean-Claude Kaufmann
Client: Coca Cola/Tab
Editors: Dennis Hayes Editorial/Frank Cioffredi
Director: Hobby Morrison
Producer: Debra Srettin
Agency: McCann Erickson Inc. New York

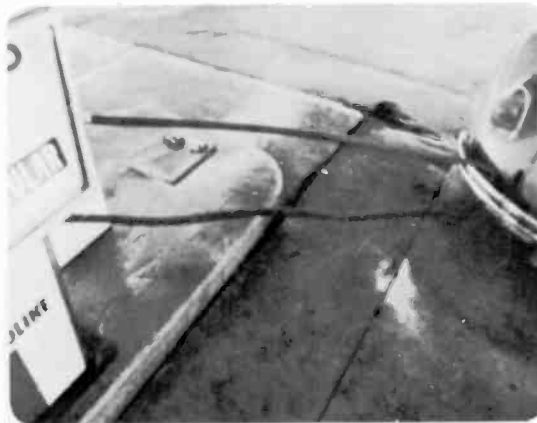


GIRL ON THE BEACH

30-second
(MUSIC STARTS AND CONTINUES THROUGHOUT)
SINGERS: TAB
TAB Cola, what a beautiful drink.
TAB ...
TAB Cola for beautiful people.
TAB ...
TAB Cola, you're beautiful to me. Real Cola taste. Just one calorie.
TAB ...
TAB Cola, what a beautiful drink.
TAB ...
TAB Cola, for beautiful people.
TAB ...
TAB Cola, it's beautiful to be.

1488

Art Director: Carol Frederick
Photographer: Michael Boddiker
Music: John Tartaglia
Writer: Gabe Massimi
Client: Allegheny International
Editor: Rob Kirsner/Filmcore
Director: Mike Cuesta/Myers & Griner Cuesta
Producer: Patricia A. Turnbull
Agency: Burton-Campbell, Inc.

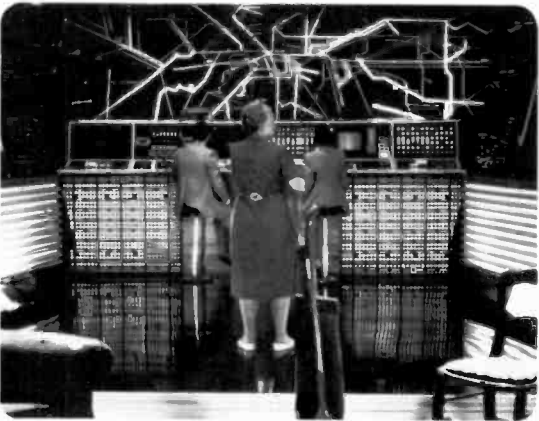


ALLEGHENY INTERNATIONAL

30-second
ANNCR (VO): A true story from Allegheny International Disaster about to happen ...
ATTENDANT (VO): Watch it, look out.
OWNER: Hey lady ...
ANNCR (VO): but lives and property were saved ...
ANNCR (VO): by an automatic fire suppression system ... made by Allegheny International.
We also make special fire systems ... to protect ships, planes, oil rigs, and even computers.
GROUP OR ONE: That's Incredible!
At Allegheny International, we have special skills for special needs.

1489

Art Director Roger Flint
Designer Warren Wildes, Jr.
Writer Jim Glynn
Client Public Service of Colorado
Editors Roger Flint, Hal Cohen
Director Roger Flint
Production Co. Flint Productions, Inc.
Agency Tracy Locke



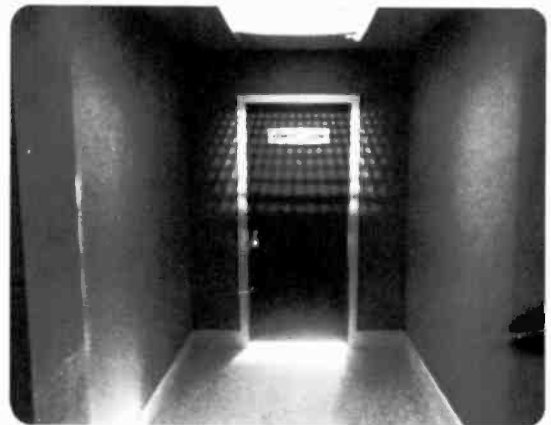
CONTROL CENTER — V-8

30-second

ANNCR: "Ever wonder what's behind the simple act of plugging in a plug? The world of Public Service Company and new ideas like our master control center, keeping power reliable by monitoring every inch of our system, spotting trouble in an instant and by designing it ourselves saving eight million dollars so you don't have to give your power a second thought. Because we do. We're putting all our energy to work for you."

1490

Art Director Dick Pantano
Writers Jay Hill, Jack Wallwork
Client Wang Laboratories, Inc.
Production Co. Jennie and Company
Agency Hill, Holliday, Connors, Cosmopolos



DOORS TO THE FUTURE

30-second

VO: For over 25 years, the most powerful tool of the 20th century was kept in the back room. Until Wang opened the door to office automation. Wang put the computer at everyone's fingertips ... by simplifying data processing ... revolutionizing word processing ... and combining them on one system. And the future looks even brighter ... Because at Wang, we never stop opening doors.

1491

Art Director Joe Minnella
Writer Anna Kabot
Client Faygo Beverages
Editor Bill Riss
Director Bill Alton
Production Co. John Saag/E.U.E.
Agency W.B. Doner and Company
Advertising



JOGGER

30-second

JOAN (HEAVY BREATHING)

COUNTER MAN: Well, Joan, how far today?

JOAN: Two blocks

COUNTER MAN: Twice as far as yesterday

(LAUGHS)

JOAN: Cute. Give me a Diet Faygo Orange.

COUNTER MAN: Ya know, maybe you should run a little slower.

JOAN: I'm already so slow I got a ticket for loitering. My mascara runs faster than I do. (SIPS) Thanks, isn't this regular Faygo?

COUNTER MAN: No, its diet

JOAN: Oh, it's delicious, and delicious is-s-s-S DiET FAYGO!

1492

Art Director John Constable
Photographer James Middleton
Artist Bajus-Jones
Writers Steve Laughlin, Dennis Frankenberry
Client Oshkosh B'Gosh
Directors Mike Jones, Bajus-Jones
Producer John Constable
Agency Frankenberry, Laughlin & Constable, Inc.



BACK-TO-SCHOOL

30-second

SINGERS: Goin' back-to-school

. Oshkosh B'Gosh .

Goin' back-to-school

. Oshkosh B'Gosh

. Oshkosh B'Gosh

. Oshkosh B'Gosh

ANNCR (VO): When you're wearin' Oshkosh B'Gosh, you're wearin' the Genuine Article

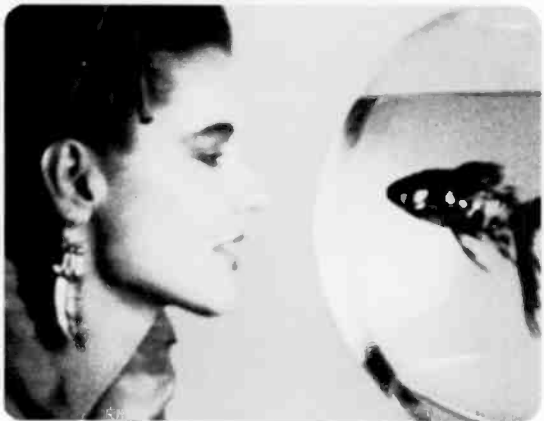
. heh, heh

. Since 18 hundred and ninety five.

SINGERS: Oshkosh B'Gosh kosh B'Gosh.

1493

Art Director: B.A. Albert
Agency Producer: Nancy Esserman
Writer: Bob Richardson
Client: Telecredit, Inc.
Editor: Richie Nuchow
Director: Alex Fernbach
Production Co. Diane Miller/Sunlight Pictures
Agency: Cargill, Wilson & Acree Inc.



HONEST FACE/SHOPPING SPREE

30-second
(MUSICAL INTRO.)
(MUSICAL INTRO.)
(MUSICAL INTRO.)
(MUSICAL INTRO.)
MUSICAL VO: Honest Face ...
... Honest Face.
Use it almost any place.
Use it for ...
... a shopping bash.
Use a check. You don't need cash.
Honest Face, Honest Face.
For this ...
... for that.
Anything or ...

1494

Art Director: B.A. Albert
Agency Producer: Nancy Esserman
Writer: Mike Gaffney
Client: Georgia Power
Editor: Larry Krantz
Director: Jimmy Collins
Production Co. Susan Haislip/Jayan Films
Agency: Cargill, Wilson & Acree Inc.

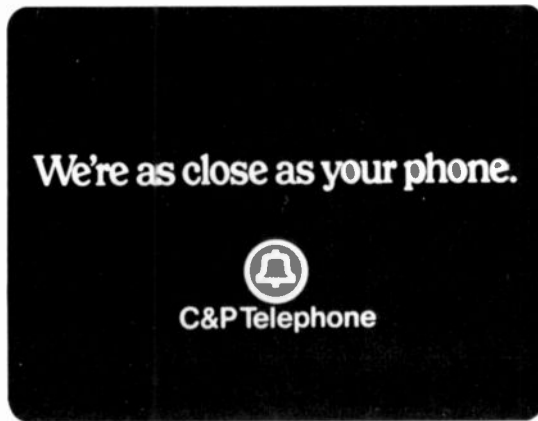


GOOD CENTS APTS./CLOUDS

30-second
VO: From the very first day you move in, you can save ...
... energy and money in a Good Cents apartment or
condominium
And that's why a day seeking out an apartment or
condominium ...
... with a Good Cents sign ...
... Is a day well spent.

1495

Art Director **Jim Cameron**
Writer **Jim Anderson**
Client **Chesapeake & Potomac Co.**
Editor **Bill Bruder**
Director **Jeff Lovinger**
Production Co **Lovinger, Tardio, Melsky**
Agency **Ketchum Advertising, Pittsburgh**



SPECIAL PHONES

30-second

VO: A lot of people take the telephone for granted. But suppose you couldn't move your legs to walk to the phone ...

... Couldn't move your hand to dial the phone ...

Couldn't call the Fire Department ...

Or talk to friends ...

That's why we've designed special phones for special people ...

Phones that can open a new world ...

Phones that are like ...

(HE BLOWS ON CARD ... DIAL TONE IS HEARD)

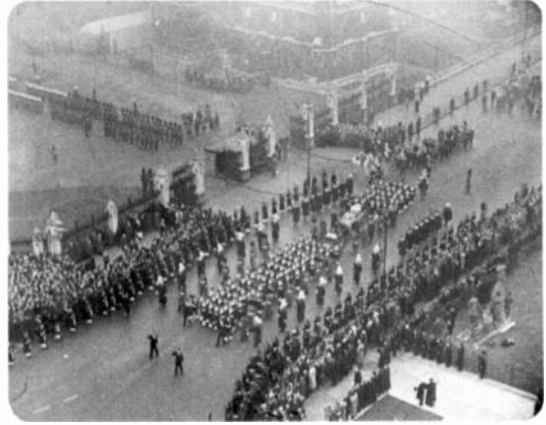
VO: ... a breath of fresh air.

OPERATOR: Operator ... may I help you?

VO: For more information, look under Disabled Services in the Consumer Guide of your White Pages.

1496

Art Director **Clyde Hogg**
Writer **Linda Morse**
Client **Tindol Services, Inc.**
Director **Linda Morse**
Production Co **B/H Productions**
Agency **Bowes/Hanlon Advertising, Inc.**



FUNERAL

30-second

(SFX DISTANT ORGAN MUSIC AND HUSHED CROWD WHISPERS.)

ANNCR: The only real difference between having some big company kill your termites and Tindol kill your termites ... is how expensive the funeral's going to be.

So, this termite season, call the Tindols. Because you can't buy a deader termite, only a more expensive way to kill it.

1497

Art Director Mike Ward
Writers Roy Youngmark, John DeCerchio
Client Canadian Tire
Editor Andrew Brown
Director Marty Lieberman
Production Co. Linda Wolfe/Trio Films
Agency W.B. Doner & Company Advertising



NOT VERY PRETTY

30-second

VO: What's going on inside your car's engine ... isn't very pretty.

Corrosion can destroy modern engines which contain many alloys, including aluminum.

Ordinary anti-freeze can do little to stop it.

But new Perma-3 from Canadian Tire Isn't ordinary. Perma-

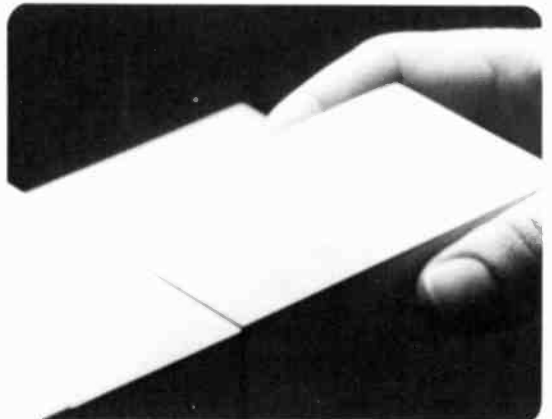
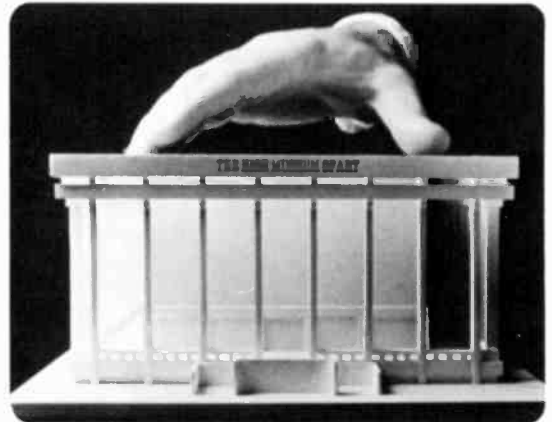
3's powerful corrosion inhibitors ...

can help save your car's engine.

Perma-3 Anti-freeze from Canadian Tire. Helps stop corrosion ... before corrosion stops you.

1498

Art Director Curtis Loftis
Writer Gabe Massimi
Client The High Museum of Art
Directors Jamie Cook, Curtis Loftis
Production Co. Chuck Clemens/
Cook Clemens Prod.
Agency. Burton-Campbell, Inc.



MODEL

30-second

ANNCR (VO): Most people think Atlanta's High Museum of art is that big building on Peachtree Street.

But take away ... the Atlanta College of Art, Symphony Hall,

The Alliance Theater, auditorium, lounges, and offices ...

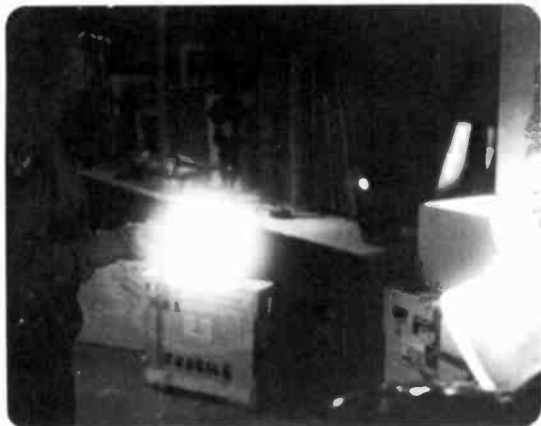
What's left is the High Museum ... so small only one out of

every five works of art can be displayed.

Help build a museum big enough for Atlanta ... to replace that little building on Peachtree Street.

1499

Art Director **Curtis Loftis**
Writer **Gabe Massimi**
Client **The High Museum of Art**
Director **Jerry Wilson**
Production Co. **George
Booker/Booker-Wilson, Prod.**
Agency **Burton-Campbell, Inc.**



GUARD

30-second
ANNCR (VO): Atlanta's High Museum has over four thousand works of art. But only one out of five sees the light of day . . . the rest are in storage. There just isn't enough room to show them. The museum is too small . . . too small for most traveling exhibits . . . like King Tut or Picasso . . . too small for a great city like Atlanta. Help build a new High Museum . . . help bring Atlanta's art treasures out of the dark.

1500

Art Directors **Ron Howell, Larry Reinschmiedt**
Writer **Paul Decker**
Client **Soloflex, Inc.**
Producer **Sherry Krizner**
Editor **Greg Laube**
Director **Santiago Suarez**
Production Co. **Ampersand Productions, Inc.**
Agency **Chickering/Howell**



INCREDIBLE MACHINE

30-second
ANNCR: Presenting Soloflex . . . The incredible machine that can help develop the body you want . . . right in your own home.
ANNCR: SOLOFLEX . . .
ANNCR: For a free brochure, call this number.

1501

Art Directors: Tom Kelly, Carol MacIntosh
Writer: Dave Newman
Client: Omark Industries, Consumer Products Group
Editors: Mike McNamara, Walt Dimmick
Director: Mike McNamara
Production Co.: International Media Systems
Agency: Borders, Perrin and Norrander, Inc.



WOOD GRENADE

30-second
(OPEN ON KID STANDING AMONG SEVERAL LOGS READY TO BE SPLIT; AX IS STUCK IN ONE LOG; HE'S GOT A WOOD GRENADE IN HIS HAND.)
Splittin' firewood is tough . . . even for a guy like me.
(HE HOLDS UP GRENADE)
But this makes it almost easy.
The OREGON Wood Grenade.
(HE LOOKS AT IT IN HIS HAND)
Cute name.
(HE PLOPS IT ONTO A LOG IN FRONT OF HIM; ON THAT ACTION, CUT TO PRODUCT DEMONSTRATION—CLOSEUPS)
The conical shape makes the Wood Grenade drive right into a log . . . (POUND, POUND) . . . and breaks it to pieces . . . fast.

1502

Art Directors: Steven Rosenhaus, Roger Flint
Designers: Jim Dultz, Alex Hajdu
Writer: David Leddick
Client: Timex
Editors: Roger Flint, Hal Cohen
Director: Roger Flint
Production Co.: Flint Productions, Inc.
Agency: Grey Advertising, Inc.



NIGHTSKIES

30-second
ANNCR: "From the depths of space, from the edge of the earth, Timex takes quartz to make a watch beyond time as we know it. The new Timex. The new Timex Quartz. A watch so accurate you may have to reset it only once this year. Thin, sleek and more beautiful than any watch you've owned before. Have the Timex of your life. The new, affordable Timex Quartz."

1503

Art Directors **Bob Egusa, Dennis Kuhr**
Cinematographer **Norm Toback**
Writer **Gary Wexler**
Client **Straw Hat Pizza**
Editor **Gary Freund**
Director **Norm Toback**
Producer **Michael Porte**
Production Co. **Associates & Toback**
Agency **McCann-Erickson, Inc.**



HAT SALESMAN, REV. 1

30-second
CONWAY: You sell hats, don't ya?
COUNTER BOY: Oh, yes sir. We do.
CONWAY: Oh good, so do I. I'd like to show you some samples. I got beanies, berets. I have a fez with an electric fassel.
COUNTER BOY: No. We sell hot hats.
CONWAY: I'm strictly legit.
COUNTER BOY: Oh, no sir. Hot Hat Sandwiches. Ham and Cheese, Meatballs, and more. Each wrapped in pizza dough and baked to a golden brown.
CONWAY: Now, is that formal wear?
COUNTER BOY: Oh, no sir. You don't wear them, you eat them.
CONWAY: Oh, well, give me one with a pastrami in six and

1504

Art Director **Dick Rucker**
Writer **Jim Nicoll**
Client **Chevrolet Motor Division**
Editor **Harvey Schlags**
Director of Broadcast **Dennis Plansker**
Director **Dick Rucker**
Agency **Campbell-Ewald Co.**

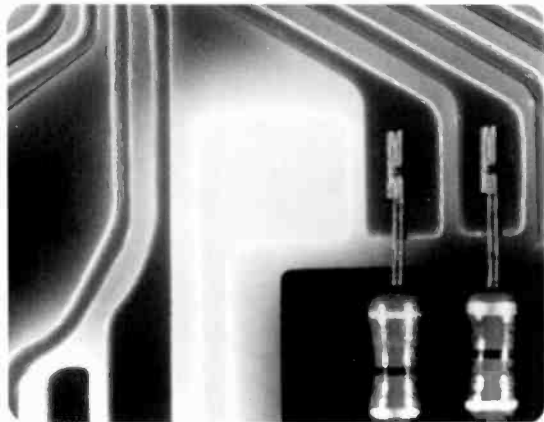
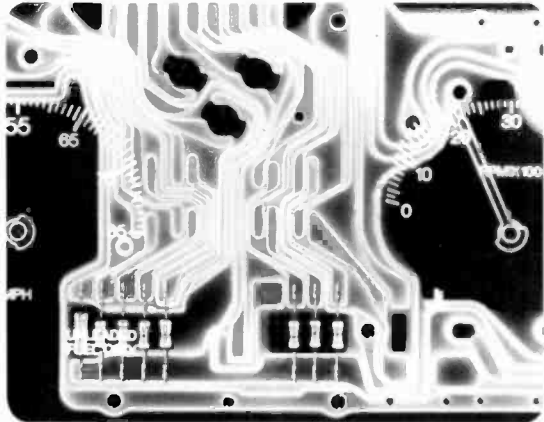


SINGLEPERSON

30-second
(MUSIC: UP THROUGHOUT)
VO: Why is our Citation X-11 such a hero with performance-minded Americans?
Let's ask SINGLEPERSON
SINGLE PERSON: Citation X-11. SUPER CAR—the handling is impressive, yet I've got 40 cubic feet of space here for all my toys.
More amazing, it carries five adults comfortably.
VO: Then your Citation X-11 with fit right in when you're married and have kids?
SINGLE PERSON: I'm going to pretend . . . you never said that.
SINGERS: CHEVY MAKES GOOD THINGS HAPPEN

1505

Art Director Kerry Colonna
Designer Kerry Colonna
Photographer Michael Lawler
Computer Cameraman Tony Venezia
Artist David Blum
Writer Hal Silverman
Client Volkswagen of America, Inc.
Editor Marcia Dripchak
Director, Technical R.T. Taylor, Clint Colver
Producer Tim Bloch/Midocean Motion Pictures
Agency Doyle Dane Bernbach



UPSHIFT

30-second
How do you know exactly when to shift gears to get top gas mileage?
Until now only an engineer could tell you that.
But now there's a car that can tell you.
How does it tell you?
By making this little dashboard light go on. Shift up each time you see it and you save up to seven percent on gas.
Where can you find that kind of science fiction technology?
Only in an '82 Volkswagen in case you hadn't guessed.

1506

Art Director Chris Armstrong
Writer Geoff Moore
Client General Foods/Lean Strips
Editor David Lee
Director Elbert Budin
Producer Michael Delgado/
Ampersand Produc.
Agency Ogilvy & Mather, Inc.



REJOICE

30-second
(MUSIC UNDER: "ODE TO JOY")
It has ...
no cholesterol, only 25 calories a strip, and it's not bacon. It's Lean Strips.
The delicious alternative to bacon. Lean Strips sizzle and smell and taste like bacon.
Yet they're made with soy beans, egg whites, and wheat ...
so they have no cholesterol and only 25 calories a strip.
So ...
If you are a bacon lover ...
Rejoice!
(MUSIC UP AND OUT)

1507

Art Directors **Bill Murphy, Chuck Beisch**
Writers **Chris Rowean, Mark Lawrence**
Client **Preview Subscription Television**
Editor **Viz Wiz—Boston/VideoCom—Dedham**
Director **Harry Hamburg**
Producer **N. Lee Lacy**
Agency **Ingalls Associates**



PRICE

30-second

ORSON WELLES: If you want to see a good movie, well you can go spend four dollars, eat overpriced popcorn and sit next to a stranger . . . or . . . for the price of a candy bar you may view exactly the same film at home . . . and see over 50 fine films every month. Uncut. Each for the price of a candy bar? That's ridiculous! No, that's Preview. Call now. It's the best show in town.

SINGERS: P-R-E-V-I-E-W

1508

Art Director **Vera Carbo**
Writer **Alan Johnson**
Client **Tastykake**
Editor **Peter Stassi/Start mark**
Director **Santiago Suarez/Ampersand**
Producer **Michael DelGado/Ampersand**
Agency **Weightman, Inc.**



TASTYKAKE

30-second

"Noody bakes a cake as tasty as a Tastykake"

1509

Art Director **Karen Stivers**
Writer **Bert Huebener**
Client **The New Chrysler Corporation/Dodge**
Editor **Suzanne Pancrazi**
Director **John Stephens**
Production Co **Hisk**
Agency **K&E/Lee Zimmerman**



DODGE CHARGER 2.2

30-second
ANNCR: If you want a machine that really moves you, the '81 Coora, Datsun 280ZX, Porsche 924 and Trans Am are the ones to beat. And here's a machine that does.
Dodge Charger 2.2.
Charger leaves them all behind . . . in mileage and acceleration.
0 to 50 in 6.6 seconds.
Dodge Charger 2.2
Under \$7300
America's Driving Machine.
Get \$300 to \$1000 cash on select new Dodge cars and trucks.
See participating dealers for complete details.

1510

Art Director **Dave Bradley**
Writers **Jim Longstaff, Jim Stein**
Client **Ray-O-Vac**
Editor **Chris Kern**
Director **Howard Morris**
Production Co **Coast Productions, Hollywood**
Agency **Campbell-Mithun, Inc.**



GEORGE BURNS

30-second
VOA: George Burns.
GEORGE: That's my name, too.
VOA: George, what's the secret of long life?
GEORGE: Ray-O-Vac Alkaline batteries.
VOA: Ray-O-Vac Alkaline batteries?
GEORGE: They'll play the Minute Waltz 4000 times . . . or . . .
TAPE: (GEORGE SINGS) You're the flower of my heart, Sweet Alkaline.
GEORGE: (TO GIRL) Pretty . . . you too . . . too tall.
VOA: But the secret of long life can't be a battery!
GEORGE: (OPENING COAT TO REVEAL BATTERIES). Are you kidding? (POINTS TO 1 BATTERY) This one's for dancing.
VOA: Ray-O-Vac Alkalines really are the secret of long life.
2ND VOA: Ray-O-Vac Alkaline.
GEORGE: Power for the long run.

1511

Art Director: Warren Margulies
Photographer: Dejan Georgevich
Writer/Creative Director: Buddy Radlsch
Client: MasterCard International
Editor: Tony Marino
Director: Sol Goodnoff
Producer: W. Hamilton/Lee Rothberg Prods.
Agency: Willam Esty Company

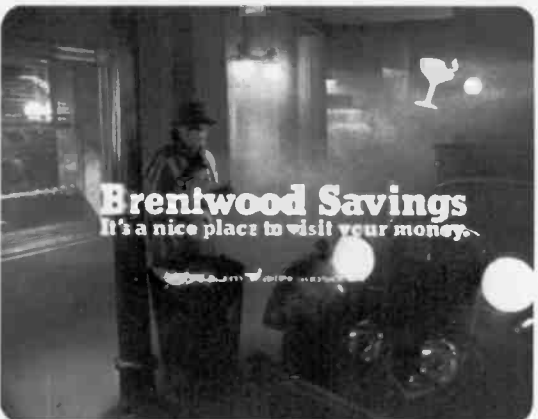


LIGHT TALK

30-second
SPOKESMAN: Now, you can shop with money in your checking account and never write the check. MasterCard II
It looks almost like the MasterCard card.
It's accepted like the credit card around the world and goes through the imprinter the same way, but what you spend is paid from your personal checking account. No bills, no interest. That's it.
It looks like a credit card, but MasterCard II works like a check. Carry both.
You'll want the II too.
CHORUS SINGS: "We can do it all!"

1512

Art Director: Mel Abert
Designer: Mel Abert
Writer: Linda Chandler Frohman
Client: Brentwood Savings & Loan Association
Editor: Stuart Waks
Director: Reid Miles
Productions Co: Reid Miles, Inc.
Agency: Abert, Newhoff & Burr, Inc.

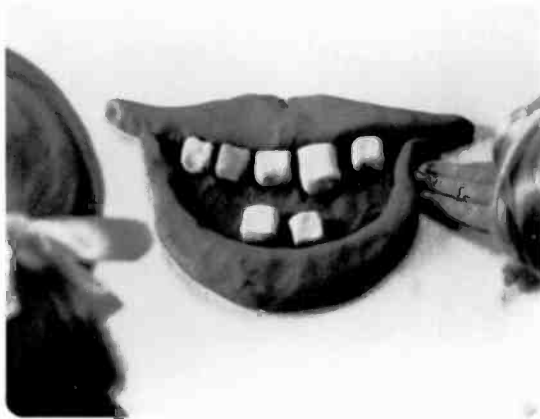


BRENTWOOD SAVINGS

30-second
(MUSIC: MOOD MUSIC SCORED UNDER)
GEORGE BURNS: So long, sweetheart. That was my bank teller, Louise. I just told her that I was withdrawing from the bank. She was so upset, she refused to validate my parking. What can a man do? Brentwood is offering me a service called the "Interest Checking Account." So now I can do both my checking and saving at Brentwood. That's convenient. And Brentwood will also pay me interest on my checking account. Louise, you paid me compliments... but, sweetheart, now Brentwood is paying me interest.

1513

Art Director **Ron McCroby**
Writer/Producer **Ron McCroby**
Client **Kenner Products**
Producer **Kent Wakeford, Los Angeles**
Agency **Sive Associates**



PLAY-DOH 4-PACK

30-second

MOM: "When you give your child a 4-pack of Play-Doh in regular or bright day-glo colors . . . you give fun that lasts as long as their Imagination!"

KIDS VOCAL: "Play-Doh is . . . squishy and squashing . . . a little tiny mouse.

Play-Doh is . . . shaping and rolling . . . a great big house.

Trees and frogs, monsters and logs.

A fierce alligator . . .

a volcano crater . . .

a wide, wide smile.

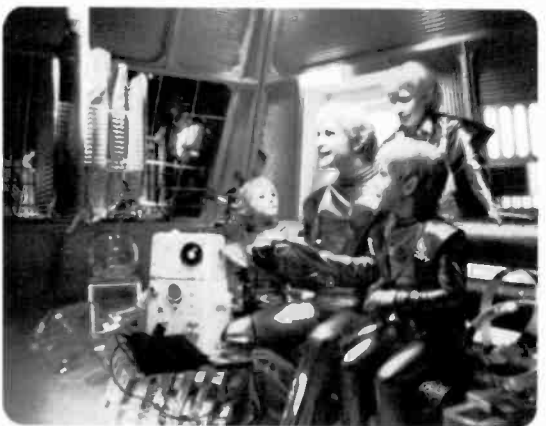
You can make it with . . .

Play-Doh!"

PLAY-DOH BOY: "From Kenner."

1514

Art Director **Harvey Baron**
Writer **Francine Wilvers**
Client **Warner Communications/Atari**
Editor **Morty Ashkinos**
Director **Michael Ulick**
Production Co. **Michael Ulick Productions**
Agency **Doyle Dane Bernbach**



MARTIAN FAMILY

30-second

MARTIAN WOMAN (VO): Dear Atari Anonymous, ever since my husband Luno returned from Earth with Asteroids, the new Atari home video game, he and the rest of the family do nothing but play Asteroids.

Luno says Asteroids is good practice for his interplanetary flights.

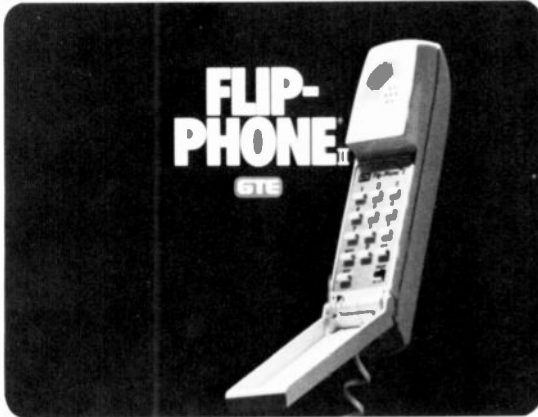
WOMAN (ON CAMERA): Biddy biddy. Biddy biddy.

WOMAN (VO): Tell me, Dear Atari Anonymous, with everybody hooked on Asteroids, what on earth is a poor Martian mother to do?

ANNCR (VO): New Atari Asteroids, now available for your home.

1515

Art Director **Bill Yamada**
Writer **Joe Nunziata**
Client **G.T.E.**
Editor **Joe Laliker/Pelco**
Director **Ron Finley**
Producer **Jim Callan/Ron Finley Films**
Agency **Doyle Dane Bernbach**



FLIPPED-OUT HIP CHICK

30-second
(MUSIC UNDER)
ANNCR (VO): People all over are flipping over the new GTE Flip-Phone.
Some flip over
(GIRL FLIPS)
its sleek style.
Others flip over the way it redials
(MAN FLIPS)
... at the touch of a button.
While some flip because it's so light
(WOMAN FLIPS)
But everybody flips over the new Flip-Phone, because the Flip-Phone flips

1516

Art Director **Bob Dion**
Writer **Bob Chandler**
Client **Skipper's**
Director **John Urie**
Production Co. **Videography**
Agency **Chiat/Day**



HARD CHOICES W/BEER

30-second
(MUSIC IN AND UNDER FAST PACED)
VO: The Seafood Choice Meal at Skipper's .
VO: ... you get a tasty cod fillet and fries ...
(MUSIC CARRIES)
VO: ... coleslaw and chowder.
VO: Then you'll have to make up your mind.
VO: Will you also have tender fried clams ...
(MUSIC CARRIES)
VO: ... or succulent scallops
VO: ... or delicious Gulf shrimp?
VO: Then will it be a large soft drink .
VO: ... or a beer?
VO: Well, make up your mind. For only \$3.99 At Skipper's.
Where you get good seafood without getting soaked.

1517

Art Director: **Celia Johnson**
Writers: **Harvey Herman, Chas. Rosner**
Client: **MTA**
Editor: **Harvey Eckhart**
Director: **Harvey Herman**
Production Co.: **Len Lipson/Lipson Film**
Agency: **Herman & Rosner Enterprises, Inc.**



MTA CHAIN SNATCHING

30-second

MAN'S VOICE: (SOFT, SOOTHING.) What are you wearing? A gold or silver chain? You think it looks attractive right? So do other people. People who steal things.

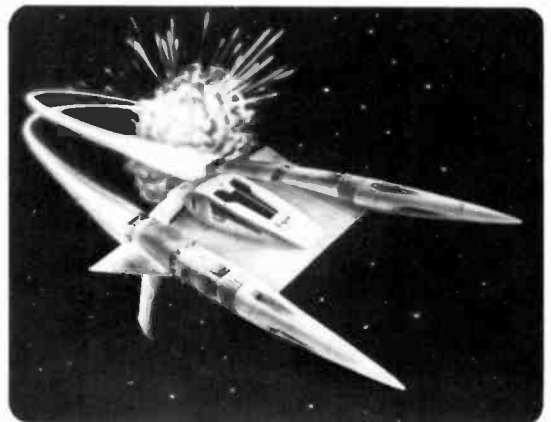
"It's chain-snatching season. Last year the Transit Police made 800 Chain-Snatching arrests, but they can't be everywhere all the time. So when you're out on the buses and subways, tuck in your chains. Don't flash your bracelets, turn your rings so the stones don't show.

"If you want to keep it please, don't flaunt it".

"We're working to make things safer. You can help".

1518

Art Director: **John Armistead**
Designer: **John Armistead**
Writer: **Linda Chandler Frohman**
Client: **Universal Studios Tour**
Editor: **Rick Ross**
Directors: **Stu Berg, Rick Ross**
Producer: **Robert Abel**
Agency: **Abert, Newhoff & Burr, Inc.**



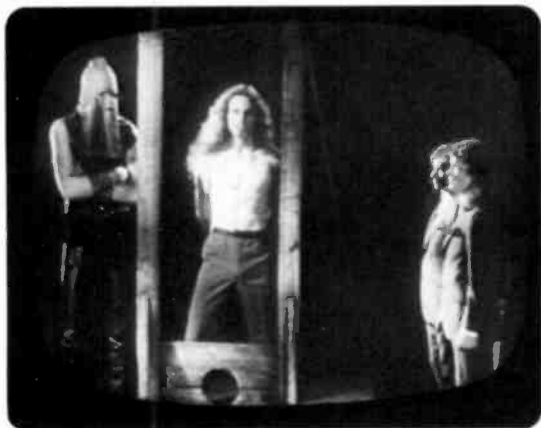
NEW SOUND STAGE

30-second

VO: Universal Studios proudly invites you to discover how some of the most spectacular moments in film history were created, and you might take part of the magic. The Special Effects Stage is now open to the public.

1519

Art Director: Arnold Levine
Designer: Patricia Kiesling
Writers: Mark Levitt, Ted Nugent
Client: CBS Records
Editor: John Carter
Director: Arnold Levine
Production Co.: Yvonne May & Robbie Tucker,
CBS Records



TED NUGENT
30-second
MUSIC—SFX

1520

Art Director: John Constable
Writers: Steve Laughlin, Dennis Frankenberry
Client: WITI, TV6
Director: Viv Mainwaring/
The Black Swan, Inc.
Producer: Steve Laughlin/
The Black Swan, Inc.
Agency: Frankenberry, Laughlin &
Constable, Inc.



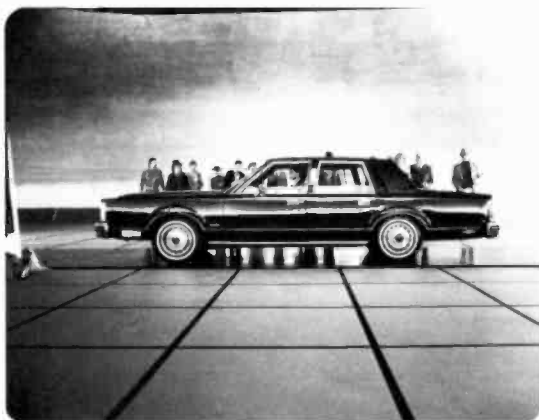
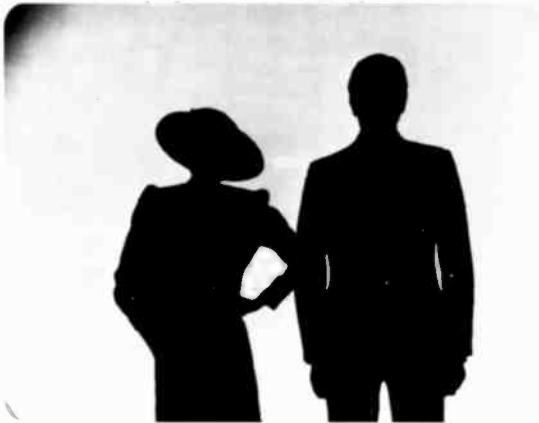
RIGHT & WRONG

30-second
(MUSIC: COMEDIC TRACK UP & UNDER)
(SFX: BROKEN GLASS.)

VO: With all the things that go wrong in life, isn't it nice to know there's someone who makes things right? Tom Hooper and Contact 6. Only on TV6 News. At six and ten.

1521

Art Directors: John Broutin, Carlesa Williams
Designer: Paul Griemann
Cameraman: Mike Werk
Agency Producer: Dave Haldeman
Writers: Bob Parkaian, Josh Carlisle
Client: Lincoln Mercury Division
Editor: Bill Riss
Director: Sid Avery
Production Co.: Avery Film Group
Agency: Young & Rubicam



SILHOUETTES

30-second
ANNCR: Introducing the car Cadillac owners preferred overall to a Cadillac.
Introducing the 1982 Lincoln Town Car.
In an independent test, when Cadillac owners compared DeVille to the Lincoln Town Car based on comfort, roominess, luxury and ride, 86 out of 100 preferred the Lincoln Town Car overall.
Lincoln Town Car.
The car Cadillac owners preferred.

1522

Art Director: Mel Abert
Designer: Mel Abert
Writer: Linda Chandler Frohman
Client: Brentwood Savings & Loan Association
Editor: Stuart Waks
Director: Reid Miles
Production Co.: Reid Miles, Inc.
Agency: Abert, Newhoff & Burr, Inc.

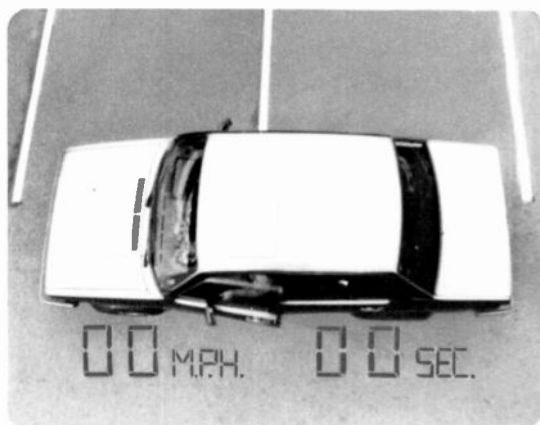


TAX-FREE SAVINGS CERTIFICATES

30-second
(SFX: THEATRICAL SOUNDS, MUSIC, ETC., IN BACKGROUND)
GEORGE BURNS: You made a fortune as a juggler, kid. Now it's time to invest it right. Go to Brentwood Savings and open a new Tax-Free Savings Account.
GIRL: Hurry up, Flip!
BURNS: You know those accounts that pay big interest? Forget it... you gotta give a lot of that interest back at tax time. With Brentwood's new savings account, you and Lucille can earn up to two thousand dollars interest — tax-free. Go to Brentwood.
SFX: KNOCK ON DOOR
GIRL: (OFF-CAMERA, URGENTLY) Flip!
BURNS: You're on, kid. Bring me back a piece of fish, I'm starved.

1523

Art Director **Kio Kobayashi**
Writer **Paul Zoellner**
Client **Volkswagen of America, Inc.**
Editor **Pelco**
Director **Mike Cuesta**
Producer **Jim Callan**
Agency **Doyle Dane Bernbach**



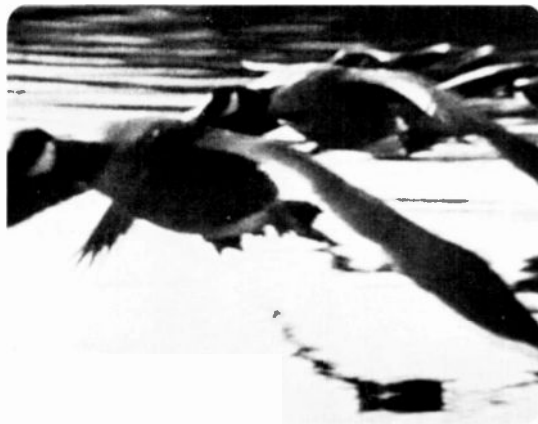
50 M.P.H. 8.8 SEC.

DIGITAL

30-second
This is the Volkswagen Jetta.
German Engineering ...
Fuel injection ...
... Volkswagen economy.
But also, there's a big surprise!
Because a Jetta's trunk holds all these suitcases.
And there's an even bigger surprise.
A Jetta can get those suitcases moving from 0-50
... This fast
Sound of car approaching and receding, followed by light
wind

1524

Art Director **Rick Browning**
Writer **Mike Rogers**
Client **Pan Am**
Editor **E.U.E.**
Directors **Rick Browning, Mike Rogers**
Producers **Lee Weiss, Will Wilcox**
Agency **Doyle Dane Bernbach**



EARLY BIRDS

30-second
ANNCR: If you fly south for the winter this year you'll find it
easier on Pan Am. Just buy tickets by December 8, and Pan
Am will fly you to Florida for only \$124. With no restrictions.
Guaranteed until the end of January. So even when fares
go up, yours won't. Pan Am's \$124 Winter Wonderfare to six
Florida cities. For those who know they're flying south for the
winter.

1525

Art Director: Nick Rice
Writer: Terry Bremer
Client: University of Minnesota Gophers
Director: Steve Griak
Production Co.: Em Com/Wison-Griak,
Nick Rice, Terry Bremer
Agency: Chuck Ruhr Advertising, Inc.



DAVID AND GOLIATH

30-second

DAVID: (WHISTLING MINNESOTA FIGHT SONG.)
(EARTH SHAKING GRUMBLE.)
(SOUND OF FOOTBALL SOARING THROUGH THE AIR AND
HITTING GOLIATH IN THE NOSE.)
Celebrate one hundred years of Gopher football as we
take on the giants of the Big Ten. Be a Gopher fan. Again.

1526

Art Director: Ron McCroby
Writer: Ron McCroby
Client: Kenner Products
Production Co.: Chambers & Associates,
Los Angeles
Agency: Slve Associates, Inc.



KRAZY CLONE LABORATORY

30-second

SPOOKY ANNCR: "It's Kenner's Krazy Clone Laboratory. Just
add water and mix!
Stir the mix . . . until it's right!
Stick in your finger . . .
what a sight!
Wait a few minutes, then pour the mix into the mold . . .
to make a finger . . .
that looks like your own!
Hand, fingers and toes, one by one . . .
Krazy Clone Laboratory's . . .
lots of fun!
Ha! Ha! Ha!
Krazy Clone Laboratory!
From Kenner."

1527

Art Director: Richard Williams
Writer: Dave Allemeier
Client: Anheuser-Busch, Inc. — Natural Light
Director: Brian Gibson
Producers: Craig MacGowan, N. Lee Lacy
Agency: D'Arcy-MacManus & Masius,
St. Louis



ANGELO DUNDEE

30-second

NORM (VO): Hey, look who's drinkin' Natural Light!
ANGELO: Sure, you never saw Angelo Dundee with a loser, did ya?
NORM (VO): I bet I know why a rough and fumble guy goes for Natural.
ANGELO: You been fightin' without a mouthpiece?
NORM (VO): You like it for all those rich natural ingredients.
ANGELO: Yeah, 'cause Natural Light packs taste. Every mouthful is a left, a right, a left. Then, it goes down easy. For me, the taste of Natural knocks the other lights ... out!
(SFX: BELL)
NORM (VO): Alright!
ANNCR (VO): Natural Light from Anheuser-Busch. Taste is why you'll switch.
ANGELO: Wanna go another round?

1528

Art Director: Harvey Baron
Writer: Francine Wilvers
Client: Warner Communications, Atari
Director: Michael Ullick
Production Co.: Michael Ullick Productions
Agency: Doyle Dane Bernbach



EMPTY SCREEN

30-second

BOY: As an intelligent consumer, I wanted to compare Atari Asteroids with other companies Asteroids. But other companies don't make Asteroids. I wanted to compare Atari Missile Command with other companies Missile Command. But other companies don't make that, either. Finally, I wanted to compare the new Atari Warlords. Unfortunately, other companies don't make it. When it comes to the video games the world wants most, nobody compares to Atari.

1529

Art Director **Burton Blum**
Writer **Bill Murtha**
Client **Ford Dealers of New Jersey**
Director **Fred Leyenson**
Producer **Mary Ellen Pirozzoli**
Agencies **Rosenfeld, Sirowitz & Lawson, Inc.**
& **Gallagher Group, Inc.**



YOUR WORLD/RALLY

30-second
BOSS (VO): Will ya bring down Smitty's EXP?
ANNCR (VO): the only thing that compares to
owning a new FORD EXP is driving one.
Behind the wheel you'll experience
its world class technology ...
first-hand.
Its ready response to the wheel ...
its surefooted stance ...
the sheer excitement of a personal sport coupe.
Experience EXP right here ... in your world.
ATTENDANT: Smitty ... you're lookin'-good!
(SFX: ELECTRONIC SFX.)
ANNCR: Your Ford Dealer's got what it takes
for your world.

1530

Art Director **Celester Santee**
Creative Director **Ken Duskin**
Writer **Alan Mond**
Client **The New Chrysler
Corporation—Plymouth**
Editor **Morty Perlstein**
Director **Melvin Sokolsky**
Production Co **Sunlight Pictures**
Agency Prcd **K&E—Burns Patterson**



**The American way to get
your moneysworth.**

VEGETABLE STAND: '81 PRICE VERS.

30-second
(SFX UNDER: OUTDOOR, HIGHWAY PRESENCE)
JOHN HOUSEMAN (OC): A time comes when you must
watch your money carefully. So quality and value are a
necessity. Can you find them in an American car?
Absolutely. In Plymouth, yes, Plymouth. The new Horizon
Miser; built with advanced technology and front-wheel-drive
for the best gasoline economy of any American car. Five
passenger Horizon Miser.
And not a penny more than '81.
It's the American way to get your moneysworth.

1531

Art Director John Armistead
Designer John Armistead
Writer Linda Chandler Frohman
Client Brentwood Savings & Loan
Association
Editor Stuart Waks
Director Reid Miles
Production Co. Reid Miles, Inc.
Agency Abert, Newhoff & Burr, Inc.



NEW KEOGH/IRA

30-second

CONSCIENCE: George, wake up, it's your conscience.

GEORGE BURNS: I go out with younger women. How else can I meet their mothers?

CONSCIENCE: No George, I'm talking about your retirement.

Listen, at Brentwood everybody can now put up to two thousand dollars into an I.R.A. account. And if you're self-employed, up to fifteen thousand into a Keogh plan.

They're tax-deferred, George.

BURNS: But who's retiring?

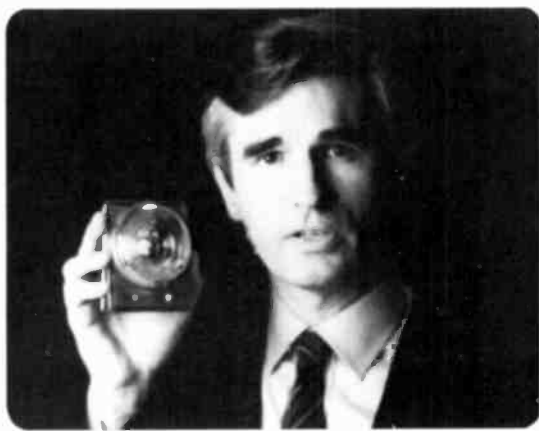
CONSCIENCE: George, one day you won't be a sex symbol anymore.

BURNS: So I'll wear makeup.

VO: Brentwood Savings. It's a nice place to visit your money.

1532

Art Director Gary Goldsmith
Writer Christine Osborne
Client Polaroid Corporation
Editor Pelco
Director Mark Storey
Production Co. Pfeiffer, Storey, Inc.
Agency/Producer Doyle Dane Bernbach,
Joseph Scibetta



HOW WOULD THEY KNOW

30-second

This is Polaroid's wafer-thin Polapulse battery.

It powers a unique new automotive warning signal: Polaroid's Safety Flasher.

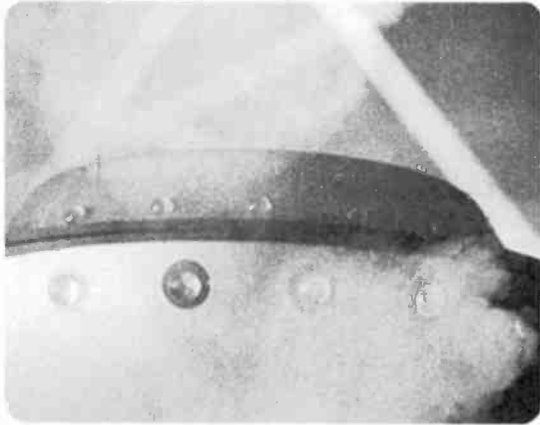
So compact and lightweight, you can wear it for protection when you run, ride your bike, or walk your dog. With the Safety Flasher, you're visible at night over a mile away.

Without it, how would anyone know you're there?

The Safety Flasher. New from the Polaroid Battery Division.

1533

Art Director Fern H. Cohen
Designer Fern H. Cohen
Writer Anne Cifu
Client Laser Beams
Editor Jeff Cahn Editorial
Director Klaus Lucka
Producer Robert Goldblatt
Agency AC&R Advertising, Inc.



LASER BEAMS

30-second
We saw the future
and it wore Laser Beams.
Laser Beams sweatsuiting
in laser light colors.
His ... hers ... yours.
Laser Beams sweatsuiting!
Interconnect ...
Inter-cut ...
Interchange ...
Inter-play.
We saw the future and it wore Laser Beams.

1535

Art Director Joe Shelesky
Designer Joe Shelesky
Client Bill Booth
Producer Tex East/Coane Productions
Agency Wunderman, Ricotta & Kline

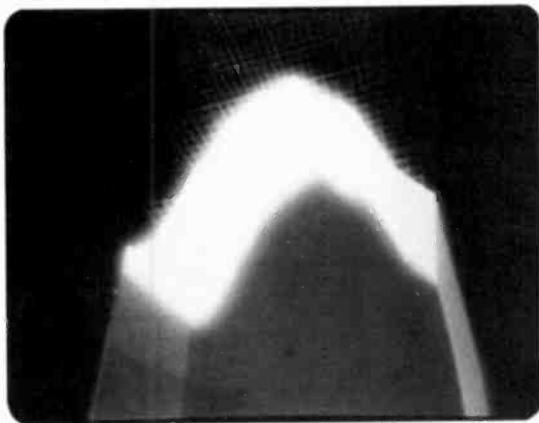
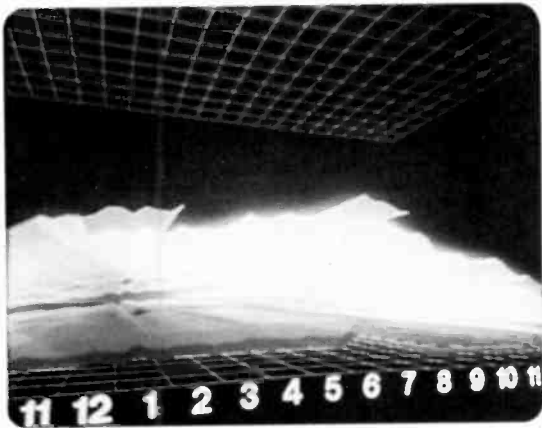
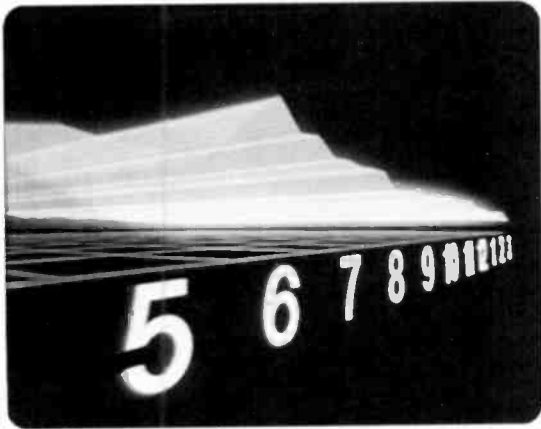


THE GREAT OUTDOORS-ALL PAPERS

30-second
(MUSIC UNDER)
ANNCR (VO): Two things we have plenty of here in Maine.
The great outdoors and time. Time to do things right.
One man took our love of the outdoors and our habit of
careful work and turned it into a worldwide business. His
name was L.L. Bean.
He gave the world outdoor products that he knew were
right because he used them himself.
Clothing tough enough for the wilderness yet sporty enough
for a day in town.
And as for service, he'd send you a missing button
20 years later.
Well, the world's a lot faster since L.L. Bean began, but here
in Maine.

1536

Art Director **Preuit Holland**
Writer **Steve Bassett**
Client **Carolina Power & Light Company**
Producer **Preuit Holland/Digital Effects**
Agency **McKinney Silver & Rockett**

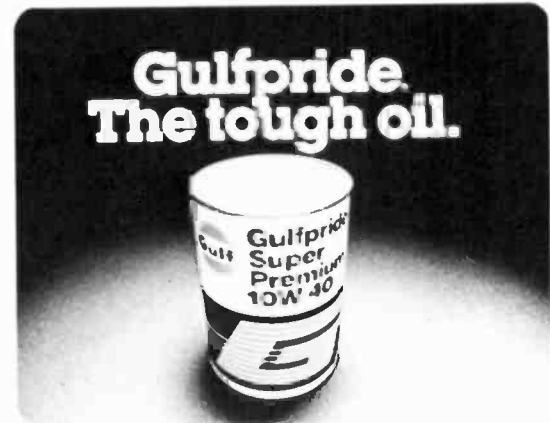


PIKE'S PEAK

30-second
VO: Pike's Peak, the time of day the Pike family uses the most electricity. Add Brown's Peak, Johnson's Peak, and over half a million others, all happening at the same time, and that's CP&L's Peak.
(PAUSE)
And the bigger our peak gets, the more expensive electricity will get. Use less during peak periods. Beat the peak—before it beats us.
SUPER: BEAT THE PEAK.
Carolina Power & Light

1537

Art Director: **Matt Basile**
Writers: **Ken Musto, Klaus Gensheimer**
Client: **Gulf**
Director: **D. Devries**
Producers: **Manny Perez, Ian Shand**
Agency: **Young & Rubicam**



GRAVEYARD

30-second
WOMAN: Didn't have to happen, Harold.
HAROLD: I know.
WOMAN: Should've taken better care.
HAROLD: I know.
ANNCR (VO): Thousands of cars meet their fate before their time. That's why there's Gulfpride Motor Oil, an oil so tough, it was tested over a million miles without a single engine failure.
HAROLD: Next time I'll take better care.
MAN: Protect your engine with Gulfpride, the tough oil. It could save you a lot of grief.

1538

Art Director: Anestos Trichonis
Photographer: Adrian Lyon
Writer: David Leddick
Client: Revlon
Producer: John Greene/Grey, Jennienco Co.
Agency: Grey Advertising, Inc.



**Natural
Wonder**

WATERMELON I

30-second
ANNCR (VO): Now there's ...
(MUSIC UNDER)
... Lipcolor that you can't ...
eat off!
It's new ...
... from Natural Wonder.
This could be your first lipstick
... with eat-and-drink proof color!
Natural Wonder has
A unique double-color formula ...
... so it stays on ...
... while you munch ...
... brunch or lunch.
But is it kissproof?

1539

Art Director: Doug Bartow
Writer: Janis Gott
Client: Bloomingdale's
Producer: Bruce Allen, Grey, Harrison
Productions
Agency: Grey Advertising, Inc.



PARTY WHISPER SOFT SATIN

30-second
ERIN: That award-winning playwright finds some of his best
material at Bloomingdale's Talk of the Town White Sale.
Discover the true meaning of sensuality in the Ultra Satin
ensemble of Whispersoft.
No-Iron satin sheets with contrast piping. In ultra-rich shades.
And to top off your most memorable evenings? Warm,
luxurious color-coordinated comforters. All very exciting. And
all at White Sale Savings.
At the Talk of the Town White Sale at Bloomingdale's
It's like no other store in the world.

1540

Art Director Frank DeVito
Writer George Miller
Client William Schermerhorn
Editor Steve Bodner/Follow-Ciro
Director Melvin Sokolsky
Production Co Sunlight Pictures Corp.
Agency Young & Rubicam



WHISTLING

60-second
DAVID: (WHISTLING) I drink Dr Pepper and I'm proud
I used to be alone in a crowd
But now you look around these days
There seems to be a Dr Pepper craze
... I'm a Pepper, he's a
pepper, she's a pepper ...
DAVID: (WHISTLING) He's a Pepper
MICKEY: (WHISTLING) Uh uh,
MICKEY: (WHISTLING) Whew! I'm a Pepper
ALL: (WHISTLING) Wouldn't you like to be a Pepper too?
ALL: (WHISTLING) Be a Pepper, Drink Dr Pepper
Be a Pepper, Drink Dr Pepper.

1541

Art Director Joe Sedelmaier
Writer Tom McElligott
Client Mr. Coffee
Editor Peggy DeLay
Director Joe Sedelmaier
Production Co Sedelmaier Film
Productions Inc.
Agency Marketing Communications Inc.



ANGRY

60-second
(NATURAL SFX THROUGHOUT)
(MUSIC UNDER)
ANNCR (VO): All across America, people are getting fed up
with bad coffee.
Fortunately, they have an alternative: Mr. Coffee. Only Mr.
Coffee precisely controls coffee brewing time and
temperature for perfect coffee every time. Mr. Coffee ...
America's perfect coffee maker with a patent to prove it.

1542

Art Director **Jim Perretti**
Writer **Larry Cadman**
Client **Volvo of America Corporation**
Editor **Steve Schreiber/Editor's Gas**
Director **Rick Levine**
Producer **Richard Berke (SMS)/Levine Pytko & Association**
Agency **Scali, McCabe, Sloves, Inc.**



COUNTRY CLUB

60-second
PA: Attention please will the owner of . . . the blue Mercedes, license number (STATIC) please come to the parking lot. Your car has been in a minor accident.
VO: If you're looking for a well-built European luxury sedan . . . that offers the amenities a person of means expects . . . but you don't . . . want to follow . . . the crowd, consider a Volvo. It's not outrageously priced. And it's not for people who are running around . . . looking for status.
WOMAN: Your drink Mr. Baily?
VO: Volvo's a car for people who already have it.

1543

Art Director **Boyd Jacobson**
Designer **Boyd Jacobson**
Photographer **Haskell Wexler**
Writer **John van der Zee**
Client **Wells Fargo Bank**
Director **Boyd Jacobson**
Producer **Jim Allen (McCann)/Wexler-Hall Productions**
Agency **McCann-Erickson, Inc.**

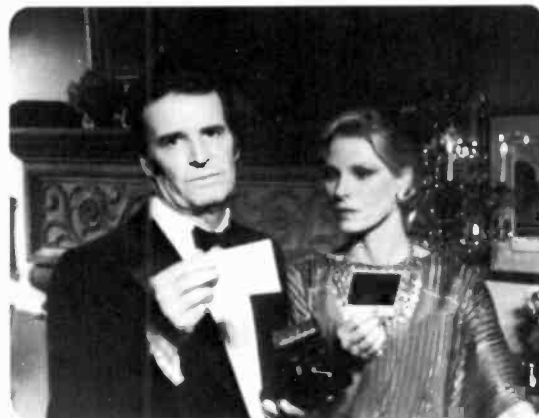
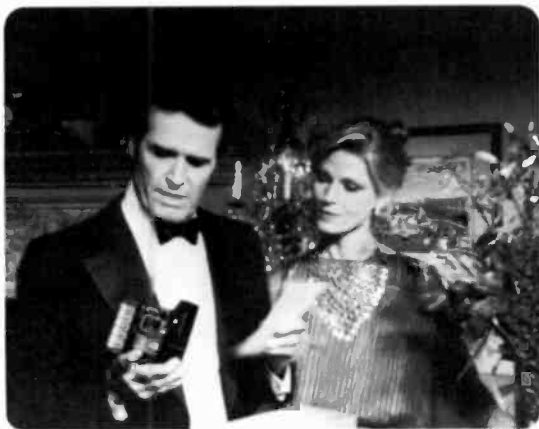


CHRISTMAS

60-second
MUSIC — SFX

1544

Art Director: **Bob Gage**
Photographer: **Ernesto Caparros**
Writer: **Jack Dillon**
Client: **Polaroid Corporation**
Editor: **Pelco**
Director: **Bob Gage**
Production Co.: **Director's Studio Inc./**
Rose Presley, Eugene Mazzola,
Joseph Scibetta, Jane Liepshutz
Agency: **Doyle Dane Bernbach**



JIM'S BIG NIGHT

60-second

JIM: Come on, we're late.

MARI: It's just a party!

JIM: Polaroid's giving in my honor.

MARI: You don't know that.

JIM: Why else would they ask us?

MESS: (HANDS OVER PACKAGE) Polaroid wanted you to get this before the party.

JIM: Who's this party for, do you know?

MESS: I don't know, some old guy.

MARI: Alright, I'm Beautiful

What's that?

JIM: Oh, probably some award they're giving me . . . No it's their new Time-Zero OneStep.

MARI: Did they engrave it?

1545

Art Director: **Sam Scali**
Writer: **Geoffrey Frost**
Client: **Sperry Corporation**
Editor: **Howard Lazarus**
Production Cos.: **Bob Giraldi Productions/**
C.P.C. Assocs., Inc. (Special Effects)
Director: **Bob Giraldi**
Producer: **Richard Berke (SMS)**
Agency: **Scali, McCabe, Sloves, Inc.**



HISTORY II

60-second

ANNCR (VO): Bruised by his new bicycle's bone-rattling ride, a ten year-old complains.

And his father listens.

Looking for a way to cushion the bumps, John Dunlop

invents the inflatable tire.

For twenty-seven years . . .

automobiles had been reserved for the rich.

But a young American engineer . . .

hears what the world really wants —

a car anyone can afford —

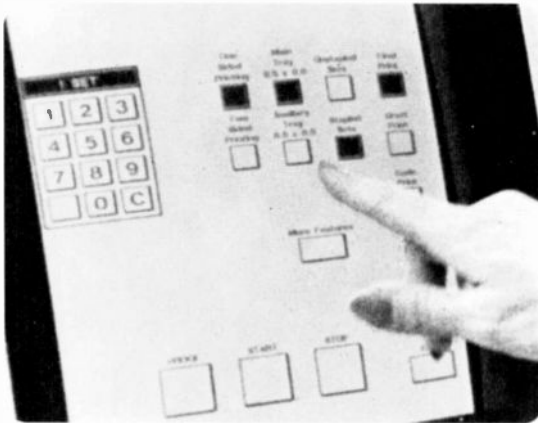
and changes the shape of a century.

At Sperry, history has convinced us . . .

that listening inspires new inventions, ignites new thoughts, uncovers whole new worlds of fresh ideas.

1546

Art Director **Anthony Angotti**
Writer **Tom Thomas**
Client **Xerox Corporation**
Director **Dick Loew**
Agency **Needham, Harper & Steers, Inc.**



MOZART

60-second
(SFX: MOZART MUSIC)
ANNCR (VO): It's been said that when Mozart is performed before an audience of chickens ... an interesting thing happens ... productivity increases.
That's fine for hen houses.
Now, what can be done for offices.
Xerox can help. With advanced machines that copy, sort and even reduce as fast as two pages a second.
Machines that let you process information faster than humanity possible.
That print out computer information must faster than ordinary computer printers
Even a special Ethernet cable that lets office machines work

1547 SILVER AWARD

Art Director **Bob Tore**
Writer **Tom Mabley**
Client **IBM Corporation**
Editor **Alan Rozek**
Director **Jeff Lovinger**
Production Co **Lovinger, Tardio, Melsky Inc.**
Agency **Lord, Geller, Federico, Einstein Inc.**
Agency Producer **Robert Dein**



HOUSE

60-second
VO: The very first computers seemed as big as houses and so mysterious, that for most of us the computer was behind a closed door. But IBM was thinking how to make the computer more useful, and as one good idea lead to another it began getting smaller ... faster ... less expensive ... and easier to use
Today, a new IBM computer has reached a personal scale
A person can afford it.
A person can put it anywhere.

1548

Art Director: **Jeff Young**
Writers: **Mark Schneider, John Gruen**
Client: **General Foods Corporation**
Editor: **Steve Schreiber**
Director: **Rick Levine**
Production Co.: **Skip Allocco, Levine-Pytka & Assoc.**
Agency: **Ogilvy & Mather**



CARIN'

60-second

(MUSIC UNDER)

'Tis the season, people caring.

Helping others, time for sharing.

WOMAN: Coffee Mrs. Jones?

SONG: Everyone is warming up

with the taste of Maxwell House.

People that you've come to count on,

friendships that are true.

Spend some time with friends and

loved ones . . .

Maxwell House and you.

Get that "Good to the Last Drop"

Feeling . . . with Maxwell House.

Only Maxwell House.

1549

Art Director: **Bob Gage**
Photographer: **Ernesto Caparros**
Writer: **Jack Dillon**
Client: **Polaroid Corporation**
Editor: **Pelco**
Director: **Bob Gage**
Production Co.: **Director's Studio, Inc./**
Rose Presley, Eugene Mazzola
Agency Producers: **Doyle Dane Bernbach,**
Joseph Scibetta, Jane Llepshutz



SILHOUETTE

60-second

JIM: Now you don't worry where the sun is when you take a picture.

MARI: As long as it's on what you're shooting.

JIM: No more. Now the sun can be behind you, in front of you or not even out.

MARI: The sun's gotta be somewhere.

JIM: Got it right in here. There's a piece of the sun in Polaroid's new Sun Camera.

MARI: Not the real sun?

JIM: Don't quibble. It's a new system with the fastest color

print film made. 600 speed. Now you can turn bad light into

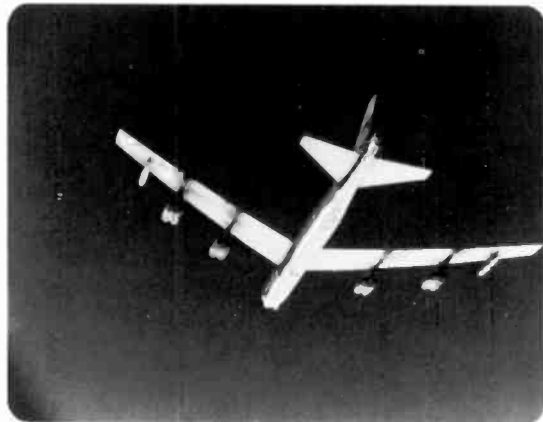
good pictures. Here I'll shoot you with the sun behind you.

MARI: You'll get a silhouette.

JIM: (WHOOSH!) Not any more.

1550

Art Director Barry Littmann
Photographer Jim Dickson
Writer Matt de Garmo
Client United States Air Force
Editor Frameworks
Director Bernie Haber
Production Co Gil Rosoff/
Horizon Studios
Agency D'Arcy MacManus & Masius



ON THE JOB (WHISTLING)

60-second
(WHISTLING: "THE AIR FORCE SONG")
(WHISTLING SEGUES INTO AN ORCHESTRATION OF "THE AIR FORCE SONG")
(MUSIC CONTINUES UNDER VOICE-OVER)
"There's a split in the air. Find out how you can be a part of it.
Air Force.
A Great Way of Life."
(ORCHESTRATION OF THE "AIR FORCE SONG" NOW SEGUES BACK TO ONE MAN WHISTLING.)

1551 DISTINGUISHED MERIT

Art Director Lynn Crosswaite
Writer Bob Scarpelli
Client McDonald's Corporation
Editor Tim McGuire, Cutters
Director Dan Nichols
Production Co Michael/Daniel Productions
Agency Needham, Harper & Steers



BEST FRIENDS — BREAK

60-second
DENISE (VO): Chrissie's my very best friend in the whole world. We're exactly alike. We both have trouble with math.
CHRISSIE (OC): What's the square root of 164?
DENISE (VO): We both love horses. And we both hate our hair.
GIRLS (OC): Yuck!!
DENISE (VO): We even liked the same guy. Then we found out he likes Marcia Wilk.
GIRLS (OC): Marcia Wilk?!
SINGERS: No two are closer than you
She shares in all that you do
A best friend's someone to care
Someone who'll always be there
Everything is more fun

1552

Art Director **Jeff Young**
Writers **Mark Schneider, John Gruen**
Client **General Foods Corporation**
Editor **Steve Schreiber**
Director **Bill Hudson**
Production Co. **Ed Kleban/Bill Hudson Films**
Agency **Ogilvy & Mather**



A REAL TROOPER

60-second
(SFX: BUGLE)
SONG: Mornings seem to start out better.
KIDS: Camping!
SONG: You seem to go much better.
MOM: Coffee?
DAD: Yeah.
SONG: When you start your day together.
You and Maxwell House.
DAD: Alright, now go get the bags. Okay?
SONG: Flavor that you've come to count on.
DAD: Coffee ready?
SONG: Taste that's always true.
OLDER CHILD: You don't take bunnies . . .
SONG: What a perfect combination. Maxwell House and you.

1553

Art Director **Neil Leinwohl**
Writer **David Cantor**
Client **Ad Council**
Director **Lear Levin**
Agency **Needham, Harper & Steers**



**IS THIS THE YEAR
YOU GET INVOLVED?**



U.S. Council for the International Year of Disabled Persons.
A Public Service of The Station & The Advertising Council.

VERNON PARISH

60-second
In Vernon Parish, Louisiana, volunteers are modifying disabled people's homes to make them more accessible. In fact, all across America, disabled and non-disabled people are participating in similar community programs. This is the International Year of Disabled Persons. Is this the year you get involved? Call the office of your Mayor or County Commissioner for more information.

1554

Art Director Neil Leinwohl
Writer David Cantor
Client Ad Council
Director Lear Levin
Agency Needham, Harper & Steers, Inc.

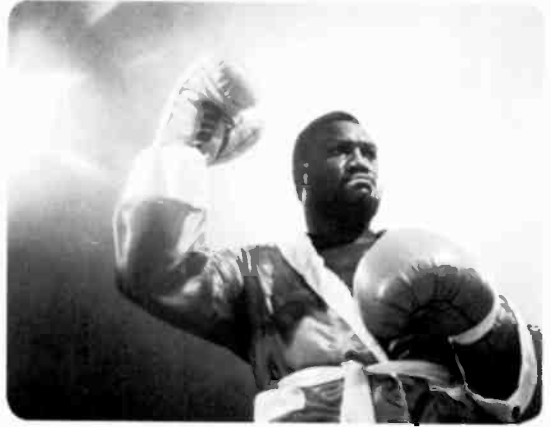


COMPOSITE

60-second
ANNCR (VO): At Mama Grisanti's restaurant in Louisville, Kentucky, blind people don't have to ask what's on the menu. They can read it themselves . . . in Braille. The Braille menus are there because a group of local people thought it would be a good idea. They got together and made it happen. In fact, all across America, people are participating in similar community programs. In Vernon Parish, Louisiana, volunteers are modifying disabled people's homes to make them more accessible. And in Champagne, Illinois disabled children are able to share a playground because a group of volunteers got involved.

1555 SILVER AWARD

Art Director Herm Siegel
Writer Stafford Ordahl, Jr.
Client St. Regis Paper Company
Editor First Edition
Director Fred Levinson
Production Co. Fred Levinson Productions
Agency Cunningham & Walsh Inc.

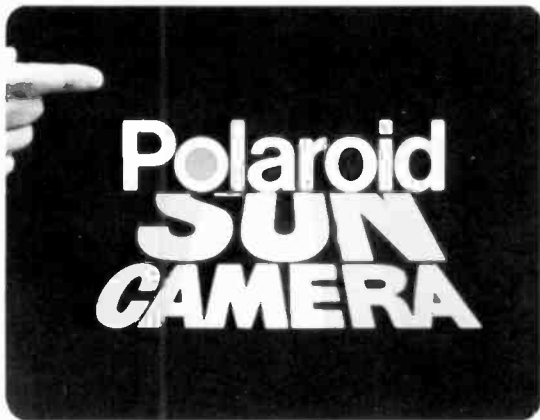


BOXER

60-second
BOXING ANNCR: Ladies and gentlemen, in this corner the former heavyweight champion of the world Smokin' Joe Frazier!
And in this corner St. Regis with a paper bag, made with their shipping sack paper.
REFEREE: Paper bag?!
BOXING ANNCR: Can he punch his way out of it?
BOXING ANNCR (VO): Watch!
ST. REGIS ANNCR (VO): How can Kraft paper stand up to this kind of punishment?

1556

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid
Editor: Pelco
Director: Bob Gage
Producers: Rose Presley, Eugene
Mazzola/Directors Studio Inc.
Agency Producers: Doyle Dane
Bernbach/Joseph Scibetta, Jane Liepshutz



A PIECE OF THE SUN

60-second

JIM: When we take pictures, most of us drag somebody out into the sun ...

MARI: Where we squint and look awful.

JIM: The best pictures are unposed. And they're usually not in the sun. So we waste a shot.

... But now you don't have to worry where the sun is.

MARI: What's that?

JIM: A piece of the sun.

MARI: I didn't know we're that tall.

JIM: Here. Hold this.

MARI: OOH! Tinkerbell!

JIM: This is Polaroid's new Sun Camera, a whole new system with the fastest color print film made 600 speed. But it needs one more thing to turn bad light into good pictures.

1557

Art Director: Charley Rice
Writer: Pete Faulkner
Client: Stroh Brewery
Editor: Milt Loonan/Prime Cut
Director: Ron Finley Films
Production Co: Ron Finley Films
Agency: Doyle Dane Bernbach



BIG LIFT OFF

60-second

(SFX: CARGO THROWN OUT OF PLANE)

CAPTAIN: Guys, she's still too heavy.

UPSET TRADER: What are we gonna do?

CAPTAIN: Well, I hate to say it, but we gotta unload the you-know-what.

ANNOCYED BUSINESSMAN: Leave the Stroh's!

ANGRY SOLDIERS: Negative!

CAPTAIN: O.K., but then some of you have to stay behind.

UPSET WOMAN: Well, you're certainly not leaving me behind!

INSPIRED CO-PILOT: (YELLS) I got it!! Captain, I got it!

(SFX: ENGINES REVVING FOR TAKEOFF)

PLEASED CAPTAIN: Joe, I gotta hand it to ya!

(SFX: TAKEOFF OF SKELETAL PLANE)

1558

Art Director **Don Ross**
Writer **Jim Johnston**
Client **Marathon Oil**
Director **Jim Johnston**
Producer **Noel Campbell**
Agency **Marathon Oil**

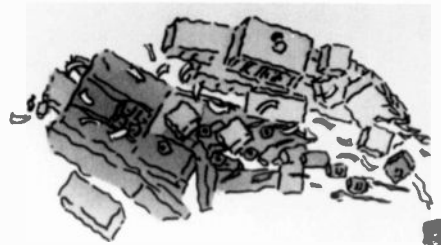
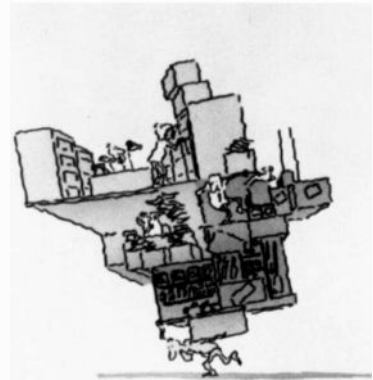


MARATHON OIL

60-second
SUPER (VO): Marathon, Greece 490 B.C.
ANNCR: The first Marathon
26 miles . . . 385 yards . . .
it took incredible endurance . . .
it took incredible spirit . . .
spirit that pushed on and on . . .
farther and farther . . .
far beyond the point where others would have stopped.
It's the spirit to do more than is expected . . .
to go farther than you have to . . . the spirit to excel.
We at Marathon Oil remember that spirit.
It's the spirit that constantly pushes our company further to
pursue excellence in everything that carries our name
Marathon Oil . . . the spirit to excel . . . to go farther
Marathon . . . the long distance gasoline.

1559

Art Director **Hy Varon**
Designer **Hy Varon**
Artist **R.O. Blechman**
Writer **Martin Kaufman**
Client **IBM General Systems Division**
Editor **Sandpiper Editorial**
Creative Directors **David Curtis, R.O. Blechman**
Producer **Lois Goldberg/The Ink Tank**
Agency **Leber Katz Partners**



A little IBM can mean a lot of freedom.

FREEDOM

60-second
ANNCR (VO): Do you sometimes feel like you're carrying
your whole business on your back?
SECRETARY: Harvey's Hardware, please hold. Harvey, these
accounts payable are piling up.
HARVEY: I'm working on it.
ANNCR (VO): Are you a businessman or a beast of burden?
WORKER: What about the inventory?
HARVEY: I'm working on it!
ANNCR (VO): Are you running your business, or is your
business running you?
WORKERS: Harvey, how about the payroll?
ANNCR (VO): Wouldn't you like to get it all off your back?
HARVEY: With what, a forklift?
ANNCR (VO): No, with a small business computer from IBM.
HARVEY: IBM makes small computers?

1560

Art Director **Agi Clark**
Designer **Frank Gentile**
Writer **Bryon Barclay**
Client **Bahamas Ministry of Tourism**
Editor **Dick Langenbach/Splice Is Nice**
Director **Andy Jenkins**
Producer **Frank Moccio/Jenkins, Covington, Newman, Inc.**
Agency **N W Ayer Incorporated**
Agency Producer **Maury Penn**



THINGS TO DO

60-second
(MUSIC UP)
SINGERS: Oooh Bahamas ...
(MUSIC)
SINGERS: Welcome to your Bahamas ...
(MUSIC)
SINGERS: Oooh ...
Bahamas ...
Crystal clear the water
Sun she smooth your skin
(MUSIC)
SINGERS: Oooh Bahamas
(MUSIC)
VO: In the Bahamas you never run out of things to do ...
until you want to.
SINGERS: Oooh Bahamas .

1561 GOLD AWARD

Art Director **Michael Tesch**
Writer **Patrick Kelly**
Client **Federal Express**
Editor **Peggy DeLay/Sedelmaier Films**
Director **Joe Sedelmaier**
Producers **Maureen Kearns/A&G, Ann Ryan, Sedelmaier**
Agency **Ally & Gargano, Inc.**



FAST PACED WORLD

60-second
MR. SPLEEN (OC): Okay, Eunice, travel plans. I need to be in New York on Wednesday, LA on Thursday, New York on Friday. Got it?
EUNICE (VO): Got it.
MR. SPLEEN (OC): So you want to work here, well what makes you think you deserve a job here?
GUY: Well sir, I think on my feet, I'm good with figures and I have a sharp mind.
SPLEEN: Congratulations, welcome aboard.
(SFX)
OC: Wonderful, wonderful, wonderful. And in conclusion Jim, Bill, Bob, Paul, Don, Frank, and Ted. Business is business and so we all know in order to get something done you've got to do something. In order to do something you've got to get to work so let's all get to work.
Thank you for attending this meeting. (SFX)

1562

Art Directors: Phil Dusenberry, Ted Sann
Writers: Phil Dusenberry, Ted Sann
Clients: Len Vickers, Bart Snider
Editors: Steve Schreiber, Howie Weisbrot
Director: Bob Giraldi
Producer: Jeff Fishgrund, Bob Giraldi Prod.
Agency: BBDO



BASEBALL

60-second

(MUSIC)

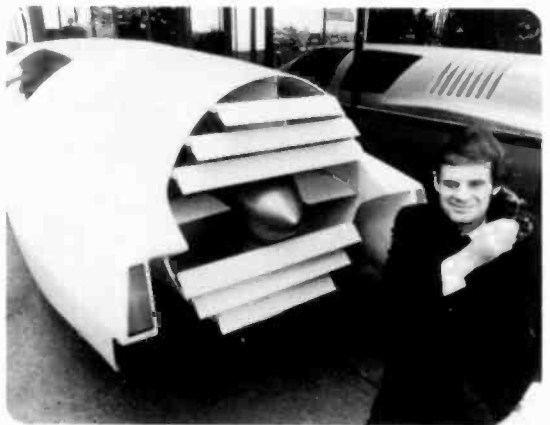
AVO: On a summer's evening in 1924, in Lynn, Massachusetts, perhaps the most significant game in the long history of baseball was played. It wasn't the pitching that was so extraordinary, nor the hitting. And the fielding, well it was less than exemplary. No, what made this game truly historic was the time of day. (SFX: NIGHTFALL)

For It was on this night that this small group of GE engineers ushered in the era of night baseball. Baseball under the lights.

And while the names of "Yugo" Fee and Tommy Perkins and Hank Innes will never be recorded in the Hall of Fame, It was this earnest band of GE pioneers that made possible for us all the many brilliant nights to come.

1563

Art Directors: Phil Dusenberry, Ted Sann
Writer: Phil Dusenberry, Ted Sann
Clients: Bart Snider, Len Vickers
Editor: Steve Schreiber
Director: Bob Giraldi
Producer: Jeff Fishgrund / Bob Giraldi Prod.
Agency: BBDO



INNOVATORS

60-second

(MUSIC)

ANNCR (VO): To all you students of innovation, to you inspired to try what's never been tried before, To all those consumed with an insatiable curiosity, a penchant for ingenuity, To you who seek and search And blaze new trails, Who try and fail and try again; To all you children of Imagination, You sons and daughters and mothers of invention. Dreamers and doers, thinkers and Tinkerers all, we at General

1564

Art Director Tom Peck
Writer Geraldine Newman
Client Eastman Kodak
Director Dick Miller
Producer Scott Kulok
Agency Young & Rubicam



The gift of instant joy.

HOMECOMING II

60-seconds

(MUSIC UNDER)

WOMAN SINGS: I'll be seeing you in all the old familiar places, that this heart of mine embraces all year through.

ANNCR (VO): Christmas. When everyone comes home.

WOMAN SINGS: I'll be seeing you, your smiling face this holiday.

ANNCR (VO): Share every glorious instant. In glorious Instant pictures by Kodak.

WOMAN SINGS: Share love and joy the special way.

ANNCR (VO): This Christmas bring home the gift of a smile,

the gift of love and the gift that lets you share them.

The Kodak Colorburst Instant Camera.

WOMAN SINGS: When we share these special times, I'll be seeing you.

ANNCR (VO): Give the gift of Instant joy.

1565 SILVER AWARD

Art Director John Lucci
Set Designer Ken Davies
Photographer Mel Sokolsky
Writer Jud Alper
Client Dr Pepper
Editor Steve Bodner
Agency Producer Mootsy Elliot
Director Mel Sokolsky
Production Co Sunlight
Agency Young & Rubicam



Be a Pepper™

REVOLVING ROOM

60-second

(MUSIC)

BOY: Hey Patty, what do you have to do to be a Pepper?

PATTY: It's easy.

PATTY (SINGING) To be a Pepper, original like a Pepper all you gotta do is taste.

SINGERS: Be a Pepper to know the pleasure of a flavor you will treasure. All you gotta do is taste. Be a Pepper. The flavor's got a feeling, original and appealing, and all you gotta do is taste. To be a Pepper, open up a Dr Pepper, and all you gotta do is taste. Be a Pepper, drink Dr Pepper. Be a Pepper, yeah. The more you pour it, the more you will adore it. And all you gotta do is taste. To be a Pepper. Open up a Dr Pepper. And all you gotta do is taste. Be a Pepper, drink Dr Pepper, yeah.

1566

Art Director **Boleslaw Czernysz**
Writer **Sue Read**
Client **Jamaica Tourist Board**
Director **Jeff Lovinger**
Producer **Scott Kulok**
Agency **Young & Rubicam**



COME BACK TO GENTILITY

60-second

(MUSIC UNDER)

WOMAN SINGS: Come back to Jamaica:

MAN: Come back to gentility

WOMAN SINGS: What's old is what's new.

WOMAN: Come back to our beauty.

WOMAN SINGS: We want you to join us.

MAN: Come back to our people.

WOMAN SINGS: We made it for you.

WOMAN: Come back to hospitality.

WOMAN SINGS: SO make it Jamaica.

WOMAN: Come back to our bounty.

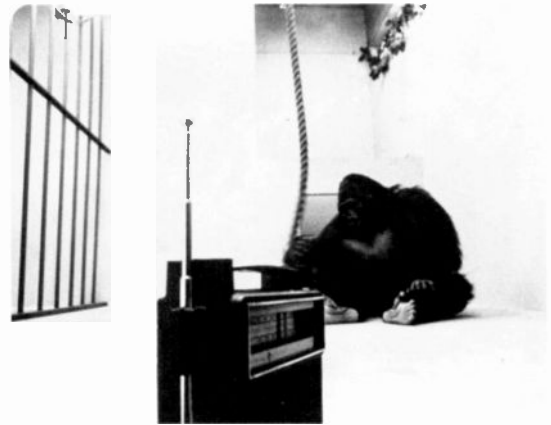
WOMAN SINGS: Make it your own.

WOMAN: Come back to tranquility.

WOMAN SINGS: Make it Jamaica.

1567

Art Director **Mark Norrander**
Writer **Bill Borders**
Client **KINK FM Radio**
Director **Chuck East**
Production Co **The Charles East Co., Inc.**
Agency **Borders, Perrin & Norrander, Inc.**



GORILLA

60-second

VO: What happens when a normally docile primate is subjected to the harsh repetitive music of most rock stations? Watch.

(CUT OF HARD ROCK)

(SECOND CUT OF HARD ROCK)

(THIRD CUT OF HARD ROCK)

(REPEAT SECOND CUT AGAIN)

(REPEAT FIRST CUT)

Not very pretty is it. Now, observe while the same subject is exposed to the softer, more varied sounds of K-I-N-K.

(CUT #1 OF "MELLOW ROCK")

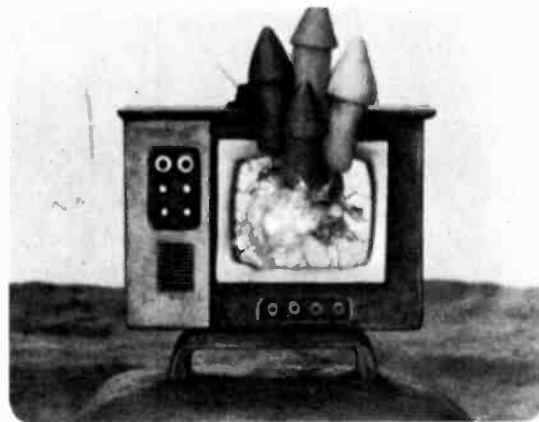
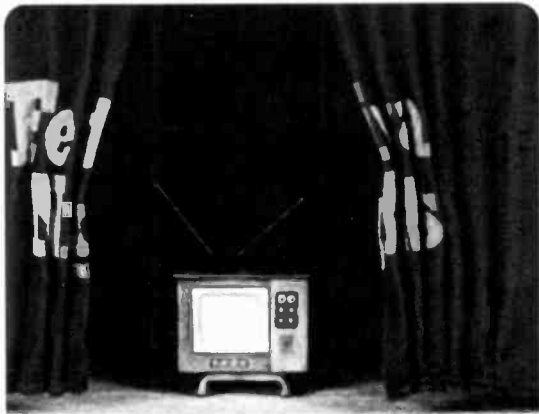
(CONTINUE CUT #1)

(CUT #2 OF "MELLOW ROCK")

(CUT #3 OF FUSION OR?)

1568

Art Director Rick Marchesano
Artist Steven Oakes
Writer Dennis Coffey
Client PBS
Production Co. Broadcast Arts
Agency Goldberg/Marchesano and Associates, Inc.



FESTIVAL METAMORPHOSIS

60-second
(CROWD NOISE AND RUSTLING)
VO: Expect the unexpected during Festival Nights on Public TV.
(CROWD QUIETS)
VO: ... Unexpected superstars!
VOICE OF PAUL SIMON: (SINGING) "... Still crazy after all these years."
(FADE OUT)
(CROWD APPLAUSE)
VO: ... Voices to thrill any house.
VOICE OF BEVERLY SILLS SINGING: "..."
(CROWD NOISE: "Bravo, bravo!")
VO: ... unexpected laughs.
ALLEN'S VOICE: (DELIVERING FUNNY LINE) "Give me three

1569

Art Director Bob Kuperman
Writer Robert Saxon
Client Fisher Corporation
Director Melvin Sokolsky
Production Co Sunlight Pictures Corp.
Agency BBDO/West
Producer Jordan Kalfus

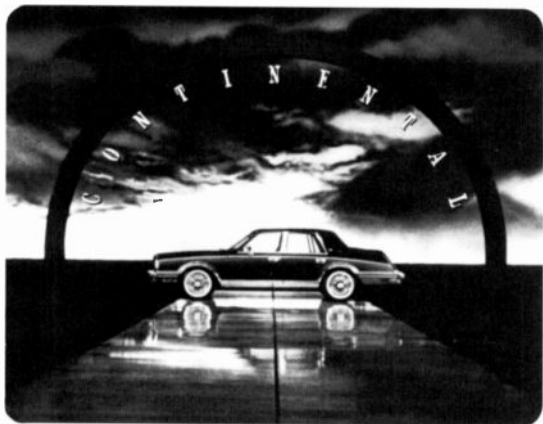


SEXY

60-second
(MUSIC—ROD STEWART SONG, (DO YOU THINK I'M SEXY?))
She sits alone, waiting for suggestions.
He's so nervous, avoiding all the questions.
His lips are dry; her heart is gently pounding.
Don't you just know exactly what they're thinking?
ANNCR (VO): Recording by Rod Stewart.
Authentic reproduction by the Fisher 8500.
A perfectly matched component system
With Fisher's programmable direct-drive turntable, quartz digital tuner, direct drive cassette deck, graphic equalizer, Fisher 900 series speakers, plus 400 watts of power per channel.
The Fisher System 8500.
(MUSIC—UP)

1570

Art Directors **John Broutin, Sam Minnella**
Designer **Peter Richardson**
Cameraman **Peter McDonald**
Agency Producers **Manny Perez, Dave Haldeman**
Writer **Bob Paklaian, Josh Carlisle**
Client **Lincoln Mercury Division**
Editor **Jerry Bender**
Director **Nick Lewin**
Production Co **Jennie & Company**
Agency **Young & Rubicam**



CONTINENTAL ARCH

60-second

ANNCR: The approach . . . clearly new.

The discovery . . . unexpected.

A new Continental.

The trimmest Continental ever fashioned.

Yet, one of the finest-riding Continentals ever built.

The 1982 Continental.

The most unconventional Continental in 40 years.

1571

Art Director **Israel Liebowitz**
Writer **Janet Carlson**
Client **Merle Norman Cosmetics**
Editor **Ace & Edie, Inc.**
Director **Israel Liebowitz**
Production Co **Robert Elias, Inc.**
Agency **Carlson, Liebowitz, & Olshever, Inc.**



1.5 MILLION WOMEN

60-second

ANNCR (VO): Last year, the Merle Norman Studios taught

one million five hundred thousand women they were more

beautiful than they thought they were. Come to Merle

Norman for your free makeover today.

Now, it's your turn.

1572

Art Director Rich Seidelman
Writer Christie McMahon
Client McDonald's Corporation
Editor Yamus-Optimus
Director Denny Harris
Production Co. Rob Lieberman/Harmony Pictures
Agency Needham, Harper & Steers, Inc.

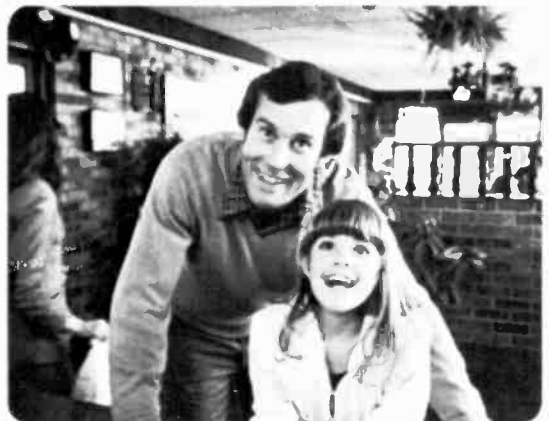


CAN'T STOP

60-second
(MUSIC INTRO)
SINGERS: Sometimes you can't slow down
You're movin'
Can't stop that feeling inside
You're dancin'
It keeps you spinnin' around
Keep goin'
You gotta go for the ride
Yeah just look at you go
You're rollin'
Look at you doin' the town
You're shinin'
Big Mac
And a coke on the go

1573

Art Director Jim Nawrocki
Writer Josephine Cummings
Client McDonald's Corporation
Editor Szabo-Tohtz
Director Rob Lieberman
Production Co. Harmony Pictures
Agency Needham, Harper & Steers, Inc.



DADDY'S GIRL

60-second
MALE SOLO: Where did all the day go
GIRL SOLO: I'm so sleepy, goodnight
MALE SOLO: Miss her more than she knows
Sometimes you can't seem to find
GIRL SOLO: Do you have to go dad?
MALE SOLO: ... A minute of time
There's so much to be said.
GIRL SOLO: I've got homework to do
MALE SOLO: How can it be so tough
GIRL SOLO: Have to go to my class
DAD SOLO: A little times all you need
You never see her enough
GROUP: Get together, get away
GIRL: Yes, I'll have a cheeseburger fries ...

1574

Art Director: Susan Emerson
Writer: Jim Glover
Client: McDonald's Corporation
Editor: Cutlers
Director: Lear Levin
Producer: Lear Levin
Agency: Needham, Harper & Steers, Inc.



FIRST LIGHT

60-second
SINGER: Nobody
rises up in the city
quite the way we do
Up with the dawn
Hot Coffee's on
Another day is headed toward you
Early showers
Those bloomin' flowers
Say it's morning
Won't you stroll on in
with our Egg McMuffin
We do it
Nobody can do it
Like only
McDonald's can.

1575

Art Director: Lee Gleason
Writers: David Lamb, David Klehr
Client: Anheuser-Busch/Budweiser Light
Editor: Optimus
Director: Joe Pytka
Producer: Levine/Pytka
Agency: Needham, Harper & Steers, Inc.



FOOTBALL

60-second
(MUSIC)
ATHLETE: I wasn't drafted till the seventh round.
They don't even know my name.
SINGERS: Bring out your best
ANNCR: The best never comes easy. That's why there's
nothing else like it.
Budweiser Light.
SINGERS: Bring out your best
Budweiser Light
Bring out your best
Budweiser Light
Bring out your best
ANNCR: The best.
(SFX: WHISTLE)
ATHLETE: Kroefer, huh.

1576

Art Director **Joe Herrick**
Writer **Bill Evans**
Client: **The Evening Sun (Baltimore)**
Editor **Bobby Smalheiser/First Edition, N.Y.**
Soundtrack **Suzanne Ciani**
Director **Jerry Levin**
Producer **Makin' Movies**
Agency **Richardson, Myers & Donofrio**

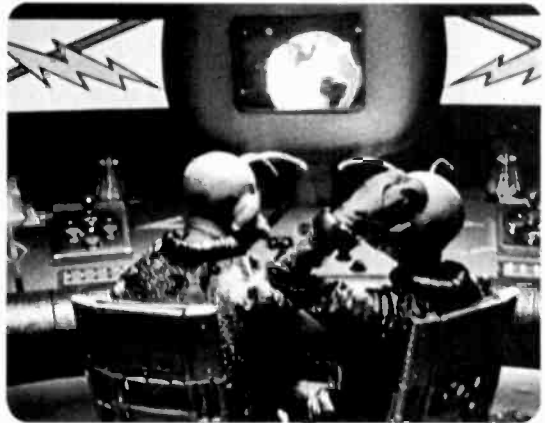


GRAY MATTER

60-second
(SFX: RHYTHMIC POP, POP, POP OF HEART MONITOR.)
VO: The gray convolutions of the brain sparkle beneath the powerful operating theater spotlights. The microscopic landscape heaves and subsides in rhythm to the heart monitor.
(SFX: TYPING SOUND MIXED TO BLEND WITH HEART MONITOR IN SAME RHYTHM.)
VO: The probing *weezers are gentle, firm, deliberate, probing slower than the hands of the clock.
(SFX: TYPING)
VO: The aneurism finally appears at the end of the tunnel, throbbing, visibly thin, swelling out from the once strong arterial wall, a fire about to blow out, a time bomb the size of a pea.
(SFX: TYPING)

1577

Art Director **Barry Vetere**
Writer **Tom Messner**
Client: **Time, Inc.**
Editor **Jerry Kleppel**
Director **Jean Marie Perrier**
Producers: **Maureen Kearns/A&G/ Susan Kirson/The Film Consortium**
Agency **Ally & Gargano, Inc.**

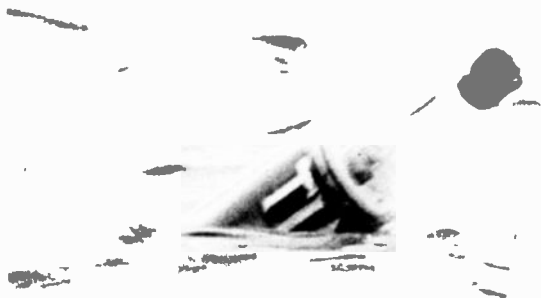


TIME IN SPACE

120-second
(MUSIC UNDER)
(MUSIC)
ANNCR (VO): If you had to find out everything you could about what's happening in the world, where would you look?
Think about that for a moment.
(SFX AND DRUMS)
(SFX)
What's the one source likely to tell you almost everything worth knowing about?
If you say Time Magazine, you'll get few arguments. More people rely on Time than any other single news source in the universe.
A lively report about the nation and the world. For insight into people, science, religion

1578

Art Director **Barry Vetere**
Writers **Tom Messner, Bob Fisler, Amil Gargano**
Client **Time, Inc.**
Editor **Mike Biondi/E.U.E.**
Director **Jean Marie Perrier**
Producers **Janine Marjollet/A & G, Chuck Sloan/The Film Consortium**
Agency **Ally & Gargano, Inc.**



TIME IN A BOTTLE

120-second
(MUSIC UNDER)
ANNCR (VO): If in all the world, you could have only one source of news and information, what would it be? Think about that for a second. Only one source of news and information.
What would it be?
(MUSIC)
(MUSIC)
If you say TIME Magazine, you're not alone. More than 29,000,000 people all over the world turn to TIME's lively pages each week to catch up on what's news everywhere in every field.
With writing so fresh and pictures so colorful, you enjoy every minute and start looking forward to the next issue . . .

1579

Art Directors **Tony Carillo, Marilyn Susser**
Writer **Roger Feuerman**
Client **Time Magazine**
Director **Jeff Lovinger**
Producer **Will Wright**
Agency **Young & Rubicam**



TIME FLIES

60-second
MAN: When you read TIME . . . you know more than what's happening, you understand why.
SONG: TIME flies . . . and you are there.
TIME cries . . . and lets you share.
TIME reaches highs . . . beyond compare.
Yes TIME brings you closer to living.
TIMES soars . . . and you feel near.
TIMES roars . . . and makes it clear.
TIME opens doors . . . to new ideas.
Yes TIME just never stops giving.
ANNCR: Each week your complex world keeps changing, and each week TIME Magazine helps you make sense out of it all. So read TIME and understand.
SONG: Throughout your world . . . throughout your land . . .

1580

Art Director: Gerald Andelin
Writer: Hal Riney
Client: Blitz Weinhard Brewing Co.
Editor: Jacques Dury
Director: Joe Pytka
Producer: Lark Navez/Levine Pytka & Assocs.
Agency: Ogilvy & Mather, San Francisco



COLORADO

60-second

ANNCR: These days, in Arizona and Colorado, people are beginning to ask for a very special beer.

MAN #1: "Henry's"

MAN #2: "Make that two."

MAN #3: "Three"

ANNCR: A beer that, until recently, has been available only on the west coast. Henry Weinhard's Private Reserve.

MAN #1: "Henry's for the house."

ANNCR: A beer brewed only in Oregon—in limited quantities—

WORKER #1: "Thanks"

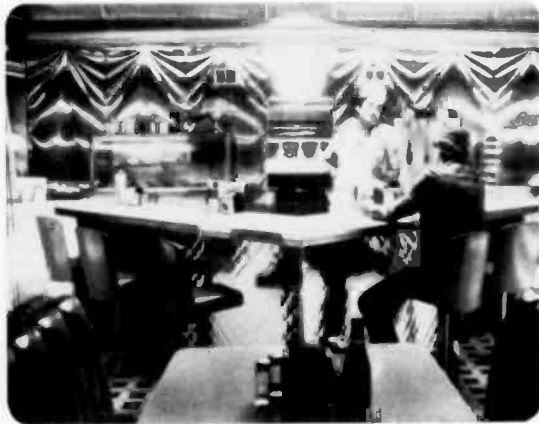
ANNCR:— In the old fashioned, traditional way.

MAN #3: "Tastes mighty good—"

WORKER #2: "It must get pretty hot out on the range."

1581

Art Director: Joel Machak
Writer: Aaron Buchman
Client: Commonwealth Edison
Editor: Tony Izzo
Director: Joe Pytka
Producer: Meg Mathews, Levine Pytka & Assocs.
Agency: Leo Burnett — Chicago



WEE SMALL HOURS

60-second

ANNCR (VO): In the wee small hours, the world is asleep. And a sleeping world doesn't use much electricity. The generators making it don't have to breathe hard. So it's cheaper to provide. When the world wakes up, though, the demand goes way up. Way up.

And all our people, all our generators, have to go all out. We even have to add generators that guzzle expensive oil. So electricity costs a lot more to make. And that means everybody has to pay more for it.

Now, if we could all use a little less during the day, wait till nine or ten p.m. to run our dishwashers or our clothes dryers, easy things like that... it can keep the cost of electricity from... getting away from us, and help us get some control over tomorrow.

1582

Art Director **Joe Sedelmaier**
Writer **Tom McElligott**
Client **Mr. Coffee**
Editor **Peggy DeLay**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Film Productions Inc.**
Agency **Marketing Communications Inc.**



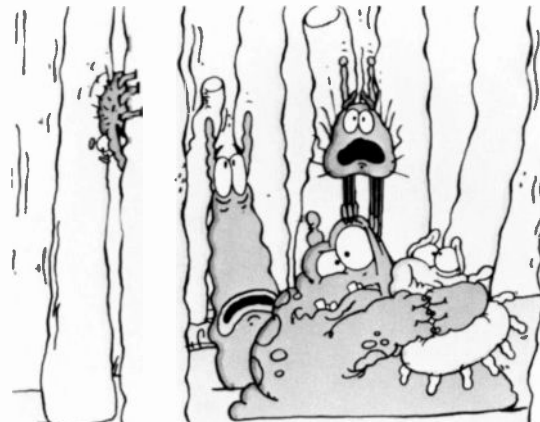
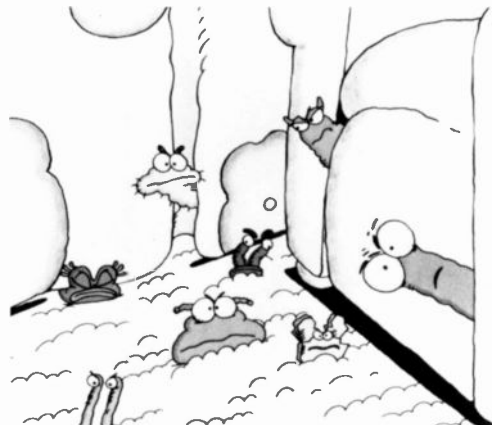
**ANGRY
YESTERDAY'S COFFEE,
DANGEROUS**

30-second
(NATURAL SFX THROUGHOUT)
(MUSIC UNDER)

ANNCR (VO): All across America, people are getting fed up with bad coffee.
Fortunately, they have an alternative: Mr. Coffee. Only Mr. Coffee precisely controls coffee brewing time and temperature for perfect coffee every time.
Mr. Coffee . . . America's perfect coffee maker with a patent to prove it.

1583 Distinctive Merit

Art Director **Rich Kimmel**
Designer **Robert Peluce**
Agency Producer **Lee Lanardi**
Artist **Robert Peluce**
Writer **Jim Kochevar**
Client **Eureka Vacuum Cleaners**
Editor **Mike Tomack**
Production Company Producer **Loraine Roberts**
Director **Bob Kurtz**
Production Co **Kurtz & Friends**
Agency **Young & Rubicam, Chicago**



**POWER TEAM CURTAIN'S
LURKING
GOODBYE DIRT**

30-second
WOMAN: Yoohoo, dirt, hiding all over my house. Look what I got.

A new Eureka Power Team Vacuum cleaner. There's a powerful motor in the canister. So if you're in my drapes, it's curtains. And life won't be so easy in the chair. There's even a motor driven beater in this carpet cleaner. Let's me get down to the nitty gritty.
VO: A house can hold a lot of hidden dirt, but a Eureka Power Team Vacuum Cleaner with two motors . . . gets the dirt you can't see.

1584

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co.: Director's Studio Inc./
Rose Presley, Eugene Mazzola
Agency Producers: Doyle Dane Bernbach/
Joseph Scibetta, Jane Liepshutz



**PIECE OF THE SUN
CANOE
HORSES & BRIDGE**

30-second

JIM: This is Polaroid's new Sun Camera—a new system with the fastest color print film made (PICKS UP PACK.) 600 speed. But it needs one more thing to turn bad light into good pictures.

MARI: What's that?

JIM: A piece of the sun.

MARI: Daddy longlegs.

JIM: There . . . a piece of the sun does it.

MARI: Turns bad light into a good picture.

JIM: (WHOOSH!) Sure, you use this on every shot.

See, you've never been so sure of an Instant picture.

MARI: Lovely, now you just reach up.

JIM: Well, don't waste it.

1585

Art Director: Bob Gage
Photographer: Ernesto Caparros
Writer: Jack Dillon
Client: Polaroid Corporation
Editor: Pelco
Director: Bob Gage
Production Co.: Director's Studio Inc./
Rose Presley
Agency Producer: Doyle Dane Bernbach/
Joseph Scibetta



**DEAD PARTY
RENTED CAKE
MERRY XMAS FOZZIE**

30-second

KERMIT: (RUSHING IN) Quick, where's my OneStep?

PIGGY: Why? What's happening?

KERMIT: Nothing, this party's dead.

PIGGY: I hear laughing.

KERMIT: They're laughing at the hors d'oeuvres.

PIGGY: Oh . . .

KERMIT: I got it.

PIGGY: (SADLY) And I worked so hard.

KERMIT: Smile, everybody!

STATLER: Why, is the party over?

KERMIT: (WHOOSH!) No, it just started.

FOZZIE: Hey, everybody looks happy.

WALDORF: I thought camera's didn't lie.

1586

Art Director **Mike Withers**
Writer **Hy Abady**
Client **Aamco Transmissions, Inc.**
Editors **Peggy DeLay, Morty Ashkinos**
Director **Joe Sedelmaier**
Production Co **Sedelmaier Films, Inc./
Frank DiSalvo:Agency**
Agency **Calet, Hirsch, Kurnit & Spector, Inc.**



**BREAKDOWN
HORRORS,
TURNAROUND**

30-second
ANNCR (VO): Ever notice how things break down right after the warranty expires?
Most warranties only last a short time.
But if you ever have a transmission problem, you can get a warranty that lasts as long as you own your car.
It's AAMCO's car-ownership warranty.
You get free annual checkups, and you never have to pay for transmission repair again.
Wouldn't it be nice if every warranty was this way?
AAMCO: (BEEP-BEEP) Why go anywhere else?

1587

Art Director **Ron Travisano**
Photographer **Dan Quinn**
Writer **Jerry Della Femina**
Client **American Isuzu Motors Inc., Jack Reilly**
Editor **Barry Moross**
Director **Bob Giraldi**
Production Co **Barbara Michaelson/
Giraldi Productions**
Agency **Della Femina, Travisano &
Partners, Inc.**



**FAST STARTING DIESEL
QUIET DIESEL
ACCELERATE**

30-second
ANNCR (VO): You knew that the diesel getting over 40 miles to the gallon would be the hot car in the 80's. What you didn't know was how it would start... when the temperature was in the 20's. In Japan, Isuzu motors has worked for decades to develop a diesel that would start quickly. And now we have a diesel that's ready to start in just three-and-a-half-seconds even in 0°. The Price? (1) From under \$5700. (2)
The Isuzu diesel is coming to California.
Starting Immediately.
(1) PRICE SUHER: Priced from \$6699. Manufacturer's suggested retail price P.O.E. excluding tax, license.

1588

Art Director Bob Gage
Photographer Ernesto Caparros
Writer Jack Dillon
Client Polaroid Corporation
Editor Pelco
Director Bob Gage
Production Co Director's Studio, Inc./
Rose Presley, Eugene Mazza!
Agency Producer Doyle Dane Bernbach,
Joseph Scibetta, Jane Liepshutz



**O.K. I'M BEAUTIFUL
CLEVER IDEA
MADE FOR EACH OTHER**

30-second

MARI: O.K. I'm beautiful.

JIM: I want proof of this!

MARI: No you don't we're late already.

JIM: Don't worry, this is the world's fastest developing color

You see it in seconds now, not minutes.

MARI: Well there's your proof.

But go on. Get it all out of your system.

JIM: The Time-Zero OneStep and Time-Zero Supercolor film
are made for each other. That's why they both come
together in Polaroid's new Made-For-Each-Other-Pack.

MARI: Feel better now?

JIM: O.K. Let's go.

1589

Art Director Lester Feldman
Writer Mike Mangano
Client GTE
Director Pat Pitelli
Production Co Pitelli Productions
Agency Doyle Dane Bernbach



**HALLWAY
NEW YORK TO CAL.
INSTALLATION**

30-second

VO: Remember the good old days?

MOTHER: Somebody get that!

VO: When most homes had just one telephone.

FATHER: Get that!

GIRL: I'll get it!

BOY: I'll get it!

VO: Well, GTE presents the good new days.

Now, for very little money a day you can have an extension
phone...

In any room that's necessary.

And even in some rooms that aren't so necessary.

1590

Art Director Mark Shap
Writers: John Gruen, Harvey Gabor
Editor: The Editors
Directors: Michael Ulick, Ed Kleban,
Dominick Rossetti
Producers: Emma Lou Santos, Ed Kleban,
Sue Chiafullo
Agency Ogilvy & Mather



**NAMATH — MISTAKEN IDENTITY
RINGSIDE
LUIGI'S RESTAURANT**

30-second

(SFX: BER)

WOMAN: It's you!

MAN: Me?

WOMAN: Joe Namath!

MAN: Oh, hey you've got ...

MAN 2: Hey, I ... uh, you've got ...

WOMAN: Oh, I just knew he comes here.

MAN 1: Hey, you've got ...

MAN 2: You've got to join us for a beer. (SIGH)

(MUSIC UNDER)

MEN SING: Ah ha, sittin' pretty ... all together in Schaefer

City

MAN 2: How are you doin' Joe?

1591

Art Director: Ron Travisano
Photographer: Allen Greene
Writer: Sheila Moore
Client: American Automobile Association,
R. Morrow
Editor: Ed Shea, Jeff Dell Editorial
Director: Joe DeVoto
Production Co: Hy Weiner/Joel Productions
Agency: Della Femina, Travisano &
Partners, Inc.



**SNOWSTORM
RAINSTORM
TRAFFIC JAM**

30-second

VO: Sooner or later, just about everybody gets stuck. And if you belong to the wrong auto club, you're not only stuck ... you're alone.

ATTENDANT: Uh, my tow truck's got a flat.

(SFX: RECEIVER LIFT, HAWAIIAN MUSIC.)

RECORD: The Hawaiian Tourist Bureau reminds you that it's warm and wonderful in Waikiki ...

VO: With AAA, you're never alone. Unlike other auto clubs, AAA gives you one number to call in any major city ... and we find a garage for you ... at any hour.

RECORD: Hi, we're closed now, but we'll help you in the morning ...

AAA: We'll never leave you all alone.

1592

Art Director: Dom Marino
Designer: Dom Marino
Writers: Walt Hampton, Deanna Cohen
Client: O.M. Scott & Sons
Editor: Pelco
Directors: Michael Ulick, Bob Giraldi,
John Gati
Producers: Sheldon Levy / Stuart Raffel
Agency: Doyle Dane Bernbach



**WHAT DANDELION
HUNGRY LAWN
VEGETABLE SYMPHONY**

30-second

MAN: Gentlemen, it's curtains.

I told you dandelions not to come back again.

But you didn't listen, did you?

No more Mr. Nice Guy!

ANNCR (VO): Turf Builder Plus 2 Weed and Feed from Scott's gets rid of dandelions, root and all.

And 40 other weeds, while it helps thicken your lawn with Turf Builder fertilizer.

MAN: See, I told you I meant business.

WIFE: Ralph are you out there talking to those dandelions again?

MAN: What dandelions? Do you see any dandelions?

ANNCR (VO): You'll have a better lawn with Scott's.

1593 DISTINCTIVE MERIT

Art Directors: Earl Cavanah, Jim Perretti

Writer: Larry Cadman

Client: Volvo of America Corporation

Editor: Steve Schreiber, Editor's Gas,

Dennis Hayes

Production Co: Sandbank Films Co., Inc.,

Levine/Pytko & Assocs.

Directors: Henry Sandbank, Rick Levine

Producer: Dane Johnson (SMS),

Richard Berke (SMS)

Agency: Scali, McCabe, Sloves, Inc.



**BLACK TURBO
BOZO
COUNTRY CLUB**

30-second

VO: If you have fond memories of those muscle cars of the past, ... cars that were virtually legislated off the highways, take heart.

There's a new car that automotive writers have called ... "a blast" ...

"spectacular" ...

Stepping on the gas, they say, is like cutting in an afterburner.

It's a car that can blast a V-8 right off the road.

The car?

The Turbo ...

by Volvo.

It'll blow the past right out of your mind.

1594

Art Director: Michael Tesch
Writer: Patrick Kelly
Client: Federal Express
Editor: Peggy DeLay-Sedelmaier
Director: Joe Sedelmaier
Producers: Maureen Kearns/AG&G,
Ann Ryan/Sedelmaier
Agency: Ally & Gargano, Inc.



**YOU CAN'T COUNT ON ANYTHING
KRADDOCK
FAST PACED**

30-second

(MUSIC THROUGHTOUT) (SFX: BIRDS CHIRPING)

(SFX: RATTLE OF ALARM CLOCK)

(SFX: ENGINE)

(SFX: FLAT TIRE)

(SFX: DOG BARKING)

ANNCR (VO): You can't count on anything these days ...

(SFX: FOOTSTEPS)

(SFX: TYPING)

MAN (OC): Did you type the letter I told you to type?

SECRETARY (OC): No.

ANNCR (VO): With possibly one exception:

Federal Express.

When it absolutely, positively has to be there overnight.

1595

Art Director: William Taubin
Designer: William Taubin
Writer: Edward Smith
Client: Porsche/Audi
Editor: Joe Laliker/Pelco
Director: Werner Hlinka
Producers: Sheldon Levy, Phil Bodwell,
Tibor Hirsch, Inc.
Agency: Doyle Dane Bernbach



**GLOCKENSPIEL
MUSEUM REV
1931**

30-second

You'd never suspect ...
from the storybook land of Bavaria ...
come very innovative cars ...

The Audi 5000 Turbo
with great power.

The Audi 4000 5 Plus 5

with great performance.

The Audi Diesel with extraordinary fuel economy.

Audi brings new ideas from the old world

to the New World.

Audi ... the art of engineering.

1596

Art Director Tom Peck
Writer Geraldine Newman
Client Eastman Kodak
Director Mel Sokolsky
Producer Erin Ragan
Agency Young & Rubicam



**NEW CITIZEN
MATERNITY
FISHING**

30-second

SUNG: Kodak ... brings ... the ... instant ... to life.

PAPA: I'm an American citizen.

VO: If Papa could only see his face.

Introducing the Kodak Colorburst 350 ...

SON: Closer!

VO: ... the only instant camera with a built-in close-up lens.

SON: Closer!

VO: And the sharp, rich, vivid color ... of 100 years of Kodak experience.

PAPA: I look like an American.

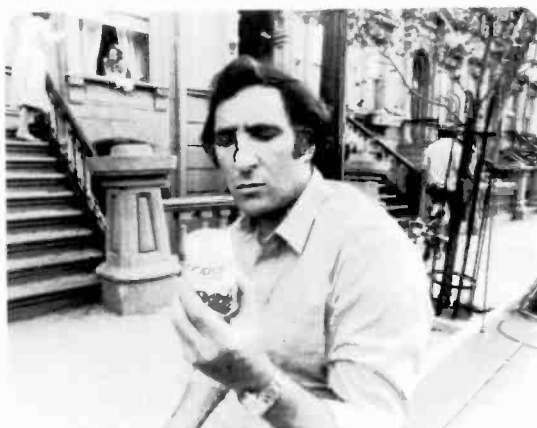
VO: New Kodak Colorburst 350.

SUNG: Kodak brings the instant ...

PAPA: (KISSING SOUND)

1597

Art Director Jean Govoni
Writer Cliff Freeman
Client General Mills
Editor Start-Mark
Production companies Lovinger-Tardio-
Melsky, The Ink Tank, Johnston Films
Producer Janet Pangborn
Agency Dancer-Fitzgerald-Sample, Inc.



**JUDD HIRSCH
DICK TRACY
ISABEL SANFORD**

30-second

ANNCR (VO): The yogurt of France is called Yoplait. To some Americans just saying it's the yogurt of France means nothing till they first taste Yoplait. Then they'll believe. It's creamy, smooth all natural yogurt with real fruit. It's just amazing what happens when a real American gets his first taste of French culture.

JUDD HIRSCH: Yoplait est délicieux. Et les fruits sont naturels. C'est si crémeux, si doux. Yoplait est incroyable! Naturellement les Américains aiment Yoplait.

ANNCR: Yoplait Yogurt. Get a little taste of French culture.

1599

Art Director: David Henry
Writer: Nicholas Wakefield
Client: WSBK-TV, Boston
Producer: Nicholas Wakefield

**AN EPIC
MOTION
PICTURE**



**THE
DEER
HUNTER**

**DEER HUNTER 1
DEER HUNTER 2
DEER HUNTER 3**
MUSIC — SFX

1600

Art Director: Gayl Ware
Creative Director: Chuck Carlberg
Writers: Dick Sinreich, Leon Jaworski,
Alex Haley, Kristy McNichol
Client: Houston Chronicle
Editor: Bobby Smalheiser/First Editions
Director: Henry Sandbank
Producer: John Kamen/Sandbank Films
Agency: Rives Smith Baldwin & Carlberg,
Y&R, Houston

Houston Chronicle



**JAWORSKI
HALEY
MCNICHOL**

30-second

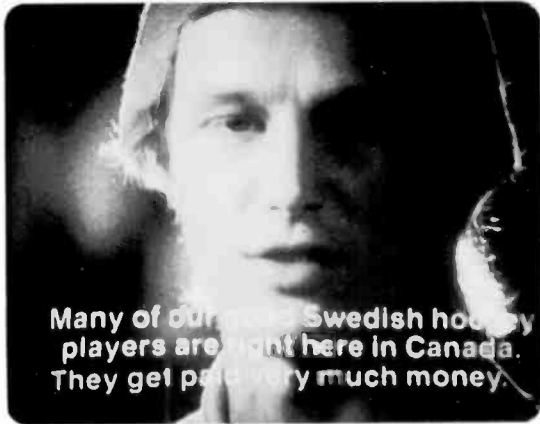
ANNCR: The Houston Chronicle asked Leon Jaworski to talk about newspapers.

JAWORSKI: Television and radio whet my appetite for news. Then I turn to a newspaper for the full stories. Because newspapers don't have to squeeze a whole day's news into seconds. I could give you many more reasons why I read a newspaper. But on television, there just isn't time.

ANNCR: A lot of powerful people read a newspaper. In Houston, they read the Chronicle.

1601

Agency Producer: Michael Collins
Writer: Terry O'Malley
Client: Planters (Division of Lowney Inc.)
Editor: Ron Vestler
Director: Ian Leech
Producer: Nell Frair
Agency: Vickers & Benson Ltd.



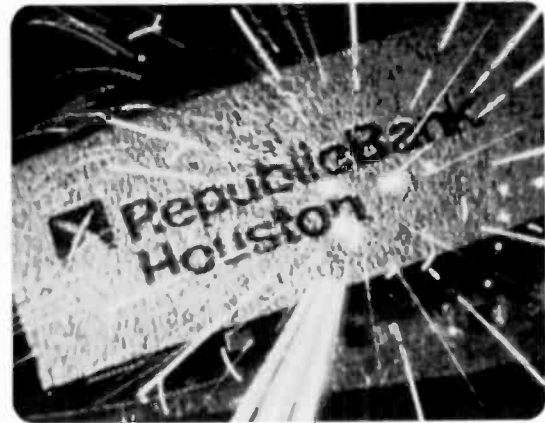
**SWEDE
RUSSIAN
CZECH**

30-second

YOUNG SWEDE: (IN SWEDISH) Many of our good Swedish hockey players are right here in Canada. They get paid very much money. When they asked me to come I said I would only stay a little while and I would play for peanuts. Planter's Peanuts. Because they are very crunchy. Very tasty. And best of all, very fresh. (SOUND OF VACUUM PACK). It's nice here but now that we have our Planter's, I think it best we go back home before the long Swedish winter nights set in.

1602

Art Director: Ron Spataro
Producers: Bob Miller, Ron Spataro — B & J
Prod'n Co: The Haboush Company
Cinematographer: Victor Haboush
Writer: Bob Miller
Client: RepublicBank Houston
Editor: Al Derise
Director: Victor Haboush
Agency: Bozell & Jacobs of Houston



**LEE GRANT NAME CHANGE
DANNY THOMAS NAME CHANGE
RED BUTTONS NAME CHANGE**

30-second

LEE GRANT: When you're a kid, and everyone on the block is named Jane or Sally and you're Lyova, you want to change your name. Especially if you're star-struck, and you have a crush on Cary Grant. So, I changed my name from Lyova Rosenthal to Lee Grant. It helped make me a star. And if it can do it for me, it can do it for Houston National Bank.
ANNCR (VO): We're making a new name for ourselves. RepublicBank Houston.

1603

Art Directors Tom Kelly, Carol MacIntosh
Writer Dave Newman
Client Omark Industries, Consumer
Products Group
Editors Mike McNamara, Walt Dimmick
Director Mike McNamara
Production Co International Media Systems
Agency Borders, Perrin & Norrandet, Inc.



**LIFT 'N CUT
WOOD GRENADE
ROUGHNECK**

30-second

(OPEN ON MEDIUM WIDE SHOT OF KID NEXT TO A BIG LOG)
Liftin' and cuttin' a log this size can take a lot out of a man.
(CUT TO CLOSER SHOT OF KID WITH A LIFT 'N CUT)
But not since I started using this — the OREGON Lift 'N Cut.
(HE HOLDS IT UP)
(DISSOLVE TO DEMONSTRATION OF THE PRODUCT BY AN
UNSEEN DEMONSTRATOR — CLOSEUPS)
The Lift 'N Cut clamps onto a log; then uses leverage to lift it
off the ground.
(CHAIN SAW STARTS CUTTING LOG)
And it keeps my Dad's chain saw out of the dirt.
(DISSOLVE TO KID WITH LIFT 'N CUT NOW CLAMPED IN THE

1604

Art Director John R. Chepelsky
Photographer National Geographic Society
Writer Mabon Childs
Client Gulf Oil Corporation
Editor Bobby Smalheiser
Producers John Chepelsky, Mabon Childs
Agency Ketchum Advertising, Pittsburgh



**ETOSHA
GORILLA
NATIONAL PARKS**

30-second

VO: They're coming. The new National Geographic
Specials. Filmmakers, underwritten by a grant from Gulf Oil,
have been around the world.
And now they're back.
The season premiere shows you an Africa you've never seen
before. Africa the way the animals see it.
Watch Etosha, Place of Dry Water, a new National
Geographic Special, this week on Public Television.
Brought to you by Gulf Oil Corporation.

1605

Art Director Harvey Baron
Writer Francine Wilvers
Client Warner Communications, Atari
Directors Dick Loew, Michael Ulick
Production Co. Gomes-Loew/Michael Ulick
Agency Doyle Dane Bernbach



**MARTIAN FAMILY
NATION
BORIS**

30-second

MARTIAN WOMAN (VO): Dear Atari Anonymous, ever since my husband Luno returned from Earth with Asteroids, the new Atari home video game, he and the rest of the family do nothing but play Asteroids. Luno says Asteroids is good practice for his interplanetary flights.

WOMAN (ON CAMERA): Biddy biddy. Biddy biddy.

WOMAN (VO): Tell me, Dear Atari Anonymous, with everybody hooked on Asteroids, what on earth is a poor Martlan mother to do?

ANNCR (VO): New Atari Asteroids, now available for your home

1606

Art Director James Rocco
Photographer Fred Hoffman
Writer Joe DePascale
Client Audrey Nizen
Editor Bob DeRise
Director Jay Gold
Producer Irene Siegel
Agency GSN Advertising, Inc.



**SASSON FASHIONS GALCRE
JUNIOR FASHIONS
WOMEN'S WEAR**

30-second

VO: Sasson Shirts ...
Catch 'em Before They Take Off.
Sasson Skirts ...
They're Hot Off The Runway.
Sasson Leather and Suede ...
The Season's Most Sensual Departure.

1607

Art Directors Fred Seibert, Marcy Brafman
Writers Jay Dorfman, Marcy Brafman,
Richard Schenkman
Client: MTV: Music Television
Editors John Tierney, Mike Ehrman,
John Custodio
Producers Marcy Brafman,
Richard Schenkman
Logo Design: Manhattan Design
Creative Director: Fred Seibert



**BIKE CRASHING
FLYING
MARATHON DANCERS**

30-second
ANNCR: Before MTV, people had to work hard to entertain themselves.
After MTV, it's as simple as turning on your television.
The first stereo music TV channel.
MTV: Music Television.

1608

Art Directors Fred Seibert, Marcy Brafman
Writers Jay Dorfman, Marcy Brafman,
Richard Schenkman
Client: MTV: Music Television
Editors John Tierney, Robert Artell
Producers Marcy Brafman,
Richard Schenkman
Logo Design: Manhattan Design
Creative Director: Fred Seibert



**SILENT ROCK N ROLL
HALF THE PICTURE
STEREO TEST #41**

30-second
ANNCR: Before sound was introduced to moving pictures, people had to rely on their imaginations.
Now, MTV: Music Television, takes you beyond your imagination with the introduction of stereo to the medium of television.
MUSIC: "Rough Boys, Don't Walk Away" [The Who]
MUSIC: "Tattooed Love" [The Pretenders]
MUSIC: "Heart of Glass" [Blondie]
ANNCR: The first stereo video music channel, MTV: Music Television.

1609

Art Director: Jeff Young
Writers: Mark Schneider, John Gruen
Client: General Foods Corporation
Editor: Steve Schreiber
Directors: Bill Hudson, Rick Levine
Producers: Ed Kleban/Bill Hudson Films, Skip Allocco/Levine/Pytko
Agency: Ogilvy & Mather



**A REAL TROOPER
CROSSING GUARD
CHRISTMAS GARIN**

60-second
(SFX: BUGLE)
SONG: Mornings seem to start out better,
KIDS: Camping!
SONG: You seem to go much better,
MOM: Coffee?
DAD: Yeah.
SONG: When you start your day together,
You and Maxwell House.
DAD: Alright, now go get the bags. Okay?
SONG: Flavor that you've come to count on.
DAD: Coffee ready?
SONG: Taste that's always true.

1610

Art Directors: Susan Emerson, Bernie Nosbaum
Writers: Jim Glover, Jennifer Fields
Client: McDonald's Corporation
Editor: Cutters
Directors: Lear Levin, Andy Jenkins
Producers: Lear Levin, Jenkins/Covington
Agency: Needham, Harper & Steers, Inc.

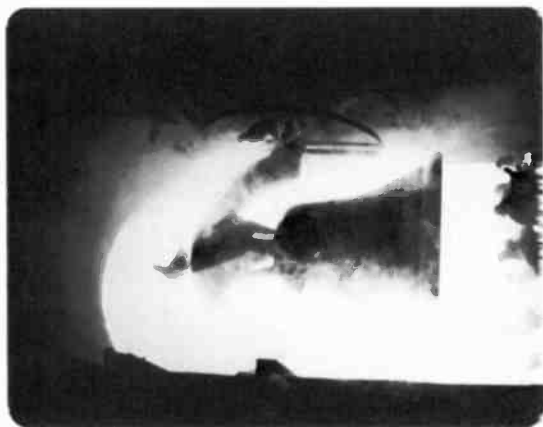


**FIRST LIGHT
RAINY DAY WEEKEND
MORNING SONG**

60-second
SINGER: Nobody rises up in the city quite the way we do
Up with the dawn
Hot coffee's on
Another day is headed toward you
Early showers
Those bloomin' flowers
Say it's morning
Won't you stroll on in
With our Egg McMuffin
We do it

1611

Art Director: John C. LePrevost
Animation: John C. LePrevost, Jim Deesing
Client: CBS Entertainment
Animation Production Co.: The Jay Teitzell
Company
Animation Producer: Lewis Hall



**DALLAS
PVT. BENJAMIN
MAGNUM PI**

60-second

LYRICS: The bells seem to say it's the end of the day, and so we turn in one by one, but a Mother's work is never done, when there's even one sheep gone astray.

PAM: I can't believe you turned this whole thing over to JR.

SUE ELLEN: Well, even JR wouldn't hurt little children.

JR (VO): But that's Ewing property. Sink the well, and close down the orphanage.

LYRICS: I wanna, I'm gonna,

I gotta, I'm gonna . . .

MOTHER: JR, my son . . .

Take the charity tax write off, and you'll make a bundle.

JR: On second thought, let those darling little orphans have anything they want.

1612

Art Director: Farhad Manouchehry
Photographer: Farhad Manouchehry
Writers: Farhad Manouchehry, Judy Pearson
Client: National Coalition to Ban Hand Guns
Editor: Farhad Manouchehry
Director: Farhad Manouchehry
Producer: Judy Pearson/Whitson &
Associates, Inc.



GUN CONTROL

30-second

Man sitting on a rock overlooking bridge traffic. John Lennon music in background.

LENNON (VO): (SINGING) Imagine there's no country, It isn't hard to do. Nothing to kill or die for . . .

Man lurches back and forth, jumps to his feet and fires six shots.

ANNCR (VO): Two Americans were shot in the time it took you to watch this announcement.

1613

Art Director **Joel Levinson**
Designer **Joel Levinson**
Agency Producer **Jim McMenemy**
Writers **Gary Barnum, Earl Carter**
Client **The United States Army**
Editor **Mark Polyocan/Tape House**
Director **Don Guy**
Producer **Carolyn Judd/
N. Lee Lacy Associates**
Agency **N W Ayer Incorporated**



FLIGHT SCHOOL

60-second

SINGERS: There's a hungry kind of feeling and every day it grows. You know there's so much more to you than anybody knows.

ANNCR: There's just one place where you can go from high school to flight school . . . the Army.

SINGERS: The world outside keeps changing and you can't fall behind. You're stretchin' out now day by day 'cause you've got a future to find. Be all that you can be. Keep on reachin'. Keep on growin'.

ANNCR: Today's Army has even more pilots than the largest airline. And we need thousands of aviation specialists to keep them flying.

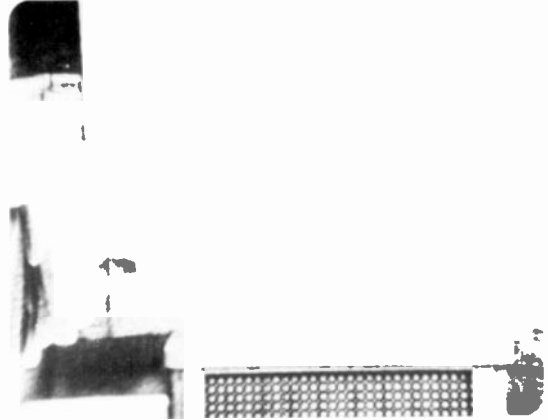
SINGERS: Be all that you can be.

SOLDIER: Not bad for a rookie!

SINGERS: 'Cause we need you in the Army.

1614

Art Directors **John Clapps, Rick Paynter**
Photographer **Beloff/Wolfson**
Writers **Leland Rosemond, Tony Lamont,
Richard Middendorf**
Client **N.J. Water Crisis Commission**
Editor **Unitel**
Directors **John Clapps, Rick Paynter**
Producers **Brian Monahan, Dave Simson**
Agency **Bozell & Jacobs N.J.**



BATHROOM

30-second

(SOUNDS OF WATER RUNNING)

CHILD: Mommy can I come in the bathroom?

FATHER: Brush your teeth.

(SOUNDS OF TOILET FLUSHING)

MOTHER: Okay in there. It's my turn in the shower.

ALAN ALDA: All of us who live in New Jersey have a serious problem. We're running out of water. And if you want to know how that will feel, try living w/out this room. We can live without a lot of things. Water isn't one of them.

SUPER: This message brought to you by the New Jersey Water Crisis Project. With special thanks to Alan Alda.

1615

Art Directors Ron Travisano, Ron DeVito
Writers Ron Travisano, Ron DeVito, Neal Rogin
Client The Hunger Project
Director Nick Samardge
Producer Nick Samardge
Agency Della Femina, Travisano & Partners Inc.



THE HUNGER PROJECT

30-second

VO: The time has come on our planet for hunger and starvation to end. Not just merely dealt with, not just handled more effectively ... but to be ended. Finally, once and for all, forever. Starvation will end on this planet by the end of this century. It's an idea whose time has come. The hunger project. The end of starvation by the end of the century.

1616

Photographer Woody Omens
Writer James Gartner
Client The Church of Jesus Christ of Latter-day Saints
Editor Roger Roth
Director Stu Hagmann
Agency Producer James Gartner
Agency Bonneville Prod.



JULIE THROUGH THE GLASS

2-minute

(MUSIC IN)

LYRICS: Julie through the glass

Just born a day ago ...

Who knows where you've been

And where you're gonna go ...

Julie through the glass

Lookin' up at me ...

You've just got to be

The sweetest thing I've ever seen.

We want you to learn

To love the world.

To know it well

And play a part ...

And we'll help you to

1617

Art Director Ken Barre
Writer Bob Veder
Client Consumer Product Safety Commission
Editors Joe Sedelmaier, Jeff Dell
Producer Maura Dausey (Grey)/Sedelmaier
Films
Agency Grey Advertising, Inc.



KITCHEN

60-second

MAN: You know (SFX: COFFEE CUT SET DOWN) I keep seeing these product recall notices. Look, I don't have time for that sort of thing. (SFX: PUSH DOWN TOASTER, FRIG DOOR OPENING). One notice says my toaster has a bad (SFX: FRIG DOOR CLOSING) connection. (SFX: TOAST POPPING OUT). And another one says my hot water heater might be faulty. Later Carl. And there are all kinds of recall notices on my kid's toys, (SFX: FRIG DOOR OPEN) my lawnmower, all telling me these products could (SFX: SHOCK SHOCK) be hazardous to my health. Later Carl. Look if I had to worry . . . (FADE TO ANNCR. COPY). Every year a lot of people pay no attention to recall notices and get injured or killed. So take recall notices seriously. And write the Consumer

1618

Art Director Ken Barre
Writer Bob Veder
Client Consumer Product Safety Commission
Editors Joe Sedelmaier, Jeff Dell
Producer Maura Dausey (Grey)/Sedelmaier
Films
Agency Grey Advertising, Inc.



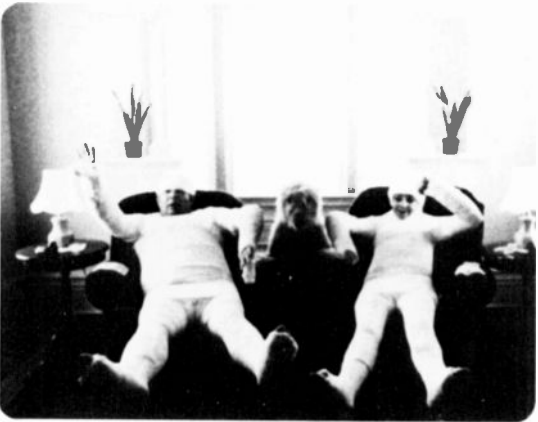
EMERGENCY ROOM

30-second

ANNCR (VO): Every year thousands of people aren't careful with the products they use and hurt or kill themselves. So choose your products carefully. Use and maintain them properly. And write the Consumer Product Safety Commission (SFX: DOLLY WHEELS SQUEAKING) for free and vital information on product safety. Write Safety, Washington, 20207

1619

Art Director **Ken Barre**
Writer **Bob Veder**
Client **Consumer Product Safety Commission**
Editors **Joe Sedelmaier, Jeff Dell**
Producer **Maura Dausey (Grey)/Sedelmaier Films**
Agency **Grey Advertising, Inc.**



BANDAGES

60-second

MAN: You know, I just don't understand why people worry about hurting themselves with the simple little things they use around the house every day. This here's nothin.

ANNCR: Last year a lot of people were hurt or killed because they didn't take safety seriously.

MAN: My wife's got this step ladder. We kinda like to stand on top of it.

ANNCR: So for your sake and your family's sake, take product safety seriously.

MAN: But how careful can you be; I don't know, maybe a little careful. But, of course, every now and then there's a couple of other things that happen, every now and then.

ANNCR: Choose your products carefully. Use and maintain them properly. And write the Consumer Product Safety

1620 SILVER AWARD

Art Director **Ken Barre**
Writer **Bob Veder**
Client **Consumer Product Safety Commission**
Editors **Joe Sedelmaier, Jeff Dell**
Producer **Maura Dausey (Grey)/Sedelmaier Films**
Agency **Grey Advertising, Inc.**



BANDAGES, KITCHEN, QUESTION-ANSWER

30-second

VOICE: Did you see this recall notice for a toy?

MAN: uh, yes.

VOICE: Your kid still (SFX: Sniff Sniff) have the toy?

MAN: uh, I think so.

VOICE: What about this product recall notice?

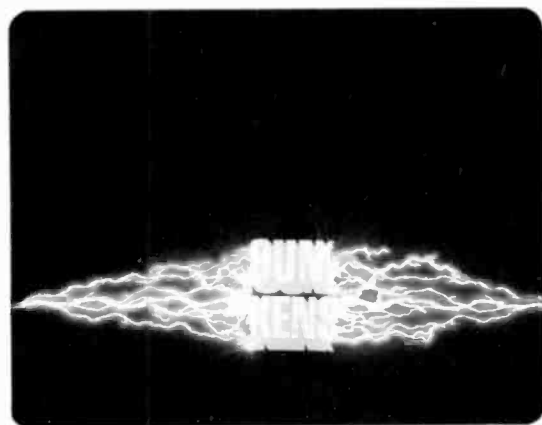
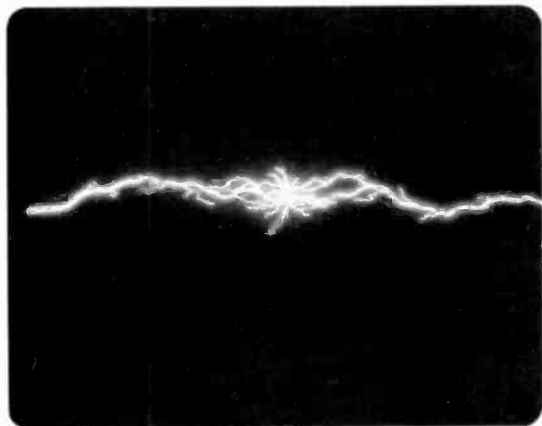
MAN: The one with the faulty wiring?

uh, excuse me, uhh.

ANNCR: Take recall notices seriously. And write the Consumer Product Safety Commission for free vital information on recalls. But hurry before its too late. Write recalls. Washington, D.C. 20207

1621

Creative Director: Charles V. Blake
Art Directors: E. Zeitsoff, Paul Fuentes
Designers: Paul Fuentes, Monica McCabe
Artist: Jim Lebbad
Client: NBC Television
Director: Lewis Cohen
Production Co.: IF Studios



YOUNG FRANKENSTEIN
MUSIC — SFX

1622

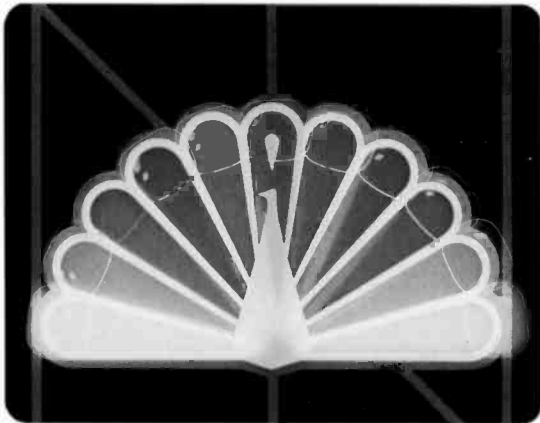
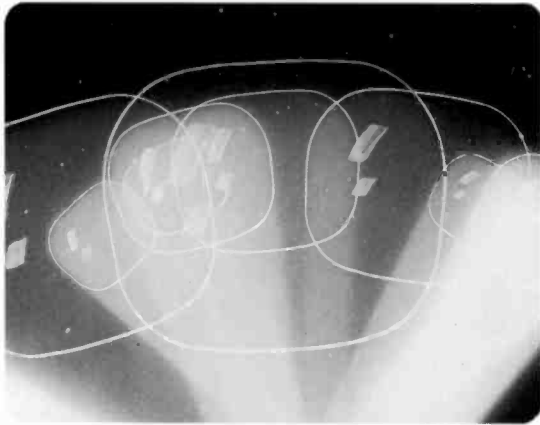
Creative Director: Charles V. Blake
Designers: Paul Fuentes, Stewart Stoltz
Artist: Stanislaw Zagorski
Client: NBC Television
Director: Bob Kurtz
Producer: Kurtz & Friends



PROJECT PEACOCK
MUSIC — SFX

1623

Creative Director: Charles V. Blake
Art Directors: Elaine Zeitsoff, Paul Fuentes
Designers: Paul Fuentes, Bill Feigenbaum
Client: NBC Enterprises
Director: Stanley Beck
Production Co: Edstan Studios



NBC HOME VIDEO
MUSIC — SFX

1624

Art Directors: George McGinnis, Lee Bawers
Designer: Chris Buchinski
Photographer: John Lowler
Writer: Tom Pedulla
Client: WABC-TV
Editor: Film Core LA
Directors: Lee Bawers, George McGinnis
Production Co: Image Factory Inc./
George McGinnis
Agency: Image Network Inc.



EYEWITNESS LA
MUSIC — SFX

1625

Art Director: **Bob Pook**

Designer: **Joan Newman**

Photographer: **Patti Perret**

Client: **NBC—Saturday Night Live**



SATURDAY NIGHT LIVE—DOUMANIAN
MUSIC—SFX

1626

Art Director: **Bob Pook**

Designer: **Edie Baskin**

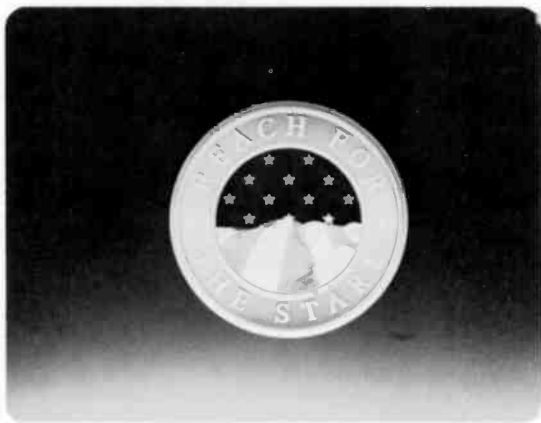
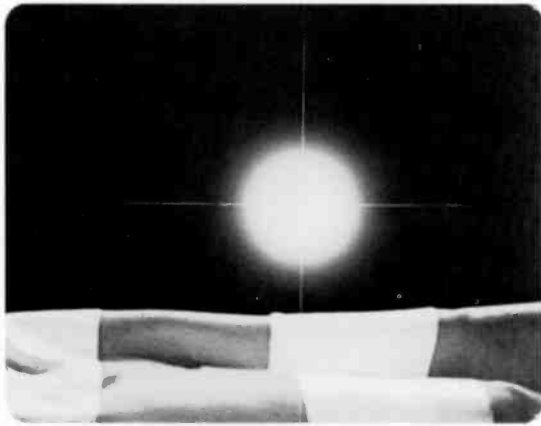
Photographer: **Edie Baskin**



SATURDAY NIGHT LIVE—HALLOWEEN
MUSIC—SFX

1627

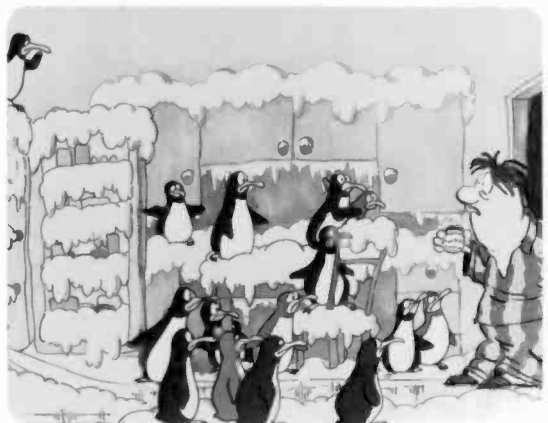
Art Director: John C. LePrevost
Designers: John C. LePrevost, Jim Deesing
Writer: Mark Klastorin
Client: CBS Entertainment
Animation Production Company: The Jay Teitzell Company
Animation Producer: Lewis Hall



REACH FOR THE STARS
MUSIC — SFX

1628

Art Director: Bruce Woodside
Designer: Paul Coker, Jr.
Animators: Pam Cooke, Tom Hush, Mike Sanger, Margaret Parkes
Writer: Stan Phillips, Bruce Woodside
Client: Southern California Edison Company
Director: Bruce Woodside
Producer: Stan Phillips, Stan Phillips & Associates, Inc.



CURRENT EVENTS

7-1/2 minutes
CURRENT EVENTS is an animated film on electrical energy conservation, consisting of brief, humorous vignettes depicting the uses (and abuses) of electricity. In order to make the message accessible to audiences of all ages and cultures, no dialogue or narration is used. The comic predicaments are accompanied only by sound effects and original music.

1629

Art Director Arnold Levine
Designer Mark Larsen
Writer Arnold Levine, Jim Steinman
Client CBS Records
Editor John Carter
Director Arnold Levine
Producers Robbie Tucker, Ken Schreiber/
CBS Records



JIM STEINMAN
MUSIC — SFX

1630

Art Director Arnold Levine
Designer Michael Richman
Writers Arnold Levine, Mark Levitt
Client CBS Records
Editor Susan Jones
Director Arnold Levine
Producer Ken Schreiber/CBS Records



REX SMITH / RACHEL SWEET
MUSIC — SFX

1631

Art Director: Laurence Deutsch
Photographer: H.J. Brown
Writer: Peter Hassenger
Client: Yamaha Motor Corp. of America
Editor: Lee Stepansky
Director: Michael Klick
Production Co. Laurence Deutsch Design, Inc.



1982 YAMAHA DEALER SHOW

(SFX: URBAN BACKGROUND)
"White noise" of the city, held down and punctuated with sporadic horn-honking, bus brakes, car radios, chatter. Gradually, the sound grows in both volume and intensity, but only mezzo forte.
(SFX: A SIREN RACES THROUGH, IS CUT ABRUPTLY, LEAVING SILENCE.) Everything seems suddenly still.
MUSIC: Electronic tone fades in: long, attenuated, shrouded. An electronic chord is struck, deeper than the first. The chord is held, distorted. We do not hear the sound of the engines.
MUSIC: SURGE
Still no sound of motors, only the hollow, palpable quality of fog.
MUSIC: A pulse begins to build, slowly, rhythmically. Underneath there is an ominous tone of anticipation.

1632

Art Director: Arnold Levine
Designer: Josephine DiDonato
Writers: Arnold Levine, Mark Levitt
Client: CBS Records
Editor: Susan Jones
Director: Arnold Levine
Producer: Yvonne May/CBS Records

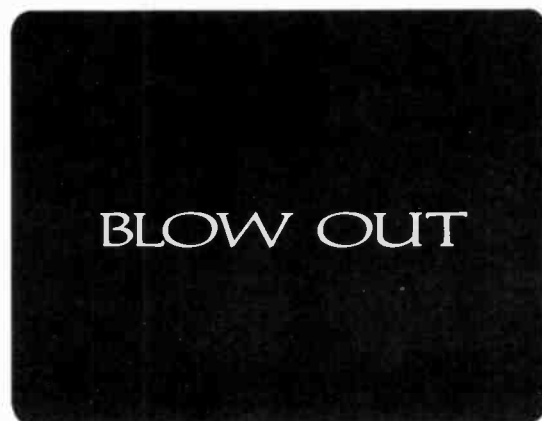
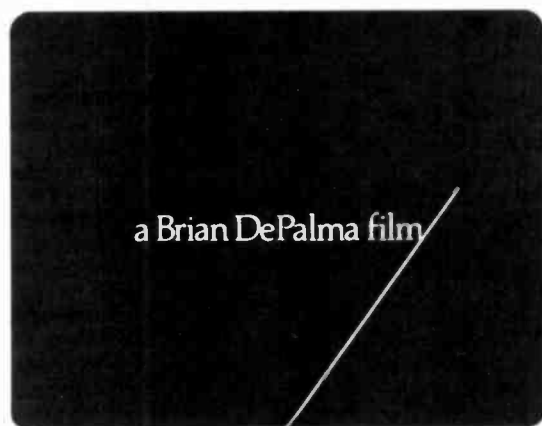
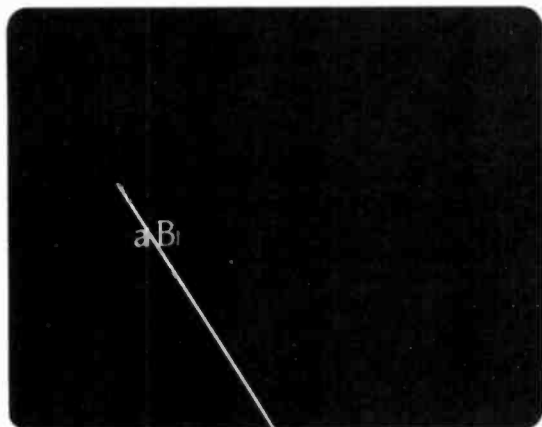


LOVER BOY

MUSIC — SFX

1633

Art Directors Stephen O. Frankfurt,
Richard Greenberg
Designers Richard Greenberg,
Stephen O. Frankfurt
Animation Designer: Randy Balsmeyer
Client: Filmways Pictures
Editor: Larry Plastrik
Director: Richard Greenberg
Producer: Robert M. Greenberg/R.
Greenberg Associates, Inc.
Agency: Frankfurt Communications Int.



BLOW OUT

1:48-minute

ANNCR (VO): It began with a sound that no one was ever supposed to hear.

ANNCR (VO): He recorded a murder they say never happened.

John Travolta

Nancy Allen

A Brian De Palma Film

ANNCR (VO): Brian De Palma's "Blow Out."

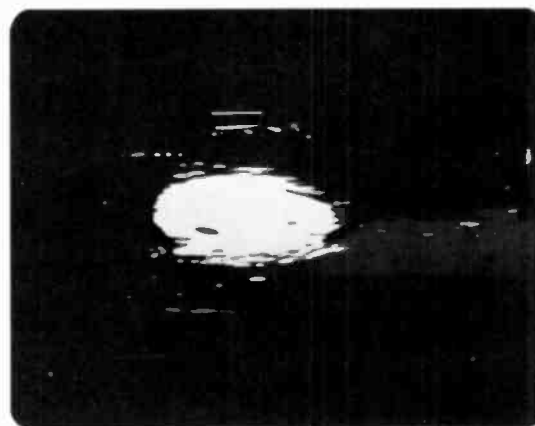
Now you hear it . . .

SFX: Fast rewind

ANNCR (VO): now you don't.

1634

Art Directors Stephen O. Frankfurt,
Richard Greenberg
Designer: Richard Greenberg,
Stephen O. Frankfurt
Photographer: James Szalapski
Client: PolyGram Pictures
Editor: Larry Plastrik
Director: Richard Greenberg
Producer: Robert M. Greenberg,
/R. Greenberg Associates, Inc.
Agency: Frankfurt Communications Int.



AN AMERICAN WEREWOLF IN LONDON

1:22-second

(SFX: MUSIC UNDER THROUGHOUT)

(SFX: MUSIC BUILDS TO PIERCING SCREECH, AS DARK, HAIRY FORELEG PLUNGES INTO STREAM.)

ANNCR (VO): From the director of "Animal House" . . . a different kind of animal.

1638

Art Director: Tom Balchunis
Writer: Harold Kaplan
Client: New York Telephone
Director: P. Kimmelman
Producer: Steve Madoff
Agency: Young & Rubicam

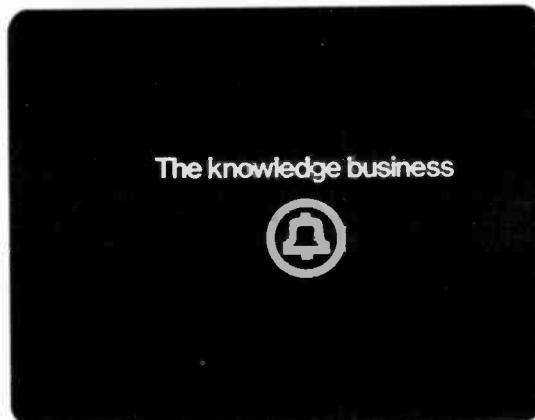
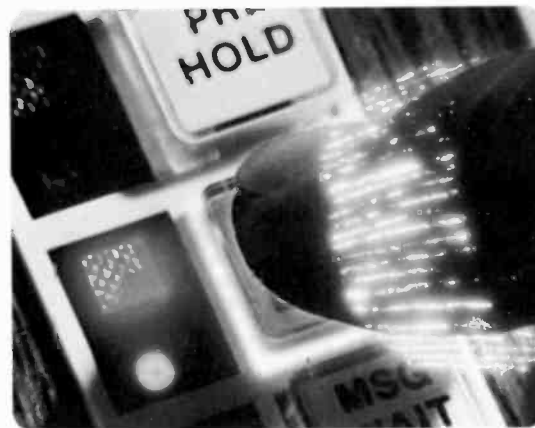
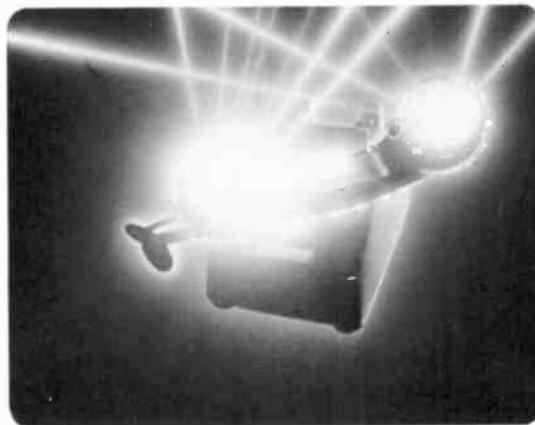


WHAT A DAY

30-second
MAN: What a day!
PHONE: How about a quick pick-me-up?
MAN: Who's that?
PHONE: Me . . . New York's favorite pick-me-up. Pick me up and call . . . ravishing Rhoda in Rockland . . . Gorgeous Gretchen in Greenwich . . . And there's always your mom in Manhattan.
MAN: I know who to call . . .
PHONE: And save 35% by dialing it yourself after 5. Local calls after 9.
MAN: She'll love this. Hello, Mom?
PHONE: Mom?
PHONE: For a quick pick-me-up . . . pick me up.

1639

Art Director: Paul Collins
Designer: Craig Bernard
Photographer: George Maus
Artist: Boden Fedus
Writer: Tom Pedulla
Client: New England Bell
Editor: Editing Concepts
Director: George McGinnis
Production Co: Image Factory, Ed Pacio
Agency: Cabot Advertising



NEW ENGLAND TELEPHONE

30-second
"This tiny microchip is revolutionizing the way America does business and at New England Telephone we're using the technology in this chip to create a new generation of communications systems.
"In these systems, telephones become communications terminals that you can program like computers to do things no ordinary telephone ever could.
"So call us collect at 617 755 5201. We're New England Telephone."

1640

Art Director **Rick Marchesano**

Artist **Steven Oakes**

Writer **Dennis Coffey**

Client **PBS**

Production Co. **Broadcast Arts**

Agency **Goldberg/Marchesano and Associates, Inc.**



FESTIVAL METAMORPHOSIS

60-second

(CROWD NOISE AND RUSTLING)

VO: Expect the unexpected during Festival Nights on Public TV.

(CROWD QUIETS)

VO: ... UNEXPECTED SUPERSTARS!

Voice of Paul Simon singing: "... Still crazy after all these years." (FADE OUT)

(CROWD APPLAUSE)

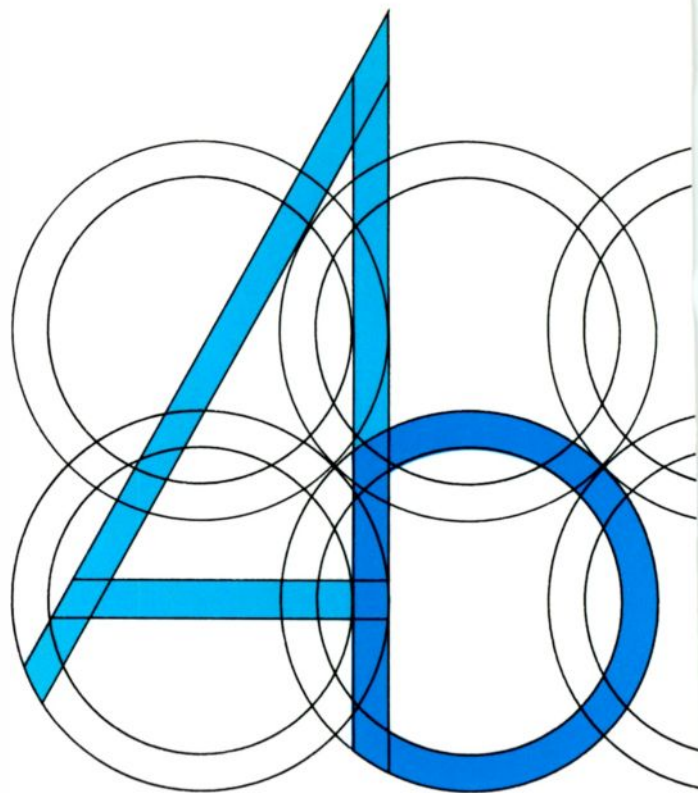
VO: ... VOICES TO THRILL ANY HOUSE.

Voice of Beverly Sills singing: "

(CROWD NOISE: "Bravo, bravo!")

VO: ... UNEXPECTED LAUGHS.

ALLEN'S VOICE: (DELIVERING FUNNY LINE) "Give me three bucks and I'll finish the monologue."



Our profession does not produce lasting celebrities nor do its members achieve real fame in the sense of Mozart, Shakespeare, DaVinci or Greta Garbo. That is as it should be: We are, at best, inspired craftsmen who work mostly for clients with given goals and limitations. And yet the forty-odd members of this Hall of Fame have had a profound influence on the visual aspects of everyone's life for at least a half-century. Most of their work has been seen by more people than that of even the greatest artists during their lifetimes. Designers, Art Directors, Illustrators and Photographers have a large hand in shaping our surroundings. By setting examples they give content to our dreams. They often show us how we ought to want to live; and sell us the artifacts necessary to do it. The fame is in the results—the work, often partially anonymous. The importance of having a Hall of Fame which is now 10 years old is not the producing of "Stars" but to provide an on-going understanding—a diary—of this continuing development of style for younger talents to study in future years.

HENRY WOLF, CHAIRMAN
1982 Selection Committee

HALL OF FAME COMMITTEE Selection

Henry Wolf, Chairman
Gennaro Andreozzi
Saul Bass
William Brockmeier
Ed Brodsky
Bob Ciano
David Davidian
Lou Dorfsman
Lee Epstein
Carl Fischer
Gene Federico
Milton Glaser
Marilyn Hoffner
Walter Kaprielian
Helmut Krone
John Peter
Ernest Scarfone
Eileen Hedy Schultz
Leonard Sirowitz
Bob Smith
William Taubin
Bradbury Thompson

Patron

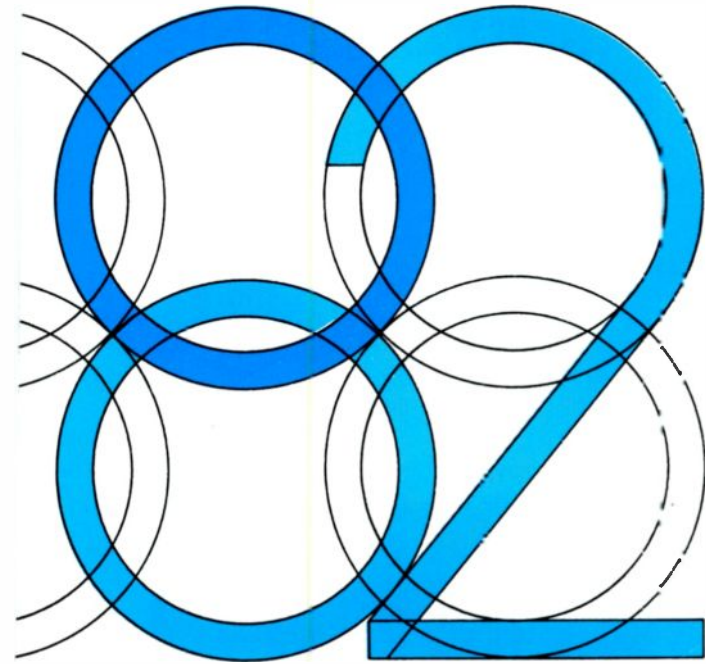
Gene Federico

Presentation

Arthur Hawkins, Chairman
Managing and Planning
William H. Buckley, Chairman
Jack G. Tauss

Design

Otto Storch

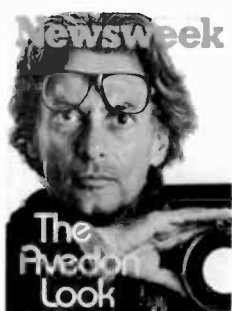


- 1972** M.F. Agha
Lester Beall
Alexey Brodovitch
A.M. Cassandre
René Clarke
Robert Gage
William Golden
Paul Rand
- 1973** Charles Coiner
Paul Smith
Jack Tinker
- 1974** Will Burtin
Leo Lionni
- 1975** Gordon Aymar
Herbert Bayer
Cipe Pineles Burtin
Heyworth Campbell
Alexander Liberman
L. Moholy-Nagy
- 1976** E. McKnight Kauffer
Herbert Matter
- 1977** Saul Bass
Herb Lubalin
Bradbury Thompson
- 1978** Thomas M. Cleland
Lou Dorfsman
Allen Hurlburt
George Lois

- 1979** W.A. Dwiggins
George Giusti
Milton Glaser
Helmut Krone
Willem Sandberg
Ladislav Sutnar
Jan Tschichold
- 1980** Gene Federico
Otto Storch
Henry Wolf
- 1981** Lucian Bernhard
Ivan Chermayeff
Gyorgy Kepes
George Krikorian
William Taubin
- 1982** Richard Avedon
Amil Gargano
Jerome Snyder
Massimo Vignelli

HALL OF FAME

RICHARD AVEDON



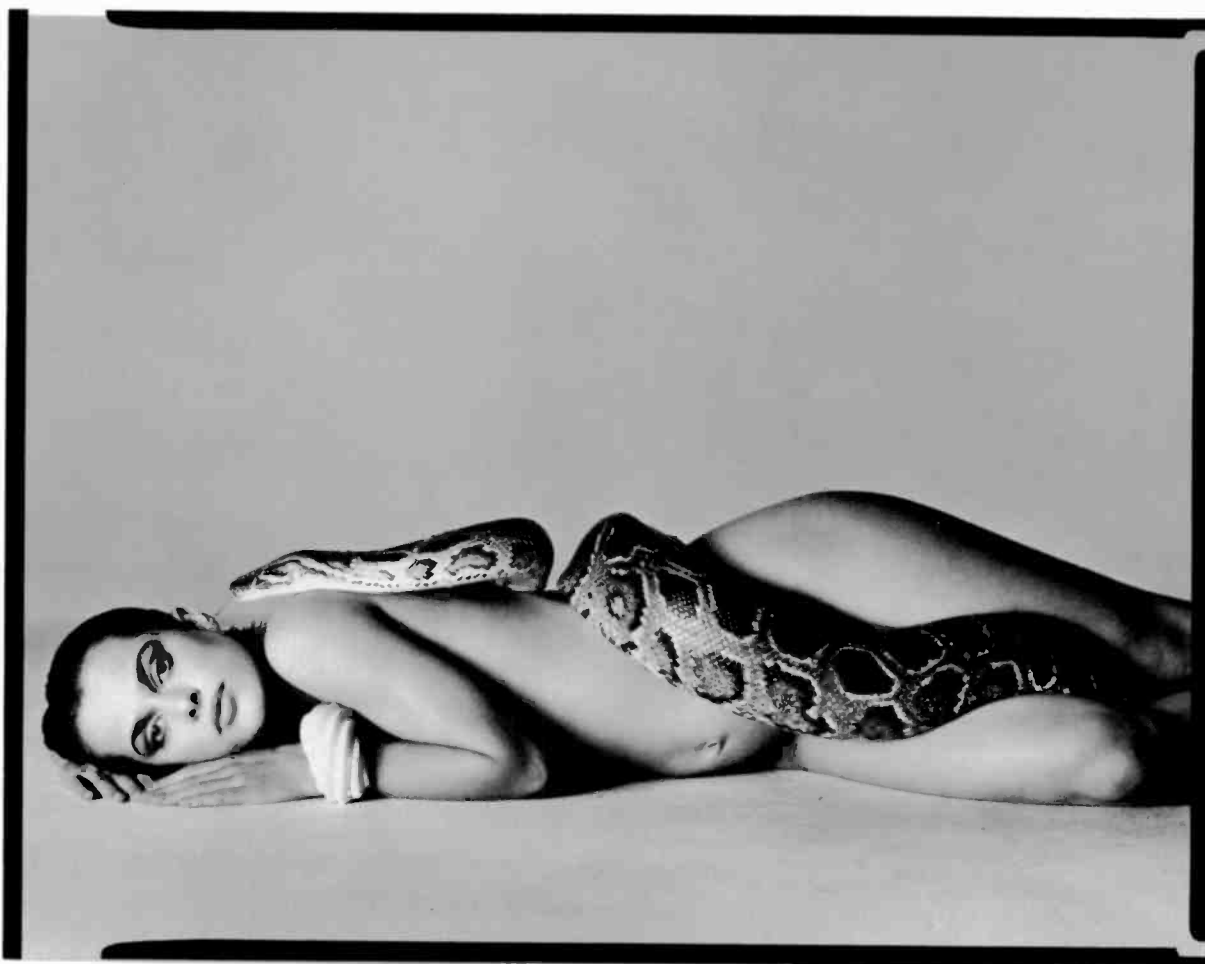
EDITORIAL

Born in New York City. Studies with Alexey Brodovitch. First editorial photographs appear in *Harper's Bazaar* in 1945. *Harper's Bazaar* photographer until 1965. Joins *Vogue* in 1966 as fashion and portrait photographer. Affiliation continues today. Other editorial assignments in *Life*, *Look*, *Theatre Arts*, *Newsweek*, *Time*. In 1976 *Rolling Stone* magazine publishes "The Family" a special Bicentennial issue consisting of 76 Avedon portraits, without text, of the most powerful people in America.

Visual consultant for the film *Funny Face*, starring Fred Astaire and Audrey Hepburn.

ADVERTISING

Avedon has photographed and directed print and television advertising campaigns for major corporations and advertising agencies throughout the world. Client list includes: First Bank of Boston, Chemical Bank, Lincoln Mercury, Colgate, Revlon, Chanel, Max Factor, Clairol, L'Oreal, Chesebrough-Ponds, Blackglama Mink, Suntory Liquor, Don Diego Cigars, CBS Records. Currently Creative Consultant and Photographer-Director for Calvin Klein Jeans, Christian Dior and Gianni Versace, engaged to develop world-wide images for print and television.



Nas assia Kinski and the Serpent



Jean Shrimpton



Cher



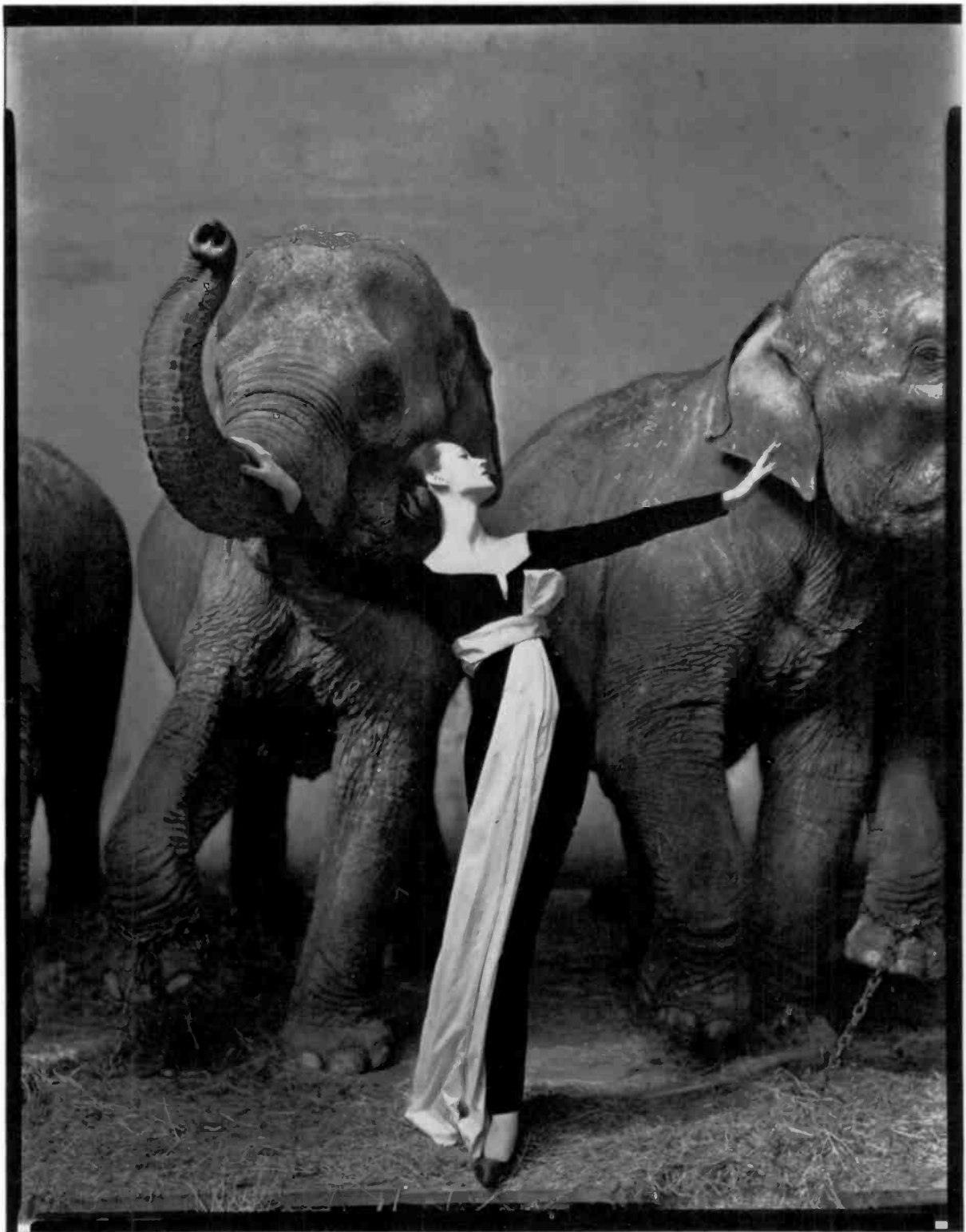
Robin Williams



John Lennon



Brooke Shields



Dovima with Elephants



Brooke Shields for Calvin Klein



Red Skelton for Don Diego Cigars



Catherine Deneuve for Chanel



Ros anne Vela for Revlon

RICHARD AVEDON

BOOKS

Avedon books include:
Observations, 1959
Nothing Personal, 1964
*Alice in Wonderland:
The Forming of a Company,
The Making of a Play*, 1973
Portraits, 1976
Avedon: Photographs 1947-1977

EXHIBITIONS

Avedon one-man exhibitions:
The Smithsonian Institution,
Washington, D.C., 1962
The Minneapolis Institute of Arts, 1970
The Museum of Modern Art, N. Y., 1974
The Marlborough Gallery, N. Y., 1975
The Metropolitan Museum of Art, N. Y., 1978
The Dallas Museum of Fine Arts, 1979
The High Museum of Art, Atlanta, Ga., 1979
Isetan, Tokyo, Japan, 1979
University Art Museum, Berkeley, Ca., 1980
Museum project in progress called
The West, a traveling exhibition for the
Amon Carter Museum of Western Art,
Fort Worth, Texas, commissioned for 1985.



Gianni Versace —Italy



First Boston Bank



Famolare Shoes



Blackglama Mink



I Love N.Y. Campaign



Christian Dior

人間は限りなく滑稽な存在なのだ。
だから笑うんですよ。だから厳粛に生きられる。
乾杯！乾杯！そういう私たちに。



サントリーオールド

Suntory Whiskey - Japan



Johnny and Edgar Winters - CBS



Joan Baez - Vanguard Records



Sly and the Family Stone - Epic



Barbra Streisand - Columbia Records

Amil Gargano



**You can hurt a Volvo,
but you can't hurt it much.**

This Volvo was bought new in Ann Arbor, Michigan, in 1956. Its owner paid \$2345 for it, complete. He has raced it, pulled a camping trailer half-way across the country with it, his kids climb all over it, and it's sold on under cover. It has 80,261 miles on it. The head has never been off, the brakes have never been refilled, the original tires lasted 55,000 miles, the clutch hasn't been touched, the valves have never been adjusted (much less ground), and it will still top 95 mph. Total cost of repairs exclusive of normal maintenance: One head latch, \$4.50. One suspension rod, \$40.00. Not all Volvos will do this. But Volvos have a pretty good average. One enthusiastic owner in Wyoming wrote us that he has driven his Volvo over 300,000 miles without major repair. We think he's exaggerating. It's probably closer to 200,000 miles.



Volvo 122S compact. Like the Volvo above, it runs away from other popular priced compacts in every speed range, gets over 25 miles to the gallon like the little economy imports, is virtually indestructible.

CARRY FULL AMOUNT OF BLACK AS INDICATED BY THIS BAR

I was born during the great depression, on June 4, 1932. And, if that wasn't enough, it had to happen in Detroit.

Both my parents emigrated from small towns in central Italy (about sixty miles apart in the province of Abruzzi) and found each other in the City of Wheels.

To my great joy, they are both still alive and well, lucid, energetic, enthusiastic, and loving, and have remained married to each other for the last 60 years.

Although my father never made much money in all the years he worked so hard before he retired, I consider him and my mother to be two of the most successful people I have ever known.

Beyond my family and friends, my next fondest memory of Detroit was a high school called Cass Tech. Thirty years ago, it had to be the finest high school in the country. After graduation, I spent the following two years searching to find a level of teaching in the Arts that came remotely close to what was offered at Cass Tech.

I first enrolled at Wayne University. Had I tried harder, or perhaps transferred to something practical, like hotel and restaurant management, I might have been able to avoid the draft and the Korean War as effectively as my friends did.

I left Wayne University after a year, the Society of Arts and Crafts after one semester, and was drafted in mid-term from yet another art school, which, in turn, left me with no feeling of loss and, in fact, a sense of relief.

In October 1952, at the induction center at Fort Custer, I was told by the interviewing officer that with my academic background, there was little risk of my winding up in the front lines of Korea as a combat infantryman.

In August 1954, upon my return from the front lines of Korea as a combat infantryman, I decided to enroll at Cranbrook Academy of Art. The insulated world of MFA

candidates on the small campus of the automobile executive suburbs was too extreme and sudden a change. The cultural shock was more than I could endure. So, restless and impatient, I left after a year to enter the uncertain world of "commercial art".

I spent the spring of '55 pounding on the doors of local art studios in Detroit. My portfolio of drawings, paintings and designs were criticized as not acceptable for newspaper reproduction. Could I render an automobile transmission? Could I work in scratch-board?

Chrysler Corporation, I had heard, was recruiting designers. During my job interview, my prospective employer was intrigued by some typographic designs in my book. I was offered a position that would consist of designing lettering that would eventually appear on either the fronts or backs or sides of Chrysler-made automobiles. I declined.

Bitter and disappointed, I took what I thought would be a temporary job in the bullpen of an advertising agency—Campbell-Ewald. After all, how could anyone with brains and talent work in advertising permanently?

My contempt lasted six months.

By December of 1955, I had worked on my portfolio in the evenings to the point where I thought I could finally get a job as an illustrator.

Al Scott, the man who had hired me, was a quiet and thoughtful man. When I told him what I planned to do, he urged me to give advertising a chance. His rationale was convincing: "Would you rather work in a business where you can create ideas or in a business where ideas are created for you?"

For that, I am eternally grateful.

Campbell-Ewald moved me along quickly. After two years, I was promoted to Group Art Director and responsible for five accounts which weren't very large or,



Why is the pretty girl smiling?
She lives in a country where everybody has a job and enough to eat, where crime is practically nonexistent, where there are no bombs or strikes, and there hasn't been a war in 100 years.

SAS

If the big things of Scandinavia don't excite you...



...come for the little things.



SAS



When you come to Oslo,

bring an open mind.

SAS



for that matter, very interesting. But I was given encouragement and, more important, support for work I created that was far different from anything previously initiated. I began to enjoy my work enormously.

New York was Mecca. Since adolescence, I had always wanted to be there. In the spring of '59, my dream of working in New York became a reality.

Jim Durfee and I were transferred to Campbell-Ewald, New York, to join Carl Ally (who had recently moved there from Detroit) to work on Swissair and to develop new business.

The three of us hit it off together instantly. It took only a few months for us to decide that one day we would have our own agency.

That day arrived on June 25, 1962. We opened our doors with three small offices in the Seagram building with our only account — Volvo.

The ad budget was \$300,000. That would yield \$45,000 in annual commission. Our combined salaries were \$39,000 annually and the rent was \$12,600. With our \$18,000 of investment capital, we were rock solid for a year, providing we didn't take the client to dinner or use taxis regularly.

The winter following our first year in business, I had the good sense to marry Elaine Pafundi, an art director whom I had met during my brief stay at Benton & Bowles. (Marrying another art director has one real advantage — it automatically eliminates two hours of daily explanations.)

This is the twentieth year of Ally & Gargano and, in retrospect, I believe the goals we established for ourselves back then have been essentially realized: our survival, our commitment to creating and defending good work and, finally, the broad-based recognition we have earned for that effort.

And for that, I am sincerely thankful.



Old Bushmills Irish Whiskey can do anything, any time, any place.

If you want to know what gets into these holiday drink buddies Old Bushmills, then even the best holiday one at a holiday drink - get it made with whiskeys' write to us. We'll send you the recipe.

If you missed your favorite holiday drink, make it with Old Bushmills anyway, then send us your recipe. We plan to do this again next year and we don't want to miss a favorite just because we don't know about it. And we

don't want you to miss Old Bushmills just because you don't know about it. Old Bushmills has been distilled Scotch-Irish or 100% Irish distilled Scotch-Irish - blended whiskey smoothness without blended whiskey. Mandarins


And if you're wondering why that whiskey straight up? It's from the Mountains. Old Bushmills is known on the rocks and Irish Coffees in its purest - well, as we said, Old Bushmills can do anything, any time, any place.

QUALITY IMPORTERS: J. & J. CO. INC. NEW YORK, N.Y.

For years, Avis has been telling you Hertz is No.1.

Now we're going to tell you why.

<p>How do you know you need it?</p> <p>When you're in a hurry, you need a car. You need a car that's reliable, that's easy to drive, that's comfortable. You need a car that's fast, that's quiet, that's smooth. You need a car that's safe, that's secure, that's dependable. You need a car that's stylish, that's modern, that's sophisticated. You need a car that's... Hertz.</p>	<p>Which product?</p> <p>... Hertz.</p>	<p>How do you know you need it?</p> <p>... Hertz.</p>
---	---	---

Hertz



Eddie Anderson had to face up to the truth... She's early killed him.

The Arrangement

Warner Bros. presents a film of crime and thrills... on the screen... starring Kirk Douglas, Faye Dunaway, Debrah Kerr, Richard Boone, Hume Cronin... **The Arrangement**... **Hertz**

© 1968 Warner Bros. Entertainment Co. All Rights Reserved. Hertz is a registered trademark of Hertz Corporation. Hertz is not responsible for the actions of its franchisees. Hertz is not responsible for the actions of its franchisees. Hertz is not responsible for the actions of its franchisees.

**JEROME
SNYDER
ARTIST
WRITER
CRITIC
GOURMET
NOTARY
PUBLIC**



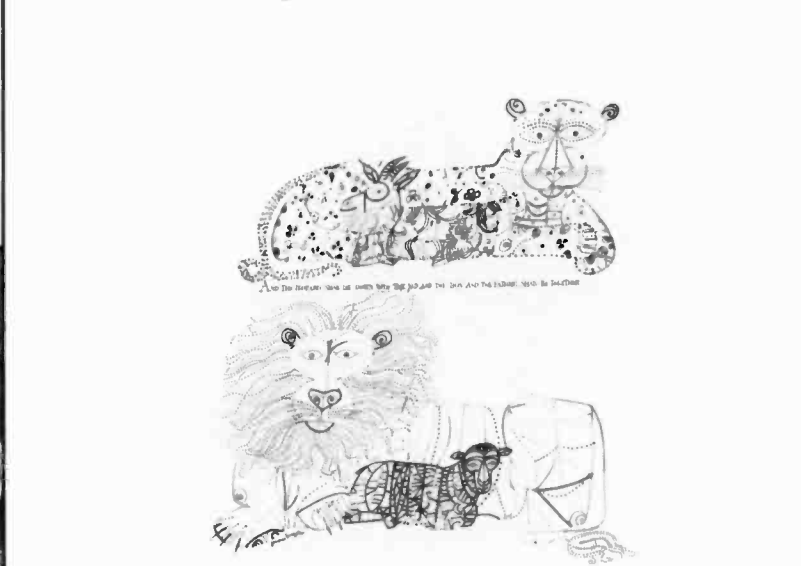
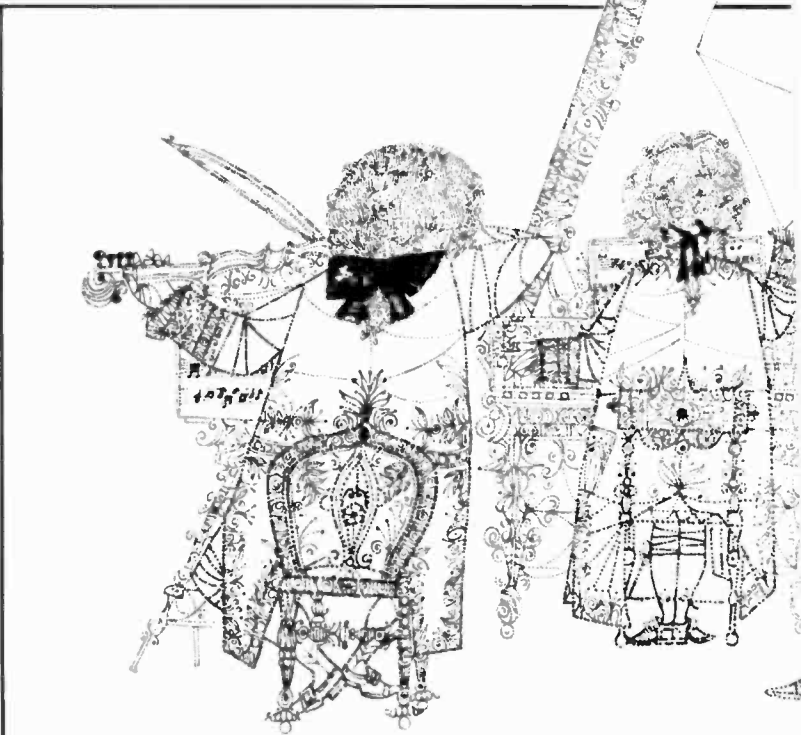
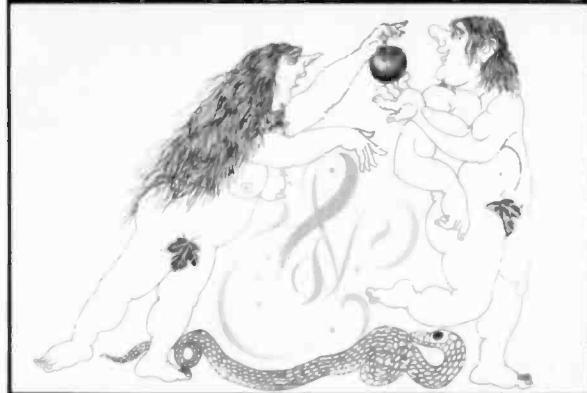
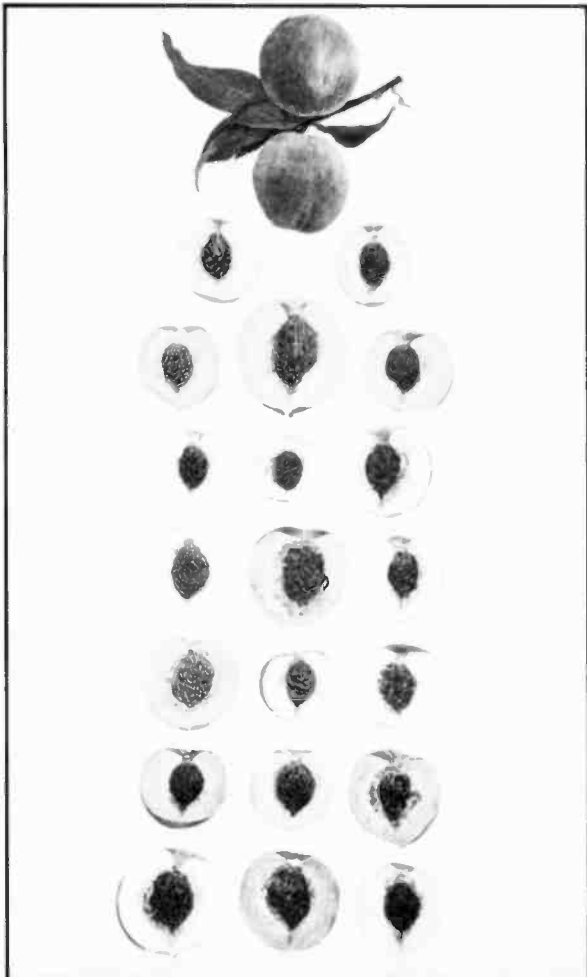
Self-taught and self-made, Jerome Snyder was an artist of uncommonly high order whose extraordinary knowledge and literary abilities were inexorably intertwined and were

inseparable from his fanciful visual concepts. In the 50's as first Art Director of *Sports Illustrated*, he introduced contemporary illustration to editorial matter in an arena previously the domain of photography. In the 60's, as Art Director of *Scientific American*, he was well equipped for a job that demanded erudition and comprehension for visual interpretation. Intelligence and multi-faceted skills are reflected in Snyder's paintings and drawings. Larger forms are composed of myriad mosaics of many-colored smaller areas. In the absence of color, his delicate meticulous drawings demonstrate control of line, secure draftsmanship, thoughtful interpretation and a surprising agility for caricature. Later, a new mood evolves—sudden beautiful realism executed with deftness and enormous technical facility.

Although visual efforts were his priority, Snyder was devoted to the written word. His critiques appeared in *Graphics, CA, Idea* and *U&Ic*. Under the rubric, *Underground Gourmet*, Jerome Snyder and Milton Glaser collaborated to report on low priced restaurants serving well prepared food, in weekly comments and several books of national renown. Seminal artist, writer, teacher, his perceptions at once intellectual and aesthetic, Jerome Snyder's legacy is of picture and word in vibrant unity. His line and language exude clarity and wit, tenderness and vision. He accepted his talents, mined his resources. He used himself for lasting performance.

JEROME SNYDER





JEROME SNYDER

BIOGRAPHY

1916: Born in New York City
1940: Winner of national competition for design of mural, Main Post Office, San Francisco, California.

1941: Winner of national competition for design of mural, Social Security Building, Washington, D.C.

1942: Served in U.S. Army—rank of Captain, Infantry

1954: Art Director—Sports Illustrated (the first).

1962: Art Director—Scientific American.

Member of the Art Directors Club of New York, American Institute of Graphic Arts.

Awards from Art Directors Clubs of New York, Chicago, Los Angeles.

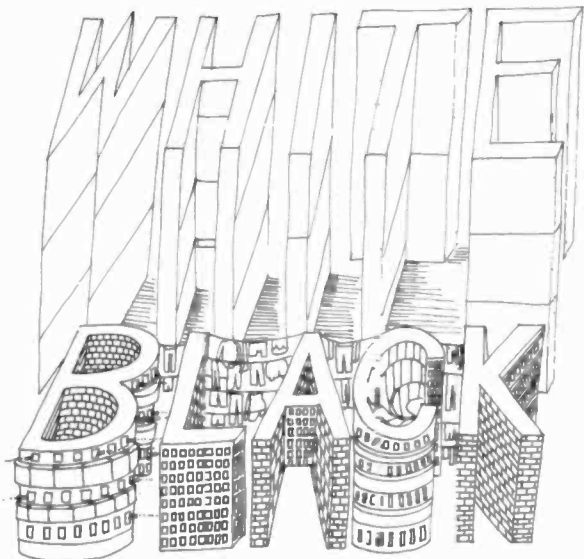
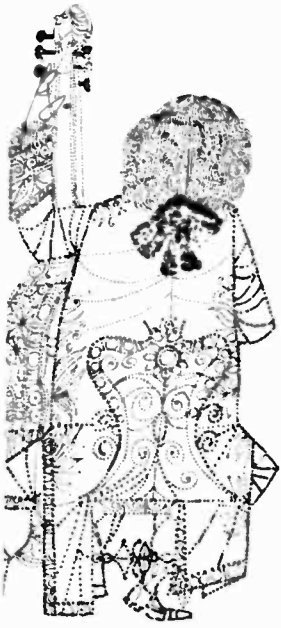
AIGA

50 Best Books, Society of Publication Designers, Society of Illustrators, Society of Typographic Arts

Taught at Cooper Union, The American University of Biarritz, Pratt Institute, Parsons School of Design,

Yale School of Fine Arts.

Contributing Editor—Graphics, CA, IDEA, New York Magazine, U&Ic.



Massimo Vignelli

Born in Milano in 1931, he studied architecture there and in Venice, and since then has worked with his wife Lella, an architect, in the field of design from graphics to products, from furniture to interiors.

Based in New York since 1965, their work has been exhibited throughout the world and is in the permanent collections of several museums.

Massimo Vignelli has taught and lectured on design in the major cities and universities in the USA and abroad. Among their many awards: The 1973 Industrial Arts Medal of the American Institute of Architects, and an honorary doctorate from the Parson School of Design, NY.

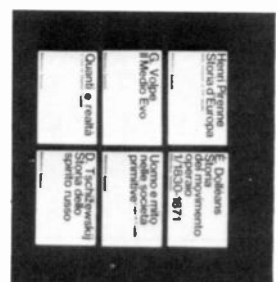
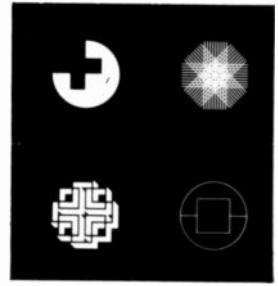
Following is an excerpt, written by Emilio Ambasz, from the introduction of the catalogue of the exhibition at the Padiglione d'Arte Contemporanea, Milan, Italy, 1980.

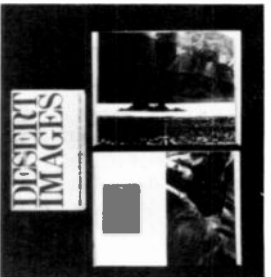
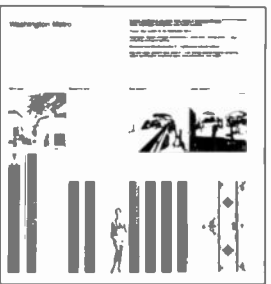
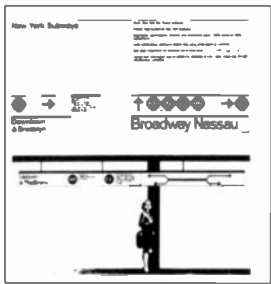
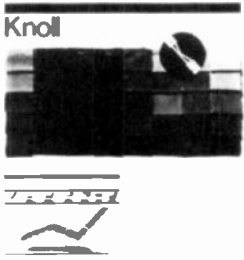
... For years since 1964, they have been the ambassadors of European design; specifically, the standard-bearers of a Mediterranean brand of Swiss graphic design made more agile and graceful by the traditional Italian flair for absorbing and re-elaborating foreign influence. Almost single-handedly Massimo introduced and imposed Helvetica typeface throughout the vast two-dimensional landscape of corporate America.

His graphic design was always distinct and elegant and, if it is true that as time passed by it began to lose its crisp profile, this was due, in great part, to his having generously taught a whole generation of American designers how to evaluate, organize, and display visual information. By giving away his lucidly elaborated formulas he had allowed them to reproduce his image until it became so omnipresent that it began to become transparent.

There are great comforts in accepting the rewards of having developed an ineffable technique. And in America's Eden, there are even greater rewards for such technical virtuosity provided the exercises take you nowhere. It is to the Vignellis' credit that they did not accept this situation. They have been searching for ways out of such deadening comforts. Admittedly, their probes were at first cautious; but theirs is not blind courage but the lucid sort which presses ahead while fully aware of the risks awaiting. At a crossroads in their careers they valiantly march on. With one hand they hold onto the luminous treasures of their past experiences while with the other they seek, sense, and try for the unknown, hoping for that which daring and risking may bring about.

Flashes of randomness have begun to appear in their work. An invitation to a New York showing of their work was sent to all their friends in the form of a crumpled piece of tissue paper. The paper's color was très chic and the typeface of the most accurate elegance, but the controlled

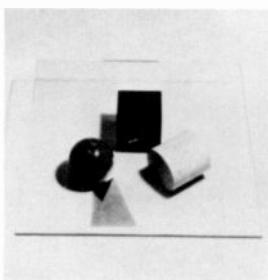


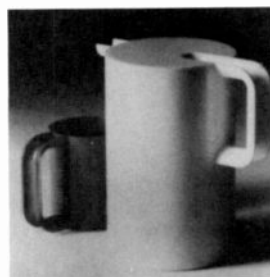
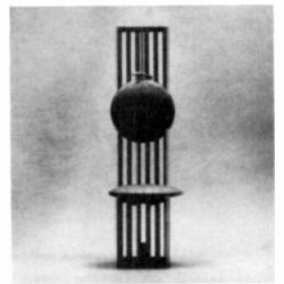
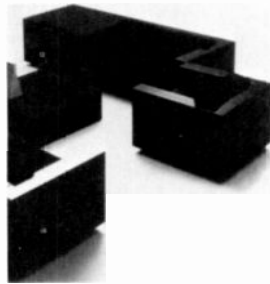


passion that crumpled piece of paper denoted could not be disguised behind its carefully rehearsed throw-away elegance. Massimo and Lella, the professionals par excellence, are now undergoing a subtle but deep transformation. The hand which once followed carefully laid-out patterns has still kept its elegant demeanor, but the gesture is now looser and more openly passionate. Although still tempered by a great amount of self-control, the quest is now after the sheer, inebriating pleasure of questing. Rather than presenting answers in careful doses, it is slowly becoming evident that, in the last period, the designers have been posing questions.

A similar pattern of progress may be observed in their other fields of design endeavor. In the case of furniture design, because of the nature of the production-distribution cycle, the emotional gesture must be a more measured one. It is not, after all, a throw-away item such as a piece of printed paper. But they have traveled from the carefully constructed structural feeling of the seating line "Saratoga" to a more humble acceptance of craftsmanship and manual uncertainty, substituting the round formality and warm textures of the "Acorn" chair for Saratoga's precise geometry and immaculate skin. Thus again, the contingent is accepted and the unique instance tolerated, even welcomed. Wood and leather are chosen as instances of nature, and held together in ways which enhance their physicality. Gradually, the chimera of an eternal system crumbles, or at least lets its internal cracks come up to the surface. A readier acceptance of the temporary, of the accidental, of the one-of-a-kind, seems to emerge from this crisis, an acceptance which is the more laudable if we perceive the existential turmoil these very gifted designers seem to be undergoing. I feel they are entering into a new, even more productive phase. With this exhibition they are taking inventory and evaluating the stock, populating the house they have built in foreign lands.

© Emilio Ambasz





Bill Bernbach

1911-1982

He said,
“The real giants have always been poets,
men who jumped from facts
into the realm of imagination and ideas.”

He elevated advertising to high art
and our jobs to a profession.

He made a difference.

Doyle Dane Bernbach

ART DIRECTORS

1981



While times were tight for most American ventures, the life and times of the ADC were healthy and happy. More programs and more member participation were earmarks of 1981's crowded calendar of exciting events.

John Peter stands by his WWII poster, recipient of the Vermeil medal from France's President.



The 60th Annual Exhibition opened to delighted crowds in Tokyo last fall. It has toured four major cities in Japan every year since '75 as well as to other parts of the globe.



How sweet it is! At the opening of the popular "Valentines" invitational gallery show, here is one of 40 artists—Sheba Emerson with her imaginative work.

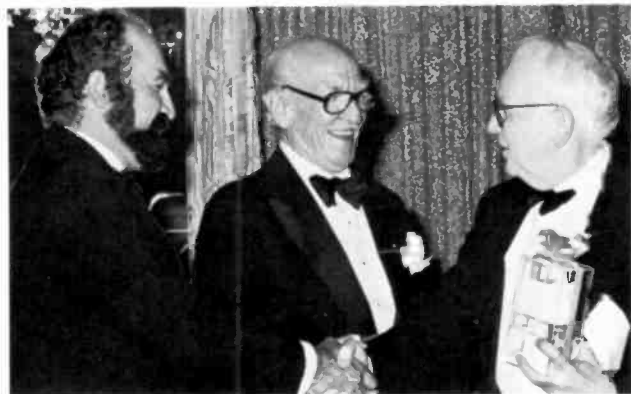


Luncheon programs from September to July were SRO. Here's Walter Kaprielian introducing representatives of Mainichi Broadcasting to the crowd.



Mary Wells Lawrence presented the Honorable Hugh L. Carey with the 1982 Management Award at the Annual Dinner. They are with Walter Kaprielian and Mrs. Carey, too.

CLUB NEWS



At a memorable Hall of Fame Awards Show inductee and past president William Taubin is congratulated by President Walter Kaprielian and MC. Arthur Hawkins.



Traditionally a lively new members' party is held at the Club. Lorraine Allen welcomes in Len Sugarman and Arnold Blumberg along with a host of others.



Judging the Annual Show is strenuous, but worth it for Bill Buckley, Jacques Parker, Bill Cadge, Sal Lazzarotti.



Tuesdays the A-Deviates bring the best jazz sounds north of New Orleans to many devoted fans. The players: Flip Phillips, Dick Ross (band leader), Jim Collier, Dick Wohlberg, Art Lohman, Bob Pratt, Jim Gribbon, Bob Sparkman.



Receptionist Lillian Tong promotes the new ADC sweatshirt.

1982

The 1982 season ended late—in July—because many activities were still going strong. Members were busy, too, creating a new newsletter for the fall, finishing this Annual, and gearing up for next year's Annual Show. Can we top it? We're going to try.

PRESIDENT'S EDITORIAL

**Where did we come from?
Where are we now?
Where are we going?**

This is the Club's 61st annual. To be sure, the Club has stood the test of time. Born before the Great Depression it has known good times and bad, wars and peace, various schools of art, design, illustration, and photography. It has seen its young rebels turn into the elder statesmen of our industry. Through it all it has been a chronicler of our craft, and the historian of our industry. Despite all this, potential members as well as members have asked the question, "Why should I be a member?" As a not-for-profit organization, we are obligated and mandated to support, encourage and assist art students all over the world. To that end, we

have this year held 16 portfolio reviews for over 500 students. We have awarded scholarships to worthy students. Our annual show will travel around the world. This annual will not only record the work of 1980-1981, but will also be a textbook of advertising art and design for years to come. Our members have lectured in many of the art schools. We have, through the past year, held 33 educational luncheons. We have held exhibits of Japanese Graphic design, shown the work of some of America's greatest illustrators and photographers and the personal art of our own members.

Where Are We Now? We are an active organization with a competent and enthusiastic office staff and executive administrator. Coupled with a committed Board, the Club is as healthy as it has ever been. But the year has not been a good one for our industry. The economics of the times has hurt clubs in general and is forcing them all to reevaluate where they are going, and so must we.

Where Are We Going? Our mandate to aid art education will not change, but we must do more to help our membership. Can we help in areas of employment, hospitalization benefits, aid for the retired? Can we be a source for those in search of talent? Can we be the graphics center of New York? We must, but we can't do it from where we are. Somehow, we must realize a long-time dream to have a permanent home. To that end, this administration will work towards the start of an Art Directors Club Building Fund. We can only realize our dream with your support.

WALTER KAPRIELIAN, PRESIDENT



Walter Kaprielian

AWARDS JUDGING

It took 50 judges, 5 chairmen, 1 hotel, 150 entrees, 150 main dishes, 6 urns of coffee, 200 danish, 2 pilfered expensive saddle bags, 3 temper tantrums, 16,000 entries, 2-1/2 days, and 1 blizzard. For better or worse, the 61st Art Directors' Show is judged.

And before I even introduce my chairmen, I must thank Danny Sheehan and his crew for their enormous help. Danny was combination accountant, director of logistics, maitre d'hotel, consigliere, and dietician. (One of the meals rivalled my bar mitzvah, although the wine was better here.) And our superlative all-star cast of chairmen: (In alphabetical order) Bill Cadge — Editorial; Andrew Kner — Promotion and Graphics; Karl Steinbrenner — Advertising; and Jack G. Tauss — Television.

In the Print Category, every piece was held up individually for the judges. With 14,000 entries, that's a lot of holding up. We decided that there would only be one run-through.

In the television category there were about 2,000 spots that took 23 hours to judge — with the promise that, if the judges finished early, they could then go downstairs and work at the Promotion and Graphics table.

The show is work. But it's also a joy. And a chance once again to see that nice fraternity of creative people that probably understands more of what keeps us ticking than even wives, husbands, and lovers do.

One beef: There were lots of no-shows because of weather. Shame on you. If Uwe Horstmann can make it in from Germany, you can make it in from Hartsdale.

I had four terrific chairmen. And the kind of jury that worked all day Friday and Saturday, and then slogged through a blizzard on Sunday. We gave it all we had. I think we were successful.
HARVEY GABOR, CHAIRMAN



Karl Steinbrenner



Andy Kner



Jack G. Tauss



Harvey Gabor



Bill Cadge

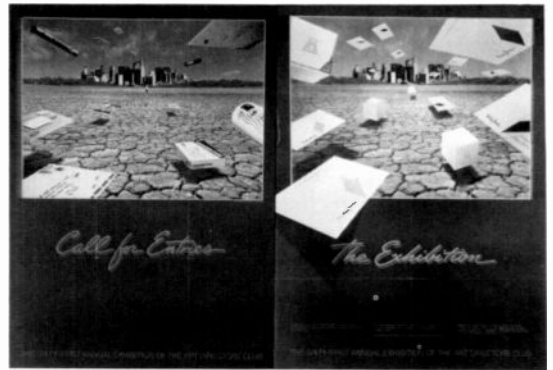
EXHIBIT DESIGN

The Exhibit:

I live in New York City Many people live here and love it Companies live here and love it, too But one that recently moved from NY to Connecticut is Union Carbide Too bad for the Art Directors Club — which had long held its annual shows at the Union Carbide building So we had to look and search and dig for new exhibit space You know it's not likely anyone would readily cede 3,000 square feet of New York real estate free for several weeks But at the bell, Cooper Union, a public-spirited (and free! and excellent!) art school came through Despite being away from midtown the show drew well The hanging itself was pure simplicity But our handsome exhibit system had to remain in storage Our Exhibit Design Committee had invested time and energy and talent to update that system for use in a space far different from what Cooper Union provided Thus, we must credit designers Dan Weidmann and Frank Marshall, whose sensible ideas we weren't able to use Dan handles exhibits and graphics for the Brooklyn Museum (which by its very name could never move to CT) Frank handles graphics and exhibits for GAF (which is staying put) Nice try fellas Wait'll next year
LARRY MILLER, CHAIRMAN

The Show's Promotion:

The Club was able to coordinate all show-related graphics thanks to Scott Mednick of Douglas Boyd Design and Frank O'Blak. Doug handled the gray jobs, Frank the drier ones Doug volunteered early on to design the Call for Entries poster and did a stunning job, showing packages of entries flying into New York over a symbolic desert (Controversial? You bet) We rewarded Doug—whose firm is in LA, never was in NY—by also getting him to do the exhibit poster It shows the awards flying out from NY over that same desert Frank O'Blak, art director at NYC's Robert A. Becker Inc, translated Doug's visual themes—beautifully, not dutifully—into many collateral pieces. Result a homogeneous program. Next year We hope to integrate the Annual book as well.



Stormy

Brian Rushkon

Stormy

Leonard Nomes



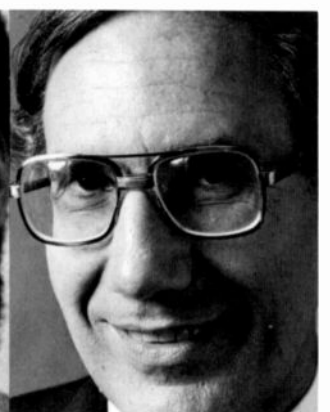
Larry Miller



Daniel Weidmann



Frank B. Marshall III



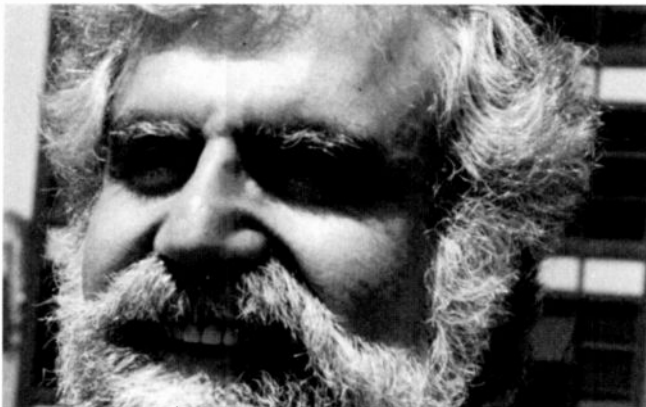
Frank O'Blak

AWARDS PRESENTATION

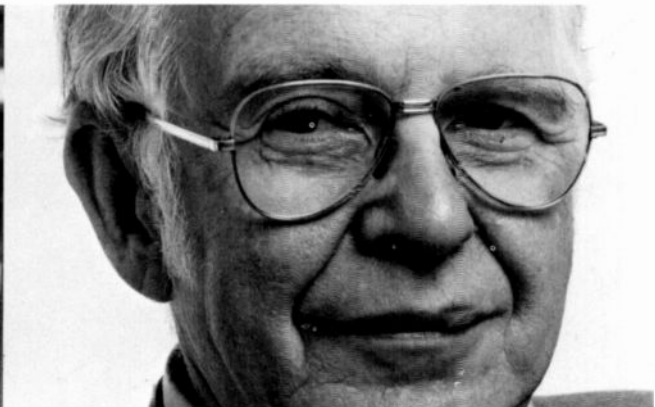
The 61st Awards Presentation was held in the grand ballroom of the Waldorf Astoria, a fitting choice because the hotel has long been the hallmark of New York chic and elegance, and there's a timelessness about the place which matches our show — an event not about fads or fashion but about tradition and an institution in our world. Over 400 people came for cocktails and many stayed to dance until midnight. Winning work was dramatically displayed on three huge screens.

This year's awards show was a team effort of dedicated professionals. Thanking people reminds one of Oscar night because, in fact, there are so many people who helped behind the scenes

But our special thank you's go to: Frank O'Blak, program and invitation design; Burt Morgan, printing, TypeVision Plus and Ad Agencies Headliners, type; Sterling Regal, printing, paper, separation; The visual presentation was created with the help of Jim Sant'Andrea and Jim Sant'Andrea, Inc., multi-media show producers Karl Steinbrenner was creative consultant Judging committee chairman, Harvey Gabor, shared host honors with me; president and immediate past president, Walter Kaprielian and Bill Taubin, gave out the 18 gold and 30 silver awards. While the art, design and copy was the chief attraction, there were extras. Opening and closing the awards segment was a special "New York, New York" A/V show, intercut with fabulous city scenes, with song by the fabulous Liza Minnelli. The "New York, New York" film fit in with a grand scheme—that of presenting the Honorable Hugh L. Carey, governor of New York, with the Club's 1982 Management Award. He was selected for his role in the "I Love New York" TV and print ad campaign. Management Award chairman, Lou Dorfman, invited Wells Rich, Greene chairman Mary Wells Lawrence, whose agency created the campaign, to make the presentation. This assignment always carries a unique set of problems. First, finding a place with exactly the right ambience for this truly magical night. And second, the site, wine and fine food must come in at an affordable price (no small task in today's money crunch). With the help of so many good people, we succeeded admirably.
DAVID DAVIDIAN, CHAIRMAN



David Davidian



William Taubin

LUNCHEON PROGRAM

It would be difficult to write about the Wednesday lunches without first thanking Diane Moore and her staff at the Club for all their hard work. Jacqueline Little made sure the invitations went out on time, Lillian Tong manned the phone and took the reservations, Debra Woo prepared the wonderful food, Cookie Busweiler helped serve, S.J. Toy tended the bar, Deborah Weathers took our pictures, and Stephen Hendrix made sure the slide projector, video equipment, etc., were in place and in working order every week. We had a guest speaker almost every Wednesday from September '81 to July '82 — the largest crowds anyone can remember.

It was like going to class every Wednesday, except much better. There was no set syllabus. No one except the guests had to do homework and

everyone got a gourmet meal. Members brought their clients and friends. Many have since become members of the Club. One day when I found we were a little shy of guest speakers for the schedule, I called a meeting of the lunch committee. I told them we needed to fill in the line-up, and we began to develop some ideas. The following day the committee members started calling my office, and before the end of the day we had scheduled guests for 16 successive lunches. This not only filled the remaining schedule but gave us a head start on our plans for the next season. The lunch committee people gave me a very good feeling about being a member of the Art Directors Club.

None of this, of course, would have been possible without the people who agreed to be our guests. They came prepared. They brought their notes, their slides, their reels and in some instances, even their own equipment and assistants to run it! Thank you all!

ED BRODSKY, CHAIRMAN

We had a little fun with the picture below—proving the point that each of the hard working members of the luncheon team did the work of two.

Not pictured: Jeff Babitz, Lee Buchar, Jo Ann Goldsmith, Walter Kaprielian, Marie Christine Lawrence, David November, Jacques Parker, Joan Rehak, Herb Rosenthal, Carole Schuller, Jack G. Tauss, Ron Wickham.

Beverly Herman

Harriett

Cyd Kilbey



Ed Brodsky

Debra Woo

Ron Coutre

Dan Nelson

Speakers were Tom Carnase below, George Obremski, Saul Mandel, Leon Appel, Lorna Shanks, Syd Hap, Michael



Shall, David Sears & George McGinnis, Isadore Seltzer, Lou Silverstein below, Richard Colligan, the Computer Graphics



Lab of the N.Y. Institute for Technology & Jack Chonacki, Camila Chavez, David Wagner, Lou Dorfman below,



Gertrude Snyder, Lou Myers, Sharon O'Neal, Schaecler/Pinwheel, William Wedin, David Moss & Niad & Walter Einsel,



Alberto Gavasci, Prof. Irwin Corey above, Tim Crawford, Gil Cowley, Bill Feigenbaum, Maxine Paetro, and many others.

SCHOLARSHIP

Seventeen lucky kids have been given the chance for schooling and careers which would have passed them by.

Two of these scholarships have been named in memory of past members, the Herb Lubalin Scholarship and the George Krikorian Scholarship. To be able to do this year after year, this committee solicits funds from the community, and year after year the Club has been the happy recipient of Mrs Lila Acheson Wallace's generosity. Again in 1982 we are grateful to her for her contribution to art education.

Our hats are also off to Dorothy Evans and her staff at the School Art League of New York City, who contribute so much to our effort. Each year they send out a notice for scholarship applications to the school systems in the Tri-State area. Then Dorothy's staff processes the applications, handling the task of requesting portfolios of qualified students and preparing the judging process.

Then we on the committee enter the picture. We reserve a day on our calendars when we will be out of the office, away from the phone, and in the calm of a strange 'hall', we judge a sizable amount of student work.

We were encouraged by the versatility of the talent in people so young, and choosing was difficult. The portfolios offered everything from realistic illustration, graphics and advertising layouts to advanced conceptual communications.

Today's students seem to have a good grasp of the current marketplace. There had been a simply wonderful marriage of the "picture and headline" school which I have observed previously. In the last two years there seems also to be a rebirth of graphics coming through in the work. Both graphic design and illustration are leading indicators of this trend.

The students also seem to show more aggressiveness in their desire to move ahead. This could be sensed from the abundance of scholarship applicants.

In their applications they said they wanted to continue with their educations and told us what their goals were about becoming professionals. It gives us all a great feeling to help others progress and enter a profession which has been so rewarding to us.

KURT HAIMAN, CHAIRMAN

The committee:

George Halpern, Charles Dickinson, Zlata Paces, Jo Ann Goldsmith, Ed Suchocki, David Davidian



Kurt Haiman

PORTFOLIO REVIEW

Students and their teachers make the trip to New York City from as far away as Kent State and the University of Akron in Ohio to have their portfolios reviewed at the ADC — which is a good indication that the program has meaning for them.

As much as the activity means to the students, it also holds tremendous importance for us and is one of the most popular of our programs. I think that each of us feels we're helping to ensure that the young people starting in the field set out with their best foot forward.

This year 50 art directors and designers critiqued over 500 portfolios.

Reviews were conducted each Monday and Friday from April 5th to May 28th at the ADC for two hours during lunch. These are very intense sessions. One of the initial things we do is to show them that talent is not enough. We explain to them why they should remove extraneous materials from their books—that our business is one of specialization. A designer need not include photography or sketches unless they are excellent (and then only one or two); the beginner with strong selling concepts in his or her book should be directed toward advertising, the young person with a design flair probably shouldn't try for an advertising job. We look for craft in type work and ideas for TV and a host of things. Going beyond the one-to-one portfolio evaluation, we tell the young people about real life in the marketplace. After each day's session an evaluation sheet with comments from the participating art directors is compiled by me and co-chairman, Richard MacFarlane. (Some schools fared well, others not so.) We mail the evaluations to the institutions, complimenting them on their strengths and highlighting weaknesses perceived in their instruction. This personalizes the program and enhances communication between us.

Schools as different in approach as Pratt Institute and the Rhode Island School of Design have written to thank us for the quality of this program, which makes us proud.

JACK G. TAUSS, CHAIRMAN

Richard MacFarlane Co-Chairman

Herb Fritz



Richard MacFarlane

Co-Chairmen Get Together

Jack G. Tauss

Mark Tauss

TRAVELING SHOW

We went back on the road again this season making the grand tour of the U.S. As soon as the New York show closed, the exhibit was slipped into crates and the 5,000 pounds of freight hoisted onto a 40 foot trailer truck heading for points west.

For the third consecutive year the ADC show has been exhibited in St. Louis and Portland.

In St. Louis, Missouri, the exhibit was the focal point for an advertising and design seminar entitled "Size Up the Best" with guest speaker Darwin Bahm. The St. Louis people responsible for organizing the

Michael Chin Dan Forte



Daniel Sheehan

Stephen Hendrix

seminar and show were: Barry Tilson, Stan Gellman Graphics; Frank Roth, Frank James Productions; and Larry Pfisterer, Gardner Advertising and the Washington University School of Fine Arts. In Portland, Oregon, ADC member Les Hopkins and the Designers Roundtable held an elaborate opening along with a design seminar, a mini version of the Aspen Design Conference. Featured speaker was John Slaven of Volkswagen (Mr Slaven accepted last year's Art Directors Management award for his company from us.) The exhibits were well attended and considered a complete success by all involved. The bad news was that due to steadily rising freight charges, it has become difficult to keep costs at a break even point. Next year we hope to get corporate sponsorship to underwrite the traveling show. Meanwhile, a smaller version has become more attractive to sponsors in other cities. This year selected portions of the ADC show were exhibited at: the Art Institute of Philadelphia; the University of Delaware; Northwestern University; the University of Massachusetts. The show was also seen in Vienna, Austria, thanks to Dr Gerhard Puttnar, and visited the Philippines, thanks to Nelo Edillon. Next year we expect to visit more cities here and around the world.

CLUB STAFF

Pictured below (from left to right) Deborah "Stormy" Weathers, Debra Woo, Michelle Morando, Lillian Tong, Diane Moore, Margaret (Cookie) Busweiler, Jacqueline Little, S.J. Toy, Jack Jamison.



Club Staff

GALLERY

There were six distinctive and exciting exhibits this season:

The Art Director as Artist: The gallery committee kicked off the schedule by giving the entire membership an opportunity to show their own artwork done for their own pleasure rather than assigned work. Every inch of wall space was covered with art ranging from: a wood carving by Jack Jamison; pen and ink drawings by Kurt Haiman, Jerrold Smokler and Jacques Parker; a needlepoint by Jo Ann Goldsmith; and paintings by Martin Solomon, Vincent Pepi, Gladys Barton, Bill Buckley, Art Hawkins, Hal Toledo, Ed Brodsky and Geoffrey Moss, to name a few. So great was the response that we hope this show becomes a tradition at the Club.

Valentines: For the second year, 40 artists were invited to create a valentine. This show gives members the opportunity to see how a variety of illustrators and photographers handle the same assignment. The highlight was the opening party with balloons and an enormous heart-shaped cake enjoyed by over 200 guests.

Photography by Rivka Katvan and Tom

Zetterstrom: This show was a delightful mix of black and white photography. Katvan's "Life Backstage," portraits of Broadway performers in captured moments, contrasted with Zetterstrom's landscapes from "Portraits of Trees" and scenes from a moving vehicle in "A Moving Point of View."

A Jerome Snyder Retrospective: The combined efforts of the luncheon and gallery committees gave us a show with a lunchtime opening. Lcu Dorfsman and Gertrude Snyder told us about the erudite and talented Jerome. The gallery was filled with his delightful pen and ink and colored pencil drawings and paintings.

Linocuts by Randall Enos and Frances

Jetter: These two artists showed us the great versatility achieved by the lino-cut technique. Randy's colorful, satirical images were in sharp contrast with the moody and thoughtful commentaries done by Frances.

The Human Condition, Humorous Drawings by Jo Teodorescu. Last, but definitely not least, this exhibit gave us bright and lighthearted humor (just the thing for July). The work of this Rumanian-born artist combines pen and ink, gouache and bits of collage, showing his very special way of looking at the world.

In addition, we are in the process of arranging a **Bea Feitler Retrospective** for the designer who died this year. We hope a fall showing can be arranged.

NANCY KENT, CHAIRMAN

The committee: Nicki Kalish, co chairman with Linda Stillman



Nancy Kent

Dan Wynn

Nicki Kalish

Randall Enos

Frances Jetter

ADVISORY BOARD

Every member of the Advisory Board knows the blood and tears involved in being President of the Art Directors Club, for every president, past and present, is a member.

All of us know what it feels like to make those hard decisions when, as Harry Truman so aptly stated, "The buck stops here."

The Advisory Board traditionally takes on the job of running the Awards Presentation. Additionally, the Board meets throughout the year to discuss every aspect of Club activities. The Board is an "Advisory" group in the truest sense of the word advising on the Hall of Fame criteria, on the Constitution, on matters of education and protocol. The current Board's personal knowledge of Club activities extends back to the Presidency of Stuart Campbell in 1929 and its members have weathered the big depression, the War Years, the post-war boom. We have been a part of the many changes in the advertising, design and communications business, the growth of TV, and the enormous changes that have taken place in the Club. We bridge the age and the generation gap, as well, for the ages of our members range from their 40's to their 80's. This gives us needed perspective on issues. But we've noticed that some things have never changed: the desire to professionalize the art director was an early one, to give him (and her) the needed recognition. The dedication of members towards excellence in their work and of the officers in the performance of their duties or that there is an Advisory Board around if needed— not to tell anyone what to do— but to lend a sympathetic ear. These are constants
WILLIAM TAUBIN, CHAIRMAN

William Taubin

Art Hawkins

Bill Brockmeier

Garrett Orr



Eileen Hedy Schultz

Bob Smith

David Davidian

Bill Buckley

Jack Jamison

ANNUAL BOOK

This is the fifth annual book we have published through our subsidiary, ADC Publications, Inc.

Just for the fun of it I did some rough calculations as to the number of people who read or, because of pass-along readership, at least look at the Annual in the course of a year. Multiply the 20,000 copies distributed here and abroad this year by ten! Then consider that these Annuals remain on art directors' bookshelves and back issues are borrowed by so many more people during the years and we begin to understand why this book has continued to have the impact it has.

We are enormously proud of the service this collection of best advertising and design always provides.

Despite the advent of other annuals which offer some very stiff competition in the book trade, we have been surprised that our own sales are ever-increasing.

This edition contains more entries and is enjoying a larger print run than any previous issue.

The effort is an enormous one, a fact of which any art director who deals with details and follow-through is well aware. It contains over 1,900 halftones and the same number of captions and a complete cross index of art directors and designers, clients, writers, production companies for ready reference.

We are indeed fortunate this year to have Otto Storch, one of our Hall of Famers, as editor and designer of the book. None of this would be possible, of course, without the job ably handled by the Club staff and we thank Daniel Sheehan, Steve Hendrix, Dan For'è, Michael Chin, who gather the art and credits and handle myriad details under the guidance of Diane Moore. Jo Yanow copy-edited the Club News section. Frank DeLuca of Supermart Graphics is the catalyst in all of this handling the entire coordination, packaging, and all else down to printing and binding.

Distribution of the book is by direct mail and *Print* magazine. Trade distribution in the U.S. and Canada is by Robert Silver Associates. Feffer and Simons handles foreign distribution. The ADC book division has as its other officers, David Davidian as vice president and Blanche Fiorenza, who replaces Bob Reed, who was secretary of the division since its formation and an individual to whom we owe a debt of gratitude for his book work.

ERNEST SCARFONE, PRESIDENT



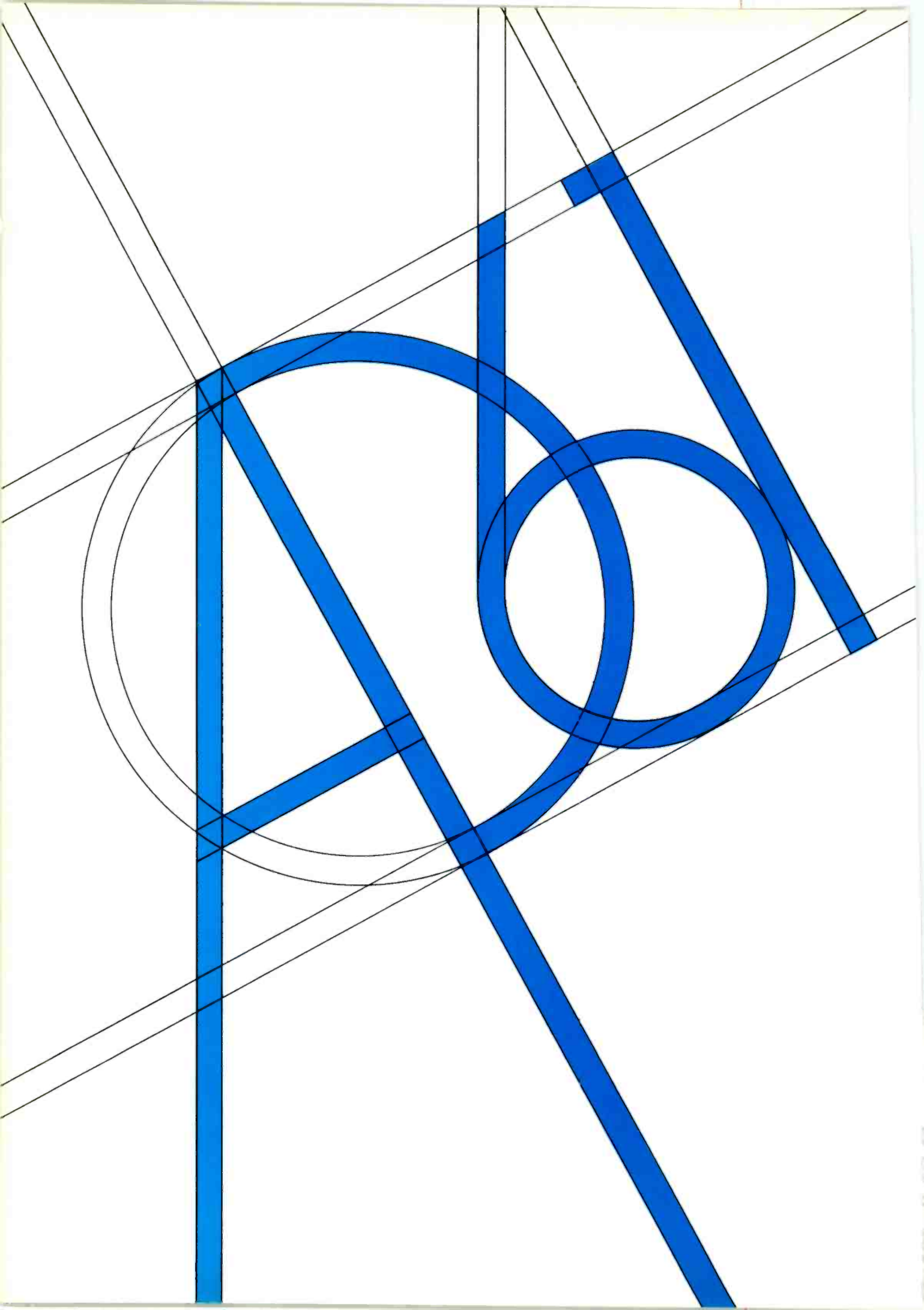
Ernest Scarfone

Blanche Fiorenza

Frank DeLuca

Miriam Solomon

Otto Storch





MEMBERS / INDEX

MEMBERSHIP LIST 1982

- Henrietta Abrams
 Michael Abramson
 Donald Adamec
 Gaylord Adams
 George C. Adams
 Steven Adams
 Patricia Admiss
 Peter Adler
 Charles Adorney
 The Advertising Club of NY-PR
 Warren Aldoretta
 Lorraine Allen
 Walter Allner
 The Amer. Institute of
 Graphic Arts-PR
 The Amer. Soc. of Magazine
 Photographers-PR
 Carlo Ammirati
 Gennaro Andreozzi
 Ted Andresakes
 Jack Anesh
 Al Anthony
 Robert Anthony
 Tony Anthony
 Clive J. Antioch
 Masuteru Aoba
 Arnold Arlow
 Herman Aronson
 The ADC of Boston-PR
 Tadashi Asano
 Gordon C. Aymar
 Joel Azerrad
- Jeff Babitz
 Robert O. Bach
 Ronald Bacsa
 Priscilla Baer
 Frank Baker
 Leslie Baker
 Ronald W. Ballister
 Robert Barclay
 Don Barron
 Clyde W. Bartel
 Robert J. Barthelmes
 Gladys Barton
 Matthew Basile
 Mary K. Baumann
 Allan Beaver
 Peter Belliveau
 Felix Beltrán
 Ephram E. Benguiat
 Edward J. Bennett
 Laurence Key Benson
 David Bentley
 John Berg
 Sy Berkley
 Saul Berliner
 Park Berry
 Peter J. Bertolami
 Barbara Bertoli
 Robert Blattner
 Robert Blend
 Bruce Bloch
 David S. Block
 Arnold Blumberg
 Robert Bode
 Ronne Bonder
 George Warren Booth
 John Milne Boothroyd
 William Bossert
 Harold A. Bowman
 Doug Boyd
 Douglas C. Boyd
 Simeon Braguin
 Joan Brandt
 Pieter Brattinga
 Fred J. Brauer
 Al Braverman
 Michael Brock
 William P. Brockmeier
- Ed Brodsky
 Ruth Brody
 John D. Brooke
 Joe Brooks
 Ilene Renee Brown
 Cissy Bruce
 Robert Bruce
 Bruno E. Brugnatelli
 Bernard Brussel-Smith
 Lee Buchar
 William H. Buckley
 Aaron Burns
 Herman F. Burns
 Cipe P. Burtin
 Mel Byars
- Bill Cadge
 Albert J. Calzetta
 Stuart Campbell
 Bryan Canniff
 Tony Cappiello
 Cardinal Type Service, Inc.
 Thomas Carnase
 David E. Carter
 Salvatore Cascio
 Frank D. Cennamo
 C. Edward Cerullo
 Irene Charles
 John V. Cherry
 Kay Chin
 Alan Christie
 Stanley Church
 Seymour Chwast
 Bob Ciano
 Edmund J. Cleary
 Thomas F. Clemente
 Mahlon Cline
 Mattlyn W. Cline
 Robert Clive
 Victor Closi
 Joann C. Coates
 Robert Adam Cohen
 Eugene Paul Cohn
 Charles Coiner
 Michael Coll
 David Corbett
 Lee Corey
 Mark Corvington
 Sheldon Cotler
 Ron Couture
 Thomas Craddock
 James Craig
 Steven L. Craig
 Meg Crane
 Brian A. Cranner
 Elaine Crawford
 Robert Crozier
 Richard Cummings
 Jerry Cummins
 Joe Cupani
 Charles Cutler
 Ethel R. Cutler
- Royal Dadmun
 Bilal Dallenbach
 Wendy Seabrook Damico
 Norman Dane
 Stephanie David
 David Davidian
 Herman Davis
 Philip Davis
 Robert Defrin
 Joe Del Sorbo
 Francesca de Majo
 M.J. Demner
 Marco De Plano
 Florian R. Deppe
 David Deutsch
 Frank M. Devino
 Francis DeVito
 Madlyn W. Dickens
 Charles Dickinson
 Arthur Hill Diedrick
- Carolyn Diehl
 Edward P. Diehl
 John F. Dignam
 Robert Dolobowsky
 Lou Donato
 Louis Dorfsman
 Marc Dorian
 Kay Elizabeth Douglas
 J. Wesley Doyle
 Nick Driver
 Donald H. Duffy
 William R. Duffy
 Laura K. Duggan
 Rosalyn C. Dunham
 Rudolph Dusek
- Bernard Eckstein
 Peter Edgar
 William H. Edwards
 Don Egensteiner
 Antonie Eichenberg
 Zeneth Eidel
 Prof. Benjamin Einhorn
 Stanley Eisenman
 Wallace W. Elton
 Rod A. Emery
 Malcolm End
 David Epstein
 Henry Epstein
 Lee Epstein
 Molly Epstein
 Suren Ermoyen
 Dorothy Evans
- Titti Fabiani
 Bob Farber
 Abe Farrell
 Leonard Favara
 Gene Federico
 Michael Fenga
 Lidia B. Ferrara
 Lilly Filipow
 William F. Finn
 Blanche Fiorenza
 Don Firpo
 Carl Fischer
 M.I. Fisher
 John E. Fitzgerald
 John Flanagan
 Ellen Fleury
 Donald P. Flock
 William H. Ford
 Robert Foster
 John Fraioli
 Stephen O. Frankfurt
 Cheryl Freed
 Mel Freedman
 Frederic B. Freyer
 Oren S. Frost
 Satoru Fujii
 Neil Fujita
 Takeshi Fukunaga
 Terunobu Fukushima
 Michael Fultz
 Leonard W. Fury
- Harvey Gabor
 Leighton D. Gage
 Robert Gage
 Diana Garcia De Tolone
 Gene Garlanda
 David Gatti
 Joseph T. Gauss
 Alberto Gavasci
 Charles Gennarelli
 Carl H. Georgi
 Joseph Gering
 Michael Germakian
 Victor Gialleonardo
 Edward Gibbs
 Wayne A. Gibson
 Richard B. Gillis
 Frank C. Ginsburg
- Sara Giovanitti
 George Giusti
 Milton Glaser
 Eric Gluckman
 Seymour Goff
 Bill Gold
 Irwin Goldberg
 Jean Goldsmith
 Eli W. Goldowsky
 Jo Ann Goldsmith
 Alan Goodman
 Roy Grace
 Albert Greenberg
 Julie L. Greenfield
 Robert L. Greenwell
 Richard Gregory
 Fred Greller
 Jack Griffin
 Walter Grotz
 Maurice Grunfeld
 Nelson Gruppo
 Lurette Guild
 Rollins S. Guild
- John B. Haag
 Hank Hachmann
 Robert Hack
 Sarah M. Hagerty
 Kurt Hairman
 George Halpern
 Everett Halvorsen
 Edward Hamilton
 Frances W. Hamilton
 Jerome A. Handman
 Harriett
 Brian Harrod
 Paul Hartelius, Jr.
 George Hartman
 Alan Hartwell
 Janet Hautau
 Arthur Hawkins
 Dorothy E. Hayes
 Mark Hecker
 Saul Heff
 Mary Coyne Heinrich
 Shelly Heller
 Beverly R. Herman
 Wes Heyman
 Janice Hildebrand
 Jitsuo Hoashi
 Ronald Hodes
 Marilyn Hoffner
 Arnold C. Holeywell
 George Holtane
 Leslie Hopkins
 William Hopkins
 Uwe Horstmann
 Mitsutoshi Hosaka
 W. David Houser
 Joe Hovanec
 Elizabeth Howard
 Mark Howard
 Roy Alan Hughes
 Jim Hunt
 Jud Hurd
 Allen Hurlburt
 Morton Hyatt
- Toshiaki Ide
 The Illustrators Guild PR
 Skip K. Ishii
 Michael Israel
 Michio Iwaki
- Edward Jaccoma
 Robert T. Jackson
 Harry M. Jacobs
 Lee Ann Jaffee
 Moritz S. Jaggi
 Jack Jamison
 Neilan F. Jenks
 Patricia Jerina
 D. Craig Johns

Rowan G. Johnson
Bob Jones
Roger Joslyn
Len Jossel
Christian Julia

Nita J. Kalish
Ron Kambourian
Kiyoshi Kanai
Paulette J. Kaplan
Walter Kaprielian
Rachel Katzen
M. Richard Kaufmann
Milton Kaye PR
Nancy Kent
Myron W. Kenzer
Cyd Kilbey
Ran Hee Kim
Judith Klein
Hilda Stanger Klyde
Andrew Kner
Henry Knoepfler
Ray Komai
Robert F. Kopelman
Yoshikatsu Kosakai
Oscar Krauss
Helmut Krone
Eberhard Kruger
Gerard K. Kunkel
Anna Kurz
Norma Kwan

Roy La Grone
James E. Laird
Howard LaMarca
Abril Lamarque
Joseph O. Landi
John Larkin
Pearl Lau
Kenneth H. Lavey
Bonnie Lawrence
Marie-Christine Lawrence
Sal Lazzarotti
Daniel Lee
Don Leeds
Norberto Leon
Dr. Robert L. Leslie
Olaf Leu
Richard L. Levine
Julian Levinson
David Levy
Robert Leydenfrost
Alexander Liberman
Victor Liebert
Beverly Littlewood
Leo Lobell
Vincent Longo
Henry Robert Loomis
Hans Looser
Rocco Lotito
Alfred Lowry
John Lucci
Fred Ludekens
Thomas R. Lunde
Larry Lurin
Robert W. Lyon, Jr.

Lisa MacCallum
Charles MacDonald
Richard MacFarlane
David H. MacInnes
Frank Macri
Sam Magdoff
Louis Magnani
Anthony Mancino
Saul Mandel
John S. Marmaras
Andrea Marquez
Mary C. Mars
Al Marshall
Frank B. Marshall III
William Martin
John Massey

Takao Matsumoto
Theodore Matyas
Marce Mayhew
William McCaffery
Robert McCallum
Gerald McConnell
Kevin G. McCoy
George McGinnis
Fernando Medina
Franz Merlicek
Mario G. Messina
Lyle Metzdorf
Emil T. Micha
Jan Michael
Ann Fairlie Michelson
Eugene Milbauer
Jean Miller
Lawrence Miller
Marcia Miller
Richard V. Miller
John Milligan
Isaac Millman
William Minko
Leonard J. Mizerek
Michael Mohamad
Kenneth E. Morang
Burton A. Morgan
Jeffrey Moriber
William R. Morrison
Thomas Morton
Roger Paul Mosconi
Geoffrey Moss
Tobias Moss
Daie Moyer
Ralph J. Mutter

Yasuhara Nakahara
Makoto Nakamura
Daniel Nelson
NYC Tech. College
Raymond Nichols
Joseph Nissen
Ko Noda
Evelyn C. Noether
David November
C. Alexander Nuckols

Frank O'Blak
Leonard Obsatz
Jack W. Odette
Toshiyuki Ohashi
Joseph O'Hehir
Shigeo Okamoto
John Okladek
Motoaki Okuizumi
A. Robin Orden
Susan Alexis Orlie
Garrett P. Orr
Larry Ottino
Nina Ovryn
Bernard S. Owett

Onofrio Paccione
Zlata W. Paces
The Packaging Design Council PR
Maxine Paetro
Brad Pallas
Nicholas Peter Pappas
Ralph Parenio
Jacques Parker
Paul E. Parker, Jr.
Grant Parrish
Faye Parsons—see Zasada
Leonard Pearl
Alan Peckolick
Paul Pento
Vincent Pepi
Brendan C. Pereira
Victoria I. Peslak
John Pessalano
John Peter
Robert L. Peterson
Robert Petrocelli

Theodore D. Pettus
Stewart J. Phelps
Allan Philiba
Gerald M. Phillips
Joseph Piatti
Ernest Pioppo
Peter Pioppo
Melvin Platt
Robert Pliskin
Sherry Pollack
Louis Portuesi
Anthony Pozsonyi
Brenda M. Preis
Benjamin Pride

Charles W. Queener
Elissa Querzé
Anny Queyroy
Mario Quilles
Brigid Quinn
Martin C. Quint
Mike Quon

Uno Alexandre Ramat
Luis Efen Ramirez Flores
Paul Rand
Robert C. Reed
Samuel Reed
Shelden Reed
Patrick Reeves
Joan Rehak
Herbert O. Reinke
Edwin C. Ricotta
Mitchell Rigie
Raymond Robertson
Clark L. Robinson
Harry Rocker
Harlow Rockwell
Peter Rogers
Andy Romano
Lester Rondell
Lloyd M. Rose
Morris L. Rosenblum
Herbert M. Rosenthal
Charles Rosner
Andrew Ross
James Francis Ross
Richard J. Ross
Richard Ross
Warren (Dusty) Russell
Arnold Roston
Thomas Roth
Frank Rothmann
Iska Rothovius
Mort Rubenstein
Randee Rubin
Robert Miles Runyan
Henry N. Russell
John Russo
Don Ruther
Thomas Ruzicka

Stewart Sacklow
Martin Saint-Martin
Robert Saks
Barbara Stein Salthouse
Robert Salpeter
George Samerjan
Barbara Sanders
Jim Sant'Andrea
John Sargeant
Vincent Sauchelli
Hans Sauer
Sam Scali
Peter Scannell
Ernest Scarfone
Timothy Schaible
Roland Schenk
Paula Scher
Klaus F. Schmidt
William H. Schneider
Carol Schuller
Eileen Hedy Schultz

Rand Schuster
Victor Scocozza
Lisa Scott
Ruth Scott
William C. Seabrook III
Leslie Segal
Fred Seibert
Sheldon Seidler
John L. Sellers
Kaede Seville
Alexander Shear
William Sheldon
Brett D. Shevack
Myron Shipenberg
Takayuki Shirasu
Jerry Siano
Arthur Silver
Louis Silverstein
Mitt Simpson
Leonard Sirowitz
Jack Skolnick
O. Paul Slaughter
Pamela Smith
Paul Smith
Robert S. Smith
Jerald Smokler
Edward Sobel
Robert Sobel PR
The Soc. of Illustrators
The Soc. of Publication
Designers PR
Martin Soiomon
Harold Sosnow
Virginia K. Sours
Anthony Spagnola
Nancy E. Spelbrink
Hayt Spelman
Victor E. Spindler
Leo Stahl
Karsten Stapelfeldt
Alexander Stauf
Karl H. Steinbrenner
Charles M. Stern
Daniel E. Stewart
Richard Stewart
Linda Stillman
Leonard A. St. Louis
Fray Stollerman
Bernard Stone
Otto Storch
Celia Frances Stothard
William Strosahl
Ira F. Sturtevant
Edward Suchocki
Len Sugarman
Seiji Sugii
Amy Sussman
Yasuo Suzuki
Ken Sweeny
Leslie A. Sweet
Michael Sweret
Thomas S. Swimm

Teruaki Takao
Robert Talarczyk
Wendy Talvé
Mazakazu Tanabe
Soji George Tanaka
Tricia Tanassy
Joseph Tarallo
Melissa K. Tardiff
Melcon Tashian
Bill Taubin
Jack George Tauss
Trudie E. ten Broeke
John Tergis
Richard Thomas
Bradbury Thompson
Marion Thunberg
John Hepburn Tinker
Robert S. Todd
Harold Toledo
Gerald Tolle

Yusaku Tomoeda
Shinichiro Tora
Peter Toth
Edward L. Towies
Victor Trasoff
Michael W. Turek

Norio Uejyo
John Urbain
Frank Urrutia

Richard Vasquez
Haydee N. Verdia
Daniel Verdino
Frank A. Vitale
Richard A. Voehl

Dorothy Wachtenheim
Walter Wagener
John Wagman
Charles W. Wagner
Allan Wahler
Ernest Waivada
Joseph O. Wallace
Mark Walton
Robert J. Ward
Laurence S. Waxberg
Warner Amex Satellite
Entertainmt. Co.
Jessica Weber
Daniel E. Weidmann
William Weinberger
Art Weithas
Theo Welti
Ron Wetzel
Susan F. Whalen
Ken White
Ronald J. Wickham
Gordon M. Wilbur
Richard Wilde
Jack Williamson
Horst Winkler
Rupert Witalis
Cynthia Wojdyla
Henry Wolf
Orest Woronewyck
William K. Wurtzel

A. Hidehito Yamamoto
Yoji Yamamoto
Masakazu Yamashita
Jo Yanow PR
Takeo Yao
Zen Yonkovig
Steve Yuranyi

D. Bruce Zahor
Carmile S. Zaino
Faye Parsons Zasada
Paul H. Zasada
David Zeigerman
Alan Zwiebel

INDEX

Art Directors

Abbott, Jeffrey, 658
Abert, Mel, 1512, 1522
Abrams, Charles, 1321
Acevedo, Louis, 30
Adamek, Tina, 1160, 1161, 1162
Adkins, Jan, 1148
Akagi, Doug, 588, 784, 811, 990
Adler-Schwartz Graphics, Inc.,
508
Albert, BA, 1493, 1494
Alexander, John M., 42
Alonso, Jorge, 563
Altmann, Raffael, 1278
Amaral, Ken, 73, 75, 105, 1425
Anastasia, Bernard T., 1172
Andelin, Gerald, 863, 1580

Andell, Paula, 837, 838
Anderson, Elaine, 285
Anderson, Jack R., 486, 783,
796, 872
Anderson, Jon, 513
Anderson, Judy, 394, 826, 1032
Anderson, Lars, 890, 1422
Anderson, Mike, 71
Anderson, Ron, 1029, 1479, 1481,
1482
Anaotti, Anthony, 1342, 1343,
1365, 1446, 1546
Ansel, Ruth, 224, 246
Arevalo, Wally, 104
Arias, Mauricio, 298
Armistead, John, 1518, 1531
Armstrong, Christine, 74, 1506
Arnold, David, 610
Artinian, Vartus, 705
Asada, Katsuji, 893
Ashton, David A., 367, 528, 532
Auger, Jacques, 719
Avona, Marie, 456
Azzinaro, Joseph J., 336, 819

Baden, Carl, 992, 994
Basile, Malt, 1537
Baker, Dick, 530
Balch, Barbara, 589
Balchunis, Tom, 1638
Balkind, Aubrey, 389
Barnes, Jeff, 498, 599, 1214
Baron, Harvey, 1514, 1528, 1605
Barra, Lori, 428
Barre, Ken, 1617, 1618, 1619, 1620
Barribal, Ian, 524
Bartels, David, 175, 531
Bartley, Bill, 1426
Bartow, Doug, 1539
Bass, Saul, 265, 803, 1055
Bates, Suzanne, 774
Bauer, Philip, 1220
Baumer, Joseph, 197
Baumwoll, Joel, 73, 75
Bawers, Lee, 1624
Beams, Laser, 1533
Beasley, Darrell, 41
Beatrice, Ann, 710
Beauchamp, Errol R., 1109
Beauchamp, William C., 1100
Beaver, Allan, 1304
Becker, Ron, 1453, 1456
Begany, Jim, 820
Beggs, Lee, 388
Beisch, Chuck, 1507
Bell, Dick, 1308
Bender, Lawrence, 316
Benetos, John F., 79
Bennet, 831
Bennett, Brad, 1173
Bennett, Gary, 250
Bennett, Martin, 414
Benoit, Dennis, 466
Berg, John, 669, 670, 673
Bergstreser, Douglas, 1043
Bernhardt, Craig, 274, 280, 289,
290, 299, 424, 427, 1147
Berte, Jim, 333, 395, 364
Besser, Rik, 333
Bierman, Kerry, 341, 883
Bisch, Steve, 363
Blackburn, Bruce, 342, 345, 449,
519, 1203
Blake, Hayward R., 527
Blank, Ben, 1188
Blank, Jerry, 565
Blechman, R.O., 1418
Bloch, Bruce, 103
Bloch, David, 360
Block, Stan, 1441
Blon te, Jeffrey, 457
Blum, Burton, 1529
Blum, Chris, 1030, 1472

Bodkin, Tom, 181, 183, 191
Bogosh, Dan, 1013
Bohoy, Johanna, 702
Boleto, Jan, 922
Bomzer, Barry, 442
Bonk, Cindy Katz, 861
Bonnell, Bill, 574
Bonzer, Clarice, 1423
Boone, Danny, 623, 657, 839
Borcherdt, James, 344
Borden, Mark, 240
Borin, Nancy, 453
Boss, Dave, 1107
Boswell, Don, 1101
Bowman, Gordon, 1253
Bowyer, Caroline, 206
Box, Jerry, 45
Boyd, Brian, 28, 29, 432, 763
Boyd, Douglas, 475, 931
Boyd, Ken, 81
Boyko, Rick, 128
Bracco, Michael, 435, 446, 448
Brad, 824
Bradford, Peter, 300, 569
Bradley, Dave, 1510
Brafman, Marcy, 1607, 1608
Brennan, William, 1003
Bridgford, Paul, 948
Bright, Keith, 713, 722, 1009
Bristol, Sande, 396
Brock, Jim, 178, 621, 649
Brodsky, Ed, 692
Brodwolf, Steve, 1438
Brooks, Joe, 1137, 1252
Broutin, John, 118, 1521, 1570
Browning, Rick, 1524
Bukvic, David, 19
Burch, Harold, 458
Burk, John F., 153, 494
Burkart, Wayne, 742
Burnham, Pat, 10, 1311
Burns, Hildi, 536
Burns, Robert, 548, 562, 588,
706, 756, 784, 811, 974, 990,
1242
Burns, Stephen, 536
Burnstein, Naomi, 411
Butkus, Nancy, 1155, 1176, 1257
Byrne, Charles, 549

Cacciola, Tina, 711
Caldwell, Bill, 1019, 1097
Caldwell, Dennis, 505
Califano, Jesse, 480
Cameron, Jim, 1283, 1285, 1495
Campanelli, Rocco, 653, 704
Campbell, Mike, 34, 35
Campbell, Ron, 256
Campisi, Ronn, 195, 200, 202,
214, 245, 248, 1150
Camuso, Bob, 1190A
Carbo, Vera, 1508
Cargill, Robert, 542
Carrillo, Tony, 116, 1579
Carne, Vernon H., 1157
Carron, Ross, 858
Carson, Carol, 851
Carter, Ben, 793
Carver, Laurie, 842, 844
Casado, John, 479, 648
Catteruccia, Vincent E., 1089
Cavanah, Earl, 1275, 1277, 1313,
1433, 1436, 1593
Cevoli, Victor, 426
Chaffin, Chris, 126
Chaffin, Alan, 1427
Charles, Milton, 1243
Chepelsky, John R., 1604
Chermayeff, Ivan, 1028
Chiono, Pat, 1432
Christ, Marcia, 1335
Chwast, Seymour, 854, 1076

Ciano, Bob, 203, 226, 230, 231,
233, 1246
Cipriani, Robert, 308, 509, 543
Ciranni, Mike, 59
Clapps, John, 1403, 1449
Clark, Agi, 1560
Clark, Don, 809
Clark, Ted, 829
Clarke, Virginia A., 474
Clarkson, Larry G., 584
Cloutier, Steve, 867
Coates, Margie, 421
Cober, Alan E., 942, 1088, 1117
Coderre, George, 293, 295
Cody, Bridgit, 313, 652
Cody, M.J., 268, 1140, 1141
Cohen, Fern H., 1533
Cohoe, John Tom, 209, 1221,
1225, 1230, 1232, 1259
Colletti, Lou, 1460
Collins, Paul, 1639
Colonna, Kerry, 1505
Condak, Henrietta, 677, 777
Condit, Jim, 158
Congdon, Arthur, 451
Connatser, Steve, 471, 540, 640,
650, 663, 776
Constable, John, 31, 32, 773,
1492, 1520
Cooney, Robert, 974
Coonts, Bob, 535
Cooper, Heather, 562, 869, 1128
Corbin, Jeffrey, 811
Coradella, Andrée, 941
Cordero, Sam, 1401
Coro, Ron, 682, 685, 687
Corona, 824
Cox, Peggy, 1318
Crane, Ferris, 715
Creighton, Richard, 1152
Cresci, Flavian, 488
Cronan, Michael, 822, 921
Crosby, Bart, 975, 976
Crosswaite, Lynn, 1551
Crum, Don, 99, 640
Cruz, Mario L., 870
Cuesta, Maggy, 537
Curry, Bob, 1448
Curry, David, 860
Curtis, Charles, 266, 270
Czernysz, Boleslaw, 1566

D'Almeida, John, 1039
Dalthorp, James, 84
D'Amico, Dennis, 176, 1474
Dankovich, Nickolas, 262, 263
Daniels, Gail, 76
Danne, Richard, 937
Darilek, Jim, 232, 1265
Darnsteadt, Thomas, 292, 1145
Darquea, Carlos J., 617
Davidowitz, Maxine, 205, 219,
242
Davis, Herman, 694
Davis, Robin, 377
Davis, Tom, 665
Dearlove, John, 362, 552
deCesare, John, 484, 594
Defrin, Bob, 825, 1217
DeGregorio, Tony, 1416
Deibert, Jerry, 856
Dellinger, Harvey, 798
DelVecchio, Joe, 150
DeMare, Joe, 1360
Denhart, Tom, 1419
Dennard, Bob, 637, 736
deSherbinin, Nick, 522
Despard, Gene, 830
Deutsch, Barry, 701, 962
Deutsch, David, 653, 961, 1197
Deutsch, Laurence, 1631
DeVito, Frank, 1357, 1540
DeVito, Fred, 13, 16, 52, 1189

DeVito, Ron, 1615
Dexter, Michael R., 217
Devino, Frank M., 204, 211, 213,
215, 252, 297, 305, 1136, 1143,
1156, 1179, 1227, 1249
Di Donato, Josephine, 148
Diliberto, Michael, 490
Dion, Bob, 1516
Dolby, John, 1405
Donald, Nancy, 688
Donovan, Michael, 131, 133, 134,
151, 845, 982, 1004
Doyle, Jim, 824, 1212
Drucker, Alan, 1022
Dryden, Ann, 888
Duffy, Joe, 44
Dunbar, Patricia Girvin, 1079
Duncan, Debby, 606
Dunlap, Stan, 850
Dusenberry, Phil, 1562, 1563
Dweck, Michael, 945

Earley, Mare, 1134
Eason, Becky, 1097
Eding, John, 1334, 1370, 1421
Egasa, Bob, 1503
Einhorn, W. Lee, 607
Eisenberg, Arthur, 27
Eisenman, Stanley, 109
Eldelstein, David, 453
Elkins, Rick, 4, 38
Emerson, Susan, 1574, 161C
Emery, Ellen, 692
Engle, Bob, 1142
English, Susan, 1066
Ervin, Don, 379
Esteban, Barton Denmarson,
444
Essex, Joseph M., 454
Euringer, George, 1299, 1301,
1302, 1305, 1315, 1470, 1475,
1478
Evans, Jack, 748, 764, 791

Fall, Dorothy, 1052, 1152
Faulkner, Mike, 1408
Federico, Gene, 110, 1351
Felde, Nathan, 984
Feldman, Lester, 121, 1325, 1326,
1333, 1361, 1379, 1589
Ferber, Susan, 1187
Ferrara, Lidia, 1064
Fillhardt, Charles, 517
Filter, Jay, 740
Filter, Kathy, 611, 740
Fiorenza, Vito, 1024
Fischer, Bert, 853
Fischer, Peter, 113
Fisher, Gordon, 1169
Fiumara, Dianne, 1420
Flagg, Holley, 467
Flesch, John, 717
Fletcher, Alan, 374
Flint, Roger, 1489, 1502
Flora, Robert, 227
Florian, Hal, 843
Florville, Patrick, 787
Foote, David G., 1123
Forsythe, Kathy, 169, 434
Foster, Richard, 123
Fox, Inge, 445
Foy, Richard, 406, 729
Frakes, Michael E., 1131, 1132
France, Jeff, 879
Frankfurt, Stephen O., 1633, 1634
Frankoff, Garry, 769
Frazier, Carolyn Wade, 724
Frazier, Craig, 554, 656, 750, 964
Frazier, Hal, 712
Frederick, Carol, 1488
Freedman, Betty, 1485
Freeman, Lorraine, 558
French, Lanny, 453

Fried, Liane, 1116
Frintk, Dagmar, 1115
Frykholm, Stephen, 1021
Fudyma, Janice, 274, 290, 299,
424, 427, 1147
Fuentes, Paul, 1621, 1623

Gabor, Harvey, 1457
Gage, Bob, 1271, 1272, 1273, 1274,
1276, 1280, 1281, 1284, 1286,
1287, 1288, 1289, 1290, 1291,
1292, 1294, 1295, 1297, 1316,
1344, 1353, 1380, 1386, 1399,
1407, 1409, 1428, 1439, 1549,
1556, 1584, 1588
Gardiner, David, 20
Gardner, Eric, 691
Garlan, Judy, 1153, 1178
Garr, John, 1015
Gaskill, Clifton, 1080
Gass, Michael, 1180, 1182, 1186
Geer, Mark, 603, 793
Gellman, Stan, 874
Gentile, Gerry, 899, 900
Gerhardt, Carol, 600
Gialleonardo, Victor, 361
Gibbs, Steve, 34, 35, 745
Gibson, Kurt, 788
Gibson, Wayne, 136, 353
Gilbert, Joseph, 551
Gilbert, Melissa Moger, 539
Gillock, Cliff, 465
Gips, Philip, 352, 389, 698, 908
Giua, Mario, 105
Giuriceo, Mario, 172
Gladych, Marianne, 644, 727,
734
Glaser, Byron, 56
Glaser, Milton, 318, 892, 947, 950,
1014
Glassman, Bob, 327
Gleason, Lee, 1575
Gold, Ed, 392
Goldberg, Carin, 683, 684
Goldsmith, Gary, 1532
Goldsmith, Laura Torrisi, 985
Goldstein, Nancy, 707
Goodson, Alan, 953
Goodman, Art, 265, 897, 1055
Gossman, Eugene J., 431
Gotfryd, Alex, 1244
Govoni, Jean, 1597
Grace, Roy, 6, 51, 1323, 1358,
1364, 1377, 1378, 1437
Graf, Hubert, 113
Graff, Steve, 51, 1394
Graham, Diana, 352, 1207
Grant, Howard, 859
Grant, John, 1239
Graphic Workshop, The, 933
Graulich, Irwin, 360
Greenberg, Albert, 749
Greenberg, Richard, 1633, 1634
Greene, Liza, 726, 760, 968
Greitzer, Mark, 625
Gretter, Gary, 218
Grider, Dick, 496
Gruskin, Kenneth, 1053
Grycz, Chet, 1036
Grodzicki, George, 1120
Groff, Randy, 912
Gross, Ronald, 1040
Grossman, Alvin, 236
Grossman, Eugene J., 384, 422,
423, 755, 766
Guarino, Charles, 125
Gukeisen, Gary, 493, 668
Guiringer, Robert, 597
Gunn, Carlton, 664
Gustat, Bill, 96

Hackley, Jim, 739, 888
Hadtko, Frederick B., 862

Halberstadt, Piet, 1181
Hall, Stephen, 938
Halliday, Robert M., 586
Halvorsen, Everett, 291
Hanson, Eric, 170
Hanson, Warren, 503, 928, 1110
Harling, Steve D., 1122
Hardy, Paul, 294
Harris, Bill, 93
Harrison, Peter, 375, 386, 412,
420
Harrod, Brian, 69, 82, 112, 1396
Hartman, George, 1192
Hartmann, Bunne, 635
Harvey, Dabni, 546
Hawken, Paul, 464
Haymes, Richard, 951
Hays, Phillip, 952
Heller, Cheryl, 491, 627
Henderson, Dick, 1102, 1190
Henry, David, 1599
Hensley, Randall, 414
Herdia, Walter, 1266
Herman, Alan, 22
Herrick, Joe, 1576
Herrman, Carl T., 592
Hess, Richard, 260, 283, 288,
302, 303, 304, 385, 561
Hesser, Dick, 1204
Higashi, Sandra, 459
Higgins, Thom, 1350, 1387
Hilgert, Wendy, 311
Hines, Roger, 1199
Hinrichs, Kit, 332, 339, 433, 437,
440, 443
Hinrichs, Linda, 320, 430
Hirsch, Peter, 65, 1337, 1340, 1381
Hirth, Russ, 993
Hiscott, James, Jr., 199
Hively, Charles, 864
Hlebcar, David, 567
Hoashi, Jitsuo, 786, 871
Hodgson, Dennis, 1270, 1408
Hodgson, Paul, 886
Hoefig, Nancy, 25, 26, 321
Hoffman, Susan, 619
Hoffner, Marilyn, 777, 1086
Hogan, Mark, 11
Hogg, Clyde, 1496
Hoglund, Rudolph, 255
Holdsworth, Sam, 196, 210, 216
Holeywell, Arnold C., 1035
Holland, Chris, 865
Holland, Preuit, 1312, 1536
Hollyn, Lynn, 718, 1077, 1083
Holmes, Richard, 329, 647, 1001
Hopkins, Will, 235, 1250
Hornall, John, 486, 872
Hosaka, Mitsutoshi, 730
Houff, James A., 771
Howard, Joel, 465
Howell, Ron, 1500
Hsiung, Richard, 699
Huber, Karen, 220
Huerto, Carlos A., 1113
Hughes, Mark, 60
Hutchcroft, Joseph, 661

Ide, Toshiaki, 915, 1058, 1129
Isler, Saul, 64
Ivic, Bart, 495

Jackson, Bill, 1032
Jackson, Jeff, 363
Jackson, Roy, 45
Jacobs, Jim, 495, 645
Jacobs, Steven, 515
Jacobson, Boyd, 1543
Jager, Herb, 1366
Church, Jann, 507, 510, 655, 761,
762, 761, 841, 1002
Janson, Andrew, 1074
Jarratt, James, 447

Jay, John C., 46, 1085
Jefferies, Ron, 317, 404
Jevis, Paul, 1331, 1338, 1341, 1359,
1371, 1635
Johns, Gary D., 1458
Johnson, Celia, 1517
Johnson, Denis, 107
Jonsson, Don, 408, 429
Johnson, Doug, 1112
Johnson, Jimmy, 911
Johnson, Paige, 910, 998
Johnson, Todd, 846
Jones, Reginald, 324, 325, 419
Jorgensen, Conrad, 750
Jorgenson, Randi Harper, 999
Jue, Ervin, 1375
Juett, Dennis S., 816, 996, 1125
Juliusson, Steve, 1461

Kahn, Ina, 628
Kalayjian, Vasken, 534, 572, 615,
642, 1118, 1163
Kalish, Nicki, 187
Kallan, Mort, 446, 448
Kamifuji, Tom, 1022
Kamuck, Joseph, 140
Kanai, Kiyoshi, 258, 259, 956,
1216
Kaplan, Karen, 1167
Kass, Warren A., 636
Katinas, Karen Kutner, 354, 577,
832
Katz, Karen, 678, 681, 689
Keebler, Wes, 370, 585
Keegan, Michael, 182
Kehl, Suez B., 1228
Keller, Dawn, 323
Keller, Eric, 198
Kelley, Gary, 983, 1119
Kellum, Ron, 679
Kelly, Richard, 693
Kelly, Tom, 1501, 1603
Kendall, Gary, 894
Kennedy, David, 85, 162, 1208
Kenney, Brooke, 620
Ketel, Jerry, 735
Kimer, Richard, 595, 1404, 1583
Kimmel, Richard, 881
Kircher, Robert, 626
Kircher, William J., 281
Kriyama, Tak, 1031
Klemin, Diana, 1043
Klugherz, Tana, 3, 49
Kner, Andrew, 278, 282, 461, 469,
525, 609, 720, 795, 801
Knowles, Barbara, 1042, 1048
Kobayashi, Kio, 1523
Koblitz, Jan, 1336, 1454
Kolis, Donna, 949
Kollenbaum, Louise, 1144, 1234
Koppel, Terry Ross, 190, 247, 435
Kostro, Tom, 1345
Kovar, Constance, 753
Koy, Janis, 573
Kozelek, Frank, 1060, 1070
Kraus, Jerelle, 1096
Krimston, Wayne, 716
Krogstad, Dick, 977
Kuhr, Dennis, 1503
Kuperman, Bob, 1569
Kwait, Bob, 18, 90, 91, 117, 132, 313,
652, 723

Lais, Don, 641
Landon, Alicia, 319
Lane, Keith, 705
Lane, Linda, 464
Lane, Tony, 686
Langford, Martha, 878
Langston, Warren W., 744
La Perle, Thom, 462
Laramore, Jeff, 583
LaRosa, Joseph, 86

Larrabee, Benjamin R. 416
 Latona, Onofrio, 120
 Laundry, Peter, 775
 Lawlor, Mike, 1369, 1393
 Lawrence, Debbie, 1237
 Lawrence, Marie-Christine, 485,
 497, 520, 605, 614, 624, 721,
 833, 884
 Lawton, Rob, 157
 Layman, Tom, 926
 Leblang, Larry, 1455
 Lebow, Barbara, 632
 Lee, Bobbie, 281, 626, 654
 Leeds, Greg, 1222, 1229, 1231,
 1260
 Lefkowitz, Jack, 267, 269, 271,
 273, 275, 277, 286
 Legname, Rudi, 964
 Lehman, Acy R., 1168
 Lehman, Karen Gourley, 1025,
 1026
 Leigh, Anne, 1112
 Leinwohl, Neil, 1446, 1553, 1554
 Leona, Russell K., 1012
 Lemmon, Dick, 478
 Lennon, Tom, 272, 276, 284, 287
 Leonhard, Colleen, 940
 LeProvost, John, 833, 884, 1319,
 1611, 1627
 Lesniewicz, Terry, 828
 Lester, Matt, 1209
 Levine, Arnold, 1519, 1629, 1630,
 1632
 Levinson, Joel, 1613
 Lewin, Cheryl, 880, 954
 Leyko, Rob, 865
 Liebowitz, Israel, 1571
 Lienhart, James, 972
 Light, Ann-Marie, 77, 541
 Lionetti, Frank C., 612
 Lipsitt, Martin, 80, 106
 Liska, Steven, 338
 Lister, John, 1167
 Littlewood, Beverly, 1183
 Littman, Barry, 1550
 Lloyd, Susan, 103
 LoConte, Maria, 1184
 Loeser, Judith, 1071
 Loftis, Curtis, 1498, 1499
 Loucks, Jay, 310, 314, 387, 450,
 460, 476, 523
 Loudon, Patrick, 441
 Louie, Ron A., 1
 Loveland, Barbara, 102, 103
 Lowe, Woodrow, 1200
 Lowenbein, Dave, 1374
 Lubalin, Herb, 371, 390
 Lucci, John, 1484, 1565
 Luckett, John, 568, 877
 Luedke, Russ, 472
 Lynn, Don, 959

Macdonald, Holland S., 146
 MacFail, George, 848
 MacIntosh, Carol, 1501, 1603
 Madris, Ira, 1193
 Machak, Joel, 1581
 Macioce, Anthony A., 135
 Magleby, McRay, 564, 980, 981,
 1027
 Mallen, Gary, 1057
 Mallette, Richard, 1206
 Manning, Tom, 608
 Manouchehry, Farhad, 1612
 Manowitz, Steven, 1188
 Manwaring, Michael, 814
 Marchesano, Rick, 1568, 1640
 Marcus, Miit, 12, 1414, 1425
 Margulies, Warren, 1511
 Marino, Dom, 98, 1279, 1282,
 1376, 1382, 1388, 1592
 Mariucci, Jack, 161, 1406
 Martel, Ed, 1362

Martell, Richard, 726, 760, 968,
 1465, 1476
 Martin, Robert, 171
 Martino, David, 481
 Matossian, Harold, 439, 521,
 598, 747
 Matsuuru, T., 534, 642
 Mazza, Michael, 54
 Massey, John, 154, 929
 Massey, Wes, 774
 McCaffery, Sheila, 61, 63
 McCaffery, William, 62
 McCoy, Terry, 837, 838
 McCroby, Ron, 1513, 1526
 McDonald, Robin, 208, 1245
 McGuggart, Peter, 556
 McGinnis, George, 1624
 McLaughlin, Michael, 1417
 McNeil, Ted, 163
 McPeak, Brian, 108, 155
 McQuiston, Rick, 638
 Medalia, Jaye, 261
 Mednick, Scott A., 473, 931
 Menchin, 831
 Mendoza, Ernesto, 1185
 Merrin, Al, 1465, 1476
 Merritt, Dennis, 792, 1020
 Metz, Frank, 1072
 Meyer, Robert, 397
 Meyer, Jackie Merri, 1059, 1061
 Meyers, Les, 1238
 Meyerson, Ron, 1142
 Micha, Emil T., 801
 Miho, James N., 417, 936
 Miller, Dave, 1447
 Milner, Duncan, 898
 Miller, Stephen, 504, 511, 580,
 836
 Miller, Ted, 752
 Milligan, John, 368
 Minnella, Joe, 1491
 Minnella, Sam, 118, 1570
 Miolla, Ralph, 818, 853, 855
 Mirenborg, Barry L.S., 1075
 Mitchneck, Marvin, 40, 166
 Mitchell, Dick, 23, 372
 Mitsch, Steven, 856
 Moffett, Mark, 909, 1310
 Monize, Robert A., 604
 Moon, Kathy, 835
 Moore, David, 201
 Morgan, Francis, 1065
 Morales, Jay, 895
 Morava, Emmett, 347
 Mori, Toshiko, 457
 Moriber, Jeffrey, 378, 380
 Mortensen, Gordon, 849
 Mosconi, Roger, 1487
 Moss, Miranda, 920
 Mountjoy, Jim, 156
 Moy, Greg, 940
 Muller, John, 141, 436
 Murphy, Bill, 1507
 Murphy, Harry, 782, 815
 Murray, Mike, 590
 Musachio, Lou, 1373

Nagata, Ted, 425, 759
 Nakahara, Yasuharu, 730
 Nakamura, Tohru, 956, 1216
 Nava, Richard, 840, 847
 Navarre, Al, 828
 Nawrocki, Jim, 1573
 Needleman, Bob, 50
 Neeley, 824
 Nessim, Barbara, 1134
 Newman, Cody, 633
 Newcomb, John, 292, 1145
 Neumeier, Marty, 56, 459, 810
 Niborg, Joan, 987
 Nichola, Frank, 1166
 Nichols, Jesse, 1154
 Nikosey, Kristen Kasell, 682

Nikosey, Tom, 1063
 Nitefor, George, 878
 Norman, Derek, 67
 Norrander, Mark, 1567
 Norton, Anne, 1120
 Nosbaum, Bernie, 1339, 1610
 November, David, 9, 485, 497,
 520, 605, 614, 624, 833, 884
 Nugent, Sarah, 990
 Nylander, Chris, 934, 1121

Obenchain, Rock, 1367, 1440
 O'Connell, Patrick, 174, 965
 Oestreicher, Tony, 1355
 Ohman, Steve, 78
 Ohmer, Thomas D., 376
 Oldham, Sherri, 159
 Ombres, Frank, 488
 Ooka, Dian-Aziza, 674
 Osaki, Mikio, 513
 Oscar, Matthew, 945
 Ostilly, Seymon, 43, 70, 83, 1351
 Owens, Don, 1226

Page, Tom, 257
 Paine, Howard E., 1224
 Paine, Larry S., 1010
 Palladini, Katherine, 909
 Palmer, Carole, 1054, 1191
 Pannell, Cap, 601
 Pantano, Dick, 924, 1490
 Papadopolous, Peter, 1211
 Pappas, Nick, 970
 Park, Timothy J., 808
 Parkhurst, Ken, 328, 1051
 Paul, Greg, 180, 244
 Pavey, Jerry, 307
 Paynter, Rick, 1403, 1449, 1614
 Peck, Tom, 1564, 1596
 Peckolick, Alan, 390, 400, 806,
 904
 Pellegrini, Bob, 398, 401, 409
 Pentecost-Hanover, Nancy, 14
 Perkins, John F., 1105
 Perkins, Mark, 745
 Perleman, Inc. Richard, 986
 Perretti, Jim, 1435, 1542, 1593
 Perrin, Steve, 87
 Perry, Peter, 821
 Peteet, Rex, 383, 487, 695, 741,
 751, 757, 770, 779, 958
 Peterson, Bryan L., 526
 Peterson, Tommer, 991
 Petrocelli, Robert, 435
 Pfeffer, Rubin, 1073
 Phelps, Constance H., 1254
 Piatti, Joseph, 405
 Piccirillo, Charles, 68, 97, 1384,
 1398, 1413
 Piccolo, Jack, 1328, 1356
 Pietrzak, Eva, 212
 Pirite, Woody, 95, 358, 477,
 602, 765, 772, 785, 813, 882,
 995
 Pitts, Ann, 8
 Poisson, Clarence, 927
 Pollack, Burt, 144
 Pook, Bob, 1625, 1626
 Port, Paul, 818, 853, 855
 Portuesi, Lou, 738
 Poth, Tom, 1069
 Potocki, James, 944, 957
 Powell, Dallas, 555
 Powell, Linda, 1008
 Praciilo, F. Paul, 1346, 1411
 Prestomburgo, Jerry, 94
 Price, Don, 1018
 Priest, Robert, 193
 Prindle, William, 1094
 Probst, Robert, 973
 Pruneau, Paul, 789
 Puhly, Joe, 100
 Putman, Don, 168

Qually, Robert, 130
 Quan, Julie, 1045
 Quon, Mike, 768

Radke, Richard, 80, 106, 907
 Rafkin-Rubin, Randee, 349, 381
 Ramp, Irene, 896
 Rauch, Peter, 630, 919, 1126
 Reed, Bob, 1062
 Reinhardt, Susan, 1158
 Reinschmiedt, Larry, 1500
 Renick, Steve, 1068
 Resen, Ken, 369
 Rettner, Helen, 1167
 Rice, Charley, 1320, 1322, 1324,
 1330, 1557
 Rice, Nancy, 2, 37, 164
 Rice, Nick, 1309, 1525
 Rich, Jeff, 883
 Richards Group, The, 432
 Ridinger, Thomas, 239, 1247,
 1263, 1264, 1269
 Riney, Hal, 863
 Riser, Art, 646
 Risinger, John, 1131, 1132
 Rivman, Samuel, 856
 Robby, Michael, 145
 Robertson, 831
 Robinson, Bennett, 322, 331,
 402, 403, 501
 Robledo, Hector, 1452
 Rocco, James, 1606
 Roche, Geoffrey, 88
 Rogers, Dave, 758
 Romanoff, David, 733
 Romeo, Tony, 1400
 Romero, Javier, 264, 978
 Rosenhaus, Steven, 1502
 Rosenthal, Herbert M., 935
 Rosner, Gene, 391, 393, 578
 Ross, Don, 1558
 Roth, Frank, 778, 834
 Roth, Wayne C., 570, 1236
 Rothmann, Frank, 1146, 1151, 1175
 Rovilla, Chris, 33, 343, 868
 Rovira, Rafael, 264, 978
 Rubin, Christina, 581
 Rubinstein, Paul, 1430, 1486
 Rucker, Dick, 1504
 Runyan, Robert Miles, 312, 557
 Rushing, Roger Dale, 192
 Russell, Guy, 1240
 Rutka, Anthony W., 468, 827
 Rutland, Steve, 1133

Saabye, Bob, 155
 Sackett, Marion, 5, 51
 Sadek, George, 930
 Safrit, John, 1348
 Saks, Arnold, 359, 365, 415
 Salmieri, Vince, 1434
 Salo, Wayne, 906
 Salpeter, Bob, 538
 Sann, Ted, 1562, 1563
 Sant, Mel, 988
 Santee, Celester, 1530
 Savage, John, 1210
 Scali, Sam, 1545
 Schell, Mike, 100
 Scher, Paula, 667, 672, 680
 Schroeder, Mike, 30, 882
 Schneider, Terry, 690
 Schrager, Beverly, 355
 Schubeck, Barbara, 1196
 Schulwolf, Frank, 47
 Schuster, Rand, 917
 Schwartz, Bill, 902
 Schwartz, Tom, 728
 Schwenk, Reinhold, 700, 1165,
 1450
 Scopin, Joseph W., Jr., 186
 Scudellari, R.D., 1033, 1056, 1081
 Seager, David M., 1034

Sebastian, James, 452, 575, 613
Sedelmaier, Joe, 1329, 1332,
1368, 1383, 1390, 1397, 1402,
1471, 1541, 1582
Seibert, Fred, 1607, 1608
Seidelman, Rich, 1572
Seisser, Tod, 1429
Seki, Aki, 1462
Sekiguchi, Yoshi, 804
Seltzer, Jamie, 50
Sessions, Steven, 72, 1103
Sewart, Brian, 1215
Seymore, Edward, 129, 1195
Shaine, Ted, 1293, 1445
Shakery, Neil, 334, 348
Shap, Mark, 631, 1431, 1590
Shapiro, David S., 1069
Shaver, Anne, 660
Shay, R.J., 1091, 1092, 1099
Shelesky, Joe, 1535
Sheridan, Keith, 571
Sherwood, Will, 639
Shirkus, Barbara, 455, 703, 966
Shintaku, Howard, 194
Shyllit, Joe, 903
Sibley, Don, 736, 737, 873, 875,
876
Siegel, Herm, 1555
Silio, Rob, 724
Silver, Barnet, 1385
Silverstein, Louis, 181, 185, 191, 340
Silvestri, Phil, 905, 1016
Silvia, Ken, 593
Silva, Les, 337
Simon, Barbara, 955, 1317
Singer, Leslie, 21
Skelton, Claude, 560
Skolos, Nancy, 960
Slover, Susan, 568, 877
Smith, Cerita, 651
Smith, Dick, 1168
Smith, G. Dean, 987
Smith, Gary L., 48
Smith, Joe, 836
Smith, Jud, 529, 533, 544, 823
Smith, Miriam, 1095, 1098
Smith, Tyler, 463, 1006, 1205
Snyder, Phil, 1352
Sommese, Lanny, 755
Sontag, Bill, 1130
Spaeth, Alan, 335, 566
Spataro, Ron, 1602
Spendjian, Ared, 694
Spivey, William, 812
Squillace, Albert, 1084
Staebler, Tom, 1135, 1138, 1139, 1177
Stahler, Jeff, 1088
Staley, Lynn, 189
Stefanides, Dean, 932
Stein, Jim, 89
Steinmach, Joseph, 676
Stephens, Rachel, 53, 55
Stermer, Dugald, 1171
Stevens, Martin, Revlon, Inc.,
369
Stewart, Brian, 553, 780
Stivers, Karen, 1509
Stone, Douglas Hoppe, 691
Stone, Marsha, 1017
Strickland, Danny, 646
St. Vincent, Rick, 177
Suler, Brenda, 1248, 1267
Sullivan, Jerry, 7
Sullivan, John, 184, 1344
Sullivan, Ron, 28, 29, 309, 763
Susse, Ed, 1211
Susser, Marilyn, 1579
Swatek, Randall, 733
Sweney, Bill, 889

Tajon, Ed, 634, 643
Talbot, David J., 221, 222
Talarczyk, Robert, 124, 127

Tanabe, Francis, 1093
Tanaka, Bob, 111
Tartak, 356
Tatoian, Leslie Tryon, 923
Taub, Jay, 1293, 1445
Taubin, William, 1480, 1595
Tayler, Arthur, 160
Taylor, Robert W., 731
Team, Virginia, 675
Teixeira, Gary E., 1183
Tench, Hal, 1444
Tesch, Michael, 1298, 1300, 1303,
1306, 1314, 1459, 1464, 1467,
1468, 1469, 1473, 1477, 1561,
1594
Thall, David, 1086
Thompson, Mark S., 807
Thornburg, Wm., 57
Tittle, Howard, 930
Titonis, George, 167
Toback, Harvard, 489
Todd, Robert S., 725
Tom, Keilani, 1005
Tora, Shinichiro, 223, 228, 730,
1111, 1124, 1255, 1258, 1268
Tore, Bob, 1424, 1547
Toth, Joseph, 567
Toto, Joe, 1000
Toy, Phil, 1005
Travisano, Ron, 1412, 1442, 1451,
1587, 1591, 1615
Traynor, John P., Studio West,
545,
Trentacoste, Gene, 1485
Trichonis, Anestos, 1538
Troiani, Michelle, 1363
Trousdel, Don, 767
Trusk, John, 114
Tsao, Alex, 36, 39, 576
Tscherny, George, 407, 913, 914,
971
Tuck, Roy, 1483

Ulrich, Mark, 732
Ung, Norm, 687
Uris, Michael, 1372

Vander Berg, Herman, L., 346
Varon, Hy, 1418, 1559
Vaughn, Rick, 846
Vergano, Laura, 101, 1198
Vetere, Barry, 1164, 1463, 1466,
1577, 1578
Vetter, Jeff, 107
Vignelli, Lella, 326
Vignelli, Massimo, 775
Vincent, June, 1022
Visser, Lucas, R., 794
Vizcarra, Henry, 1104
Vogler, John, R., 279
Volpe, Rocco, 1100
Vosseler, Ursula, P., 1046
Voutas, Martha, 460

Wachter, David, 997
Wai-Shek, Tom, 106
Waites, Raymond, 697
Wajdowicz, Jurek, 1050
Walsh, Susanne, 229, 296, 301,
306
Ward, Ed, 902
Ward, Mike, 1497
Ware, Gayl, 102, 949, 1600
Warkulwiz, Robert, J., 518, 781
Wasserman, Diane, 399
Watson, Terry, 1108
Webb, Wayne, 883
Wechsler, Arnold, 366, 413
Wedeen, Steve, 639, 846
Wedell, Thomas, 960
Weeks, Bryon, 659
Weeks, Loren, 373, 514
Weil, Tycho, 152

Weilbacher, Warren, 188, 1090
Weinberg, Allen, 666
Weisz, Thomas, J., 143
Wetler, Don, 513, 708, 934, 939,
1121
Welfi, Theo, 622
Weninger, Alan, 1636
Werner, Neal, 1443
Wesley, Leonard, 137
Whelan, Richard, J., 410, 418
White, Frank, 1202
White, Ken, 458, 1031
Whiting, Robert, L., 587
Wicht, Arnold, 916
Wiens, Duane, 992, 994
Wilde, Richard, 946
Wilder, Greg, 939
Wilkins, Warren, 991
Williams, Carlesa, 1521
Williams, Lowell, 482, 483, 547,
618
Williams, Michael, 943
Williams, Richard, 1527
Williams, Rodney, C., 1007
Windett, Peter, 516, 852, 866
Winslow, Michael, 24
Winter, Vincent, 1149, 1159
Wirak, Duane, 142
Witham, Jim, 627
Withers, Bruce, 1049
Withers, Mike, 1296, 1347, 1391,
1410, 1586
Wojdyla, David, 790
Wolf, Henry, 629
Wolfensohn, Nelu, 918
Wood, Tom, 179, 357
Woodside, Bruce, 1628
Woodward, Fred, 237, 238
Wynne, Bill, 178, 621, 649

Yamada, Bill, 17, 1349, 1395, 1515
Yamamoto, Hideki, 920
Yamashita, Mas, 92
Yamashita, Mina, 1038
Yasumura, Muts, 559
Yerxa, Tom, 891
Yurcich, Tom, 1106
Yoshida, Zengo, 696, 709, 714
Young, Bob, 989
Young, David, 583, 591
Young, Jef, 1548, 1552, 1609
Young, Sandi, 671, 743

Zaid, Barry, 1044
Zeifman, Steve, 998
Zeitsoff, Elaine, 534, 572, 615,
642, 1118, 1163, 1621, 1623
Zelcer, Alfred, 1261
Ziegmann, John, 662
Ziff, Lloyd, 234
Zimmerman, Karl, 115
Zisk, Mary, 1146, 1151, 1175
Zompa, Perry, 910
Zwillinger, Steven, 901

Designers
Abert, Mel, 1512, 1522
Abbott, Berenice, 417
Abbott, Jeffrey, 658
Acevedo, Louis, 30
Adamek, Tina, 1162
Adler-Schwartz Graphics, Inc.,
508
Akagi, Doug, 588, 784, 811
Akraboff, Vanya, 497
Alcorn, John, 1064
Aldrich, Catherine, 200, 1150
Alexander, John M., 42
Allen, Patricia, 361
Almquist, J.C., 447
Almquist, Russ, 891
Alonso, Jorge, 563
Amunty, Jack, 530

Anastasia, Bernard J., 1172
Andell, Paula, 837, 838
Anderson, Jack R., 486, 783, 796,
872
Anderson, Judy, 394, 826, 1032
Anderson, Lars, 890
Anderson, Mike, 71
Anderson, Ron, 1029, 1479, 1481,
1482
Ansel, Ruth, 224, 246
Anthony, Paul, 374
Arias, Mauricio, 298
Armistead, John, 1518, 1531
Arnold David, 610
Aron, Mike, 371
Artinian, Vartus, 705
Asada, Katsuji, 893
Ashton, David A., 367, 528
Atwood, Jane Evelyn, 417
Auger, Jacques, 719
Avona, Marie, 456

Baden, Carl, 992
Baker, Alice, 565
Baker, Dick, 530
Barker, Gary, 356
Balch, Barbara, 589
Bales, Alisa, 662
Ball, Elizabeth Coburn, 407
Balsmeyer, Randy, 1533
Banuchi, Charles, 45, 1085
Barker, M. Alyce, 317
Barnes, Jeff, 498, 599, 1214
Barr, Carla, 1246
Barra, Lori, 425
Barribal, Ian, 524
Bartels, David, 175
Bartz, Lenore, 320, 332
Baskin, Edie, 1626
Bass, Saul, 265, 803, 1055
Bass, Sean, 897
Bates, David, 341, 883
Bauer, Phillip, 1220
Baumann, Mary K., 203
Baumer, Joseph, 197
Beatrice, Ann, 910
Begany, Jim, 820
Beggs, Lee, 388
Bender, Ayelet, 946
Bender, Bob, 48
Bender, Lawrence, 316
Benetos, John F., 79
Benoit, Dennis, 466
Beniot, Judy, 341
Beniot, Vinson, 341
Bennett, Brad, 1173
Bennett, Martin, 414, 831
Berish, Bonnie, 429
Bernard, Craig, 639
Bernhardt, C., 299, 424, 427
Berte, Jim, 364, 395
Besser, Rik, 333
Bierman, Kerry, 341, 883
Bisch, Steve, 363
Blackburn, Bruce, 342, 345, 449,
519, 1203
Blackwell, Heidi-Marie, 347
Blank, Jerry, 565
Bloch, Bruce, 103
Blohm, Kara, 1009
Blom, Steve, 1161
Blonde, Jeffrey, 457
Blum, Chris, 1030, 1472
Blumenthal, David, 629
Bodkin, Tom, 183
Bogosh, Dan, 1013
Bohoy, Johanna, 702
Bomzer, Barry, 442
Boieto, Jan, 922
Bonnell, Bill, 574, 579
Boone, Danny, 623, 657, 839
Borcherdt, James, 344
Borden, Mark, 240

Borih, 453
 Bowyer, Caroline, 206
 Boyd, Brian, 28, 29, 432, 763
 Bracco, Michael, 435, 446
 Bradford, Peter, 300, 569
 Bragato, Steve, 588
 Brandon, Linda, 316
 Brennan, William, 1003
 Bridgford, Paul, 948
 Bristol, Sande, 396
 Brock, Jim, 649
 Broderick, Ed, 398, 401, 409, 692
 Bill Bonnell/Bonnell & Associates, 574
 Broom & Broom, Inc., 492
 Brown, Lance, 482, 547, 618, 869
 Brown, Michael David, 592, 1093, 1094, 1154
 Brown, Sara, 1040
 Browning, Paul, 756
 Buchinski, Chris, 1624
 Buckler, Don, 499
 Bukvic, David, 19
 Burch, Harold, 458
 Burg, Don, 423
 Burk, John F., 153, 494
 Burns, Hildy, 536
 Burns, Richard, 811
 Burns, Robert, 706
 Burns, Stephen, 536
 Burstein, Naomi, 402, 403
 Butkus, Nancy, 1176
 Byrne, Charles, 549

 Cacciola, Tina, 711
 Cagney, Bill, 883
 Caldwell, Bill, 1019, 1097
 Caldwell, Dennis, 505
 Campbell, Ron, 256
 Campisi, Ronn, 195, 202, 214, 245, 248
 Cappelucci, Chip, 473
 Carrillo, Tony, 116
 Carne, Vernon H., 1157
 Carron, Ross, 858
 Carson, Bill, 483, 547, 618
 Carson, Carol, 851
 Carver, Laurie, 842, 844
 Casado, John, 479, 648
 Cernak, John M., 555
 Cevoli, Victor, 426
 Chaffin, Chris, 126
 Chalawick Sibbie, 226
 Chaffin, Alan, 1427
 Chan, Judy, 871
 Charles, Milton, 1243
 Chermayeff, Ivan, 1028
 Chu, Michele, 182
 Chulyk, Andy, 702
 Chung, Hau Chee, 559
 Chwast, Seymour, 859, 915, 1015, 1058, 1076, 1129
 Ciano, Bob, 226, 230, 231, 233
 Cipriani, Robert, 308, 509, 543
 Clack, Thomas, 1436
 Clark, Paul, 668
 Clark, Ted, 829
 Clarke, Virginia A., 479
 Clarkson, Larry G., 584
 Clementino, Ann, 612
 Clothier, John, 503, 1110
 Cloutier, Steve, 867
 Coates, Margie, 421
 Cober, Alan E., 1088, 1123, 1169
 Coderre, George, 293, 295
 Cody, Bridgit, 313, 652
 Cody, M.J., 1140
 Cohen, Fern H., 1533
 Cohoe, John Tom, 209, 229, 296, 301, 306
 Coker, Paul, Jr., 1628
 Colonna, Kerry, 1505
 Condak, Henrietta, 777
 Congdon, Arthur, 451
 Connatser, Steve, 471, 540, 640, 650, 663, 776
 Constable, John, 31
 Conrad, Rikki, 459
 Coonts, Bob, 535
 Cooper, Dawn, 562
 Cooper, Heather, 869, 1128
 Corbin, Jeffrey, 811
 Cordella, Andree, 941
 Corpcom Services, Inc., 319, 1236
 Corporate Annual Reports, 355
 Crane, Ferris, 715
 Cresci, Flavian, 488
 Cronan, Michael, 822, 921
 Crosby, Bart, 975, 976
 Crum, Don, 99
 Cruz Louis F., 235, 1250
 Cruz Mario L., 870
 Cuddihy, Kathleen, 292, 1145
 Cuesta, Maggy, 537
 Cullen, Jane, 389
 Curtis, Charles, 266, 270

 Dale, Terry, 1019
 D'Almeida, John, 1039
 Dalthorp, James, 84
 Daniels, Gail, 76
 Dankovich, Nickolas, 262, 263
 Danne, Richard, 937
 Danzeisen, Cathy, 517
 Darilek, Jim, 232, 1265
 Darquea, Carlos J., 617
 David, Jo, 608
 Davies, Ken, 1484, 1565
 Davis, Herman, 694
 Davis, Robin, 397
 Davis, Tom, 665
 deCesare, John, 484, 594, 942
 Deesing, Jim, 1627
 Defrin, Bob, 825, 1217
 Degastaldi, Linda, 565
 DeGregorio, Tony, 1416
 Deibert, Jerry, 856
 Dellinger, Harvey, 798
 DeVecchio, Joe, 150
 DeMare, Joe, 1360
 Dennard, Bob, 637
 deSherbinin, Nick, 522
 Deutsch, Barry, 863
 Devino, Frank M., 297, 305
 Dexter, Michael R., 217
 DiDonato, Josephine, 1632
 Diliberto, Michael, 490
 Dodge, 492
 Dollens, Dennis, 109
 Dombrowski, Regina, 963
 Domian, Stan, 396
 Donovan, Michael, 131, 133, 134, 151, 845, 982, 1004
 Doret, Michael, 896
 Doyle, Jim, 506, 824, 1212
 Dryden, Ann, 888
 DuCharme, Craig, 748
 Duckworth, Nancy, 1155, 1257
 Duerr, D., 299, 424, 427
 Duffy, Joe, 44
 Dultz, Jim, 1502
 Dunbar, Patricia, Girvin, 1079
 Dunkelberger, David, 775
 Dunlap, Margaret, 636
 Dunlap, Stan, 850
 Dweck, Michael, 945

 Edelstein, 453
 Eggers, Scott, 432
 Einhorn, W. Lee, 607
 Eisenman, Stanley, 109
 Eissler, Linda, 27
 English, Susan, 1066
 Erickson, Peter, 821

 Essex, Joseph M., 454
 Esteban, Barton Denmarsh, 444
 Evenson, Stan, 691

 Fabrizio, Steven, 340
 Fall, Dorothy, 1152
 Federico, Gene, 110
 Feigenbaum, Bill, 1623
 Felde, Nathan, 984
 Feldman, Lester, 121
 Ferrante, Richard, 78
 Feuer, Scott, 859
 Fili, Louise, 1072
 Filter, Kathy, 611, 740
 Finger, Arlene, 339
 Fiorenza, Vito, 1029
 Fischer, Don, 791
 Fischer, Peter, 113
 Fishbourne, Lynda, 368
 Fisher, Gordon, 1169
 Fitzpatrick, Wayne, 1007
 Flagg, Holley, 467
 Flanagan, Michael, 1244
 Flesch, John, 717
 Fletcher, Alan, 374
 Flora, Robert, 227
 Florian, Hal, 843
 Florville, Patrick, 787
 Ford, Byrne & Associates, 596
 Forsythe, Kathy, 169, 434
 Foster, Richard, 123
 Fox, Inge, 445
 Foy, Richard, 729
 Frakes, Michael E., 1131, 1132
 France, Jeff, 879
 Frankfurt, Stephen O., 1633, 1634
 Franks, Wayne, 465
 Frazier, Craig, 656, 554, 656, 750, 964
 Frazier, Carolyn Wade, 744
 Frazier, Hal, 712
 Freeman, Lorraine, 558
 Fried, Liane, 1116
 Friedlander, Ira, 200
 Frinta, Dagmar, 1115
 Fudyma, Janice, 290, 299, 424, 427, 1147
 Fuentes, Paul, 1621, 1622, 1623

 Gagaut, Bob, 724
 Gailis, Charles, R., 959
 Gamarello, Paul, 1071, 1073
 Gansl, Steve, 572, 615, 1118, 1163
 Gardner, Eric, 691
 Ally & Gargano Inc., 176, 498, 1164, 1298, 1299, 1300, 1301, 1302, 1303, 1305, 1306, 1314, 1315, 1459, 1461, 1463, 1464, 1466, 1467, 1469, 1470, 1473, 1474, 1475, 1477, 1478, 1561, 1577
 Garland, Judy, 1178
 Garner, David, 700
 Gass, Michael, 1180, 1182, 1186
 Geer, Mark, 450, 603, 793
 Gentile, Frank, 1560
 Gellman, Stan, 874
 Gerblick, Julie, 406
 Gerhardt, Carol, 600
 Gersin, Robert P., 860
 Gibb, Wayne D., 353
 Gibbs, Steve, 34, 35, 745
 Gibson, Kurt, 788
 Gilbert, Joseph, 539
 Gilbert, Melissa Moger, 551
 Gipple, Patricia, 201
 Gips, Philip, 340, 352, 502, 908
 Giruih, Tim, 993, 1018
 Giuriceo, Mario, 172
 Gladych, Marianne, 644, 727, 734
 Glaser, Byron, 459
 Glaser, Milton, 892, 930, 947, 950, 1019

 Godat, Ken, 423, 431
 Goldsmith, Laura Torrisi, 985, 1049
 Goldstein, Nancy, 707
 Goodson, Alan, 953
 Gorman, Roger, 274, 280, 289, 299, 424, 427
 Grace, Roy, 6, 51, 1323, 1354, 1364, 1377, 1378, 1437
 Graff, Steve, 51, 1394
 Graham, Diana, 352
 Graham, Bradley, 794
 Granada, Alex, 969
 Grant, John, 1239
 Grant, Howard, 859
 Grasmehr, Carol, 410, 418
 Gray, Jim, 990
 Greco, Tony, 1060, 1070
 Greenberg, Albert, 749
 Greenberg, Richard, 1633, 1634
 Greene, Liza, 726, 760, 968
 Grider, Dick, 490
 Griemann, Paul, 1521
 Grimmett, Douglas, 520
 Groff, Randy, 912
 Grossman, Eugene J., 384, 754
 Gruskin, Kenneth, 1053
 Gukeisen, Gary, 493, 668
 Gullickson, Vicki J., 1109
 Gunn, Carlton, 664
 Gustafson, Denys, 502
 Gustaf, Bill, 96

 Hacker, Betsy, 1080
 Hackley, Jim, 888
 Hajdu, Alex, 1502
 Hall, Stephen, 938
 Halliday, Robert M., 586
 Hanson, Eric, 170
 Hanson, Warren, 503, 1110
 Harding, Steve D., 1122
 Hartman, Bunne, 635
 Hartwell, Caroline, 434
 Harris, Bill, 93
 Harvey, Dabni, 546
 Hayes, Leslie, 859
 Haymes, Richard, 951
 Hencke, David, 531
 Heller, Cheryl, 491, 627
 Hensley, Randall, 414
 Herman, Alan, 22
 Herrman, Carl T., 592
 Hess, Richard, 260, 283, 288, 302, 303, 304, 385, 561
 Hicks, Mike, 1069
 Higashi, Sandra, 459, 810
 Hilgert, Wendy, 311
 Hill, Chris, 310, 314, 337, 450, 523, 1219
 Hill, Lee, 1095
 Hinrichs, Kit, 332, 339, 433, 437, 440, 443
 Hinrichs, Linda, 320, 435
 Hirsch, Peter, 65
 Hiscott, James, Jr., 199
 Hively, Charles, 869
 Hoashi, Jitsuo, 786
 Hochbaum, Susan, 375, 420
 Hodgson, Paul, 886
 Hoefig, Nancy, 25, 26, 321
 Hoffman, Susan, 619
 Hoffner, Marilyn, 1086
 Holdsworth, Sam, 196, 210, 216
 Holland, Chris, 865
 Lyn Holland, Associates, 718, 1077
 Hornall, John, 486, 872
 Houff, James A., 771
 Howard, Joel, 465
 Hsiung, Richard, 559, 699
 Huber, Karen, 220
 Huebner, Connie, 594
 Huerta, Gerard, 698
 Hughes, BK, 370, 585

Hughes, Mark, 60
Hunter, Jerry, 1066
Hutchcroft, Joseph, 661

Isler, Saul, 64

Jackson, Bill, 1032
Jackson, Roy, 45
Jacobs, Jim, 495, 645
Jacobs, Steven, 515
Jacobson, Boyd, 1543
Jakob, Robert, 359, 415
Jann Church Advertising &
Graphic Design, Inc., 507,
655, 701, 762, 841, 1002
Janson, Andrew, 1074
Jarreau, Julien, 800
Jeffries, Claudia, 404
Jeffries, Ron, 317
Jervis, Paul, 1338, 1371
Johnson, G Bruce, 342, 1203
Johnson, Dane, 1436
Johnson, Doug, 1120
Johnson, Jimmy, 911
Johnson, Mel, 556
Johnson, Paige, 910, 998
Johnson, Todd, 846
Jones, Carole, 783, 796
Jones, Dana, 447
Jones, Pam, 809
Jorgensen, Conrad, 750, 964
Jorgensen, Randi Harper, 999
Juett, S Dennis, 816

Kalish, Nicki, 187
Kallan, Mort, 445, 446
Kamifuii, 965, 1022
Kampa, Dave, 540, 640, 650,
776
Kamuck, Joseph, 140
Kaplan, Karin, 853
Kani, Kiyoshi, 258, 259, 956, 1216
Karpinski, Gary, 778, 834
Kasha, Kathleen Sullivan, 578,
861
Kass, Ronda, 291
Kass, Warren A, 636
Katalan, Jak, 1041
Katinas, Karen Kutner, 354, 577,
832
Katsui, Mitsuo, 730, 1124
Keebler, Wes, 370, 585
Kehl, Suez B, 1228
Keilani, Tom, 1005
Keller, Dawn, 323
Keller, Eric, 198
Kelley, Gary, 983, 1119
Kellum, Ron, 679
Kendall, Gary, 894
Kenny, Brooke, 620
Kessler, Ethel, 1019
Ketel, Jerry, 735
Kiesling, Patricia, 1519
Kilmer, Richard, 595
King, Alma, 1038
Klees, Gregg, 1089
Kluepfel, Tom, 930
Kner, Andre, 282, 720
Knoell, Amy, 560
Koblitz, Jan, 1336
Koester, Ken, 637
Kolis, Donna, 949
Komagata, Katsumi, 605
Komai, Donald S, 1035
Koppel, Terry Ross, 190, 247, 438
Kovar, Constance, 753
Koy, Janis, 573
Kramer, Joe, 752
Kraus, Jerelle, 1096
Krause, Michele, 1366
Krimston, Wayne, 716
Krogstad, Dick, 977
Kuntz, Peter, 1374

Kumke, Bill, 606
Kurtz, Bob, 881, 1404
Kushner, Arnold, 609
Kutil, Paul, 795
Kuwata, Ben, 160
Kwait, Bob, 18, 90, 91, 132, 313, 652,
717, 723

Ladds, Leslee, 747
Lais, Don, 641
Alicia Landon Design, 1311
Lane, Linda, 464
Laniado, Paula, 219, 242
LaPerle, Thom, 462
Laramore, Jeff, 583
Larsen, Mark, 1629
Laughlin, John, 379
Laundry, Peter, 326
Lauretano, Michael, 452, 575,
613
Lawlor, Mike, 1369, 1393
Lawrence, Marie-Christine, 485,
497, 605, 614, 624, 721, 833,
884
Lawson, Jeffrey D., 816, 996, 1125
Lawton, Rob, 157
Layman, Tom, 926
Lazih, Alyssia, 1041
Leaf, Georgina, 624, 721
Lebow, Barbara, 632
Lee, Bobbie, 281, 626, 654
Leeds, Greg, 296, 301, 306
Leer, Barbara Jo, 408
Lefkowitz, Jack, 267, 269, 271,
273, 275, 277, 286
Lehman, Acy R, 1168
Lehman, Karen Gourley, 1025,
1026
Leigh, Anne, 1112
Lennon, Tom, 276, 284
Leona, Russell K, 1012
LePrevost, John C., 1314, 1627
Lesniewicz, Terry, 828
Lester, Matt, 1209
Leviton, Rachel Schreiber, 393,
861
Lewin, Cheryl, 880, 954, 1082
Lewis, Karen, 1028
Lewis, Sheldon, 782
Leyko, Rob, 865
Libera, Joan D., 356
Liebert, Victor, 628
Lienhart, James, 972
Light, Ann-Marie, 77, 541
Lindberg, Rick, 1018
Lindel, Kurt, 1373
Lipsitt, Martin, 80, 106
Lionetti, Frank C., 612
Liska, Steven, 338
Lloyd, Susan, 103
LoConte, Maria, 1184
Loges, Stephen, 449
Loeber, Marie, 625
Loucks, Jay, 387, 460
Loude, Patrick, 441
Louie, Ron A., 1
Love, Sara, 836
Loveland, Barbara, 1022
Lovell, Bonnie, 445, 542
Lubalin, Herb, 390
Luedke, Russ, 472
Luke, Vic, 891
Lundel, Kurt, 1352

Macdonald, Holland S, 146
MacFail, George, 848
Madris, Ira, 1193
Madsen, Eric, 799
Maestro, Betsy, 1045, 1048
Maestro, Giulio, 1045, 1048
Magleby, McRay, 564, 980, 981,
1027
Maisto, Carol, 122

Majewski, Claudia, Steenberg-
184
Makon, Joy Toltzis, 205
Mallen, Garry, 1057
Malette, Richard, 1206
Manhattan Design, 1607, 1608
Manowitz, Steven, 1188
Mantel, Richard, 1076
Manwaring, Michael, 814
Marino, Dom, 98, 1279, 1282,
1376, 1382, 1388, 1389, 1592
Mariucci, Jack, 161, 1406
Martens, Judith, 646
Martino, David, 481
Maruyama, Sen, 714
Massey, John, 154, 929
Massey, Wes, 774
Matsuura, Tetsuya, 534, 642
Matthewson, Veena, 871
Mazza, Michael, 54
McCabe, Monica, 1621
McCaffery, William, 61, 63
McCoy, Terry, 837, 838
McDill Advertising Design, 773
McDonald, Robin, 1245
McDonough, Patrick, 442
McDowell, Bill, 434
McGinn, Michael, 336, 819
McGuggart, Peter, 556
McMullan, James, 1037
McNamara Associates, 104
McNeil, Ted, 163
McPeak, Brian, 108, 155
McQuistop, Rick, 638
McRevey, Myland, 701, 962
Medalia, Jaye, 261
Mednick, Scott A., 931
Menchia, Scott, 525, 819, 831
Mendoza, Ernesto, 1185
Merritt, Dennis, 792, 1020
Metzdorf, Lynn, 869
Meyer, Jackie Merri, 1059, 1061
Meyer, Robert, 397
Meyers, Sandra, 422, 766
Micha, Emil T, 801
Michaels, Paul, 609
Michaels, Rebecca, 527
Mietzelfeld, Mary, 1077, 1083
Miho, James No., 417, 936
Miller, Lloyd, 360
Miller, William III, 693
Miller, Stephen, 504, 511, 580
Miller, Ted, 752
Milner, Duncan, 898
Minor, Wendell, 1062
Miolla, Ralph, 818, 853, 855
Mirenburg, Barry LS, 1075
Mitchneck, Marvin, 40, 166
Mitchell, Dick, 23, 372
Miitsch, Steven, 856
Mok, Clement, 151, 485
Molloy, Beth, 1046
Monize, Robert A., 604
Moon, Kathy, 835
Moore, Robert P., 933
Morales, Jay, 895
Mori, Toshiko, 457
Moriber, Jeff, 378, 380
Morgan, Francis, 1065
Morgan, Ron, 607
Morris, Jeffrey H., 697
Morris, Ronald, 329, 647
Mortensen, Gordon, 849
Mosconi, Roger, 1487
Moss, Geoffrey, 1160
Moss, Miranda, 920
Muench, David, 250
Muller, John, 141, 436
Murphy, Daniel, 860
Murphy, Harry, 782, 815
Murray, Mike, 590

Nagata, Ted, 425, 759

Nagle, Don, 1204
Nakashita, David, 1113
Nalle, Patty, 366, 413
Nava, Richard, 843, 847
Navarre, Al, 828
Nead, Elizabeth, 532
Nessim, Barbara, 1134
Neumeier, Marty, 56, 805
Newman, Joan, 1625
Niborg, Joan, 987
Nickerson, Stu, 607
Nikosey, Kristen Kasell, 685
Nikosey, Tom, 1063
Nitefore, George, 878
Norman, Derek, 67
November, David, 9, 497, 520,
605, 614, 624, 721
Novosedlik, Will, 706, 979
Nyman, Jan, 1117

Oatts, Nancy, 1146
O'Connell, Patrick, 174
Odgis, Janet, 1081
Okura, Terry, 362, 552
Oldham, Sherri, 159
Olsen, Dagfinn, 321
Ooka, Dian-Aziza, 674, 1144, 1234
Oscar, Matthew, 945
Ostilly, Seymon, 43, 70, 83
Ovryn, Nina, 221, 222
Owens, Don, 1226

Pack, John, 959
Page, Tom, 257
Paine, Larry S., 1010
Palladini, David, 908
Palmer, Carole, 1054
Pannell, Cap, 601
Pappas, Nick, 970
Park, Timothy J., 808
Paul, Greg, 180, 244
Pavey, Jerry, 309
Peckalick, Alan, 390, 400, 806,
904
Peluce, Bob, 881, 1404, 1583
Perkins, John F., 1105
Perrin, Steve, 87
Perry, Peter, 821
Peteet, Rex, 383, 489, 695, 741,
751, 757, 779, 876, 958
Peterson, 453, 492
Peterson, Tommer, 991
Peterson, Bryan L., 526
Petrocelli, Robert, 435, 445
PHELPS, Constance H., 1224
Piccolo, Jack, 1328
Pietrzak, Eva, 212
Pirtle, Woody, 95, 177, 602, 765,
772, 785, 813, 882, 995
Pitts, Ann, 8
Pollack, Burt, 144
Pollok, Laura, 67
Pope, Keria, 1177
Port, Paul, 818, 853, 855
Portuesi, Lou, 738
Post, Bob, 1135
Poth, Tom, 1069
Potocki, James, 944, 957
Powell, Linda, 1008
Pratt, Thomas W., 526
Prestomburgo, Jerry, 94
Price, Don, 1018
Priester, Gary W., 1114
Prindle, William, 1094
Probst, Robert, 973
Pruneau, Paul, 789
Puhly, Joe, 100
Putman, Don, 168

Qually, Robert, 130
Quon, Mike, 768

Radke, Richard, 80, 106, 907

- Rafkin-Rubin, Randee, 349, 381
 Ramp, Irene, 255
 Rauch, Peter, 630, 919, 1126
 Raver, Tina, 1356, 1387
 Regn, Johanne, 480
 Reinhardt, Susan, 1158
 Renick, Steve, 1068
 Resen, Ken, 369
 Rheuban, Carol, 218
 Rice, Nancy, 2, 37, 164
 Rich, Jeff, 883
 Richardson, Peter, 1570
 Richichi, Margaret, 204, 211, 213, 297, 305, 1136, 1156, 1179, 1227, 1630
 Ridinaer, Thomas, 239, 1247, 1263, 1264, 1269
 Riedy, Mark, 597
 Rietler, Julie, 722, 1051
 Rivman, Samuel, 856
 Robby, Michael, 145
 Robertson, 831
 Robison, Bennett, 322, 331, 411, 501
 Robinson, June, 500
 Roche, Geoffrey, 88
 Rogers, Gary, 188
 Romero, Javier, 264, 978
 Rooney, Pat, 1018
 Rose, Jacqueline, 622
 Rosen, David, 614
 Rosenfeld, Maria, 840
 Rosenthal, Herbert M., 935
 Rosner, Gene, 391, 578
 Roth, Wayne C., 570
 Rothstein, Kim, 608
 Rovillo, Chris, 33, 343, 868
 Rovira, Rafael, 978
 Rubin, Randee R., 386
 Runnion, Sandy, 491
 Rushing, Roger Dale, 792
 Russell, Guy, 1240
 Rutka, Anthony W., 468, 827
 Rutland, Steve, 1133
- Saabve, Bob, 155
 Sabado, Rey, 486
 Sackett, Marion, 51
 George Sadek, 930
 Saleh, Joseph, 918
 Salo, Wayne, 906
 Salpeter, Bob, 538
 Salter, Peter, 755
 Sant, Mel, 988
 Sargent, Peter, 328, 713
 Saunders, Britt, 1001
 Schaefer, Peter, 461
 Scharrenbroich, Ingo, 365
 Schatz, Susan, 986
 Schell, Mike, 100
 Schmid, Kaspar, 412
 Schneider, Terry, 690
 Schnipper, Steven, 439, 521, 598
 Schroeder, Mike, 30, 882
 Schubeck, Barbara, 1196
 Schultz, Debra, 346
 Schulwolf, Frank, 47
 Schuster, Rand, 917
 Schwartz, Bill, 902
 Schwartz, Tom, 728
 Schwenk, Reinhold, 700, 1165, 1470
 Scopin, Joseph W., Jr., 186
 Scudellari, R.D., 1033, 1056
 Seager, David M., 1034
 Sebastian, James, 452, 575, 613
 Sekiguchi, Yoshi, 804
 Seltzer, Carl, 1036
 Senft, Rachel, 62
 Sessions, Steven, 72, 662, 1103
 Seymore, Edward, 129, 1195
 Shaker, Neil, 334, 348
 Shakespear, George, 349
- Shap, Mark, 631
 Shapiro, David S., 1069
 Shay, R.J., 1091, 1092, 1099
 Shelesky, Joe, 1535
 Sheridan, Keith, 571
 Sherman, C. Randall, 310, 387, 476
 Shimizu, Yoichi, 548
 Shimkus, Barbara, 455, 703, 966
 Shintaku, Howard, 194
 Short, Sandy, 990
 Shortt, Gary, 940
 Shyllit, Joe, 903
 Sibert, Gregg, 979
 Sibley, Don, 736, 737, 873, 875, 876
 Sicuro, Jerre, 1101
 Sileo, Rob, 724
 Silva, Les, 337
 Silvia, Ken, 593
 Silver, April, 193
 Simon, Barbara, 955
 Simon, Connie, 329
 Singer, Leslie, 21
 Sizemore, Tom, 742
 Skeggs, Gary, 937
 Skelton, Claude, 392
 Skelton, Karen, 318
 Skolos, Nancy, 960
 Slover, Susan, 568, 877
 Smith, Cerita, 651
 Smith, Dick, 1168
 Smith, Ellen, 324, 325
 Smith, G. Dean, 803
 Smith, Gary L., 48
 Smith, Gillian, 437
 Smith, Terrill, 93
 Smith, Tyler, 463, 1006, 1205
 Snyder, Alexandra, 569
 Sommese, Lanny, 755
 Sontag, Bill, 470, 1130
 Soul, Veronica, 1450
 Souter, Michael, 967
 Spaeth, Alan, 335, 566
 Spendjian, Ared, 694
 Sperber, Howard, 1192
 Spivey, William, 812
 Squillace, Albert, 1084
 Staley, Lynn, 189
 Stanley, Mary, 436
 Stanton, James T., 410
 Stefanides, Dean, 932
 Stein, Jim, 89
 Steimach, Joseph, 676
 Stephens, Rachel, 53, 55
 Stermer, Dugald, 1171
 Stewart, Brian, 553, 780, 1215
 Stoltz, Stewart, 1622
 Stone, Gina, 352
 Stone, Marsha, 1017
 Strickland, Danny, 646
 Stulsky, Paul, 963
 St. Vincent, Rick, 177
 Suler, Brenda, 1248, 1267
 Sullivan, Jerry, 7
 Sullivan, Ron, 309, 343
 Sumichrast, Josef, 1166
- Tainaka, Karen, 962
 Tajon, Ed, 634, 643
 Takei, Kaji, 376
 Talarczyk, Robert, 124, 127
 Tanaka, Bob, 111
 Tani, Dennis, 312, 557
 Tani, Gordon, 473
 Taubin, William, 1480, 1595
 Taylor, Byron, 300
 Taylor, Robert W., 731
 Taylor, Scott, 1242
 Teixeira, Gary E., 1183
 Templeton, Susan, 357
 Tench, Hal, 1444
 Terdoslavich, Daniel, 405
- Thall, David, 1086
 Thomas, Betty, 314, 460
 Thompson, K., 299, 424, 427
 Thompson, Mark S., 807
 Toback, Harvard, 489
 Todd, Robert S., 725
 Tomas, Alberto, 764
 Tora, Shinichiro, 223, 228, 1255, 1258, 1268
 Toth, Joseph, 567
 Toy, Phil, 1005
 Traynor, John P./Studio West, 545
 Traynor, Pete, 739, 888
 Trousdell, Don, 767
 Trusk, John, 114
 Tsao, Alex, 36, 39, 576
 Tscherny, George, 407, 913, 914, 971
 Twomey, Anne, 768
- Ulrich, Mark, 732
- Vander Berg, Herman L., 346
 van der Werff, Jouk, 571
 Varon, Hy, 1418, 1554
 Vaugh, Rick, 846
 Vergano, Laura, 101, 1198
 Vetere, Barry, 1164
 Vick, Barbara, 348, 433, 443
 Victor, Claire, 1137, 1252
 Vinson, Wasserman, 883
 Viskupic, Gary, 1090
 Vizcarra, Henry, 1104
 Vogler, John R., 279
 Volpe, Rocco, 1100
 von Mehren, Katharine, 1043
 Voutas, Martha, 500
- Wachter, David, 997
 Wai-Shek, Tom, 106
 Wajdowicz, Jurek, 1050
 Wallen, Arvid, 994
 Walsh, James T., 272, 287
 Ware, Gayl, 102, 949
 Warkulwiz, Robert J., 518, 781
 Wasserman, Barbara, 341
 Wasserman, Diane, 399
 Weeks, Dan, 278
 Webb, Wayne, 883
 Wedeen, Steve, 639, 846
 Weeks, Bryon, 659
 Weeks, Loren, 373, 514
 Wehrman, Richard, 587
 Weinberg, Allen, 606
 Weisz, Thomas J., 143
 Weil, Tycho, 152
 Weller, Don, 1121
 Weller, Don, 708
 Wells, Jay Robert, Dir. Graphic Design, 862
 Weller, Don, 939
 Weller, Don, 934
 Weller, Don, 923
 Weller, Don, 513
 Werner, Neal, 1443
 Werrett, Noel, 485
 Wetmore, Debbie, 1202
 Whelan, Richard J., 410, 418
 White, Ken, 1031
 Wildes, Warren, Jr., 1489
 Williams, Lowell, 547, 618
 Williams, Michael, 943
 Willis, Len, 1139
 Wilkins, Warren, 453, 991
 Wilson, Steven C., 1238
 Windett, Peter, 516, 852, 866
 Winter, Vincent, 1149, 1159
 Wirak, Duane, 142
 Witham, Jim, 627
 Wojdyta, David, 790
 Wolff, Susan C., 145
 Wondriska, William, 1253
 Wood, Ray, 713
- Wood, Tom, 179, 357
 Woodson, Elizabeth, 215, 252, 297, 305, 1143, 1249
 Woodward, Fred, 237, 238
 Work, William H., 294
 Wright, Marcia, 1261
 Wynne, Bill, 621
- Yager, Herb, 897
 Yamada, Bill, 17
 Yamamoto, Hideki, 920
 Yamashita, Mas, 92
 Yoshida, Zengo, 696, 709, 714
 Young, Bob, 989
 Young, David, 591
 Young, Sandi, 671, 743
 Yurcich, Tom, 1106
- Zaid, Barry, 1044
 Zash, Jane, 133
 Zaug, Dawson, 382, 419
 Ziff, Lloyd, 234
 Zisk, Mary, 1151, 1146, 1151, 1175
 Zito, Andy, 1107
 Zwilling, Steven, 901
- Writers**
- Aaker, Jack, 644, 727, 734, 1485
 Abady, Hy, 1296, 1347, 1391, 1410, 1586
 Abrams, John, 417
 Abrams, Paul, 843
 Acevedo, Louis, 30
 Adams, Jane, 208
 Adler, Sherman, 605, 833, 884
 Admissions & Financial Aid Staff, 456
 Adolphus Hotel, The, 95
 Adomites, Paul, 997
 AIA Research Corporation, 528
 Ajmone-Marsan, Barbara, 568
 Alexander, Peter, 500
 Allan, Charlie, 321
 Allan, Peter, 555
 Allemeier, Dave, 1527
 Alling, Clarence, 983
 Alper, Jud, 1484, 1565
 Alterman, Hal, 534, 572, 1118
 American District Telegraph Company, 345
 Anderson, Jim, 1995
 Anderson, Judy, 870, 1032
 Anderton, Judy, 640, 650, 776
 Angelos, Peter, 1200
 Annarino, John, 92
 Ansehl, Carol, 834
 Anspach Grossman Portugal Inc., 431
 Appelman, Bill, 1483
 Archer, Ward, Jr., 1133
 Archibald, Dale, 298
 Arnold, Maxwell, 515
 Astor, Gerald, 229
 Astrachan, Tony, 1262
 Auchincloss, Louis, 1244
 Aulman, Mark, 505
 Avona, Marie, 336, 819
 Azorin, Ellen, 80, 106
 Azzinaro, Joseph J., 336, 819
- Bacon, Amy, 169
 Badami, Rich, 18, 313, 652
 Bakshian, Aram, Jr., 182
 Baldwin, Bill, 406, 471
 Ball, Deborah L., 969
 Bandler, David, 167
 Barclay, Bryon, 1560
 Bard, Rachel, 486, 872
 Barker, Ralph, 1035
 Barnum, Gary, 1613
 Barre, Richard, 42
 Barzman, Alan, 1113
 Bassett, Steve, 1536
 Bauer, Philip, 1220

Beauchamp, Errol R, 1109
 Behrens, David, 188
 Behnhorn, Courtenay Wyche, 1236
 Bell, Jon, 1013
 Bell, Ted, 68, 97, 1328, 1356, 1358
 Benavides, Becky, 835
 Bender, David, 1405
 Benet, Alex, 405
 Bengs, Margaret A., 442
 Berendt, John, 375, 420
 Bergendorff, Fred, 1308
 Berger, Ron, 1463, 1466, 1474
 Bernhardt, Ken, 337
 Best, Robert, 661
 Beyers, Charlotte K., 298
 Bierman, Kerry, 883
 Bigelow, Ed, 71
 Bihuniak, Paul J., 764
 Bikle, Dave, 408
 Billig, Jeff, 491
 Bilobram, Tamara, 711
 Binon, Roy, 460
 Biotech Capital Corporation, 344
 Bird, Maryann, 183
 Bird, Tom, 151
 Blank, Jerry, 565
 Boorstin, David, 379
 Borders, Bill, 634, 1567
 Bouton, Jim, 856
 Bowman, Lynne, 517
 Bradbury, Ray, 298
 Bratman, Marcy, 1607, 1608
 Braun & Company, 410
 Breecher, Maury, 442
 Bregman, Peter, 1344
 Bremer, Terry, 620, 1309, 1525
 Breskin, David, 216
 Brewster, Todd, 231
 Bridges, Beryl, 484
 Broadwater, Lisa, 238
 Bronson, Dave, 514
 Brooke, Bill, 829
 Broom, David, 492
 Brower, Ernie, 174
 Brown, Harry, 991
 Brown, Jerry, 1086
 Brown, John, 1190A
 Brown, Larry, 94
 Brown, Peter, 899, 900
 Buchman, Aaron, 1581
 Buechel, Kathy, 444
 Burke, Tony, 1312
 Bukuic, David, 19
 Burkhardt, Ron, 1420
 Burns, Don, 329
 Burns, Robert, 548
 Burriss, Terry, 48
 Butler, Edward, 152, 1446
 Byers, Pat, 1101

 Cadman, Larry, 1275, 1277, 1313, 1433, 1435, 1436, 1542, 1593
 Cadwell, Frankie, Caldwell, Bill, 1097
 Callahan, Tom, 906
 Campbell, Colin, 849
 Cantor, David, 1553, 1554
 Canin, Ethan, 242
 Caplan, Ralph, 452
 Capossela, Cappy, 1199
 Carlisle, Josh, 1521
 Carman, Sandee, 341
 Carlisle, Josh, 1570
 Carlson, Janet, 1571
 Carlson, Peter, 131, 133
 Caroline, Peter, 627
 Carpentieri, Theresa, 396
 Carrithers, Pat, 530, 758
 Carroll, Jon, 1257
 Carter, Ann, 311
 Carter, Earl, 932, 1613

 Cartwright, Gary, 1159
 Carter, Mary E., 1114
 Cashman, Mike, 298
 Casper, Paul, 498
 Chabrowe, Terry, 122
 Chamberlain, Vally, 559
 Champion Corporate Creative Services, 519
 Chandler, Bob, 1516
 Chapra, Mimi, 8
 Chavkih, Neil, 639
 Cheek, Jay, 61, 63
 Childs, Mabon, 1604
 Cifu, Anne, 1533
 Claiborne, Adrienne, 501
 Clark, Chery, 818
 Lon Clark Ass. Inc., 822
 Clarke, Virginia A., 474
 Clarkson, John, 653, 701, 961, 1197
 Clarkson, Larry G., 584
 Clay, Dick, 552
 Clayton, Sara, 219
 Clement, Philip H., 658
 Clymer, T., 860
 Cober, Alan E., 942, 1088, 1123
 Coffey, Dennis, 1568, 1640
 Coffin, Dr. Tom, 642
 Cohen, Deanna, 1279, 1282, 1377, 1382, 1394
 Cohen, Jimmy, 1335
 Cohen, Harvey, 1336, 1454
 Cohen, Norton, 778
 Cohen, Richard, 1215
 Cole, Jim, 1102, 1190
 Collins, Beth, 558
 Collins, John, 1092
 Comert, Jean Claude, 318
 Conlon, Anne, 101, 110, 1198
 Conn, Shep, 461
 Connatser, Steve, 99, 640, 650, 663, 776
 Conrad, Rikki, 459
 Cook, James, 291
 Cooke, Bob, 508
 Cooke, Martin, 907
 le Corbusier, 1247
 Cornachio, Edward, 223
 Corporate Affairs Department, 352
 Costa, J.C., 210
 Couch, George, 341
 Court, Artelia, 235
 Cox, Barbara Coultter, 451
 Crahan, Jim, 583
 Crain, David J., 859
 Cramp, Jeff, 859
 Cranberg, Nicole, 1360, 1375, 1395, 1421
 Crane, Meg, 871
 Creet, Stephen, 1417
 Crosby, Giff, 895
 Crum, Don, 99
 Cummings, Josephine, 1573
 Cunningham, Amy, 238
 Currier, Geoff, 463, 1006, 1205

 Dakin, Jo, 140
 Dallas Society of Visual Communications, 663
 Darais, Norman A., 564, 981, 1027
 Davey, Thomas, 856
 David, Jo, 608
 Decker, Paul, 1500
 Esprit De Corp., 479, 648
 Dee, Richard, 625
 de Garmo, Matt, 1550
 DeGange, Stephen, 488, 1263
 DeLaney, Michael, 694
 Della Femina, Jerry, 1442, 1587
 Denenberg, R.V., 1158
 Dennard, Bob, 637, 695, 736, 751, 770, 873, 875, 958

 DePascale, Joe, 1606
 DeSecundy-Lewis, Claudia, 955
 Deschenes, Marc, 491
 Destino, Ralph, 568
 DeVito, Ron, 1615
 DeWalt, Peter, 960
 Diamant, Steve, 128
 Diffenderfer, Paul, 163
 Dillon, Brian, 116
 Dillon, Jack, 1271, 1272, 1273, 1274, 1276, 1280, 1281, 1284, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1294, 1295, 1297, 1316, 1353, 1354, 1380, 1386, 1399, 1407, 1409, 1428, 1439, 1544, 1549, 1556, 1584, 1585, 1588
 Dirkson, Tony, 298
 Doherty, Ann, 417
 Dominguez, Angela, 1461
 Dorfman, Jay, 1607, 1608
 Dweck, Michael, 945
 Dymun, John, 1283, 1285
 Duane, Neil, 1026
 Duffy, Brian, 1018
 Duffy, Paul, 420
 Duncan, Gail, 760, 968
 Dunlap, Margaret, 636
 Dunn, Mike, 957
 Durante, JoAnne, 775
 Durden-Smith, Jo, 561
 Durniak, John, 1268
 Dusenberry, Phil, 1562, 1563

 Earley, Mare, 1134
 Eason, Becky, 1097
 Easton, John, 588
 Eckroate, Norma, 718
 Eickmeyer, John, 1362
 Einstein, Arthur, 489
 Eissler, Linda, 27
 Eklund-Phillips, Ann, 455
 Ellington, Margaret, 242
 Emmerling, Ed, 1252
 Ender, Rick, 20
 Engel, Nancy Timmes, 1255
 Epstein, Mitch, 36, 39, 77, 541
 Erickson, Ronald, 307
 Essex, Judith Austin, 454
 Etter, Ron, 48
 Evans, Bill, 1576
 Evans, Bonnie, 764
 Evans, Mary Candace, 237
 Evans, Robert, 113
 Evers, Marty, 1351
 Evers, Don, 833, 884

 Fajardo, Frederick J., 404
 Fannon, Diane, 989
 Faulkner, Pete, 1320, 1557
 Fenton, Stephen, 73, 75, 105, 1425
 Ferguson, Jim, 157
 Ferraiolo, Scott, 1636
 Ferrell, Cindy, 546
 Fessier, Michael, Jr., 1155
 Feuer, Perri, 1321
 Feuerman, Roger, 1579
 Fields, Jennifer, 1610
 Filler, Martin, 234
 Finley, Bob, 170
 Fisher, Gordon, 1169
 Fisler, Bob, 1578
 Fitzgerald, Ken, 632
 Fiyalka, Art, 146
 Flanagan, Pat, 570
 Flannery, Catherine, 308
 Fleizach, Frank, 1310
 Fletcher, Larry, 591
 Flouton, Christine, 509
 Folger, Don, 597
 Ford, Barbara, 926
 Foremost-McKesson, 348

 Forsyth, Douglass, 532
 Fortunato, Terry, 367
 Fotouhi, Farida, 563
 Fox, Carey, 1374
 Fox, Martin, 282
 Francko, Louise, 469
 Franco, Marjorie, 242
 Frankel, Ronald, 326
 Frankenberry, Dennis, 1492
 Franklin, Linda Campbell, 1040
 Franks, Wayne, 465
 Frascella, Larry, 1267
 Frazier, Anita, 718
 Frazier, Craig, 750
 Frazier, John, 656, 554
 Freedman, Betty, 1485
 Freedman, Jonathan, 1098
 Freeman, Cliff, 1597
 Freidel, Rav, 1196
 Freidrich, Otto, 255
 French, Ted, 137
 Frohman, Linda Chandler, 641, 1512, 1518, 1522, 1531
 Frolick, Stuart I., 260, 302
 Frost, Geoffrey, 1545
 Frost, Jim, 153
 Frye, Harriet, 24
 Fura, Dan, 1204

 Gabar, Harvey, 1590
 Gaffney, Mike, 660, 1494
 Galub, Jack, 381
 Garey, Steve, 953
 Garfinkel, Lee, 1460
 Garfinkel, Nancy K., 302, 832
 Gargano, Amil, 1578
 Gartner, James, 1616
 Geilfuss, Mary, 122
 Gensheimer, Klaus, 1537
 Gerstner, John, 742
 Gibb, Wayne D., 353
 Gibney, Frank, 1221
 Gibson, Barbara, 298
 Gilbert, Betsy, 298
 Gillette, Paul, 194
 Gilmore, Gene, 665
 Gilmore, Mikal, 196, 216
 Gingham, Marianne, 205
 Glasser, Judy, 984
 Glenn, Patricia, 1057
 Glover, Jim, 1339, 1574, 1610
 Glynn, Jim, 1367, 1440, 1489
 Gobberdiel, Jim, 874
 Goldberg, Rick, 821
 Goldman, Jane, 821
 Goldsmith, Arthur, 1248, 1258
 Goldstein, Judi, 987
 Goldstein, Mark, 14
 Goleman, Daniel, 1098
 Goliger, Nancy, 473
 Goodman, David, 569
 Gorman, Jeff, 87, 1332, 1368, 1471
 Gott, Janis, 1539
 Gottschall, Edward M., 1050
 Gould, Geoffrey, 197
 Graves, Dean, 850
 Grayson, Melvin J., 429
 Greco, Thomas E., 143
 Green, Nancy, 1008, 1021, 1023
 Greene, A.C., 372
 Grode, Susan, 1063
 Grossman, Alvin, 236
 Gruen, John, 1431, 1548, 1552, 1590, 1609
 Grunwald, Henry, 255
 Grupo Industrial Alfc, 400
 Guarino, Charles, 125
 Gunn, Carlton, 664
 Gura, Carolyn, 96
 Gurbert, Rita, 400

 Haber, Seth L., M.D., 292, 1145
 Hale, Ken, 629

- Zachman, Jan, 478
 Zanville, Lyn, 30
 Zerries, Jean, 840
 Ziemba, Ronald S., 355
 Ziff, Gilbert, 499
 Zoellner, Paul, 1523
 Zurawin, Iris, 473
 Zwilling, Steven, 901
- Editors**
- Ace & Edie, Inc., 1571
 Alexander, Bill, 718
 Allen, Thomas B., 1034
 Andersen, Donna, 199
 Anderson, Jon, 513
 Artell, Robert, 1608
 Ashkinos, Morty, 1243, 1296, 1299, 1301, 1302, 1305, 1315, 1331, 1337, 1341, 1345, 1347, 1391, 1410, 1429, 1431, 1441, 1445, 1466, 1470, 1473, 1478, 1514, 1586, 1635
 Avey, Gary, 250
 Avona, Marie, 450
 Ayres, Rosalind, 445
 Azzinaro, Joseph J., 819
- Baker, K., 860
 Baraban, Regina, 261
 Barry, William H. (Bud), Jr., 462
 Bellows, Jim, 182
 Bender, Jerry, 1462, 1474, 1570
 Berkowitz, Alice B., 428
 Bernstein, Lester, 1142
 Bier, Anna, 1042
 Biondi, Mike/E.U.E., 1578
 Blackman, Mike, 192
 Blanford, Bob, 1401
 Bloch, Peter, 1137
 Blood, Jerry, 449
 Bodner, Steve, 1357, 1484, 1540, 1565
 Bowles, Jerry, 266, 270
 Bristol, Bobbi, 1056
 Brown, Andrew, 1497
 Brown, Patricia, 221, 222
 Broyles, William, Jr., 1155, 1176, 1257
 Bruder, Bill, 1283, 1285, 1495
 Buechel, Kathy, 444
 Buehler, Mary Fran, 1031
- Cahn, Jeff, 1533
 Caldwell, Francis, 1161
 Callahan, Sean, 235, 1250
 Campanella, R., 860
 Canty, Donald, 1054, 1191
 Carter, John, 1519, 1629
 Cervone, Dominic/Editing Concepts, 1443
 Charles, Mike, Editorial, 1317
 Chassler, Sey, 205, 219, 242
 Chung, Ray, 1335, 1372, 1419
 Cioffredi, Frank, 1359, 1487
 Cohen, Hal, 1489, 1502
 Cole, Joanna, 1043
 Cole, Joyce, 274, 290, 299, 424, 427, 1147
 Editing Concepts, 1639
 Conran's USA, 954
 Craigie, John D., 1052
 Curtis, Charlotte, 1096
 Curtis, Greg, 232
 Custodio, John, 1607
 Cutters, 1574, 1610
- Darais, Norman A., 564
 Dattow, Ellen, 1136
 DeGarmo, Scott, 1146, 1151
 DeLay, Peggy, 1296, 1298, 1299, 1300, 1301, 1302, 1303, 1305, 1306, 1314, 1315, 1329, 1332, 1368, 1383, 1390, 1391, 1397, 1402, 1410, 1459, 1464, 1467, 1468, 1469, 1470, 1471, 1475, 1477, 1478, 1541, 1561, 1582, 1586, 1594
 Dell, Jeff, 1293, 1304, 1617, 1618, 1620
 Delsener, Jeanne, 435, 446, 448
 De Nittis, Ciro, 1355, 1348, 1406
 Derise, Al, 1602
 DeRise, Bob, 1606
 Devgon, Urmila K., 197
 Dimmick, Walt, 1501, 1603
 Dingus, Anne, 1069
 Dixon, John Morris, 293, 295
 Dodge, 433, 440, 443
 Dripchak, Marcia, 1505
 Duhrina, John, 1050
 Duncan, Gail, 760, 968
 Dury, Jacques, 1426, 1580
 Dwyer, Jan, 77, 541
- Eason, Becky, 1097
 Eckhart, Harvey, 1517
 EDITORS, THE, 1279, 1282, 1376, 1460, 1590
 Editors Gas, 1432
 Ehrman, Mike, 1607
 Elson, John, 255
 Emmerling, Ed, 1252
 Engel, Nancy T., 223, 1255
 English, Deidre, 1234
 Erickson, Don, 1158
 EUE, 1449, 1524
 Evers, Donald W., Jr., 451
- Frameworks, 1550
 Franklin, Linda Campbell, 1040
 Film Core LA, 1624
 First Edition, 1456, 1555
 Fisher, Ron, 1228
 Fitzgibbon, Robert, 292, 1145
 Flint, Roger, 1489, 1502
 Follow-Ciro, 1275, 1277, 1313, 1394
 Fox, Martin, 278, 282
 Freedgood, Anne, 1071, 1081
 Freund, Gary, 1503
 Friedman, Lenny, 1486
 Fritsch, Jana, 1396
 Frolick, Stuart I., 260, 283, 288, 302, 303, 304
 Fryxell, David, 1245
- Garrett, Wilbur E., 1148, 1224
 Gelin, Rachel, 726
 Glenn, Patricia, 1057
 Goldsmith, Arthur, 1258
 Goodman, David, 569
 Graves, Eleanor, 230
 Gregg, Taylor, 1254
 Green, Stan, 1095
 Grendahl, Beth, 1160, 1162
 Grode, Susan, 1063
 Guimaraes, Dona, 183
- Hammond, Allen, 1007
 James Hanley Films, 1408
 Paul Hawken, 464
 Hayden, Becky, 1079
 Hayes, Dennis, 1346, 1350, 1387, 1411, 1433, 1436, 1453, 1593
 Hirst, Victor, 1019
 Hoch, Martha, 622
 Holdsworth, Sam, 210
 Honan, Bill, 187
 Horn, Chris, 1465
 Hughes, Jim, 239, 1247, 1248, 1263, 1264, 1267, 1269
 Hutter, Don, 1062
 Hutton, John, 500
- Ilowite, Randy, 1422
 Izzo, Tony, 1581
- Jann Church Advertising & Graphic Design, Inc., 507, 510, 655, 761, 762, 841
 Janson, Andrew, 1074
 Jimerson, Douglas A., 220
 Jones, Susan, 1630, 1632
- Kahn, Pierre, 1278
 Kellahin, James, 1074
 Kern, Chris, 1510
 King, Alma, 1038
 King, Nina, 1090
 Klein, Ed, 224, 246
 Kleppel, Jerry, 1367, 1577
 Ron Kirsner/Filmcore, 1488
 Kraft, Ellen, 732
 Krantz Larry, 1494
 Kunhardt, Philip, 203, 226, 231, 1246
- Laliker, Joe, 1321, 1349, 1395, 1480, 1515, 1595
 Landa, Sol, 1351
 Dick Langenbach/Splice Is Nice, 1560
 Larkin, Al, 195, 200, 202, 214, 245, 248, 1150
 Lassalle, Nancy Norman, 571
 Laube, Greg, 1500
 Lazarus, Howard, 1356, 1398, 1454, 1461, 1463, 1545
 Leahy, Michael, 181, 185, 191
 Ledyard, Rick, 1438
 Lee, David, 1506
 Levine, Charles, 1061
 Lish, Gordon, 1064
 Lokker, Steve, 441
 Loonan, Milt (Prime Cut), 1320
 Lorenzet, Monte, 298
 Lucas, Barbara, 1048
 Lussier, Lynne, 1319
 Lynch, Bob, 1352
 Lytle, Paul, 1041
- Mandelbaum, Len, 1360
 Manouchehry, Farhad, 1612
 Marino, Tony, 1511
 Martin, David, 1261
 Maxey, David, 209, 229, 296, 301, 306, 1221, 1222, 1228, 1229, 1230, 1231, 1232, 1259, 1260, 1262
 Mayhew, Alice, 1072
 Mazzola, Anthony T., 227
 McGuire, Elizabeth, 600
 McGuire, Tim, Cutters 1551
 McLeod, M. Virginia, 429
 McNamara, Mike, 1501, 1603
 McTwigan, Michael, 1037
 Mendelson, Nancy, 624, 721
 Meyer, Sonia, 1050
 Michaels, James, 291
 Miles, Jack, 1068
 Mitnick, Sam, 1083
 Modic, Stanley J., 262, 263
 Moran, Lois, 258, 259
 Moross, Barry, 1442, 1581
- Nuchow, Richie, 1493
- Onassis, Jacqueline, 1244
 Optimus, 1575
 Holdracker, Reese, 1381
- Pancrazi, Suzanne, 1509
 Parkyn, John, 194
 Patrone, Mary Jane, 438
 Paquette, Art, 458
 Paugh, Tom, 218
 Pautler, Thomas C., 539, 551
 Payne, Sandra, 579
 Pelco, 1271, 1272, 1273, 1274, 1276, 1280, 1281, 1284, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1294, 1295, 1297, 1322, 1324, 1330, 1353, 1354, 1375, 1380, 1382, 1384, 1386, 1388, 1389, 1392, 1399, 1407, 1409, 1413, 1428, 1439, 1523, 1532, 1544, 1549, 1556, 1585, 1588, 1592
 Perlstein, Morty, 1336, 1530
 Perpetual Motion Pictures, 1310
 Peterson, 433, 440, 443
 Pisor, Robert, 198
 Piastrik, Larry/Cinemetric, 1328, 1427, 1633, 1634
 Poli, Ken, 228, 1268
 Polyocan, Mark/Tape House, 1613
 Price, Rob, 436
 Poteete, Robert, 201
 Proctor, Goody, 1396
 Pulitzer Publishing Co., 1091, 1092
- Radecki, Daniel, 527
 Rafael, Marjorie, 467
 Riss, Bill, 1491, 1521
 Ritchey, David, 267, 269, 271, 273, 275, 277, 286
 Robbins, Pat, 1046
 Roberts, David, 208
 Roper, James, 300
 Ross, Rick, 1472, 1518
 Roth, Roger, 1616
 Rozek, Alan, 1424, 1547
 Russell, Beverly, 294
 Russell, Guy, 1240
- Sale, Faith, 1077
 Samuelson, Marnie, 426
 Sandoval, Mercedes, 831
 Sandpiper Editorial, 1403, 1418, 1559
 Savas, Michael P., 1172
 Sawicki, Norma Jean, 1045
 Scace, Susan, 523
 Schaible, Max, 1032
 Schlags, Harvey, 1504
 Schnedler, Jack, 186
 Schneider, Phyllis, 240
 Schneider, Paul, 526
 Schon, Jeff, 1450
 Schreiber, Steve, 1435, 1476, 1542, 1548, 1552, 1562, 1563, 1593, 1604
 Scudellari, R.D., 1033
 Sedelmaier, 1299, 1617, 1618, 1619, 1620
 Sendar, Marian Jill, 514
 Shea, Ed, 1293, 1304, 1412, 1451, 1591
 Shepherd, Jan, 189, 190
 Shirley, Richard, 1401
 Sidles, Constance J., 1141, 268, 285, 1140, 1141
 Silver, Ron, 1466
 Simons, Mary, 231
 Simpson, Babs, 234
 Smalheiser, Bobby, 1455, 1576, 1600, 1604
 Smith, Robert B., 217
 Sokolov, Raymond, 206
 Starace, John, 1340, 1374
 Startmark, 1373, 1344, 1597
 Stassi, Peter, 1508
 Steinbauer, Mary, 203
 Stepansky, Lee, 1631
 Stevens, Nancy, 728
 Stiteler, Rowland, 237, 238
 Stone, Dick, 1323, 1334, 1358, 1367, 1370, 1377, 1378, 1421, 1437
 Suarez, Robert, 442
 Swerdloff, Michael, 1423
 Szabo, David, 1447
 Szabo-Tohtz Chicago, 1405
- Ternes, Alan, 257
 Thieriot, Richard, 184

Thomas, Pam, 1084
Tierney, John, 1607, 1608
Jack Tohtz/Szabo-Tohtz, 1339,
1363, 1573
Tomack, Mike, 1583
Tresley, Marge, 434

Unitel, 1614

Veldera, Lisa, 1157
Vera, Betty, 1037
Vester, Ron, 1601
Viz Wiz—Boston—VideoCom
—Dedham, 1507

Wagner, Marlene Gaeta, 1053
Wainwright, Loudon, 233
Waks, Stuart, 1458, 1512, *522,
1531
Walker, Carolyn, 1044
Walsh, Andrew, 1417
Walsh, George, 1059
Walsh, John A., 1149, 1159
Walters, Jim, 226
Weadock, Joan Lee, 468
Wedeen, Steve, 639
Weisbrot, Howie, 1562
Whitworth, William, 1153, 1178
Wieder, Laurance, 239, 1247,
1269

Wilbur, Alison, 1046
Williams, D. Terry, 1119
Williams, Martha, 1019
Wills, Robert H., 1089
Wilson, Steve C., 1238
Wittman, Juliet, 826
Wolff, Helen, 1073
Wysocki, Rick, 1373

Yamus-Optimus, 1572
Young, David, 247
Young, Lewis H., 279

Directors

Abel, Robert, 1472
Adler, Joe, 1444
Alton, Bill, 149, 1497
Avery, Sid, 1521

Bajus-Jones, 1492
Bowers, Lee, 1624
Bean, Bob, 1355
Beck, Stanley, 1623
Becker, Wayne, 1636
Berg, Stu, 1518
Blake, Hayward R., 527
Blechman, R.O., 1403
Borrell, Neil, 1181
Brady, Matthew, 1406, 1476
Brooks, Allan, 1384, 1413
Brown, David R., 288, 303
Browning, Rick, 1524
Bruce, Murray, 1282
Budin, Elbert, 1426, 1506
Butler, Michael, 1432

Cady, Barbara, 268
Caldwell, Bill, 1019, 1097
Capa, Cornell, 417
Casper, Paul, 1214
Clapps, John, 1614
Clark, Dick, 1374
Cohen, Lewis, 1621
Collins, Jimmy, 1494
Colver, Clint, 1505
Cook, Jamie, 1498
Cotts, Jerry, 1441
Covington, Hil, 1405
Crump, Donald J., 1046, 1228
Cuesta, Mike, 1473, 1485

Danza, John, 1278
Dector, Leslie, 1339

Dennis, Allan, 1369
Deviet, Ted, 1449
DeVoto, Joe, 1321, 1326, 1333,
1376, 1412, 1451, 1456, 1591
Devries, D., 1537
Dowad, Bruce, 1350, 1387

East, Chuck, 1567
Eggers, Bob, 1270, 1408

Fernbach, Alex, 1493
Ferrogiaro, Leslie, 482
Finley, Ron, 1330, 1515, 1557
Flint, Roger, 1489, 1502
Forkle, Dork, 786

Gage, Bob, 1271, 1272, 1273, 1274,
1276, 1280, 1281, 1284, 1286,
1287, 1288, 1289, 1290, 1291,
1292, 1294, 1295, 1297, 1316,
1353, 1354, 1380, 1386, *399,
1407, 1409, 1428, 1439, 1544,
1556, 1584, 1585, 1588

Gardner, Larry, 1312
Gati, John, 1388, 1592
Gibson, Brian, 1527
Gillum, Vern, 1363
Giraldi, Bob, 1382, 1442, 1445,
1545, 1562, 1563, 1572, 1587
Goins, Walter, 1311, 1482
Gold, Jay, 1606
Gomes, George, 1365, 1393,
1438
Goodnoff, Sol, 1511
Gottlieb, Robert, 1033, 1056
Greenberg, Richard, 1427, 1452,
1633, 1634
Griak, Steve, 1309, 1525
Griner, Norm, 1346, 1400
Grossman, Gary, 1310
Greene, Liz, 726, 760, 968
Guy, Don, 1613

Haumann, Stu, 1616
Haber, Bernie, 1550
Haboush, Victor, 1362, 1602
Hamburg, Harry, 1283, 1285, 1507
Harris, Denny, 1356, 1572
Harrison, Gene, 1485
Helburn, William, 1341, 1437, 1462
Herman, Harvey, 1517
Hillestad, James H., 410
Hirsch, Tibor, 1352, 1360, *364,
1378, 1425
Hlinka, Walter, 1480, 1595
Horn, Steve, 1279, 1293, 1377,
1406, 1411, 1431, 1457
Hudson, Bill, 1552, 1609
Hyman, Charles O., Book
Service, 1034

Jacobson, Boyd, 1543
Jenkins, Andy, 1392, 1560, 1610
Johnston, Jim, 1558
Jones, Mike, 1492

Kempton, John, 1031
Kennedy, Brian J., 1261
Kieban, Ed, 1590
Kimmelman P., 1638
Kurtz, Bob, 1404, 1583, 1622
Lacy, N. Lee, 1320, 1324
Leech, Ian, 1601
Leeds, Greg, 1262
Levenson, Fred, 1529, 1555
Levin, Jerry, 1576
Levin, Lear, 1342, 1414, 1553, 1554,
1574, 1610
Levine, Arnold, 1519, 1629, 1630,
1632
Levine, Rick, 1416, 1435, 1461, 1463,
1542, 1548, 1593, 1609

Lewin, Nick, 1570
Lieberman, Marty, 1497
Lieberman, Rob, 1573
Liebowitz, Israel, 1571
Loew, Dick, 1338, 1371, 1434, 1453,
1546, 1605
Loffis, Curtis, 1498
Lovinger, Jeff, 1424, 1495, 1547,
1566, 1579
Lucka, Klaus, 1533

Maass, Andrew R., 788
Mainwaring, Viv, 1520
Manouchehry, Farhad, 1612
Marco, Phil, 1366
Marks, James R., 1052
Mastrianni, Jack, 396
Mayo, Geoffrey, 1429
McGinnis, George, 1624, 1639
McNamara, Mike, 1501, 1603
Menninger, Tony, 1331, 1635
Mevorach, Linda, 1486
Miles, Reid, 1512, 1522, 1531
Miller, Dick, 1483, 1564
Misurek, Tom, 545
Morris, Howard, 1510
Morrison, Hobby, 1487
Morse, Linda, 1496
Munro, Gordon, 1443

Nadel, Bruce, 1423
Newcombe, Bob, 1344
Newman, Tim, 1275, 1277, 1313,
1466
Nichols, Dan, 1447, 1551

Ordway, William, 250

Pastik, George, 1417
Paynter, Rick, 1614
Perier, Jean Marie, 1373, 1577,
1578
Piccolo, Jack, 1328
Pitelli, Pat, 1325, 1361, 1379, 1589
Plansker, Dennis, 1504
Pytko, Joe, 1421, 1575, 1580, 1581

Rafael, Marjorie, 407
Rivas, Ray, 1381
Rogers, Mike, 1524
Ross, Rick, 1518
Rossetti, Dominic, 1460, 1590
Rowley, Jim, 1318
Rucker, Dick, 1504

Samardge, Nick, 1615
Sandbank, Henry, 1323, 1334,
1358, 1370, 1394, 1395, 1422,
1433, 1436, 1446, 1474, 1600
Scott, Tony, 1458
Sedelmaier, Joe, 1296, 1298,
1299, 1300, 1301, 1302, 1303,
1305, 1306, 1314, 1315, 1329,
1332, 1337, 1368, 1383, 1390,
1391, 1397, 1410, 1420, 1458,
1462, 1464, 1467, 1468, 1469,
1470, 1471, 1474, 1475, 1477, 1478,
1541, 1561, 1582, 1586, 1594
Sendor, Marian Jill, 574
Silverman, Hal, 1636
Sokolsky, Melvin, 1357, 1484, 1530,
1540, 1565, 1569, 1596
Steinhauser, Burt, 1455
Stephens, John, 1509
Stettner, Bill, 1343
Stone, Dick, 1340
Story, Mark, 1375, 1532
Stoff, Herb, 1322
Suarez, Santiago, 1500, 1508

Tardio, Neil, 1335, 1351, 1419, 1465
Taylor, R.T., 1505
Toback, Norm, 1503

Trettin, Henry, 1349, 1385
Turner, Rob, 1396

Ulick, Michael, 1304, 1328, 1336,
1345, 1347, 1359, 1389, 1398,
1514, 1590, 1592, 1605, 1631
Urie, John, 1516

Walker, Carolyn, 1044
Wilson, Jerry, 1499
Winkle, Ed, 1308
Woodside, Bruce, *628

Yarbrough, Jonathan, 1367,
1440

Zander, Jack, 1466
Zieff, Howard, 1372
Zompa, Perry, 707, 711

Creative Directors

Bergendorff, Fred, 1308
Blake, Charles V., 534, 572, 615,
642, 1118, 1163, 1621, 1622, 1623
Blechman, R.O., 1559

Cargill, Robert E., 445
Carlberg, Chuck, 1600
Curtis, David, 1559

Dennard, Bob, 383, 633, 637,
695, 736, 737, 741, 751, 757, 770,
779, 873, 875, 876, 958
Duskin, Ken, 1530

Fitzpatrick, Sean K., 506, 824, 1212

Gray, Gary, 1417

Howington, Marion, 114

Jay, John C., 13, 16, 41, 46, 52, 1189

Koelker, Mike, 1237

Seibert, Fred, 1607, 1608

Vergati, Ben, 157

Producers

Abel, Robert, 1472, 1518
Allen, Bruce, 1539
Allen, Jim, 1593
Allocco, Skip, 1548, 1609
Aronson, Herman, 605, 614, 624,
721, 833, 884
Associates & Toback, 1339
Aufaero, Maria, 1278

Babchak, Joan, 1441
Bailin, Howard, 1458
Barre, Rosemary, 1323, 1364,
1378
Bass, Saul, 265
Bauer, Cathleen, 1403, 1449
Bell, Alice, 1461, 1463
Berend, Cathy, 1069
Berke, Richard, 1432, *435, 1542,
1545, 1593
Berman, Stan, 1278
Bloch, Tim, 1505
Blossom, Mary Ann, 1299, 1302,
1305, 1315, 1470
Blucher, Vicki, 1270, 1408
Bodwell, Phil, 1595
Branfman, Marcy, 1607, 1608
Braun, Gaston, 1454
Bremer, Terry, 1309, 1525
Brooks, Allan, 1384, 1413
Brigham Young University, 526,
564, 980, 981, 1027
Bungert, Charles, 830
Buonanno, 1405

Calhoun, Susan, 1279, 1377, 1437
Califano, Art, 1486
Callan, Jim, 1375, 1515, 1523
Campbell, Noel, 1558
Carmel, Amanda, 1270, 1408
Chiafullo, Sue, 1431, 1457, 1590
Ciani, 1331
Clemens, Chuck, 1498
Cohen, Jack, 1466
Cohen, Peter, 1450
Cohen, Richard, 1474
Collins, Michael, 1601
Constable, John, 1492
Cunningham, Frank, 1348

Dakin, Tina, 833, 884
Dakin, Tom, 1360
Dausey, Maura, 1485, 1617, 1618,
1619, 1620
Dein, Robert, 1351, 1547
Delgado, Michael, 1506, 1508
Diaz, John, 1387
Dunn, Mike, 497

East, Tex, 1535
Elliot, Mootsy, 1484, 1565
English, Tanya, 1427
Esserman, Nancy, 1493, 1494

Fernandez, Robert, 725
Filter, Jay, 740
Fisharund, Jeff, 1465, 1562, 1563
Flowers &, 283, 1140
Forman, Beth, 1474
Fournier, Eric Paul, 674
Fraser, Dennis, 619
Friar, Nell, 1601

Gartner, James, 1616
Goldberg, Lois, 1418, 1559
Goldblatt, Robert, 1533
Gomez, P. Spencer, 674
Gordon, Jill, 1369, 1385, 1393
Greene, John, 1538
Greene, Liza, 726, 760, 968
Greenberg, Robert M., 579,
1633, 1634

Hoeberly, Jane, 1352
Halderman, Dave, 1521, 1570
Hall, Lewis, 1319, 1611
Halslip, Susan, 1494
Hamilton, W., 1511
Handley, Jeanine, 861
Harris, Roger, 1417
Harwood, Robynjill, 1423
Haynes, Jerry, 1299, 1302, 1305,
1315, 1461, 1463, 1470
Holland, Preuit, 1536
Kagelmann-Holtz, Kris, 611, 740,
773
Horn, Linda Heuston, 1293, 1411,
1454

Ianicelli, Nancy, 1476

Jackson, Bob, 1447
Jenks, Sarah, 1387
Johnson, Dane (SMS), 1422,
1433, 1436
Jollivette, Michael, 1362
Judd, Carol, 1013

Kahn, Stacey, 1461
Kalfus, Jordan, 1569
Kamen, John, 1600
Kearns, Maureen, 1300, 1301,
1303, 1306, 1314, 1459, 1464,
1466, 1467, 1468, 1469, 1478,
1561, 1577, 1594
Kelly, Steve, 1636
Kirson, Susan, 1577
Kleban, Ed, 1552, 1590, 1609

Kluger, Lynne, 1458
Kohn, Dan, 1403, 1449
Koller, Alan, 1429
Krizner, Sherry, 1500
Kulok, Scott, 1483, 1564, 1566
Kurtz & Friends, 1622

Lacy, N. Lee, 1507, 1527
Lanardi, Lee, 1583
Lang, Carol, 1401
Laughlin, Steve, 1520
Levin, Lear, 1574, 1610
Levine, 1575
Levy, Len, 1426
Levy, Sheldon, 1389, 1480, 1592,
1595
Lieberman, Rob, 1572
Leipshutz, Jane, 1271, 1272, 1273,
1276, 1280, 1287, 1288, 1289,
1290, 1291, 1294, 1295, 1297,
1354, 1380, 1386, 1399, 1409,
1439, 1544, 1549, 1556, 1584,
1588
Loew, Gomes, 1338

MacGowan, Craig, 1527
Madoff, Steve, 1638
Makin' Movies, 1576
Malarek, Erica, 860
Marjolle, Janine, 1473, 1578
Mathews, Meg, 1581
May, Yvonne, 1519, 1632
Mayer, Judith, 1443
Mazzariello, Chris, 833, 900
Mazzola, Eugene, 1206, 1271,
1272, 1273, 1274, 1276, 1280,
1281, 1284, 1287, 1288, 1289,
1290, 1291, 1294, 1295, 1297,
1316, 1354, 1380, 1386, 1399,
1407, 1409, 1428, 1439, 1544,
1549, 1556, 1584, 1585, 1589

McConnell, Jim, 1316
McGinnis, George, 1624
McMenemy, Jim, 1613
McNeilly, Ellen, 1033, 1056
McNeil, Leslie, 1414
Mellen, Jody, 1331, 1341, 1359,
1635
Michaelson, Barbara, 1442,
1445
Miller, Bob, 1602
Miller, Herb, 1443
Moccio, Frank, 1560
Monahan, Brian, 1614
Muchmore, Jean, 1453, 1456
Myers, Sid, 1317

Navez, Lark, 1580
Newman, Jenkins Covington,
1313, 1392, 1405, 1466

O'Reilly, Mary Lea, 1081
Osborne, Steve, 1181

Paclo, Ed, 1639
Pangborn, Janet, 1597
Patterson, Burns, 1530
Pearson, Judy, 1612
Penn, Maury, 1560
Penton, 262, 263
Perez, Manny, 1537, 1570
Phillips, Stan, 1628
Pitman, Sharon, 1438
Pollack, Michael, 1452
Porte, Michael, 1503
Presley, Rose, 1206, 1271, 1272,
1273, 1274, 1276, 1280, 1281,
1284, 1287, 1288, 1289, 1290,
1291, 1294, 1295, 1297, 1316,
1354, 1380, 1386, 1399, 1407,
1409, 1428, 1439, 1544, 1549,
1556, 1584, 1585, 1589
Pytko, Stacey Kahn, 1463

Raffel, Stuart, 1382, 1388
Ragan, Erin, 1596
Reeves, Ray, 1448
Rice, Nick, 1309, 1525
Rinaldi, Tom, 485
Rizzo, Ed, 1367, 1440
Roberts, Lorraine, 1583
Rodgers, Eileen, 1282
Ryan, Ann, 1300, 1303, 1306, 1314,
1459, 1461, 1464, 1467, 1469,
1477, 1561, 1594

Saag, John, 1491
Salzer, Mike, 1355
Samaridge, Nick, 1615
Samuel, Bob, 1321
Santos, Emma Lou
Schenkman, Richard, 1607, 1608
Schreiber, Ken, 1629, 1630
Scibetta, Joseph, 1271, 1272, 1273,
1274, 1276, 1281, 1284, 1286,
1287, 1288, 1289, 1290, 1291,
1292, 1294, 1295, 1297, 1353,
1354, 1380, 1386, 1399, 1404,
1439, 1549, 1556, 1585, 1584,
1588

Sedelmaier, Joseph, 1301, 1478
Shand, Ian, 1537
Siegel, Irene, 1606
Simson, Dave, 1614
Singer, Bonnie, 1420
Sitley, Mark, 1376
Sloan, Chuck, 1578
Smith, John, 520
Smith, Tyler, 463, 1006
Spano, Mike, 9
Spataro, Ron, 1602
Spector, Karen, (SMS), 1313
Stettin, Debra, 1487
Stemnock, Jancea, 1114

Tucker, Robbie, 1519, 1629
Turnbull, Patricia A., 1488

Ullick, Michael, 1398, 1605

Wakefield, Nicholas, 1599
Wakeford, Kent, 1513
Warner, Robert, 1331, 1341, 1635
Weiner, Hy, 1412, 1451, 1591
Weiss, Lee, 1358, 1524
Wilcox, Will, 1524
Wolfe, Linda, 1497
Wright, Will, 1579

Yost, Roger W., 668

Zinzi, David, 833, 884

Production Company

Abel Associates, 1331, 1635
Adder Printing, 604
Adler-Schwartz, 508
AFI, 1444
A & G, 1298
American Bank Note
Company, 754
Ampersand Productions, Inc.,
1500
Arizona Highways Magazine,
250
Associates & Toback, 1503
Atlantic Richfield Company,
891
Audiofonics, 1312
Austin Printing, 329
Avery Film Group, 1521
Avon Products Inc., 707, 710, 711

The Banta Media Group, 860
James H. Barry, Co., 462
Berman Printing Company, 973
B/H Productions, 1496

Blake Graphics, 600
Booker-Wilson, Prod., 1499
Matthew Brady Prod., 1476
Broadcast Arts, 1568, 1640
Bruce Offset, 527

CBS Records, 1519
The Center for Design &
Typography, 930
Chambers & Associates (Los
Angeles), 1526
The Charles Fast Co., Inc., 1567
Circle Productions Ltd., 1396
Clark/Stone Productions, 1340,
1374
Coast Productions, Hollywood,
1381, 1448, 1510
Cook Clemens Prod., 1498
Commonwealth Packaging
Corporation, 621, 649
The Cooper Union, 930
Corpcom New Jersey, 570
Crafton Graphic Company,
Inc., 423, 431
Crafton Printers, 572, 642, 1118
Gerald L. Crawford &
Company—Lithography,
944, 957

Dai Nippon Printing Co., 730,
1124
Laurence Deutsch Design, Inc.,
1631
Director's Studio, 1206, 1271, 1272,
1273, 1274, 1276, 1280, 1281,
1284, 1287, 1288, 1289, 1290,
1291, 1294, 1295, 1297, 1316,
1354, 1380, 1386, 1399, 1407,
1409, 1428, 1439, 1544, 1549,
1584, 1585, 1588
duMas Production Services,
1200

Charles East, 1567
Edstan Studios, 1623
Eggers Films, 1408
Robert Elias, Inc., 1571
Em Com/Wison-Griak, 1525
Emerson, Wajdowicz Studios,
Inc., 1050
E.U.E., 1491
Eyepatch Productions, 1486

Fahey Exhibits, 1025, 1026
Fanplastic Molding Co., 622
Fine Grain Films, 786
Ron Finley Films, 1557
Flint Productions, Inc., 1489, 1502
Focus 4, 1220

Vern Gillum & Friends, 1363
Bob Giraldi Productions/C.P.C.
Assocs., Inc. (Special Effects),
1429, 1445, 1545, 1587
Gomes-Lowe, 1371, 1434, 1605
R. Greenberg Assoc., 1427, 1452
Gunn Associates, 941

The Haboush Company, 1602
Harmony Pictures, 1572, 1573
Hearst Magazines, 218
Health Printers, 991
William Helburn Productions,
1341, 1462
Herbick & Held Printing
Company, 574
Herst Litho Inc., 622
Hisk, 1509
Horizon Studios, 1550
Steve Horn Inc., 1406, 1431
House of Printing, 565
Bill Hudson Films, 1552
Hurst Printing Company, 943

IF Studios, 1621
Image Factory, 1624, 1639
Independent Artists, Inc., 1372,
1373
The Ink Tank, 1418, 1597
International Media Systems,
1501, 1603

Jay, John C., 1085
Jayan Films, 1494
Jefferson Productions, 1344
Jenkins Covington Newman,
1275, 1277
Jennie and Company, 1490,
1570
Joel Productions, 1321, 1326,
1333, 1376, 1412, 1451, 1591
Johnston Films, 1348, 1597
Jurist Co. Inc., 534, 615, 1163
James Kellahin, Inc., 1074

Kenner Printing Co., 371
Keogh & Co., 1013
Kira Films, 1432
Kurtz & Friends, 1404, 1583

Lacy, N. Lee, Productions, 1283,
1285, 1320, 1324, 1349
L.E.O. Productions, 1311, 1482
Levine/Pytko & Assocs., 1415,
1416, 1421, 1435, 1548, 1593
Fred Levinson Productions, 1555
Lipson Film, 1517
Litho Sales, 647
Lovinger, Tardio, Melsky, Inc.,
1335, 1351, 1419, 1424, 1465,
1495, 1547, 1597

Manpower, Inc., 773
Phil Marco Productions, 1366
Matrix Design Inc., 992, 994
Marx/David Advertising, Inc.,
608
Medical Economics Co., Inc.,
292, 1145
Metzner, Jeffrey, 1441
MGR-Mike Keannely, 665
Michael/Daniel Productions,
1551
Musica, Inc., 1331, 1341
Myers & Griner Cuesta, 1317,
1346, 1400

The New York Times, 185, 1096
Nadel, 1423

Pacific Rotoprinting, 505
Perpetual Motion Pictures, 1310
Pfeiffer, Storey, Inc., 1375, 1532
Pitelli Productions, 1569, 1325,
1361, 1379, 1589
Frank Potter & Associates
Printers, 783
Print Northwest, 486
Prospect Press, 945

Rabko, 1350
Raleigh Lithography, 692
Reid Miles, Inc., 1512, 1522, 1531
Reinhold Publishing, 293, 295
Reynolds Metals, Co., 699
Ron Rinley Films, 1330
Rossetti Films, 1460

(SMS)/Sandbank Films, Inc.,
1395, 1422, 1433, 1436, 1593
Sanders Printing Co., 390, 422,
524
S.D. Scott Printing, 622, 766
Seidelmaier Films, Inc., 1246,
1329, 1332, 1337, 1368, 1383,
1390, 1391, 1397, 1402, 1410, 1471,
1479, 1481, 1541, 1582, 1586

Seven Hills Productions, 1450
Will Sherwood Design/
Albuquerque, 639
Richard Shirley Productions,
Inc., 1401
Simon & Schuster, 1072
Skolos, Wedell & Raynor, 960
Southwest Producers Services,
1318
Spungbuggy Productions, 1322
Starkman & Company, 488
Sterling-Roman Press, Inc., 986
Burt Steinhauser Productions,
1455
Sterling Regal Graphics, 435,
446, 448
Still Photography Division, 878
Summerhouse Films, 1367, 1440
Sunlight Pictures Corp., 1357,
1484, 1493, 1530, 1540, 1565,
1569
Sunstone Corporation/
Sunstone Press, 1038
The Jay Teitzell Company, 1319,
1611
Texas Monthly Press, 1069
THT Productions, 1352, 1360
Tibor Hirsch Inc., 1480
Trio Films, 1497

Ulick Productions, 1304, 1328,
1336, 1345, 1347, 1514, 1528
United Graphics, 453

Van Dyck Printing, Inc., 516
Videography, 1516
Vik-Winkle Productions, 1308

Walker Color Graphics, 1001
Walker Engraving Company, 111
Waller Printing and Lithograph
Co., 872
The Waverly Printing Co., 396
The Webb Company, 1261
John A. Williams, 601
Winnebago Corporation, 472
Henry Wolf Productions, 629
Wolk Press, Inc., 508
The WORKS, 1022

Artists

Abraham, Chuck, 911
Acevedo, Louis, 30
Acuna, Ed, 843
Arts, Advertising, 611
Akagi, Doug, 811
Alcorn, John, 620, 919, 1064, 1126
Allaux, Jean Francois, 194
Altschuler, Franz, 849
Anderson, Don, 578
Anderson, Jack R., 796
Anderson, Judy, 1032
Andresakes, Ted, 520
Andreotta, Ken, 520, 784, 990
Aoki, Kazuo, 730
Archev, Rebecca, 589
Arisman, Marshall, 1156
Aristovulos, Nick, 204
Aron, Mike, 371
Factory, Art, 773, 740
Farm, The Art, 638
Ashford, Janice, 232, 835
Auger, Jacques, 719

Bailey, Tom, 523
Bajus-Jones, 1492
Baker, Scott, 44
Barber, Ray, 615, 1163
Barnhart, Kevin, 711
Barrios, Pedro, ("Stripes"), 41
Barsamian, Betty, 814
Bartlett, Chris, 153

Bass, Saul, 265, 1055
Batchelor, John, 1035
Bates, Al, 864
Bazzel, Tom, 319
Beauchamp, William C., 1100
Becker, Wayne, 1636
Beckstead, George, 738
Belger, Kimberely, 403
Bender, Bob, 48
Bennett, Brad, 1173
Bennett, Steve, (May), 336, 819,
831
Bergman, Barbara, 40, 166
Berkey, John, — "Mains'reet", 43
Bernstein, Saul, 298
Bettman Archives, 531, 599, 640
Bidner, Bob, 435
Blackwell, Patrick, 190
Blechman, R.O., 61, 63, 1418, 1559
Bleck, Marilyn, 762
Block, Kenneth Paul, 617
Blum, David, 1505
Blumenstock, Katrina, 697
Blumrich, Christoph, 853
Bohoy, Johanna, 702
Boleto, Jan, 922
Bond, William H., 1148
Boyd, Brian, 28, 29, 763
Bozzo, Frank, 361
Bragato, Steve, 588
Bralds, Braldt, 219
Bridy, Dan, 444
Bright, John, 1009
Brown, Michael David, 175, 592,
1093, 1152, 1154, 1994
Bruce, Tim, 555
Bryant, Web, 1019
Buck, David, 587
Brunner-Strosser, Ruth, 343
Burch, Harold, 458
Burgoyne, John, 108
Burns, Hildy, 536
Buskirk, Ron Van, 132, 723
Butcher, Jim, 490

Cabarga, Leslie, 185, 671
Caldwell, Bill, 1019
Campbell, Dale, 587
Carey, Wayne, 660
Carnase, Tom, 483, 497, 605,
609
Carne, Vernon H., 1157
Carpenter, Bill, 791
Carpenter, Mike, 619
Carson, Neke, 687
Carter, Mary E., 1114
Carter, Matthew, 282
Carugati, Eraldo, 76, 688, 849,
1146
Case, Gene, 700
Casey, Dan, 799
Chadwick, Kevin, 281, 626
Chambers, Charles E., 469
Chen, Tony, 1043
Chermayeff, Ivan, 1028
Chikamura, Michael, 298
Chin, Marian, 240
Cho, Shinta, 730
Chrisman, L., 860
Christine, Marie-, 605
Chuldenko, John, 567
Church, Jann, 761
Chwast, Seymour, 457, 553, 859,
915, 1015, 1058, 1129
Clarkson, Larry G., 584
Clede, Ivan, 962
Cleland, James, 710
Clemons, Kristie, 600
Coates, Margie, 421
Cober, Alan E., 942, 952, 1088,
1117, 1123, 1169, 1175
Colini, Jeanine, 456
Collier, John, 553

Conklin, Janice, 292, 1145
Connatser, Steve, 540, 776
Conrad, Robert, 622
Cooke, Pam, 1628
Cooper, Dawn, 562
Cooper, Heather, 869, 1128
Cordella, Andree, 941
Cordero, Sam, 1401
Cosgrove, Jerry, 98
Craft, Kinuko Y., 591, 1139
Crawford, Michael, 1153
Crawford, Robert, 263
Crifo, Paul, 906
Crisafulli, Steve, 812
Cronan, Michael, 822
Cruz, Jose, 33, 1059
Curry, Tom, 736
Cunningham, Bob, 730
Daniels, Chris, 870

Davidian, Anna, 593
Davidson & Co., 179
Davidson, Kevin, 647
Davis, Jeff, 267, 269, 286, 271
Davis, Paul, 1450
Deesing, Jim, 833, 884, 1611
Dellinger, Harvey, 798
Dennard, Bob, 736
Derderian, Jeanne, 781
Dilakian, Hovik, 287
DiMaggio, Dick, 970
DiSpigna, Tony, 806, 904
Doherty, Norm, 446
Domingo, Ray, 31, 32
Doret, Michael, 896
Dover Archives, 774
DuCharme, Craig, 748
Dudzinski, A., 1050
Duke, Chris, 397
Duke, Lawrence, 921
Dunkelberger, David, 775
Dunlap, Margaret, 636
Dunlap, Stan, 850
Drawson, Blair, 1158
Dryden, Ann, 888

Early, Sean, 495
Eatwell, Brian, 1472
Eckert, Tom, 298
Egan, Anne, 590
Eissler, Linda, 27
Emard, Larry, 767
Endicott, Jim, 298
Essex, Judith Austin, 454
Evenson, Stan, 691
Everden, Graham, 852

Facciano, Nick, 907
Fall, Dorothy, 1052
Fasciano, Nick, 274, 379
Fasolino, Teresa, 448
Fedus, Boden, 1639
Felsenstein, Bob, 689
Fenlon, Karen, 814
Ferber, Susan, 1187
Fernandes, Stanislaw, 659
Ferris, Keith, 936
Fialkowski, Conrad, 529, 533,
544, 823
Fili, Louise, 1072
Fiorelli, Ron, 724
Fiorenza, Vito, 1024
Flagg, Holley, 467
Flavin, Dan, 951
Flesher, Vivienne, 202, 1150
Folon, Jean-Michel, 72, 348,
444
Frakes, Michael E., 431, 1132
Franklin, Jim, 1159
Frazier, Carolyn Wade, 744
Fried, Liane, 1116
Frinta, Dagmar, 880, 954, 1115
Fritz, Ken, 1020

Fu Lin Hsin, 860
Fusco, Paul, 430

Gambale, David, 1162
Garns, G. Allen, 1155
Gass, Michael, 1180, 1182, 1186
Gatie, John, 509
Gavin, Ellen, 280, 289
Geer, Mark, 793
Gerber, Steve, 433, 440
Gerhardt, Carol, 600
Gersten, Gerald, 1049, 1086
Gibbs, Steve, 34, 35
Gibson, Barbara, 1046
Gibson, Kurt, 788
Giger, H.R., 1143
Gilbreath, Ford, 643
Giovanopoulos, Paul, 298
Girvin, Tim, 212, 872, 993, 1018, 1238
Giusti, George, 730, 1124
Giusti, Robert, 255
Glaser, Milton, 892, 930, 947, 950, 1010, 1103, 1138
Goldberg, Phil, 342, 937
Goldmark, Antonio, 569
Goldsmith, Laura Torrasi, 985
Gomez, Ignacio, 849
Good, Peter, 207
Goodman, Art, 265, 1055
Goto, Eric, 399
Grace, Roy, 6, 51
Graham, Bradley, 794
Gray, Jim, 990
Graphics Group, 494
Green, Liza, 968
Gresh, Sharon, 336, 819
Grimes, Don, 237
Groft, Randy, 912
Grossman, Robert, 730, 1124
Guarnaccia, Steven, 247
Gullickson, Vicki J., 1109
Gunn Studios, 705

Hacker, Betsy, 1080
Hackley, Jim, 739, 888
Halberstadt, Plet, 1181
Hall, Joan, 183
Hall, Stephen, 938
Halliday, Robert, 586
Hanley, Michael, 1054
Hanson, Warren, 503, 1110
Hart, Chuck, 989
Hayatt, John, 430
Hechelmann, Friedrich, 1179
Heiman, Jim, 641
Hencke, Dave, 531
Herman, Alan, 22
Herman, Barb, 1008
Hernandez, Richard, 43, 70
Herrero, Lowell, 718
Hess, Mark, 385, 1000
Hess, Richard, 561, 864
Hessemer, David, (National Meeting Co.), 493
Hile, Warren, 312
Hill, Roger, 69
Hilliard, Fred, 1013
Hoashi, Jitsuo, 786
Hoefig, Nancy, 25, 26
Holland, Brad, 1149, 1177
Howland, Deborah, 612
Hsiung, Richard, 699
Huerta, Gerard, 669, 698, 1167
Huff, Diana, 500
Hush, Tom, 1628
Hutchinson, D.J., 425
Huysen, Roger USA, 522, 670, 730, 849, 1167
Hynes, Robert E., 1046

Imhoff, Bill, 285
Isler, Saul, 64

Jackson, Bill, 1032
Jackson, Lance, 531
Jaciov, Ed, 515
Jacobs, Jim, 645
Jampel, Judith, 1151
Jann Church Advertising & Graphic Design, Inc., 510
Jeanmard, Jerry, 298, 736, 873
Jensen, Dave, 174
Jessup, Marsha, 848
J.K. Art Directors, 611
Johnson, Courtlandt, 42
Johnson, Doug, 1108, 1112, 1120
Johnson, Frank, 1070
Johnson, Tadd, 846
Jorgensen, Conrad, 750
Josephson, Kenneth, 929

Kahl, Konrad, 506, 824, 1212
Kamifuji, Tom, 965
Kampa, David, 776
Kappes, Werner, 276
Kass, Warren A., 636
Katinas, Charles, 354, 577
Keefe, Ralph, 676
Keller, Diane, 298
Kelley, Gary, 220, 983, 1119
Kendall, Gary, 894
Kenny, Brooke, 780
Kent, Rockwell, 1056
Kessler, Ethel, 1019
Kew, Tony, 82
Kibbee, G., 860
Kilmer, Richard, 595
Kimble, Dave, 829
King, B.A., 1240
King, Greg, 736, 875
Kingston, Jim, 262
Kiss, Gabor, 624, 721
Klees, Gregg, 1089
Kline, Oliver, 311
Koehn, Barb, 1012
Kokinos, Tony, 62
Krafchek, Ken, 1019, 1097
Kramer, Carol, 822
Kramer, Karyn, 752
Kretzmeyer, Paula, 761
Krogstad, Dick, 977
Kumke, Bill, 606
Kurtz, Bob, 881

La Barre, Kenneth, 408
Lalicki, Michael, 143
Latona, Onofrio, 120
Lawson, Jeffrey D., 996, 1125
Lefkowitz, Jack, 267, 277
Lefkowitz, Pam, 277
Lebbad, Jim, 1621
LeFave, Kim, 112
Le Fulgham, Richard, 218
Leite, Manny, 1061
LeProvost, John, 833, 884, 1611
Letan, Pierre, 331, 720
Levine, David, 1086, 1178
Levine, Ned, 1098
Lewin, Cheryl, 1082
Lewis, Tim, 440
Lewis, Sheldon, 782, 815
Leyonmark, Roger, 189
Lienhart, James, 972
Lieu, Randy, 845, 1004
Lim, John, 1047, 1078, 1174
Lindlof, Ed, 867, 1101
Livi, Lance, 801
Lizama, Mike, 535
Llewelyn, Sue, 736
Lopez, Antonio, 46, 1085
Lopez, Jose, 1172
Louden, Patrick, 441
Louie, Ron A., 1
Lovitt, Anita, 710
Luzak, Dennis, 1168
Lykes, John, 849

Madsen, Eric, 799
Maestro, Giulio, 1045, 1048
Maffia, Daniel, 244
Maggard, John, 597
Magleby, McRay, 526, 564, 980, 981, 1027
Makoto Wada Haruo, 730
Mandel, Saul, 65
Mandish, Dan, 373
Mantel, Richard, 553, 1076
Marconi, Gloria, 1066
Mardon, Allan, 836
Marsh, James, 211
Maruyama, Sen, 709
Matsumoto, Kenji, 333
Mattelson, Marvin, 100
Matternes, Jay, 1007
Mattos, John, 298, 440, 443, 515
Mayer, Bill, 856, 1102
McDaniel, Peggy Sue, 837
McDonald, Petrea, 342, 1203
McEntire, Larry, 530
McLean, Wilson, 836
McMullan, James, 683, 685, 730, 1037
McMurry, Diane, 455
McNamara & Associates, 823
McNeff, Tom, 482, 483, 547, 618
McRevey, Myland, 701, 863
Meeuwissen, Tony, 866
Meissner, Dick, 100
Menchin, SA, 831
Menchin, Scott, 336
Mendoza, Ernesto, 1185
Merritt, Dennis, 792
Meyer, Gary, 298
Mietzelfeld, Mary, 1077, 1083
Miller, Stephen, 580
Milnazik, Kimmerle, 290, 1147
Milsap, Darrell, 18
Minor, Wendell, 1062
Mirenburg, Barry L.S., 1075
Mitchell, Dick, 23, 868
Moline, Robin, 1161
Moore, Robert P., 933
Morgan, J., 1050
Morris, Jeffrey H., 697
Mortensen, Cristine, 849
Moss, Geoffrey, 284, 1160
Murawski, Alex, 130
Myers, Lou, 8, 1029

Nachreiner Boie Art Factory Ltd., 53, 55
Nagai, Hiroshi, 730
Naganuma, Tony, 1030
Nakashita, David, 1113
Nessim, Barbara, 730, 1111, 1124, 1134
Newton, Richard, 279, 1142
Nez, Cal, 425
Nichols, Frank, 785, 813
Nieto, Ruben, 1105
Nikosey, Tom, 1063
Norman, Marty, 497

Oakes, Steven, 1568, 1640
Oka, Don, 376
Okura, Terry, 552
Olez, Larry, 460
Orr, Norman, 515
Orvidas, Ken, 634
Osborne, Mimi, 464
Osuna, Hank, 440, 492
Otnes, Fred, 400, 836, 1144
Larry Ottino, 499
Overacre, Gary, 167

Pack, John, 959
Palladini, David, 908
Panfil, George, 391, 393
Pannell, Cap, 238, 601
Papi, Gene, 820

Pappas, Nick, 970
Parkes, Margaret, 1628
Parkes, Michael, 215
Pascoe, Lea, 762
Peck, Everett, 433, 513
Peluce, Bob, 881, 1583
Pensky, Judy, 336, 819
Perkins, Nancy, 707
Perugi, Deb, 189
Petete, Rex, 487, 695, 736, 741, 751, 770, 779, 873, 876, 958
Petrucci, Sam, 941
Pfahl, Charles, 1136
Pirman, John, 795
Pirtle, Woody, 785, 813, 882
Plauger, Janis, 543
Poersch, Enno, 398
Post, Doug, 535
Post, Howard, 54
Powell, Ivan, 435
Prism Studios, 1215
ProchnowBill, 1140
Provensen, Alice, 1042
Provensen, Martin, 1042
Pruneau, Paul, 789
Pryor, Robert, 444
Punchatz, Don, 1122

Quon, Mike, 768

Radu, Vera, 140
Rauch, George, 14
Rean, Johannes, 480
Rice, Paul, 333
Riedy, Mark, 597
Riley, Frank, 272
Robinette, John, 1133
Robinson, Eric, 425
Robinson, Jillaire, 425
Rogalski, Michael, 518
Romero, Javier, 264
Rosen, David, 614
Ross, Barry, 409
Rovillo, Chris, 868
Rubin, Marvin, 268
Rudzik, Dorothy, 654
Russo, Anthony, 4

Salmon, Paul, 1019
Sanders, Bill, 844
Sanger, Mike, 1628
Santore, Charles, 242
Schaffer, Helene, 822
Schatz, Susan, 986
Schen, Juliet, 1203
Schlesinger, James S., 863
Schongut, Manny, 851
Schroeder, Mike, 882
Schumaker, Ward, 430
Seo, Paul, 425, 729
Shapiro, David S., 1069
Shay, R.J., 1092
Sheffield, Charlie, 178
Shen, Juliet, 342, 937
Sheridan, Brian, 818, 853
Shields, Charles, 849
Shimizu, Yoichi, 548
Short, Sandy, 990
Sibert, Gregg, 974
Sibley, Don, 736, 737, 873, 875, 876
Siegel, Anita, 1096
Silks, Jim, 845, 1004
Silverman, Hal, 1636
Simons, Art, 37
Smith, Cerita, 651
Smith, Doug, 200
Smith, Gary L., 48
Smith, Molly, 1069
Solovic, Linda, 834
Sommese, Lanny, 755
Sontag, Bill, 470, 1130
Sorayama, 730

Sorel, Edward, 136
Souter, Michael, 967
Soyka, Ed, 849
Spears, Keith, 586
Spitzmiller, Walt, 84
Spivey, William, 812
Spoerl, Wolf, 374
Springer, S., 860
Stahl, Nancy, 855
Strandell, Don, 175
Stanton, Kathy, 1023
Steadman, Ralph, 1137
Stermer, Dugald, 1171, 1176
Stewart, A., 860
St. Louis Library, 531
Stockman, Jack, 842
Sumichrast, Jozef, 849, 861, 1166

Takei, Koji, 376
Tate, Don, 717
Taylor, Peter, 499
Taylor, Robert W., 731
Teixeira, Gary E., 1183
Thiel, Libby Dorsett, 1019
Thomas, Greg, 1030
Thompson, Mark S., 807
Thorp, Mitchell Giurgola, 293
Todd, Robert S., 725
Tom, Jack, 410
Topazio, Vincent, 1135
Trusk, John, 114
Tscherny, George, 913, 971
Tucker, Martin, 973
Tyrrell, Bob, 87

Unruh, Jack, 298

VanBuskirk, Ron, 18, 90, 91, 117, 898
Van Hamersveld, John, 1074
Van Horn, Michael, 16, 52
Vasarely, 405
Vaughn, Rick, 846
Ventilla, Istvan, 461
Verville, JoAnne, 980
Victorine, Jim, 538
Vince, John, 712
Viskopic, Gary, 1090, 1095
Von Holdt, Rick, 462
Voutas, Martha, 500
Vram, Lauren, 831

Wack, Jeff, 1104
Waites, Raymond, 1082
Wajdowicz, J., 1050
Walker, Anne O., 808
Waller, Charles, 411
Walter, Ed, 757
Weakley, Mark, 703, 966
Weaver, Robert, 684
Wedeen, Steve, 639, 846
Weeks, Loren, 514
Wehrman, Richard, 587
Weisbacker, Philip, 430
Weller, Don, 298, 708, 923, 934, 1121
Wende, Philip, 443
Wendling, Carol M., 630
White, Charlie, 1164
White, Ken, 1031
Whiting, Robert, 587
Whole Hog Studios, 610
Wilcox, David, 666, 667, 677, 680
Wilkinson, Bill, 625
Wojdyła, David, 790
Wolfe, Bruce, 1030
Wolner, Rena, 1070
Wong, Pat, 1141
Woolton, Frank, 1035
Wozniak, Dorothy, 567
Wozniak, Elaine, 567
Wright, Janie, 646
Wrobel, Cindy, 175

Wunderlich, Paul, 252

Yates, Sue, 547, 618
Yeo, Hockwah, 822
Yoshida, Zengo, 696
Young, David, 591
Young, V., 860
Yurcich, Tom, 1106
Yurkiw, Mark, 145

Zagorski, Stanislaw, 1622
Zaid, Barry, 1044
Zaminski, Dennis, 433, 515
Zander, Jack, 1466
Zimmerman, Jerry, 840, 847
Zito, Andy, 1107

Photographers

Mikkel Aaland, 1257
Aaron, Peter, 326
Joseph Abeles Collection, 678
Adams Studio, Inc., 1066
Adelman, Bob, 231
Alexander, Michael, 208
Allen, Judson, 565
Anderson, Don, 391
Anderson, Richard, 367, 532
Andersen, Welden, 686
Ambrose, Ken, 946
Ambrose, Paul, 388
Arakaki, George, 1055
Arbogast, Bill, 588
Green-Armytage, Stephen, 230
Avedon, Richard, 326
Avery, Karen, 396
Avnet Inc., 371
Azul, Jose, 1230
Azzinaro, Joseph J., 336

Baasch, Dianne, 860
Bach, Tom, 37, 164
Bachnick, Alex, 362, 552
Bailin, Bob, 1429
Baker, Christopher, 261
Baker, Dick, 530
Baraban, Joe, 310, 387, 450, 523, 547, 573, 618, 649
Barbey, Bruno, 1221
Barnett, Peggy, 359
Barton, Paul, 115
Barber, Doug, 414, 468, 827
Barber, Jim, 937
Baskin, Edie, 1626
Beck, Arthur, 74, 86, 88, 94, 422
Becker/Bishop, 298
Begany, Bill, 820
Bell, Roger, 46
Bellamy, Gordon, 546
Belott/Wolfson, 1614
Bencze, Louis, 373
Bender, Brian, 945
Bennett, George, 375
Bennett, Philip, 107
Bergman, Harve, 500
Bernitt, Mary Kay, 453
Bernstein, Lou, 417
Berry, Ian, 402, 403
Berry, Kenn, 471
Berthiaume, Tom, 1017
Birnback, Allen, 394
Bishop, Becker, 517
Blaustein, John, 324, 325, 332, 382, 437, 440
Blevins, Burgess, 447
Blockley, Gary, 157, 460
Boddiker, Michael, 1488
Bogertman, Ralph, 795
Bomzer, Barry, 442
Bonanno, Al, 545
Booth, Greg, 99, 309, 372
Bosek, Georg, 975, 976
Bottom Photos: Collection of, 183

Boucher, John, 1021
Braasch, Gary, 159, 450
Bradshaw, Reagan, 232
Brady, Steve, 765
Branner, Philip, 601
Brenneis, Jon, 318
Britz, Lee, 632
Brody, Bob, 39
Broline, Brent C., Granger Collection, 200
Brown, H.J., 1631
Brown, Rob, 182
Bruf, Knut, 628
Burns, Hildy, 536
Burns, Stephen, 536
Byrne, Charles/Colophon, 549

Cailor-Resnick, 1310
Canaty, Jim, 161
Caparros, Ernesto, 129, 1271, 1272, 1273, 1274, 1276, 1280, 1281, 1284, 1286, 1287, 1288, 1289, 1290, 1292, 1294, 1295, 1297, 1353, 1354, 1380, 1386, 1399, 1407, 1409, 1428, 1439, 1544, 1556, 1584, 1585
Caplan, Stan, 513
Caporale, Michael, 19
Caras, Steven, 571
Carpenter, Mert, 505
Carriero, Mario, 521, 576, 598
Carroll, Bruce, Stock Photos Unlimited, 111
Carry, Mark, 174
Carstens, Don, 528
Casalini, Tom, 504
Casey, Michael, 735
CBS Entertainment Division, Photo Unit, 431
CBS News, 624, 721
Cella, Alfredo, 240
Chamberlain, Dean, 559
Chaney, Frank, 569
Charles, Bill, 1243
Charliat, Philippe, 318
Chartmasters, Inc., Chicago, Illinois, 874
Chattain, Alex, 326
Chatwin, Len—Blanke, 878
Chechik, Jerimah, 562
Chen, James, 56
Chesley, Paul, 1228
Christopher, Peter, 562, 1242
Clark, Richard, 370, 585
Clemens, Clint, 155, 311, 463, 509
Clergue, Lucien, 978
Cleveland, Paul, 563
Cochran, George, 65, 78
Cohen, Leonard, 859
Colette, Rebecca, 1262
Collier, Terry, 81
Colorado State University, 535
Colton, Bob, 361
Conrad, Christopher, 56
Cook, Jamie, 623, 646, 657, 839, 879
Cooke, John, 392
Cooper Union Archive Photo & Old Movie Still, 777
Cooper, Ruffin, 1269
Coppins, Charlie, 902
Cornachio, Edward, 223
Cotts, Jerry, 1441
Couch, George, 341
Crump, Bill, 335
Cruz, Frank, 465
Cuiver Pictures, 181, 191
Cummings, Jim, 45
Curtis, Edward, S., 729
Curtis, John, 850
Curtsinger, William, R., 122

Day, Bob, 346, 480

Dean, Kelly, 218
De Lessio, Len, 1157
Dempsey, Donald, 143
Dennis, Lisi, 496
Desjardins, Michel, 318
Diaz, Armando, 433
Dickson, Jim, 1550
Doytos, R., 342
Dublin, Rick, 428, 503, 1110
Ducrot, Jerome, 1248
Duffy, Brian, 374
Duke, Dana, 327
Durrance, Dick, III, 386

Eager, Sean, 121, 895
Eckstein, Ed, 447
Edens, Swain, 455
Edgeworth, Anthony, 73, 75, 77, 105, 161, 541
Eisenberg, Steve, 692
Eisenstaedt, 417
Elias, Robert, 1001
Elfenbein, Paul, 349, 381
Elness, Jack, 556
Endress, John, Paul, 221
Engel, Mort, 906
Erwit, Elliot, 402
Essex, Joseph, M., 454
Estévez, Herman, 1060
Evans, Marty, 168

Farrell, Bill, 524
Feingold, Deborah, 210, 216
Felice, Nick, 298
Fenn, Steve, others, 352
Fernandez, Jesse, 1267
Ferreira, Al, 396
Finnegan, Kristin, 298
Fineman, Craig, 668
Fisher, Al, 308
Fisher, Carl, 36
Fisher, Ray, 405
Francevich, Al, Inc., 145
Frank, Dick, 413
Franklin, David, 198
Freeman, Hunter, 4, 38, 80, 106, 176, 617
Freeman, Roland I., 417
Freis, Jay, 334
Friedman, Jerry, 568
Frink, Stephen, 298
Frinta, Dagmar, 115
Foster, Frank, 20
Foy, Richard, 406
Fuji, 559
Furman, Michael, 1100
Furuta, Carl, 92, 899, 900
Fusco, Paul, 419
Futran, Eric, 454

Gallucci, Ed and Image Bank, 577
Gardner, Janet, 180
Garner, Anthony, 943
Gaumy, Jean, 185
Gayle, Rick, 1020
Gee, Ted, 593
Geiger, Michael, 987
Georgevich, Dejan, 1511
Gerba, Peter, 998
Gibson, Ralph, 1258
Gillard, Andre, 795
Gladstone, Gary, 359, 1236
Glentzer, Don, 310
Glenn, Burt, 413, 449
Globus, Rick, 171
Gold, Charles, 101, 1198
Goldberg, Les, 36
Gomel, Bob, 530, 1223
Gonzalez, Manny, 3, 49
Goodman, John, 195, 214, 1205
Gottlieb, Mark, 554, 656
Greene, Allen, 1412, 451, 1591

- Greenough, George, 1447
 Grehan, Farrell, 331
 Grey, Hartzell, Nible, R.C., 436
 Grohe, Steve, 161
 Gruen, John, 1033
 Guccione, Tony, 204, 1227
- Haas, Ernst, 346
 Hagler, Skeeter, 197
 Hall, George, 162, 433
 Hammerlund, Vern, Charlton
 Photos, 164
 The Handweavers Guild of
 America, 602
 Hanlon, Gary, 79
 Harbutt, Chas., etc., 331, 369
 Hare, Clyde, 444
 Harris, Leonard, 340
 Harris, Michael, 909
 Hart, Jerome, 373
 Hartman, Harry, 212
 Harvey, John, 764
 Hashi, 932
 Hayden, Karen C., 1238
 Haynes, Michael, 477, 511, 772
 Heaton, Grant, 425
 Heayn, Mark, 1237
 Helburn, William, 110
 Hemingway, Ernest Collection.
 Photos copied by Lynn Karlin,
 224, 246
 Herridge, Brent, 584
 Heyert, Elizabeth, 454
 Higgins, Neal, 445, 542
 Hill, John T., 346, 389, 407
 Himmel, Liza, 205, 242
 Hine, Skip, 418
 Hirshfeld, Carson, 470, 1130
 Hiro, 369
 Hoepker, Thomas, 1225
 Hoffman, Fred, 1606
 Hollyman, Tom, 283, 302, 304,
 385, 502
 Horin, Bill, 199
 Houseman's John, The Acting
 Co., 924
 Hunter, Jeff, 635
- Image Bank, 823
 Izu, Kenro, 644, 727, 734
- James, Dick, 829
 Jamieson, Robert, 334
 Jarem, Greg, 1039
 Johnson, Sylvia, 464
 Jones, Bob, 621
 Jones, Bill, 417
 Jones, Bob, 178, 649
 Jordano, Dave, 527
- Keeling, Robert, 169
 Keller, Bill, 1065
 Kennedy, David, 148, 673, 825
 Kirk, Malcolm, 1249
 Kiernan, Jim, 366
 King, B.A., 1240
 Kingdon, D., 342
 Klein, Matthew, 318, 331, 402,
 403, 418
 Kline, Steve, 344
 Kligman, Fred, 1010
 Kluch, Michael, 71
 Koepke, Gary, 308
 Kolnik, Paul, 571
 Koner, Marvin, 172
 Kosoff, Brian, 466, 488
 Kovacs, Laszlo, 1472
 Kozah, Dan, 860
 Krieger, Harold, 51
 Ku, Gene, 154
 Kuenkel, Reinhard, 1222
 Kuhn, Chuck, 889, 1190A, 1200,
 1208
- Kahn, Steve, 356, 364, 395
 Kait, Rosemary, 17
 Kane, Art, 663
 Kaplan, Carol, 955
 Karbelnikoff, Mike, 54, 792
 Katalan, Jak, 1041
 Katz, John, 995
 Kaufman, Mickey, 375, 412, 420
 Kawalinski, Ted, 397
 Kazu, 558
- Lamb & Hall, 162, 170
 LaMonica, Chuck, 97
 Lane, Steve, 153
 Langley, David, 489
 Laszlo, Larry, 826
 Latham, Charlie, Graphics
 Associates, Inc., 357
 Latorre, Robert, 237, 238, 335,
 566
 Laurance, Mike, 1057
 Lavine, Arthur, 331
 Lawler, Michael, 1505
 Lawrence, Bruce, 36, 39
 Lefferts, Marshall, 953
 Legname, Rudi, 419, 554, 656,
 964
 Le Grand, Peter, 57
 Leibowitz, Annie, 233
 Leifer, Neil, 116
 Leipzig, Arthur, 442
 Lemoine, Jim, 838
 Lennard, Erica, 1189
 Leonard, Tony, 472
 Levin, Andy, 116
 Levin, Robert, 183
 Levine, Allen, 825, 1217
 Levine, Rick, 1416
 Lichfield, Patrick, 1246
 Light, Ken, 353
 Lindstrom, Eric, 540
 Lindstrom, John, 1255
 Lingnast, Andrew, 496
 List, Herbert, 417
 Lithograph, Virginia, 1097
 Llewellyn, Robert, 1239
 Longley, Steve, 494, 508
 Loomis, Just, 850
 Loos, Walter, 74
 Lopez, Bret, 722
 Lowler, John, 1624
 Luke, Vic, 891
 Luria, Dick, 408, 410, 416
 Livzey, John, 897
 Lynch, Warren, 984
 Lyon, Adrian, 1538
- Macleay, Scott, 1263
 MacWeeney, Alan, 235
 Macy, Virginia, 183
 Madison, David, 298
 Maggiora, Vincent, 184
 Magnum, 185, 365, 415
 Maillet, Arthur, 561
 Maisel, Jay, 159, 161, 322, 355,
 1253, 1254, 1266
 Malitsky, Ed, 1184
 Mallough, Casey, 388
 Manarchy, Dennis, 128, 478, 529,
 533, 544, 823, 1214
 Manouchehry, Farhad, 1612
 Marchese, Jim, 11
 Marco, Phil, 101, 163, 445, 1196,
 1198
 Marquis, Jean, 318
 Marshall, John, 257
 Marshutz, Roger, 563
 Martin, James—Plant, 818
 Marvy Advertising, 553
 Mattel, George, 429
 Matthews, Allen, 7
 Matusik, Jim, 169
 Maus, George, 1639
- Maxham, Bob, 363
 Mayne, Leroy, 314
 McCann, Larry, 1105
 McConnell, Jack, 396
 McCoy, Gary, 321, 358, 383
 McCullin, Don, 417
 McDermott, John, 320
 McGrath, Norman, 795
 McGuire, Mickey/Boulevard,
 506, 824, 1212
 McNamee, Ber., 820
 Mehta, Dilip, 209
 Meisel, Steve, 50
 Meiselas, Susan/Magnum
 Photos, 1234
 Mendoza, Antonio, 239
 Menken, Howard, 59
 Menzel, Peter, 1232
 Meola, Eric, 342, 1199, 1203
 Merhaut, Jack, 416
 Meyer, Claus, 260, 302
 Meyer, Mark, 116
 Meyerson, Arthur, 314, 476, 537,
 1206, 1226
 Michaels, Duane, others, 340,
 681
 Middleton, James, 1492
 Migdoll, Herbert, 203, 1245
 Miller, Frank, 142
 Miller, Jim, 988
 Mills, Henry, 870
 Mjolsness, Dave, 380
 Moerder, Dan, 596
 Moers, Denny, 1264
 Moore, Charles, 270
 Moscati, Frank, 400
 Muench, David, 159, 250, 356,
 496
 Munroe, Gordon, 13
 Munz, Stephen, 292, 1145
 Murray, Ric, 210
 Murray, Robert, 457
 Myerson, Arthur, 337
- Nakamura, Tohru, 956, 1216
 NASA, 1031
 Naso, John, 89
 National Geographic Society,
 1604
 Needleman, Bob, 50
 Neidorf, Steve, 1215
 Neusel, Mary E.—Field, 878
 Newman, Arnold, 420, 423
 Newton, Helmut, 226
 Nible, R.C., 141
 Nichols Michael K., 1229
 Nones, Leonard, 525
 North, Kenda, 1250
 Noye, John, 472
- O'Brien, Michael, 1231, 1260,
 1268
 Odgers, Jayme, 931
 Ogilvy, Steve, 133, 151
 Olive, Tim, 24
 Olivo, John, 171
 Omens, Woody, 1616
 Orenstein, Paul, 979
 Orling, Alan, 519
- Packo, Mark, 474
 Papadopolous, Peter, 1211
 Parker, Beverly, 675, 687
 Parker, Oliver, 161
 Pasquali, Art, 217
 Pateman, Michael, 131, 569
 Patrick, Rick, 1069
 Patterson, Rhodes, 527
 Pavlov, Nick, 334
 Payne, Tom, 476
 Peltz, Stu, 274
 Perkel, Jeff, 345, 1209
 Perret, Patti, 1625
- Perweiler, Gary A., 1193
 Pesin, Harry, 1195
 Peters, Anne, 316
 Petrucci, Tony, 627
 Photographic Inc., 506
 Pinno, Maciej, 238
 Pilgreen, John, 109
 Piper, Jim, 690
 Pollard, Pat, 658
 Polumbaum, Ted, 442
 Porcella, Phil, 821
 Price, Larry C., 192
 Prigent, Roger, 236
 Proctor, Gillian, 903
 Pruitt, David, 150
 Pruzan, Michael, 60
- Quinn, Dan, 1442, 1587
- Radkai, Karen, 234
 Ratkai, George, 961, 1197
 Rawie, Jonathan, 442
 Raymond, C., 342
 Reynolds, Paddy, 674
 Riccio, August Jr., 257
 Rich, Frank, 185
 Richardson, Thad, 518
 Riley, David, 258
 Rivelli, William, 361
 Roberts, Grant, 435, 446, 448
 Rodin, Christine Olympia, 146
 Jim Rohman/Owens-Corning
 Photographic Services, 828
 Rose, Uri, 326
 Rosenthal, Steve, 295, 1191
 Rossum, Cheryl, 354, 377, 401
 Ruggieri, Ignazio, 820
- Sachter, David, 587
 Sager, Anne, 248
 Salenetri, J., 342
 Samerjan, Peter, 493
 Sangiamo, Nick, 676, 679
 Saunders, Tim, 562
 Sawa, Yuji, 893
 Scherzi, James, 769
 Schlegel, Robert, 429
 Schmitz, Walter, 229
 Schulz, Paul, 177
 Schuster, Sharon, 227
 Scolamiero, Pete, 499
 Scott, Ron, 310, 618
 Seawell, Harry, 530
 Secunda, Sheldon, 144
 Seidman, Barry, 93
 Seitz, Sepp, 318, 581
 Selkirk, Neil, 375, 420
 Selland, George, 588
 Seymour, 417
 Shapero, Don, 554, 656
 Shaw, Bob, 495
 Shelley Roger, Revlon, Inc., 369
 Siegel, Dave, 54
 Siegel, Kenneth, 318
 Silano, Bill, 115
 Silla, Jon, 848
 Silver, Stan, 704
 Sims, Jim, 482, 483, 547, 603, 618
 Sitkin, Mark, 396
 Skogsbergh, Ulf, 103
 Skrebnski, Victor, 102
 Slavin, Neil, 420
 Smith, Ford, 179
 Smith, Gordon E., 152
 Smith, Jeff, 570
 Snyder, Norman, 840, 847
 Sokol, Howard, 731
 Sokolsky, Mel, 1484, 1565
 Sollecito, Tony, 1220
 Sommer, Frederick, 417
 Spahr, Richard, 323, 583
 Spectrum, Division of Swink, 597
 Squillace, Albert, 1084

Stage, John Lewis, 346
Standart, Joe, 80, 106, 454, 575,
613
Steigman, Steve, 890
Stein, Geoff, 424
Stein-Mason Studio, 522
Stern, Irene, 129
Sternfeld, Joel, 420
Stewart, Tom, 668
Stidwill, Ken, 118
Stone, Pete, 643
Strongin, Jeanne, 336, 456, 819
Sugar, Jim, (Cover), 1034
Suginto, Norman, 92
Summa, Anne, 196
Sund, Harold, 1259
Sutherland, Eric, 951
Szalapski, James, 1418, 1534

Tanabe, Alvin, 1012
Taplin, Myron, 463, 1006
Taro, Gerda, 417
Taylor, Curtice, 1261
Taylor, Dale, 531
Tcherevkoff, Michel, 222
Thomas, Bruce, 393
Thomas, Jim, 96, 821
Tolchin, Robert B., 362
Tornallyay, Martin Associates,
604
Toscani, Oliviero, 479, 648
Toy, Phil, 1005
Tracy, Tom, 316, 320, 328, 339,
433, 437, 462, 554, 656
Traeger, Tessa, 516
Trafficauda, Gerry, 829
Tscherny, George, 914
Turbeville, Deborah, 227, 1244
Turner, Pete, 308, 517, 1252
Turner, John Terance, 486
Tuschman, Mark, 298

Uelsmann, Jerry N., 1192
Unangst, Andrew, 125
University of Oregon, 127
Untersee, Chuck, 238
Urie, Walter Photography, 507,
510, 841
Uzzle, Burk, 365, 415

VanHawten, Mike, 1369
Vega, Raul, 107
Vetter, Jack, 161
Vickers, Camille, 266, 398
Victor, Thomas, 160
von Tiedemann, Rudi, 916
Vullo, Phillip, 158, 1190

Wagner, Craig/Studio III, 85
Wagner, Mark, 513
Waine, Michael, 594
Warren, William James, 317, 404
Weeks, Dan, 278
Weber, Bruce, 326
Wedeen, Steve, 846
Wedell, Thomas, 960
Weigand, Tom, 1204
Weinberg, Michael S., 1210
Weinstein, Marc, 336, 819
Wexler, Haskell, 1543
White, Frank, 758, 1202
White, H. Clay, 380
Whitehead, John, 178, 649
Whitely, Howard, 469
Whitmore, Ken, 557
Wilcox, Shorty, 560
Wilkes, Stephen, 1207
Williams, Larry, 107
Williamson, Scott, 329, 647
Wilson, Steven C., 1238
Wimpey, Chris, 90, 91, 117, 132,
652, 723
Winningham, Geoff, 1265

Winses, Bjorn, (Cover), 446
WNAC TV/Art Department, 1184
Wolf, Bruce, 1082
Wolf, Henry, 43, 83, 629
Wolf, Reinhart, 1247
Wolff, Anthony, 213
Wolfson, M. Robert, 393
Wonders, Doug, 336, 819
Wood, Jim, 424
Wood, Richard, 442
Woods, Earl, 1021

Yavno, Max, 1036
Young, Jim, 4, 38, 68

Zacharria, Cosimo, 444, 997
Zee, Allan Bruce, 661
Zryd, Werner, Photo
Researchers, 113

Agencies

Abert, Newhoff & Burr, Inc., 641,
1512, 1518, 1522, 1531
Ackerman & McQueen
Advertising, Inc., 76
AC&R Advertising, Inc., 103,
1533, 1534
Admark Advertising Marketing
Services, 807
The Advertising Company of
Offield And Brower, 174, 965
Advertising Designers, Inc., 376
Alexander Communications,
1214
Ally & Gargano, Inc., 1468, 1594
Altschiller, Reitzfeld, Solin/NCK,
50
Ambrose, Paul, Studios 388
Ammirati & Puris, 1196
Anspach Grossman Portugal
Inc., 384, 422, 423, 431, 755,
766
Arbcam/Lenskog—Sweden,
1117
Archer, Ward, & Associates, 1133
Arnold & Company, Inc., 665
Arnold, Hoff & Associates, Inc.,
1105
Arnold Saks Inc., 359
Ash/LeDonne, Inc., 894
Ashton-Worthington, Inc., 528,
532
Ayer, NW, 1336, 1454, 1560, 1613

Bag Advertising, Inc., 1109
Bates, Ted, Worldwide, Inc., 435,
446, 448
Barnum Communications, Inc.,
144
Barre Advertising Inc., 42
Barton Denmarsh Esteban, 444
Barton-Gillet Co., 392, 560
Baxter & Korge, Inc., 72, 662, 1103
BBDM Advertising, Inc., 1405
BBDO, 1465, 1476, 1562, 1563,
1569
Beaumont, Heller & Sperling,
Inc., 1204
Bell-Jesnes Advertising, 1308
Bender, Lawrence, &
Associates, 316
Benito, Louis, Advertising, 337
Benton & Bowles, Inc., 1000, 1270,
1352, 1373, 1408
Ben-Wah Design, Inc., 466
Berghold, Fillhardt & Wright,
Inc., 517
Bernhardt Fudyma Design
Group, 274, 280, 289, 290,
299, 424, 427, 1147
Bernstein-Rein Advertising, Inc.,
867
Blake, Hayward, & Company, 527

The Blank Design Group, 565
Bloch Graulich Whelan Inc.,
360
Bloomingdale's Adv Dept., 13, 16,
41, 46, 52, 1085, 1189
Bomzer Associates, Inc., 442
Bonnell & Associates, 574
Bonneville Prod., 1616
Borders, Perrin and Norrander,
Inc., 634, 638, 643, 1501, 1567,
1603
BS & Partners (Miami), 1086
Boswell, Don, Incorporated, 1107
Bowes/Hanlon Advertising, Inc.,
1496
Boyd, Douglas, Design and
Marketing, 473, 931
Bozell & Jacobs of Houston,
1602
Bozell & Jacobs N.J., 1403, 1449,
1614
Bozell & Jacobs, Inc./
Minneapolis, 10, 1311, 1479, 1487,
1482
Bradford, Peter, and Associates,
300, 569
Bright & Associates, Inc., 713, 722,
1009, 1051
Brodsky Graphics, Inc., 692
Bronson Leigh Weeks, 373, 514
Broom & Broom, Inc., 492
Brown, Earle Palmer, 14
Brown, John, & Partners, 1190A
Brown & Rosner, Inc., 391, 393,
578, 861
Brown Shoe Company, 606
Burnett, Leo—Chicago, 1581
Burns & Associates, Inc., 536
Burns, Cooper, Hynes Limited,
548, 562, 706, 756, 869, 979,
1128, 1242
Burton-Campbell, Inc., 1488,
1498, 1499
Burson-Marsteller Design
Group, 454

Cabot Advertising, 1634
Cadwell Davis Savage, 694
Charle John Cafiero
Associates, 644, 727, 734
Cagney & McDowell, CCA
Communications, 434
Cain, William, Inc., 85, 162, 619,
1208
Calet, Hirsch, Kurnit & Spector,
Inc., 65, 80, 106, 1296, 1337,
1340, 1345, 1347, 1381, 1391, 1410
1586
Camp Associates Advertising,
916
Campbell-Ewald Co., 1504
Campbell-Mithun, Inc., 1510
Cap Pannell & Company,
Dallas, 601, 651
Cappiello & Chabrowe, Inc.,
122
Cargill and Associates, Inc.,
445, 542
Cargill, Wilson & Acree Inc., 660,
1493, 1494
Carlson, Liebowitz & Olshever,
Inc., 1571
Carmichael-Lynch, Inc., 529,
533, 544, 823
Carter, Callahan & Associates,
505
Carron, Ross, Design, 858
Carter, Ben, & Associates, 537,
595, 603, 793
CBS Entertainment, 148, 624, 721
CCA Communications Dept.,
169, 599, 661
Charrette, 702

Chermayeff & Geismar
Associates, 1028
The Cherri Oakley Company,
27
Chiat/Day, 45, 88, 889, 1516
Chickering/Howell, 1500
Cipriani, Robert, Associates,
308, 509, 543
Clark, Don, Design Office, 809
Clay/Dearlove & Affiliates, Inc.,
552
Cochrane Chase Livingston &
Co., 126
Colangelo, Ted, Associates, 524
Cole Henderson Drake, Inc.,
1102, 1190
Cole & Weber Design Group,
111, 486, 872, 1013
Communication Arts Inc., 406,
729
Communikations, 1005
Communication Dept.
Container Corporation of
America, 154, 929
Communications Design, 967
Compton Advertising Inc., 93,
556
The Collateral Group, 546
Congdon Macdonald Inc., 451
Connatser & Crum, 540, 640,
650, 663, 776
Cooney, RA, Inc./Creative
Systems Group, 174
Corpcom Services Inc., 319,
400, 1236
Corporate Annual Reports, 355
Corporate Design Dept., 1033,
1056, 1081
Corporate Graphics Inc., 322,
331, 402, 403, 411, 501
Creamer, Inc., 89, 658
The Creative Department, Inc.,
447
Creative Dimensions, 1169
Creative Directions Inc., 362
Creative Services Inc., 179, 357,
396
Cronan, Michael Patrick, 921
Crosby Associates Inc., 975, 976
Cross Associates, 347
Crume & Associates, Inc., 157
Cuesta, Mike, 1523
Cummins, MacFail & Nutry, Inc.,
Advertising, 848
Cunningham & Walsh Inc., 1555

The Dagmar Frinta Agency, 1115
Dai Nippon Printing Co. CDC,
730, 1111, 1124
Dancer Fitzgerald Sample, Inc.,
506, 824, 1212, 1344, 1597
Danne & Blackburn Inc., 1203
D'Arcy-MacManus & Masius/
St. Louis, 107, 142, 1527, 1550
DDB Group Two, 8, 987
deCesare Design Associates,
484, 594
DeKrig Advertising, Inc., 790
Della Femina, Travisano &
Partners, Inc., 905, 1016, 1293,
1412, 1429, 1441, 1442, 1445, 1451,
1458, 1587, 1591, 1615
Dennard Creative, Inc., 383,
487, 633, 637, 695, 736, 737,
741, 751, 757, 770, 779, 873, 875,
876, 958
Design Communications, Inc.,
794
Designframe, Incorporated,
452, 575, 613
The Design Group, 846
Deutsch, David, Associates, Inc.,
653, 704, 961, 1197

- LIFE Magazine, 203, 226, 230, 231, 233
 Lindenmeyr Paper Company, 484
 Little, Brown & Company, 1080
 Lone Star Brewing Co., 988
- Macmillan Publishing Company, Inc., 1059, 1061
 Marin, John, 1155, 1176, 1257
 McGraw-Hill, Inc., 1160, 1161, 1162
 The McCall Publishing Co., 236
 Mediatex Communications Corp., 232, 1265
 Memphis Publishing Company, 1133
 Meredith Corporation, 212, 220
 Meyers, John A., 255
 The MIT Press, 1041
 Moffitt, Phillip, 193
 Moore and Moore Inc., 307
 Music Sales Corporation, 1075
- NASA/JPL, 1031
 National Geographic Society, 1034, 1046, 1148, 1224, 1228, 1254
 N.C. Press, 1044
 Newsday, 1090, 1095
 New York City Ballet, Inc., 571
 The New York Times, 181, 183, 185, 187, 191, 224, 246, 461, 469, 720, 1096
- Ogilvy & Mather Advertising, 631
- Pacific Rotaprinting, 437
 J.C. Penney Company Inc., 692
 Perigee Books, 1083
 Playboy Enterprises, Inc., 338
 Pocket Books, 1243
 Porter Briggs, 300
 Prentice-Hall, Inc., 1050
 Printing Service Company, 394
 Public Broadcasting Communications, Inc., 1158
 Pulitzer Publishing Co., 1099
 The Putnam Publishing Group, 1077
- Quality Offset Corp., 749
- Random House, 1071, 1081
 R.C. Publications, 278, 282
 Reader's Digest, 738
 Redbook Magazine, 205, 219, 242
 Revlon, Inc., 369
 Reynolds-DeWalt Printing, Inc., 960
 Rhode Island School of Design, 539, 551
 Rice, George & Sons, 334, 430
 Russell, Guy, Graphics, 1240
- Sanders, Mark, 250
 San Jose Mercury News, 194
 Santa Fe East Galleries, 1038
 Schrader, Martin, 227
 Schultz/Wack/Weir, 373
 Scott Printing Company, 1011
 Shiva, Inc., 708
 Simon & Schuster, 1072
 Society of Illustrators of Los Angeles, 923
 Spokane Falls Community College, 934, 1121
 Squibb Inc., 1203
 Stephenson, Inc., 1010
 Sun Graphics, 939
- TDCTJHTBIPC, 513
 Texas Monthly Press, 1069
- Thieriot, Richard, 184
 Thomasson-Grant, Inc., 1239
 TIME-LIFE Books, Inc., 1035, 1049
 TIME Inc., 726, 760, 968
 Touche Ross, 390
 Toulouse, Larry S., 1261
 Tree Communications, Inc., 1040
 Trux, Jack, Bang & Olufsen, 527
 Tundra, 1047, 1078, 1174
 United States International Communication Agency, 197, 201
 University of Arizona Press, 1065
 University of California Press, 1036, 1068
 University of Northern Iowa, 1119
- Valentine-Radford, Inc., 436
 Volkswagen of America, 1
- Wadsworth Publishing Company, 1079
 Washington Art Directors Club, 1097
 Washington Star, 186
 Waterloo Recreation and Arts Center, 983
 Watson-Guphill Publications, 1037, 1055
 Waxenberg, Alan, 218
 WBGO Jazz Radio, 831
 Wolner, Rena, 1060
 Wolk Press, Inc., 508
- Ziff Davis Publishing Co., 223, 228, 239, 1247, 1248, 1255, 1258, 1263, 1267, 1268, 1269
- Clients**
- Morrow/AAA, Robert, 1412, 1451
 Aamco Transmissions, Inc., 1296, 1391, 1410, 1586
 ABC-TV "Good Morning America", 1180, 1182, 1186
 Abortion Rights Council of Minnesota, 1017
 Abercrombie & Fitch, 84
 Academy of Canadian Cinema, 979
 ACCO, 1204
 Acorn Press, 474
 Acushnet Company, 522
 Ad Club of Greater Hartford, 658
 Ad Council, 1553, 1559
 Adolescent Records, 674
 The Adolphus Hotel, 95
 Advertising Club of Boston, 924
 Advertising Club of Richmond, 664
 Advertising Department, Brown Shoe Company, 175
 A & E Plastics, 170
 Aero-Flow Dynamics, Inc., 384
 After Six, 629
 Agnihotra Press, Woods Group, Characters, 739
 AIGA, 1055
 Airwick, 1333
 Ale-8-of America, 1458
 Allegheny International, 1488
 Allentown & Sacred Heart Hospital Center, 414
 Allegro Ballet, 949
 Dr. Fernando Aleu, 74
 Alahanim Industries, 422
 Alaska Airlines, 889
 ALCOA, 89
 Vic Alcott, 1465, 1476
 Aldus Type Studio, Ltd., 458
 All of the 11th Floor of World Trade Center, 748
- Almay Cosmetics, 1199
 Alpine Electronics of America, Inc., 953
 Alphagraphics One, 977
 Alpha Industries, 368
 Aluminum Company of America, 415
 Alum Rock School District, 910
 American Airlines, 895
 American Association for the Advancement of Science, 1007
 American Automobile Association, R. Morrow, 1591
 American Broadcasting Companies, Inc., 352
 American Cancer Society, 927
 American Council of Life Insurance, 654
 American Consulting Corporation/Demet's, 818
 American Craft Council, 258, 259
 American Cyanamid, 153
 American District Telegraph Company, 345
 American Express, 1335, 1419, 1431
 American Film Institute, 947
 The American Fur Industry, 1443
 American Greeting, 1369
 American Greyhound Racing, Inc., 54
 American Honda Motor Co., Inc., 829
 American Hospital Supply Corporation, 341, 883
 America Illustrated, 201, 1223
 American Institute of Architects, 528
 American Institute of Graphic Arts, 766
 American Isuzu Motors Inc., Jack Reilly, 1442, 1587
 American Savings Bank, 806
 American Showcase, 1076
 American Stock Exchange, 360
 American Telephone & Telegraph—Long Lines Department, 1454
 American Tourister, 1279, 1377
 Wendy Amdal/Madison Park Salon, 1190A
 Amfac Hotels, 334, 772
 AMF Voit, 1000
 Amoco Foam Products, 610
 Amstar Corporation, 401
 AMTRAK, The Nat'l RR Passenger Corp., 12, 73, 75, 105, 1414, 1425
 Anheuser-Busch/Budweiser Light, 107, 421, 531, 1316, 1515, 1527
 Apple Computer, Inc., 298
 Arizona Highways Magazine, 250
 Arntz Cobra (car manufacturer), 805
 Art Center College of Design, 952
 Art Directors & Artists Club of Sacramento, 937, 1018
 Art Directors Salt Lake City, 425, 759
 Artifacts, 1202
 Art/Work, 265
 Associated Press, 1091
 Asta Designs, 594
 Atlanta Corporation, 488
 Atlantic City Magazine, 199
 The Atlantic Monthly Co., 1153, 1178
- Atlantic Records, 671, 743, 825, 1217
 AT & T Long Lines, 1336
 Audio Dynamics Corp., 865
 Avon Products, Inc., 707, 710, 711
- Bag Advertising, Inc., 1109
 Bahamas Ministry of Tourism, 1560
 Vin Baker, Womens Retail Shoe Store, 712
 Baldwin-United, 394
 The Banff Centre, 548
 Bang & Olufsen of America, Inc., 527
 Bank of Virginia, 1444
 Barneys, New York, 36, 39, 392
 James H. Barry, Co., 462
 Barzman & Company, 1113
 Ted Bates Worldwide, Inc., 435, 446, 448
 Baxter & Korge, Inc., 662
 Beach Street Baking Company, 901
 Beaver Creek Resort Company, 994
 Bell Laboratories, 408
 Brad Bennett Studio, 1173
 Bennigan's Tavern, 695, 751, 873, 876, 958
 Susan Bennis/Warren Edwards, 109
 Berkley Publishing, 1060, 1070
 Bethpage Federal Credit Union, 767
 Beverly Hills Bar Association, 1063
 Biosearch, 145
 Biotech Capital Corporation, 349
 Black Ice Publishers, 1240
 Nina Blanchard Model Agency, 1079
 The Blank Design Group, 565
 Blitz Weinhard Brewing Co., 1580
 Bloomingdale's, 13, 16, 41, 46, 52, 1085, 1189, 1539
 Blue Bell Creameries, 864
 Blue Ribbon Sports, Nike, 1208
 BMW of North America, Inc., 1039
 Boehringer Ingelheim Ltd., 144
 Boeing Commercial Airplane Company, 111
 Bolen, John A., Inc., 798
 Book Digest Magazine, 206
 Booth, Bill, 1535
 Boston Edison Company, 311
 The Boston Globe, 20, 189, 190, 247, 435
 Boston Redevelopment Authority, 984
 The Jim Bouton Corporation, 856
 The Bowery Savings Bank, 480
 Boy Scouts, Sam Houston Area Council, 314
 Brady, Marsha and Steve, 765
 Brentwood Savings & Loan Association, 1512, 1522, 1531
 Brewmaster's Corporation, 699
 Brickell Associates, Inc., 131, 133, 134, 982, 1004
 Briggs Associates, Inc., 300
 Brigham Young University, 526, 564, 980, 1027
 Bristol Myers, 1334
 Britt Associates, 1001
 Broadcast Designers Association, 771
 Broadhead, Paul & Associates, 28, 29, 633, 737, 741, 757, 763, 779, 875

Broadway Square Mall, 27
 Brooklyn Arts & Cultural
 Association, 945
 Brooks Running Shoes, 96
 Broyles & Broyles, Inc., 495
 Buckingham Corporation, 909
 Bufman, Zev, 894
 Bulova, 150, 1398
 Burlington Industries, 112C
 Burmah-Castrol, Inc., 1422
 Burnett, Leo, Co., 1166
 Burns, Cooper, Hynes Limited,
 756
 Buster Brown Sales Division, 606
 Butler, Lister, 1167

Cadillac Fairview Urban
 Development, Inc., 476, 547
 California Human
 Development Corporation,
 353
 Callahan & Associates, 792
 Calma, 517
 CallToday Magazine, 194
 Cambridge Inn, 591
 Canadian Tire, 1447
 Carolina Power & Light
 Company, 1536
 Carpenter Technology Corp.,
 1204
 Carter, Ben & Associates, 793
 Carter, Mary E., 1114
 Cartier, 568
 Cascade Steel Rolling Mills, 373
 Casolar/Grupo Industrial Alfa,
 471
 Leo Castelli Gallery, 951
 CBS Entertainment, 1319, 1616,
 1627
 CBS News, 9
 CBS Publications, 235, 1250
 CBS Records, 148, 666, 667, 670,
 672, 673, 675, 677, 678, 680,
 681, 683, 684, 686, 688, 689,
 1519, 1629, 1630, 1632
 CBS Television Network, 451, 520,
 624, 721, 833, 884
 CCA Employee
 Communications, 434
 CCA Marketing
 Communications, 169
 C-D Investment Company, 459
 Celanese Corporation, Mr.
 Donald Ogilvie, 319
 Centex Corporation, 343
 Central Rubber Co., 552
 Cetus Corporation, 316
 Chain Bike Corporation, 987
 Champion Industries, 156
 Champion International
 Corporation, 260, 283, 288,
 303, 304, 385, 502, 519, 574,
 832, 1011
 Chanel Inc., 1358
 Chapel Valley Landscaping
 Co., 532
 The Charles Stark Draper
 Laboratory, Inc., 308
 Charleston National Bank, 660
 Charette, 702
 Chase Corporation, 411
 Chase Manhattan
 Corporation, 331
 Chemical Bank/Susan Fisher,
 1293, 1429, 1441, 1445
 Chemical New York
 Corporation, 410
 Chereskin, Ron, 103
 Chesapeake & Potomac
 Telephone Co., 1283, 1285,
 1495
 Chesebrough-Pond's Inc., 355,
 1457

Chevrolet Motor Division, 1504
 Chicago Talent, 498, 1214
 Christen Industries, Inc., 962
 Christie, Brown and Company
 Ltd., 69, 82, 112
 The Church of Jesus Christ of
 Latter-day Saints, 1616
 Ciba Geigy, 1344
 Citibank, 447
 Citicorp, 518
 Citrus Central, Inc., 847
 City Slickers' Maker of
 raincoats for Adults and
 Children, 715
 The Clorox Company, 608
 Coats & Clark, 542
 Cober, Alan E., 942
 Coca Cola/Tab, 1487
 Cointreau America, 907
 Ted Colangelo Associates, 524
 Colorado Council on the Arts
 and Humanities, 826
 Colorado Ice Hockey Referees
 Association, 809
 Colorado National Bank, 992
 Colorado State University, 535
 Columbia Gas System, 399
 Columbia Records, 146
 Columbia Savings & Loan, 1423
 The Columbus Society of
 Communicating Arts, 1088
 Commonwealth Edison, 1581
 Community Gallery, 412
 Compendium, 450, 1219
 The Compton Plan, 7
 Conde Nast Publications, 694
 Conklin Company, Inc./Nexus,
 545
 Conoco/National Audubon
 Society, 1238
 Conran's USA, 880
 Consolidated Foods
 Corporation, 403, 976
 Constable Hodgins Print ng, 141
 Consumer Product Safety
 Commission, 1617, 1618, 1619,
 1620
 Container Corporation of
 America, 154, 661, 929
 Continental Illinois National
 Bank, 1401
 Continental Insurance, 1394
 Cooper Gaskets & Stampings,
 807
 Cooper Union Annual Fund,
 1086
 Corgan Associates
 AIA/American Airlines, 477
 The Cornellian, Inc., 1053
 Corning Designs, 706
 Corning Glass Works, 1337, 1381
 Corporate Graphics, Inc., 501
 Corporation—Plymouth, 1530
 Countrywide Credit Industries,
 Inc., 390
 Cox Cable Santa Barbara, 56
 CP Industries, Inc., 362
 Crabtree & Evelyn, Ltd., 516, 852,
 866
 Crocker National Corporation,
 332, 433, 440, 443
 Crooks Printing Service, Inc.,
 938
 Crown Publishers, Inc., 1045,
 1085
 Christie, Brown and Company
 Ltd., 1396
 Cuisine Magazine, 129, 221, 222
 Cummins Engine Company,
 586

Daiwa Golf Company, 90, 91,
 117, 132, 723
 Dallas Power & Light, 1318

Kathy Dalzen & Robert Klotz,
 762
 Deere & Company, JD Journal,
 742
 D Magazine, 237, 238, 651
 DeMint, Tom, 67
 Denison University, 732
 The Design Group, 846
 Detroit Renaissance
 Foundation, 940
 The Dial, 1158
 Digital Education Computer
 Systems, 821
 Direct Deposit, U.S. Treasury, 1278
 District of Columbia Bar Assn.,
 1152
 Dominion Dairies, 903
 Donghia Furniture Company,
 Residential Div., 500
 Doremus Inc., 1015
 Dorsey Laboratories, 842, 844
 Dresser Magcobar, 159
 Dr Pepper, 1484, 1565
 Drucker/Vincent, Inc., 1022
 Dundas Valley School of Art,
 886
 Dunkin' Donuts, 1164, 1461, 1463,
 1466
 Durdan & Fulton, Inc., General
 Contractors, 573

Eagle Shirtmakers, Inc., 61, 63
 Early California Industries, 312
 Eastman Kodak Company, 160,
 1564, 1596
 E.F. Hutton, 1352
 El Al Airlines, 8
 Electro Rent Corporation, 333
 Elektra/Asylum/Nonesuch
 Records, 682, 685, 687
 Ella, 593
 Emergency Medicine, 272, 276,
 284, 287
 Episcopal Ad Project, 2, 37
 Epstein, Jason, 1081
 Esprit De Corp., 479, 648
 Esquire, 193
 Judith Austin Essex/SX Design,
 454
 Esteban's 1029
 Eureka Vacuum Cleaners, 881,
 1404, 1583
 The Evening Sun (Baltimore),
 1576
 Everest & Jennings, 347
 Everett Piano Company, 558
 Ex-Cell-O Corporation, 135

Faber-Castell Corporation,
 859, 1128
 Famous Recipe Fried Chicken,
 879
 Faygo Beverages, 1491
 Federal Chemical, 583
 Federal Express, 327, 1298, 1300,
 1303, 1306, 1314, 1459, 1464,
 1467, 1468, 1477, 1561, 1594
 Federal Reserve Bank of Dallas,
 566
 Federated Stores Realty, Inc.,
 770
 Ferroxcube Division of
 Ampere, 143
 Fichelbaum, Stan, 487
 Fieldcrest Mills, Inc., 77, 541
 Filmex, 897
 Filmways Pictures, 1633
 Financial Federation, Inc., 376
 Fine Grain Films, 786
 First Colony Coffee & Tea Co.,
 136
 First Mississippi National Bank,
 911

First National Bank of Greater
 Miami, 405
 First National State Bank, 1403
 First Tulsa Bank, 745
 First Union Management, Inc.,
 637
 The Fiscal Agency for the Farm
 Credit Banks, 307
 Fischer Brothers Investment
 Builders, 1207
 Fisher Corporation, 1569
 Fisher Development, 782
 Fisher-Price Toys, 1439
 Flintridge La Canada Guild of
 the Huntington Memorial
 Hospital, 996, 1125
 Florida Department of
 Commerce, Division of
 Tourism, 1455
 Fluor Corporation, 404
 Folly Theater, 1057
 Robert Fomon C.E.O., 377
 Food & Drug Administration,
 1154
 Forbes Magazine, 291
 Foremost-McKesson, 345
 The Fort Lauderdale
 Symphony Orchestra, 1172
 Fortune, 256
 Fort Worth Star-Telegram, 192
 Ford Dealers of New Jersey,
 1529
 Fosti, 310
 Four Leaf Towers, 72, 1103
 Four Seasons Motor Inn,
 Albuquerque, 639
 French American Banking
 Corporation, 361
 Dagmar Frinta, 1115
 Froelich/Greene Litho Corp.,
 985
 Fujiken Kogyo Co. Ltd./Japan,
 655
 Fundimensions/MPC, 87

GAF Corporation, 1432
 Gagliardi Bros., 1384, 1392, 1412
 Ganahl Lumber Company, 691
 Gannet Co., Inc., 397
 Jos Garneau, Co./Bolla Wine,
 893
 Garrison, Jasper, Rose &
 Company, 504
 David Geffen, 803
 General Cinema, 1447
 General Exhibitions
 Corporation, 921
 General Foods, 853, 1506, 1548,
 1552, 1609
 General Mills—Bacos, 120, 1597
 Generra Sportswear, 453
 GEO Magazine, 229, 296, 301,
 306, 309, 1221, 1222, 1225,
 1229, 1230, 1231, 1232, 1260,
 1262
 Geometric Data, a SmithKline
 Beckman Co., 848
 Georgia Power, 1494
 Gerba, Peter, 998
 Getty Refining, 1347, 1374
 Ginn & Company, 860
 Gino's, 1348
 Givenchy, 749, 1462
 Glamour Magazine, 1192
 Glasscock Vineyards, 703
 The PH Glatfelter Company,
 653
 The Glenwood School 785, 813
 The GNU Group, 990
 BF Goodrich Co., 104, 993
 Gold Seal Rubber Company,
 955
 Goethe House, New York, 914

- Goodwin, Dannenbaum, Littman & Wingfield, 465
 WR Grace & Co., 274, 290, 299, 407, 424, 427, 971, 1147
 Graduate School of Business University of Chicago, 600
 Granada Corporation, 1122
 Granada/Ball, 969
 JCH Graphics, Ltd., 935
 The Graphic Workshop, 933
 Graphis Press Corp., Zurich, Switzerland, 1266
 Greater Cleveland Boy Scout Council, 902
 R/Greenberg Associates, Inc., 579
 Greenwood Consultants, 457
 The Ground Floor Restaurant, 64
 Grow Tunneling Corp., 569
 GTE, 17, 121, 1325, 1326, 1360, 1361, 1375, 1379, 1395, 1515, 1589
 Guido Brothers Construction Co., 455
 Gulf Oil Corporation, 530, 758, 1537, 1604
 Jesus Guzman, 460
- Haan Motoring Accessories, 71
 Haggar, 1362
 "Halston", 617
 Handgun Control Inc., 128
 The Handweavers Guild of America, 602
 Harbor Publishers, 718
 Harcourt Brace Jovanovich, Publishers, 1042, 1048
 John H. Harland Co., 646, 774
 Harley-Davidson Motor Company, 529, 533, 544, 823
 Harper's Bazaar, 227
 Hartford Real Estate, 799
 Hartstone Inc., 697
 John Harvey & Assoc Photography Inc., 764
 E F Hauserman, 775
 Hemisphere Licensing Corp., 595
 The Hennegan Company, 549
 Heritage Press, 736
 Joseph M. Herman Company, 491
 Hershey Corporate, 1328, 1400, 1421
 The Hertz Corporation, 1310
 Hewlett-Packard, Waltham Division, 1025, 1026
 HIDEVCO, 30
 High Fidelity Magazine, 1099
 The High Museum of Art, 1498, 1499
 Hillsborough County Aviation Authority, 337
 Hills Bros., 437
 Hilton International, 101, 1198
 Hilton Inn at Inverrary, 837, 838
 Gerald D. Hines Interests, 523
 HMK Fine Arts Inc., 978
 John R. Hoffman, 122
 Holt, Rinehart & Winston, 280, 289, 1062
 Homestake Mining Company, 382
 Honda Canada Inc., 81
 Honeywell Information Systems, 543
 Horizon Carpets, 179
 Horizon Magazine, 208, 1245
 Hotel Barmens Association, 730, 1111, 1124
 House & Garden Magazine, 234
 Houston City Magazine, 1226
- Houston Chronicle, 102, 1600
 Houston Homebuilders Assn., 1206
 Howard/Mandville Gallery, 783, 796
 Howick Apparel, 562
 Humphrey Browning MacDougall, 123
 The Hunger Project, 1615
 E F Hutton, 538
 Hyatt, 114
- IBM Corporation, 4, 5, 6, 38, 43, 51, 60, 70, 83, 445, 449, 556, 870, 1323, 1418, 1424, 1547, 1559
 Ilford, 486
 The Illustrators Workshop, 484
 IIT Research Institute, 391, 578
 IL Professional Writers Assoc., 804
 The Image Bank, 635
 Imahara & Keep Advertising, 1220
 Imperial Oil Limited, 1242
 Independent Life Insurance, 1332, 1368, 1471
 Industrial Designers Society of America, 975
 Industrial Launderer Magazine, 267, 269, 271, 273, 275, 277, 286
 Industrias CM, 387
 Industry Week Magazine, 262, 263
 Inside Sports, 1149, 1159
 Institute of Advanced Advertising Studies, 126
 Insurance Company of North America, 596
 Insurance Information Institute, 1052
 Interiors Magazine, 294, 845
 International Center of Photography, 417
 International Communications Agency, 1019, 1223
 International Design Conference—Aspen, 930
 International Features, 1092
 International Harvester, 1405
 The Interpublic Group of Companies, 346
 Interprocess Systems, Inc., 1102
 Iowa Public Broadcasting Network, 1131, 1132
 IRS Taxpayer Service, 959
 ISC Systems Corporation, 388
- Jamaica Tourist Board, 1566
 Jann Church Advertising & Graphic Design, Inc., 1002
 Jantzen Inc., 493, 668
 Japanese Graphic Idea Exhibition '81 Committee, 871
 The Jarvis Press, 466
 Johns Hopkins Hospital, 367
 Juster's, 44
 Johnnie Walker Black Label, 78
 Johnson, Doug, 1112
 Johnson, S.C., 1329
 Johnson & Higgins, 40, 166
 Johnson and Johnson, Orthopaedic Division, 1100
 Jorgensen/Frazier, Inc., 750
- Kah-Nee-Ta Resort, 643
 John Katz Photography, 495
 Kawneer Architectural Products, 836
 Kayser-Roth, 1299, 1302, 1305, 1315, 1470
 Keller-Geister, 1475
 Brian Kennedy/TWA, 1430
- Kenner Products, 1513, 1526
 Kenwood Plaza, 19
 Ketel, Bernard Jerome, 735
 King-Seeley Thermos Co., 1345
 KINK FM Radio, 1567
 Kiff, Kelly, 48
 Knoll International, 439, 521, 576, 598, 747
 Knopf, Alfred A., 1033, 1056, 1069
 KNX Newsradio, 1308
 Kocide Chemical Corporation, 1101
 Kohl's Food Stores, 53, 55
 Koh-I-Noor Rapidograph, 862
 Constance Kovar Graphic Design, Inc., 753
 Kraft, Inc., 1338, 1363, 1371
 Kramer Miller Lomden Glassman Inc., 752
 Krawczyk Jack, 228
 Kronenbourg USA, 304
 KTVI Channel Two, St. Louis, 1187
 Kunhardt, Philip, 230, 233
 Kusan, Nichols, Old Jacksonville Ceiling Fans, 989
- Lanier Business Products, 1438
 Langston/Frazier Design Associates, 744
 Lat-Tek Division, Miles Laboratories, 1105
 Lavalin Inc., 918
 Legname, Rudi, 964
 The Leishman's, 761
 Lesney Products & Co., 1460
 Letraset USA Inc., 724
 Levi Strauss & Company, 822, 1030, 1237, 1472
 Lewitzky Dance Company, 891
 Liberty Orchard, 1200
 Library of Congress, 626
 Lienhart, James, 972
 Eli Lilly & Company, 124, 127
 Lincoln Mercury, 100, 118, 1521, 1570
 Litho-Art, Inc., 644, 727, 734
 Little, Brown & Company, 1080
 Litton Business Furniture/LBF, 151
 Living Single Magazine, 217
 Loctite Corporation, 475
 Lomas & Nettleton Mortgage Investors, 309
 Lone Star Brewing Co., 988
 Loral Corporation, 409
 Lord, Sullivan & Yoder, 948
 Lorillard, 700, 1165
 Los Angeles County Museum of Art, 1051
 Los Angeles Herald Examiner, 182
 Louis (Boston), 463, 1205
 Louisiana-Pacific Corp., 162, 619
 Lowney Inc., 1417
 The Lubrizol Corporation, 567
 Luffhansa, 1193
 Luck Stone Centers, 178, 621, 649
 Ludens, 1456
 Lusk Corporation, 612
- Macmillan, Inc., 389
 The Madeira School, 468
 Magicolor, 861
 Man-Made Fiber Producers Association, Inc., 1066
 Manville International Corporation, 731
 Manpower, Inc., 611, 740
 Manufacturers Hanover, 172
 Marathon Oil, 1558
 Maremont Corporation, 393
 Marin Swim School, 815
 Marsh & McLennan Companies, Inc., 354
- MARTEX/West Point Pepperell, 452, 575, 613
 Marubeni America Corporation, 381
 MassMutual Mortgage and Realty Investors, 366
 Paul Masson Vineyards, 92
 MasterCard International, 1511
 Maxell Corporation of America, 890
 The Maxim Company, 704
 Mayflower Farms, 690
 Mazda Motors of America, 830
 Musician Magazine, 210
 McCaffrey & McCall, 21
 McCulloch Corp., 1270, 1408
 MCI, 1301, 1478
 McGraw-Edison: Bussmann, 1210
 McGraw-Hill, Inc., 279
 McDonald's, 867, 1551, 1572, 1573, 1574, 1610
 McDonald & Little, 767
 L.P. McDonnell, 177
 Eileen McKenna/TWA, 1486
 Mead Paper Co.—The Mead Library of Ideas, 507, 841
 MEDICAL LABORATORY OBSERVER Magazine, 292, 1145
 Medico Interamericano, 264
 Amy S. Meltzer/Time Life Video, 1049
 Memorex, 174
 Mercantile Bank, 834
 Mercantile Texas Corporation, 392
 Meredith Corporation — Successful Farming, 164, 212
 Merrill Lynch, Pierce, Fenner & Smith, Inc., 577, 1483
 Messina Sausage Co., 22
 Metro Landscape Maintenance, 791
 Microsoft Consumer Products, 965
 Midland Hotel, 475
 Midtec Paper Corporation, 472
 Miles Laboratories, Inc., 1364, 1370, 1636
 Millennium Records, 679
 Herman Miller, Inc., 1008, 1021, 1023
 The Milwaukee Sentinel, 1089
 Minnesota Dept. of Agriculture/Shade Tree Program, 920
 Minnesota Public Radio, 1482
 Minnesota Zoological Society, 620
 The Minolta Corporation, 1420
 Missouri-Kansas-Texas Railroad, 511
 Mobil Chemical, 623, 657, 839
 Mobil Corporation, 904, 908, 1028, 1437
 Modulur Computer Systems, Inc., 719
 Monthly Detroit Magazine, 198
 Morgan, Wolff, 460
 JW Morris Wineries, 858
 Patrick Morrison/Compass Computer Services, 944
 Morrisons Incorporated, 357
 Mortensen Design, 849
 Mother Jones Magazine, 1144, 1234
 Mountain Bell Yellow Pages, 1367, 1440
 Mr. Coffee, 1329, 1383, 1390, 1397, 1402, 1541, 1582
 Mrs. Gooch's Ranch Markets, 647

MTA, 1517
 Murray Ohio Manufacturing Company, 470, 1130
 Murrie, White, Drummond, Lienhart, Assoc., 716
 Muscular Dystrophy Association, 432
 Musgrove's Pest Control, 42
 MTV: Music Television, 1607, 1608
 Musician Magazine, 196, 216

Nabisco Brands, Inc., 429
 The Napier Company, 110
 Nashua Corporation, 665
 NASA/JPL, 1031
 National Air And Space Museum, 936
 National Aquarium in Baltimore, 632
 National Association of Elementary School Principals, 281
 National Coalition to Ban Hand Guns, 1612
 National Film Board of Canada, 878
 National Football League Properties, Inc., 1107
 National Geographic Society, 1034, 1046, 1228, 1254
 National Gypsum Company, 358
 National Semiconductor Corp., 328
 National University, 898
 NBC Marketing, 534, 572, 515, 642, 1118, 1163
 NBC Television, 1621, 1622, 1625
 NBL, Inc., 406
 N.C. Press, 1044
 Neenah Paper, 1169
 NEH Learning Library/Dallas Public Library, 1645
 Neo-Art Inc., 696, 709, 714
 The Nestlé Corporation, 855
 The New Chrysler Corporation/Dodge, 1509, 1530
 The New Corporation Limited, 375
 New England Bell, 1639
 New England Ford Dealers, 1448
 Newport Harbour National Bank, 329
 Newsday, 188, 1090, 1095, 1098
 Newsweek, 1452
 New York Art Directors Club, 931
 New York City Ballet, Inc., 571
 New York City Department of Cultural Affairs, 915, 1058, 1129
 New York State Dept of Commerce, 1014
 NY Dept of Environmental Protection, 901
 New York Shakespeare Festival, 1450
 New York Telephone, 1633
 The New York Times, 181, 183, 185, 187, 191, 224, 246, 340, 461, 469, 525, 609, 720, 795, 801, 1096
 New West Magazine, 1155, 1176, 1257
 New World Festival of the Arts, 1086
 N.J. Bell, 1444
 N.J. Water Crisis Commission, 1614
 Niagara County Community College Theatre Arts Department, 917
 Austin Nichols, 93
 NIKE, Inc., 85

Nikon Inc., 728, 932
 Audrey Nizen, 1606
 Norand Data Systems, 957
 Merle Norman Cosmetics, 1571
 Norstan Inc., 1215
 North Carolina Department of Commerce, 24
 North Carolina National Bank, 1312
 Northern Telecom, 67
 Northwest Energy Company, 365
 Northwestern Bell, 10, 1311
 North Texas Commission, 383

Ocean Spray Cranberries, Inc., 79
 Ogden Corporation, 386
 Oglivy & Mather Advertising, 631
 Oiltools International Ltd., 618
 Fearon O'Leary/Old Tyme Ginger Beer, 698
 Olin Chemicals, 152
 Olympia Brewing Company, 713
 Omark Industries, Consumer Products Group, 634, 638, 1501, 1603
 OMNI Publications Int'l Ltd., 204, 211, 213, 215, 252, 297, 305, 1136, 1143, 1156, 1179, 1227, 1249
 OM Scott & Sons, 1388, 1592
 Oneida Silversmiths, 961, 1197
 Ontario Ministry of the Attorney General, 916
 Ore-Ida, 1322, 1324, 1330
 Oshkosh B'Gosh, 1492
 Ovaltine Products, Inc., 1331, 1635
 Owens-Corning Fiberglas, 659, 828
 Frank S Owens/FX Matt Brewing Co., 693

Pabst Brewing Company, 863
 Pacific Northwest Bell, 45
 Pacific Telephone, 492
 Packouz & Steinberg, 514
 Pak-Foam, 108
 Palo Alto Cultural Center, 1012
 Pan Am, 1524
 Panasonic, 1003
 Nick Pappas Graphics, 970
 Paragon Group, Inc., 778
 Paramount Pictures, 906
 Pardee & Fleming Landscape Design, 789
 Patty's Slim Cooking, 794
 PBS, 1568, 1640
 Peabody International Corp., 398
 Peat, Marwick, Mitchell & Co., 266, 270, 423, 431, 581
 Pedal & Sail/Rob Coster, 300
 J.C. Penney Company Inc., 692
 Penn State Dept of Architecture, 755
 Penthouse International, 1137, 1252
 PEOPLE Magazine, 726, 750, 968
 People Who Care, 928
 Peregrine, Inc., 896
 Perfect Books (Bindery), 508
 Performing Arts Services Inc., 814
 Perigee Books, 1083
 John Perry Associates, 452
 Peterbilt Motors Company, 588
 Petrominerals Corporation, 356
 Pfizer Inc., 402

Pickwick/Pro-Arte Records, 1024
 Pharmavite Corporation, 557
 Philadelphia Market Place, 974
 Phillips-Ramsey Advertising, 313, 652
 Phoenix Mutual Life Insurance Co.—Group Persons, 481
 Photography Annual, 1248, 1267
 Pine Manor College, 560
 The Plain Dealer Magazine, 180, 244
 Planned Parenthood of New York City, 3, 49
 Planning Research Corporation, 399
 Planters (Division of Lowney Inc.), 1601
 Playboy Enterprises, Inc., 338
 PM Magazine, 641
 Pocket Books, 1243
 Polaroid Corporation, 161, 426, 1271, 1272, 1273, 1274, 1276, 1280, 1281, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1294, 1295, 1297, 1353, 1354, 1380, 1364, 1386, 1399, 1407, 1409, 1428, 1439, 1532, 1544, 1549, 1556, 1585, 1588
 Polygram Pictures, 473, 1634
 Poppin' Fresh Pie Restaurants, 1479, 1481
 Popular Photography, 223, 228, 1255, 1256, 1268
 Porsche/Audi, 1480, 1595
 Potlatch Corporation, 339, 430
 PPG Industries, 167
 Pratt Institute, 336, 456, 597, 819
 Pratt & Whitney Aircraft—Media Communications, 441
 Prentice-Hall, Inc., 1050
 Preview Subscription Television, 507
 T. Rowe Price, 494
 Print Magazine, 278, 282
 Procter & Gamble/Gain, 1321
 Progressive Architecture, 293, 295
 Progressive Farmer Magazine, 158
 Providence Gravure, 155
 Public Service of Colorado, 1020, 1489
 The Putnam Publishing Group, 1077
 Puerto Rico Tourism Company, 115
 Puritan Fashions Corporation, 326
 PushPinoff Productions, 854

The Quaker Oats Company, 717
 Mike Quon Design Office, 768

Rabobank, 378
 Rail Company, 490
 Ralston Purina, 220
 Ray-O-Vac, 1510
 RCA Records, 676, 1168
 Reading and Bates, 325
 Redbook Magazine, 205, 219
 RFC Intermediaries, Inc., 585
 Regency Development Company, 537, 603
 Regency Electronics, Inc., 323
 Regency Mall, 31, 32
 Rhode Island School of Design, 539, 551
 Rider College, 827
 Ridglea Bank, 321
 RJB/Interland, 505
 RKD Oil, Inc., 570

Reno Convention Bureau, 850
 The Repertory Theatre of St. Louis, 922
 RepublicBank Houston, 1602
 Resistol Hats, 76
 Response Concepts/Case-Hoyt, 877
 Restaurant Design, 251
 Revlon, 369, 1538
 Reynolds-DeWalt Printing, Inc., 960
 R.J. Reynolds Industries, 555
 Rexham Corporation, 1236
 Roche Laboratories, 140
 The Rouse Company, 23, 25, 26, 33, 34, 35
 Royal Crown Cola Co., 1350, 1366, 1387
 Barry Rubin, C.P.A., 780
 Ruoy Street, Inc., 869
 Russ Togs, Inc., 1341

Saab-Scania, 1473
 Saf-T-Mark, 151
 Salt Lake City Art Directors Club, 981
 San Antonio Convention & Visitors Bureau, 835
 San Francisco Chronicle, 184
 San Francisco Opera, 950
 San Francisco Theological Seminary, 592
 Santa Fe East Galleries, 1038
 Saga Corporation, 722
 Saint Mary's Hall, 966
 Saratoga Performing Arts Center, 892
 Savin Corporation, 604
 S.D. Warren, 627
 Seagrams, 68, 94, 97
 Scarlett Letters, 1134
 Schering Corporation, 843
 William Schermerhorn, 1357, 1540
 James Scherzi Photography, 769
 Schlitz Brewing Company—Schlitz Malt Liquor, 1373
 Schlumberger, Ltd., 318
 Scholastic Early Childhood Program, 851
 Schumacher, Inc., 1082
 Science Digest, 1151, 1175
 Science Management Corporation, 410
 School of Visual Arts, 946
 SCM Corporation, 359
 B.I. Scott, 47
 C.M. Scott & Son, 96, 1382, 1389
 Scott Paper Company, 413
 Ben Scrimizzi/Purolator Courier, 1427
 Security Lock Systems, 812
 Serv-Rias, Inc., 483
 Abbott Shilling/DuPont Company, 840
 Shiva, Inc., 708
 Shreveport Advertising Federation, 943
 Signal Landmark, 510
 Signature Publications, 729
 Simon & Schuster, 1072
 Simpson Paper Company, 515
 Ski Barn, 50
 Skipper's, 1516
 Sides Plus, 787
 Smith Barney Harris Lpham, 1346, 1411
 Smith & Hawken Tool Company, 464
 Smith, Max, AVP, Employee Benefits Division, 396

Smithsonian Magazine, 125, 625
Snider, Bart, 1562, 1563
Society of Environmental Graphics Designers, 784, 811
Society of Illustrators of Los Angeles, 923
Soloflex, Inc., 1500
Solzer & Hall, Inc., 554, 656
Sony Corporation of America, 930, 1196, 1416
Southern California Edison Company, 1628
South Padre Touris Association, 99
Southwick, 1006
Spokane Falls Community College, 934, 1121
Speedy Muffler King, 1282
Speranza, Ernie, 1355
Sperry Corporation, 1545
Sperry Topsider, 705
Sports Afield, 218
Squibb Corporation, 342, 1203
Staley, A.E., 380
Standard Brands Confectionery, 130
Standard Oil Company (Ohio), 322
Steinway & Sons, 489, 499
Stephenson, Inc., 1010
Sterling-Roman Press, Inc., 986
Straw Hat Pizza, 1503
St. Regis Paper Company, 1555
Stroh Brewery-White Horse Distillery, 1106, 1320, 1557
Stuart, Paul, 62
Student National Educational Assn., 1094
Swatek Romanoff Design Inc., 733
Swissair, 113
Subra Gallery Ltd., 999
Sun Graphics, 939
Suntory, Int'l, 88
Supreme Building Maintenance Corp., 630
Sutton Place East, 584
Sylvania, 1393

Tangeman Fine Arts Gallery, Cincinnati, 973
Tastykake, 1508
TDCTJHTBIPC, 513
Technicolor, Inc., 364, 395
Telecredit, Inc., 1493
Teleflora, 285
Teleprompter/Westinghouse, 590
Tennessee Valley Authority, 808
Texas Homes, 640, 650, 776
Texas Industries, Inc., 335
Texas Monthly, 232, 1060, 1265
Texas Scottish Rite Hospital, 546
Theatre UNI/UNI Lyric Theatre, 1119
Thomasson-Grant, Inc., 1239
Thompson, Wm T. Co., 816
3M Copying Products, 142
Tiger International, 317
Timberland, 176, 1474
Time Inc., 116, 467, 1577, 1578
Timex, 1502
TIME-LIFE Books, Inc., 1035
Time Magazine, 1579
Tindol Service, Inc., 1496
Tohru Nakamura Studio, 956, 1216
Tomas Foods, 868
Topic Magazine, 197
Toshiba America, Inc., 65, 1340
Touche Ross, 390
Phil Toy Photography, 1005

Toyota Motor Sales, U.S.A., Inc., 506, 824, 1212
Transamerica, 320
Trans World Airlines, 1261
Tree Communications, Inc., 1040
Trevira®, 628
Triton Oil Corp., 540
Tucson Museum of Art, 788
Turf Paradise, 18
The Tyler School of Art, 913

Wm. Underwood Canning Company, 941
Union Camp Corporation, 725
Union Carbide Corporation, 754
United States Air Force, 1550
United States Army, 1613
United Technologies Corp., 137, 1253
Universal Studios Tour, 1518
University of Arizona Press, 1065
University of Illinois Foundation, 874
University of Minnesota Gophers, 1309, 1525
The Upjohn Company, 589, 1108
U.S. Invest, 810
U.S. National Bank, 344
U.S. Postal Service, 1123

Valentine-Radford, Inc., 436
Van Cliburn Foundation, 991
Vassarette, 1351
Vecta Contract, 580
Vickers, Len, 1562, 1563
Victoria Bankshares, Inc., 363
Victoria Station, Incorporated, 324
Volkswagen of America, Inc., 1, 820, 899, 900, 1349, 1370, 1372, 1376, 1385, 1505, 1523
Volunteers of America, 583
Volvo of America Corporation, 607, 1433, 1435, 1436, 1542, 1593

WABC-TV (Eyewitness News), 905, 1016, 1188, 1624
Wadsworth Publishing Company, 1079
Wall Street Journal, 11
Wang Laboratories, Inc., 1490
Warkulwiz Design, 781
Warner Communications, Atari, 420, 1514, 1528, 1605
Warner Home Video, 1109
Warren, S.D. Paper Company, Inc., 509
Washington Art Directors Club, 1097
Washington Park Zoo, 599
Washington Post, 14, 1093
Washington Star, 186
Waterford Crystal, 1195
Waterloo Municipal Galleries, 983
WBGO Jazz Radio, 831
WCBS-TV, New York, 1185
Webster Lumber Company, 503, 1110
Weight Watchers, 1406
Wellington Importers, Inc., 1359
Wells Fargo Bank, 168, 1543
Western Washington Fair, 1013
Western Athletic Clubs, Inc., 536
West Point Pepperell, 80, 106
Westin Hotels, 486, 872
Westinghouse Credit Corp., 997
Westinghouse Electric Corporation, 416

Westminster-Canterbury, 926
Westvaco Corporation, 163, 561
Wheeler, Foster, 171
Wile, Julius Sons & Co., 86
Wilkins Industries, Inc., 1190
Williams, John A., Printer, 601
Winchells, 1426
Wilson Learning Corp., 553
WITI, TV6, 1520
WNAC-TV, Boston, 1184
WNBC-TV News 4 New York, 1183
Wojdyla, David, 790
Woods Group, Agnihotra Press Inc. & Characters, 888
F.W. Woolworth Co., 418
WOR-TV News/News at Noon, 1181
WSBK-TV, Boston, 1599
Wright, Bob Studio, Inc., 587
Wright, John—Mgr. Corporate Information—Alcoa, 444

Xerox Corporation, 59, 1342, 1343, 1365, 1446, 1546

Yamaha Motor Corp of America, 1631
Young Miss Magazine, 240
Young Presidents' Organization, 428, 919, 1126
Young & Rubicam, Inc., 559

Zayre Corporation, 1317
Zimmersmith/Radio Ranch, 882

PRINTERS

Anderson Lithograph, 339
Andrews, W.E., 311

Bolger Productions, 545

Colorone Press, 1052
Congrat Printing Co., 543

Eastern Press Inc., 451

Frederic Printing Company, 992

The Hennegan Company, 507
Hutton Roach Lithographers, 510, 1002

Key Lithograph, 514

Lebanon Valley Offset, 509
L&M Printing Company, 994

Malloy, Erin, 786
MD Silkscreen, 761, 762
McLeod Printing, 846

Nimrod Press, 308

The Press of A. Colish, 589

George Rice and Sons, 841

Sanders Printing, 327
Starline Creative Printing, 846
Silkscreen Products, Inc., 922

Walker Color Graphics, 655

MISCELLANEOUS

Calligraphy

Mickler, Horst, 717
Girvin, Tim, 233

Camera

McDonald, Peter, 1570
Venezia, Tony, 1505
Werk, Mike, 1521

Cinematography

Toback, Norm, 1503
Haboush, Victor, 1602
Gerreich, Rudi, 891
Gladych, M. Design, 644, 727, 734
Jann Church Adv. & Graphic Design, Inc., 655
Arnold Litho, 846
Tartaglia, John, 1488

Music

Ciani/Musica, Inc., 1635

Paper

Mead Black & White, 1002

Picture Editor

Agnone, John, 1228
Biondi, Elisabeth, 1229, 1231, 1232, 1259, 1260, 1262
Etfinger, Steve, 1221, 1222, 1225, 1230
P. Maka, L. Peabody, 860

Project Manager

Shannon, Jane, 447
Smiley, Stephen, 447

Production Manager

Cordello, Andre, 509
Lopes, David, 509

Soundtrack

Ciani, Suzanne, 1576

Typography

Optext Design Typography, Typography Unlimited, 846
B. Vader Phototypesetting, 535
Great Faces, 545
Headliners of Orange Co, 1002
Michael Simpson, 922
Typographic House, 308, 504, 543

An abstract geometric composition featuring a large yellow triangle on the left, a red circle, and a blue circle. A thick blue line forms a shape resembling a stylized 'D' or 'G' that overlaps the red circle. Thin black lines create a grid-like structure across the page. The overall style is mid-century modern.

ART DIRECTORS 61ST ANNUAL

