“The Mel Martin Copywriting Swipe File”

www.BreakthroughSpaceAds.com

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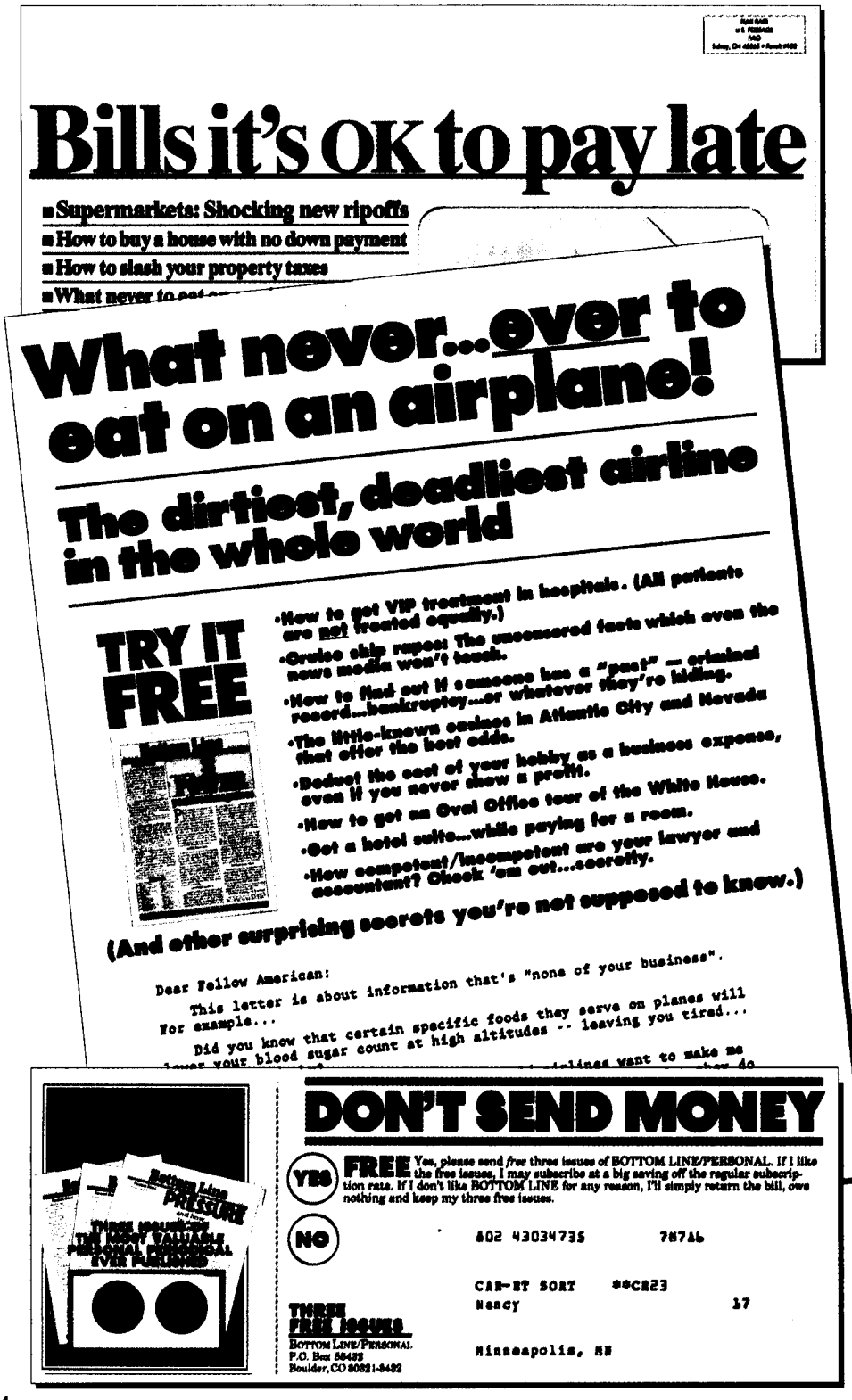
A TRIBUTE

Master of Fascinations

One of the world's greatest copywriters who nobody has ever heard of

BY DENISON HATCH



"Mel Martin was the world's slowest copywriter. It would take him three to four months to write a direct mail package. He could get stuck for a month on a letter opening."

—Martin Edelston
Boardroom Inc.

YOU CAN JUST about count the creative geniuses who revolutionized direct mail on the fingers of two hands: Walter Weintz, who dreamed up the penny mailings for Reader's Digest; Fred Breismeister, who discovered that long copy works better than short copy and turned John Stevenson's Greystone Press into the direct mail powerhouse of the 1960s; Greystone's Paul Michael, who originated the lift letter ("Frankly, I'm puzzled..."); Frank Johnson, inventor of the Johnson Box and the 17″x22″ bedsheet circular; Johnson's brilliant protégés, Bill Jayme and Heikki Ratalahti; Gary Bencivenga, who pioneered the magalog; sweepstakes wizard Henry Cowen; Eugene Schwartz, who can pile more benefits into a mailing than lights on the Rockefeller Center Christmas tree; Ed McLean, whose blockbuster letter for *Newsweek* in the 1960s started, "If the list upon which I found your name is any indication..."; Linda Wells, whose invitational approach was (and is) not only perpetually successful but has been lifted at least once by nearly every copywriter in the world; and Mel Martin, master of fascinations.

Mel who?

Martin.

Master of what?

Fascinations.

Teasers.

The taking of old-fashioned teaser copy—usually found on an envelope—and stuffing an entire mailing full of it.

Nakedly appealing to the emotions that drive people to action: fear, greed and power.

(continued on page 34)

TRIBUTE... *continued from page 14*

Short, interruptive paragraphs—often with each paragraph only a sentence long.

You can't get bored with the copy; if one thing doesn't interest you, your eye flicks down to something **compelling**.

Knotty concerns—many of them hibernating in our subconsciousness—suddenly bubble to the surface. For instance:

What never... ever to eat on an airplane!

("Jeez, we're flying to Hawaii next month; we want to arrive there healthy!")

Get a hotel suite... while paying for a room.

("Hey, hon, if we could get the kids their own room and not pay any more, we could...")

Unlike magalog copy which gives information and answers to many of the teasers, Mel Martin copy gives nothing away—with the possible exception of heartburn and angst. If you want the answers, buy the product.

Mel Martin copy is like eating peanuts; once you start, you can't stop. Unless, of course it's to order the product—which, in the case of *Bottom Line/Personal*, more than a million people have.

Nothing subtle. Nothing cute. Nothing tough to figure out.

Just pages and pages of brickbats.

In fact, the copy is so strong on the *Bottom Line/Personal* effort—and the offer so powerful (three issues **free**)—that the price of the newsletter is not mentioned anywhere in the mailing, thereby breaking an unbreakable rule that has been drummed into the head of every direct marketer since apprenticeship. (The exception: lead generation efforts.)

The Beginnings

The tortuous trek of Mel Martin from laborer in the vineyards of advertising and publishing to rarified heights in the pantheon of the greatest direct mail copywriters who ever lived began modestly enough at the Sussman & Sugar agency and, thereafter, at the Friend-Reiss agency. It was at Friend-Reiss in the late '50s that he used to be called on by Martin Edelston, an aggressive young advertising salesman for Max Ascoli's now defunct *Reporter* magazine. Two decades later, that meeting would be to direct marketing what Ben & Jerry were to ice cream.

In the early '70s, Mel Martin was hired as a copywriter by Herb Nagourney, the toothy publisher of *The New York Times* books whose business was built on running coupon ads in unsold space in the *Times*. While there, Martin created what Edelston considers to be some of the greatest book advertising ever written. "I would love to go through *The Times* on microfiche and

MANAGEMENT'S SOURCE OF USEFUL INFORMATION

BOARDROOM® Reports

ADVISER 15
Advance warning on longer leadtimes in major areas.
Consumer discontent: How management misjudges it. A four-step program for keeping out of trouble.
Which U.S. and foreign cars hold their value longest.
Danger to executive using company lawyer.
When a raise is not a raise: Why young executives are unhappy.
Premiums that work.
Turnaround strategy.
How to use visuals.
When customer list can be classified as a *trade secret.*

FINANCE 13
Limited partnership tax shelters: A tricky loophole in the 1976 law.
A full-payout lease that doesn't have to be shown on lessee's balance sheet.
INVESTMENT DECISIONS..... 11
Little-known relationship between stock prices and 90-day Treasury.
How to spot the signal that major bull market has begun.
Chances for an intermediate market advance; when bond market will fall again; how investors can use money market funds now, and which ones are safest.
Strategic use of *puts* to protect capital in declining market.

NEW PRODUCTS..... 7
***Selling new ideas to colleagues:* What's wrong with presenting new product ideas in the traditional memo; what to distribute instead to those whose approval is needed. How to elicit constructive criticism. Gerald Schoenfeld, a top-ranking adman, tells how to get honest and creative reactions.**

PERSONNEL 8
Questions to ask departing employees in exit interview.
Successful supervision: Give subordinates fewer instructions.

DON'T BELIEVE THE SCARE HEADLINES

but prepare for a possible recession in 1980-81 page 3

BRAINSTORMING 19
Premiums women want.
Inducements to move your business.
What office colors work best.
Easy way to speed letters.
Useful book for retailers.
How to handle sales call reports.
Easier T&E accounting.
Overcoming the fear of flying.
Attire for women managers.
Traps in issuing checks.
Trend to watch: Retort pouch.

CORPORATE STRATEGY....14
***How to stay out of court:* Part 2 Fred J. Halsey Jr.'s series on avoiding litigation. The mistake that is the biggest single cause of business lawsuits; how to soften a potentially damaging statement made on the phone; ways to defuse an angry customer.**

ESTATE PLANNING..... 12
Retirement benefits: Spread out vs. lump sum.
When widow inherits the company: A reorganization plan worth considering.

HOW TO ANALYZE corporations' financial health before they're considered as possible customers, suppliers, or investments..... 9

LABOR 10
Report on union strategy: Three waves of strikes that will not be bad for business. Update on Steelworkers, Teamsters, and Longshoremen. *Worker participation in management:* Why unions oppose it. *Worker safety:* Some unions will drop it as an issue. *The South:* Which companies are vulnerable to unionization.

LAW 5
Pro business trend in court decisions: Report on judicial rulings that are limiting government interference. Danger in rewriting contracts under "plain English" laws. How to make the most of the new climate. Advice from a former top official of the FTC, Richard Givens.

MANAGEMENT 6
"Tough-guy" managers: How they can make or break a company.

PRACTICAL BUSINESS..... 2
Danger in selling old machines.
Watch for new safety campaigns.
How to head off the unions.
Glut of MBAs.
Smart way to recruit.
Energy-saving ideas.

SECURITY 9
Why burglar alarms fail: Three systems to avoid; one that really works.
Security check on job applicants. Seven-part program for filling sensitive positions.

TAXES 13
Advance look at proposed new tax law: Why it may be wise to make charitable gifts now.
Deducting mileage costs when gas costs rise.

YOU 17
Report on cosmetic surgery by Norman Pastorek, M.D.: How to find a good surgeon; types of surgery available and what they cost.
How to stay on a diet.
Anti-theft devices for your car: Seven brands to know.
Benefits of alcohol.

VOLUME 6, NUMBER 22 ■ NOVEMBER 30, 1977

Boardroom Reports' *contents page, the birthplace of Mel Martin's direct mail "fascinations" packages.*

■ Mel Martin died earlier this year. His legacy: A powerful copywriting technique that contributed mightily to Marty Edelston's being able to build a $100-million-a-year business.

find those ads," Edelston says. "Each was a masterpiece."

After Nagourney and Mel Martin parted company in 1974, Marty Edelston hired him to write editorial material on a per diem basis for his fledgling newsletter, *Boardroom Reports*. Quite simply, Mel Martin detested the work. So Edelston went along with Martin's idea to create the contents page. From 8:00 a.m. to 10:00 p.m. one day every two weeks, Mel Martin would boil down the contents of the newsletter into a one-page table of contents which ran on the cover. In Edelston's words, "Each contents page was a glittering jewel—far and away better than the rest of the magazine." These contents pages were the birthplace of fascinations.

Moving Into Direct Mail

Edelston proposed that Martin try a direct mail package to get subscribers for *Boardroom Reports*. The writer did not have a clue where or how to begin; he had only written ads—never a package. So Martin created an ad, and the two of them converted it into a direct mail package.

"He was a very gentle man who did not like interacting with people," Edelston explained over a long lunch across the street from his offices in the old McGraw-Hill Building in New York City. "Rodale wanted him and they just couldn't come to terms. He worked in his apartment at 81st Street and First Avenue. We talked a lot—mostly on the phone on weekends. He had a huge terrace and several thousand plants; he was an accomplished gardener and an aficionado of classical music."

Mel Martin was also a very sick man—for years. "By my count, he had over a dozen doctors aside from his internist," Edelston said. "One

(continued on page 36)

From Your Neck of the Woods...

Meet some of the folks from your neck of the woods...the land of direct response.

These affluent consumers subscribe to regional publications because they love the lifestyle, culture and surroundings of the place they live, visit or dream about. Which is why so many local and regional fundraisers use these files regularly.

These people also respond vigorously to offers related to regional and national news, historically oriented books, cultural magazines, and music—especially the kind that reflects regional tastes and traditions.

Baltimore
38,241 Active Subscribers $75/M

Mid-Atlantic Country Magazine
119,456 Active Subscribers $75/M

Southern Accents
218,616 Active Subscribers $90/M

Southern Living
2,169,240 Active Subscribers $65/M

Vermont Life
62,717 Active Subscribers $65/M

Vermont Magazine
16,036 Active Subscribers $65/M

Wisconsin Trails
29,525 Active Subscribers $65/M

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Circle 17 on Info Card

TRIBUTE... *continued from page 35*

specialist for each thing that was wrong with him."

Brian Kurtz, Edelston's brilliant young vice president, added: "He was an incessant smoker. In fact, if he ran out of cigarettes, he had to quit writing and run out for cigarettes."

The image that Kurtz and Edelston painted was reminiscent of Marcel Proust who suffered terribly from tuberculosis and resided in a cork-lined room in Paris, venturing out occasionally in the cool of the evening when the lower humidity did not aggravate his delicate lungs. The difference between Mel Martin and Proust: Proust produced torrents of prose.

"Mel Martin was the world's slowest copywriter," Edelston says. "It would take him three or four months to write a direct mail package. He could get stuck for a month on a letter opening."

In the beginning, Martin used to do pencil sketches of how he wanted the packages to look. Eventually he taught himself to use the computer and, in Edelston's words, "became a first-rate, second-rate computer artist." He would design each mailing with tiers of fascinations, the most powerful ones appearing in the largest type. When he wasn't writing copy, Martin would read all of Edelston's newsletters—*Boardroom Reports, Bottom Line/Personal* and *Tax Hotline*—and turn the various stories into fascinations. He maintained a massive database of fascinations, including full annotations of which article appeared in which newsletter on which page and where on the page and on what date. When it came time to create a book from past newsletters, the Master would go to his database of fascinations and cook up a mailing; Edelston's editors would then create a book based on Mel Martin's mailing package, not vice-versa as is the usual case in publishing.

Edelston's editors would create a book based on Mel Martin's mailing package, not vice-versa.

Because he was so slow, Mel Martin could not support himself as a freelancer. Early on he asked Edelston for more money. The answer was no; cash flow wouldn't permit it. Finally Edelston agreed to buy 25 percent of Mel Martin's time. Edelston increased the percentage as Martin's other clients died off and he kept writing winning packages.

"He loved what he did. He used to deliver the finished copy to our offices himself—always perfect. The writing invigorated him. It gave him energy," Kurtz said. "I remember once right after a serious operation, he started writing a package and positively exuded energy. It was his best package. Think of it! He wrote his best package within days of being operated on!"

In 1990, guru Axel Andersson suggested that awards be given to long-term control direct mail packages—those efforts that have continued to work year after year, beating back all tests against them. Edelston's organization has won a staggering 10 Axel Andersson Awards. A mind-blowing 16 million of the seven-year-old Mel Martin package, "Bills it's OK to pay late" (née "What never to eat on an airplane") will mail this year. Because Edelston was so protective of Mel Martin, he would never reveal his name. As a result, I was never able to inscribe and send certificates of excellence. Every time I did my Axel Andersson Award slide show, I was forced to talk about "Marty Edelston's mystery copywriter."

Mel Martin died earlier this year. His legacy: A powerful copywriting technique that contributed mightily to Marty Edelston's being able to build a $100-million-a-year business and an extraordinary oeuvre of direct mail that will continue to generate profits well into the next century.

He will be missed. ■

THE MORE THINGS CHANGE . . .

That's certainly true with **Dartnell's** mailing lists. We're constantly improving our lists—by adding, updating, and deleting names so you continue to receive the same high quality and responsive names you've come to expect from a Dartnell list.

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140,000 12-and 24-month book, audio, video, and subscription buyers.

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DARTNELL ACTIVE CANADIAN BUYERS:
8,208 24-month book, audio, video, and subscription buyers.

New! **DARTNELL U.S. EXECUTIVE/DECISION MAKER LIST:**
89,934 presidents, executives, and decision makers at headquarter or branch locations.

New! **FIRST TRAINING AUSTRALIAN BUYERS & INQUIRERS:**
50,790 24-month Australian video-training buyers.

Dartnell lists let you reach thousands of highly responsive business executives who enjoy receiving a variety of seminar, subscription, book, and self-development and motivational-training program offers. Contact your list broker or call Sue McDorman at

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94-4058

THE MORE THEY STAY THE SAME . . .

Circle 3 on Info Card

Why nice American birds are called names like tit, loon, booby & goatsucker:

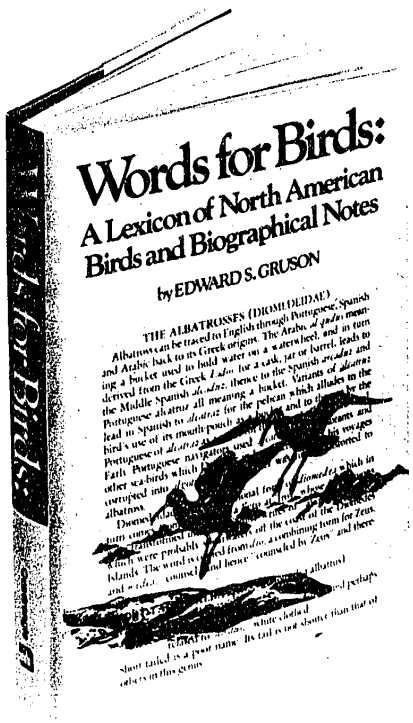
1. The origins of our common English names for 800 American birds—including how *partridge* evolved from a word describing an unseemly natural function, and the ornithological secret that there is actually no bird named *robin.*

2. The surprising things that the scholarly-looking scientific names of the same American birds turn out to mean when you translate them—including some howling misnomers in what ornithologists only think are Latin and Greek (and the spectacular chain of disasters in three languages that caused a befuddled naturalist to brand a bird as a "greedy eater of mistletoe" when he thought he was calling it a "reed boomer").

3. Why a bird's common name and scientific name are liable to contradict each other *(and some overdue warnings about cases in which both names are wrong.)*

4. Biographies of the bizarre bird-lovers (including explorers, confidence men and off-duty princes) who discovered America's birds, thought they discovered them, named them, misnamed them . . . or thought no fault of their own had birds named after them.

5. Names of everyday American birds traced back to the original Old Saxon, Middle English, Old French, Middle Dutch, Arabic, Gaelic, Welsh, Cornish, Breton, Old Icelandic, Old Norse, Old High German, Swiss-German, Middle Swedish, Spanish, Portuguese, Aztec, Nahuatl, Tupi-Guarani, Hindi, Hawaiian and aboriginal Australian.



Words for Birds

A Lexicon of North American Birds with Ornithological, Etymological, Historical and Biographical Notes By EDWARD S. GRUSON

The exploration and settlement of North America opened up a whole new world crowded with birds that had never been observed, studied, collected, dissected, stuffed, described or classified before. For those with a sense of history, there was the chance to be the man who created out of his own imagination the name by which a species might be known through the ages. What followed was a nomenclatural orgy that went on for generations, involving everybody from Napoleon's nephew to the son of a black woman and a French slave-trader (his name? *Audubon.* See page 15) as well as an agent of the Rothschilds, preachers on a holiday from their pulpits, and pioneers playing hooky from their wagon trains. One famous Philadelphian was so busy watching birds in the wilderness that he missed the American Revolution.

How a bird that everybody knew to be American ended up being called the turkey.

This is the first complete study of the new ornithological vocabulary that emerged and adapted its terminology with rough impartiality from sources as diverse as Socrates and the American Indian—violating practically every rule of philology, linguistics, anatomy, geography, logic, scientific categorization, and even spelling. *For example:*

■ Names accepted in scholarly texts that were invented on a whim and mean absolutely nothing.

■ Names that perpetuate typographical errors and wildly inaccurate translations from Japanese and Italian.

■ Names based on mistaken identification with birds remembered from somewhere else (when a "penguin" is not a penguin—see page 133).

■ Birds that bear each other's names because somebody mixed up the labeling.

■ Two-time losers like the greater shearwater which has the misfortune to be (a) no bigger than any other shearwater, and (b) listed in Latin as the "heavy puffin" although it is neither heavy nor a puffin.

A bird used in China to warm people's hands in cold weather (with a name that says so in Latin — page 82).

WORDS FOR BIRDS can set you straight on the postulated Indo-European root for the name **loon** (and why it is related to "lull" and "lament") . . . the ornithological origin of phrases like "halcyon days" that nobody associates with birds (see **kingfisher,** page 153) . . . how both **parrot** and **parakeet** go back by way of France to the Italian word for "little priest" . . . and the poor goose whose common and scientific names both describe it as "blue" although anyone can see it is a dark, brownish gray.

ALSO INCLUDED: SOME EVEN ODDER BIRDS:

■ The would-be scholar who decided that the cowbird needed a learned name, noticed that it had a way of depositing its own eggs in another bird's nest, and only *thought* the name he gave it meant vagabond or tramp in Greek.

■ An eccentric English aristocrat who spent his life writing travel books for invalids, but is remembered today because he happened to be in Madeira when a new species of petrel was observed and named in his honor.

■ The madly mixed bag of British admirals, U. S. Army doctors, fur traders, wives of friends of ornithologists (and at least one Italian paleobotanist) whose names live on in the names of common American birds — except for birds like the yellow warbler which is solemnly categorized in Greek as Tree-dweller - with - red - spots - on - its - breast - like chicken-pox.

800 birds, 1,600 names, 282 pages with marginal illustrations from Alexander Wilson, $8.95.

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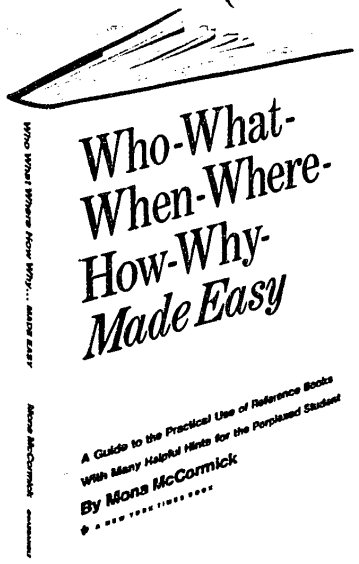
FOR PEOPLE WHO COULD DO GREAT REPORTS, RESEARCH AND TERM PAPERS (ON TIME!)

If they could fight their way through the maze of reference-libraries, card-catalogs, multi-volume encyclopedias, one-volume encyclopedias, unabridged dictionaries, desk dictionaries, biographical dictionaries, atlases, historical atlases, commercial atlases, gazeteers, almanacs, thesauruses, periodical indexes, and bibliographies:

The New York Times presents a merciful guide to the practical use of reference books.



- **When to use a paperback almanac instead of a giant encyclopedia?** *(See page 14).*
- **Where to look first in the maddening situation when all you have to work with is a name you can't identify?** *(See page 21).*
- **Two different card-catalog systems (depending on the library you use)?** *See page 148.*
- **Where to find the text of any U.S. law currently in force?** *(See page 131)*
- **Where to look up magazine articles dating as far back as 1802?** *(See page 49).*
- **How to make sense out of footnotes that say things like op. cit., loc. sit., verso and passim?** *(See page 156).*

WHO-WHAT-WHEN-WHERE-HOW-WHY Made Easy!

By Mona McCormick
(who made it easy for the staff of The Times)

There is so much knowledge in print about so many subjects in so many places that it's hard to know where to look up what.

Many people (especially students) spend so much time trying to track down information that there's no time left to write a good paper or report.

That is why The New York Times has published this clear and wonderfully helpful guide to the staggering number and variety of reference works currently available. It's a new kind of book that:

1. Takes much of the "search" out of research for students, teachers, writers, speakers, busy executives and professionals—everybody whose work (or pleasure) requires access to facts.

2. Tells you what reference books are available on the subject you're concerned with . . . how and where to get ahold of them . . . what information they contain and how they present it . . . *and the best way to get what you need out of them accurately and fast.*

3. Reduces the time you spend looking for facts . . . and allows you more time to use them creatively.

4. **For the perplexed student: A sample term paper.** The last chapter contains a sample paper based on facts from 18 of the reference works discussed. It shows you how to make your paper interesting and inviting to read (including such professional techniques as using some of your reference data in direct quotations and some in paraphrase). It tells you how to prepare your bibliography—and, as a crowning touch, *how to write really good footnotes.*

Times librarian Mona McCormick conceived the idea for this book while helping newspapermen to master the uses of the forty-thousand reference volumes in The Times collection. *"The pressures today on a student preparing a paper," she says, "are beginning to approach those experienced by a journalist working against a newspaper deadline."* Here are some examples of the know-how she now shares with you:

DO YOU KNOW THE TWO KINDS OF "ALPHABETICAL ORDER"?

and how to tell, for instance, whether Westminster Abbey will be shown *before* or *after* West Point? (See page 152).

Three different ways of alphabetizing names that begin with "Mc"? (See page 153).

THE ABSOLUTELY-MOST-AUTHORITATIVE DICTIONARY OF THE ENGLISH LANGUAGE? (See page 31)

WHO-WHAT-WHEN-WHERE-HOW WHY—MADE EASY covers a grand total of 323 reference sources—just about everything you'll probably ever need to consult. It provides *illustrative sample excerpts* from 66 important reference works that have proven most useful to most people—showing you exactly how they "work" and *can work for you.*

You can familiarize yourself with the content and uses of 6 major almanacs, 13 atlases, 23 works of biographical reference, 18 leading dictionaries and usage manuals, *plus the ten principal encyclopedias and the different uses of each one.* But that's only the beginning.

A FOREIGN-CAR REPAIR MANUAL? (See page 100).

If you need specialized information, you'll be introduced to 17 major reference works on art; 17 more on literature and criticism; 15 on business, economics and statistics; 11 on education and college admissions; 8 on geography and travel; 41 on history *(including Black, Hispanic and American Indian!);* 8 on industrial arts; 7 on mathematics; 16 on music; 5 on mythology; 14 on philosophy and religion; 5 on theater; 11 on poetry; 24 on politics and current events; 3 on law; 6 on famous quotations; 14 on science; 4 on speechmaking; even 11 on sports and hobbies.

There are seven pages on how to plumb the reference riches of the READERS' GUIDE TO PERIODICAL LITERATURE, and four pages on how to find what you're looking for in the microfilmed NEW YORK TIMES INDEX.

There is a special section on how to keep your wits about you in reference libraries with monster card-catalogs (not all of them use the Dewey Decimal System you may remember from school; see page 148 for the *other* system). There is a glossary of terms and abbreviations peculiar to reference works.

ABOUT THE AUTHOR

Mona McCormick's impressive credentials as an expert on reference and fact-finding include not only her experience at the New York Times but also two years on the staff of the New York Public Library and ten years as Researcher for NBC News. She holds a Masters Degree in Library Science from Pratt Institute.

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For golfers who are almost (but not quite) satisfied with their game—and can't figure out what they're doing wrong:

■ IF YOU STOPPED IMPROVING ONCE YOU REACHED THE POINT OF BEING FAIRLY GOOD, SEE PAGE 150. If you're sure you haven't yet reached your full golfing potential, your grip may be holding you back (and the correct grip for you may not be the orthodox one. See pp. 29-44).

■ If you feel guilty about forgetting to keep your head down, forget it. (That is *not* the reason why you've been topping your shots. See page 123).

■ HOW TO MAKE THE NATURAL ERRORS IN YOUR GOLFSWING START WORKING IN YOUR FAVOR. (See page 187).

■ *What to do when people tell you to swing your shoulders and arms in the same plane. (Do nothing except show them page 46).*

■ **FOR WOMEN: You can hit the ball much farther than you do now. If you don't believe it, see page 95. (Also: Why most women tend to cut the ball—and how to stop).**

■ IF THE FIRST THING YOU DO BEFORE SWINGING IS POSITION YOUR FEET, YOU'VE GOT THE ORDER WRONG. (See page 39).

■ If your shots *feel* solid when you hit them, but the ball flies in the wrong direction anyway, see page 19.

■ WHY COPYING THE GREAT GOLFERS MAY BE RUINING YOUR GAME (page 168). How to develop a good swing that is natural for your own physique (and why only a strong pro can get away with imitating the way Nicklaus does it. Page 176).

SECRETS OF THE SUPERSTAR GOLF TEACHER WHO COACHED THE BRITISH TEAM THAT BEAT AMERICA IN 1971

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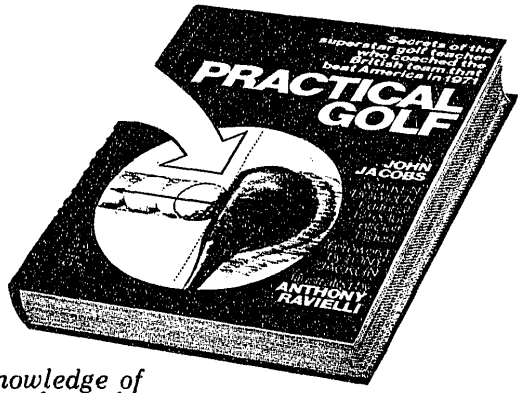

By *John Jacobs* with *Ken Bowden*, Editorial Director of GOLF DIGEST. Illustrated by Anthony Ravielli. Foreword by Tony Jacklin

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1. Born slicers. You have lots of company. 80% of all golfers do the same thing. For a 5-minute experiment that can show you how to stop slicing for keeps, see page 114.

2. People who are convinced they're born hookers . . . and think they can't do anything about it. Maybe the shots you think are hooks are really *pulled.* It's easy to mis-diagnose pulls, hooks and pulled hooks. To be sure, see page 119. For the cure that fits the flaw, see page 122. (If hooking is your only major goof in an otherwise good game, your own body may be getting in the way of your downswing. See page 64.)

3. People who could play a good game of golf if they didn't let themselves get rattled by well-meaning friends telling them to "hit the ball late" . . . "keep your head down" . . . "transfer your weight" . . . "go back slowly" . . . "keep the left arm straight" . . . "tuck in your right elbow" . . . and "follow through!". *What's wrong with a lot of the advice you've been getting? (See pp. 166-173)*

4. People who panic when they land in the rough. Do you know how a ball in a bush can be bunted out backwards? Try the trick on page 101. *On the same page:* How to use a right-handed club in a spot where only a left-handed swing is possible. *Also:* An "inelegant" shot for getting a lot of distance out of grass . . . How to play the three basic bunker shots (including the spectacular "splash" in which the club never contacts the ball!) . . . And the only sure way to extricate a ball that's buried in sand (page 106).

5. People whose game falls apart in wet weather. Turn to page 156, for instance, and read up on the two things to use more of when the weather is bad *(and the one thing to use much, much less of).*

IF YOU CAN'T HOLD YOUR HEAD STEADY WHILE YOU SWING, THE SECOND BEST APPROACH IS TO MOVE IT IN THE RIGHT DIRECTION. (Which direction? See page 55).

If you slice with your driver but pull with your lofted clubs, see page 182. Do you know how to score well on days when you are playing badly? (See the section on *How to Compete* starting at page 143.) If you're a reasonably accomplished golfer but you sclaff too much, you need the section about "fat" shots (page 125). Do you know where your clubshaft should be pointing when you're at the top of your backswing? See page 49. *Trouble with putting?* "Putting isn't golf", says Jacobs. "It's a game within golf. For the secret, start at page 91.

More? The 6 ballistic and swing factors that can bring you as close as your physique will let you get to the perfect shot . . . 27 specific strategies to cut your golf score—with nine each for low-handicap players, middle-handicap players and long-handicap players. *Plus!* How to choose clubs that fit your game—including recommended shafts and swing-weights for each of the 6 types of golfers (ranging all the way from the exceptionally muscular and powerful under 35 years old to the *senior golfer who wants to keep going strong.* And simple cures for such common flaws as hitting too high, hitting too low, shanking, and sudden swing disintegration.

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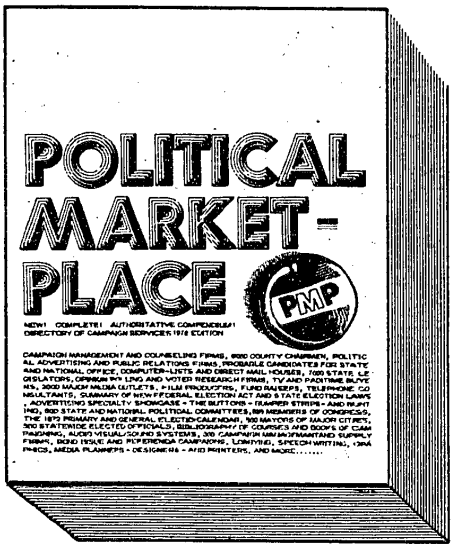

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THE NEW YORK TIMES POLITICAL MARKETPLACE 1972

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Planning an election campaign has become such a complicated business that many campaigns fail because they don't get off the ground in time. Many campaign staffs spend so long finding out how to get things done that there aren't enough days left to do them in. That is why The New York Times publishes this clear and dependable guide for political newcomers, for old hands who want to catch up with the new techniques, and for candidates who want to be sure that everything is going right at headquarters while they're out there shaking hands. Perhaps the easiest way to understand the thousands of ways *The Political Marketplace* can help your campaign, your candidate and your cause is to think of it as three books in one:

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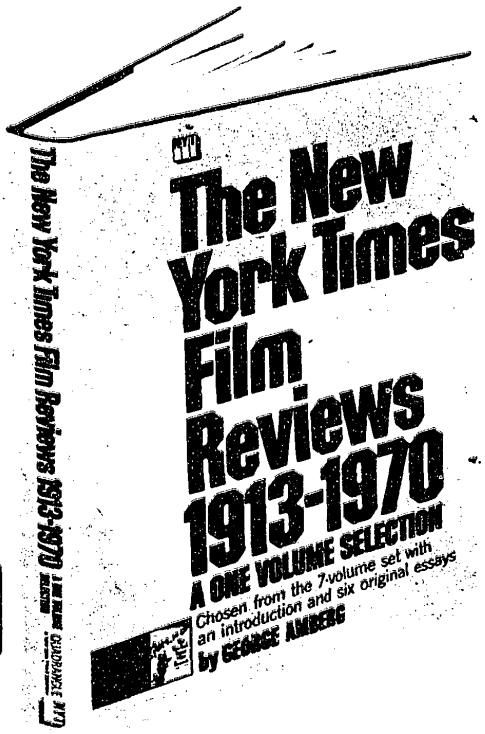

The New York Times Film Reviews 1913-1970

A ONE VOLUME SELECTION Chosen from the 7-volume edition with an Introduction and original essays by GEORGE AMBERG

This is the *next best thing* to having in your home the staggering archive of 18,835 New York Times movie reviews filling 5,294 pages in seven volumes that you see in libraries, universities and private collections with large budgets and shelf space. (If your time is as limited as your space, etc., this one-volume version may well be the *best* thing).

None of the reviews included in this one-volume collection have been cut or condensed in any way. There are four hundred of them — clear, full-size, exact, complete photographic reproductions from the pages of The Times as preserved since 1913 in The Times files. The typefaces, the layouts, the writing style, the moral and cultural stances, the political and racial biases taken for granted, reflect the tastes and attitudes of four generations.

For students and lovers of movies, Americana, journalism, history, nostalgia (and for serious players of a game called Trivia):

The book begins on April 22, 1913 with a news article from The Times reporting that "moving pictures of the famous story, *Quo Vadis*" have opened at the Astor, and that "special incidental music was provided on a mechanical orchestral player". It concludes on December 9, 1970 with Vincent Canby's review of Montand and Signoret in *The Confession:* "I liked it very much — even when its form is in combat with its substance".

In between is the authentic and documented history of the movies as a technological novelty, a popular pastime, and as the unintentional mirror of the moment when a film is made. There's a huge alphabetical index for looking up specifics, but here are some examples of what to expect if you just wade in at random:

June 2, 1914. "*A film treating of eugenics and sex questions . . . under the direction of D.W. Griffith . . . is exhibited at the Court Theatre.*" On the same day, real war "movies" (the word is in quotes) taken during battles at Salonika are shown at the 71st Regiment Armory, eliciting "applause from the military men."

March 4, 1915. "*The Birth of a Nation* marks the advent of the two-dollar movie. That is the price set for the more advantageous seats in the rear of the auditorium". The Times praises "an impressive new illustration of the scope of the motion picture camera" but decries "the sorry service rendered by its plucking at old wounds".

"AN ART – IF YOU WILL"

November 1, 1915. Geraldine Farrar in *Carmen.* "It is a curious commentary on the crazy economy of the theatre that a supreme dramatic soprano should give of her precious time to an art — if you will — wherein the chief characteristic is a complete and abysmal silence."

June 3, 1916. "A large audience, full of notables, applauded CIVILIZATION, a spectacle of the physical horrors of war . . . Billie Burke fainted."

FOR TIMES-BUFFS: Note the use of *spectators* for audience, and watch the transition of approved Times spelling from *theatre* to *theater,* as well as the evolution of Times typography. (Somewhere around 1932, The Times begins to look like The Times). *Those opinionated Times reviewers:* The first movie reviews are unsigned news items. Later they appear, still anonymous, under a discreet boxed caption that says "The Screen". Then, appraisals of significant new films appear in advance of their New York openings, and Times readers are alerted to *The Cabinet of Dr. Caligari* under a two-column headline reading "A Cubist Shocker" but still not signed. Soon afterward, a byline appears — *By Mordaunt Hall.* (Hall on Buster Keaton: "His wildest emotions are reflected by an upward turn of the right eyebrow.").

April 4, 1921. *Caligari* opens at the Capitol and is officially reviewed: "Its settings are unlike anything ever done on the screen before. . . . With rare restraint, the title-writer has not stuck in words where they are not needed, though she has used *fakir* when, apparently, she means *faker.*"

October 27, 1927. THE JAZZ SINGER: Mordaunt Hall reports that "When the film came to an end, Mr. Jolson himself expressed his sincere appreciation of Vitaphone, declaring that he was so happy that he could not stop the tears."

FOR HISTORIANS OF RACIAL ATTITUDES. From the August 21, 1929 review of King Vidor's *Hallelujah:* "Familiarity with the ways of the dusky sons of Ham is revealed . . . the peculiarly typical religious hysteria of the darkies . . . the dread of water in baptism . . . The humor that issues from *Hallelujah* is natural unto the negro".

November 17, 1930. *Morocco:* "If Miss Dietrich had been given more rein by Mr. Von Sternberg, her work might have been more satisfactory, for her gamut of emotions here consists only of gazing intently, smiling, and looking languid."

June 14, 1935. *Becky Sharp:* Andre Sennwald reviews "the first full-length photoplay in the three-component color process of Technicolor . . . *Incredibly disappointing and incredibly thrilling* . . . This is not the coloration of natural life, but a vividly pigmented dream world of the artistic imagination."

AND AS YOU TURN THE PAGES, KEEP AN EYE OPEN FOR:

- Frank S. Nugent on *Wuthering Heights,* including "One of the most incredible aspects is that the story has reached the screen through Ben Hecht and Charles MacArthur, as un-Brontean a pair of infidels as ever danced a rigadoon on a classicist's grave. But be assured: as Alexander Woollcott was saying last week, they've done right by our Emily."
- Bosley Crowther on *L'Avventura,* including "Watching it is like trying to follow a showing of a picture at which several reels have got lost."
- Vintage Crowther: "Orson Welles' performance—and his exhibitionistic cover-ups to the story's general untidiness—give ironic point to his first line: 'When I start out to make a fool of myself, there's very little that can stop me' " *(The Lady from Shanghai).*
- Crowther humbled: "This is going to surprise you . . . I wouldn't have believed it myself if I hadn't seen it with my own astonished eyes, but this is a whale of a comedy". *(A Hard Day's Night).*
- Renata Adler sums up *2001: A Space Odyssey*—"Somewhere between hypnotic and immensely boring."

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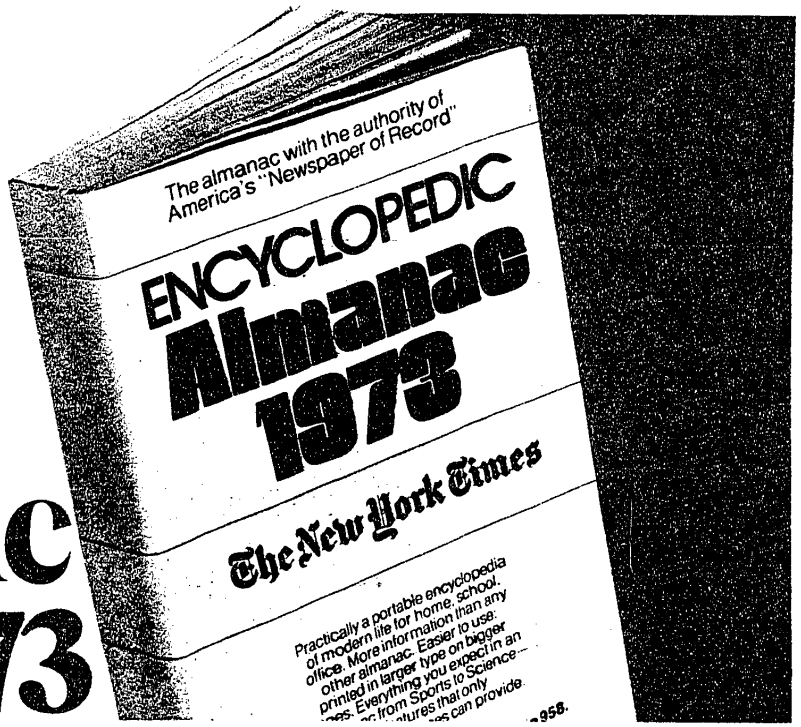

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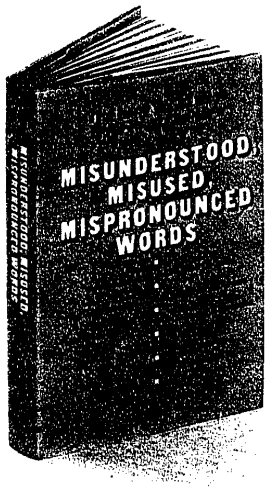

The New York Times presents the only dictionary you may ever need.

The New York Times Everyday Reader's Dictionary of Misunderstood, Misused, Mispronounced Words

EDITED BY LAURENCE URDANG
(who served with distinction as Managing Editor for The Random House Dictionary of the English Language.)

Not all long or unusual words are "hard," and not all hard words require mastering. But there are thousands of words that every educated person is expected to know, and that have an unfriendly way of tripping us up at the worst possible moment.

To make matters worse, our daily reading contains increasing numbers of specialized words, new words (and old words used in new ways) that we hopefully interpret according to the context or by analogy with words they resemble—and which all too often deceive us.

What does "dingbat" mean?
(Are you sure? See page 79)

These and many other kinds of difficult, tricky, elusive and worrisome words are the ones that Laurence Urdang has tracked down, compiled, researched, defined and brought to bay in this book. Among the 15,000 entries are:

1. Unfamiliar words that look like misprints of familiar ones.
2. Words that are especially troublesome to people with good vocabularies.
3. Words that are booby traps for fast readers.
4. Words of foreign origin that can fool people who speak the languages from which they are borrowed.
5. Words commonly misused by even the best professional writers. *For example, the United Nations headquarters in New York is not an "enclave" (it's closer to being an "exclave", but even that word does not exactly apply). Why? See pp. 96 and 106.*

Words that begin with "COE" pronounced "SEE" (Page 52)

There are words in this book that we all read and write with ease, but feel a twinge of doubt about pronouncing. (Does the first syllable of *bowdlerize* rhyme with "plowed" or with "rode"? And does the first syllable of *bucolic* rhyme with "too" or "few"? See pp. 28 and 30).

There are words that fool us with prefixes we know and trust. For example, lots of words referring to the kidneys begin with *neph*. But so do words that refer to clouds. (See page 219 for the extra letter to look for in *neph* words that will set you straight.) And we tend to assume that *pyr* at the beginning of a word refers to fire (or at least to fever, as in *pyretic*). But do you know a *pyr* word that means "pear-shaped"? See page 279.

FOR SCRABBLE PLAYERS: A 3-letter word for totem-pole beginning with an X (page 271). A 3-letter word containing an X and a Z (page 375).

FOR FEMINISTS: Two additional ways to say "male chauvinist" (both on page 9).

There are words we're sure we understand when we hear them—until we realize a few seconds later that the sentence they're being used in doesn't make sense to us. For instance, when a word that sounds exactly like "serrated" is used in the sense of "covered with wax" (page 42). There are words we tend to misread if we're skimming a page in a hurry. Some of them look like typographical errors. *(Dextrorse?* Check page 77.)

FOR GOURMETS: What does *beluga* mean? (Want to bet? See page 22).

FOR CROSSWORD FANS: A 4-letter word for what is removed from a piece of paper when you punch a hole in it (page 42).

FOR THE COUNTERCULTURE: A 7-letter word meaning a fine blend of marijuana from India (page 9). Also: what you're really accusing people of when you call them *alienated.*

The words range from simple but ambiguous ones like *lox* (which does not always mean smoked salmon) all the way to blockbusters like *pneumonoultramicroscopicsilicovolcanoconosis* (and its alternative form, *pneumonoultramicroscopicsilicovolcanokonosis).*

You can find out when the final s in English words of French origin should be pronounced and when it shouldn't (the French rules don't always apply). And why a word pronounced exactly like *must* can on certain occasions refer to a state of dangerous frenzy occurring periodically in male elephants and camels (page 213). Is a *voyeuse* a female voyeur? See page 366. Two ways to pronounce *slough* (And two different meanings. Page 312). A disease whose name is from the Japanese for "ouch! ouch!" (See page 166). The complete form of the Russian phrase customarily abbreviated as *agitprop.* (Page 5).

WHAT IS A CAMELOPARD? (And is there something wrong with the way it is spelled here?) Which syllable gets the main stress? (And what makes you think so?) Check page 35.

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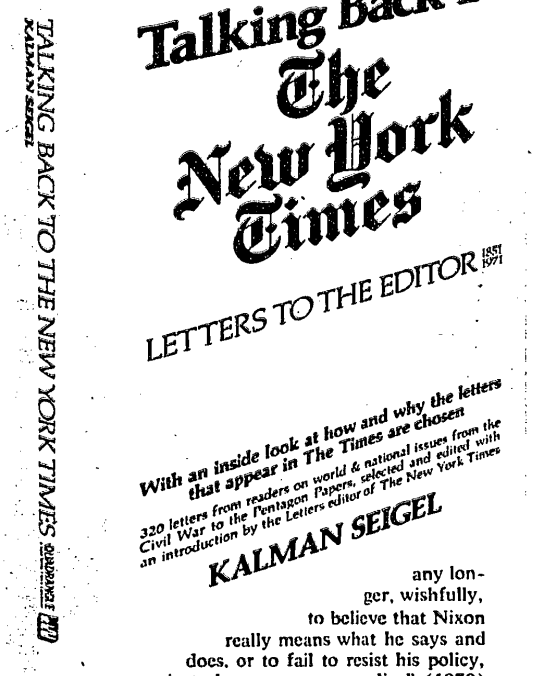
TALKING BACK TO THE NEW YORK TIMES

LETTERS TO THE EDITOR: 1851-1971

Selected and edited with an introduction by the man who decides which letters to print,
KALMAN SEIGEL
Letters Editor of The Times



For the last 120 years, letters to the editor of The Times have been reflecting and sometimes influencing the course of national and world events. Trotsky wrote to The Times from exile in Mexico (page 26) and Thomas Mann from exile in Switzerland (page 23). Former Secretary of State Stimson wrote from retirement to denounce Senator Joseph McCarthy, referring to him not by name but only as "the accuser" (page 42).

It is not uncommon for The Times to give space simultaneously to a head of state explaining a nation's position and to a Brooklyn subway commuter asking only respite from the city's din, dirt and danger. How and when to bring the troops home has been debated in letters from the Spanish-American War to the war in Vietnam.

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6 GROUND RULES BY WHICH LETTERS ARE JUDGED. Page 7.

■ A clergyman writes to The Times because he dialed 411 (Information) and a recorded voice told him that the number he had reached was not a working number ... A former U.S. Ambassador to India defends the Embassy geese against a charge by a Times reporter that one of them bit an old lady in New Delhi ... Ogden Nash complains that contemporary postage stamps taste bad and don't stick—*"I'd like to go back to where I came from: 1902."*

■ **Edward Teller defends atomic testing: "The danger of ... fallout, if any, is quite small compared to the obvious and imminent danger of Soviet power." (1966)**

■ Roy Wilkins denounces Black Power: "No matter how often it is defined, this slogan means anti-white power ... We of the N.A.A.C.P. will have none of this." (1966)

■ William F. Buckley, Jr., on electing a Catholic as President: "Senator Kennedy's stand on parochial schools —in which he goes further than many Protestants—I for one consider to be archly separatist and anti-Catholic in effect." (1960)

■ *Two days after Hiroshima,* a reader in Garrison, N.Y. writes: "When the exhilaration of this wonderful discovery has passed, we will think with shame of the first use to which it was put." (1945)

10 DIFFERENT WAYS TO SCORE POINTS AGAINST THE TIMES (and who scored them when): ● **1946:**"If (The Times) logic where to prevail, it would justify abolishing the Thirteenth, Fourteenth and Fifteenth Amendments"—*A. Philip Randolph.* ● **1959:**"I may indeed be wrong ... It is also possible that you may have misunderstood the points to which you refer."—*Mike Mansfield.* ● **1962:**"I do not propose to promote a controversy where none exists, but ..."—*Lyndon Johnson.* ● **1965:**"In accordance with the great tradition of The Times for complete and objective coverage of the news, you might want to carry the statements I made ..."—*Richard M. Nixon.* ● **1966:**"In the past year, I have, without a doubt, been the most frequently maligned individual on your editorial page."—*Andreas Papandreou.* ● **1967:**"Since the writer of the editorial has probably had little or no trouble with his own self-identity, it is perhaps asking too much to expect him to understand ..."—*Roy Innis.* ● **1967:**"If only for the sake of historical accuracy, I wish to make the following observations ..."—*Ralph Bunche.* ● **1969:**"No one, including your esteemed selves, has yet proposed a quicker and more practicable manner of ending our participation in the war than that being followed by the President"—*Dean Acheson.* ● **1970:**"The basic issue ... seems to elude you."—*Spiro Agnew.* ● **1970:**"The frivolous way ... it was reported as a 'fashionable' event is unworthy of The Times."—*Felicia Bernstein.*

■ *The AFL/CIO on racially exclusive unions: "The exercise of discrimination ... begins at the bottom in the rank and file, who reflect the mores of their communities ... It exists in part by the very exercise of the democratic process." (1962).*

■ *SCHOOL INTEGRATION:* Letters on the Supreme Court decision ranging from "I think I can now understand for the first time how my great grandfather felt when he, a former slave, read the Emancipation Proclamation" all the way to "... *we complete the process from a representative federal republic ... to a gutter democracy." (1954)*

■ Nobel laureate *George Wald* responds to hard-hat violence against student demonstrators: **"I march with the students ... What happens to me doesn't matter. One Nobel laureate has already been killed. That was Martin Luther King. What happens to the kids ... matters very much" (1970).** Daniel Ellsberg on Vietnam: "To refuse any longer, wishfully, to believe that Nixon really means what he says and does, or to fail to resist his policy, is to become an accomplice" (1970)

■ **THE PENTAGON PAPERS: From John Kenneth Galbraith's "Our safety lies ... in making public decision subject to public debate" all the way to Reed J. Irvine's "A little more humility from The Times, a little more respect for the law would be in order." (1971)**

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→ **The authoritative Pontchartrain Creole Gumbo in nine steps with twenty-five ingredients including shrimp, crab, bacon, chicken, veal and oysters (pp. 205-206)**

→ **Voluptuous Matzoh Balls, page 163.**

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→ **How to make Elderberry Wine, Rhubarb Wine, Beet Wine, Chokecherry Wine (and Dandelion Wine: brewing time 7-10 days, page 460).**

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→ **Shrimp for breakfast, Charleston style, page 201.**

→ **How to cook a Dolphin Fillet, page 190.**

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→ **Veal for breakfast (Louisiana style—page 210).**

■ 367 RECIPES FOR VEGETABLES, SALADS AND SIDE DISHES. For example, down-home ways of cooking black-eyed peas (including Hopping John, page 230), mustard greens, turnip greens, collard greens, and the famous Dirty Rice. Also:

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→ **Lotus Root Salad (the recipe specifies, "chill slightly") from Hawaii, page 720.**

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→ **The ancestral Osage Squaw Bread from Oklahoma, page 390**

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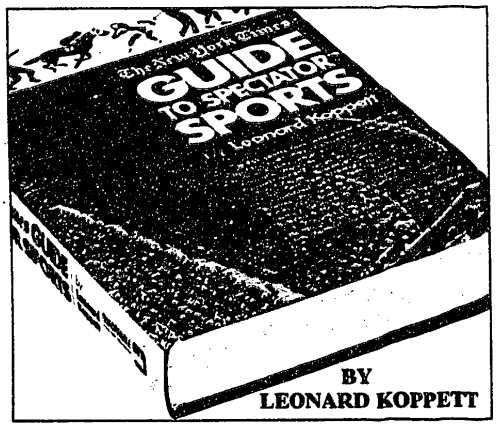

about the sports they've played all their lives...and wish they were equally knowledgeable about the strategies, fine points and rules of Pro and College Football; Pro and College Basketball; Soccer; Swimming; Diving; Squash; Golf; Tennis; Hockey; Lacrosse; Boxing; Thoroughbred and Harness Racing; Fencing; Bowling; Pro and Amateur Wrestling; Crew Races; Sculling; Sailing Races; Speed and Figure Skating; Downhill Skiing; Slalom; Ski-Jumping; Bobsled and Toboggan Racing; Curling; Gymnastics; Weight-Lifting; One-Wall and Four-Wall Handball; Track & Field... *and how Baseball has changed since you learned it as a child.*

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■ What sport is the easiest for gamblers to "fix." See chapter 5.

■ Do you know the difference between British and American golf balls? (chapter 6) . . . between British and American squash courts? (chapter 17).

■ How the rules of tennis are being changed by television. See chapter 7.

■ *What sport boasts an insiders' vocabulary that includes "press," "snatch" and "clean-and-jerk"? See chapter 19.*

■ What is the maximum legal poundage for a flyweight boxer? See chapter 5.

So many new and different sports are shown every week on TV that not even the most ardent fan can expect to be an expert on them all. It was easy in the old days when the only way to watch a game was in the flesh, and you could trade questions and answers and insights with experienced fans sitting near you.

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How one new rule transformed pro basketball from a failure into a box-office success *(See chapter 3).*

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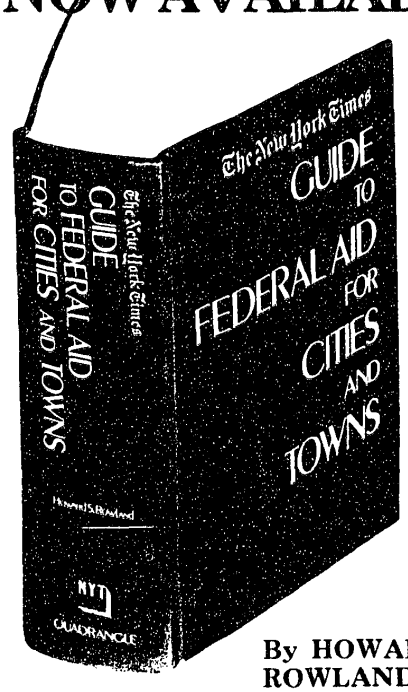

By HOWARD S. ROWLAND

If they could fight their way through the jungle of federal requirements, limitations, allocation formulas, timetables, guidelines, eligibility factors, application procedures, critical abstracts, and the idiosyncrasies of the thousands of separate offices within the 64 federal departments, agencies, commissions, institutes and foundations offering $40 billion in urban aid for 1973.

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THE NEW YORK TIMES GUIDE TO FEDERAL AID FOR CITIES AND TOWNS

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There are now so many urban aid programs, funded by so many federal agencies, and interpreted in so many federal circulars, that local governments can't keep track of them all. Many towns and cities are failing to take advantage of their opportunities. As early as 1969, Eric Sevareid reported that "nobody in Washington even knows how many programs now exist . . . *The tax money that never gets to the places intended unquestionably runs into billions.*"
That is why The New York Times publishes this clear and authoritative guide to the urban grants offered by all federal departments from HUD and HEW to State, Treasury and Agriculture *(Department of Agriculture funds for cities? see Chapter 13)* . . . plus scores of other federal agencies from the National Science Foundation to the Small Business Administration.
DO YOU RATE A GRANT FROM THE SMITHSONIAN? *See Chapter 4.*

This *New York Times Guide* was compiled for The Times by Howard S. Rowland, author (with Dr. Richard L. Wing) of the authoritative *Federal Aid to Schools*, and one of the best known municipal consultants in America. He has based it on thousands of pages of Congressional testimony, departmental memoranda, statistical analyses, research reports, official guidelines, critical studies and *interviews with working officials on the national, regional and local levels.* Every detail has been rigidly authenticated. The information is the latest available and in some cases it has never been reported before.

To find a program in this book, you don't have to look it up under the agency that funds it (that's one of the things you probably need to find out). Instead, you look under what your city *needs.*

Each chapter is a self-contained directory of programs for a specific municipal department or urban problem. *Flood, riot, or other disasters?* See Chapter 7. *Special programs for women?* See Chapter 26. You'll find 51 separate programs for housing and renewal (Chapter 11) . . . 44 programs for health and hospitals (Chapter 10) . . . 25 for the disadvantaged (Chapter 21) . . . 29 grants for economic development (Chapter 5). You'll find grants for mortgage insurance, police training, census mapping, consumer protection, library training, police training, chamber music concerts, flood forecasting, fire research, nursing homes, aquatic plant control, credit unions, migrant workers and hundreds more—*all shown exactly where it is most natural for you to look for them.* Some of the questions answered about each of the 656 programs:

• Are the funds allocated by a direct federal grant? • Is state approval required? • Is the grant indirect and administered by the state? • Are the funds assigned by formula (non-competitive) or awarded according to the merit of the proposal (competitive)? • What percentage of applications have been accepted? • Can the program be re-funded after the first year? • *Does the grant provide only a partial payment in the beginning?* • Can you pay your local share in services instead of cash?

How one city with a population of 18,000 got more than $11 million in a single year—with a staff of one city planner and two secretaries (and nobody had to go to Washington—see Part One).

For small municipalities: A special chapter on how to set up a federal aid office that utilizes your existing city staff . . . a step-by-step program for alerting all levels of local government to the opportunities afforded . . . 7 techniques for correctly assessing your city's needs . . . a realistic timetable for meeting proposal deadlines.

PLUS: 21 special appendices providing statistical and historical background on the participating federal agencies and the urban needs served by their programs. Tables of organization are supplied for major federal departments.

HOW TO BUILD LOW-INCOME HOUSING THAT PRODUCES TAX REVENUE. *See Chapter 11.*

PRE-PUBLICATION OFFER:
The New York Times Guide to Federal Aid for Cities and Towns will contain 1,312 pages (size 7"x10") and will be published at $65.00. You can reserve a copy now at the **pre publication price of only $49.50** by ordering from your bookstore or mailing the coupon provided in this announcement.

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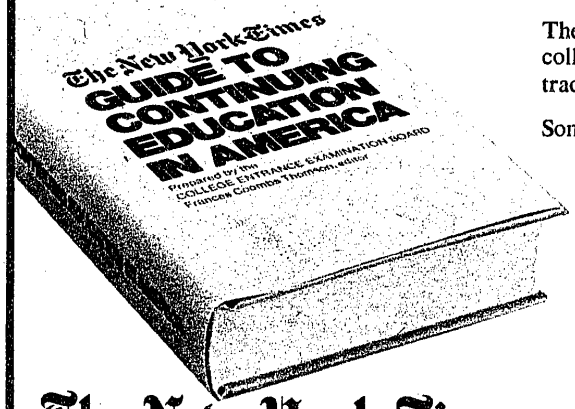
FOR ADULTS WHO WOULD LOVE TO PICK UP THEIR EDUCATION WHERE THEY LEFT OFF...

or start again in the right direction... no matter how long ago they graduated, or got married, or got a job, or got drafted, or just quit school.



The New York Times presents a mercifully simple guide to the staggering number of universities, colleges, community colleges, junior colleges, hospitals, technical schools, vocational schools and trade schools where grown-ups can study and grow in their own way on their own time.

Some of the things it tells you are:

1. Which accredited colleges and schools will teach you what you want to learn.
2. Which ones are near to where you live or work.
3. *Which ones have classes that fit your work schedule and family schedule.*
4. What requirements you have to meet (sometimes none at all).
5. How much you have to pay (sometimes nothing).
6. HOW TO GET COLLEGE CREDIT FOR THE THINGS YOU'VE LEARNED SINCE YOU LEFT SCHOOL (there are 900 colleges that will cooperate—and they're all listed here.)
7. Exactly what to do if you need a high school equivalency certificate.
8. Where to study for a license or certificate to upgrade your job.
9. *How to avoid "diploma mills" if you need a correspondence school.*

The New York Times

GUIDE TO CONTINUING EDUCATION IN AMERICA

Prepared by the
COLLEGE ENTRANCE EXAMINATION BOARD
Frances Coombs Thomson, editor

Wherever you live in America, there are so many adult courses offered by so many accredited institutions, in so many different subjects at so many different daytime and evening hours, that busy people never find out about them all.

That is why The New York Times publishes this clear, simple and wonderfully helpful guide to what is available and where to find it—from welding to Latin, from fashion-merchandising to Braille, from airline ticketing to oil-burner maintenance, archaeology, genetics and diamond-appraising. *(You can also study disk-jockeying, gunsmithing, filing medical insurance forms, candlemaking and scuba diving if you know where to look.)*

WHERE TO STUDY ARABIC IN ARIZONA? *See page 95.*

The information was compiled by the College Entrance Examination Board. Established in 1900 by colleges to make college going simpler for young people, the College Board now reports, state by state, the subjects, the courses, the hours, the requirements, the fees, at accredited colleges and schools open to adults. This is the first nationwide directory of college-level institutions and study programs for mature students—*and that includes:*

- People who started high school or college or graduate school but didn't finish.
- People who can now go back to school because their children are grown.
- People who have small children but can spare an hour or two each week.
- Working professionals who want to earn advanced degrees in whatever time they can manage.
- People whose present jobs may be reaching a dead end.
- People who want to turn their hobbies (from horticulture to cake-decoration) into profitable careers —*or just want to know more for the fun of it.*

A SCHOOL FOR EXECUTIVES (AND WIVES) WHOSE COMPANIES ARE SENDING THEM OVERSEAS? *See page 96.*

The New York Times Guide to Continuing Education in America covers a grand total of 2,281 schools in 50 states teaching more than 50,000 courses for adults including cosmetology, computer technology, medical technology, forestry, printing, aeronautics, Swahili, food-service management, interior design, family finance, women's studies, oceanography, ecology, retail sales clerk training, court reporting, criminal justice and even bill-collecting.

If you can't find what you want at a school convenient to you, The Times will give you your money back.

AN ACCREDITED COLLEGE IN COLORADO WHERE YOU CAN EARN A DEGREE IN AUTO MECHANICS? *See page 153*

You'll find 71 colleges and schools offering thousands of adult courses in New York City alone . . . 62 institutions in the Chicago area . . . 56 in the Los Angeles area . . . hundreds more everywhere, including many near your home or near your job.

If you want to study at home, you'll find 183 fully accredited correspondence schools you can count on for dependable training in hundreds of career and academic fields—with some good advice on how to use a home-study course to best advantage.

For people who panic when everything they want to know is dumped in their laps at once (even the street address, telephone number, zip code and area code of each school covered): There's a down to earth chapter on How To Use This Book that explains how to make sure you find what you're looking for. The easy alphabetical arrangement by state helps too. *Correspondence schools are listed alphabetically by name in a handy separate section.* There is a special section on how to update rusty study skills, a special glossary that translates confusing education "jargon" into clear, simple English, and a listing of national organizations active in continuing education.

TO BE PUBLISHED MAY 1st.
PRE-PUBLICATION OFFER: *The New York Times Guide to Continuing Education in America* will contain approximately 850 pages (6" x 9") with a special Introduction by Harold Howe II, former U.S. Commissioner of Education. It will be published at $12.50. You can reserve a copy at the pre-publication price of **$9.95** by ordering from your bookstore or using the coupon below.

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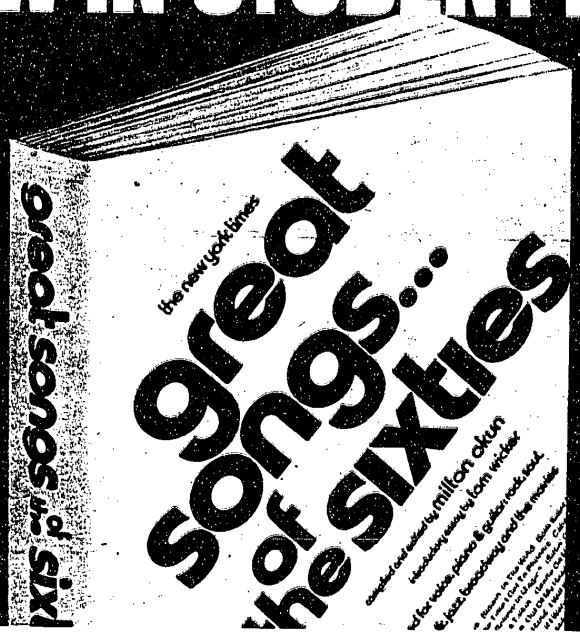

The New York Times presents

a social document you can play on the piano...

Or on a guitar...Or sing a cappella

Eighty-two songs that ignited a generation...assembled in permanent form to be experienced as music, poetry, culture-shock and a new morality.

LEONARD BERNSTEIN: "Its arrival at our house set off a festival at the piano that we shall long remember."

ROD McKUEN: "Will stay on the piano and belong at the bedside as the most definitive collection of modern popular American songs yet gathered together."

LADIES HOME JOURNAL: "It would be hard to think of an important song of the iconoclastic Sixties that is not here." —*Gene Shalit.*

Complete words and music, arranged for voice, piano and guitar. 82 songs, including:

Alfie ● Alice's Restaurant ● Aquarius ● Blowin' in the Wind ● Both Sides Now ● Bridge Over Troubled Water ● By the Time I Get to Phoenix ● Cabaret ● The Dangling Conversation ● The Dock of the Bay ● Downtown ● Eleanor Rigby ● Everybody's Talkin' ● Gentle On My Mind ● Georgy Girl ● Goin' Out of My Head ● Hey Jude ● Honky Tonk Women ● I Want to Hold Your Hand ● I Will Wait For You ● I Wish I Knew How it Would Feel to be Free ● If I Were a Carpenter ● If You Go Away ● The Impossible Dream ● Is That All There Is? ● Leaving on a Jet Plane ● Let The Sunshine In ● Let's Get Together ● Light My Fire ● Like a Rolling Stone ● Little Boxes ● A Man and a Woman ● Marieke ● Mellow Yellow ● Monday, Monday ● Moon River ● Mr. Tambourine Man ● Mrs. Robinson ● Never on Sunday ● New York Mining Disaster 1941 ● Ode to Billy Joe ● On a Clear Day ● Papa's Got a Brand New Bag ● People ● Raindrops Keep Fallin' on My Head ● Respect ● San Francisco ● Satisfaction ● Say It Loud, I'm Black and I'm Proud ● Society's Child ● The Sound of Silence ● Spinning Wheel ● Sunny ● Sunrise, Sunset ● Suzanne ● A Taste of Honey ● There But for Fortune ● Those Were The Days ● A Time For Us ● The Times They Are a-Changin' ● Try to Remember ● Turn! Turn! Turn! ● Up, Up and Away ● Waist Deep in the Big Muddy ● Walk on By ● We Shall Overcome ● The Weight ● What the World Needs Now Is Love ● Where Have All the Flowers Gone? ● The Windmills of Your Mind ● Yesterday ● You've Lost That Lovin' Feelin' ●

Perhaps only The Times could have helped to amass in one volume so astonishing a collection from so many different sources. *A coup* of such magnitude involved no less than *101 contemporary composers and lyricists whose works are issued by 98 music publishers in four countries, represented by hundreds of lawyers and agents.*

The result is instant nostalgia for those who found their identity in the songs of the Sixties — and a revelation for those to whom what has happened to American music is only a shade less puzzling than what has happened to America itself.

80,000 copies sold of the $17.50 edition—and no wonder!

Here is the music that carries within it the questions (and tentative answers) of a whole generation on a sometimes faltering search for new human values. It not only sings of change; it has somehow *made changes happen!* To play and sing or just to read these songs for yourself is to explore the inner history of our time.

Virtually every significant song of the decade is included — from the kalcidoscopic delights of Lennon and McCartney (The Beatles) to the complex charm of Bacharach and David, the subtle imagery of Paul Simon (Simon and Garfunkel) and the hard but hopeful realities of Bob Dylan. *Some notable features:*

- The words and music of all 82 songs are printed in full and arranged for voice, piano and guitar.
- The lyrics and musical notes are big and clear enough for anyone to read without strain — and for a group (or family) to follow together.
- If you were to play and sing without stopping, it would take you about five hours to go through the whole book just once!

The hidden poetry of the Sixties.

Do they usually play the music so loud that you can't understand the words? Here are the original unbowdlerized texts of what you've been missing. Surprising things can happen when you read them as poetry with many levels of meaning (start with "The Sound of Silence").

But you won't want to stop reading there. Especially for this book, the music of the Sixties has been analyzed, "decoded" and reconsidered in the light of America's generational, technological and racial crisis by musicologist Milton Okun and political expert Tom Wicker, associate editor of The Times. They provide some intriguing insights, for example:

- Why the simultaneous explosion of Rock and pro football was not coincidental.
- Why the important thing about "Ode to Billy Joe" is *not* the mystery of what was thrown off the bridge.
- The significance of the little-noticed fact that only one-third of the songs of the "love" generation are about love (compare the lyrics of any earlier decade).

Because of the mounting interest in GREAT SONGS OF THE SIXTIES on campuses everywhere in America, this inexpensive student edition has been prepared. Within its durable paper covers it is identical in content with the expensive original edition yet it costs only one-third as much and is easy to take along on plane, train or bike.

THE NEW YORK TIMES

GREAT SONGS OF THE SIXTIES

Edited by Milton Okun. Introduction by Tom Wicker

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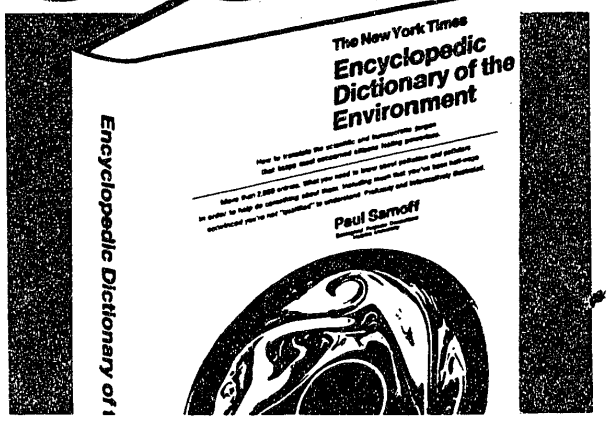
The New York Times

ENCYCLOPEDIC DICTIONARY OF THE ENVIRONMENT

is filled with things that you've been half-way convinced you're not "qualified" to understand.



■ **How to translate the scientific and bureaucratic jargon that keeps most concerned citizens feeling powerless.**

■ **What you need to know about pollution and pollutors in order to help do something about them. More than 2000 definitions, explanations, clarifications, descriptions, and corrections of popular misconceptions. (Color TV owners: Are radiation safety standards safe? See page 253).**

■ **How not to be intimidated by new words (holocoenosis) . . . misleading words (psychrometer) . . . bewildering abbreviations (GIGO, ZIMPRO) . . . and terms that can't possibly mean what they look like at first (autotrophe-heterotrophe relationships? See page 29).**

■ **WHY YOU SHOULD PUT A BRICK IN YOUR TOILET TANK. SEE PAGE 225.**

■ **Why growing grass in a window box can help the environment. (Page 228).**

■ **How your air conditioner increases pollution. (Page 20).**

The most popular cause in America today may also be the most poorly understood. People who want more than superficial knowledge of the environmental crisis have to assemble related bits of information from dozens of different fields—chemistry, biology, botany, demography, meteorology, physics (and atomic physics), geology, oceanography, zoology, medicine, law, industrial technology and pedology, to name only a few.

The pertinent information from these scholarly disciplines is available for most part only in the jargon peculiar to each. Experts in any one field often have difficulty understanding scientific papers circulated in another!

What then is the average educated *non-expert* to make of words like *ravidous, poikilothermous, flocculation* and *stoichiometric?* How is the citizen to evaluate the conflicting arguments of manufacturers, government bureaus and environmental specialists when they use common words like *cant* and *harrowing* in mysterious new ways?

YOU DON'T HAVE TO BE A SNOB TO BE "EFFETE" (AFTER A CERTAIN AGE). SEE PAGE 97.

To clear up the air of mystery that hangs over the subject like a semantic smog, The New York Times has published a new kind of reference work that provides the help of two books in one:

a: A dictionary that makes sense out of the new "environmental" vocabulary by defining its terms in words you can understand.

b: An everyday encyclopedia of environmental knowledge—explaining and illustrating the scientific concepts, the technological problems, the answers that are being sought, the solutions that are being developed, tested and adopted (or rejected—sometimes for startling reasons).

What Russian anti-pollution project had to be abandoned because it threatened to slow down the rotation of the earth? (See page 211).

The causes and effects (and perpetrators) of pollution in all its forms and guises are described—including chemical pollution, noise pollution, packaging pollution, jet-plane pollution, radiation pollution, synergistic pollution (page 306)—even sugar-water and snowmobile pollution.

Sugar-water pollution? See page 303.

New experiments that can transform pollutants into environmental benefits are reported and explained—including the use of thermally polluted water to grow shrimps, a process for making oil out of garbage, and a *substitute for incineration* that reduces the volume of rubbish just as effectively *but without polluting the air!*

FOR BOATERS AND FISHERMEN. You'll never guess which part of your discarded 6-pack is strangling seagulls. (See page 34).

The alphabetic arrangement makes reference fast and easy. But reading straight through from A to Z is an adventure—and an education. What major nation is in such a panic over its environment that citizens are buying fresh air in bottles? (See page 19). How much does it cost to clean up an oil spill at sea? (See page 207). How much of the world's land is arable, and how much of it is really bearing crops? (See page 23). What are the 9 different kinds of motor-fuel additive that pollute the air—and did you know your brake-linings are polluting it, too? (pages 4 and 26). *If an official tells you a pollution offense has been "abated", does that mean it's ended? (page 1).* How New York became a victim of benthic obliteration (page 35). What to do if you can't find beer in returnable bottles (page 209). The cheapest way to remove phosphates from the water (page 215). The new word that means both "flora" and "fauna"—and doesn't sound like either one (page 39).

For swimmers: Did you know that coliform bacteria are harmless? See page 223. *For home-buyers:* How tall should a chimney be to minimize pollution? See page 53. *For real estate developers:* Sanitary landfill is not sanitary—and can explode. See page 271.

Illustrated with photographs, drawings, understandable diagrams, coherent data-tables—and an eye-opening double spread chart tracing the pollutants released into the environment by the petroleum, pulp & paper, iron & steel, chemical-processing, food-processing, mining and metalworking industries—noting the industrial wastes in which they are carried, the ecological damage they cause and the physical, chemical and biological ways of reducing them.

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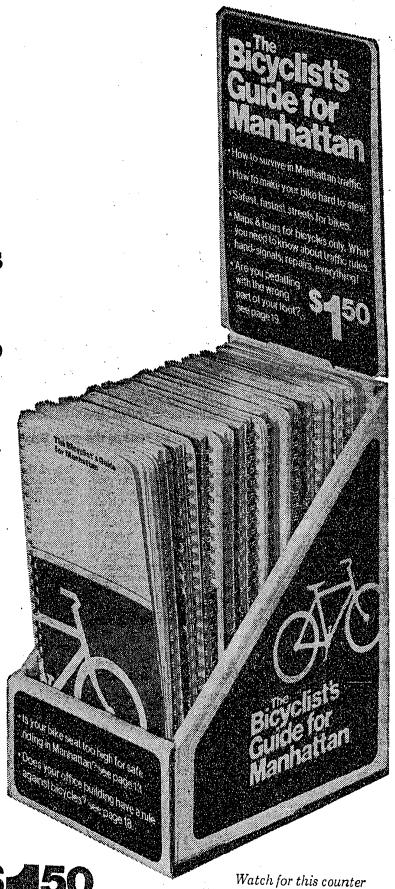
FOR NEW YORKERS WHO WOULD RATHER RIDE BIKES THAN SUBWAYS, BUSES, CABS OR CARS

if somebody sensible would just tell them:

- What steps to take when the landlord doesn't like bikes.
- How long it would take you to bike to work (and which routes are approved as the quickest and most efficient).
- How to survive in Manhattan traffic (including which lane to use on those intimidating one-way avenues).
- How to make it difficult for even the most expert thief to steal your bike.
- HAVE YOU BEEN PEDALING WITH THE WRONG PART OF YOUR FOOT? SEE PAGE 19.
- Why the "experts" who keep telling you to raise your bicycle seat higher are giving you bad advice.
- The easy hand-signals that can keep you out of trouble with people who still drive cars.



Watch for this counter display at stores listed below

The Bicyclist's Guide for Manhattan

Prepared by the *Fund for the City of New York* in cooperation with the Parks Council

$1.50

Ride with this guide in your pocket or tool kit and Manhattan is yours. It contains special maps for bicyclists, special tours for bicyclists, tips on law for bicyclists, safety for bicyclists, repairs and maintenance for bicyclists, and even typical travel time by bike between important Manhattan locations at the recommended speed of 10 mph (Washington Square to Lincoln Center? 25 minutes).

It tells you how to lock your bike so the wheels can't be stolen . . . The approved bikeway streets for heading uptown, downtown and across town . . . **The traffic rules that bicyclists are required to obey** . . . 3 things never to do if you find yourself heading for a pothole . . . When to leave your bike home . . . What parts of your bike have to be oiled, and how often . . . What to make sure of before you use gas-station air for your tires . . . 3 ways to stop your bike if you don't trust your brakes (and when to be suspicious of them) . . . Maximum safe speed for bicycling in the rain . . . Why a bike shop has to charge you more for patching a tire than for replacing it . . . Why "bicycle mirrors" are no help on a bike (and what kind of mirror to buy instead) . . . **How to arrange for a public bike rack that can be tax-deductible**...The safest kind of chain and lock for a bike in Manhattan (and a simple test to make sure it's the real thing before you pay for it)...What to wear on a bike, and why...The one and only way to get your bike insured. "IN MANHATTAN, FOR ANY DISTANCE UNDER 3 MILES, THE BICYCLE IS FASTER" (see page 1).

Also: Neighborhood maps and lists pinpointing Manhattan's 99 public bicycle racks and 40 bicycle shops (identifying shops that sell, shops that rent, and shops that repair) . . . TOURS FOR THE MANHATTANITE LIBERATED BY A BIKE, including a Greenwich Village tour that would be unthinkable any other way, an uptown art tour, a downtown art tour (East Village *and* Soho), a Sunday Wall Street tour, an Ethnic Gourmet Tour for pedaling and nibbling your way from Delancey Street to Chinatown via Little Italy . . . and (for the adventurous) a trip across the Brooklyn Bridge bicycle path and through the mystifying byways of Brooklyn Heights without ever getting lost!

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Scribner Book Store
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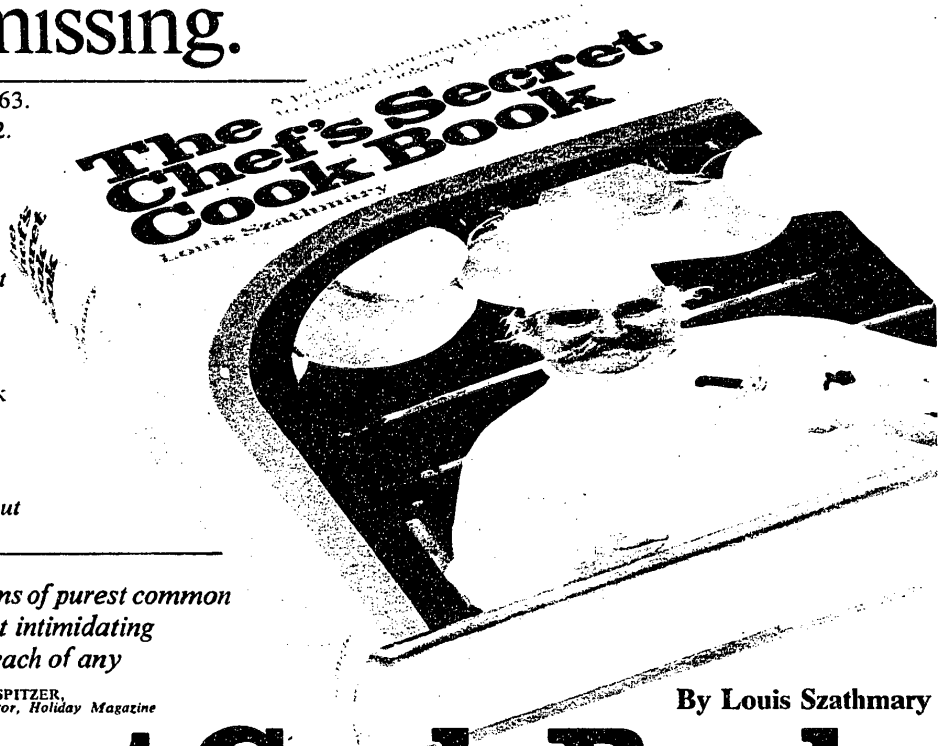
New York, New York 10017

Sheridan Square Paperback Corner
10 Sheridan Square
New York, New York 10011

For people who are almost (but not quite) satisfied with their own cooking—and can't figure out what's missing.

- If your crêpes are delicious but too heavy, see page 263.
- **The gourmet uses of kosher salt?** See page 3 and page 22.
- If your cooked shrimp gets dry or rubbery when you keep it overnight, see page 136.
- If your fried eggplant tastes oilier than it should, see page 176.
- *If you sauté chicken livers perfectly but they come out tough, see page 152.*
- How to make bottled horseradish taste like the fresh kind. See page 211.
- How to keep sour cream from burning when you cook with it. See page 23.
- What to add to domestic paprika if you can't find the imported kind. See page 69.
- *A substitute for champagne sauce that isn't perfect, but works. See page 97.*



"Chef Louis' 'secrets' are gems of purest common sense that put even the most intimidating foreign dishes within the reach of any intelligent person." —SILAS SPITZER, *Food Editor, Holiday Magazine*

The Chef's Secret Cook Book

By Louis Szathmary

Cook books, as a rule, give very little of the professional chef's "inside information." Tricks of preparation, little secrets about ingredients, that chef's touch that makes all the difference between something good and something *special*—these don't appear in the ordinary cook book.

"Unlike chefs who cling passionately to the trade secrets of the profession, Louis Szathmary goes out of his way to share his secrets." —JEAN HEWITT

The Chef's Secret is no ordinary book, and Louis Szathmary (pronounced Zahthmarie) is no ordinary chef. He is the proprietor of the world-famous Bakery Restaurant in Chicago and certainly the most illustrious of a great tradition of Hungarian chefs now in America. Each recipe in Chef Louis' book—from appetizers to desserts—has a "chef's secret" attached. The secrets make the food more fun to cook, elegant to serve, wondrous to taste. Yet all the recipes are surprisingly simple—no exotic seasonings or special gadgets are involved, just careful selection of ingredients and the classic methods of haute cuisine. Only the results are exotic.

HAVE YOU BEEN BOILING EGGS IN THE WRONG POT? *(and can it really matter? See page 10).*

The professional secrets included add up to a quick but surprisingly thorough course in the Escoffier approach to food preparation, cooking and serving. *(How to make pâté en croûte without having the dough burn while the meat cooks? See page 14).* The 300 recipes cover just about everything from how to purchase, prepare, roast, carve and serve a suckling pig (page 73) to how to make sure your guests know the correct order for eating the radishes, butter and black bread that together make up one of the world's great gourmet appetizers **(if the three elements are popped into the mouth in the wrong sequence, forget it. See page 3).**

Do you know what's missing if your chicken soup doesn't really taste like chicken? (See page 39). How to keep an opened avocado green without covering it with lemon juice or anything else? (See page 7). What Chinese chefs cook together with their seafood to make it taste so good? (See page 29). The best way to roast a turkey? (Louis Szathmary has tried them all, and the method he swears by is on page 107).

A humane way to kill a lobster? (See page 138). How to bread your meat or fish without the crumbs sticking to your fingers? (See page 125). How to keep lasagna noodles from sticking together? (See page 159). Have you been serving your roast beef too soon after it comes out of the oven? (Read page 59 carefully).

If your biscuits aren't as flaky as you'd like, see page 231. If the meringue on your baked alaska isn't stiff enough, see page 267. If your eggs benedict aren't what they should be, read page 145. The fast, easy way to make good napoleons starts with 4 pieces of cardboard (they don't show up in the final dish; see page 257). Your house doesn't have to smell like "cabbage" while you're cooking brussels sprouts—see page 171. Asparagus spears should be cut under water. (Why? See page 180). If your family wants traditional cornbread and you don't own a traditional heavy iron skillet, see page 232.

IF YOU HAVE TROUBLE SKIMMING ALL THE FAT OFF A POT OF SOUP, TRY ICE CUBES. *Ice cubes?* See page 34.

Louis Szathmary is probably the only world famous chef with a Ph.D. in psychology. That means he understands people as well as he understands food, and in this book he proves it. "We tested and double-tested every recipe," he says, *"asking ladies with very little or no experience to cook the dishes for us.* We watched their techniques and their frustrations, noted the shortcomings of the recipes whose steps were not precisely explained, *and then kept working on each recipe until it became easy and understandable."*

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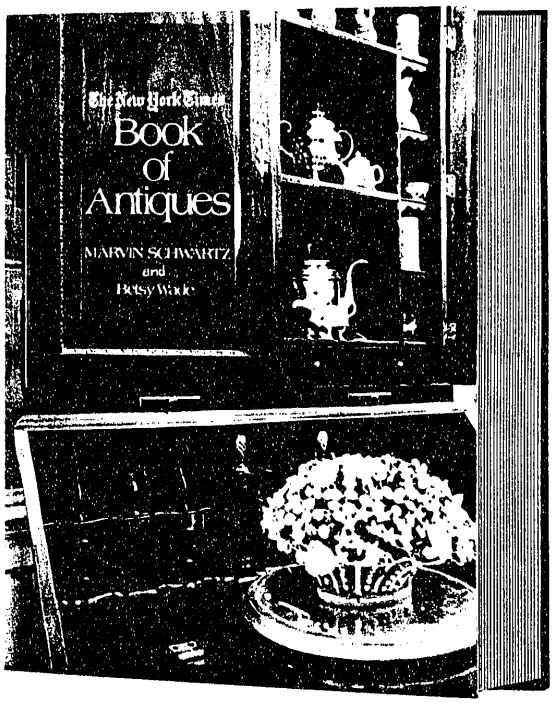
FOR PEOPLE WHO WOULD RATHER OWN ANTIQUES THAN A LOT OF NEW THINGS (that can cost almost as much):

- **When to ask for a discount even if you're not a decorator (see page 12)**
- Two kinds of genuine Chippendale furniture that go begging at relatively low prices today (page 51).
- How to spot the best bargains in a shop without asking what things cost (page 12).
- *The one major period that has still not been "re-discovered" by people whose money would drive the price up (page 320)*
- Why country stoneware is sometimes priced below its value in certain New England shops (page 120).
- *Fake Tiffany labels? (And kits for scratching fake Tiffany code numbers onto glass?) See page 304.*
- 200-year-old fabrics that will hold their color for you longer than the new ones you bought last year? See page 85.
- What you can learn about the age of a brass object by holding it in your hand (page 262).
- **The three things you should ask an antiques dealer to guarantee in writing on a big purchase (page 9)**
- How auction prices compare to dealer prices . . . how to read an auction catalog the way experts do (and guess the merit of an object by the length of the catalog description. Page 13).



The New York Times BOOK OF ANTIQUES

By MARVIN SCHWARTZ,
Antiques columnist of The New York Times
and BETSY WADE

How to tell a Delft reproduction from an original (and some reasons why you may prefer the reproduction. See page 6). Even people who are sure of their taste in everything else often get nervous about buying antiques. There are so many different kinds of antiques in so many different period styles, as interpreted in so many different countries by so many different craftsmen that it's hard to be entirely confident of buying the right thing at the right price. That is why The New York Times publishes this clear and authoritative guide to:

1. The history of antiques from ancient Egypt to Art Nouveau and Art Deco. Including some historical reasons for being skeptical if you are offered ancient Egyptian faience (page 127).

2. The distinguishing features of each period. If you have trouble separating American Pilgrim furniture from English Tudor, see page 29.

3. How to spot good and bad examples of each style. And why the Chinese porcelain you might reject as too thick can turn out to be especially valuable (page 165).

4. How to identify the real thing, honest reproductions and deliberate fakes. For instance, how to recognize imitation Stiegel glass (and some of the things the imitators did better than Stiegel did, page 290). How to distinguish real Pennsylvania Dutch furniture from European models that look the same but should be selling for much less (page 39).

5. BARGAINS THAT ARE STILL ON THE MARKET. An especially valuable kind of antique that still shows up in places selling junk (page 258). Some currently underpriced 15th-century furniture (page 4). 18th century tapestries that are now selling for less than they should (page 97).

6. Things you may have in the house that are more valuable than you think. For instance some of the glassware given away free at the movies in the 1930's (see page 312).

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You never have to search for the picture that illustrates what you're reading about. It's right there facing the text—chosen by the antiques experts at The New York Times not only because it is a flawlessly photographed example of a particular period but *because it explains something about antiques better than words can.* For instance, the color photograph of a 1760 commode on page 41 shows you how the ormolu and marquetry were worked in closely related designs, and what to look for if you want to make sure the ormolu was not added as an "improvement" later on.

The wavery line between a restoration and a fake (page 10).

The New York Times Book of Antiques tells you the things you need to know in order to approach antiques confidently as a hobby, an investment, a comfortable background for family life (see page 13 for how to live calmly with both antiques and children), or as an art form to be enjoyed for its own sake whenever and wherever you encounter it and no matter who owns it. **The furniture of each period is described, explained and illustrated in detail (including the Art Deco of the jazz age that is still technically "non-antique"). But that is just the beginning. The same painstaking detail is provided on:**

- Every kind of antique textile including lace, tapestries, needlework and samplers . . . What you need to know about rugs including how to distinguish the three kinds of oriental (and which goes best with what furniture period): why the dates attributed to some antique European rugs are not dependable; why the price of a hooked rug is not related to its age, and a surprising verdict on the relative merits of pile vs. flat weaving . . .
- The baffling world of antique ceramics from terra cotta to porcelain, including why ceramic marks are not the final word they're supposed to be; how to distinguish between original Palissy ware and products made from Palissy's molds long after he died; why some prooducts of the Sevres factory should be dated a century later than they usually are; why even the experts get confused by 19th century copies of Meissen. *How to judge the age of a Staffordshire Toby jar by its color? (See page 151).*

Tapesteries made in the Bronx (before it was the Bronx) that represent a real "find" for collectors? Page 98.

- The different standards for judging antique pictures as decoration or as art; when to pay extra when a picture is signed—and when not to; one glaring error to look for if you suspect that a 19th-century folk picture was painted in the 1970's; some current bargains in 15th century prints . . . *Antique metal-work from tin to gold, including gold that isn't gold (page 215); what you're missing if you turn up your nose at 19th-century electroplated silver; some pewter objects worth almost as much as silver; some fake Luristan bronzes that are worth buying* . . . How to spot Venetian glass that isn't from Venice; the price below which a Bohemian decanter is probably a fake . . .

More: How to start collecting antiques on a budget; things collectors are currently spending money on including barbed wire, electric insulators, bells, buttons, boxes, fans (why alarm bells should ring if you are offered an 18th-century fan signed by Boucher—page 319); . . . **Antiques Lore** including how the dean of American glass connoisseurs got fooled. **Antiques and the Law** including why an appraisal that is fine for insurance purposes maybe less satisfactory when you're making out your will . . . **The Semantics of Antiques:** why the British don't call Chippendale "Chippendale,"; and why not to be impressed when glass is called "crystal" . . . **The Technology of Antiques,** for instance: Are there bones in bone china? How iron is cast, and the chemistry of glass . . .

A neglected phase of Empire Furniture that is authentic, elegant, and can cost less than furniture that is brand new (Page 72).

For the Cautious Collector: The best things to buy from a small dealer. A warning about ceramics that are marked with country of origin. How much to pay for good English country furniture (and how to be sure it's good). And a subtle test of anybody's expertise: the difference between the Savonarola and Dantesca styles of Renaissance folding chairs.

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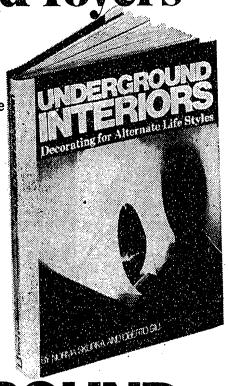
THE NEW YORK TIMES PRESENTS

1. The living room without furniture (but with lots of places to sit).
2. The anti-picture wall.
3. The womb room.
4. Neon-light sculpture.
5. The bathing parlor.
6. The successor to the exposed brick wall.
7. The revolving closet.
8. The revolving bedroom.



UNDERGROUND INTERIORS

DECORATING FOR ALTERNATE LIFE STYLES

By NORMA SKURKA, Home Editor of The New York Times & OBERTO GILI

Some of the most interesting, practical and economical decorating ideas of our time are emerging from the "counterculture" of the new generation, and are popping up in apartments, lofts, brownstones, railroad flats, villas and palazzos from New York to London, Paris and Rome.

- **If you've still got venetian blinds, you're lucky (see page 98).**

Yet the new taste in interior design—with its enormous sense of fun and its profound respect for the comfort of the human body—has until now been largely an underground phenomenon, and something of a mystery to the informed public.

That is why The New York Times publishes this guide to the ideas, techniques, future shocks and commonsense innovations of the new taste—as expressed in many of today's best "underground" interiors on two continents.

- **How to furnish a room without buying furniture (the all-carpet interior with raised, carpeted platforms of foam for sitting and sleeping—pages 32, 33, 34, 35).**

Some of the interiors shown in the book demonstrate ways to give the boxlike rooms of a modern apartment building a totally different atmosphere: *For instance how the rectilinear plan of an ordinary New York apartment has been transformed (without removing or building a single wall) by the use of translucent stretch-nylon net which creates luminous, arching, womblike spaces — including a diaphanous bed-pocket that gives you the feeling you're sleeping in the hive of some mysterious insect. Pages 30, 31.*

- **After the exposed brick wall comes the exposed steel girder (with the right coat of paint—see page 113).**

If your apartment (or house) has wonderful high ceilings and spacious rooms but is too traditional for your taste, see page 118. If your expensive co-op has a layout that reminds you of a housing project (or if you want to make a project apartment look like a good co-op) see pages 90 and 91. *If you've got a loft to decorate, see page 46 first.*

- **The anti-picture wall (decorated with two dozen cannily arranged empty frames). Page 55.**

- Also: The wall decorated with 16 different paintings of the same subject—page 19.

INSTANT HOUSING (PORTABLE AND DISPOSABLE). Page 28.

BATHROOMS THAT REBEL AGAINST PRUDERY, including an audacious "bathing parlor" with all the customary fixtures plus living-room amenities (page 68). A counterculture bathroom painted in shiny black enamel with toilet and bidet encased in industrial sheet metal frames (page 103) . . . A space-age bathroom done completely in red lacquer. *(Completely?* See page 106).

For people with long narrow rooms: A 40-foot table that provides all-in-one (a) a great place to dine, (b) a sofa, (c) a bar, (d) lots of storage space. *Athletic bedroom:* It doubles as an Art Deco gymnasium. *Underground economy:* How to make two totally different chairs look like a pair—page 80. Ditto with two altogether different sofas—page 20.

Underground four-poster: The bottom of the canopy is mirrored.

And in addition:

- *A one-way mirror to sit in:* A huge reflecting sphere that you can get inside of and sit invisibly while you survey the room around you. (Page 108).

- *Stovepipe sculpture:* Highly polished and shimmering with its own lights in the living room of a New York brownstone (page 94).

- *The day after tomorrow's chair:* A square platform of foam with two densities. The front sinks gently under your weight into a normal seat. The back stays firm (page 42).

- *For environmentalists:* Apartment ceilings and walls painted the blue of an unpolluted sky with fluffy cumulus clouds. Against the walls: Paintings of exactly the same thing. (Page 22).

- *Underground space-savers (expensive):* A bedroom inside a revolving cylinder that can be turned upside down to become a sitting room. (Page 22).

- *Underground space-savers (cheap):* A plywood sleeping bower that can almost make you glad your apartment contains only one room. (Page 86).

- **How inexpensive supergraphics can replace (a) an extra room, (b) architectural detail, (c) pictures. Pages 86, 90, 91, 98.**

- *For people who hate clutter:* A living room containing practically nothing except the three largest pillows in the world. (It works. See page 38.)

- *For people who love clutter:* The ultimate "pattern-on-pattern" living room—with at least 16 patterns visible (and working incredibly well together) on the wallpaper, draperies, flooring, rug, sofa, chairs, ottoman, lampshades (2 kinds), cachepots, mirror frames, table tops (2 kinds), and hearth buckets. *All on page 70.*

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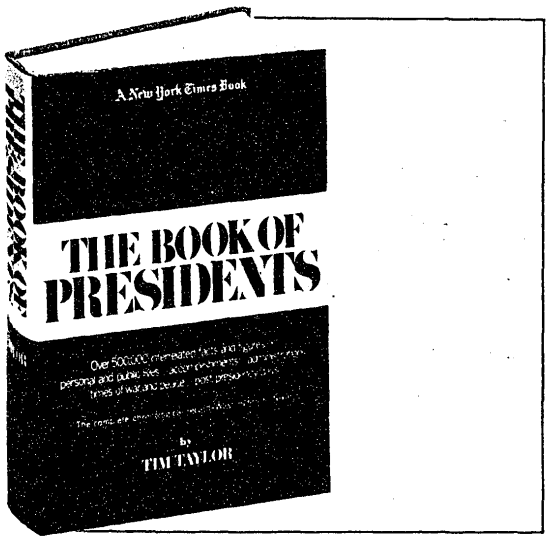
WHICH AMERICAN PRESIDENT BECAME AN ALCOHOLIC AFTER LEAVING THE WHITE HOUSE?

(see page 163)

- Which president won the nomination by promising to go to war? (page 59)
- **A president who got 19 electoral votes less than his opponent but won the election anyway (page 226).**
- A president who was secretly operated on for cancer (page 273).
- *Six presidents who were college drop-outs.*
- What was President Wilson's first name? (And what makes you so sure? See page 323).



THE NEW YORK TIMES BOOK OF PRESIDENTS by Tim Taylor

The American presidency is the most powerful job in the world. It is also one of the hardest to understand, because the powers of the office as well as the men who wield them are always changing. *Seven presidents who never exercised their veto power (page 49) and some who never had a veto overridden (page 237).*

The authority invested in the president has been used by so many different men from so many different backgrounds in so many different ways, and towards so many different goals, that even the best informed Americans can find themselves confused about what our presidents can and cannot do, have and have not done, and possibly got away with doing while constitutionalists and historians were napping.

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■ **A president whose State of the Union message apologized to Congress for his failures in office (page 219).**

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It is also *medical* (two presidents in succession who died of apoplexy, pp. 346-357) . . . and *marital* (covering the presidents' wives, children, parents and grandparents; noting for instance the six presidents who married widows and the six first ladies who were older than their husbands). It is even *extramarital* (when a president had a mistress, it says so).

■ **Which president demanded that Congress investigate a New York newspaper that had criticized him and succeeded in having the editor indicted (page 304).**

Nine presidents who never went to college at all.

Fifteen presidents whose Supreme Court appointees were rejected by the Senate.

ALSO COVERED: How the American political process developed in each administration, with special attention to the byways and detours of American history that helped form our concept of the presidency. *For example:*

• Bribery scandals dating back to the one that forced the resignation of George Washington's Secretary of State • The only treaty of alliance ever repealed by Congress • Which president decided that a black slave was only three-fifths of a man (page 56) • *The war that was concluded by a peace treaty that completely ignored the issues Americans were fighting for (page 62)* • The two ways presidential candidates were selected before the invention of the political convention • America's nine great economic depressions and what precipitated each one • A TREATY IN WHICH THE UNITED STATES RENOUNCED ITS CLAIM TO TEXAS (page 82) • An American adventurer who set himself up as president of Baja California in 1854 and as dictator of Nicaragua two years later (and was officially received at the White House).

■ **Which president said "Though the people support the government, the government should NOT support the people".**

PLUS: A Confederate general who was killed by his own troops (page 185) • When the first federal income tax law was passed and who had to pay how much • Why nobody in the North or the South was freed by the Emancipation Proclamation • What ethnic group was denied citizenship under the 1866 civil rights bill • A Democratic president elected on the Republican ticket (page 197) • **The four presidential assassinations (including the president who died because doctors kept probing for the bullet with dirty instruments, page 238)** • Which party controlled each house of Congress during each administration (When did the Republicans achieve their biggest Senate majority? See page 211).

MORE: The president who operated a ferry service across the Potomac during his term of office • The president who got Thomas Paine out of a French jail • The future president who served as defense counsel for the British officers on trial for murders committed in the Boston Massacre • Presidents with different names who were closely related to each other • *Which president (aside from Washington) received the electoral votes of all the states* • *Which president (aside from Nixon) served two terms as vice president* • The president who refused to allow his predecessor to ride with him on Inauguration Day (page 202) • The president who was involved in two libel suits after leaving the White House • **The longest and dirtiest battle ever fought over a Supreme Court appointment (page 334)** • Which president employed Norman Thomas as a newsboy? (Page 350) • Eleven presidents who were Masons, two who were postmasters, seven who were schoolteachers, and one who exercised the option (never used before or since) of saying "I affirm" instead of "I swear" at his inauguration. *Also: Five presidents who changed their names.*

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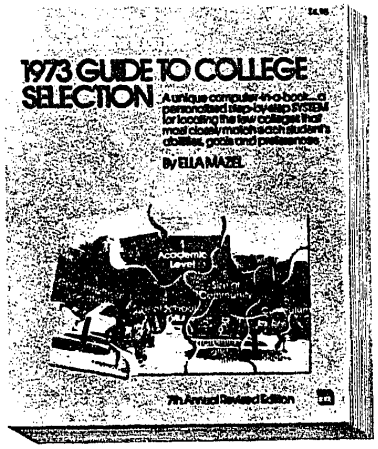
2. Which colleges welcome students with your test scores.
3. Which colleges you can afford.
4. Which colleges you would feel most comfortable attending.
5. Which colleges you would earn good grades at.
6. Which of the above are most likely to accept you.



THE NEW YORK TIMES 1973 GUIDE TO COLLEGE SELECTION

By Ella Mazel

272 pages, illustrated, size–8½" x 11"

■ The more "average" you are as a student, the more doors are open to you (see page XX).

■ Private colleges that cost less than $1,500 a year including room and board. (See pages 115, 151, 153, 155, 161).

■ Co-ed dorms? (See page 186).

■ Colleges where you don't have to take a major? (See page 183).

■ **Transfer requirements for each college.** Minimum average and entrance tests.

It gets harder every year to match yourself with the colleges that offer what you are looking for and will accept you. This is because there are so many different colleges with so many different entrance requirements, offering so many different educational programs at so many different prices, that most students (and parents) get bewildered and settle for less than they should.

That is why The New York Times publishes this clear, simple and wonderfully helpful guide to the staggering number of choices that have to be made by the college applicant today. (This is the seventh annual edition. Completely revised and up to date). It doesn't just list and describe each college and get you more confused. This is what it does instead:

A PERSONALIZED SYSTEM FOR MATCHING THE STUDENT TO THE COLLEGE

a. Steers you through the maze of college information so you can zero in on the schools that most closely match *your* individual abilities, goals and preferences.

b. Saves time by instantly eliminating colleges you need not consider.

c. Simplifies selection by *grouping* colleges in terms of *your* basic requirements—relative degree of toughness, total annual cost, geographical location, number of students attending, co-ed or not.

d. Now you know which colleges to consider and can ignore the rest!

e. Shows at a glance many other things you want to know about the colleges you have not eliminated. For instance:

Specialized curricula from Afro-American Studies and Agriculture to Dance, Law Enforcement, Social Work and Urban Studies, whether offered as majors, minors, certificate or 2-year associate degree programs. Foreign study programs; honors and independent study; pass/ fail options and alternative grading systems; individualized majors; cooperative education (work/study); academic calendar (how to make sense out of the 5 different calendars — and combinations — ranging from the semester plan and trimester plan to the 4-1-4 plan. *4-1-4 plan?* See page XIX); tests required for applicants to freshman class; which colleges offer *Early Admission, Early Decision, and Deferred Admission.*

COLLEGES THAT HAVE ELIMINATED COURSE DISTRIBUTION REQUIREMENTS? See page 184.

Plus . . . Religious orientation (this is tricky—some "independent" colleges have religious requirements, while many church-related colleges do not); ratio of men to women in coed colleges; ratio of commuter to resident students; *percentage of non-white enrollment;* compensatory programs; out-of-state enrollment; state college quotas on out-of-state students (and which colleges were below their quotas last year—see page 251); *colleges that changed their names this year;* fraternities and sororities, and whether any are residential; men's *and women's* intercollegiate athletics; much, much more.

Illustrated with photographs of college life at schools north, south, east and west.

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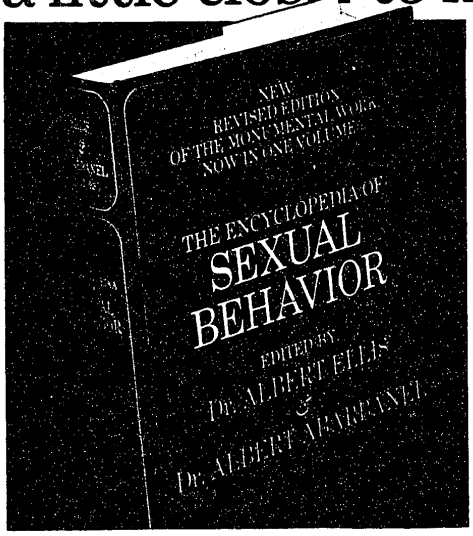

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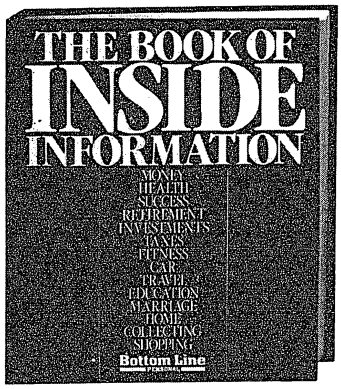

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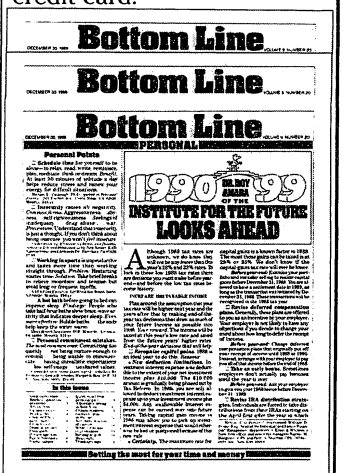

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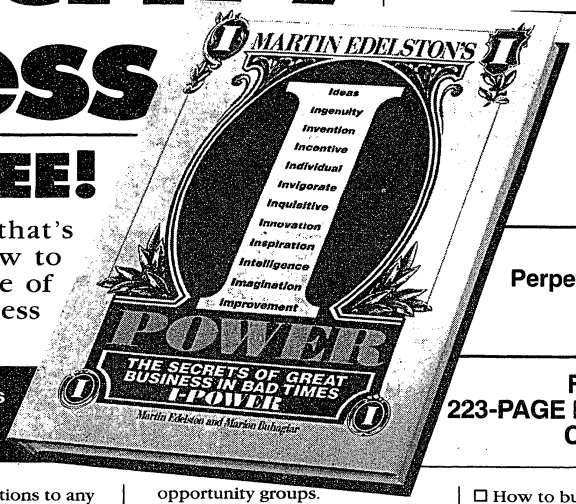

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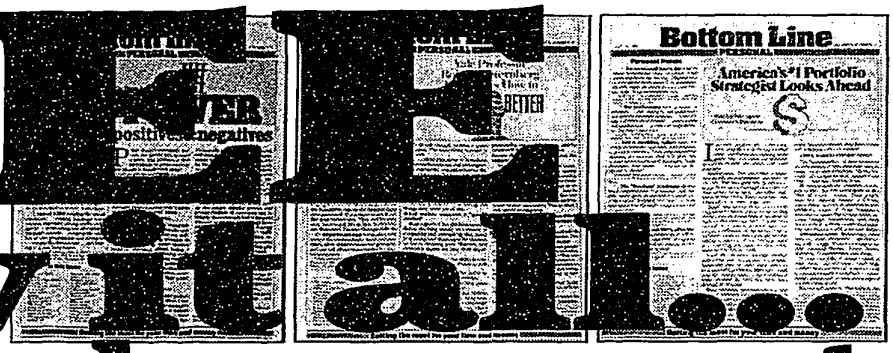

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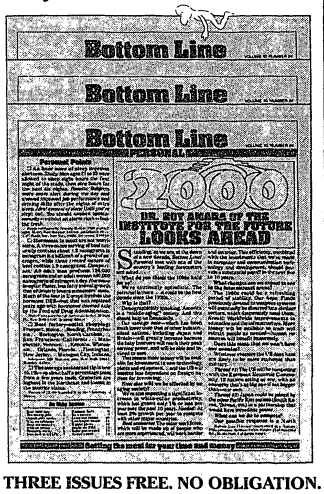

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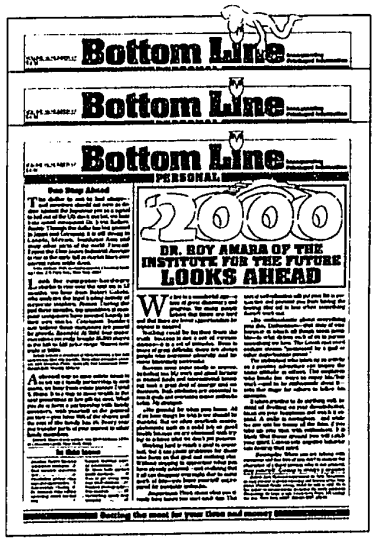

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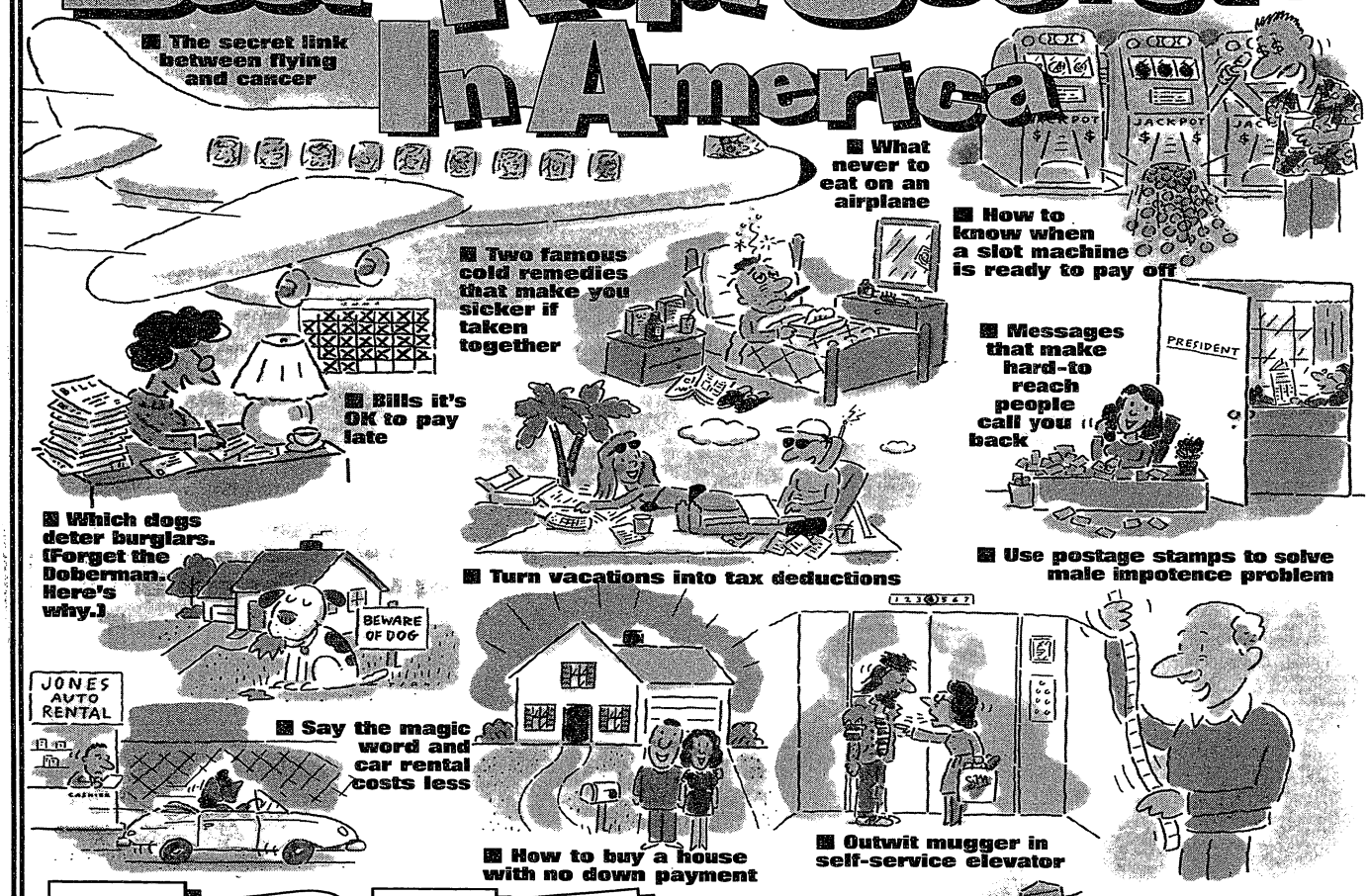

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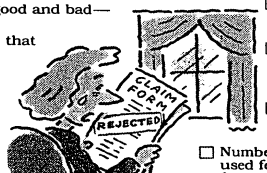

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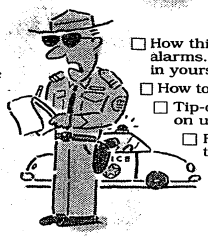

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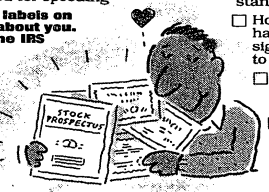

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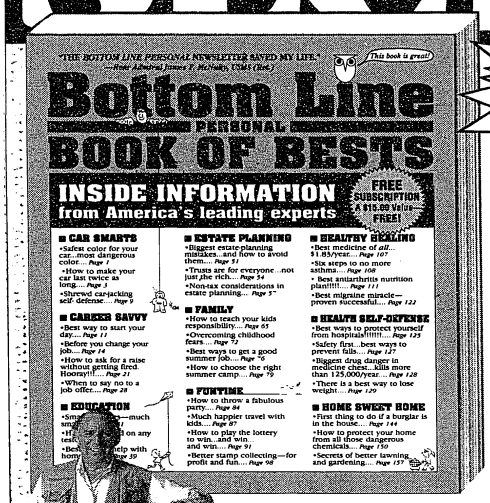

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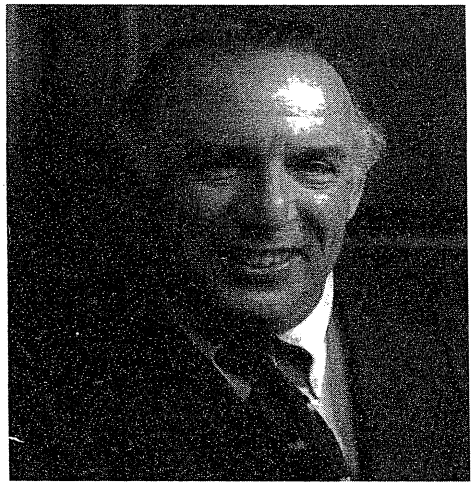

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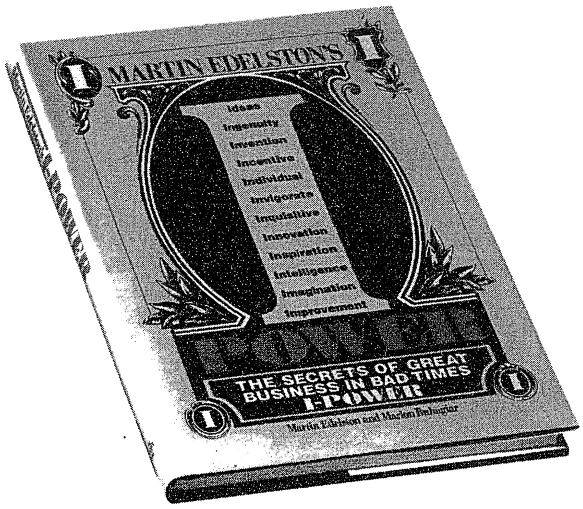

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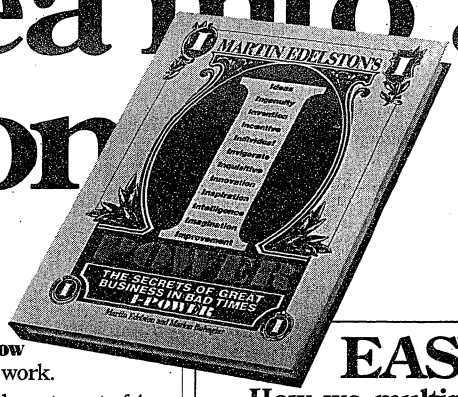

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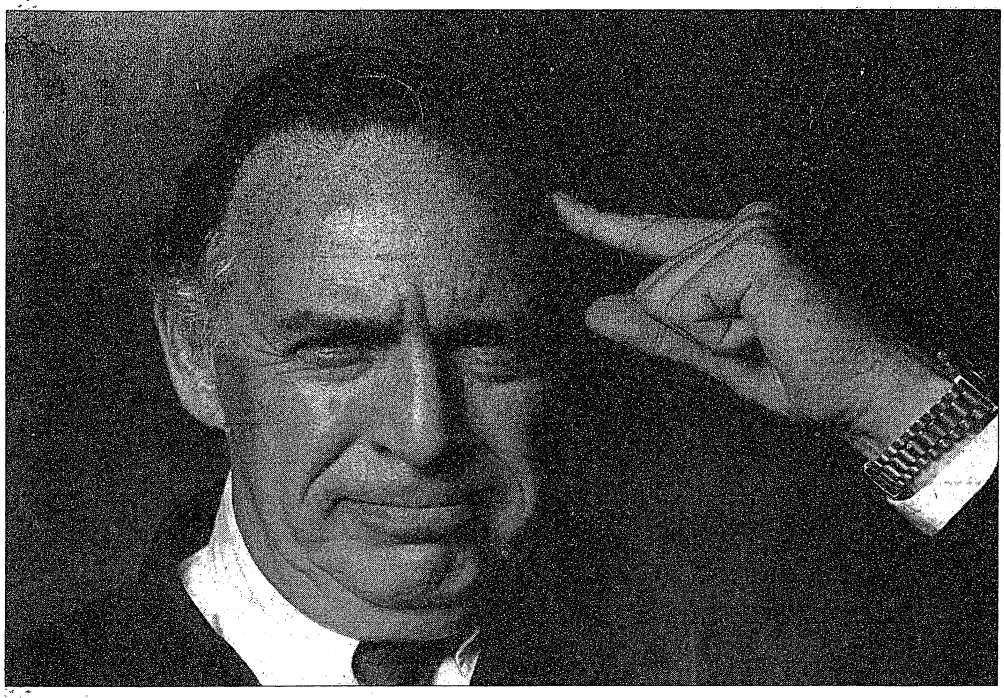

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