

Seldon Dix Jr. grew up during the early 1940s in the small town of Bridgeville, Delaware. He remembers his sister taking the train every morning to high school because, at that time, Delaware had only two high schools for people of color. The one she attended was thirty-five miles away in Dover, Delaware, and the other option was a ninety-mile commute to Wilmington.

Since the age of six, His father, a Methodist minister, instilled the importance of a good education and would tell him, “*you have to do something, go somewhere, and make something of yourself.*” Early on, his parents and teachers noticed his natural artistic talent. He loved to draw, and comic book figures were his motivation. An advertisement in a magazine with the instructions “DRAW ME” caught his attention. He drew the picture of a woman’s face, and his father mailed it in. A few weeks later, there was a knock at the door, and standing on the other side was a man looking for Seldon Dix Jr. This well-dressed man with a briefcase explained to Seldon’s father his son had won a scholarship from the DRAW ME contest. Only nine years old at the time, it was apparent he much too young to receive the scholarship, but his parents were very impressed.

Wanting the best education for their son, when Seldon turned fourteen, his parents made the financial sacrifice to send him to the Mary Potter Academy. A boarding school in Oxford, North Carolina, for Black American children that focused on academic merit. Upon graduating, and knowing Seldon’s continued interest in art, although Mary Potter Academy did not offer art classes, Seldon’s brother suggested he visit Pratt Institute in New York. Once there, he was excited to see students creating in all fields of art and design and knew Pratt was the right fit.

Dix quickly encountered roadblocks. One requirement for acceptance was drawing a room with all the furnishings in perspective. Being his first-ever drawing assignment and having no previous experience, Dix had no clue where to begin. He knew he had to do his best, believe in his talent, and through the grace of God, he would be accepted.

Dix’s first assignment as a student at Pratt was for his graphic design class. He was to design a poster symbolizing the state where he lived. In the next class meeting, students presented their posters. When he looked at his classmates’ posters, he wanted to “disappear through the floor.” His professor critiqued each student’s posters, stating Dix’s “was not worthy of any type of criticism.” After the classroom emptied, Dix placed his poster under his coat and boarded the subway to Harlem. He walked to a small deserted park where he sat and wept from embarrassment. Feeling shattered, his hopes and dreams of becoming a graphic designer had ended. He hated the color of his skin, thinking it deprived him of educational opportunities. Although feeling sorry for himself, something guided him back to Pratt.

While at lunch, he met a fellow design student and lifelong friend, David Gates, who helped him learn the techniques and knowledge he didn’t realize while attending the Mary Potter Academy, answering basic questions and sharing the methods Dix needed. Graphic Design became his favorite class while studying twice as hard as his classmates. Dix concluded that the experience of rejection was the best thing to have happened. “*Although I have*

*been blessed with talent, I believe that it is my responsibility to increase my talent by investing time, effort, and dogged determination while I am engaged in my vocation.”*

After graduating from Pratt, Dix married and served in the US Navy. In 1958, after an honorable discharge, he and his wife moved to Brooklyn, New York, where he found work as a design assistant at Turck & Renfield, designing book jackets for Double Day and Columbia Press. Soon after, deciding to challenge himself and searching for employment as a designer for a large corporation. In 1961, he applied for a graphic design position at the American Broadcasting Company (ABC). He was hired and climbed the corporate ladder to Assistant Art Director of the Promotion Department. While at ABC, Dix had the privilege of meeting the great Ray Charles, for whom he designed the album cover *Ray Charles, A Man, and His Soul*, a limited-edition studio and live anthology of his greatest hits. The deluxe two-album set consists of a three-dimensional gold foil likeness of Mr. Charles complimented by a twelve-page booklet containing biographical information, photographs, and details of his recordings. With true dedication, whenever he had a project of this magnitude, it would consume him, traveling from his home on the Long Island Railroad to his office, scribbling his ideas in the newspaper's margins, on the back of envelopes, or on his monthly train ticket. When it came to the final presentation to Mr. Charles, Dix described every page and its contents. Being very appreciative, Mr. Charles gave his approval for the design.

In 1968, while working at ABC, Dix received a call about a position at TIME Incorporated; the Promotion Art Director wanted to see his portfolio. After a few weeks, he got offered and accepted the position of Associate Graphic Director of the TIME Promotion Art Department. Dix's years at TIME Incorporated were exciting and challenging. He experienced working with writers, artists, designers, photographers, and researchers, which exceeded his dreams. As the Associate Graphic Director for TIME Promotion Art Department, among his colleagues, Dix was known for his ability to transform a mundane document into a work of art. With that said, TIME Incorporated chose him to be an honoree of the Harlem Branch of the New York YMCA's Eleventh Annual Salute to Black Achievers in Industry Awards.

In 1970, Dix contributed to the first-ever exhibition of work by Black American visual communicators. Opening on January 8, 1970, at Gallery 303 in New York City and Co-chaired by Dorothy Hayes and Joyce Hopkins, the historic *Black Artists in Graphic Communication* exhibition featured forty-nine Black American men and women working in visual communication in New York City. In April of the same year, it began touring universities, art museums, and galleries around the United States and Canada. In January 1971, the Japanese magazine *IDEA* chronicled the exhibit and artists, creating possibly the first written history of Black American graphic design with visuals and biographies of the designers. Besides being profiled, Dix was also a part of the selection committee and traveled with the historical exhibition.

In 1981, the Inauguration Committee representative asked *TIME* to design the Inauguration program for Ronald Reagan. Designing an Inaugural program is immense, becoming a part of American history and preservation in the

Presidential Library and the National Archive. Given the honor, Dix presented a 24-page layout with a royal blue cover adorned with 50 silver stars and a gold inaugural seal. Another memorable experience, was working in London to design the cover for *Time Britain*, as well as his involvement with *TIME News tour of the Pacific Rim*. He visited seven countries in 17 days, the Great Hall in Beijing, The Great Wall of China, a lookout post on the DMZ in Ho Chi Minh City, and the many palaces in Manila. Besides designing the logo and other graphics, Dix had the privilege of photographing various events and personalities. Noticing how powerful photos could be in visual communication, he developed an interest in photography. He decided to further his knowledge and received a degree from the New York Institute of Photography.

Before retiring from TIME Incorporated, now TIME Warner, Dix was promoted to Executive Art Director of the TIME Promotion Art Department. Dix credits God for giving him his talent but states his personal investment, energy, and studying of the craft of graphic design put him in this position.

Since retiring from the corporate world, Dix and his family relocated to the Delmarva Peninsula. He explored his passion for fine art photography, the art of making prints, graphic design, and editing digital images. He served as a board member of the Art Institute & Gallery in Salisbury, Maryland. Exhibited photography at Hofstra University (Hempstead, NY), the Louisiana Arts & Science Center (Baton Rouge, LA), the University of Maryland Eastern Shore (Princess Anne, MD), the Sande Webster Gallery (Philadelphia, PA), the Art Institute & Gallery (Salisbury, MD), the Dancing Goat Gallery (South Orange, NJ), Wor-Wic Community College (Salisbury, MD), the Fulton Hall Gallery at Salisbury University (Salisbury, MD,) and the Biggs Museum of American Art (Dover, DE).

In 2002-2003 Dix received the Member of the Year Award presented by the Art Institute and Gallery, Salisbury, Maryland. He is also one of the subjects of an exhibit and book published in 1995, *Two Contemporary Photographers*. Despite his experience, his knowledge of photography was an ongoing learning process. The Seldon G. Dix, Jr. Collection will be archived in *The History of Black Graphic Design in North America* at Stanford University Libraries Special Collections, representing a body of Mid-Century to current day Black American Graphic Design.

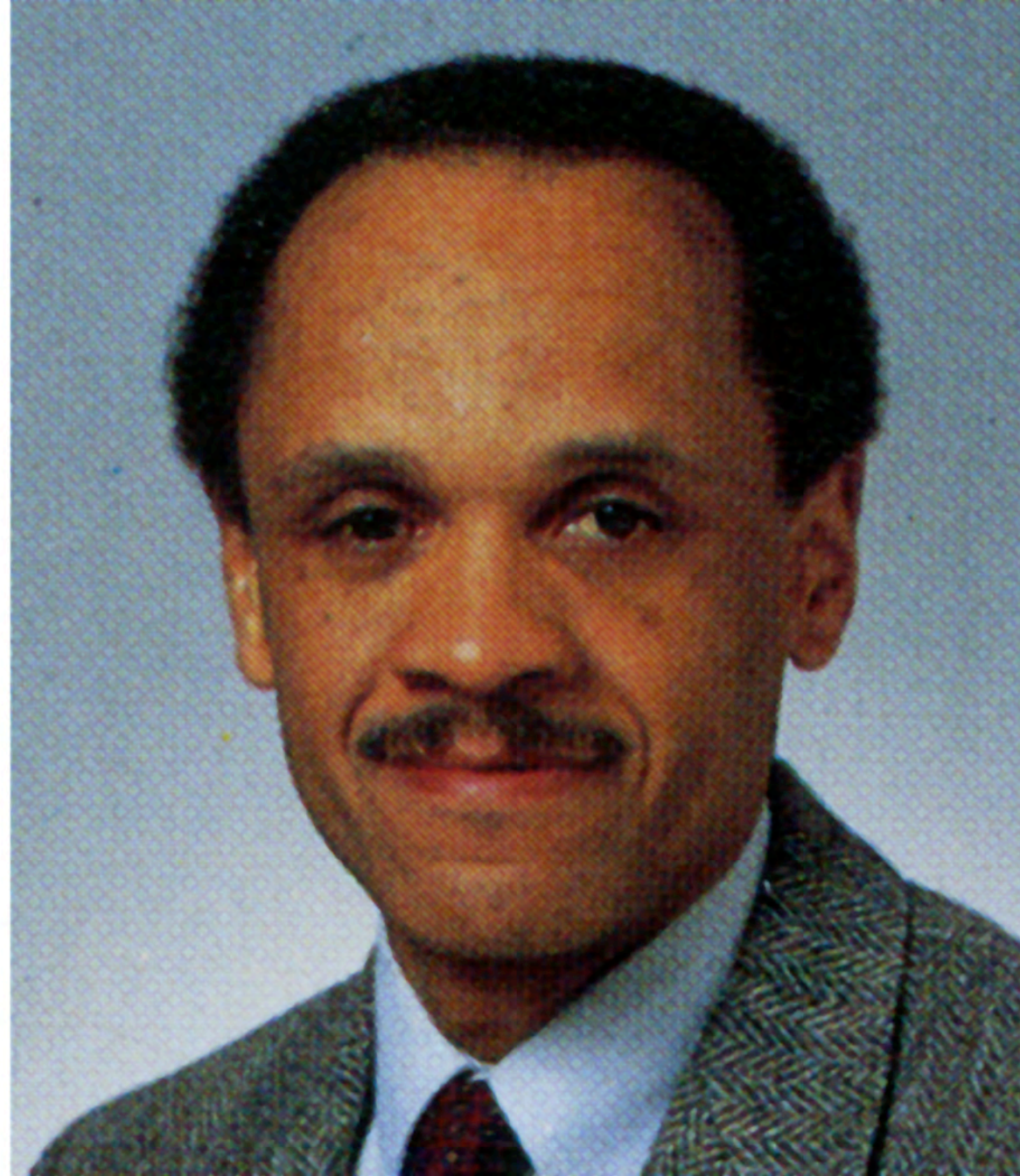
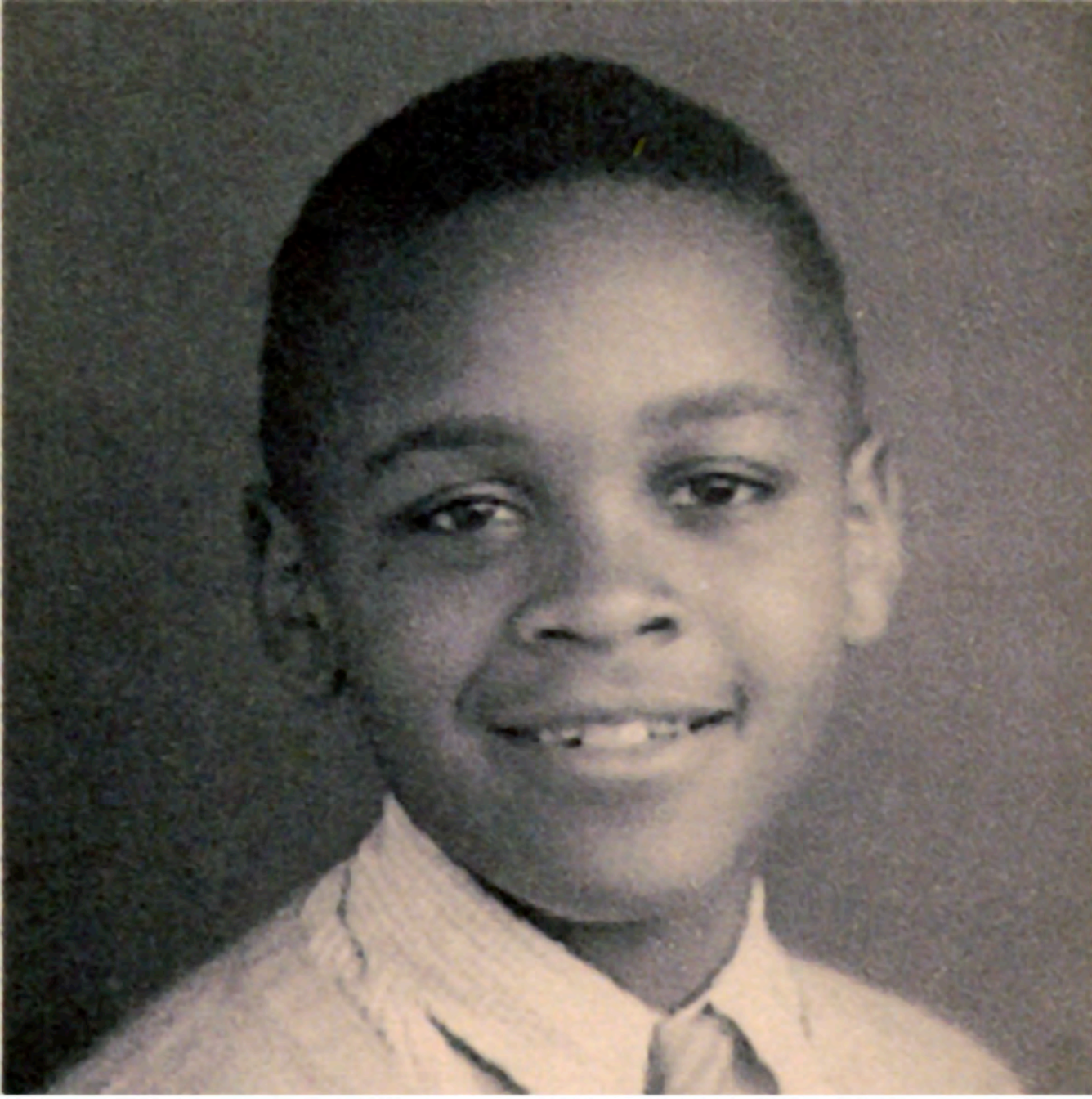
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<https://www.jolleymemorialchapelmd.com/obituary/Seldon-Dix>.

Dix Jr., Seldon. *Do Something Go Somewhere Make Something of Yourself A Father's Passionate Advice to His Young Son*. Print. Salisbury MD, c.2017. *Personal Collection*.

Annabelle Dix (wife), and Dr. Angela Dix Seals (Daughter), Shared stories and original work from Seldon Dix Jr. career. (personal communication, February 10, 2022).







# ART INSTITUTE & GALLERY

## Celebrates A Colorful 55th Year Anniversary

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Art Institute & Gallery 212 West Main Street Salisbury MD 21801







*Photographer and designer\_Doll's face\_cover*





# PORTRAITS OF AMERICAN NEWSMAKERS

Commissioned for the Covers of  
TIME, The Weekly Newsmagazine

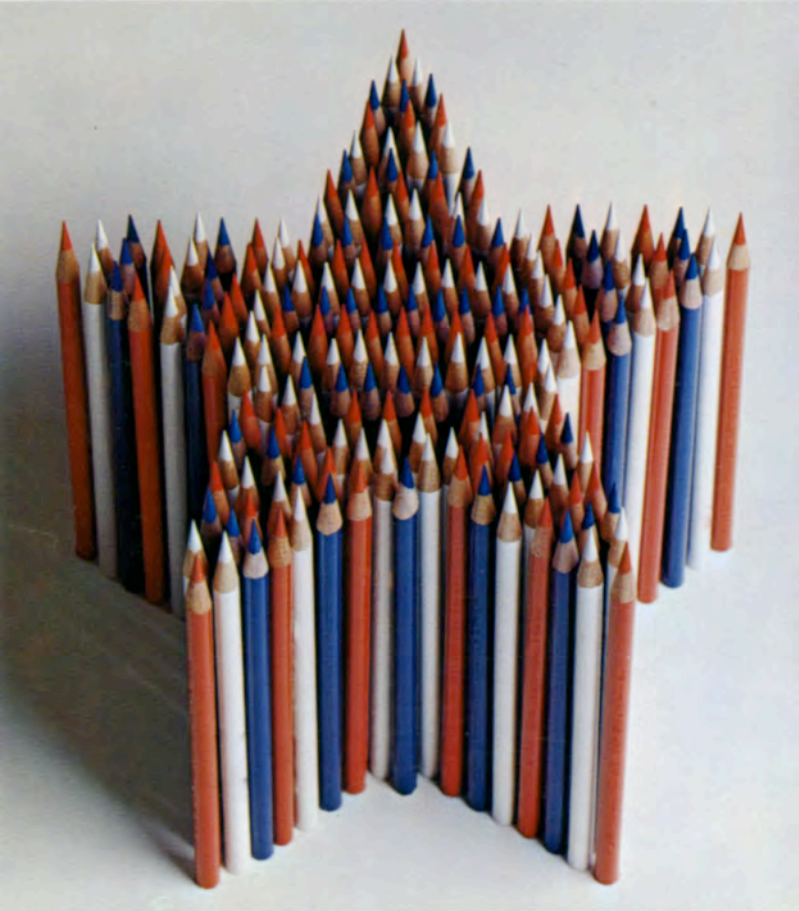
National Portrait Gallery  
Smithsonian Institution  
Washington, D.C.

May 23-August 24, 1969



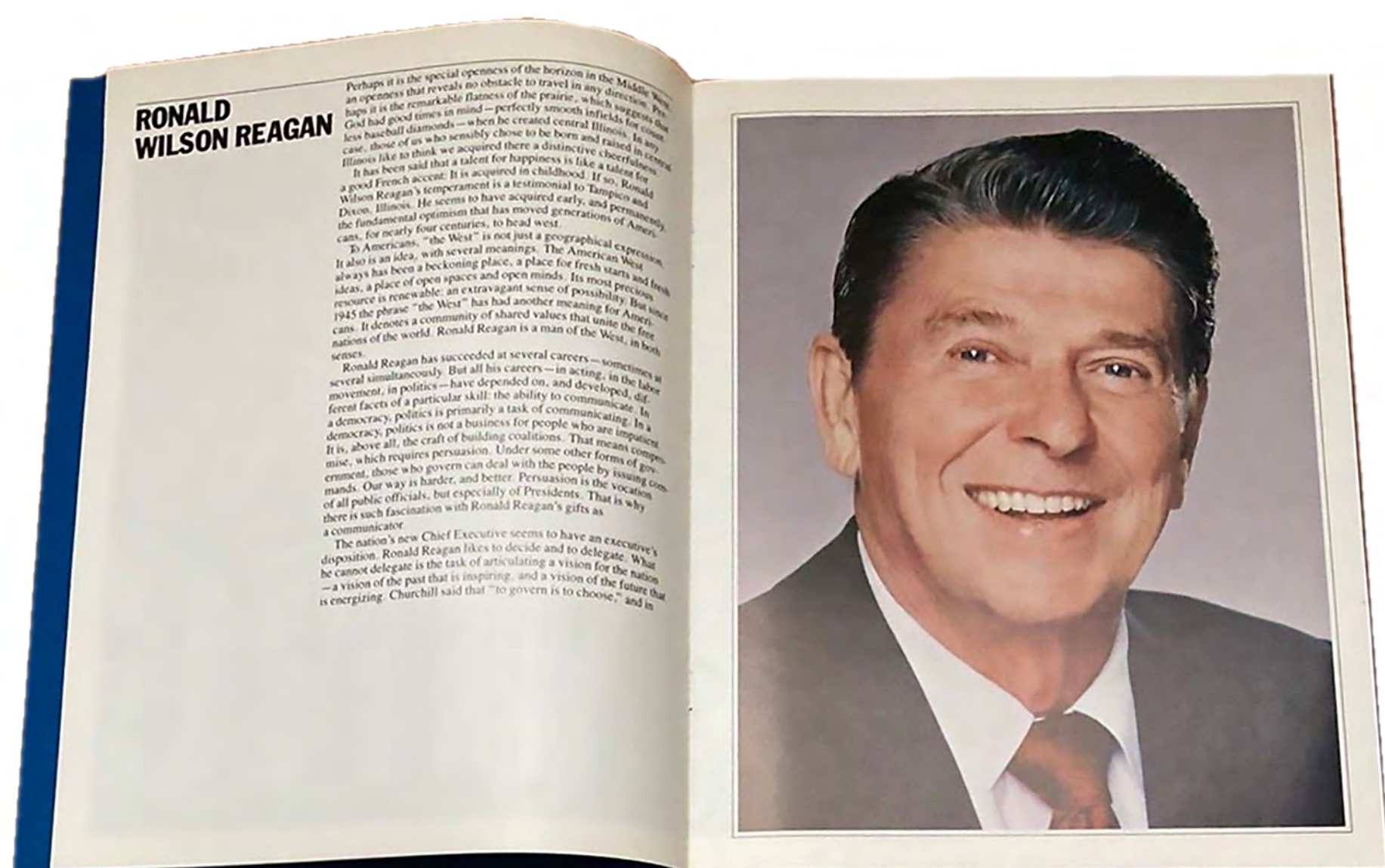






Star figure designed by Seldon Dix for an article on the US Bicentennial in Time Magazine.





INAUGURAL EVENTS		TUESDAY, JANUARY 20, 1981	
<b>SATURDAY, JANUARY 17, 1981</b>		11:30 AM	Inauguration Ceremony West Front of U.S. Capitol
5:00 PM–7:00 PM	Co-Chairmen's Reception State Department	1:30 PM	Inaugural Parade
6:00 PM–6:40 PM	Inaugural Opening Ceremonies Washington Mall	4:00 PM	Band Concert on West Front of U.S. Capitol, immediately after parade ends
6:00 PM–9:00 PM	Young Voters' Reception Mayflower Hotel	Dusk	Fireworks Display Mall Area
<b>SUNDAY, JANUARY 18, 1981</b>		9:00 PM–1:00 AM	The Inaugural Balls Kennedy Center Pension Building Sheraton Washington Hotel Shoreham Hotel Smithsonian Air & Space Museum Smithsonian American History Museum Smithsonian Natural History Museum Washington Hilton Hotel
1:30 PM–4:30 PM	Governors' Reception Sheraton Washington Hotel		Inaugural Youth Ball Mayflower Hotel
7:30 PM–9:00 PM	Inaugural Concerts Kennedy Center		Nationwide Inaugural Ball via closed-circuit television
6:00 PM/10:00 PM	Candlelight Dinners Kennedy Center		
<b>MONDAY, JANUARY 19, 1981</b>			
11:00 AM–12:00 N	Reception for Distinguished Ladies Kennedy Center		
2:30 PM–6:00 PM	Vice President's Reception Smithsonian American History Museum		
8:30 PM–11:30 PM	Young Voters' Concert Constitution Hall		
	Inaugural Gala, Capital Centre Landover, Maryland		

The Civic Participation Committee has scheduled an extensive program for the entire week leading up to the Inaugural, including welcoming centers at major area ports of entry; continuous entertainment featuring local singers, musicians and dance troupes; cultural and ethnic events; and "A Taste of America," a four day sampling of the specialties of some of the finest American restaurants.

The Cultural Events Committee is sponsoring an extensive program of classical, jazz, country, Japanese, Mexican and military music as well as other entertainment. The programs are free to the public and will run from January 16-20, 1981 at the Smithsonian Institution.



# RAY CHARLES

A MAN AND HIS SOUL



*Deluxe Two Album Set  
complete story and photographs  
Collector's Limited Edition*

ABC-590X (MONO)



S A L I S B U R Y

*River Fest*  
*Summer*





# TIME ON BOARD THE QE2

## October 13 1983



# SuperSell

THE MIS-ADVENTURES  
OF A HYPER-KINETIC "REP."  
AS REPORTED BY THE  
TIME INC. COLLEGE BUREAU



## SuperSell

THE MIS-ADVENTURES  
OF A HYPER-KINETIC "REP."  
AS REPORTED BY THE  
TIME INC. COLLEGE BUREAU

Inhouse booklet design by Seldon Dix  
date unknown



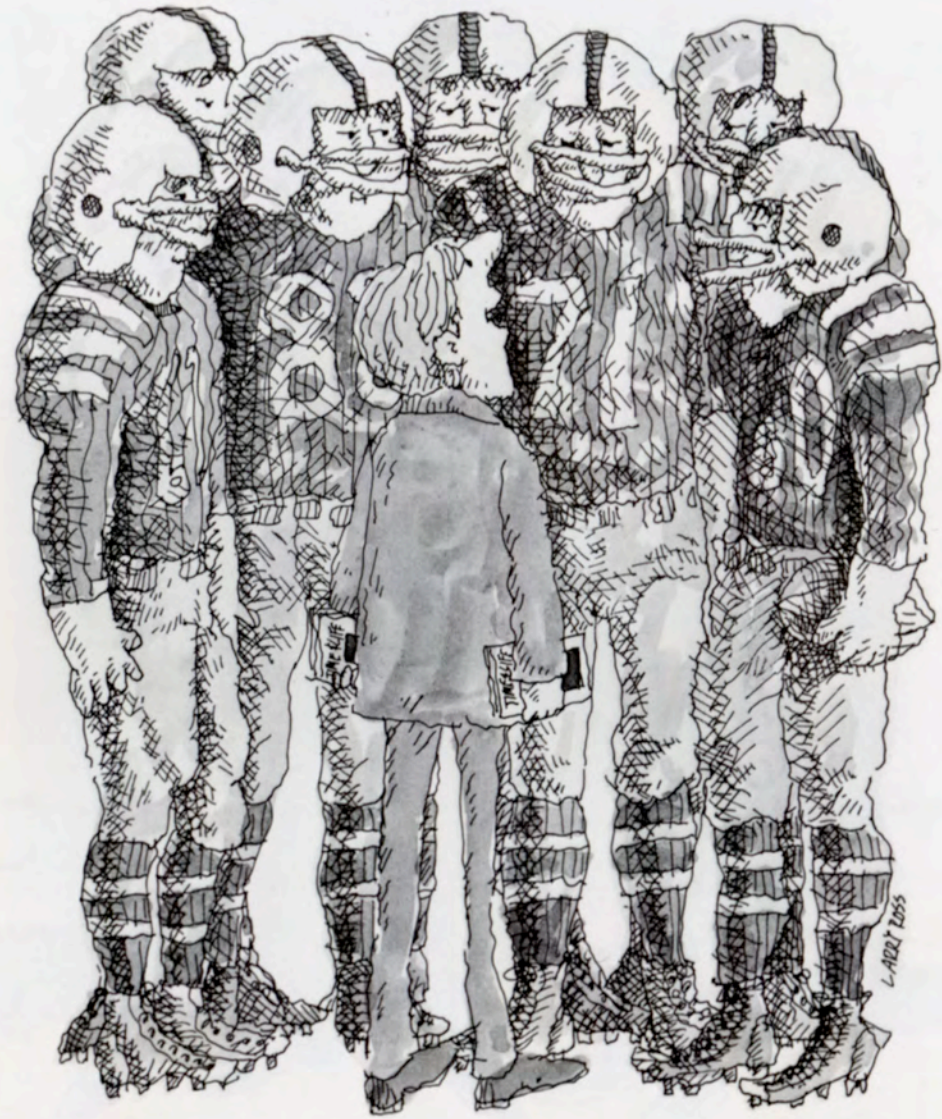
"...and TIME has this fantastic section on how to snow chicks."



"This is between you and me, but the student price is going from 12¢ to \$3.50 an issue any day now."



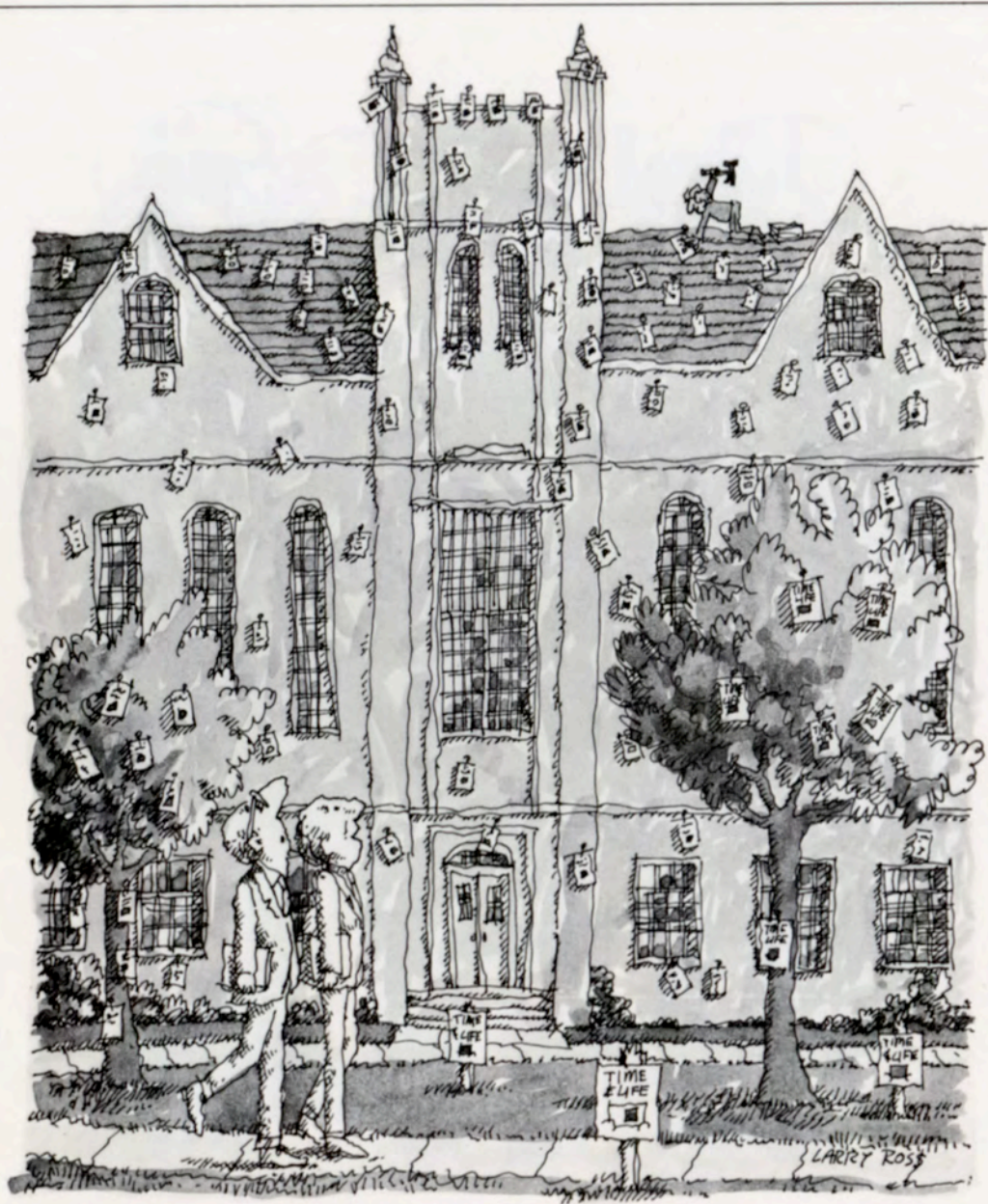
"Dean Jennings, I'm not saying that if you subscribe there won't be any campus riots this semester, but..."



"You'll just adore LIFE's features on the ballet and fashion."



"... then on Friday nights at the fraternity houses, all the guys and their dates spend the evening reading FORTUNE."



"There's a kid who's going places."



"There's nothing wrong with earning extra money, but he's becoming a bit pushy."



"I think the pressure's getting to him."

The loathsome business practices  
illustrated herein are emphatically not  
endorsed by the Time Inc. College Bureau.  
(Sure they're tempting, but you've  
got to live with yourself, right?)  
Our only purpose is to provide a bit of  
entertainment, and to thank you for your  
efforts during this busy time of year.



# Tele-Tape Productions

United States

BUSINESS TYPE

Television Studios

DESIGN

Seldon G. Dix Jr.

YEAR

1968





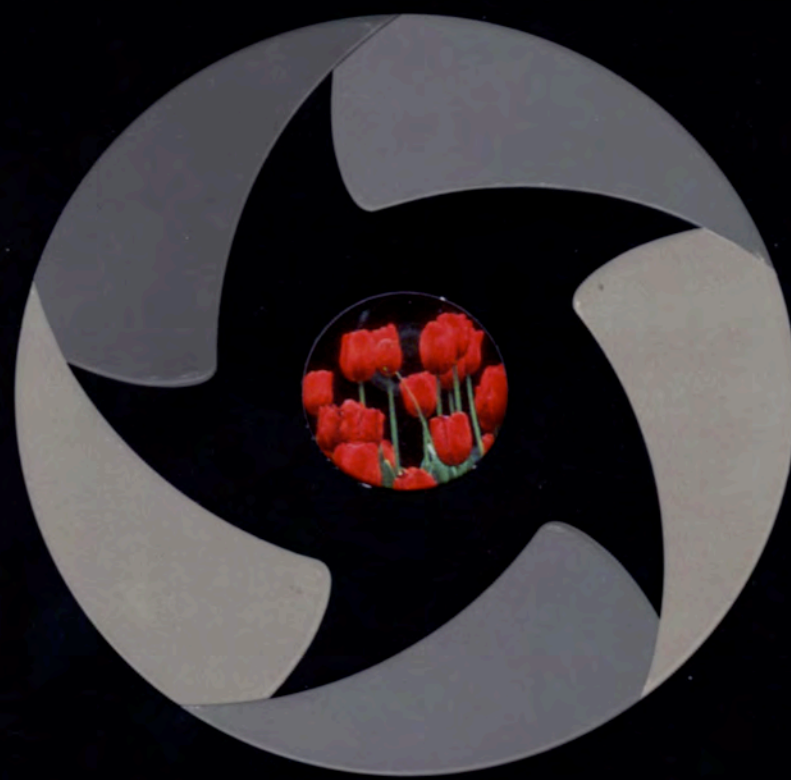
# ART INSTITUTE & GALLERY

212 WEST MAIN STREET SALISBURY, MD



# The Telling Image

PHOTOJOURNALISM IN TIME



From TIME's coverage of the 40th anniversary of D-Day, the image of a Sherman tank still in France.

David Burnett—Contact



Some of the most spectacular changes in TIME during the last few years have come in the area of color photography. For the quality that TIME demands, we must get original color film to New York on the latest breaking news stories: the best news photographs in the world aren't worth very much if they miss our deadlines. With a combination of new technology and old-fashioned hard work, we are able to stretch our deadlines, getting more current photographs into the magazine. We have had four-color covers and edit pages close on Sunday, with the magazines on newsstands Monday morning—right on schedule.

From 177 four-color editorial pages in 1975 with a Thursday night close, we grew in five years to 676 color pages in 1980, and leapt to 1,325 color pages in 1984. And now, as the first newsmagazine with all-color capability, we anticipate more than 2,000 color pages this year.

The hardware and statistics are impressive, but it is finally the mind and the eye of our talented photographers which combine to capture those memorable images and bring them to our pages. In the process, they have won more than 131 awards for photography in the past five years, more than any other newsmagazine.

Yes, TIME pursues an unending quest for later, faster, better. But one thing won't change: our goal in bringing you the very best in photography in the pages of TIME.

Arnold Drapkin  
Picture Editor

An emotional reunion of veterans in Washington at the dedication of the Viet Nam memorial.

Chuck Fishman



A survivor of the My Lai massacre at the memorial for slain villagers.

Pititz—Impact



In addition to fighting deadlines, dysentery and desperate characters, we are asked to combine the art of photography with the business of communicating the essence of news events for TIME. It's a very fine line to tread. Yet the scenes unfolding in front of our lenses are often so compelling that we tend to suspend even the fear of injury and concentrate on taking pictures.

Robin Moyer  
TIME Contract Photographer

TIME is not considered by most people to be a "picture magazine." Yet when a topic warrants an in-depth photographic essay, TIME finds the funds and the time to do it *right*—better than any other publication today, in my opinion. Consider, as an example, our 1984 Olympics preview issue. I had the idea to photograph athletes around the world in front of their national monuments. TIME's editors were committed to creating a truly special Olympics preview issue, so they made sure that I had every opportunity to get unique pictures in some of the world's most spectacular locations.

Photographing these athletes was not only the best assignment I have ever had, it was the best assignment I have ever heard about.

Neil Leifer  
TIME Staff Photographer

I believe that every picture we take should be treated as if it were an assignment for a major story. It is essential we look upon the task of taking that photo not as a one, two, or three column cut to appear in next week's issue of TIME, but as an ongoing assignment to document history.

David Rubinger  
TIME Contract Photographer

Central America: children see a U.S. helicopter take off near their village in El Salvador.

James Nachtwey—Black Star



North America: models show the suede fashions of a U.S. designer.

Nana Watanabe







## THE WORLDS OF TIME



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New York



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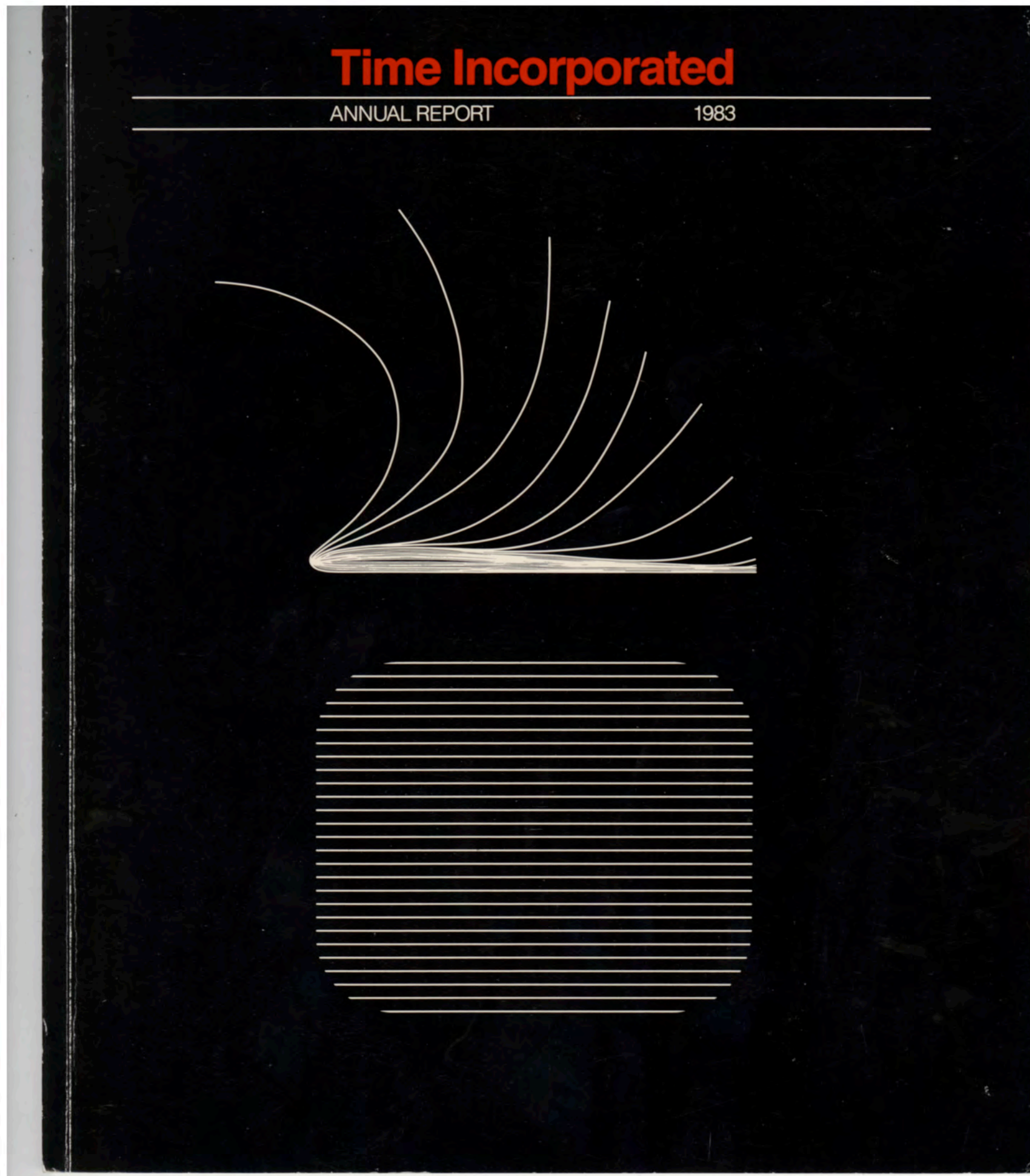


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Assoc. Int'l. Ad Sales Director  
New York



**William H. Edmiston**  
Ad Sales  
Detroit





## Review of Operations

### How a Story Gets to Press

A magazine article must pass swiftly but surely through many stages on its way from conception to publication. While these photographs focus on the birth of a *Time* article, comparable procedures are followed by the other six Time Inc. magazines.

A. The managing editor, his senior editors, researchers, and representatives of the News Service convene each week to decide which stories should be included in the magazine.

B. Reporters are sent into the field to dig out all the pertinent facts. Here two Washington correspondents, accompanied by a photographer, interview James A. Baker, White House chief of staff.

C. An editor uses his versatile computer terminal to receive reports from correspondents, edit stories, and send the edited stories to production. All the Time Inc. publications have been computerizing their editorial processes.

D. A researcher must verify every fact before an article is published.

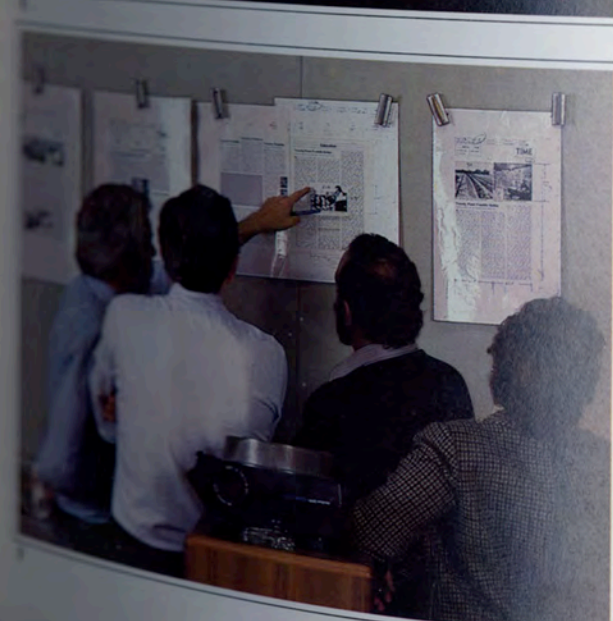
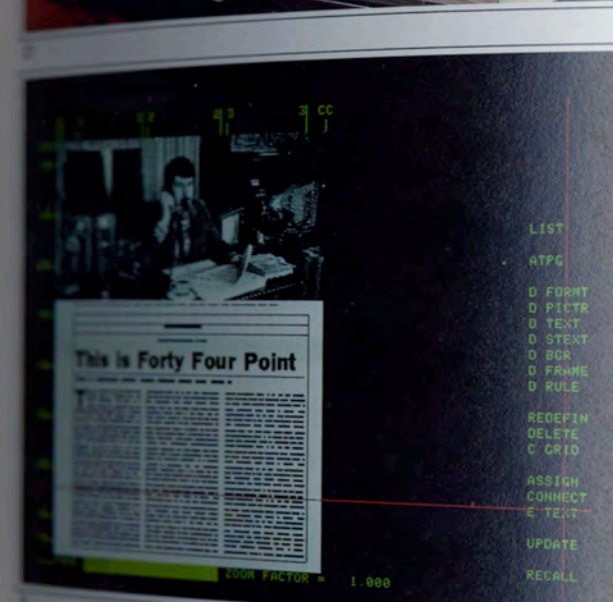
E. An art director adjusts the composition of each page of the magazine by using a VISTA layout computer. This technological marvel can change the size of pictures and rearrange the artwork as it composes the page. It then prints page proofs.

F. These proofs must pass final scrutiny from editors, researchers, the art department, and the copy desk before the issue goes to press.

G. After approval, the pages are readied for printing in the new electronic pre-press center in the concourse of the Time-Life Building in New York. A technician prepares to generate film electronically for making color proofs using a laser-driven Crosfield output scanner.

H. Time Inc. is currently installing dish antennae at the nine domestic printing plants with which it has contracts. Finished pages can then be transmitted by satellite, using the Company's new uplink facility on Long Island.

I. Here the completed issue is run off at a plant in Old Saybrook, Connecticut. Using advanced high-speed equipment, this plant turns out more than one-eighth of Time's domestic press run. It also produces substantial portions of the *Sports Illustrated* and *People* press runs.



14

15

vests heavily in the development of new technology to give it a performance advantage over its competitors. Such reinvestments, when they can add perceptibly to our margin of quality, will be increased.

Unchanged in the new Time Inc. is the recognition that we must continue to take risks, though at improved odds. We're convinced, however, that the worst risk of all would be not taking any.

We hold that belief even though the launch of *TV-Cable Week* last year resulted in a write-off of \$47 million. Despite that loss, Time Inc.'s record in the introduction of successful consumer magazines is probably unmatched by any other major publisher.

**B**efore turning to our financial outlook for 1984, I want to recognize the immeasurable help and understanding we had from a great many people in achieving the new Time Inc. Most especially I want to acknowledge the acumen of Arthur Temple and Clifford Grum in seizing the particular advantages of the spin-off for the new forest products company, Temple-Inland Inc. Although Time and Temple-Inland are completely independent, they are not totally sundered. We retain a 10 percent stock equity in the new company and a much larger faith in its potential.

I want to acknowledge, too, my great appreciation of Time Inc. staffers, the men and women who will make this Company grow. Quality products and services depend upon quality people, and this management is well aware of the great debt all of us owe them.

Default on that debt would be moral bankruptcy. Acknowledging the debt by paying well is the easiest step in fulfilling our obligation, and probably the least expensive. Rewarding Time Incers by keeping our Company an innovative,

exciting place to work is no less important, and more demanding. This Company has a style—with a large dollop of free style—which induces, even exacts, quality performance. It will be unflagging in our pursuit of profit, but I believe obsession with it is ultimately self-defeating.

At this early stage of 1984, most of the nation's economic indicators continue to point upward. While the growth rate this year is expected to match 1983's robust performance, reasonable strength in the nation's economy certainly would add impetus to our own progress. Whatever the economic weather, however, slimmed down Time Inc. can and will move powerfully toward its new goals.

Last year I forecast that 1983 would be "a year of great expectations that of good news with 'a marked earnings improvement and the beginning of a move toward higher return on equity.' Earnings from continuing operations increased nearly 17 percent and return on equity, although not yet at a satisfactory level, moved up for the first time since 1978.

This year I believe earnings and return on equity will each do substantially better than last year. It's not certain we'll realize our "great expectations" in 1984, but it's certainly possible. If I'm confident we will achieve them over the near term. It's still early in the year, but we've broken from the gate fast and hit our stride quickly. We are now intent on lengthening it.

*J. Richard Munro*  
J. Richard Munro  
President and Chief Executive Officer

### Chronology of Time Inc.

1923 TIME Magazine published □ 1928 First "Man of the Year" (Lindbergh) □ 1930 FORTUNE published □ 1931 MARCH OF TIME launched □ 1936 LIFE published □ 1952 EASTEX Pulp & Paper founded □ 1954 SPORTS ILLUSTRATED published □ 1955 FORTUNE 500 □ 1961 TIME-LIFE BOOKS founded □ 1964 TIME INC. stock listed NYSE □ 1966 SAMI founded □ 1968 LITTLE, BROWN acquired □ 1972 MONEY published. HBO launched. LIFE suspended publication □ 1973 TEMPLE INDUSTRIES acquired □ 1974 PEOPLE published □ 1975 HBO goes on satellite □ 1977 BOMC acquired □ 1978 AIC and INLAND CONTAINER acquired. LIFE resumes publication □ 1980 DISCOVER published. CINEMAX launched □ 1983 TEMPLE-INLAND spun off.

7

## Review of Operations

has committed more than \$1 billion to the production and licensing of films and TV specials, making it one of the largest sources of financing for the entertainment industry. HBO has established licensing agreements that give it exclusive rights to exhibit movies and other entertainment turned out by major studios such as Columbia Pictures and Orion Pictures, as well as by independent producers.

HBO is also a one-third partner, along with Columbia Pictures and CBS, in a major new studio, Tri-Star Pictures, which is producing and distributing feature-length films. HBO will retain exclusive pay-TV rights to such films as *The Natural*, starring Robert Redford, which will be released in May 1984. Nine other films are planned for release by the end of the year. HBO has obtained the exclusive pay-TV rights to all the films of Silver Screen Partners. This newly formed limited partnership will finance the production of about 10 films over the next two years.

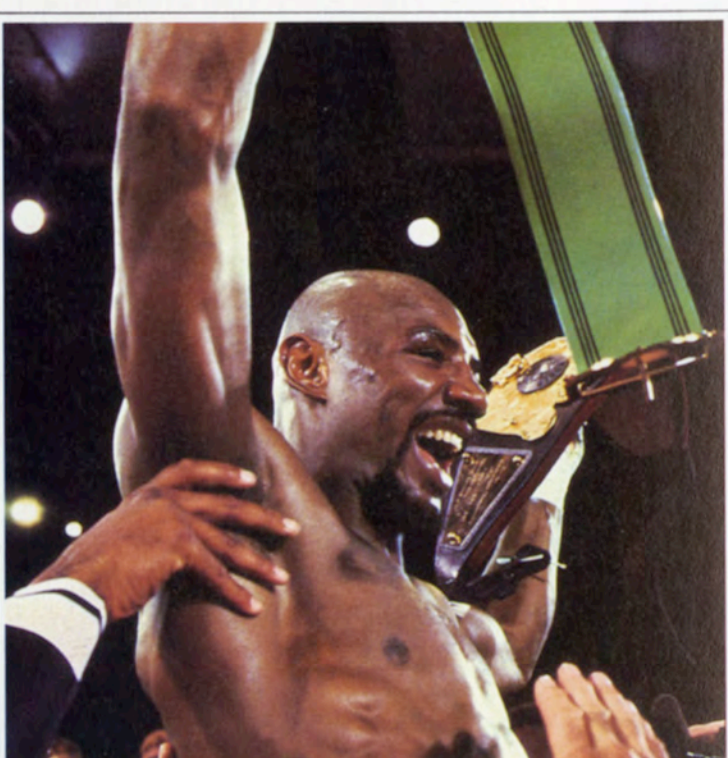
In addition, HBO itself originates movies and other entertainment. Its new programming arm, HBO Premiere Films, began making movies expressly for the HBO service during 1983. Its first major feature, *The*



*Terry Fox Story*, starring Robert Redford, Eric Fryer, was shown in May. It was followed by *Between Friends*, with Elizabeth Taylor and Carol Burnett, in September, and *War of Wits*, starring Bette Davis and John Huston, in November. Some HBO Premiere films are offered to independent TV stations as well, through a distribution agreement with Metromedia Inc.

In its first venture overseas, HBO teamed with Columbia Pictures, 20th Century-Fox, and a London-based production company, Goldcrest Films & Television, to create a new pay-TV service in the British cable television industry. An HBO subsidiary, HBO International, is exploring opportunities in other countries as well.

The revolution in video technology continued to open new prospects for HBO in 1983. In November HBO began operating the James R. Shepley HBO Satellite Communications Center in Hauppauge, Long Island. This facility transmits and transmits the HBO and Cinemax signals to a Galaxy 1 satellite, launched in June, on which HBO leases six transponders. In cooperation with an



HBO enjoyed exclusive pay-cable rights to the middleweight championship boxing bout between Marvin Hagler (above) and Roberto Duran.



A major new advertising campaign, with a series of commercials, was launched early in 1984. HBO is a household staple, was launched early in 1984.

## Review of Operations

### The Many Faces of HBO

Kenny Rogers appeared live in concert on an hour-long Standing Room Only music special in September.

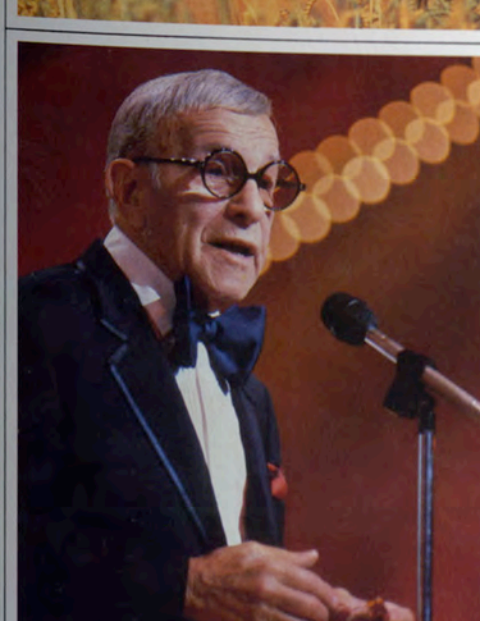
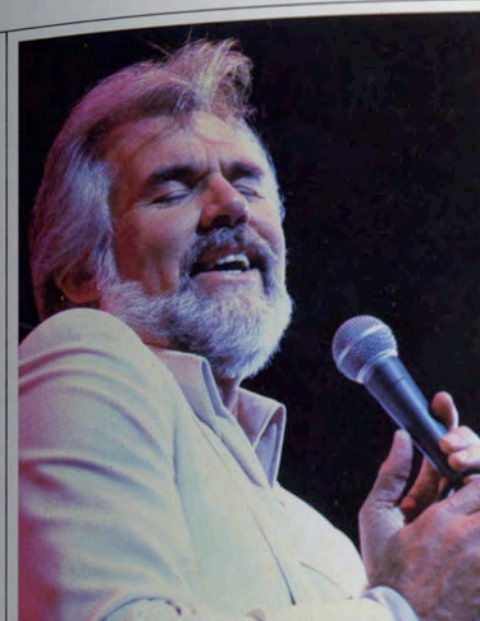
Walt Douglas stars in *Draw!*—an HBO Premiere film that will appear in 1984 exclusively on the HBO service.

Robert Redford portrays a baseball player in *The Natural*, a film to be released by Tri-Star Pictures, in which HBO is a one-third partner.

Adrian Quain plays the title role in the film version of *Annie*, which made its pay-cable debut on HBO early in 1984.

George Burns, the sly, Oscar-winning octogenarian, performed the nightclub act in a taped presentation shown on HBO's Stand-By Room Only.

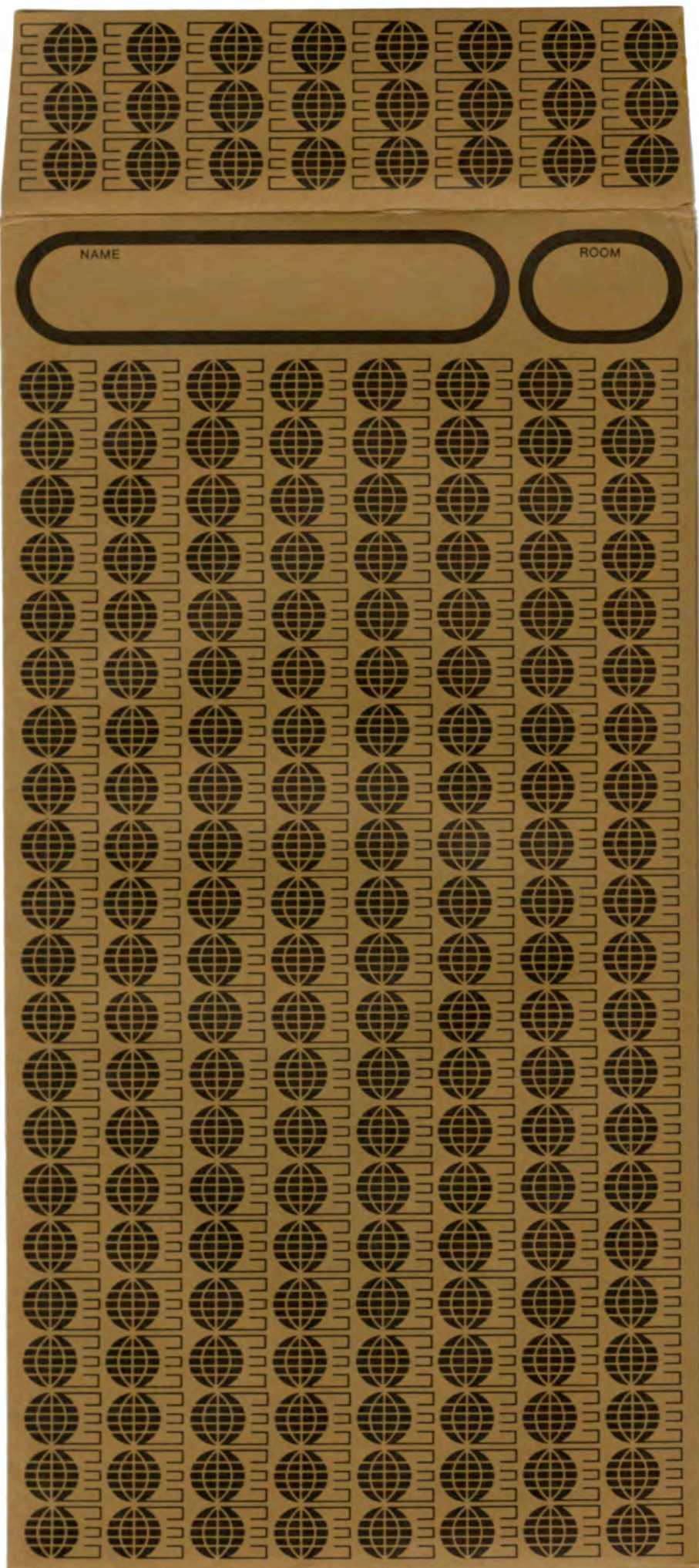
In April 1984 HBO Premiere Films will present *The Far Pavlova*, a fictional, six-hour mini-series set in 19th century India.



22

23





## GUEST SPEAKERS

### Russell L. Ackoff

Dr. Ackoff received his undergraduate and graduate degrees from the University of Pennsylvania where he is presently a Daniel H. Silberberg Professor of Systems Sciences at The Wharton School of Finance and Commerce. He has held other key academic posts at the University of Pennsylvania and has also served on the faculties of Case Institute of Technology and Wayne University. In great demand as a researcher and consultant, Dr. Ackoff has been called upon by more than 200 corporations and government agencies for his expertise in statistics and operations research, management education, and management and behavioral science. His books include *On Purposeful Systems*, with F. E. Emery, *A Concept of Corporate Planning*, *Fundamentals of Operations Research*, with P. Rivett, *Scientific Method*, *Progress in Operations Research* and several others. In addition, he has contributed articles to more than a hundred other books and journals and served in editorial capacities on a number of publications including *Operations Research*, *Conflict Resolution*, *Management Science*, and *Management Decision*.

### George Bush

Ambassador George Bush, the Permanent Representative of the United States to the United Nations, was appointed by President Nixon in December, 1970. Unanimous Senate confirmation followed and he presented his credentials to Secretary General U Thant on March 1, 1971. As Ambassador to the U.N. he is a member of the President's Cabinet. A native of Massachusetts, Mr. Bush settled in Texas in 1948 after graduating Phi Beta Kappa from Yale University. He soon became a successful oil man and continued to make a name for himself in that industry until he ran for the U.S. House of Representatives in 1966. He was elected, and re-elected in 1968. In the Congress he promoted legislation designed to provide jobs for the unemployed and for bilingual education, and he was one of the few freshman members of the House ever to be selected to serve on the powerful Ways and Means Committee.

Prior to assuming his duties at the United Nations, Mr. Bush visited Paris, The Hague, Brussels, Geneva, Vienna and Rome, to observe program activities at the various international organizations and specialized agencies which are working in the economic and social fields under U.N. auspices. In February, 1972 the Ambassador attended the meeting of the United Nations Security Council which was held in Addis Ababa, Ethiopia and then completed an African goodwill visit on behalf of President Nixon.

### John H. Devlin

Mr. Devlin presently serves as Chairman of Rothmans of Pall Mall Canada Limited, Chairman and Chief Executive Officer of Canadian Breweries Limited, Chairman of the Carling Brewing Company, Inc., and as President and Director of Rothmans of Canada Limited. Born in Toronto, Ontario, he was educated at Upper Canada College. From 1946 to 1953 he was Advertising Manager of Duplate Canada Limited and associated companies. He became General Sales Manager of Toronto's Smith & Stone Ltd. in 1953 and remained with that company until 1959. That same year he was named President of Rothmans of Pall Mall Canada, a post he held until he became Chairman in 1969. Mr. Devlin is also a Director of Rothmans Group Services, S.A., Luxembourg, the Bank of Montreal, Crown Life Insurance Company, Rothmans Art Gallery of Stratford and President in Canada of The World Wildlife Fund.

### Peter F. Drucker

As a management consultant, Peter Drucker specializes in business and economic policy and in top management organization. He has served as consultant to several of the largest companies in the U.S., as well as leading companies abroad; to agencies of the U.S. Government and Free World governments including those of Canada and Japan, and to public service institutions. He has been, since 1950, Professor of Management of the Graduate Business School of New York University and, since 1971, also Clarke Professor of Social Science at Claremont Graduate School, Claremont, California. His past posts include that of economist for an international banking house in London; American economist for a group of British and European Banks and Investment Trusts; American correspondent for a group of British newspapers; and Professor of Politics and Philosophy at Bennington College in Vermont.

Peter Drucker was born in Vienna, Austria and was educated there and in England. His doctorate in public and international law is from Frankfurt University in Germany. Among his many written works are the books *The End of Economic Man* (1939); *The Future of Industrial Man* (1942); *Concept of the Corporation* (1946); *The New Society* (1950); *The Practice of Management* (1954); *America's Next Twenty Years* (1957); *The Landmarks of Tomorrow* (1960); *Managing for Results* (1964); *The Effective Executive* (1967); *The Age of Discontinuity* (1969); *Technology, Management and Society* (1970); *Men, Ideas and Politics* (1971).





# TIME NEWSTOUR '85 PACIFIC RIM

Using motifs as old as the 11th century, and common to the cultures of China, Korea and Vietnam, this abstract design combines the graceful shape of the lotus petal (which symbolizes purity) with a stylized pattern of overlapping waves. Throughout history, these two shapes recur in Asian porcelain and bronze works of art. Joined in a simple, bold circle they create an appropriate emblem for this modern journey to ancient countries.

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*Symbol designed by TIME Promotion Art Director Seldon Dix*





Shall I end on this disappointing note? No, I shall not. Oh, it's not because I feel I can offer a radical solution to this problem... I merely wish to point out that, on the North Atlantic route and in air services with the U.S.A. in general, there are certain regulations that do not favor scheduled air carriers. I feel that, to render control of the situation more rationally, one of them that stresses the imbalance between scheduled and the other form of transport should be eased.

Pierre D. Cot  
President, AIR FRANCE

Recently, I read an opinion survey reporting how the public feels about airlines. The findings expressed a high regard for airline safety records, a feeling that fares are reasonable, and an over-all view that airline service is basically good. Incidentally, there were even opinions that airlines are well managed. On the other hand, many respondents to the same survey thought that airlines are profitable, monopolistic, and subsidized by the U.S. government, or whatever government they operate under. Among this group were those who thought the airlines get to use the airports for nothing. That expresses our history and some of our problems. The simple fact is, we have too many airplanes operating in the world, too many seats to fill in relationship to current demand. This is partly due to overly optimistic forecasts in the past.

F. C. Wiser  
President, TRANS WORLD AIRLINES

Air cargo may prove to be the real "mother lode" for commercial aviation prosperity in the years ahead. The most significant impact of the wide-body jets, therefore, could be their ability to broaden the market for air cargo, to the economic benefit of shippers, operators and consumers alike.

John H. Shaffer  
Administrator, FEDERAL AVIATION ADMINISTRATION

Although we have temporarily fallen on bad times, we have developed the finest and most advanced system of air transportation in the world. Our system has produced the most modern machine known to man. The system has produced a safety record that could hardly have been contemplated by the pioneers in this business. We have on-time dependability that was scarcely imagined 35 years ago. We may have temporary problems of excess capacity, congested airways and airports, but these problems will be solved by the same ingenuity that produced the system of air transportation which permits people to move across the world at close to the speed of sound.

Edward E. Carlson  
President & Chief Executive, UNITED AIR LINES

Pioneering work permitted us to build the JT9D to produce not only more than twice the thrust of the JT3D, but, more important, with a fuel saving of better than 20 percent for each pound of thrust delivered compared to the 3D, acknowledged as the leading engine in its field. The size and performance of the JT9D made possible the substantial operating economies of the 747.

William P. Gwinn  
Chairman and Chief Executive Officer, UNITED AIRCRAFT CORPORATION

Not only are the wide-bodied aircraft good neighbors environmentally speaking... but when viewed from a maintenance and an engineering viewpoint, they have many operational and maintenance factors in their favor. From my own personal point of view, I could talk most enthusiastically about the good things foreseen by my contemporaries and me.

O. T. Fleig  
Vice President, Maintenance & Engineering, AMERICAN AIRLINES, INC.

I'd like to touch lightly on some of the immediate problems of living with this class of aircraft and surviving to the point where they become a contributor to the air carriers and to our transport system. I have every confidence that they will, but I'd hate to suggest that I thought the battle was over. As I said too many times to too many of you here, the problems lie in the areas of the recovery of the economy. This goes for air carriers in general and everywhere. There's the problem of spiraling labor costs. This isn't just the United States... France, Britain, the rest of the world. There are areas that a Civil Aeronautics Board or other regulatory agencies can so far do very little about. Hopefully our Government, other Governments will act responsibly with respect to some kind of control or some kind of balance with respect to costs... particularly labor.

The Honorable Secor D. Browne  
Chairman, CIVIL AERONAUTICS BOARD

We've been talking for many months now of balanced transportation, about intermodal problems and about terminal difficulties; except in the area of airport noise, the public's outcry concerning these problems hasn't reached typhoon proportions but it will. The wide bodies hasten the crisis and the airline industry must be ready to meet it. The choke-point must be eliminated. The interstate problem must be solved. Another balanced problem facing the industry is a demand for mobility versus environmental protection. The new wide bodies are a step in the right direction. Their engines will be quieter. Their pollution level will be lower, putting an end to those long streams of highly-visible jet exhausts is a significant step forward for the industry. And carrying more people on fewer planes will also help.

John A. Volpe  
Secretary of Transportation

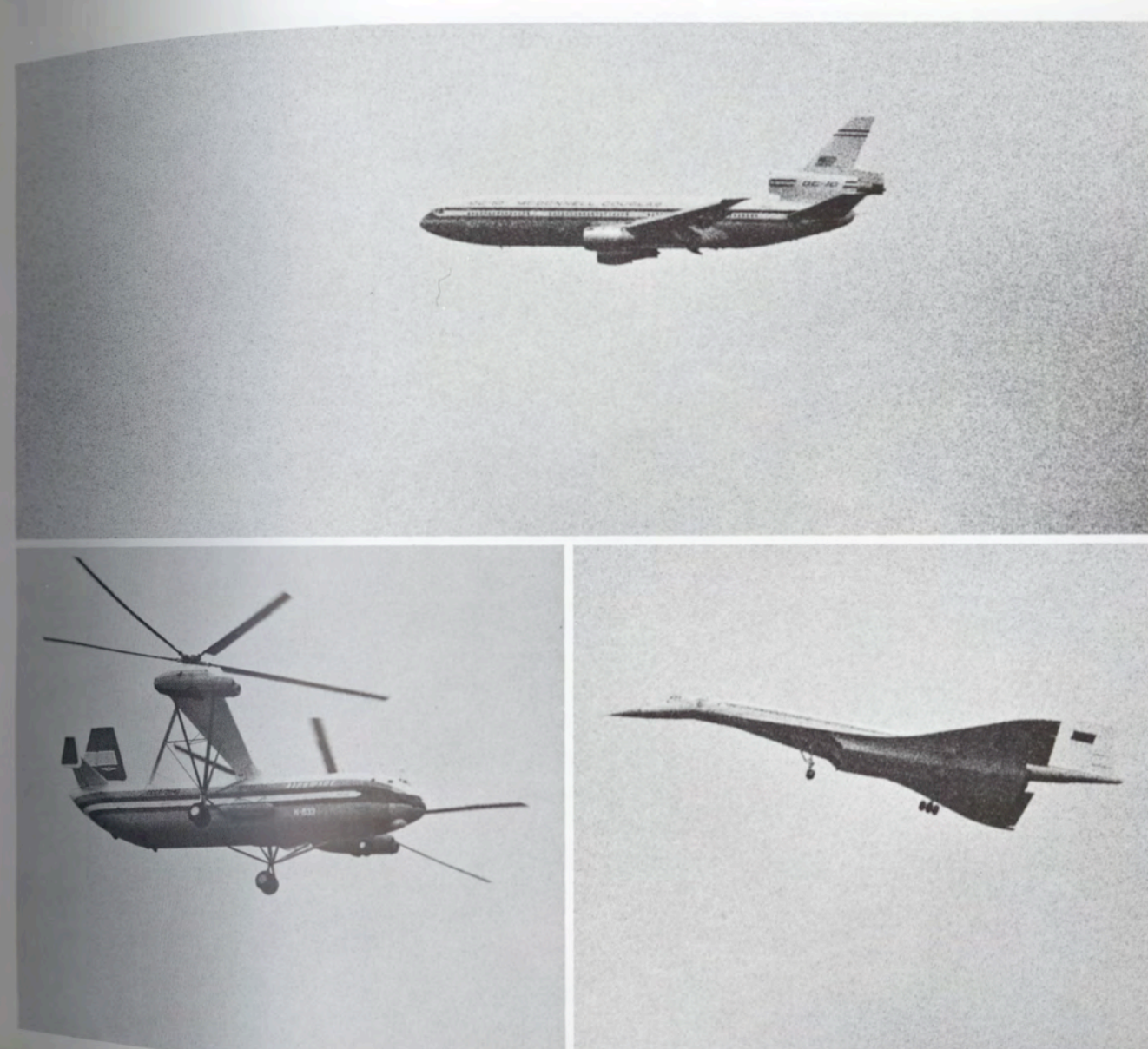
Top, left: Jack Shaffer  
Top, right: F. C. Wiser  
Bottom, left: Edward Carlson  
Bottom, right: Pierre Cot



Seeing the Lockheed L-1011



Top: DC-10  
Bottom, left: The MIL-12  
Bottom, right: TU-144

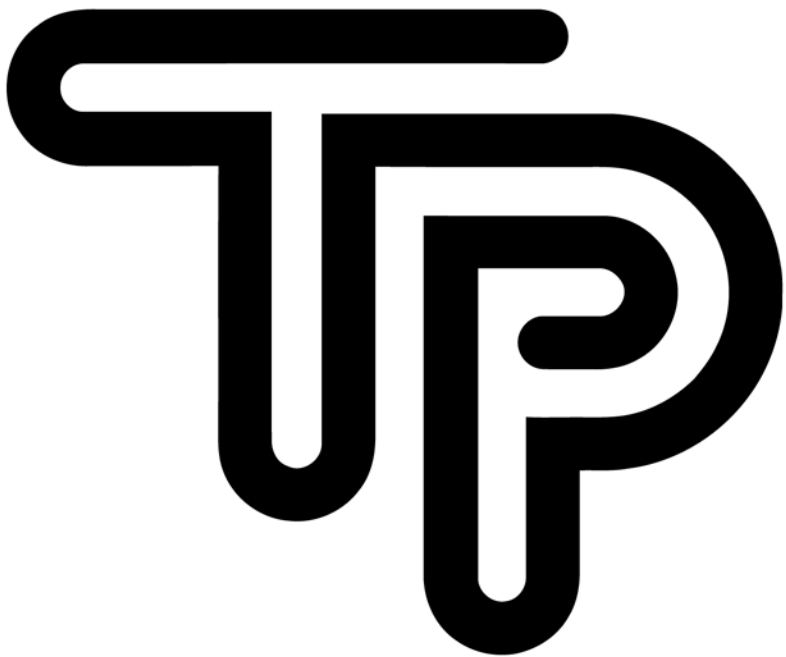


Ralph Davidson, TIME's Associate Publisher  
welcoming the SuperJet guests to the opening  
meeting at Deauville on behalf of Henry Luce.



THURSDAY, JUNE 3  
NEW YORK





Tomco Plastic Inc Logo 1972





Photographer and Designer\_ Unfamiliar Statue of Liberty\_Cover  
by combining a Bourke-White photo of the statue with a photo of a Black woman's face by Gordon Parks.jpg



# USA

TIME NEWS TOUR OF THE USA

USA logo for the Time News Tour of the USA