Mike Randazzo, art director, consults Raymond League, president of Zebra Associates. At right, Miss Joan Blacke, writer, and Robert Neff, media supervisor.

Zebra Associates officials, from left, Raymond Petrie, account executive; Miss Caroline Jones, creative director; and Ed Saunders, account executive.

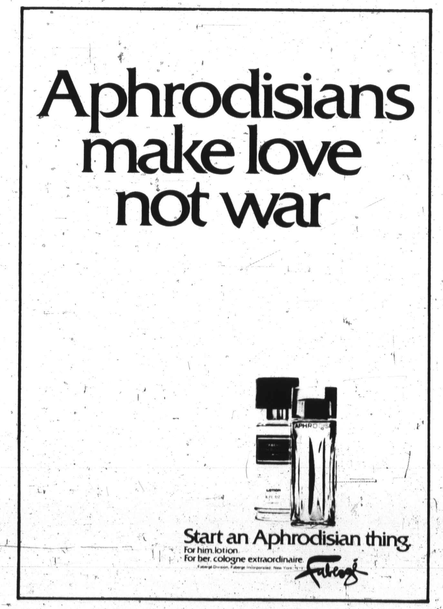
Today the spirit of Christmas has become a commercial vehicle to move millions of dollars of goods off shelves, and it is a force which we have to recognize, whether we like it or not. Therefore sales promotion at Christmas is necessary to make the public aware of the availability of gifts and household goods.

Gift giving is a Christmas tradition and to continue the tradition we must have some promotion of goods so that we can know where to buy the things we want to give. There is also the consideration of millions of youngsters to whom Christmas means loads of toys and other goodies, and toy manufacturers have to use some method of promotion to get the merchandise to the kids. In its final analysis there is nothing really wrong with promotion at Xmas. What has to be rectified is the spirit and the purpose for which we give at Christmas time.

Agencies and industry have a responsibility to those children who have seen all these gifts and all the beauteous, joyful ways of celebrating this season, but who are from poverty backgrounds and who will be unable to realize very much of what they have seen advertised and publicized about the Christmas season.

They must take on a corporate and company responsibility and make as large a part of their gifts as is economically sound available to these children so they can perpetuate the gift giving and receiving tradition. This will not only include more of those children who would not be able to enjoy this season, but it will teach our future consumers the spirit of Xmas and make this tradition and their businesses grow and expand in future years.

Howard Sanders, president of Howard Sanders Advertising has a long and diversified background in broadcasting and black-oriented communications. A 1951 graduate of Howard University, Sanders followed up college with one year of advance studies at the Ithaca College of Radio and Speech, before starting his career as a newscaster with WLIB, then as a traffic reporter at WNEW.



A Junius Edwards' Advertisement

He then moved into another area communications, accepting a sition as Sales Executive with b Dore Associates, radio representatives. This experience later led m to the position of Local Sales Manager for the Sonderling Group radio stations.

In 1966, he founded the Howard Sanders Advertising Agency and has applied his experience and commitment to black communications to servicing a job recruitment program for the R. J. Reynolds Tobacco Company and Sealtest Foods, Inc., and producing advertising for Pepsi Cola Metropolitan Bottling Company, Robert Hall Clothes, Nigeria Airways and other varied accounts with emphasis on the black community.

This year the agency conceived the packaging and advertising, and launched a campaign for Lady Supreme Panty Hose, a panty hose geared specifically for the black woman.

His aim is to provide black communications know-how to companies seeking to reach the black community. It is a job for which he is uniquely qualified.

Junius Edwards seeks perfection

By Philip H. Dougherty

One day in May, 1968, David Ogilvy of Ogilvy & Mather received a telegram that said "Read story on Page 21 of today's Times. Cannot and will not believe it. What can I do?" It was signed "Junius Edwards."

The wire meant a lot to David Ogilvy because the story was that Ogilvy & Mather was one of 10 concerns that were charged by the State Commission for Human Rights (following informal investigations) with not giving equal employment opportunities to minority groups. Junius Edwards is a black man who now heads his own tiny agency but started in the business at Ogilvy, Benson & Mather.

Right now, Mr. Edwards is just 39 years old and has 225 pounds spread neatly over a 6-foot-4-inch frame that is usually covered in Madison Avenue fashion. But it is hard to know where to start the story to bring him up to right now, or even when he started looking for a copywriter's job back in 1960, new to this city and fresh out of the University of Oslo with a Norwegian wife and two small children. So let's forget about the past for a bit and then come back to it.

These days Junius Edwards, Inc., is on the top (ninth) floor of a new office building at 39 West 55th Street, in an attractive block that it shares with several chichi restaurants and the back yard of the Museum of Modern Art.

There are Mr. Edwards, Hank Bahle, the art director, Anita Headley and Barbara Rooney and that's it. "Except," as the boss puts it, "the free-lance people, a vital element."

The account list is small and so are the billings and they hardly match the ambition of the man.

He still has Carver Federal Savings, the account with which he started his own business out of his White Plains home in January, 1966. The first ad for Carver, which still runs and is headed "What can I do about Harlem?" got him his first agency press notice. The other clients, for which he might do advertising or packaging or public relations or pamphlets, are Robert Soneman Associates, lamp designer and manufacturer, Time Brokers, Inc., which books time on computers; the Portal Press, subsidiary of John Wiley & Sons, and the Symphony of the New World.

Several of these clients are internationally minded and that appeals to a man who saw a lot of the world in nine years in the Army and as a G.I. Bill student in Norway.

Junius Edwards

"I just don't want to be a little New York agency. I know there are things we can do (internationally) regardless of size," he said the other morning. Later he noted "I'm enthusiastic and optimistic."

And maybe those are the qualities that collected him so many friends in such a short time in town. This was demonstrated the other day.

"Mother Brown" winner in Power of Print Contest.

A lot has been said and written lately about blacks in advertising and the need for more Negroes in both the product of the agencies and the agencies themselves and what the agencies are going to do about it. Ironically, John Elliott, Jr., chairman of O. & M., now heads an industry committee that is forming a training program.

But Junius Edwards is neither a typical black nor a typical man. There is a special spark in him call it what you will—ambition, vision, creativity.

He was born in Alexandria, La.—his father was a school teacher and insurance salesman—and after his parents died he was brought up by relatives in Houston and Chicago. He quit his last year of high He quit his last year of high school in Chicago to join the Navy, bent on being a pilot. But he was made a mess boy, a job he refused to do. The refusal, he recalls, landed him in the brig twice and then got him a bad-conduct discharge. He never told the Army about that.

In him all the while was a love of writing and he wrote. He has won a Eugene F. Saxton Literary Fellowship Award and has had one of his two novels published. ("If We Must Die" Doubleday & Co., 2963). But it was the writing for and winning those "twenty-five words or less" contests while a soldier in New Jersey that decided him on the advertising business.

While still in the university he wrote to Brentano's for a copy of "The Copywriter's Guide," which contained information on job hunting. When he and his family (there are now four children) arrived here, he got his hands on the copy of Advertising Age with the annual listings of shops, started at the top of the list and wrote letters. Ogilvy, as he remembers it, was about 25th down.

"When I went to Ogilvy I had never written any copy and what did they do? They just threw me in," Mr. Edwards said.

After two and a half years at Ogilvy1as is the wont of creative people—he moved to Ted Bates and after a year and a half at Bates to Norman, Craig & Kummel, where he was an acting copy group head, when he decided to do for himself.

"To me the exciting thing is really having a business. The only way to be your own man," he noted in au courant fashion, "is to have your own thing." And into his "own thing" he hopes he is putting all the best qualities of the three agencies he has worked for. And he must think well of all of them, since he said, "If I started at other agencies I might have hated the business."

And, that's the story behind the telegram.