

COMMUNICATION ARTS

CA85

ADVERTISING
ANNUAL

COMMUNICATION ARTS MAGAZINE

Editor and designer: Richard Coyne

Executive editor: Jean A. Coyne

Associate editor: Dugald Stermer

Advertising and production manager:
Kurt Klein

Production: Scott Perry

Advertising: Marilyn Daily Stansfield

Production assistant: Lynne Stevens

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Subscription: Lisa Burk,
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Traffic: Jami al-Mansur

Contributors: Tad Crawford,
Byron Ferris, Mark Fulton,
Barbara Gordon, Jim Johnston,
Larry Klein, Marty Neumeier,
Rhodes Patterson, Wendy Richmond,
Mill Roseman

Communication Arts
410 Sherman Avenue
P.O. Box 10300
Palo Alto, California 94303
Phone (415) 326-6040

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VOLUME 27, NUMBER 7, DECEMBER 1985

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MATERIALS

FIREPROOF FILE CABINETS

The shallowest and the cheapest file cabinet produced by FireKing has just been announced. It measures 25" from front to back, hence the name FireKing 25, is available in two or four drawer models, in letter or legal size, and in three neutral colors. For information, write FireKing International, Inc., 900 Park Place, New Albany, Indiana 47150.

SPRAY MOUNT

3M has reformulated its Scotch brand Spray Mount artist's adhesive to provide "the same reliable performance that made the original Spray Mount the preferred choice of graphic artists, but without the clogging that prevents full use of the can's contents." We have mentioned this product in these columns before, so we won't belabor its other attributes herein. For further information, write Spray Adhesives, 3M, P.O. Box 33600, St. Paul, Minnesota 55133.

LEAD POINTERS

Alvin & Company has entered the lead pointer field with its version of a small product made of high-impact plastic—coming in a variety of colors—with milled steel

cutting edges to "provide smooth and uniform points for both drawing and writing." I have one and it works quite well. For literature on this and other products in the Alvin line, write the company at P.O. Box 188, Windsor, Connecticut 06095.

MECHANICAL PENCILS

Again from Alvin comes word of its new line of "Xact-Line" mechanical pencils, an addition to its "No Finer Line" of drawing and drafting products. Features of this product include a reflex point that absorbs extra writing pressure, thereby minimizing lead breakage. For information, write Alvin & Company, P.O. Box 188, Windsor, Connecticut 06095.

DRAFTING TABLES

Just a reminder that Mayline's "Futur-Matic" line of drafting tables includes simple traditional straight-legged models up to and including fully-automatic bases with "two bearing-actuated electric drive systems with fingertip controls." To get a line on this line, write Dave Peterman, Mayline Company, Inc., P.O. Box 728, Sheboygan, Wisconsin 53082. *(continued on page 226)*

NEW AND ESSENTIAL ART SOURCEBOOKS

Examine them FREE for 15 days!

TYPOGRAPHIC DESIGN **Form and Communication**

By Rob Carter, Ben Day, and Philip Meggs, all of Virginia Commonwealth University, 272 pages, 8½ x 11, 446 illustrations, 96 2-color pages, \$35.00 paper, ISBN 0-442-26166-7

COMPUTER GRAPHICS **A Survey of Current Techniques and Applications**

By John Lewell, 160 pages, 11½ x 8¾, \$35.00, ISBN 0-442-26045-8

PRODUCT RENDERING WITH MARKERS

By Mark Arends, University of Illinois, 180 pages, 8½ x 11, 214 illustrations, 16 color illustrations, \$35.00, ISBN 0-442-20952-5

THE ART OF THE DOT **Advanced Airbrush Techniques**

By Robert W. Paschal and Robert R. Anderson, 128 pages, 8½ x 11, color illustrations throughout, \$39.95, ISBN 0-442-27510-2

ILLUSTRATING ARCHITECTURE

By Albert Lorenz, Pratt Institute, 176 pages, 8½ x 11, illustrated throughout, \$34.95, ISBN 0-442-25973-5

Also available ...

SYMBOL SOURCEBOOK **An Authoritative Guide to International Graphic Symbols**

By Henry Dreyfuss, Foreword by R. Buckminster Fuller, 292 pages, 8½ x 11, 227 line drawings, \$19.95 paper, ISBN 0-442-21806-0
A VNR Reprint Edition

To order any of these or receive more information on our extensive line of professional art and design books, please write:

**Van Nostrand Reinhold, Box JKT,
115 Fifth Avenue, New York, NY 10003**



Van Nostrand Reinhold

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CONSUMER MAGAZINE ADS

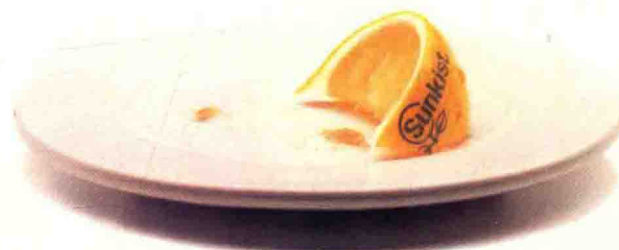
1

Kathy Fletcher, art director
Sandy Isaacs Yusi, writer
Peter Angelos, creative director
Bill Werts, photographer
Foote, Cone & Belding (Los Angeles),
agency
Sunkist Growers, client

2

Simon Bowden, art director
Frank Fleizack, writer
Harry DeZitter, photographer
Scali, McCabe, Sloves (New York), agency
Volvo, client

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We put a big name on a little squirt.

Sunkist. A big name that stands for an even bigger idea. Because wherever you find the Sunkist name, it stands for quality. It always has. It always will. You have our word on it.*

Sunkist and "We put a big name on a little squirt" are registered trademarks of Sunkist Growers, Inc. © 1985 Sunkist Growers, Inc.

STATISTICS FOR PEOPLE INTERESTED IN NOT BECOMING STATISTICS.

"A barrier impact at 35 mph can generate between 80,000 and 120,000 lbs of force."

"In a 30 mph front end collision, a 165 lb man hits the windshield with a force of 3 tons."

"A 10 mph increase in impact speed from 30 to 40 mph means that 79% more energy must be absorbed."

Let a bunch of safety engineers slam enough cars into a wall and statistics like these begin to pile up.

The more of them you have to work with, the safer the car you can build.

At Volvo, safety has always been a high priority.

So every year at our Technical Center in Gothenburg,

Sweden, we destroy between 70 and 80 Volvos in crash tests.

And the statistics

we've gathered over the years have helped us make the kinds of innovations that have made Volvo the standard of safety for the automobile industry.

Our now famous steel "safety cage," for instance, surrounds the passenger compartment of a Volvo and is designed to keep it from crumpling during a collision. Every weld in it is strong



to remain intact.

Of course no car can protect you in a crash unless you're wearing the safety innovation that became standard equipment in Volvos back in 1959: the three point safety belt. (Statistics show that fifty percent of the deaths due to road accidents could be avoided if drivers and passengers were wearing them.)

So if you're interested in not becoming a highway statistic, take a precaution the next time you take to the highway.

Be sure to fasten your safety belt.

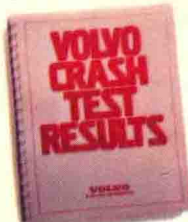
And incidentally, it might be a good idea to be sure it's fastened to a Volvo.

enough to support the weight of the entire car.

At either end of a Volvo is a built-in safety zone. It's especially designed to crumple in order to absorb some of the energy forces of a collision instead of passing them along to the occupants.

To make sure you have protection on all sides in a Volvo, we've placed tubular, steel anti-intrusion bars in all doors.

Even our steering column is designed to collapse upon impact and our laminated windshield is designed



VOLVO
A car you can believe in.

CONSUMER MAGAZINE ADS

1

Mike Lowes, art director
Jerry Craven, writer
Allen Cohn, creative director
Jared Lee, illustrator
N W Ayer, Inc. (Chicago), agency
Illinois Bell, client

2 (single and part of series)

John Morrison, art director
Tom McElligott, writer/creative director
Dennis Manarchy, photographer
Fallon McElligott Rice (Minneapolis), agency
AMF American, client

3 (single and part of series)

John Morrison, art director
Tom McElligott, writer/creative director
Dennis Manarchy, photographer
Fallon McElligott Rice (Minneapolis), agency
AMF American, client

4 (series includes 2 and 3)

John Morrison, art director
Tom McElligott, writer/creative director
Dennis Manarchy, photographer
Fallon McElligott Rice (Minneapolis), agency
AMF American, client



2



You put it on with your hands,

now take it off with your hands.

By adding Heavyhands to your walking, running or dancing, you can lose 30% to 300% more calories while you tone and strengthen major muscle groups throughout your body. Find out more at your sporting goods store. Heavyhands® from AMF.





The best way to subtract 10 lbs. here,

is to add 2 lbs. here.

By adding Heavyhands to your walking, running or dancing, you can lose 30% to 300% more calories while you tone and strengthen major muscle groups throughout your body. Find out more at your local sporting goods store. Heavyhands™ from AMF.



Get rid of these handles,

with these handles.

By adding Heavyhands to your walking, running or dancing, you can lose 30% to 300% more calories while you tone and strengthen major muscle groups throughout your body. Find out more at your local sporting goods store. Heavyhands™ from AMF.



Guess which one will grow up to be the engineer.



As things stand now, it doesn't take much of a guess. Because by and large, *he* is encouraged to excel in math and science. *She* isn't.

Whatever the reason for this discrepancy, the cost to society is enormous because it affects women's career choices and limits the contributions they might make.

Only 4% of all engineers are women.

Only 13.6% of all math and science Ph.D.'s are women.

And an encouraging, but still low, 31.3% of all professional computer programmers are women.

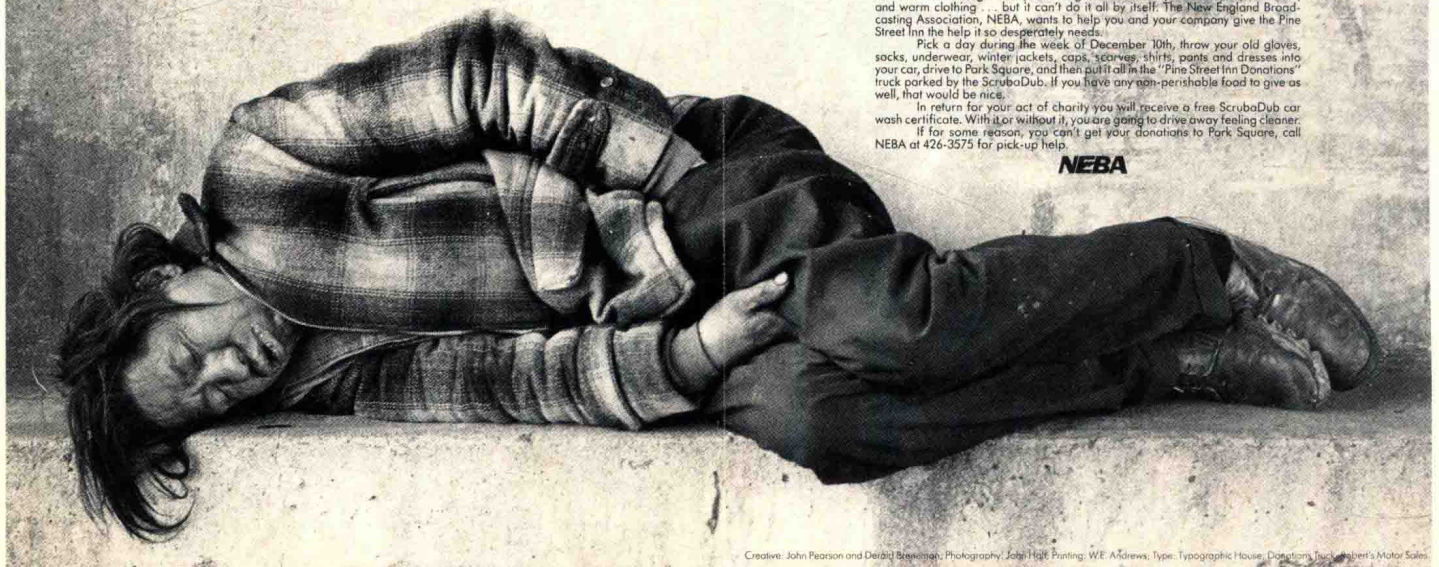
In the past ten years, IBM has supported more than 90 programs designed to strengthen women's skills in these and other areas. This support includes small grants for pre-college programs in engineering, major grants for science programs at leading women's colleges, and grants for doctoral fellowships in physics, computer science, mathematics, chemistry, engineering, and materials science.

We intend to continue supporting programs like these.

Because we all have a lot to gain with men and women on equal footing.

IBM

Please give us the clothes you wouldn't be caught dead in.



This is your chance to get rid of those completely out-of-fashion, but perfectly good clothes cluttering up your closets and your drawers. The Pine Street Inn needs those old clothes of yours for its unfortunate guests.

The Pine Street Inn on Harrison Avenue is one reason many of these poor souls make it through the icy New England winters. It provides beds, hot meals, and warm clothing . . . but it can't do it all by itself. The New England Broadcasting Association, NEBA, wants to help you and your company give the Pine Street Inn the help it so desperately needs.

Pick a day during the week of December 10th, throw your old gloves, socks, underwear, winter jackets, caps, scarves, shirts, pants and dresses into your car, drive to Park Square, and then put it all in the "Pine Street Inn Donations" truck parked by the ScrubDub. If you have any non-perishable food to give as well, that would be nice.

In return for your act of charity you will receive a free ScrubDub car wash certificate. With it or without it, you are going to drive away feeling cleaner. If for some reason, you can't get your donations to Park Square, call NEBA at 426-3575 for pick-up help.

NEBA

Creative: John Pearson and David Bloomberg; Photography: John Hight; Printing: W.E. Andrews; Type: Typographic House; Donations: Truck: Robert's Motor Sales.

To see how good a rabbit hunter you are, try this small game.

2 True or false—rainbow tracks are a bad place to look for rabbits.

You say you've been hunting rabbits for years, right? You say you can find a cottontail faster than a beagle can find a soup bone.

Okay, here's your chance to prove it. Starting in the upper right corner, take a shot at the rabbit hunting quizzes we've come up with. The answers may surprise you.

It just goes to show you that when you're looking for rabbits, you've got to know all sorts of tricks. Which, fortunately, isn't the case when you're looking for the perfect 22 to hunt them.

A Marlin semi-automatic 22. More specifically, the Marlin Model 60.

For one thing, the Model 60's 22-inch Micro-Groove[®] barrel is incredibly accurate. A feature of no small importance when you're after hard-to-hit cottontails.

How fast is the Model 60? How fast is your trigger finger? It lets you fire up to 18 Long Rifle cartridges in just seconds.

1 Your dogs flush a rabbit. Should you A) wait where you are, B) follow the dogs, C) backtrack.

And with a new "last-shot" automatic bolt hold-open (with all tube-loading semi-auto 22's), cross bolt safety and sleek, walnut finished stock, the Model 60 is a natural for small game.

Every bit as much as the Marlin 995. A simple 7-shot clip-loading, semi-automatic 22 with an 18-inch Micro-Groove[®] barrel, adjustable folding rear and ramp front sight with Wide-Scan[®] hood.

All in all, we'd say a Marlin semi-automatic 22 just might make you a better rabbit hunter. While anything else just might make you hopping mad.

See all the Marlin 22's, in over a dozen variations from the Model 15Y youth rifle to the Model 39 lever action, at your gun dealer. Also, ask for a free catalog with more hunting quizzes. Or write Marlin Firearms Co., 100 Kenna Drive, North Haven, CT 06473.

3 This is a good place to look for rabbits. Do you know why?

The exposed banks often become overgrown with edible vegetation. In the upper right corner, the key is the long narrow trail of the stream bed. The key is the long narrow trail of the stream bed. The key is the long narrow trail of the stream bed.

Answers: 1) A is correct. Rabbits normally strike back to the spot where they were flushed. 2) B) follow the dogs. The dogs have been following the rabbit. 3) C) backtrack. The key is the long narrow trail of the stream bed.

Model 995

Model 60

Marlin
America's Largest Rifle Maker

CONSUMER MAGAZINE ADS

1

Seymon Ostilly, art director
 Bob Mitchell, writer
 Kevin O'Neill, creative director
 Manuel Gonzalez, photographer
 Lord, Geller, Federico, Einstein, Inc. (New York), agency
 IBM Corporation, client

2

John Pearson/Jim Irey, art directors
 Derald Breneman, writer
 John Pearson, creative director
 John Holt, photographer
 John Pearson, Inc. (Boston), agency
 New England Broadcasting Association, client

3

Bryan McPeak, art director
 Ernie Schenck, writer/creative director
 Myron, photographer
 John Burgoyne, illustrator
 Leonard Monahan Saabye (Providence, RI), agency
 Marlin Firearms Company, client

4

Joost Hulsbosch, art director
 Terry Murphy, writer
 Willie Sonnenberg, creative director
 Jeff Senior, photographer
 D'Arcy MacManus Masius (Johannesburg, SA), agency
 Mercedes-Benz SA, client

There are two cars here. The one you can see is a Mercedes-Benz.

Since a car is an amalgam of some 10 000 separate components, attention to little things can mean a lot.

No car manufacturer perceives this more clearly than Mercedes-Benz.

The tail light on a Mercedes car quite literally illuminates the Mercedes-Benz commitment to detail.

Ridges have been designed into the face to ensure the light is visible even in the most adverse circumstances.

With the car on the left above, enough dirt has splattered the rear lights to make the car virtually unseeable from the rear.

In the same conditions the recessed sections of the Mercedes-Benz rear light have remained dirt-free. The car remains visible.

A fact that increases the safety of the occupants and of those travelling behind it.

Closer inspection will show further evidence of Mercedes-Benz attention to detail.

Deflectors on the front roof pillars keep dirt and water away from side windows. A rain runnel above the rear window keeps the rear view clear.

Though seemingly unimportant, features such as these can have a major influence on safety.

To see, or be seen, in time is critically important on the road. The milliseconds of reaction time they can buy for the driver of a Mercedes-Benz could be the most important milliseconds of his life.

Mercedes-Benz.
Engineered like no other car in the world.

1

"DINNER WILL BE SERVED IN 30 MILES."



You're in country untraveled by any other carrier—taking it all in through a glass-domed sight-seeing car.

When the sun begins to set, it'll be time for dinner. Today the chef is preparing his specialty, red snapper. New York Strip Steak is another excellent choice, grilled to your order and served with mushroom caps, a baked potato and tossed salad...

No, this isn't the setting for a foreign movie. Or a fantastic spy-thriller. But it is magic. The kind you'll find on an Amtrak Superliner.

Take Amtrak and you'll also find some of the newest, most modern equipment in the travel industry.

Call Amtrak (at 1-800-USA-RAIL) or call your travel agent and you'll get more than just a ticket.

Because our staff of full-service travel professionals can arrange for packaged tours, car rentals, even hotel accommodations, in our close to 500 destinations all across the U.S.A.

Go for the magic and go for the train. Because on Amtrak, it's not just the destination, it's the journey.


**ALL
ABOARD
AMTRAK**

2



WHO SAID MAN WAS NOT MEANT TO FLY.





A face is like a work of art.
It deserves a great frame.

Designers and collectors of limited edition frames for sunglasses and prescription eyewear.

I.A. Eyeworks

Star: Steven Seagal. Hair: John. Makeup: Michael. Grooming: Tony. Eyewear: I.A. Eyeworks. Photo: Greg Gorman. ©1993 I.A. Eyeworks, Los Angeles, CA 90046. Available in New York at Barney's New York.

CONSUMER MAGAZINE ADS

1

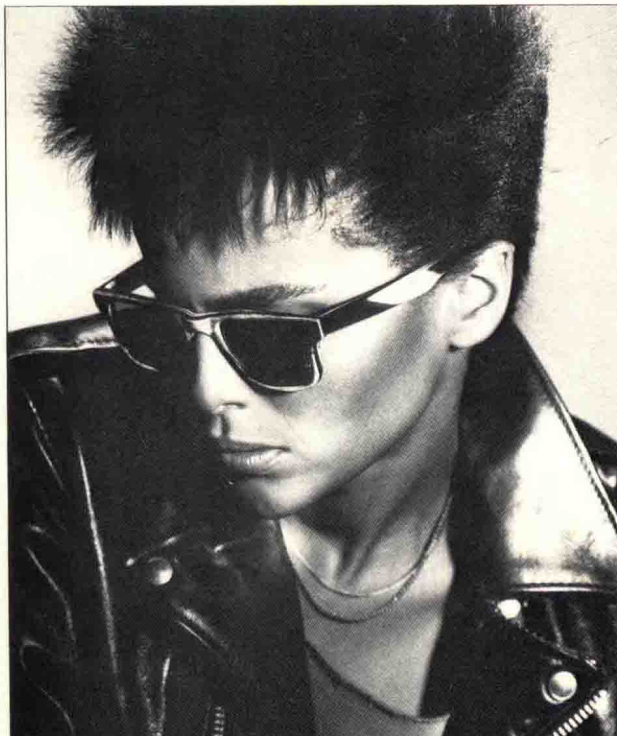
Ivan Horvath, art director
Bob Ancona, writer
John Littlewood, creative director
Mike Chesser, photographer
N W Ayer, Inc. (Los Angeles), agency
Yamaha International Corporation, client

2

Gary Johns, art director
Jeff Gorman, writer
Lee Clow, creative director
Lamb & Hall, photographer
Chiat/Day (Los Angeles), agency
Nike, Inc., client

3 (series)

Gary Johns, art director
Jeff Gorman, writer
Greg Gorman, photographer
Gary D. Johns (Los Angeles), agency
L. A. Eyeworks, client

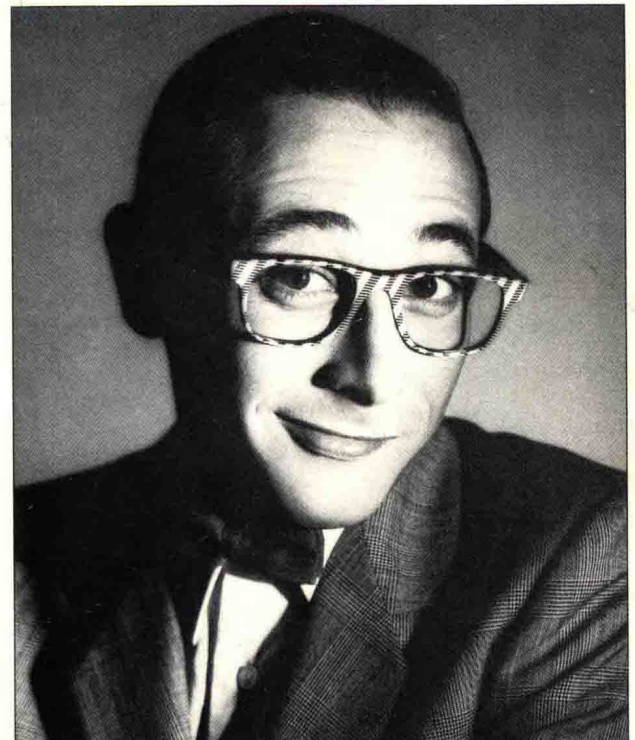


A face is like a work of art.
It deserves a great frame.

Designers and collectors of limited edition frames for sunglasses and prescription eyewear.

I.A. Eyeworks

Glasses shown: The Best. Designed by I.A. Eyeworks. Hair: Stuart. Makeup: Michael. Grooming: Tony. Eyewear: I.A. Eyeworks. Photo: Greg Gorman. ©1993 I.A. Eyeworks, Los Angeles, CA 90046. Available in New York at Barney's New York.



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1 Experienced travellers know that's the time to take the most in. And put the least out. You see our off season rates can land you in hot springs retreats, guest ranches, fishing hide-a-ways and hotels with incredible mountains and bay side views. Of course our attractions are uncrowded in Spring and more attractive than ever. So join the whales in Johnstone Strait. Or why not try river rafting, island hopping,

mountain trekking, Spring skiing, popping in to shows, shops and cafés right here, right now. Down the road there's even more to come as Expo 86, our world exposition takes shape. Take in our early Spring this year. You'll be back again. For travel planning information write Tourism British Columbia, Dept. 0801, 1117 Wharf Street, Victoria, B.C. V8W 2Z2. **Super, Natural British Columbia**
Hon. Claude Richmond, Minister, Tourism/Expo 86



2 Do you believe in magic? Finding these many special places all in one place could persuade you. The Gulf Islands. Intriguing inlets. Secluded bays. Sculptured coastlines. Every island revealing itself in unexpected ways. Bring your car and wind through the tree-lined countryside. Better yet, bicycle about and explore back roads that take you to a simpler time. You'll find there are no ordinary souvenirs around here. Artisans work

wonders with woods, stained glass, fine stones and fabrics. Since your dollar is worth more with us you can really stretch your stay. When it does come time to leave just click your heels and catch the next ferry back to Vancouver or Victoria. Write for our Travel Planner. Tourism British Columbia, Dept. 0930, 1117 Wharf Street, Victoria, B.C., Canada, V8W 2Z2. **Super, Natural British Columbia CANADA**
Hon. Claude Richmond, Minister, Tourism/Expo 86

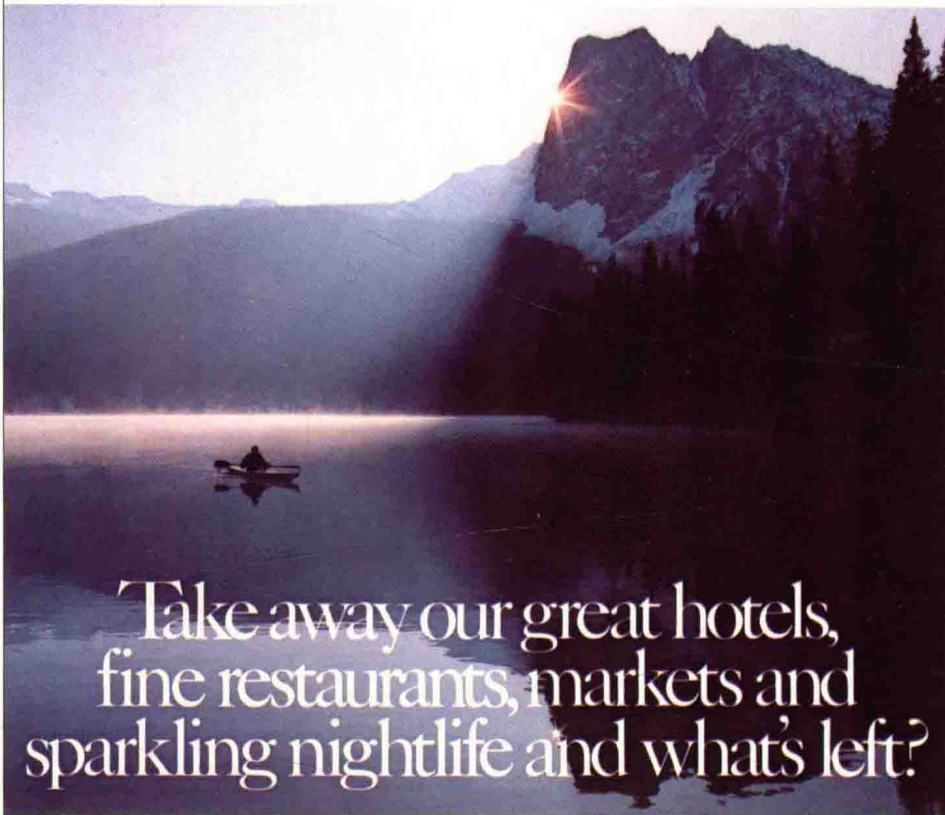


It's almost embarrassing. We wanted to write about how affordable off season rates make city vacations here in the Spring. Victoria's gardens and antique shops. Vancouver's hotels and night spots. But then we got carried away by the thought of getting away from it all. Fishing lodges. The Inside Passage ferry. Guest ranches and of course kayaking about in spots like Emerald Lake in our Rockies. They're all equally within reach this time of year. So you see where ever you travel here this Spring, you'll probably be leaving some of our best places behind.

Hon. Claude Richmond, Minister Tourism/Export

For travel planning information write Tourism British Columbia, Department 0804, 1117 Wharf Street, Victoria, British Columbia, Canada V8W 2Z2.

Super, Natural British Columbia



Take away our great hotels,
fine restaurants, markets and
sparkling nightlife and what's left?

CONSUMER MAGAZINE ADS

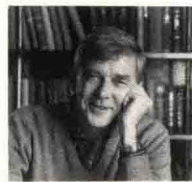
1 (single and part of series)
Bill Cozens, art director
Alvin Wasserman,
writer/creative director
Peter Thomas, photographer
McKim Advertising Ltd.
(Vancouver, BC), agency
Tourism British Columbia, client

2 (series includes 1)
Bill Cozens, art director
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Peter Thomas/Ed Gifford/Bob Herger,
photographers
McKim Advertising Ltd.
(Vancouver, BC), agency
Tourism British Columbia, client

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Malcolm End, creative director
Harold Kreiger, photographer
Ogilvy & Mather (New York), agency
International Paper, client

How to punctuate

By Russell Baker



International Paper asked Russell Baker, winner of the Pulitzer Prize for his book, *Givepeace a Chance*, to write a series on *The Best of the Best*. The latest collection in the series is called *The Best of the Best: How to Punctuate*. It's a book that will help you make better use of punctuation, one of the printed word's most valuable tools.

When you write, you make a sound in the reader's head. It can be a dull mumble—that's why so much government prose makes you sleepy—or it can be a joyful noise, a sly whisper, a throb of passion. Listen to a voice trembling in a haunted room:

"And the silken, sad, uncertain rustling of each purple curtain thrilled me—filled me with fantastic thoughts never felt before..." That's Edgar Allan Poe, a master. Few of us can make paper speak as vividly as Poe could, but even beginners will write better once they start listening to the sound their writing makes.

One of the most important tools for making paper speak in your own voice is punctuation.

When speaking aloud, you punctuate constantly—with body language. Your listener hears commas, dashes, question marks, exclamation points, quotation marks as you shout, whisper, pause, wave your arms, roll your eyes, wrinkle your brow. In writing, punctuation plays

the role of body language. It helps readers hear you the way you want to be heard.

"Gee, Dad, have I got to learn all them rules?"

Don't let the rules scare you. For they aren't hard and fast. Think of them as guidelines.

Am I saying, "Go ahead and punctuate as you please"? Absolutely not. Use your own common sense, remembering that you can't expect readers to work to decipher what you're trying to say.

There are two basic systems of punctuation:

1. The loose or open system, which tries to capture the way body language punctuates talk.

2. The tight, closed structural system, which hews closely to the sentence's grammatical structure.

Most writers use a little of both. In any case, we use much less punctuation than they used 200 or even 50 years ago. (Glance into Edward Gibbon's *Decline and Fall of the Roman Empire*, first published in 1776, for an example of the tight structural system at its most elegant.)

No matter which

system you prefer, be warned: punctuation marks cannot save a sentence that is badly put together. If you have to struggle over commas, semicolons and dashes, you've probably built a sentence that's never going to fly, no matter how you tinker with it.

Throw it away and build a new one to a simpler design. The better your sentence, the easier it is to punctuate.

Choosing the right tool

There are 30 main punctuation marks, but you'll need fewer than a dozen for most writing.

I can't show you in this small space how they all work, so I'll stick to the ten most important—and even then can only hit highlights. For more details, check your dictionary or a good grammar.

Comma [,]

This is the most widely used mark of all. It's also the toughest and most controversial. I've seen aging editors almost come to blows over the comma. If you can handle it without sweating, the others will be easy. Here's my policy:

1. Use a comma after a long introductory phrase or clause. After *stealing the crown jewels from the Tower of London*, I went home for tea.

2. If the introductory material is short, forget the comma. After *the theft*, I went home for tea.

3. But use it if the sentence would be confusing without it, like this: *The day before I'd robbed the Bank of England.*

4. Use a comma to separate elements in a series. I robbed the

Denver Mint, the Bank of England, the Tower of London and my piggy bank.

Notice there is no comma before and in the series. This is common style nowadays, but some publishers use a comma there, too.

5. Use a comma to separate independent clauses that are joined by a conjunction like *and*, *but*, *for*, *or*, *not*, *because* or *so*. I shall return the crown jewels, for they are too heavy to wear.

6. Use a comma to set off a mildly parenthetical word grouping that isn't essential to the sentence: *Girls, who have always interested me, usually differ from boys.*

Do not use commas if the word grouping is essential to the sentence's meaning: *Girls who interest me know how to tango.*

7. Use a comma in direct address: *Your majesty, please hand over the crown.*

8. And between proper names and titles: *Montague Sneed, Director of Scotland Yard, was assigned the case.*

9. And to separate elements of geographical address: *Director Sneed comes from Chicago, Illinois, and now lives in London, England.*

Generally speaking, use a comma where you'd pause briefly in speech. For a long pause or completion of thought, use a period.

If you confuse the comma with the period, you'll get a run-on sentence. The Bank of England is located in London, I rushed right over to rob it.

Semicolon [;]

A more sophisticated mark than the comma, the semicolon separates two main clauses, but it keeps those two thoughts more tightly linked than a period can: *I steal crown jewels; she steals hearts.*

Dash [—] and

Parentheses [()]

Warning! Use sparingly. The dash SHOUTS. Parentheses whisper. Shout too often, people stop listening; whisper too much, people become suspicious of you. The dash creates a dramatic pause

to prepare for an expression needing strong emphasis: *I'll marry you—if you'll rob Topkapi with me.*

Parentheses help you pause quietly to drop in some chatty information not vital to your story: *Despite Betty's daring spirit ("I love robbing your piggy bank," she often said), she was a terrible dancer.*

maybe, but the message is: "Stay on your toes, it's coming at you."

Apostrophe [']

The big headache is with possessive nouns. If the noun is singular, add s: *I hated Betty's tango.*

If the noun is plural, simply add an apostrophe after the s: *Those are the girls' coats.*

The same applies for singular nouns ending in s, like Dickens: *This is Dickens's best book.*

And in plural: *This is the Dickens's cottage.*

The possessive pronouns *hers* and *its* have no apostrophe.

If you write it, you are saying it is.

Keep cool

You know about ending a sentence with a period (.) or a question mark (?). Do it.

Sure, you can also end with an exclamation point (!), but must you? Usually it just makes you sound breathless and silly. Make your writing generate its own excitement. Filling the paper with !!! won't make up for what your writing has failed to do.

Too many exclamation points make me think the writer is talking about the panic in his own head.

Don't sound panicky. End with a period. I am serious. A period. Understand!

Well... sometimes a question mark is okay.

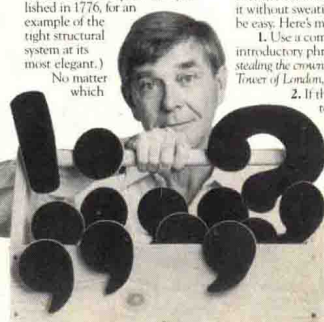
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