



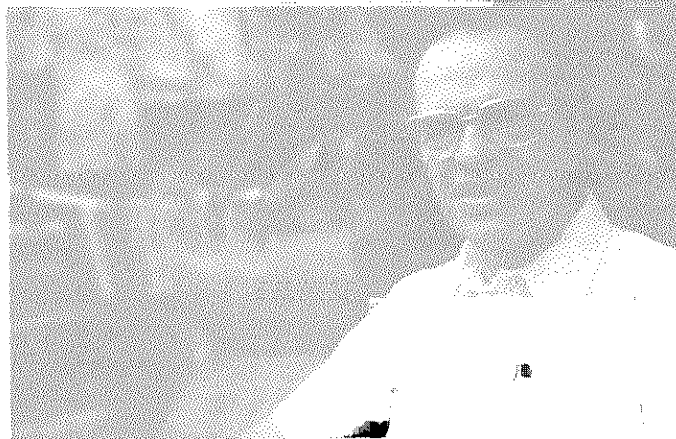
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### **The Daisy Spot**

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It is a Monday night before the 1964 election. A Tony Schwartz political ad for President Lyndon Johnson showing a little girl in a field counting the pedals of a daisy airs on national TV. As her count reaches 10, the shot freezes and the viewer hears a countdown to zero. Suddenly, a nuclear blast explodes in the background, and viewers hear President Johnson say “These are the stakes, to make a world in which all God’s children can live, or to go into the darkness. Either we must love each other or we must die.” The screen darkens to solid black, and white lettering appears—“On November 3, Vote for President Johnson.”

It was the first and last time the famed “Daisy” spot would appear. In this C&E interview, the ad’s creator tells why.



# TONY SCHWARTZ

## RADIO'S RESPONSIVE CHORD

Known as the "King of Sound," Tony Schwartz has worked for every Democratic presidential candidate since LBJ and on Senate races for Gaylord Nelson, Abraham Ribicoff, Mike Gravel, and Patrick Moynihan. His method is to tune in on attitudes and beliefs of the voters and, through radio and TV spots, affect those attitudes.

With a degree from Pratt Institute Schwartz entered the Navy in 1944 and worked as a designer until the war was over. He went into the print advertising business with his brother and cousin and, in his spare time, recorded folk music off the air as a hobby. Within a few years he was swapping recordings of greats such as Pete Seeger, Burl Ives and Josh White with 40 countries and was soon thereafter offered a job to record whatever he liked. He eventually did commercials for Band-Aid and Johnson & Johnson using the voices of real children, the only person in the business who experimented with authenticity.

### A C&E INTERVIEW

When he read Marshall McLuhan's *Understanding Media*, he was on his way. He's since worked on Broadway shows and films, and has received more than 350 awards, including a first place at a Cannes Film Festival and two Academy Awards.

He has produced more than 20,000 radio and TV commercials for over 650 clients including Coca Cola, Bufferin, Alka Seltzer, Eastern and American Airlines and presidential, senatorial, gubernatorial, mayoral and other level campaigns.

In this C&E interview, Schwartz tells how sound affects voters, how emotion is put into a spot, why he left the Kennedy '80 campaign, and relates useful tips on using radio in political campaigns of any type.

**C&E:** *What do you mean by the title of your book The Responsive Chord—that you have to strike a response in the people you're trying to reach?*

**SCHWARTZ:** Inherently, in the listening process, you can only understand what you've heard before. Nothing ever exists in sound alone. If I say "hello," by the time I get to the "o," the "hell-" is gone. Words are put together totally in your brain. We have the ability to record the momentary, fleeting millisecond vibration, to recall previous vibrations and to expect future ones. This functions in terms of hearing a word, a syllable, a sound or a sentence.

For instance, I can take a sentence and show you how expectation fits in. I can say "for the rest of your \_\_\_\_\_," and you'll fill in 'life.' So the responsive chord starts on many different levels. If you don't understand the language, it means you've had no experience with it. If I were to tell you someone had a sore throat, you'd know what was wrong with him. But if I told you he had an attack of dremosis, you wouldn't know what he had. Hearing is contingent upon previous experience, on striking a *responsive chord*.

That also applies to people's interest. People don't have earlids. If we research (I use the word "presearch") people's concerns, then we know what they will hear. A lot of people talk about clutter on radio or television. Well, I'm never worried about that because if I know what you're interested in, then I'm not bothered by clutter. Clutter is a word like weed. A weed is a thing growing in the wrong place.

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"I did a number of spots in 1976 for Carter that Rafshoon didn't want to run. It's interesting because he came up here asking me to do negative spots but I did things that, again, I don't really think he understood in that area."

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We must attach to people's concerns. For example, if the research shows that 72 percent of the people feel that the phone company is taking advantage of them and I start out a commercial by saying "Let me ask you something. Did you ever feel like getting even with the phone company, maybe suing them?" Well, those people *have* to hear that. If their radio is on, they'll hear it.

**C&E:** *But when you've done your "presearch," which I assume is mostly polling, isn't it true that you're not trying to find out what everybody wants or is interested in, but rather what interests the voters?*

**SCHWARTZ:** Yes. I don't care what 12-year-old children think or whether they hear my commercials. Also, the term "broadcasting" comes from the station's interest. They use the term because the signal goes out over a large area and is *broadcasting* their signal out. In politics, and in most areas of work, we're interested in "narrowcasting." We want to speak to voters who are interested in problems of the elderly, getting a job—voters who are interested in specific issues. We can, through polling, find out where they listen, to what T.V. programs or what radio stations they listen, whether they listen while driving to work or home from work and to what stations. We can cross-index the interest with the media profile and know exactly where to run commercials on specific subjects—on which stations and at what times. Our polling will have indicated their interest, what percentage of people listen, and enable us to decide exactly where to run them because we're *narrowcasting*.

**C&E:** *Do you buy your own media time?*

**SCHWARTZ:** No, I only do the preparation of radio and television commercials. I only do work with a good media buyer, and there are two excellent ones in this city (N.Y.) who understand political media. There are probably others but I just don't know them. I've done most of my work with Walter Staab of SFM (Staab, Frank & Moger Media Service Corp.) and Dick Dresner of Dresner Material Associates.

**C&E:** *You've said the relationship between media buying and research is so important that research firms are getting into it. How?*

**SCHWARTZ:** Yes. Dick Dresner is in both research and media buying. Whether they're in both businesses or not, research firms are learning to interpret research in terms of media placement. It's very important. That's what I think both Dresner and Walter Staab understand.

**C&E:** *Why is it you use Bob Landers almost exclusively to do the voice on your spots?*

**SCHWARTZ:** I don't use him exclusively. I use him a lot because I think he's one of the best people in the business for this reason: he understands the meaning of the sound of words. Most readers read grammatically, but grammar is a system for putting words *on* paper, not for getting them *off*. You have to read societally to read. For example, if you were to say "Dream Whip—only 14 calories per tablespoon," that would be a literate reading. What do I know after that? That it has 14—not 13 or 15. What I'm really interested in happening is that you know that Dream Whip has 14, *not 200 calories*. How can I read a subplot of sound into that to let you know that? I say "Dream Whip (small laugh)—only *fourteen* calories per tablespoon." The sound implies it doesn't have much. Bob understands this like no one else in the business.

**C&E:** *Because it's as much what he doesn't say as what he does say?*

**SCHWARTZ:** Absolutely. The sound of the way he says words is like the meat the burglar brings to fool the dog into thinking that he's a nice man. He's a master of it. There are other people that are good in other ways and others who are good in the same way. Some firms audition many, many people for a job. I tend to want to work with a few people, so that we get to know each other and what we want. It's much easier to work that way and we also get a better job done.

**C&E:** *How important is dialect and accent in terms of doing political ads?*

**SCHWARTZ:** Dialect is less important today because we have national media. I imagine before national radio people tended to be more comfortable with a local announcer or accent. Today, you have the opposite happening. You have people criticizing their candidates for their accents. For example, I did a campaign for a previous governor of Kentucky. People on his campaign didn't want to use him on the commercials because they said he had a local accent, yet he was once the governor of the state. It's like saying we can't have Jimmy Carter speak on his ads because he has a Southern accent. So it's the reverse that's happening. Although in some cases I've wanted someone to talk as though he were a local person with the accent of that area. I did some for Jay Rockefeller (Governor, W.Va.) in that way.

**C&E:** *Is there ever an over-refined accent you would use? For example, the voice of someone like Alexander Score?*

**SCHWARTZ:** I would never use Alexander Score to do political spots. Not because he is too British, but because he might be too refined. He's not folksy enough. Not that I'm trying to play up folksy, but I don't want someone who is trained as an actor, whose voice becomes a thing in itself.

**C&E:** *What was the extent of your participation in the Kennedy '80 campaign?*

**SCHWARTZ:** I did the media for a few primaries. By mid-December I resigned because there were too many cooks. All nice people, but in guerilla warfare or a fight, you can't have one person say something was good and another say not to do it. You've got to do it, or not do it. You can't have 16 people arguing over whether a commercial is good or not. In politics, you need a knowledgeable dictator as campaign manager.

**C&E:** *How many people were there having input into decisions on whether to go with a spot or not?*

**SCHWARTZ:** I'd say 15 to 20. So I resigned, saying I couldn't work the way I'm used to working and the way I thought I would be most valuable.

**C&E:** *Could you give us some specific examples of spots that you've done that have been very controversial—either never put on the air or pulled immediately afterwards like the "Daisy" spot you did for LBJ. Also, was that pulled because of the public reaction or the reaction of Goldwater's staff?*

**SCHWARTZ:** I would say that it basically was a reaction initiated by the Goldwater people. But the commercial had its effect. The spot was not a negative spot in any context. If you listen to it, it's straight out of the Bible—for the sake of humanity we must love each other or die. Many people, in writing about the spot, said the announcer asked sternly whose finger was on the nuclear trigger. There was *no announcer* saying that. It was the person's mind saying that. They asked themselves whose finger they wanted on the trigger. The spot was a deeply emotional spot—perhaps too emotional for some people. But it worked.

**C&E:** *Why was it pulled off immediately, and who asked for it to be pulled off? Was it LBJ's decision? What about other controversial spots?*

**SCHWARTZ:** I never had any part in that decision. In that campaign, I was only doing the spots. I had nothing to do with running them on the air. The agency did. I did it for Doyle Dayne Burnbach. In certain political situations I've wanted certain people to do certain things so I've prepared spots that I've played to people saying 'I'm going on the air with this if you don't do this.' They've been so afraid of the spot, they'll do what I want to prevent the spot from going on the air.

I did a number of spots in 1976 for Carter that (Jerry) Rafshoon didn't want to run. It's interesting, because he came up here asking me to do negative spots, but I did things that, again, I don't really think he understood in that area. For example, I did one spot where I had a listing of all the things Ford had vetoed. Rafshoon seemed to feel that these things would have evoked the idea of how much they (the bills) would have cost since people were against spending. Well, in *print* you might think of what they would cost, but when you *hear* someone saying Ford voted against lunches for children, against medical care for the elderly, you're dealing with emotional things people can relate to. But he didn't like that spot. There were others we didn't run that I think we weren't hurt by. But there were also two or three that we didn't run that I think were excellent.

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"In political advertising,  
something can happen today and we  
can have a commercial on tomorrow.  
It's guerilla warfare because you must  
be prepared to react instantly."

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**C&E:** *You have said that political communication is similar to guerilla warfare. Could you explain what you meant by that statement?*

**SCHWARTZ:** If you were to compare regular advertising and political advertising to, say, our Revolutionary War, regular advertising is like the British approach and political advertising is like the approach of the colonists, who stood behind trees and took pot shots at the Redcoats marching in formation. They couldn't miss.

In planning a new product advertising campaign, the average advertising agency seldom has to fight an "opponent." Traditionally, it has been considered negative to mention a competitor's name. This comes from print advertising. If five companies say they make the best recording tape, the average person must feel that only one of them really makes the best, so four of them can't be believed. So, each has only a 20 percent chance of being believed. If they don't mention anyone else's name, they automatically go up to having a 50 percent chance. Then, if they use public relations, they exceed that 50 percent.

The print approach was brought into electronic media. Then it was brought into politics where there is a fight—two candidates out to defeat one another, out to kill each other politically, to kill each other's chances of getting elected. They're out to spend anywhere from a few hundred to a few hundred thousand dollars to do it. It's no picnic.

In *political* advertising, something can happen *today* and we can have a commercial on the air *tomorrow*. It's guerilla warfare because you must be prepared to react instantly! If you plan your fight six months in advance, it's really no fight. It's a dance.

For instance, I did a campaign, a group of ads, to prevent a strike by the uniformed services in New York City. We wanted to accomplish two things: not to have a strike, and the uniformed to get a higher settlement than the office workers. So I ran ads talking to the mayor, saying, 'Mr. Mayor, why won't you negotiate with the police officers? We think you *want* a strike.' Then we talked about the number of fire- and policemen killed in the line of duty and didn't they deserve something more—this kind of treatment. Within an hour of running this commercial, the mayor called them and told them to get the spots off the air. He said he wanted to sit down and negotiate with them. I told them not to take them off the air until they got their settlement.

He came up with the settlement. He came to the meeting a week before he was scheduled to, they settled it and he answered what was on the commercials point for point. Then he went on television much before he was expected to and answered every point that was on the commercials. That same day, there was a fire in an office building, and about 125 firemen were injured and four died of heart attacks. I did a spot on the fire that was on the air the next day, so you could relate to it. That's guerilla warfare. Someone takes a shot at you, you move aside and take a shot back.

C&E: You seem to play off an event which causes emotional concern, doing paid media right after something happens. You can't do anything in advance?

SCHWARTZ: Well, I do paid media right after anything that causes the public to talk, whether it's through the press, word of mouth or anything, because you want to *frame it*. For instance, if there's a debate and 16 local papers come out with their evaluation of who won the debate and why and so forth, then you have your public getting 16 different attitudes on an event that relates to you. If I could run a stampede of media at that time, I could frame those reports in a context for the next material to come.

C&E: Is that what you mean when you say that most advertising agents still don't know the proper balance between paid and non-paid media?

SCHWARTZ: I don't think they really utilize or recognize that the negative things against them come from three things: their behavior, non-paid media and the paid media of their opponent. They can only deal with this meaningfully if they first recognize they can change or deal with their behavior.

They have control of their behavior in their own paid media, which is the best means of controlling the means of their non-paid media. Too often, candidates tend to believe that the two are equal and they feel if they can get on the radio and TV a lot, they don't have to spend so much on their own media. But they don't recognize that the intent and aim of the non-paid media is totally different from their own intent and aim.

Their intent and aim should be to connect themselves as deeply as they can to the public's interest. The radio and TV news stations don't try to connect the candidate to the public's problems. They connect the candidate to *his* problems. They will generally talk of the election problems, not of the societal problems, the problems people have living, paying their rent, sending their kids to school, going to the hospital and so forth. They're more interested in 'what do you feel about so-and-so's statement about you yesterday and what about his comment about this or that?' They build an interest in the election, but not in people's problems. So *your* media has to deal with that.

C&E: Would you say that this in part accounts for the increasing alienation of the people from politics, people who don't feel their problems are being addressed but instead that they are being "used" in a sort of game between politicians and the media?

SCHWARTZ: It is *disinterest*. In New York we had a mayor elected by less than 11 percent of the people. The public was very interested in the returns, but not in voting. They're making a horse race out of the election process...so you become interested in the race as you would in a spectator sport—in who's going to win but not in *your* side winning. It hasn't been connected to your life.

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"Someone takes a shot at you, you move aside and take a shot back."

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C&E: You've said at one point that you felt the real question of political campaigns was not the issues, whatever they happen to be at the time, but rather the candidate.

SCHWARTZ: Yes, I think that the candidate is generally the issue. The issue is which of these two candidates can better deal with your problems. The other things or what are called issues generally are really concerns, and are *not* issues. I don't think inflation is an issue. Who's *for* it? I don't think Medicare is an issue. You might say abortion is an issue, because there are people on both sides. But so many of the things that are called issues are really concerns. And the real issue is which of the two candidates would be best able to deal with them.

People tend to think that candidates should give the answers to problems, but voters have very little ability to identify with answers, because they've had no experience with them. They can identify with problems because they've experienced them. If the candidate can lay out the problem in emotional terms, people will generally feel that the candidate feels the way they do about it. The candidate gives an answer to a problem by setting up a background for him to be in that office, making them feel he's qualified to be in that office—giving his experience, letting them know that he has the ability to deal with that type of office. If you pre-set that in your campaign and if you make them identify with him or have him identify himself with their concerns the way they do, then they will tend to vote for him.

**C&E:** *In Moynihan's Senate campaign, you did a spot where his name alone appeared on the screen and changed colors as different people talked about him. Why?*

**SCHWARTZ:** One of the main values of advertising is to make the product commonplace, make it known. Many people don't like advertising, but they gain comfort in the familiar. I wanted to have people become very familiar with the way his name looked because they were going to see a ballot with many, many names on it. I wanted them to be able to recognize it. So I looked and found out whether it would be upper or lower case on the ballot, and I did it the same way on the ad. Then voters could recognize the name and attach feelings to it when they saw it.

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On the '80 Kennedy campaign:

"I did the media for a few primaries. By mid-December I resigned because there were too many cooks . . .

You can't have 16 people arguing over whether a commercial is good or not."

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**C&E:** *In the Alex Seith campaign against Sen. Charles Percy you worked on in '78, you were quoted as saying it was one of the nastiest campaigns you ever worked on. Could you tell us what working on that campaign was like?*

**SCHWARTZ:** Well, first, working with Alex Seith was a pleasure. He is an unusual person—he's smart. And he's a fighter, a free thinker in terms of work. There was a difficulty in that campaign with Percy because of a spot we did in which I related the fact that Senator Percy had called for the reinstatement of Earl Butz as Secretary of Agriculture. I did a spot that said 'Did you hear that Senator Percy wants Secretary of Agriculture Butz back in office?' Now Butz was the one who made that terrible ethnic joke about blacks. So I said, 'With friends like this you don't need enemies,' meaning with Percy being the one who calls for the reinstatement of such a character, you don't need enemies. Percy had called for the resignation of Butz in the first place.

It's interesting that no one, none of the press, asked him why he changed his mind. They started attacking *the spot*. But I made it only after I had recordings of Percy asking for Butz' reinstatement. So then the press got on the spot as if it were a dirty campaign technique, saying it was run on special markets. All advertising is run on special markets. You don't run an ad on old age benefits on a Sunday morning kids' show. So what kind of bologna is that? CBS did a thing and Dan Rather said it was a 'special thing.' Percy started attacking *me* and saying I was his real opponent. He called me a New York recluse and asked what a New Yorker knew about the problems of Illinois. I think it's funny that his commercials were shot a half a block from here (New York). So, big deal. Let's see, they were shot half a block closer to Illinois than mine were.

Also, if I knew then what I know now, I could have done a spot that would have been even worse against him, about the time he fainted because of a confrontation with Alex Seith on the air. Not a debate, they were both guests on the same show. And I think CBS did one of the lowest things ever done in radio and TV journalism. Percy ran an ad in the newspapers which connected Alex Seith to the mob and so forth. Alex Seith brought his wife to the station, downstairs, to confront Percy. Jacobson, the moderator of the show, saw Seith there and thought that this confrontation would be good to get on the air. So he told Seith that Percy wasn't coming in that way. He took Seith upstairs. He then had his people call Percy in his car telephone and tell him to come in the back way because Seith was waiting for him in the front. Then he started the tape rolling 20 minutes ahead of time, didn't tell anyone it was on the air, and was talking personally with Alex Seith and his wife. When Percy came in and got them involved in this thing, CBS got a scoop.

What happened then? First, Jacobsen ran this thing and peddled it out all over the state and to other stations. Right after that the press, who by then were all there, jumped on Percy. That's when he fainted. They just started attacking him. But if I knew then what I know now. Where did he go after that? He went to the Racket Club, where he has an apartment. Now what is a United States Senator doing having an apartment in a club that doesn't allow Jews, doesn't allow Catholics, and doesn't allow blacks? That's where Senator Percy stays. That's the type of place where this Senator stays. And he wants the black vote, the Jewish vote, and the Catholic vote. I would have put that in a commercial, if it were indeed factual.

**C&E:** *What would you say has been the most fun or the best campaign you've ever worked on, and what was the least fun or the worst campaign you've ever worked on?*

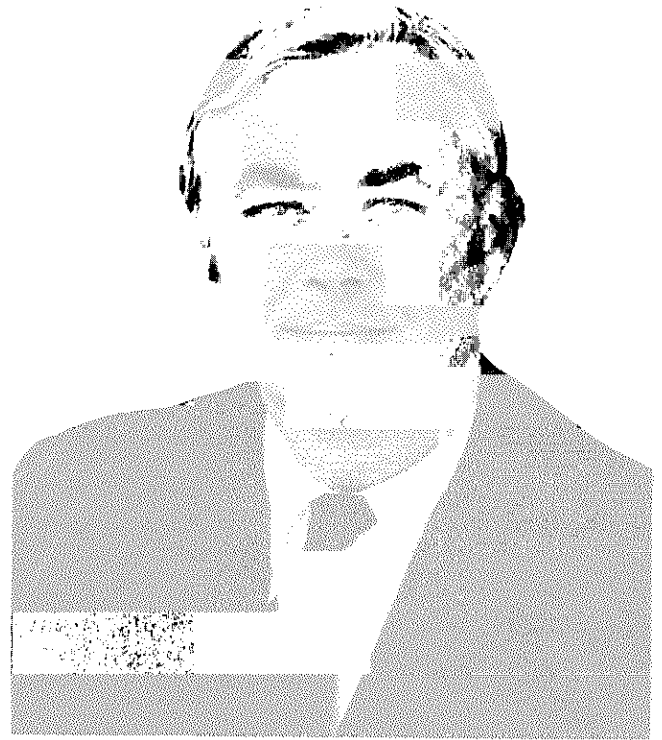
**SCHWARTZ:** I generally take candidates for several reasons—first, either I happen to like them personally or I like the challenge of the problem. I have to like the candidate, he has to like the way I like to work, and he has to be able to enter into a meaningful relationship. I'd say personally, with rare exceptions, that the worst candidates to work for are religious or liberal. Why? Because there is an assumption on both their parts that *they* are 'right' and are working for 'right.' I think they cease to be Democrats. And another side of that is that if they don't pay you, they feel you should be supporting them because they're working for a good cause or the 'right.' So I'd say the people I've had the most *financial* problems with are the religious and the liberal.

**C&E:** *Both, or one or the other?*

**SCHWARTZ:** One or the other. I haven't met them both together. And that doesn't mean there aren't good religious people. I've just worked with a very fine man who I think is highly religious—(gubernatorial hopeful) Jim Spainhower in Missouri—and I've worked for many liberal candidates who have been very fine and decent.

The candidate that I think has been most enjoyable to work with as a media candidate was (Sen.) Pat Moynihan (D-N.Y.). I think he's phenomenal as a candidate. People may vary in their judgment of him politically. I happen to be comfortable with him. I happen to feel that he has been one of the best candidates to work with because you're working with a person who is knowledgeable about the field he's talking about. If you're talking about roads—you want to do a commercial on highways in New York—he knows the whole history of the highway system. *He* would be one of the authorities you'd go to on the subject. So your candidate is an authority on the subject you're talking about. Working with him is also like working with a top professor in an area. Not just a top professor—he's in no way bookish or schoolteacherish—but it's like being with a great mind. I've never been with an Einstein so I can't compare it, but it's like being with a McLuhan or someone who really is an original thinker in a field

He is also an auditory person. He comes from hell's kitchen. He's an Irishman—a beautiful, Irish poet. So you have a guy who can speak, who's spoken for our country in the U.N., a guy who's a fighter, a guy who has guts, and his stuff has vitality. He's one of the most exciting and lovely people to work with on media.



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Senator Daniel P. Moynihan (D-N.Y.)  
is another Schwartz success story.

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There were problems in his campaign in New York, but they were typical in that in New York you get 'experts.' You get people who are well known who are helping in a campaign, and they all feel they have a right to speak to everything. So you'll get a person like Bess Myerson coming and raising hell with him—'don't use him in his commercials because he sounds terrible.' Now he's probably the best person I ever had to work with. She didn't like his voice. Now if she wasn't important and knowledgeable in other fields, no one would listen to her. So you have a lot of people who are big people in their own fields muddying up the problem. Whereas when you go to small towns in Missouri, there's no one there who puts himself in that position.

People told me afterwards that one of the reasons Seith lost was because Seith had been an appointee of (Mayor Richard) Daley. The press had never really gone after Daley because he would have gone after them—there was some sort of agreement. It was like living through Nazi Germany. Their way of getting rid of this, once Daley was gone, was to attack Seith for being connected with Daley. They could show that they were really against Daley by not supporting a guy who was connected with him. So they went after him. I think at this point that Seith lost because he wouldn't put any money into media. He maybe put \$30,000 into his whole campaign for the primary. But I think if he had approached his campaign the right way, he could have won.

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"In politics, we're interested  
in narrowcasting."

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**C&E:** *When did you and political consultant Joe Napolitano first meet, and when did you start working together?*

**SCHWARTZ:** I met Joe Napolitano in 1967 and we started working together that year. I went to this Worldwide Communications conference at N.Y.U. and he was one of the people there. He came up to me afterwards—I usually walk out quickly after I'm through speaking—caught me in the vestibule and asked me if I ever did any political advertising. I said yes, I did one he may have heard of—the Daisy spot. He asked if he could come see me and said he'd never met anyone who knew as much about communications as I did. I remember the next day he came to see me and afterwards running up to my wife and saying, 'Honey, I met a McLuhanite in politics!' He asked me if I'd work on a campaign. It's a very funny thing. I remember whom the first campaign was for—Smith Bagley for Congress. It was '66 or '67. Smith Bagley is the person Carter visited when he went on vacation to that island off Georgia. That's Bagley's estate. I worked on his campaign. Then Joe started bringing me campaigns like the Humphrey-Muskie campaign. I've probably done close to 60 to 70 campaigns with Joe. I think he's the smartest person in this business.

**C&E:** *You and he have a mutual admiration for each other.*

**SCHWARTZ:** I just think he's phenomenal. I know several people that have worked with him and he's far ahead of them. First off, he's one of the nicest people in the world. Secondly, he's one of the smartest in this area of work, because he can give you information, define the problem and come up with the answer.

Most people tend to give you the answer as the problem, rather than the problem as the problem, never really accurately defining the problem. Joe can really define the problem, leave you alone, come back and look at your answer and say either yes or no. He doesn't nitpick. He has good judgment and he's got tremendous political knowledge. I'm not an armchair general or a strategist. So when Joe says he wants to affect these people this way, that's what I do with media.

When I want people to feel this way about someone or want them to do something, I make that happen.

**C&E:** *What campaigns or referenda are you working on now?*

**SCHWARTZ:** I generally don't like to speak of campaigns I'm on now until a client does, so I would really rather not go into that. I think it's not my business to attract attention. If a client brings it up, then I'd be glad to follow.

**C&E:** *Why is it you rarely leave New York to travel to a client?*

**SCHWARTZ:** I suffer from something called agoraphobia. I've had it all my life. Fear of traveling for all practical purposes. Very uneasy traveling. I've learned to do it with certain people—I've traveled with a doctor friend of mine and I travel with my brother, but not very far. I've been in therapy for it for 30 years.

**C&E:** *Thank you very much for your time, Mr. Schwartz. I'm sure our readers have learned much from this interview.* ★

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