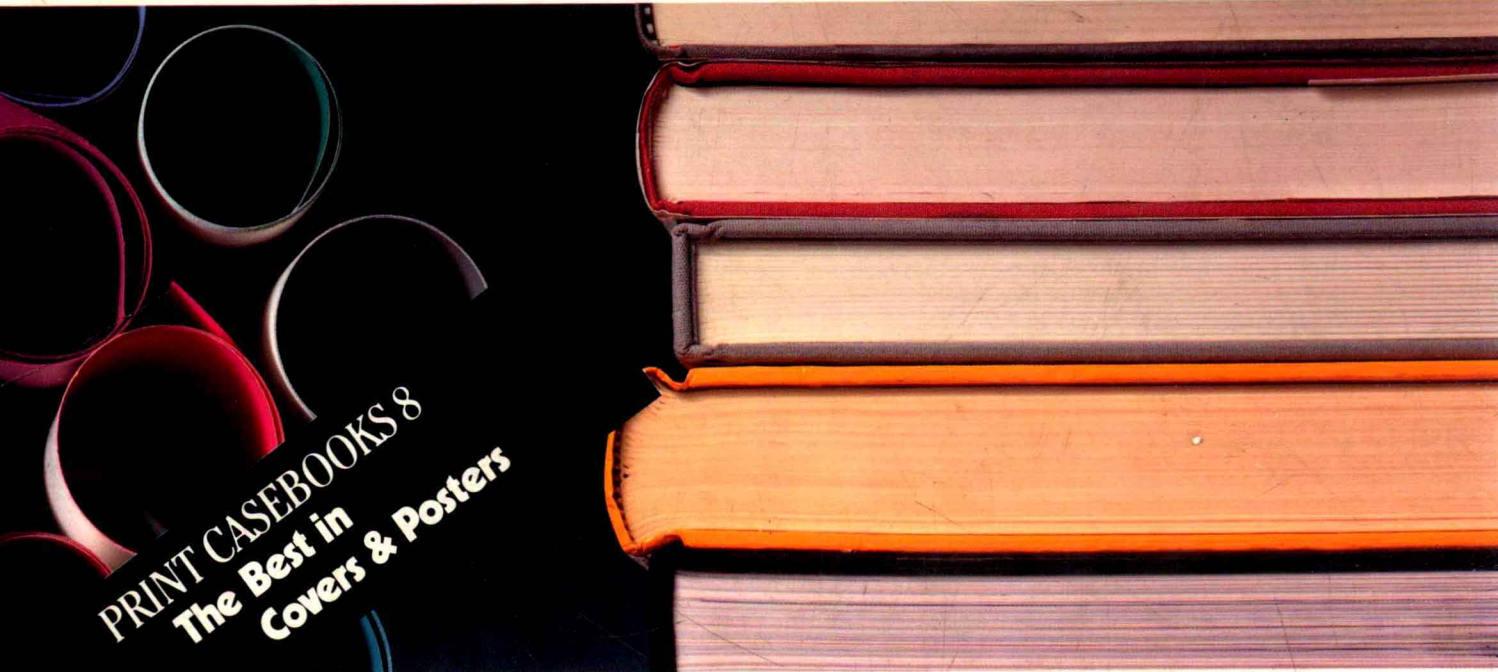
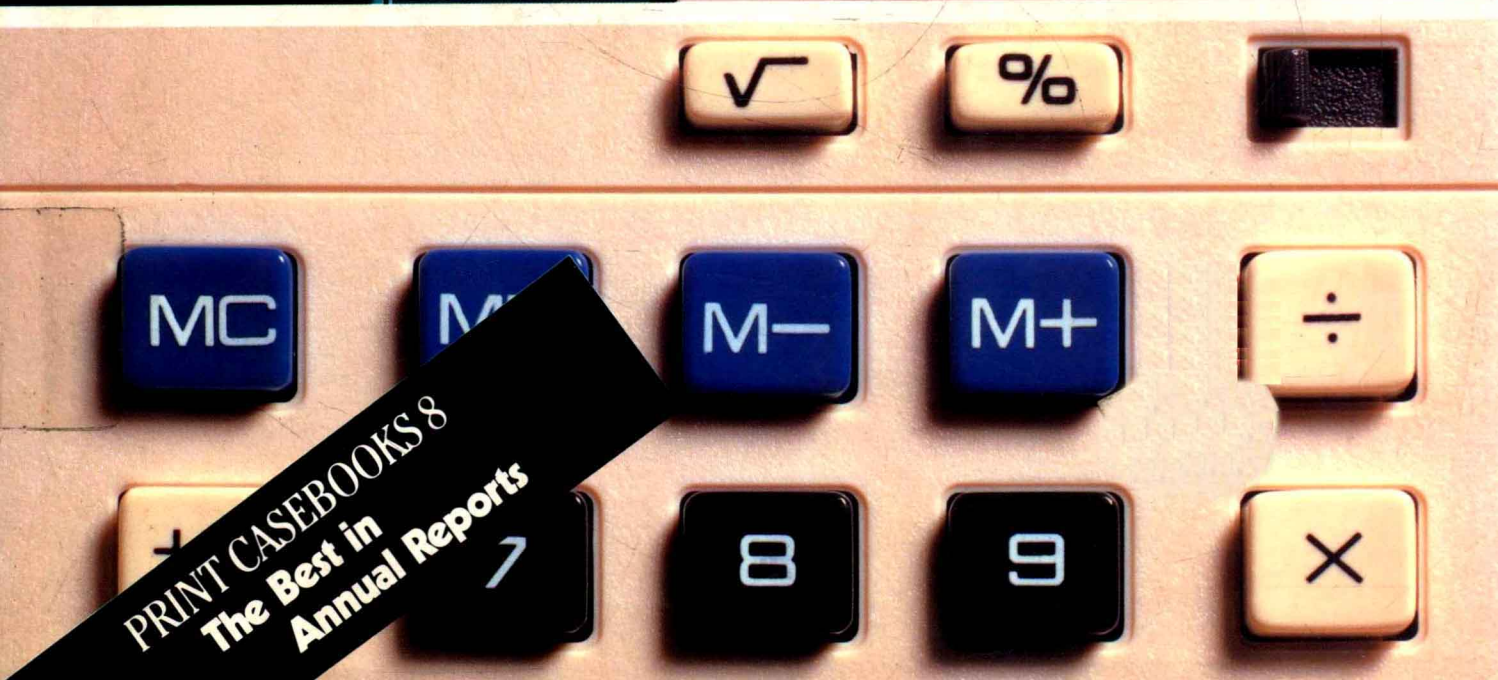


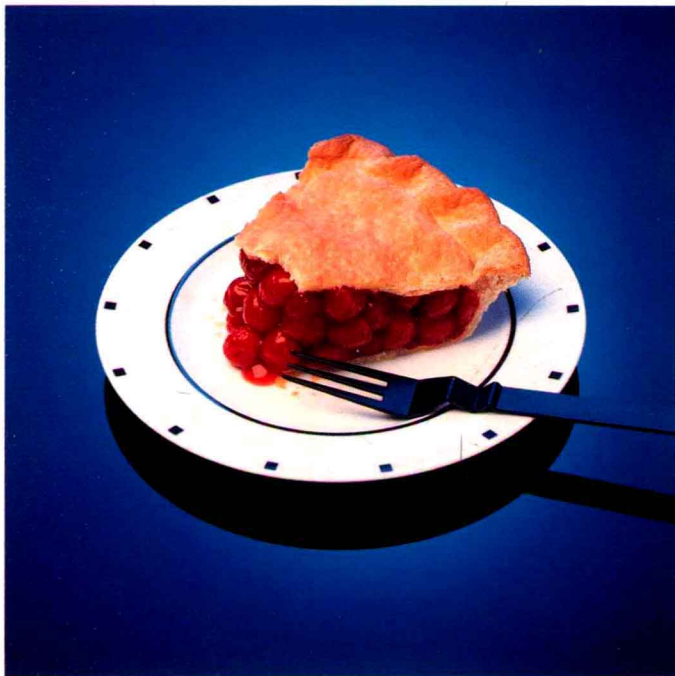
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**The Best in**  
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## PRINT CASEBOOKS 8

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### **The Best in Advertising**

Written by  
**Tom Goss**

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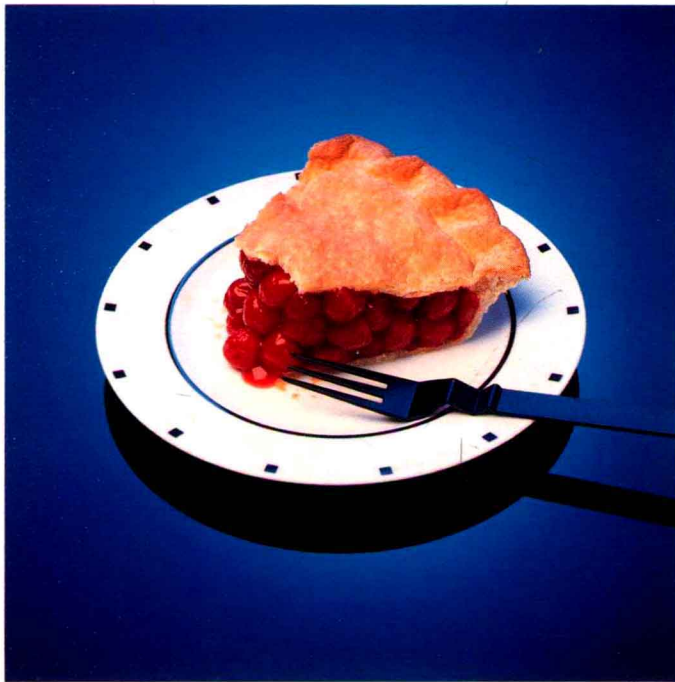
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## PRINT CASEBOOKS 8

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### **The Best in Advertising**

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**Tom Goss**

# Introduction

One evening during the summer of 1988, a jury of four advertising professionals (two copywriters and two art directors) pored over more than 1000 print ads and sat attentively through nearly four hours of television commercials. By the time the long evening ended, the four seasoned pros had chosen 44 examples of the best in contemporary advertising: 25 individual print ads and print campaigns, 14 single television spots and television campaigns, one billboard and four mixed-media campaigns.

Over the dinner break between the print and television segments of the judging, the jurors were asked their opinions of what they had seen so far. The prevailing assessment, although positive, was nonetheless tinged with some ambivalence. "There isn't much in the way of downright awful stuff," one juror observed. "It's kind of encouraging to see that level of competence." Another juror agreed, noting that "there's a lot of very clever work."

Ironically, it was just this "cleverness" that was at the root of the jurors' ambivalence. "I have to wonder, after seeing all this," a juror mused, "whether we as an industry are being clever more for ourselves than for our clients. The challenge here hasn't been to find the clever work, but to find the smart work." Smart work, the juror explained, was work that was thoughtfully and meticulously executed and that displayed insight and wit—enhancing the client's message rather than obscuring or competing with it. "I saw a lot

of pieces," he said, "in which there was a clever headline that had little or nothing to do with the rest of the ad." "As if the headline was written for another ad," another juror quickly chimed in.

Though all the work selected by the jury would be considered "smart work" under the jurors' definition, Young & Rubicam's corporate print campaign for NYNEX and later, after the television had been judged, BBDO's "Bill Demby" spot for Du Pont, were specifically cited as displaying "smart marketing and excellent creative."

It was clear from their comments that the jurors ascribed the self-conscious cleverness that troubled them to what they felt was an industry-wide tendency to imitate the style of successful agencies—in this case, the Minneapolis juggernaut, Fallon McElligott. "It's getting to the point where you want to vote for something simply because it *wasn't* influenced by Minneapolis," a juror observed wryly. "It's refreshing to see a different approach." Past *Casebook* juries have expressed similar misgivings about the influence of such much-lauded practitioners as Fallon McElligott and Chicago's Joe Sedelmaier, but that did not prevent them from recognizing their work, and this jury was no exception. Included here are 10 examples of FM's output: television commercials for Allnet long-distance and Continental Illinois Bank, print ads for Hush Puppy Shoes, Chicago's Adler Planetarium, the Children's Defense Fund, the Episcopal Church, Marine Midland Automotive Financial

Corporation, Harry Singh's Caribbean Restaurant and Jack Daniel's Tennessee Cooler, and a mixed-media campaign for Conran's home furnishings.

The Conran's campaign is also interesting as one of two TV campaigns selected by the jury that feature 10-second spots. Originally conceived as a kind of "moving poster," the 10-second format has proven sufficiently long, as the Conran's "Lamp" spot demonstrates, to dramatize a concept and do it in a memorable way. The other campaign featuring 10-second spots included here, Ford and Westbrook's for Office America office supplies, exemplifies how the briefer format has made television accessible to smaller clients previously confined to print. Despite a limited budget, Ford and Westbrook was able to use the 10-second format (and the cinematic equivalent of stock photography) to create an entire television campaign for a client who had never before run even a single TV ad, let alone an entire campaign.

Humor, as the work included in this *Casebook* reveals, remains a reliable vehicle through which advertisers catch and hold audience attention. And while the predominate form of humor is word-play (nowhere more outrageous than in Chiat/Day New York's television campaign for NYNEX Yellow Pages), there are two programs published here that are notable for their plays on imagery. Chiat/Day San Francisco's coupon ad for CooperVision contact-lens products efficiently combines the visual with the headline in its artfully blurred type, and DDB Needham's

campaign for Colombian Coffee features a series of unlikely images which tease consumers into looking for the Colombian Coffee logo when they shop.

There are some subjects, however, that do not lend themselves to a humorous approach, and the jury had high praise for two campaigns that used two very different, but compelling, approaches to public-service messages about drug use. DDB Needham New York's campaign for The Partnership for a Drug-Free America was characterized by one juror as "saying all that has to be said about cocaine abuse in one, gut-wrenching visual," while Goldsmith/Jeffrey's campaign for Citizens Against Cocaine Abuse was praised for its austere graphic treatment of the stark facts surrounding cocaine abuse.

There are two campaigns included in this *Casebook* edition that are notable not only for their creative ingenuity and marketing effectiveness, but for their longevity as well. BBDO's work for Diet Pepsi first appeared in *Advertising Casebook* No. 5 and has appeared in every edition since. The campaign has evolved considerably since that first appearance, but it has remained fresh, original and entertaining throughout its various incarnations. The creative partnership of Joe Sedelmaier, Seattle's Livingston and Company and Alaska Airlines remains a fertile one, as demonstrated by the fact that this campaign is making its third consecutive *Casebook* appearance.

The past several years have been a time of great change for



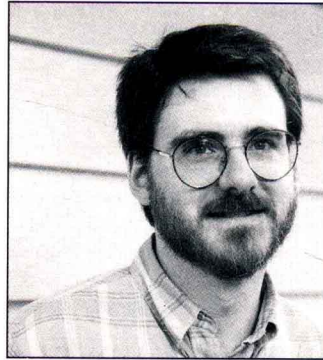
## Casebook Writer

Tom Goss

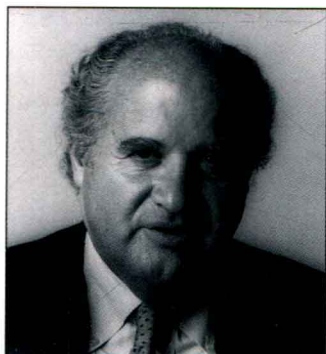
## Casebook Jurors

the advertising industry, with agencies merging into giant, multinational conglomerates and an uncertain, post-crash economy finding clients prone to looking harder at the money they spend on advertising. Of the two, it seemed to be the economic factors that preoccupied the members of the *Casebook* jury. "I suppose it's a truism that the larger the agency, the less creative the work," one juror observed. "But people who care about creative advertising will either find an agency that feels the same way, or start their own—that's how Fallon McElligott started." Of greater concern, however, were events like the stock market collapse of 1987, which had sent tremors through the business and financial community and inspired predictions of a recession or worse in the not-too-distant future. "Bad times economically have generally meant bad times for creative advertising," another juror commented. "Part of the problem is the way we as advertising creatives define creative advertising. It gets back to what we were talking about before: We have to make 'creative' mean something more than just winning awards."

—Tom Goss



Associate editor of *PRINT* magazine since 1985, Tom Goss has written articles on such subjects as computer graphics, photography, newspaper design and advertising design. On the staff of *PRINT* since 1982, Goss has also served as judge for the MacEachern Awards for Creative Excellence in Corporate Identity Programs, as well as for the Atlanta Art Directors Club Show-South competition. Goss is a graduate of Ramapo State College of New Jersey, where he earned a B.A. in American Literature in 1979. This is the third *Advertising Casebook* he has written.

**Stavros Cosmopoulos Karen McIver****James Mountjoy****Helayne Spivak**

Stavros (Steve) Cosmopoulos is chairman of the board and creative director for Cosmopoulos, Crowley and Daly of Boston, an agency he founded in 1982. Before that, he served for three years as executive vice-president of Boston's Arnold and Company, and for 10 years before that he served as chairman of Hill Holiday Connors Cosmopoulos, also of Boston. His work has won hundreds of awards in national and international competitions, among them the New York Art Directors Club, the American Advertising Federation, AIGA, The One Show, Andys, CLIOs and the Hatch Awards of the Advertising Club of Greater Boston. In 1972, and again in 1975, he was named one of America's outstanding creative people in a nationwide survey conducted by Ad Day. Cosmopoulos has been a guest lecturer at many colleges and universities, among them Marywood College in Scranton, Pennsylvania, and Syracuse University, where he has served on the visiting faculty for 14 years.



Karen McIver was vice-president and creative director at Hicks & Greist before helping to found Lotas, Minard, Patton, McIver, Inc., in New York City. Prior to her position at Hicks & Greist, she held creative positions at Grey, SSC&B, Lintas Worldwide, Parkson Advertising, BBDO and NCK. Beauty and fashion are her areas of expertise and she has worked on key Coty brands, as well as Almay, Cover Girl and Revlon. She has also done extensive work for Breck, Clairol, Puritan Sportswear and Chanel, as well as package goods such as Geritol and Sani-Flush. McIver is a member of Advertising Women of New York and a co-founder of the annual Cannes International Advertising Film Festival Benefit at Lincoln Center, which raises money for The Dwelling Place, a shelter for the homeless of New York City. She is a graduate of San José State University, with a degree in Fine Art and Design.



As creative director and principal of Loeffler Ketchum Mountjoy of Charlotte, North Carolina, Mountjoy has worked for such clients as the Greater Charlotte Economic Development Corporation, WJZY-TV 46 and Vermont American, among others. His work has been recognized in numerous competitions, including the New York Art Directors Club, CLIOs, The One Show, Adweek, National Addys, PRINT's Regional Design Annual and the *Print Casebooks*. In 1982, Mountjoy was named one of the South's top creative people by Ad Day, and in 1985, he was named the Southeast's top creative director by Adweek. He serves on the board of advisors of Central Piedmont Community College and on the national board of directors for a children's foundation. He is a recipient of the American Advertising Federation's Silver Medal Award for outstanding contributions in the advertising profession and for social concern. Mountjoy graduated from the University of Southern Mississippi in 1977 with a BFA in Commercial Art.



Helayne Spivak has held the title of senior vice-president/associate creative director at New York's Ammirati & Puris since 1986. Prior to that, she was a copywriter at Ally & Gargano, Inc., where she held the same title. Her work has won numerous awards in such competitions as the CLIOs, New York Art Directors Club, The One Show and the *Print Casebooks*. Spivak currently serves on the board of directors for The One Club, and she is a lecturer and teacher at the School of Visual Arts.



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## NYNEX Yellow Pages

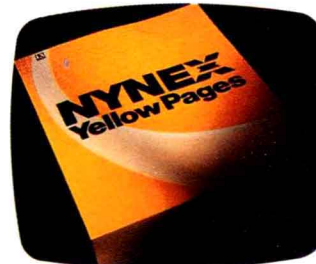
One of the less obvious consequences of the break-up of the Bell Telephone Company was that the market force of competition applied even to that hitherto monolithic institution, the Yellow Pages. As anyone living in an urban area knows, there is no longer simply one Yellow Pages, but several, each published by one of the companies formed by the dismantling of the once ubiquitous Bell. NYNEX, the telephone company formed by Bell's northeastern chunk, is the hometown publisher of the northeastern version of the Yellow Pages. But since the mid-'80s, it has faced competition for advertisers from as unlikely a competitor as Southwestern Bell. "The NYNEX Yellow Pages has long been the largest and most complete compendium of information in the Northeast," says Chiat/Day New York copywriter Robin Raj. "But as competition has increased, it has become important to emphasize that completeness."

The Yellow Pages themselves are, of course, an advertising medium, and advertising for the Yellow Pages is meant to convince small and medium-sized businesses to place their ads in the book. Yet, advertising for the Yellow Pages has always tried to reach that market indirectly: through consumers, the audience these small and medium-sized businesses are trying to reach. "Advertisers want to buy space in the Yellow Pages that gets the most usage," Raj notes. "They are resentful if our ads talk directly to them instead of stimulating the consumer to think of and use the book." Raj

goes on to say that qualitative research with both advertisers and consumers revealed that the key to generating consumer usage was to dramatize the range of unusual information that the Yellow Pages contain. "We had to take what was, for most people, a very low-interest product and bring it to the front of their minds," Raj explains.

Creatively, according to Raj, this meant demonstrating the point: "We took the odd and unusual headings in the book and tried to bring them to life," she says. "After much exploration, we settled on a game format—making verbal or visual puns of the headlines and turning each spot into a riddle." And, indeed, the 30-second TV spots—which were supported by print and radio—are just that. In one, a squad of what appear to be Marines in dress blues march onto the screen and perform such unlikely military maneuvers as "funky chicken," "moonwalk," and "air guitar," in response to the orders of an off-screen drill sergeant. The heading being punned is, of course, "Rock Drills." Other spots feature musical footwear ("Conductive Shoes"), burlesque-show easy chairs ("Furniture Stripping"), and excruciatingly polite trainmen ("Civil Engineers"). "Our primary concern was not to mask a simple idea behind layers of technique," Raj says of the spots. "So we decided on a minimalist format and created the feeling of 'human cartoons.' By deliberately underdrawing the scene, each spot becomes more of a sketch and invites viewer participation."

This minimalist approach also



### Rock Drills

30 seconds

(Opening chime. Sound of marching)

Off-camera drill sergeant (yelling):

Attend hut! Funky chicken!

(SFX: Military snare drum throughout)

Sarge: Duckwalk! . . . Moonwalk! . . . Disco! . . . Windmill! . . . Air guitar! . . . James Brown!

Soldiers (yelling together): Huh!

Sarge: Jimi plays Monterey!

Annrcr VO: If it's out there, it's in here . . . the NYNEX Yellow Pages.

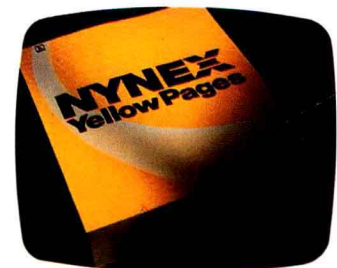
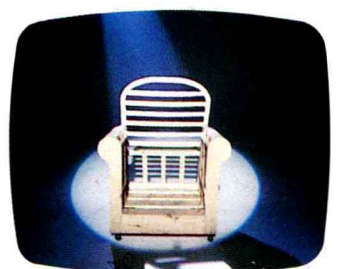
(SFX: Book slams shut)

Annrcr VO: Why would anyone need another?

solved another problem: reducing production costs. "Because the concept dictated running a series of spots—to demonstrate the wide variety of information available in the Yellow Pages—a main concern was keeping production costs low," Raj explains. "The format we chose for creative reasons dovetailed perfectly, as we were able to produce three spots for roughly the cost of one 'average' commercial." She notes, however, that the low-cost approach forced them to shoot three spots per day, an "unusual and nerve-racking proposition. But even that had its benefits," she says. "Because we didn't have the luxury of endless retakes, each spot became less precious and more spontaneous and I think that shows on the screen."

Raj reports that ongoing research indicates that "consumer usage of NYNEX Yellow Pages has increased at the expense of the competitor's book. Even more importantly," she adds, "advertisers' *perceptions* of consumer usage have increased more than the usage itself."

**Client:** NYNEX Information Resources  
**Agency:** Chiat/Day, New York City  
**Art director:** Marty Weiss  
**Copywriter:** Robin Raj  
**Agency producer:** Mark Sitley  
**Production company:** Medialab, New York City  
**Director:** Godley & Creme



#### Furniture Stripping

30 seconds

**(SFX: Opening chime. As lights go down, stripper music begins, clapping and whistling. Music and crowd noise continue, sounds of springs popping off. Music and crowd noise continue)**

**Anncr: VO:** If it's out there, it's in here.

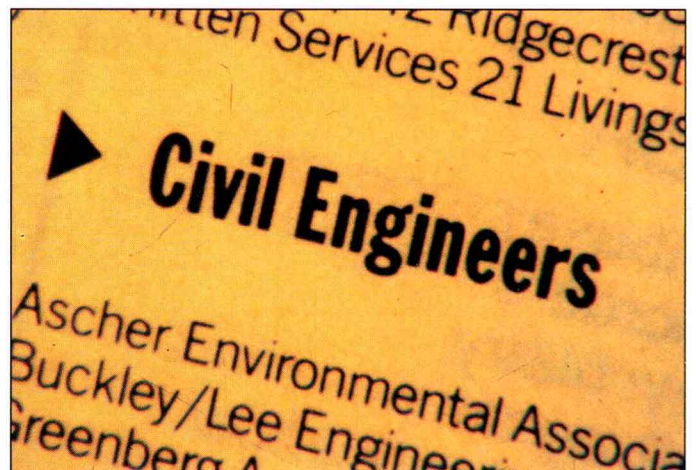
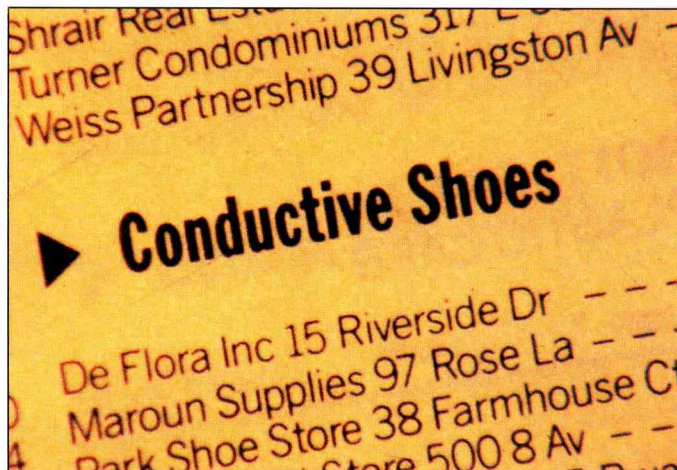
**(SFX: Catcall and whistle)**

**Anncr: VO:** The NYNEX Yellow Pages.

**(SFX: Book slams shut)**

**Anccr: VO:** Why would anyone need another?





### Conductive Shoes

30 seconds

(SFX: Orchestra tuning up.  
Applause. Music)

Annrcr: VO: If it's out there, it's in here.

(SFX: Loud applause)

Annrcr: VO: The NYNEX Yellow Pages.

(SFX: Book slams shut)

Annrcr: VO: Why would anyone need another?

### Civil Engineers

30 seconds

(SFX: Violin music)

Man 1: You know, there's just no substitute for a well-polished train.

Man 2: Indeed.

Man 3 (as Man 4 enters): Roy, how nice to see you.

Man 2: Oh!

Man 3: You shouldn't have.

Man 2: Do sit down.

Man 3: May I offer you a cup of tea?

Man 4: Why thank you, Wendell.

Listen, I do love what you've done with this place.

Man 1: Yes, this fabric would look lovely in my caboose.

Man 2: I must remember to pick some up.

Man 1: Finger sandwiches, gentlemen? (They titter)

Annrcr: VO: If it's out there, it's in here. The NYNEX Yellow Pages.

(SFX: Book slams shut)

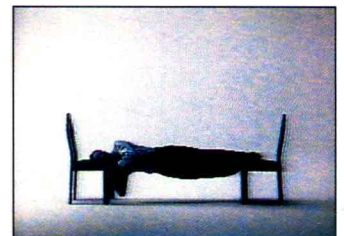
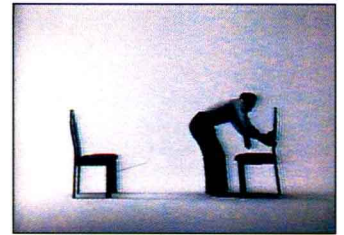
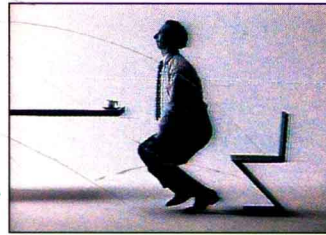
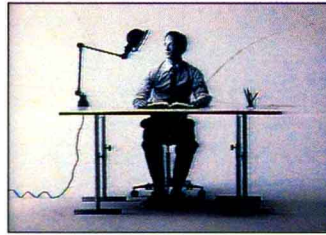
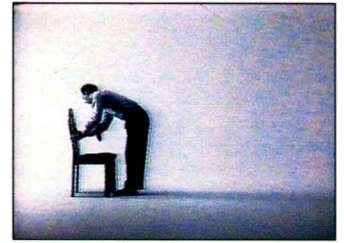
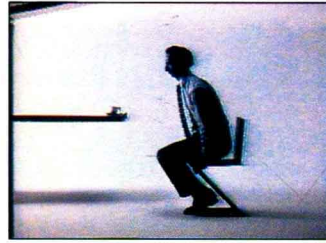
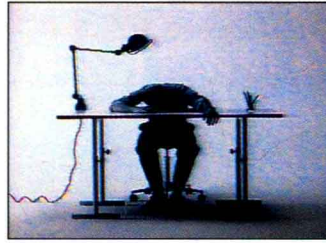
Annrcr: VO: Why would anyone need another?



## Conran's

Founded in Britain by Sir Terrence Conran, the Conran's home-furnishings chain flourished in its native country without benefit of advertising. "The retail community is so small over there," observes Fallon McElligott copywriter Phil Hanft, "that many retail chains simply rely on word-of-mouth. So when they come over to the U.S., they think they really don't need advertising." Such was the case with Conran's when it established retail stores in the Philadelphia and Washington areas. "People there didn't understand what Conran's is about," Hanft says, referring to focus-group research conducted in those markets. "Those who had heard of Conran's thought it sold the same types of things as Pottery Barn, which it does, but even those people didn't know that Conran's also sold furniture." The situation worsened when a Japanese chain selling the same type of merchandise, Ikea, "blitzed" the markets with precisely the media campaigns that Conran's thought it didn't need. "People began looking at Conran's as a knock-off of Ikea," Hanft says, "when the reality was that it was the other way around."

Charged with "generating some awareness of Conran's as a source of well-designed and exclusive home furnishings at affordable prices," Hanft and art director Dean Hanson devised a two-pronged campaign consisting of TV and print. Using stark, minimalistic sets, sight gags and sound effects, the TV spots, according to Hanft, "featured a supple graphic look that reflected



### Lamp

10 seconds

**Anncr: VO:** At Conran's our designs, as well as our prices, are *very* user-friendly.



### Z-Chair

30 seconds

**(SFX: Scraping sound as man moves chair away from table)**

**Anncr: VO:** At Conran's, we believe furniture should never sacrifice comfort just to make an impression on your guests.

**(SFX: Footsteps as man leaves frame)**

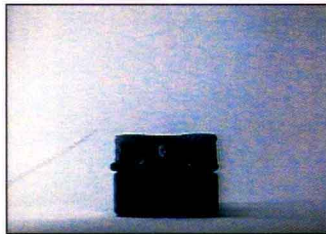
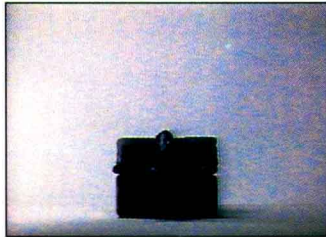
### Bed

30 seconds

**(Natural SFX throughout)**

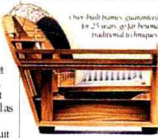
**Anncr: VO:** At Conran's, we don't think beautifully-designed furniture for your dining room should cost so much . . . you can't afford furniture for your bedroom.





# Good design in a sofa is 98% guts.

In the early 70's Robert Pross doggedly pursued the meaning of quality in a 412-page philosophical journey. ZEN AND THE ART OF MOTORBIKE MAINTENANCE. It was an exercise that ultimately drove him, as well as many of his readers, crazy. At Conran's, the pursuit of quality sometimes drives us crazy, too. But here we become obsessed with the nature of quality in practical, rather than philosophical, terms.



Some of the more important things we look for: The frame. To prevent warping and twisting, we

insist on kiln-dried hardwood that's free of knots and other imperfections. Well-seasoned maple, ash or oak are ideal. Softer woods like pine and fir are unacceptable.

Springs. Good springing adds resilience and prevents sagging. Well-made sofas generally use one of four types: Continuous-coil springing, Flexolator springing, Eight-way hand-tied springing, Or drop-in cone springing.

Padding and Filling. Almost every state requires a label listing the contents of fillings used. The best urethane foam, cotton batting, goose feather and down, and man-made fiberfill such as Dacron or Fortrel.

Upholstery. An upholstered piece that looks exceptionally well-tailored usually indicates high

quality inside, too. Check for tight welting, good cushion fit and straight patterns and seams.

And, above all, remember it's perfectly all right to question a sales person about the type of construction and quality of materials used. Because, even though it takes guts to

build a good sofa, it shouldnt take guts to buy one.

Conran's Custom Upholstered Furniture comes in eight different style frames. Each with multiple options, which include sofa, chair, love seat, sofa bed and ottoman. Your fabric or ours.

**conran's**  
DESIGNER FURNITURE BY RENOWNED DESIGNERS



## The importance of aging well.



**GOOD DESIGN IS TIMELESS.**  
Modern or traditional or Victorian. Instead of aging out of fashion, a well-made chair stands up to the years with grace and character. Good design, whenever possible, uses materials that improve with the years as well. Materials that look better than new, even when they aren't. Unimpaired, some of the most unlikely materials can become more beautiful with time.

We would have guessed we would now appreciate many early plastic objects. Good design in homes. The intentions of both the manufacturer and the designer remain clearly honorable in every 80-year-old chair. Design with integrity, no matter what its age, seems well.

Consciously many of the things we sell are directly of the 1930s. But, through careful selection, we believe they will someday feel equally at home in the homes and beyond. Much the same way many of our traditional pieces are comfortable in today's contemporary more urban settings.

**GOOD DESIGN LIVES.**  
GOOD WRITING, HOWEVER, ACQUIRES A GOOD EDITOR. At Conran's, the actual styling of a piece is not nearly as important as its quality of design and construction. Some of our pieces are originals. Some aren't. Some designs are exclusive. Some are universally available.

Our only real criteria are that it is well made. That it does what it is intended to do. And, above all else, that we like it. This careful editing process has its roots in Conran's history. Conran's opened its first store 23 years ago. What it means to you, here and now, is a highly selected selection of furniture.

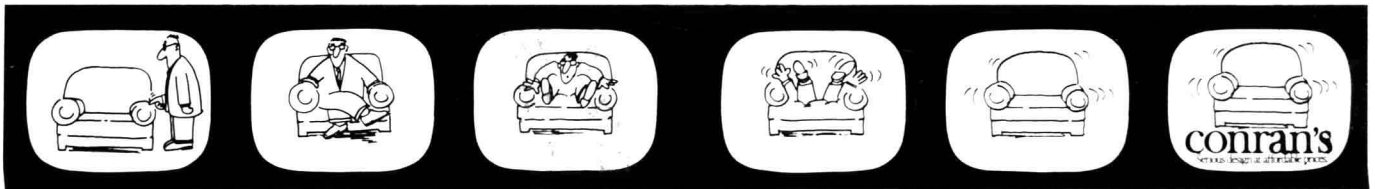
housewares, toys and other home furnishings from all over the world. The best of the best for people who are concerned with making their living space comfortable by their own standards, not someone else's. The kind of place where you can buy a sofa that, twenty-three years from now, will look as good as your living room as a Packard Sedan will look in your garage.

**conran's**  
DESIGNER FURNITURE BY RENOWNED DESIGNERS

### Easy Chair 30 seconds

**(SFX: Squeaky footsteps)**

**Annccr: VO:** At Conran's, we don't believe beautifully designed furniture should be so expensive... you're afraid to even sit in it.  
**(SFX: Burp)**



Storyboard sketch for "Easy Chair" spot