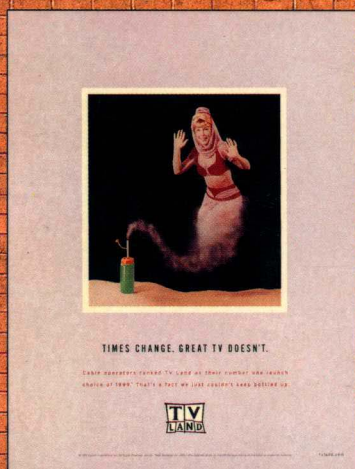
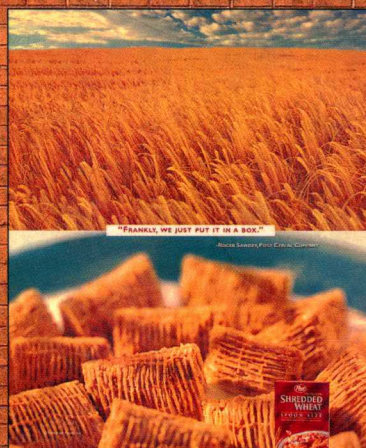


USADREVIEW

A R T D I R E C T I O N



CHILDREN: don't talk to strangers.
PARENTS: don't become strangers.

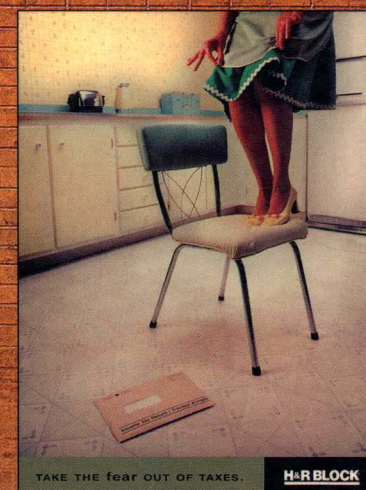
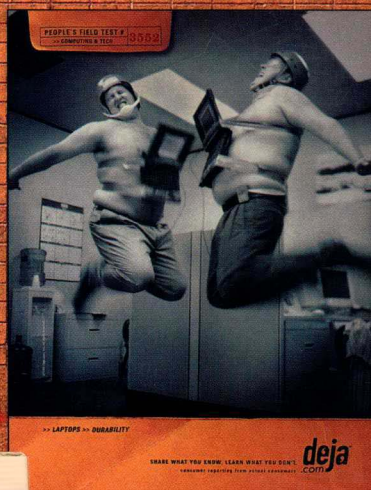


TIMES CHANGE. GREAT TV DOESN'T.

THINK REMEMBER. REMEMBER TV. LIVE AS IF YOU REMEMBER. REMEMBER WHAT YOU REMEMBER. THAT'S A TEST WE JUST CAN'T PASS. REMEMBER UP.



Nikon's STAINLESS STEEL SHIELD / 35mm SLR / OPEN AND SHOOT



No. 31

THE BEST AMERICAN PRINT ADVERTISING

USAD[★]REVIEW

THE BEST AMERICAN PRINT ADVERTISING

VISUAL REFERENCE PUBLICATIONS, INC.
302 Fifth Avenue, New York, NY

US Ad Review, No. 31

Publisher: John Burr
Contributing Editor & Editorial Consultant: Dan Barron
Editor/Art Director: Judy Shepard
Contributing Editor: Carole Paul
Contributing Editor/Newspaper: Lynne Meena
Research Manager: Jane Kellner

Submissions: Send to Jane Kellner, US AD REVIEW,
302 Fifth Ave., New York, NY 10001, Artwork cannot be returned.

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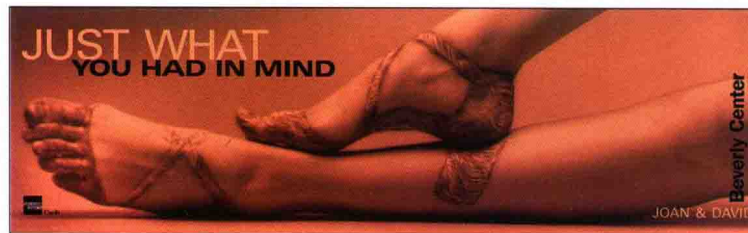
US AD REVIEW (USPS-010-274 ISSN-1070-9096) is published
four times a year, January, April, July and October,
by Visual Reference Publications, Inc.
302 Fifth Ave., New York, NY 10001.
Annual subscription: \$199.00, U.S. and Canada;
\$349.00, internationally (includes airmail postage);
\$59.95 per copy. Periodicals postage paid at
New York, NY. Postmaster: send address changes to
US AD REVIEW, 302 Fifth Avenue, New York, NY 10001

Printed in Hong Kong

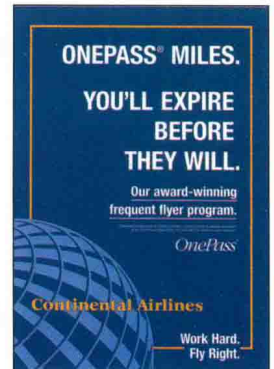
C O N T

CREATIVE SPOTLIGHTS

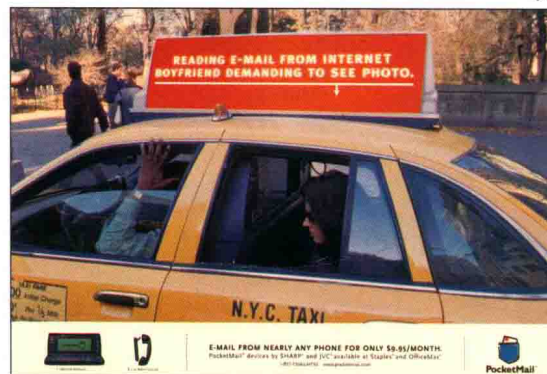
J&B	6
Saab	18
Nikon	31
Alloc Flooring	37
Angle Soft/Sparkle	50
Post Cereal	57
Evian	64
Darn Fly	75
L.L. Dean	82
Beverly Center	92
Giro	106
Continental	116
TV Land	126
Deja.com	136
3dfx	146
Pocket Mail	154
Golf Course Superintendents Assn.	164
H&R Block	175
Extended Stay America	184



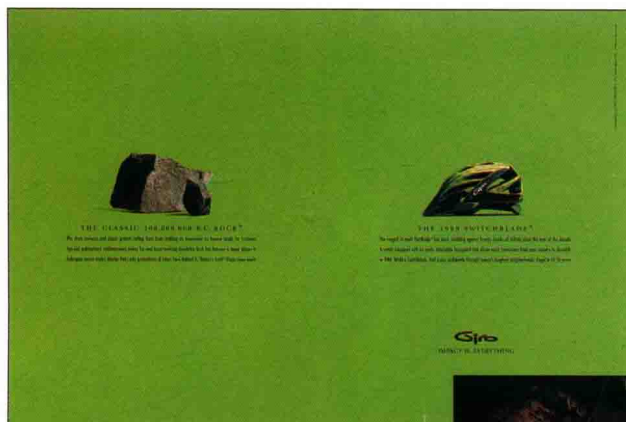
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116



154



106



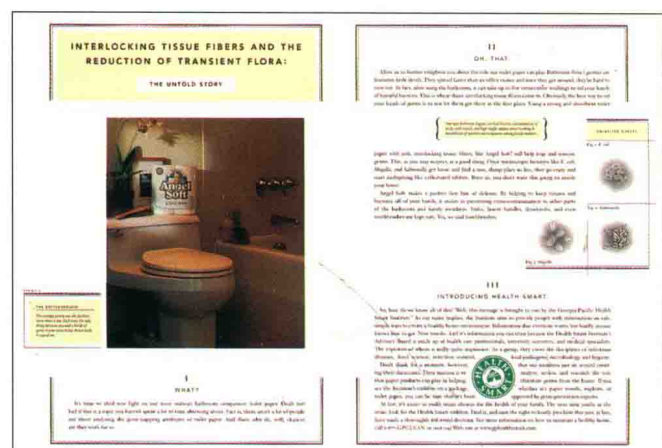
37

ON THE COVER:

Top row: L.L. Bean, 82; Post Cereal, 57
Middle row: TV Land, 126; Nikon, 31
Bottom row: Deja.com, 136; Evian, 64;
H&R Block, 175



75



50

USAD[★]REVIEW

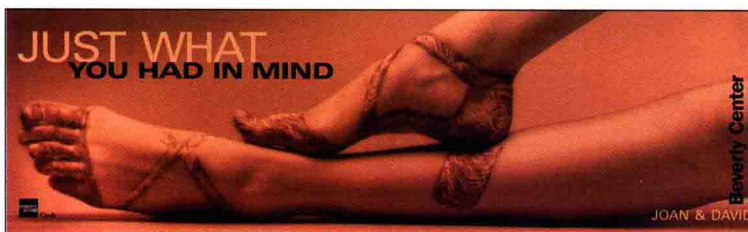
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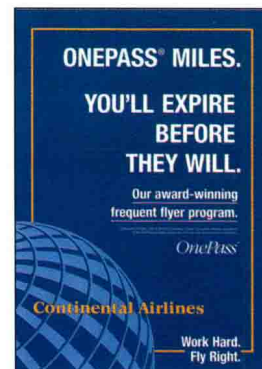
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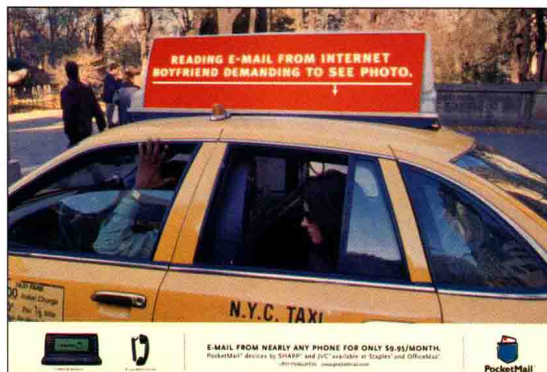
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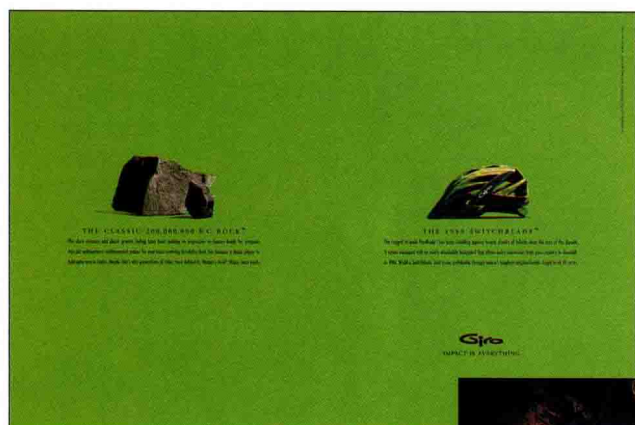
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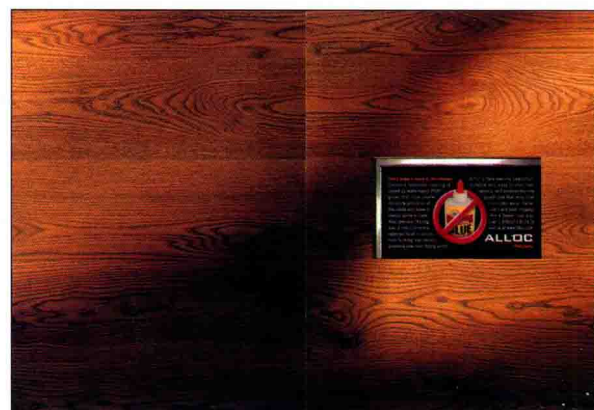
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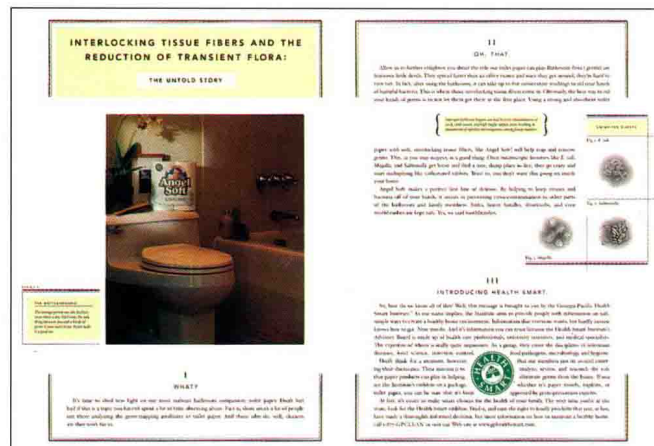
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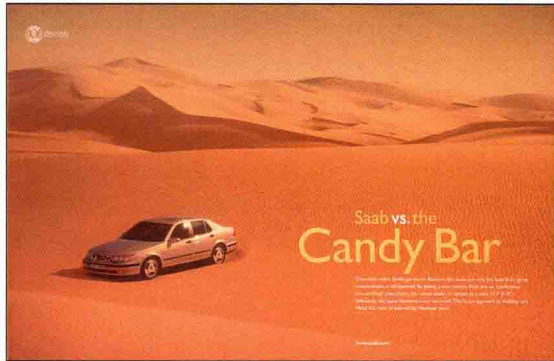
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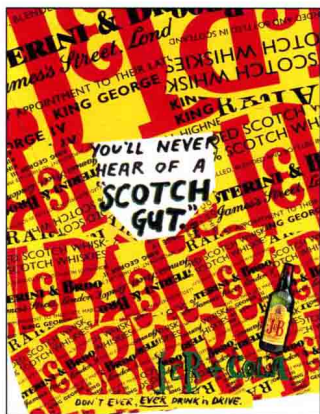
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FAMOUS ROAD WARRIORS™

"If I have to wait another hour for breakfast, heads will roll!"

Henry VIII
King, Chief Executive Officer

After centuries of frustration, a new kind of hotel meets the demands of long-term travelers.

When you're on the road for weeks or months, you need a place to stay that's more than just a place to sleep. You need a place where you can relax, recharge, and get your work done. That's why you need the Famous Road Warriors™. Our hotels are designed for long-term travelers, with everything you need to make your stay comfortable and productive. From executive offices to fully equipped kitchens, we've got you covered. And with our award-winning service, you'll never want to leave. So call today and book your stay at a Famous Road Warriors™ hotel. You'll see the difference.

209
44

For reservations, locations or information call toll free 1-877-372-8632
www.roadwarriors.com

EXTENDED STAYAMERICA

The difference is in the details. And it's yours.

184

US Ad Review, No. 31

Publisher: John Burr
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Editor/Art Director: Judy Shepard
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US AD REVIEW (USPS-010-274 ISSN-1070-9096) is published
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Annual subscription: \$199.00, U.S. and Canada;
\$349.00, internationally (includes airmail postage);
\$59.95 per copy. Periodicals postage paid at
New York, NY. Postmaster: send address changes to
US AD REVIEW, 302 Fifth Avenue, New York, NY 10001

Printed in Hong Kong

INTRODUCTION

Trying to categorize a quarter of a year's worth of creative in a single word is a losing proposition. Which is a weaselly sort of intro, designed to A) warn you that I'm about to do so anyway, and B) allow me an out for any possible disagreement. It is also C) very much in the spirit of the day. For the word for the day is: "safe."

The word for yesterday (please pardon our long production schedule) was "you're fired," as spoken by Miller Beer to Fallon McElligott and Wieden & Kennedy. Now, MGD's edgy party adverting and Miller Lite's "Dick" etc. both had plenty of detractors (loved one, hated the other, myself), but for anyone who got into and stayed in this business for the love of creative, seeing those campaigns and their agencies canned is a blow. No disrespect to O&M and JWT. Both are fine agencies. But it's a pretty safe bet—there's that word again—that neither one will be rocking any boats with their new Miller work.

Used to be, creative lived to rock boats. Comparatively small, usually non-New York agencies have had a hey-decade luring major accounts with the promise of big impact from tiny budgets via edgy, standout work. Miller said later for that, took their business elsewhere and, as if to make sure that no one missed the message, increased the budgets for MGD and Miller Lite by about 60%. It's another safe bet that that increase will buy more media, more research, more testing, maybe even higher production values. It won't be buying more creative ideas.

Campaigns are getting smaller and smaller. Individual ads are running longer and longer. Pay enough money to fine tune, fine tune, fine tune an idea till it sails through every committee and you're not gonna be in a hurry to start the process all over.

Thankfully, there are exceptions.

First of which, on the very next page, is the **edgiest campaign I can recall for a major brand**, Schieffelin & Somerset's J&B. Significantly, it is a path taken only after twenty years of declining sales. Also significantly, it is from giant J. Walter Thompson. And also also significantly, it was created by non-Thompson ad neophytes. Proving it's one thing to know when drastic measures are called for and another thing entirely knowing how to get drastic.

Other standouts:

Best car ad colors (tie): Bentley envy green (14), and Infiniti space blue and orange (17).

Best no-car ads, who cares what color?: Jeep (27).

Best proof that there is no such thing as being too classy to try selling your product with a naked woman: 3Com (34).

Best enviro-porn: Trex (38).

Best photo that makes me wonder what the real copy said before some suit killed it and penned in some-

thing about carpooling: Amana (40).

Best fold-out: Sealy (42).

Best fold-over: Rubbermaid (46).

Best proof that P&G can, in fact, do fun, simple, good advertising (ongoing category): (48 A, B & C).

But not always: (49 D).

Proof that there are categories for which even if you do do good advertising it's bad: Health Smart (50-51)

Proof that great photo direction makes all the difference: Cracker Barrel (53, D vs. E).

Best weird lettuce ad: Foxy (54).

Proof that not only do weird lettuce ads need no words, but neither do nutrition bars: Tiger Sport (62).

Best toothless grin: Crest (68).

Some fashion photos I really like: Target (78 A), Brooks Brothers (84 A), Gucci (85 E).

A fashion photo I think I like: Costume National (87 D).

First time I ever thought the silly prudes were right: Calvin Klein (88).

Best fashion copy: T.J. Maxx (90).

Proof that two single pages do not a spread make: Tod's (99).

Best nature photo: Marmot (110 B).

Best travel concept: TWA/Getaway (114 A, B).

Do they come with every room? Hard Rock Hotel (121).

Best best web web concept concept: Mother-Nature.com, Soma.com (134 A, C).

Luckiest luckiest endorsers endorsers: Microsoft (141). (Cosmetic gals, Hard Candy snagged major free publicity from Bill Gates and, in US Ad Review 30, page 122, Steve Forbes.)

More proof that two single pages do not a spread make: Minolta (156).

Best photo of boring subject: American Electric Power (161).

Best chart of boring subject: PeopleSoft (162).

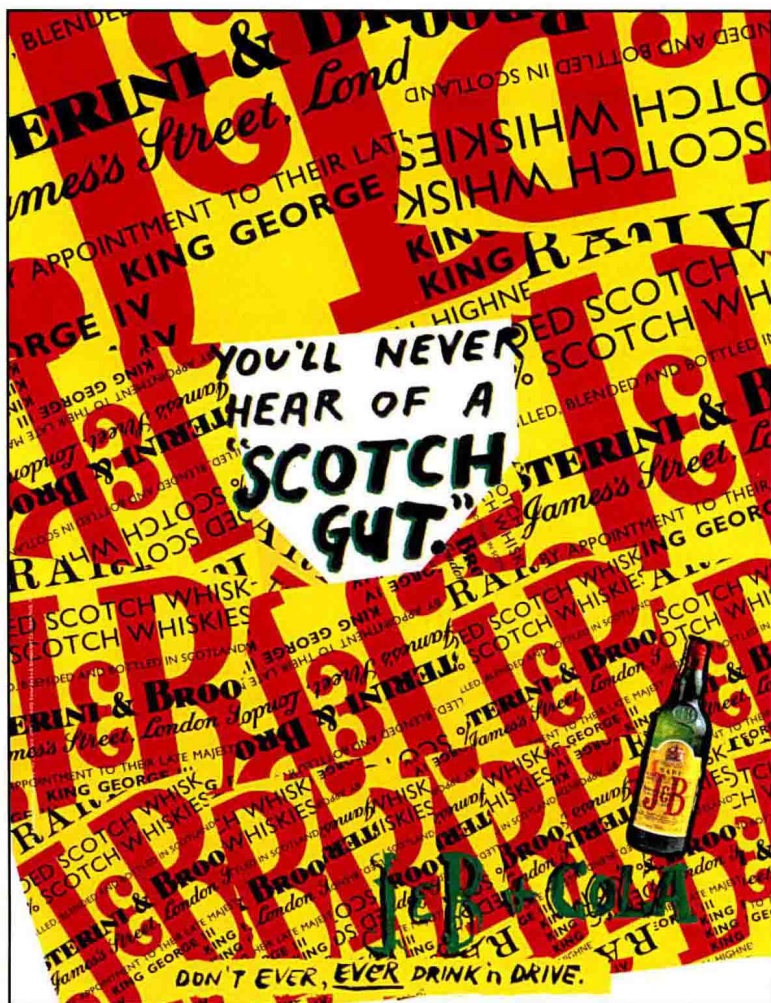
Best not-quite-appropriate but lovely anyway illustration style: Weyerhaeuser (166).

Funniest bean-counter ad: KPMG (167).


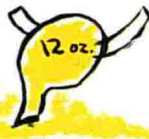




And, I suppose it's cheating, but funniest ad-folk ad (tie): WongDoody (yeah, I suppose that's really cheating) and Click 3x (19 F, G).

Now go make some fun ads of your own.

—Dan Barron



J&B PRESENTS: YOU DO THE MATH

EQUIVALENT SERVINGS:	IMPACT ON BLADDER:	RESULTS:
BEER 	12 oz. 	BIBLICAL PROPORTIONS
WINE 	5 oz. 	"DAMN EUROPEAN TOILETS"
J&B SCOTCH 	1.5 oz. 	"I'LL WATCH YOUR STUFF WHILE YOU'RE GONE..."

J&B

"THANKS FOR YOUR HELP!"

"BLADDIE" THE BLADDER™

RAI

J&B

SCOTCH WHISKY

James's Street, London

KING GEORGE IV

YOU'LL NEVER HEAR OF A

GUT.

DON'T EVER, EVER DRINK & DRIVE.

* DRINK RESPONSIBLY, OR ELSE.

(not final)

If these ads were a country club, would you care to join? Doesn't matter. If you're looking to join a country club, Schieffelin & Somerset, J&B's new (since fall '98) distributor, doesn't want you. They've taped up eviction notices on the brand's musty old market stronghold, gutted the mansion, renovated, and reopened it as a frat house. Drastic? Drastic measures were called for. J&B's U.S. sales have been on an unrelieved, 20-year plummet, down 85%.

"The statistics suggest," Schieffelin & Somerset VP Michael Stoner says, "that most of our remaining [U.S.] market is now in their 60s. If we didn't do something, the brand would continue in the same direction it's been—only faster, from an actuarial standpoint. My stepfather was a J&B drinker. He's 65 and three years ago his doctor told him to give it up. It was a bad day for the numbers in Pennsylvania.

"I felt we had only two choices. Share stealing hasn't worked. It's expensive, and the pie keeps getting smaller. We could either milk the brand—withdraw support and make as much profit for as long as we can—or radically reposition."

How to do that? Stoner takes a comprehensive view of brown goods marketing. "As an acquired taste, there has to be some kind of image attached, to get you over that hurdle. And for decades now that image has been tradition, reverential sip 'n savor. Unfortunately, that leaves a person in his 20s with absolutely no reason to come to scotch—unless he's a

young fogey, with a little too much money to spend. And if *that's* the case," Stoner thinks a bit more and the picture only gets worse, "he'll be going to the [premium] single malts.

"In some ways, the industry is a victim of its own success. Back in the early '70s, DDB came out with a great *New Yorker*-style cartoon campaign for Chivas Regal. It put scotch up on a pedestal, and that's how everyone began to compete. Later you had the two mansions and one guy knocking on his neighbor's door, saying, 'could you possibly lend me a cup of Johnnie Walker Black?' The category was too profitable for anyone to risk trying anything else.

"In the '80s, Grace & Rothschild [then advertising J&B with witty wordplay] was at least entertaining. It raised awareness, but the brand kept sliding. The last J&B campaign with any real weight behind it was from Mullen. It was," Stoner speaks with a condescending sneer you could see over a cell phone, "a close-up of the label, with a big glass of J&B on the rocks, and reading 'what a successful businessman earns every day.' It ran in commuter train stations and business publications. It was," he makes plain, "everything we [now] don't want to be.

"But way back in the '50s and early '60s, the advertising had been much more about sociability—not the fireplace and the slippers and the black lab and reading Hemingway. It was about getting loaded and having a good time. It was *upscale* party-

the J&B foundation for the Arts is proud to present:

can.

a one-act play by **GIACOMO JUSTERINI**
dramatis personae:

TIM - barfly ne'er-do-well who drinks light beer.
URINAL - a urinal.

scene:
A BAR BATHROOM.

TIM: It was going great. I bought her a beer, we talked about our love of '70s disaster flicks...

URINAL: Gurggle, Gurggle, sssssss.

TIM: ... Then he buys her a **JBC** and POOF!
I come back from the can and... she's gone.


URINAL: sssss... gurgle... drip...

TIM: hmmm.

URINAL: ...flush.


curtain.

DON'T EVER, EVER DRINK'n DRIVE.



ATTENTION TARGET DEMOGRAPHIC:

AS A MALE BETWEEN AGE 21 and 29, YOU HAVE BEEN SELECTED FOR TARGETING BY **JUSTERINI + BROOKS**. WE HAVE AN EXCITING NEW IDEA FOR YOU TO TRY OUT THAT WILL BRING YOU NOTHING BUT THE GREATEST SATISFACTION.

YOU 


STOP WITH THE DAMN LO-CAL BEER ALREADY! SHEESH!


① "WHAT IS THIS?" - PRIGGIN' 1986?"

GO AND GET YRSELF SOME **J&B** AND SOME **COLA**

② "WE LIKE TO CALL THAT 'THE JBC'"

OR GINGER ALE OR SOUR OR LEMONADE OR, I DUNNO, PICK YR OWN. (WE CAN'T DO ALL THE WORK FOR YOU)

 CORPORATE LOGO FOR EASIER PRODUCT IDENTIFICATION

 **MIX ME** IT WILL MAKE YOU COOLER THAN YOU CAN POSSIBLY IMAGINE.

③ "COMING SOON TO A BILLBOARD NEAR YOU!"

IT BOGGLES THE MIND THAT WE EVEN NEED TO TELL YOU DRINKING n' DRIVING DON'T MIX

ing—but partying. Now we're coming full circle."

J. Walter Thompson CD Michael Hart: "We have to find a new market. And we believe it's going to be the young, regular, beer-drinker guy. We're not trying to sell him J&B. We're selling J&B and Coke—which to the classical scotch drinker is a sin. But we want to get rid of the cliches, allow these guys permission to do new things with scotch." (Interestingly, Stoner observes that in un-anglophilic France and Spain, where J&B's volume matches that of Absolut in the entire U.S., J&B and Coke is the norm.)

The agency came up with a campaign Hart describes as "irreverent." What it lacked, he said, was a voice. Then, going through college town Madison, Wisconsin, Hart passed the Badger Liquor Shop, its windows filled with hand lettered and decidedly off-beat reasons to buy various featured beverages (an Irish beer, for example, because the Packers are green and gold and Ireland has "green shit like clovers and pots of gold at the ends of rainbows"). The authors were Rick Streed and Anders Carlsson, two twenty-something salesguys. Hart took some hasty Instamatics, went back to New York, and made his own off-beat pitch. This, he insisted, was the campaign's missing "voice." Carlsson and Streed—not a portfolio between the two of them—were soon hired as freelancers. Streed describes the experience as "like waking up on Mars."

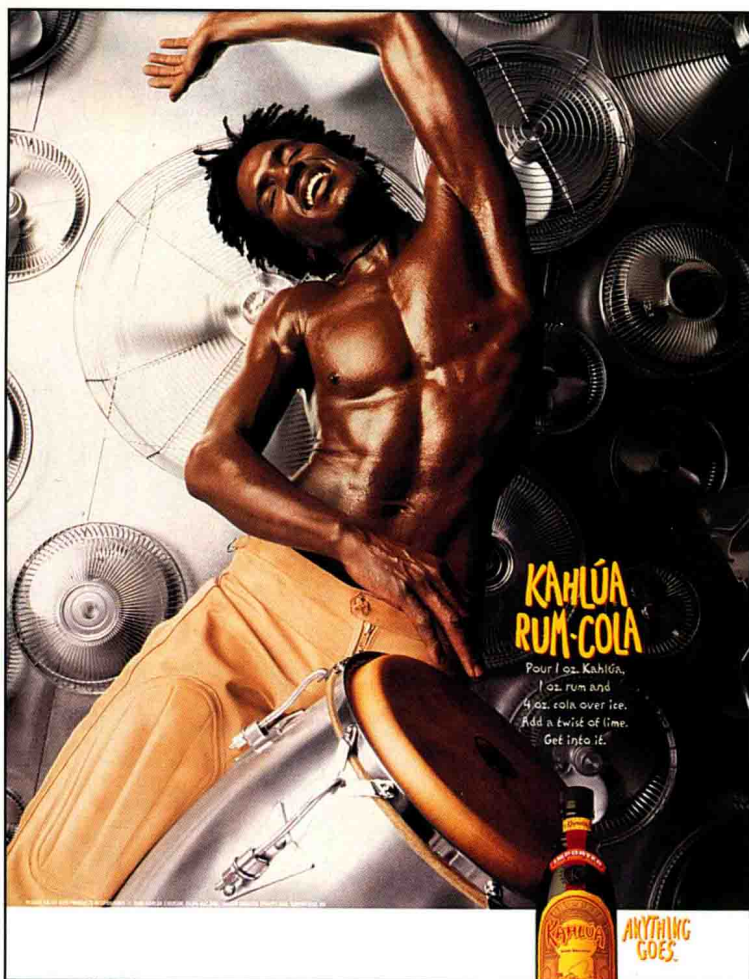
They have now completed some thirty ads. Hart

briefs them on topics to cover and they go from there, submitting a couple executions for Hart to select from. Almost nothing is revised. Hart: "We're doing a pile of these. It's not like we're spending zillions of dollars to make them, so if somebody doesn't like, or get, one it's not the end of the world. But we have an opportunity to put out more messages, so why not have some fun?"

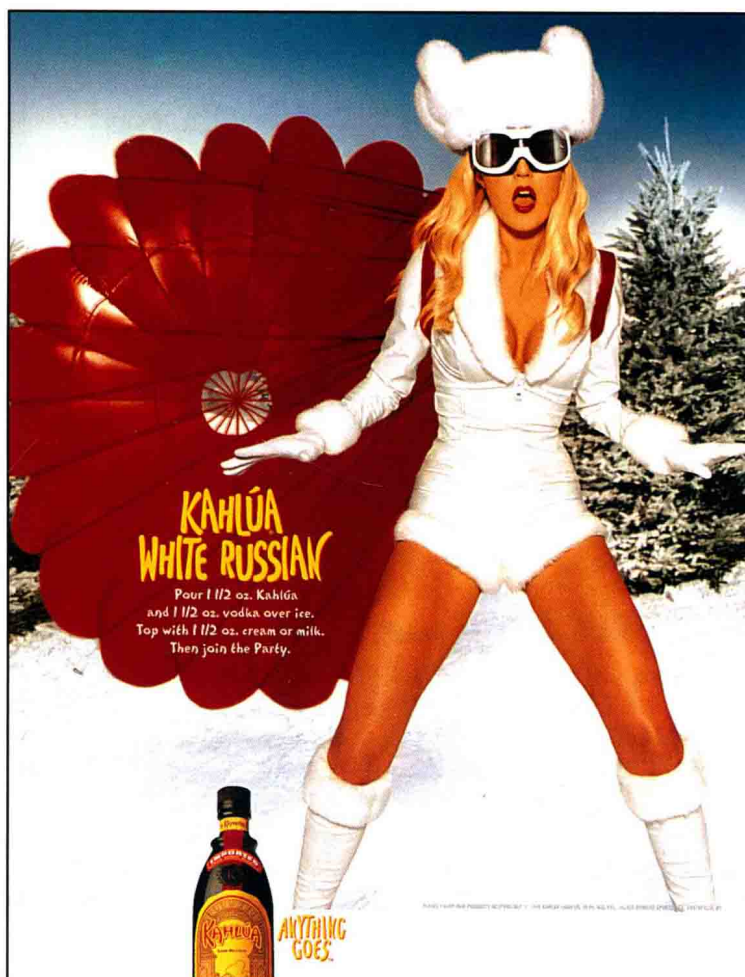
The campaign is testing in Wisconsin and Boulder, Colo. It runs in regional editions of *Sports Illustrated*, in alternative weeklies, on posters, billboards and, appropriately, urinal tiles. Hart hopes and, based on early results, expects it to go national.

Streed and Carlsson have set up a studio in the liquor store. While Streed tactfully allows that his salesguy pay doesn't quite equal his adguy pay, there are no plans to quit the store soon. And his boss? "He loves the whole thing. There's this huge neon sign over the store, says 'Badger Liquor Shop' in flashing letters, with flashing drops of neon liquor. Only it hasn't worked in 20 years. Anders and I are getting it fixed as a gift to the owner."—db

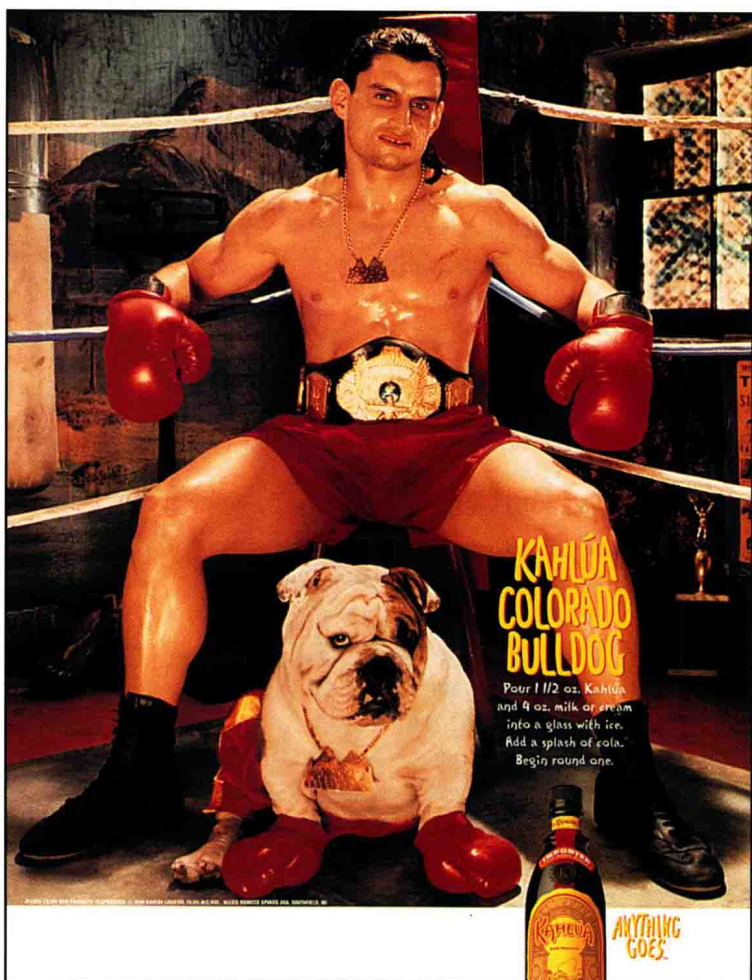
Agency: **J. Walter Thompson**, NY
CD/AD/CW: **Michael Hart**
AD/CW: **Rick Streed**
CW/Illust: **Anders Carlsson**
Photo: **stock**
Client: **Schieffelin & Somerset**, J&B



A



B



C

A-C

Agency: **BBDO Chicago**, Chicago, IL
CCO: **Phil Gant**
GCD/AD: **Gail Pollack**
GCD/CW: **Jim Hyman**
Photo: **David LaChapelle**
Client: **Kahlúa Liqueur**

D-G (one ad)

Agency: **Deutsch Inc.**, New York, NY
ACD/AD/CW: **Craig Markus**
Photos: **Donna Trope**, dog
Jenny Van Sommers, fabrics
Horst Diekgerdes, guy
Client: **Schieffelin & Somerset Co./Tanqueray**



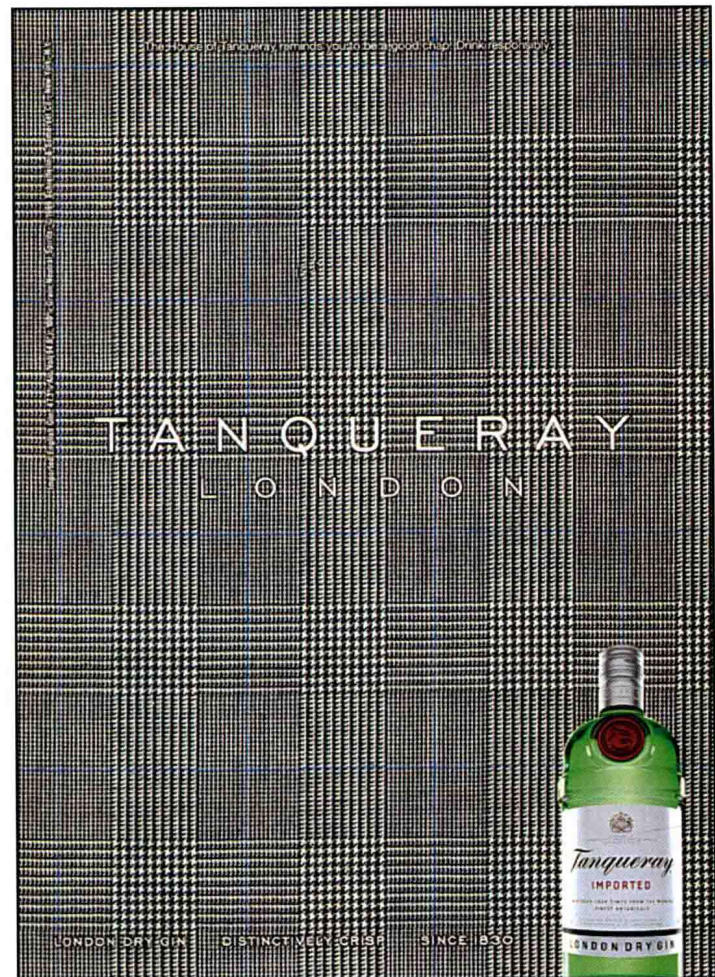
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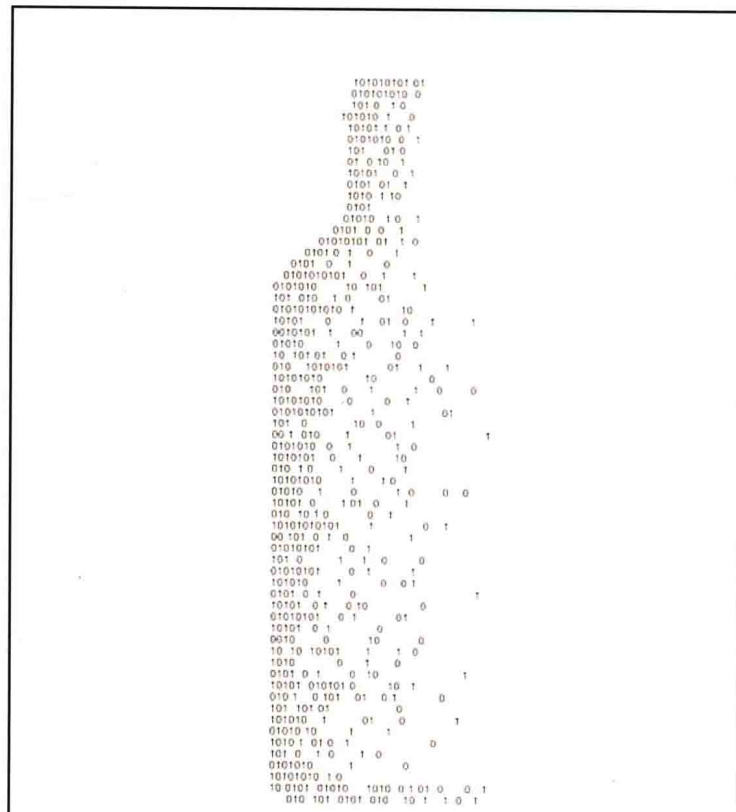
E



F



G



ABSOLUT Y2K.

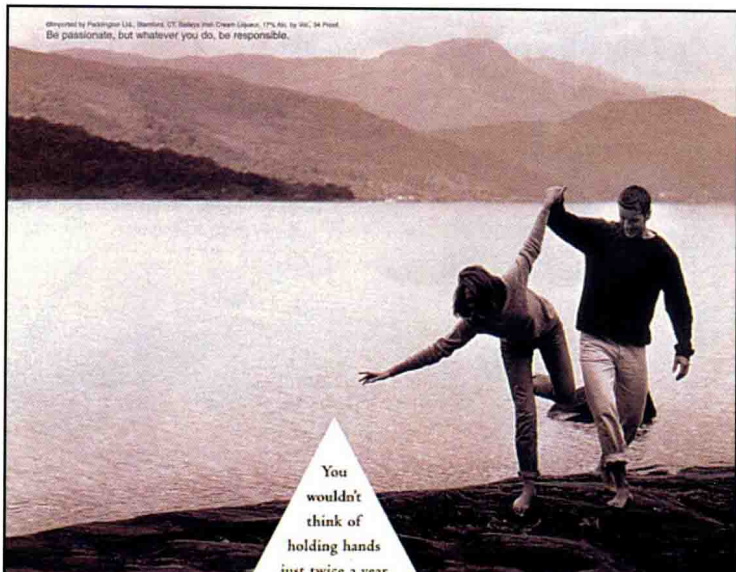
ABSOLUT VODKA. 40% ALC/VOL (80 PROOF). ABSOLUT VODKA IS A PRODUCT OF SWEDEN. ABSOLUT VODKA IS A REGISTERED TRADEMARK OF V&S VIN & SPRIT AB. ABSOLUT VODKA IS A PRODUCT OF SWEDEN. ABSOLUT VODKA IS A REGISTERED TRADEMARK OF V&S VIN & SPRIT AB. ABSOLUT VODKA IS A PRODUCT OF SWEDEN. ABSOLUT VODKA IS A REGISTERED TRADEMARK OF V&S VIN & SPRIT AB.

A



B


Imported by Paddington Ltd., Stamford, CT. Baileys Irish Cream Liqueur, 17% Alc./Vol., 34 Proof. Be passionate, but whatever you do, be responsible.



You wouldn't think of holding hands just twice a year.

So

Why ration passion?



C

A

Agency: **TBWA Chiat/Day**, New York, NY
 CD/AD/CW: **Dan Braun**
 Client: **V&S Vin & Spirit AB/Absolut**

B

Agency: **Lambesis, Inc.**, Del Mar, CA
 CD/AD: **Chad Farmer**
 ACD/CW: **Mark Lewman**
 Photo: **Moshe Brakha**
 Client: **Skyy Spirits Inc.**

C

Client: **Paddington Ltd/Baileys Irish Cream Liqueur**

D-G (one ad, consecutive pages)

Agency: **Leo Burnett**, Chicago, IL
 CD: **Mark Faulkner**
 CD/CW: **Steffan Postaer**
 AD: **Noel Haan**
 Photo: **Chuck Shotwell**
 Client: **Schieffelin & Somerset Co./Johnnie Walker Black Label**



ESCARGOT

D



RISOTTO

E



SASHIMI

F



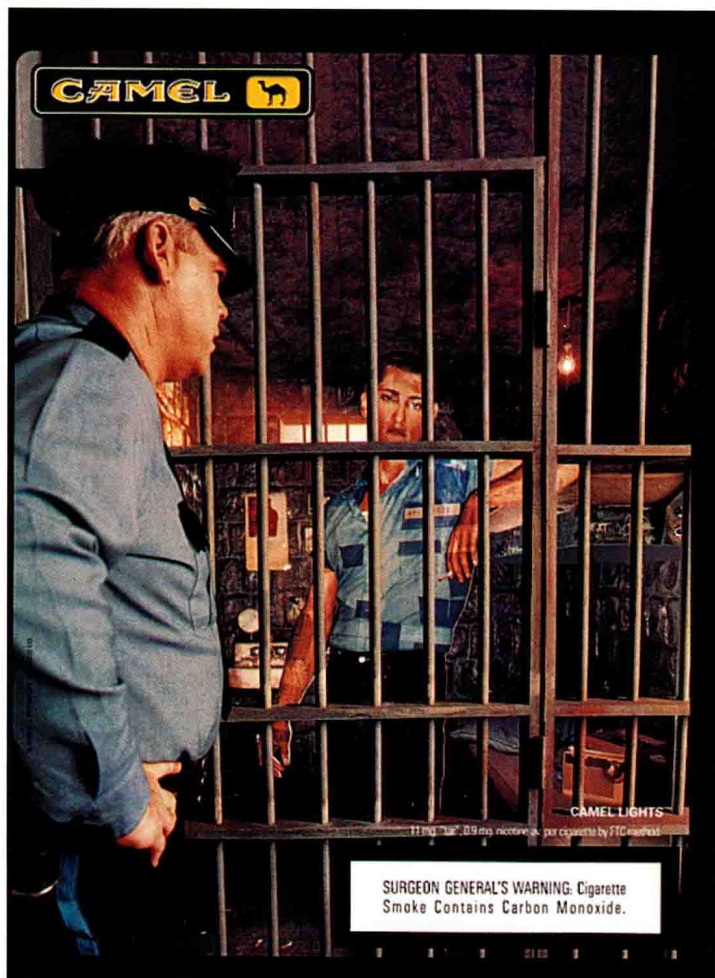
HAGGIS

ADMITTEDLY, OUR GIFT TO
CIVILIZATION ISN'T CUISINE.



WELCOME TO CIVILIZATION

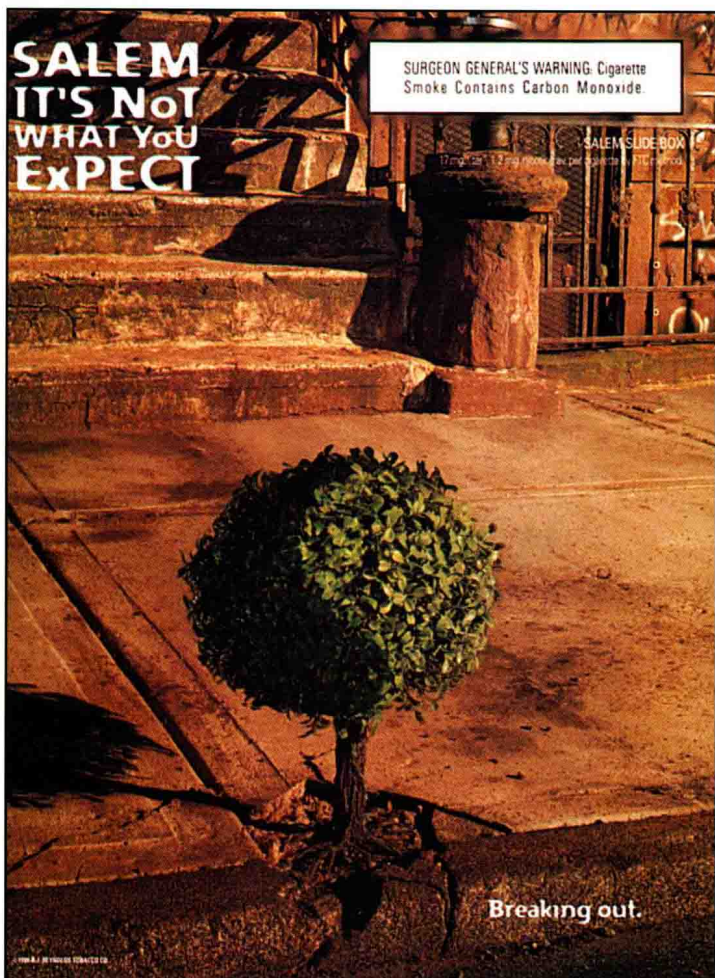
G



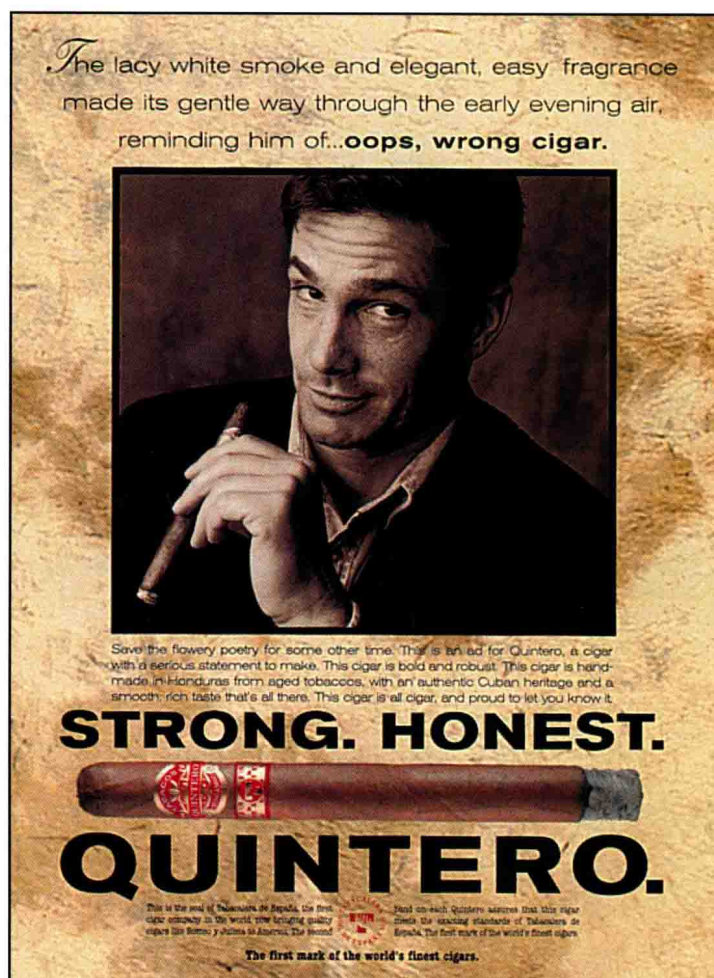
A



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C



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