

THE BOOK

VOLUME IV



THE AMERICAN ADVERTISING AWARDS

ADDY BOOK

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THE BOOK

VOLUME IV

THE AMERICAN ADVERTISING AWARDS
REGIONAL AND NATIONAL
ADDY WINNERS

National ADDY Award



LETTER FROM THE PUBLISHER

"How do you win a National ADDY?", I was asked recently while on a visit to one of AAF's 230 member clubs. Before an encouraging and acceptable response could be advanced, a quick follow-up came in the form of, "without million dollar production budgets, how do we stand a chance?"

The first question carries the inference that positions winning a National ADDY to be extremely difficult. The second labels money as the villainous deterrent that stands in the way of achieving the highest level of American Advertising Awards recognition.

Winning a National ADDY is never a "piece of cake". It is very tough, indeed; however, it has little to do with dollars spent. Instead, reaching the National winner's circle is dependent on two other much larger factors: (1) possessing a large measure of creative talent, and (2) overcoming the overwhelming odds presented by the sheer number of competing entries.

Every year, over 60,000 entries are submitted in the 200+ local competitions of AAF's American Advertising Awards. After the local judgings have been completed, only about 10,000 remain to qualify for entry into the 14 AAF district/regional competitions. The second round of competitions yields 1,200-1,400 district winners (ADDYs and Citations) that earn the right to compete at the National level. Finally, after the rigors of a third selection process, approximately 70–80 of the original 60,000 are awarded first-place National ADDYs . . . just over a tenth of one percent, or a mere 1 of every 800. In most advertising awards shows, passing muster in the eyes of one jury is enough, but not here. In the AAF American Advertising (ADDY) Awards Competition, one has to survive the cut three times to make it to the top.

Beating the odds and winning a National ADDY is as tough as it gets, but the recognition and reward are not just a product of monies spent. Early in this year's ADDY process, I judged a competition in which a commercial that cost a little over a million dollars to produce won the "Best in Show". A week later, in another part of the country, the "Best in Show" was an ad campaign that cost little more than the creative time of its maker.

Fresh, good ideas — not dollars spent — are the true measures of creative excellence. As you review the award-winning work in this Annual, you will note both — some with large budgets; some with small ones; all with great ideas.

On behalf of ACC Publishing and the American Advertising Federation, thank you for supporting the American Advertising Awards process, and congratulations to all the winners, large and small budgets.

Should you have any questions, or if I can be of service in any way, please call me.

Thanks.

Chic Davis Publisher

LETTER FROM THE PRESIDENT



Congratulations to the winners of the American Advertising Awards Competition! You've made the ADDY connection.

The winners you will see in this book first competed in one of 200 local competitions, then progressed to one of 14 regional competitions before earning a shot at a national ADDY. The American Advertising Awards program is one of AAF's strongest brands, one that unites local and national creative recognition.

Recognizing excellence in advertising is one of AAF's primary objectives. Through the American Advertising Awards Competition, AAF fulfills its commitment to cultivate the highest standards of advertising. The American Advertising Awards honor the best in American advertising from across the country.

I sincerely hope you enjoy this issue. Pass it around as this book will prove to be the most valuable reference of the best creative work in 1997. Also, please visit AAF's web site at www.aaf.org and take a tour of the broadcast winners sponsored by RealNetworks, Inc.

Enjoy!

Wally Snyder President

Wally Lugar

1997 AMERICAN ADVERTISING AWARD JUDGES

JOHN COLASANTI

Director of Account Management and Managing Partner Carmichael Lynch, Minneapolis, MN

LARA GILMORE

Art Director DDB Needham, New York, NY

DOUGLAS LOWELL

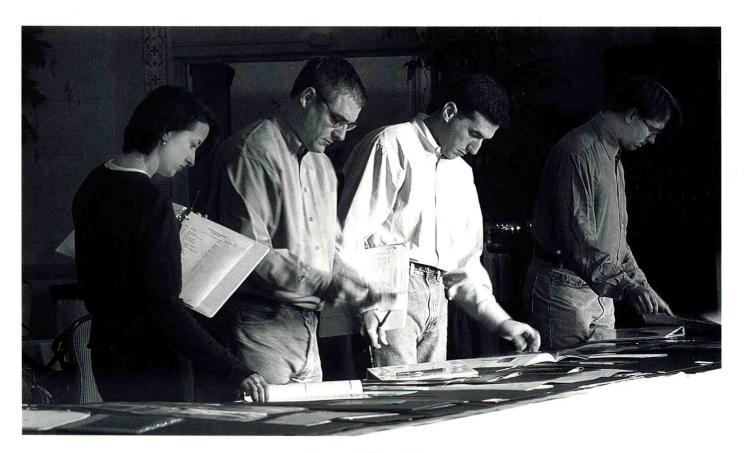
Creative Director
AKA Advertising & Sass, Portland, OR

DOUG RUCKER

Creative Group Head The Richards Group, Dallas, TX

CRAIG TANIMOTO

Senior Partner
TBWA CHIAT/DAY, VENICE, CA



From left to right:

Lara Gilmore, Douglas Lowell, John Colasanti, Doug Rucker, Craig Tanimoto (not pictured)

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Advertising Federation of Alaska

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Federation
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Utah Advertising Federation

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Advertising Club of The Virgin Islands

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Ad 2 of the Roanoke Valley Ad 2 Richmond Advertising Federation of Greater Hampton Roads Advertising Federation of the Roanoke Valley Marketing/Advertising Association of Central Virginia

WASHINGTON

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WISCONSIN

Advertising Association of Fox River Valley Advertising & Marketing Club of Southeastern Wisconsin Great River Advertising Federation Green Bay Advertising Federation Madison Advertising Federation Milwaukee Advertising Club

AMERICAN ADVERTISING AWARDS BEST OF SHOW BROADCAST



REGIONAL/ NATIONAL **TELEVISION** CAMPAIGN

DISTRICT 11

CLIENT **ESPN**

AGENCY Wieden & Kennedy

PORTLAND OR ART DIRECTOR Robert Palmer COPYWRITER Hank Perlman PRODUCER Dan Duffy DIRECTOR Bryan Buckley

PHOTOGRAPHY Frank Todaro







BOB LEY: We've drafted kids right out of high school. We had this one

SUPER: Bob Ley, SportsCenter Anchor

BOB LEY: You would not believe the scouting reports. Raves up and

BOB LEY: Can't miss.

JACK EDWARDS: Once again the Indians appear to be the team to

SUPER: JACK EDWARDS AND SETH HAYES

BOB LEY: Emotionally though, he just wasn't prepared.

JACK EDWARDS: Jimmy Key is attempting -

SETH HAYES (INTERRUPTING): Jimmy Key? What is he, like, 45?... I could hit him.

BOB LEY: I mean it's a different game in here.

SETH HAYES: Jack, did you watch the game? I mean, didn't it - didn't it suck? It sucked!

SFX: EMERGENCY TONE SOUND.

SETH HAYES: It is with much regret that I announce that I, um, am leaving SportsCenter.

BOB LEY: Bottom line: he just came out too soon.

SUPER: This is SportsCenter ESPN







"Trades"

JULIE MARIASH: Well, you know, we make trades all the time and we made a really big one with Melrose Place. It was a blockbuster. We got Shue, they got Steiner.

GARY: Andrew

ANDREW: Thanks Gary. I spoke with NFL commissioner, Paul Tagliabue, this evening. He would not confirm nor deny reports that the Chicago Bears...

JULIE MARIASH: Worked out great for us. For them, you're going to have to ask them about that.

STEINER: Hi Cindy, I'm Bobby. I'm the new pool boy... Wanna rub some cocoa oil on by back?

JULIE MARIASH: Maybe we got the better end of the deal.

SUPER: This is SportsCenter ESPN







"Security"

TITLE CARD: Karl Ravech, SportsCenter Anchor

KARL RAVECH: Security has always been an issue for us, like any other company. But since we've grown it's gotten tighter. We're not proud of it. We don't brag about it. You never know who the hell is going to walk through the door.

DELIVERY GUY: Delivery

GUARD: Can I see some ID please. CARD: SportsCenter lobby 4:45 pm, Dec. 12, 1996

DELIVERY GUY: My hands are kind of full right now.

BUFFALO SABRES' ROB RAY: He wants to see some ID.

KARL: You don't know how crazy people can be out there. It's dangerous.

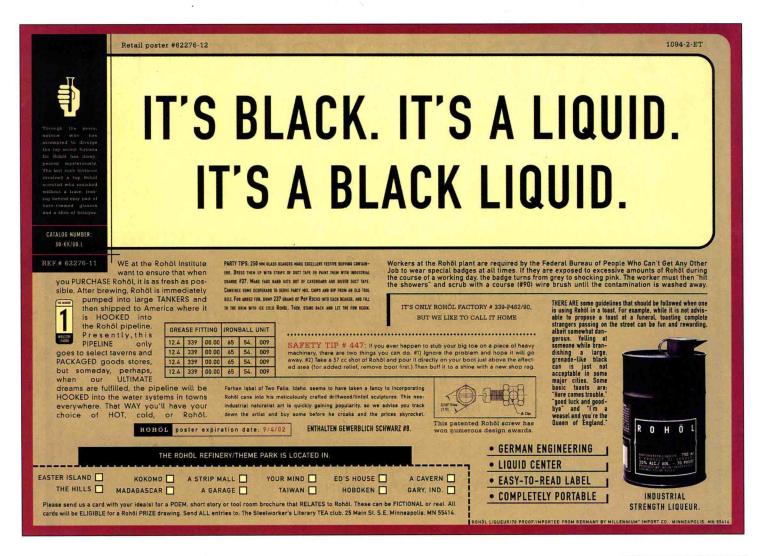
RAY: Next time bring some ID.

COACH: Hey Rob.

RAY: Hey coach.

SUPER: This is SportsCenter ESPN

AMERICAN ADVERTISING AWARDS BEST OF SHOW PRINT





POSTER

DISTRICT 8

CLIENT
Rohol
AGENCY
Hunt Adkins
MINNEAPOLIS MN
ART DIRECTOR
Steve Mitchell
COPYWRITER
Matt Elhardt
PHOTOGRAPHER
Curtis Johnson

AAF DISTRICT TWO

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AAF

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its twenty-fifth birthday

and

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1975 SINUTAB	1986	Levi Strauss	1996	American
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1977 Frito-Lay	1988	Nestle	1997	Pizza Hut
1978 Sprite	1989	Kellogg		TT
1979 Wella Balsam	1990	Hearst		AND HALLN ETTING US S
1980 Nabisco	1991	American		HE NEXT 25.
1981 Coors		Airlines		

3 SATURN 4 Kodak 5 Dodge Neon 6 AMERICAN RED CROSS 7 Pizza Hut . AND HALLMARK GETTING US STARTED



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Leslie Winthrop, Governor





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