

For Art's Sake

Simplicity can often be mistaken for lack of creativity. This month's three ads belie that notion. Each ad in its own way is impactful without being bogged down by an extraneous use of visuals and or hyped-up copy. For example, what could be more simple than an apple? Yet, the creative team at Sudler & Hennessey took the apple, and through a sophisticated branding strategy, created a long-lasting campaign. Similarly, ad executives laud the simplicity of the 1950 campaign for pyribenzamine expectorant. The use of white space, the lack of visual elements — other than the clever use of typography — and simple text are good examples of less is more. And, InterLink Healthcare's ad for Simulect addresses a complex medical condition using succinct verbage — including the emotional, clinical, and practical aspects of the product — calling physicians to action.



Simulect

Brand: **Simulect**
 Client: **Novartis Transplantation and Immunology**
 Debuted: **September 2000**
 Agency: **Interlink Healthcare Communications, an Integrated Group Company**
 Art: **Jon Male**
 Copy: **David Verdon**
 Photography: **Chuck Kuhn**
 Creative Direction: **Ben Ingersoll/ Jon Male**

This ad is a stopper — but not in the conventional sense. The unflinching in-your-face attitude of the copy grabs the reader's attention and captivates him to read the entire page. This effect is successful because the information is new, interesting, and succinct. Rarely, does an ad accomplish so much in so few words. In less than 10 seconds, the copy provides the emotional, clinical, and practical "so what" of Simulect to help change the reader's immunosuppressive therapy mindset. In addition, the concise body copy provides the convincing proof steps to catapult the physician from awareness to action. All this is accomplished in text that's shorter than today's typical product positioning statement.

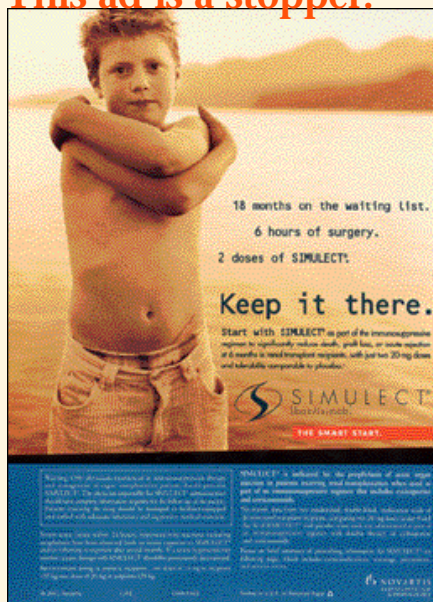
What I really like about this ad is the way it delivers the call to action

— it shouts it. Pretty amazing when most agencies and marketing teams shy away from this approach for fear of insulting the physician by implying "bad doctor." This creative approach is something you would expect to see in consumer advertising. It creates an exciting brand personality that simultaneously addresses several buying-decision hot-buttons: ego gratification (this drug could improve my success rate), alleviate patient suffering (the patient has been through hell, let's make sure it's not for nothing), and simplicity (only two doses, I can do that).

The subtlety of the design is what makes this ad so effective. The softer sepia photography of a realistic patient helps balance the aggressive copy and acknowledges the complexities of the physician's and patient's worlds. By avoiding the "happy patient" shot that is so prevalent in today's promotions, the ad comes off as more credible and intriguing. The expression on the boy's face captures the realities of a transplant patient's life: the I'm-



This ad is a stopper.



happy its-over-with-but-I'm-still-a-little-scared look. Only later do you notice the post-surgical scar and you're glad that the art director didn't destroy the credibility of the photograph by making it too prominent.

There's something else that really sets this ad apart — no fingerprints. Missing are the telltale signs of creativity by committee, regulatory's watered-down claims, product management's feature and benefit laundry list, and creative

direction's larger than life graphic. Instead there is a mindset altering execution.

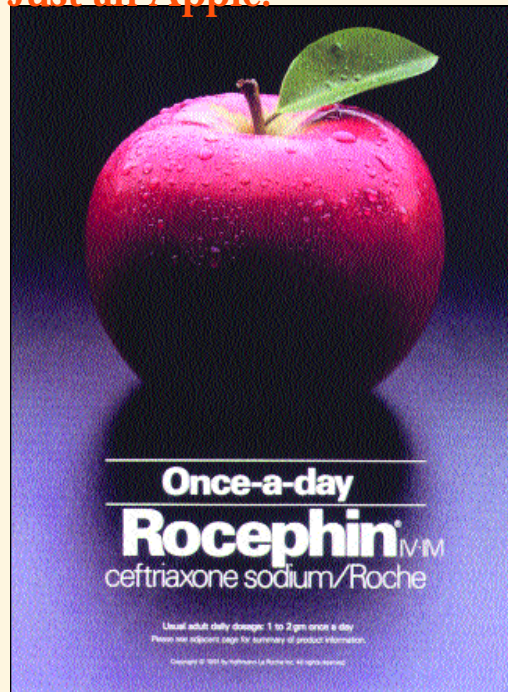
While looking through dozens of journals I didn't think I would find an ad worth writing about. I thought I might have to write about a classic ad or international promotion. This ad stopped me. Congratulations to the agency for doing their homework and understanding the market and congratulations to Novartis for having the guts to run a great ad.

Kevin Dolan, senior VP, creative director, Goble & Associates, Chicago, a full-service, healthcare advertising agency, congratulates the agency and the client for pushing the envelope.

Rocephin

Brand: **Rocephin**
 Client: **Hoffmann-La Roche Inc.**
 Debuted: **1985**
 Agency: **Sudler & Hennessey**
 Art: **Arthur Kaufman**
 Copy: **Diane Cooney**

Just an Apple.



and the Rocephin campaign demonstrates that brand-building works in the pharmaceutical business.

The Rocephin ads have never been bogged down by excessive copy. Once-a-day dosing was, and still is, the main message. Sticking with a message takes discipline, but most importantly, it takes results — millions of vials of Rocephin have been sold and the product has enjoyed years of leadership in a market where new competitors regularly take a shot at the top.

It's not a dancing body organ, an intergalactic space warrior, or a sweet older person brought back from the edge of death — it's just an apple. But after over 14 years, it's become The Rocephin Apple, one of the only long-term branding success stories in our business.

But it's just an apple. This campaign went from being "just an apple" to the "Rocephin apple" a long time ago. I appreciate the clarity, simplicity, and discipline it took to build this brand.



Randy Isaacson

According to Linda Ciccarelli, VP and media director at Sudler & Hennessey, New York, every aspect of Rocephin's branding is surrounded by that apple.

In 1985, when this cam-

paigned, frequent campaign changes were common with the changing of agencies, creative teams, or product managers.

Today, branding is a powerful weapon to be used against price erosion and competitive parity,

Randy Isaacson, senior VP, executive creative director, Williams Labadie, Chicago, a full-service healthcare advertising agency lauds the lasting power of The Rocephin Apple and its "once-a-day" tag for its brand-building success.

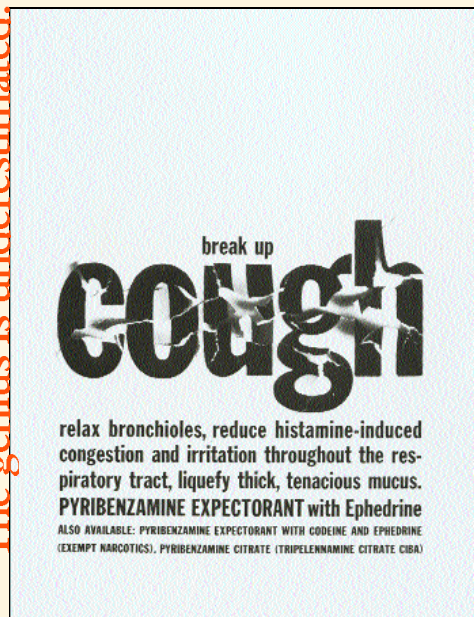
Pyribenzamine Expectorant

Brand: **Pyribenzamine Expectorant**
 Client: **Parke-Davis**
 Debuted: **Circa 1950's**
 Agency: **Sudler & Hennessey**
 Creative Director: **Herb Lubalin**

It's often the greatest work that, once completed, looks so simple that the genius behind it is underestimated. Certainly this is true in advertising, and represented effectively by this timeless example.

If Herb Lubalin tried presenting this ad today, he'd likely be asked: "Where are all the fancy colors?" "Where are all the other great claims about the brand?" "Where are the charts and graphs?" "Why is all that white space being wasted?" "Where's the special

The genius is underestimated.



insert paper stock?" "Where's the logo and why isn't it bigger?" "Where's the smiling patient?"

Today, there are more decision makers (at client and agency), more stock books, more MAC special effects ... and less of a chance to have a focused, impactful ad ever make it to print. When an ad is flooded with seas of generic images and oceans of subjective critics, it's easy for the most inspirational idea to be watered down.

Ultimately, brilliance requires the ability to resist the desire to take every opinion, use every photo

and graph, and to write every conceivable bullet point. Because in the attempt to say everything to everyone, advertising will inevitably say nothing.

Nick Manganiello and Joe Renzler, executive creative directors at Medicus NY, a full-service healthcare advertising agency take the stand



that ads that attempt to say everything to everyone, ultimately say nothing at all.