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#fusionist

DIWALI
ISSUE



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A Warm Mug Full of Celebrations



Welcome to the second edition of The Fusionist!

Ostensibly, this is the festive edition, since so many of our festivities – across regions and cultures – happen around this time of year. Some could argue there isn't much to be festive about – and they would be right, considering how difficult this year has been. Others might fall at the other end of the spectrum, where this period has given them gifts of self-discovery they hadn't thought possible. And they'd be just as right.

Yet, we believe that there is indeed something to celebrate. Something intangible, yet powerful. Something that binds and unites us all. We have been, each one of us, innovators and ideators, adapting to and finding ways to make the most of a bad situation.

This is no small feat. Anthropologists and social scientists have always said that this ability was one of the reasons

why our species even survived – and thrived.

It is evident today in even the simplest things. How we manage our health, how we educate our kids, how we continue to work, how we support each other, how we discover new ways to entertain ourselves, how we stay in touch with loved ones who stay far away, how we – each and every day – make the best that we can of that day.

Some days, we are not that successful, true. Some days, it takes a while to get there. Depending on how these past months have treated some, it might take an even longer while. But you're here, reading this. And, perhaps, you're thinking of settling in with a steaming cup of coffee or hot chocolate to accompany you as you go through the next few pages. First, though, do raise that mug and send out a wish to those who are still finding their way – and then, make a toast to yourself.

Sooner or later, there'll always be a reason to celebrate.

Cheers!



By

Ananda Ray

- Creative Head



Advice about advertising which sound smart but are actually wrong!

By

Neeraj Sharma

Head, Strategic Planning, Rediffusion Mumbai



“However much we would like advertising to be a science — because life would be simpler that way — the fact is that it is not. It is a subtle, ever-changing art, defying formularization, flowering on freshness and withering on imitation; where what was effective one day, for that very reason, will not be effective the next, because it has lost the maximum impact of originality.”

Though Byron Sharp, Les Binet, Peter Field and many more are bringing more and more science to advertising, this quote by Bill Bernbach remains timelessly true. But since it is part art and part science, there is a lot of subjectivity involved leading to age-old beliefs passed on by both agency and clients alike, without sound basis.

This is my attempt to bring this to your notice, so that, as its practitioners, we are aware of things which have no solid foundation, and the only reason they sound true is because of their constant repetition.

The argument: “This idea sounds defensive.”

This you will hear whenever you propose something which is a little unflattering about the product or service. Though it comes from honesty, it is branded as weakness leading to rejection.

My simple response to this is – “so what?” Don’t we all trust those people more who accept a weakness upfront? We do, but the idea still makes us uncomfortable, partly because we have our own biases fed by seniors, and partly because we do not see many examples being played out; though the latter should have been the reason to accept it in a world obsessed with differentiation.

The counter-argument: “Weakness is a good hook. People love flaws.”

Borrowing from [Richard Shotton’s article on Marketing Week](#): The original evidence for flaunting your flaws comes from Harvard psychologist Elliot Aronson. In his 1966 experiment, Aronson recorded an actor answering a series of quiz questions. The actor — armed with the right responses — answers 92% of the questions correctly. After the quiz, the actor then pretends to spill a cup of coffee over himself (a small blunder, or as the Americans say, a pratfall).

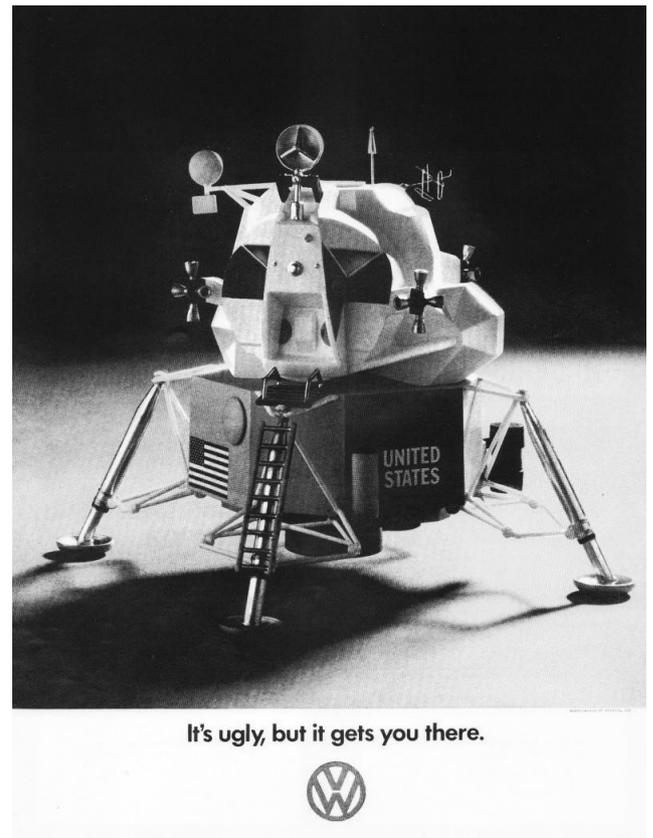
The recording was played to students, who were then asked how likeable the contestant was. However, Aronson split the students into cells and played them different versions: one with the spillage included and one without. The students found the clumsy contestant significantly more likeable.

Aronson termed the fact that we prefer people who exhibit a weakness *‘the pratfall effect.’*

Smart marketers and some of the brightest minds from the agency world have been using this brilliantly over the years, across categories, achieving much success and effectiveness. See for yourself:



THE REASON WRAPPERS WERE INVENTED.



Does anyone remember how Alia Bhatt's lack of knowledge made her cool and endearing on that episode of Koffee with Karan?



If you are still uncomfortable, there are other ways to use the pratfall effect. If you do not want to admit to your mistake, you can reframe (more on 'the power of reframing' in the next edition) your flaws, making them attractive.

Guinness did it to turn around the negative consumer opinion of the length of time required to correctly pour a pint of Guinness from the tap, usually quoted as 119.5 seconds.





In 1979, [Leo Burnett](#) turned Heinz's 'slow pour', till then a weakness, into an indicator of quality. [The ad featured the Carly Simon song Anticipation](#) and grew Heinz's market share by 40% in two years with the signoff - "The taste that's worth the wait."

Caution

Before you get carried away, there is a catch.

The Pratfall Effect states that people who are considered highly competent are found to be more likeable when they perform an everyday blunder than those who don't. But, if you are already seen as a weak brand, it will make you look weaker. The flaws only help the strong. If you are a hot guy, spilling coffee will make you hotter, but if you are the butt of all jokes, spilling coffee will make you a bigger laughing stock.

Coming back, "it sounds defensive" is not only a rote-learned non-argument, but also a blow to fresh and effective thinking. See it in context, gauge the mood and go for it. Things will (prat)fall into place!



Rockstar Rediffusionists

The who's who of the advertising world, the absolute luminaries have, at one point of time or the other, graced the offices of Rediffusion. The agency boasts of an alumni that resembles, in a manner of speaking, Akbar's Navratnas. So, starting with this edition of The Fusionist, every once in a while, we will be showcasing one of the jewels in our crown. And the first one to be inducted in our Hall of Fame needs no introduction.

He is the highest common factor amongst iconic and evergreen campaigns like 'Whenever you see colour, think of us', 'Red and White peene walon ki baat hi kuch aur hai', 'How young did your God die?', 'Do mistresses make major corporate decisions?', 'Is it bad to look good?' and 'Kholo dabao, brush pe lagao', to name a few. And yet one who was more than happy with the lowest common designation of 'Copywriter'. The man who has written over forty feature films, including Bollywood blockbusters such as Tezaab, Dil, Khalnayak, Saudagar, Chaalbaaz, Jalwa and Rang de Basanti. And re-written the rules of advertising and engagement, by being the first to practice buzz marketing when he got Bombay kaali peeli taxis to carry empty Bush TV cartons atop themselves and crisscross the length and breadth of the city!

He is the brains behind Karamchand and his carrot, and the driving force behind a host of popular TV shows such as Tara, Campus, Banegi Apni Baat, Close Up Antakshari, Philips Top Ten and the Zee Horror Show. Most of the time, when he did something, it was usually done for the first time. Like conceptualising a set of four serialised TV commercials with the same characters.

Poet. Writer. Screenwriter. Ad man. TV programming head. Hermit. Philosopher. Thinker. One man creative department. Meet the Pandey minus the pandemonium. The One. The Only. The Original.

Kamlesh Pandey.

We doff our hats to you, sir, for everything you did for - and at - Rediffusion. May you keep rocking...





UNDER EVERY GOOD AD...

By
Kamlesh
Pandey

‘Under every good ad, there is always a good key number’ that’s the Rediffusion corporate ad I wrote for a souvenir. Key numbers are, I am told, obsolete, and so are the days when ‘Advertising used to be the most fun you could have with your clothes on’ (not mine, but Jerry Della Femina’s, a copywriter who wrote the bestseller, ‘Those Wonderful Folks Who Gave Us The Pearl Harbour’, a novel set in an advertising agency where the title line was the headline for an ad for launching a Japanese brand of TV in America!)

In 1976, I was Associate Creative Director at Grant Advertising, billing wise probably the 5th largest agency in India and, one fine day, I saw an ad done by a small, unheard of agency called Rediffusion. It was an ad for Bush Calculators and showed calculators as scientists, engineers, doctors, professors! 'My God,' I said to myself, 'this is the kind of work I should be doing!'. So I called Rediffusion, got the address and walked into their office, which had its entire staff of 10-11 people, including the bosses Arun Nanda and Ajit Balkrishnan, in that small 4th floor room at Readymoney Terrace, reputed to be a haunted building (hence Rediffusion could afford it, I guess). Arun and Ajit did not much care for my portfolio and gave me, the Associate Creative Director of India's 5th largest agency, a copy test! I admired their guts and met Arun Kale, their Art Director. Kale was my senior from Sir J. J. Institute of Applied Arts days, so we shared gossip about our common friends for 30 minutes and, in the remaining 15 minutes, produced 6 campaigns and showed it to Arun across the glass partition that divided our room with his. He liked all of them but sold 'Bush Clock Radio proudly announces their first alarm clock. And by sheer habit, they have added a radio to it' to the client. 'But we can't afford you,' said Ajit Balkrishnan. I was 29, I was single, I had no expensive habits, no girlfriends either. I said, 'So what?'. So, Ajit took me for a corporate lunch to the

**BUSH PROUDLY
INTRODUCE
THEIR FIRST
ALARM CLOCK**

And just by sheer habit, have added a radio to it!

Price - Rs. 338.70
Inclusive of Excise Duty.
Local taxes extra.

**Bush Clock Radio - the first to wish India
tuneful good mornings.**

After 26 years of making ahead-of-the-times electronic equipment with hairbreadth precision, we decided to make something very simple—an alarm clock.

And we made it. But we couldn't resist the temptation of adding a radio to it. And we found ourselves looking at India's first clock radio—**BUSH CLOCK RADIO**. We certainly felt proud. Very proud.

Bush Clock Radio—today's most advanced electronic technology at your bedside.

Bush Clock Radio is an alarm clock with a 2-band radio or vice versa. Whatever way you prefer it... it's just fantastic. Set the

alarm for time and turn the knob to auto—and let it wake you up to Ravi Shankar's Shloveni, Begum Akbar's Thumri, Bade Gulam's Khayal, or the VOA Breakfast Show. Or just your favorite Hindi film.

Or simply set the alarm to catch your 6:00 a.m. flight.

Sounds great—it's Bush. Looks equally great—Bush again.

Bush Clock Radio is the most glamorous bedside with the most impeccable bedside manners:

- Sleek, streamlined, compact body in a glossy black tough cabinet which adds to your bedroom decor.
- Powerful 2-band radio—it's

Bush—need we say more?

- You can also plug in your cassette tape recorder and wake up to the music of your choice—Mera's bhajans or a Beethoven symphony.
- Works on batteries. Can also work on mains with a battery eliminator.
- Clock doesn't consume power, only the radio does.

Get a Bush Clock Radio today. And wish yourself a very good morning tomorrow.

**BUSH
Clock Radio
In tune with time.**

Udipi restaurant downstairs. That's how I became perhaps the first adman in the history of Indian advertising who changed his job for a lower salary (not unusual, because in 1970, I had already become the first English copywriter in Indian advertising who came from the back waters of Ballia, spoke and wrote grammatically incorrect English and had applied at Hindustan Thompson, India's number one advertising agency, because I needed a job to have a haircut. And had got it!).

As if offering me a lower salary was not enough, they asked me to cancel my holiday because they had been invited to pitch for Red Eveready, competing against the top four agencies. I lied to my parents that I have changed my job for a better salary but have to stay back to work on a very important pitch.



After I joined, they asked me what designation I would like on my visiting card. Since I was the only copywriter and, unlike the

present generation of creative people, I was never in the race for chasing visiting cards, I said I would be quite happy with 'Copy Overseer', 'Copy Superintendent', 'Copy Dealer'...anything. Since I was the only copywriter, I was virtually the 'Copy Department'. So, when I went to the loo, the Rediffusion Copy Department was located in the loo.

Arun Nanda took 6 campaigns done by me and Kale to pitch for Red Eveready and, for the first time in the history of Indian advertising, unsold our own campaigns one by one till the client got fed up and surrendered

to Arun Nanda and begged, 'Please, tell us which one should we buy?' The campaign Arun finally sold was 'The Chosen One. For your Transistor'. No, the story does not end here. Ajit and Subhash Chakravarty (our Calcutta Office Head) wanted advance payment from the client without which Rediffusion was not ready to accept their account! And they got it.

**for the first time
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Our Calcutta office didn't have a phone, so Subhash Chakravarty used to call us from the grocery store next door. Rediffusion had already made history with their print campaign for Robbialac Plastic Emulsion wall paints by inviting consumers to real homes painted with Robbialiac Plastic Emulsion and check for themselves the washability, durability and the range of colours. They wanted an outdoor campaign. The grocery store had fixed the number of times Subhash could use their phone, so he was running out of excuses to the client for postponing deadlines. Kale and I were overworked because all creative for all branches were centralized at Mumbai Head office. So, one fine day, Kale and I were taking a leak in the toilet and wondering what to do. I said, "Kale Saab, I am solving my problem once and for all by creating a line, 'Whenever you see colour, think of us'. And since everything in life is colourful, your job too is solved once and for all because you can virtually put anything as a visual with my line." The first visual was a fried egg; the rest is history. That outdoor campaign ran for over 15 years because you virtually cannot run out of colour in life around you. And you never know where and from what a major campaign is going to leak out.



Television was a hot new medium, but advertising agencies were simply editing their 1-minute cinema commercials into 30 seconds and releasing them as TV ads. It may be that my skill as screenwriter was honed during this period when I literally invented the sitcom format for TV commercials. I created a series of 20-second TV commercials, using Dalip Tahil playing different characters, which sold Robbialac Plastic Emulsion



The Doordarshan censor board expected me to get an 'NOC' from 'Thomas Alva Edison' himself.

through humour and entertainment. This is because I have always believed that the real competition for an ad are not other ads but the medium itself. So, in a newspaper, your print ad is not competing with other print ads, but with the news. And, hence, it better be more interesting than the news. Similarly, on television, which is primarily a medium for entertainment, your ad is not competing with other TV ads but with the entertainment on TV. One of the commercials showed Dalip Tahil as 'President Bundalanno of the People's Republic of Marijuano', telling his people, 'What this country needs is neither democracy nor dictatorship, it needs durability. The paint on walls of this country lasted longer than the last regime



- it was Robbialac Plastic Emulsion Paint!' This was my subtle way of commenting on Indira Gandhi's Emergency (it was 1976). Sure enough, the censor board at Doordarshan took objection to the commercial. But not because I had referred to democracy and dictatorship, but because the Indian Government would not like to spoil its relationship with 'President Bundalanno of the People's Republic of Marijuano'! It was not easy to convince Doordarshan that 'President Bundalano of the People's Republic of Marijuano' was not a real president of a real country. The same problem happened when I used Thomas Alva Edison (played by Harish Bhimani) for an HMT Bulbs TV commercial. The Doordarshan censor board expected me to get an 'NOC' from 'Thomas Alva Edison' himself. They were very upset when they were told that it would be rather difficult because he has been dead for more than 40 years! With Doordarshan censorship being what it was, we always found ways to get away with what we

wanted to show on TV. For example, Colgate was launching a new premium soap called Palmolive. As usual, I was so overworked, I had no time to prepare for the client meeting. It was lunch time when I met Wolfgang, the Marketing Head of Colgate-Palmolive. My pitch was very simple (and deviously erotic) — 'Imagine a bar of Palmolive soap melting on the bare skin of a beautiful naked woman like a blob of butter melting on hot toast!' Wolfgang was actually having hot toast with butter melting on it. 'When can I see it, Kamlesh?' is all he said. So, I got hold of the cameraman, Late Ashok Mehta who had recently shot Rekha beautifully in 'Utsav' and shot the commercial. Wolfgang bought it but I knew Doordarshan would never let it air. So I first created a storyboard, which showed a lot more skin than we had shown in the film. Doordarshan promptly put their foot down. How could we show so much nudity? Our argument was deviously simple — what if we showed much less? At the meeting, the Doordarshan folks compared the storyboard with the film and expectedly found the film far more acceptable than the storyboard!



'Imagine a bar of Palmolive soap melting on the bare skin of a beautiful naked woman like a blob of butter melting on hot toast!'



Sandoz Chemicals and Pharmaceuticals were very good clients, besides being almost our neighbours at Worli. They were very good paymasters and our salaries mostly came from them and so, I always tried to keep them happy. One of my favourite lines that I wrote for them was 'The fastest colours that never run'. We were always overworked and understaffed. Sometimes, I would not have an account executive to take the artwork to Sandoz for their approval. We had a peon John. He used to drink. So I promised him an 'Addha' if he could take the artwork to Sandoz and would not move till the Sandoz executive approved the artwork with his signature. And John had a 100% hit rate in getting my creative approved! You can't imagine what half a



bottle of booze can do!

'New Delhi' was fun to write. M. J. Akbar was going to bring out a classy and the most expensive magazine for men in India (Rs.5/-per copy!) on the lines of the American Esquire magazine. When I asked what kind of features it would carry, he just dropped a line 'The curious poverty of highly paid executives in India'. I got the drift. I followed it with 'How young did your God die?', 'Do mistresses make major corporate decisions?' and so on. Kale excelled himself in visuals and I enjoyed writing long copy for those ads because they were expected to mirror the articles the magazine would ultimately carry. The campaign won many awards, but the magazine failed because it could not live up to the expectations built by its advertising. M. J. Akbar (BJP MP now) and I still laugh about it.

Cigarette advertising those days was limited to selling taste, flavour, made for each other or living life king size. Red & White cigarettes were a cheap brand, which could not claim any of those attributes. I was, perhaps, one of the first copywriters who had brought the sensibilities and archetypes of mainstream Hindi cinema into advertising. At HTA, as a trainee copywriter, my script for Bombay Dyeing had saved the account for the agency because Nusli Wadia had rejected 49 campaigns earlier. The film, shot by Zafar Hai, was simple - three goons enter the Bombay Dyeing basement to rob their safe. They ignite the dynamite and then discover the goodies and begin to try them

out while the dynamite wire burns. The safe explodes and there is just a small placard saying 'Steal the Show in Bombay Dyeing'. My then creative director at HTA, Andre Syson, gifted me the first screenplay I ever owned — the screenplay of 'Butch Cassidy



And The Sundance Kid' by William Goldman. It was Andre who had prophesied that someday I would write movies (when Rakeysh Omprakash Mehra was casting 'Rang de Basanti' in London, his model coordinator took my script home. Her father saw my name on the script and jumped with —'I know this guy!'). Now back to Red & White cigarettes. I wanted an ordinary, humble, unheroic guy who does something heroic but, instead of being recognised as a hero, prefers a few puffs from his Red & White cigarette as reward enough, saying 'Hum Red & White Peenewalon ki baat hi kuchh aur hai'. For casting the ordinary, humble, unheroic man, I asked my friend Late Ravi Chopra to send three options. He sent Mahesh Anand, who used to play the henchmen of mainstream villains; Mazhar Khan, who was considered to

be the next Amjad Khan after his performance in 'Shaan', and Raj Babbar, who was a nobody, still shooting for 'Insaf Ka Tarazu'. I chose Raj Babbar. And the brand became so successful that, after the release of 'Insaf Ka Tarazu', wherever Raj Babbar went, the audience bombarded him with empty packs of Red & White cigarettes, shouting my line.

I stole from mainstream Indian cinema again for a commercial for Garden saris. In Kamal Amrohvi's 'Mahal', Madhubala, the mysterious leading lady, was singing the haunting song 'Aayega...aayega...aayega...aayega aanewala...' on a swing. I took the swing, sat Arti Gupta on it and, as the swing moved to Vanraj Bhatia's music, the Garden saris on Arti Gupta kept changing with every swing!

We were always running from one deadline to the next. Colgate

“

I had nothing to show, no storyboard, no script, no line, nothing.

”

was launching a new toothpaste - 'Colgate Fluorigard' - aimed at kids. And, as usual, I had nothing to carry to the client for the meeting. I panicked. Panic, in my view, is the most productive tool for creative people because thinking stops and what comes

out is so totally unusual, it surprises even the creator. I asked my Art Director and ex-professor Avinash Godbole to just draw some kids waiting in a valley in an early misty morning. And he did, in about 10 minutes. I rushed to the client meeting. I had nothing to show, no storyboard, no script, no line, nothing. So I took a leaf from 'Space Odyssey 2001' and, just like what I had done for Palmolive soap to Wolfgang, I started telling him a story — 'Imagine a valley early in a misty morning. There is a crowd of expectant

kids waiting for something. Suddenly they see a monolith in the sky. It slowly begins to descend. It lands on the top of a mountain. It is a huge pack of Colgate Fluorigard. The kids begin to shout the brand name and the super says, 'On August 15, 1981, the kids of India will get freedom from cavity'. Director Pankaj Parashar had a tough time on the set at Famous Studio controlling 300 kids who all wanted to go to the loo at the same time.

Lakme had always advertised on the back pages of magazines with beautiful colour ads showing a well-dressed model and the



range of lipsticks and nail enamel. So when we went with our black and white campaign to Mrs. Simone Tata, our client, she blew her top. Our research had shown that most middle-class Indian women considered make-up wrong because it meant they were, trying to attract men. We wanted to break the taboo and extend the market for Lakme to middle-class women in small towns. So we did a taboo-breaking theme, 'Is it bad to look good?' Mrs. Simone Tata was so upset, she told our Bombay Branch Manager, Vishwanathan, who went on hard-selling her the black and white campaign, 'Mr. Vishwanathan, I don't want to see your face!'. But those days, we had tigers for executives. Vishwanathan replied, 'Mrs. Tata, I don't care if you do not like my face, but this is the campaign you are going to buy!' Ultimately, she not only bought the campaign, the campaign won many awards and Lakme sponsored the first Cag Award for the Best Copywriter, which I went on winning consecutively for five years till I stopped entering my work. She remembered to send me a very sweet note. The commercial for Lakme was tricky - how to find something that combined lips and nails in the same frame? So I gave the model Shyamali Verma a flute to play. In the commercial, as Shyamali Verma plays the flute, the shades of her lips and nails keep changing. Hari Prasad Chaurasia played a bamboo flute but in the film, Shyamali Verma was playing a metal flute. But who would notice the discrepancy other than connoisseurs of classical Indian music?

Our clients, in fact, used to be intimidated by us. Perhaps, because we sold our work hard and we kept winning hundreds of awards for our work from Cag, Ad Club, RAPA and other advertising institutions. At award functions, it was left to our peon John to fill a sack with all the awards and carry them to the office while still punch drunk from the award party. In fact,



At award functions, it was left to our peon John to fill a sack with all the awards and carry them to the office



our clients felt obliged to like and approve our work because otherwise they might be considered incapable of evaluating and appreciating good creative! And we did nothing to change their perceptions!

When colour TV in India was being launched in 1982, no manufacturer had the product ready; they were all just taking bookings. There were long lines in front of dealers of popular brands. Our client, Bush wanted a creative that didn't cost a dime and yet got them longer lines in front of their dealers' shops for booking their brand of colour TV. So, I gave one - we hired 100 black and yellow Mumbai taxis and paid them 100 rupees per day to carry a cardboard carton with the Bush Colour TV logo on it strapped to their roof carriers and asked them to just drive around town from dawn to dusk. That gave the consumers the impression that, while others were still taking bookings and giving a 6-month waiting period for delivery, Bush was already delivering! It was devious, but it was not unethical; Bush was indeed delivering cardboard cartons to their dealers! We couldn't help if the consumers got the wrong impression!

These are just a few that I could remember at my ripe old age of 73!

And my words of advice to young creatives? I am not sure if they are ready or even willing to take my advice - they all seem to know everything that there is to know, anyway. Advertising has always been a passion for me, a love affair, a vacation, not work. I remember

we used to be so anxious to get to the office every morning to attack a brief (sometimes, we did the creative first and asked the executives to write the brief around it. Our clients used to be so impressed because the creatives fitted the briefs perfectly!) that we would land up when the office was not yet open! It was really like a vacation! That's why we could not only survive, but

“

**we hired 100
black and
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Mumbai
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carry a
cardboard
carton**

”

excelled in whatever we were doing in spite of being over worked and understaffed. I used to define advertising as, 'Vigyapan mann ka itavaar hai'— Advertising is a Sunday for the mind! And if every day for you is a Sunday, what more can you ask from life?

And how has advertising changed over the years? I have been out of advertising for a long time, so I really do not know how advertising has changed. But whenever I meet some advertising people and ask them how is work, I get the feeling that it is no more 'the most fun you could have with your clothes on!'



News

Brews of the month

What's up this month with you?

Here's what's up with us!



Building stronger relationships

Shyam Steel

It's often only on special occasions like Diwali that we are able to make time for our loved ones. The new Shyam Steel film asks a pointed question to all viewers – what stops us from devoting a little time every day to make these important relationships of our life stronger? Speaking on the film, Govind Beriwal, Director – Shyam Steel said, "Diwali is about renewing bonds of love, especially with our families. But we tend to forget that one small but similar gesture on any given day, can bring Diwali to their lives. This film is all about that". The film portrays an idea that truly captures the brand's essence – 'Hamesha Ke Liye Strong'.





Choosing your health with Apollo dialysis

Apollo Dialysis & Apollo Diagnostics: World No-Tobacco Day

World Tobacco Day falls on 31st May. This year, it happened at the height of the COVID-19 lockdown in India. Apollo Diagnostics wanted to create a series of posts to encourage users to quit smoking, while promoting their blood test package

package. We decided to appeal to a smoker's concern for their family, while letting them know that second-hand smoke makes people more susceptible to COVID. We followed it up with a post that gave them a way forward. Drop the habit, get your blood tested and take care of the health of your family.





A non-stop innings with Moods

Moods IPL

Cricket fans eagerly look forward to the Indian Premier League every year. They are also quick to put up social media posts while watching a match. What better way for Moods Condoms to grab their attention than by posting on Facebook and Instagram during IPL? We created a series of posts – some with a humorous touch and a few with punchy lines about the games between the sheets. The result was an enjoyable and shareable campaign.





Indulge beyond food

Indulge

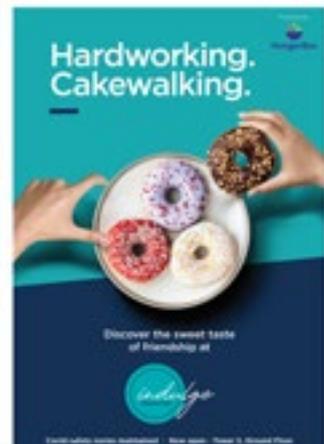
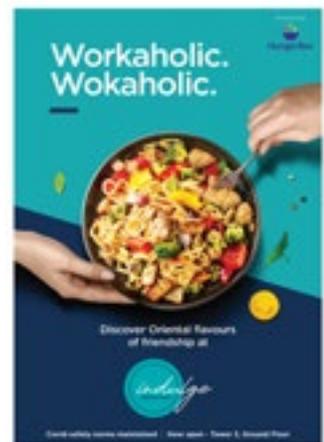
Indulge is more than just a multi-cuisine food hall in a corporate campus. It is a place not just to dine in, but also to relax and bond with colleagues during work breaks. It's where bosses become buddies, teammates become tea-mates and colleagues become friends. It unites people

with the love of good food and good times. The campaign expresses this idea with fun lines and wordplay, accompanying food shots that showcase the different cuisines available, positioning Indulge as the place to discover the many flavours of friendship. We used Teasers to generate buzz about the new place, before revealing the launch of Indulge.

TEASERS

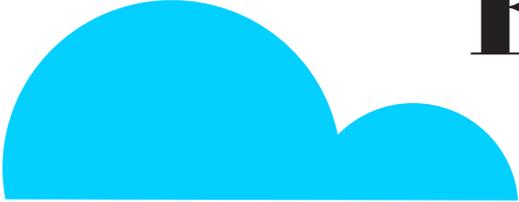


REVEALS





The New Normal for Creative Folks



Ameya Mone

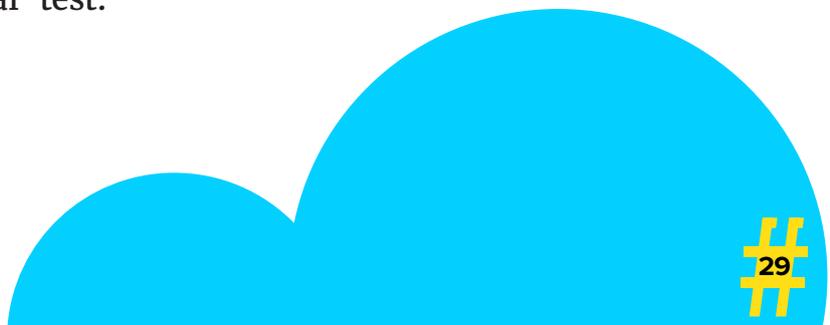
Creative Head - Copy, Rediffusion Mumbai



The world has changed drastically since March 2020. We are already referring to these times as 'Pre-COVID' and 'Post-COVID' eras. From meetings in conference rooms to brainstorming on Zoom, a lot has changed in advertising too. We have seen a stark difference in the way we think and execute ideas. What was easily possible in the pre-era, is unthinkable in the post-era. In the past six months, we have all had clients say, "Can't use this word now" or "Not possible to execute this now". This 'now' is nothing but the new normal.



Every idea we think of now, has to pass the 'new normal' test. This is a big challenge for creative folks, but limitations only push us to find newer ways of thinking and creating. Hence, here are a few pointers that might come in handy in order to pass the 'new normal' test.



#1 Content is King, but Context is King Kong

I had read this somewhere a while ago, but it makes more sense now than ever before. We are living in unprecedented times. India has seen 21 million job losses in the past six months. There are pay cuts and furloughs in most organisations. People are defaulting on their loans. Many are delayed on paying rents. Therefore, just like every other year, your ad can't be shouting, "This festive season, enjoy our product!" This might irk your audience. It's important to set the right context, and only then might they be more likely to listen to you. Separate your text from context and what remains is just 'con'.

#2 Think inside the box



Work within constraints, and you'd have high chances of getting the idea approved.

"The film opens on a sunny day in Prague..." Yes, we had the freedom to write that earlier. Or we could throw an idea like, "Let's do a flash mob at CST station". But this is highly unlikely now. Clients are asking for one-situation, one-setting films that are budget-friendly and easy to execute. However, that doesn't mean you shouldn't let your imagination run wild - just keep it simple, keep it realistic. Work within constraints, and you'd have high chances of getting the idea approved. Then you can comfortably supervise that shoot on Zoom from your own living room. Also, be your own Spot Dada and whip up a Dalgona.



#3 Know thy TG

The TG section in creative briefs is generally filled with terms like SEC A-SEC B 18-35 Male or Urban Working Moms. We need to go beyond demographics and psychographics. We actually have no clue about what's going on in their lives.

Maybe someone in their family is battling COVID. Or someone is suffering from a mental illness, as depression cases are on the rise. Or, someone could be a victim of domestic violence, as those cases are increasing too. We must get to know their sentiment. Do a deep dive with your planning team and chances are you will arrive at an even more responsible way of communicating.

#4 Patience over passion

Creative folks use tricks like jokes, mimicry, acting and role-playing while presenting their work for better impact. But with presentations happening on Zoom now, there is a possibility that a poor internet connection would ruin your joke. Or the client's kid might jump in and distract him, right when you are presenting the main campaign line. Ergo, have patience. Repeat that line if you need to, explain the concept again. Make sure you have conveyed the idea correctly. Go with passion, win with patience.

#5 Believe in your superpowers

Advertising has the power to positively influence people's lives. Your one idea can spark a change. It's not just about selling a product. It can alter behaviour, start a positive trend or have a big impact. We all have heard the recent Baba Ka Dhaba success story. Let's keep working to bring more such positive stories to life. The world needs your creativity now, more than ever!

Finally, I say, this too shall pass. We will soon be back on sets again shooting outdoors. We will soon have office parties again. We will soon have conference room meetings again, while sipping on Sundar's freshly-brewed coffee. Till then, just hang in there; we will overcome this.



A black circular logo with the words "Vintage Fusion" in white serif font.

Give Me Red

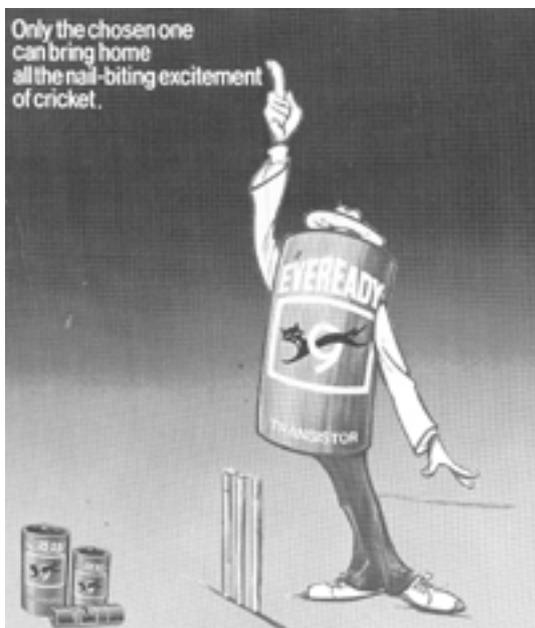
In a day and age where even relationships sometimes last for at best one night, the Rediffusion-Eveready love story is one that has been rock solid for nearly 5 decades! A story which has seen 'Give Me Red' evolve into a famous tagline that is easily and spontaneously associated with the brand across the length and breadth of the country. However, the campaign that kick-started this jolly good ride together was something different...

The Chosen One

Much before Intel Inside and far ahead of the time when the principles of Ingredient Branding were being formulated, Rediffusion rolled out a print ad campaign for the red variant of Eveready batteries, which was leak-proof, 20% more expensive than its blue and white siblings and, most importantly, had poor sales.

Kamlesh Pandey was just hired and he had to cancel his leave to join Rediffusion since the agency was pitching for the Eveready business and had to compete with four top agencies. Kamlesh and Arun Kale produced 6 campaigns. But why 6 campaigns? As alternative routes? No, Sir. At the client meeting in Calcutta, Arun Nanda went on unselling 5 campaigns one after the other. After every subsequent campaign, the client would say, 'Of course, this is much better!' By the end of the 5th campaign, the client surrendered to Arun Nanda, 'Please, please, tell us which one should we buy?' And then Arun Nanda presented and sold the 6th campaign – 'The Chosen One. For your transistor'.

The rest, as they say, was history, as the sharp positioning as the battery of choice for transistors and consumer-benefit, or pain-point oriented communication, ensured that a true brand was built in a traditionally low involvement category!



The Talking Transistors

Next to come was a series of films for cinema halls featuring animated talking transistors. The transistors were complaining to their owners about how they have been suffering from sore throats because of leaking batteries and hadn't their owners heard about Red Eveready? The novelty about these films was the combination of animation and the voices – the latter being impersonations of famous actors like Dilip Kumar, Dev Anand and Amitabh Bachchan, who were whining about sore throats and singing Bollywood songs. But it was all music to the client's ears as sales began to soar in the following years.



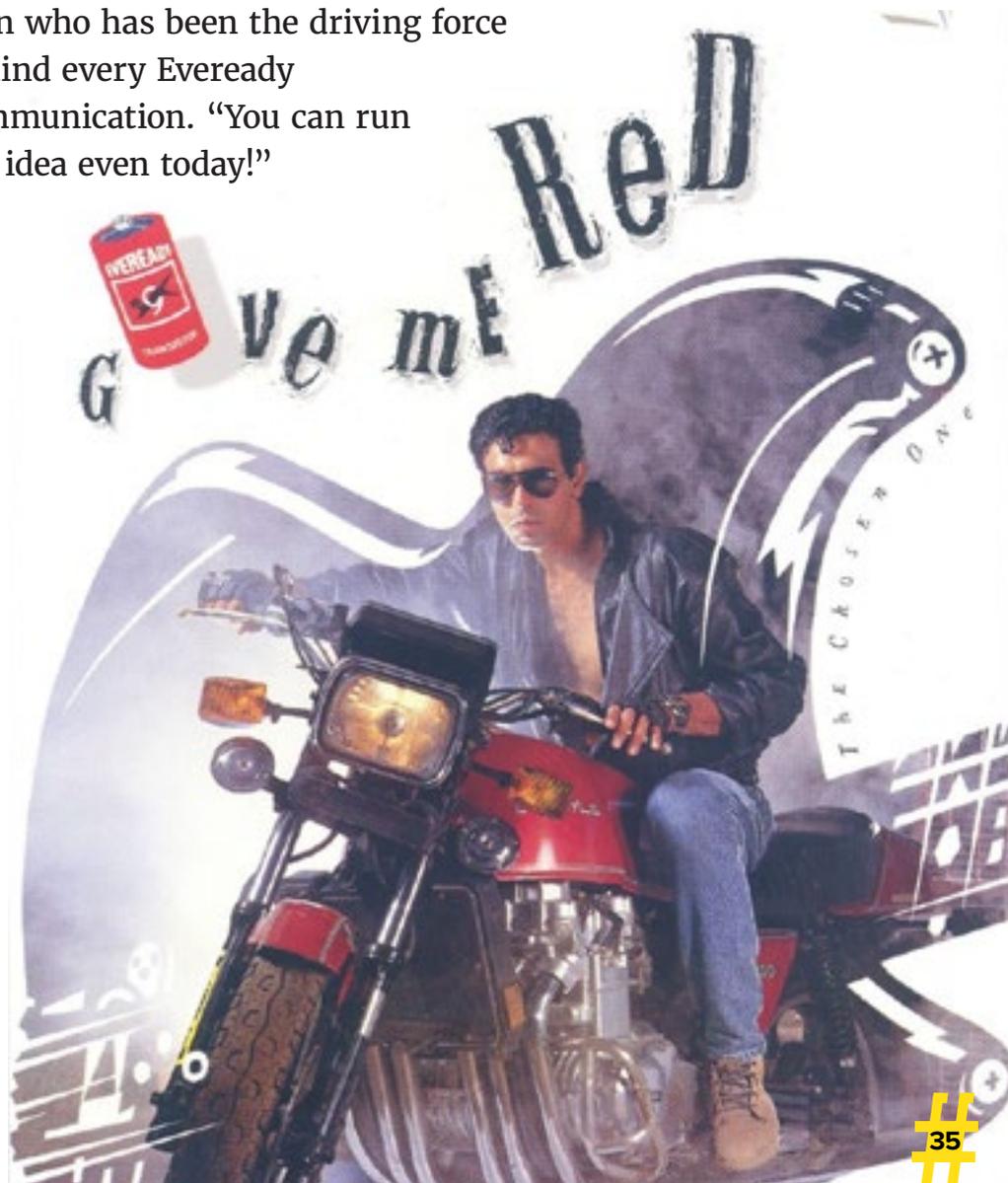
The Big Bang After The Long Silence

After almost a decade-long silence, in 1993, Eveready made its comeback with what is widely regarded as one of the



most iconic brand campaigns – The Big Red. The film that was released on Doordarshan showed a biker riding into a bar, women playing electric guitars and drums, lots of red flashes everywhere and even redder drinks being poured. Legend has it that RoohAfza sales grew in the south because of the red drinks featured in the TVC!

‘Give Me Red’ was young, cool, powerful and edgy, not something anyone will associate with dry cell batteries. The campaign was electric. “It had attitude”, says Diwan Arun Nanda, the man who has been the driving force behind every Eveready communication. “You can run the idea even today!”



Such has been the popularity of Give Me Red that, even today, it remains the rallying cry for the brand. “You must keep with the times, but don’t give away the soul of the brand” are Mr. Nanda’s defining words on this evergreen (or should we say ever-red) campaign.

Read the entire PR Report from Brand Equity [here](#).



Please send your
suggestions, ideas, queries
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