

J. Walter Thompson Company News

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"NEW WAY TO SUCCESS" SERIES FOR EDISON VOICewriter

New York... "Has your income risen enough since 1953?" This is the thought-provoking question put into the first advertisement of the 1957 Edison Voicewriter campaign. This broad opening appeal to businessmen hints that if you aren't getting ahead as fast as you should, perhaps the Voicewriter can help you. How? Copy explains that the Voicewriter helps to get the work out fast and during regular office hours.

Has your income risen enough since 1953?

If you're not getting ahead as fast as you should, it may be time to look into the Edison Voicewriter. It's the new way to get your work done faster and more efficiently. It's the new way to get your work done faster and more efficiently. It's the new way to get your work done faster and more efficiently.

The Edison Voicewriter is a new type of dictating machine. It's the new way to get your work done faster and more efficiently. It's the new way to get your work done faster and more efficiently. It's the new way to get your work done faster and more efficiently.

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Major emphasis is also put on new simplicity of use. Since it was found that many businessmen shied away from a dictating machine because they felt the instrument too complicated for themselves and their secretaries, the 1957 campaign plays down electronics and builds up the easy-

to-operate machines ("Easy to use as a telephone"). Supporting this simplicity idea is a free booklet offered through a coupon in each advertisement. The booklet is a compendium of the key qualifications of a successful executive and the way in which a simplified dictating machine helps develop these qualifications.

The series began with a full page of text without illustration in the January 28 issue of TIME and the February 8 issue of U.S. NEWS & WORLD REPORT. Running alternately with such all-type advertisements are other pages using photographs. These advertisements take glamorous or practical job situations and demonstrate that the use of the Voicewriter is so broad and so diversified that any business or professional man can use it to



Big rewards come fast

to the man who finds time

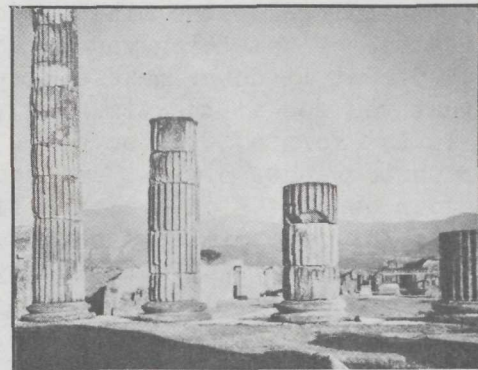
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get ahead faster. The campaign is scheduled throughout the year in pages and 2/3 pages.

NEW MAGAZINE CAMPAIGN USES "COLLECTORS' ITEMS" TO CREATE PAN AMERICAN PERSONALITY

New York... A major job of advertising is to create some personality or image for the advertiser. This is particularly true today in the airline field, where aircraft are similar, fares identical and claims hardly distinguishable.

One way to make Pan American's advertising stand out in this highly competitive field is to sell Pan American's individual personality -- the white pea -- to the public. The "collectors" campaign helps to do this job.



Do you collect ancient ruins?

Want to wander where ancient warriors once made whoopee? Like to gambol where ghosts glow in the moonlight? Monuments your meat? Then you're right up Pan Am's world-wide alley. Peer at Pompeii, Samurai homesteads, Macbeth's manse and ancient altars in the Andes. The only ruin you'll miss is one in your bank account—roam the Roman Forum, for instance, for only \$65 down. See your archeologist, your Travel Agent or PAN AMERICAN, World's Most Experienced Airline.

Running in selected media -- THE NEW YORKER, SATURDAY REVIEW, SOCIAL SPECTATOR, and Ivy League alumni magazines -- B&W, 1/3 pages carry intriguing headlines and inventive copy which helps individualize Pan American. More than that, "Do you collect...sleepy lagoons, distant vistas, brooding castles, exotic restaurants, foreign sunshine?" all point up Pan American's superiority.

The advertisement, shown above, -- one of the 21 insertions in the series -- is representative of this "new mood" in airline advertising. Read the copy and see for yourself.

How to build a creative bridge

How to build the necessary bridge between "word-people and picture-people," was discussed by Wallace Elton (NY) in his talk before the 4A's Rocky Mountain Council in Denver, February 9. In his speech, "Training the Mind's-Eye," Mr. Elton stated that all advertising people think or express themselves with either words or pictures. The pictures may be in the mind and "seen by what we call the mind's-eye." For example: "it's a common experience to have a client or a customer or just a fellow worker say, 'That's not what I had in mind.' His mind's-eye has a different picture from yours." He continued that the "resulting differences in mind's-eye pictures are the root of most trouble between word-people and picture-people. The bridge between the two requires teamwork — discipline and continued conscious training."

Some of the suggestions Mr. Elton offered as help to people in advertising were:

- 1) Check: check on people yourself, find out what they're doing and why — don't rely solely on research experts.
- 2) Read: read a lot and remember what you read.
- 3) Roam: not necessarily to faraway places — it could be to a local museum.
- 4) Use Hands: "there is no better training for the mind's-eye than the creation of something you make with your hands."
- 5) Put it down: make a graphic record of what you see at the time you see it, either in the form of written notes, sketches or photographs.
- 6) Test and compare: test your own ideas on someone else — see if he gets the same mind's-eye picture that is in your head.
- 7) Cut: simplicity is the keynote of any message.
- 8) Check again: check the layout against the copy, the final art against the typeset, the TV script against the storyboard.
- 9) Forget Awards: "I believe that in the area of commercial communication you should never create anything for the sole purpose of winning an award."
- 10) Objective: the final objective ... your mind's-eye picture transferred to the mind's-eye of a customer.

Mr. Elton concluded that no one in the advertising business ever outgrows the need for self-discipline in his training.

Hollywood and Los Angeles Offices in new quarters today

J. Walter Thompson Company's Hollywood and Los Angeles offices will be in their new quarters, 6505 Wilshire Boulevard, Los Angeles 48, starting today. The expanded quarters occupy three entire floors of the recently completed Gershon-Scott Building.

The Hollywood Office produces or supervises such television programs as: Lux Video Theatre, Ford Theatre, The Tennessee Ernie Ford Show, Ozzie and Harriet, Zane Grey Theatre, Soldiers of Fortune, Father Knows Best, Schlitz Playhouse of Stars and Conflict.

The Los Angeles Office services some of Los Angeles' largest industries including Douglas Aircraft Company, the Garrett Corporation, RKO Radio Pictures, Yellow Cab Company, Tuna Research Foundation, the Ford Dealers Advertising Association of Southern California and the Western Division of Boyle-Midway.

Short course in "Merchandising"

The symbol of a profession is one of the earliest forms of a trademark. For example, pharmacists have displayed the show globe in drugstore windows as their professional symbol for more than a century.

In looking for a premium to promote the sales of Owens-Illinois Prescription Vials and/or Dry Rx Squares among pharmacists, the show globe was decided upon as an appropriate promotion piece. In the August issue of NARD

JOURNAL and AMERICAN DRUGGIST, a three-color, one-page teaser announced that "Owens-Illinois designers go back a century to bring you '1854' antique... the kind of hand-blown show globe you've always wanted!" A coupon also was inserted to be sent for further information about the globe.

The second "come-on" — the same advertisement with the exception of an advance notice replacing the coupon — ran in the November issue of AMERICAN DRUGGIST; it promised further information about the show globes.

Further along the merchandising road, a Thompson-prepared, three-color spread in the January issue of NARD JOURNAL, McKESSON PROFITUNITIES, and D.S.C. BUYERS GUIDE — finally detailed the show globe offer (good from January 1 to January 31). Copy stated, "All that you have to do to get one of these beautiful Rx symbols is buy your usual supply of Owens-Illinois products."

The successful results of the offer can be seen in the February 18 issue of DRUG TOPICS. Here, an advertisement, in the form of an apology to the "pharmacists of America," was placed to tell of the temporary depletion of the stock of show globes due to the phenomenal response which the offer received. It promised, however, that more antique show globes would soon be available.

"Non-conformist"



STORRS HAYNES

--New York

If the world of advertising bore a passing resemblance to that gilded jungle smoked up by current novels and columns, Storrs Haynes would shortly find himself on the Rules Committee's blood-stained carpet. The charges would be devastating: "Not a cliché all week, Haynes!" "...Where's your gold Dunhill lighter?" "...You never shout!" "...No Milton at all???" "...Where's that attaché case?" "...Haynes, turn in your gray flannel suit!"

And yet, chances are, before the meeting ended, this mythical Cliché Clique would have been quietly converted to a policy of reason, good taste and lucid speech. For Storrs Haynes is a man who gets his way with a noticeable absence of histrionics.

"Group Thinking," a cynic has remarked, "works wonderfully well, so long as the group finds the right man to do its thinking." Storrs manages to be the right man, without the celebrated techniques of fictional advertising men.

Born in New York City, he's a graduate of Horace Mann, Allen Stevenson, and the University of Pennsylvania's Wharton School of Business and Economics. While an undergraduate, he was manager of the U. of P.'s famed "Mask and Wig" society, a statistic worth noting because it helped point the way to his first postgraduate job: he became an actor with Walter Hampden in "Cyrano de Bergerac."

After "Cyrano," Storrs joined the Claire Tree Major Children's Theatre in a dual roll: actor and truck driver. After a few successful seasons behind the wheel, he co-starred

with Myron McCormick in the motion picture, "The Fight for Life."

With his pockets relatively stuffed with movie-money, Storrs set out to besiege the gates of advertising. His combined knowledge of business and the theatre gained him a position as program supervisor at Compton, in the sudsy world of the daytime serial.

From here, Storrs was wafted away to Ascension Island, there to manage an Armed Forces Radio Service broadcasting station. It's said the Air Force found no way to keep passing pilots from turning off their direction-finders and homing in on Storrs Haynes.

When the war ended, he returned to Compton as manager of radio. In 1949, he went to Dancer, Fitzgerald and Sample, where he produced "Beulah," one of the first of TV's half-hour film shows. From Dancer, Fitzgerald, and Sample, he moved to McCann-Erickson, (in its pre-skyscraper days), as a Radio-TV account executive. Two years later he rejoined Compton as a Vice-President, and, in August, 1956, became a Group Head in J. Walter Thompson's TV-Radio Department.

Storrs' one concession to the advertising-man stereotype -- his attaché case -- might, if carefully examined, reveal some of his current interests. There, nesting comfortably among copies of "VARIETY" and "THE JOURNAL OF COMMERCE," would be Nielsen reports on Kodak's "Ozzie and Harriet" and "The Lux Video Theatre," bond issue data for his local Board of Education (he was recently president) a new book list (he's currently president of the Pound Ridge Library Board), and a badge from the Pound Ridge Volunteer Fire Department (he's a member). There, too, might be found a new batch of snapshots, including his home in Pound Ridge; his charming wife, Isabel, and his four children: Eleanor, Melissa, Frederick and Jared.

But no Benzedrene, no Milton...not even a charcoal gray cliché. How can the man get ahead like this?

PEOPLE

Mr. Alberto Benegas, Minister Counselor of the Argentine Embassy and of the Benegas Wine Company in Buenos Aires, visited NYO on Feb. 20 & 21. RICHARD NEFF (NY) gave a talk before the New York Advertising Club, Feb. 14. His subject: "Will thinking machines create better ads than you?" TOM COLLISON (SF) in Southwest Feb. 17-Mar. 3 on Transamerica. GURDEN MOOSER (SF) in Salt Lake City, Denver and

Reno, Feb. 17-25 on Transamerica. DICK MEADE and WALT BUSSE (SF) in the Northwest on Shell Oil Feb. 25-28. DOC BORLAND (LA) chairmans committee to raise funds for Arthritic Foundation among Los Angeles advertising firms. Engaged: BARBARA HASLAM (NY) to Donald Cusack. Married: DIANNE DYER (NY) to Richard McGowan, February 23. Proud papa: BOB HALDEMAN (LA) a son, Peter Robbins, born Feb. 11.