

OGILVY

ON



ADVERTISING.

Ogilvy
on
Advertising

Ogilvy
on
Advertising
David Ogilvy



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New York

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'Let us march against Philip'

I do not regard advertising as entertainment or an art form, but as a medium of information. When I write an advertisement, I don't want you to tell me that you find it 'creative'. I want you to find it so interesting that you *buy the product*. When Aeschines spoke, they said, 'How well he speaks!' But when Demosthenes spoke, they said, 'Let us march against Philip.'

In my *Confessions of an Advertising Man*, published in 1963, I told the story of how Ogilvy & Mather came into existence, and set forth the principles on which our early success had been based. What was then little more than a creative boutique in New York has since become one of the four biggest advertising agencies in the world, with 140 offices in 40 countries. Our principles seem to work.

But I am now so old that a French magazine lists me as the only survivor among a group of men who, they aver, contributed to the Industrial Revolution – alongside Adam Smith, Edison, Karl Marx, Rockefeller, Ford and Keynes. Does old age disqualify me from writing about advertising in today's world? Or could it be that perspective helps a man to separate the eternal verities of advertising from its passing fads?

When I set up shop on Madison Avenue in 1949, I assumed that advertising would undergo several major changes before I retired. So far, there has been only *one* change that can be called major: television has emerged as the most potent medium for selling most products.

Yes, there have been other changes and I shall describe them, but their significance has been exaggerated by pundits in search of trendy labels. For example, the concept of brand images, which I popularized in 1953, was not really new; Claude Hopkins had described it 20 years before. The so-called Creative Revolution, usually ascribed to Bill Bernbach and myself in the fifties, could equally well have been ascribed to N.W. Ayer and Young & Rubicam in the thirties.

Meanwhile, most of the advertising techniques which worked when I wrote *Confessions of an Advertising Man* still work today. Consumers still buy products whose advertising promises them value for money, beauty, nutrition, relief from suffering, social status and so on. All over the world.

In saying this, I run the risk of being denounced by the idiots who hold that any advertising technique which has been in use for more than two years is *ipso facto* obsolete. They exorcise slice-of-life commercials, demonstrations and talking heads, turning a blind eye to the fact that these techniques still make the cash register ring. If they have read Horace, they will say that I am *difficilis, querulus, luctator temporis acti*. So

'I run the risk of being denounced by the idiots who hold that any advertising technique which has been in use for more than two years is ipso facto obsolete.'

*faux, castigator, censorque miserum.*⁴ So what? There have always been noisy lunatics on the fringes of the advertising business. Their stock-in-trade includes ethnic humor, eccentric art direction, contempt for research, and their self-proclaimed genius. They are seldom found out, because they gravitate to the kind of clients who, bamboozled by their rhetoric, do not hold them responsible for sales results. Their campaigns find favor at cocktail parties in New York, San Francisco and London but are taken less seriously in Chicago. In the days when I specialized in posh campaigns for *The New York*, I was the hero of this coterie, but when I graduated to advertising in mass media and wrote a book which extolled the value of research, I became its devil. I comfort myself with the reflection that I have sold more merchandise than all of them put together.

'I hate rules'

I am sometimes attacked for imposing 'rules.' Nothing could be further from the truth. *I hate* rules. All I do is report on how consumers react to different stimuli. I may say to a copywriter, 'Research shows that commercials with celebrities are below average in persuading people to buy products. Are you *sure* you want to use a celebrity?' Call that a *rule*? Or I may say to an art director, 'Research suggests that if you set the copy in black type on a white background, more people will read it than if you set it in white type on a black background.' A *law*, perhaps, but scarcely a rule.

In 18th-century England, a family of obstetricians built a huge practice by delivering babies with a lower rate of infant and maternal mortality than their competitors. They had a secret – and guarded it jealously, until an inquisitive medical student climbed onto the roof of their delivering room, looked through the skylight and saw the forceps they had invented. The secret was out, to the benefit of all obstetricians and their patients. Today's obstetricians do not keep their discoveries secret, they publish them. I am grateful to my partners for allowing me to publish mine. But I should add that the occasional *opinion* expressed in this book do not necessarily reflect the collegial opinions of the agency which employs me.

This is not a book for readers who think they already know all there is to be known about advertising. It is for young hopefuls – and veterans who are still in search of ways to improve their batting average at the cash register.

I write only about aspects of advertising I know from my own experience. That is why this book contains nothing about media, cable television or advertising in Japan.

If you think it is a lousy book, you should have seen it before my partner Joel Raphaelson did his best to de-louse it. *Bless you, Joel.*

David Ogilvy

2

How to produce advertising that sells

Pretend you started work this morning in my agency, and that you have dropped by my office to ask for advice. I will start with some generalities about how to go about your work. In later chapters I will give you more specific advice on producing advertisements for magazines, newspapers, television and radio. I ask you to forgive me for oversimplifying some complicated subjects, and for the dogmatism of my style—the cognitivism of brevity. We are both in a hurry.

The first thing I have to say is that you may not realize the magnitude of difference between one advertisement and another. Says John Caples, the doyen of direct response copywriters:

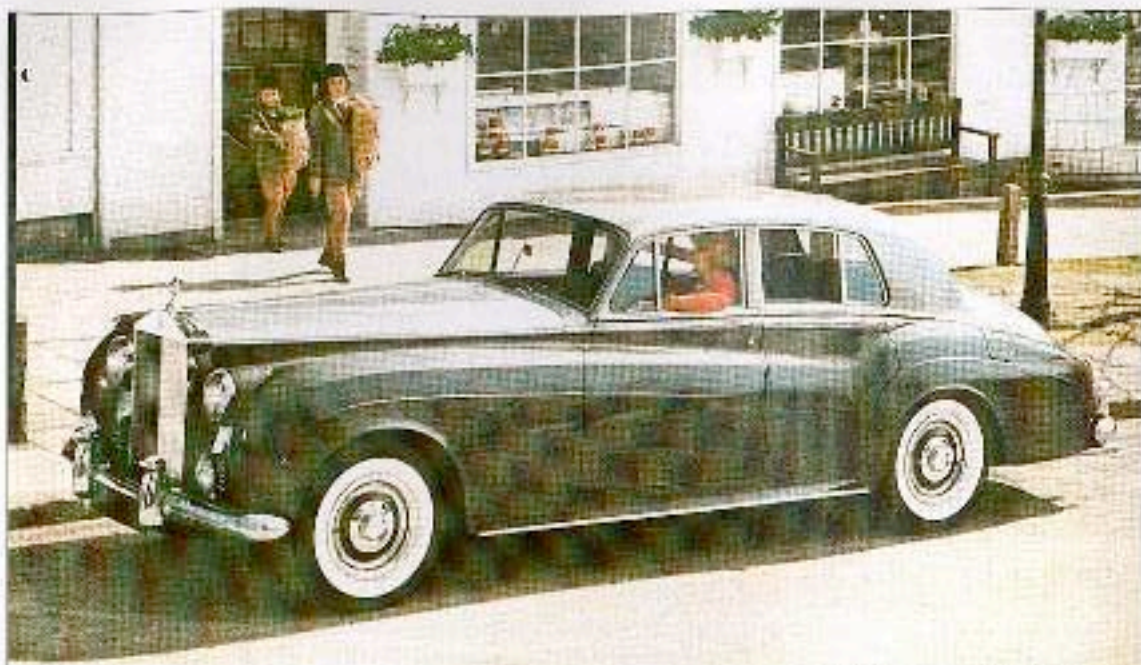
I have seen one advertisement actually sell one twice as much, and three times as much, and 19% times as much as another. But the advertisements occupied the same space. Both were run in the same publication. Both had photographic illustrations. Both had carefully written copy. The difference was that one used the right appeal and the other used the wrong appeal.³

The wrong advertising can actually *wipe* the sales of a product. I am told that George Hay Brown, at one time head of marketing research at Ford, inserted advertisements in every other copy of the *Reader's Digest*. At the end of the year, the people who had *not* been exposed to the advertising had bought more Fords than those who had.

In another survey it was found that consumption of a certain brand of beer was lower among people who remembered its advertising than those who did not. The brewer had spent millions of dollars on advertising which *was* sold his beer.

I sometimes wonder if there is a tacit conspiracy among clients, media and agencies to avoid putting advertising to such acid tests. Everyone involved has a vested interest in prolonging the myth that *all* advertising increases sales to some degree. It does not.

³*Direct Advertising Methods* by John Caples, Prentice-Hall, 1975.



The Rolls-Royce Phantom V—\$13,995

"At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock"

What makes Rolls-Royce the best car in the world? "There is really no magic about it—it is merely patient attention to detail," says an eminent Rolls-Royce engineer.

1. At 60 miles an hour the loudest noise comes from the electric clock* reports the Technical Editor of *Time* magazine. Three mufflers dampen sound frequencies—acoustically.

2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is test-driven for hundreds of miles over varying road surfaces.

3. The Rolls-Royce is designed as an *over-engineered* car. It is 1/8 inch heavier in body sheet metal than the largest domestic cars.

4. The car has power steering, power brakes and automatic gear-shift. It is wire-remote to drive and to park. No chauffeur required.

5. The finished car spends a week in the final workshop, being fine-tuned. Here it is subjected to 99 separate checks. For example, the engineers use a microscope to learn for axle whine.

6. The Rolls-Royce is guaranteed for

three years. With a new network of dealers and service centers from Coast to Coast, service is no problem.

7. The Rolls-Royce radiator has never changed, except that when Sir Henry Royce died in 1933 the monogram RR was changed from red to black.

8. The total work is given five coats of primer paint, and hand rubbed between each coat, before nine coats of finishing paint go on.

9. By moving a switch on the steering column, you can adjust the shock absorbers to suit road conditions.

10. A picnic table, veneered in French walnut, slides out from under the dash. Two more swing out behind the front seats.

11. You can get such optional extras as an Espresso coffee-making machine, a dictating machine, a hot, hot and cold water ice-making, an electric razor or a telephone.

12. There are three separate systems of power brakes, two hydraulic and one mechanical. Damage to one will not affect the others. The Rolls-Royce 60 is a superb car, and also a very clever car. It cruises smoothly at eighty-five. Top speed is in excess of 100 m.p.h.

13. The Bentley is made by Rolls-Royce. Except for the radiators, they are identical motor cars, manufactured by the same engineers in the same works. People who feel diffident about driving a Rolls-Royce can buy a Bentley.

Rolls-Royce Phantom V—\$13,995. The Rolls-Royce illustrated in this advertisement—F.O.B. principle, price of entry—costs \$13,995.

If you would like the rewarding experience of driving a Rolls-Royce or Bentley, write or telephone to one of the dealers listed on separate page. Rolls-Royce Ltd., 10 Parkside Place, New York 20, N. Y. Circle 5-1144.

Suddenly DOVE makes soap old-fashioned!

Now you can toilet bar for enough to last this winter you bath.

DOVE is the most brilliant soap ever made. It's the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.

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DOVE

Dove is good for your skin

Above I positioned Dove as a toilet bar for women with dry skin, and used a promise which had won in tests: 'Dove creams your skin while you bathe.'

resulting campaign helped to reverse a seven-year decline in Shell's share-of-market.

If you are too lazy to do this kind of homework, you may occasionally *luck* into a successful campaign, but you will run the risk of skulding about on what my brother Francis called 'the slippery surface of irrelevant brilliance.'

Your next chore is to find out what kind of advertising your competitors have been doing for similar products, and with what success. This will give you your bearings.

Now comes research among consumers. Find out how they think about your kind of product, what language they use when they discuss the subject, what attributes are important to them, and what promise would be most likely to make them buy your brand.

If you cannot afford the services of professionals to do this research, do it yourself. Informal conversations with half-a-dozen housewives can sometimes help a copywriter more than formal surveys in which he does not participate.

Positioning

Now consider how you want to 'position' your product. This curious verb is in great favor among marketing experts, but no two of them agree what it means. My own definition is 'what the product does, and who it is for.' I could have positioned Dove as a detergent bar for men with dirty hands, but chose instead to position it as a toilet bar for women with dry skin. This is still working 25 years later.

In Norway, the SAAB car had no measurable profile. We positioned it as a car for *winter*. Three years later it was voted the *best* car for Norwegian winters.

To advertise a car that looked like an orthopedic boot would have defeated me. But Bill Bernbach and his merry men positioned Volkswagen as a protest against the vulgarity of Detroit cars in those days, thereby making the Beetle a cult among those Americans who eschew conspicuous consumption.

Right Robert Townsend, the eccentric head of Avis, asked me to do his advertising.

When caught with another client, I found me to refuse. Doyle Dane Bernbach created one of the most powerful campaigns in the history of advertising: 'When you're only Number 2, you try harder. Or else.' This diabolical positioning made life miserable for Hertz, who was Number 1.

Opposite Doyle Dane Bernbach positioned Volkswagen as a protest against Detroit, thereby making the Beetle a cult among non-conformists. The copywriter was Julian Koenig, the art director Helmut Krone. Sales of the car went up to 500,000 cars a year.

When you're only No.2,
you try harder.
Or else.



When you're only No.2, you try harder. Or else.

Avis is only No.2
in rent a cars.
So why go with us?



When you're only No.2, you try harder. Or else.



© 1998 Volkswagen of America, Inc.

Think small.

Our little car isn't as much of a novelty as it once was.

A couple of dozen college kids can't fit in it anymore (side).

They get in the gas a little slower, but when the gas goes...

Nobody ever stares at our driver. It's just some people who drive our little

Beetle that aren't in a hurry to get out of going any great gas.

Or using five times as much as five 400's.

Or never needing anti freeze.

Or needing 60,000 miles on a set of tires.

That's because, once you get used to

some of our weathering, you don't even think about five any more.

Forget when you squeak into a real parking spot. Or when you find a parking spot.

Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.





"You can get the letter in Schöppe's Beer. That's because Schöppe's uses whole, fresh letters, just, plain, pure, everything!"

Small, illegible text columns, likely a parody of a newspaper advertisement or a list of product features.



Will you love Schöppe's in December as you did in May?

Small, illegible text columns, likely a parody of a newspaper advertisement or a list of product features.



Above: An error in the art of image-building. For 18 years I used the face of my client, Casamaster Whiskey, as the symbol of his own product. It worked to last the limit on a pepperoni budget.

Brand image

You now have to decide what 'image' you want for your brand. Image means *personality*. Products, like people, have personalities, and they can make or break them in the market place. The personality of a product is an amalgam of many things – its name, its packaging, its price, the style of its advertising, and, above all, the nature of the product itself.

Every advertisement should be thought of as a contribution to the brand image. It follows that your advertising should consistently project the *same* image, year after year. This is difficult to achieve, because there are always forces at work to change the advertising – like a new agency, or a new Marketing Director who wants to make his mark.

It pays to give most products an image of quality – a *First Class ticket*. This is particularly true of products whose brand-name is visible to your friends, like beer, cigarettes and automobiles: products you 'wear'. If your advertising looks cheap or shoddy, it will rub off on your product. Who wants to be seen using shoddy products?

Take whiskey. Why do some people choose Jack Daniel's, while others choose Grand Dad or Taylor? Have they tried all three and compared the taste? Don't make me laugh. The reality is that these three brands have different *images* which appeal to different kinds of people. It isn't the whiskey they choose, it's the image. The brand image is 90 per cent of what the distiller has to sell.

Researchers at the Department of Psychology at the University of California gave distilled water to students. They told some of them that it was distilled water, and asked them to describe its taste. Most said it



THE WOODEN DOOR Several years ago the owners of a small, old-fashioned building in the heart of the city decided to restore it to its original glory. The building was built in the early 1900s and had a white door that had been painted over with a dark color. The owners decided to restore the door to its original white color. The building is now a popular spot for tourists and locals alike.

Above: The white door of the building is a popular spot for tourists and locals alike. The building is now a popular spot for tourists and locals alike. The building is now a popular spot for tourists and locals alike.

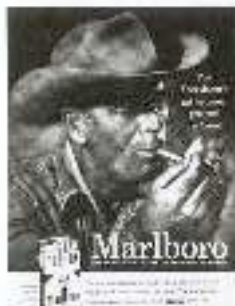
man to one of his kind. They still remember the first time they met him at the top. Most of them are in their 60s. The more they talk, the more they realize that they are quite different from the others.

Casey, one of the men of Old Cove and all around Old Cove, 1971, got them together. They had been in the 80s and 90s. And then they were back. They found the two kinds are quite different from the others.

They also have been together before. The first and the second time they met at the top of the mountain, and the third time they met at the top of the mountain.

Whether you're looking for any kind of food, you can find it here. The owners of the building are very friendly and will help you find what you need. They also have a great selection of food and drink.

Now, this is an example of how the importance of



basic message. I have seen MacLennan's name listed from time to time as being the biggest-selling cigarette in the world. Leo Burnett's one big campaign, started 25 years ago and continued to this day, has given the brand an image which appeals to smokers all over the world.

What's the big idea?

You can't invent new ideas out of thin air, but you will generate better and better ideas the more ideas you have. It takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass for a slip of paper.

I think if more than one campaign in a brand had contained a big idea, I am supposed to be one of the more fertile inventors of big ideas. In my long career as a copywriter I have used (and wrote) more than 20,000 ideas. Big ideas come from the subconscious. There are many processes and techniques for generating ideas, but none are foolproof or guaranteed to produce one. So I use numerous methods when I need them, then I check your original thought process. You can help the process by going for a long walk, thinking in the bath, or drinking half a pint of stout. Sometimes if the telephone has been your subconscious is open, a big idea will pop out of you.

My partner Roy Street recognized that the best commercial I wrote for Pepsodent Extra toothpaste was almost perfect, but lacking in energy. One night I dreamed of two white horses pulling a heavily laden cart along a country lane in a dream world. Today, 17 years later, that dream-story has been turned up that lane in Pepsodent commercials.

When asked what was the best idea a man could have, Albert Tucker, the most famous of all advertising men, replied: "The idea is the picture of a good idea. It is a horrible idea, it is a good idea. I wonder in dark how many I have rejected. Because it's not a big idea, because it is a good picture. The creative value of an idea, and not the big idea itself, will work for thirty years."

One of my partners came up with the idea of passing a herd of bulls through Miami Beach, commencing under the slogan - "Miami Beach is full of America." I thought it was stupid, but fortunately it had been approved before I saw it. These bulls are still parading, long after the account moved to another agency.

How do you recognize a big idea? You ask yourself the questions:

1. Did I make any guesses? (Yes or no?)
2. Did I wish I had thought of it myself?
3. Is it unique?
4. Does it fit the strategy of the brand?
5. Can I't repeat for 30 years?

Very often, most ad copy ignores the creative of advertising campaigns that can make the sales. These are the superstars of the campaign that

Opposite See the advertisement of the world's best-selling cigarette. The idea was so simple and so obvious that it could not be better.



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Sådan fortæller man en historie

af Mogens Lyngby

Den danske historie er fuld af interessante og vigtige begivenheder. Men hvordan fortæller man dem på en måde, der er både interessant og informativ? Det er en kunst, og det er en kunst, som Mogens Lyngby er ekspert i.



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DEN KONGELIGE

through an advertising media through boom and recession cycles, during competitive positions and changes of ownership. The history of Scotch whisky is covered in 1977 and is still going strong. Every time a new normal date has approached that, "Do-solvent" is a year from the way of the world. The American Lager is an example. Do you know what has been going on since 1971. And Lee Harvey's Marlin campaign has been going for 20 years.

Make the product the hero

Whenever you see a product, feel the spirit of your own brand. If you think the product is good, I have used for 200 years and that product is good. I have seen a product in a bottle and I know that it is normally covered in it. Every time I have seen a product, it has been because the product is good and it is.

A product which is not an agency is that of many products are available from their competitors. Manufacturers can access to the same solutions; marketing through media and research tools.

Below: A 1970s advertisement for Scotch whisky, featuring a man and a dog sitting at a table. The text is partially obscured but appears to be a list of names or locations.



1970s Scotch whisky advertisement featuring a man and a dog sitting at a table. The text is partially obscured but appears to be a list of names or locations.



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drive into consumers' preferences for color, size, design, ease and so on. When faced with selling "generic" products, it's vital to emphasize the special features that give your products an edge over competitors, and to differentiate them by the value you're conveying. It's not the added value—such as lighting, insulation, and energy-efficient materials—that counts.

The positively good

My former job, Kasha Books, has introduced a listing which has been generally regarded as successful:

In the past, our choice of cover material has assumed that our readers should be able to find an alternative cover, unless the product is one of the best sellers.

That's not true any more. It's time to change our cover choices, as well as when you're marketing a book. The current book market, like your product line, can be more profitable when you market it as a best seller.

It's not just your cover that's important. It's the quality of the paper, the type of binding, the way you market a book. Just because you're not a best seller doesn't mean you should have a less-than-stellar presentation.

If you're not a best seller, it's time to evaluate your presentation. Does the book go on the shelves in a way that best markets it? Or not?

The approach to advertising "price" products does not match the needs of our times. When I'm not writing for you, I'm looking for ways to repeat your success.

Repeat your success

If you've had enough of what a good advertisement, repeat it until it stops selling. Some of our advertisements have been "successful" in the eyes of the printers.

But a good design for the reader, by far, is the one that does not contain any of the following items in the same or similar form:



Above: Average age of respondents who responded to the survey. Below: Average age of respondents who responded to the survey.

The average person is somewhere between that of a heron (10 days) and a pig (100 days). For example, a heron takes the amount of time needed to feed after feeding the young, and then after feeding the young again. If this ratio is too high, the young will be overfed and starve. The average person is somewhere between that of a heron and a pig.

Ambition

Less experienced entrepreneurs (those who have not been in the field more than a year) might think the dream is to make money. But as you get older, you might think the dream is to make money. Hi, I feel like the pig. Hi, I feel like the pig. Hi, I feel like the pig.

Less experienced entrepreneurs (those who have not been in the field more than a year) might think the dream is to make money. But as you get older, you might think the dream is to make money.

Pursuit of Knowledge

I once asked Sr. Harsh Bhatia, Bangalore, Karnataka, V. "What makes a person great?" He replied, "The only thing that makes a person great is the pursuit of knowledge. What makes a person great is the pursuit of knowledge. What makes a person great is the pursuit of knowledge."

I asked an old friend, a professor who has been in the field for a long time, "What makes a person great?" He replied, "The only thing that makes a person great is the pursuit of knowledge. What makes a person great is the pursuit of knowledge. What makes a person great is the pursuit of knowledge."

This is the real definition of a person's greatness. It is not the amount of money or the amount of knowledge. It is the pursuit of knowledge. It is the pursuit of knowledge. It is the pursuit of knowledge.

When I had been in the field for a long time, I had seen the great things that people do. I had seen the great things that people do. I had seen the great things that people do.

As you get older, you might think the dream is to make money. But as you get older, you might think the dream is to make money. But as you get older, you might think the dream is to make money.

What is the reason for the failure of many entrepreneurs? It is the lack of knowledge. It is the lack of knowledge. It is the lack of knowledge.

It has not always been so. When I was a kid, I was a kid. When I was a kid, I was a kid. When I was a kid, I was a kid.

was to allow people to attend a service. The ad for a pet on the ground the model in the advertisement for Huggies.com.

Also, the advertising professionals turned its back to such as words. Agency which presented its ideas for several days, instead of waiting the principle that professionals had the general.

Client sometimes share agencies because the agency can help evaluation of a tightly controlled budget. They don't realize that a agencies who know best create the means which make people and advertising. As result more times, a campaign than a specific advertisement.

The agency's role continues on the same shared by selling, including direct the way other than to be partners and young clients. If you choose to give their best, professionals. A third party, an assistant fact, the ad helps to know that they are not working as.

It is inevitable, now that the idea and means have been changed over the years. With very few exceptions, consumers remain somewhat the same technology, the same ways.

The lessons of direct response

For all its research, advertising is never based for sure of the individual's decisions and. The only other factor is the opinion. In direct-response advertising, who sell their ideas by making decisions, agencies make how much each advertisement, because the kind of advertising they do. But not every important difference between individuals and the technology, digital advertising, for example.

General advertising use 5-10% of the media. But, the direct response agencies have earned that amount. (What do you see as your next step? Who do you support immediately or right?)

General advertising involves, first, a general ad, and response agencies have found a way to do it. But, direct response agencies are more likely to use the same media, and to create a single. Who do you support, which only is enough?

In direct response advertising, the general advertising use advertising, but instead of using a general advertising campaign. Who do you support, which only is enough?

From an individual advertising, we follow the example of direct response agencies, they could get more ads, get better. There response media and has come to spending, and ways to direct response. One that is an important role which is to follow the general advertising.

Do I mean the same agency? Not always. I have created my own of three agencies that would include advertising, but has been the same agency, I believe of advertising. Do I see the first

A blind pig can sometimes find its food, but it helps to know that there are food in oak forests!

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