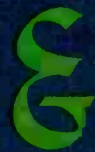


Practical Advertising

TELEVISION SUPPLEMENT



WORKBOOK

HARRY P. BRIDGE

President The Harry P. Bridge Advertising Agency

Rinehart & Company, Inc.

NEW YORK & TORONTO

PRACTICAL ADVERTISING
TELEVISION SUPPLEMENT AND WORKBOOK

Eugene H. Kelley

Practical Advertising

TELEVISION SUPPLEMENT

&

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President, The Harry P. Bridge Advertising Agency

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NEW YORK & TORONTO



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Author's Note

WITH THE RAPID EXPANSION of television facilities and the development of new and better TV advertising techniques, it is obvious that a text written even as recently as a few years ago is likely to be both incomplete and out of date. Hence, this supplement will enable the many schools, colleges, and universities that have adopted *Practical Advertising* to keep students fully abreast of the times in what, to many students, looms as the most fascinating phase of the far-flung advertising business. And certainly television is a medium that has proved outstandingly effective in promoting brand names, building prestige, and selling goods!

As in the book *Practical Advertising*, all efforts have been directed toward equipping the student with an actual working knowledge of every phase of the subject. The author wishes to express his deep appreciation to the many individuals, advertisers, and agencies who have helped make this chapter what he sincerely trusts may be the most comprehensive, most genuinely helpful and up-to-the-minute general text on television advertising procedure currently available.

In addition to the television material, this supplement contains a number of teaching aids and related lesson-assignment material, most of which were suggested by instructors with whom it has been the author's privilege to discuss modern advertising training. The aim has not been to supply a great deal of this material, but rather to make an appropriate selection that can be used during a normal advertising or business administration course and which will pave the way toward complete familiarity with the *typical* problems confronting the *average* advertising worker or business executive.

In this connection, the section "A Typical Small Budget Advertising Problem" is particularly recommended for class assignment. It represents an actual case history and covers pretty much the gamut of consumer goods advertising procedure. The amounts of money dealt with are not large. For this very reason, however, they emphasize the necessity of making every advertising dollar carry its full share of the load, of giving careful consideration to every possibility, and of planning every move with extreme care. The student who can come up with reasonably correct answers on such an assignment should have little difficulty in justifying his fitness for many types of advertising work!

Much of the material in this supplement will, of course, be included in a later edition of *Practical Advertising*. Other suggestions tending to keep this text fully abreast of its broad field will be sincerely appreciated and carefully considered.

In conclusion, the author wishes to thank the various instructors who have asked him to appear before their classes, requests which have been filled wherever feasible. These occasions have represented pleasant interludes in the work of sweating out day-to-day problems in an advertising agency. Even more important, they have played - and will continue to play - a big part in keeping the basic *Practical Advertising* text - and any subsequent supplements - carefully geared to the field of instruction that it attempts to serve.

HARRY P. BRIDGE

Philadelphia, Pennsylvania
August, 1951

Contents

	Page
AUTHOR'S NOTE	V
TELEVISION UP TO DATE	1
Trends in TV Programs	2
Program Popularity Ratings	3
Neilson Ratings for Top Radio Programs	4
Programs for the Small Advertiser	5
Television Commercials	5
Scenic Effects, Dramatic Action, and "Eye Catchers"	8
How Commercials Are Prepared	9
The Production of TV Commercials	10
Video Copy Suggestions	10
Television Stations and Rates	11
Color Television	11
Television Problems and Criticisms	12
The Television Advertising Market	13
Radio Versus Television	14
Where Do We Go from Here?	15
Examples of TV Commercials	16
A TYPICAL ADVERTISING PROBLEM INVOLVING A SMALL BUDGET	31
Competition	33
The Advertising Objectives	34
Publication Advertising Campaign No. 1	34
Publication Advertising Campaign No. 2	34
Comparative Results from Publication Campaigns No. 1 and No. 2	35
Questions Regarding Proposed Publication Campaign No. 3	35
PLANNING, LAYOUT, AND COPY PROBLEM	47
Assignments	50
MARKET RESEARCH ASSIGNMENT	55
ADVERTISING EXERCISES	57
The Company Background	57
Determining the Budget	58
Assignments	58
COPY AND LAYOUT EXERCISES	61
Exercises	61
WRITTEN EXAMINATION ON COPY AND COPYRIGHTING	63

A QUICK GUIDE TO A COMPLETE ADVERTISING AND SALES PROMOTION CAMPAIGN	Page 65
"Packaging" Items	65
Trade Advertising and Promotion	65
Dealer Helps	65
Consumer Promotion	66
TYPICAL PRINTING PRICES	67
Small Folders	67
Broadside	68
Large Folders	68
TELEVISION GLOSSARY	69

PRACTICAL ADVERTISING
TELEVISION SUPPLEMENT AND WORKBOOK

Television Up To Date

A résumé of the newer methods, procedures, problems, and advertising opportunities in this fast-expanding field.

EITHER WE'VE GOT TO make showmen out of advertising people or we've got to make advertising people out of showmen!" This remark, made not long ago by a prominent agency executive, indicates something of the difficulties confronting advertising in adapting itself to television.

During the preceding twenty-five years, the problems of radio - from the point of view of the advertiser at least - have been more or less solved. Program techniques are well standardized. Listening habits and preferences have been carefully studied and programs designed accordingly. Commercial or advertising approaches have been perfected to a point that assures the majority of advertisers a good return on their radio investment.

Now, however, the amazingly rapid growth of television - or TV as it is often called - has brought with it a completely new set of conditions that are constantly changing.

At first it was thought that television would largely reach only a "class" market. Sets were priced so high that only wealthy people or public places would be likely to buy them - or so it was generally believed. The few advertisers who could afford the new medium and who felt justified in using it on this basis set their sights accordingly.

Television, however, proceeded to grow far faster than was generally expected - and in a different direction. People in the low- and middle-income brackets bought many more sets than they had been expected to buy. To them in particular, TV offered cheaper and more satisfactory entertainment than could be obtained through other sources. Thus, almost overnight, TV changed from a "class" to a "mass" advertising medium. Greater program variety and a more careful planning of both programs and commercials were obviously needed for this large audience. And with these developments came an opportunity for small advertisers as well as large ones to use television advantageously.

The whole thing happened so fast that neither advertisers, advertising agencies, nor broadcasting ("telecasting") studios were quite prepared. To the "ear" appeal of radio was now added the "eye" appeal of the TV picture tube. This posed a host of new problems, chief among which, from a strictly advertising standpoint, was the need for developing a far higher order of showmanship than had been called for by any medium used in the past.

Now it suddenly became necessary to compete with motion pictures, the stage, night clubs, vaudeville, and sport events. Writing, art, or even musical abilities were no longer enough for the advertising worker. Even the presentation of a highly rated radio program via television might - and frequently did - fall far short of success. What was needed was a liberal sprinkling of showmanship, staging, costuming, and acting ability that would make the show *look* good as well as *sound* good. As indicated by the advertising agency executive quoted earlier, this called for specialized talents and experience not formerly required in advertising work. And it meant new opportunities in advertising for those with these talents - or for those already in advertising who had or could develop them. Acting, stage direction, motion-picture, or entertainment experience along other lines is now grist for the television mill, where dozens of well-staged productions combining a high order of showmanship with a suitable commercial approach are required every day.

Partially because television grew so rapidly, and also because of its higher costs,

many early programs failed to take full advantage of this new medium. Even where programs were reasonably entertaining, commercials left much to be desired from the all-important standpoint of selling the product of the advertiser who paid the bills.

As in radio, the television audience expects to be advertised to - but the real successes are scored by sponsors who invest enough time, money, and brains to make their commercial approaches brief, impressive, convincing, *and entertaining*. Television is rapidly passing the novelty stage where almost any program of second-rate vaudeville plus a few clumsily prepared commercials might be justified as legitimate advertising investment. For instance, a recent survey of TV families in a major eastern city disclosed that the greatest program criticisms were "too much advertising," and "too many advertisements breaking into programs." If the commercials were well done and interesting, it is doubtful that there would be more than casual criticism of them.

TRENDS IN TV PROGRAMS

Study the spot cartoons in magazines and newspapers and you will find that the best ones are not mere illustrated jokes. Instead, they rely as much on the drawing to tell their story as they do on the gag lines printed underneath.

So it is with the best TV programs. Instead of being mere radio programs transferred to television, they are especially designed to take advantage of the visual effects that this new medium makes possible. In other words, television is no longer a novelty that will hold the viewers' interest regardless of what is being televised. It is not enough to televise a program which would be just as effective - perhaps more effective - if it were merely *heard* via radio and not seen at all. The visual effect here is even more important than the aural effect.

J. Don Alexander of the Alexander Film Company, a long-time specialist in the production of motion-picture advertising trailers, and now a leader in producing television film commercials, states that, on television, the picture makes 80 per cent of the impression on the audience; the voice or the sound, only 20 per cent.* Although the percentages may be subject to debate, the importance of having a good pictorial presentation most certainly is not.

Many old-time radio favorites have shied away from television - and well they should. A lot of performers who have proved highly successful when heard might prove a big disappointment when also seen. It is one thing to read lines into a microphone and something entirely different to memorize a part and act it out convincingly. In other cases, the personality or character a performer has created on the radio may prove entirely out of keeping with his actual appearance and acting ability as disclosed candidly on the television viewing screen.

Occasionally advertisers have been able to put the same programs on both radio and television with some success. These are called simulcasts, because the two media are used simultaneously. For the most part, however, the simulcast is seldom practical. A really outstanding program for one medium might be only mediocre on the other; moreover, technical difficulties are involved in getting suitable station time on both TV and radio networks. It is far better for the average advertiser to consider each medium separately and plan for it accordingly.

As might logically be expected, the most popular TV programs are dramatic, musical, and comedy shows; sports events; variety shows which include acts having strong visual appeal; and the so-called amateur or talent scout presentations. The highest-ranking programs for children are based chiefly on Western motion pictures, dramatic sketches, and puppet or marionette shows. Radio's amazingly popular quiz and give-away program types are being transferred to television with outstanding success.

*This firm's forty-page promotional booklet "Scenarios - A helpful guide to hitching interest to sales punch in advertising for theatre screens and television" is a highly interesting and provocative presentation of its subject. Many of the specified TV commercial production ideas mentioned in this chapter have been suggested by it. It is published by the Alexander Film Company, Colorado Springs, Colorado.

"Give the audience something new to see every few seconds," advises Mr. Alexander. "Psychologists say the mind wearies of most scenes after the first few seconds." Although he refers to commercials, the same general principle applies to a somewhat lesser extent to the average program as well.

Ross Reports on Television Programming, as given in *Advertising Age* for July 3, 1950, showed that dramatic, comedy, and musical shows and sketches predominated on network telecasts by larger advertisers over six New York stations during the spring of that year. A breakdown of some 300 shows by this authority, including both network broadcasts by larger advertisers and local shows by smaller ones, divided the number of program types as follows: children's, 30; women's daytime, 29; musical, 28; dramatic, 27; sports events (exclusive of baseball games), 26; feature films, 24; comedy-variety, 22; interview, 20; news, 15; panel quizzes, 13; sports commentary, 12; discussion, 10; audience participation, 9; talent "showcase," 9; educational-exposition, 9; situation comedy, 7; Western films, 7; religious, 4; how-to-do, 2.

Many of these types, it should be noted, have little basic visual appeal. Undoubtedly there will be major changes in the figures as time and television progress.

PROGRAM POPULARITY RATINGS

Television programs are, of course, checked for popularity by the same research organizations and by much the same methods as radio programs are checked. Telephone calls to set owners, even mechanical devices attached to TV sets, tell the story of what programs are being viewed and by whom and when. Beyond these, frequent mail surveys and personal interviews sponsored by stations, advertisers, and TV magazines, answer further questions about such things as program preferences, influence of television advertising on family purchases, the most popular days and hours for TV viewing, age and income groups, and various other factors.

The advertising practitioner who wants to consider television in relation to any specific advertising problem will find no dearth of research material designed to help him. But here again, he must learn to evaluate it carefully and impartially.

The popularity rating surveys are, of course, an excellent guide to program types. The following Nielsen Ratings give a good idea of current trends:

NIELSEN RATINGS FOR TOP TELEVISION PROGRAMS (Weeks of May 1 - 7 and 8 - 14, 1950. Average per telecast) NIELSEN TV RATINGS

<i>Audience Delivered</i>			<i>Program Popularity</i>		
Number of TV Homes Reached in Entire United States			Per Cent of TV Homes Reached in Program Cities		
<i>Rank</i>	<i>Program</i>	<i>Homes (000)</i>	<i>Rank</i>	<i>Program</i>	<i>(%)</i>
1	Texaco Star Theater	3,428	1	Texaco Star Theater	69.4
2	Toast of the Town	2,172	2	A. Godfrey's Talent Scouts	55.0
3	Arthur Godfrey & Friends	2,066	3	Toast of the Town	48.6
4	Philco TV Playhouse	2,066	4	Hopalong Cassidy (Gen. Foods)	43.7
5	A. Godfrey's Talent Scouts	1,945	5	Stop the Music (Lorillard)	42.1
6	Martin Kane - Private Eye	1,913	6	Fireside Theater	42.1
7	Stop the Music (Lorillard)	1,719	7	A. Godfrey & Friends	41.5
8	Lone Ranger	1,664	8	Philco TV Playhouse	40.5
9	Fireside Theater	1,647	9	Martin Kane - Private Eye	40.3
10	Lights Out	1,624	10	Lights Out	40.3

NIELSEN RATINGS FOR TOP RADIO PROGRAMS

(Total U.S. area, including small-town, farm and urban homes and including
telephone and non-telephone homes)

JUNE 4 - 10, 1950

Current Rank	Previous Rank	Programs	Current Homes (000)	*Rating Homes (%)	Points change
Evening, Once a Week					
		(Average for all programs)			
1	1	Lux Radio Theater	(2,686)	(6.6)	(-0.3)
2	2	My Friend Irma	6,268	15.4	-3.5
3	6	Walter Winchell	4,884	12.0	-2.9
4	25	People Are Funny	4,599	11.3	-0.4
5	3	Godfrey's Scouts	4,558	11.2	1.8
6	7	Bob Hawk	4,518	11.1	-2.4
7	18	Mr. District Attorney	4,314	10.6	-0.6
8	11	Horace Heidt Show	4,274	10.5	0.3
9	9	You Bet Your Life	4,151	10.2	-0.6
10	15	Mr. Keen	4,111	10.1	-0.8
			4,070	10.0	-0.4
Evening, More Often than Once a Week					
		(Average for all programs)			
1	1	Beulah	(1,506)	(3.7)	(-0.5)
2	2	Lone Ranger	2,727	6.7	-0.9
3	4	Oxydol Show	2,361	5.8	-1.3
			2,279	5.6	-0.5
Weekday					
		(Average for all programs)			
1	1	Arthur Godfrey (Ligg. & Myers)	(1,832)	(4.5)	(-0.3)
2	2	Romance of Helen Trent	3,744	9.2	0.1
3	3	Arthur Godfrey (Nabisco)	3,215	7.9	-0.5
4	7	Ma Perkins	3,053	7.5	-0.2
5	8	Wendy Warren	3,053	7.5	0.1
6	11	Our Gal Sunday	2,971	7.3	-0.1
7	5	Right to Happiness	2,808	6.9	-0.3
8	14	Arthur Godfrey (Gold Seal)	2,808	6.9	-0.8
9	16	Big Sister	2,808	6.9	-0.1
10	4	Pepper Young's Family	2,727	6.7	0.4
			2,727	6.7	-1.0
Day, Saturday					
		(Average for all programs)			
1	1	Armstrong Theater	(2,076)	(5.1)	(0.5)
2	2	Grand Central Station	3,785	9.3	0.1
3	4	Stars Over Hollywood	3,500	8.6	0.3
			3,297	8.1	0.7
Day, Sunday					
		(Average for all programs)			
1	1	True Detective Mysteries	(1,180)	(2.9)	(-0.1)
2	2	Shadow	3,460	8.5	1.5
3	3	Martin Kane, Private Eye	2,768	6.8	1.4
			2,401	5.9	0.8

NOTE: Number of homes is obtained by applying the "Nielsen Rating" (%) to 40,700,000 - the 1950 estimate of the total United States radio homes.

*Homes reached during all or any part of the program, except for homes listening only 1 to 5 minutes.
Copyright 1950 by A.C. Nielsen Co. (Used by permission)

As indicated at the beginning of this chapter, TV program planning, preparation, and direction are jobs calling for a high degree of showmanship. Usually, this work is done by those having broad experience in the entertainment field. An unusually gifted advertising worker may, of course, develop program ideas and even handle many details of their execution. For the most part, however, the advertising job is one of selecting a suitable program; revising, adapting, or otherwise "editing" it to his needs; then creating and directing the preparation of advertising commercials to accompany it. Beyond these things, it is up to him to select the stations and the time as well as handle all other details of clearing the program.

As in radio, stations are constantly developing programs which are then offered to advertisers. Entertainment bureaus, individuals, TV film producers, and other groups also offer program ideas or even finished productions from which a selection may be made. In short, advertising agencies and advertisers alike are constantly being approached by those who have programs or program ideas to sell, and the task is to weigh these carefully against the advertising problem at hand. Most large advertising agencies and many smaller ones now have television departments which, even though they may have been operated at a loss during the growing stages of this new industry, bid fair to prove both profitable and essential in the near future.

PROGRAMS FOR THE SMALL ADVERTISER

Thus, far, we have been speaking chiefly of large chain broadcasts (or telecasts, as they are more correctly called). For the smaller advertiser using only one station covering a limited local area, the program problem is somewhat simplified. Because of the high costs of program preparation, most smaller advertisers who want to appear during the popular evening hours (when most of the time is taken up by large network telecasts) must be satisfied with 20- or 60-second spot commercials. As in radio, these are inserted by the local network station between the close of one program and the beginning of the next one. In most cases, they have been highly successful.

Others participate in cooperative programs produced by the station and shared by several noncompeting advertisers. Still others whose budgets permit it purchase local rights for "package shows." These come in the form of sound motion pictures and are produced by film companies that specialize in low-cost short features, readymade, and "packaged" for television. Most of them are so-called "open enders." In other words, time has been allowed for the insertion of the advertiser's announcements and commercials, and the beginnings and ends of the films are left "open" for them. Rapid progress is being made in the production of these short film program subjects, many of them being produced on a serial or semiserial basis featuring the same leading characters.

During several months of 1949, at least, it was reported that more film was used for television motion pictures than for all major Hollywood feature productions made during the same period. This condition, however, was not due alone to the rapid rise of television. It was also due in no small part to the decline in the popularity of motion pictures which has already resulted in the closing of many theaters.

The majority of local advertisers who sponsor programs - not just spot commercials - appear in the afternoon with an appeal to women, or after ten o'clock in the evening with shows of more general appeal. Station rates are, of course, lower then than during the more popular hours.

TELEVISION COMMERCIALS

The main function of the advertising worker in television is in the preparation of the selling portions of the programs. From the opening announcement through as many commercials as may be used in a telecast, it is up to him to produce material that not only will match the showmanship of the programs but will make a favorable presentation of the advertiser's goods or services as well. This is not as easy as it may seem. Only

within the past two years, in fact, have really worth-while commercial types begun to emerge from advertising agencies onto the television screen.

Walter Craig of Benton & Bowles, New York advertising agency, working in conjunction with the American Association of Advertising Agencies, produced a film recording of some of the best of these which has been widely shown before advertising groups. Although this film deals only with costly commercials sponsored by large advertisers, it presents many examples which should serve as an inspiration to other advertisers, large and small. Thus a study of some of the major types in this presentation will serve as a valuable guide to effective TV advertising approaches.

Off-screen voice and series of stills. This is a frequently used commercial type, chiefly because it costs the least to produce. A series of still photographs, drawings, or cutouts is flashed on the screen to display the advertiser's product, demonstrate it, or point out its features. The "ghost" voice of an unseen announcer presents the sales story as the stills are flashed before the audience. Quite obviously, this is usually the least interesting type of commercial because it contains the least movement or chance for "showmanship" action. Nevertheless, it has its place in the television scheme of things, especially for the smaller advertiser whose budget is limited.

Animated drawings, puppets, or marionettes. Here a commercial may be presented by a series of drawings after the fashion of the animated cartoon. If high preparation cost is not objectionable, the entire commercial may be animated - probably at a cost of from \$2,000 to \$5,000 for a single commercial lasting a minute or less. Drawings - even cartoons - cost money, and hundreds of them must be made and carefully photographed in sequence to produce even a short commercial.* Costs of these presentations can be reduced by resorting to *limited* rather than *full* animation. In limited animation, perhaps only one of several cartoon figures moves - or perhaps movement may be confined only to his face or an arm.

Expense is also a factor when puppets are used. These little doll-like figures must be painstakingly moved about while being photographed frame by frame, twenty-four frames for one second of action. The less movement and the fewer figures required, the lower the costs will be - but always take care that action is not reduced to a point where audience interest dwindles.

An interesting (but not necessarily inexpensive) version of the animated commercial involves what is called *Stop-motion photography*. A Scotch Tape commercial showed a regiment of rolls of tape marching through city streets; parading into homes, offices, and stores; doing various sealing jobs; or arranging themselves on display counters. Another example is the food product that unwraps itself and leaps into the frying pan. All action of this sort is possible only on film.

Cutouts offer a cheap and obviously less effective substitute for animation. A drawing is made on heavy cardboard or plywood. If this depicts a person, it may be equipped with movable arms, legs, or even a movable lower jaw which moves when the cutout seems to talk. If the cutout shows the product, this may have hinged legs or other animated features through which at least some degree of action can be obtained.

Dramatized commercial with dialog. This is a widely used type of commercial because cost is relatively modest and preparation need not be complicated. Actors or announcers act out the sales appeal via video and their voices are heard via audio.

For instance, rather than rely on a prosaic prize contest announcement which would also entail a wordy outline of all the rules, the Crosley Company solved the problem by showing two women looking over Crosley electrical appliances in a dealer's store. The dealer called their attention to the contest, *told* them how easy it was to enter, and answered their questions about it. All details were covered far more interestingly than would have been possible in a conventional announcement. The women were seen leaving the store enthusiastically planning to enter the contest.

A wide range of dramatized action commercials might well be classified under the more specific term of "novelty commercial." The Old Gold Cigarette dancing act is a

*Full cartoon film animation requires a separate drawing for each frame of film - and, with standard film, 24 frames *per second* pass through the projector. This means a total of 480 drawings for a 20-second commercial and thus helps to explain the high cost of animated films.

good example. Two girl dancers - a tall one and a short one - are encased in large replicas of an Old Gold cigarette pack and a matchbox respectively so that only their legs are visible. The ensuing dance is pleasant to watch and is an effective "name" advertising device in the bargain.

In a Gulfpride Oil commercial a shirt-sleeved iceman delivers a cake of ice in which a can of oil has been frozen. The ice is chipped away before the audience, the can is opened, and the contents are poured forth to dramatize the oil's ability to retain desirable lubricating characteristics under freezing conditions.

In a novelty commercial for Spry shortening, two colored chefs dance on giant replicas of a stove and can, the size of which dwarfs the characters. Their breezy song is, of course, a singing commercial for the product.

Dramatized action with offstage narration. This, of course, is simply a variation of the preceding type. Instead of the actors being heard, the voice is that of an announcer or narrator who does not appear in the picture. In other words, a so-called "ghost voice" is used. An interesting example is the Ivory Soap commercial showing a baby taking a bath in a tiny tub. An unseen narrator supplies clever comments that the baby himself might be making as he splashes happily about. The comments, of course, have plenty to do with the benefits of Ivory Soap from the standpoint of a baby's - as well as a mother's - needs.

The integrated commercial. As in radio, the integrated commercial is often the most effective of all, provided it is well done. Certainly it is usually the most interesting and acceptable to viewers. As the name implies, this commercial is woven deftly into the program itself. There is no pause or interruption, no abrupt change of pace as happens when the program stops and a conventional commercial is inserted.

A good example occurred in the semiserial program "The Goldbergs," sponsored by Sanka Coffee. Gertrude Berg, the leading character (who, incidentally, also writes the scripts) was playing canasta with three friends. As a logical and entertaining part of the program, Miss Berg was called to her apartment window by a neighbor who lives across the courtyard. The neighbor was not feeling well because she has been unable to sleep well at nights. In semihumorous monolog, Miss Berg explained the merits of Sanka Coffee. During most of the commercial, the camera showed her leaning out of the window, speaking directly to the audience as though each of its members was the ailing neighbor. At the conclusion, she returned to her friends, apologized, and resumed the canasta.

The completely integrated commercial. Here the commercial is designed to be an entertainment program in its own right. Usually, the completely integrated commercial is designed as a five-minute TV "spot." This means, of course, that it must actually take only four and a half minutes in order to allow for station breaks at the beginning and the end.

Two of the finest of these commercials to date have been the dramatizations of the Hamilton Watch Company's famous "To Peggy" and "To Jim" magazine advertisements.

A husband - Jim - is shown starting to write a note to accompany the Hamilton Watch he is going to give to his wife for Christmas: "To Peggy - for marrying me in the first place - for bringing up our children while I mostly sat back and gave advice - for the 2,008 pairs of socks you've darned - for finding my umbrellas and my rubbers - Heaven knows how often - for planning a thousand meals a year" - and so on. Highly effective as magazine advertisements, these themes have proved even more effective when transferred to television with the sentimental stories behind the gift watches being acted out in fine dramatic style. The only direct advertising comes during a few concluding seconds when popular Hamilton Watch styles are shown.

A series of completely integrated commercials for Model and Old Briar tobaccos uses a cigar store setting with a fatherly, dry-humored proprietor as the main character. Humorous sketches are based on customers who drift in and out of the store - and who, of course, provide the proprietor with ample opportunity to extol the merits of Model and Old Briar.

In a longer integrated commercial for RCA-Victor records, puppets clown their way through the story of Cinderella as it is played from the record album made from the Walt Disney movie fantasia of that name.

The superimposed commercial. To the foregoing list of types may well be added another that is frequently used for sponsor identification. This consists simply of the sponsor's name, trademark, or other device superimposed momentarily over the program picture. This is usually employed in telecasting sports events or long programs where frequent sponsor identification is desirable but where many actual selling commercials are not.

There are endless variations of each of the foregoing television commercial types. Also, there are many other names by which they are designated in this rapidly expanding field of advertising and entertainment. One might, for instance, hear commercials referred to simply as "film" or "live"; "animated" or "live"; "straight sell" or "entertainment"; or various other styles in an industry where few elements have yet become stabilized and where change and innovation give promise of paying rich rewards.

Regardless of the name or the type, however, the point to remember is that the most successful television commercials call for a high degree of showmanship in getting their selling appeals "across." This means that they take full advantage of TV's opportunities for video (eye) as well as audio (ear) action. And it also means that, from the viewers' standpoint, they are interesting as well as convincing.

SCENIC EFFECTS, DRAMATIC ACTION, AND "EYE CATCHERS"

So important are such factors as scenic effects, dramatic action, and eye-catching tricks that a brief review of some of their possibilities is in order. Although many of these are possible only in film commercials, a description of them may also serve as an inspirational guide to live productions.

Brief newsreel shots may be used to "point up" a sales appeal. A flash of an iceberg or of an Arctic explorer plodding through a field of snow might well emphasize the coolness of a soft drink. The blast of a battleship's broadside dramatizes the power of a gasoline.

"Demonstrative action," as the Alexander Film Company aptly calls it, can likewise be used in many ways. Two glasses of milk riding on the front fenders of an automobile traveling over a rough road prove driving comfort. A child sits comfortably on the top of an electric oven from which her mother removes a steaming roast - demonstrative proof that the oven does not overheat the kitchen.

Trick effects in photography are almost endless. Slow cranking of the camera makes people and objects move amazingly fast when the film is projected at normal speed. Fast cranking produces slow-motion shots, many of them well suited for commercials. Double exposures (or "superimposures" as they are more correctly called) permit many interesting variations. A caption, headline, trademark, or picture of the product is superimposed over a newsreel shot of a vigorous hockey game to denote the product's energy-giving qualities. The smiling face of a happy bride glimmers from the diamond of a wedding ring. The crystal of a watch shows an onrushing airplane while the "ghost voice" commentator plays up the "timetable" accuracy of the product. Animated arrows jump about and point to different features of an article. A man and woman are shown in miniature walking on a bank of clouds to demonstrate the easy riding qualities of a tire. Or, again a rapidly spinning tire may be superimposed over a shot of an automobile traveling along a highway.

"Action varieties" include anything from the use of dressed-up cats and dogs or other pets to a conversation between an actor and a product with an animated face. Again, the receiver may hop off a telephone while a telephonic voice urges a surprised housewife to phone immediately for a demonstration of some new home appliance. Newspapers speed through their giant presses and pile up in a stack. The camera moves gradually to a close-up of the top newspaper on which the headline is an advertising message.

Action is all important. Frequent changes should be made from one camera angle to another or to new scenes to avoid monotony. Small objects should not be shown "still" but on slowly revolving turntables or other similar devices. But they are shown to better advantage when they are shown in actual use.

HOW COMMERCIALS ARE PREPARED

Just as with programs themselves, there is a steadily growing trend, particularly among larger advertisers, to put their commercials on film for projection into the television cameras. Thus it is possible to cut, edit, or even remake a commercial entirely before it is telecast. Moreover, many interesting tricks are possible in motion-picture photography that cannot be done on a "live" commercial.

The actual production work can be turned over to a well-equipped studio where suitable actors, adequate costumes and settings, and the necessary mechanical facilities are available. Moreover, film commercials for twenty-second, one- or five-minute "spots" derive another big advantage from the fact that arrangements to telecast them can be made separately with different stations. The best available time can be bought from each. In this respect film TV commercials are like recorded radio "spot" commercials.

Slides or "stills" can, of course, be used in the same manner. Whereas films usually contain the sound material as an integral part ("sound track"), the sound for a set of TV slides may be supplied separately in recorded form. Or the local announcer may receive a script to be read as slides are shown.

The term "live commercial" simply means that the advertiser's message is acted out in person before the TV camera at the time it is telecast. At present among large advertisers, the proportion of live to film commercials is about equal. Because of the advantages previously cited, however, the proportion of film commercials seems likely to show a steady increase despite their somewhat higher costs.

Film commercials are sometimes used with live programs and vice versa. Where an advertiser is sponsoring a sports event such as baseball or football, slide or film commercials are usually the most practical solution to his problem. Animated commercials, cartoons or drawings for example, are, of necessity, put on film. Puppet or marionette shows are sometimes telecast direct as "live" action, but filming of them is generally more practical.

The commercial starts out as an idea. From this nebulous state it must be prepared in more tangible form, first for submission to the advertiser and, second for actual physical production. In other words, the television commercial must have its equivalents of the copy and layouts used for submitting and preparing publication advertisements.

One of the most common methods is the "storyboard." This consists of the following three elements arranged in parallel columns on a drawing board or in a folder:

- 1) A series of sketches visualizing the main steps of the pictorial action. Like good publication advertising layouts, these sketches indicate the desired general scenic effects, the types of characters, the settings, and any other pertinent visual factors.
- 2) A written description outlining every detail of the proposed video action.
- 3) The script, which includes all of the speaking lines, the narration, and even the sound effects to be used in the commercial. It is also necessary for the scenarist to indicate about how many seconds of time should be devoted to each scene.

A useful variation of this method goes two steps farther in making it possible to "visualize" a proposed commercial. Here the storyboard sketches are transferred to slide films and the script is recorded. The sketches are projected while the record is played, thus providing a fair approximation of the completed job. Ordinary wire or tape recorders are usually employed in these presentations.

In a few instances, a written scenario of the commercial will suffice. This describes every detail of the action, gives complete camera directions, and includes the written dialog or narration in much the same manner as a motion-picture script does.

Occasionally, only a rough story outline serves the purpose. Perhaps the idea is to take television viewers on a brief trip through a manufacturer's plant to emphasize the care with which essential processes are handled. A competent motion-picture photographer may then be sent to the factory with instructions to "shoot" a variety of such subjects. His film is subsequently cut and edited, suitable narration is written, and perhaps even a musical background is supplied.

Nine times out of ten, however - especially for the small advertiser - a simple storyboard with its accompanying action and narration descriptions is sufficient.

THE PRODUCTION OF TV COMMERCIALS

Even large advertising agencies would no more expect to handle all the details of television commercial production than they would expect to handle such technical matters as the typesetting, engraving, electrotyping, or printing of publication advertisements. Their work is to originate, coordinate, and supervise. Here is a more or less typical procedure on either a "live" production or a film commercial:

- 1) The idea is originated.
- 2) A storyboard is prepared.
- 3) The proposed commercial is submitted to the advertiser and approval obtained.
- 4) Working with the network (in the case of a "live" production) or with a film studio, the advertising agency TV specialists choose a suitable cast of characters.
- 5) Settings and costumes are selected.
- 6) Rehearsals are held with one or more agency supervisors - and, perhaps, with an executive of the sponsor - in attendance. Often these rehearsals are viewed on a television screen so that there will be no question about the finished result *as the audience will actually see it*.
- 7) Changes are made where desirable and the commercial is then ready, either for filming or for "live" production before the television cameras.

VIDEO COPY SUGGESTIONS

Thus far, we have dealt chiefly with video matters and production problems. As in other forms of advertising, however, the copywriter plays an important part in television commercials. Just what can be done in this respect - and how - is lucidly explained by the Alexander Film Company booklet previously cited and from which the following excerpts are taken:

Many new scenarists first write the voice copy and then find that to illustrate their words, they must use a sequence of commonplace actions. They place the selling emphasis on spoken words when the voice message should merely help the screen tell the story. . . .

Visualize your actions first. Before writing a word of voice copy, proceed to list every conceivable action that will illustrate your sales points. Then specify your actions and write the corresponding voice copy (assuming, of course, that you are writing a "news-reel" type of playlet). After completing the first draft, review your actions. Refinements will always suggest themselves. It is absolutely essential that the voice copy tie in directly with every scene as it is on the screen. The continuity of the voice must be tailored to the continuity of the action. To do this, you must balance the amount of wordage with the amount of footage for each scene. A flash action cannot be synchronized to a fat paragraph of spoken copy. Act out the action. Then time the voice copy with a stop watch. There is some latitude. Both action and voice may be speeded or slowed. But don't crowd either the screen or the sound track. In a good playlet each action will pop onto the screen at the psychological point of the voice copy. The right combination packs tremendous punch. Remember that it is far better to have too few words than too many.

Voice do's and don'ts. - No audience will strain to get your meaning. Use short understandable words and phrases. Short words will enable you to say more in the limited time.

A rapid-fire tempo conveys enthusiasm. Yet there are types in every audience who subconsciously distrust a "fast talker." The best rule is to fit the tempo to the subject. Technical explanations, to be understood, should be made slowly. A commentator must govern the tempo of delivery by the length of the voice copy - so choose the proper amount of wordage. Read the voice copy as you wish it read while a friend times you.

Novel twists in voice copy. - You need not stick to the "cut-and-dried" commentary. As with trick screen effects, audiences get a surprise kick from an unusual handling of the voice message. Here are variations:

An actress on the screen picks up the commentator's monolog and expresses her opinion. Or the commentator may break into an actress's words and engage in repartee. A housewife can be complaining over an old-fashioned washtub. "What a pity," interrupts the announcer. "Here, madam, try this" - and a new washing machine suddenly appears in the place of the tub.

Two male voices or a woman's voice may carry on a dialog while the screen pictures each point. As a rule men sound much better over a microphone than do women. However, voices of both will reproduce perfectly over today's modern sound equipment. Yet many people dislike hearing a woman's voice over the sound track or on radio. We do not venture an explanation.

A comedy effect is possible by dubbing an abnormal voice for an actor on the screen, synchronized to the lip movements. For example, a child, after drinking a glass of milk, may express appreciation in an adult baritone voice. A dog food playlet drew laughs when a Scotty replied in a deep, gruff voice to a St. Bernard's high treble.

A fine endorsement of a refrigerator featured a dubbed-in conversation between several vegetables, equipped with animated facial features.

Production of an animated or puppet show commercial is turned over to specialists in this exacting work. Simple "still" commercials may be prepared by the agency's own artists or bought from free lances. Television stations are well equipped to guide and recommend on production problems or even to handle most of the work if desired.

TELEVISION STATIONS AND RATES

As of this writing, there are still fewer than 110 telecasting stations in the United States. Somewhere between 50 and 65 per cent of the nation's population is within reach of one or more stations, although the percentage of families in really *good* television reception areas is in the neighborhood of 40 or 50 per cent. The area over which a telecast can be received is far less than that of a radio broadcast - usually not more than from forty to fifty miles away from the station and often not that far.

Applications for many new stations are pending. Aside from financial considerations,* the big problem is that not enough very high (vhf) or ultra-high-frequency (uhf) channels are available to accommodate them. These technical problems are gradually being solved, but not as fast as many people would like. Unquestionably, however, we can look for a gradual if not rapid expansion of television facilities until all sections of the country are covered. Eventually, the Federal Communications Commission hopes to make it possible for more than 2,000 stations to operate.

Another problem - the chaining of stations together for network telecasts - is now rapidly being solved. The East is now linked to the Middle West. Probably before this appears in print, stations from coast to coast can be linked for the handling of direct telecasts emanating from any one of them.

Time on television and other station facilities are sold in just about the same manner as on radio, the only important differences being in the costly extras that appear on TV station rate cards. The most important of these from a cost standpoint is the use of studios for rehearsal time. When it is realized that 26 hours of rehearsal were required for a single one-hour broadcast of a big national program, the problem posed by rehearsal (talent as well as studio) costs is evident.

Another extra is the use of mobile TV units for picking up news, sports, and "meet the public" events outside the studio. Also, telecasts have not yet succeeded in obtaining a blanket agreement for the use of copyrighted music. Thus it is up to the advertiser to see that clearance is obtained for any music he wants to use.

Most stations quote different rates for film, live, or combination telecasts. Rate cards give all details and coverage maps show the areas served.

COLOR TELEVISION

Except for experimental efforts, all television up to the present writing has been in black and white. However, color television has been developed rapidly, and at least three competing methods have received careful consideration by the FCC. The commission authorized the use of the color system of CBS, and after a Supreme Court hearing, commercial telecasts began May 28, 1951.

On the transmitter, this method uses a color disc divided into blue, red, and green segments. Revolving rapidly in front of the camera lens, this disc filters each color into its various degrees of intensity. A similar color disc on the receiver revolves in syn-

*Even a modest television station costs from \$250,000 to \$300,000 to build and upward of \$100,000 a year to operate.

chronization with the one on the camera and thus produces color pictures from an ordinary black-and-white television tube. One of the advantages claimed for this method is that it permits black-and-white television sets to be converted to color simply by the addition of the disc mechanism. Competing methods use electronic rather than mechanical means for reproducing color and, as of this writing, the television industry, including both telecasters and receiver manufacturers, is seriously divided over the question of which one would prove best in the long run - and which would be most practical for use on the limited number of frequency channels available.

Whatever the method finally selected, however, the fact remains that color television is coming - and coming rapidly. Demonstrations prove that it compares favorably with colored motion pictures. This means more attractive presentations of advertised products, and more interesting, lifelike programs in general. It also means higher costs for advertisers, but if color television proves its ability to sell goods more effectively - and no doubt it will in many cases - then the extra cost should prove no more of a factor than it now does to the many magazine advertisers who prefer color to ordinary black-and-white-presentations.

TELEVISION PROBLEMS AND CRITICISMS

It is only natural that many imperfections and problems should have cropped up in anything as complex and fast growing as television. The real marvel is that they have been so relatively few as, once again, the American system of free enterprise has blazed a trail in providing a far-reaching medium of entertainment and education at no direct cost to the millions who benefit from it.

One of the most annoying problems has been the relatively poor reproduction on television in comparison with motion pictures or publication printing. Early television in this respect was about on a par with motion pictures twenty-five years ago. Lights of terrific intensity - and terrific heat-generating qualities - had to be used. As a result, flowers wilted, actors perspired, make-up smeared, and strange things happened to perishable products such as salads, meats, or other foods. Worst of all, colors were often changed or distorted by the TV cameras. Reds looked white, blue sometimes disappeared, and normal stage make-up might make an actor look like a ghoul.

Thanks to technical improvements, today's television can reproduce approximately 65 or 75 per cent of the range of gray tones in a good photographic print. Although by no means perfect, this is a big step in the right direction. And further rapid improvement is almost sure to follow!

However, painstaking care is necessary in taking advantage of TV's limited facilities for reproducing colors in satisfactory densities of gray. Just as was the case in making black-and-white motion pictures for years, it is often necessary to choose colors *not* for what they appear to the eye, but for what tone values they have when they are transposed into gray tones by the camera.

The actress who wants the television audience to see her in a white dress may actually have to wear a light blue one. A black tuxedo shows up as black on video, but may have an unpleasant "halo" around it - a fault that can be solved by wearing a dark blue jacket which appears black and minus any halo. In general, strong, brilliant color shades should be avoided. Middle tones or neutral colors such as gray or quiet pastel shades should be used wherever possible.

Often the bright colors that make product packages show up well on store counters produce an unpleasant and even unreal effect on television. This problem has been remedied by making dummy packages in gray tones specifically for television. Weird as these dummies seem to the eye, they look "right" on television.

Another criticism deals with the fact that the settings of TV commercials and even the costumes of actors have frequently left much to be desired. Settings, including furniture, scenery, and backdrops, have been haphazardly selected from the limited supplies made available by studios. Actors have been asked to supply their own costumes without regard to appropriateness or whether or not their colors would reproduce satisfactorily.

These and other criticisms of a similar nature emphasize the desirability of calling in specialists in styling, stage design, decoration, photography, and related fields. Because of the numerous skills involved, many agencies and advertisers prefer to have commercials prepared by motion-picture makers who specialize in such things and whose organizations are fast becoming familiar with television problems.

One of the big troubles has, of course, been the fact that good television commercials cost a lot of money. Early TV advertisers were shocked to learn that cost on a twenty-second spot might easily run from \$2,000 to \$4,000. So strenuous were the efforts to hold down expenditures that numerous weak and ineffective commercials resulted. Slowly but surely this condition is improving as experience proves that television is a highly effective advertising medium and one that warrants well-prepared commercials. As quoted by Miss Ollie Tucker in a *Printers' Ink* article, John Swayze of Young and Rubicam advertising agency states: "We have found no commercial to be as expensive as a poor one."*

Another agency executive quoted by Miss Tucker adds that he had been able to get approval on a live commercial expenditure as high as ten per cent of the show's budget.

Other common faults of television commercials can largely be eliminated by following a few common-sense rules. Some of these were suggested by Miss Tucker's helpful article in *Printers' Ink* - others have come from the author's personal experiences:

1) Have a backdrop, valance, or curtain containing the product's name or trademark for demonstrations or other straight selling commercials.

2) For film commercials, use large 35 mm. film. This usually gives better reproduction than smaller 16 mm. or 8 mm. film because there is less enlargement.

3) Pay particular attention to lighting effects, just as a good photographer does. Movable stage lighting units are desirable. Fixed ceiling lights or footlights seldom suffice. Strong lighting contrasts should be avoided.

4) Confine essential action as well as the lettering of any titles well within the center of the television picture. Don't let anything important appear at the edges - either at the top or the bottom - where it may be badly distorted, blurred, or even lost on some television receivers. In other words, make every scene a good, well-centered picture.

5) Use close-up and medium-close shots. Television receiver viewing screens are so small that views shot from a distance are likely to prove ineffective or perhaps indistinguishable as to detail.

6) Simplify picture composition. Don't complicate the scene with unnecessary objects and details which may only distract attention from your sales appeal.

7) Letter or print titles and signs in bold, simple, and easily read style. Titles are more legible if they appear on a textured rather than on a smooth or glossy background.

8) Avoid strong lighting contrasts. Scenes that are the equivalent of a medium light (rather than a contrasty) photographic print are desirable.

9) Have camera action limited to a rate of speed that does not prove objectionable to the eyes.

This latter calls for a little explanation. Unlike a theater audience, a television audience does not see a performance from one fixed viewpoint. One camera may be mounted on a dolly by which it can be moved as desired. Another may be mounted on a large steel boom which adds a third dimension to the picture as it is swung from overhead in and out of scenes. Again, a camera may be swiveled on a horizontal plane to produce a "pan shot" - a panorama of the scene or a part of it. A "tilt shot" is one in which the camera moves up or down in a vertical plane. All such camera action should be done smoothly and at a reasonably slow speed. "Zooming" - a photographic trick whereby a trademark or title appears small at first, then grows rapidly larger - is also likely to prove objectionable to viewers if it is done too fast.

THE TELEVISION ADVERTISING MARKET

Television receivers in use in the United States increased from 1,100,000 to

*Ollie Tucker, "Where TV Commercials Stand Today," *Printers' Ink*, June 30, 1950, p. 21

4,000,000 during 1949. By the close of 1950, the total had grown to 10,000,000 receivers serving an estimated audience of some 32,000,000 American people. Telecasts are now available in forty states and in forty of the forty-two cities having populations of a quarter of a million or more. More than 2,300 television advertisers are on the air - and all of these figures are rapidly expanding.*

Following the third annual visit to the typical TV test city "Videotown" (an unidentified community of 40,000 within easy range of New York City stations), Gerald Tasker of Cunningham and Walsh reported in *Advertising Age* for July 3, 1950, that "28.8% of upper-income families now have sets; 28.4% of middle-income groups own sets; and only a slightly smaller percentage of families (23%) of the lower income group are television owners. This contrasts with January 1949 when ownership was 12.4% in the upper bracket, 7.8% in the middle bracket and 5.6% in the lower."

It is further indicated that the current rate of increase in TV set ownership in the last two groups is moving sharply upward, while the rate of expansion among the upper income groups shows a tendency to decrease.

All told, Mr. Tasker estimates that from 40 to 42 per cent of "Videotown's" families will own television sets by the end of 1950.

In Philadelphia, an April, 1950, survey by the Television Association of Philadelphia and *TV Digest* magazine indicated that two thirds of all local TV families earn less than \$100 a week. Approximately one third earn less than \$70 a week. Certainly the greater popularity of television entertainment among people in the lower- and middle-income brackets must be remembered when TV advertising is considered or when programs and commercials are prepared.

RADIO VERSUS TELEVISION

Despite the astounding rise of television and its broad appeal as a novelty, the wise advertiser will not sell radio "short" by neglecting its continuing possibilities. The same Radio Corporation report previously quoted shows that 40,700,000 American homes now have 65,000,000 radios. To these home receivers must be added millions of portable and automobile radios, making a grand total of 85,000,000 sets.

Probably not more than 20 or 25 per cent of these have been discarded or seriously neglected in favor of television. This percentage will undoubtedly increase. Meanwhile, however, radio costs advertisers less and, for an indefinite period, will continue to reach millions of listeners. These include approximately 50 per cent of the population who are not, as of this writing, within range of good television reception. They also include millions in television areas who do not have television, or who seldom turn on their sets, or who prefer the greater freedom to do other things while being entertained by radio. Certainly many of the television programs seen and heard to date would have been almost as enjoyable if they were only heard.

None of this is stated in any way to disparage television. It has grown far enough and fast enough and has proved sufficiently profitable to many advertisers that no defense is needed. Mention is made of radio's continuing importance only because there is always the perfectly human tendency to rush into an intriguing new medium at the expense of neglecting old ones. When radio first blossomed out, there were many who predicted a terrific decline in newspaper and magazine advertising. For a brief period, publication volume did drop as a result of radio's inroads, but today, as in years past, these tried and true media continue to justify a substantial share of the average advertiser's budget. The television-inspired decline in radio advertising volume is already under way and how far it may go no one can say. But it is by no means putting radio out of business or making it unprofitable to advertisers who use radio judiciously!

*Radio Corporation of America, Annual Report to Stockholders, May 2, 1950.

WHERE DO WE GO FROM HERE?

Will advertising continue to pay the vast bills for the nation's television entertainment singlehanded?

Will the kind of programs that advertisers can afford to produce be good enough and sufficiently varied to keep public interest in television and the resulting television receiver market from reaching a premature saturation point?

Must the viewing public remain content largely with the television bill of fare that advertisers see fit to provide?

Will at least a portion of major television features be controlled by the hard-hit motion-picture industry and be exhibited in motion-picture houses where people will pay to see them?

Or will productions be telecast over telephone wires into homes where viewers can select their entertainment at so much a program?

These are some of the more pertinent questions now being asked in television, advertising, and entertainment circles - and even by the public at large. Certainly the high cost of producing really good television programs in comparison with the production of suitable advertising for other media gives pause for thought. And, with almost equal certainty, there seems nothing wrong with the idea of asking people to pay some part of the cost of the entertainment they now get for nothing and which many complain should be of much higher quality.* To do so would be no different from standard newspaper and magazine publishing practice whereby readers, through their subscriptions, pay part of the cost while advertisers pay only the balance. Certainly this has made for far better publications, far more interesting in scope and variety, than would be possible if advertising were the only source of publishing revenue - and if, in addition to preparing their advertisements, advertisers had to select, supervise, and even edit the editorial material.

Just what - if anything - will happen to programs if TV is adapted to motion-picture houses or is brought into homes on a subscription program basis is hard to say. They contain, however, many possibilities that may have a bearing on television advertising, its audience, and its preparation.

*Seventy-one per cent of those replying to an April, 1950, survey made by the Television Association of Philadelphia and TV Digest magazine were critical of television programs.



THE GULFPRIDE "ICE" COMMERCIAL

Described in the text, this commercial was a "live" production. No storyboard was used for this, a script and carefully prepared video instructions being sufficient.

Agency: Young & Rubicam, Inc.
Client: Gulf Oil Corporation



This Ivory Soap Commercial features a baby sloshing happily in his tub. A "ghost" commentator made appropriate comments - presumably the baby's - in a rich baritone voice.

Agency: Compton Advertising, Inc.
Client: Procter and Gamble

To Jim —

for holding my hand
tight the day we
were married . . .

- for seldom remarking, "That's what I had for lunch."
- for sparing me those chilly trips to heat the 6 a.m. bottle.
- for never opening my mail (though I sometimes do yours!).
- for the things you didn't say the time I ripped off the fender.
- for balancing my checkbook without grumbling or pitying.
- for not having to be defrosted when I forget to send your suit to be pressed.
- for treating my women friends as though you liked them.
- for the way your eyes light up when our glances happen to meet at a party.
- for being so eternally there for me to lean on!
- for wanting a good watch for years and years, but being too unselfish to go and spend the money on yourself.

Dearest, here's your Hamilton with all my love!

Peggy

NOTE: This letter is published for the fourth time because so many wrote us praising it. Hamilton makes a variety of fine watches for women as well as men.



NO CHRISTMAS GIFT will bring so much happiness to the one you love as a precious, precise Hamilton—product of American research and workmanship. Shown above: 1. BLAINE—14K natural gold case: \$150; 2. DONALD—14K natural gold case: \$100; 3. GORDON—18K natural gold case: \$210; 4. ERIC—14K natural gold-filled case, gold-filled bracelet—\$71.50; 5. FRANCES—14K natural or white gold case: \$100; 6. BERYL—10K natural gold-filled case: \$57.75; 7. A-14—14K white gold case set with 14 diamonds: \$275 (other diamond-set watches available in platinum and gold). At better jewelers everywhere. Priced from \$49.50 to \$12,000. Prices incl. Fed. Tax. All prices subject to change without notice. Since 1892 Hamilton has made fine, fully jeweled watches exclusively. Hamilton's experience making railroad watches assures greatest accuracy in every grade. Send for FREE folder and revealing booklet "What Makes a Fine Watch Fine?" Hamilton Watch Company, Dept. H-8, Lancaster, Pennsylvania.



1949 National Advertisement No. 8

This full color advertisement will be seen by your customers in the following magazines: Time, Dec. 12; National Geographic, December; Red Book, December; American (Preferred back cover position), December; Esquire, January. Also (in black and white) in Cosmopolitan, December.



(Opposite) The famous "To Jim" advertisement as it appears in four-color full-page space in national magazines.

(Above) As the same advertisement appeared acted out for television. This was a film commercial.

Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Hamilton Watch Company



THE OLD GOLD DANCING CIGARETTE PACK AND MATCHBOX COMMERCIAL

Courtesy of P. Lorillard Company

SCENARIO FOR
THE HAMILTON WATCH COMPANY "TO
PEGGY" COMMERCIAL

Agency: Batten, Barton, Durstine & Osborn, Inc.
Client: Hamilton Watch Company

"TO PEGGY"

Screenplay by Gil Fates
for the Hamilton Watch Company

FADE IN

SCENE 1: INSERT: FULL SHOT OF CHRISTMAS CARD --

On the card are clearly printed the words, "SEASONS GREETINGS." The layout of the card and the lettering is such that the message fills the upper half of the screen. Below it the illustration of the card shows a picture of a suburban town - a Christmas night-scene with snow deep on the streets and on the rooftops.

Only one house in the illustration has a lighted window. The camera slowly dollies in until this lighted window fills the screen.

SOUND: CHORAL MUSIC A-CAPPELLA SINGING OF CHRISTMAS CAROLS.
DISSOLVE TO:

SCENE 2: EXT: ACTUAL HOUSE WINDOW - NIGHT.

This window matches that on the Christmas card. Camera continues to move in, showing the interior of Jim's living room. Visible in it is a Christmas tree all decorated and lighted.

NARRATION: JIM'S VOICE (covering above scene; he speaks with an informal, easy going kind of delivery):

Here it is, Christmas Eve, and I'm in my own house, with my own family. It's a comfortable house . . . especially tonight . . . with the tree, and everything.

DISSOLVE TO:

SCENE 3: INT: JIM'S LIVING ROOM - NIGHT - FULL SHOT:

The camera is still moving in past the Christmas tree, until it picks up Jim seated at a desk. In front of him on the desk are pen and paper, and a small neatly wrapped Christmas present, on which he is tying a small tag. Camera moves in slowly until it holds on Jim tying the tag in a close shot. Tag reads: "TO PEGGY"

NARRATION: JIM'S VOICE (covering above scene):

. . . and I'm pretty proud this year of the present I got for Peggy. No last-minute rush this time. I've had Peggy's present stashed away for weeks; it's a pretty special present because this is a pretty special Christmas - our tenth together in this house!

SCENE 4: INSERT: JIM'S HANDS TYING THE TAG:

We see the inscription "TO PEGGY" quite clearly in this shot.

NARRATION: JIM'S VOICE (cont'd):

You know, I sat down here and wrote out a tag "TO PEGGY," just like I've done nine Christmases before . . .

SCENE 5: CLOSE-UP: JIM - AS HE FINISHES TYING THE PRESENT:

Jim leans back in his chair, holding the present in his hands before him.

NARRATION: JIM'S VOICE (cont'd):

But this time I know a tag isn't enough . . . He moves forward, takes paper and pen in hand on the desk, and holds them as if to write.

NARRATION: JIM'S VOICE (cont'd):

This is the time to write down some of the little things I think of so often;

SCENE 5: (cont'd)

things I can never seem to say out loud. . .

SCENE 6: INSERT: PEN AND PAPER ON DESK AS JIM'S HAND STARTS TO WRITE:
" TO PEGGY--"

SCENE 7: CLOSE SHOT: JIM AT DESK:

He pauses after having written the above.

NARRATION: JIM'S VOICE (cont'd)

"To Peggy" doesn't tell the story. . . it's only the beginning. . .

SCENE 8: INSERT: PEN AND PAPER ON DESK, AS

Jim's hand continues writing - - -

"for marrying me in the first place. . ."

NARRATION: JIM'S VOICE: (his voice delivery changes from its previous informality to a more formal deliberative approach. Clearly, when he speaks thus, he is choosing the words for the letter):

for marrying me in the first place, when there were others who could have given so much more.

Jim continues to write, but the paper blurs, as the scene

DISSOLVE TO:

SCENE 9: INT. NURSERY: DAY - EXTREME CLOSE SHOT PEGGY'S FACE:

Her face is radiant and smiling.

NARRATION: JIM'S VOICE - (changes again and becomes lowered and much more informal - as if he were no longer writing these words, but reminiscing about the happy memories of the past 10 years)

Talk about giving. . . .

CAMERA PULLS BACK, and as it does, Peggy draws her baby to her cheek, which she has been smiling at and holding at arm's length in the early part of this scene.

NARRATION: JIM'S VOICE (cont'd)

. . . You're the one who gave with our children, for instance

Camera continues to pull back as Peggy sits on a couch in the nursery, with the baby on her lap. As she does so, camera has pulled back far enough to reveal at her feet a little boy about a year older than the baby on her lap, playing with a toy on the floor. Peggy takes a baby brush and starts to smooth the baby's hair . . . camera moving in to an extreme closeup of the infant's smiling face.

NARRATION: JIM'S VOICE (cont'd) - informal delivery:

. . . the routine of bottle, bubble, bath, and bed - through measles, mumps, and whooping-cough. . . .

MATCHING DISSOLVE TO:

SCENE 10: EXTREME CLOSE SHOT 6-YR. OLD GIRL'S FACE AND HAIR:

Peggy's hand is seen brushing the long curls of this child.

NARRATION: (cont'd JIM'S VOICE): - informal

. . . endless days of love and care, as the children grew up.

CAMERA PULLS BACK to reveal two children, aged 6 and 8, standing side by side, with a small space between them, in which Peggy kneels, putting finishing touches on their party outfits.

She smooths out the wrinkles in the girl's dress, and straightens the boy's hair.

NARRATION: JIM'S VOICE: (same informal tone as previously)

Now that I think of it, it was you who made Bill and Janie the two swell kids that they are.

Peggy kisses each child on the cheek, and gives them simultaneous pats on the fanny as they walk forward and out toward the camera. Camera moves in to hold Peggy standing there, holding the hairbrush in her hand, as she looks after them tenderly and proudly.

SCENE 10: (Cont'd)

NARRATION: JIM'S VOICE: (Once more, the full, measured tones of a man writing the words, as he says):
For bringing up our children singlehanded, while I mostly sat back and gave advice.

DISSOLVE TO:

SCENE 11: INT., LIVING ROOM: NIGHT

CLOSE SHOT, Jim at desk, writing as before. He thinks for a moment, and continues to write:

NARRATION: JIM'S VOICE OVER SCENE - (formal, slow and measured delivery)

For the two thousand and eight socks you darned. . .

DISSOLVE TO:

SCENE 12: INT. JIM AND PEGGY'S BEDROOM: NIGHT.

CLOSE SHOT, Jim in front of mirror. He wears a tuxedo shirt, and is struggling with a bowtie, which he is unsuccessfully trying to adjust.

NARRATION: JIM'S VOICE OVER SCENE- (informal reminiscing delivery)

I never could figure out why my hands seem to be all thumbs. . .

From behind Jim, Peggy, beautifully dressed for the evening, enters. Her hands encircle his neck, as she deftly ties his bow tie for him.

NARRATION: JIM'S VOICE OVER SCENE: (cont'd)

. . . while yours are so consistently clever.

Tone of Jim's voice changes back to formal letterwriting delivery, as he says:

. . . for tying innumerable bowties. . . .

The tie tied, Peggy helps him into his dinner-jacket, adjusts his carnation and his breast-pocket handkerchief.

NARRATION: JIM'S VOICE OVER SCENE (letterwriting delivery)

. . . and for making me look like one of the ten best dressed men, when I'm actually among the five who know the least about it. . . .

SCENE 13: FULL SHOT OF PEGGY:

As Jim steps back to admire her, for the first time we can see how beautifully gowned she is. She pirouettes before Jim's admiration.

NARRATION: JIM'S VOICE - (informal, reminiscing. . .)

I haven't been able to figure out to this day how you always manage to look like a million dollars on a hundred-dollar budget.

Peggy picks up her evening cape, they link arms, and start to leave the room, as we

DISSOLVE TO:

SCENE 14: INT. JIM'S LIVING ROOM - SHOOTING TOWARD HALLWAY:

Jim and Peggy enter the scene. Jim opens a closet door and bends forward into it.

SCENE 15: CLOSE SHOT, JIM:

He is rummaging about inside closet, obviously looking for something he mislaid. He turns toward Peggy as if to complain about not being able to find something.

NARRATION: JIM'S VOICE (informal, reminiscing. . .)

I never can remember where I put things - and I'm always blaming you for misplacing them.

SCENE 16: CLOSE SHOT - PEGGY.

She stands before him holding his dark homburg, rubbers and umbrella in her hands. She stands smiling brightly.

NARRATION: JIM'S VOICE (letterwriting delivery)

. . . for finding my umbrella, my rubbers, and my hat, Heaven knows how many times!

Jim enters scene smiling sheepishly - puts his arms around Peggy, and as

SCENE 16: (Cont'd)

they embrace, camera moves into extreme close shot of Peggy's laughing face.

DISSOLVE TO:

SCENE 17: INT. KITCHEN: DAY.

CLOSE SHOT - Steam coming from out of scene obscures the shot. As it subsides, Peggy's face emerges into a full closeup. Her hair is no longer neatly arranged as in preceding scene, but is somewhat scraggly, as camera pulls back to reveal her struggling over a hot stove, jammed with bubbling steaming pots. She stirs and tastes something from one of the pots.

NARRATION: JIM'S VOICE (informal, reminiscent)

There's something about the way you change from the Lady of the Manor to Chief Cook and Bottle-washer, that always amazes me. . . .

Peggy begins to spoon out liberal portions of food into some plates stacked before her. As she lifts the lid from another pot, steam from it rises, and obscures her from view.

NARRATION: JIM'S VOICE (letterwriting delivery)

. . . for planning a thousand meals a year, and having me take them for granted. . .

DISSOLVE TO:

SCENE 18: INT. JIM'S LIVING ROOM: NIGHT

The steam has changed into cigarette smoke curling upward from an ashtray. Camera pulls back to reveal through the haze that Jim is seated in an arm-chair with an open portfolio on his lap, and papers are spread out on an end-table beside him. The lamp is behind him, and gives off the only light in the room. Jim is working concentratedly on the papers at what is obviously late at night.

NARRATION: JIM'S VOICE (informal, reminiscent)

You remember all those nights that I brought work home from the office - work that had to be finished by morning. . . ?

Peggy enters from the rear and moves into the lighted area, carrying a tray which contains a glass of milk and some cookies. She puts the tray down on the upper end of the end table, as Jim looks up, smiles slightly, and goes right back to work. She stands behind him, looks down at his head, smooths his hair, then rests her chin on the top of his head and closes her eyes. He is oblivious to this, as the camera moves in on her face and holds on a closeup.

NARRATION: JIM'S VOICE (informal)

. . . You were always there.

Jim's voice pauses for a moment, and just about the time Peggy places her chin against his head, his voice changes to the formal letter-writing delivery:

For a constant tenderness I rarely notice, but am sure I couldn't live without.

DISSOLVE TO:

SCENE 19: EXT: PEGGY'S CAR: NIGHT.

CLOSE SHOT raindrops splattering windshield. As the windshield wiper whips back and forth, clearing away the raindrops, Peggy's face is visible behind it, tensely hunched over the wheel.

NARRATION: JIM'S VOICE (formal letterwriting delivery)

For being the family chauffeur years on end, in all kinds of weather. . . . Camera pulls back slightly to widen the shot, and we see that Janie is sitting close to her mother in the front seat, while Billy is behind his mother, peering over her shoulder. Lights of oncoming cars flash across the windshield. There is a terrific flash of lightning, and Janie huddles closer to her mother in fear, as the thunderclap sounds. Janie links her tiny left hand into her mother's right arm. Peggy instinctively tightens this arm close to her side - as Billy snuggles close from behind. Peggy's hands never loosen their firm

SCENE 19: (Cont'd)

grip on the steering wheel, nor do her eyes leave the road.

NARRATION: JIM'S VOICE (formal letterwriting delivery)

For never letting Janie or Bill know fear, no matter how frightened you were yourself.

Camera moves in to close shot of Peggy's face through windshield.

DISSOLVE TO:

SCENE 20: INT. JIM'S LIVING ROOM: NIGHT.

CLOSE SHOT - the letter now held in Peggy's hands.

CAMERA PULLS BACK to reveal that she is in a dressing-gown, sitting on the floor under the Christmas tree, surrounded by unopened Christmas presents. No one else is seen in the shot. She is reading the letter Jim has been writing, which she holds in one hand, while the unwrapped present that was on Jim's desk is now held in her other hand. Peggy's eyes are moist, and she looks as close as possible like the magazine advertisement. Peggy reads aloud:

LIVE SOUND: PEGGY'S VOICE --

For never letting Jane or Bill know fear, no matter how frightened you were yourself . . . For wanting a good watch for ever so long, and letting your slow-moving husband think he'd hit on it all by himself.

Peggy places the letter on her lap where she can still read it, and starts to unwrap the gift.

SCENE 21: INSERT: CLOSE SHOT BOX HELD IN PEGGY'S HAND

The paper is being unwrapped.

LIVE SOUND: PEGGY'S VOICE (over-scene)

. . . for just being you, darling . . . here's your Hamilton!

On the word "HAMILTON," Peggy opens the gift-box and we see an extreme CLOSE SHOT of the Hamilton Watch which fills the screen. CAMERA HOLDS long enough to identify.

SCENE 22: CLOSE SHOT OF PEGGY.

As she takes the watch out of the box and holds it up in rapture, from the background Jim enters - squats down beside her, and puts his arms about her.

LIVE SOUND: JIM'S VOICE (over-scene)

You never could wait till Christmas morning to open your presents, could you?

LIVE SOUND: PEGGY'S VOICE (over scene)

Oh, Jim!

Jim takes the watch from her hand, and while sitting beside her, fastens it about her wrist. When he gets it on, she puts her arm around his neck, and they go into a clinch.

Christmas Carols, which have been heard all through scenes 20 to now, swell up to full audio.

DISSOLVE TO:

FADE OUT

SCENE 23: SAME CHRISTMAS CARD, as in Scene 1 - front cover of card opens, and on successive pages are illustrations of Hamilton Watches. As the pages turn, the Announcer describes the watches.

VOICE OVER NARRATION (Announcer) - to be written by the Agency.



Scene One



Scene Two



Scene Three: As Artist Visualized It.



Same Scene In Finished Film Commercial.

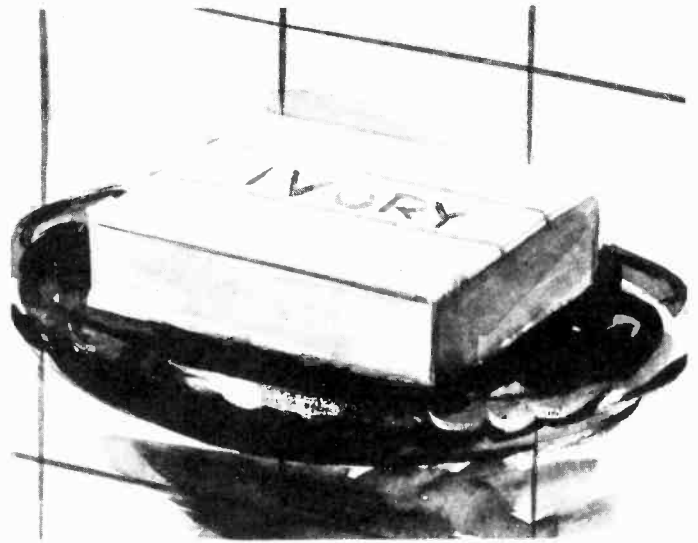
Reproduced on these and the following two pages is a storyboard and film script for an Ivory Soap television commercial on the Fireside Theatre. Scene three, above, is as the artist visualized it in his storyboard sketch and reproduced to the right of scene three is a photograph of how the same scene appeared in the finished film commercial. Note that the approximate film footage was 80 feet and the time 53 1/3 seconds. The commercial was prepared for Procter and Gamble by the Compton Advertising Agency.



Scene Four



Scene Five



Scene Six



Scene Seven



Scene Eight



Scene Nine



Scene Ten

COMPTON ADVERTISING, INC.

630 Fifth Avenue
New York

REVISED APPROVED SCRIPT #1 FILM SCRIPT
DESTROY ALL OTHERS

PAGE NO. 1TOTAL NO. PAGES 2

CLIENT: Procter and Gamble	PROGRAM: "Fireside Theatre"	R O #TV-E-5475
PRODUCT: IVORY SOAP	SERIES # 4 COMMERCIAL # 5 DRAFT # 6	TYPED: 2/28/50
PRODUCT USE: Complexion	APPROX. FOOTAGE: 80 APPROX. TIMING: 53 1/3	WORD COUNT: 98

SALES OBJECTIVE:

To sell Ivory Soap for complexion care through dramatization of "That Ivory Look" - and the promise of a lovelier skin in one week.

SCENE NO.	ACTION	SOUND (INCLUDING DIALOGUE)	FOOTAGE (APPROX)
	<u>"THE AMERICAN GIRL"</u>		
1.	MC rear view of frayed farmerette straw hat. (OFF FACE TYPE) Girl wearing it turns around to camera, revealing lovely face. She wears classic sleeveless tennis dress.	MUSIC BACKGROUND NARRATOR: The most beautiful girl in the world. The American Girl. She's wholesome.	9
2.	WIPE TO: MCS of same girl. Arm raised in serve for tennis. She wears classic open-neck shirt.	She's vital!	7
3.	WIPE TO: MCS same girl. Wind blowing hair. She's holding on to mast or steering wheel to give effect of sailing. She wears striped jersey T shirt and possibly a kerchief around neck.	Lovely-to-look-at Young America.	8
4.	CAMERA MOVES IN TO: CU of girl. She smiles.	And Young America's <u>look</u> - is "That Ivory Look."	6
5.	DIAGONAL WIPE TO: MCS (LOW ANGLE) Same girl in modern bathroom dashing water on her face. She wears ribbon around head. CAMERA PANS TO:	Her face is washed with Ivory Soap. For the complexion.....	6

COMPTON ADVERTISING, INC.

{ 630 Fifth Avenue }
New York

FILM SCRIPT

PAGE NO. 2

TOTAL NO. PAGES 2

CLIENT: Procter and Gamble	PROGRAM: "Fireside Theatre"	R O # TVE-5475
PRODUCT: IVORY SOAP	SERIES # 4	COMMERCIAL # 5
PRODUCT USE: Complexion	WORD COUNT: 98	DRAFT #6
		APPROX. TIMING: 53 1/3 TYPE DATE: 2/28/50

SCENE NO.	ACTION	SOUND (INCLUDING DIALOGUE)	APPROX. FTG.
6.	CU of Ivory in soapdish.	...more doctors advise Ivory than any other soap.	Ftg. 5
7.	MS girl groping for towel. Pats face with it. Takes off ribbon - shakes hair loose. Looks into mirror.	When you change to regular skin care - and pure mild Ivory your skin will have new silkiness....	9
8.	DISSOLVE extreme CU of girl's face and complexion	new clearness....in seven days! One <u>week!</u>	5
9.	WIPE LS - To same girl in evening gown coming down sweeping stairs. Walks toward camera. (GIRL LOOKS EXTREMELY GLAMOROUS AND GROOMED, IN CONTRAST TO EARLIER CASUAL SCENES.)	MUSIC IN CLEAR (AS GIRL REACHES MIDDLE OF STAIRS. NARRATOR: The American Girl! The closer she comes - the lovelier she looks.	12
10.	CAMERA FOLLOWS TO: CU girl's face.	Her complexion has "That Ivory Look."	5
11.	DISSOLVE: Baby Tag	99 and 44/100ths percent pure! It Floats.	8
			80

Actual film script for an Ivory Soap 53-second commercial prepared by Compton Advertising for Procter and Gamble. See preceding two pages for the "storyboard" sketches which served as a layout to visualize the action outlined in the script.



A Typical Advertising Problem Involving a Small Budget

THE FOLLOWING MATERIAL, based on the case history of an actual advertising agency, helps to highlight the problems and procedure in handling a more or less typical advertising campaign assignment on a modest budget. At the same time it provides an interesting opportunity for a series of advertising exercises that should prove helpful to the student who considers each one as carefully as though he were actually handling the Cooks' Inc. advertising account.

Cooks' Inc. of Camden, New Jersey, are the originators of Ful-Vu "window sleeve" albums, binders, and display methods. These products are based on the use of "window sleeves" or open-end envelopes of clear Mikafilm plastic. These are not unlike cellophane in composition and appearance but are somewhat heavier. The transparent sleeves are supplied separately and in a wide variety of albums, binders, "flipover" trays, and sales kits in shapes and sizes for practically every business or personal need. In most cases, binding is done either by loose-leaf ring or metal spiral binders, so that the albums lie perfectly flat and the sleeves may be turned as easily as the pages in a book.

Photographs, sales data, catalog pages, clippings, advertising proofs, flat samples such as cloth or paper swatches, and a host of other exhibits, are slid into the open ends of the Mikafilm envelopes or window sleeves. No paste is required. There is no muss or bother, either in inserting exhibits or in removing them. Actually, the Mikafilm exerts a mild magnetic attraction that holds the exhibits pretty well in place and keeps them from sliding around.

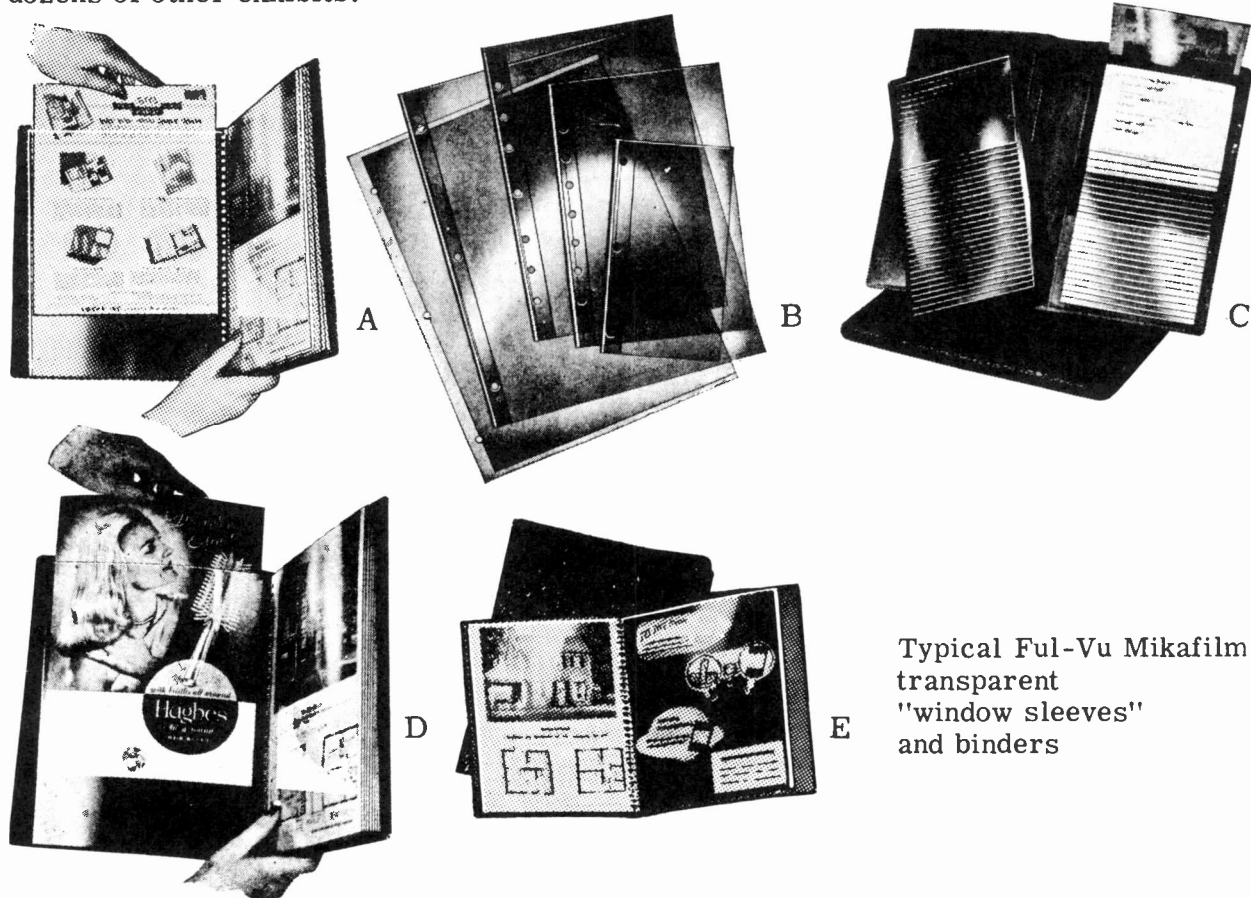
Two full-size photographs or other exhibits can be displayed in each window sleeve, one facing to the front and the other to the back. Usually a piece of lightweight black cardboard is inserted in each envelope to fill all available space. This serves both as a stiffener and as a background for the exhibits. The result is not unlike the little transparent sleeve kit supplied in most wallets for drivers' licenses, calling cards, and other things of this sort. Actually, it was the production of these wallet kits years ago that gave Cooks' Inc. the idea of carrying out the same plan in connection with large albums, sales kits, and similar units.

Ful-Vu albums and binders are widely used and for several reasons. The glistening plastic sleeves display their contents to splendid advantage. Secondly, the sleeves offer complete protection to the exhibits - a fact which has strong appeal to many people who have had experience with dog-eared sales manuals, bent and smudged photographs, or damaged papers and other exhibits which must be shown or handled frequently. In the third place, the convenience of keeping things "sparkling fresh, fully protected, always presentable the Ful-Vu way" likewise has strong appeal to thousands of users and prospective customers.

As of this writing, Ful-Vu products have been sold for somewhat more than ten years. From a small start, thanks to a good product, sound selling, and consistent advertising, the business has shown a steady growth. Five per cent of sales volume is allotted to advertising, this figure being based on projected sales for each ensuing year. Approximately half of this amount is earmarked for publication advertising. The remaining half is divided between direct mail, consumer folders, displays, and other dealer and general sales helps.

As might be expected with products of this sort, the market is widely scattered. In general, however, it has been proved that the greatest market for Ful-Vu lies in the

general field of business and sales work in particular. Salesmen have found Ful-Vu to be a big improvement over old briefcase and scrapbook methods of presenting sales data to prospects. Many large concerns equip each member of their sales organizations with standard presentations neatly arranged in Ful-Vu units. Several special display kits including albums with Zipper covers or binders with easel backs that can be set vertically on a prospect's desk have helped materially in developing this important part of the business. Another type known as Ful-Vu Vu-dex (see illustration) lends itself admirably to the showing of factory pictures, process or product photos, real estate photographs, and dozens of other exhibits.



Typical Ful-Vu Mikafilm transparent "window sleeves" and binders

Artists use Ful-Vu albums for showing samples of their work. Advertising agencies frequently make their presentations to prospective clients in this manner. Students in many schools are urged to make neat Ful-Vu presentations of their class assignments as a means of impressing prospective employers whom they approach for jobs. In short, the business applications of Ful-Vu are many.

All of this, of course, does not mean that those average Americans, Mr. or Mrs. John Q. Consumer are unimportant to the advertising and merchandising of Ful-Vu products. Amateur photographers and photo fans are heavy users of Ful-Vu (along with professional photographers), and a number of special products, including a baby photo album, a wedding album, and a miniature snapshot album, have been developed for them. Many people buy other Ful-Vu products for personal or home use, and it is altogether possible that this market may be developed considerably. However, these potential buyers are widely scattered, hard to reach effectively with a limited advertising budget, and represent a market that is smaller and less profitable than the business applications of Ful-Vu.

Selling to local dealers is done through twelve or fourteen manufacturers' representatives, i.e., independent salesmen who handle several lines of non-competing manufacturers in the same general field. Each of these men is assigned to a specified territory, which, according to geographic or business considerations, may comprise from one to several states. Assisting and guiding them are the company sales manager and

two assistants, all of whom spend a great deal of time calling on the trade with the representatives.

From the outset, Ful-Vu products have been sold exclusively through local dealers. Stationery and office supply stores have been the best outlets. Photographic supply dealers are reasonably important to the company, and a few department stores have also done quite well with the line. Approximately 3,500 dealers of these various types from coast to coast sell Ful-Vu. However, only about 2,000 of them carry reasonably complete lines of the various albums, and well over half the entire business is accounted for by fewer than 500 dealers, mostly in the stationery and office equipment fields.

Thus the biggest job confronting Cooks' Inc. is to impress more dealers with the opportunities offered by stocking the line more completely and merchandising it more aggressively. Many stationers are weak merchandisers, and it is hard to get them to put strong sales effort behind a line that is somewhat off the beaten path of their regular activities. It is not enough that they carry a bare minimum stock with which to fill orders inspired by Cooks' Inc. advertising. Equally important is the fact that they display Ful-Vu products regularly in both store and windows; that they feature the line in their own newspaper and direct-mail advertising; and, above all, that they push it aggressively via the "outside" salesman whom many of them employ to solicit office equipment orders from business concerns of all types. Dealers who do these things consistently sell from three to ten times as much Ful-Vu as those who do not. This experience also shows that although still somewhat of a "secondary" line to the average stationery or photographic equipment store, Ful-Vu products are distinctly profitable to them and can be made to produce a rate of turnover exceeding that of many of the so-called "primary" items regularly stocked. However, with hundreds of lines all clamoring for a greater share of the dealers' effort, it is by no means easy to gain for any product the attention to which its producer feels it is entitled.

Dealer discounts on Ful-Vu products are just about the same as other items handled by Ful-Vu dealers. An invariable policy of Cooks' Inc. is that all of its sales must be made through dealers. No sales are made by the company direct to Ful-Vu users despite the fact that hundreds of inquiries, many from prospective big customers, are received every year as a result of its advertising. Literature is sent promptly to all inquirers, with personal letters as well to important prospects. Always, however, the inquirer is told to buy Ful-Vu from his local stationer or other dealer. Important prospects are usually given the names of local dealers, and the dealers are sent copies of the correspondence.

Once in a while an order - usually one calling for something special - is filled direct by Cooks'. Then, however, the billing is cleared through a local dealer, who makes his profit on the transaction. It is felt, of course, that this dealer profit protection policy is important, both in obtaining new dealers and in winning greater dealer loyalty and sales effort.

Small folders of the "envelope stuffer" type are supplied free of charge to dealers. These are attractively printed in Cooks' standard black and green color combination and are sometimes imprinted for dealers free of charge. Numerous other dealer helps, ranging from a counter display unit containing a representative assortment of Ful-Vu albums to free mats and electros and counter and window display signs, are available.

COMPETITION

As the field for products of the type pioneered by Cooks' Inc. expands, competition for it grows keener. Numerous other manufacturers have introduced more or less similar items. Many of these are made of cheaper, less durable materials and hence are less expensive. Few if any competing products have been advertised as extensively, and certainly not as consistently, as Ful-Vu. Some offer bigger discounts to dealers, but most of them are also sold direct to large users where competition is keen and the manufacturer thinks he stands a better chance of getting the order if he eliminates the dealer's profit and reduces his price accordingly.

THE ADVERTISING OBJECTIVES

The advertising problem in a case like this divides itself into two or three phases: One phase consists of reaching out to potential buyers, among whom, as we have seen, business houses, salesmen, and photograph fans are the most likely prospects. This has called for small-space advertising in various magazines as indicated by the examples on page 37-46.

Another phase, of course, entails advertising Ful-Vu products regularly to dealers. The aim here is threefold:

- 1) To introduce new Ful-Vu products or designs rapidly.
- 2) To obtain inquiries from as many prospective new dealers as possible.
- 3) Perhaps most important of all, to keep Ful-Vu products and sales policies constantly before both present and prospective dealers.

A third phase, and one closely allied with the other two, calls for suitable catalogs, sales literature, and dealer helps.

PUBLICATION ADVERTISING CAMPAIGN NO. 1

As previously stated, sales records prove that the best, most easily reached prospects for Ful-Vu products are businesses of various kinds. Hence this year's campaign was directed almost exclusively at them. Fractional-page space (usually a third of a page) was used from four to six times during the year in *Fortune*, *Tell*, *Tide*, *Sales Management* and *Printers' Ink* magazines. The advertisements were, of course, directed to sales managers, executives, advertising agency people, advertising department workers, and others who play a part in designing and preparing sales data and business proposals. The space budget for this purpose was approximately \$8,000, with about \$750 being allowed for cost of advertising preparation. Although this total is by no means a large one, it was in keeping with the over-all advertising budget, which also had to include literature, direct mail to dealers, and dealer helps, as well as full-page two-color advertisements to dealers in *National Photo Dealer*, *National Stationer*, *Geyer's Topics*, and *Office Appliances*. Moreover, it was felt that, by judicious handling this modest budget could provide good coverage of a substantial cross section of American business. Subsequent sales results proved that it did. The five individual advertisements which comprised the series, along with the number of inquiries resulting from each, are shown on pages 37 through 41.

PUBLICATION ADVERTISING CAMPAIGN NO. 2

Despite the success of campaign No. 1 in business papers, both the executives of Cooks' Inc. and their advertising agency felt that still better results might be obtained by approaching the problem from a different angle the next year. Here is the gist of their reasoning:

"Basically we want to reach as many business houses AND dealers as possible. Also, we should begin to appeal to individual consumers, provided this can be done economically. Why not, then, devote our general publication budget this year to some leading general magazine such as *The Saturday Evening Post*. Certainly the *Post* is widely read by businessmen. Most of our dealers and prospective dealers also read it. Chances are they will be more impressed by seeing Ful-Vu advertising here where they don't expect it than in a trade magazine where they are accustomed to seeing it. Even with small-space advertisements - provided that they are of the proper type - we ought to draw just as many business and dealer inquiries as we did last year, and stir up a lot of interest among individual consumers for good measure. Besides getting many requests for literature from individuals, requests which can then be turned over to dealers for follow-up, we should be able to interest thousands of other individuals to the point of asking their local dealers about Ful-Vu products."

As the result of this reasoning, the bulk of this year's appropriation was put into a series of eight 40-line-by-1-column advertisements in *The Saturday Evening Post*. Be-

cause it had pulled exceptionally well in the previous year's campaign, *Tell* magazine was also included to the extent of six of these small advertisements (three different advertisements repeated in accordance with their pulling power). By way of experimenting with a direct appeal to both the amateur and the professional photographic markets, *Camera* magazine was scheduled for three of the advertisements which were pertinent to these fields. Direct appeal to dealers in these small advertisements was limited to a brief mention, usually at the bottom or appearing in a small box. Meanwhile, trade advertising to dealers in such publications as *National Photo Dealer* was reduced to three half-page insertions in each publication during the year. This reduction in trade advertising was done, not because there was any doubt as to its effectiveness, but simply as a means of gaining money for the general campaign without a material increase in the advertising budget. Both Cooks' Inc. and their advertising agency are convinced of the value of consistent trade advertising and have every intention of expanding in this direction at the first opportunity. As frequently happens with limited budgets, however, it was necessary to make a temporary sacrifice along one line in order to expand along another during the course of pulling a growing business up by its bootstraps.

The 40-line general advertisements and the inquiries obtained from each appear on pages 42 through 46.

COMPARATIVE RESULTS FROM PUBLICATION CAMPAIGNS NO. 1 AND NO. 2

Obviously, the yearly campaign No. 2 was outstandingly more successful than the previous year's campaign No. 1. Here is a comparative tabulation of the inquiries received.

CAMPAIGN NO. 1				
Inquiries				
Individual Consumers	Business	Dealer	Misc. Foreign	TOTAL
12	239	20	6	277
CAMPAIGN NO. 2				
2,254	405	124	59	2,842

Both campaigns entailed about the same advertising budget. Note, however, that campaign No. 2 brought a total of 166 *more* business inquiries and 104 *more* dealer inquiries - the two classes in which Cooks' Inc. is primarily interested. In addition, it brought 2,242 more individual consumer inquiries and 53 more from miscellaneous foreign sources.

QUESTIONS REGARDING PROPOSED PUBLICATION CAMPAIGN NO. 3

Despite the better results achieved by campaign No. 2, it becomes clear from a study of the factors involved that important improvements can be made in planning publication advertising campaign No. 3 for the subsequent year. Here are some of the questions that should be answered:

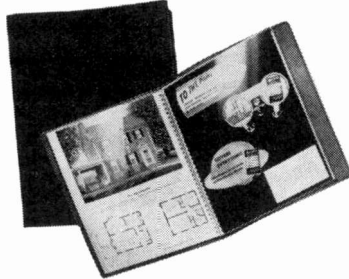
1. Instead of running eight 40-line advertisements in *The Saturday Evening Post*, do you think it might be more effective to run a smaller number of large advertisements? Actually, a competing advertising agency, in soliciting the Cooks' Inc. account, has made a strong recommendation to this effect. What is your opinion on the matter, and how would you suggest solving the problem?
2. Would you recommend continuing *Camera* magazine on this particular advertising schedule? *Tell* magazine?

3. Assuming that it has been decided to run another 40-line series in *The Saturday Evening Post*, would you suggest repeating these same advertisements (thus saving approximately \$750 preparation cost) or would you recommend preparing new ones?
4. Advertisement A in *The Saturday Evening Post* produced by far the greatest number of inquiries - more than twice as many as some of the others. Its headline, line cut illustration, and copy are devoted primarily to luring business inquiries for Ful-Vu products. However, the exhibits shown in the binders are personal photos with no particular appeal to business concerns. This was done deliberately as a means of encouraging personal inquiries from an advertisement that was otherwise devoted to business, and it succeeded very well. However, business inquiries being far more important to the advertiser than inquiries from individuals, would you recommend revising this advertisement to show business rather than strictly personal photographic exhibits?
5. Note that, in every case, the most successful advertisements showed both a Ful-Vu album and one of the hinged Vu-dex or index type of display. Advertisements C, E, and F did not illustrate the Vu-dex unit and, with one exception, pulled the poorest returns. Would you suggest revising these to include a picture of a Vu-dex unit?
6. Advertisement F, featuring only the Ful-Vu leather-covered wedding albums, was run in a June issue of the *Post* as a test. By comparison with other advertisements of this series, it was obviously unsuccessful. Do you think this advertisement might be revised to advantage, or would you discard entirely the idea of devoting an advertisement exclusively to wedding albums in campaign No. 3? Can you offer any other suggestions for advertising or marketing a specialized album such as this one or the Ful-Vu "Baby Book" - an embossed, leather-covered album especially designed for baby pictures?
7. Advertisement K was prepared, but not run during campaign No. 2. Comparing it with the advertisements which were run, and considering that we now know the results of each of these, do you think Advertisement K should have been used instead of one of the others?
8. Do you think the results of Advertisement C could be improved by making the headline more comprehensive or explanatory? If so, what would you suggest?
9. Do you think there is too much copy in this series of advertisements, thus necessitating type that is too hard to read? If so, how would you suggest shortening it, i.e., what facts and appeals could safely be eliminated?
10. How would you suggest merchandising Advertisement H (the Christmas advertisement) to Ful-Vu dealers and enabling them to tie up their local advertising or window displays with it?
11. Advertisement H devoted to building Christmas business appeared on December 3. Do you think results might have been better if the earlier issues of either November 19 or November 26 or the later issues of either December 10 or December 17 had been selected?
12. Even though these advertisements appeared in a so-called consumer magazine such as *The Saturday Evening Post*, a highly important part of their mission was to arouse dealer interest and draw inquiries from dealers not already handling the Ful-Vu line. Do you feel that enough space was devoted to appealing to dealers?
13. Each of these Ful-Vu advertisements was "keyed." How was this keying done?
14. Can you suggest any research or market investigation that might be helpful in planning subsequent Ful-Vu advertising or merchandising activities?



HOW DOES YOUR SALES STORY LOOK TO THE MAN BEHIND THE DESK?

***FUL-VU BINDERS PROTECT—DISPLAY—GLORIFY SALES PRESENTATIONS**



Does your star salesman spend money for a manicure . . . and then use a presentation thumb-printed and fingermarked by a score of previous prospects?

A presentation worth your salesman's personal time is well worth presenting *properly*. FUL-VU Binders are available in virtually every required size or shape—or can be made-to-order to suit your requirements.

Give your sales story the sparkle it deserves! Get samples and full details today. Call your stationery supply house or write: Cooks' Inc., 780 Wright Ave., Camden, N. J.

• T.M. Reg. U.S. Pat. Off.

IDEAL FOR: Salesmen's Price Lists, Proposals to Management, Executive Sales Presentations, House-to-House Sales Presentations, Counter Sales Books, Salesmen's Catalog Sheets, Insurance Presentations.



BINDERS WITH TRANSPARENT, MIKAFILM "WINDOW SLEEVES"
Designed and manufactured exclusively by COOKS' Inc., Camden, N. J.

Advertisement 1 $4\frac{1}{2}'' \times 4\frac{7}{8}''$

Publication	Cost of Space	Inquiries Received			
		Individual	Business	Dealer	TOTAL
FORTUNE	\$780.00	---	20	2	22
TELL	132.00	---	33	-	33
TIDE	130.00	---	7	1	8
SALES MANAGEMENT	120.00	2	19	-	21
PRINTERS' INK	134.00	2	12	-	14



GIVE YOUR SALES STORY
The SPARKLE That Closes the Sale!

IDEAL FOR:
 Proposals to Management
 • Executive Sales Presentations
 • Salesmen's Catalog Sheets • Salesman's Price Lists • Counter Sales Books • Insurance Presentations • House-to-House Sales Presentations

Any presentation worth your salesman's personal time is well worth presenting properly. FUL-VU Binders are available in virtually every size or shape—or can be made-to-order to suit your requirements.

Give your sales story the sparkle that closes the sale! Get samples and full details today. Call your stationery supply house or write: Cooks' Inc., 000-00 Wright Ave., Camden, N. J.

Designed and manufactured exclusively by
COOKS' Inc., Camden, N. J.



Advertisement 2 4 1/2" x 4 7/8"

Publication	Cost of Space	Inquiries Received			
		Individual	Business	Dealer	TOTAL
TELL	\$132.00	1	47	2	50
TIDE	130.00	-	5	-	5
SALES MANAGEMENT	120.00	-	5	2	7
PRINTERS' INK	134.00	2	8	-	10

FUL-VU BINDERS
STEP UP SALES
FOR WALL STREET DISTRIBUTORS GROUP

Selling investment securities is a tough competitive business. But in this business, as in other sales fields, too, experience proves that it pays dividends to equip dealers and their salesmen with orderly, attractive, protected presentation.

Today, each of more than one thousand dealers and salesmen successfully use presentations of Group Securities, Inc. housed in standard Ful-Vu Binders. And they make more sales because—

- Presentations remain fresh and smudge-free, protected by transparent Mikofilm window sleeves!
- Exhibits may be changed at will—slip them in and slip them out—no paste or glue required!
- Every page sparkles as though covered with glass!

GIVE YOUR SALES STORY THE SPARKLE THAT CLOSSES THE SALE!

Call your stationer or write to: COOKS, INC., 000-00 Wright Ave., Camden, N.J.

Designed and manufactured exclusively by Cooks, Incorporated, Camden, New Jersey

PROTECTS **Ful-Vu** **GLORIFIES**
SYSTEMS OF DISPLAY

*T. M. Reg. U. S. Pat. Off.

Advertisement 3 4 1/2" x 4 7/8"

Publication	Cost of Space	Inquiries Received			
		Individual	Business	Dealer	TOTAL
FORTUNE	\$780.00	4	27	1	32
TELL	132.00	-	7	1	8
TIDE	130.00	-	3	5	8
SALES MANAGEMENT	120.00	1	4	1	6
PRINTERS' INK	134.00	-	6	-	6

REDUCE SALES COSTS

Increase Selling Efficiency



*FUL-VU BINDERS KEEP PRESENTATIONS PRESENT-ABLE!

Any presentation worth your salesman's personal time is well worth presenting properly. FUL-VU Binders are available in virtually every required size or shape—or can be made-to-order to suit

your requirements.

Give your sales story the sparkle that closes the sale! Get samples and full details today. Call your stationery supply house or write: Cooks' Inc., 000-00 Wright Ave., Camden, N. J.

IDEAL FOR: Executive Presentations, Salesmen's Catalog Sheets, Counter Sales Books, House to House Selling.

Ful-Vu... THE ONLY BINDERS WITH

GENUINE MIKAFILM "WINDOW-SLEEVES"

Designed and manufactured exclusively by COOKS' Inc., Camden, N. J.

PROTECTS
COOKS' OF

Ful-Vu
SYSTEMS OF
DISPLAY

GLORIFIES
CAMDEN, N. J.

*T. M. Reg. U. S. Pat. Off.

Advertisement 4 $4\frac{1}{2}'' \times 4\frac{7}{8}''$

Publication	Cost of Space	Inquiries Received			
		Individual	Business	Dealer	TOTAL
FORTUNE	\$780.00	1	11	2	14
TELL	132.00	-	2	-	2
TIDE	130.00	1	4	2	7
SALES MANAGEMENT	120.00	-	1	-	1
PRINTERS' INK	134.00	-	4	1	5

PROBLEM

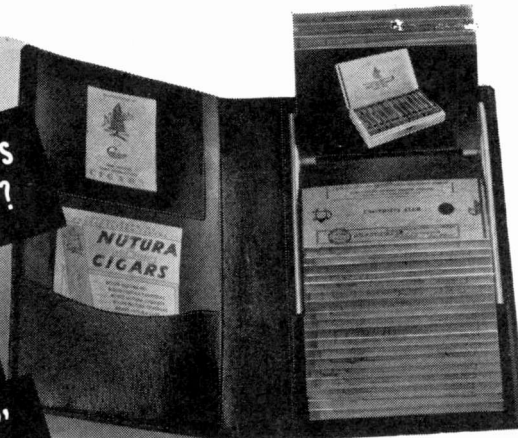
How to Keep Salesmen's
Samples Presentable?

SOLUTION

FUL-VU "VU-DEX"
No. 235

RESULT

"More Sales Per Salesman,"
reports Joseph B. Back, President and
Director of Sales of J. B. Back & Co., Inc.



The J. B. Back & Company, Inc. markets custom-made NUTURA cigars. Each personalized cigar is preserved in a special cedar wrapper printed to the customer's specifications. Delicate cedar wraps are fragile, which created the problem: "How to maintain presentable sample wrappers from which customers could make a selection?"

Ful-Vu "Vu-Dex" Binders proved to be the solution. Today NUTURA is the largest selling cigar of its kind in America. All J. B. Back representatives' samples are neatly arranged, logically indexed, completely protected from fingerprints and smudge — and they sparkle with a new attractiveness that only genuine transparent Mikafilm in Ful-Vu Binders can impart!

Call your stationer or write to: COOKS' INC.,
000-00 Wright Ave., Camden, N. J.

GIVE YOUR SALES STORY THE SPARKLE THAT CLOSSES THE SALE!

Designed and manu-
factured exclusively
by Cooks' Inc.,
Camden, New Jersey



Advertisement 5 4 1/2" x 4 7/8"

Publication	Cost of Space	Inquiries Received			
		Individual	Business	Dealer	TOTAL
FORTUNE	\$780.00	2	9	1	12
TELL	132.00	-	1	-	1
TIDE	130.00	1	-	-	1
SALES MANAGEMENT	120.00	-	2	-	2
PRINTERS' INK	134.00	-	2	-	2

THE SPARKLE THAT CLOSSES THE SALE!

Ful-Vu
REG. U.S. PAT. OFF.
WINDOW SLEEVE BINDERS

Ideal for sales data, prospectuses, photos, etc. Just slide exhibits into the crystal clear sleeves of sturdy Mikafilm plastic. Keep them sparkling fresh, fully visible, always protected. Styles and sizes for every need. Catalog 1B2 sent on request.
COOKS' INC., CAMDEN, N. J.

OPPORTUNITY FOR DEALERS
Ful-Vu is a fast selling line for stationers, photo dealers, etc. Write for details.

Advertisement A (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST TELL MAGAZINE	Sept. 3	\$720.00	609	95	40	744
	April August December Total for 3 insertions	120.00	3	38	--	41

THE BEST WAY TO KEEP PHOTOGRAPHS

... and ideal for sales data, clippings, ad proofs, and hundreds of other things.

PROTECT! GLORIFY!
in sturdy sleeves of crystal clear Mikafilm

Ful-Vu
REG. U.S. PAT. OFF.
WINDOW SLEEVE ALBUMS

Keep presentations PRESENTABLE... the glamorous way! No fuss—no paste. Just slide exhibits into the transparent sleeves. Albums and displays for every need. Write for Catalog 32.
COOKS' INC., CAMDEN, N. J.

DEALERS Cash in on fast growing Ful-Vu sales. Write for details.

Advertisement B (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST CAMERA MAGAZINE	Aug. 6	\$720.00	358	50	11	419
	May	48.00	34	--	2	36

ADD SPARKLE
PLUS COMPLETE PROTECTION



... to photos, sales data,
ad proofs, wedding and
baby pictures ... and
hundreds of other things.

Ful-Vu
REG. U. S. PAT. OFF.
**WINDOW SLEEVE
ALBUMS
AND
DISPLAYS**

Just slip photos and other exhib-
its into the crystal clear Mikafilm
sleeves. No paste—no muss.
Ful-Vu Albums add glamor, keep
materials sparkling fresh, protect
them fully. Available in styles and
sizes for every home and business
need. Write for Catalog 1A3.
COOKS' INC., CAMDEN, N. J.

DEALERS!
It pays to
handle Ful-Vu!
Write
for details.

Advertisement C (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST	May 14	\$720.00	225	13	14	252
CAMERA MAGAZINE	July	48.00	39	1	6	46

PHOTOGRAPHERS!
PHOTO FANS!
SALESMEN!

boost your sales ... add
complete protection to exhib-
its ... keep them sparkling
fresh the Ful-Vu way.

No paste
No muss ...
Just slide
exhibits in!

PROTECT!
GLORIFY!
in crystal
clear sleeves
of transparent
Mikafilm
plastic

Ful-Vu
REG. U. S. PAT. OFF.
**WINDOW SLEEVE
ALBUMS
AND
DISPLAYS**

A complete
line for every need:
Ring and Spiral Bound
Albums; Vu-Dex (Index)
displays; Wedding and
Baby Photo Books ...
and many more. Write
for Catalog 30.
COOKS' INC., CAMDEN, N. J.

Advertisement D (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST	Oct. 8	\$720.00	369	45	22	436
CAMERA MAGAZINE	Nov.	48.00	2	--	2	4

KEEP PRESENTATIONS PRESENTABLE!

Just the thing for PHOTOS, SALES PRESENTATIONS, BUSINESS DATA, PROOFS, CLIPPINGS... and many more.



WRITE TODAY!
Ful-Vu Binders and albums meet every home, business and professional need. No paste—no muss. Just slip exhibits into the sleeves—or slide 'em out. They add sparkle plus complete protection. Ask for Catalog 1C2. Stationers, Dealers! Write for details. COOKS' INC., CAMDEN, N. J.

Advertisement E (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST	April 16	\$720.00	108	72	9	189
TELL MAGAZINE	June and October	80.00	2	20	-	22



Write for Catalog 31
Ful-Vu Albums, handsomely bound and embossed in gold are the ideal way to preserve and display the photos that mean most to you. They keep things sparkling fresh, always visible, fully protected. No paste—no muss. Just slide them in!
COOKS' INC., CAMDEN, N. J.



STATIONERS! PHOTO DEALERS!
Ful-Vu offers fast-growing sales, complete profit protection. Write for details.

Advertisement F (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST	June 11	\$720.00	89	3	4	96

**PROTECT! DISPLAY!
THE GLAMOROUS WAY ...**

in sleeves of crystal clear plastic

Keep exhibits sparkling fresh, always visible, fully protected in Ful-Vu Window Sleeve Albums and Displays. Types for every personal, business or professional need. Write for Catalog 10.

**NO MUSS
NO PASTE**
Just slide exhibits into transparent sleeves.

DEALERS
Write for details.

Ful-Vu
REG. U.S. PAT. OFF.
WINDOW SLEEVE
ALBUMS AND BINDERS

Ideal for
**PHOTOS
SALES
DATA
PROOFS**
and hundreds of other things

COOKS' INC.
CAMDEN, N. J.

Advertisement G (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST	Nov. 2	\$720.00	196	19	10	225
CAMERA MAGAZINE	October	48.00	5	--	--	5

**Here's Merry Christmas
FOR THE PHOTO FAN!**

Ful-Vu
REG. U.S. PAT. OFF.

WINDOW SLEEVE BINDERS

There's no finer gift for the camera enthusiast than a Ful-Vu Album of transparent window sleeves (shown above) or a Vu-Dex display (at left). Keep prints or negatives sparkling fresh, beautifully displayed, always protected. No glue—no muss. Just slide exhibits into the sleeves—or slip out. Write for Cat. 1G2.

COOKS' INC., CAMDEN, N. J.

RETAIL DEALERS! Write for details on this fast-selling, profit-protected line!

Advertisement H (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
SATURDAY EVENING POST	Dec. 3	\$720.00	274	24	4	302



DEALERS!
Write for details on the fast-selling Ful-Vu line.

Display and protect things the modern way! No fussing. No pasting. Just slide photos and other exhibits into the transparent plastic sleeves of Ful-Vu Albums. Then they're always sparkling fresh, always visible, always protected. Album types and other units for every home and business need.
COOKS' INC., CAMDEN, N. J.

Advertisement J (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
TELL MAGAZINE	November	\$40.00	--	12	--	12

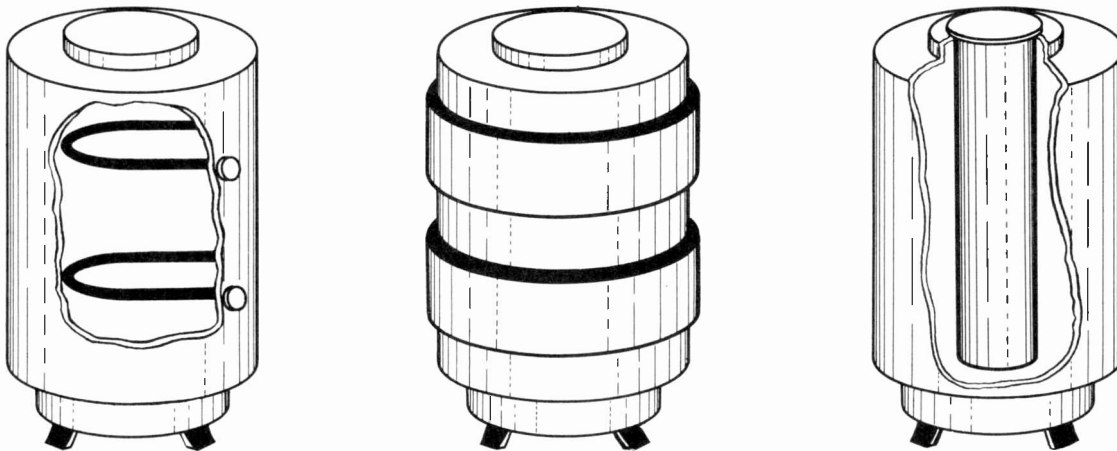
Advertisement K (1 col. × 40 lines)

Publication	Date	Cost of Space	Inquiries Received			
			Individual	Business	Dealer	TOTAL
TELL MAGAZINE	May Sept.	\$80.00	--	13	--	13

Planning, Layout, and Copy Problem

THE ELECTRIC WATER-HEATER business is highly competitive with over a hundred different brands on the market, all looking just about alike from the outside. Most of them are likewise much the same in construction and internal design.

Basically, they consist of a metal water-storage tank in which the water is heated by electrical heating elements. The incoming cold water enters at the bottom of the tank, the hot water outlet being at the top. Heating is automatically controlled by thermostats which turn the heating elements on and off as required. Surrounding the tank is an outer metal jacket that is usually enameled white for good appearance. Between the jacket and tank is packed a two or three inch layer of insulation, such as spun glass, which helps keep the heat inside the tank. Practically every manufacturer makes heaters in conventional round or cylindrical models as well as in space-saving table-top designs for use in kitchens. Different sizes are available to supply the proper amount of hot water for any home, large or small.



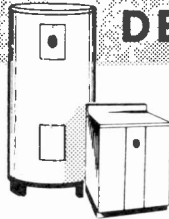
Some makes of electric water heaters use the so-called "hairpin" type of heating element. These are inserted into the water horizontally through the sides of the tanks as indicated in the accompanying cross-sectional sketch.

Another type of element is known as the "wrap around," a broad belt fastened around the outside of the tank as illustrated.

Still another type known as the "hot center convector" is an exclusive feature of the higher-priced heater models made by the Sepco Corporation. This consists of a large cylindrical metal tube inserted through the top of the tank and extending directly through the center of the water for the entire length of the tank. The heating elements are inside this tube. Sepco claims this is a more efficient way to heat water because no heat is wasted.

Pictured on pages 51 to 54 is a four-page folder of the catalog type describing this Sepco heater in detail and emphasizing its exclusive feature, the hot center convector. Note also that Sepco plays up the fact that it has specialized in electric water heaters exclusively for over one third of a century. In fact, this company made the first storage type of electric water heater ever built. One of these early models is now on display at

HOT WATER MONEY-SAVER DE-LUXE!



Sepeco

SEPCO Electric Water Heaters cost less to operate—but that is only the beginning of your saving and greater convenience! They

heat faster—keep water hot longer. They guard against tank rust and delivery of lukewarm water. And they supply all the hot water you need—at just the right temperature for modern household appliances. See them today!

DEALER'S NAME



**MORE FOR YOUR
MONEY IN AUTOMATIC
WATER HEATING!**

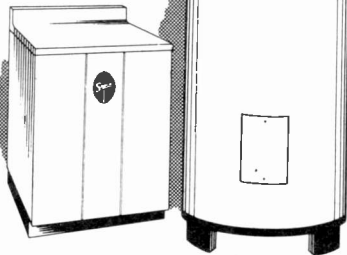
- More hot water at less cost.
- Automatic . . . no attention required.
- No flame, soot, smoke or muss.
- Fully dependable—backed by liberal warranties.

Enjoy the luxury of having all the clean, rust-free hot water you want, when you want it—and save money on monthly heating bills in the bargain!

Made by the makers of the first electric water heater, SEPCO brings you exclusive features that spell real economy PLUS dependability. Tank rust is avoided—water heats faster and to just the temperature you want—power bills are reduced. See it today!

Attractive round and table top models for safe installation anywhere in the home.

Sepeco
ELECTRIC
WATER HEATERS



DEALER'S NAME



HOW'S THE HOT WATER AT YOUR HOUSE?

Is there enough of it for *all* household needs? After the family has had its morning bath, do you have to wait for water to reheat before you can do the wash? Is the water always hot or often only lukewarm? Does it get red with tank rust? Is your present heating system dirty and mussy? Does it require frequent attention and cost a lot to operate?

. . . Famous SEPCO Electric Water Heaters solve problems such as these . . . and many more besides. See the latest models, now on display.



Sepeco

by the makers of the
first electric water
heater

DEALER'S NAME



HOT WATER HINT No.1

Bathed with lukewarm water when you want it HOT? Wash rusty tank water? With high water heating costs? With a heater that is dirty to operate and requires constant attention?

Then see the famous SEPCO Electric Water Heater today! It is clean, safe, economical and provides plenty of hot water at the right temperature for modern needs.

**DEALER'S
NAME**



by the makers of the first electric water heater

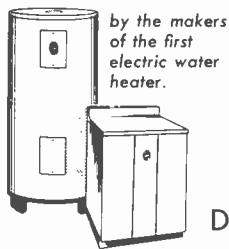


HOT WATER QUIZ

How do *YOUR* answers stack up?

Does your present system supply all the hot water you need for busy household days? Is the water really hot—or often only lukewarm? Is it sometimes red with tank rust? Is it costing you a lot more than it should? Does your system cause dirt or smoke and require frequent attention? Does it waste costly heat?

Sepeco



by the makers of the first electric water heater.

Unless your answer is "No!" to all these questions, you owe it to yourself to investigate the famous SEPCO Automatic Electric Water Heater. The unique SEPCO design spells real economy—luxurious convenience—assures all the hot water you need—when you need it! Latest models now on display.

DEALER'S NAME

Sepeco
by the makers of the first electric water heater



Here's real
HOT WATER Economy!



SEPCO electric heaters heat water faster—at less cost—guard against delivery of lukewarm water—avoid tank rust—supply plenty of hot water at just the right temperature for even the busiest household days of the week. See them today!

DEALER'S NAME



More
HOT WATER
...at less
cost!



ENTIRELY AUTOMATIC

PERFECTLY SAFE

NO FLAME—NO MUSS

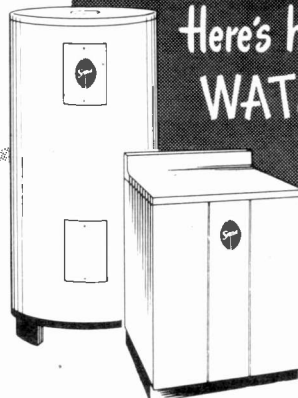
PROTECTED AGAINST TANK RUST

Sepeco
ELECTRIC WATER HEATERS

Made by the makers of the first electric water heater

The "luxury" of water heated electrically without dirt or boiler isn't really a luxury at all! SEPCO Heaters actually cost less to operate—and they deliver all of the clear, rust-free hot water you need at just the temperature you want it. Made by the makers of the first electric water heater, they include exclusive design features that spell greater dependability, maximum economy, top-notch convenience! See them today.

DEALER'S NAME



Here's honest-to-goodness
**WATER HEATING!
ECONOMY!**

Sepeco
ELECTRIC WATER HEATERS

ENTIRELY AUTOMATIC

PERFECTLY SAFE

ABSOLUTELY QUIET

NO FIRE—NO FLAME

Made by the makers of the first electric water heater



The most convenient way to heat water is also the most economical . . . the SEPCO electric way! SEPCO gives you plenty of clean hot water for even the busiest days around the house—and delivers it at the right temperature for home laundries or automatic dishwashers. Requires no attention—costs less to operate—heats faster—guards against annoying tank rust—is backed with a liberal warranty. Drop in and see it today in either round or convenient table models.

DEALER'S NAME

the Henry Ford Museum in Dearborn, Michigan, as an interesting example of earlier American design and manufacturing ingenuity.

Also shown on preceding pages is a series of advertisements supplied in mat form to Sepco dealers. These contain space for the dealer's name and are available in various sizes for use in local newspapers.

Study these Sepco exhibits carefully as a guide to the following advertising assignments:

ASSIGNMENTS

1. Prepare layout and copy for a 7 x 10 two-color (green and black) advertisement addressed to dealers and to appear in both electrical and plumbing contractor publications.

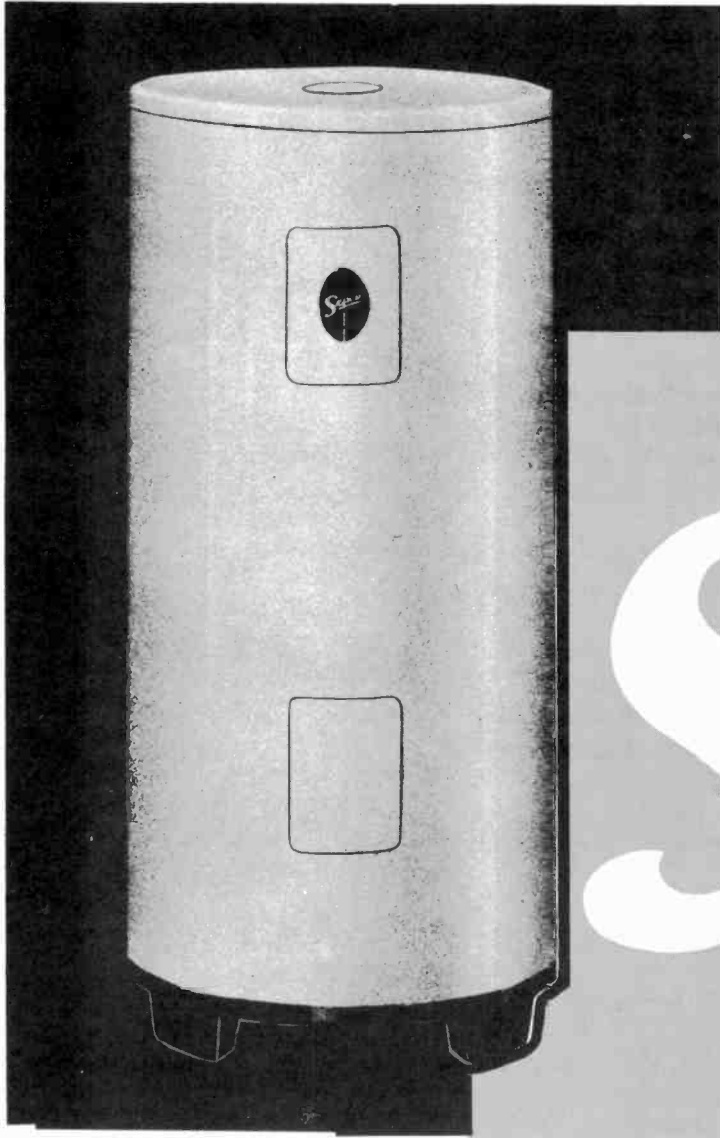
2. Prepare an analogy in either diagrammatic or pictorial form to demonstrate the advantage of the exclusive Sepco hot center convactor as compared to either the competing "hairpin" or "wrap around" elements. Design this into a 7 x 10 black-and-white consumer advertisement to appear in *Newsweek* magazine, making the necessary layout and writing the copy.

Even though there are no available figures or tests to prove the superiority of the hot center convactor, this can still be proved by a common-sense approach through some analogy which the average electric water-heater prospect can quickly understand. This assignment calls for a creative advertising thinking of a type that is all too rare in the profession. To make a feature of this sort understandable to a prospect and so desirable that he is willing to pay a few extra dollars for it is not easy, but skilled advertising practitioners are doing it every day.

NOTE: Sepco also makes the "hairpin" element heaters which are priced competitively with other brands. In this assignment, however, your job is to help build sales for the somewhat more costly de luxe models with the hot center convactor feature. Retail prices of the latter are approximately 10 per cent higher than those of the average "hairpin" element heater or the brand with the "wrap-around" heating unit.

3. A large New England public-utility company is going to put on a special spring promotion on these Sepco de luxe heaters. It has asked for an assortment of window and floor display pieces (sales helps). Make thumbnail sketches of the display units you would suggest, including any written notations that are necessary to describe them fully. Be sure to indicate the finished size of the various pieces you recommend.

4. Make a layout for a 24-sheet billboard poster featuring the Sepco De Luxe Electric Water Heater and containing space for a local dealer's imprint.



Sepco

de luxe

Electric Water Heaters

Seeco
de luxe

Electric Water Heaters

**OUTSTANDINGLY ECONOMICAL
DOES NOT WASTE HEAT
DELIVERS MORE
HOT WATER *FASTER***

You don't buy water heaters very often. When you do, it is wise economy to get the *best*—and, for over a third of a century, this has meant the *Seeco De Luxe*.

Only Seeco De Luxe heaters bring you ALL the exclusive features illustrated on the opposite page. You enjoy the luxury of water that is heated electrically without fuss or bother. You have ample hot water for even the busiest days of the week—and at the correct temperature, either for personal use or for modern appliances such as home laundries and dishwashers. Moreover, the unique Seeco heating element and other patented design features assure minimum operating costs, long life and years of trouble-free performance.

Operation of your Seeco De Luxe heater is entirely automatic. There is no smoke, soot, flame or dirt. There are no smelly fumes. This famous heater is entirely safe, clean and quiet. It can be installed anywhere in the house—even in the kitchen, laundry or recreation room—wherever water and electrical connections can be made available. No flue is required.

Practically all water heaters look alike from the outside—but *it is what is inside that really counts*. On this basis of actual design comparison, Seeco has been the choice of careful buyers and discriminating home owners since 1915 when Seeco produced the first storage electric water heater ever made.



✓ COMPLETELY AUTOMATIC

✓ PERFECTLY SAFE

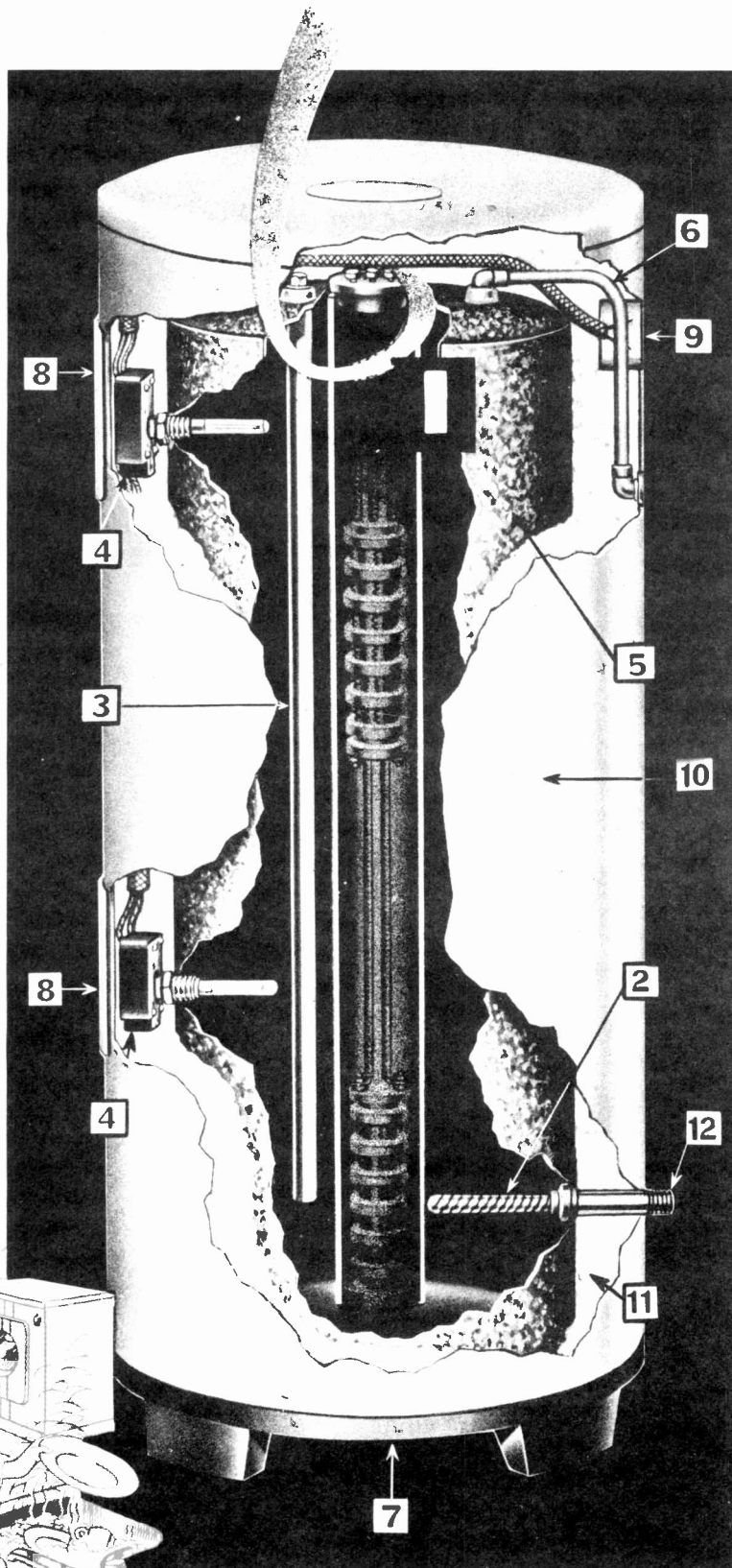
✓ EASILY INSTALLED

✓ CLEAN AND QUIET

✓ NO SOOT, DIRT OR FLAME

✓ APPROVED BY UNDERWRITERS' LABORATORY

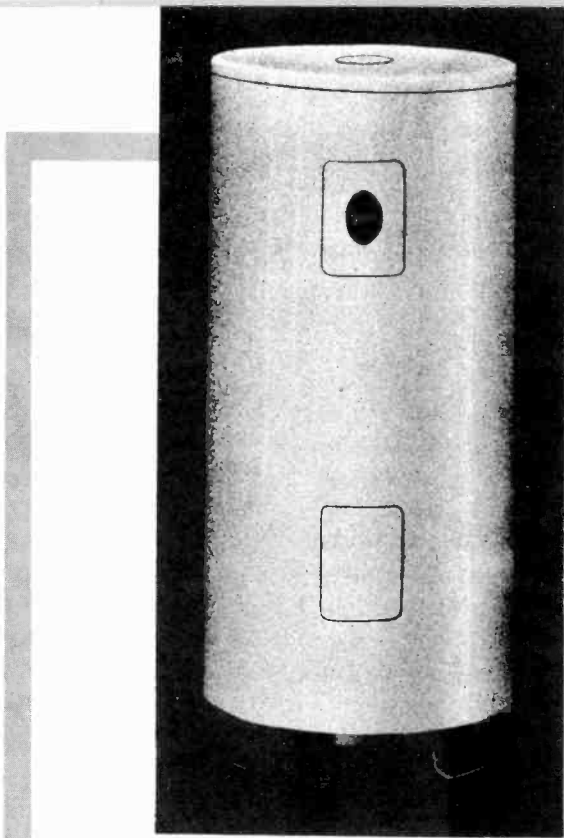
THE ONLY HEATER THAT HEATS DIRECTLY THROUGH THE CENTER OF THE WATER . . . for the entire length of the tank!



1 Only Sepco De Luxe Electric Water Heaters heat water the one logical way—directly through the middle of the tank from top to bottom. You don't have to be an engineer to appreciate the greater efficiency of this exclusive Sepco design over that of conventional water heaters. No heat is wasted. No time is lost. The water heats constantly as it rises from the inlet at the bottom to the hot water pipe outlet at the top. Heating is faster, outstandingly economical and efficient.

Only *Sepco* de luxe brings you ALL of these quality features

- 2** MORE HOT WATER—LONGER.
Cold water doesn't just surge into your Sepco at the bottom as hot water is drawn off from the top. Instead, incoming water enters through a unique helical diffuser that gently spirals it to proper heating position at the bottom of the big 4-foot heating convactor.
- 3** NO RUSTY WATER FROM TANK.
Protected Sepco models contain a special Voltaic Rod of magnesium alloy which prevents tank corrosion. Rusty water is avoided. Tank life is greatly prolonged.
- 4** CORRECT WATER TEMPERATURES FOR MODERN HOME APPLIANCES.
Only in a Sepco De Luxe Heater do you get patented Sepco positive-action immersed thermostats. These precision units extend through the side of the tank and into the water. Thus they operate accurately from the heat of the water, NOT from the temperature of the outside of the tank. They can be regulated for any water temperature to 170°F.
- 5** EXTRA-HEAVY TANK.
Automatically welded for perfect, leak-proof fabrication. Heavily galvanized for corrosion resistance. Pressure-tested at 350 lbs. per square inch.
- 6** MONEY-SAVING HEAT TRAP.
Scientifically designed to keep hot water from circulating into pipes with subsequent loss of heat when no water is being drawn from tank.
- 7** HANDY DRAIN VALVE.
Located at exact center of bottom of tank so you can flush out all sediment—not just part of it. Has handy hose connection. (Not illustrated).
- 8** EASY ACCESS TO WORKING PARTS.
Thermostats and heating elements are easily accessible by removing panels on front of heater.
- 9** CONVENIENT CONDUIT BOX.
All wiring centers here in this fully enclosed, easy-to-reach electrical outlet box.
- 10** DURABLE, EASY-TO-CLEAN METAL JACKET.
Made of heavy-gauge steel finished with special high-gloss baked enamel.
- 11** THICK DE-LUXE INSULATION.
A heavy layer of fire-proof, moisture-proof spun glass wool between tank and outer jacket keeps water hot 72 hours or more.
- 12** CONVENIENT WATER INLET.
 $\frac{3}{4}$ " connection with durable brass fittings.



INSTALL A

Sepco de Luxe

... and forget home hot water problems!

Sepco De Luxe Electric Water Heaters in the popular round style shown at right are available in suitable sizes for every home, large or small.

Tank Capacity	Diameter	Height
30 gallons	20"	57"
52 gallons	24"	57"
66 gallons	28"	53"
80 gallons	28"	61"

The First Storage Electric Water Heater Ever Made was a *Sepco*

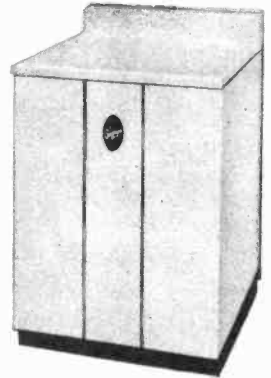


As specialists in electric water heaters exclusively, Sepco pioneered this safe, clean and entirely automatic water heating development. The first storage electric water heater ever made was produced by this company in 1915. One of these early models is exhibited at the Henry Ford Museum in Dearborn, Michigan as an example of American engineering and manufacturing ingenuity. Although

today's types have, of course, been greatly improved, the basic features that have characterized Sepco water heating supremacy throughout the years have been retained.

SEPCO STANDARD SPACE-SAVING TABLE TOP MODELS

Of somewhat different internal construction than the round heaters and equipped with conventional heating elements, these Sepco Standard table top models are designed for kitchens, laundries or wherever space is at a premium. Dimensions match those of standard sinks and cabinets. The metal tops are finished with acid-resistant porcelain.



Tank Capacity	Width	Depth	Height
30 gallons	21"	25"	36"
40 gallons	24"	25"	36"
50 gallons	26"	25"	36"

SEPCO CORPORATION
POTTSTOWN, PENNA., U.S.A.

Market Research Assignment

A MANUFACTURER OF A specialty can opener that has been widely marketed through hardware and home furnishing stores is considering bringing out a new item developed by one of his engineers. This is a safety-razor-blade sharpener that will put a keen edge on old blades semiautomatically in less than a minute a blade. Manufacturing estimates indicate that the sharpener can be made to retail for \$1.50.

As advertising agency contact executive serving this company, you have been called upon to determine the sales possibilities for this proposed new product. The manufacturer himself feels that the item might be difficult to sell because few men would want to bother with sharpening old razor blades. His sales manager, however, disagrees with this reasoning. Hence the problem of helping them reach a decision has been put squarely up to you.

Outline in detail how you would proceed with your investigation and prepare any questionnaire form or forms you think would be required.

Advertising Exercises

THE AJAX APPLIANCE COMPANY has introduced a new type of electric iron. Although more expensive than ordinary electric irons, this one has features and refinements that ordinary irons do not have. For one thing, it has a big 1,175-watt heating element, whereas the heating elements of ordinary irons use only 800 to 1,000 watts. As a result, the Ajax iron heats from 10 to 20 per cent faster. Actual tests show that it reaches its hottest point in 55 seconds. The fact that its larger heating element is imbedded in a unique new glass insulating material called Pyrofene (a trademarked name) means that it holds heat better. This feature, coupled with a highly efficient temperature control system, means that the Ajax does not use any more electricity than ordinary irons use.

The Ajax iron, except for its handle and top shell, is made of an exceptionally light metal called Neomag - also a trademarked name. Thanks to the extreme lightness of the metal, the iron can be made large enough to have an ironing surface of 31 square inches and still weigh only 3-7/8 pounds. The surfaces of ordinary irons range from 24 to 29 square inches, most of these irons weighing from 4 to 5 pounds. Thus, with an Ajax one can iron a larger surface in a shorter time with no more effort.

The handle and the protective shell that fits over top of the metal base are made of heat-resistant Bakelite. They keep reasonably cool even though the sole of the iron is hot. Thus they won't be uncomfortable to the user's hand.

Still a third feature is the Ajax temperature control system. Like other higher-priced irons, this iron has a knob on the handle by which the user selects the correct temperature for the kind of material she is going to iron. In other words, different kinds of cloth require greater or less heat for proper ironing. Hence the user sets the heat dial to "linen," "cotton," or "rayon," as the case might be. Other irons have this feature, too, but only the Ajax has an automatic thermostat arrangement which enables it to hold this selected degree of heat within plus or minus 7°F, *whether the iron is being used or is idle on the ironing board.* Thus, not only is it easy to select the proper degree of heat with the Ajax; the iron automatically retains this selection. Scorching of clothes is avoided. Time is saved. Cold, damp clothes can be ironed better and faster because the Ajax does not cool off as ordinary irons do.

The Ajax iron comes equipped with an 8-foot extension cord. (Cords on ordinary irons are only from 6 to 7 feet long.) This cord plug attaches to the back of the iron, and a unique swivel device makes it easy to move the plug and cord to either side so that they will be out of the way for either right-or left-hand ironing.

The sole plate or ironing surface is rustproof. Despite its larger ironing surface, the Ajax has a neatly beveled edge and tapered toe that make it easy to iron tucks, pleats, shirts, and other difficult pieces. The iron works on standard 110-120-volt, AC electric house current and is approved by the Underwriters' Laboratories. The price is \$12.50. (Other more or less comparable irons sell from \$11.00 to \$15.00, and cheap irons having low wattages and comparatively few features sell from \$5.25 to \$8.50.)

THE COMPANY BACKGROUND

The Ajax Appliance Company has been making electrical appliances for over twenty-

five years. Thanks to good products and consistent advertising, it is one of the best-known firms in the business. Ajax products are sold through distributors to dealers. Not only does Ajax's distribution cover the entire United States; a sizable export business is also done, especially in South America. Over 7,000 retail outlets scattered throughout the United States, including electrical stores, department stores, hardware stores, and public utilities, handle Ajax appliances. The entire electric appliance business is highly competitive. Much depends on strong advertising and merchandising programs.

At present, the Ajax line includes the following items:

Electric ranges
Washing machines
Dish washers
Toasters

DETERMINING THE BUDGET

The company estimates * that approximately 6,300,000 irons having a total retail value of \$81,639,500 are sold in the United States in an average year. This means an average retail selling price of about \$12.93 an iron.

By virtue of its strong position in the appliance field, Ajax estimates that it should obtain about 4 per cent of this total volume the first year, or approximately \$3,200,000 worth of business at retail value. After the deduction of distributors' and dealers' discounts, this means a gross return to the company of about \$1,600,000. This latter figure will be used for budgeting purpose.

Normally, on its established appliances, Ajax figures on investing approximately 4 per cent for advertising and sales promotion. Because of the highly competitive condition of the electric-iron market, plus the advisability of getting the new iron off to a strong start, it has decided to allocate 7.5 per cent of estimated sales for promotion the first year. Thus the budget is set at \$120,000. Company officials anticipate that they may eventually garner from 7 to 8 per cent of the total electric iron market and that, after the first year, advertising and promotional expenditures can safely be reduced to the normal 4 per cent.

ASSIGNMENTS

1. What research would you suggest before preparing advertising and promotional materials for the new Ajax electric iron? What facts should this research seek to disclose? How would the research be conducted? Go into full details in outlining and describing any research procedure you believe would be helpful in planning an effective sales and advertising campaign.

2. Suggest three names for the new iron that can be trademarked. In other words instead of just calling it the Ajax Iron, it has been decided that a more distinctive or descriptive trademark name is also required: The Ajax _____ iron.

3. Suggest three slogans for the Ajax Iron, devoting one slogan to each of the three trademark names you have suggested in the foregoing assignment.

4. Make a suggested layout and write copy for a full page (size 9-3/8 x 12-1/8, two-color national magazine advertisement to announce this new product to consumers.

5. Assuming budget limitations so that only two of the following magazines can be used for the foregoing announcement advertisement, which two would you recommend and why: *Ladies' Home Journal*, *True Story*, *The New Yorker*, *Cosmopolitan*, *The Saturday Evening Post*, *Life*, *Woman's Home Companion*, *Collier's*, *Popular Science*, *Look*, and *The American Magazine*. What other publications would you suggest and why?

6. The Ajax iron will be sold through electrical dealers, hardware stores, and department stores. Suggest a list of sales helps and/or sales literature that might be pre-

*As reported in the January, 1950, statistical issue of *Electrical Merchandising*,

pared for a reasonable price to help dealers sell the irons to their customers. Outline your suggestions fully. Make rough sketches if necessary to explain any of them.

7. Write and lay out a 9- by 12-inch, full-page, two-color advertisement announcing the iron to dealers in the trade magazine *Electrical Merchandising*.

8. Write and lay out four newspaper advertisements for local use by dealers featuring the Ajax iron. Space sizes to be:

Advertisement No. 1: 3 columns wide x 100 lines deep

Advertisement No. 2: 2 columns wide x 84 lines deep

Advertisement No. 3: 1 column wide x 100 lines deep

Advertisement No. 4: 1 column wide x 70 lines deep

9. The three main features of the Ajax iron are:

(A) Faster heating - because of the larger heating elements.

(B) Faster ironing with less effort - because of the large 31-square-inch ironing surface.

(C) Better, "foolproof" ironing - because of the automatic temperature control.

Assume that the iron is to be announced in a half-hour radio program in which there will be three 60- or 90-second commercials. Would you mention all three features in each of the three announcements? Or would you devote one announcement to each of the three features? Write the suggested announcements and give the reasoning behind your decision.

10. It has been decided to use a relatively inexpensive half-hour, once-a-week radio program for advertising the Ajax electric iron to consumers. What time of what day would you suggest? Outline your idea for a program that will interest the prospects you want to reach.

Prepare the following commercials for one of these programs:

a) The opening announcement.

b) A commercial to be used after the first 8 or 10 minutes of the program. This commercial is to run no longer than 60 to 90 seconds.

c) Another commercial of approximately the same length to be used about three-quarters of the way through the program.

d) The closing announcement or commercial.

11. Assume that, instead of using radio as in the foregoing assignment, the Ajax Appliance Company has decided to use television. Rewrite the two main commercials (a) and (b) for television presentation, describing in detail what *visual* effects should appear on the television screen. In other words, would you like to use cartoon figures, puppets, an animated device such as an iron automatically assembling itself before the viewers' eyes, a woman demonstrator explaining the iron's features as she does an ironing, a telephone conversation between two women one of whom cannot keep a Tuesday bridge appointment because of ironing-day fatigue, or what? Bear in mind the tremendous possibilities of television in permitting both *visual* as well as aural appeals and let your imagination as well as your sales and advertising sense be your guide!



“Yes, Mary, Don’t Shout. Now I have a little Magic Ear That Hears Even Whispers.”

● A new electronic marvel, re-opening a thrilling world to folks long walled-in by hearing loss — that’s BELTONE. Powerful, clear, yet so tiny it will fit in a man’s watch pocket. And no button need show in the ear.

NOT “just another hearing aid”! This device, precision-built, precision-fitted to your type and degree of hearing loss, is revolutionary. Wonderful for extremely severe cases.

Don’t let delay bring vain regrets! If hearing loss seems to be creeping up on you, get this Free Book now. Send coupon today. No obligation. Book comes in plain wrapper, post-paid. FREE!

Beltone
MONO-PAC
Foremost One-Unit Hearing Aid



FREE BOOK - MAIL COUPON

BELTONE HEARING AID CO., DEPT. RR-14
1450 W. 19th Street, Chicago 8, Illinois

Please send me without cost or obligation the new FREE Booklet of facts about DEAFNESS and How to Overcome It.

Name.....
Address.....
Town.....State.....

**WHICH ADVERTISEMENT
PULLED BEST?**

It is always good practice to test your judgement by trying to determine which of several advertisements brought the best return when actually run in magazines or newspapers. Advertising publications frequently publish such examples.

The two advertisements shown here were prepared for the Beltone Hearing Aid Company by Ruthrauff & Ryan, Inc. Advertising agency.



Misunderstandings—irritations—a suspicion of being “left out”—a feeling of persecution . . . when one person has a hearing loss, the whole family feels the bad effects.

And a Beltone Hearing Aid may solve the problem. Easy-to-wear as a wristwatch, no bigger than a pack of modern cigarettes, no heavier than an average compact. And—no button need show in the ear.

This powerful little all-in-one-unit instrument has proved effective in many severe cases—has brought thousands back to normal living.

Send the coupon today for our free Booklet on Deafness and what to do about it.

Beltone
MONO-PAC
One-Unit Hearing Aid



Beltone Hearing Aid Co., Dept. N-20-D
1450 West 19th St., Chicago 8, Illinois

FREE BOOKLET - MAIL COUPON

Beltone Hearing Aid Co., Dept. N-20-D
1450 West 19th St., Chicago 8, Illinois

Please send me without cost or obligation the new FREE Booklet of facts about DEAFNESS and How to Overcome It.

Name.....
Address.....
Town.....State.....

Advertisement A. (“Oh, Granny, You Can Really Hear Again”), featuring a “positive” approach, was run in the New York News (country edition) on November 14, 1948.

Advertisement B. (“Why Does Everyone Talk in Whispers”) appeared in the same publication on March 20, 1949, and used the so-called “negative” approach. Which one resulted in the greatest coupon response? Turn to page 66 for the answer.)

Copy and Layout Exercises

ASSUME YOU ARE working in the advertising department of a department or specialty store catering to people in the lower and middle income brackets. The fur buyer wants to advertise a group of silver fox scarfs for women. Here is the advertising material *as he tells it to you*:

"This is really a better-than-average bunch of fur scarfs - at a lower-than-average price. The skins are from mature, full-grown foxes raised under ideal Arctic conditions by one of the best fur farmers in Alaska - not from scrubby foxes raised in warmer climates. See how long, fluffy, and dense the fur is - how the white tips almost seem to sparkle under the lights. What's more, each skin is from 47 to 48 inches long - not just 40 or 42 inches long, as so often happens in silver fox scarfs that are sold in this general price range. If she wants to economize, a woman will look mighty nice with just one of these - and two will make a really swell outfit that will reach below her waist on both sides. Just to prove they're not ordinary cheap furs, have a look at the fastening link. It's made of Nylon - that will last as long as the furs do. What's more, the snap fastener is of rustproof metal covered with Nylon thread. The price is only \$44.50 for each scarf, or \$85.00 for a matching set of two. We've got only a supply of 149 pieces and should be able to sell them fast at these prices. On our budget plan the customer only needs to pay \$5.00 down and \$5.00 a month. And don't forget! Call 'em *genuine* silver fox scarfs. A lot of people have the idea that cheap furs such as rabbit or muskrat are often disguised and sold to them under fake names. These furs are the real thing and the way fur prices are going up, I doubt that we'll be able to get another lot at such a low price for a long time to come."

EXERCISES

1. It has been decided to devote approximately 252 lines of newspaper space to this offering. This could mean a space 3 columns wide by 84 lines deep; or a space 2 columns wide by 126 lines deep; or a space 4 columns wide by 63 lines deep - whichever you decide upon. Make a suggested layout for your advertisement and write the copy for it. Limit your body copy to 125 words. Use whatever headlines, subheadings, or other devices you think are advisable.
2. Write a one-minute radio commercial on these scarfs to be used on the store's evening program of swing music.
3. Suggest how these scarfs might be advertised on a television program sponsored by the store in connection with its annual style show. Write whatever copy may be required for this purpose.
4. Assume that, instead of newspaper or air advertising, the store has decided to include these scarfs in its catalog sent to mail-order buyers. Here, because of lack of space, no more than 90 words of copy (not counting headline material) can be devoted to the item. Write this catalog copy.

Written Examination on Copy and Copywriting

NAME THE BASIC APPEALS that you think would be best suited to advertising each of the following products. Give three appeals that seem to be most logical to each product.

1. a) A new bookkeeping machine which, although costing approximately 20-per cent more than ordinary machines, does the work almost twice as fast.

b) A new hair shampoo for either men or women. It contains a unique ingredient that adds luster to the hair and which many leading doctors agree helps avoid dry, scaly scalp conditions. This new shampoo is a paste and comes in a handy tube like toothpaste. There is no danger of having it slip out of your hands and shatter on the bathroom floor like ordinary liquid shampoos in bottles.

c) An 800-page, profusely illustrated book entitled *Modern Home Repair Guide*. Explains in an easily understood manner how to make all sorts of home carpentry, masonry, plumbing, and electrical repairs, and exactly how to do all types of home decorating. This book formerly sold for \$8.50. A new edition is being offered at \$.95 down and \$1.00 per month for three months.

d) A special lot of 250 women's hats at a Clover Day Sale price of only \$5.95. (The buyer says it is an \$8.00 value.) The hats are direct copies of the latest Parisian designs - a unique style that was worn by Edith Smythe, a well-known movie star, in her recent smash-hit picture *The Devil to Pay*. Miss Smythe's name and picture may be used in the advertising.

e) A woman's diamond-set brooch selling for \$850.00. One of only six pieces of its design made by Anton Chapone, a well-known craftsman.

f) An inexpensive alarm clock priced at only \$1.69 (whereas most alarm clocks sell from \$3.00 to \$4.50). Has large, easily read luminous figures and is available with two type of alarm bells, soft and loud for either light or heavy sleepers.

2. What are the six basic elements of good copy?

3. How does institutional copy differ from straightforward selling copy?

4. Name at least seven things a copywriter should know about a product and its market before attempting to write copy for it.

5. Describe at least three types of "urge to action" that might be included in copy.

6. The following headline is too long for easy reading. What would you do to improve it?

FOR A SHORT TIME ONLY 2 CAN
LEARN THE NEW DANCE STEPS
FOR THE PRICE OF ONE SO
ENROLL NOW AND SAVE HALF THE
USUAL COST.

7. Identify the following headlines as to types:

"Ever happen to you?" *Listerine Antiseptic*.

"20.7% LESS AIR-DRAG!

Means a Smoother, Quieter Ride . . . More Go on Less Gasoline!"

Nash automobiles.

"There's nothing like it . . . absolutely nothing." *Budweiser Lager Beer.*

"Fast Relief . . . Corns, Callouses, Bunions." *Dr. Scholl's Zino-pads.*

"New for 1950! Super-powered 16-inch Television from Philco!"

"We found a bargain in extra bedrooms!" *National Gypsum Company.*

"In a cigarette it's the tobacco that counts - so to give you a finer cigarette

LUCKIES PAY MORE!"

"You're looking at the first 60 minutes of a miracle!" *United Jewish Appeal.*

8. The following piece of body copy for a department store advertisement contains approximately 260 words. It contains all of the essential facts. Besides being too long, however, it is poorly written in some respects and contains superfluous phrases and some misspelled words. The layout space allotted to it will accommodate only from 140 to 160 words. Edit the copy accordingly, but do not rewrite it completely. Simply make the necessary corrections and deletions and insert whatever improved wording or rearrangement you think is required:

Goodbye to useless, old-style, space-consuming furniture in your home! Save a whale of a lot of money and space! Save extra work! The new Acme Folding Play Crib serves as babies' playpen during the day, changes into a comfortable crib at night. Just the thing for small homes or apartments where you haven't got much space available. Also ideal for married folks who take the kids on trips. Folds down to handy size with convenient carrying handle that fits into the back seat or automobile compartment. Weighs only 35 pounds which means that even the little woman can lift it with hardly any effort at all. Fold it and store it in a closet when not in use, or slide it under a bed. Opens to standard 30" x 54" size. Has 24" drop side with safety catch. Equipped with easy-rolling, smooth-running rubber castors and has shiney, chrome-plated hardware. Standard water-resistant foam rubber mattress assures helthful sleeping posture for baby and a good night's rest. It's mighty comfortable - and it's easy to keep sparkling clean and truly sanitary. Crib is made of high-quality, high-grade hardwood carefully sanded and finished in non-poisonous maple that won't hurt baby if he (or she) chews it. Finish will not chip or "peal" off. Two essential pieces of nursery furniture in one - at the cost of only one! Only \$42.50 while the present supply lasts. Hurry! Hurry! Hurry! Sold on our easy budget plan which makes paying for it practically painless.

A Quick Guide to a Complete Advertising and Sales Promotion Campaign

PRODUCTS DIFFER RATHER widely in their requirements for advertising and sales promotion campaigns. Following, however, is a fairly comprehensive list of materials that should be considered by the advertising worker in promoting a product such as, say, a new mechanical or electrical device or appliance for home use:

“PACKAGING” ITEMS

Individual cartons or containers for the products.

Bulk containers for shipping quantities of the product to distributors or dealers.

Counter display containers, perhaps holding six or a dozen of the individual product containers and designed for retail store use.

Dealer manual giving complete data on service and securing replacement parts.

Guarantee or warranty tag or slip. Perhaps this will be a postcard to be returned to the manufacturer by the consumer filled out with his name, address, date of purchase, price, and name of the dealer from whom the purchase was made. (Such cards can provide a valuable mailing list while guarding against unauthorized price cutting and similar undesirable practices.)

Supplementary package inserts such as a folder describing other products by the same manufacturer.

NOTE: With the possible exception of the counter display containers and supplementary package inserts these “packaging” items will probably be charged against the manufacturing cost of the product and not against the advertising budget. Nevertheless, from the design of each piece to writing the copy and actually producing it, the work should have close advertising supervision.)

TRADE ADVERTISING AND PROMOTION

Assuming that the product will be sold to consumers via distributors and dealers, catalogs, catalog sheets, or folders of catalog type for use by salesmen, distributors, and dealers. This unit to contain complete, detailed information and specifications.

Direct mail to dealers (and perhaps to distributors).

Trade advertising in trade magazines reaching prospective dealers and distributors.

Publicity or “new product” announcements to the trade press.

Exhibits at trade conventions, home shows, and so on.

DEALER HELPS

Store window and counter cards, banners, and the like.

Display units.

Demonstrating units.

Dealer identification decals, insignia, or other devices.

Folders and direct mail for use by dealers.

Mats and suggested advertisements for local use by dealers.
Local cooperative advertising.
City telephone directory advertising (paid for in all or in part by the manufacturer but containing names of local dealers from whom product may be purchased).
Suggested "spot" or "station break" radio or television commercials for dealers' local use (perhaps supplied in transcribed or film form).
Window or store display or other merchandising suggestions.
Store demonstrators.

CONSUMER PROMOTION

Publicity
Novelties
Premiums
Booklets, - folders, catalogs
Radio and television advertising
Magazine and newspaper advertising
Direct mail

Obviously, not all of these materials need to be prepared for every product, and various products require others not listed here. The job of the advertising practitioner is to select the most important ones and fit them into his advertising budget.

WHICH ADVERTISEMENT PULLED BEST?
(Answer to problem on page 60.)

Advertisement A ("Oh, Granny, You Can Really Hear Again") brought 30 percent more inquiries than Advertisement B.

Typical Printing Prices

P RINTING PRICES, of course, vary widely, not only from shop to shop in the same city but in different parts of the country as well. Much depends on the wage scale and even more on the type of equipment available. Thus the following letterpress figures may vary either upward or downward by as much as 15 or 20 per cent. They will however prove helpful as a general guide and for class budgeting purposes.

SMALL FOLDERS ("Envelope stuffers")

Black printing only. Prices include composition, 80# paper (second-grade, coated) and folding.

4 pages, 1 fold, similar to design shown at upper left on page 563

Folded size	5 M	10 M	50 M
3 3/8" x 6 1/8"	\$48.00	\$62.00	\$200.00

6 pages, 2 folds, similar to design shown at upper right on page 563

Folded size	5 M	10 M	50 M
3 3/8" x 6 1/8"	\$67.00	\$86.50	\$284.00
3 1/8" x 6 1/8"	\$63.50	\$82.00	\$256.00

Note the savings that are effected by reducing the height of this folder only 1/4" -- from 3 3/8" to 3 1/8". The reason for this is that 3 3/8" x 6 1/8" is an uneconomical size to cut out of a standard 25" x 38" sheet of paper (or a double-size 38" x 50" sheet). To print 50,000 of the larger size folders, approximately 4,350 sheets or about 690 pounds of paper costing in the neighborhood of 15 or 16 cents a pound, would be needed. Simply by reducing the height by 1/4", however, only about 3,250 sheets or approximately 520 pounds of paper are required. More folders can be cut out of a 25" x 38" sheet. Waste is eliminated.

8 pages, 2 folds similar to center design on page 563

Folded size	5 M	10 M	50 M
3 3/8" x 6 1/8"	\$83.00	\$109.00	\$358.50
Folded size 3 1/8" x 6 1/8"	\$78.00	\$96.25	\$302.00

Here again, 3 3/8" x 6 1/8" (open size 13 1/2" x 12 1/4") is uneconomical. The smaller 3 1/8" x 6 1/8" folder (open size 12 1/2" x 12 1/4") cuts out of a standard 25" x 38" sheet with a minimum of waste. In the 50,000 quantity, it requires about 4,350 sheets (approximately 690 pounds), whereas the larger size requires 6,500 sheets (about 1,040 pounds) of paper. Such factors should be carefully considered when advertising literature is being designed.

As noted above, the foregoing prices are for black printing only. To add one color

to these folders (two-color printing) would increase the prices somewhere between 60 and 75 per cent.

The reason the cost of the paper is not fully doubled between 5M and 10M copies, or multiplied by 10 for 50M copies, is that the printer allows for waste. Printers commonly allow about 8 to 10 per cent for printing and binding waste or spoilage on a job that calls for 5M pieces. In other words, to make sure of delivering 5,000 good copies, they will actually print about 5,400 copies. However, if 10M copies are ordered, they will reduce this waste allowance to 4 or 5 per cent and, on 50M copies, to as low as 1 or 2 per cent.

BROADSIDE

The figures below assume bleed printing and a design similar to the one illustrated on pages 566-567; red-and-black printing; folded size 6" x 9", open size 24" x 18", - 2 folds. Prices include composition (type setting), folding, and letterpress printing on a second-grade, coated 80# paper stock.

	<i>5 M</i>	<i>10 M</i>	<i>50 M</i>
Composition	\$155.00	\$155.00	\$155.00
Paper	71.50	137.50	686.50
Presswork (and ink)	77.00	132.00	352.00
Folding	11.50	22.00	66.00
TOTAL	<u>\$315.00</u>	<u>\$446.50</u>	<u>\$1,259.50</u>

These prices were figured on the basis of using a one-color press as commonly found in most printing shops. However, a few very large printing companies have multi-color presses on which both the red-and-black printing of the broadside could be done at the same time and at a material saving. On the 50M quantity this saving would amount to approximately \$160. The moral is then obvious: a well-equipped printer can save you money.

Ink costs have been included with the printer's estimate for presswork. Actually, however, ink is no small factor in a large job such as this. Fifty thousand of these broadsides would require from 50 to 60 pounds of ink (depending on the design), worth roughly \$50. Colored inks cost approximately twice as much as black ink and in some cases three times as much.

LARGE FOLDERS

Folded size either 8 1/2" x 11" or 9" x 12". A 4-page folder, 1-fold including composition, letterpress printing on 80#, second-grade, white coated paper stock and folding.

5 M

Black printing only - \$145.00 (2 3/4¢ each)
Two colors (black and one color) - \$240.00 (4 3/4¢ each)

10 M

Black printing only - \$195.00 (1 3/4¢ each)
Two colors (black and one color) - \$315.00 (3¢ each)

50 M

Black printing only - \$630.00 (1 1/4¢ each)
Two colors (black and one color) - \$865.00 (1 3/4 ¢ each)

Note how greatly the price for each folder comes down as the quantities are increased.

Here again the color printing prices have been figured on the basis of using a one-color press. Had the 50M quantity on the two-color job been figured for a two-color press, the price would be reduced about \$145.00.

Television Glossary

LIKE OTHER ENTERTAINMENT industries, television has developed its own terminology and slang. Although terminology in various parts of the country is far from uniform, the following brief glossary of the most commonly used and generally accepted terms will serve as a helpful guide.

- ANGLE SHOT** - Any camera view other than a "straight-on" shot, i.e., taken from either side or above or below eye level.
- AUDIO** - Pertaining to the sound part of television transmission.
- BCU** - A big close-up view.
- BLOOP** - A noise caused in sound reproduction by a poor splice in film or tape on which the sound is recorded.
- BUSY** - A TV or film set is said to be "busy" when it contains so many articles or devices that they are apt to distract attention from the actors.
- CAMERA REHEARSAL** - The final rehearsal of a live production "shot" by the TV cameramen so that it can be checked on an actual television screen.
- COAXIAL CABLE** - A special cable for transmitting TV network shows from station to station across the country. Ordinary telephone cables, although suitable for radio, are not suitable for TV.
- CONTINUITY** - The written script of a TV show.
- CU** - Close-up shot.
- DISSOLVE** - The fading out of one scene superimposed on the fading in of another.
- DOLLY, DOLLY SHOTS** - A movable carriage for holding the camera and, often, the cameraman as well. Thus a "dolly shot" is one taken while the camera is either being moved in closer to the scene ("dolly in") or away from it ("dolly out").
- DUBBING** - The adding of voice or sound effects to a silent film.
- FADE-IN, FADE-OUT** - The gradual emergence of the image from a blank or dark screen is called a fade-in. In reverse, this procedure is a fade-out.
- FLASH** - An extremely short scene.
- FULL SHOT** - A scene shot from sufficient distance to give a full-length view of the actors (as opposed to a close-up in which perhaps only their heads and shoulders are seen).
- HALATION** - A blurred effect ("halo") appearing around objects in a scene. Careful lighting and color selection are needed to overcome this.
- LAP DISSOLVE** - A new scene gradually overlaps the old one.
- LS** - Long-shot view of a scene. In general, long shots are not too effective as it is often hard for viewers to distinguish characters because of the small size of television screens.
- MCU** - Medium close-up. Roughly, one that shows the upper two thirds of the actors.
- MS** - Medium shot. Approximately halfway between a long shot and a close-up view.
- OFF-STAGE NARRATION** - The voice (audio) is supplied by a narrator who does not appear in the scene, as opposed to lip synchronization.
- OPEN-END PROGRAM** - A TV program or commercial recorded on film on which blank space has been left at the beginning and the end for the local sponsor's message.
- PAN SHOT** - A panorama view of a scene in which the camera is swung from left to right ("pan right") or from right to left ("pan left") on a horizontal plane.
- SCENARIO** - The written script containing the actors' lines, descriptions of stage settings,

- and a complete guide to action, photography and all other details.
- SCRIPT** - More or less synonymous with scenario.
- SIMULCAST** - The simultaneous telecasting (television) and broadcasting (radio) of a show.
- STOCK SHOT** - A motion-picture scene not taken for a specific program but obtained from film library files to add suitable "atmosphere" such as a view of Paris, an ocean liner arriving at a dock, a speeding train, and so on.
- STOP MOTION** - Film made by exposing a single frame at a time. Then the object being photographed is moved a fraction of an inch, another frame is exposed, and so on until the desired action sequence is obtained.
- STORYBOARD** - A set of artist's sketches plus written instructions and dialog to demonstrate the planning of a TV commercial. The television equivalent of the copy and layout for a publication advertisement.
- SUPERIMPOSITION** - The overlapping of two different pictures that appear as one on the television screen.
- TRANSPARENCY** - A device where a sponsor's message, usually printed or lettered on clear cellulose material such as cellophane, is superimposed on a scene being telecast.

