

BREAKTHROUGH ADVERTISING

EUGENE M. SCHWARTZ



FOREWORD BY MARTIN EDELSTON

FOREWORD

Welcome to the most sought after direct marketing masterpiece. This book was recently selling for over \$900 dollars used—so I decided to re-issue it. It is a real privilege to bring Gene Schwartz's advertising wisdom back into print. We built a wonderful business based on his wisdom.

He was a special delight and a treat to know—Gene was 6'2" and reminded me of Gary Cooper in *The Fountainhead*. But Gene had much more charm and wit and a fabulous, unforgettable smile.

Exciting sight—watching the multi-talented genius's fingers flying over the keyboard creating another brilliant ad. And then he'd sit back with that great smile, read it over and enjoy it more and more.

Gene wrote advertising copy for the best direct marketers in America. And then he published a book in 1964 titled *How to Double Your Child's Grades in School*, following up with *How to Double Your Power to Learn* and then *Breakthrough Advertising* in 1966.

He was very clever—he exchanged his copywriting for access to mailing list names and promoted his own books to them!

But then Gene had a stroke in 1978 and he had trouble typing . . . for it affected his right side. But he worked and

worked until he became quite proficient typing with just his left hand.

My big idea—Retain Gene as a business consultant instead of a copywriter to guarantee him a regular income. He became very important to us in that new role. He helped very much in the creation of the *Bottom Line/Personal* concept and of our editorial style. Awesome.

Then there was Gene III, the scientist, always reading the leading-edge science books and belonging to a very sophisticated group that met weekly to discuss the implications of those scientific advances on society.

Finally, there was Gene IV—an amazing talent as an art collector, together with his wife Barbara, a famous interior designer. They built a fabulous art collection betting on Hans Hoffman, Morris Lewis, Frank Stella, Donald Judd and Milton Avery well before anyone else had heard of them. Their first acquisition was by the color-pioneer Hans Hoffman. It took me years to appreciate Hoffman's work. Barbara also helped me build an incredible collection of photographs that are now at the Art Institute of Chicago. On my first gallery tour with them—I discovered a crumpled photo by the Starn twins that had two words on it—Confusion/Order. That is what I'm devoted to—bringing order from confusion. So Barbara and I built a very exciting *Lessons in Life* collection. I was her first art advisory client. And it is with her generous permission that we bring Gene's classic book back into the world.

Martin Edelston
Founder and President. Boardroom Inc.
Publisher of Bottom Line/Personal

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PREFACE TO THE BOARDROOM EDITION

This book was first published in 1966—what seems to be three lifetimes ago. It was put out by Prentice-Hall, a marvelous house: it sold only a few thousand copies. But since it was published I have had people coming to me regularly to tell me that they directly credit reading this book with their making millions of dollars.

This is amazing enough, but even more remarkable is the fact that—when I look back on it—not a single one of these people was a copywriter. Here is a book that is called *Breakthrough Advertising* . . . and yet was used by men who were not in the business of advertising at all, to make more money than most of us ever dream of accumulating.

How did this happen? Why was a publisher, a financier, a manufacturer of novelties, able to make so very much money with a book that is about putting sentences together? (The financier told me that, within one year after obtaining the book, he had raised his net worth from \$100,000 to \$10 million). Are the sentences contained in the pages that follow actually that powerful? Can they change the fortunes of men so radically? Are they far more universally adaptable than I had first thought... so they are no longer about *advertising* products, but literally about *open-*

Therefore, eighteen years later, when Boardroom Books asked me to republish this text. I had to study it again, with the fresh eyes of a person who had not read it in all that time, to see what was the *real* content of my book, and its *real* effect on its readers.

I did. I discovered the secret. And I am using this introduction now to admit my red-faced shame. What I had thought I had written those many years ago was a book on advertising; what I actually put down on these pages was an entirely different book, on a far broader theme:

There is a way to develop an entirely new market for a new or an old product. That way involves a certain number of clearly-defined steps. And in this book I show you every single one of those steps.

As you may know, all of us—no matter what official designation we give the industry we do business in—are actually on a deeper level, in exactly the same profession. *We are all simply creating or exploiting markets for our products.* When the market is born, our business is simultaneously given birth. When it grows so does our share of it. When it is mature, our sales charts develop their first aches and pains. And at that point, if we can develop a fresh new market for that old product, it is exactly as if we achieved the Faustian dream, and enabled that product to drink from the proverbial "Fountain of Youth."

We are all primarily conceptual midwives. helping give birth to new markets for our products. All the other functions we or our business, perform—the manufacturing, distribution service handling, and all the rest—are simply adjuncts to this vital central process.

We are, in a single phrase, "Market-Makers." We sense each new market in its turn. We test and evaluate its size and scope. We gauge its true potential financial strength, and then we focus all the people, all the money and all the desire that makes it up on one ultimate object: our own product.

Most of the time, the market exists before our product, and we simply tap its present strength. But, in this era of constant

change, we ourselves may help give it its first viable financial form. We may sense that people want computers in their homes as well as their offices . . . or want to walk around all day with music plugged into their ears . . . or would like to spend three air-conditioned hours in a faraway galaxy, battling with light-swords against evil and tyranny.

Making a market, then, is not, as I thought when I originally wrote this book, simply a matter of making an ad. It is also the making of a product. And it is the making of a conduit through which that product can be obtained by the people whom you have made desire it more than an equivalent sum of their money. This book outwardly talks about the sentences that make up the primary appeal of that product to that market. But its true and deeper message is found when it is interpreted as a market-diviner, and a market-intensifier. In other words, its message will show you how to find your "dream" market, and how to drive it into a national "feeding frenzy."

And I have also made an equally important discovery upon reviewing this book since it was first published. The examples in its pages have grown slightly older, but the principles that these examples manifest are timeless. For example, if I were writing this book today, its examples would show more appreciation of feminism, environmental awareness, health and fitness striving—even the blessed sexual revolution. They would be more open and more frank than they could have been then.

All this is for the good—but *this book is not about reviewing today's ads, but creating from scratch tomorrow's winners!* This book is about avoiding the need for copying or imitating another product or advertisement. So today's examples are as "outdated" as those of two decades ago. This book is about what-happens-next, and the fundamental rules of making a fortune out of slightly redirecting that tomorrow.

You see, people don't change: only the direction of their desires do. They cannot be made to want anything, nor is it neces-

those wants into the proper products that offer legitimate satisfaction for them. It takes ten million . . . fifteen million . . . twenty-five million. . . fifty-- million . . . one hundred and fifty million people . . . to create a vast market for your goods. But it takes only one slip of paper—or its recitation by a series of salesmen—to direct all those millions of people to your stores, or your catalogues, or your wholesalers.

Not one single thing has changed in that regard since I wrote this book. Nor will it ever alter in the slightest.

So this book is *not* about building better mousetraps. It is, however, about building larger mice, and then building terrifying fear of them in your customers. In other words, it is about helping to shape the largest and strongest market possible, and then intensifying that market's reaction to its basic need or problem, and to the "exclusive" solution you have to offer it.

Ask Rodale Press—for whom I sold over twenty million dollars of a single book, *The Practical Encyclopedia of Natural Healing*.

Ask the publisher of this book. Boardroom Reports, Inc.—who started out with \$3,500 in total working capital, and who will probably do more than 25 million dollars in gross volume next year, with I am proud to say at least a little bit of assistance from me.

Ask the seventeen businesses I've started or helped start. . . (Twenty-five percent of just *one* of them was sold for close to a million dollars in one day.)

These principles work. They discover markets. They build markets. They intensify markets. They revitalize markets. They perform, in sum, the invaluable function of *giving you customers* for the products you want or have to sell.

And that's what we all need, isn't it? Customers. This, therefore, is a book full of customers—for *your products*.

It is really nothing else. Just customers, by the millions.

Eighteen years have passed. Three lifetimes. They've been good years, and good lives. I hadn't read the book since then, but

some hidden part of me had remembered it, and I think it's worth your reading now.

If you agree with me, why not write and tell me so. I have several millionaires, and multimillionaires, to my credit now. I'd like to make the next one YOU.

Please help me.

Gene Schwartz

DEDICATION

To BARBARA, who somehow, incredibly, still loves and always inspires me.

INTRODUCTION

Creativity Can Be Made to Order If You Follow This Simple Rule

If you expect a scholarly tome on advertising, stop here.

I am a mail order copy writer who makes his living by producing results—in carefully-measured dollars of profit—from the written word.

My income—my standard of living—depends bluntly and directly upon my ability to sell. And I have no salesmen to help me; no store-reputation to help me: no point-of-purchase reminders, no discounts, no friendly sales clerks to give my products a push.

I sell, or do not sell, on the basis of one tool alone—my ad. Therefore, I have done a great deal of thinking and experimenting with these ads. And, since I have had the good fortune to own my own mail order firms for the last eleven years, I have had far greater freedom than most copy writers to put my ideas to a conclusive test and to see whether or not they really work.

I believe, as do many other advertising men, that mail order is the greatest copy writing school in the world. In mail order

for reasons which I'll reveal later in this book, YOU learn techniques and approaches to copy—especially new-product and new-slant copy—that you learn in no other branch of this business.

Some of these techniques I have never seen discussed in any other article or book on copy writing—and I think I've read most of them. I have explained these techniques in detail in the hope that they will prove as profitable to other copy writers as they've been for me.

Can they be used by non-mail-order copy writers as well? Most assuredly. J. K. Lasker once said that mail order makes a copy writer, but his real pay-off comes when he applies his mail order techniques to general advertising. I think that B.B.D. & O., Ted Bates, Ogilvy, Young & Rubicam and a dozen other agencies prove this every day.

Therefore I've written this book—not from the mail order perspective alone—but from the universal problem of all copy writing: *How to write a headline—and an ad that follows it—that will open up an entirely new market for its product.* An ad that will give a new product immediate profit; that will give an old product a brand-new slant; that will give a competitively-battered product a new weapon—not only to protect itself against its imitators but to actually damage or destroy the loyalty of their following.

These objectives cannot be achieved by following somebody else's formula—no matter how successful it was for them. They demand creativity. They demand a brand-new headline; a brand-new approach to the market: a literal advertising "breakthrough." Hence the title of this book.

This, then, is a practical book, of practical rules that produce, and exploit, creativity, and that are meant to pay off on the very first ad. To put them to work, you start with these basic facts.

Basic Facts of Life for Copy Writers

Writing copy is like playing the stock market, or being an atomic physicist.

Basically all three of these professions—copy writing, speculation and science—are exactly alike. The same keys make each one of them work. And if you realize win, you can double the effectiveness of your copy overnight.

Consider these facts:

All three of them deal with immense natural forces—gargantuan forces thousands of times more powerful than the men who use them. In science, they are the fundamental energies of the universe. In speculation, they are the billion-dollar tides and currents of the market place. *In copy writing they are the hopes and fears and desires of millions upon millions of men and women, all over the world.*

The men who use these forces did not create them; they can neither turn them on nor shut them off they can neither diminish them nor add to them. *But they can harness them!* The scientist did not create the energy of the sun; but he can *direct that energy* into the explosion of an atom bomb. The speculator did not create the enormous growth of the electronics industry after the war: but he can *ride that growth* to produce a fifty times increase in his capital. And the copy writer does not create the desire of millions of women all over America to lose weight; but he can *channel that desire onto a particular product*, and make its owner a millionaire.

This, then, is the end goal—to take these gigantic natural forces and harness them to our own uses. *But how do we do it?* No two of these forces are alike. Each is unique; each operates in a different way. The same formula, carefully worked out to release atomic energy, fails completely to solve the problem of rocket propulsion. The same pattern of investment, that spots the upturn in electronics and makes a fortune, loses that fortune in uranium. And the same advertising appeal that builds an in-

dustv in reducing, collapses completely when applied to health foods, even though both advertisements may reach exactly the same audience.

Why? *Because no formula works twice.* Each and every formula is simply the written solution to a particular problem that occurred in the past. Change even one part of that problem, and you need an entirely different formula. That's why memorizing theories won't make you a scientist, or studying charts won't make you a market wizard, or rewriting somebody else's headlines won't make you a copy writer.

What will work? Innovation, of course. Continuous, repeated innovation. A steady stream of new ideas—fresh new solutions to new problems. Created—not by the impossible route of memory—but by analysis.

In a field in which the rules are constantly changing—where the forces that determine the outcome are constantly shifting—where new problems are constantly being encountered every day—rules, formulas and principles simply will not work. They are too rigid—too tightly bound to the past. They must be replaced by the only known method of dealing with the Constantly New—analysis.

And what is analysis? *It is a series of measuring rods, checkpoints, signpost questions that show you where a particular force is going, and enable you to get there first.* It is a series of rough guesses, based on past successes, that enables you to cut through the surface of a problem to see what makes it tick. Analysis is the art of asking the right questions and letting the problem dictate the right answers. It is the technique of the break-through. And it can be learned—just as surely as grammar, mathematics or spelling.

The first part of this book is about analysis, applied to the profession of copy writing. Its basic thesis is this:

Every new market—every new product—every new advertisement is a fresh new problem that never existed before on the face of this earth. Past advertising successes

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PART I
THE BASIC STRATEGY
OF PERSUASION

How to write a winning
headline that no one has
ever written before

**MASS DESIRE:
THE FORCE THAT MAKES
ADVERTISING WORK
—AND HOW TO FOCUS
IT ONTO YOUR PRODUCT**

Let's get right down to the heart of the matter. The power, the force, the overwhelming urge to own that makes advertising work, *comes from the market itself*, and not from the copy. Copy cannot create desire for a product. It can only take the hopes, dreams, fears and desires *that already exist* in the hearts of millions of people, *and focus those already-existing desires onto a particular product*. This is the copy writer's task: not to create this mass desire—but to channel and direct it.

Actually, it would be impossible for any one advertiser to spend enough money to actually create this mass desire. He can only exploit it. And he dies when he tries to run against it.

This has been shown time and time again in the automotive field, for example. In 1948, in order to display their rising standard of living, the American public decided they wanted a longer, lower, wider car. Chrysler chose to buck the trend; and offered a

fine, functional car—with more head, leg and shoulder room on the inside—but shorter and squatter on the outside. A multimillion-dollar campaign was prepared by one of the most creative agencies in America. But the results—against the tide of mass desire—were catastrophic.

In 1954, cars had become universally long; and drivers were appraising each other's car in terms of horsepower. Here was the rise to dominance of a vast new public demand. The Twin-Hudson Hornet, the twin-exhaust Cadillac, the Chrysler 300—all in turn exploited this trend, and rode it to gain millions of dollars in extra sales. The Ford Company decided to play it down, and devoted millions of advertising dollars to sell safety. Again, the advertising ran into a wall of disinterest: results were nonexistent; and the next year Ford produced, and advertised, the highest-horsepower engines in their history.

Yet perhaps the most painful proof was the Edsel. Here was a good car, backed by a deluge of fluently advertising, that died trying to fight the overwhelming switch in demand to a cheap, simple, inexpensive-to-run compact car.

Let me repeat. This mass desire must already be there. It must already exist. You cannot create it. and you cannot fight it. *But you can—and must—direct it, channel it, focus it onto your particular product.*

What Is This Mass Desire—and How Is It Created?

We can define this Mass Desire quite simply. *It is the public spread of a private want.*

Advertising is a business of statistics. We deal with percentages of population. We address our ads to individuals; and yet the success of our advertising depends on thousands, or even millions, of these individuals sharing the same response to these ads—the response of wanting our product enough to pay us the price we ask for it.

Before these individuals can share this buying response, they must first share the desire upon which our ad is based. Privately, each of them wants the same thing. Publicly, there are enough of them to repay us the cost of advertising, manufacturing and selling, plus a profit. *It is the moment when a private desire is shared by a statistically significant number of people, large enough to profitably repay selling these people, that a market is born.* This market may consist of a desire shared by only a few thousand people, such as the urge to own fine antiques. Or it may be shared by tens of millions, as the desire to lose weight. But it is there, demanding to be satisfied, waiting only for the information that will direct it onto a particular product.

Since these mass desires are shared by millions of people, they take years to develop, and they are created by social, economic and technological forces far greater than advertising itself can command. It is this fact, when used correctly that gives advertising its enormous potential for profit. By simply *directing* this gigantic, already-existing mass desire—rather than being required to create it—*advertising thus commands an economic force hundreds of times more powerful than the mere number of dollars that the advertiser can spend on it.* This is the *Amplification Effect* of successful advertising—the reason that \$1 spent on such advertising can create 850 or even \$100 in sales.

But this Amplification Effect takes place only when advertising exploits already-existing desire. When it tries to create this desire, it is no longer advertising but education. And, as education, it can produce at best only one dollar in sales for every dollar spent on advertising. No single advertiser can afford to educate the American public. He must rely on forces far greater than any advertising budget to build this mass desire. And then he can make those forces work for him—by directing that desire onto his particular product.

What are these nation-wide forces that create this mass desire? There are many of them. But they fall into two general

categories—each presenting its distinct problem to the copy writer. Here are these two categories, with a few specific examples of each.

1. Permanent Forces

Mass Instinct. The desire of women to be attractive, or men to be virile, or men and women both to keep their health. In this case, the instinct never fades—the desire never changes. The copy writer's problem here is not to pick out the trend—it is there for everyone to see. His job is to distinguish his product from the others that were there before it—to create a fresh appeal—to build a stronger believability—to shift desire from the fulfillment offered by one product to that offered by another. How this is done, we shall see in a moment.

A mass technological problem. Bad television reception, or corroding automobile mufflers, or the time it takes for aspirin to bring relief. Until the problem is finally solved, the customers will buy and try—buy and try again. And here the copy writer has the same problem—to offer the same claim of relief as his competitors, but offer it in a new way.

2. The Forces of Change

The beginning, the fulfillment, and the reversal of a trend. Style. The sudden mass decision to show off a pay raise by installing a swimming pool in the back yard, instead of buying a bigger car. The horsepower appeal of the Fifties, and its sudden subordination to gas economy. Here the copy writer is dealing with the straws in the wind that may indicate a hurricane. Here he needs sensitivity, foresight, intuition. He must be able to see and catch the rising tide when it's almost imperceptible—sense which of the several appeals that are built into his product he should stress at any particular moment, and when to shift to another—and, always, how to be there first.

Mass Education. The school primer and the movie screen. The tastes and appearances of society women, television stars, presidential candidates, trickling down to every hamlet in America. Group pressure; back-yard gossip; community product pioneers. And equally important, the sum total of *all* advertising—in its unconscious, unplanned and overall effect of multiplying people's dreams and desires, and thus raising their standard of living. Here again the problem is timing. When does the shift become statistically significant? When do *enough people* make the change? When should the automotive powerhouse, for example, change its image to become the common man's gas saver?

The copy writer is faced with a society containing dozens—even hundreds—of these already-existing mass desires. *His first job therefore is to detect them*—inventory them—chart their force and direction. This is a study that will occupy part of every working day for the rest of his life.

His second job is to harness his products onto their backs. He does this in this way:

How to Channel Mass Desire Onto Your Particular Product

The copy writer in his work uses three tools: his own knowledge of people's hopes, dreams, desires and emotions; his client's product; and the advertising message, which connects the two.

The copy writer performs his work in three stages. In general, they go something like this:

1. *Choose the most powerful desire that can possibly be applied to your product.*

Every mass desire has three vital dimensions. The first is urgency, intensity, degree of demand to be satisfied. For example, constant arthritic pains compared to a minor headache. The second dimension is staving power, degree of repetition, the inability to become satiated. For example, raw hunger compared to a

the number of people who share this desire. For example, the number of men willing to pay \$10 for an automotive accessory that saves gas—as compared to those willing to pay the same price for one that merely prevents future repair bills.

Every product appeals to two, three or four of these mass desires. But only one can predominate; only one can reach out through your headline to your customer. Only one is the key that unlocks the maximum economic power at the particular time your advertisement is published. *Your choice among these alternate desires is the most important step you will take in writing your ad.* If it is wrong, nothing else that you do in the ad will matter. This choice is embodied in your headline. It is for this reason that we spend so many chapters on headlines later on.

To sum up the first stage then, you try to choose the mass desire that gives you the most power in all three dimensions. You try to tap a single overwhelming desire existing today in the hearts and minds of millions of people who are actively seeking to satisfy it at this very moment.

2. *Acknowledge that desire—reinforce it—and/or offer the means to satisfy it—in a single statement in the headline of your ad.*

This headline is the bridge between your prospect and your product. It touches your prospect at the point of awareness that he has arrived at today. If he is aware of your product, and realizes that it can satisfy his desire, your headline starts with your product. If he is not aware of your product, but only of the desire itself, your headline starts with the desire. And, if he is not yet aware of what he really seeks, but is concerned only with a general problem, your headline starts with that problem and crystallizes it into a specific need.

In any case, your headline—though it may never mention your product—is the first vital step in recognizing this mass desire—justifying and intensifying it—and directing its solution along one specific path.

3. *And then you take the series of performances that are*

built into your product—what your product does—and you show your prospect how these product performances inevitably satisfy that desire. Here's how:

The Analysis of Your Product: What It Is—and What It Does

In reality, every product you are given to sell is actually two products. One of them is the *physical* product—the steel, glass, paper or tobacco that the manufacturer has shaped into a particular pattern, of which he is justly proud. The other is the *functional* product—the product in action—the series of benefits that your product performs for your consumer, and on the basis of which he buys your product.

The physical product does not sell. People do not buy the steel in a car, the glass in a vase, the tobacco in a cigarette, or the paper in a book.

The physical part of your product is of value only because it enables your product to *do things* for people. The important part of your product is *what it does*. The rest—the steel skeleton—the chrome or metal case that you actually deliver to your customer—is only your excuse for charging them your price. What they are really paying you for is what the product will *do*.

No physical part of your product can ever become a headline. No one will buy the size of your client's plant, the weight of your client's steel, the care of your client's construction. All these facts can only be used, later on, to document and reinforce the primary performance that you promise your reader in your headline, in the following ways:

By justifying your price. This is the common-sense theory that the longer the car, the more tubes in the television set, the more stitches per inch in the suit, then the greater the number of dollars your product can command—if that product first delivers the performance that your prospect demands.

By documenting the quality of your performance. Tell your

prospect the weight of steel in your car's door, and he's more likely to believe that your car will protect his life if he should have an accident on the highway. Tell your prospect the number of times your plant removes the impurities in your face cream, and she's more likely to believe that your cream will remove the impurities in her skin.

By assuring your prospect that that performance will continue throughout the years. Ceramic mufflers mean no repair bills for the life of your car. Chemically-protected paper means you can hand your prize books down to your children. Quick-frozen food means you can retain taste and vitamins for months after your purchase.

By sharpening the reader's mental picture of that performance. The Rolls-Royce must give you perfect riding silence because every metal part of the chassis is shielded from every other metal part by a protective coat of rubber. Helena Rubenstein's new face cream must make your skin look younger because it contains the placenta of living animals.

And, above all, by giving your product's claim of performance afresh new basis for believability. This is the most important use of the physical product in fields where a new firm or product is attempting to invade an established Mass Instinct field. Others have made the same claim before. Your product, in order to pull sales away from them, must introduce a new mechanism that performs the claim, or a new quality that assures its performance, or a new freedom from old limitations that improves the performance. This is the point of difference—often conceived by the copy writer, and built by the manufacturer into the product at his recommendation. We shall discuss this point of difference quite thoroughly in the next few chapters.

So much for the physical product. It is always subordinated to the functional product—the product in action—what the product does.

It is the performance of your product, satisfying the mass desire of your market, that provides the selling power of your ad.

Your first task, then, in studying your product, is to list the number of different performances it contains—to group these performances against the mass desires that each of them satisfies—and then to feature the one performance that will harness the greatest sales power onto your product at that particular time.

Take the automobile, for example. Every automobile offers its prospective owner several different and distinct sets of performances:

It offers him *transportation*. The ability to carry himself, his family, his luggage, and perhaps (in the case of station wagons) his pets and his furniture from place to place.

It offers him *dependability*. The freedom from breakdown, stalling, poor performance, repair bills, embarrassment and inconvenience.

It offers him *economy*. Inexpensive transportation: savings in both gas and oil; freedom from repair bills, seen this time from the point of view of the pocket book: durability high trade-in value, low insurance cost.

It offers him *power*. Number of horses at his command; take-off at the lights: acceleration on hills and in traffic; top speed, even if he never uses it. All adding up to a feeling of dominance on the highway.

It offers him *recognition*. Admiration, status, subtle and accepted bragging, envy, the feeling of having arrived. The ohs and ahs of his neighbors, the first ride, the very smell of a new car.

It offers him *value*. The number of feet of steel he can command for the price. High trade-in value over the years. The fact that the car can last for 100,000 miles, even if he can afford to trade it in every year.

It offers him *novelty*: Power steering five years ago—electric door locks today. Three-tone paint jobs yesterday—iridescent paints now. The thrill of being the leader, the pace-setter, the proven pioneer.

And man\— more. Some of them hidden, never admitted, discovered only recently by motivation research. Dozens of

different performances, built into the same product, each of them reaching out and tapping a different desire—a distinct public.

And yet your ad can feature only one of these performances; can effectively tap only one mass desire at a time.

Your headline is limited by physical space. You have only one glance of the reader's eye to stop him. He is preoccupied—he is not looking for your product or your message—the span of his attention will admit only one thought to penetrate his indifference during that glance.

If your first thought holds him, he will read the second. If the second holds him, he will read the third. And if the third thought holds him, he will probably read through your ad.

Every product gives you dozens of keys. But only one will fit the lock. Your job is to find that one dominant performance—squeeze every drop of power out of it in your presentation—and then convince your reader that that performance and that satisfaction can come only from your product.

The next four chapters will show you how to locate that one dominant performance, and how to fashion it into your headline. Once you have written that headline, then even other performance contained in your product simply reinforces and documents that main appeal, in exactly the same way as the physical product facts listed above.

2

PROSPECT'S STATE AWARENESS—HOW TO REALIZE ON IT WHEN WRITE YOUR LINE

You have now completed the first stages in writing your ad. You have defined the mass desire that makes up your market—for example, the desire to lose weight, by millions of women all over America. And you have selected the one performance in your product that satisfies that desire most deeply—for example, a liquid meal in a glass, delicious, already measured for you. as easy and pleasant to drink as chocolate malted.

This definition of your market, and the selection of the performance most likely to capture that market, forms the *concept*, or theme, of your ad. You now know where you are going to start—with your market; and where you are going to end—with your product. *The bridge between these two—their meeting place—is your ad.*

Your ad always begins with your market, and leads that

market inevitably into your product. The beginning of your ad—your headline—is the first step in this process. Therefore it concerns itself entirely with your market. It may never even mention your product or its performance. It is based entirely on the answer to these three questions:

1. *What is the mass desire that creates this market?* (Which we have already discovered.)

2. *How much do these people know today about the way your product satisfies this desire?* (Their State of Awareness.)

3. *How many other products have been presented to them before yours?* (Their State of Sophistication.)

The answer to question 1 gives you the nation-wide force that creates your market. The answer to questions 2 and 3 gives you the location of that market in relation to your product. Your strategy for exploiting or overcoming the answers to these last two questions will give you the content of your headline. Let's first re-define the job we are going to ask our headline to do, and then see how each of these last two questions tells us what that headline should—and should not—say.

Your Headline's Real Job

There has been much confusion about how much of a selling job your headline should be required to do. *Actually, your headline does not need to sell at all.* It does not have to mention your product. It does not even have to mention your main appeal. To demand that a headline should do any of these is to place the full selling burden on approximately 10% to 20% of the total physical space of your ad . . . that physical space taken up by the headline itself.

Your headline has only one job—to stop your prospect and compel him to read the second sentence of your ad. In exactly the same way, your second sentence has only one job—to force him to read the third sentence of your ad. And the third sentence

every additional sentence in your ad—has exactly the job.

It is simply common sense that the more of your story you force your prospect to read, the more thoroughly you can sell. To attempt to do the same selling job in ten words, instead of a hundred, or a thousand, is to shoot craps with your clients. You might as well buy only enough space to print your headline, and use the rest of the budget for repeat insertions.

It is the copy writer's job to force the prospect to read his full story—not just a skimmed version of it. Only to prospects actively seeking the client's specific brand-name product in a case where you can offer them a special price reduction, can your headline do the full selling job. To attempt a full selling job with any other kind of headline is simply to court defeat.

What Your Prospect's State of Awareness Demands From Your Headline

We have already assumed that the only reader you are looking for is the prospect for your product. That means that he has a defined desire with thousands, and perhaps even millions of other people all over America. *But how much aware is he of that desire? How close is it to the surface of his consciousness? Is he aware only that a problem or need exists, or is he aware if they can be satisfied? And if he is aware that satisfaction exists, does he realize that it lies in your product, or specifically in your product by name, or specifically in your product at a given price?*

The answer to these questions will help you determine the level of Awareness of your market—their present state of knowledge about your product and the satisfaction that your product affords. It is at this precise point of awareness that your headline begins.

In its natural development, every market's awareness passes through several stages. The more aware your market, the easier the selling job, the less you need to say. Let's go down the awareness scale step by step. We'll start at the Most Aware—the most mechanical selling job—and proceed to more and more difficult problems, requiring more and more creative solutions.

1. The Most Aware

The customer knows of your product—knows what it does—knows he wants it. At this point, he just hasn't gotten around to buying it yet. Your headline—in fact, your entire ad—need state little more except the name of your product and a bargain price. For example:

"Revere Zomar Lens, Electric Eye Camera—Formerly \$149.50—Now Only \$119.95."

The remainder of the advertisement can summarize quickly the most desirable selling points. Then add the name of a store, or a coupon, and close.

This is the typical department store, discount store, mail-order-bargain-catalog type of advertising. It takes advantage of the full weight of all the advertising that has been done on the same product before it. Its addition—its news—is the price—or a free gift—or instant delivery—or proximity in the neighborhood. Its prospect is *fully aware*—he has all the information he needs. Here the copy writer is nothing more than the merchandise manager's phrase-maker. The price is the most important part of his headline. There is nothing creative about his job, and he should receive the lowest possible scale of pay.

2. The Customer Knows of the Product But Doesn't Yet Want It

Here, your prospect isn't completely aware of all your product does, or isn't convinced of how well it does it, or hasn't yet been told how much better it does it now.

Here—in the approach to this market—is the great bulk of advertising. Here you are dealing with a product which is new—which has established a brand name—which has already identified itself with an acknowledged public desire, and has proven it satisfied that desire.

Here your headline is faced with one of seven tasks:

(a) To reinforce your prospect's desire for your product:

(b) To sharpen his image of the way your product satisfies that desire;

(c) To extend his image of where and when your product satisfies that desire;

(d) To introduce new proof, details, documentation of how your product satisfies that desire;

(e) To announce a new mechanism in that product to enable it to satisfy that desire even better;

(f) To announce a new mechanism in your product that eliminates former limitations;

(g) Or to completely change the image or the mechanism of your product, in order to remove it from the competition of other products claiming to satisfy the same desire.

In all seven cases, the approach is the same. You display the name of the product—either in the headline or in an equally prominent logo—and use the remainder of the headline to point out its superiority. The body of the ad is then an elaboration of that superiority—including visualization, documentation, mechanization. When you have finished weaving in every strand of your product's superiority⁷, your ad is done.

Here are sample headlines presenting solutions to all seven problems of this state of awareness:

(a) *To reinforce your prospect's desire for your product—*
sing:

ASSOCIATION:

"Steinway—The Instrument of the Immortals."

"Jov—The Costliest Perfume in the World."

EXAMPLE:

"Which Twin Has the Toni?"

"Hair Coloring So Natural Only Her Hairdresser
Knows For Sure—Miss Clairol."

SENSORY SHARPENING:

"Tastes like you just picked it—Dole."

"The skin YOU love to touch—Woodbury"

ILLUSTRATION:

(Anyone of the thousands of superb pictorial ads in the food, fashion, cosmetic, jewelry and similar industries. Perhaps best summed up by Life Saver's classic headline. "Please don't lick this page.")

(b) *To sharpen your prospect's image of the way your product satisfies that desire* (Much like the sensory sharpening illustrated above; but concentrating here on the physical product itself, or on the mechanism by which it works):

"At 60 miles an hour, the loudest noise in a Rolls Royce is the electric clock."

"The amazing story of a Zippo that worked after being taken from the belly of a fish."

(c) *To extend his image of where and when your product satisfies that desire:*

"Anywhere you go. Hertz is always nearby"

"Thirst knows no season"—in a winter ad, at a time when cold drinks were only consumed during the summer—"Coca Cola."

(d) *To introduce new proof, details, documentation of how we¹¹ your product satisfies that desire:*

"9 out of 10 screen stars use Lux Toilet Soap for their priceless smooth skins."

"Jake La Motta, 160-lb fighter, fails to flatten Mono paper cup."

"In Boston, the #1 tea-drinking city, the #1 tea is Salada."

(e) *To announce a new mechanism in that product to enable it to satisfy that desire even better:*

"Hoovers new invention washes floors and vacuums up the scrub water."

"Worlds only dog food that makes its own gravy—Gaines Graw Train."

(f) *To announce a new mechanism in i/our product that eliminates former limitations:*

"You breathe no dusty odors when YOU do it with Lewvt."

"A new Zenith hearing aid—inconspicuous beyond belief."

(g) *Or to completely change the image or the mechanism of the product, in order to remove it from the competition of other products claiming to satisfy the same desire.*

Here we are dealing with the State of Sophistication of our market—the amount of exposure they have already had to similar products. Every product during its life history encounters this problem. All of Chapter 3 will be devoted to some of the approaches to its solution.

We now move on to the less aware markets—with their more difficult copy challenges, and their greater demand for the unprecedented.

3. How to Introduce New Products

The prospect either knows, or recognizes immediately, that he wants what the product does; but he doesn't yet know' that there is a product—your product—that will do it for him.

Here the problem is two-fold. First, to pinpoint the ill-defined, as-yet-uncrystallized desire that is slowly spreading through great masses of people all over America. And second, to crystallize that desire, and its solution, so sharply and so dramatically that each and every prospect will recognize it at a glance.

The three steps in the process are simple. Name the desire and/or its solution in your headline. Prove that that solution can be accomplished. And show that the mechanism of that accomplishment is contained in your product.

However, starting with a market in this still-amorphous state of awareness, and continuing with each of the more difficult challenges to come, *the execution becomes more and more important than the mechanics*. Here the copy writer contributes more and more to the value of the product in the public eye, and to its total volume of sales. Here the innovator comes into play. Here the ratio of salary of copy writer to production supervisor shoots up abruptly. For this is the domain of the idea man.

What are the attributes he needs⁰

First, *analysis*. As a copy writer you will find it necessary to define the particular market most receptive to your product, its location in relation to your product in terms of awareness and sophistication, and the driving emotional forces that have created both that market and the potential for the sales of your product within it.

Second, *intuition*, which may be described as the ability to sense a trend at its start, gauge its force and direction, determine the precise moment when it burgeons into a profitable market.

And third, *verbal creativity*, as discussed in the next three chapters, and throughout the rest of the book. The ability to give a name to the still-undefined. To capture a feeling, a hope, a desire, a fear in words. To create a catchword or a slogan. *To focus emotion, and give it a goal.*

Let us see how great writers in the past have taken these

orphous desires, and brought them into razor-sharp focus in a single statement in their headline:

"Light a *Lucky*, and you'll never miss sweets that make you fat."

"Who else wants a whiter wash—with no hard work!"

"How to win friends and influence people."

"To men who want to *cjuit work* some day."

"When *doctors* feel rotten—this is what *they* do."

"Now! Run your car without spark plugs"

"Who ever heard of 17,000 ~~blooms~~^{am}* ironi a single plant⁰"

And dozens more. Here, amorphous desire has been crystallized in the headline. Then sharpened and expanded in the first few paragraphs; satisfied and documented in the body of the ad and focussed inevitably on the product throughout.

Sometimes the simplest statement of the desire is the best. "How to win friends and influence people" needs no verbal twist to increase its impact. At other times, the desire itself must be reinforced by fresh proof that it can be achieved, "When *doctors* feel rotten—this is what *they* do". Or by mystery, "Now! Run your car without spark plugs!" Or by wonderment, "Who ever heard of 17,000 *blooms* from a single plant?". The next two chapters will discuss, first, the strategy of determining when to use a verbal approach; and second, how- to sharpen that first statement of desire with verbalization.

4. How to Introduce Products That Solve Needs

The prospect has—not a desire—but a need. He recognizes the need immediately. But he doesn't yet realize the connection between the fulfillment of that need and your product.

This is the problem-solving ad. It might be thought of as a special case of the desire ad mentioned above, since the tech-

nique of writing it is so similar. Here you start by naming the need and/or its solution in your headline. Then dramatize the need so vividly that the prospect realizes just how badly he needs the solution. And then present your product as the inevitable solution.

Again, this type of ad runs from the most naked statement of the need alone, to the most complicated verbal twists to bring it to the peak of impact. To start at the beginning, the most effective possible headline for your particular problem may be as simple as this:

"Corns?"

Here, only the problem itself is mentioned—nothing more. Or it may be necessary to state both problem and solution immediately:

"Stops maddening itch."

Many headlines in this category promise the removal of previously unconquerable limitations. They are especially popular in catalog selling:

"Lets portable transistor radios play on ordinary household current."

And many combine all three elements—the problem, its solution, and the removal of the usually expected limitations:

"Shrinks hemorrhoids without surgery."

There are headlines which promise substitutes for unpleasant or expensive tasks:

"Now! A ring and piston job in a tube!"

And there are headlines which promise to prevent a future problem, before it can occur:

"Look, Mom! No cavities!"

But many times the problem is not so clearly defined, not so obviously on the surface. You may know the general area of the problem—for example, people's embarrassment at speaking poor English. But you may not be sure of which avenue is the most effective in reaching them. Here the emphasis of a single word—the emotional sharpening of an already easily-identified image—provides the answer:

"Do YOU make *these mistakes* in English⁰"

And, where the solution to the need has been promised before—where the direct statement of the solution has lost its force and freshness—then verbal twists are needed to restore that novelty:

"How a bald-headed barber helped save my hair."

5. How to Open Up a Completely Unaware Market

And finally—the most difficult. The prospect is either not aware of his desire or his need—or he won't honestly admit it to himself without being lead into it by your ad—or the need is so general and amorphous that it resists being summed up in a single headline—or it's a secret that just can't be verbalized.

This is the outer reach of the awareness scale. These are the people who are still the logical prospects for your product; and yet, in their own minds, they are hundreds of miles away from accepting that product. It is your job to bridge that gap.

Let me repeat what I said when we first began to explore these five stages of awareness. Each of these stages is separated from the others by a psychological wall. On one side of that wall is indifference; on the other, intense interest. A headline that

will work wonders in the first stage-for example, "Dial Soap-90 a cake -will fail completely when addressed to a third-stage market where your prospect doesn't even realize that soaps can be made with built-in deodorants. And a third-stage headline-for example "Who else wants a whiter wash with no hard work?" -will be old-hat, no-news to today's housewife, who has been barraged by whiter-than-white advertising for twenty years

To sum up, then.- a headline which will work to a market in one stage of awareness will not work to a market in another stage of awareness. Nor will it work, even to a market in which it has been successful, once that market passes on to a new stage of awareness.

Most products are designed to satisfy a specific need or desire. They are born into markets that are at least the third or fourth stages of awareness. They may therefore never be faced with the problem of an unaware market.

However, many products actually pass out of public awareness or out of public acceptance-at some time or other during their life histories. The desire they satisfy dries up, or other products serve it better, or they are branded "old-fashioned "

Again, we are dealing with a matter of statistics. When a product begins to slip . . . when volume falls off, even though advertising budgets are increased . . . when the name of the product no longer sells as much . . . when a direct statement of the product's function no longer sells as much . . . when a direct statement of the desire or the need that the product fulfills *no longer sells as much-then that product needs to be reborn, and its problem is the problem of opening up an unaware market*

Again, this is the most difficult, the most challenging problem of a 1. There are few positive milestones to guide you. But fortunately there are some completely self-evident negative rules that can eliminate many blind alleys, and set you free to face against your task. Planning a headline for a completely unaware or resistant market, then, is first of all a process of elimination. Here are the first paths:

1. Price means nothing to a person who does not know your product, or want your product. Therefore, eliminate all mention of price, or price reduction, in your headline or prime display type.

2. The name of your product means nothing to a person who has never seen it before, and may actually damage your ad if you have had a bad model the year before, or if it is now associated with the antiquated, the unfashionable, or the unpleasant. Therefore, keep your product out of the headline, and be extremely wary about breaking the mood or disguise of your ad with a prominent logo.

3. And this is the hardest fact of all to accept. At this stage of your market, a direct statement of what your product does, what desire it satisfies, or what problem it solves, simply will not work. Your product either has not reached that direct stage, or has passed beyond it. And you cannot simply shift from one desire to another. You are not faced here with a problem of sophistication, but one of complete indifference, or unacceptability. Therefore, the performance of your product, and the desire it satisfies, can only be brought in later. You cannot mention them in your headline.

' So you cannot mention price, product, function or desire. What do you have left? *Your market, of course!* And the distinct possibility that by broadening your appeal beyond price, product function or specific desire, you can reach the maximum limits of your full potential market; consolidate splinter appeals; and increase the sales of your product at a fantastic rate.

Once you have accepted the challenge of writing this kind of ad, then your product and its attributes fade into the background, and you concentrate exclusively on the state of mind of your market at this particular moment.

' What you are doing essentially in this fifth stage is *calling your market together* in the headline of your ad. You are writing an identification headline. You are selling nothing, promising nothing, satisfying nothing. Instead, you are echoing an emotion,

an attitude, a satisfaction that picks people out from the crowd and binds them together in a single statement.

In this type of headline, you are telling them what they are. You are defining them for themselves. You are giving them the information they need and want, about a problem still so vague that you are the first to put it into words.

Here, above all, is the type of headline that never attempts to sell a product or a performance, but simply tries to sell the remainder of the ad itself—the information that follows on the page. The only function of this headline is to get the prospect to read the next paragraph. And this second paragraph pulls him into the third; and the third into the fourth: and right on down the page, paragraph after paragraph.

Meanwhile these paragraphs are building a steady progression of logical images, from the first identification with the headline, to a growing awareness of the problem or the desire to the realization that a solution is at hand, and to the inevitable focussing of that desire and that solution onto your particular product.

This, then, is the general strategy of dealing with an unaware market. The application of this strategy, when all direct methods have failed, has produced hundreds of great headlines. It would be impossible to classify all of them, since each solution establishes its own new pattern. However, there are definite landmarks and directions we can distinguish. Here are some of them—starting with the general principle they used, then the problem they solved, then the headline itself, and then the most important structural paragraph of body copy:

Giving Words to a Hidden Dream

Problem: to expand the market for home correspondence courses beyond that obtained by "Earn more money" and "Gain more skill" headlines. The solution:

The young Lincoln, poring over borrowed school-books far into the night—seeking in the dim light of his log fire the transforming light of knowledge—eager to grow—eager to do . . . here is an example which has inspired the man who strives against the odds of circumstances to make his place in the world.

To-night, in cities and towns and villages . . . thousands of men will drop their daily labors to fight, beneath the lamp, the battle that Lincoln fought. . .

Up from the mines, down from the masts of ships . . . from all the places where men work, they will go home and take up their books because they yearn to grow, because they seek higher training, greater skill, more responsibility . . .

Some of them are men who work in one field whereas their talents and desires are in another. Some . . . are halted in their progress because they do not understand the higher principles of their business or profession. Some left school in boyhood because poverty made it necessary . . .

Fifty years ago these men . . . would have had no place to turn for the courses of study and for the personal guidance that they need.

Thirty years ago there was founded a school to help them—a school created for their needs and circumstances—a school that *goes to them* no matter where they are—a school. . .

Created in response to a need, the International Correspondence Schools have developed their scope and usefulness to the growth of that need . . .

Exploiting a Hidden Fear

Problem: To re-vitalize the sales of a coffee substitute, long after health headlines and pep headlines and taste headlines had failed. Secondary problem: To overcome a slipping brand name, that was no longer an asset in either the headline or the logo. The solution:

WHY MEN CRACK.. .

An authority of international standing recently wrote; "You have overeaten and plugged your organs with moderate stimulants, the worst of which are not only alcohol and tobacco, but caffeine and sugar ..."

You know them. Strong men. vigorous men, robust men—men who have never had a sick day in their lives. They drive. They drive themselves to the limit. They lash themselves *over* the limit with stimulants. They crack. Often, they crash.

You have seen them afterwards. Pitiful shells. The zest gone, the fire gone. Burnt-out furnaces of energy.

"He was such a healthy-looking man___"

He was. His health was his undoing. His constitution absorbed punishment. Otherwise he might have been warned in time.

"For every action there is an equal and contrary reaction." You learned the law in physics. It applies to bodies.

For every ounce of energy gained by stimulation, by whipping the nerves to action, an ounce of reserve strength is drained ... But repeated withdrawals exhaust any reserve. Physical bankruptcy. Then the crash ...

It's time to get back to normal, to close the drafts, to bank some of the fires...

Avoid stimulants. What is good for the boy is good for the man ...

Borrowed Energy Must Be Repaid!

Two million American families avoid caffeine by drinking Postum. And two million American families are better off for it. . .

Leading Into an Unacceptable Problem by Starting With a Universally Accepted Image

Problem: To gain both publisher and prospect acceptance for a woman's deodorant. A direct statement of the performance or product would not only offend, but would never be published. The solution:

A frank discussion of a subject too often avoided.

A woman's arm! Poets have sung of its grace: artists have painted its beauty.

It should be the daintiest, sweetest thing in the world. And yet, unfortunately, it isn't, always.

There's an old offender in this quest for perfect daintiness—an offender of which we ourselves may be ever so unconscious, but which is just as truly present.

Shall we discuss it frankly?

Many a woman who says, "No, I am never annoyed by perspiration," does not know the facts . . .

Of course, we aren't to blame because nature has made us so that the perspiration glands under the arms are more active than anywhere else. Nor are we to blame because . . . have made normal evaporation there impossible.

Would you be absolutely sure of your daintiness?

It is the chemicals of the body, not uncleanness, that cause odor. And even though there is no active perspiration—no apparent moisture—there may be under the arms an odor...

Fastidious women who want to be absolutely sure of their daintiness have found that they could not trust to their own consciousness; they have felt the need of a toilet water which would insure them against any of this kind of underarm unpleasantness, either moisture or odor.

To meet this need, a physician formulated Odorono—a perfectly harmless and delightful toilet water . . .

To Project a Hidden Desire Which Cannot Be Put Bluntly Into Words

Problem: To capitalize on research findings that smoking cigarettes gives men a feeling of virility, importance, sexual strength. Any verbal expression of these themes, however, would be instantly rejected as absurd and offensive. The solution:

The MARLBORO TATTOO AD: With its virile men (cowboys, racing car drivers, sky divers, etc.) whose appearance alone

projected more of an image of raw virility than any number of words could ever convey.

Using a Common Resentment or Unvoiced Protest to Capture a Far Greater Market Than the Direct Statement of the Solution of That Resentment Would Produce

Problem: To sell a do-it-yourself book on television repairs. Although all owners of TV sets were the potential market, only a small fraction considered themselves interested enough or capable enough to respond to a direct promise headline: "Save up to \$100 a year on your TV repairs!" Most were afraid they could not make the repairs themselves. Therefore, the market must be broadened to include the nonhandymen owners, by exploiting the existing resentment against TV service contracts. The solution:

WHY HAVEN'T TV OWNERS BEEN TOLD THESE FACTS

Was your set purchased after the spring of 1947? Then here is the full, uncensored story of how you can avoid those \$15-\$20 repair bills—avoid those \$30-860 a year service fees—and still get the perfect, movie-clear pictures you've dreamed about!

How many times this week have you had to get up to fix a jumpy TV picture? . . . How many times have you had to put up with ghosts? . . .

90% of These Breakdowns Are Unnecessary!

All these breakdowns may have seemed tragic to you at the moment they happened—but here is the real tragedy! Do you know that the same exact set that you now have in your front room . . . has been playing in manufacturer's test rooms for months—and playing perfectly!

These sets have been subjected to "Breakdown Tests" . . . These sets have been tested against every conceivable type of viewing hazard . . . And, in almost every-one of these cases, these sets have produced perfect, movie-

clear pictures, without major breakdowns, for as much as one full year! Here are some of the reasons why:

What TV Experts Have Learned About Your Set.

If your set were properly cared for, as these sets were . . . it need break down only once during the entire year . . .

If your set were properly cared for, it can actually give you perfect, movie-clear reception the other 364 days of the year . . .

And most important, these experts have discovered that you do not have to be a handyman or a mechanic in order to coax this performance . . . Here's why:

5 Minutes a Week for Perfect Reception.

These TV experts have discovered that your TV set is a great deal like your body' in this respect—that it gives warning signals before it has a major breakdown . . .

Now, if you had the knowledge to make a few minor adjustments, on the outside controls of that set, then you could correct those symptoms . . .

If you do not have this knowledge . . . then your set will weaken, you will have a constantly bad picture . . .

It's as simple as that. You pay a repairman—not for his work—but for his knowledge. If you had that knowledge yourself—then you would not have to pay him at all . . . !

Now suppose that you had a TV expert at your elbow 24 hours a day. Suppose that every time your set began to flicker, or jump . . . this expert would show you exactly what knob on the outside of your set you could turn . . .

Suppose that every time you were annoyed by ghosts . . . this expert would show you a simple non-mechanical trick . . .

Yes, and suppose that even when your set went black, this expert could show you . . .

All the Information You Need About Your TV Set!

This is exactly what a new book, the TELEVISION OWNER'S GUIDE does for you . . .

Projecting an Ultimate Triumph That the Prospect Will Identify With

Problem: To sell music lessons by correspondence to a greater audience than would respond to a direct "Play Real Tunes on the Piano in Five Days" approach. The solution:

THEY LAUGHED WHEN I
SAT DOWN AT THE PIANO.
BUT WHEN I STARTED TO PLAY!—

Arthur had just played "The Rosary." The room rang with applause. I decided that this would be a dramatic moment for me to make my debut. To the amazement of all my friends, I strode confidently over to the piano and sat down.

"Jack is up to his old tricks," somebody chuckled. The crowd laughed . . .

"Can he really play?" I heard a girl whisper to Arthur.

"Heavens, no!" Arthur exclaimed. "He never played a note in his life. But you just watch him. This is going to be good." . . .

Then I Started to Play.

Instantly a tense silence fell on the guests. The laughter died on their lips as if by magic . . . I heard gasps of amazement. My friends sat breathless—spellbound.

I played on and on and as I played I forgot the people around me. I forgot the hour, the place, the breathless listeners. The little world I lived in seemed to fade—seemed to grow dim—unreal. Only the music was real . . . It seemed as if the master musician himself were speaking to me . . . not in words but in chords. Not in sentences but in exquisite melodies!

A Complete Triumph!

As the last notes of the Moonlight Sonata died away, the room resounded with a sudden roar of applause. I found myself surrounded by excited faces. How my friends carried on! Men shook me by the hand—wildly congratulated me—pounded me on the back with their enthusiasm! Everybody was exclaiming with delight—piling me with

rapid questions . . . "Jack! Why didn't you tell us you could play like that?" . . . "Where did you learn?" . . . "How long have you studied?" . . . "Who was your teacher?"

"I have never even *seen* my teacher," I replied. "And just a short while ago I couldn't even play a note."

"Quit your kidding," laughed Arthur, himself an accomplished pianist. "You've been studying for years. I can tell."

"I have been studying only a short while," I insisted. "I decided to keep it a secret 'so I could surprise all you folks."

Then I told them the whole story

"Have you ever heard of the U.S. School of Music?"

T ISKPQ

A few of my friends nodded. "That's a correspondence school, isn't it?" they exclaimed.

"Exactly," I replied. "They have a new simplified method that can teach you to play any instrument by mail in just a few short months." . . .

Projecting the Result of a Problem in Such a Way That It Will Be Identified With by People Who Would Reject a Direct Statement of the Problem Itself

Problem: To increase the sales of a mouthwash, not only on a germ theme (which could be immediately accepted), but on the more universal social-offense theme, which would be rejected in its direct form. The idea of bad breath was too insulting to be taken by the public "straight." The solution:

OFTEN A BRIDESMAID BUT NEVER A BRIDE

Edna's case was really a pathetic one. Like every woman, her primary ambition was to marry. Most of the girls in her set were married—or about to be. Yet no one possessed more charm or grace or loveliness than she.

And as her birthdays crept gradually toward that tragic thirtv-mark, marriage seemed farther from her life than ever.

She was often a bridesmaid but never a bride.

That's the insidious thing about halitosis (unpleasant breath). You, yourself rarely know when you have it. And even your closest friends won't tell you.

Sometimes, of course, halitosis comes from some deep-seated organic disorder that requires professional advice. But usually—and fortunately—halitosis is only a local condition that yields to the regular use of Listerine as a mouth wash and gargle. It is an interesting thing that this well-known antiseptic that has been in use for years for surgical dressings, possesses these unusual properties as a breath deodorant...

Projecting the Result of an Accomplishment to Attract People Who Would Be Frightened Away by the Work Implied to Achieve It

Problem: To broaden the market for home correspondence courses, beyond that possible with a direct statement of the immediate result—learning or skill. An attempt must be made to direct the prospect's mind away from effort, to reward. The solution:

"HERE'S AN EXTRA \$50, GRACE—"

"I'm making *real* money now!"

"Yes, I've been keeping it a secret until pay day came. I've been promoted with an increase of \$50 a month. And the first extra money is yours. Just a little reward for urging me to study at home. The boss saw my spare time training has made me a valuable man to the firm and there's more money coming soon. We're starting up easy street, Grace, thanks to you and the I.C.S. . . ."

The List Never Ends

Every day new solutions, new patterns are being created. Wherever the direct appeal fails, or loses its power, you should begin to explore a fifth stage headline.

However, there are two vital points to remember in connection with this problem. First of all, this type of headline is in-

finitely more difficult to bring home to the target than any of the other four types. You are far more likely to miss the mark on this headline, because you have far fewer guideposts to direct you. *Your headline no longer refers to i/our product, but it must therefore refer even more strongly to your market.* It cannot simply be a startler, or an attention-getter, or humorous, or cute. Nor can it mask the fact that it has no headline behind a prettv picture. Most copy writers use a fifth stage problem to write an empty headline, and are therefore simply wasting their client's money.

Because it is so easy to wander off into an irrelevant headline, keep this one cardinal rule in mind. *Your prospect must identify with your headline before lie can buy from it.* It must be *his* headline, *his* problem, *his* state of mind at that particular moment. It must pick out the product's logical prospects—and reject as many people as it attracts.

And, if it is an effective headline, and it works, then it too will become outdated as your market moves on to a new stage of awareness. And you will be presented with another problem, just as challenging, and just as rewarding, as the one you have solved before. You never step in the same river twice. No market ever stands still.

A Final Word on Style in Advertising Copy

Markets change; desires change; fashions change. And so do the acceptable styles of advertisements change. Certain advertising styles—the *form* your advertising message takes—grow tired with time—then stale—then actually laughable. At the turn of the century, effective ads were written in verse; twenty years later, no one would believe them. In the 1920s most of the great ads were narrative stories—either first-person confessions, or third person revelations, or comic strips dramatizations. Today everything but the comic strip is gone—and we see less and less of it every year. When a new style is born, people believe it, and it

reinforces the message it is carrying. When that same style grows trite, people cannot see the message for the advertisement.

We'll explore this subject further, in the chapters discussing Mood and Disguise in writing advertisements. Meanwhile, one more note here.

In effective advertising, though styles may change, strategy does not. If you will study the *piano* and *bridesmaid* ads in this chapter, you will notice this: That while the narrative style of both is now old-hat, you can still respond to their power. Both tap desires that still exist—though now perhaps directed toward different products and different problems. And both evoke those desires, and channel those desires, so effectively, that if they were rewritten in today's idiom, and applied to different products, they still might sell millions of dollars worth of goods today.

THE SOPHISTICATION OF YOUR MARKET: HOW MANY PRODUCTS HAVE BEEN THERE BEFORE YOU?

As we mentioned before, in Chapter 2, there are three questions you must answer before you can determine what goes into your headline. These are:

1. What is the mass desire that motivates your market?
2. How much does your market know about your product? (Their State of Awareness.)
3. *How many similar products have they been told about before? (Their State of Sophistication.)*

This third question is the most easily answered. A few hours research should give you samples of every competing ad in the field—if there are any.

If You Are First in Your Market

If there are not—if you are the first in your particular market, with your particular product—then you are dealing with prospects

that have no sophistication about your product at all. In other words, they have never received any information about such a product before. Once you get them interested, they are likely to become much more enthusiastic, believe much more of what you have to say, and buy that much more readily. Remember, your story is brand-new to them.

This, of course, is the dream of every manufacturer and every copy writer. *To be first.* And it happens quite often today. Sometimes because of a technological breakthrough—creating a new product (women's hair sprays), or a radically better product (long-playing records), or a familiar product at an explosively low price (the Model T Ford).

And sometimes, such a brand-new market is created by the insight of an advertising man, dealing with an already-established product. In this case, the ad man visualizes the application of the product to an entirely different market (the switch, in the Twenties, of Ovaltine from an aid for insomnia to a body builder for skinny children).

Or he reaches that market through a hitherto untapped medium (Revlon's fabulous results from sponsorship of "The \$64,000 Question" in the early days of TV).

Or he discovers a previously unnoticed performance of his product that carries it completely beyond the limits of its old market (Lifebuoy's discovery that people would accept its strong medicinal odor as a cure for perspiration odor, and their subsequent christening of that odor with the catch-word "B.O.").

When such a golden opportunity—to be first—presents itself, you are probably dealing with a market in its third or fourth stage of awareness. Your prospects know that they would like what your product does, or they would like to get rid of the problem your product solves—if it were only possible.

Here, the answer to your third question is quite simple. You are dealing with a market where you are first. Therefore they have no previous information about similar products. Therefore they are completely unsophisticated.

And your exploitation of this answer—your strategy in approaching this market—is equally simple:

1. *Be simple. Be direct. Above all, don't be fancy. 'Same either the need or the claim in your headline—nothing more. Dramatize that claim in your copy—make it as powerful as possible. And, then bring in your product; and prove that it works.*

Nothing more—because nothing more is needed. To illustrate, let's look at one of the most profitable, insatiable, constantly-renewing, and therefore overworked fields in marketing history: the reducing field. No one knows who was the first man to stumble on the reducing field (though it's fairly certain that he must have become a millionaire). But all he had to say in his headline was a simple statement of the direct desire of millions of women:

"NOW! LOSE UGLY FAT!"

As he started to clean up, others inevitably followed. But, by this time, the reducing field had already been tapped. Advertisements had been run. The direct claim had been made. Mere repetition would no longer be enough. In other words, the reducing market was now in its Second Stage of Sophistication. A new approach was necessary. The strategy had to be changed—to this:

If You're Second, Do This

If you're second, and the direct claim is still working—*then copy that successful claim—but enlarge on it. Drive it to the absolute limit. Outbid your competition.*

For example, here are two successful headlines in the now fiercely-competitive reducing field that did just that. They have both been pushed to the outer limits of both legality and believability. But they both worked.

**'LOSE UP TO 47 POUNDS IN 4 WEEKS-
OR RECEIVE \$40 BACK!'**

"I AM 61 POUNDS LIGHTER
... NEVER A HUNGRY MINUTE."

In most fields, this enlarged-claim technique reaches the outer limits in successive stages. Sometimes the completion of this process takes years. In the home garden field, as another example, an advertiser brought out a Floribunda Rose—using this headline with startling success:

"PICK 25—50—100 ROSES
FROM THIS ONE MAGNIFICENT PLANT!"

It worked. And so, some years later, a special variety of cushion mum swept the country with this headline:

"SIX HUNDRED MUMS
FROM A SINGLE BUSH!"

And, one year later, this headline carried the process to what are probably the absolute limits of Mother Nature:

"WHO EVER HEARD OF
17,000 BLOOMS
FROM A SINGLE PLANT?"

As simple as this evolution looks, it produces results. It provided a tremendous lift to car sales in the 1950s, when 50 more horsepower was added to the advertisements every year. It was climaxed in the Chrysler 300—a car named after its horsepower rating—and pegged just at the limit of believability, practicality, and the inevitable public reaction.

For the reaction *will* come. Toward the end, the process disintegrates. The successful claim is overworked; enlargement piles on enlargement. New competitors enter the field—each trying to promise more. Headlines double and triple in size. Words begin to lose their meaning—"whiter-than-whites" appear. The prospect becomes confused—then skeptical. Believability is shattered; claims are automatically discounted 50% by their readers. More promise is poured in to compensate. The govern-

merit begins to investigate. And the sales curve begins to turn down-down-down.

The Third Stage of Sophistication

At this point, your market has entered into its Third Stage of Sophistication. Your prospects have now heard all the claims—all the extremes. Perhaps they have even bought one or two competitive products. Every time they open a newspaper, another similar headline screams out at them. *How are they to distinguish one product from the mass? How do you break through to reach them?*

One factor is vital here. That is *the restorative power* of the market you are dealing with. It may be a market based on a constantly recurring mass instinct, such as reducing. It may be a market based on an unsolved technological problem, such as spark plug replacement. It may be a market that periodically wishes to renew or improve its purchases, such as cars, homes, appliances.

In all these cases, the desire never fades; the market continually renews itself. New prospects come into the market. Old customers become dissatisfied with their old purchases, their old solutions, and begin to look again. The mass desire—the tremendous profit potential—still exists. *But it cannot be tapped by the old, simple methods any longer.*

Women still want to lose weight. But by now they've read dozens of ads for reducing aids—all promising them to take off 20, 30, 40 pounds in a matter of weeks. They no longer fully believe them. Perhaps they believe these ads so little that they won't even try a new product at all. For months, even years, they may simply accept their overweight condition as "something that just can't be helped."

But the desire never fades. The dissatisfaction builds up, month after month. Secretly, perhaps even unconsciously, these women are hoping to find a *new* product—a *new* headline—that promises them *a new way to satisfy that age-old desire.*

And on this fundamental fact, we build our strategy for selling a market in its Third Stage of Sophistication.

If your market is at the stage where they've heard all the claims, in all their extremes, then mere repetition or exaggeration won't work any longer. What this market needs now is a new device to make all these old claims become fresh and believable to them again. In other words, A NEW MECHANISM—a new way to making the old promise work. A different process—a fresh chance—a brand-new possibility of success where only disappointment has resulted before.

Here the emphasis shifts from what the product does to HOW it works. Not accomplishment, but performance becomes dominant. The headline expands. The claim remains—but now it is reinforced by the mechanism that accomplishes it. In the reducing field, for example, the limits of its basic promise had been reached by headlines like this:

"I AM 61 POUNDS LIGHTER
... NEVER A HUNGRY MINUTE."

Now new leaders emerge—avoiding the competition of claims—stressing mechanism instead, like this:

"FLOATS FAT RIGHT OUT
OF YOUR BODY!"

ff ff ff

"FIRST WONDER DRUG
FOR REDUCING!"

A vital change has taken place in both these ads—and in every ad that deals successfully with this Third Stage of Sophistication. In the previous, Second-Stage ads, the entire headline was taken up by a complete statement of the main claim. Below it, in smaller type, in either a subhead or the body copy, came the mechanism that accomplished the claim. Often, this mechanism was abbreviated—simply mentioned instead of being explained—indicated by a sort of shorthand, like this:

"I AM 61 POUNDS LIGHTER
... NEVER A HUNGRY MINUTE.'

Read the Astonishing Experience of New York Food
Expert with *the Famous Eat-and-Redtice Plan*.

In Third-Stage ads, however, this arrangement is completely reversed. By this time, the basic claim has become well-known to almost all its prospects—perhaps even too well-known. Therefore, this shorthand can be applied to the claim itself. What was before a five to ten word headline describing nothing but the basic claim—"I AM 61 POUNDS LIGHTER"—Hint- *can he communicated in a single word in a headline devoted to explaining how this claim is accomplished*. For instance:

"FLOATS FAT RIGHT
OUT OF YOUR BODY!"

Or:

"FIRST WONDER DRUG
FOR REDUCING!"

First the mechanism is brought into the headline to establish a point of difference—to make the old claims fresh and believable again. And then—once the prospect is told that here is a brand-new chance for success—*then the claim can be restated in full, to make sure that she realizes everything she is getting*. Like this:

"FLOATS FAT RIGHT
OUT OF YOUR BODY!"

Released for the first time! The amazing scientific discovery that melts up to 37 POUNDS off men and women—without starvation diets, without a single hungry moment—without even giving up the foods you love!

Or—using the same Third-Stage arrangement of mechanism in the headline, and claim elaborated in the lead paragraph—we have this ad:

"FIRST WONDER DRUG
FOR REDUCING!"

Used successfully by thousands of physicians! Lose as many pounds as you like without diets, without exercise, without giving up the kinds of food you love to eat!

In both these ads—and all others like them—the promise itself is subordinated to the mechanism which accomplishes that promise. This mechanism is featured in the headline. When ads such as these are successful, you are dealing with a market that is in its Third Stage of Sophistication.

The Fourth Stage

But you are still in a competitive market, and such ads give only a temporary advantage. Such ads, presenting a new promise, begin a new trend. Within a few months, the Third Stage of Sophistication passes into a Fourth Stage—a new stage of elaboration and enlargement. But this time, the elaboration is concentrated on the mechanism, rather than on the promise—like this:

"FIRST *NO-DIET* REDUCING
WONDER DRUG!"

This Fourth Stage strategy can be summarized like this:

If a competitor has just introduced a new mechanism to achieve the same claim as that performed by your product, and that new-mechanism announcement is producing sales, then you counter in this way. Simply elaborate or enlarge upon the successful mechanism. Make it easier, quicker, surer; allow it to solve more of the problem; overcome old limitations; promise extra benefits. You are beginning a stage of embellishment similar to the Second Stage of Sophistication described above. The same strategy will be effective here.

But, unfortunately, so will the same limitations. The Fourth

Stage of Sophistication, like the Second Stage which it resembles, eventually pushes itself out of the realm of believability. At this point, further elaborations become ineffective. You are then faced with two alternatives:

First, discovering a new, acceptable mechanism to make the promise fresh and believable again. But remember, the mechanism you use must not only be new and legitimate, but it must be accepted as believable and significant by your market. Each Third and Fourth Stage ad that precedes you, makes this problem of acceptance more and more difficult.

Eventually, of course, no new mechanism will gain acceptance. The market will have grown tired of your promises and the mechanisms by which they are accomplished. Your prospects will have been glutted by advertising. You will have reached the Fifth Stage of Sophistication—the most difficult—where the field is said to be exhausted—where competitors are dropping out of the market en masse.

How to Revive a "Dead" Product

In this Final Stage of Sophistication, your market no longer believes in your advertising, and therefore no longer wishes to be aware of your product. In many ways, therefore, this Fifth Stage of Sophistication corresponds to the Fifth Stage of Awareness discussed in Chapter 2. The problems are the same. The strategy is the same. The emphasis shifts from the promise and the mechanism which accomplishes it, to identification with the prospect himself. You are dealing here with the problem of bringing your prospect into your ad—not through desire—but through identification. (See Chapter 8.)

An outstanding example of a product which had lost its market because of such a Fifth Stage of Sophistication, and then gained it back by a brilliant use of the identification headline, is the Postum ad discussed in Chapter 2, and its headline, "WHY MEN CRACK . . ."

Let's Look at an Industry That Went Through All Five Stages of Sophistication

But perhaps the classic example of an industry which encountered all five Stages of Sophistication—and overcame them—is the Cigarette Industry. The history of cigarette advertising is a continuous battle against competition, against physical and social taboos, even against the very success of its own current advertising; which saturates and exhausts the market by the weight of its combined industry expenditures, and constantly demands new approaches.

Let's briefly examine the main current of cigarette advertising first—the progression from the first to the fifth Stages of Sophistication—and then discuss some of the side problems it encountered.

In the First Stage of Sophistication, when the market was new, cigarette advertising featured taste, enjoyment, pleasure in the headline:

"I'D WALK A MILE FOR A CAMEL!"

"CHESTERFIELD—THEY SATISFY!"

This raw promise of enjoyment gradually became elaborated and embellished to push it to the limits of believability. In this Second Stage, since you cannot measure the pleasure a cigarette gives you, the promise-growth took the form of broader and broader comparisons:

"LIGHT UP A LUCKY, AND YOU WON'T MISS
THE SWEETS THAT MAKE YOU FAT!"

But, without measurement, the limits of enlargement are soon reached. So Third-Stage strategy began to be employed—a continuous stream of brilliant new mechanisms:

"LUCKIES—THEY'RE TOASTED!"

"PALL MALL'S GREATER LENGTH FILTERS
THE SMOKE FURTHER!"

"CAMELS—PROTECT YOUR T-ZONE!"

And, as each of these mechanisms was accepted by the buying public, the originators competitors adopted the mechanism and began to elaborate on it—initiating the Fourth Stage:

"PHILIP MORRIS—ALL THE HARSHNESS BAKED OUT!"

"CHESTERFIELD—REGULAR AND KING-SIZED
TOO!"

"NINE OUT OF TEN DOCTORS PREFER
LUCKIES!"

But eventually the mechanisms lost their potency, and the government ruled out the health claims; and in the early Fifties the industry faced a Fifth Stage market. But a new marketing tool—Motivation Research—had shown them how to reach this market without mechanisms or claims, without even headlines, simply by projecting strong visual identifications with the virility that the public had accepted in a cigarette. For example, any of the Marlboro "Virile Men" ads. Or their imitations in Chesterfield, or Camel ads.

Thus we have the full spectrum of sophistication confronting an industry. But cigarette advertisers also encountered two critical side problems. The first offered them the opportunity of doubling their market. The second, of retaining that huge market in the face of the most adverse publicity

The first challenge occurred immediately following the First World War. By this time the old "Coffin Nails" taboo had been forgotten—for men. But there still remained the equally great potential market of women smokers—if smoking could be made respectable for women. The trend was definitely in that direction—the urge, the curiosity existed in millions of women in all social

classes—some respectable women were actually daring to smoke in public.

But the trend—left by itself—would take years to develop. An advertisement had to be created to accelerate that trend. To make smoking for women not only acceptable, but desirable. To channel the vast movement toward liberation and equality of the Twenties as the driving force to open up this huge new market.

But such an advertisement could never come right out and suggest that women smoke. It could not even show a woman smoking. Such an advertisement was definitely a Fifth Stage problem—a problem in identification. And it was solved by linking a man and woman in their most appealing connection—in love—with a smoking situation. The ad showed a young couple, sitting together on a beach on a moonlit night. He is just lighting up a cigarette—the first puffs of smoke are just drifting into the moonlight. She has her face turned toward his, and her words make up the entire headline (and, except for the logo, the entire ad):

"BLOW SOME MY WAV."

Nothing more needed to be said. A vast new market—opened up with four words.

The second challenge occurred thirty years later. This ^{was} the cancer scare of the late Fifties, which continues into today. It resulted in four reactions: First, there were cigarette holders, water pipes, ceramic filters, etc.—none of which succeeded in establishing a national market, since they represented too much inconvenience, too blatant an admission that the purchaser was worried about his smoking.

Secondly, the scare produced a determined effort in the industry itself to conduct its own research, to counteract or correct such claims.

Third, it produced a temporary drop in cigarette sales.

And, fourth, it opened up a vast new market for an already

existing product—the filter cigarette—aided by the industry itself, which wisely gambled that smokers would not move out of cigarettes, but simply into a different kind of cigarette.

Filter cigarettes had always existed, as a small, specialty market. But now they were expanded into a mass market. Millions of new prospects, who had never before even considered filter cigarettes, now sought out information about them, asked to be told which one to buy. A new market opened up. And it started to retrace the same Stages of Sophistication as its parent market had passed through fifty years before:

First Stage:

"KENT'S MICRONITE FILTER TRAPS TARs BEFORE THEY REACH YOUR LIPS"

Second Stage:

"20,000 FILTER TRAPS IN VICEROY!"

Third Stage:

"PARLIAMENT—THE MOST IMPORTANT V* INCH IN SMOKING TODAY—NO FILTER FEEDBACK!"

Fourth Stage:

"TAREYTON—DUAL FILTER FOR DOUBLE THE PLEASURE!"

And the Fifth Stage—in an industry-wide stroke of genius—right back to the flavor again:

"WINSTON TASTES GOOD LIKE A CIGARETTE SHOULD!"

"IT'S WHAT'S UP FRONT THAT COUNTS!"

"L & M HAS FOUND THE SECRET THAT UNLOCKS THE FLAVOR!"

And so it goes. In industry after industry. The same life cycle for each market. The same deadly challenges. The same willingness to adapt rather than perish.

A Personal Note

In this book I have tried to write a scientific study of advertising, without troubling the reader with whatever personal ethics I myself may observe. Every copy writer who has ever sweated for days to create a new approach will know how it feels to see that approach copied overnight by a competitor. I share every ounce of that feeling. But such events happen every day. And they are effective. Therefore, examples such as those detailed above must be listed, in all objectivity, as a business strategy that has and will solve competitive problems in a competitive industry. I include them here—not as recommendations, but as possible strategies to be chosen or rejected.

38 WAYS TO STRENGTHEN YOUR HEADLINE ONCE YOU HAVE YOUR BASIC IDEA

Up to this point, we have been concerned with the strategy of planning copy—of arriving at the theme of our ad and the content of its headline—rather than with the techniques of actually writing this copy. The entire second portion of the book will be devoted to these techniques. But we must pause now, and examine one of these techniques out of sequence. It is called VERBALIZATION. And it is the art of *increasing the impact of a headline by the way in which it is stated.*

Everything we have done so far has helped us obtain the content of our headline. We now know what we want to say. And we now have to determine how to say it.

The most obvious way, of course, is simply to state the claim in its barest form. "Lose Weight," or "Stop Corns." for example. And if you are the first in your field, there is no better way.

But where you are competitive, or where the thought is too

complicated to be stated simply and directly, *then you must reinforce that claim by binding other images to it with the words in which you express it.* This is Verbalization. And it can accomplish several different purposes:

1. It can *strengthen* the claim—bv enlarging upon it, by measuring it, by making it more vivid, etc.

2. It can make the claim *new and fresh again*—bv twisting it, changing it, presenting it from a different angle, turning it into a narration, challenging the reader with an example, etc.

3. It can help the claim *pull the prospect into the body of the ad*—by promising him information about it, bv questioning him, by partially revealing mechanism, etc.

All of these goals are accomplished by adding variations, enlargements or embellishments to the main headline claim of the ad. These additional images are bound into the main claim bv the sentence structure of the headline. They alter the main claim to make it more effective.

They are the second creative step in writing the ad. First, we have seen how to determine the appeal itself. And now, how to shape that appeal into its most effective form in the headline.

There are, of course, an infinite number of these variations (every good copywriter invents a few himself). But there are general patterns that most of them follow. Here are some of these guideposts for your own thinking:

1. Measure the size of the claim:

"20,000 *FILTER TRAPS* IN VICEROY!"

"I AM 61 *POUNDS LIGHTER* . . ."

'WHO EVER HEARD OF 17,000 *BLOOMS*
FROM A SINGLE PLANT?"

2. Measure the speed of the claim:

"FEEL BETTER *FAST!*"

"7A⁷ TWO SECONDS, BAYER ASPIRIN BEGINS TO DISSOLVE IN YOUR GLASS!"

3. Compare the claim:

"SIX TIMES WHITER WASHES!"

"COSTS UP TO \$300 LESS THAN MANY MODELS OF THE LOW-PRICED THREE!"

4. Metaphorize the claim:

"BANISHES CORNS!"

"MELTS AWAY UGLY FAT!"

5. Sensitize the claim by making the prospect feel, smell, touch, see or hear it:

"TASTES LIKE YOU JUST PICKED IT!"

"THE SKIN YOU LOVE TO TOUCH!"

6. Demonstrate the claim by showing a prime example:

"JAKE LAMOTTA, 160 POUND FIGHTER, FAILS TO FLATTEN MONO PAPER CUP!"

"AT 60 MILES AN HOUR, THE LOUDEST NOISE IN THIS ROLLS ROYCE IS THE ELECTRIC CLOCK!"

7. Dramatize the claim, or its result:

"HERE'S AN EXTRA 850, GRACE—I'M MAKING BIG MONEY NOW!"

"THEY LAUGHED WHEN I SAT DOWN AT THE PIANO—BUT WHEN I STARTED TO PLAY . . ."

8. State the claim as a paradox:

"HOW A BALD-HEADED BARBER SAVED MY HAIR!"

"BEAT THE RACES BY PICKING LOSERS!"

9. Remove limitations from the claim:

"SHRINKS HEMORRHOIDS WITHOUT SURGERY!"

"YOU BREATHE NO DUSTY ODORS WHEN YOU DO IT WITH LEWYT!"

10. Associate the claim with values or people with whom the prospect wishes to be identified:

"MICKEY MANTLE SAYS: CAMELS NEVER BOTHER MY THROAT!"

"9 OUT OF 10 DECORATORS USE WUNDA-WEAVE CARPETS FOR LONG LIFE AT LOW COST!"

11. Show how much work, in detail, the claim does:

"NOW! RELIEF FROM ALL 5 ACID-CAUSED STOMACH TROUBLES—IK SECONDS!"

"RELIEVES CONGESTION IN ALL 7 NASAL PASSAGES INSTANTLY!"

12. State the claim as a question:

"WHO ELSE WANTS A WHITER WASH—WITH NO HARD WORK?"

"COULD YOU USE \$25 A WEEK EXTRA INCOME?"

13. Offer information about how to accomplish the claim:

"HOW TO WIN FRIENDS AND INFLUENCE PEOPLE!"

"HERE'S WHAT TO DO TO GET RID OF PIMPLES FAST!"

14. Tie authority into the claim:

"BOSS MECHANIC SHOWS HOW TO AVOID ENGINE REPAIR BILLS!"

"HERE'S WHAT *DOCTORS DO* WHEN THEY
FEEL ROTTEN!"

15. Before-and-after the claim:

"BEFORE COLDENE A CHILD GOT OVER A
COLD AFTER 5 DAYS OF ACHING, SNEEZING,
WHEEZING, DRIPPING, SUFFERING, COUGH-
ING, CRYING, GAGGING, SPITTING."

"WITH COLDENE A CHILD GETS OVER A
COLD IN FIVE DAYS!"

16. Stress the newness of the claim:

"*ANNOUNCING!* GUIDED MISSILE SPARK
PLUGS!"

"*NOW!* CHROME PLATE WITHOUT HEAT,
ELECTRICITY, MACHINERY!"

17. Stress the exclusivity of the claim:

"*OURS ALONE!* PERSIAN LAMB ORIGINALS—
\$389.40!"

"ONLY GLEEM HAS GL-70 TO KEEP TEETH
CLEAN ALL DAY LONG WITH ONE BRUSHING!"

18. Turn the claim into a challenge for the reader:

"WHICH TWIN HAS THE TONI? AND WHICH
HAS THE \$15 PERMANENT?"

"DOES SHE OR DOESN'T SHE? HAIR COL-
ORING SO NATURAL ONLY HER HAIRDRESSER
KNOWS FOR SURE!"

19. State the claim as a case-history quotation:

"LOOK, MOM—NO CAVITIES!"

"WOULD YOU BELIEVE IT—I HAVE A COLD!"

20. Condense the claim—interchange your product and the product it replaces:

"NOW! A RING AND PISTON JOB IN A TUBE!"

"POUR YOURSELF A NEW ENGINE!"

21. Symbolize the claim—replace the direct statement or measurement of the claim with a parallel reality:

"STARTING NEXT TUESDAY, THE ATLANTIC OCEAN BECOMES ONLY ONE-FIFTH AS LONG!"

22. Connect the mechanism to the claim in the headline:

"FLOATS FAT RIGHT OUT OF YOUR BODY!"

"FEEDS WASTE GAS FUMES BACK INTO YOUR ENGINE!"

23. Startle the reader by contradicting the way he thinks the mechanism should work:

"HIT HELL OUT OF THE BALL WITH YOUR RIGHT HAND,' SAYS TOMMY ARMOUR!"

24. Connect the need and the claim in the headline:

"THERE IS ONLY ONE SOLUTION TO AN ADVERTISING PROBLEM: *FIND THE MAN!*"

25. Offer information in the ad itself:

"WHY MEN CRACK . . ."

"WHAT EVERYBODY OUGHT TO KNOW ABOUT THIS STOCK AND BOND BUSINESS!"

26. Turn the claim or the need into a case history:

"AUNT MEG, WHO NEVER MARRIED . . ."

"AGAIN SHE ORDERS—A CHICKEN SALAD, PLEASE!"

27. Give a name to the problem or need:

"WHEN YOU'RE WEARY WITH *DAY-TIME FATIGUE*, TAKE ALKA-SELTZER."

28. Warn the reader about possible pitfalls if he doesn't use the product:

"*DON'T INVEST ONE CENT OF YOUR HARD-EARNED MONEY UNTIL YOU CHECK THIS GUIDE!*"

29. Emphasize the claim by its phraseology—by breaking it into two sentences, or repeating it, or a part of it:

"A MAN YOU CAN LEAN ON! THAT'S KLOPER-MAN!"

"NOBODY BUT NOBODY UNDERSELLS GIMBEL'S!"

30. Show how easy the claim is to accomplish by imposing a *universally-overcome* limitation:

"*IF YOU CAN COUNT TO ELEVEN*, YOU CAN INCREASE YOUR SPEED AND SKILL AT NUMBERS!"

31. State the difference in the headline:

"THE DIFFERENCE IN PREMIUM GASOLINES IS RIGHT IN THE ADDITIVES!"

32. Surprise your reader into realizing that former limitations have now been overcome:

"SEE WHAT HAPPENS WHEN YOU CRUSH A HARTMAN DC-8? NOTHING!"

33. Address the people who *can't* buy your product:

"IF YOU'VE ALREADY TAKEN YOUR VACATION, DON'T READ THIS. IT'LL BREAK YOUR HEART."

34. Address your prospect directly:

"TO THE MAN WHO WILL SETTLE FOR NOTHING LESS THAN THE PRESIDENCY OF HIS FIRM."

35. Dramatize how hard it was to produce the claim:

"WHEN JENS FINISHED DESIGNING THIS CANDLEHOLDER WE HAD TO INVENT A WHOLE NEW KIND OF CANDLE."

36. Accuse the claim of being too good:

"IS IT IMMORAL TO MAKE MONEY THIS EASILY?"

37. Challenge the prospects present limiting beliefs:

"YOU ARE TWICE AS SMART AS YOU THINK."

38. Turn the claim into a question and answer:

"YOU DON'T KNOW WHAT'S UNDER THE HOOD AND YOU COULDN'T CARE LESS AS LONG AS YOUR CAR RUNS SMOOTHLY. WHO SHOULD YOU SEE IF IT DOESN'T?... SOMEONE WHO CARES—UNITED DELCO."

And so on: an infinite number of variations. Try to create your own—tomorrow.

SUMMARY: THE ART OF CREATIVE PLANNING— HOW TO MAKE AN IDEA GROW

Now, let's look at a few special headline problems, and then sum up:

The Three Levels of Creativity

Something should be said here about the various approaches copy writers use to dig up a new headline. As far as I can tell, there are three of them:

The first, the shallowest, and the most widespread and ineffective, is the Word-Substitute Technique. Here the copy writer consults a list of proven and successful headlines. He then pulls out the original product name and substitutes his own; or his own product's performance, etc. He usually comes up with something like this:

**"I'D WALK A MILE FOR A CUP OF BLANK
COFFEE!"**

"WHY HAVEN'T BOAT OWNERS BEEN TOLD
THESE FACTS?"

"FLOATS UGLY PIMPLES RIGHT OUT OF YOUR
SKIN!"

If these ads are copied from a similar product, in the same market, at the same time, then their chance of success is good—especially if they embellish the promise in any way. But if the product, or the market, or the timing is different, then the chances of success diminish proportionately. They become Echo Ads—ads that remind people of some other product. They pay no attention to unique product-market-timing relationship that exists at the moment. Therefore they lose all the strengths that are wrapped up in that relationship. They are the kind of ads that clients write, rather than copy writers.

The second, deeper and more difficult approach is through formulas. Here the copy writer has memorized a list of rules or principles, and tries to pour his headline into them like he'd pour hot lead into a mold. Such rules usually concern the way a headline is expressed. They list methods of strengthening the verbalization of the headline idea, and here they have a perfectly-valid use. Several examples of these principles are given in Chapter 4.

But the idea for an ad or a headline demands its own shape. It cannot be fitted into someone else's solution. The problem defies a formula. And the third, analytical approach that we have outlined above—with no answers; only guide-posts and questions—offers the only way.

This is a hard fact to accept. It means that a solution which has cost you days and weeks of painful effort, and which has done its job perfectly—can be used only once. It means that there are no creative shortcuts—that the effort must be duplicated with each individual ad. But fortunately the techniques of probing can be learned and perfected; intuition can be sharpened;

a sensitivity can be developed for picking out the vital fact from a maze of information.

And, of course, abandoning this effort leads to a reality which is even harsher. Manx' copy writers grow old, or tired, or afraid. They stop searching for the unique solution in every problem. From this moment on, they begin to copy instead of create. And most pathetic of all, main' begin to copy themselves. The more successful the copy writer, the greater the temptation to find his new headline in his old files.

But it won't work. Copying can be done by any cub. All this process does is bring talent down to the level of file-cabinet mediocrity. The true copy writer *must* argue with success—he must push on past it every time he faces a new product. In advertising, as well as in science and in art, the solution to the unique lies only in itself.

On Motivation Research and Its Relation to the Copy Writer

As we have repeated throughout this first part of the book, the copy writer's primary job is to know his market. Many times, he has to know more about that market than the market knows about itself.

Before MR, he did this mostly by personal digging, reading, talking—and guessing. With MR, he has some pretty professional guessers working with him. And they have the equipment to prove their guesses far more easily and inexpensively than writing a campaign and testing it.

The copy writer can use MR in two ways. It can be a tremendous source of information to him. Information about the most powerful needs and desires of his market—desires that may be hidden, verbally unacceptable, or completely unknown. It shows him the strength of those desires—their drift and momentum—the taboos that accompany them, and limit their expression. It helps him locate splits in his market—gauche their

points of difference—design pinpoint appeals for each of them. And it feeds back to him early reactions to his own phraseology—to test his own worry-points in the ad—to enable him to shift emphasis—and even to emerge with a completely new idea.

All well and good. But a motivation research finding is not a headline, nor even the central theme of an ad, nor will it ever be. Like any other fact, it is a direction. First it tells you where not to go, to avoid wasting your time. And then it indicates the general area of your solution.

But the transformation of those facts into an idea, and the expression of that idea in the strongest possible form, still requires as much creative talent as any other starting point. The source of an idea, no matter how profound, is still only the beginning. The copy writer has to take it from there.

The second great service that MR can perform for the copywriter is that of testing his own hunches, in answering the questions he uncovers in dealing with his market over a period of time.

For purposes of simplicity, we have dealt with advertising strategy as though it always consisted of writing a single ad—rather than a continuous campaign. By limiting ourselves in this way, we have been able to deal with each of the phases of such a campaign as though it were a separate and distinct problem, requiring a separate and distinct advertisement to solve it. In doing this, we have emphasized that a breakthrough can occur at any stage of a campaign; and that the same breakthrough techniques can be used to produce the germ idea for the entire campaign that follows.

In reality, however, the copy writer usually works on a given product, or in a given market area, for long periods of time. During that time he will write many ads on this same subject. And during that time he will engage in a kind of *discourse* with his market, in which he feeds that market ideas, and it feeds back to him reactions to those ideas.

During this massive conversation, if he is sensitive, the copy

writer will pick up a continuous flow of the most vital information. Some of this information will be actual trends and preferences, which can be immediately translated into new ads. But much more of it will be in negative form—failures, roadblocks, limitations to the response from his ads. And only the statistical measurements of these limitations will be shown—not their causes. The copywriter will want to know why they occur. And in asking why, he will give birth to questions like these:

What causes one woman to make most of her clothes at home, and another woman to use her sewing machine only for minor repairs?

How can we convince more people that it's safe to buy through mail order?

Why will men instantly buy an automatic potato peeler—and women send it right back to the store again?

These are research questions. They deal with psychological dimensions. The copy writer discovers them, and passes them along to his MR people to be phrased, tested and answered. Thus is born a new idea, a new theme, and a new headline, perhaps even a new campaign.

On Expressing the Personality of a Product in Your Headline

One of the most potent discoveries of motivation research is that a product, or a store, or a whole group of products has a distinct and complete personality to the consumer. This personality is a complex quality, embracing many traits. In the case of the Cadillac, for example, it consists of quality, prestige, performance, appearance, comfort, resale value, freedom from repairs and much more.

But—and this is the important point to consider in writing your headline—*one of these traits will always be the most effective in summarizing and expressing this personality.* In the case of Cadillac, it has always been, and will always be, quality. This

summary trait is featured in a series of headlines, or headline illustrations—perhaps blended with one or two of the other traits to give it variety but always strengthening those other traits by interrelating them to this one dominant quality.

Thus the personality is simplified, symbolized and sharpened to grasp the reader. And then—as the reader moves on through the body copy of the ad—this personality is expanded and examined in all its appeals—an ever-enlarging pyramid of persuasion, drawing in all the necessary information—charging that information with desire—terminating inevitably in the one source of satisfaction for that desire—your product.

We will examine this concept more thoroughly in Chapter 8—on Identification.

On the Only Type of Prevention Headline That Will Sell

Many copy writers believe that *no* prevention headline (because it treats a problem that *may* occur and that is not actually plaguing your prospect at this moment) can ever be effective. The reason they give for this failure is the inability of the prospect to identify himself with a problem that has not already forced itself upon him.

This is true—*but only for those problems which affect him personally*. He is perfectly capable of imagining such problems afflicting his loved ones, his friends, his wife and children, even his nation. This is why decay-preventing toothpaste sold so well when the ads focussed the decay, not on the parent, but on the children. This is why life insurance can be sold, not by picturing the prospects death, but the horrors inflicted upon his wife and children if insufficient money is left over to take care of them.

To sum up: A man will not visualize future disasters occurring to himself, but he is perfectly capable of visualizing, and buying preventatives from, the image of such future problems affecting others around him.

On the Selection of Splinter Markets to Avoid Competition

Throughout this book, we have assumed that each competitor in a market will try to advertise to that market as a whole. For example, that every reducing aid will try to sell all women that are interested in losing weight.

This assumption is not necessarily true, in at least two respects. First, it assumes that such a market is all of one piece (for example, that all women want to lose weight for the same reason). They do not, of course. There are at least two major sub-categories in the market—those who want to lose weight for appearance reasons, and those who must lose weight because of their health. The same general appeal—LOSE WEIGHT—will be effective with both. But certainly the mechanisms should vary—speed and ease in the first—safety and permanence in the second.

Secondly, a small company with a limited budget may avoid competing with larger rivals for the core of the market, and may concentrate its attack on a smaller segment of that market. This is usually done regionally. But it may be even more effective if it is based on the sociology of the market rather than its geography. For example, a reducing aid may decide to abandon the greater appearance segment of the market, and appeal much more specifically to the health segment. This deliberate focussing of the appeal would alter every aspect of the campaign, from the headline, through identification copy, through mechanism and substantiation—right down to the selection of media and channels of distribution. (Health and geriatric magazines, and distribution through doctors rather than drug stores.)

Eventually, of course, if the appeal is successful and the budget grows, then the advertiser can decide to invade the majority market. If he does this, the success of the initial limited campaign can be used as a point of difference to appeal to the larger market. For example, the fact that women who were forced to lose weight *permanently* relied on this product more than twice as often as any other, etc.

The first five chapters of this book, which you have just finished, describe a process which may take days, or weeks, or months to complete.

This process begins with a thorough analysis of the market for your client's product—with an attempt to measure the breadth and depth of that market—to identify the gigantic emotional forces that create that market—to define and focus those forces in terms of a single image or desire or need—and to channel those forces toward one inevitable solution—your client's product.

In order to do this, the second step of this process involves a meticulous study of the product itself—what it is and what it does—the physical product that you will deliver, and the functional product that you will sell—all its various satisfactions and performances—again focussed to a single image, a single identification, a single claim that will tap the greatest possible emotional force within your market.

The combination of these first and second steps gives you the theme of your ad—the desire your market demands and its satisfaction . . . the need your market feels and its solution . . . the identification your market gropes for and its expression.

And once you discover this theme, you begin the process of expressing it. You explore the state of maturity of your market. You find out how much people know about your product and what it does—how much they've been told about similar products—and how much they care about both.

Out of this analysis comes the point of entry for your headline—the point of contact—the point of greatest interest and acceptance on the part of your prospect. It may be located anywhere—in your product itself, in its price, in its performance, in the satisfaction your product promises, in the need your market demands from your product, or only in the market itself. But, wherever it is, this is the point where you start. Here the searching and the planning stop. Here the words begin.

Again, this process may take weeks or even months. And at the end of that time, you may have written five or ten words.

These five or ten words will make up about 90% of the value of your ad. If you are right, they may start a new industry. If you are wrong, nothing you write after them will save your ad. Copy writing—on the idea level—is an all or nothing profession. You build your idea, piece by piece . . . you crowd it into five or ten words . . . and then it stands or dies by itself. And everything that follows it, stands or dies with it. This is why we have devoted so much time to this planning process.

And it is a process. You don't *get* an idea or a headline—you either *build* it, or you unfold it, petal by petal. You dig it out of the market research . . . you wring it out of the product . . . you read, you listen, you experiment for yourself. You work—hard. You rub up against this product and this market so hard that they seep into your pores. And—above everything else—you *remember this cardinal ride of creativity:*

What you are looking for in this product and this market is the one element that makes them unique. The idea you want—the headline you want—the breakthrough you want—are all wrapped up inside that product and that market. Nowhere else.

And no outside ride—no outside formula will give them to you. You are facing a product-market-timing relationship that never happened before—it is unique. And the solution you need is just as unique.

What this first part of the book has tried to give you is not molds, but compasses. Not formulas to copy word by word, or rules to rigidly follow. But rather guide-posts to set your thinking in the right direction. Specifically and technically, these guide-posts fall into two classes:

The first are analytical procedures. Their purpose is to break down a complicated problem into its parts . . . to examine those parts one by one . . . to find out which is the most important—and to start your solution from there.

Once you have done this, you then begin to build up your

solution to its greatest power. You do this by removing limiting factors, and by adding everything you can find that will strengthen your idea. If we wrote literature instead of advertising, these two processes would be called conception and execution. In copy writing, we say that we get the main theme for our ad, and then we put it into a headline.

And when you have finished, you have five or ten words. If they are the right words, they will be immensely valuable. But they still will be only the start. They are the end of one road, and the beginning of another. They are the imitation to your ad—the hand you extend to your prospect for your product. Your job is now to make that introduction worth while—for both parties.

In the remainder of the book, we shall discuss the techniques of writing the body copy of your ad. These techniques are directed toward one end: *building conviction*—not only instilling the desire for your product, but actually strengthening that desire with the belief that that product will DO what the prospect wants.

We now turn to this process of building your ad, so that your ad builds conviction.

PART 2

THE SEVEN BASIC TECHNIQUES OF BREAKTHROUGH ADVERTISING

How to write body copy
as strong as your headline

6

INSIDE YOUR PROSPECT'S MIND—WHAT MAKES PEOPLE READ, WANT, BELIEVE

You have now built your headline. You now have a means of stopping your prospect—of bringing to a momentary halt all the diverse activities of his mind—of focussing his attention, at least for a moment, on a single thought. This is the job that you have designed your headline to do—not to sell, or identify your product, or even mention the need or desire that your product satisfies—but simply and solely to flag down your prospect, and get him to read your first paragraph.

From that moment on, your body copy does the selling. It does this by altering your prospect's vision of reality. It creates a new world for your prospect—a world in which your product emerges as the fulfillment of the dominant desire that caused this man to respond to your headline.

To create this world, your copy must expand or alter one or more of the three dimensions of his already-existing mental world. This is the task of the remainder of your ad. Your copy

must be long enough to accomplish this change—and the length of your ad will depend on three factors:

First, how much copy you need to build his *desire* for that product—and everything that product can do for him—to its greatest possible strength.

Second, how much additional copy you need to make him feel both *comfortable* and *complimented* by that product, to enable him to visualize that product as a part of the life structure that he has built, and is building, for himself.

And, finally, how much additional copy you need to make him *believe* what you have said—to compensate for his already-existing prejudices and beliefs.

The answers to these three questions determine not only the length of your ad, but also its structure, its development, its style and its pace. Each of these questions relates to a separate dimension of your prospect's mind—different ways he has of arranging thoughts and feelings. In this chapter, we will examine these three dimensions briefly, and sketch in what ways, and to what extent, you can alter or expand them through your ad. And then, in the following chapters, we will detail these *mechanisms of persuasion* thoroughly along with the most effective techniques of presenting them.

And then, in the last chapter, we will try to weave them together into a simple, straight-line, logical progression of images—leading your reader from the headline, through the product, to the actual purchase.

Let us start with these three dimensions of thought and feeling:

1. Desires

These are the wants, needs, cravings, thirsts, hungers, lusts, etc. that drive your prospect through life. They are *physical*—such as the desire to be thin, or strong, or healthy, or free from acne, corns, bad breath or what have you. They are *material*—such as

the desire to possess money, or a big car, or a beautiful dress. They are *sensual*—such as the thirst for a cold glass of beer, or the need for a tired body to stretch out on a soft bed.

They have, of course, tremendous driving power. And they already exist. You cannot create them, diminish them, or battle them. *But you can expand them, sharpen them, channel them, and give them a goal.* And this is your primary task as a copy writer.

Your first task—and in some ads your only task—is to make your prospect *want*. To sharpen his desire. To picture every moment of its fulfillment. To let him see it, feel it, touch it, sit in it, listen to his friends rave about it. To make him visualize the wonderful new world your product offers him so strongly that he practically lives in it—and then to offer him that product. The method of doing this—Intensification—will be discussed in the next chapter.

2. Identifications

These are the *roles* your prospect wants to play in life, and the *personality traits* he wants your product to help him build, or project.

These longings for identification—longings for a sharply-defined personality—longings for social status—are, of course, not material or physical or sensual at all. They complement and intensify the physical desires—add another dimension to them—by making each purchase serve a double duty. Thus, not only does a woman buy a low-calorie food to become thin, but in so doing she also builds again a radiant, attractive, youthful personality. And not only does a man buy a car for the power, speed and transportation it will give him, but equally as much for the projection of prestige, success and ready-cash-to-burn that this purchase communicates to his neighbors.

Call them what you will—goals, hopes, dreams, ambitions, envies, admirations, phantasies or objectives—these subtle, sym-

bolic, never-openly-spoken projections of our own self-images are immensely powerful sales forces. *Your task is to put them directly behind your product.* To make him feel the prestigious and select group he joins when he becomes a user of that product. To picture for him the people who live in your product's world today.

3. Beliefs

These are the opinions, attitudes, prejudices, fragments of knowledge and conceptions of reality that your prospect lives by. This is the world of emotionalized reason that he inhabits—the way he accepts or rejects facts and builds up his universe, the types of thinking he uses to arrive at decisions, the ideas and values which give him comfort and which he believes are permanent and true.

These ideas may be shallow or profound, valid or false, perfectly logical or mere wishful thinking. But it is not advertising's mission to argue with them. And no one advertiser can change them. Advertising is not education; it does not have society as its sponsor, nor does it have the years of time that are given to education to produce results.

Advertising, like science, must accept reality as it exists, not as it might wish it to exist. Only then can it alter reality—not by smashing into it head-on—but by exploiting its tendencies and giving direction to its energies.

Believing is a process—a process of fitting new facts into certain established patterns of thought and conviction. People *believe* in certain ways. These beliefs form a filter through which your product-information must pass or be rejected. And their already-established patterns of reasoning create habit-channels along which your copy must build its conviction—or die.

You start with these beliefs as a base. You build up from them by using his kind of logic, not your own, to prove that your product satisfies his desires—to prove that your product works—to

prove that his kind of people rely on your product—to prove that no other product satisfies his needs as well.

The mechanisms for doing this are shown in Chapters 9 and 10.

There you have them. Desires. . . . Identifications. . . . Beliefs. Each of them composed of equal parts of emotion and thought. The three dimensions of your prospect's mind—the raw materials with which you will work.

To study them, we shall deal with each of them separately. But, in actually writing your ad, of course, you will *weave them into each other*—to create a simple, fluid path of thought from the beginning to the end of your ad. This technique—Blending and Reinforcement—will be the subject of Chapter 14.

THE FIRST TECHNIQUE OF BREAKTHROUGH COPY: INTENSIFICATION

Thirteen Ways to Strengthen Desire

The force that creates sales, that powers our present economy, is desire. Mass Desire, spread among millions of men and women. And the art of salesmanship, fundamentally and primarily, is expanding this desire. Expanding it horizontally, among more and more people. Expanding it vertically by sharpening and magnifying it—by building it to such a pitch that it overcomes the obstacles of skepticism, lethargy and price, and results in the sale.

Advertising is salesmanship in print. Therefore, above everything else, advertising is the literature of desire. It is society's encyclopedia of dreams . . . our twentieth-century Wish Book. Advertising gives form and content to desire. It provides it with a goal.

These desires, as they exist in the mind of your prospect today, are indistinct. They are blurs—hazy, ambiguous, not yet

crystallized into words or images. In most cases, they are simply vague emotions, without compulsion or direction. And as such, they have only a fraction of their true potential power.

Your job is to fill out these vague desires with concrete images—to show your prospect every possible way that they can be fulfilled—to multiply their strength by the number of satisfactions that you can suggest to achieve them.

A copy writer's first qualifications are imagination and enthusiasm. You are literally the script writer for your prospect's dreams. You are the chronicler of his future. Your job is to show him in minute detail all the tomorrows that your product makes possible for him.

This is the core of advertising—its fundamental function. To take unformulated desire, and translate it into one vivid scene of fulfillment after another. To add the appeal of concrete satisfaction after satisfaction to the basic drive of that desire. To make sure that your prospect realizes everything that he is getting—everything that he is now leaving behind him—everything that he may possibly be missing.

The sharper you can draw your pictures—and the greater the number of them that you can legitimately present—the more your prospect will demand your product, and the less important will seem your price.

How much space can you give to this process of Intensification? This depends on two factors—the amount of space allotted to you for the entire ad, and the number of ways you can present your images without giving the feeling of repetition or boredom.

First of all, different media demand different treatments. For example, catalogs, small-space newspaper and magazine advertising, radio and television strictly limit the number of words given to you to draw your images. To fit your message into their structures, you must use either or both of two techniques. The first is *compression*—the boiling down of projections and images into a few key words. And the second is *the campaign*—the repetition of these key words over and over again—along with a

progression of embellishments and differentiations—through an entire series of advertisements.

We shall see how this is done, in detail, at the end of this chapter.

On the other hand, large-space newspaper and magazine advertising and especially direct mail give you adequate room, in most cases, to present a full story. In these media, the decision as to length depends far more on the second factor—*the number of ways you can present your images without giving the feeling of repetition or boredom.*

No matter what you do, your prospect will take with him only one basic idea, one dominant image from your ad. But with every additional new and different way that you can present that idea, it becomes sharper and more real in your prospect's mind, and it builds up more and more emotional weight.

Thus the problem becomes one of perspective, of fresh viewpoints, of new and different detail. Of walking around your product in your imagination, and presenting it to your prospect in ever}* way in which it enters his life.

You are working against two opposing forces. The first, as in your headline, is the amount of material which has already been presented to your prospect about similar products in other ads. There are stages of market sophistication to be dealt with in body copy as well as in your headline. If your prospect has read the same phraseology before, he will be bored by it, no matter where he encounters it again.

And the second obstacle is the phraseology of your own ad. Once you have presented your basic fulfillment in a certain way; *then you must vary your viewpoint in your second description*, or not present it again. Otherwise you will lose your reader in the middle of your ad.

You cannot repeat, but you can reinforce. And every time the same basic promise is given a fresh setting for your prospect, it reinforces the descriptions that went before it, and makes your prospect that much more determined to participate.

The presenting of a series of fresh, new and different fulfillments for your prospects dominant desire—our first mechanism of persuasion—is called Intensification. It takes many forms, with many more certainly to be invented. We will list some of them here, giving the complete copy examples to show how they have been worked out to deal with specific copy problems.

Our illustrations in this part of the book will be drawn mostly from mail order. The reason for this is simple. Mail order advertising must accomplish its sale from a single ad, without relying on the cumulative force of the campaign, and without help from product display or salespeople. Therefore, mail order tries to present as much of the complete story as possible at one time. These same techniques apply equally well to all forms of advertising. But there they are usually quite compressed, and their purpose and structure was not quite so apparent.

Here are these techniques of Intensification:

Your First Presentation of Your Claims

1. *First present the product or the satisfaction it gives directly—bluntly—by a thorough, completely detailed description of its appearance or the results it gives.* For example, this rose ad:

MORE ROSES THAN YOU EVER SAW ON ANY ROSE BUSH . . .

Leading Eastern Agricultural College reports: This fabulous rose variety produced 500 blooms in June . . . 1523 more blooms in July. . . 1616 more blooms in August. . . 437 more blooms in September . . . *4,076 rises all from one single plant. . .*

Can you imagine the fantastic beauty of a rosebush that can easily give you MORE THAN 4,000 ROSES from June to September—and then keeps on blooming heavily right up into frost . . .

Can you imagine the fantastic thrill of walking into your garden and actually picking 3 dozen, even 4 dozen

roses a day from a single plant, day after day, week after week—and still leave gigantic clusters of bloom on each single plant.

Colorful, fragrant roses almost as large as the most expensive Hybrid Teas, yet blooming by the hundreds at one single time . . . on one single bush! Cherry-pink 3-inch roses overlaid with tinges of red that deepen in fire and brilliance as the blossoms unfold—to reveal a dazzling gold splash on their petals! Roses that burst into living walls of blossoms that flame again and again into exquisite masses of bloom in June, July, August, September, October, November . . . and often stay in bloom weeks after the first snows have fallen! . . .

This is the rose with such fantastic blooming power that it will actually give you huge clusters of 10, 12 even 15 flowers on a single stem . . . and produce those clusters in solid masses of bloom! Clusters as large as both of your outstretched hands put together . . . clusters that actually measure up to one full foot across . . . each stem a complete floral bouquet in itself. . . that gives you an average of more than 50 NEW ROSES day after day, week after week, for 8, 9 even 10 weeks in a row during the hot "dog days" of summer. . . Enough roses to fill every room in your house with color and fragrance all summer long . . . Enough roses to drench your terrace with beauty, to sweep around your home and flood your beds, your borders, your walks, your driveway with solid, living walls of roses all summer long . . . with just a few plants!

And this is the rose you can have blooming in your garden now and for years to come, that will make your grounds the garden showplace of the neighborhood, if you accept this extraordinary flower offer now! . . .

Or, as another example, this description of the results of a Christmas flashlight projector that shows colored slides of the Bible:

. . . You take out the amazing invention we send you. You simply switch it on. *And suddenly even/ person in the room draws in his breath in excitement and admiration!*

For there before you on that living room wall—projected four feet wide by three feet tall—is one of the most beautiful pictures you have ever seen! Before your eyes—so real that you can practically reach out and touch her—is the Virgin Mary holding the Infant Jesus in her arms. The picture actually glows with exquisite color. You can see every magnificent detail . . . the animals huddled around the manger . . . the tenderness in the Virgin's eyes . . . the smile on the Infant's face.

It's almost as though you were actually there! Suddenly all the wonderful tales your children have heard . . . all the meaning and glory of Christmas . . . come alive before your children's eyes! Life-sized . . . as tall as your children . . . scene after scene parades before them on their living room wall! They actually see the Angel of God announcing the Birth to the Shepherds! They witness the Star of Bethlehem rising over the world! They stand side by side with the Three Wise men in silent adoration!

Before their very eyes, they see Christ grow to maturity. They watch him astound the elders of the Temple as a small child. They thrill to his first meeting with John the Baptist. They are present at the Sermon on the Mount. They witness each of the miracles—see with their own eyes Jesus calming the storm . . . teaching Peter to walk on the water . . . raising Lazarus from the dead.

Can there be any more thrilling experience? Suddenly every sermon they have ever heard . . . every book they have ever read . . . every prayer they have ever learned, takes on new meaning and beauty for them. This is probably the most thrilling hour you will ever spend with your children. They will ask you to repeat it time and time again. These magnificent pictures will continue to thrill and astound and instruct them for years to come . . .

Or, as another example, this description of the outward appearance of a giant flying plastic model jet:

. . . Yes! Just imagine the expression on your children's faces, when they walk into your living room just one week from today, and suddenly see this magnificent model airplane standing in front of them on the living room table!

Here is a gigantic, three-dimensional, all plastic model airplane—resting securely on its own triple landing gear—and so huge that its tail section alone stands six full rnehes from the table!

This magnificent model airplane proudly bears the official colors of Pan American Airways! Its wings and engines are a dazzling silver! Its fuselage is a gleaming white—with a brilliant blue stripe stretching back twenty-one inches along the entire length of the body! And stamped on both sides of the huge rudder is the Fan American World Globe—and the American flag above it. ready to identify this plane anywhere she goes!

Both the wings and the tail section are slanted diagonally back—ready to cut through the air at 600 scale miles an hour! And suspended beneath the wings are the four huge engines—each as long and as thick as your child's fingers—each with its own JET SOUND SIMULATOR, to give your child thrill after thrill after thrill WHEN HE ACTUALLY FLIES THIS BREATH-TAKING MODEL HIMSELF! . .

Put the Claims in Action

2. Now that you have presented your main description, you are ready to expand the image. One of the most effective ways to do this is to PUT THE PRODUCT IN ACTION for your reader. To show, not only how the product looks, and what benefits it gives the reader, hut exactly how it does this. As one example, let's continue with our model jet airplane ad:

No Fuel! No Danger! No Crack-Ups! Yet It Flies 600 Scale Miles An Hour, All Under Your Complete Control!

Pick this magnificent plastic model up from the table. and hand it to your child. While he holds it, simply attach the U-Control Line as we show vou to the left wing. Then suspend the model from this control line, and begin slowly to swing it through the air. Before your astonished eyes. you will see one of the most thrilling sights of your entire life!

This model is perfectly designed for high-speed flight! As soon as it picks up power from the motion of your hand, it will lift up its nose, its wings will begin to cut through the air, it will flash upward and streak ahead of you! As you give it more and more line, it will turn wider and wider, fly faster and faster . . . You can fly it in circles only five feet wide, or you can take it outdoors and fly it in gigantic arcs one hundred feet wide—the size of an entire city lot . . .

You can make this plane soar upward—stall at fantastic heights—dive toward the ground—and then pick up speed and flash upward again in a breath-taking rescue! . . . You can spiral this magnificent model down into a perfect landing! You can fly two or more planes in formation! You can have jet races! You can have an entire fleet of breath-taking models flown by every member of your family—and you can have them for only \$1 apiece—less than ONE-FIFTH the price you'd pay for a plastic model of this size and performance! . . .

Or, as another example, this product-in-action description from a brochure selling a self-propelled fish lure:

. . . Think of it! To fuel up this amazing, live-action lure, all you do is this. Simply snap open the fuel chamber—pour in the absolutely harmless fuel—and close the fuel chamber again! . . . Simply cast or lower that power-packed lure into fresh or salt water—and get set for the fishing thrill of your life!

For perhaps one minute, the lure will float quietly on the surface of the water. But then that water will reach the fuel charge inside—the lure will seem to shudder for a second—and then it will spring dramatically to "life"!

The air around it will be filled with the buzzing sound of a dying bee! Instantly, the nose of the lure will point downward, and it will begin its first descent! Slowly, jerkily, like a maimed minnow, it will swim noisily downward—buzzing and humming—traveling about nine feet every fifteen seconds! If no fish intercepts it, it will then automatically stop its descent—slowly raise up its nose—and begin its irresistible climb to the surface again!

And again! And again! Tirelessly—hour after hour—lengthening out the reach of your own casts! Roaming restlessly over every foot of water beneath you—even on a slack line—*even* when your boat is tied up—*even* when you're curled up on the dock, sound asleep! . . .

And driving the fish around you into such a frenzy with its swimming and its buzzing that they practically tear the rod out of your hands—they're so anxious to get their mouths into the hook! . . .

Bring In the Reader

3. Or, if your product lends itself to this kind of treatment, *put your reader right smack in the middle of this product-in-action story, and give him a verbal demonstration of it. It will happen to him the first day he owns that product.* For example, this passage from an ad selling a power booster for the average car:

. . . Picture this to yourself! Next weekend you go down to your car—the same tired car that you've been driving for years. You've made only one simple change to that car, so easy that your sixteen year old son could do it. But now, when you turn on the ignition, a modern miracle of engineering science comes to life under your hood!

From the very first moment, you'll see and feel the difference in that engine! . . . When you release the emergency brake, your car will glide out of its parking space—roll down the street with your foot hardly touching the gas pedal. Every 30 or 40 seconds, you'll give that car an extra shot of gas—feeling it spurt ahead—testing the new power that's singing underneath your foot!

We ask you to pull up to another car at the stop light, of approximately the same year and make as your own! Wait until the light changes from red to green. Let the other car start first. Wait till the other car gets half way across the street. And then slam your foot down on the gas pedal!

Before that other car has even crossed the street, you will have caught up with him. For one brief second, you and that other car will race fender to fender. And then you

will flash away from him . . . you will leave him a full block behind . . . you will look in your rear view mirror and see the startled look of amazement on the other drivers face! . . .

Show Him How to Test Your Claims

4. But there is still more room to expand the image along these lines. *Turn the demonstration into a test. Let your reader visualize himself proving the performance of your product—gaining its benefits immediately—in the most specific and dramatic way possible.* For example, in this ad, selling a new kind of spark plug:

. . . when you get your set of SA FIRE L\JECTORS, here is all you do. If you have an automatic transmission, make a note of how fast your car crawls forward when it is in the drive position, with the motor idling. If you have a sports car, a racing car or boat, make a note of the RPM's as indicated on the tachometer when the engine is idling. If you have regular transmission, put your car in low gear on a level road and notice its speed with the motor idling. Next . . . screw your injectors right into the spark plug openings ...

Now, if you have an automatic transmission—put your car in drive and let your engine idle. If your car stood still with spark plugs, it will now move forward at from 4 to 6 miles an hour; that means that the amount of gas that just kept your engine turning over will now carry you up to 6 miles at no cost to you.

If you have a racing or sports car or a boat with a tachometer, your RPM's will increase up to 200 more at idling and up to 300 more at high speeds.

If you have regular transmission, in low gear with your motor idling your car will move forward 4 to 6 miles per hour faster. In other words, no matter what you drive, here is absolute proof that you can go further, faster and cheaper...

Or, as another example, this demonstration-test from an advertisement for a memory course, with the headline, "Give Me One Evening and I'll Give you a Push-Button Memory":

. . . Take this book and turn to page 39. Read eight short pages—no more. And then, put down the book. Review in your own mind the one simple secret I've shown you. And then—get ready to test your new AUTOMATIC memory!

What you are going to do, in that very first evening, is this. Without referring to the book, you are going to sit down, and you are going to write—not five, not ten, but TWENTY important facts that you have never been able to memorize before! If you are a business man, they may be customers' orders that you have received . . . if you are a salesman, they may be twenty different products in your line . . . if you are a housewife, they. . . .

In any case, you are simply going to glance over that list again for a few moments. You are going to perform a simple mental trick on each one of these facts—that will burn that fact into your mind, permanently and automatically! And then you are going to put that list away . . .

And the next morning, you are going to amaze your friends and family! When you go down to business, you will attend to everyone of those orders—automatically—without referring to your memo pad! . . .

Yes! And you'll amaze your friends by remembering every product in your line—backwards and forwards—in the exact order that you memorized them! You'll keep every⁷ single appointment on time—because one appointment will automatically flash into your mind after another—at the precise moment you need them—exactly as though you pushed a mental button!

All this—in a single evening! . . .

Stretch Out Your Benefits in Time

5. The number of variations, of fresh, startling viewpoints is endless. Here is another departure from the product-in-action theme: showing the product at work, not for just an hour or a

day, but over a span of weeks and months. Here you extend your reader's vision further and further into time—showing him a continuous flow of benefits. This passage is taken from an ad for an English plant food:

. . . First, the amazing English pellets give your plants a tremendous new burst of growth! New plants and old—they send out dozens of hidden shoots and buds! Some of your plants may actually DOUBLE in height and breadth the very first month!

But this is just the beginning! Within one or two short weeks—without your even touching your plant—this amazing pellet AUTOMATICALLY begins the second stage of its work! It automatically sends out a second wonder-working nutrient—that enters into every cell of your plants' bodies—that fills those cells with health and strength and sturdiness . . . Great, tall stems stand up with military precision! Giant buds begin to swell with vigor and vitality! Even tired old shrubs and trees—that you had almost given up for lost—begin to straighten out—fatten up—send out the young green growth that you had never hoped to see again!

And then, the most remarkable part of all! Just as these fantastically beautiful plants have reached their full, glorious height and strength—at that moment these tiny English pellets automatically liberate still a third wonder-working ingredient! . . .

And when that third precious ingredient reaches those buds—then that very morning you will open the door to your house—AND YOU WILL BE BLINDED BY THE EXPLOSION OF COLOR THAT GREETES YOU IN YOUR GARDEN! . . . You will see rose bushes weighted down with masses of blossoms, of a richness and perfume and color you have never imagined before! You will see dahlias and asters and gladiolas so massive, so exquisite, so breath-takingly beautiful that you can hardly believe that they are the same plants that you put in the ground! And when your neighbors begin to pour into your yard—when you watch them bend and touch these flowers to see if they are real—THEN YOU WILL KNOW A FEELING OF GARDEN ACCOMPLISHMENT AND PRIDE THAT YOU NEVER DREAMED OF BEFORE! . . .

6. *At the end of this passage, other actors besides the reader are brought into the scene. Each one of them—each group of them—provides a fresh new perspective through which your reader can view the product. Seen through their eyes—experienced through their actions and reactions—the product performances become new, vivid and completely different again.*

These new participants may be celebrities, who relate their experiences through the testimonial. This technique is too familiar to warrant an example here. Or they may be average men and women, whom the reader easily identifies with, whose experiences are related through narration or the case history. Probably the most famous example of a narration is the "They Laughed When I Sat Down at the Piano" ad quoted in the first section of this book. Here, as an example of the case-history approach, we use a passage from a reducing ad:

. . . And then, if you were like the men and women whose fantastic case histories were reported by leading medical journals, perhaps you went to your doctor and asked him for AN EASY WAY OUT—WITHOUT TORTURE—AND WITHOUT SLIDING BACK! . . .

These doctors had the answer in a tiny green pill—and a common-sense plan . . .

They instructed dozens of patients to test this miracle plan in their own homes, under these doctors' supervision. These men and women did NOT give up the foods they loved—they simply and naturally cut down on them!

They were not given any starvation diets . . . they reported, in case after case, that they felt more pep. more energy, more youth and vitality than they had known for years!

And then, day by day, faster and easier and safer than they had ever known before, the ugly excess fat around their bodies melted away! While they were eating three delicious meals a day, they were shedding as much as five pounds a week! While they were feasting on mouth-water-

ing steaks, thick juicy slices of roast beef, potatoes, butter and bread—they were losing inch after inch after inch from around their waistlines, their thighs, their hips. Clothes that they had discarded years before began to come out of the closets and attics. Men and women both—they beam to notice a new young look to their chins and faces that they'd thought they'd lost forever.

And when the plan was over . . . these men and women had lost as much as 17 and 25 and even 34 pounds . . . they had turned back their weight clock 5, 10 and even 15 years . . . And their trim, slim figures were just beginning. . . .

Show Experts Approving

7. But not only celebrities and ordinary people can be used to reaffirm the product benefits. Experts in the field—professionals—the sophisticated, the discriminating, the blase can be called on to register their reactions. There is nothing so astounding as the astonishment of experts. Here the elements of surprise, competition and discovery all combine to sharpen the image even more. This example is taken from the rose ad mentioned above:

. . . Just picture the scene as these college horticulturists began this amazing flowering test of roses. For here gathered in a test field were all the highh-praised queens of rosedom . . . floribundas, hybrid teas, polyanthas, patented roses and rose blends that today sell for as high as \$3.75 for a single plant. Row upon row of roses . . . prize-winners in international competition . . . the best the world has to offer. . . AND THEN, NEARLY WILD STARTED TO BLOOM!

Just picture the astonishment on these experts' faces when in the first month alone, Nearly Wild produced over 15 times more blossoms than the average of all other roses combined; how in July alone it produces an average of 50 new roses a day, more than 7 times as many blossoms as the second leading rose! How in August it produced 21 times more roses than its nearest competitor; and then went on. . . .

is it any wonder that a famous rose expert upon viewing the results of this test, exclaimed: "Why, it's like having a complete rose garden of 20 plants—all on a single bush!" Or whv another rose expert, shaking his head in disbelief, stated: "If we ever released these flowering figures to the public, they'd never believe it. And if they did believe it, we couldn't produce Nearly Wild rose plants to fill the demand in the next 25 vears!". . .

Compare, Contrast, Prove Superiority

8. Each new approach suggests others. *The competition can be carried into contrast. The disadvantages of the old product or service can be laid side by side with the advantages of the new—throwing these advantages into sharp relief.* Here, as one example, is a brief, three-sentence passage from a book-club radio commercial that establishes the difference between random buying and book-club savings indelibly on the listener's mind:

. . . Yes! While your friends were paying \$3.95 for their copies of Frank Yerbv's run-away best seller, *The Golden Hawk*, Dollar Book Club members were getting the same exact book for only 99c • While your friends were paying \$4.95 for John O'Hara's flaming new thriller, *A Rage to Live*, Dollar Book Club members were getting the same exact book for only 99c¹. And while your friends were paying \$5.95 for Thomas B. Costain's towering new triumph, *High Toicers*, Dollar Book Club members were enjoying exactly the same book—for only 990! • • •

Or, as another example, here is a passage from a direct mail piece selling a Fuel Reclaimer—a device for the engine of your car that feeds escaping crankcase gases back into your carburetor:

. . . This device uses the suction-power of your own motor to scoop up that smoke. And then—in one of the most brilliant ideas in engineering history—it destroys that smoke

by feeding it back into your engine, where it is burned up again as a continuous, extra flow of fuel!

Think of it! Instead of polluted oil, polluted engine, polluted air—you get a constant stream of extra gasoline flowing into your engine, almost as though you had a free, second gas tank connected to your car!

Instead of one breakdown after another, one more repair bill after another, each more expensive than before—you get young-car power, young-car economy, young-car resistance to repair bills, because the deadly sludge-causers, acid-causers, filth-causers that used to ruin your car, are now being burned up as fuel in your engine!. . .

Picture the Black Side, Too

9. And there's no need to neglect the Heaven-Or-Hell approach. Here the negative aspect to every promise—the problem that you are liberating your prospect from forever—is painted in all its full black color. You irritate the wound, and then you apply the salve that heals it.

Thus you derive two currents of motivation—repulsion away from the former problem or inadequate product, and the attraction generated by your own product's contrasting solutions.

There are several forms in which you can present this before-and-after picture. You can do it through narration or the testimonial. You can do it by using the "pitch" technique of product ridicule. Or you can simply present straight description of the old product or problem, with all its detailed drawbacks, and then follow it directly with a similar description of your new solution—in a perfectly parallel style, item by item. Here, as an example, is a passage from an ad selling a new kind of spark plug:

. . . Someday, if you ever have a spare moment, lift one of the old-fashioned spark plugs out of your car! Look at the bottom of that plug. In 10 seconds, you'll learn more about gas waste than any book could teach you in a year!

If that plug has been in your car three thousand miles or more, then what you'll see on the bottom of that plug

is FILTH! The Firing Point of that plug—the most important single point in your car—will be choked, strangled and fouled with BLACK, FILTHY CARBON! Carbon that robs your car of as much as 20 vital horsepower everytime your engine fires!

Now, wipe that filth away and look at the Firing Point itself. This is the POWER POINT of your car . . . the pin-head of electricitv that turns raw gas into 300 horsepower of driving energy! And what is the condition of that point? CORRODED—PITTED—SCARRED—AND WORN! Hardly able to deliver half the spark that it should! Wasting gas—wasting money everytime you put your foot down on the gas pedal!

Yes! You pay \$2,000—\$3,000—\$4,000 for your car. And a single 99c part robs you of the real power and enjoyment of that car.

AT LAST! A PLUG SO SMART THAT IT THINKS"!

Now look at the new plug—the revolutionary Power Flash plug that I'll send you—for exactly the same price that you're paying today.

Here is a plug that has not only ONE firing point—but hundreds of potential firing points! That actually ELIMINATES THAT DEADLY CARBON—burns it up—throws it away—KEEPS ITSELF SPARKLING CLEAN ON EVERY SINGLE STROKE! The full, blazing horsepower that was there when your car was brand-new, is still there as much as 30,000 miles later.

But that's just the beginning! This plug actually gives you the full firing power you need for every driving condition—smooth, dependable power for city stop-and-go driving—effortless horsepower for the parkway—blazing reserve power for super speeds. . . .

And that's still just the beginning! Best of all, this is one of the toughest, strongest, longest-lasting plugs ever made. You could actually pound it against a concrete wall with a hammer without even denting it—and this amazing plug would still fire clean and hot with 30,000 miles! Yes! These fantastic plugs give you such consistent, long-lasting service that we can afford to make one of the most amazing guarantees you have ever heard. . . .

10. To repeat again, the variations are limitless. At every point that your product touches the life of your prospect—price, availability, ease of use, durability, portability replacement and maintenance, even unwrapping the carton it comes in—it furnishes you with another fresh perspective in which to reiterate and reemphasize its benefits. Here is just one example—*stressing the ease of application, and contrasting it with the tremendous benefits that that application gives you:*

. . . One week from today, you are going down to your car. You are going to lift up its hood—you are going to take the black, shining can we send you—and you are going to simply pour its contents into the oil filler pipe of your car!

That's all the work you will do! That's all the skill you need! And yet in that 30 seconds work, you will improve that car's performance in eight different ways!

With just 30 seconds work, you will strengthen the engine of that car so greatly that you will get 2 to 3 to 5 miles more per gallon from every gallon you buy. . .

With just 30 seconds work, you will lubricate that engine so thoroughly that you will drive up to 5,000 full miles without even looking at your oil. . .

And, with just 30 seconds work, you will protect that engine so completely that you will add up to four years to its power and life! . . . You will push off the ring and piston jobs that might cost you \$75 each—for years!.

Use Metaphor, Analogy, Imagination

11. *Nor do you have to be satisfied merely with the statement of bare fact. There are infinite opportunities for the use of imagination to present those facts in more dramatic form, outside of the rigidly realistic approach.* Some of the more famous examples are the Alexander Hamilton ad of the Twenties, "The Glory of the Upward Path." Or the Big Ben alarm clock series, "First he whispers, then he shouts." Or this passage from perhaps the most

long-lived ad of them all, the Shenvin Cody English Course, in which a manual of instruction is personified and given actual life:

The basic principle of Mr. Cody's new method is habit-forming. Anyone can learn to write and speak correctly by constantly using the correct forms. But how is one to know in each case which is correct? Mr. Cody's solves this problem in a simple, unique, sensible way.

100% Self-Correcting Device.

Suppose he himself were standing forever at your elbow. Every time you mispronounced or misspelled a word, every time you violated correct grammatical usage, every time you used the wrong word to express what you meant, suppose you could hear him whisper. "That is wrong, it should be thus and so." In a short time you would habitually use the correct form and the right words in speaking and writing.

If you continued to make the same mistakes over and over again, each time patiently he would tell you what was right. He would, as it were, be an everlasting mentor beside you—a mentor who would not laugh at you, but who would, on the contrary, support and help you. This 100% Self-Correcting Device does exactly this thing. It is Mr. Cody's silent voice behind you, ready to speak out whenever you commit an error. It finds your mistakes and concentrates on them. You do not need to study anything you already know. There are no rules to memorize. . . .

Before You're Done, Summarize

12. To repeat again, there is an infinite number of new approaches. No list of them can ever be complete, because new applications, new perspectives, new viewpoints are being discovered every day.

Which of them, and how many of them you will use in a single ad, is a matter of timing and balance as you begin to put your ad together. *As long as each additional fresh perspective continues to build the dominant desire in your prospect's mind, use it.*

But if the additional perspective is not different or dramatic enough to renew your prospect's interest in your claims, then leave it out. To a large degree, this is a matter of sensitivity and originality on your part. The sensitivity comes from intuition and experience; the originality often comes from nothing more than hard work. And perhaps the best way to measure the balance between the two—that critical turning point where reinforcement becomes mere repetition—is to re-read your ad, some days after you have first written it.

There are, however, two conventional summary devices which are almost always used, and which must be mentioned here.

The first of these is the *"catalog."* This is a brief condensed listing of all the product's performances, benefits, and/or applications, one after the other, without description, dramatization or elaboration. Each of the benefits or perspectives which might have been given three or four paragraphs at the beginning of your ad, is here summed up in a single line.

There are two types of catalogs. Those that expand desire horizontally, among ever-enlargening groups of applications or prospects. And those that expand desire vertically by deepening or magnifying that desire.

Here is an example of the first type of catalog—used to list all the applications of a blow torch kit that might conceivably sell it to a home owner:

ALL IN ONE!

Blow-Torch, Paint-Remover, Soldering Iron!

Professional-hpe Propane Torch also doubles as fast, safe Paint Remover and precision Soldering Iron! Does 101 jobs around the house, including—

Laving tile; removing paint or putt'; thawing frozen pipes; sweating copper tubing; soldering gutters; repairing electrical work; starting charcoal fires and fireplaces; burning weeds, parasites and damp leaves; thawing frozen locks; light brazing; loosening rusty bolts; car body and fender

repairs, soldering aluminum, silver and jewelry and other hobbies, and manv, manv more. . . .

It is quite obvious, of course, that this catalog device uses the "shotgun approach." Up to this point, your ad has taken a single dominant desire, and developed that single desire to the point of absolute maximum intensity. This willingness to gamble on being precisely right—on having chosen the one most powerful appeal—gives your ad the impact of a high-velocity rifle. But it also demands the accuracy of an expert marksman.

Now—through this multi-appeal catalog listing—you have a last-minute chance to hedge. Now you "shotgun" with every wide-angled appeal, benefit and application in the book. Before you were heightening a single desire, by picturing the satisfaction of that desire in a dozen different settings.

Now you are building an effect of a different kind—one of sheer magnitude, of number, of infinite possibilities—in the hope that any one of them, or the combination of all of them working together, may provide the extra added push that closes the sale.

This catalog technique was born in mail order book selling, and here it has its widest application. This next example is a continuation of the memory book ad we quoted above:

. . . But this is just the beginning of the "miracles" you can perform with your memory. This secret is just one of the over 50 MEMORY INTENSIFIERS contained in this book...

For instance—REMEMBERING NAMES AND FACES! . . . How would you like to walk into a room of twenty new people—meet each one of them only once—and then remember their names, automatically, for as long as you live . . .

Think of the advantage in business, when you can call every customer by his first name, and then ask for his wife and children, instantly, by their first names! Think of the impression you'll make when you ask him about the state of his business, his hobbies, when you repeat, almost word for word, the last conversation you had with him. Think of

becoming the celebrity at your club—as the member who "knows everyone"—who can be depended on to avoid mistakes, to win new friends for the organization, to get things done!

But this is still just the beginning! This book teaches you to remember exactly what you hear and read! ... It teaches you how to memorize a speech or a sales presentation. in minutes! It teaches you how to remember every card played when you relax at night! ... It shows you how to improve the depth and force and power of your mind! How to double your vocabulary—learn dozens of ways to burn new words into your memory—learn their meanings without looking them up—repeat entire phrases, sentences, paragraphs from the great writers! You'll be able to learn a foreign language in a few short weeks—at least three to four times as quickly and easily as you could without this system! You'll be able to hear a joke, story or anecdote only once, and then repeat it in the same hilarious way!

Yes! And most important of all, this book will show you how to professionally organize your mind—do what you have to do in half the time! You'll remember dates, addresses, appointments—automatically! You'll carry dozens of telephone numbers in the file-cabinet of your mind! . . . Let me send you this book, and prove these facts to you in one short evening, or it doesn't cost you a penny! . . .

The second use for this catalog technique is to pile desire upon desire, rather than application upon application. It is again a building of magnitude, of number—but *this time in summary of all the perspectives that have gone before*. This example is taken from the Fish Lure ad quoted above:

. . . Here's What This Amazing, Self-Propelled Fish Lure Does For You!

First of all, this Self-Propelled Fish Lure frees you forever from the filthy task of digging for worms and crawlers, catching frogs, or paying 50¢ to \$1 for a bucket of minnows that die on you before you can even get them in the boat! It frees you forever from paying \$3, 84 or even 85 for a fancy, "dead-as-a-duck" lure that only works when

you tow it—that could never actually swim under its own power behind you!

It frees you forever from long, torturous hours of careful work, tying your own flies and lures, because you just couldn't buy anything, anywhere, that would reach out beyond your farthest casts, and pull in the fish for you!

It means that tomorrow . . . you can go out in fresh or salt water . . . and haul in the -eye-poppers with a lure that actually drives them into a frenzy with its crippled minnow action and its dying bee sound! It means that you can weigh down your boat with bigmouthed bass, small mouthed bass, cat-fish, dog-fish . . . wherever you drop a line!

It means that you can fish better—novice or pro—sound asleep at the bottom of your boat—than most fishermen sweating and casting till their arms ache with ordinary, "dead-as-a-duck" lures!

And it means that you'll have the time of your life—not only amazing your friends and family with the hauls you drag home behind you—but just watching your fisherman friends' faces, the first time they see this incredible SELF-PROPELLED FISH LURE in action! Their eyes will almost pop out of their heads! . . .

Put Your Guarantee to Work

13. And finally, as you close the sale, as you ask the prospect for action, as you state the terms of your guarantee, *you can turn that guarantee into the climax of your ad—the last brief summary of your product's performances—reinforced at every step by the positive reassertion of that guarantee.* Here is an example from the spark plug ad quoted above:

. . . Guaranteed For Two Full Years!

Yes! You try these amazing POWER FLASH SPARK PLUGS for two full years entirely at our risk! First, test them for one full month for surging power, thrilling new driving performance, breath-taking gas-savings alone! During that very first month alone

1. These plugs must give you up to 9 miles more per gallon instantly—or your full purchase price back!

2. These plugs must give you up to 31 more horsepower instantly—or your full purchase price back!

3. As an extra added assurance—these plugs must continue to give you this power, performance and gas savings **FOR TWO FULL YEARS** —or we will send you a brand-new set **ABSOLUTELY FREE!** ...

Or, as an even better example of the full impact you can gain by using your guarantee as a summary device, here is the guarantee passage from the plant food ad quoted above:

... These Magic English Pellets ... cost only \$2.98 for a package of 144 pellets ... Since only one or two pellets are required to treat the average plant, this is an investment of only a few pennies a plant for the most astounding beauty you have ever seen!

And these results are completely guaranteed! Here is what we ask you to do, when you receive your Magic Pellets next week—

USE THEM TO CREATE SUPER-FLOWERS! Place one tiny pellet besides each of your hydrangeas, zinnias ... any kind of flower that you want super-blooms! And if you don't see fantastic new growth within a few short weeks ... if you don't watch with amazement while handfuls of new blossoms burst forth from these old plants—then simply return the empty package for every cent of your money back!

USE THEM TO CREATE SUPER-VEGETABLES! And pick huge, breath-taking beauties within a few short weeks ... thrill your family with the sweetest, juiciest, tenderest vegetables you've ever known—or every cent of your money back!

YES! USE THEM IN YOUR ENTIRE GARDEN! Use them on hard-luck plants where you've almost given up hope! Use them on the hardest-to-grow house plants that you know! Yes, even use them in sand, and absolutely astound your friends! And if you don't agree that this British invention is a true gardening miracle ... if your garden isn't the showplace of your neighborhood at the end of one short month—then simply return the empty package—for even-cent of your money back! ...

At the end of your ad as well as at its beginning—*Intensification*—building desire by presenting continually new images of its satisfaction through your product. The first of the Processes of Persuasion.

How to Apply These Principles of Intensification to the Campaign

As mentioned at the beginning of this chapter, we have used predominantly mail order examples to illustrate the mechanism of Intensification. We have done this for two reasons. First, because mail order customarily uses long copy and hyperbole; and it is through the extremes of this long copy and these superlatives that we can see these techniques working most clearly.

Secondly, we have used mail order for these examples because mail order says all it has to say about a product in a single ad. There are no mail order "campaigns," in the sense of a series of different-though-related advertisements, appearing one after the other, and based on a common theme. Mail order compresses such a campaign into a single ad. It says all it can, everything it can think of, in this one ad (which is often laboriously fitted together out of a series of preliminary ads, each of which contributes some element to the finished form). And then, when it has proven itself successful, it is frozen—even to the point of typography—and run until it has exhausted its potential.

Thus, mail order as a rule contains the greatest number of these Intensification devices in a single ad; and by studying these mail order ads we can see them working against each other, complementing each other, reinforcing each other, strengthening the overall effect as paragraph is piled on paragraph.

But in national advertising, the rules change. While mail order is a series of introductions of new products, the average life of which is less than two years, national advertising is concerned with products whose life span is far greater, often approaching the entire life span of advertising itself. And while the

mail order advertisement runs once, and then is not repeated for three to six months, national advertising must keep its product image constantly in front of its public, and therefore must run far more frequently.

Thus, national advertising, by its frequent insertions, soon loses its immediate novelty. The creative problem in national advertising thus changes from finding the theme for a particular advertisement to finding the theme for a series of advertisements. And the problem of Intensification shifts from building desire throughout the advertisement to building desire throughout the series. And an entirely new problem of balance emerges—*that of keeping continuity throughout the series, by maintaining the dominant image sharp enough and identifiable enough to utilize the desire generated by past advertisements, and at the same time varying that image sufficiently to induce the prospect to read it again, and therefore reinforce and sharpen that desire.*

Assuming that you have found your dominant image, your creative problem now becomes two-fold. First, to compress that image into a single statement or picture, so powerful that it will sell the product the very first time it is used, and so true to the heart of your market that it will continue to sell that product, even when it is used over and over again.

It is important to realize that—as the campaign develops—this dominant image or idea cannot remain as the headline. To present the same basic headline (or lead picture) time after time to the same audience would soon make the campaign unreadable.

This leads us to your second creative problem. To present a series of variations or perspectives of that central image—each emerging from your dominant idea, but each so different from the rest that they impel your prospect to read through them, and so fresh that they make that dominant idea seem new again.

Thus you have your Central Campaign Idea, and its continuous restatement in a series of fresh disguises.

There are as many different ways to use this basic technique of campaign construction as there are advertising styles. They

range from the most blatant and obvious to the most subtle. To start at the top, in a brief resume of examples, consider the superbly-effective Colgate campaign of the late 1950s. Here the central idea was openly stated, and precisely repeated, during every advertisement:

"Gardol—the Invisible Shield that Protects Your Teeth."

The variations consisted of a series of opening analogies. Using television as the most sharply-defined example, an invisible shield was shown protecting the announcer against baseballs, footballs, etc.—against which they would simply bounce off. The wording of the commercials was ritualistic. Once the initial demonstration was over, there was no variation in the sentences that followed:

"Just as this invisible shield (the announcer raps the shield with his knuckles) protects me against this baseball, so the invisible shield in Colgate toothpaste protects your teeth against decay."

Here the variations are confined to the opening demonstration in the first ten seconds of the commercial. These are designed to startle the viewer (the ball being thrown directly at him from within the television set) and this emotional reaction is carried over to reinforce the rigidly repeated remainder of the commercial. Thus you have a quick and startling emotional involvement, welded onto a precise selling message.

Equally as powerful is the technique of repeating the exact verbal image throughout a series of advertisements, while varying and freshening the emotional appeal through a spectrum of constantly changing main illustrations. Thus the dominant image is retained intact—continuity is maintained—but there is no feeling of over-familiarity or boredom. This technique might be named "Rule and Example." Two of its most effective uses recently have been in the hair styling field. First with Toni, where the precisely-repeated verbal image was:

"WHICH TWIN HAS THE TONI—and which has the \$15 permanent?"

Above this unvarying headline was a continuously-changing stream of pretty girls—each new picture making the question new again, and requiring an interplay of examination between the picture and the copy to discover the answer.

The same technique was used, some years later, by Clairol to sell their hair tint. Here the Rule was expressed in the precisely-repeated headline:

"DOES SHE OR DOESN'T SHE⁰

"Hair-coloring so natural only her hairdresser knows for sure."

Here again, this headline was re-invigorated by a series of main illustrations, of attractive young women, in common but glamorized every-day activities, enjoying their lives. Here again, the Examples not only proved the Rule, but renewed it.

At the other extreme, however, the dominant image may not even appear in the advertisements themselves, but may merely be the underlying theme for the campaign as a whole. Here the continuity is retained—not by a precisely-repeated slogan or statement—but by a single, rigidly-maintained focal point. This focal point may be a dominant product appeal—such as the Cadillac quality⁷, which is symbolized in every Cadillac advertisement in the identification background photography, in the typography, in the copy style, in the fashions and jewelry that are chosen to appear with the car, and the credit lines that are given to them—even to the highly-stylized pen-and-ink drawings that are used when the campaign shifts to newspapers.

Or, if it so merits, the focal point may be simply the product itself. In such a campaign, each succeeding advertisement reveals another fact about the product. Each is completely different; no single phrase or slogan is repeated twice. Here the variations comprise the entire verbal content of the advertisements. But

their subject-matter, and the illustrations, are always the same—the product.

Perhaps the best example of this technique is the magnificent Volkswagen magazine campaign. Here the advertisements are reduced to severe simplicity. There is no background identification whatsoever. Different perspectives of the product are shown as close-up as possible (except in the "Think Small" advertisement) against an absolutely bare background.

Against this rigid focus on the car itself, to the exclusion of every other visual element, the series of copy messages presents a complete exploration of every facet of the car's performance, utility, economy, durability service facilities and what-have-you. Any single advertisement is sufficient to interest a prospective buyer. Together, especially when concentrated in the same media and reaching the same audience week after week, the series builds an overwhelming impression of novelty and value—the theme of an *Honest Car*. Here, as examples, are only a few of the dozens of different headlines:

"THINK SMALL."

(The first in the series, discussing the merits of compactness as an asset.)

"Lemon."

(Showing what appears to be a perfectly good car, and discussing the microscopic, almost unnoticeable flaw in it that disqualified it.)

"Our new model."

(A car that shows no difference, but has dozens of essential engineering changes inside the car, where they won't make present models obsolete.)

"Why you should open the window before you close the door of a Volkswagen."

(Discussing the fact that the car is airtight, and the quality that this fact symbolizes.)

"Our number one salesman."

(The serviceman, of course, hyping the quality of care

the VW owner gets, and combatting the conception that foreign cars give sparse service.)

And so on. A series of building-block advertisements, making no attempt to tell the complete story in themselves, relying on their ability to grasp the prospective buyer and carry him through a procession of short, sharply focussed sales stories that combine to give an informed desire of tremendous depth.

Notice, incidentally, that each of these headlines fulfills the requirements necessary to place it at the top of an ad. Each of them reaches out and touches the prospect at the point of his dominant desire (to get more value for his car money). Each expresses the common theme of the campaign (this is an honest car). *And each moves the prospect into the body copy—it gets him to read the complete, though brief, selling message* (The first second, third and fifth headline do this through presenting the reader with an apparent contradiction—in the first case, with his accepted notion of "thinking big," and in the remaining advertisements, between the message of the headline and the content of the photograph above it—thus compelling the reader to go through the body copy to resolve the contradiction. The fourth does it by promising the reader information explaining an unusual and provocative request).

Notice also that to accomplish this novelty-within-continuity, and to grasp the attention of the prospect over a series of advertisements, and to move him into the body copy where he can be sold more thoroughly, each of these headlines takes the "Creative Gamble." The product, its trademark, or its performance is not mentioned in the headline. *The copy writer is taking the position that he can only sell adequately with the number of words allowed him by the body copy.* Therefore he is willing to risk his headline in grasping the attention of his prospect and impelling him to read on, into the sales message itself, presented in convincing detail below. If he fails in his gamble, he has wasted his page. If he succeeds, he has doubled and tripled the effectiveness of his ad.

8

THE SECOND TECHNIQUE OF BREAKTHROUGH COPY: IDENTIFICATION

How to Build a Saleable Personality Into Your Product

The desires, wants, needs and cravings of mankind that we have just discussed are, above all, obvious. The hungry man *feels* the contractions in his stomach: the sick man *feels* his pain. The woman who is overweight *feels* her embarrassment, her discomfort, her shame. The desire for satisfaction, or for relief, displays itself openly. It announces both its wants and its needs. It responds whole-heartedly and immediately to mechanisms that achieve its aims.

Therefore, the recognition and magnification of this desire is the first and most obvious task of copy writing. All the principles and techniques described in the last chapter were practiced to perfection by the patent-medicine copy writers of the 1890's. Before the First World War, Claude Hopkins had lifted them out of patent-medicine and established them in every category of general advertising. Until 1954, they literally dominated advertising.

But there is another kind of desire that exists in the human mind—far more subtle, partly unconscious, longing not for satisfaction, but for expression. This second kind of desire is so different from the first, and operates under such different rules, that it can justly be described as a second dimension of the human mind. It may be titled the Longing for Identification. Its rise to prominence as a buying motive marks the great revolution in merchandising of our time. Its utilization in copy writing—as an adjunct to desire-building—constitutes our second Mechanism of Persuasion . . . that of building the proper *Identification* into your product.

A Personal Note

Let me just inject a personal note here on the names I have given these Techniques—or processes—I believe you should use to cumulatively strengthen your copy. As I mention in the Introduction, I have never heard, or read, a discussion of many of these techniques before. Therefore, they are not part of the common advertising terminology, and in case after case actually have no names.

^ Because of this fact, I've had to invent names for them. Some of these names convey their meaning at first glance, such as *Intensification*. Other names I've put together out of two or more ordinary words, such as *Gradaalization*, to try to convey an idea that has purposely been left ambiguous when you first encounter it. And in still other cases, such as the *Identification* technique discussed in this chapter, I've used terms you already know and stretched their meaning.

Identification here, for example, means more than the customer's process of identifying with a product personality, or even with a group of prestige users of that product. Here, in this new context I have given it, it means at the same time *the active process* by which the copy writer capitalizes on this need for

identification by building its realization through his copy into his product.

The stress is always, in all these techniques, on the word *active*. These are the activities you must accomplish . . . the processes you must utilize . . . the psychological effects you must achieve to give your copy the maximum possible strength. It is this active, deliberate, ongoing process—this building of effects—that I have tried to convey by these terms.

The Roles Your Prospect Desires

What, exactly, is this process of *Identification*? Quite simply, *it is, first of all, the desire of your prospect to act out certain roles in his life.*

It is the desire of your prospect to define himself to the world around him—to express the qualities within himself that he values, and the positions he has attained.

And how do you utilize this longing for identification when you write your copy? In two ways: First, by turning your product into an instrument for achieving these roles. And second, by turning that product into an acknowledgement that these roles have already been achieved.

Every product you work on should offer your prospect two separate and distinct reasons for buying it. First, it should offer him the fulfillment of a physical want or need. This is the satisfaction your product gives him. And second, it should offer him *a particular method of fulfilling that need*, that defines him to the outside world as a particular kind of human being.

This is the *role* your product offers to your prospect. It is the non-functional, super-functional value of that product. And it is built into that product—not by engineering—but by merchandising alone.

For example, only the poor man today buys food for its physical satisfactions alone. The average American today *selects*

his food. Selects foods that he believes are modern, because he wishes to be up-to-date. Selects foods that are non-fattening, because he wishes to be youthful and slim. Selects foods that come from every country and reflect every taste on earth, because he wishes to be cosmopolitan, adventurous and sophisticated.

This man no longer buys food for food alone. He has gained, or he has been given, a whole new vocabulary of wants. He now buys, not only objects, but roles. His life becomes devoted to a quest for acknowledgements—"up-to-date" . . . "youthful" "slim" . . . "cosmopolitan" . . . "adventurous" . . . and "sophisticated" in this one instance alone.

And because of this multiplication of wants, this man gives you hundreds of new ways to focus his attention, to stimulate his desire, to build up that desire to the point of purchase. Even new role that he covets—every new longing-for-identification that he develops—gives you one more mass desire that you can harness to your product.

What are these roles? Where do they come from? How do they operate? How do you put them to work for your product?

First of all—the roles themselves. There are two kinds. There are roles that define character. And there are roles that express achievement. Let's glance briefly at each:

1. Character Roles

Usually expressed by adjectives, or adjectives-turned-nouns. For instance—"progressive" . . . "chic" . . . "charming" . . . "brilliant" . . . "well-read." They are a part of the personality of your prospect. They belong to him. His task is to pick out the ones he values most, and to develop them. And then to turn the spotlight of other people's attention onto them, one after the other.

Attainment of these character roles—mastery of them—is not enough. Once they have been mastered, they must then be acknowledged, valued and admired, or they are worthless.

Here again, your product can serve your prospect in three

distinct ways—beyond its physical satisfactions—in this constant search for self-definition. First, it can help him achieve mastery of his chosen character roles—such as a book on philosophy, if he wishes to be thought of as well-read.

Second, it can help simplify condense or speed up this mastery—such as a Speed-Reading Course.

And third, and most important, it can serve as a symbol of that mastery to invoke the acknowledgement or admiration of his friends—such as a shelf to house both books.

You must realize that every one of these values goes far beyond the physical satisfactions of the products themselves. They are supra-functional, and therefore add an extra incentive for purchase.

The book on philosophy might not have been purchased if the prospect wished only to satisfy his academic curiosity, and did not also wish to enlighten his friends in conversation. The Speed-Reading Course might not have been purchased if the prospect wished only to absorb more information in a shorter period of time, and did not also wish to use that information to get ahead in both his business and social life. And certainly the bookshelves would not have been of the same fine quality-, finish and luxury if the prospect had only wished to use them as a storehouse, and not also as a showpiece.

At least half of all purchases made today cannot be understood in terms of function alone. It would be absurd for a man to spend \$5,000 for a 150-mile-an-hour sports car for functional reasons, when he only uses it to drive to and from work on congested, 35-mile-an-hour parkways. His willingness to spend this money only becomes rational when you take one further fact into consideration—that this 150-mile-an-hour top speed, this hand-gear-shift, this fantastic cornering ability all give him as their owner the role of "sportsman"—and very probably "successful sportsman" at that.

Every product can benefit from this role-giving power. But there are many products where this ability of character-reinforce-

ment—whether built into that product by design, by society or by advertising—far outweighs in sales value the built-in performance of that product. *In such products, it is the role-giving function that sells, and not the performance.*

One further fact distinguishing these character roles. Since they are not created by society but by the prospect himself, and since they are almost never claimed openly but only hinted at, implied and prompted, therefore they can never truly be tested or measured, and they are ambiguous. They are subject to error. And, more important, *they are subject to fantasy.*

Great areas of these character roles literally exist in the subconscious. They are never given definite words. They are not stated or discussed, but subtly expressed in symbols and images. Only rarely does the prospect even define them to himself. And even more rarely does he test them against the outside world, to see if they are actually true.

Therefore, your prospect is far more reach to believe in the character roles you assign to him, than he is to believe in either your product's performance claims, or the achievement roles it may offer him. If the character role is flattering, such as "virility," and if it is subtly expressed in a non-verbal image-symbol, such as a test pilot smoking a cigarette, than the prospect can easily persuade himself that the same action, smoking, performed on the same product, the cigarette, conveys to him at least some of the implied virility of the genuine possessor—in this case, the pilot.

There is no direct claim made in the advertisement. No verbalization to be passed on by the conscious, rational mind. No test situation called for where the prospect must prove that the role is valid. Acceptance is easy painless, non-demanding.

This is not true of a performance claim, which must be justified in terms of concrete results to our friends. Nor is it true of an achievement role, which must stand up to the harsh reality of our position in everyday life. This superb ease-of-acceptance, this consolation-without-cost feature of the character role is its

great ^trgrighth, and the reason why it should be used to supplement the verbal claims in every ad.

2. Achievement Roles

These are the status roles . . . class roles . . . position roles that are created by every society on earth, and offered to the men and women who can earn them. In a civilization as complex as ours, there are literally hundreds of them—usually expressed by nouns, with the nouns serving as titles.

For example, for men, there are—"Executive" . . . "Home Owner" . . . "\$20,000-a-year-Man" . . . "Five Handicap" . . . "Man-On-His-Way-Up" . . . "Block Chairman" . . . and dozens more, embracing every activity of our lives.

For women, the primary achievement role to be won is "Wife," and from then on—"Fashion Setter" . . . "Career Woman" . . . "Good Mother" . . . "Civic Leader" . . . "Power-Behind-the-Throne" . . . "Patron of the Arts" . . . and on, and on.

The list, for both men and women, is endless. Each of these roles is an achievement to be won, and held, *and—most of all—displayed.*

Here display is vital—because none of these achievements is obvious. Quite the opposite, they are immaterial and invisible—mere titles, roles, bundles of privilege. They do exist—they are real—and once they are gained, they have great potential to alter our lives. But that potential must first be translated into physical symbols of success, for everyone around us to see.

And the easiest and most universally acknowledged symbols of success in America today are the products we can buy. *Products that are purchased—not by any stretch of the imagination for their physical function alone—but for the definition they give us as their possessors. In America today we are known—not only by the company we keep—but by the products we own.*

The most obvious example is the newly-wed woman. Her first act in her new role as "Wife" is to receive a physical gift,

which has absolutely no function other than to define her—the wedding ring in which she is married. Weeks before this, she has literally been shedding closets-full of clothes—clothes that still fitted her physically, but not socially—in order to replace them with a new material personality, her trousseau.

Her sheets and linens are new. Her furniture and carpeting are new. Even the very roof over her head, today, in our society, must be new. Because she is literally a new woman—her new role has transformed her—and she must express that transformation in everything she owns.

The same principle applies to every aspect of all of our lives. *Every social role that we achieve in life is immediately translated into those possessions which we believe express that position most clearly.* And as we acquire these possessions throughout our life, what we are doing is constructing for ourselves a "material personality," that we carry with us wherever we go, and whose function it is to define us, instantly, to whomever we meet.

The "Man-On-His-Way-Up," for example, trades in his Ford for a Buick, and, when he becomes an "Executive," trades in his Buick for a Cadillac. The "Career Woman" needs an entirely different wardrobe than the one she owned as a "Housewife." And when the man of the house gets a raise, the house either grows bigger, or prettier, or more filled with status-definers of every description—or the house itself is discarded, to be replaced by one more befitting the new character of its possessor.

How to Put These Longings for Identification to Work for Your Product

Thus products become more than products. In addition to their physical functions, they take on new immaterial functions—as status definers. They announce our achievements, define our role in life, document our success.

All products may benefit from this power to define. But in particular, when you have a product that does the same job as its

competitors, and is so priced that price is no longer a factor, *then the prospect's choice will almost overwhelmingly depend on the difference in role that your product offers him.* And it is your job to create this role for him in your ad.

The performance of this job—the process of building these character and achievement roles into your product, to be used by your prospect—is the process of Identification, our second mechanism of persuasion.

And just as the wish for this identification by your prospect is a special form of desire—the desire, not for satisfaction, but for recognition—so the method you use to put it to work for your product follows exactly the same pattern of discovery and magnification that you would use for any other desire.

First, your job is to discover exactly what kinds of character and achievement roles your prospect is ready to identify with your product—what kind of roles he will reject for that product—and which of the accepted roles is the most compelling. And then you must present those chosen roles in such a way—so vividly and so intensely—that the role you are projecting will become virtually irresistible.

Once again, it is your market itself that presents you with both your opportunities and your limitations. And it is your own personal skill as a copy writer that determines how effectively you side-step those limitations, and how fully you realize the potential of your opportunities.

First of all—the limitations. Above everything else, of course, *you cannot force your market to accept an unrealistic identification.* People assign certain characteristics to certain products. These characteristics may arise out of the product itself—its structure or performance, its history, its cost to produce or sell. Or they may stem from the role or roles that it plays in their lives today—or that similar products play in their lives—or that these products play in the lives of other people, whom they have seen, heard or read about.

These characteristics may be true or false, superficial or

profound, flattering or libelous. But as far as your product is concerned, they are as hard as rock—and just as determinative. They exist. They are facts. They cannot be changed. If you try to break through them and establish a contradictory image, you will learn that they form the walls of a prison.

But if you decide to build on to them—to use them as a foundation for sharper, coordinated images, which may be even broader and more appealing—then, if necessary, you can turn those apparent limitations into the strongest selling points in your ad.

Not every product needs this technique, of course. Speaking in terms of identification potential, there are two kinds of products. One is the product with built-in prestige—the sports car, the swimming pool, the diamond bracelet. These rare and expensive products already embody the identification appeals most Americans want. They actually symbolize these appeals—success, achievement, adventure, self-indulgence, exclusivity—so unquestionably that they can be used to weld these same values onto other products.

But these other products—by far the overwhelming majority of the products you will be given to work with—have no such built-in prestige. It is up to you to create their prestige for them. *And you must do this by building on the characteristics they already possess—by using these accepted characteristics as a bridge—between the product. . . the image it already has . . . and the prestige-filled image that you want to wind up with.*

We now have all the tools we need to build identification values for our product. We realize that identification longings are a separate and immensely powerful form of desire—a desire, not for physical satisfaction, but for expression and recognition.

These longings for identification are two-fold. We all wish to express our character, and we all wish to gain recognition for our accomplishments.

But we cannot do this openly—verbally. We cannot go around boasting how virile we are, or how rich we are. So we symbolize

these prestige claims. We express them in terms of products—and we buy products that express them.

As Americans, living in our culture and our century, there are certain character roles and certain achievement roles that we value more than others. The most general and compelling of these are: the wish to be virile or feminine—the wish to be exciting, unique, fun-filled and adventurous—the wish to be friendly and well-liked—the wish to be important, influential and correct—the wish to be modern and up-to-date—and, above all, the wish to be successful, to make something of our lives.

These are the roles most Americans buy. In some splinter markets, other, contradictory roles may apply. But, in the mass, these are the characteristics that will turn the prospects from one brand to another.

The Primary Image of Your Product

There is a critical point that separates the process of building identification from the process of building desire, namely, that *the product you are given has its men personality at the moment you are given it*. It has its own characteristics. And these characteristics may contradict what most Americans want—or simply not include them—or simply not include as many of them as you want.

For example, a cigarette is not, by itself, a symbol of success. But you realize that if you could make it a symbol of success, you could sell many more of them. Nor is a piston ring, by itself, a symbol of virility—even though that virility image, if you could create it, would sell many more piston rings. And, though household appliances are not, at first glance, symbols of femininity, women would buy many more of them if they could somehow be made feminine.

How do you do this? In two steps—the first of which is to identify the *primary image* that each of these products already has in the mind of your prospects. For instance, a cigarette is

virile in almost everyone's mind. And a piston ring is precision-machined and full of mechanical beauty to almost every man. And household appliances *are* time-saving, by virtue of the very functions they perform.

These are the *primary images* of the products you are called on to sell. These are the *accepted images* that they already have in your prospect's mind. Your job now is to use these already-accepted images as raw material, *as a starting point to construct new, double, triple and quadruple images, that draw in more of these most-wanted roles into your product-personality, and multiply its identification appeal.*

You do this in two ways:

First, by *changing the intensity of your primary image*. By emphasizing and dramatizing that primary image, if it is already acceptable. Or by toning it down, if it is negative or neutral.

For example, the male virility naturally associated with cigarettes is a definite sales aid, even with women. The sheer physical act of smoking—of "playing with fire"—of "breathing fire"—has been for centuries an assertion of manhood and of daring.

But Marlboro took this image of virility- and intensified it—deepened it—in three ways. First, they presented men who were, in themselves, virile. Second, they presented these men in situations or occupations that demand virility. And third, they took the further "Creative Gamble" of affixing to these men's hands one of the most primitive symbols of virility- known to history—the tattoo.

A single dominant emotion—virility—symbolized three ways. The impact of repetition reinforced through variation. Far more powerful—far more eye-catching—far more appealing than any one of these images could have been by itself.

So far, there has been no difference between this technique and the intensification of desire we discussed previously. Although we are speaking here in visual terms, the mechanics are exactly the same—the intensification of an already-existing emo-

tion in your prospect, through a series of reinforcing images expressing the fulfillment of that emotion.

With certain, naturally-favored products, this process of intensification may be all that is required—though even Marlboro, as mentioned below, goes beyond it. But—and this point is imperative—though the process of intensifying desire for your product ends here, the process of building the proper identification for your product—of building prestige for that product—only begins here.

For the primary image of your product may *not* be favorable. It may be negative—contradicting the roles most people want to play. Or it may simply be neutral—a wallflower product—offering most people no emotional reaction at all.

In both these cases, your first suggestion may be to simply discard these primary images altogether, and substitute more favorable ones. This has been done in countless advertisements. And it doesn't work—for a very simple reason. Because people just won't believe that a product *is* what it *isn't*. *You cannot contradict accepted images or beliefs in advertising.* This is not advertising's role. Nor is it really necessary.

In order to overcome these unfavorable images, you simply incorporate them in a larger, overall image—lower their emotional intensity—and use them as readily-accepted bridges to lead your prospect into far more compelling appeals.

How to Build New Images Into Your Product

This is a single process, but it is made up of two steps. First, as mentioned above, a change in the intensity of your primary image—in this case, subordinating it even though you retain it. And second, using it as a logical link to bring in any number of more favorable images.

One of the most striking examples is the Chesterfield ad of 1926—"Blow Some My Wax"—fully examined in Chapter 3.

Here is pure identification advertising—dealing with an unfavorable image of two generations' standing—that cigarettes are a "man's product." Although the objective of the campaign was to make smoking, and smoking situations, more acceptable to women, it would have been impossible to do this by picturing the woman alone. The idea that women would practice this Masculine act in private, or with each other, was inadmissible. Therefore the man must be retained. The accepted image must be acknowledged.

But he undergoes two vital transformations. First, he is subdued. His figure is darkened, almost blended into invisibility with the background. And his position in the picture—his posture—the arrangement of his hands and face as the light plays over them—all direct the attention of the viewer past the man himself and into the focal point of the picture, the woman sitting beside him.

Thus he becomes a mere suggestion of man, leading the viewer into a far more appealing overall image—that of a handsome young couple, alone together on a moonlit beach, heightened emotionally with the carefully-blended-in suggestions of escape, intimacy, and a sense of shared daring.

Because the primary image is there—because the smoking is done by the man—the viewer, even a well-brought up woman of the 1920s, accepts the situation. *But this acceptance, once established, goes far beyond that primary image.* This feminine viewer is also willing to accept the romance of the overall scene—including its emotional undertones of escape from the conventional rules and boundaries, and its feelings of relaxation and liberty. She is now willing to project herself into this scene.

And in accepting the scene as a whole, she is finally led to accepting the climactic words, "Blow some mv way," as being a perfectly natural and acceptable action for her to take, with all its implications for her conduct in the future.

This, then, is the process of identification—of building prestige for your product. To weave favorable social and character

images into the personality of your product, in order to reinforce and even dominate those primary images that your product already has.

There is only one limit to the number, or the range of favorable images that you can add to that product personality. *Simply that you must always include the primary image as their base.* They must emerge from that primary image, and they must be logically consistent with its broadest definition.

For example, to return to Marlboro, once you have developed the primary image to its peak of intensity then there is absolutely nothing to stop you from weaving other powerful appeals into this base. Connotations of success can be included by the model's clothes, such as the tuxedo worn in the first ads, or by the possessions he holds. Adventure and excitement can be suggested by the situation you picture him in, such as on a boat, in a plane, riding horseback, etc. Romance by a young girl, mystery and affairs of great importance by a dark background or a briefcase, culture and intellectual achievement by a rare book or an antique telescope.

As a matter of fact, many visual symbols, by themselves, communicate several different roles of great appeal at the same time. For example, the single image of ownership of a fine painting may express, not only success, but also cultural breeding and intellectual accomplishment.

Such multi-image symbols perform two vital tasks for your product. They broaden the size of its market by grafting on new emotional appeals—social and character identifications that reach into the fringe areas of that market—that intrigue people who would not be sufficiently swayed by the pure functional values of your product. And second, by adding in these many-sided emotional images, they deepen and intensify the emotional attraction felt for your product by all the men and women who make up that market.

Perhaps this can best be shown by taking a hypothetical example, of a product with strictly neutral primary images, and

developing, and weaving together, a network of far stronger emotional images for it.

Let's start with piston rings, and assume that a new type of piston ring has just been developed, that lasts longer and therefore saves oil and gas. Our body copy, of course, develops this saving theme. We have exploited the functional advantages of the product as far as possible. *We are now ready to reinforce these benefits by expanding the product's social and character appeals.*

We start by taking inventory. We have a product—piston rings. It has only a few *primary images*—mechanical, precision-made, unseen. Nothing exciting here. It also has a *primary situation*—replacement, and always by a mechanic, and usually only when there's trouble.

These primary images are either neutral or negative. But they're all we have to work with. They, and they alone, must form the foundation, must set the direction, for every other appeal we bring into the over-all image we are constructing.

So we know that we must deal with the act of replacement, and that the replacement must be done by a mechanic. These are our limitations—*but once we observe them, we turn them into the starting point for the true emotional message we want to broadcast through our ad. We take each of these primary elements, and glamorize, dramatize and emotionalize them to the brink.*

The car itself—what kind of car shall it be? Certainly not a beat-up family sedan. Why not a Mercedes SL-300—a \$12,000 sports car with its distinctive grill-work sides, and all the emotional extras of power, speed, skill-in-handling, plus sophistication, success and downright excitement.

Now the garage—what should it look like? A sports-car shop, of course. Neat, clean, precise. With high-power equipment—gleaming chrome and steel—hanging on the walls, ready on the shelves, being installed on other sports models in the background.

The mechanic is not young, not old, simply *mature*. Rugged,

knowledgeable, precise. He's sure of what he's doing—there isn't a wasted motion or a wasted tool anywhere about him.

The owner of the car is young, wiry, yirile, but he too has been around. (Put into words, these images must take on a measure of disbelief, which we express by saying they're "corny." However, expressed in visual terms, where they can be symbolized, and therefore implied rather than named, they enter into our minds unnoticed, and we accept them without question. Verbal terms—words and sentences—can be used to imply images of identification; but these are different types of images, and must be conveyed in a different way. We will touch on this verbal image building again, as related to excitement and mood, in Chapter 14.

The owner is not a professional driver, but he races the car for sport (we know this by the roll-over bar over the back of the seats). He loves this car (its perfect shine, its gleaming chrome engine, its complete absence of even a spot of dirt). He too is precise (the chronometer on his wrist). And he carries his success with a complete casualness (the absence of any special driving outfit—just slacks and a sport shirt).

And what about the relationship between the two men? Knowledge complementing skill. The expert in one field advising the expert in another. Comfort, understanding, teamwork—leading to mutual achievement.

And what are they doing? Replacing rings, of course. But not because the old rings have developed trouble (nothing in this car would be left unchecked long enough to have developed a flaw). But because this mechanic is installing these new rings in this car as high-performance equipment, exactly as he would install a supercharger to increase its horsepower.

Everything about the picture—its camera angle, its composition, its lighting, the angle of the men's heads and arms as they examine the rings—develops the emotion of precision and the excitement and drama of discovering new performance through greater and greater precision.

It is a picture, a situation and a mood that invites participation. The reader may not notice every emotional detail that you have developed; but he will sense the excitement and pleasure that you have built up. He will wish to share in this world. And he will buy the product that gives him this world—that offers it as a bonus to all its functional and physical satisfactions.

On the Limits to the Images Your Prospects Will Identify With

I must insert a warning here. Although these identification - images are immensely powerful when used correctly, there are also strict rules and limits to their use. And, if they are used incorrectly, they can be disastrous.

Many campaigns have collapsed because they have asked their market to identify themselves with an *unbelievable* image. For example, the deodorant-soap campaign of several years ago that used an elite, society image to sell to the mass market. The men and women who composed the market could not make the jump between themselves and the characters pictured in the ad. And they not only refused to believe the suggested identification, but the disbelief spread to the performance claims themselves, and killed the sales.

The key to avoiding such mistakes, of course, is the structure of the word, *unbelievable*. What makes an image—or a claim, or an idea—believable or not believable? We shall discuss this question thoroughly in the next few chapters. However, in relation to image-building, the answer lies in two points:

1. *What do people already believe about the personality of your product?* Do they believe, today, that it has the character traits that you say it has? And—if they do—can they identify themselves, their lives, their present position in society, or their next step up in society with these traits?

If the answer to both these questions is Yes, then you can

use the image exactly as you've conceived it. If, however, either one of the answers is No, then you must move on to the second step:

2. *What other primary image do I have to use as a believability-bridge to connect what my prospect already believes with what I want him to believe when he finishes my ad?* If he doesn't believe that my product has those desirable character traits, then I have to start with what he already believes. I have to use these images as a base, and build up to my desired overall image, as we discussed before.

And, in addition, if my prospect believes that my product does possess these target-traits, but doesn't believe that they relate to his life, as it exists in either the present or the future, then again I have to use a bridge-image. I have to insert a first-seen image that he can immediately identify with, and use that acceptable identification as a hook to hang my target-image on to.

For example, in the Marlboro ad, men who would never identify themselves immediately with a yachting costume or an opera hat, accepted the image completely after it was introduced by the acceptable virility concept of the male model smoking the cigarette.

If you demand that your prospect jump across a believability-chasm, your ad will fail. If, however, you build a bridge of ideas or images across that chasm—starting on his side—then he will let you lead him almost anywhere.

On Saleable Identifications Springing From the Physical Product Itself

We mentioned in Chapter 2 that for the purposes of preparing an advertisement, every product can be considered to be two products. There is the *functional* product—what the product does for the consumer. And there is the *physical* product—what the consumer actually gets. In tapping mass desire, we put

aside the physical product, and concentrated on functional performances. Now, in searching for image-sources to build powerful identifications, we re-examine the physical product itself

The physical product can be broken down into three separate areas:

1. Its appearance;
2. Its components and structure; and
3. The technical background from which it emerged

Each one of these areas has image potential. In each one of them you may find strong primary images that already exist. Or in each one of them you may be able to graft on related images that will greatly increase the sales of your product.

For example, the appearance of your product. As you receive it, that product's appearance is probably determined by function. Let's say that the product is mechanical, like a car. In this case, its appearance will be a combination of what it has to do (to go on a highway, carry six people, shelter them against wind and rain, etc.), and the cheapest practical way of doing it. Out of this combination of performance and economy comes the raw shell of your car—its basic functional appearance. It is at this point that you start to build in the images.

You do this in two ways. First, you exploit the dramatic primary images that already exist in the extreme forms of your product. For cars, for instance, you borrow from the glamour cars—the severe streamlining and stabilizing fin of the racing car—the hub caps and wheel wells of the sports car—the exhaust ports and roof line of the custom car. And you blend their feeling of excitement and power and distinction into the family sedan.

But this is only the first step. Once you have exploited the already-existing primary images in your product—if there are any—you then begin to weave in other images that have absolutely nothing to do with the necessary physical structure of your product. *And you alter the appearance of your product to accommodate and express these images.*

For example, many products are chemical rather than mechanical. They are liquids, powders, sprays, granulates, etc. Therefore their physical appearance, to the manufacturer, is completely arbitrary. Outside of the need to hold them together and shield them against wear, their physical package can take any shape you wish.

Here, of course, there are *no* primary images arising from functional appearance at all. *All* the images that you wish to shape into your package must be borrowed. And where do you borrow them from? From the background of your product. Or from its components. Or from the values of society as a whole.

For example, the product's background. One of the most brilliant packaging concepts in years was Johnson & Johnson's *Micrin*. Here was a mouth wash—a liquid—sold in drug stores and supermarkets—whose effectiveness far exceeded any similar product ever sold before. How were they to convey that effectiveness to the consumer at a glance?

They simply took the physical shape of glass containers that are found only in doctors' offices and operating rooms, and transcribed that exact shape onto an over-the-counter product. Use this shape to house an ice-blue liquid, that in itself suggests medical cleanliness, and you have a product that says instantly, "This is doctor's-liquid. This is medicine. This works."

Here the background of the product is symbolized in the product's container. So effectively that the container itself becomes the finest image-illustration that the agency could use in creating their ad. *Where the background of your product contains elements that inspire excitement, drama, quality or believability to your prospect, then those elements should be expressed either in the product itself, or in its package, or in its ad.*

The same hypothesis holds true for the components that make up your product. If your product has electronic components, for example, it should have an electronic flavor to both its appearance and its advertising. *Show* the radar installations, guided missiles,

jet aircraft that use the same parts. Life for the average man is dull, completely lacking in adventure. Offer to let him *participate* in the frontier explorations of our world, and you have welded a tremendously potent appeal onto your product'

**THE THIRD TECHNIQUE
OF BREAKTHROUGH
COPY: GRADUATION**

How to Make Your Prospect Believe
Your Claims Before You State Them

As we have learned before, for the purpose of persuasion, the human mind may be divided into three dimensions—three great rivers of emotional force that determine the reaction to your ad, and therefore its success or failure.

The first of these dimensions is *Desire*—want, yearning, motivation—with specific goals and/or cures in mind—with the prospect begging to be shown how to obtain them. It is the copy writer's job to make sure the path to these goals goes through the product—and to make sure that the prospect can visualize every drop of satisfaction that their achievement will give him.

The second dimension is *Identification*—the need for expression and recognition—unformulated, unspoken, at least partially unconscious—searching for symbols, definitions and embodiments. It is the copy writer's job to crystallize these self-

definitions and embosch' them in his product—so that the product may be used, not only as a source of physical satisfaction, but also as a symbolic extension of the personality of the prospect for whom it is intended.

Until now, this book has been concerned with these first two dimensions. They have determined the selection of our headline, and our illustration, and most of the content of our ad.

But—important as they are—desire and identification *alone* are never enough. By themselves, they can never produce *the full reaction* the copy writer must have if he is to achieve the maximum success with his product. No matter how intense the desire, no matter how demanding the need to identify, both these reactions must be fused with a third great emotional force—Belief—before they can produce the final overwhelming determinant of action—Absolute Conviction.

It is this fusion of desire and belief—this conviction—this certainty—this feeling in the prospect of being right in his choice—of being assured of what he has been promised—that the cop,/ writer seeks as his ultimate goal.

And it is to this third dimension of the human mind—the Belief that produces this certainty—that we now turn.

What Exactly Is Belief?

It is perhaps the most complex fusion of thought and emotion in the human mind. It is, first of all, your prospects mental picture of the world he lives in—what facts make it up, how it works, in what direction its truths and values lie.

But these accepted facts, truths, values and opinions are only the raw material of belief. *Even more important is the vast amount of emotional security he derives from these beliefs.* It is the wonderful feeling of comfort and reassurance of living in a world that has meaning, where there are answers to be had, where somehow the facts all fit. A world that he can understand and depend on, that he can predict, that will stav together and

not blow up in his face tomorrow morning or the morning after that.

Do not be misled for even a moment. The need to believe—and the need for secure beliefs—is just as powerful an emotional force as the strongest desire for physical satisfaction, or the most urgent search for expression.

Most adults have done their basic learning of these beliefs when they were children. At that time, and in that dependent stage of their lives, they laid down the primary channels of belief that their minds would follow for the rest of their days. They were forced to do this, in order to understand the world, to gain its approval, to trust and master it, and to develop themselves into self-sustaining adults.

To ask them to shatter even one of these already-established lines of belief—to plunge into uncertainty again—to be forced to reassemble their beliefs in new, untested ways—is to ask them to become children again. And—unless they are "frightened beyond belief," unless their entire conceptual world has crumbled around them—they simply will not do it.

The basic rule of belief, then, can simply be stated as this:

If you violate your prospect's established beliefs in the slightest degree—either in content or direction—then nothing you promise him, no matter how appealing, can save your ad.

But, on the other hand, and even more important:

If you can channel the tremendous force of his belief—either in content or direction—behind only one claim, no matter how small, then that one fully-believed claim will sell more goods than all the half-questioned promises your competitors can write for all the rest of their days. This channeling of belief is so powerful that, if properly directed, it will even support otherwise-absurd claims.

It is simply a question of whether you are going to paddle upstream or down. Whether you are going to work against the tide of established belief, or with it.

As far as advertising is concerned, then, belief is immutable.

It cannot be changed. It must be complied with at every step. Every one of the statements you make in your ad must fit in with your prospect's version of "the facts" at that precise moment. It is not the function of your ad to change those facts.

But it is its function—and one of its great sources of strength—to extend them. *To build a bridge of belief between those facts as they exist in your prospect's mind today—and the ultimate facts your prospect must believe if he is to accept your claims.*

This process of starting with the facts that your prospect is already willing to accept, and leading him logically and comfortably through a gradual succession of more and more remote facts—each of which he has been prepared in turn to accept—is called Gradualization. It is the third Process of Persuasion.

Mind you, this process of Gradualization has nothing to do with the offering of proof, or reason-why explanations, or testimonials or documentation. Each of these mechanisms of belief adds to the power of your ad, and we will explore each of them in turn in the chapters that follow.

In Chapter 11, we will discuss the verbal demonstration that your product does what you claim—Mechanization.

In Chapter 12, we will discuss the destruction of alternate ways of satisfying that same desire—Concentration.

In Chapter 14, we will discuss the offering of authorities and proof, the reassurance that your prospect has made a wise choice—Verification.

All these devices build belief. But by far the most fundamental of all—though the most inconspicuous—is Gradualization. *For Gradualization determines—not the content of your ad—but its structure, its architecture, the way i/ou build it.'*

We have already seen that it is the dominating desire of your prospect that determines the content of your *ad*. It is his longings for identification and self-expression that, in most cases, determine your illustrations.

But it is the facts that he believes in and accepts, and the way that he passes that acceptance along from one fact to

another, that determines that ad's development—the arrangement of your claims and your images and your proofs, so that there is a step-by-step strengthening—not only of your prospect's desire—but of his conviction that the satisfaction of that desire will come true through your product.

The Architecture of Belief

In essence, then, the theory of Gradualization is based upon this fact:

That every claim, every image, every proof in your ad has *two separate sources* of strength—

1. The *content* of that statement itself; and
2. The *preparation* you have made for that statement—either by recognizing that preparation as already existing in your prospect's mind, or by deliberately laying the groundwork for that statement in the preceding portion of the ad itself.

And, because of this fact, we can strengthen the power of each of these statements in two separate ways—

1. By increasing the intensity of its content—by making greater promises, by portraying more dramatic images, by offering more compelling proof; and/or
2. By changing the place or position or sequence in which that statement occurs in the ad—by strengthening the groundwork for belief in that statement by the material which precedes it—and therefore increasing the intensity of belief given to it—the immediate acceptance of its content, without question, when the prospect encounters it in your ad.

Make no mistake, it is this *acceptance* that we are looking for. Effective advertising, like effective literature, is built—not of words—but of reactions. We put down on paper an architecture of words. If these words are effective, they evoke, in turn, an architecture of reactions in our prospect's mind. We are creating *a stream of acceptances*, with a definite sequence and content and direction, and, if we are successful, with a definite goal—the

absolute conviction in your prospects mind that he must have your product.

This is the essence of building your ad. We now turn to the techniques of its accomplishment.

A New Definition of Awareness

We now know that Gradualization is the art of starting your ad with a statement that will be immediately and entirely accepted, and then building a chain of subsequent acceptances upon this first statement. The purpose of this chain of acceptances is to lead your reader to a goal conclusion, which he will then accept, *but which he would not as readily or as thoroughly have accepted without the preliminary statements.*

This quest for acceptance begins, of course, with your headline. This all-important first statement that you make—this meeting place between your story and your prospect—must not only be capable of awakening interest and desire, but of being accepted at the very first glance as being *true*.

Interest and believability—these are the two requirements that determine your headline. We have already discussed these requirements in Chapter 2, on the State of Awareness of our market.

We can now redefine this State of Awareness as *readiness to accept*. And we can now say—especially in the Fifth Stage of Awareness—that *the effectiveness of your headline is as much determined by the willingness of your audience to believe what it says, as it is by the promises it makes.*

This is the reason that you cannot always use the most powerful claim in your headline. Or even the very problem that your product solves. Because without supporting evidence already existing in the mind of your prospect to prepare him for that headline claim, he just won't believe it. Either he'll believe that it's exaggerated or false, or he just won't believe it applies to him.

In either case, too many of your prospects turn away without reading on, and your ad fails.

This fact—that your most powerful claim does not always make your most powerful headline—is a paradox that many copy writers still cannot accept. Mail order advertisers, however, have a simple way of proving it. When a power-claim headline doesn't work—for reasons either of Awareness or Sophistication—they immediately split it against a second head, with far fewer claims in it, but far more likely to be believed. Then they build a belief-bridge from this second headline, to the same exact claims they had featured in the first, but now anticipated by careful preparation every step along the way.

A Detailed Example

Let us take such an ad—that we have already glanced at in Chapter 2—and break down its structure step by step. What we are looking for here is not content, nor promises, nor claims; *but the way these promises and claims are arranged in the ad, to help each one of them gain full acceptance when it is encountered in turn by the prospect.*

This ad was written in 1951. Its purpose was to sell a Television Repair Manual. Theoretically, every TV owner who was having any trouble with his set (and almost all of them were at that time) was a prospect. But, before the prospect could be turned into a customer, he had to believe two things:

1. That he could save money by making his own TV repairs; and
2. That he was capable of making them.

Both these statements were matters of fact. The average TV owner certainly could save money if he had made his own repairs; and about 80% of those repairs were simple enough for him to make himself.

But the overwhelming majority of prospects simply didn't

realize these facts. Most of them thought of themselves as non-handymen, even in relation to far simpler devices than a television set. And, in 1951, the TV set was considered a complicated mechanical monster, far beyond their poor powers to understand—let alone correct.

These two factors blocked the use of the obvious power-claim headline for this product. Such a headline was written and tested—"Save up to \$100 a Year on Your TV Repairs!"—but it failed to make a profit. The obvious was unsuccessful. Power alone could not move the product.

Two tasks faced the copy writer in revising this ad. First, he had to reach *all* his prospects in this market, and not just those among them who considered themselves handymen. And second, he had to convince all these non-handymen prospects that their sets weren't really such fragile, complicated monsters after all, and that they themselves could easily correct most troubles that arose.

Once these two statements were believed by the prospect—and only then—could the previous headline claim of "Save up to \$100 a year on your TV repairs" be brought in at full power. Let us see, acceptance by acceptance, how this new ad built to that point:

The headline, first of all, would have to be a general statement, crystallizing and exploiting the universal resentment against the high TV repair bills, the \$60-a-year TV service contracts that were then in existence, and the outright thievery that occurred in only a small fraction of the TV repair shops, but that had stigmatized the entire industry. From there—from this universally-accepted resentment—the ad could then build toward the two goal conclusions listed above. Let us see how this was done, statement by statement.

Here is the new headline:

*"WHY HAVEN'T TV OWNERS BEEN TOLD
THESE FACTS?"*

No claim. No promise—except that of disclosure. But here is an implication of foul play, which echoed the existing suspicion in the TV owner himself. Here is a crystallization and outright expression that the average owner felt toward being taken. Facts have been withheld. This is something he can agree with!

Thus, having achieved its first acceptance by its suspicion-headline, the ad reinforces that effect by an inclusion-question. It asks a questions which, in *form*, seems to limit the market; but which, in *content*, actually assures the correct answer by the overwhelming majority of it:

"Was i/our set purchased after the spring of 1947?"

95% of television owners would answer Yes. Thus the ad has built two acceptances in its first two sentences. It has started a Habit of Agreement in its reader. It now exploits that agreement by making its first definite promise in the third sentence:

"Then here is the full, uncensored stonj of how yon can avoid those \$15-\$20 repair bills—avoid those \$30-\$60 a year service fees—and still get the perfect, movie-clear pictures you've dreamed about!"

How Belief Was Built Into the Opening

This is the ad's first claim. Its content alone is extremely powerful. But that powerful content—which otherwise might drive many readers away as being just too fantastic to be believed—has been given extra belief—has been *loaned*, as it were, extra belief—not only by the first two sentences that preceded it—but by these deliberate *constructions* in the statement itself:

1. By the grammatical construction, *"Was your. . ."* in the second sentence, and *"Then . . ."* in the third which by its very *form* generates belief. It does this by implying exclusion. It says that the promise will come true only in certain cases; that it will only work for television sets purchased after 1947; that the ad cannot make this promise for sets purchased earlier. Thus it adds

credence to whatever statement follows it. You can feel this added believability yourself by taking out the lead-word "Then" from the sentence and reading it again. Immediately, it loses half its force—force added to the content of the statement by the grammatical-bridge tying it in to the first two acceptances.

2. The second attempt at adding believability is by the descriptive nature of the promise. It is not only a promise of reward (the money saved), but a catalog of almost-universal symptoms (repair bills and service fees). Since the overwhelming majority of set owners are suffering from these problems, their descriptions evoke two more "Yes—I have them" reactions from the reader, and carry these reactions over to the save-money claims that immediately follow them. If these descriptions were eliminated, the money-saving claims would be much weaker: *"Then here is the full, uncensored story of how you can save \$15-\$20—save \$30-\$60—save \$90-\$ 100 on your' TY set—and still get the perfect, movie-clear pictures you've dreamed about!"*

3. And finally, even though the *causes* of the set owner's problems are specifically described, the *cures* for them are deliberately left ambiguous. The fact that they will save otherwise wasted money, that they will get improved reception, is included—how they will do this is not. The mechanism by which these goals will be accomplished is left out. It is left out because the reader has not yet been prepared for it. If he were to learn, at this moment in the ad, that he had to *make repairs* on his set to save this money, the average reader would turn the page. So he is given specific symptoms, that he will agree he has, and specific savings by eliminating them, that are certainly logical to expect. He may or may not accept all these three claims in the sentence completely; but the strength of their promise, the two or three or four acceptances that he has already given, and the implied disclosures still remaining in the body of the ad, should be enough to carry him on, to this next paragraph:

"How many times this week have you had to get up to fix

a jumpy TV picture? . . . How many times have you had to put up with ghosts? . . . How many times. . . ."

Here again is reinforcement of belief—the description of universal symptoms—the coaxing out of a stream of agreements. "Yes . . . Yes . . . Yes"—he must answer if he has had trouble with his set. A habit of acceptance is being built inside him. Trust is being formed, layer by layer—as each question poses a test, and each yes answer proves to the reader that the ad is talking about him.

Already the ad is beginning to weave its pattern of promise and belief and then promise again. Now, with as many as seven or eight agreements behind it to establish a firm foundation of belief, the ad moves on to its next great promise:

"90% Of These Breakdowns Are Unnecessary!"

"All of these breakdowns may have seemed tragic to you at the moment they happened—but here is the real tragedy! Do you know that the same exact set that you now have in your front room . . . has been playing in manufacturer's test rooms for months—and playing perfectly!"

Goal Conclusions

The ad is now laying the¹ basis for the *first* of its two goal conclusions—that TV sets are not fragile—that they have amazing endurance if they are properly cared for. Only when the reader accepts this fact, can the ad go on to its *second* conclusion—that whatever minor breakdowns do occur can be easily handled by the owner himself.

But the ad is still five paragraphs away from any mention of the owner touching his set. First it must establish the dependability of the set; and it does this by two methods. At the start, in the following two paragraphs, it gives graphic descriptions of the manufacturer's own tests used to establish this dependability:

"These sets have been subjected to 'Breakdown Tests' that would seem incredible to the average owner. They have

been tamed on for 24 hours a day—7 days a week—4 iceeeks a month. Some of these sets have been naming without a moment's pause for as much as 17 months.

"These sets have been tested against almost every conceivable type of viewing hazard. . . up to 120 miles away from the station . . . against the interference of an entire warehouse of electrical appliances . . . in special, steel-ribbed buildings, which ordinarily would produce several distinct ghosts.

"And in almost every one of these cases, these sets have produced perfect, movie-clear pictures—without major breakdowns—for as much as one full year! Here are some of the reasons why:"

Then, when the reader has fully visualized the impact of these test reports, the ad now turns to expert authority and *logical construction* to reinforce this belief. Notice in the next few paragraphs how the ad picks up the already-accepted condition. *"If your set were properly cared for, as these sets were . . ."*, and uses that now-established condition to prove the series of statements that follow it:

"What TV Experts Have Learned About Your Set!"

"If your set were properly cared for—as these sets were cared for in these tests—it need break down only once during the entire year! In other words, you may actually have to call in a repairman only once during the entire year. You can save the \$30-\$60 'service fees you are now-paying—and you can save most of the SI OS 15 repair bills."

"If your set was properly cared for, it can actually give you perfect, movie-clear reception the other 364 days a year. It can give you this perfect reception without special 'electronic equipment—without the help of a repairman—up to 100 miles away from your station."

Notice that in these two paragraphs, the ad returns to the claims made in the third sentence—repeats them almost word for word—and then gives logical proof, in logical form, for each of them. As we have pointed out before, these claims—"you can avoid those \$15-420 repair bills—avoid those \$30-\$60 a year service

fees—and still get the perfect, movie-clear picture ijou've dreamed about!"—were stated in the third sentence without supporting proof at that time; but with strong implication—"*Here is the full, uncensored. story . . .*"—that such proof would follow.

That proof is now submitted, in an extremely formal and logical structure. Thus the ad again weaves proof into promise—repeating previous claims in a new context of full documentation, where it could only suggest that they would be proven before.

Notice also that this logical proof—"*If your set were cared for. . . it need break down only once a year. . . you need call a repairman only once a year. . . you save the service fees and most repair bills.*"—is, in itself, solidly grounded in the test-proof presented in the paragraphs before it—"*being subjected to Break-down tests . . . against almost every type of viewing hazard . . . and produced perfect pictures, without breakdowns, for as much as one full year*" Thus a chain of proof upon proof is constructed—each new statement repeating the heart of the proof before it.

Thus the ad has now proved—bv using the Mechanism of Intensification—by repeating the same theme-content seven different times in seven different ways—that your TV set is dependable.

The Ultimate Objective

This was the first goal-conclusion. At this point the reader is convinced that it is true. The ad is now ready to go on to prove the second goal conclusion: that the owner can correct minor breakdowns himself.

It begins this proof in the very next paragraph, in this way:

"And, most important, these experts have discovered that you do not have to be a handyman or a mechanic in order to coax this performance out of your set! Here's why"

Notice that it is in this paragraph that the entirely-new (to the reader) assumption—that you can fix your own minor breakdowns—is first introduced. Yet its novelty is deliberately con-

ceased; it is presented *as though it were simply another rephrasing* of the bv-now already accepted dependability conclusion. There is therefore no break in the logical flow of proof. Acceptance is built into this entirely new statement in these four different ways:

1. By paragraph parallelism. By framing the statement as the last of a series of similar paragraphs—all the others of which have already been accepted—instead of physically setting it off as a new point with its own sub head and a different construction, as the reader would ordinarily expect.

2. By the lead word, "And," a tie-in phrase, which indicates that the sentence accompanying it is the same as those that have gone before.

3. By immediately following "And" by a second tie-in phrase, "most important," which again implies that the remainder of the statement is part of the series that has gone before.

4. And finally, by repeating the phrase, "these experts have discovered," which echoes the identifying subhead at the beginning of the series, and carries on the acceptance-momentum of the series as a whole.

All these deliberate constructions combine to give this short, but vital, transitional paragraph the acceptance, and therefore the believability, of all the careful planning that has gone before it. They allow the reader to make what otherwise might be a jarring transition from already-established proof to an entirely new promise with a minimum of effort.

Now the ad builds its final step—showing that the only repairs that the average owner will have to make are actually minor external adjustments on his set. Notice how it integrates this new-extension of its previous thought into what has gone before by starting with the phrase, once again, "These experts have discovered ..."

Here are the next three paragraphs:

"Five Minutes a Week for Perfect Reception."

"These T\ experts have discovered that ipur 7T set is a great deal like your body in this respect—that it gives

you learning signals before it has a major breakdown. For instance, after your set was installed, it probably played perfectly for the first week. But then it began to suffer from the vibration, the jarring, the interference of other electrical appliances in your home. The picture might suddenly begin to flop over or flicker—lines may appear on your screen.

"Now—and this is important—if you had the knowledge to quickly make a few minor adjustments, on the outside controls of your set, then you could correct those symptoms, you could keep that set playing perfectly, and you could prevent major breakdowns in exactly the same way they were prevented in these manufacturers' tests.

"If you do not have this knowledge . . . if you do not make these adjustments, then your set will weaken, you will get a consistently bad picture, and you will have to call a repairman."

The second goal-conclusion of the ad has now been reached. At this stage of the copy, the reader now knows:

f. That his set is dependable enough to avoid major breakdowns during by far the greatest majority of the time he will play it; and

2. That if he obtains the proper knowledge, he can correct minor breakdowns himself, and help prevent the gradual formation of major breakdowns, by making a few simple adjustments to the outside controls of his set.

Therefore, the stage has now been set for the final conclusion—the pay-off conclusion—a conclusion with all the inevitable logical force of a syllogism—that:

3. The owner should obtain this knowledge—make these minor adjustments himself—and therefore save the money he is paying today for service contracts, and save by far the greatest majority of the money he is paying for repair bills.

Here is how this final conclusion is phrased by the copy:

"It's as simple as that. You pay a repairman—not for his work—but for his knowledge. If you had that knowledge yourself—then you would not have to pay him at all."

A Restatement of Our Basic Theory

We have taken a great deal of space to analyze, in exact detail, one ad, and the structure of believability that underlies the effectiveness of its claims.

We have done this for two reasons:

1. To show how the goal-conclusion—the introduction of the product claim itself—may be made far more effective *if it is delayed till the prospect has been prepared to accept it*. And
2. To show how this full acceptance—this willingness to believe without question—can gradually be built up, layer by layer agreement by agreement, by use of the proper structure.' '

Let us now state formally some of the rules we have discovered in this analysis, and some of the devices you can use time after time, to create the maximum *structural believability*, for each of your advertisements.

Here are the basic principles:

Gradualization is the art of stating a claim in such a way that it will receive the greatest possible acceptance and/or believability from your prospect.

Belief ultimately depends upon structure. Just as desire depends upon promise, so belief in that promise depends upon *the amount of preparation* that promise has been given before your reader is asked to accept it.

One fully-believed promise has *ten* times the sales power of ten partially-believed promises. Most copy writers try to strengthen ads by piling promise upon promise. What they usually get for their troubles is greater sales resistance from their prospects and trouble from the ETC. They could far better invest the same time in *strengthening the believability-structure* of the original justifiable promise.

Now, *how* do you strengthen this believability-structure*
What are the devices you can choose from to add believability to any promise, in any ad?

Here are at least a few of them. Once you get the feel of using them, you'll probably develop a whole armorv of your own.

1. The Inclusion Question

Designed to permit immediate identification with your story. To show the prospect that you're talking about *him*—not about someone else who would answer No to the question. Therefore, once he's identified with the questions—once he's made his first agreements with you and placed himself in the Yes-answer group—then your recommendations will have special meaning for him.

This is perhaps the most direct way of building agreement at the beginning of the ad. It's used every day. For example, in this advertisement—highly successful—for a book called *The Art of Selfishness*:

ASK YOURSELF THESE NINE QUESTIONS

1. Do you find it increasingly difficult to cope with the world around you. . . .
 2. Is your business or career a source of annoyance and frustration. . . .
 3. Are you tormented by inadequacies, fear and embarrassments in your sex life. . . .
- And so on.

2. Detailed Identification

Another device used at the beginning of the ad, to establish immediate, and deep, agreement between the reader and the copy. Here, instead of asking questions to set up your Yes-train, you detail symptoms or problems that are your prospect's reasons for desiring your product. Thus, again, your reader knows that you are talking about *him*—that you "have been there yourself"—and therefore that your recommendations will help answer these problems, *his* problems, that you have catalogued so well.

For example, in this ad for a course to improve the prospect's child's grades in school:

Let me explain. I don't care whether your child is six years old or twenty—boy or girl—in grade school high school or college. It makes no difference how badly that child is doing in school today—how difficult it is for him to concentrate . . . how poor his memory may be . . . how much a prisoner he is of crippling mental habits . . . how terrified he may be of mathematics, or grammar, or social studies, or even the hardest science course.

Of course, here—as in the Inclusion-Question—your copy must be accurate. You must know enough about the reader's problems to make every word you write ring true. If you don't, you'll shatter your believability-net, and he'll simply turn the page.

So—before you write—research. Learn to know your customer. This is always the essential first step, in any kind of copy

3. Contradiction of Present (False) Beliefs

Again, used at the beginning of the ad. And again used to prepare a foundation for strong claim-statements that the reader might never accept raw. Here, you come bluntly out and say, "I know you think this is true; but I'm going to show YOU it's false." Best used, of course, in conjunction with strong authority—strong enough to contradict present (unpleasant) beliefs, and get away with it.

For example, in an ad for cosmetics invented by a famous plastic surgeon:

From this moment on, forget everything you have ever heard or read about what age "must do" to your appearance. Forget anything you have ever believed about how "old" you must look at thirty . . . forty . . . fifty . . . or even sixty. . .

Here you are not looking for agreement as much as you are for a loosening of previous beliefs. You are saying that the old limitations are passing, and your next paragraph should be your first introduction of your positive claims, in somewhat the same way that this ad goes on:

Because—starting with this moment—you are about to enter into a new world of beauty! A world where ordinary fruits are transformed into anti-wrinkle cosmetics. Where a . . .

And so on.

4. The Language of Logic

So far, the devices we have discussed have been used to build belief at the beginning of your ad—to serve in the crucial transition from your headline to the stream of intensified promises that you are going to use to close the sale.

We have discussed the process of intensifying desire in Chapter 7. We now turn to the simultaneous, and equally important, task of maintaining belief in each new statement as you present it.

Here again, your objective is to build belief at the same exact time that you build desire. To do this, *you interlace each new promise with language-signals that show that it logically follows from everything that has been proved before. And that it therefore can be believed without hesitation.*

What are these language-signals? They are, of course, the vocabulary of logic. They are the words we use when we reason: when we argue; when we prove our point in any discussion, and force others to agree with us that we are right.

They are among the most powerful words in the English language—for the very simple reason that they give the flavor of conviction to the promises into which we weave them.

These words have been used for centuries in court, in politics,

in science—even in that most-loved form of American fiction, detective stories—to show others that proof has been offered, that reason has been used, that one statement logically and inevitably follows from another.

Therefore, after centuries of conditioning, the words themselves—regardless of the content of the statements to which they are attached—now carry conviction. Therefore, they should be woven throughout your ad, wherever they logically apply.

For example, let's look at some individual lines, in a number of different ads. Let's see how each of these words (which I'll italicize) gives a tone of reason and logic to those sentences in which they're incorporated.

For example, in the famous Sherwin Cody ad:

Why do so many find themselves at a loss for words to express their meaning adequately⁰ *The reason* for this deficiency is clear. . . . Most persons do not write or speak good English *simply because* they have never formed the habit of doing so. . . .

Or, in this ad for a book on how to manage difficult people:

Take, *as an example*, the man who *habitualh*j refuses to follow your instructions. *There is a basic, underlying reason for this*. Mr. Given shows you how to *find that reason* and then *explains the means* of correcting it. The whole *solution* can be surprisingly easy *once you hate realized the underlying causes*. . . .

Or, for a book on learning how to learn:

. . . but *simply* by putting your LOCKED-UP LEARNING POWERS to work—today—*as easily and logically as this*. . .

And so on. There are dozens of such phrases for you to use. Among them are:

"This has been proved In/ thousands. . . ."

"Sound impossible? Not at all. It's actually as simple. . . ."

"Here's whtj. . . ."

"And, most important of all. *is the fact* that. . . ."

"Therefore . . ."

"This was, *without a doubt*, the most thorough. . . ."

"Thev *discovered—in case after case*—that. . . ."

This, again, is the language of logic. It is a language equally as filled with emotion as the language of desire. Interwoven into your promises, so subtly that the reader never even notices that it is there, it gives your claims the invaluable air of conviction.

5. Syllogistic Thinking

Now we go from the language of logic to the mechanisms of logic. This is the role that reason plays in your ad. This is the moment when you *prove* that your product works, through the mechanism of logical reasoning.

For example, in one of the most successful automotive accessory ads of all time, the copywriter wanted to prove that his spark plug was superior to the ordinary plug—even though it costs twice as much. Since the point of difference was simply that his plug delivered a larger spark, the copywriter built up his case in this way:

Your car runs because gasoline is fed into the cylinders where a spark causes it to fire. This action causes the gas to explode . . . this explosion pushes down the piston. Now here is the important thing to you. *The larger the spark is, the more powerful the explosion.* The more powerful the explosion, the more power you get from your gasoline.

Poor explosion means wasted gas—loss of power, poor getaway, bad starting, a sluggish car.

Good explosion means more miles per gallon—more horsepower; a more exciting car to drive!

Notice the power of these three simple paragraphs. Power derived as much from their underlying formal structure as from

their claims. One statement inevitably leads into another. Even-word is logical. There is a constant process of equation: spark to power, power to performance. Size equals power—and his plug delivers the largest size.

Such structure—and the copy based on such a structure—develops the feeling of inevitability. The reader feels that the product *must* work. He has not only been *told* it works; he has been shown *proof* that it works.

Such structure—though hidden behind the words it clothes itself in—is actually a physical entity. You can seek it out of hundreds of ads, if you look beneath the words themselves. You can trace it, codify it, and then repeat it. Once learned, it becomes a powerful tool in selling hundreds of products.

We will explore these structures in more depth in the next two chapters—on Redefinition and Mechanization.

6. Other Belief Forms

Once you grasp the fundamental idea that form—structure—determines believability, then all sorts of opportunities open up to you. You realize that simply by *the arrangement of i/our claims*, you can add to their believability.

For example:

Contingency Structures—such as "If. . . then . . .", or "Wis your...then...."

Repetition of Proof: Echoing—such as "These experts found. . . . These experts found. . . . These experts found. . . ."

Promise—Belief—Promise Variation. Where every sentence of promise is followed (ideally) with another of proof, or verification, or documentation. So that the reader never has the breathing space to question.

Paragraph Parallelism. Where the same word structure used in an accepted statement is then picked up exactly, and used to borrow acceptance for a fresh claim.

Now let us look at some other methods of reinforcing it.

THE FOURTH TECHNIQUE OF BREAKTHROUGH COPY: REDEFINITION

How to Remove Objections to Your Product

Time and time again, you are going to have to sell a product that has built-in handicaps. That—along with its promises and its functions—also has certain aspects to it that actually repel the prospect.

No product, of course, is perfect. If only for the reason that he must pay money for what you have to sell, your prospect starts with a basic minimum of resistance against buying your product.

But this resistance is intensified by certain drawbacks in some products, often to the point where—unless you take definite action in your ad to *redefine* them—these drawbacks will actually kill your sale.

Let us now look at the three general categories of drawback, and then at the three types of redefinition that eliminates them.

First, of course, there is the product that is (or that sounds) too complicated—too hard to use.

Second, there is the product that is not important enough—whose basic appeal doesn't have a statistically broad enough market.

And third, there is the product that just costs too much. Its price is so much above the price of other products in its class that people simply turn away when it's mentioned.

It's amazing how many products fall into one or all of these categories. Fortunately, the same mechanism—redefinition—helps you deal with all three.

Redefinition is the process of giving a new definition to your product. It says that the product is *this* rather than *that*. Its objective is to remove a roadblock to your sale—if possible, before the prospect even knows it exists.

Perhaps the classic case of redefinition is that of Lifebuov soap in the Thirties. Lifebuoy was a good soap that did a good cleaning job. But it had one overwhelming drawback—a horrible medicinal odor.

Since the odor couldn't be removed without removing the cleaning power, the problem became one of redefinition. Put simply: how do we change this odor from a liability into an asset?

The answer, of course, was the famous B.O. campaign. The prospect's attention was focussed on the odor of his own body—an odor which he was told would drive away people (and which does).

He was then told this odor must be eradicated—not with an ordinary soap, which was not powerful enough to do the job—but with a soap with the odor-destroying power to make a long-shoreman acceptable at a society ball. Lifebuov was this super-powerful soap. And the overwhelming proof—that von could smell the moment you opened the wrapper—*was the strong medicinal odor built into every cake*.

This is the simplest, and often the most effective kind of redefinition. A simple concept-judo. A complete reversal. Turning a liability into an asset, with a single idea.

Wherever you can use this flip-flop method, do so. But most

problems of redefinition are more complicated, and demand more complicated means of dealing with them—using many of the devices we have just examined in the process of Gradualization.

Let us now turn to these devices, and see how they can present an entirely different image of the product to the prospect than you would have imagined, had you not thought them through beforehand.

1. Simplification

Our first category is the overcomplicated product—the product that sounds too hard. To see how to replace this image with a more favorable one, let's look again at the Television Repair Book ad that we discussed in the last chapter.

As you remember, the original ad for this product failed because it promised "Do your own TV repairs" in its headline. This was considered too difficult by the average set owner (even though the ad *said* "It's easy, it's simple, it's quick" in the next paragraph). Therefore—since the ad confronted the prospect with the fact that he would have to make repairs *before* it made those repairs easy and simple and quick—he simply turned the page and tuned the ad out.

The second ad did *not* discuss repairs. It discussed breakdowns and expenses. And, as we have seen, it spent its first several paragraphs showing that these breakdowns and expenses did not have to occur at all, if the sets were given the proper care.

Up to this point, the ad has talked about the prospect's world—and compared it with a far more promising world where expert care produces trouble-free TV viewing. *Now the two worlds must be joined through the product.*

This joining is called by the pitchman, "the turn." It is a transition of great delicacy. It must be accomplished without a jar. In this ad, it begins in this paragraph:

And most important, these experts have discovered that you do not have to be a handyman or a mechanic in

order to coax this performance out of your set! Here's why. ...

We have already seen how the repetition (. . . these experts have discovered . . .) and the paragraph parallelism tie this statement into the stream of belief that has been built up before it. Now, however, we are going to look at this same paragraph from another point of view—to see how it provides the first step in eliminating any fear of making your own repairs.

Notice, of course, that the very fear of the average owner, that he is *not* a repairman, is here brought out in the open—specifically stated—but now framed as a promise.

Notice too that there is no mention of the word, "repair," at this point. It is still too early at this point. Though the average owner might be willing to accept the idea that he could "coax" better performance out of his set, it would still be too much to ask him to believe that he could *make repairs* on that set at this point.

This leads to the final step. *The ad must now redefine what the reader thinks of when he hears the word "repairs."* It must now lay a new foundation of feet—showing that almost all the repairs the owner will have to make are actually only minor external adjustments.

It now proceeds to do this, in the following three paragraphs which we have already studied in the last chapter, and which we will now look at again to see the second process of persuasion—redefinition—which is also occurring in them.

Here are the paragraphs again:

Five Minutes a Week for Perfect Reception.

These TV experts have discovered that your TV set is a great deal like your body in this respect—that it gives you warning signals before it has a major breakdown.' For instance, after your set was installed, 'it probably played perfectly for the first week. But then it began to suffer from the vibration, the jarring, the interference of other electrical appliances in your home. The picture might suddenly begin to flop over or flicker—lines may appear on your screen.

Now—and this is important—if you had the knowledge to quickly make a few minor adjustments, on the outside controls of your set, then you could correct those symptoms. you could keep that set playing perfectly, and you could prevent major breakdowns in exactly the same way they were prevented in these manufacturers' tests.

If you do not have this knowledge ... if you do not make these adjustments, then your set will weaken, you will get a consistently bad picture, and you will have to call a repairman.

Now, what occurs in these four paragraphs is actually a re-definition of the term, "repairs" in the reader's mind. This is done in three separate, but integrated, ways:

1. By immediately comparing the television set to the human body, and therefore minor maladjustments in the set to warning signals given off by the body before it becomes seriously ill.

By "making this comparison, the copy relates the intricate, technical working of a television set to something as commonplace and familiar as the running nose that warns you of an approaching cold. Because of this comparison, some of the mystery of the set is explained away; and the owner gains a new feeling of confidence in dealing with it himself, as something he understands.

And, at the same time, this comparison distinguishes between the relatively rare major breakdowns, and the far more frequent minor maladjustments, which he can now treat himself as easily as he'd take a cold tablet to stop his running nose.

2. By continuously describing these minor maladjustments as "warning signals" and "symptoms" rather than "breakdowns" or "repairs." *This makes them sound easily corrected*—before real trouble, which might require technical skill and complicated tools, can develop out of them.

3. And finally, by stating outright that these minor adjustments can be corrected by "making a few minor adjustments, on the outside controls of your set."

Therefore, "repairs" are redefined as "adjustments." Troubles on the TV screen are redefined as "warning signals" or "symptoms-

toms." And "repair calls" or "breakdowns" are carefully segregated into the least-likely-to-occur 5% of all possible TV troubles.

Therefore, with this redefinition in mind—with this reorganization of facts accomplished by the copy—*there is no longer any reason for the average set owner not to make his own minor adjustments*, rather than pay a repairman to make them for him.

The objective has been accomplished. The ad can now go on to specifically state how much money the owner will save by making these adjustments—and where he can buy the book that tells him how.

In exactly the same way, whenever there is a process which is difficult. . . whenever there is a product which is hard to use, or difficult to apply—the copywriters first task is to simplify that application in his prospect's mind.

This holds especially true for new inventions which actually simplify processes which formerly were too difficult for the average prospect. A new breakthrough is not merely accepted because its manufacturer says so. Its claims for ease and simplicity must be *proved*, in the ad, or the reader will simply shrug his shoulders and say "it's just another copywriter gone wild."

Such a situation is one of the most frustrating experiences you can have. Here is a product which you *know* is far easier to use than anything ever introduced in this field before—*because you've used it!* But no matter how loud you scream EASY in your ads, people just seem to ignore you.

What do you do? The answer is twofold:

1. Redefine (as this chapter shows you).
2. Mechanize the new simplicity (as you'll see in the next chapter).

Remember, innovation without acceptance is valueless. The more people know that something is difficult, and the more revolutionary (and therefore different) your product is—the more resistance you will meet from them in accepting it.

You must, therefore, lay a base for acceptance *by redefining the entire field for them*, before you bring in your product.

Let's look at one more example of such breakthrough advertising, and see the solutions the copy offered that made the product a success.

One of the great ads of all times, of course, is the Sherwin Cody ad. Though most advertising men are familiar with the ad, they do not realize that the course itself was a tremendous departure for the times—far easier and simpler than anything else that had gone before.

But the prospects for such a course were absolutely convinced that good English was too hard for them. They had tried to learn it before, and had failed. Therefore, any new course that could be successfully sold to them would have to redefine English for them . . . redefine mistakes in English for them . . . and certainly redefine the process of turning; bad English into good English for them.

The Cody ad is a masterpiece of Gradualization. It should be memorized—not merely studied—by every copywriter. However, within it, in four paragraphs, is contained another masterpiece of breakthrough redefinition—from hard to easy with a few simple ideas—that goes like this:

Only 15 Minutes a Day.

Nor is there very much to learn. In Mr. Cody's years of experimenting, he brought to light some highly astonishing facts about English.

For instance, statistics show that a list of sixty-nine words (with their repetitions) *make up more than half of all our speech and letter-writing*. Obviously, if we could learn to spell, use and pronounce these words correctly, we would go far toward eliminating incorrect spelling and pronunciation.

Similarly, Mr. Cody proved that there were no more than one dozen fundamental principles of punctuation. If we mastered these principles, there would be no bugbear of punctuation to hamper us in our writing.

Finally he discovered that twenty-five typical errors in grammar constitute nine-tenths of our everyday mistakes. When one has learned how to avoid these twenty-five

pitfalls, how readily one can obtain the facility of speech which denotes the person of breeding and education!

When the study of English is made so simple, it becomes clear that progress can be made in a very short time. No more than fifteen minutes a day is required

Thus the complicated becomes simple—the hard becomes easy. This is the first use of Redefinition. Now let's look at the second:

2. Escalation

Here you are dealing with a product which works, and which is acknowledged to be easy enough to use—but which simply does not have an appeal broad enough to assure it of a mass market.

Your job here is to escalate your product. To give it *more importance* in your prospect's eyes.

You do this again by Redefinition. You broaden the horizon of benefits of the product. You redefine the role that the product plays in the prospect's life. You widen the area of reward that your product yields to the prospect—showing him that it enters into dozens of vital situations every day, paving off for him where he might least expect it.

For example, let's look at another ad for another English course forty years later. By now people are not as sensitive to their punctuation or grammar. Now the negative aspect has lost its appeal; people want good English as a persuasion tool to win over other people.

So good English must cease to be an end in itself. It must be redefined, to become instead a means to a more important end—one which is desired by far more people. And, since the positive aspect must now be dominant, that part of good English which has the greatest value for persuading people—vocabulary—must now be featured.

Here is the ad:

Revolutionary new Word Power Machine makes you a master of English overnight.

Automatically gives you a power-packed vocabulary—to make your ideas crackle with excitement ... to hold others spellbound with the power of your speech and your written word.

Automatically spots embarrassing errors in grammar, spelling, pronunciation you didn't even know you were making. Clears them up at once. Frees your mind from worry ... lets you feel at ease in any company ... gives you the blazing new self-confidence you need to make anybody like you—to win people over irresistibly to your point of view. ...

This approach redefines the *benefits* of the product, shifting them from a less desirable area to one that will generate more sales appeal.

But this use of escalation—to increase benefit appeal—is only one of the ways it can serve you. Another is to increase the *importance* of the product—showing that something the prospect wants very much hinges directly upon the performance of your product.

For example, in an ad for spark plugs, this fact was pointed out to the reader:

Yes. You pay \$2,000 ... 83,000 ... \$4,000 for your car. And a single 99¢ part robs you of the real power and enjoyment that car should give you.

Or here, in an advertisement for a speed math course:

If you want to get ahead fast... if you want a position of real importance and responsibility—*then a knowledge of this kind of super-fast, super-accurate mathematics is 'AN ABSOLUTE NECESSITY for your future!*

Or escalation can be used to show the prospect that your product is not something to be put to work just once or twice a

week—but that it will be needed, and used, by him almost even waking minute. Here's how this was done, in a single sub headline, in an ad for a course on handling people:

Your Entire Life is Spent Trying to Get Others to Do
What You Want—Without Friction:

You must agree with this statement. And therefore you must redefine the importance to yourself of a technique which allows you to accomplish the all-pervading task more easily, more effectively and more rapidly

This is the second use of Redefinition—escalation. Now let's look at the third.

3. Price Reduction

Here you have the product which, quite simply, costs too much. Your job is to make that price seem less. You do it by a very simple act of redefinition, like this:

Why does the product cost too much? *Because it's being compared with other products in the same field.* And how do you whittle away, psychologically, at this price? *By switching the comparison, and relating it to some other, more expensive standard.*

For example, here is an enormously successful mail order ad for spark plugs, which sold for \$1.49 each, or one and a half times the standard for the field, and twice as much as the discount price. Did the copywriter therefore say that "They may cost a little more, but they're worth every cent of it." Of course not. *He made them cheap*, and he did it in these two paragraphs of psychological redefinition:

Up to now these extraordinary SA FIRE INJECTORS were practically made by hand and would have to sell for as high as \$5 each. But we knew that 30 or 40 dollars was more than the average driver could afford—so we decided to get the price down so low that these injectors would pay for themselves 12 times in one year of driving. So here is

inv astonishing proposition. If you will check your cars performance before and after you install your SA Fire Injector System and then tell your friends and neighbors about them, here is what I am prepared to do for TOIL

You can have a set of SA FIRE INJECTORS for the year and model of your car for only a fraction of their value. If you act now they are only \$1.49 each. . . .

Do you see how he does it? Do you see *how many times* he does it in these two short paragraphs? As a last review of re-definition—because its techniques are so important to you—let's just list the individual phrases that build up, again and again, the feeling of value and bargain.

Here they are. Did you catch them all?

"practically made by hand . .

"would have to sell for as high as \$5 each . . ."

"\$30 or \$40 dollars . . ." (Notice that he repeats the hand-made price *twice*. First he gives it to you *per plug*; and then *for the entire set*. Thus the new comparative price is reinforced; you practically wince at the \$40 figure since you want the plugs by this time. And you're going to feel pretty good when he brings in the now-lower figure in the next paragraph.)

"pet the price down so low . . ." (Here is the magic word, "low"; now legitimized in your eyes by the description of the hand-made set in the phrases that preceded it.)

"that these injectors would pay for themselves 12 times in one year of driving. . ." (Not only value, but reward. Not only low-priced, but gas-saving. And again, the comparison to a higher figure—this time the money you'll save on gas.)

"astonishing proposition . . ." (Now the price becomes so low that the mere statement of it may cause you surprise. It may sound slightly corny as we dissect it here, but it is incredibly effective in the context of the ad. And most of it—perhaps all of it—is never consciously noticed by the prospect. He simply realizes that he feels that a bargain is being offered to him.)

"If you will check your car's performance. . . and tell your

friends and neighbors about them . . ." (The introduction of a condition—an action you must perform—in order to get the now-low price. Used before in the last chapter in a different context: here we see how the same device works again to substantiate, with equal power, the feeling of value.)

"prepared to do . . ." (Again the connotation of favor, of allowance, of discount.)

"You can have . . ." (Not, "You can buy." He is letting you have the plugs at the low price. Again, he is doing you a favor. You are getting a bargain.)

"only \$1.49 each . . ." (The classic modifier. The tenth bargain-phrase in these two paragraphs.)

Notice how similar Gradualization and Redefinition are. Notice how each operates below the surface of the conscious mind. Gradualization by its structure—by its arrangement of facts and phrases. Redefinition by its rearrangement of perspective.

Each is an extremely subtle and powerful way of building belief. Each deserves much more study than we can give it in this book.

Let us now turn to some equally powerful but more apparent mechanisms that also build belief.

11

THE FIFTH TECHNIQUE OF BREAKTHROUGH COPY: MECHANIZATION

How to Verbally Prove That Your Product Does What You Claim

As we have observed repeatedly, good advertising copy exists simultaneously in two different places.

Part of that copy is words on a page. Or sounds carried by radio waves. Or pictures and sounds coming out of a television set.

But the other part of that copy—the crucial part—takes place in your prospect's brain. It is the series of reactions—planned reactions and anticipated reactions—that your copy causes in his mind and his emotions.

Actually, when your prospect reads your copy, he is engaging in a silent dialogue with you. You are feeding him ideas and images and emotions, in a planned pattern; and he is feeding back to you *reactions* to these ideas and images and emotions.

You hope—you plan—that these reactions will be favorable.

That they will be *controlled* reactions. That he will see the images you are projecting. That he will understand and agree with the ideas that you are advocating. That he will share the emotions you are suggesting he feel, and even embellish and intensify them.

But also, at the same moment, you must be aware of the fact that—included among these reactions—are also a number of inevitable anticipations, or demands, or questions on his part. And you must answer these questions or your copy will fail.

What are these demands he is going to make from time to time on your copy? Basically they fall into three classes:

1. Demands for more information, more image, more desire. You have whetted his appetite; now you've got to satisfy it. He is saying to you: "Tell me more."

2. Demands for proof. He knows he wants it; now he wants to know that it's true. He is telling you: "Oh yeah? Who says so?"

3. Demands for a mechanism. He knows he wants the end result; now he wants to know how you're going to give it to him. He is saying: "How does it work?"

To write good copy, you have to play a dual role. At the same time, you have to be copywriter *and* prospect. You have to develop an almost foolproof sensitivity to these inevitable reactions. You have to know the exact point that they are going to come in. You have to anticipate them. You have to switch copy direction, fill in the wanted material, at the precise point that your prospect loses interest in one theme and demands the other.

This is one of the most difficult parts of writing copy, and the exact spot where many good ads break down and lose their prospect. And—since such *anticipation points* occur several times in a single ad—you will find yourself working over the same paragraph of "unimportant" copy hour after hour. All you know is that at this point something went wrong—at this point your prospect is dissatisfied.

We will discuss these problems of *copy direction . . . anticipation points . . .* etc. in Chapter 14, on *Interweaving*. At this

point, however, let's look more closely at the third demand: the demand for Mechanism.

Verbal Proof

This is the vital question: "*How does it work?*" Your prospect is asking you here to give him a mechanism. He likes what you promise—he wants what you promise—but he has to be convinced that your product can actually give it to him.

You have to demonstrate your product, in words, logically, so that he can understand exactly HOW it gives him the end result you promise.

Since the beginning of advertising, of course, the copy that furnishes this information—that provides this mechanism—has been called "Reason Why" copy. Claude Hopkins was its master. But there have been few great selling ads of any period that do not use it to convince their prospect that their product actually works.

In fact, the basic question you must ask yourself, about this device, when you sit down to write a piece of copy, is not, "Should I use it?" Or "Should I build a mechanism into this copy?" But simply: "*How much?*"

How much mechanism does this copy need? This, of course, depends—as so many other things in your copy—on the State of Awareness of your prospect. Is he familiar with the mechanism by which this product works? Does he accept it? If so, then this part of your job is done for you. Other advertisers have spent their money to make this mechanism familiar to your prospect.

Stage One: Name the Mechanism

You may now take advantage of their investment by simply *naming* the mechanism, and going on to beat them with your price or other features.

For instance, in the conventional camera ad, to back the

headline claim, all that you'd have to do is name your mechanisms, like this:

**TAKE FOOLPROOF PHOTOS
WITH THE XENOPHON 1750**

With Electronic Light Setter. . . Push-Button Zomar
Lens . . . Magazine Load . . . Only \$135.

Here, the three mechanisms which insure the perfect pictures are simply named, and not described at all. The prospect is already familiar with the way they work from the other ads he has seen, and any further detailing of their nuts and bolts would simply bore him. Therefore, you name them in as bold type as possible, and go on to compete with your price.

Most catalog copy and retail copy needs to assume only this abbreviated form. It deals with products which are already known, and whose mechanisms are already understood and accepted. Therefore, any further wordage on these points would only be wasted.

But now we come to that vast array of products whose mechanism cannot simply be named. Why? For two basic reasons:

Stage Two: Describe the Mechanism

1. Because the prospect doesn't understand their mechanism
And

2. Because everybody else has the same mechanism, and the same promise, and the same price. And the market is getting tired, and you need a new way to compete.

Let's look at the simplest case—case #1—first:

Here your mechanism is not so well known, or not known at all, and you can't simply name it. You have to go into more detail; you have to describe it.

So you have the classic situation of Promise—Reason Why. You build a strong, quick promise—and then you follow up with the reason why you can deliver that promise.

This one-two punch of promise and reason why is as old as advertising itself. Here, for instance, is how Rinso used it in 1926. First they give the *promise*, like¹ this:

Who else wants a whiter wash—with no hard work?

How would you like to see your wash come out of a simple soaking—whiter than hours of scrubbing could make it!

Millions of women do it every week. They've given up washboards for good. They've freed themselves *forever* from the hard work and reddened hands of washday.

Now they just soak—rinse—and hang out to dry! In half the time, without a bit of hard rubbing, the wash is on the line—*whiter than ever!*

Notice how the original promise in the headline has been taken and *intensified* in these first three paragraphs of copy. The promise is repeated, in different words and from different perspectives, over and over again in those first three paragraphs.

But notice too that—as the copy builds desire—it also builds a growing reaction on the part of the woman reading it. This reaction can be expressed in one word: "*Hoic?*" This promise sounds better and better . . . it begins to sound too good to be true . . . now she needs reassurance fast.

So the whiteness claims stop. The copy shifts direction—and now begins to *sell the mechanism*, like this:

Dirt floats off—stains <go.

The secret is simply Rinso—a mild, granulated soap that gives rich, lasting suds even in the hardest water.

Just soak the clothes in the creamy Rinso suds—and the dirt and stains float off. Rinse—and the wash is spotless.

Even the most soiled parts need only a gentle rub between the fingers to make them snowy. Thus clothes last longer, for there's no hard rubbing against a board.

Notice, first of all, that this mechanism—the suds that float off dirt—is *sold just as hard* as the whiteness story it is brought in to prove. The first rule of mechanism copy is that it is *not*

scientific discourse. You must never allow it to become dull, or merely factual. You must load it with promise, load it with emotion. Every word in good copy—including mechanism copy—sells. Only in these paragraphs, the copy is selling a secondary claim (dirt floating off) that proves the primary claim (a whiter wash). But still—it sells.

Secondly, of course, you'll immediately notice how simple the mechanism is in this 1926 copy, as compared with the same field today. In those days it was enough to mention the facts that the *suds* floated off the dirt; the reader accepted, as an evident truth, the fact that they would do so.

Today, of course, in our much more sophisticated and exploited market, she would no longer do so. Today you would need far more mechanism. You would have to explain more, promise' deeper, perhaps even invent a miracle ingredient to do the work for you.

Stage Three: Feature the Mechanism

Which brings us to case #2 and the difficult problem of what to do when your market *is* highly sophisticated . . . when promises sound alike . . . when price competition becomes suicidal?

This takes us back to Chapter 3, where we discussed market-sophistication from another perspective. Here we discovered that mechanism—strong mechanism—saleable mechanism—is not only a way to build belief, but may actually become so important to the success of your product that you must put it into the headline.

These headlines are all mechanism headlines:

"FLOATS FAT RIGHT OUT OF YOUR BODY."

"FIRST WONDER DRUG FOR REDUCING."

"RUN YOUR CAR WITHOUT SPARK PLUGS."

"SHRINKS HEMORRHOIDS WITHOUT SURGERY."

"TOMMY ARMOUR SAYS SMACK HELL OUT OF
THE BALL WITH YOUR RIGHT HAND."

And hundreds more. *Even/ one of them offers i/oti a new way to get what i/ou've been wanting.* A NEW⁷ WAY: a new mechanism; a new chance to satisfy your desire—even if everything else you've tried has failed you.

Mechanism, therefore, can be inside your ad, to prove your main claim, or on top of the ad, elevated by the state of your market to becoming the main claim.

If people assume that they know how your product works, or if your claim is so new that they don't care, then all the mechanism you need can be summed up in a word or a phrase.

If people are not quite sure how it works, describe the mechanism—in *selling language*—until they have enough reason why to believe you.

If you have, however, an exceptionally strong or dramatic mechanism, or if you want to establish definite superiority to other competing products, then sell hell out of that mechanism.

We'll see some expert examples of how to do this in our next chapter, on *Concentration*—when we're shown how to compare your product with the rest of your field.

On the Importance of Mechanism When You Want to Convince Your Reader That You're Giving Him a Bargain

One of the sad truths of our time—and profession—is that our readers do not always believe the truth when we tell it to them. Every copy writer has had, at one time or another, a perfectly marvelous product that just couldn't be sold—because people wouldn't believe that it could do what he knew it could do.

In the same way many manufacturers, and their agencies, are startled when they cut a price—advertise the reduction—and see no increase in sales.

What happened? No one believed them. A price cut—like a product advantage—is only as good as your words, and your strategy, makes it.

Price cuts must be justified. There must be a reason for them. A mechanism behind them. Without such a mechanism—without such a reason-why you should give this bargain—you are going to get only a fraction of its real sales power.

The great master of price-cut mechanization was Robert Collier. His book—*The Robert Collier Letter Book*—is one of the great classics of copywriting know-how. Here is just one example of how Collier made his price-cuts, not only believable, but dramatic:

Before the Price Goes Up!

Dear Sir:

A short time ago one of the old, reliable mills that makes the finer qualities of woven Madras for shirts began sending out S.O.S. calls.

They had kept their plant going steadily for months, thinking that the usual demand would easily take care of their excess output.

But, with the weather so generally unseasonable, the usual demand didn't materialize. And there they were, heavily overstocked—and needing money.

If we would take *all* their surplus stock of the finer grades of woven Madras, amounting to a *quarter of a million yards*, they offered to let us have them at way below any price we had ever paid for shirtings in all our years in business—at *far* less than they could make the materials and sell them for today.

We took them—the whole quarter-million yards—at a tremendous savings in cost. . . .

A Bargain You May Never Get Again. . . .

Let me point out the difference between this logical, carefully-prepared introduction to the price slash, and a simple, bare announcement of that slash. Here, the copy writer not only emphasizes *bargain* over and over again, but brings in *qualiti-* as a counter-desire time after time. He thus uses a mechanism *within* a mechanism: (1) the unseasonable weather causing (2¹ the factory to become overstocked resulting in the primary mark-down—to build belief upon belief.

Here the copy *starts* with the mechanism, and only goes into the bargain claims *six paragraphs later*. Again, he has taken the Creative Gamble: in this case, that he could hold the reader's interest for those six paragraphs. And, because of this gamble, he reaps ten times the believability for every word he said about the bargain-value of his offer from that point on.

**THE SIXTH TECHNIQUE
OF BREAKTHROUGH
COPY: CONCENTRATION**

How to Destroy Alternate Ways for
Your Prospect to Satisfy His Desire

As you know, in the final analysis, no successful copy ever sells a product. It sells a way of satisfying a particular desire. And its power to sell ultimately comes from the intensity of that desire.

If the desire is commercial—that is, if it is shared by masses of people, and if each of these people wants that satisfaction enough to pay the price required for a mechanism to satisfy it—then it is highly probable that many firms will try to deliver that mechanism, or product, to them.

The almost universal condition of commercial life is competition. No one who sells anything, of course, can avoid it. As you write, one eye is fixed on your market, and the other on your competitors.

We have described in this book several different ways of

beating competition. Let's stop for a moment and review them:

First, of course, is superiority of product. This is the ultimate weapon in the war for the consumer's dollar. If you produce the best product, your advertising has a hundred times the chance of success than if you produce only a fair product. Most great ads have been associated with great products. Most great copy claims come from the assembly line. If yours does not, if your copy is better than your product, then send it to your client instead of your prospect, and tell him to make it a reality.

But even the best product needs equally as effective copy to induce people to try it. Otherwise, the excessive cost of getting the first purchase may drive the product off the market, before the repeat sales can build up high enough to earn it through.

So we come to our second weapon to beat competition—superiority of promise. A stronger promise, that evokes more desire. A wider promise, that causes more people to buy. A more believable promise, that brings in the skeptics as well as the susceptible. This entire book has been a blueprint for developing such promises.

Third, we have the weapon of product-role. The role the product allows its consumer to play. The personality, the identification, the prestige, the status, the excitement you can bring out of your product, or graft onto it.

Fourth, we have response and reaction as a competitive force—the ability to *one-up* the competition: to escalate claims when necessary; to shift mechanisms; to invade new markets.

And fifth—the technique we will discuss in this chapter—is direct attack.

Direct attack—the mechanism of *Concentration*—differs completely from the other four methods we have discussed above. All these techniques have the common element of ignoring the competition. They concentrate on *your* story, *your* promises, *your* benefits, *your* product. They act as though there is no other win-possible of gaining the satisfaction your prospect desires.

Therefore, they are most effective when you dominate a

field, when your primary problem is to protect your customers' loyalty against the claims of your competitor, or when your story is so powerful, so different, or so fresh that the competition has nothing to match it. In these cases, it's better not to give him the prestige of attack, not to mention his claims or his product, even invidiously, in the space which costs you such a dear dollar.

But in many other cases—especially where your advertising budget is much less than his—especially where the bulk of your prospects are already customers of his—your first problem may be to crack his image, to shatter their loyalty, before you can rechannel their desire around to you.

What Concentration Is

But this process of *Concentration*—this careful, logical, documented process of proving ineffectual other ways of satisfying your prospect's desire—is *much more than mere attack*. *If you can only attack another product—without showing at the same time, by comparison, how your product provides what the other lacks—then say nothing at all! Never attack a weakness unless you can provide the solution to that weakness at the same time!*

The reason for this is simple. Your prospect knows that your attack is biased. If, therefore, you are attacking another product only for your own good—in other words, to win the sale by disparaging your competitor—what you will probably evoke in his mind is skepticism and dislike, and very little else.

But—and this is the critical point in this process—if you can show your customer that this attack is for his own good, in his sendee, because your product will eliminate this weakness, then you have a sales story he will accept. Then you will make him question even the most ingrained loyalty.

Concentration, therefore, is the process of pointing out weaknesses in the competition . . . emphasizing their disservice to your prospect . . . and then proving to him that your product gives him what he wants without them.

Notice that all the techniques that we have developed in the last few chapters are used here. *Intensification* to show the penalties of continuing with the old product. *Gradualization* to show the logical cause of the weaknesses and how they can now be cured. *Mechanization* to prove that your product removes the weakness. And so on.

Concentration is therefore a complicated process, taking up sizable space to do its job properly, and combining almost every trick you have learned in this book. To see how incredibly effective it can be, however, let us look at two masterful examples.

The first is our spark plug ad again. As you remember, in the copy, the copy writer has told his prospect that he can run his car without spark plugs, that he can get more gas mileage and more power if he puts "fire injectors" into his car instead of the old-fashioned plugs.

Now he goes on to:

1. Provide the mechanisms which prove his own claim; and
2. To destroy the prospect's confidence in plugs forever, in this brilliant piece of interweaving copy:

MECHANICS AND ENGINEERS READ THIS CAREFULLY

And for you mechanics and engineers let me tell you why fire injection must give you these results.

A spark plug jumps a spark of electricity across an air gap. This is the most wasteful and power consuming way to get electricity from one place to another and it limits the size of the spark.

A fire injector fires on the surface of an electrical conductor This is the most efficient way to get a big powerful spark into your cylinder.

On ordinary spark plugs the air gap between the electrode and the firing point is always getting bigger because the electrode is always burning away. This means you have misfiring which means loss of power plus wasted gas plus raw gas to damage the cylinders and piston rings. *On fire injectors there is no air gap and no electrode to burn away.* That means maximum gas explosion which means full

power, full economy and no raw gas to wash away the oil protection from cylinder walls and pistons.

A spark plug accumulates filth and carbon because of inefficient firing. This means you need regular cleaning, setting and expensive replacement!

A fire injector never needs cleaning or setting. It actually "breaks in" and becomes more efficient with use. It will actually outlast your car, delivering maximum efficiency without servicing or replacement.

A spark plug gives you a thin skimpy spark that actually blows out under pressure of less than 120 pounds.

A fire injector gives you a heavy powerful flame that will not blow out at pressures far heavier than those created by even the highest compression engine. . . .

With ordinary spark plugs you are using, or should be using premium gas which costs from 4 to 8 cents more than ordinary gas, and despite this you're getting inefficient, wasteful gas consumption.

With fire injectors regular gas will give you up to 8 more gas miles per gallon, up to 31 more horsepower, plus easier starting in all weather. Add these savings together and see for yourself why I say that fire injectors will pay for themselves every single month that you drive your car.

Ordinary spark plugs have to be replaced regularly. In some of the new high-compression cars, a set of plugs will burn up in a couple of months.

A fire injector installation is guaranteed for the life of your car without cleaning, servicing, or replacing.

These are some of the reasons that the *U.S. Air Force* pays premium prices for surface supported injectors for their aircraft and why you will ultimately find fire injectors in all automobiles. . . .

Let's See How He Does It

I hope that by now you have spotted many of the techniques he uses to gain his effects ... to build the overall power of this sequence. Let's just check off a few of them right now:

First, of course, is the interweaving contrast. A weakness in the operation of the spark plug is pointed out, and then immedi-

ately counteracted by the benefit the injector gives you. Bad—good; bad—good; bad—good: this is the underlying structure of this sequence.

But this is only one use he makes of parallelism. He repeats words to contrast the inherent weakness of the plug with the inherent strength of the injector. "A *spark* plug jumps a spar*.

"A *fire* injector *fires on*. . . ." *Spark* is a weak word; *fire* is much stronger visually And he later intensifies this contrast of image by saying: "A spark plug gives you a *thin skimpy spark*.

against "A fire injector gives you a *heavy, powerful flame*__" You can picture the difference.

Throughout the copy, definition and re-definition take place. Spark firing is the "most wasteful and power consuming way" as opposed to "the most efficient way to get a big powerful spark." Misfiring means "loss of power plus . . . ," while maximum gas explosion means full power, full economy. . . ." (Notice the parallel sentence structure here sharpening the contrast.)

And, in a beautiful image, the fire injector actually "breaks in"—a masterpiece of redefinition by analogy.

Of course, almost every benefit has its documentary- mechanism. The air gap in ordinary plugs gets bigger "because the electrode is burning away." The spark plug gets dirty "because of inefficient firing." And so on.

Let me point out again the general structure of this sequence
It is: *

Bad.

Good.

Bad.

Good.

Bad.

Good.

And so on. It thus offers repeated, direct, one-for-one contrast. It explores a number of performance factors of vital interest in the prospect—showing the bad and then the good side of each of them.

A Second Strategy

This is one way of accomplishing your Concentration. But, of course, it is not always feasible, because the points you wish to contrast may not be so easily and clearly broken down, one by one. You may be dealing, instead, with a time sequence—a recurring, unpleasant experience with which the prospect is familiar, and which you wish to sharpen before you provide him with the antidote.

In this case your Concentration copy would adopt a different structure. Something that looks more like this:

What happens to you now, with the product or products you are using presently.

What will happen when you switch to the new product.

Here is such a structure, for an ad selling a reducing pill. Let's look first at the negative copy:

For years doctors have known that ordinary reducing plans—that you pay \$5, \$10 and even \$15 for in the stores—*are completely passive!* That they depend strictly on your own will power—on your ability to *starve* that fat off your body. All that these ordinary reducing plans are able to give you ... for your \$5 or \$10 or \$15—are HUNGER-APPEASING PRODUCTS—pills, powders and liquids that do nothing more than swell up in your stomach—that do nothing more than "dull" your hunger a little.

But not one of these products could do anything to ACTIVELY help you reduce your weight. To take the strain off that starvation diet. To actually help you BURN UP that ugly fat. . . OXIDIZE that fat. . . MELT IT AWAY—FOREVER!

So what happened? If you were overweight, you struggled to do the job of reducing BY YOURSELF! You took your hunger-appeasing pills religiously. You pushed away the foods you love. You spent week after week of torture. And finally, if you were lucky; you carved off 5, 10, or even 12 precious pounds.

And then your will power snapped! You broke your terrible diet. You discovered that your little pills were use-

less to keep you away from the foods you loved. *And the fat flowed back—heavier and uglier and more dead than ever before!*

Again, let's glance at the means the writer used to get his total effect.

In the first and second paragraphs—Definitions and Redefinition. Ordinary reducing plans are *passive*. They depend on your own will power. They can do nothing to *actively burn up* fat.

And in the third paragraph, the equating of taking ordinary reducing pills with "doing the job of reducing yourself."

^ Next, logic—cause and effect. Given the acceptance of these definitions by the reader, the third and fourth paragraphs become a logical necessity. This tone of cause and effect is conveyed in the phrase: "So what happened?"

Now, of course, the third and fourth paragraphs condense an experience which is all too common to every woman who has ever tried to reduce. She has lived through this herself, time after time. She recognizes each of the symptoms. And so she finds herself nodding her head, agreeing with each in its turn, building up a stream of acceptances which carries more and more conviction as she finds her own experiences more and more thoroughly described.

And then, at the climax, in the last line of the fourth paragraph, the destruction of the old methods of reducing is complete. Notice the use of the word "*And*" to tie this final indictment in structurally with the stream of sensory experiences that have gone before it. There is no doubt that the fat has come back again in this woman's life—if it hadn't, she wouldn't have read this much of the ad. *But here the inevitable implication buried in a sentence with which no woman could disagree—is that it is the failure of the pills that caused the failure of the diet.*

Thus the stage is set for the hero-product to emerge. It has already been foreshadowed in the second paragraph—in the negative accusations that these ordinary methods can do nothing "actively" to "burn away" fat.

Now the copy goes on, from failure to promise, like this:

And so you tried another passive plan. And another. And another. And then if you were like the men and women whose fantastic case histories were reported by leading medical journals—perhaps you went to your doctor and asked him for *an easy way out—without torture—and without sliding hack!*

These doctors had the answer in a tiny grey pill—and a common-sense plan.

In their hands—so tiny that they could balance it on the tip of their little finger—was perhaps the greatest weapon ever discovered against deadly, excess fat. It was a miraculous compound called LECITHIN—brand-new—whose amazing fat-dissolving properties had been discovered by a Nobel prize winner—the co-discoverer of insulin. . . .

Because this product was perfectly safe—and as easy to take as an aspirin—many had used it themselves when they wanted to lose weight. . . .

They were not given any starvation diets . . . they never experienced a single hungry moment . . . they reported, in case after case, that they felt more pep, more energy, more youth and vitality than they had known in years!

And then, day after day faster and easier and safer than they had ever known before, the ugly excess fat around their bodies melted away! While they were eating three delicious meals a day, they were shedding as much as 5 pounds a week. While they were feasting on mouth-watering steaks. . . .

And so on. Right back into Intensification copy, with its strong picture-image sell.

Here are your contrast—your mechanization—your documentation—your reference to authority—and then your return to promise, in the form of case history, which now has many times its original power, based on both the elimination of alternate channels of fulfillment, and the strong supporting mechanism which documents its claims.

One Final Word on Concentration

I have purposely chosen extreme examples to illustrate each mechanism. These copy blocks are longer than Concentration need logically be. The same effect may be boiled down into two or three sentences, or even a single phrase, as in this classic headline:

"SHRINKS HEMORRHOIDS WITHOUT SURGERY."

Here is contrast—implied weakness in other products—compensating promise in your own.

Again, it is not the content, nor is it the length of copy used in a mechanism that makes it effective. It is simply and solely the problem it solves for you in the development of your copy—by the emotional reaction it produces on your reader when he encounters it.

If, in this case, you have caused him to question a habit . . . shift a loyalty . . . take a chance on your product—you have done your job, no matter how few or how many words you have used to do it.

13

THE SEVENTH TECHNIQUE OF BREAKTHROUGH COPY: CAMOUFLAGE

How to Borrow Conviction for Your Copy

We have now discussed five separate ways to *build* believability into your copy. I do not think we should leave this subject without at least mentioning one other, entirely different, approach—that of *borrowing* believability from all the places in our society where it is stored up.

The process by which you do this is quite simple. As you know, people do not buy a newspaper, or a magazine, or any other medium of communication for its ads at all. They buy this publication—or they turn on their radio and television set—to *keep in touch with the world around them*; to learn what's happening, and why it's happening. To be entertained, or enlightened, or simply kept up to date.

Now, when a person chooses one of the publications (and for a moment we'll disregard radio and television), he does so because he believes that that publication is telling him the truth. He has *faith* in that publication. He *believes* in it.

And, as long as he has faith in that publication (as any space buyer can tell you) it remains an excellent medium for advertising—*because some of his trust carries over from the editorial pages to the advertising pages*. He simply assumes that *his* publication wouldn't carry the ad if it weren't true.

And, on the other hand, when he loses faith in that publication, the effectiveness of its advertising just goes to pieces. If he no longer believes in the publication, he won't believe in the advertising it carries. This factor—the believability in the medium itself—I think is a far more important consideration in buying space than mere circulation.

All this is of vital interest to the space buyer, of course, but we have to go a step further. You see, not only does this reader come to believe in the publication which he buys repeatedly, but after a while he becomes used to receiving his tmth couched in the style and format and phraseology of that particular publication.

In other words, a conditioned reflex has been formed here. The man believes in the publication. The publication phrases its material in a certain way. After a while, *that phraseology begins to carry an aura of truth all by itself no matter what material it embraces*.

Thus, you have waiting for your ad—if it is adapted the right way—a stored believability. A believability reflex. Which you can tap by adopting this particular publication's phraseology when you address its audience.

Let's Look at a Few Examples

I'll try to show you the three different ways you can borrow this built-up believability:

First, of course, and most obvious, is Format. Each publication has its own look. You have your copy. Your job is to merge both of them into a combination that will:

1. Allow the reader to enter into your ad with the least possible mental shifting of gears from "editorial" to "advertisement."

2. Carry along the greatest possible amount of believability through every sentence of the ad.

I have not discussed layout in this book, because I do not believe layout is nearly as effective as copy in determining the results of your ad. Here, however, layout is important. A single change in format can add 50% to your readership, and your results.

Your job here, once again, is to approximate as closely as possible the format of the medium in which you are advertising. This means, ideally, letting them set your ad . . . using their kind of headline-to-body-copy transition . . . using their illustrations, their sub heads, their break-up of space.

On the following pages are two ads for the same book on handling people. The first is an all-purpose, house-set magazine ad that was shotgunned over twelve or fifteen media. It was mildly successful.

The second is the same ad. adapted feature for feature for the *Wall Street Journal*. It was enormously successful—so much so that it has been repeated (at the time of this writing) nineteen times, once a month, with no drop-off in pull.

Let's look at the changes that give this adapted format such continued believability:

1. The headline, set by the *journal* in *journal* type. There is no difference between this old-fashioned, upper-and-lower-case headline and any other headline in the editorial content of this issue. Therefore, it does not immediately signal the reader: "This is an ad: beware!" To have made it bolder, or more modern, or in all caps, would simply diminish its effectiveness.

2. The sub headlines—two of them, one following directly on the other. Very Nineteenth Century, really. Abandoned years ago by 99% of all American newspapers. But the *Journal* uses it, and therefore the ad uses the same treatment. And the very fact that it is so unusual, and so old-fashioned, makes its adaptation that much more belief-carrying in this context.

HOW TO MAKE ANYBODY LIKE YOU!

**Can Popularity Be Purchased? The Answer is Yes!
And the Cost is Approximately Two to Three Hours of Your Time.**

Popularity can be learned. Just as driving a car can be learned. And it can be made just as automatic, and just as reliable.

This has been proved by thousands of community leaders, Mrs. and women who were sent to learn popularity by such corporations as General Motors, DuPont, Sears Roebuck, A & P, Eastman Kodak, Ford, Borden, Coca-Cola, Good-year, Standard Oil, General Electric and over a hundred more.

These corporations paid over one million dollars to a single man to teach their executives the secrets of popularity.

They paid up to \$22.50 a person to learn these priceless techniques.

How to make people want to see you again from the very first moment they meet you.

How to avoid the everyday blunders that automatically antagonize people.

How to handle embarrassing situations, without losing the other person's respect.

How to get other people to listen to no one but you.

How to get other people to do what you want them to do — and love doing it.

Over one hundred of America's largest corporations paid up to \$22.50 a person to acquire these techniques.

You can learn them all, in your own home next weekend, without risking a penny. Here's how.

The Book That Took Forty Years to Write

In the entire United States, only one man teaches these techniques. His name is Paul P. Parker, LL.D. He has concentrated his entire lifetime in one field — discovering the best methods of winning people over to your way of thinking, without antagonizing them.

Dr. Parker believes that these methods are more important than knowledge or "connections." More important than technical skill. Far more important than hard work.

He believes that they are the key to make others seek you out.

And he believes that this personal magnetism can be learned. In approximately two to three hours.

Over 250,000 men and women agree with him. These are the people who took his course in person.

For over forty years, this \$22.50 personal course was the only way you could learn these techniques.

But starting today, with this announcement, you can have every word of this \$22.50 course in your own home, for only \$4.98.

Here is the information you will find in this book.

How to Make People Do What You Want Them to Do!

How to introduce yourself to others, so they never forget you.
How to make immediate contact in a conversation — establish an emotional rapport.

How to win the friendship, loyalty and support of the people working with you.

How to rivet others' attention to your remarks. Direct a discussion in the right path, without letting it be sidetracked or wander off.

How to make your point of view stick indelibly in your listeners' minds.

How to persuade without arguing. Give orders without arousing resentment. Criticize others without hurting their feelings.

How to Reach the People Who Really Count

How to present your ideas to superiors in a way that automatically wins acceptance.

How to overcome favoritism.

How to handle objections. Stop people from saying no. Make it easy for them to say yes.

How to make a compliment twice as effective.

How to use your own mistakes to win greater confidence for yourself.

Three magic words that automatically arouse enthusiasm.

The one great secret of making people believe in you. Rely on you. Follow you.



Meet Dr. Parker

Paul P. Parker, LL.D., has concentrated his entire lifetime in one field: Discovering the best methods of handling people — and sharing this vital knowledge with others. He is America's outstanding authority on the subject, having lectured before more than 5,000 "standing room only" audiences. He has coached over 250,000 people in the Parker Method.

And the next section is even more rewarding.

How to Handle Embarrassing Situations

How to calm down dangerous situations, that might otherwise split up friendships or undo years of hard work.

How to quiet a man down when he starts raising his voice.

How to control anger storms so that the other person apologizes without your saying a word.

How to handle the little fellow who thinks he's a big shot, the "crucic," the wise guy, the smart aleck, the "no-listener."

How to win over unfriendly experts, the man who wants to get something off his chest, jealous subordinates, angry customers.

How to keep the other person from taking too long, without insulting him.

How to control one man, or a whole group of people.

How to make the other person compromise first. How to allow him to swallow his words gracefully. Turn insults into apologies. Hatred into trust.

When and where to give in, and how to get the most for yourself.

The one thing people want more than anything else in the world. And how to put yourself in a position where they get it from you.

How to Make Anybody Like You!

Can Popularity Be Purchased? The Answer is Yes! And the Cost is Approximately Two to Three Hours of Your Time.

Popularity can be learned. Just as driving a car can be learned.

And it can be made just as automatic, and just as reliable.

This has been proved by thousands of community leaders. Men and women who were sent to learn popularity by such corporations as General Motors, DuPont, Sears, Roebuck, A&P, Eastman Kodak, Ford, Horden, Coca Cola, Goodyear, Standard Oil, General Electric and over a hundred more.

These corporations paid over one million dollars to a single man to teach their executives the secrets of popularity.

They paid up to \$22.50 a person to learn priceless techniques like these:

How to make people want to see and again from the very first moment they meet you.

How to avoid the everyday blunders that automatically antagonize people.

How to handle embarrassing situations without losing the other person's respect.

How to get other people to listen to you but you.

How to get other people to do what you want them to do—and love doing it.

Over one hundred of America's largest corporations paid up to \$22.50 a person to acquire these techniques. They are now paying up to \$22.50 a person to acquire them.

You can learn them all, in your own home next weekend, without risking a penny. Here's how:

The Book That Took Forty Years to Write

In the entire United States, only one man teaches these techniques. His name is Paul P. Parker, LL.D. He has concentrated his entire lifetime in one field—discovering the best methods of winning people over to your way of thinking, without antagonizing them.

Dr. Parker believes that these methods are more important than knowledge of "connections." More important than technical skill. Far more important than mere hard work.

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How to make your point of view stick indelibly in your listeners' minds.

How to persuade without arguing. Give orders without arousing resentment. Criticize others without hurting their feelings.

How to Reach the People Who Really Count

How to present your ideas to superiors in a way that automatically wins acceptance.

How to overcome favoritism.

How to handle objections. Stop people from saying no. Make it easy for them to say yes.

How to make a compliment twice as effective.

How to use your own mistakes to win greater confidence for yourself.

Three magic words that automatically arouse enthusiasm.

The one great secret of making people believe in you. Rely on you. Follow you.



Meet Dr. Parker

Paul P. Parker, LL.D., has concentrated his entire lifetime in one field: Discovering the best methods of handling people and sharing this vital knowledge with others. He is America's outstanding authority on the subject, having lectured before more than 5,000 "standing room only" audiences. He has coached over 420,000 people in the Parker Method.

3. The two bars directly above and below the first sub head One of those small touches that defines individuality. The ad would lose some of its atmosphere without them. And atmosphere (believability, trust) is what you're seeking with these adaptations.

4. The placement of subheads to the extreme left of the column. Another minute detail. Bad layout according to the agency art director. But again, in perfect harmony with the format of the editorial content.

5. The line drawing of the author. An ugly rendering. Far less attractive than the photograph of the same man in the magazine ad. And yet the *Journal* does not use photographs of the men they picture in their editorial columns. And so this ad must do the same, even at the cost of harrowing screams of pain from its authors (until they see their royalty checks).

Thus, what has been done by these adaptations, is that a corny, old-fashioned, rather ugly advertisement has been developed for this specific medium—which has about twice the believability, twice the pulling power, and twice the staying power of the same exact copy and illustration presented the mass-produced way.

Is it worth the extra cost? Yes. Should it be done for each important medium in turn? Yes.

Why? Because in so doing, you are tapping the ingrained trust that the reader has for each medium in turn, and channeling at least part of it, unconsciously, onto your product.

This, then, is the first method of borrowing this built-in believability: adopting *format*.

The Second Way to Borrow Believability

The second—slightly less specific—is adopting *phraseology*.

This method stems from the fact that certain media, or classes of media, use certain stereotyped phrases over and over again, which after a while take on a believability of their own.

In newspapers, to take the most obvious example, there is usually an issue date, a city of origin, and perhaps a by-line. Each of these *news-indicators* may be picked up by the copy writer to add believability to his opening, as in this extremely successful example:

SKIN SPECIALIST DEMONSTRATES

HOW TO RINSE AWAY YOUR BLACKHEADS

By Claire Hoffman

New York, N.Y.—A leading doctor today showed an audience of men, women and skin-troubled teenagers how to clean oily skin and shrink enlarged pores with a 10-minute home medical treatment he has perfected. . . ."

And so on. The news tone has been set by the opening phrases. The entire remainder of the copy has been given the atmosphere of a *report* rather than a sales story by these first few sentences.

The same principle can be used for each of the other classes of media you employ. In direct mail, look for the key correspondence your prospect receives that are opened instantly without exception. Some examples would be refund checks, government correspondence, dividend notices, confidential reports, high-priced newsletters, etc.

In radio and TV, adopt the news format and the news phraseology'. Even, if possible, adopt the news "sound"—the clipped phrase of the newscaster, the insider tone of the analyst, the documentary feel of the news, hand-held camera.

Study the channels of communication that people believe in. Adopt their tone, their feel, their style, their sincerity. Make your ads *blend in*, so there is no jarring transition. *Camouflage* them.

Believability-Borrowing Strategy #3

In a later chapter, we'll deal with *mood* directly. However, as the last method of borrowing believability, I want to mention

two mood adaptations that rightly belong j., this discussion.

We've seen that you borrow your publications format and your publications phraseology or style. These two methods of adding confidence to your copy depend directly on the particular medium you are using at a particular moment.

You pick up that publications appearance and idiom, as it were, because people have come to contrast that editorial manner of presentation with "advertising language" in general and because they automatically trust the first, and automatically approach the second with an ingrained skepticism.

In other words, advertising language, which is a little naturalK biased language and emotionally-charged language, tends to produce a counter-reaction in its prospects by its very appearance.

To overcome this instant and automatic skepticism—besides borrowing our host publications idiom—we also have two other idioms which allow us to escape the "hard-sell" stereotype.

The first is *Understatement*. Simplicity. A lack of color words. Fewer adjectives than the reader would expect no superlatives. Short sentences, that fall rather than rise in tone at their end.

For example, take any Volkswagen ad. Count the number of nouns per sentence, and compare it to the number of adjectives. See how the ad kids itself—never takes itself too seriously. Notice how it makes its point quietly, and then stops. Even how the extremely short, extremely simple sentence structure adds to the feeling of sincerity.

Here is a complete Volkswagen ad. which features one superiority of the car over competitive models. Could you have told the story as well, even if you used ten times as many words?

You never run out of air

You also won't have any worries about draining or
Hushing the radiator in spring. Then- is no radiator. "
Or hoses.
Or water pump.
Or rust.

And so there are no worries about anti-freeze in the fall or cracked blocks in the winter.

If you feel that you owe your Volkswagen engine a little something special every spring and fall, you can do this much.

Just run it once around the block and let it air itself out.

This is great copy because of its simplicity and its image and its sell, all of which interact to give a very powerful argument to anyone looking for a new car.

Also, I'd suggest that you study any of the old Claude Hopkins ads, or John E. Kennedy from the old Lord & Thomas days) to get the same power of sincerity without the limiting whimsy. Or the great radio and TV pitches of the Fifties.

There is little advertising being written this way, and its very rarity makes it even more effective. It will not solve every selling problem, but where it is effective—especially* in continuous campaigns—it is very effective indeed.

The second mood you may employ to break away from the "advertising" stereotype is what I call *Deadly Sincerity*. This is the technique of *leaning over backwards to point out the flaws in an offer*, so that the benefits, when you bring them in, will be believed that much more deeply.

Since this is *not* done in ordinary advertising—since ordinary copy does not knock its product as well as praise it—it carries great emotional impact, especially in highly-competitive fields.

Here is an example, for a book on getting ahead on your job, which had to run after a hundred books on the same subject had already appeared in the same publication:

TO THE MAN WHO WILL SETTLE FOR NOTHING LESS THAN THE PRESIDENCY OF HIS FIRM

And who is willing to make the incredible sacrifices necessary to get there in the shortest possible time.

Here is the most realistic handbook ever written for you—and you alone.

This is a private advertisement.

It is not meant for ninety-nine men out of every hundred. These men do not have the drive—the impossible pride—the absolute compulsion to succeed that this advertisement demands . . .

And so on. You can see immediately, in the first few paragraphs of this ad, how the tone of utter frankness is set. The use of such "non-advertising phraseology" as *"incredible sacrifice"*. . . *"impassible pride"*. . . *"absolute compulsion"*. . . *"this advertisement demands"* set the ad off from the others around it—give it an air of unpredictability that induces the reader to go on.

In our next chapter when we discuss *Reinforcement*, we shall see how this tone of complete fairness, and even criticism, can make a comparatively minor claim take on immense emotional impact. But for now it is sufficient to point out that this is one more way to break out of the hard-sell stereotype, and gain almost the same type of believability that would be given to a factual report.

THE FINAL TOUCHES

Let's now review what we've done up to this point, and the last few problems that we have to consider.

We started this book with the idea that there was a definite technique that could produce better *headlines* than the ones you were using yesterday. And, since the headline is so vitally important to the success or failure of your ads, we devoted the first part of our book to this creative search.

Then, in the second part, we investigated the equally important problem of how to *exploit* that headline. How to lead the prospect from the feeding of interest and curiosity that your headline had aroused in him, into a constantly mounting conviction that *this product* has what he wants, and that it is absolutely capable of giving it to him.

You use body copy to accomplish this second objective—perhaps a lot of it, perhaps very little. In either case, we've examined the three interlocking paths by which this effective demand is created: first, the intensification of *desire*; then the creation of an acceptable product personality- or role with which

the prospect will want to *identify*; and then the rather abstract structure underlying your copy arrangement that produces *believability* of your story.

So now we've seen how to reach out to your prospect's mind on all three emotional levels: Desire . . . Identification . . . and Believability.

Now, as our last problem, *we have to put all these elements together*. We have to take all these promises, these images, these devices, these structures—and weave them together into one cohesive unit, that holds your prospect's attention from beginning to end.

In other words, having broken down the ad to analyze the elements that make it work—we now have to deal with the reverse problem: tying it together once again.

We have several additional devices that help us do this. We've already touched on them in passing in previous chapters. Now let's examine them more closely to see what makes them operate. We'll formalize them into working rules. Like this:

Verification—How to Offer Authorities and Proof

Now, of course, comes the most obvious kind of believability copy. Your proof: your statistics; your tests; your testimonials; your authorities; your trends; your documentation; your seals of approval; your awards won. Any fact at all that you can use, anywhere in the copy, to show that your product does what you say it does.

The key words here are *anywhere in your copy*. Because, as I have tried to show in the last four chapters, *the placement of your proof is as important to its overall effect as the content itself*.

I can't tell you anything about gathering proof that your own research department doesn't know a hundred times better. Or, if you have no research department, that good hard digging won't give you.

There are no special rules to phrasing proof—except, perhaps,

to keep it as short as possible, as dramatic as possible, as specific as possible.

And, above all, remember that proof copy, like every other word in your ad, is *selling* copy. It cannot merely offer proof alone. It must offer the kind of proof that makes the prospect hungry to read every word of it, and it must make him want the product more and more at the end of every line.

Fine. But the next question is: where do you place the proof in your ad? At what point or points will it be most effective?

And, next, how many different proofs or tests or testimonials or what have you should you include in the ad? When do you put them in, and when (if ever) do you leave them out? When do they make the ad too heavy? When do they make it dull⁰? When do they make it too much to be believed?

We have been discussing these questions, though not in this context, for the last four chapters. For the last four chapters we have been discussing the placement and structure of *claims*, of promises. We have found that the more you prepare for those claims, and the more agreeable you have made your reader to accepting them, the more powerful they become.

The same exact rules hold for your proof. *Proof—like claims—is most effective when the reader unconsciously demands it, and when he is ready to accept its content as necessary and logical.*

This is the rule. As simple and concrete as this. All the rest is application.

We've gone over, quite carefully, the four processes that determine position in your ad. They are, once again:

1. *Gradualization*—the development of a stream of acceptances from your reader to your statements, leading finally to an inevitable demand on the part of that reader for your product.

2. *Redefinition*—the removal of preconceived objections on the part of your prospect toward your product, by providing him with a new definition of that product.

3. *Mechanization*—the verbal proof that your product works—that it does what you say it does.

4. *Concentration*—the verbal proof that other alternate proof nets do not do this essential function as well.

Now, every one of these processes is effective, not only in increasing the believability of your *claims*, but also in increasing the believability of your *proof*.

And, in exactly the same way, in every one of these processes, there is a place for your proof to appear where it will do twice as much good for your copy as it would aim elsewhere.

For example, go back and look at the *Concentration* copy in the spark plug ad that we analyzed in Chapter 12. Here was a point-after-point comparison of the weaknesses of spark plugs contrasted with similar strengths in fire injectors.

At the end of this sequence, the writer had built up tremendous believability. He could have done many things with that believability. He could have switched it into an immediate restatement of his main claims. He could have channeled it directly into asking for the order. He could have gone into a money back guarantee, etc.

Instead, he chose to pile proof upon believability in this way:

"These are some of the reasons that the *U.S. Air Force pays premium prices for surface supported injectors for their aircraft . . .*"

And, in so doing, strengthens the power of both the believability copy that went before, and the authority-reference that now follows.

Thus, and we'll take this up in greater detail in the *Reinforcement* section that follows, *in copy 1 + 1 can often equal 10*. By adding one powerful piece of copy—at precisely the right moment—to another, you can get an overall effect far greater than these two pieces of copy would ever produce, if they were just spread out all over the page.

Position increases power. We continue to find new examples of this every time we explore another copy process.

And how about the other three processes? How does your proof interact with them?

Well, take *Gradualization*. Study the TV Repair Manual ad again. Notice *the exact point* that the "manufacturers test rooms" are brought into the copy—at *the very moment that the reader is begging for some sort of solution to the problems that the copy has intensified over and over again*.

Here, at this point, the reader is searching for an answer. Here the exact same proof which might be merely dull statistics if it were presented earlier, suddenly takes on a sharpened drama—*because the reader now is fully aware of its importance*, and is ready to explore every word.

Again, I must repeat that the main problem with documentation is that it is inherently dull. Your job, therefore, is to add excitement to it. You have to stage it. You have to develop a drama, in your readers mind, into which your documentation enters as the hero. In which statistics suddenly become charged with emotion—*because you've made them the solution to whatever stands between your reader and the satisfactions that he craves*.

I could go on, and give examples of the interaction of proof and each of the remaining mechanisms, but I think you would gain far more by doing it yourself. Instead, let me sum up by saying this:

Documentation is any sort of proof—statistics, facts, tests, etc.—that your product works.

Mechanization on the other hand (in case there may be a confusion in your mind) is the verbal and logical demonstration, and thus also proof, that your product works. *Mechanization* does not necessarily have to incorporate any outside documentation at all to prove its point—it does this on the strength of its logic and its structure alone.

Verification—which is different from both of them—is the process of arranging your documentation within your copy so that it gains the greatest immediate acceptance from your reader, and has the greatest emotional effect on him.

Thus, I would suggest that you stop thinking of placing your

documentation only in the headline of your ad, or in the sub-head, or in a separate box labelled. "Here's Proof."

I would suggest instead that you start thinking of documentation as one more element (along with promises, belief-words, momentum-builders, image-sharpeners, emotion-definers, and all the rest which we'll explore before we finish) to be interwoven together, side by side—so that, combined, they give you far greater emotional power and believability than any one of them could separately.

Reinforcement—How to Make Two Claims Do the Work of Four

The first rule of all copy, of course, is that it produce an emotional impact. As we have seen, over and over again, even in believability copy, even in documentation, *every record must carry image, picture, feeling.*

Now, the wonderful thing about emotional writing, of which copy is one form, is this: That if you employ it skillfully, then the impact of one emotion, plus the impact of a second emotion, will often add up—non-mathematically—to the impact of FOUR emotions.

In mathematics, one plus one always equals two—never more. In emotional writing, one plus one can often equal ten. In other words, *two emotional images, joined together in the right way—can often have TEN TIMES the impact that either of these images has by itself.*

For example, in the classic Avis campaign, the main theme was "We try harder." Good by itself; but nowhere near as powerful as it became when it was reinforced by the *reason why* Avis tries harder: "We're only second."

These two separate ideas: (1) *We're second;* (2) *Therefore, we try harder.*—when they are combined, take on a joint impact far greater than you could ever logically expect if you simply examined each one of them by itself.

In fact, we can even define one type of creativity as *the*

ahiliitj to combine separate images into a new uiiiti/ that is much more powerful than the mere logical sum of Us parts.

This is how new words are horn. As well as new phrases. slogans, concepts, ideas. And. ot course, headlines.

Your job—and it's a tough one is to do just this, image bv image, throughout the entire !>od\ cop\ ol vonr ad.

For example, in the ad lor "the man who will settle for nothing less than the presidency ol his firm" that we quoted in the last chapter, this sequence occurs:

This is John Horn's first book, lie is not an accomplished writer, and it has Haws. II \OII read tor stvle. or for literarv quality this is not \oiir book.

Bui there are jxirajraphs in liu\ hook—ideas in this hook—whole chapters i>i this lnuik licit in here nerer seen put down on paper liejore' \ud dial mai/ open doors to (/on—tomorrow—thai olhrru i\< might take a lifetime of waiting for i/ou to walk through!

Notice how the startling frankness of the first paragraph, which goes out of its way to call the reader's attention to flaws in its product, serves as an intensifying contrast to the positive claims of the second paragraph—making them far more believable and therefore far more powerful to the reader who is now convinced that he is receiving a fair report on this book.

It is the *juxtaposition* ol these two paragraphs—one following right on top of the other-- that makes their combination so effective.

Copvwriting. in nianv phases, is the search for such juxtapositions. The last five chapters have been full of examples of them. I suggest that vou go back and read these examples again, and underline the combination points—and junctures—where one claim blends into another, and either sharpens it, pours strength into it. or makes it more believable.

So. one wav vou tie vour ad together is to constantly build one claim on top of another—always seeking to make each stronger and more believable bv the combination.

This same principle applies in a smaller way in our next device.

Interweaving—How to Blend Emotion, Image and Logic Into the Same Sentence

Let me mention at this point a thought that has probably occurred to you several times over the past few chapters:

The big trouble with analysis of the kind we've been doing in the second part of this book is that after a while it begins to sound quite mechanical. You've probably thought that I'm suggesting that you abandon any kind of creative flow, and work like a sort of phrase-carpenter. Here you put in a promise; there you nail on a believability sentence; then cover both of them with a good strong identification.

This is what it sounds like because it takes so long to identify each one of these devices and show you how to work them. Because of this need for analysis—which always requires that you cut individual elements out of the "life-flow" of a growing ad—it sounds like you should actually be conscious of each device *as you are using it to write that ad*—even going so far as to name the device as you weave it in.

I don't think I have to tell you that this mechanical approach is *not* my idea, and that it won't work. What I'm trying to do is exactly the same procedure that a golf pro uses when he wants to improve your game. He doesn't just let you go out and play. He stops you, makes you notice your hands, rationalize your grip, shift your fingers, get used to the new feel of the club as you lift it this new way, and then take a few practice swings—all at the same time that he's telling you *why* you're doing it this way.

When you're swinging for the first few times, this new way, you feel pretty awkward, and you're conscious of every muscle in your arms. That's why he has you *keep swinging*—through one bucket. . . two buckets . . . ten buckets of balls.

Pretty soon, though, those arm muscles are going to feel comfortable in that new swing. And you're going to lose your

conscious awareness of them. At that point, what was mechanical before becomes intuitive now. *But it's a new kind of intuition—far more, skillful and effective than you had before.*

This is the kind of intuition I'm trying to build in you. I'm trying to take you from Creatix itv #1 to Creativity #2. Both are intuitive states, where you write from the full depths of your emotions as well as your mind, and when¹ you are no more conscious of the mechanisms and devices that you are employing to gain your effects, than you are of the movements of your fingers on the typewriter keys.

But, to get you from State #1 to State #2. I have to bring all these details to consciousness—and make you awkward in a new and more effective way than you were when you first learned to write copy—so that you can take these insights and techniques and bury them inside your own talent—so that you can automatically employ them, without thinking about them at all. when you want to express most powerfully your ideas, your emotions and your sales philosophy.

This whole process of "New Awkwardness leading to New-Ability" is seen quite clearly in the very simple technique of Interweaving, which I learned from a brilliant man by the name of Walter S. Campbell.

Every copy writer should read Campbell's book, *Writing Non-Fiction* (The Writer, Inc., 1961). In the next chapter I'll list other books you should have. But this is certainly one of the important ones that you can probably master in a weekend.

Campbell is talking about reporting and not copy writing, but the structural principles are the same. He says that even in the most factual reporting, *no sentence can be effective if it contains only the facts alone.* It must also contain emotion, evaluation, impact—if those facts are to be given meaning and importance to the reader.

The same is true for every sentence you write of copy. That sentence should contain not only promise . . . not only image not only logic—but as much of *all three* as possible.

Weave together your promise, your logic, your emotion, your image. Pack your sentences full of every one of them. Make them blend into each other, till it's almost impossible to pull out the individual threads of the rich pattern of conviction and desire you're weaving.

For example, go back to the fire injector ad in Chapter 12. and see how promise is interwoven in even sentence of the believability copy where the injectors are being contrasted with the old-fashioned plugs. In these two sentences, for instance:

"With ordinary spark plugs you are using, or should he using premium gas (disadvantage) which costs from 4 to 8 cents more than ordinary gas (disadvantage), and despite this (disadvantage) you're getting inefficient (disadvantage), wasteful (disadvantage)¹ gas consumption (disadvantage)."

Ill this first sentence, which is part of a logical sequence offered as proof of superiority through comparison of performance characteristics, the copy writer has managed to insert six disadvantage-images for the reader to remember the next time he considers buying ordinary plugs.

Now the copy writer goes on to his contrasting sentence about the injectors:

"Willi fire injectors regular gas (promise) will give i/ou up to 8 miles more per gallon (promise), up to 31 more horsepower (promise), plus easier starting (promise) in all weather (promise)."

Five promises in this second sentence. The packing in of image upon image to build an overwhelming effect.

Or, as an even more complicated example, involving the interweaving of almost every copy element in the book, let's look at this sentence:

"And, most important, (a mood-builder, indicating the value to the reader of the promises which are about to follow) these experts (reference to authority to build believability) have discovered (more believability through the use of the scientific idiom) that i/ou do not have to be a handyman (the core-promise)¹

« mcc/wmr (restatement of the core-promise) *in order to coax* (promise of ease) *this performance* (promise, condensing all the claims of superior reception that have already been detailed in the previous copy) *out of i/our set.*»

Now, is this done consciously?/Not at all. But the copy writer knew the principle of internet in-r . . . |u(I experimented with it before . . . and had it stored axvax in Ins unconscious as one more tool to be used—intuitively—to urain the effect he wanted, at the exact moment he needed it.

Try it yourself. See how mam different emotions you can pack into a single sentence . . . paragraph . . . sequence. See how much richer and more powerful xour cop\ becomes. How much more you can say in the same space. H.m xou be-m to build reinforcement-multiplied impact-into more and more of your copy

Sensitivity-How to Give Your Reader What He Demands Step In Step Throughout the Copy

Now; if you continue to pile promise upon promise, identification upon identification, documentation upon documentation element upon element, *where do you stop, Where does it become too much? Where does the reader become satiated or bored and want to go on to a new image or new promise, or even the close?*

At what point are you starting to oversell? How do uou catch yourself, and switch off?

We have already touched on this problem before in Chapter 11. I suggest that you reread that discussion now. even though we re going to expand on it at this point.

Here you are reiving on your own powers of empathy You must be, at the same time, not only the writer of your ad but its reader. You must anticipate that point in the copy flow--as it is transformed into a series of impressions in your readers mind--where he is going to sax: "I've read enough about this. Give me this instead."

And then you must shift the direction of the copy to meet his new direction of interest.

In other words, what we are talking about now is *the over-all structure of your ad*. Not a sentence, or a paragraph, or a sequence: but *the architecture of the ad as a whole*.

Every ad has an architecture, as I'm sure YOU know. This is the over-all pattern of the ad, including when and where and how many times you shift from one type of copy to another. It is the ability to recognize these shift points, and to change when YOU encounter them from—say—promise copy to mechanism copy to documentation copy to promise copy again, that makes your ad stick together, or fall apart.

This is an almost impossible skill to communicate, since it relies so much on the feel of each individual situation. However. I can show it to YOU *after* it's occurred, in a series of four ads on the same general type of product—books—and how each differs from the others in the way large blocks of copy elements are blended in and out of the over-all sell.

As I've said before, I use mail order as my example because mail order is the longest general form of copy, because it usually sells the hardest, and because the techniques I'm talking about are usually outlined most clearly in this type of copy.

Let's look at our four ads, and see how each approaches the basic task of selling a similar product in a different way and with a different blend of elements:

Sample Ad #1

This is the friend-winning ad we looked at in our last chapter. I've indicated each major block of copy, in sequence, by a letter of the alphabet; and each of the shift points by a number.

I am using as examples all direct-promise headlines. The promise in this headline is almost universal (A): that you can make anybody like YOU. (See page 208.)

Instead of intensifying the promise immediately, however, as

many other ads in this category have done, this copy starts out by restating the original headline promise (*making anybody like you becomes popularity*) and by defining the previously unrecognized fact that this popularity can be taught. (B).

Why was this done? For two reasons: (1) because this novel, almost paradoxical redefinition (*Can popularity be purchased?*) established an immediate point of difference between this book and the dozens of similar titles that had come before it—always a critical problem. And (2) because this ad's subject was a teacher, and the ad's whole believability rested upon the fact that so many large and respected corporations had paid this man so much money to reach these techniques to their employees.

This is established by the ad's first shift point and first transitional sentence (1). *This has been proved by . . .* leads directly into the first documentation block (1) in which the corporations are named.

Thus we have the developing pattern of the ad as:

Promise

Definition

Documentation . . .

Right up to the next transition sentence (2), which brings in the first detailed promise block (D), and which then echoes again the documentation (E) and price comparison.

Now, after a brief transitional promise (F), the ad defines again the importance of the over-all promise (G), backs it up with a third restatement of the documentation (H), and then states directly the price comparison and money-back guarantee (I).

Then, with the classic transition (3), it goes on to devote the rest of the ad to a detailed cataloging of the promise (f). A recitation of promises that are far stronger now—because of the preparation of definition and documentation that has been laid for them, than they would have ever been had they simply been put at the beginning of the ad without such preparation.

A { How to make anybody like you!

**Can popularity be purchased? The answer is yes.
And the cost is two to three hours of your time.**

B { Popularity can be learned. Just as driving a car can be learned. And it can be made just as automatic, and just as reliable.

① { This has been proved by thousands of community leaders. Men and women who were sent to learn popularity by such corporations as General Motors, DuPont, Sears Roebuck, A&P, Eastman Kodak, Ford, Borden, Coca-Cola, Goodyear, Standard Oil, General Electric and over a hundred more.

C { These corporations paid over one million dollars to a single man to teach their executives the secret of popularity.

② { They paid up to \$22.50 a person to learn priceless techniques like these:

How to make people want to see you again from the very first moment they meet you.

How to avoid the everyday blunders that automatically antagonize people.

How to handle embarrassing situations without losing the other person's respect.

D { How to get other people to listen to no one but you.

How to get other people to do what you

H { tism can be learned. In approximately two to three hours.

Over 250,000 men and women agree with him. These are the people who took his course in person, in every large city in America.

I { For over forty years, this \$22.50 personal course was the only way you could learn these techniques.

But starting today, with this announcement, you can have every word of this \$22.50 course in your own home, in book form, for only \$4.98.

And you can read it through from cover to cover, and then decide whether you want to keep or return it.

③ { Here is the information you will find in this book.

How to Make People Do What You Want Them to Do!

How to introduce yourself to others so they can never forget you.

How to make immediate contact in a conversation—establish an emotional rapport.

How to win the friendship, loyalty and support of the people with whom you



Paul P. Parker, L.L.D., has concentrated his entire lifetime in one field:

The Book That Took Forty Years to Write

In the entire United States, only one man teaches these techniques. His name is Paul P. Parker, L.L.D. He has concentrated his entire lifetime in one field—discovering the best methods of winning people over to your way of thinking, without antagonizing them. Dr. Parker believes that these methods are more important than knowledge or "connections." More important than technical skill. Far more important than mere hard work. And he believes that this personal magne-

How to Master Embarrassing Situations

Your superior is a stubborn crusty man, opposed to change. It is important that a change be made in one of your operations. How would you go about getting his approval? (See page 46.)

You are being sharply criticized at a public meeting. How would you handle your critics to gain advantage? (See page 51.)

At one time or another, each of us has taken a position or made a decision that is wrong. How would you go about reversing your position gracefully? (See page 52.)

Suppose you are trying to win over a man who won't talk. How do you get him to "open up"? (See page 100.)

Suppose you are trying to convince a person, but he raises objections as fast as you answer them. How can you meet them successfully? (See page 104.)

You are losing your listener's attention. How do you regain and hold his interest? (See page 32.)

An employee has let his office become cluttered or his truck become dirty. How do you get him to clean and respect you all the more? (See page 74.)

You have trouble remembering people's names. How can you acquire the ability? (See page 31.)

You want to see an important executive but your path is blocked by his secretary. How do you get your interview? (See page 90.)

You are employed by a large company. You have given numerous ideas to your immediate superior who has either buried them or taken credit for them. How do you get personal recognition? (See page 78.)

A worker has something "on his chest" and is "belling you off." What is the best way to handle the situation? (See page 43.)

Somebody has made nasty remarks to you.

How to Reach People Who Really Count

How to present your ideas to superiors in a way that automatically wins acceptance.

How to overcome favoritism.

How to handle objections. Stop people from saying no. Make it easy for them to say yes.

How to make a compliment twice as effective.

How to use your own mistakes to win greater confidence for yourself.

Three magic words that automatically arouse enthusiasm.

The one great secret of making people believe in you. Rely on you. Follow you.

And this is just the beginning.

How to Break Through Social Barriers

How to calm down dangerous situations, that might otherwise split up friendships or undo years of hard work.

How to quiet a man down when he starts raising his voice.

How to control anger storms so that the other person apologizes without your saying a word.

How to handle the little fellow who thinks he's a big shot, the "critic," the wise guy, the smart aleck, the "no-listener."

How to win over unfriendly experts, the man who wants to get something off his chest, jealous subordinates, angry customers.

How to keep the other person from talking too long, without insulting him.

How to control one man, or a whole group of people.

How to make the other person compromise first. How to allow him to swallow his words gracefully. Turn insults into apologies. Hatred into trust.

When and where to give in, and how to get the most in return for yourself.

The one thing people want more than anything else in the world. And how to put yourself in a position where they must get it from you.

Read This Book From Cover to Cover. Then Decide Whether

It is estimated that Dr. Parker has been paid over a million dollars to train the executives of such outstanding corporations as National Cash Register Co., Sears, Roebuck & Co., The Great Atlantic & Pacific Tea Co., North American Aviation, Inc., General Motors Corp., Eastman Kodak Co., Crane Co., DuPont, Continental Bakeries, General Mills, Ford Motor Co., Borden Dairies, Coca-Cola Bottling Co., Standard Oil Co., General Electric Supply Co., Celotex Corp., Pepsi Cola Bottling Co., Remington Rand, Pittsburgh Plate Glass Co., Beatrice Foods Co., Rheem Mfg. Co., General Insurance Co. of America, Carnation Dairies, American Can Co. and many other organizations, large and small.

course—is only \$4.98 postpaid.

But you pay this price only if you wish to keep the book after you have read it. It costs you nothing to read.

The risk is entirely ours. You gamble nothing but two or three hours of your time. Send in the No-Risk Coupon below—TODAY.

EXECUTIVE RESEARCH INSTITUTE MAIL NO-RISK COUPON TODAY!

Executive Research Institute, Inc.

Dept. D-DC

119 Fifth Ave., New York, N.Y. 10003

Gentlemen: Yes, I want to try a copy of Dr. Paul P. Parker's amazing new book **HOW TO USE TACT AND SKILL IN HANDLING PEOPLE**—entirely at your risk. I am enclosing the low introductory price of only \$4.98 complete. I will use this book for a full ten days at your risk. If this book does not do everything you say, I will simply return it for every cent of my money back.

☐ Bill \$4.98 plus postage and handling charges to my Diners' Club Account # _____

Incidentalh', notice how the negative promises (K), and the full list of documentation (L), have been placed out of the main stream of the ad where they can be read, or not read, by those that are interested in them.

Sample Ad #2

An ad for a book on improving the power of your mind. Again the promise-headline (A), intensified by—this time—an elaboration of this promise (B). (See page 212.)

Now, using its first transitional sentence (1), the ad moves into two paragraphs of negative (C) and positive (D) redefinition. And then, with a single transition-word {*Simpl*/—2), again elaborates the promise, making it stronger and stronger and more and more detailed, and at the same time giving it the believability-tone of definition.

This definition-tone is unchanged throughout (F), where promise is again interwoven with fact, leading immediately into a transition (3) in which the tone is that of proof, but the content is straight promise (G).

Then this proof is connected (4) with the entire promise catalog (H) which fills the rest of the ad.

This ad—enormously successful—is one of the best examples of *interweaving* we have. There is so subtle a blending here of definition, documentation and promise, that every word of the copy soon takes on the aura of pure fact.

Sample Ad #3

Now we move on to the straight-promise ad. This is the rock-em, sock-em type, dominated by promise and mechanism-promise, which gains its power from the sheer momentum and relentlessness of its claims. (See page 216.)

It again starts with the over-all promise (A), which it immediately follows up with a second, elaborating promise (B).

Then it moves directly into its fundamental definition (C), which it equates in a single phrase (*then t/oti could—I*) with a greatly detailed promise (D), and then follows up with a beautifully condensed paragraph which consists of a transition in (2) to a restatement of its fundamental redefinition (E). and out again (3) to the remainder of the ad. (F>. which is sheer promise and promise-mechanism from then on.

Here, documentation is disregarded entirely. The full weight of the sale depends on the power and momentum of the promise-train.

Sample Ad #4

And finally, we have a beauty book. Here, the main promise-headline (B) is preceded by the critical authority-reference (A) which: first, sets it apart from the other similar products it must erase from the prospects mind: and second, brings in immediately the key persuader of its author. (See page 220.)

(C) block, while promise copy, also serves the simultaneous purpose of being a momentum-builder—a technique we will discuss in a moment.

Using the different type faces and sizes as transitional elements, the copy then introduces its crucial concentration copy (D), in which it redefines what the woman can now expect from her appearance, and in which it outdates other approaches to giving this fulfillment to her.

After (1) *Because...* comes the first promise-elaboration block.

But there is no piling up of claim upon claim here. There is too much ingrained skepticism in this prospect—too much awareness of other, previous claims that have disappointed her in the past. This skepticism must be anticipated, and answered. This is done, first (F) by agreeing with it, and then (G) by shifting the entire story onto the doctor for twelve paragraphs—by far the longest reference to authority of any of our four sample ads.

I'LL MAKE YOU A MENTAL

Yes! Here at last is your chance to gain the THINKING-MACHINE MIND you've dreamed about ... so easily and quickly that you'll be astounded ... and do it without risking a penny!

Let me explain! I don't care how poorly organized your mental powers are today — how difficult it is for you to concentrate ... how bad your memory may be ... how much a prisoner you are of crippling mental habits ... how long it takes you each morning to get your mind going with adding-machine speed and certainty!

I BELIEVE THAT YOUR MIND IS WORKING TODAY AT ONLY 5% TO 10% OF ITS TRUE POWER — SIMPLY BECAUSE YOU DON'T KNOW THE RIGHT WAY TO FEED IT DIRECTIONS!

Simply because you don't know the right way to feed your mind problems — so clearly and logically that those problems half-solve themselves before you even touch them!

Simply because you don't know the right way to feed your mind facts, figures and names and faces — so they burn themselves into that mind in such picture-form that you remember them forever!

Simply because you don't know the right way to feed your mind a FULL CHARGE OF ENTHUSIASM — so that it revs up instantly every morning ... so that it operates at full power, not for just a few brief minutes each day, BUT FOR AS MUCH AS 4 TO 10 FULL HOURS AT A STRETCH!

Mind Power Is A Trick! I'll Teach It To You In One Weekend!

Yes! Problem-solving is a trick! Concentration is a trick! Memory is a trick! Habit-breaking is a trick! And, above all, generating the will power that means success IS A TRICK! Mind power can be made to order — you don't have to be born with it! The secret of a fascinating, full-power, THINKING MACHINE MIND is as simple as tying your shoelace! And I'm willing to prove it to you without your risking a penny! Here's how!

**The Very First Hour After
You Pick Up This Book,
You Will Perform
A Feat Of Mind Power
That Will Astound
Your Friends!**

All I ask from you is this. Let me send you — at my risk — one of the most fascinating books you have ever read. When this book arrives, set aside a few moments each day from the following weekend. Glance through just one chapter. And get ready for one of the most thrilling weekends of accomplishment in your entire life!

What you are going to do in that very first hour you receive the book, is this. Turn to page 144. Read three short pages — no more! And then, put down the book. Review in your own mind the one simple secret I've shown you — how to feed facts into your mind so that they stay there — permanently — as long as you wish!

Then put this simple trick to work for you — that very same hour!

Call in your family or friends. Ask them to make a list of any TWELVE facts, names or objects they wish, as fast as they wish. Have them write down the list so they won't forget it! But, as they give you each fact, YOU are going to perform a simple mental trick on that fact, that will burn it into your mind, IN PERFECT ORDER, as long as you wish!

And then — INSTANTLY AND AUTOMATICALLY — you are going to repeat that list, backwards and forwards, in perfect order, exactly as if you were reading that list in your friend's hand! And you are going to have one of the most exciting moments of your life, as you watch the expression on those people's faces as you reel off those facts as though they were flashing on a screen on the inside of your memory!

Thrilling? Yes! But also one of the most needful secrets you will ever learn. For that list of twelve facts can just as easily be an appointment schedule — with each appointment flashing automatically into your mind at just the right time and place that you need it! Or a shopping list — or the outline of a speech — or a sales presentation — or the highlights of an important article — or a list of things that have to be done in perfect order!

Any one of them — they flash into your mind automatically, as though you pressed a button! And this astonishing mental gift — which will serve you every day for the rest of your life — is yours from the very first hour that you pick up this book!

And yet it's only the beginning!

**Which Areas Of Your Mind
Do You Want To Strengthen
in A Single Weekend?
Concentration, Will-Power,
Self-Confidence,
Habit-Breaking!**

Yes! From this moment on, in less than one thrilling hour a day, you begin testing the wonder-working techniques of Automatic Organization on every untrained corner of your mind! You begin breaking through mental barriers — mental limitations that have been blocking you for years!

You begin tapping the buried pow-

ers of your own mind ... powers that you have glimpsed before in brief flashes ... now brought to the surface — organized with simple formulas to double their potency — and placed forever at your beck and call, ready to go to work for you at the blink of an eyelash!

For example —
**DO YOU WANT TO DEVELOP
"STEEL-SHUTTER CONCENTRATION" — OVERNIGHT?**

Then turn to page 85 ... master one simple exercise ... and thrill to your ability to absorb huge amounts of information — easily and swiftly — even in a room filled with half a dozen howling children!

**DO YOU WANT TO DEVELOP
"X-RAY EYES" — POWERS OF
OBSERVATION THAT AMAZE
YOUR FRIENDS?**

Then turn to page 136 ... play three fascinating games ... and then startle your friends, time and time again, by your ability to spot revealing details — put together hidden pieces of evidence — that they never even dreamed were there at all!

**DO YOU WANT TO SEE HOW
EASY IT IS TO REPLACE BAD
HABITS WITH HABITS YOU CAN
BE PROUD OF?**

Then get ready for the revelation of your life on page 103 ... that replaces agony with fun ... that actually lets your bad habits break themselves without your hardly touching your will power.

**YES! AND DO YOU WANT TO
GENERATE ENTHUSIASM ...
FRIENDLINESS ... PERSON-
ALITY AT AN INSTANT
COMMAND?**

Then read every word starting on page 165! Learn how to overcome shyness and fear, automatically ... make anyone like you ... dissolve opposition with as little as a single word ... earn both trust and respect from everyone you meet — and keep them — for good!

**Read It For Ten Days —
Entirely At Our Risk!**

And this still is just the beginning! What Harry Lorayne has described to you on this page is just a small sampling of the information packed into his amazing new book, **SECRETS OF MIND POWER** — now available only through this article!

Here at last is a practical, fascinating, easy-to-read book on improving the powers of your mind that really works! Its author, Harry Lorayne, has been called by experts "the man with the most phenomenal memory in the

WIZARD IN ONE EVENING!



MEET HARRY LORAYNE

"The human being with the most phenomenal memory in the world." Harry Lorayne has lectured in front of thousands of Americans! Rotarians, Elks, Masons, Chamber of Commerce groups have all called on this amazing man to prove the business and social power of a Thinking Machine Mind! Lorayne's mind is so well organized that he can remember the names, faces, addresses and occupations of over 700 different people in a single evening—after meeting each one of them only once!

Mr. Lorayne's first book "HOW TO DEVELOP A SUPER-POWER MEMORY" has already shown over 250,000 men and women, all over America, how they can achieve startling improvements in their memory, overnight, with just a few minutes work. But this fabulous Push-Button Memory Technique is only one small part of this great new work! Now Harry Lorayne gives you secrets that powerfully strengthen EVERY AREA of your mind — Concentration, Will-Power, Problem-Solving, Idea-Creating, Rapid-Learning, Clear-Thinking, Worry-Control, and dozens more! Secrets that work overnight! Secrets that can change your entire life in a single week — OR EVERY CENT OF YOUR MONEY BACK!

Read the thrilling details on this page! Try this great work — ENTIRELY AT OUR RISK!

world!" He has already shown over 250,000 men and women, all over America, how they can achieve startling improvements in their memories overnight, with just a few minutes work!

But this fabulous Push-Button Memory Technique is only one small part of Harry Lorayne's great new book! Here — in addition to Memory — are complete "Push-Button Sections" on Observation, Concentration, Enthusiasm, Will-Power, Idea-Creating, Rapid-Learning, Time-Saving, Clear-Thinking, Personality, Friend-Making, Public-Speaking, Worry-Control, Conquest of Fear, and many more!

Yes! Here are dozens of simple techniques that enable you to overcome crippling emotions, and keep your thoughts headed straight for each goal! Showing you how to think clearly and effectively in any situation — make decisions without agonizing delays — learn vital facts and figures at a glance — work at full mental power, all day long, for weeks and even months on end!

Here are tested, and proven "Thought-Simulators" that streamline your mind — develop your creative imagination — increase your daily output — help you make time for everything you have to do!

Here are "Confidence-Generators,"

that let you laugh off worries and fears — make your own good luck — keep other people from taking advantage of you — turn bad breaks into opportunities — yes, even sharpen your sense of humor and improve your ability to speak well, whether in private conversation or before a crowd of hundreds!

It Must Work For You — Or You Don't Pay A Penny!

The price of this fascinating, one-volume Mind-Power Encyclopedia is

\$4.98 — far less than similar books that do not do its job as well!

But even more important is its unconditional guarantee! We realize that this book is of no value to you unless it does everything we have promised you! Therefore, we allow you to read it at our risk.

If at the end of that time you are not delighted in every way, then simply return the book for every cent of your purchase price back! There are no conditions! You are the only judge! Send in the No-Risk order blank — TODAY!

PROVEN TO THE COUNTRY'S TOP LEADERS!

Just a few of the nationally-known corporations, associations, honorary societies who witnessed Harry Lorayne's demonstrations of the power of an organized mind: The power you can develop — starting with your first evening — without risking a penny!

American Cyanamid Co.
Bell Telephone Co.
Borden's
Campbell Soup Co.
Engineers Club,
Phila., Pa.

General Electric, N.Y.C.
Grand Jury Assoc.
IBM
Ind. Management Club
Kentile Co.

Merrill Lynch, Pierce,
Fenner & Smith
Mississippi Press Assoc.
Mutual Life Ins. Co.
New Jersey Medical So.
New York Life Ins. Co.
New York Society of
Architects

Pan-Am Management
Club

Pfizer Labs
Police Chiefs of America
Convention
Railway Express Co.
RCA
Sales Executive Club
Sears Roebuck
Spaulding Sports Co.
Standard Oil Co.
U.S. Rubber Co.
Vermont Bankers Assoc.

Then a transition (2) back to promise (H), which fills out the rest of the ad.

See How the Structure Differs

Let me say this. Although I have not pointed out every transition, nor every blending of different types of copy, I have, I hope, given you enough material to see clearly how ads differ in overall structure, as they differ in content, as the demands of their material differ.

They range from the simplest promise-elaboration (example 3), to the most subtle blending of all the various elements of desire, image, proof, definition and what have you (example 2), to the most complicated promise-and-proof. . . promise-and-proof reinforcement (example 4).

Each problem demands a different structure. Each signals, as you write it, that here—at this precise point—*your copy has left your reader*. You have gone on straight when he wants to turn left. You are piling on promise after promise, when he no longer believes you. You are burying him under a sea of statistics, when he is convinced you are telling the truth, and wants you to make those delicious promises all over again.

This is what you feel when you are writing the ad. Probably a kind of irritating confusion. A blockage. A sense that the copy has suddenly gone dead, and all you are writing now is words.

So you stop, and think, and look for a new direction. I hope, in this section, that I have given you a faint indication of what some of these directions might be.

What, on the other hand, can you learn from analyzing the structure of your ads (or other writers') after you have finished them?

Primarily—*what kind of ad you have written*. Is it straight promise? Too much documentation? Too little definition of the new world of possibilities your product has created?

Does it still sound too much like everyone else's copy. Or

product? Could you put another brand-name on it, and not make any difference?

Have you left anything out? Will this bare promise earn the sale? Or could you increase its impact by paving its way with some mechanism or believability copy? How about a proof section? A use photo? A fuller description of the way it works?

Mind you, *this is not content alone that we are discussing*. If you take the same content, and give it a new structure, you are going to create a new ad. Try it. See for yourself. If you're stuck sometime, throw away your headline, throw away your rough copy flow, and start off again 180 degrees away from where you started before.

I want to repeat this again: *A new structure is a new ad*. It brings out new ideas. Gives your promises new sharpness, new flavor, new believability and even begins to create whole new sections that you never dreamed were there in the product before.

So we've come full circle. You start your ad by creating your headline. You develop your copy story from that headline. But if the copy story *doesn't* develop—if you gradually find that the headline isn't really that good after all—*then perhaps the very elements that are begging to come out of your 6-point type should be at the top of your ad*.

This is what makes this copy writing so interesting. You're always being surprised—with ideas from the most ungodly places. Just make sure you've got your eyes open wide enough to catch all of them.

Momentum—How to Draw Your Reader Deeper and Deeper Into Your Copy

There are two other devices we should discuss. Both of them help tie your ad together, though that's not their primary function.

The first is Momentum. How to draw your reader into your copy . . . keep him reading . . . making sure he doesn't quit you in the middle.

YOU ARE TWICE AS

B—(And these seven simple actions will prove it to you in

This announcement is going to shock the life out of you—because it flatly says “bunk” to every idea you have ever had about how “difficult” it is to learn!

This announcement says that if you could only liberate the exact same talent and intelligence and ability that you have tied up inside you today—then you could:

... read anything you wish, twice as fast as you can read today ...

... absorb facts like a sponge, and repeat them almost word for word years later ...

... flash through math, business, financial problems that have you stopped cold today ...

... hold people spellbound with the power of your speech and your written word ...

... out-think others when you have to, tower over them in judgment, outshine them completely in imagination.

And do it all—not by struggling through dreary textbooks ... not by memorizing useless theories—but simply by putting your **LOCKED-UP LEARNING POWERS** to work—today—as easily and logically as this:

Learning Action #1

Lets you skim through a book in as little as thirty minutes. Dazzle others with your insights into it that very same night!

This action is literally a brand-new way to read the printed page! Yet it requires nothing more than an ordinary pencil!

Once you are shown it, you will never read a book from cover to cover again! Instead, you will flash right through it—automatically skipping the boring details—automatically scooping up the main ideas as fast as your eyes can travel down the page!

You'll absorb the key ideas of most

books in thirty minutes! Burn a magazine article into your memory in five minutes! Master the heart of a business report in three minutes!

And you'll file these facts away in your mind in such perfect order—automatically—that you can pull them right out again at an instant's notice! So you can back up every point you make in conversation with dozens of overwhelming facts ... fill every one of your statements with authority and conviction ... win other people to your views so completely that no one else could ever lure them away!

And this is just the beginning!

Learning Action #2

Gives you a “Tape-Recorder Memory” for the spoken word! Lets you hear hidden secrets in people's conversation that they don't even know they're revealing!

This second action requires you to ask yourself four simple questions every time someone begins to talk to you!

These questions rivet your attention on that other person's words ... keep your mind from wandering ... let you store up his thoughts as though they were engraved in your memory!

They automatically allow you to amaze your friends by quoting—almost word by word—from conversations you had with them months before!

They allow you to win new friends by remembering details ordinary people completely forget! Impress your superiors by repeating back to them their most casual orders, step by step!

And, at exactly the same time, they

enable you to “read between the lines” of whatever that other person says! Give you such incredible concentration when you want it, that you almost penetrate into that other person's mind! Discover facts he's trying to hide! Goals he's trying to conceal! Exaggerations he's trying to make you believe!

You'll be amazed at how clearly these questions open up other people's thoughts to you! And they're still just the beginning!

Learning Action #3

Builds you a power-packed vocabulary! Gives you the words you need—overnight—to load your thoughts with verbal dynamite!

This game takes two minutes a day! You can practice it anywhere—while dressing in the morning ... driving your car ... dining with your friends or family!

And every time you try it—you automatically learn new words: Emotion-packed words, that make people stop and listen to you! Color-packed words that make your ideas and stories crackle with excitement! Power-packed words, that make people see and feel and do exactly what these words tell them to do!

Think of it! The next time you pick up a book, you'll automatically understand hundreds of new words, without even looking at a dictionary! The next time you start to speak in a business discussion, or a private conversation, or a club meeting—every eye in the room will be focused on you in startled admiration! And this is just the beginning!

Learning Action #4

Doubles your problem-solving ability! Makes math problems ... business problems ... financial problems **HALF-SOLVE THEMSELVES** before you even touch them!

This action is an ingenious little trick used by every professional math tutor in the country!

You use it *before* you start to work on a problem! It takes seconds to apply! It requires absolutely no math background!

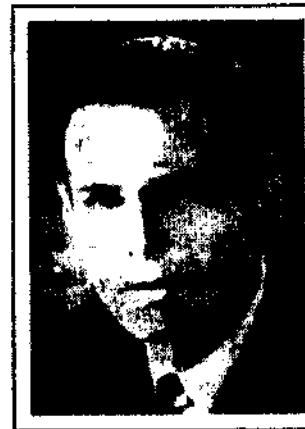
And it works miracles! It turns you into a mathematical wizard! It shows

EXECUTIVE RESEARCH INSTITUTE INC.

119 FIFTH AVENUE, NEW YORK, N.Y. 10003

SMART AS YOU THINK!

a single weekend—by doubling your power to learn!



EUGENE M. SCHWARTZ

For the past six years, Gene Schwartz has worked with some of the country's leading pioneers in *deutro-learning*, the modern science of learning how to learn. As writer, editor or publisher, he has been instrumental in bringing to the American public books on Memory Improvement, Executive Training Techniques, High Speed Learning, Creative Thinking, Problem Solving, Time Organization and many more.

But why not take all these incredibly powerful learning breakthroughs—and pack them into one great book—that can be used by any man or woman to show overnight results in their learning power—and earning power—so startling that they may literally take their breath away!

This is the goal of this book! The job was too important to leave to someone else," Mr. Schwartz says. "I couldn't rest until I did it myself!"

you the answers to dozens of problems before you can even pick up your pencil!

It gives you a "feel for figures" that will leave your friends gasping at work! It lets you "talk the language of business"—statistics, balance sheets, profit and loss—that completely mystifies most people!

It gives you incredible new powers of making and handling money! Predicting the stock market... running a business... setting up a budget... making one dollar do the work of a hundred—all these skills are yours, once you turn the secrets of making figures work for you at the snap of your fingers!

And it's still just the beginning! Wait till you read this—

Learning Actions #5, 6 and 7

Lets you turn facts, figures, whole books into your memory! Write simple, clear, compelling English—almost as fast as you can move your hand—without a single mistake in spelling! Whiz right through the dozens of "make-or-break" tests—license tests... promotion tests... pay-raise tests—that are your gateway to the big money!

This is the pay-off! Now you start turning your knowledge into the kind of life you've always dreamed of!

Example, would you like to make

thousands of bonus dollars with your pen! Write business reports and memos that lift you head and shoulders above the crowd! Or write the story or novel you've always wanted to put on paper! Or dash off sales letters that set new records! Or open up a part-time mail order business from your home, that has the orders pouring in!

Then try this one prime secret of all professional writers—How to make your thoughts organize themselves, so you can copy them right down on the paper! And see for yourself how easy it is to write Powerhouse English—to open up a whole new world of

accomplishment with one simple action!

Or—and this is the most important break-through of all—would you really like to earn that extra diploma you have always dreamed of!

Would you like that blue-chip promotion that has always seemed just two or three steps out of reach!

Would you like a title after your name... a license on your wall... the respect and admiration that tested knowledge—*proven knowledge* brings in its wake, every single time!

Then prepare for one of the most thrilling evenings of your life! When you put this "Test-Solver" Action to work! When you're shown a simple five-minute ritual—before you take a test—that breaks that test wide open! That drains fear and nervousness out of your body like magic! That puts every fact you've learned right at the tips of your fingers—ready to go to work for you at an instant's notice—ready to give you advancement scores so high that you move ahead faster than you have ever dreamed!

PROVE IT YOURSELF—ENTIRELY AT OUR RISK!

Let me be perfectly frank! These seven simple actions are literally the difference between being first in line for life's treasures—or being satisfied with other men's leavings!

They are all yours—and more—in the revolutionary new book, **HOW TO DOUBLE YOUR POWER TO LEARN**—yours for only \$5.98 complete.

Fully guaranteed, it opens a whole new world of accomplishment to you. Send in the No-Risk Coupon to read it from cover to cover at our risk—TODAY!

MAIL NO-RISK COUPON TODAY!

EXECUTIVE RESEARCH INSTITUTE, INC., DEPT. 4 - CD

119 Fifth Avenue, New York, N.Y. 10003

Gentlemen: Without obligation, please rush me your revolutionary new book, **HOW TO DOUBLE YOUR POWER TO LEARN**. I am enclosing only \$5.98 complete. I understand this book is fully guaranteed. If this book does not do everything you say... if I am not completely delighted within 10 days, I will return it for my money back.

☐ If you wish your order sent C.O.D., check here. Enclose only \$1 good-will deposit. Pay postman balance plus C.O.D. postage and handling charges. Same money-back guarantee of course!

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Copy's first job, of course, is to be read. If its not read, it can't sell. And if you take some time to make your points—to intensify your desire, to build and rebuild your believability, to reinforce one claim with another—then you'd better make darn sure that you've put plenty of *momentum-builders* into your copy.

There are two types:

1. Actual momentum phrases; and
2. Incomplete statements, or teasers, that draw the reader further into the copy in order to complete them.

The first type, the momentum-phrases, are time-honored. They are used in almost any sort of persuasive or educational writing. You insert them in your copy primarily in your transition-sentences, to keep interest from flagging, to indicate to your reader the general type of material that's going to follow. They are "addy," but they work. Here are a few examples, taken from the four book ads we looked at in the last section:

"They paid up to \$22.50 a person to learn priceless techniques *like these*:"

"You can learn them all, in your own home next weekend, without risking a penny. *Here's how*"

"Here is the information you will find in this hook."

"Let me explain."

"All I ask from you *is this*."

"What you are going to do, in the very first hour that you receive the book, *is this*."

"And yet *it's only the beginning*."

*"THEN put this simple trick to work for you—that
VERY SAME HOUR"*

"For example—"

"Read the thrilling answer below."

". • . to start with . . ."

"Just wait till you try this."

And so on. These are actual invitations to read on. H YOU write long copy, they should be spotted throughout it.

The second category of momentum-builder is much more subtle, and gives YOU thousands of ways to keep drawing your reader along after your developing thought. It's based on the simple principle that if YOU make a statement that interests your reader, and if you purposely and skillfully do not complete that statement, so that there is a question of how it can be done, *then he will read on to find out more.*

In other words, YOU are continually throughout the copy:

1. Creating interest in a specific point;
 2. Raising a question in his mind about that point; and
 3. Implying an answer to that question later in the copy.
- Here are some examples of this technique:

"And YOU will do it often using nothing more than ordinary tap water, your own ten fingers, and the contents of your garden and your refrigerator."

"But now, when you turn on the ignition, *a modern miracle of engineering science comes to life underneath your hood!*"

"Yes! Here at last is the Engineering Miracle you've been hearing rumors about for months. The fantastic Power-Booster that Continental millionaires use to soup up the performance of .812,000 cars! The revolutionary new Gas-Saver that actually gives *compact-car* economy to Fords, Chevrolets, Plymouths and dozens of other American cars now driving in Europe! The sixty-second attachment that **HAD TO BE BANNED** from the great European raceways—because it gave so much added power, so much added efficiency to any car that used it—*that the officials were forced to rule that it gave these cars an UNFAIR ADVANTAGE over those drivers who couldn't obtain it!*"

"How to Grow Thousands of Flowers—Without Dirtying Your Hands."

"Here it is at last. Authoritative medical proof that men in their forties and fifties and sixties can enjoy a sex

A } Hollywood plastic surgeon's amazing

new book shows how any woman over 30 can

B { *Look Years Younger,*
in 10 short days!

D { FROM Hollywood, California, comes what is perhaps the most thrilling beauty news of our generation.

From this moment on, forget everything you have ever heard of read about what "age must do" to your appearance. Forget anything you have believed about how "old" you "must look" at thirty . . . forty . . . fifty . . . or even sixty.

① Because—starting with this moment—you are about to enter into a new world of beauty! A world where ordinary fruits are transformed into anti-wrinkle cosmetics. Where a simple daily motion with your chin could take years off the appearance of your throat and jawline. Where a six-second trick with your breathing may erase up to one inch from your hip measurement and your waist measurement in those first six seconds alone.

E You have probably never even dreamed that these wonder-working techniques—and over seventy more—ever existed at all. But now they are given to you to prove without risking a penny. Given to you by the very man who has spent over twenty years of time devoted exclusively to helping some of America's most glamorous women forestall nature . . . control aging . . . stay young far beyond the commonly accepted years of youth!

F When an Aging Movie Star Makes You Plead: "How Does She Look So Young?" H Why Not Ask Her Doctor? from here

The name of this man is Dr. Robert Olan Franklyn, internationally known cosmetic surgeon.

Although you may never have heard of him by name before, you may see his results often when you go to the movies or switch on your television sets.

G That magnificently beautiful singing star from World War II days, who now is seen often on TV—you know she must be getting old. How can her body be so young, so slim, so grace-

ful. How can her face be so unlined and glowing? How does she seem to laugh at the very years that destroy other women?

Read the thrilling answer below

That world-famous actor and athlete, who didn't seem to have aged a day over many years—that seems only to have grown more handsome, more virile, more attractive with each passing year—how did he defy the wear and tear of time?

Read the thrilling answer below

Or that ravishingly lovely national beauty contest winner you've watched in the pages of your newspaper for almost as long as you can remember. How does she maintain her figure? What does she do that prevents weight from forming on her body? And what prevents age from etching her skin?

Read the thrilling answer below

Yes—dozens upon dozens of other celebrities whom you would recognize at a glance—seek out these secrets of long-lived beauty and youth!

② And now this book gives you knowledge that these men and women traveled the world to learn. Over seventy-seven ways that you can use toward softening the effects of time . . . free your appearance from the prison of your calendar age . . . help bring back the ebullient glow of youth to every inch of your face and body!

For Example: To Start With—

In the very first hour alone, you are brought into an entirely new world of natural cosmetics—cosmetics whose incredible ingredients have been actually used to help heal wounds!

Here, for perhaps the first time, are cosmetics that use the true, beauty-restoring powers of nature itself to combat wrinkle-causing dryness . . . help smooth out that skin and crease

lines by providing vital moisture that the skin would otherwise inevitably lose when you pass 30 or 35.

These cosmetics are made from nature's own flowers and fruits. They cost practically nothing. You can make them to perfection in minutes with any household blender. And this is what they can do for you!

They can clean your skin without detergents—increase the benefit you get out of your cleansing cream at night in seconds.

They can invisibly guard your skin against sun and wind and other elements in the air—help give your entire skin, all day, that lovely, healthy glow it would formerly, take on only after a brisk walk or a full day in the open.

They can give you glorious shine to your hair without one extra motion in your regular shampoo—can make bleached or colored hair look radiant.

They can give you a nature-pure beauty mask that will completely relax you in just fifteen minutes—that will help draw out impurities from your skin, and help refreshen it in just fifteen minutes.

They can give you an entirely new way to take a sun bath next summer—spending less time to get more tan—a tan that lasts longer—and that's yours, without ugly peeling, or flaking, without freckles, without wrinkles, without pigment spots.

And this is just the beginning of what these cosmetics can do for you face alone—in the privacy of your own home—without risking a penny.

*Just Wait Till You Try This—
5 Simple Face-Saving
Exercises That Affect the
Same Areas That Go into
a Face Lift*

Now this unique book gives you information concerning amazingly simple facial movements that take as little as thirty seconds each, that help to bring that tired chinline back into shape . . . help give you a firm jaw-

Pounds Lighter

line... a well-defined and smoother throatline... even, if necessary, may help to improve that drooping contour that plagues so many women as they grow older!

Plus professional Hollywood make-up secrets that may have your husband gasping with delight the first time you use them. How to blot out shadows, especially under the eyes. Narrow a thick nose or wide jawline. Create fascinating high cheekbones. Look sun-kissed and natural.

Plus a brand-new way to take a bath that soothes your nerves... makes your skin feel silken and smooth all over... even smoothes those unpleasant rough spots on the soles and heels of your feet.

Plus—and perhaps the most important of all—a complete section on trying to bring back the slim, young, graceful body you had as a bride—right down to getting rid of those tragic little ridges of loose flesh that may be developing on your hips, waist and thighs today!

How to Take Years Off the Appearance of Your Figure in as Little as 10 Days

The brand-new NATURAL Crash diet—the simple secret of how many a Hollywood figure stays that way. That virtually eliminates hunger pangs... starts you in a few thrilling days beautifully on your way to figure reducing.

Plus incredibly delicious, health-packed "Hollywood diet meals" you may never have dreamed existed. The new meat loaf, vegetable brown rice, stuffed grape leaves... a completely new kind of beef Stroganoff, steakettes Hong Kong, Potpourri Hors d'Oeuvres... cheese and walnut loaf desserts and others—more mouth-watering full-sized dinners that are specially designed to aid your body and figure.

Plus the ten-second tummy-tightener—that builds your own natural girdle—that may stun your husband the very first week you use it.

Plus "sweater girl" exercises. Exer-

cises that you use to slim down hips... to help contour the limbs, especially those soft inside thighs that could ruin your figure in a bathing suit.

Plus entire sections on how to sit, stand and walk as youthfully and gracefully as a top fashion model... tricks of Hollywood voice coaches, for putting electricity into every word you say... over 250 fascinating pages—jam-packed with thrilling new ideas on beauty, vitality and youth—yours to read from cover to cover in your own home without risking a penny!

Read It at Our Risk!
Prove It at Our Risk!

Over twenty years went into the development of these techniques. The great majority of them are probably completely unfamiliar to you today. Once you put them to work, the results may be so startling—that you may find it hard to believe the difference in your appearance alone!

The name of Dr. Franklyn's book is, of course, **THE ART OF STAYING YOUNG**. Its cost is only \$4.98



Starting today this unique book by an internationally-known plastic surgeon will show you 77 ways towards making your face and body look younger, slimmer, far more beautiful than you have ever dreamed!

And you will do it often using nothing more than ordinary tap water, your own ten fingers, and the contents of your garden and your refrigerator.

complete. It is sent to you without the slightest risk on your part. You read it for ten full days. If you are not delighted at the end of that time, simply return it for every cent of your purchase price back.

You have nothing to lose. A whole new world of beauty to gain. Send in the No-Risk Coupon below TODAY.

EXECUTIVE RESEARCH INSTITUTE, INC.

MAIL NO-RISK COUPON TODAY!

EXECUTIVE RESEARCH INSTITUTE, Inc. PRE-D
119 Fifth Avenue, New York, N. Y. 10003

Gentlemen: Yes, I want to try a copy of Dr. Robert A. Franklyn's amazing new book **THE ART OF STAYING YOUNG**—entirely at your risk. I am enclosing the low introductory price of only \$4.98 complete. I will use this book for a full ten days at your risk. If I am not completely delighted... if this book does not do everything you say, I will simply return it for every cent of my money back.

☐ If you wish to, your order sent C.O.D., Check Here! Enclose \$1 good-will deposit. Pay postman balance, plus postage and handling charges. Same money back guarantee, of course.

life in many ways as satisfying as when they were in their twenties—if they are only shown how to combat the hidden forces within their minds and bodies that literally drive them into impotent!/"

"Caught! 120 Fish in One Hour!"

"Just picture the scene as these college horticulturists began this amazing flowering test of roses. For here gathered in a test field were all the highly-prized queens of rosedom . . . rose blends that today sell for as high as 83.75 for a single plant. Row upon row of roses . . . prize-winners in international competition . . . the best the world has to offer . . . AND THEN, NEARLY-WILD STARTED TO BLOOM!"

And so on. The objective here is *to keep lite reader going*—for one more sentence, one more paragraph, one more sequence. Notice, of course, that every one of these examples not only produces momentum, not only raises questions in the reader's mind that he virtually must read on to answer—but is also, at exactly the same time, loaded with sell. Again, interweaving—making each element in the ad accomplish two objectives. No waste words.

Mood—How to Pack Your Copy With Drama, Excitement, Sincerity or Any Other Emotion You Wish

Now we come to the matter of words—and the color which words create.

I have given you dozens of different examples in this book of selling copy. All these examples had certain elements in common—they were strong, successful, convincing and so on. But, at the same time, each of these copy blocks differed from the others in one immediately apparent way—in the *mood* that each set, simply by the rhythm and words that the copy writer used to express his thoughts.

Words and rhythms. They are to the copy writer what line

and color are to the painter. They set the mood of your story—carry the emotion so subtly that your reader never really realizes where the excitement or the image or the conviction is actually coming from.

For example, here are several of the passages we've looked at before. Now let's italicize the *mood-builders* within them, that make each so different from the others:

Objective: to emphasize color, beauty, excitement, visual image:

And when that third *precious* ingredient reaches those buds—then *that very morning* you will *open the door* to your house—AND YOU WILL BE *BLINDED BY THE EXPLOSION OF COLOR THAT GREETES YOU IN YOUR GARDEN!* . . . You will see rose bushes *weighted down by-masses of blossoms*, of a *richness* and *perfume* and *color* you have never *imagined* before! You will *walk past solid, blazing rows* of chrysanthemums *so thick* that you *can't even see a leaf in between.* . . .

Notice that you don't even distinguish many of the separate images until they are called to your attention. Notice also that some of the words are primarily visual *image-sharpeners* (weighted down . . . solid, blazing rows . . . so thick you can't even see a leaf in between). While others convey, not image, *but emotion* (precious . . . that very morning . . . blinded . . . greets . . . you never imagined before).

These words are *emotion-definers*. They tell the reader *what to feel* about the images and ideas you are presenting to him. Their very essence is that they are so subtle that he does not see them . . . that they do not call attention to themselves, but simply flavor and evaluate the images your copy is forming in his mind.

Certain classes of readers *will* notice these emotion definers. When they do, your copy becomes either questionable or corny to them, and you have lost them. Therefore, you have to know always whom you are writing for. What their level of sophistication is—in tone as well as product-awareness. And you may have to

change your tone when you take the same ad from one class of media to another—down as well as up.

Of course, when everybody sees your emotion words, then you've got a bad ad, and you'd better rewrite, fast.

And don't forget the rhythms. Read the ad out loud. See how you can almost scan it, as though it were close to blank-verse. This richness of rhythm parallels the richness of image—helps build the excitement and sensuousness of the mood.

Now let's look at another piece of pounding copy, and see how words and rhythms add to the power and momentum that are put behind its staccato stream of claims:

"This letter says that if you could only liberate the exact same talent and intelligence and ability that you have tied up inside you today—then you could:

"read anything you wish, twice as fast as you can read it today..."

"absorb facts like a sponge, and repeat them almost word for word years later . . .

"flash through math, business, financial problems that have you stopped cold today. . .

"hold people spellbound with the power of your speech and your written word . . .

"out-think others when you have to. tower over them in judgement, outshine them completely in imagination . . ."

Here again, there are two types of emotion-definers. The power words (liberate . . . hold spellbound . . . out-think . . . tower over . . . outshine completely), which build a subconscious current of potency that permeates each individual claim as it occurs in the copy. And the frankness, man-to-man, let's-let-our-hair-down tone-builders (this letter says . . . tied up inside you . . . like a sponge . . . stopped cold) that say silently that there's no nonsense here, no high-faluting phrases—just common-sense which can be absorbed by anyone.

And, of course, the machine-gun rhythm. Short, choppy sentences. Verb . . . verb . . . verb. Claim . . . claim . . . claim. Pro-

elling the reader through the copy. Piling promise upon promise, image upon image in an attempt to overwhelm him.

Notice especially the vast difference between these two highly-successful pieces of copy. Their vocabulary, the type of emotions they strive to arouse, the images they use, the models of speech they borrow, the length of sentence and paragraph, the ratio of adjectives to nouns and verbs, etc.

We could go on, of course. Go back to the Volkswagen copy, and see how the emotional tone of sincerity is conveyed by *the absence* of adjectives, in all the places you'd ordinarily expect to find them. As well as whimsy. a continuous self-kidding, which builds, first, a sort of corporate affection, and then trust.

Try the fire injector ad again. Notice how the long, rather clumsy sentences give a feeling of ingenuousness and reason to the copy. Try to read them out loud. You can't. They don't scan; they have no definable rhythm: they don't look like a "copy writer" wrote them at all. And, of course, there is the same straight-from-the-shoulder phraseology, to reinforce this feeling of honest appraisal.

All this, I repeat, is done unconsciously. You do not see it unless you look for it. And sometimes you have to dig very deep indeed to get every piece of it.

Mood-building is deliberate on the part of the copywriter—unnoticed on the part of his reader. As with so much of the rest of the ad, it lies underneath the surface, to do its work imperceptibly.

EPILOGUE

A COPY WRITER'S LIBRARY

I have now given you what I've learned about writing copy. It has taken many years to learn it—three more to set it down to my own satisfaction. I hope it will help you in the only way that really counts: to do a better job and make a little more money.

There are, of course, many many men in this industry who know far more about these techniques, and who can produce far better copy than I. My excuse for writing this book is that they don't seem to have included—at least to my present knowledge—many of the specific techniques which I've discussed with you here.

Some of them' have written books on the subject—great books—and I'd like to list them here for you. I think you should buy and read, every one of them, and then thumb through them again every year or so, just to catch what you may have forgotten.

Here they are:

Indispensable, of course, is Julian Watkins' great anthology: *The 100 Greatest Advertisements*, Moore Publishing, 1949.

Claude Hopkins wrote a great book, *My Life in Advertising*, Harper, 1927. Make them dig it up for you. And see if you can't get some of the old Hopkins ads.

John E. Kennedy (not F.) wrote a little pamphlet many years ago called *Intensive Advertising*, which has just been republished by *Printer's Ink*. Get it. It'll be the most profitable evening's reading you've ever done.

J. K. Lasker, who worked with both these great writers, never wrote anything himself. But he did give a series of talks before his staff one week, and *Printers Ink* has again captured them. They're called *The Lasker Story*.

Robert Collier's *Letter Book* is published by Prentice-Hall. It's a gold mine.

David Ogilw wrote *Confessions of an Advertising Man*, which you can buy as a paperback. Charming and wonderfully profitable.

Rosser Reeves' very short book, *Reality in Advertising*, is published by Knopf, and must be read several times before you get everything out of it you should.

Milton Biow's book, *Butting In*, is marvelous in the first half, repetitive in the second.

And don't forget Campbell's book, *Writing Non-Fiction*. Or those by Caples. Young, Glim and Bedell. Or the motivation research books by Dichter and Martineau. Or the great book on layout, *Visual Persuasion*, by Baker.

Then there are the books on American society' today—by Mills, Riesman, Fromm, Kardiner and all the rest. And the articles on the emerging trends in the media. And the media themselves. And of course—your primary source—the ads themselves.

Keep reading. Keep analyzing. Keep writing. Keep looking for the new idea—the million dollars hidden somewhere in that typewriter of yours. Always shoot for the moon—it's one of the few real thrills left today!