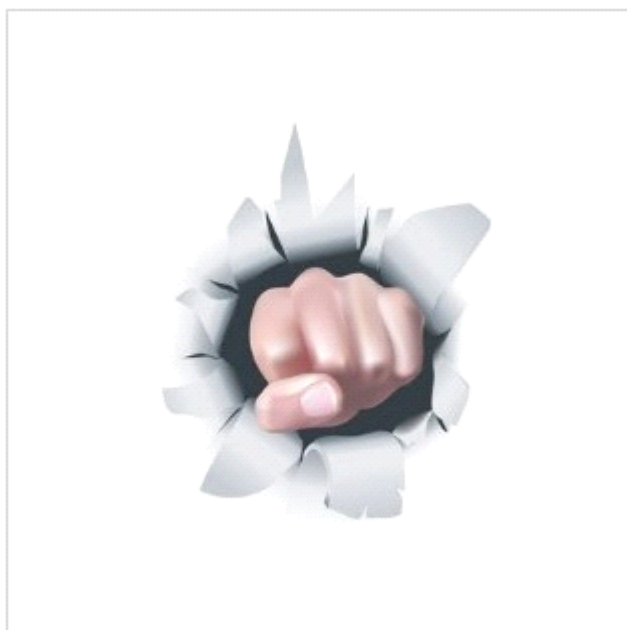


突破性广告

-----如何打破传统广告 创造销售的记录

Eugene Schwartz



（中文版）

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〔美〕尤金 斯瓦茨 著

Breakthrough Advertising: How to Write Ads That Shatter Traditions and Sales Records

突破性广告

如何打破传统广告，创造销售记录

【美】尤金·斯瓦茨 著
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简介

如果你遵循这个简单的原则，就可以为你带来订单。

如果你认为本书是一本广告学术类的书籍，那么请不要再继续阅读下去了。

我是一位从事邮购生意方面的广告创作者，根据广告带来的销售收益来获取报酬——也就是说，由广告创作带来的产品销售来获益——这项工作需要认真的态度，谨慎的处事风格——积极衡量每一份利润——而这些所获得的利润，都来源于广告中的文字。

我的收入——生活的经济来源——以及收入结果是直接受广告创作的能力和产品销售的结果而影响的。同时，我没有业务员的帮助；没有良好的历史信誉来支持；也没有机会在现场为顾客进行产品展示；更没有任何打折活动和积极主动的店员在活动中帮助促销。

对我来说，销售成功与否，仅仅依靠的是一种最单一的工具——那就是我的广告作品。所以，在广告文案创作方面，我不断地进行着思考和实验。同时，在我从事邮购广告业务过去的 11 年当中，已经为我创造了非常丰厚的经济财富。而现在，我身为自由的广告创作人，对于自己的创新想法，还是愿意不断地进行尝试，看看到底有没有实际的销售效果。

和大多数的广告创作人一样，我认为，在这个世界上，邮购销售方面的知识是广告领域中最大的财富。对于邮购本身的内容，我会在书中进行阐述，你可以从中学到许多广告文案方面创作的技巧，以及如何促成销售的方法——特别是针对新产品和新趋势——在此，你会学到生意经中最有用的东西。

有关这些技巧，我在过去的任何文章和广告书籍中都没有公布过——但是我的确也阅读过许多诸如此类的书籍。在这里，我会非常详细地向你解释这些技巧，并且会将这些技巧通过过去的成功案例中使用的方式展示出来。

非邮购文案广告作者也可以使用这些技巧吗?大多数情况下是可以的。J.K.Lasker 有一次说过,邮购方面的广告技术是广告业领域通用的技术。我认为 BBD&O、Ted Bates、Ogilvy、Young & Rubicam 以及大量的代理商都已经证实了这一点。

所以,我写的这本书——并不是只针对邮购广告方面而言的——而是面向所有的广告文案创作而言的:如何写标题——应该执行哪些必要的事项——这些都可以帮助大家在销售商品方面开发一个全新的市场。广告可以让产品立即实现利润,给陈旧的产品赋予闪光点;给已经失去竞争力的产品赋予武器——这不仅仅是为了防止自己被模仿,同时还能瓦解或摧毁顾客对原有产品的忠实度。

这些目标无法在墨守成规的人身上实现——不管他之前多么成功。这些人破坏了创造力;破坏了一个全新形式的广告标题;破坏了全新融入市场的方法;破坏了一个彰显文字的广告优势——“突破性”,就像本书的标题一样。

本书是一本实用的教程,它适用于广告的规则,生产,开发,创新。这意味着以此创作出来的广告可以立即得到销售效果。当然,学习其中的效果,要从最基本的因素开始。

广告文案中的基本因素

广告文案创作者其实就像股票市场的操盘手,也可以说一个原子物理学家。

基本上,这三种职业——广告文案创作者,投机操盘手,科学家——他们的工作形式极为相像。在这些职业中起关键作用的因素也是相同的。同时,他们也都是在一夜之间能让自己的工作效果翻倍的职业。

对这些基本因素的思索:

这三种职业都面临着巨大的自然压力,要比普通的职业大好几千倍。在科学领域,他们是宇宙中最基本的能量。在投资生意中,他们

就像是流入到证券市场中的数十亿美金。而在广告文案领域中，他们就是带给遍布全球百万男女顾客于希望，或恐惧，或渴望的职业人。

使用有利工具的人，他本身并不一定是创造这个工具的人；他们既不是开创之人，也不是截流之人；对于这些有利工具包含的内容，他们不去减少也不增加，只是利用而已！科学家无法创作出太阳的能量，但是他可以利用太阳能量制作成原子弹。投机操盘手不可能创造出使自己资产增长 50 倍的情况。广告文案创作或许无法使全美国的女性成功地都减肥，但是可以进行宣传引导，从而使销售减肥产品的人成为百万富翁。

这些就是最终的目标——抓住超越正常的力量，使用到自己的生意当中去，这样便可成功。

但是，我们如何去正确地运用这些力量呢？世界上没有两种武器的力量是完全一样的。每一个都具有独立性，每一步都有不同的实现方式。规则是相同的，要认真地计算出释放的能量，对于不能解决的方面进行逐步地跟踪。相同的投资模式，同样的广告预案，用于不同的领域可能会得到完全不同的效果。有的产品适合，有的不适合，即使两个广告都拥有相同的读者的条件下，也存在这种情况。

这是什么原因呢？因为每一个规则都不可能在两个领域同时发挥作用。每一个解决方案的推出，都只针对在过去发生的问题而研究出的解决方案。而问题和问题是不一样的，要针对不同的问题找出相应的解决方案。在这种前提下，也就同时说明了，只靠死记硬背成不了一个科学家。只研究分析图表，不能成为成功的投资商。只沿用他人创作出的广告标题，不能使自己成为真正的有创意的广告文案创作者。

那么应该怎样去做呢？要突破！当然，这个过程也要持续不断地，对于新想法连续不断地研究——新问题要用新方法解决——不是沿用过去的路线——但是需要对过去反复地加强分析。在规则不断变化的领域，解决问题的力量都是在不断地调整和转换的。每天都会出现新的问题，条文性的规定和规则有时候起不了作用。它们过于死板，对于连续不断出现的问题分析，要使用未知的方式来替代陈旧的老方法，要针对新问题进行新的分析，获得新的解决方法。

什么是分析呢？它指的就是一系列的元素杠杆测试工具，检查点，指示性问题等内容来提示你哪一项是可以利用的因素。此方法首先能让你置身于分析之中。而你最先获得的这些东西，有可能是一系列未加工过的基础素材，这些都是基于过去成功案例中挖掘出来的，可以穿越问题的表面看到核心。分析，从导向结果来说，指的就是有技巧地提出正确问题，然后导向性地引出正确答案。这就是突破性的技术手法，就像是学习语法，数学或是拼写一样。

本书的第一部分讲述的就是关于分析，适用于广告文案的表述手法。这是最基本的论点：

每个新的产品市场——针对的每一个新产品——每个创作广告的问题，也就是之前没有面临过的问题。过去广告宣传方面的成功，无论多么地有效果，始终无法提供新问题的答案。仅仅是可以提供指引，根据问题的深度，引领正确的方向而已。

正确的解决方案，恰当的广告标题，完美的广告内容，其实是要置身于问题本身的，过去从来没有被提案过。原班照抄之前的作品不可能写出好广告的。正确地面对问题，才能更主动地去解决。

在这里，我相信至少有一些问题能够提供方向性的指导。我会在书中的第一章中提到，其中就包含广告的第一部分——广告的标题——如何利用简单的词语引起顾客对广告的关注。

广告的其他部分——也就是内容，让顾客从认同，到渴望到产品，到确信一定要拥有产品。这一整个编写技巧，我们会在第二部分进行阐述。

但是，仅有一个条件而没有另一个条件辅助，是无法发挥作用的。两方面都是非常重要。它们之间是相互作用的，如果你具有敏感性的头脑，你就一定可以赚到很多钱。或者说，如果你愿意尝试的话，你就有可能成为百万富翁。

接下来就让我们开始吧。祝你好运并且猎奇成功！

目 录

简介 / 3

第一部 广告说服的基本策略

第一章 如何创作出超越历史的成功广告标题.....15

公众渴望：让广告发挥作用的动力元素——如何让公众目光聚集在产品上 / 15

何为公众渴望 —— 它从何而来？ / 16

如何将公众渴望体现在产品中？ / 19

产品分析：产品是什么——它是干什么用的 / 21

第二章 顾客对产品的认知情况——在你写广告标题的时候如何利用这种顾客认知.....25

广告标题的真正作用 / 26

顾客能从广告标题中，了解多少产品功能呢？ / 27

1. 要尽可能地展示更多的产品信息 / 27

2. 顾客虽然了解了产品，但是不一定想要 / 28

3. 如何介绍新产品 / 30

4. 如何将产品所解决的问题展示出来 / 33

5. 如何打开一个完全未知的市场 / 34

给予隐藏在心中的梦想 / 37

挖掘隐藏在顾客心中的恐惧 / 38

第三章 市场的复杂性：在你的产品诞生之前，市场上已经出现了多少种同类的产品.....49

如果市场上从未出现过你的产品 / 49

如果你的产品已经进入市场的第二个阶段，那么按照以下方法执行 / 51

第三阶段的复杂程度 / 52

第四阶段 / 55

如何让产品“死”灰复燃 / 56

第四章 在你有了基础理念之后，我们看下 38 种加强广告标题的有效途径.....61

第五章 创意策划的艺术——如何使想法成长起来.....69

创造力的三个层次 / 69

动机研究与文案的关系 / 70

在标题中表达出产品的特性 / 72

广告标题采用的“预防类题材”，也能促进销售 / 73

选择“利基市场”，避免商业竞争 / 74

总结 / 74

第二部 突破性广告的七个基本技巧

第六章 如何撰写强劲的正文，就像写你的标题一样.....79

在顾客的内心深处——什么内容能够让他们阅读下去，思考下去并且最终相信你 / 79

1. 渴望 / 80

2. 证明 / 81

3. 信任 / 81

第七章 突破性广告的第一种技巧：强化法.....83

加强渴望的十三种方法 / 83	
广告声明首次展示 / 85	
把广告声明灌输到行动当中 / 88	
让读者亲身感受 / 89	
教给顾客如何检测广告声明 / 90	
展现使用产品后产生的利益 / 91	
让观众参与进来 / 92	
显示专家对产品的满意度 / 94	
用对比的方式, 来证明优势 / 94	
描绘出弊端 / 95	
说明如何轻松的获益 / 97	
使用隐喻, 推理, 想象的手法 / 97	
对完成的事情进行总结 / 98	
让承诺发挥作用 / 101	
如何在活动中运用这种强化原则 / 103	
第八章 突破性广告的第二种技巧: 鉴定证明.....	109
如何在产品中注入更多的可购买因素 / 109	
顾客渴望获得的社会角色 / 110	
1. 个性角色 / 111	
2. 成就角色 / 113	
如何将这些渴望的鉴定证明运用于产品当中 / 115	
产品的主要形象 / 117	
如何建立产品的新形象 / 119	
如果你对产品的局限性坦然阐述, 顾客也会更能接受产品 / 123	
从产品本身的物理性出发, 做实用性鉴定 / 125	
第九章 突破性广告的第三种技巧: 递增信任.....	127
如何在描述产品之前就取得顾客的信任 / 127	
为什么需要顾客的信任? / 128	

广告体系的信任结构 / 130	
对认知的重新定义 / 131	
详细案例 / 132	
如何在广告的开始就建立信任 / 134	
目标结论 / 136	
最终的目标 / 138	
基本理论的重述 / 140	
第十章 突破性广告的第四种技巧:重新定义	147
如何去除产品中的破坏因素 / 147	
简化 / 149	
效果的扩大和增加 / 153	
降价 / 155	
第十一章 突破性广告的第五种技巧:产品机制	159
如何证明产品与广告声明中的一致性 / 159	
口头证明 / 160	
第一步:产品机制的命名 / 161	
第二步:产品机制的描述 / 162	
第三步:产品机制的功能 / 164	
一个至关重要的机制 / 165	
第十二章 突破性广告的第六种技巧:浓缩精华	167
如何摧毁顾客的现有思维方式,以满足他们的渴望 / 167	
浓缩精华指的是什么 / 169	
第二战略 / 172	
浓缩精华的最后要点 / 175	
第十三章 突破性广告的第七种技巧:伪装	177

如何为广告借取信任 / 177	
第二种借用信任的方法 / 181	
借用信任的第三条战略 / 182	
第十四章 最后的绝技.....	187
确认证明——如何提供授权和证明 / 188	
强化——如何让两个声明发挥四重效果 / 191	
交织融合——如何在一句话当中将情感，产品形象和逻辑性同时融入 / 193	
敏感性——如何让读者想要的内容一步一步地贯穿于广告 / 195	
如何建立不同点 / 199	
动力要素——如何将读者带到广告的深处，甚至更深处 / 201	
广告状态——如何让广告展现生动性的，令人兴奋的，真挚的，或者你希望的任何情感状态 / 204	
尾声——广告创作者书库.....	207

第一部

广告说服的基本策略

第一章 如何创作出超越历史的广告标题

公众渴望——让广告发挥作用的动力元素——如何让公众目光聚集在产品上

我们来讨论一下问题的核心部分。广告所发挥的不可抵挡的力量,威信等作用元素其实不是来源于广告本身,而是来源于市场。广告的内容根本无法创造出公众的渴望,而只能对已经存在于顾客心中的希望,梦想,惧怕以及渴望提取出来,带到另外一个产品中去,从而实现广告对于产品的表达作用。广告创作者的任务,不是创作公众的渴望——而是创造出达到这种渴望的通道和方向。

事实上,作为刊登广告的生产商,他们不可能将大把的钱投入到创作公众渴望方面。他只是顺应渴望,生产产品,然后机械地去刊登广告而已,想吸引顾客的注意,当广告开始运作的时候,投资人就不会去考虑这些了。

这个原理在汽车行业屡试不爽。举例来说:在1948年,美国人为了显示他们的生活水平,在公众的潜意识中,都希望自己能拥有一款加长,低价,宽大的汽车。而克莱斯勒汽车公司面对公众渴望,却选择了背道而驰。他们生产了一款非常漂亮的且功能强大的汽车——宽大的车头,车后身和车两侧做成了嵌入式造型——外部更短更矮。生产商希望这个产品能在全美国掀起百万美元代理商之争。但是结果却相反——违背公众意愿——面临的的就是销售的灭顶之灾。

另外,在1954年,汽车被普遍生产成较长的款式。驾驶者在谈论汽车的时候,通常都是以马达的动力性能来衡量汽车好坏。这就是公

众渴望的提升表现。Twin-H 哈德森黄蜂，凯迪拉克双排量汽车，克莱斯勒 800 型——这些都是按照该趋势生产出来的汽车。所以，他们都赢得了数百万美元的销售业绩。而福特公司却漠视这种公众渴望，他们花了几百万美元做广告，目的是为了宣传汽车的安全性，其结果再次验证，即使是出巨资做广告和宣传，违背公众渴望的趋势，换来的依然是大众的冷漠和失败。次年，福特公司吸取了教训，生产出了历史上具备最好发动机的汽车。

违背公众渴望得到的最惨痛的教训就当属福特公司的这款埃德塞尔牌汽车的案例了。在优秀的广告轰击下，它确实可以成为一款好车。但这款车在与“廉价，简单的小型汽车”的竞争中被击败了。

上述的这些案例，足以证明公众渴望的重要性了，它是产品买卖生存的条件。我们无法去创造，也不能与之抗衡。但可以——而且必须——使广告对顾客进行引导，疏通，利用这些途径，把公众的目光聚焦于自己的产品上。

何为公众渴望——它从何而来？

我们可以很简单地对公众渴望进行定义。所谓公众渴望即是个人需求在社会范围内大众化的需求扩展。

广告其实也是一项统计工作。我们需要针对全部人口的购买比率测试。投放广告信给终端客户，我们的成功就来源于数千个甚至数百万的终端客户，他们阅读的是同一个广告内容——在调查中要找出这些阅读广告后会购买产品的顾客数量所带来的销售总额，会不会大于我们刊登广告所花费的资金总额，如果大于的话，才算成功。

在这些潜在客户成为消费者之前，他们必须先广告中找到自己的渴望。个人方面讲，每个顾客想要的，都是能满足自己渴望的产品。公众方面来讲，一定要有足够的购买客户才能够承担我们花费的广告费，生产费以及利润。当大量的数字分析显示，购买的顾客可以让我们获得足够的利润时，一个市场就诞生了。而这个市场就是由这些渴

望购买产品的顾客组成的，这就是自我促成销售的最好办法。或许在茫茫人海中，正有好几百万个顾客想要减肥呢。为了满足他们，一定要在广告中带给他们足够满意的产品信息，才能促成购买。

这些公众渴望确立在几百万人需求的基础上之后，经过了若干年的发展，他们的这种需求就越来越社会化，经济化，技术化，这样一种公众渴望就诞生了，这远比广告本身创造的效果更强大。事实如此，当正确地利用这些渴望，加上广告的力量，就能带来无穷无尽的潜在利润。在这个简单且具有指导性的功能引导下，带来的效果是纯粹广告带来效果的数百倍，这就实现了最大效应——1 美元的广告费用可以带来 50 美元甚至 100 美元的销售额。

但是，这种广告效应仅仅是在“产品的渴望已经存在于顾客心中”的时候才有可能发挥作用，并不是后天创造的。

如果你试图创造这种公众渴望，那么就不是广告所带来的影响，而是需要创造市场，需要生产商对客户进行产品培训才有可能产生。

那么，如果是对客户进行产品培训，这样的方式与广告的作用相比的话，充其量只能带来花费 1 美元广告费所带来的效果。因为在美国，没有任何一个生产商能够承受得起这种产品培训的费用。他必须依靠比广告更强大的力量才能创造公众渴望。然后，才能利用这些力量——指引顾客将兴趣转嫁到他的产品上。

那么，什么力量才能创造出公众渴望并具有覆盖全国的影响能力呢？有许多种。但是，我们通常使用的就是两种类别——这两种类别适应于普遍的广告创作者，我针对这两种类别，列举了一些具有特点的案例。

1. 永久性力量

公众的本能，对于女人来说，她们渴望自己更具吸引力。男人，则希望更具有阳刚之气。而男人和女人共同的愿望，都是希望更健康。也就是说，这种本能是永存的——也是永远不会变的。在这里，广告文案的工作并不是找出渴望趋势——因为这种趋势已经显而易见了，

而是要使自己宣传的产品表现得与众不同，独具特色，与出现过的任何一种产品相比都要具有特殊性——将顾客对已经存在于某种产品中的渴望转移到市场中，再转移到我们的产品中去。稍后我们看看如何可以做到。

这是一个大众化的技术问题。就像是成人电影，高级 HI-FI 音乐，又或是阿司匹林给你身体带来安抚的道理一样。如果有这样的效果，顾客会不断的购买再购买。文案工作的内容，有一些是相同的——面对的是竞争者提出的同样问题，只是要为这些需要提供一种全新不同的解决方案而已。

2. 变化的力量

作为市场运作的开始，“实现”的同时也是趋势的“扭转”，也是一种风格的形成。

比如，社会福利中突如其来的“公众薪金的提高”形成了一种新的渴望：在家里的后院安装一个游泳池，而不止满足于购买一辆大汽车。

还有，在五十年代，社会对汽车马达的要求突然从动力转变成了节油。广告创作者就是要从这些即将要给市场带来飓风般变化的小动向中，及时地挖掘和处理。这要求广告创作者对公众动向和市场行情极为敏感，有远见和直觉。必须在几乎察觉不到的情况下看到并且捕捉到这些正在形成的趋势——要将这些意识植入到产品广告当中，哪些因素会成为建立自有品牌优势和风格的重点——而且还要知道如何呈现出来。

对公众的培养有很多途径。可以在学校外墙上喷漆广告，也可以在电影开场前放映宣传片，还可以利用社会知名女性人物，电影明星，总统候选人以及各个村落小镇的墙面等等，这些都可以融入广告味道。

另外，产品的集中展示：家庭妇女在后院聊天的话题；社区中崇尚品牌的人们领先购买的举动……所有的一切，和广告都同等重要——这是一种潜意识深入，也是非计划的渗透效果，而且还是人们梦想和渴望的全部写照，展示了他们生活水平的提高。这些是问题，同时也是机会。

当这些机会转变成了有意义的统计数字之后呢?当有足够的人发生了变化之后呢?什么时候应该改变汽车的马达呢?又举例来说,当人们需要汽油下调价格的时候,我们应该如何应对呢?等等。

广告创作者要面对的是,社会上已经存在的,成打的——甚至是上百的——已存在于公众心中的渴望。他的第一项工作就是挖掘这些因素——调查详细的清单——标记这些力量 and 方向。这些研究将是他的工作的重点,甚至会充斥今后的工作和生活。

而第二项工作,就是将调查发现的内容运用于广告当中,而且要按照如下方法去做:

如何将公众渴望体现在产品中

在广告创作者的工作当中要利用三种手段:要具备对人们希望,梦想,渴望和情感方面的知识;要利用所宣传的产品和信息;要将产品和产品信息联系在一起。

广告创作者的工作也分为三个阶段,一般来说,他们会经历如下的过程:

1. 选择最强有力的公众渴望项目且尽可能在产品中体现。

每一项公众渴望具有三个至关重要的层面。

第一层面包括:急迫程度和强度,满意度。举例来说,持续不断的关节疼痛与轻微的头痛比较哪个方面更需要优先解决。

第二就是持久力,反复进行推销,直至再也销售不出去的这种持续能力。

第三个层面是涉及的范围大小——预计购买产品的顾客数量。举例来说,有多少人会因为节省汽油去购买价值 10 美元的节油装置——这个客户数量要与那些“宁花同样的钱购买汽油也不愿意在车上装置其它配件”的车主数量进行比较。

每一种产品都具有两种，三种，或是四种公众渴望的产品性能。但在这些性能当中，只可能有一种占主要支配地位；只可能有一种可以通过广告标题传递给顾客；只有一种可以通过标题得到顾客的认可；只有一种能在最大限度上达到形成市场，促成购买的关键点。

在多项公众选择项目当中做出决定，是广告创作过程中最重要的部分。如果选错了以哪种性能作为主要支配地位的话，那么再做其它的补救工作也没用了。这种主要性能陈述，会在标题的宣传中具体化。

总而言之，你要通过以上三个层面对公众渴望进行选择，要时时刻刻去寻找独具特色的，已经存在于百万人心中的，最具有权威性的公众渴望。

2. 接受这种渴望——加强这种渴望——并且/或者满足这种渴望——在你的广告标题中，利用简单的陈述就能做到这一切。

广告标题是连接顾客与产品的桥梁。在今天，这种方法是让顾客首先知晓产品的唯一途径。如果他听说过你的产品，而且也知道这种产品能够满足他的渴望，那么广告标题可以从直接描述产品开始。

而如果他根本没听说过此产品，但只是心中渴望得到这样一种产品，那么标题就要从介绍产品的“被需求性”开始。

如果他并没有特意地去寻求这样一种产品，而只是一般性的关注，那么广告标题就要先为读者展示出问题，并且还要具体非常明确的对产品进行所需说明才行。

总之，标题的内容有可能自始至终都不会提及产品——所以，最至关重要的第一步，是在广告标题中描述一种公众渴望——进一步说明并且将其强化——然后引导满足这种公众渴望的途径。

3. 接下来，把这一系列的问题凌驾于产品当中——你的产品是什么——要展示出产品是如何基于这种需求而生产的，并且是如何地满足这种公众需求的。请看以下的步骤：

产品分析：

产品是什么——它是干什么用的

现实生活中，被销售的产品其实不仅仅是一个产品，而是两个。

第一个是产品的物理形态，也就是产品本身实实在在的东西——比如钢铁，玻璃，纸张或是烟草等等，这些都是具有特殊形态的具体产品。

而另一个就是产品的功能形态——产品所发挥的作用——也就是顾客购买你的产品之后，在使用过程中所带来的一连串功效，这种功能形态，是顾客购买产品的根本原因。

原则上讲，产品的物理形态是无法出售的。人们并不想因为产品是“建造汽车的钢材”或是“制作花瓶的玻璃”以及“香烟中的烟叶”，或是“一本书中单页的纸张”才购买的，不是因为产品的物理形态而发生购买行为。

产品的物理形态部分之所以具有价值，只是因为它能够制造出为人们服务的产品项目。其实产品最重要的部分是：“它具体是干什么用的”。其余的部分——钢铁的外壳——铬合金或是金属——这些你实际给顾客的东西——只是你收取产品价格的一个介质，而顾客真正想购买的，是产品的性能，也就是——顾客购买这个产品要做什么。

广告方面，标题不能只宣传产品的物理形态。如果你在广告写道：你的“生产车间的大小”，“所使用钢铁的重量”，“建筑结构”等等，这些内容根本没人关注，除非是顾客已经对产品感兴趣后，才有可能作为参考的一部分来关注，这些内容可以在感兴趣的基础上对广告起到加固作用。

下面是关于广告标题的阐述分类：

通过证明价格优势来阐述。

这个是简单的常识，很容易理解，如果汽车更长一些，电视机的显像管更多一些，衣服的针脚更密一些，产品价格当然就会更高一些——这

就是你展现在顾客面前的产品的第一印象。

通过证明产品的质量来阐述。

告诉顾客，你生产的汽车车门的重量。那么，他就会感觉到在高速公路上行驶时的安全性。告诉顾客产品能够去掉你脸上多少污垢，那么她会相信产品同样能去除她脸上的杂质。

通过让顾客看到使用产品以后的情况来阐述。

陶瓷消音器能够保证你的汽车以后不用再花维修费。具有化学保护作用的纸张可以让你放心的将书籍送给你的孩子。Quick-frozen食物可以保证几个月以后你所购买的食物还保留原有的味道和营养。

通过产品的表现来影响读者的心理。

劳斯莱斯一定能赋予你完美的驾驭体验，因为这款汽车的每一个底盘零部件都采用的是保护层采空区的橡胶。而海伦娜鲁斯宾新面霜能让你的皮肤看上去更年轻，因为它的成分含有动物胎盘素。

综上所述，我们一定要让产品在顾客心中体现出可信度。对于一个新公司或是一个新的产品，要在顾客的心中建立起大众信心，这是至关重要的。

一些公司在之前已经建立过这样的顾客基础了。为了将已经建立在客户心中的某种产品的机制夺走，将其转嫁到你的产品当中，那就必须向顾客介绍它的产品新机制，具备更优质的质量，或者与老产品相比，它具有哪些与众不同的功效。

这些不同点——是需要广告创作者最先考虑的问题，需要在产品的广告中介绍出特色。对于这一点，我们会在稍后的几章里详细彻底地进行介绍。

关于产品的物理形态，我们已经说得够多了。物理形态只是功能形态的从属部分——在产品的实际操作当中起作用的还要属产品的功能形态，也就是说，“产品到底是干什么的”这个功效在发挥着作用。

这才是产品的真正作用，在市场中满足公众需求，在广告中体现

出能够满足大众渴望的销售点——最主要的是推荐的产品功效,这是你的第一项任务。然后,仔细研究产品,列出产品的不同特性,包括可以满足公众的各项细节——对每一项都进行具体描述,使广告更能彰显产品优势。

用汽车领域来举例,在介绍每一款汽车的时候,都会向顾客介绍许多该车与其它款的车表现与众不同的地方。

提供承载功能。运载家人的能力,还有他的行李,或许还要运输他的宠物,以及将他的家具从一个地方运送到另一个地方。

提供可信度。从细则上,运转上,功能上显示产品不足的方面,还有维修方面,以及任何的缺点都要展现给顾客,这样才能体现可信度。

提供经济原则。要体现出省油;修车的廉价性,就像是一个口袋书一样方便;经久耐用,高价的折旧性,低廉的保险费用等。

提供力量感。顾客所要求的马达力度;汽车灯光方面;起步和堵车时的加速度;最高时速,即使他从来都没有驾驶过,也要让他在只看了广告之后就对产品的一切一目了然。另外还要加上在高速公路上与众不同的非凡表现。

提供荣誉感。如果拥有了这款车,将会得到别人的羡慕,显示出身份地位的与众不同,精工细作,还会得到同僚的吹捧,嫉妒等等目的。邻居们的唏嘘赞叹,第一次驾驶这种车的新鲜味道。

提供价值感。要告诉顾客,制造车辆所使用的钢铁数量。若干年以后,低价销售时能获得的高额回收。车在行驶了10万公里以后的实际情况,甚至他可以在购买后都能够销售的具体情况。

提供新鲜感。五年之前的手动门锁变成了今天的“电力门”。昨天才刚刚进行完三色喷漆——现在在做闪光喷漆。驾驶这款车,就像被刚刚提升了职位一样,作为一名管理层人物,一定要展现领袖风范。

除了以上的项目,我们还能添加更多的内容。有一些信息是隐形的,有一些从来没有被证明过的,而这些有可能是有关汽车调查证明的新发现等等。还有成倍的不同表现,要基于同类产品的基础上来分

析解释。每一个能够触及的方面，还有与众不同的方面都要展示出来——要在公众面前透明化。

当然，你的广告需要所有表现中的最有特色的一项，这样更有利于在大众面前建立形象。

广告标题如果只展示产品的物理形态，是具有局限性的。所以，标题的作用是，必须在他们瞄一眼的时候就要吸引住他。顾客看杂志和报纸时的过程是全神贯注的——但他并不是在寻找你的产品或是你的产品信息——他的注意力度仅仅是无目的的浏览而已。

如果你能在他第一次浏览的时候，就能够抓住他的注意力，那么他一定会第二次阅读你的广告。如果第二次还能吸引他，那么他还会读第三次。如果第三次还能吸引住他，那么他就会深入地阅读你的广告内容了。

每一个产品都能够给你若干个广告宣传关键点。但是只有其中的一个可以锁定顾客购买欲。你的工作，就是找到产品中最占优势的特点——挤压出每一滴其中的力量——然后进一步确定这个特点是产品满足顾客的唯一方面。

在之后的四个篇章中，我将教给你如何在广告中展示这些有利的产品层面，如何在广告的标题中就住吸引顾客。一旦你写完了广告的标题，那么，每一个其它的产品特点都是为了支持这个最具优势的产品特点来阐述的，就像是上面提到的物理形态的特性是为了支持功能形态而确立的一样。

第二章 顾客对产品的认知情况—— 在你写广告标题的时候如何 利用这种顾客认知

现在，我们已经完成了创作广告标题的前两部分工作。也已经针对公众的某种渴望定义了市场方向。比如说，你发现：“全美国有数百万女性希望减肥”的这种公众渴望——只要你选出这类众多公众渴望中的一项，那么接下来就是将这种渴望体现在产品当中，将满足这种渴望的功效深深地植根于你的产品。

举例来说，比如产品是一种饮料，这种饮料一定要美味，营养丰富，让你自己都感觉是最完美的饮品，就像是刚刚融化了的巧克力一样。这样才算是真正具备了满足公众渴望的条件。

对于产品市场的定义，其实就是利用产品的自身优势去占领市场，构成广告的核心概念或主题。这样解释的话，你应该可以了解产品要何去何从了吧。其实广告的作用就是连接顾客和产品的一座桥梁。

广告总是要先于市场销售，而且广告要引领产品进入市场领域，这一切都起始于广告。而所有的广告都起始于标题，这是所有程序中的第一步。因此，此步骤关系到产品在市场上的整体效果。在标题中，有可能从始至终，都不会提及产品的性能和功效。

但是，它一定要囊括以下这三个问题的答案：

- 1、什么样的公众渴望能建立新市场？（所指已经被我们发现的公众渴望）
- 2、顾客在目前阶段对你的产品了解多少？（他们的所知状况）

3、在你销售此种产品之前，市场上出现过多少种同类产品？（在他们意识中对产品间的对比情况）

第一个问题的答案能够赋予你创造全国性范围的市场的力量。

第二个和第三个问题的答案能够为你的产品拓展市场。这两个答案会将征服性的战略方针贯彻到广告标题当中。让我们把广告标题的作用重新定义后，再来看看这两个答案阐述的内容，从而了解广告标题应该或是不应该出现哪些描述。

广告标题的真正作用

目前，市场上对于广告标题的效果要求存在着很多混淆因素。实际上，广告的标题并没有直接触及销售过程，标题可以不提及商品，可以不提及你想传达呼吁的理念。对于标题的要求，其实也就占广告全部篇幅的 10%到 20%，这就是广告标题的效用。

广告标题的真正作用其实只有一个，将顾客浏览杂志的目光停留在你的广告标题上，让他有兴趣阅读广告的第二句话。

同样的，第二句话的作用也只有一个，就是吸引顾客阅读广告的第三句话。每一句广告语的任务都是一样的。

这只是一个简单的常识，吸引顾客阅读你的广告，最终将产品卖给他。其实仅仅用 10 个单词就能吸引他们，以 10 个单词来代替成百上千的词汇，最终让顾客的钱落进自己的口袋。

还有一种方法，你也可以购买版面，只刊登广告标题但不写具体内容，将省下来的经费反复刊登这个标题，起到重复吸引顾客的作用。

广告创作者的工作就是创作出吸引读者阅读产品信息——不仅仅只是文字类的东西。

尝试用简单的方式，轻而易举的获得顾客的购买行为。

顾客能从广告标题中，了解多少产品功能呢？

我们已经将目标定位在对你的产品感兴趣的顾客身上。这意味着遍及美国成百上千的顾客都会购买此产品。但是顾客对于产品的具体情况究竟了解多少呢？他知道其中存在的问题吗？知道这些产品在卖出去之后能否满足自己的需求呢？如果你能了解到这些关键的突破口，那么你知道，销售成功是依赖于产品的功效呢？还是存在于你产品中的特点，又或者是产品的价格呢？

这几个问题的答案，可以帮助你定义顾客对产品的认知度——他们会展现出对产品性能的满意程度。所以说，整个过程，是从标题开始精确地显示这种产品的顾客认知度的。

1. 要尽可能地展示更多的产品信息

顾客要了解你的产品——了解它是什么——了解这是不是他们想要的。在这些问题没有弄清楚之前，他还没有考虑要不要购买。你的广告标题，实际上，我所指的是广告的全部内容，需要尽可能地展示出尽量多的产品本质信息，而不仅仅是产品的名称和价格低廉的优势。举例来说：

“Revere Zomar Lens 牌自动摄像机——
原价 149.50 美元——现在只售 119.95 美元”

该则降价销售的广告，非常简单地概括了最让人渴望得到的售出价格。同时，还可以加上销售商场的名称，或者附赠的优惠券等内容，然后结束就可以了。一切就是这么简单。

这种广告案例是典型的广泛地运用于百货公司，商场，折扣店以及邮购廉价产品中的形式。在过去销售过的产品基础上，完全展现出最具优势的价格制度。这样等于是将促销的信息——价格——或是免费的礼品——及时送货——又或者在邻家店铺中能脱颖而出的优势展现出来。这些条件，顾客心领神会，包含了他们所需的所有产品信息。

在这里，广告创作人员写出的广告文案，与产品部经理所写的价格提示牌信息比较起来没有什么区别。在他的广告标题中，最重要的部分就是价格。在他的工作中，没有任何创作性的内容。当然，他也只配得到很少的一部分酬劳。

2. 顾客虽然了解了产品，但是不一定想要

顾客对你的产品并不是百分之百的了解，其实他并不相信这是个好产品。又或者说，他们尚未完全相信你的产品就像广告中说的那样好。

这样的话，要接近市场，就要依靠大量的广告宣传。你所要销售的产品是众所周知的，是已经建立起来的品牌，是已经与公众渴望连接起来的，已经证明了是可以满足公众渴望的。

如果这样的话，那么以下是你的广告标题要面对的 7 项任务：

- 1、为产品注入更多的顾客渴望成分；
- 2、提高满足顾客消费渴望的产品形象；
- 3、在广告中将产品拓展成“购买人数”和“时间”限制的形象以满足公众渴望；
- 4、介绍产品的新证明文件，具体细节，以及产品如何满足顾客的要求；
- 5、要在广告中显示出产品具备的新机制可以更好地满足顾客；
- 6、在广告内容中体现出产品新功效，此功效排除了过去产品的局限性。
- 7、或者是在广告中完全改变产品的形象和机制，为的就是将它从同类竞争产品中脱颖而出。

在这七项任务当中，操作的过程是一样的。产品名称——在标题或是标志中体现——在标题中展示该产品的优势。广告内容更加详细的阐述和解释产品的优势，包括产品的直观展示，文字说明。当你把

每个细节的优越性都详尽地描述之后，广告也就创作完成了。

以下是能够解决读者 7 个认知问题的例子：

1)、为产品注入更多的顾客渴望成分：

联想法：

“斯坦威——机械中的神灵”

“乔伊——世界上最昂贵的香水”

案例式：

“双胞胎中谁是托尼？”

“就是那个使用了超自然颜色染发剂的女孩，她染的头发只有她的美发专家卡罗能看得出来”

感官触动：

“尝起来像是刚刚出炉的一样——Dole”

“让你越来越爱触及的肌肤——Woodbury”

图解说明：

(通常在广告中以插图表现的，一般运用于食品，时尚，化妆品，珠宝以及类似的行业领域。其他的行业就不要考虑使用这种页面了。)

2)、为了提高你的产品形象，更好地满足顾客（就要用上面提到的那种感官上的描述，但是要将这些描述生动地体现在产品当中，而且无论如何都要实实在在地实现才行）：

“劳斯莱斯在以每秒钟 60 英里的速度行驶时，
车里最大的噪音也只不过是电子表走动的声音。”

“芝宝火机最惊人的故事是，从鱼腹中拿出来以后，还可以打火。”

3). 在广告中将产品拓展成“购买人数”和“时间”限制的形象以满足公众渴望:

“无论你走到哪里, 赫兹总在你身边。”

“口渴不分季节”——在冬季的广告中, 当大家只在夏季买冷饮时。你最想喝的饮料——“可口可乐”。

4). 介绍产品的新证明文件, 具体细节, 以及产品如何满足顾客的要求:

“银幕明星中 10 个人有 9 个都使用力士香皂来保持肌肤顺滑。”

“波士顿是一个茶的城市, 而只要喝茶就喝 Salada。”

5). 要在广告中体现出产品具备的新机制能更好地满足顾客:

“胡佛的新发明——清洗地板, 提高真空度的清洁剂。”

“世界上唯一由纯肉料制成的狗粮——快来体验肉类培训。”

6). 在广告的内容中要体现出产品的新功效, 此功效排除了过去产品的局限性:

“当你使用 Lcwytt 的时候, 呼吸的空气不再有灰尘。”

“超越信仰之上, 我们可以到达一个全新的顶点, 聆听隐约的求助声。”

7). 或者是在广告中完全改变产品的形象和机制, 为的就是将它在同类竞争产品中脱颖而出。

我们现在要处理的就是在市场方面复杂的种种情况——这些情况在过去的市场中出现过。每一个产品都会在市场生命周期中遇到致命的问题。所有这些我们将在第三章的内容里讨论解决方案。

现在, 我们要将目光转向市场中鲜为人知的情况, 要向更困难的广告文案进行挑战, 还要面对史无前例的困境。

3. 如何介绍新产品

顾客或许知道，或许也能够立即了解，他们想要的是什么产品；但是他们还不知道——你的产品——就是为他所准备的。

问题是双重的。

首先，找出不清楚的地方，找出目前尚未弄清楚为顾客渴望，这样就能逐渐将其扩展成为全美国的顾客渴望。

第二，要弄清楚这种渴望，并且找到满足的方法。

然后将其尖锐地，戏剧性地展示在顾客面前，吸引住他们的目光。

整个过程只有三个这简单的步骤。决定公众渴望所需、命名你的广告标题、在产品中测试解决方法。最后，将这一切在你的产品中体现出来。

然而，要从某种无意识的市场状态中开始，这样会不断地面临很多困难。这时，技巧就变得比实施途径更为重要了。这要求广告创作者时刻以公众的视角来感受更加有价值的产品情况，然后将其转化为市场真正的价值收益。这项工作需要创新者来开拓，所以广告作家的薪资比率对于监管者来讲是不可预测的。该领域是充满智慧和有想法理念人群的领域。

那么到底需要广告创作者具备何种天资呢？

第一，分析能力。作为广告创作者，必须做到的是能够针对产品，定义出需要在市场中展示的产品形象，也就是要根据产品的认知度和复杂程度进行产品定位。感性地展示产品，在产品的基础上创造市场，创造销售。

第二，直觉。直觉指的就是判断市场趋势，衡量产品定义力度和方向的能力，要确定出精确的时间和日期，看看什么时候能从市场中带来最丰厚的利润。

第三，文字创造力。正如接下来的三个章节要讨论的，以及贯穿本书的宗旨一样：就是赋予未知产品的可卖能力。要用一个词汇捕捉顾客的感觉，去创造一种社会中的流行语言或是一种流行风格。要倾注全部情感，一举成功。

让我们看看历史上那些伟大的广告创作者如何展示这种无行的公众渴望，如何将犀利且具有吸引力的词汇成功地运用于广告标题当中的：

“点燃幸运之灯，你将再也不用戒掉使你发胖的甜蜜糖果了”

“有谁想不费吹灰之力就可以将东西清洗的干干净净？”

“如何拥有更多的朋友，并且还能以自身影响周围所有的人”

“给那些某天想退休的人们”

“产品的效果让医生觉得一无是处”

“行动吧！让你的汽车在飞驰中不再产生火花！”

“有谁听说过一亩土地上开放 17,000 朵花吗？”

这样的例子还有很多。在这里，你所看到的是将精华全部浓缩于标题中的成功样本。然后，在广告正文的几个小段中将其强化并延伸。在广告中间部分充分地表现出产品可以满足顾客所需。这样，顾客就彻头彻尾、自始至终地了解产品了。

有时候，往往最简单的描述才是最好的。

“如何拥有更多的朋友并且让自己能影响身边所有的人。”这需要言语上的意会，才可增加影响。

还有的时候，公众的这种渴望需要用新鲜明确的证明案例才能成功，“这种产品让医生都觉得自己一无是处”。

这个是通过简单词汇增加神秘感：“行动吧！让车在飞驰中不在产生火花！”

或者是某种惊叹感，“你见过一亩土地上盛开 17000 朵花吗？”

接下来两个章节，我们来讨论最开始的部分，首先是在使用实际案例接触法的时候，如何决定战略手段。第二，如何将冗长的渴望描述处理得简化且尖锐。

4. 如何将产品所解决的问题展示出来

顾客本身没有这种渴望，只是一种需求。他承认自己有这种需求，但是，他还没有将满足这种需求的“想法”和购买产品的“行为”联系起来。

这就是广告需要解决的问题，就是像上面所提到的特殊公众渴望，以及后面的写作技巧都非常相似。现在你就要开始定义这种所需和广告标题中所要展示的产品能解决的问题。然后将其戏剧性地编写成句，生动地展现在读者面前，让顾客清楚地看到问题，再接下来暗示顾客一定要购买产品才能将此问题解决。

那么，这种类型的广告必须要使用平铺直叙的词汇，复杂的辞藻反而起到负面作用。针对产品的特殊性，使用最简单的词汇来描述，这样才是最有效最有可能成功的，比如：

“鸡眼？”

只提产品本身，没有任何多余的话，既可以提到问题，也可以引出产品。

再比如：

“止住瘙痒。”

在广告标题中也可以说明旧产品和新产品相比的局限性，以及新产品能够解决旧产品局限性的功能。这样的说法在目录类销售中非常的流行：

“在家里也能使用晶体管收音机。”

同时，也可以将三种元素结合在一起——问题，解决方法以及解

决老产品局限性的说明：

“无须外科手术，逐渐消除痔疮。”

标题也可以承诺，解决之前产品不合心意之处，或是之前产品的价格问题：

“现在就开始行动吧！因为这个软管中有一个筒形活塞！”

还有一些广告标题承诺可以预防过去出现过的一些问题：

“看啊，妈妈！没有蛀牙！”

但是，许多问题还都没有明确的定义，不是从表面就能看清楚的。或许你已经知道和洞悉了社会中存在的普遍问题。比如，人们在语言方面缺乏信心，但是又不知道通过哪个渠道学习会更有效。

“在说英语的过程中，你犯过这些错误吗？”

另外，对于之前所承诺的解决办法，当时提出的解决办法肯定是针对当时出现的问题，这就需要找出针对新问题的新答案：

“一个自己是秃头的理发师如何挽救我的头发”

5. 如何打开一个完全未知的市场

最后，也是最困难的时候。顾客不知道自己的渴望，只是知道自己所需。或者，他是故意不表现出对你的产品有兴趣；又或者，这种需求非常普通却又是无形的，这样的需求不会完全被一个简单的单一的广告标题所吸引的；又或者这是他的一个秘密，但是很难描述清楚。

这就是对产品熟悉程度的平衡，也是顾客逻辑上了解产品的途径。

其实，在他们的心里，与接受产品的距离还相差十万八千里呢。你所做的这些工作只是在拉近与顾客的距离而已。

在我介绍这五步接触法时，需要再强调一下。这些步骤的每一步，

都是为了逐渐地冲破顾客心中的那堵墙。而这堵墙，一面是冷漠，另一面就是强烈的兴趣。标题在第一步的时候起到非常重要的作用。

根据上面的论点，标题只是在市场推广中起到第一步的作用，对于下一步就没什么作用了。无论最后是否成功，一旦行销过程进入了下一个阶段，标题也都不会再发生任何作用。

大多数产品，都是为了满足顾客特定的需求或渴望。有可能在市场上已经出现过第三批或第四批产品了，也可能从来没有在市场上出现过。

然而，许许多多的产品都会逐步地失去公众可知性——然后也就逐渐失去了公众的接受性——我指的是某些特定的时候。这些产品的性能和功效所能满足的渴望在群众心中已经干涸，或者在此期间有更好的产品推出，又或者可以直接说：“你的产品过时了”。

另外，我们还要处理大量的统计数据。当产品销售额开始下滑——销售的数据下跌，同时，广告的费用不断地增加…产品的名字已经不像刚进入市场时那么如雷贯耳了…广告的描述内容也已经引不起顾客的购买渴望了…产品所能满足的渴望不再吸引顾客——这时候，你就需要想办法让产品更新换代，开发产品的其它方面，让它能重新作为市场的新生事物。

再次重申，这是非常棘手和困难的问题，是最具有挑战性的部分。现实中会有很多积极方面的转折点来引导你。但是，同时也存在一些不言而喻的负面规则，会让你走进死胡同，这是我们必须要面对并解决的问题。

这个时候，为产品设计一个全新的标题，可以加固行销步骤，这是首要条件。

1. 如果顾客不了解你的产品，那么价格贵贱对他来说毫无意义。

也就是说，在他心中，购买这个产品就是无意义的举动，因为他根本不知道产品是什么。因此，面对这种情况，在广告的标题中就要避免使用价格或是降价描述。在卖场中的产品陈列也是一样，没有必

要提到价格的优势。

2. 如果顾客没有见过你的产品，那么产品的名字对他们来说也是毫无意义的。

确切的说，如果你生产过曾经让顾客不满意的产品的话，那么这时，你如果提到产品的名字，会破坏现在广告的效果。如果现存产品已经过时，或者并不能令顾客满意的话，提及产品名称会给广告带来负面影响。因此，不要在广告标题中提到产品的名字。制作标题要非常谨慎，不要提及令人不愉快的或是怀疑的内容。

3. 让所有的顾客都接受产品是不可能的。

在行销开始阶段，产品的直接描述，顾客渴望的满足，为顾客解决问题，简单的产品操作方式，这些都根本没有效果。你的产品要不然就直接到达某个行销阶段，要不就超越这个阶段。行销过程中，我们无法轻易地将一种公众渴望转变成另外一种。这不是强词夺理，而是顾客对产品漠不关心或是根本不接受的问题。因此，产品的表现，渴望的满足，只能是在以后的过程中逐步展现，不可以在标题中提到。

一旦你接受了这种广告写作的挑战，那么产品以及属性便会融入到广告背景当中。从这时候开始，你就要全身心地投入到市场。

你在这五个阶段到底要做什么呢？要与市场一起“呼唤”广告标题，在广告标题中写的是一个产品的识别标题。而你并没有销售任何东西，没有承诺任何东西，没有满足任何事情。相反，你做的只是呼唤一种情感，一种态度，一份充斥在人群中的不满。将这些全部融入到这一个标题中。

在这种阶段性的广告标题类型中，要告诉顾客产品是什么，要为用户定义，要给予他们需要和想要的。对于模糊的问题，你需要第一时间在这里进行阐述。

最重要的是，广告标题自始至终都没有直接推销产品及其功效，只是在标题中做了简单的“销售提醒”而已——真正的介绍是在接下来的广告内容中。广告标题的唯一功效就是能够吸引顾客阅读以下的

篇章，然后再将顾客从第二段吸引到第三段，第三段吸引到第四段。接下来再将他吸引到下一页，以此类推。

这样阅读起来，顾客就就可以循序渐进的，有逻辑性的来了解产品.....，从最初的标题定义，到产品能够解决的问题，以及获得产品的渴望，最终完全感受到产品带来的功效和益处，以及满足顾客要求的特点，将兴趣完全融入到了产品当中。

接下来就是要针对未知市场进行的整体战略部署了。针对失败的情况，就要应用新的战略方针，还可以利用历史上已经应用过的成百条的优秀标题。对于新出现的问题，将其全部定义归类是不可能的。但是，我们能够明确地表明方向。这其中包括——从最基本的一般原则开始使用，然后看他们解决过的问题，再然后看使用过的标题，这些之后，才是广告的最重要的主题部分：

给予隐藏在心中的梦想

问题：扩大家庭函授课程的市场，超越“赚更多的钱”和“获得更多的技巧”之类的标题。解决方法：

上“夜大”

年轻时代的林肯，每到深夜时分，就开始研读从学校借回来的书籍——在昏暗的灯光下，寻找将黑暗转化为光芒的知识——因为他渴望成长——渴望实践...林肯的这个例子可以对那些希望通过知识改变命运的人们以启示。

夜晚的小镇和村庄里...许许多多的人们都从事着艰苦的体力劳动，而林肯却是在挑灯夜读...

无论是挖煤的矿工还是扬帆的海员...无论他们从事什么样的工作，有许多人都希望拿起书本阅读，因为他们渴望进行更多的技能培训，希望掌握更多的知识技巧，也希望承担更多的社会责任...

在这些人当中,通常他们是对自己所工作的领域感到厌烦,但是又不具备该行或提升的条件,因为他们不懂更高职位的工作原则及操作程序,所以没有机会获得晋升。还有一些人是由于童年的贫困而放弃了学业。

50 年前...他们没有条件学习,没有辅导课程,得不到个人职业方向的指导。

现在有了这样一所学校,它成立于 30 年前,学校能够将那些受教育不够或是期望学到更多知识的人们创造了特殊的再教育课程——根据个人所需和情况编制课程——这是一所能为他们提供技能的学校,无论人在哪里——都像是身在学校学习一样...

这就是我们为你量身定做的国际函授学校课程,根据个人所需编制相应的课程,对你进行更有效,更实用的培训教学...

挖掘隐藏在顾客心中的恐惧

问题:咖啡替代品的发明,使用健康,提神,口味等标题都已经过时了。第二个问题:战胜已经陨落的品牌效应,不再使用某个标题或公司标志等特有的资产。解决方法:

为什么人类出现亚健康

一份国际权威报告写道:“人们如今都过份地摄入中度的兴奋剂,含量最高的是烟,酒,咖啡因和糖...”

你一定知道,强壮和精力旺盛的人,在他们的生活中从未生过病。他们的身体可以任意驰骋,他们能驾驭自己,挑战极限。他们用含有兴奋剂成分的食品来刺激自己。但同时,身体一定也是每况愈下,一直持续下去的话,他们就会垮掉。

你可以看到他们光鲜背后,其实只是徒有其表。热情消失了,耗尽了所有的精力。

“过去，他看上去是个健康的人——”

过去是，但现在健康正逐渐消亡。他的身体正在遭受惩罚。或许可以这样说，他正在为之前伤害自己身体的行为付出代价。

“有作用力就会有相应的反作用力。”在中学物理课中都学过的，这一点也会体现在身体方面。

对于身体里吸收的具有兴奋作用的食物，每次都会作用于神经，发挥作用...但是反复地利用这种方法来获得精力，身体就会超负荷。最后就会完全垮掉...

现在，是时候回到健康状态了，结束透支精力，存储更多的能量...

停止摄入兴奋剂食品。就像小孩不应该吃这种东西一样，作为成人也一样...

借取的能量是一定要偿还的！

目前，有两百万的家庭通过引用 Postum 来取代咖啡因。而这两百万家庭成员的身体情况比以前好的多...

从普遍的公众都认可的现象，引导出一个让人无法接受的问题

问题：即赢得出版商认同又赢得女性顾客接受的除臭剂。如果对产品和功效的直接表述，不仅会冒犯到别人，而且还会造成无法出版。
解决办法：

女人胳膊内的曲线

对于这个问题，应该避免过于直白的表述。

女性的胳膊！常用美好的事物来形容。艺术家画出的作品也是非常美丽动人的。

这应该是世界上美好的事物。然而，非常不幸，其实也不是不幸，确切的说，不总是美好的事物。

历史中，曾经出现过对美丽食物描述得很糟糕的情况——描述本身可能是无意识的，没有发现这种情况。但实际上，问题确实真实地存在。

我们需要坦白地讨论一下吗？

许多女人都会说：“不，我从来没有被汗腺的味道困扰过。”但其实她是不了解事实。

自然界创造了我们的肢体，汗腺存在于腋下，难以将汗液排出。这并不是我们的错误...因为我们的身体结构造成让腋下的汗液自然挥发是不可能的。

你可以肯定你的身体没有异味吗？

人是有机体，是化学有机体。并不是说你的身体不干净，只是会有一些气味而已。而且即使不出汗，不做任何运动，人类的臂膀之下还是一样会有味道的...

挑剔并且讲究的女性希望自己身上没有任何异味，她们自己闻不到什么味道，但她们不相信自己的感觉。她们认为一定要是使用花露水来避免身上的异味。

为了满足这种需要，医师宣布出品 Odorono——一种完美无害并且令人愉悦的花露水...

一个隐藏的愿望，不能用直白的语言表达出来

问题：利用已经存在的研究结果。比如抽烟能让男人更具魅力和阳刚之气，然而这是没有办法随便用口头表达出来的。如果真用口语表达的话，肯定别人会觉得你荒谬或不正常。解决方法：

万宝路纹身广告：具有男子汉气概的人（牛仔，赛车手，航空员等等），无论怎们用词汇形容他们，可能都无法表达出那种真实的感觉。

利用民愤或是公众不敢表达出来的潜在抗议创造一个市场，远远比平铺直叙地表达一种销售目的要好得多

问题：希望销售一本《自助修理电视》的书籍。虽然所有家中有电视机的人都是潜在的市场，但是，可能只有一小部分人有足够的兴趣或有能力对直邮广告的标题感兴趣：“一年为你节省 100 美元的电视修理费！”多数人都会担心，光靠自己无法修理电视。因此，市场的范围必须拓宽到包括非技术人员，要利用公众对电视服务行业的不满的现状。解决办法：

为什么电视机的主人都没有讲出这些事实

你的电视机是在 1947 年春天之后购买的吗？如果是的话就行了。你可以节省 15~20 美元的电视维修费，甚至一年节省 30~60 美元的服务费。同时，还能够使画面清晰，达到梦寐以求的效果。

本周，你的电视出现过多少次电视画面跳动？电视出现过多少次让你无法忍受的画面扭曲人形的图像？...

其实这些情况，90%都可以避免！

所有这些你遇到的电视故障都是确确实实存在的！你知道吗？你的电视机生产商也是同样在调试间里不停地进行检测——几个月后，就会呈现完美的画面！

每个电视装置都会进行故障测试...对于潜在的问题都会试验...这样才能确保产品在一年之内都保持完美的画面并且没有大问题出现！其中有些原因：

电视修理专家从电视装置中学到了什么？

如果你的电视保养得好...也就是说在全年里，只出现了这一次故障...

如果你的电视保养得好,那么除了那一次的故障,其它的 364 天,始终呈现的是完美清晰的画面...

更重要的是,专家已经发现,你并没有专门为你的电视进行维护保养的专业技师...这就是原因:一周仅仅 5 分钟,让电视机得到完美呵护。

电视专家发现,电视就像你自己的身体一样——当要出现问题的时候总会有一些预先警世信号出现的...

那么,如果你具备这些知识的话,就能预先针对这些提示信号进行维护...

如果没有这些相关的知识...那么电视机画面品质就会逐步下降直至损坏...

其实就是这么简单。你付钱给维修工人——并不是付钱给他所作的劳动——而是付给了他所具备的知识。如果你自己具备这种知识,那么你就不需要付钱给他了...

现在,假设你 24 小时随身携带一个电视维修专家;假设每次你的电视出现跳动画面质量降低...这位专家都能及时地站出来帮你维修...假设每次出现烦人的画面扭曲现象...专家都能简单地一动就能回复画质...

是的,甚至你的电视黑屏了,专家也可以帮你解决...

这里有所有电视出现问题时所需要的知识信息!

这就是要向你推荐的新书,《自助修理电视》...

突显拥有产品后所得到的效果。这样,顾客就能够融入其中

问题:函授音乐课程与实际现场钢琴演奏进行对比。解决办法:

当我坐在钢琴前时，他们都嘲笑我

但是当我弹开时...

亚瑟弹奏了一曲《玫瑰园》。屋里的所有人都为鼓掌欢呼！我决定戏剧性地为自己做个开场演出，希望能让我的朋友们大吃一惊，我自信地走到钢琴面前坐定。

“杰克又在耍他那套老把戏了。”一些人说道，并且开始嘲笑起来...

“他真会弹吗？”我听见一个女孩低声问亚瑟。

“上帝啊，他根本不会！”亚瑟大声说。“他从来都没弹过。你还是盯着他看吧，这肯定是场好戏...”

我开始演奏。

紧接着，气氛凝重了。取笑我的人面部表情像是凝固了...我听见的是唏嘘赞叹声。我的朋友们几乎都屏住了呼吸——出神地听着我演奏。

我不停的演奏着，沉浸在其中，甚至忘了我身边的所有人。我忘记了时间，忘记了周围的环境，忘记了屏住呼吸的倾听者。此时此刻，这个小世界的环境慢慢淡去，逐渐昏暗，变得不真实。只有音乐是真实的...就像是音乐大师在对我说话...但不是用语言而是用音符。不是用语句，而是用优美的旋律！

一场完美的演奏！

随着最后《月光奏鸣曲》的结束，整个大厅突然轰鸣起掌声。我看到的是周围朋友们充满惊讶和惊喜表情的面孔。人们都握住我的手——激动地恭喜我——热情地称赞！每个人都发出了喜悦的赞叹声——问我许多问题...“杰克！为什么你从来没有告诉我们你能弹奏的那么好？”...“你在哪儿学的？”...“学了多久了？”...“谁教你的？”

“我没有老师”我回答道。“就用了很短的时间，在此之前，我从来都不会弹。”

“你别开玩笑”了”亚瑟笑着说，他自己就是位钢琴演奏家。“你

肯定学了好多年了，我看得出来。”

“我就学了很短的时间”我坚持地说道。“我保密是想给家人一个惊喜。”

然后我就告诉了所有他们这些人我学琴的经历。

“你听说过美国音乐学校吗？”我问道。

有几个朋友点头。“那不是个函授学校吗？”他们问到。

“没错”我答道。“他们有一套非常简化的教授课程，能够通过邮件在短短的几个月教授你弹钢琴...”

设计一个带有问题的结果，其实就是帮助人们说出他们拒绝直接表述出来的原因

问题：为了增加某漱口水产品的销售，不仅仅是要针对消除口腔细菌这个问题（这是马上能够接受的问题），但还要宣传一项更重要的人们拒绝直接表达出来的问题，要面对“口腔异味”这种问题。解决方法：

经常做伴娘，但从未成为新娘

埃德娜的故事是比较悲惨的。像每一个姑娘一样，她最强烈的梦想就是结婚。像她这个年龄的女孩，不是已经结婚了，就是马上就要结婚了。然而，这些女孩当中，谁也没有埃德娜有魅力，幽雅和可爱。

但是，她马上就要过 30 岁的生日了，结婚这件事似乎离她越来越远。

她经常做别人的伴娘，但从来没有做过新娘。

口腔异味是很可怕的事情（是一种令人反感的味道）。你本人，如果口中有这种味道的话，自己很难发现，而且你身边的朋友也不会告诉你的。

当然，有的时候，口臭本身是来源于身体某些器官紊乱，需要专家给出意见才能治愈。但是，在一般情况下——非常幸运的——口臭只需要有规律的清洁和洗漱即可消除。这是件非常有趣的事情，这类漱口水可以像医生一样给你意见，还你健康口气。

对一种成功的结果进行描绘，同时要展现出，要获得这种成功所付出的辛苦过程足以吓跑很多人

问题：为函授家庭课程拓宽市场，对成功进行描述——同时也包括学习技巧。不必再为如何吸引顾客而费力思考。解决办法：

“**“格丽丝，我挣了 50 美元的外块”**

“我现在实实在在地挣到钱啦！”

“没错，在发薪日之前，我一直保守着这个秘密。我成功地每个月提高了 50 美元的收入。这第一个月的额外收入，是给你的。这是对你的小小感谢，因为你一直督促我在家学习。老板也赞赏我，说我利用业余时间进行业务自修培训，这样的话，过不了多久我就会成为对公司非常有价值的人，也会给自己创造更多的收入。我顺利地步入了成功之路。感谢你，感谢 I.C.S 课程……”

永远运转的顾客列表

每一天都有新的解决方案，每天都有新的模式。无论多少次被击败，无论多少次失去力量，你都应该对第五个市场阶段不断地进行开发，努力探索更贴切的广告标题。

有两点与这个重要问题有关。

首先，这种类型的广告标题要成功的话，比另外四种市场阶段更具有难度。要使广告标题命中要害是很困难的，因为没有明确的

路标指引你。

你的广告标题不再只是提及产品，而是直接引导市场的。不能是简简单单的写成骇人听闻的标题，或是一个吸引注意力的标题，或者幽默，或者可爱。也不是那种掩盖事实，在大图片的标志下没有标题的哗众取宠的类型。多数广告创作者使用第五个阶段的问题去写一个空洞的标题，这纯属是浪费投资者的钱。

因为这样很容易就让广告标题跑题了，这一点一定要牢记在心。顾客在购买产品之前一定是认可广告的，要创作针对他们的标题，针对他们的特殊问题来表述。要通过广告的描述，逻辑且合理地吸引那些适合产品的顾客——尽可能地吸引更多。

同时，如果这是一个有效的标题，那么首先它会发挥功效，然后逐渐地就会失去功效。正如你所了解的市场情况一样，会不断地进入新的阶段，然后你将面临一个新的问题。正如一种新挑战，一种新的奖励，就像你解决过的问题一样。世间万物都是运动的，河水也是流动着的。任何市场都不是静止的。

在广告中，最后要提的就是语言风格

市场的变化，公众渴望的变化，时尚的变化，在广告中则表现为风格的变化。某些广告风格，也就是你所使用的广告风格，随着时间的积累而增长效果——然后进入销售阶段——然后进入收益阶段。

在世纪之初，有效果的广告通常被写成诗歌文本。二十年以后，没有人再看重这种广告文本了。在 1920 年，大多数的广告都使用叙事文体——使用第一人称陈述，或是第三人称表述。在之后的几年来，这种风格也越来越少了。当一个新风格诞生，都会取得人们的信任，然后信任加强，直到使用。而每一种风格，都会随着时间的流逝而逐渐被其它风格所取代。

就这个话题，我们会更进一步地探究，讨论广告在写作方面的文字情绪以及伪装等等。

另外在这里还要再提醒一下：

对于有效的广告，虽然风格会改变，但是战略却不会变。如果你像本章中提到的学习钢琴或是那个伴娘一样，你就会注意到那种广告风格虽然是已经过时了的，但你还是能够发现他们的影响力度。而这两种公众的渴望依然还存在着——尽管现在已经出现了解决这种问题的产品，但同时也不断地在出现新的问题。而这两种已经存在的公众渴望，和达到这种渴望的通道还是一直有效的。

换句话说，如果再次使用这些广告宣传手法，使用到其他不同的产品当中，仍然可以赚取更多的钱。

第三章 市场的复杂性：在你的产品 诞生之前，市场上已经出现 了多少种同类的产品

正如第二章中提到的一样，在确定广告标题之前，你必须回答三个问题：

- 1、什么样的公众渴望能开拓出市场？（指被我们发现的公众渴望）
- 2、这些人目前对你的产品了解多少？（顾客的所知状况）
- 3、在你的产品诞生之前，市场上出现过多少种同类产品？（在他们头脑意识中的产品对比情况）

第三个问题并不难回答。花几个小时做市场调研就可以得到该领域所有竞争者曾经发布过的广告，就可以知道市场上是否已经存在了许多种同类产品。

如果市场上从未出现过你的产品

如果市场上从来没有出现过你要销售的产品的话——如果在某个市场领域，你是独一无二的话——那么就不必和顾客解释你的产品与之前出现的产品有什么区别了。换句话说，顾客从来没有了解过关于这个产品的任何信息，一旦他们对产品感兴趣，就会变得积极和热情，完全相信广告中所说的，也会欣然乐意地购买产品。

一定要记住，你所提及的一切以及产品对顾客来说都是全新的。

这种情况是每个生产商和广告创作者梦寐以求的状态。争做第一，在今天的市场行情中也经常发生。比如技术的突破——创造出了新产品(女性头发定型喷雾)；或者研制出了更新换代产品(比如超长时间的播放光盘)，又或者已经非常熟悉的产品但现在以超低价格销售(T型福特汽车)。

其实有时候，一个全新的市场是有洞察力的广告创作者挖掘出来的。虽然是已经存在的产品，但是他们也能在广告中打造全新的市场。这样的话，广告创作者其实是利用产品形象创造出一个不同的市场。

或者他发现了过去被别人忽略的产品性能，而这种性能使产品完全超越了过去产品的局限性(Lifebuoy's 公司发现，人们可以接受强大的药水味，以掩盖汗水的味道。所以，他们发明了除汗剂并且创造了一个流行语“B.O”品牌)。

当面对这种难得的黄金机会时，作为第一个市场产品，你可以完全的自我表述，直接进入顾客所知领域的第三个或是第四个阶段。顾客喜欢你的产品，在他们的潜意识中就会把产品中的不足自然过滤掉，在头脑中自动忽略了这种不足——如果确实产品有缺陷的话。

第三个问题的答案是非常简单的。你的这种产品是第一个进入市场的产品。因此，没有过去同类产品的信息。对于顾客来讲是非常单纯的信息表述。

将第三个问题的答案进行延伸——策略性地接近顾客——这两个内容同样地简单：

1. 要简化，直接。首先，不要做成搞笑风格。标题中，简单地描述产品声明，不要太多内容。然后在广告的文本内容中策略性地阐述这种声明——使其尽可能地具有冲击力。引导出产品，并进一步证明产品的效果。

2. 无需冗长的内容。因为根本不需要，只需清楚地讲明白。

让我们看一个优秀的案例，此案例带来了很多的销售利润，影响深远，广泛。在市场中发挥了超越性的作用。在减肥领域，没有人不

知道这个人，此人是第一个无意中发现了这种减肥的方法的（没必要让大家知道他是谁，他现在已经成了百万富翁）。他在广告标题中用最简单的语言对上百万的妇女直接说出她们的渴望：

“现在就开始！减掉你身上难看的脂肪！”

当他开始进入减肥市场的时候，减肥市场早就已经成熟，广告也都铺天盖地。直接地陈述证明早就有了，仅仅使用之前别人使用过的宣传模式肯定不行。换句话说，减肥领域进入了混乱的第二阶段。必须使用新的手法，战略必须改变——这就是接下来要说的：

如果你的产品已经进入市场的第二个阶段，那么按照以下方法执行

如果你销售的产品已经进入了市场的第二个阶段，那就要在广告中运用成功案例。但是一定要在此陈述扩大，将此推向绝对的顶点，要超过你的竞争对手。

举例来说，在这个激烈竞争的减肥行业里，有两个非常成功地使用过的广告标题，他们都摆脱了墨守成规，建立了坚实的可信度，发挥了有效的作用。

“四周内减到 47 磅——否则全额退款 40 美元！”

“我比以前轻了 61 磅，而且一分钟也没有饿的感觉”

在大多数领域中，这种扩大声明的技术可以达到超越成功。有时候，这种阶段程序性的竞争会持续很多年。比如在家庭花园领域，像是这样一个案例，一个刊登广告的客户生产一种玫瑰花——开场语就展示了惊人的成功：

“从一个豪华种植园中能采摘出 25-50-100 支玫瑰”

这很有效。而且，若干年以后，一种特殊的菊花垫子广告标题横

扫全国：

“一块田中盛产了 600 株菊花！”

一年之后，沿用这个标题的套路，还能发挥出难以置信的效果：

“你听说过一块田中长出 17,000 株花朵吗？”

如此简单的标题，也能带来这么有效的结果。在 1950 年，这种广告的风格为汽车销售带来了空前的进步，比如，以“汽车动力是从前的 50 倍”为卖点。克莱斯勒 300 型汽车——一种以马力优势著称的汽车——将实用性，可信性，强大的公众反应推向了高潮。

对于这种有效的反应，随着时间的推移会逐渐到达尽头。那么整个推广过程就会逐渐被瓦解而失去作用了。成功的声明越来越超负荷，夸大的影响也逐渐衰退。

新的竞争者进入领域，每一个生产商都会试图承诺更多的东西。广告标题逐渐地变成了比从前大两倍甚至三倍尺寸。广告词也开始失去了最初的表达意义——比如“比白更白”的这类标题。顾客开始拒绝购买，产生疑问。可信度崩溃，各类声明在读者的心里大打折扣，作用只有以前的 50%。更多的承诺变成了赔偿的承诺，政府开始调查，销售一落千丈。

第三阶段的复杂程度

在这个时候，产品已经进入了第三阶段的复杂市场环境。顾客现在看到的是各种各样的广告声明宣传，见惯了所有近乎极端的描述词汇。或许他们曾经买过你的竞争者的产品。每一次，顾客打开报纸，都存在着许许多多广告标题相似的广告。他们如何从这种杂乱的广告中区别产品呢？你的广告如何突破，脱颖而出呢？

有一个因素在这里至关重要。那就是你如何让产品市场中复活。也许某个消费市场会出现反复不断的情况，比如减肥领域的市场。

也有可能市场是基于某种未解决的技术领域，比如火花塞更新领域。还有可能是基于消费市场对于产品更新换代的要求，比如汽车，房子，家电等等。

无论是何种领域的案例，公众的渴望是永不褪色的。市场自身持续更新，新的顾客又再次融入市场。老顾客变得对过去购买的产品和解决办法不满意，开始重新寻找新的产品以满足自己。

因此公众的渴望，就是巨大的潜力利润——它是始终存在的。只是，老旧的方式和产品已经不再适合他们的渴望。

女性始终还是要减肥。但是迄今为止，她们早就看过了许多的减肥广告，所有的广告都是承诺几周内减掉 20 磅、30 磅、40 磅。这些，她们已经不再相信了。如果她们还有一点点信任这些广告的话，她们都不会去尝试其它产品。在她们心中已经完全放弃了老产品。若干个月以后，或者若干年以后，她们会很自然地接受自己的超重状态，因为在她们心中，这些事情好像是“无能为力”的了。

不过，正如我所说，公众的渴望永远不会消失。随着时间一个月一个月地过去，顾客的心里逐渐产生了不满。严格地说，这些不满甚至是无意识中产生的，女性市场需要一种新产品的诞生——一个新的广告标题——承诺一种新的减肥途径以满足他们古老的愿望。

在这种基本原理的基础上，我们建立了应对市场第三阶段复杂性的策略。

如果市场销售已经进入了这样的阶段，也就是说，顾客听说了各种各样的广告宣传，很多的极端表述，夸大其词的表达已经不再起作用了。市场需要一种新的诠释来代替所有老旧的方法。

换句话说，也就是一种新的机制，一条新的路线来冲破过去的承诺。一个完全不同的程序，一个崭新的机会，一个成功的可能，基于过去失败结果基础上产生的可能。

我们所说的重点，是如何将产品发挥作用这一方面重新转型。不需要什么成功的陈述，但是产品的功能一定要展现优势。广告标

题要重新拓展，广告中的宣传声明可以保留，但需要添加新的产品机制来完成它。

举例来说，还是讲减肥领域，承诺的限制已经到了终点，比如：

“我减掉了 61 磅，而且从来没有饿的感觉”

现在，新的宣传方式浮出水面，避免和竞争者相同，强调产品机制的改变，比如：

“让脂肪流出体外的正确方法！”

“首次亮相；展现惊人效果的减肥药！”

这两则广告的内容发生了至关重要的变化——两个都成功应付了市场的第三阶段的复杂性。之前，也就是第二阶段的广告中，往往是一个完整的陈述来吸引顾客。而在这句陈述下面，使用一行小字，也就是一行小标题来进一步解释大标题中所说的。通常情况下，这种说明非常简短，只是简单地对标题进行解释即可。比如：

“我减掉了 61 磅，而且从来没有饿的感觉”

请阅读这篇惊人的经历，纽约食品专家和他制定的饮食减肥计划

然而，第三阶段广告，广告描述的安排是完全相反的。此时，基本的声明早就变成了公开的事情——甚至已经尽人皆知了。因此，广告标题中 5 到 10 个单词的简单的说明，可能根本不能描述出什么，只是基本的声明——“我减掉了 61 磅”——而新的标题中的词汇可以完全解释广告声明的含义。比如：

“让脂肪流出体外的正确方法！”

或者

“首次亮相，展现惊人效果的减肥药！”

首先，产品的新机制写入了标题——使得广告更鲜明，增加了产品的可信度。其次，一旦顾客知道了产品中存在着另外一种减肥的途

径——顾客更加信任产品的功效能让她们实现梦想。比如：

“让脂肪流出体外的正确方法！”

首次发布！令人惊奇的科学发现，无论男性还是女性，都能够融解 37 磅脂肪。而且，无需挨饿，无需禁食——也不必放弃你最喜欢吃的食品。

或者，在广告标题中对产品结构的叙述，而在广告的第一段再详细地说明：

“首次亮相，展现惊人效果的减肥药！”

在医生临床使用的药品！无需节食，无需运动，无需放弃你爱吃的食品！

其它的广告也和这两则广告一样，承诺本身是由副标题来完成的。这种副标题与广告标题相呼应。当这类广告成功时，说明你成功地处理了市场的第三阶段的复杂性。

第四阶段

但是，你仍然处在激烈的市场竞争中，这样的广告只能给予暂时的优势。此类广告展现的承诺，开始了一种新的趋势，新的产品机制，在几个月之内，就会从第三阶段的复杂性过渡到第四阶段——一个详述并且扩大的新阶段。这个时候，将会对第三阶段承诺的新机制进行详尽的描述，就要大于标题中的承诺了。比如：

“第一种无需节食就可以减肥的奇妙减肥药！”

第四阶段战略可以概括如下：

如果某个竞争者刚刚推出一种新的产品机制，而这种功能也是你的产品能够承诺做到的，这种新机制正在获得更多的顾客购买，你一定也要融入其中。

简单的介绍并且详细地解释这种产品的新性能，让这种性能在顾客心中变得更易操作，更快捷，更能得到保障，能解决更多的问题，战胜之前的局限性，承诺给顾客更多的产品优势。这样的话，你就进入了与市场第二阶段的复杂性极其相似的市场环境。同样地，再使用第二阶段的操作方式在这里也是非常有效的。

但不幸的是，这个方法同样具有局限性。第四个阶段的复杂性和第二个阶段一样，最终会将顾客心中的信任感消除。对于这点，再详尽的描述也变得苍白无力了。你将面对两种选择：

首先是找到一种更新的，更能让顾客接受的产品功效，再次向顾客承诺更新鲜更可信的产品功能。但是请牢记，这种新机制不但要新，并且要合法，对于产品还要同样具有可信度和有意义。使用这种方法，对于已经经历了第三和第四阶段的广告来说会越来越困难。

或者使用最后的方法，那就不再是创造一种被顾客接受的新机制。这一切都说明了你的广告不再吸引顾客，顾客对产品也不再感兴趣。顾客的眼前被各种同类广告充斥，市场已经进入了第五阶段的混乱期——该领域进入了疲劳期——所有竞争者都放弃了该领域。

如何让产品“死”灰复燃

在复杂性的最后阶段，整个市场将完全不再信任广告。因此你也不用再去期望顾客主动地了解你的产品了。在许多方面，第五阶段的复杂性与第五阶段的可知性是相呼应的。正如第二章讨论的一样，问题和策略都一样，要转变广告中的承诺和产品的效用，而你要处理的，就是将顾客所持有的问题带入广告，不是通过公众对产品的渴望，是通过产品的认证证明（见第八章）。

一个处于第五阶段的，已经失去市场的产品，由于键入了证明内容而赢回市场的杰出案例，就是在第二章中讨论的 Postum 广告，标题是：“为什么人类的身体会垮掉...”。

让我们具体看一个行业案例,经历了五个阶段复杂性的全部过程

经历了五个阶段的兴衰起伏,最经典的行业范例,并且战胜了这五个阶段的,就是香烟行业。香烟广告的历史是一个抗击竞争,与人类身体和社会呼吁相斗争的过程。同时,还要与自己目前成功的广告做斗争,市场的要求持续不断,要不停地面对市场饱和,市场枯竭,以及不断出现的要求等问题。

首先,让我们简单地看一下目前香烟广告的情况,从第一阶段到第五阶段的各种情况,然后讨论遭遇过的几个问题。

在第一阶段,市场是新的,香烟广告的标题是味觉,享受,快乐:

“为了买一盒骆驼香烟,我走了一英里!”

“CHESTERFIELD 牌香烟——他们都满意!”

这种赋予享受的承诺变得详尽细致,带动信任感。在第二阶段,自从你不再用快乐的程度来衡量香烟,那么承诺的范围就会变得广泛起来:

“点燃一支 LUCKY 牌香烟,你就不会再想吃使你发胖的糖果了!”

但是,如果没有策略,即使是扩大和详述产品说明,也会很快到达极限。因此,开始使用第三阶段策略,一连串吸引顾客的新效用:

“过滤嘴更长,味道更淡些!”

“骆驼香烟——保护你面部的 T 字区!”

这样的每一个新增加的性能都需要被公众购买者认可,生产商的竞争者们也采取这种新机制并且开始在这方面进行更详细的说明和阐述。这样便开始进入了第四阶段:

“PHILIP MORRIS 牌香烟,让所有烦恼都消失!”

“CHESTERFIELD 牌香烟——“常规的”和“大号的”都有!”

“医生们也都喜欢 LUCKIES 牌香烟!”

但是最终，新效用还是会丧失力量，并且政府也取缔了“香烟的无害声明”。早期的五十年代行业面临着市场上第五阶段。这个时候，一个新生的市场工具诞生了——动机调查。在这里告诉我们如何在没有显示产品功效，没有声明，甚至没有创新的广告。而只是有简单的公众所接受的男子汉形象来获取市场。比如说，万宝路中提到的“真正的男人”的广告。或者像是 Chester-field 香烟或是骆驼香烟广告中所模仿的一样。

这样，我们全面地分析了一个行业的五个阶段。但是香烟广告客户也同样遭遇评论问题的牵制，这些影响远远大于他们的市场。而且，保持市场必须要面对公众的更大压力。

首次挑战发生在第一次世界大战刚刚结束的时候。那时，老旧的“Coffin Nails”香烟已经被遗忘——不过那是对于男性来说。对女性而言，依然存在着巨大的市场潜力。如果女性能够崇尚吸烟的话，这种趋势的方向是很明确的。但要促进成功，需要调动存在于社会各阶层的几百万女性当中对吸烟的好奇心，一些有地位的女性甚至具备在公众场合吸烟的胆量。

但这种趋势——只是趋势而已——需要花费几年时间去发展。创作一个广告就是为了加速这种趋势。在女性当中，对于吸烟，不仅是要让她们接受，而且还要让她们渴望。在二十世纪要大量的宣传开放和平等的原则，这样就会加速打开一个巨大的新市场。

但是这种目的不可能平铺直叙的宣传，也不能直接倡导女性吸烟，更不能直接展现一个女人吸烟的照片。这就好像是直接进入了市场的第五阶段问题一样——要对一个问题进行证明和辨别。

并且要在男性和女性之间找到一个解决此问题的具有吸引力的连接点，这体现在了爱情当中——将吸烟的情景联系在一起。广告出现了一对年轻夫妇，并排坐在海滩的月光下，他点燃一支烟，将第一口吹向月光中。随后，她将脸转过来，说出了唯一的广告词（不是香烟的品牌，整个广告就是一句话）：

“吹给我点”

没必要再多说别的了。一个巨大而又全新的市场，就因为这四个词打开了。

第二个挑战出现在三十年以后。这就是五十年代时期大众恐惧的癌症，这种恐惧一直持续至今。这个因素导致了四种反应：

第一，商家推广了烟斗，水烟袋，陶瓷过滤等等。但没有一个真正的建立起全国性的市场。因为它们有很多不方便之处，而且使用时非常夸张和奢华，这样都是让吸烟者担心的方面。

第二，大众对癌症的惊恐促使行业本身作出了调查研究，以抵消和更正某种声明。

第三，导致香烟市场造成了临时性的销售下滑。

第四，为已经存在的产品打开了一个巨大且全新的市场——过滤嘴香烟——行业自救，非常聪明地将吸烟者从一种吸烟方式吸引到另外一种吸烟方式。

过滤嘴香烟其实一直都存在，只是市场非常小。不过现在，由于这些存在的因素拓展出了一个巨大的市场。拥有成百万的新顾客，他们之前从来没有考虑去抽过滤嘴香烟，现在找出了他们的信息，告诉他们所需要的香烟情况。一个全新的市场就这样被打开了。而与此同时，这个新打开的市场又轮回到了五十年前的这五个阶段的最初：

第一阶段：

“肯特香烟，在烟触及你的嘴唇之前，先过滤干净！”

第二阶段：

“总督香烟，每日销售 2 万”

第三阶段：

“国会牌香烟——如今 1/4 的人都在抽——没有一个退货的！”

第四阶段：

“TAREYTON-DUAL 过滤嘴，产生双倍的吸烟享乐感！”

而第五个阶段，一个风云行业，再次回到回味阶段：

“温斯顿香烟，抽起来是真正的烟草味道！”

“这是香烟过滤嘴的真实用处！”

“L&M 香烟发现了消除阻挡快乐因素的秘密！”

诸如此类等等。在行业中一次又一次上演。这是会发生在每个产品上的现象，市场竞争必然会导致有些产品出局。因此，要在行业灭亡之前积极地进行产品的变化和转型。

编者按：

在本书中，我曾经试着写一些对于广告的科学调研，这样是为了不使我个人的道德规范理论影响到读者。

每一个广告创作者都曾经非常辛苦地去创作设计广告文案，但是有可能他创作的广告被竞争者抄袭。其实我的本意是想和读者分享每一份感受，但是，这样的事情的确确每天都在发生。而且抄袭的广告竟然也可以发挥广告作用。

因此，我把所有细节都一一列举出来，要非常客观地看待，要正确面对行业竞争以及由竞争者选择的经营策略。我在这里这样说，不是对你的建议，而是让你分清面对一个广告创作策略，你到底应该选择还是拒绝。

第四章 在你有了基础理念之后，我们看下 38 种加强广告标题的有效途径

到目前为止，我们已经学习了广告的战略规划，也接触到了广告的主题以及标题内容——比实际写作广告的技巧要多。本书的第二部分将致力于写作技巧。但是在这里，我们必须先暂停一下，要针对技术性的排列顺序进行讨论，这叫做语言表现艺术。是一开始就扩大广告标题影响力的问题。

现在，我们已经确定了广告标题内容，也就是说，我们知道自己想说什么了。接下来就是，要如何去说。

最直接明了的方法，当然就是直接的阐述。比如“减肥”，或者“治疗鸡眼”，而且如果这是你第一次涉足这个产品领域，那么，这种写法是最好的。

但是，竞争力体现在哪里呢？或是说你如何从复杂的想法中开始简单而又直接的表达呢？其后我们还要将这些表达与其它想象进行捆绑处理，来陈述并且展现出来。这就是语言表现艺术。这样可以达到不同的目的：

1. 可以将声明内容强化。通过进一步详述，通过衡量，通过更加明确的文字等等。

2. 可以再一次使声明更新。通过变相形容，转变之前的陈述，并且列举案例来吸引读者等等。

3. 能够使声明发挥作用，吸引读者阅读真正的广告内容。通过承诺信息，通过反阅读者的方式，通过某些具有启迪性质的机制等等。

所有这些目标都是通过增加变化的内容，详尽的描述，或者各种对主标题声明的修饰来达到效果。这些额外的表现方式以广告语句的形式融入到主要声明当中，这样就将标题声明转变得更有效了。

在广告写作方面，它们是创造性的第二步。首先，我们已经看到如何决定吸引力本身了。同时，如何将这种吸引力更有效地运用到广告标题当中，这样就更好了。

当然，事实上，在广告领域中存在着无穷无尽的变化（每个广告编写者也会多多少少进行变化的创作）。以下我们对最普遍的模式进行了总结，可以对你进行指引性的思考：

1. 声明中体现大小多少。

“总督牌香烟过滤效果达到 20,000 倍”

“我减了 61 磅...”

“谁听说过一片土地能长出 17,000 株植物？”

2. 声明中体现速度。

“感受更快的速度！”

“2 秒钟，阿司匹林完全融解在杯中！”

3. 声明中体现比较。

“比白色更白 6 倍！”

“最多花 300 美元，比三个廉价的模型要好的多！”

4. 隐喻型声明：

“消除鸡眼！”

“除去丑陋的脂肪！”

5. 感觉类声明，使顾客产生感觉，嗅觉，触觉，视觉，听觉等。

“尝起来就像刚刚采摘的一样!”

“你会越来越爱触摸皮肤!”

6. 以主要案例证明类声明。

“JAKE LAMOTTA, 160 磅力量都压不破的纸杯!”

“当劳斯莱斯开到每小时 60 公里的时候, 车内最大的噪音是来自电子表的声音!”

7. 剧本式声明, 或是结论式声明。

“格丽丝, 我挣了 50 美元的外快——我现在能挣大钱了!”

“当我坐在钢琴前面的时候, 他们都嘲笑我...但是当我开始演奏的时候...”

8. 似是而非, 自相矛盾的叙述声明。

“一个秃头理发师如何拯救我的头发!”

“挑选失败者参加比赛!”

9. 消除限制性的声明。

“不用开刀, 即可消除痔疮!”

“使用了 LEWYT 以后, 呼吸就再也没有灰尘了!”

10. 利用顾客心中有影响力的人话来声明。

“MICKEY MANTLES 说: 骆驼牌香烟从来没有损伤过我的喉咙!”

“10 个油漆工有 9 个使用 WUNDAWEAVE, 原因就是价格低廉, 使用寿命长久!”

11. 以现实中如何发挥作用, 以及细节的描写类声明。

“现在! 摆脱胃酸的烦恼——只需几秒钟!”

“立即解决鼻腔充血的七种根本性问题!”

12. 提问类声明。

“有谁希望不费力气就能将衣服清洗的洁白如新?”

“你能每周获得额外的 25 美元收入吗?”

13. 结果导向类声明。

“如何得到更多的朋友, 以及影响周围更多的人!”

“我们所要介绍给你的是, 如何快速去除面部红疹!”

14. 显示威信的声明。

“使用 BOSS MECHANIC, 就等于省去了平日的机电维修费用!”

“使用此产品, 让医生都觉得自己一无是处了!”

15. 使用前和使用后的对比声明。

“在服用 COLDENE 之前, 孩子遭受了 5 天心痛, 喷嚏, 呼吸困难, 流泪, 咳嗽, 嚎哭, 发抖, 精神不集中等痛苦。COLDENE, 5 天即可消除病患!”

16. 展现新奇事物的声明。

“宣布! 使用导弹牌火花塞!”

“新发明! 铬合金餐具, 隔热, 防静电!”

17. 强调独立性的声明。

“我们是独一无二的! 原味儿波斯产品——仅售 389.40 元!”

“只有 GLEEM 具有 70GL, 让你的牙齿整日保持清洁!”

18. 对于读者来说, 将声明转变成一种挑战。

“双胞胎中谁是托尼？花 15 美元就能获得永久的发色？”

“是她还是她？头发的颜色如此自然，只有她的专业美发师才能看出来是染过的头发！”

19. 如同讲述自己故事一样的声明。

“妈妈你看，没有蛀牙！”

“你相信吗？我感冒了！”

20. 精华版的声明，转变产品立场。

“现在！显现管里运用的是环行活塞！”

“将自己注入新动力！”

21. 象征性陈述替代直接陈述，或是采用平行对比手段陈述事实。

“从下周二开始，大西洋将变成只剩现在的 1/5！”

22. 在标题中，结合产品效能来阐述的声明。

“采用正确的方法，让身体中的脂肪流出！”

“让污染的废气回到你的发动机当中！”

23. 采用抵触的方式使读者产生震惊感，以此让他们理解产品效能是如何发挥作用的。

“TOMMY ARMOUR 说：‘用你右手中的球击开地狱之门！’”

24. 在广告标题中将需求和声明连接起来。

“只有一个方法可以解决广告问题：找一个专业人士！”

25. 在广告中本身中提供信息。

“为什么你的身体会垮掉...”

“每个人都应该了解股票和债券的交易方式!”

26. 将声明和需求变成个人案例。

“MEG 姑妈从来没有结过婚...”

“后来她还是点了那个鸡肉沙拉”

27. 给问题或是所需于一个公众的说法。

“当你为干燥季节所带来的焦虑而烦恼时，请使用
ALKA-SELTZER”

28. 以警告的方式提醒读者，如果他不使用本产品，可能会造成某种损失。

“在你使用本指南之前，千万不要用你辛苦挣来的钱乱投资!”

29. 通过措辞技巧来强调声明——通过双重句式，或者重复某句话或某部分。

“一个你可以依靠的男人！那就是 KLOPERMAN!”

“没有人，根本没有人会低价出售 GIMBEL’ S!”

30. 显示达到声明的内容有多么的容易，并且具有全球普遍性。

“如果你能数到 11，你就能在数字方面提高速度和技巧!”

31. 在标题中陈述差异。

“高档汽油的区别就是注入了必要的添加剂!”

32. 让读者感到惊讶，过去的局限性现在居然突破了。

“看看当你试图压碎一个 HARTMAN DC-8 时会怎么样？根本
碎不了!”

33. 致词给那些由于某些原因而购买不了产品的人群。

“如果你已经在度假,那么就不要再看这则广告了,否则会伤心的”

34. 直接致词给你的顾客。

“给那些不满足公司现状职位而希望做总裁的人们”

35. 戏剧化地表达出产品的创作过程是多么艰难。

“当 JENS 完成了烛台的设计之后,我们不得不再发明一个新款的蜡烛来配套”

36. 对内容过于优秀的声明进行谴责。

“这么容易就挣钱是不道德的吗?”

37. 挑战顾客目前的信任极限。

“你实际上比现在要聪明两倍”

38. 将声明转为问答形式。

“只要你的车一切正常的话,你并不知道车蓬下面是什么,如果你不知道的话...那你一定不知道谁是 CARESUNITED-DELCO”

这些案例,举不胜举,具有无限的多样性。你要试图创造自己的未来。

第五章 创意策划的艺术——如何使想法成长起来

现在，让我们看一些特殊的标题问题，然后进行总结：

创造力的三个层次

广告策划者通常都会采用多种多样的方法来挖掘新标题。至于我要强调的有三点：

第一，最浅显的，最普遍的和最无效的，是文字的“替代”技术。

广告创作者要参考一系列的证明文件以及成功的广告标题案例。然后，从所宣传的产品中抽出广告的精华用于形容他自己的产品或是功效等等。通常就像是：

“我走一英里就是为了要去买杯黑咖啡！”

“为什么船的主人都不会道出事实？”

“采用正确的方法消除面部难看的疙瘩！”

如果这些广告标题是抄袭同类产品的，在相同的市场，相同的时间段内，那么无论以任何方式来修饰承诺，都是会成功的。但是如果产品，市场或是时间都不同，那么成功的比例就会减少。这成了广告与广告之间的呼应，以目前的情况来分析，他们是不会关注产品，市场，时间这三者之间的关系。这样的话，三者的力量就完全没有效果。也就是说，这些内容如果让广告的客户来编写要比广告创作者写得还要好。

第二，更深入，更困难的方法是通过贯穿规则。

广告文案作家要牢记这一系列的规则和原理，尝试将这些原则贯注到新的标题当中。这些规则经常涉及到标题方面的应用。它们使广告更具描述性，也就是说，更完美的运用于广告中。在第四章中，我们会列举几个实例。

但是，一个广告或是一个标题所表现出来的意思只是在描述自己的产品特殊性。有些方案并不能适用于其它的情况，存在的问题也并不是顺应着规则来走的。

第三，我们上边已经描述了分析的方法——其实分析的方法并没有标准答案。那仅仅是指导和引导性的问题。

这是我们很难接受的事实！这意味着，你努力研究了几天或者几周的解决方案，完美地解决了工作中的某个困难，但是就只能解决一个问题。也就是说，没有创造性的捷径，只是努力复制每一个广告。

幸运的是，广告的描述手法还可以通过学习和修改变得完善。广告创作者对市场的直觉也可以逐渐增强，学会从大量的信息中挑选更能吸引顾客的信息，利用灵敏度让广告更能体现出效果。

当然，如果放弃努力的话，就会导致作品枯燥无味。许多广告创作者随着成长而变得思想陈旧，懒惰，或害怕。他们放弃了不断寻找解决问题的独特方式，而从那一刻开始，他们抄袭他人作品。更多广告从业者，就干脆使用自己旧档案中标题，只是稍做修改而已。

抄袭的内容根本没有效果。抄袭这种做法谁都会，就算不是业内人士也能做到。这种方式会使一个广告天才变成一个只会在存档文件中搜集资料的平庸之才。真正的创作人员必须为了成功而奋争——每当面对一个新产品的时候，都要推旧创新。广告业，就像科学领域，艺术领域一样，针对的每一个问题，只有一个独特答案而已。

动机研究与文案的关系

如果反复通读本书的第一部分，你就会明白，广告创作者的主要

工作就是要了解他所涉足的市场。在大多数的时候,身为广告创作者,一定要深入到市场当中,要胜于顾客对产品和市场的知晓程度。

在进行动机调研之前,要针对终端的个体信息进行挖掘和搜索,不断的与顾客进行交谈,同时还要对其心思进行猜测。在动机调研之后,还要和专业的研究团队一同工作,来证实猜测结果。这样的话,比直接进入市场竞争,所花费的费用要少得多。

广告创作者可以通过两个方面来进行动机研究。对他来说,这是巨大的信息资源。这些信息是关于市场的最强有力的所需和公众渴望——这种公众渴望可能是隐藏起来的,口头不可接受的,或者是完全不知晓的。这显示出了渴望的力量,顾客的动向和要素,以及伴随着这些内容出现的避讳和限制,都能够帮助我们定位市场缺口。对不同的论点进行衡量;哪怕是顾客微小的要求,我们都要去发现。这是对于早期措辞所给的反馈,测试在广告中的优势点,使其能够转变成重点——甚至能够创造出一个新的理念。

一切都顺理成章。但是一次动机研究所得到的结果并不能获悉标题如何撰写,也不能直接成为广告的主题。因为这种调查只是方向而不是具体的内容。首先,它告诉我们不要去哪里,避免浪费你的时间。然后指引我们走向获得解决方法的大致领域。

但是,要将这些事实转移到想法中去,采用最恰当的方法来表达,这就需要许多具有创造性思维的广告人才。任何想法,无论多么深刻,多么有意义,也只是一个开始。广告创作者需要对这些想法进行测试,然后解决在市场上存在的 product 问题。

如果我们面对的是简单问题,那么就撰写一个独立的广告——对于这一点,我们已经有了自己的知识,也有能力来处理商战活动中的每个阶段。如果是一个独立的问题,就要由一个独立的广告来完成。突破每个阶段,对市场中的每个细节都进行独立细微的处理。

然而,事实上广告创作者经常需要对已经问世的产品,或是已经存在于某个市场领域,甚至已经出现了很长一段时间的产品或市场做文章。在这个阶段,他要在同样的主题中创作出广告,还要参加各种

市场方面的演说，灌输市场理念，以及了解顾客对想法的反馈。

在这复杂的交流阶段，如果他具有敏感的市场洞察力，那么就能筛选出一系列的重要信息。这些重要信息，在他未来的实际工作中能够成为细节的指导和相互对比的参数，能立即运用到新的广告当中。

如果更多的是负面信息，那么会涉及到对广告的成败，阻碍，限制等。对于这些负面因素的限制，也完全展示出来——这并不是来源于广告创作者自己想象的问题，而是来源于市场。在询问和沟通的同时，就能够产生这些问题。比如：

是什么原因导致一个女人不断的添置新衣服，而另一个女人只需将过去的衣服稍做修改就好？为什么男人在买土豆削皮器时可以立即买完就走，而女人往往还要来来回回到店里去换？

这些就是研究的问题，他们是处理心理上的标尺。广告创作者发现他们，并且将这些问题转化为“动机研究”的结果来表达和检测。因此产生一种新的想法，新的主题，新的标题，或许还能开发出新的市场。

在标题中表达出产品的特性

动机研究中最成功的发现就是在消费者身上找到一种可以销售的产品。至少是找到了一个带有明确方向或是所需产品特性的信息。这种特性指的是一种复杂的产品要求，包括了许多特性。例如，凯迪拉克，它的特性就包括质量、信誉、性能、外观、舒适度、转售价值、维修特权等等许多内容。

但是——这是写作标题时要考虑的重点——而这个重点，也正是在撰写广告标题时所用到的最有效的关键问题。比如凯迪拉克，它在产品的特性方面已经获得大众认可，而且这个产品的特性是永存的，这就是车的质量。概括出来的特点就是标题，或是标题配有插图——又或者和一两种其它特性相结合，展示出产品的多样性。

但总的来说，是通过相互渗透的方式来展示产品质量，从而加强

广告的效果。

因此，产品的特性是单一化地，象征性地，尖锐化地去抓住读者的心。而且作为读者，会随着广告的描述逐渐地看下去。这个特性在读者心中是逐步的扩展开来的，就好像是金字塔型的扩散方向，描绘出所有必要的信息，装满了满足渴望的信息——在这种满足渴望的资源中，顾客逐渐地就阅读完了广告的全部内容。

对于识别和检测这种概念的环节，我们会在第八章进行介绍。

广告标题采用的“预防类题材”，也能促进销售

许多广告创作者认为，预防类的标题发挥不了作用（因为我们通常所接触的广告中所说的产品，所针对的都是已经存在于现实生活中的问题而设计的产品，而不是针对前瞻性的问题所设计的）。其实预防类题材需要给予顾客一种威胁性的或者是可能出现的某种不好的现象。广告的陈述要强迫顾客去思考，如果发生在自己身上是什么情况。

确实是这样，但是这些问题只是影响一个人。要引导顾客将这些不幸的情况，想像发生在自己所爱的人，朋友们，妻子，孩子们，甚至整个民族身上时，这样才有作用。

当牙膏广告聚焦于虫牙问题时，销售会很好。因为顾客非常清楚，这个不是针对老人，而是针对孩子展现的前瞻性问题。又或者保险险种销售得很好，保险的广告无需展示一个死人的状况，而只要在广告内容中陈述某种可能出现的事实即可。这样在他的心中，就会思考要不要购买，因为他必须考虑当自己妻子和孩子身体出现问题的时候，是不是有足够的钱看病。

总而言之：一个人没有能力预知未来的不测和灾难，但是他有能力采取预防，并且购买预防措施，这样可以避免对于未来到来的难题。

选择“利基市场”，避免商业竞争

在本书中，我们假设市场中的每一位竞争者都试图占领整个市场。例如，每一个生产减肥产品的公司都希望让女性对减肥感兴趣。

这种假设至少在两个方面是不正确的。

第一，将市场假设成为全部一致的市场（例如，认为所有女性都为了一个原因而减肥）。当然，事实并不是那样。有些人是因为外在美而减肥，有些人是为了身体的健康必须减肥。相同的共性的要求——减肥。两种要求都是要求有效果。但是产品机制应该存在变化，第一是减肥的速度和所花费的力气；第二就是安全性和持续程度。

其次，一个财政状况受限制的小公司应该避免与大规模的对手公司在核心商品市场中竞争，小公司可以在市场的其它零散部分进行集中进攻。这种情况经常表现为地方性。但是，如果它是基于市场的社会性比地理性多一些，这样的话对于小公司更容易受益。举例来说，决定放弃风起云涌，商家云集的“为了苗条而减肥”的市场，把销售目标转移到“以健康为目的”的特定人群当中。

这种有准备的重点转移策略可以改变商业竞争的每个方面。从标题，通过识别产品机制，以及媒体和销售渠道的选择都会不一样（选择健康以及老年人的杂志，或者通过医生或是药店发放单页宣传等）。

最后，如果这种手法成功了，那么预算也就随之增长。然后刊登广告的客户就会跻身于主要的市场。如果是的话，作为与大市场的不同之处，这个最初的成功将会形成竞争。举例来说，需要身材苗条减肥的女性要比以健康为目的的顾客数要多两倍。

总结

本书的前五个章节（全书的第一部分）即将结束，你或许花了几天，几周，或是几个月来阅读这些篇章。

整个过程起始于你对客户的彻底分析，包括尝试如何衡量市场的

宽度和深度，确定市场中是否存在有足够的情感因素来创造市场。根据所有终端消费者的想象，渴望和所需，定义并聚集其力量，通过引导来帮助顾客找出解决现有问题的办法——沿着产品的性能来找出解决问题的办法。

第一个步骤完成以后即是第二步。第二步包括对产品进行严密地调查研究——产品是什么以及产品有什么作用，产品的物理性能以及产品所具有的功能，还有产品能满足顾客的所有功效等等，多方位的展示。综合之后，最后再次聚焦在这单一的产品上，独立的产品形象，独立的产品证明，独立的产品声明等。这些力量将成为你打开市场最有可能的因素。

将第一步和第二步结合起来，就形成了广告的标题，也就是把渴望以及要满足渴望的内容…市场需要解决的办法…这些都是你了解市场要进行的步骤。

一旦确定了主题，就开始了在广告中描述产品的过程。探究市场成熟期的状态，发现有多少人关注你的产品，多少人曾经听说过同类的产品，多少人两种都关注过。

通过分析，进入广告的标题，找出顾客的接触点，展现出产品最让顾客感兴趣，最能接受的层面。就像定位查找一样，通过产品的性质，价格，性能，承诺，市场对产品的所需情况等等内容来形容产品。无论怎么样，这都是你开始的地方。搜索和计划过程已经结束。真正的文档创作开始了。

再强调一次，有可能这个过程会花费你几个礼拜甚至几个月的时间，最后可能只写出5到10个词。但是，就是这5到10个单词，它的作用却占到了广告全部的百分之九十。如果做得正确，那么广告标题可以挽救整个广告的效果。

创作广告的内容，是基于想法的基础上创作的——这是一个能让所有内容发挥效果或是完全没有效果的行业。你建立了自己的思想，一个接一个…写出了5到10个词…然后成功或是失败。每一步都按部就班，都会由标题来决定你的生存或是毁灭。这就是我们为什么要花费这么多的时间来计划整个过程。

这就是一个过程，从没有想法也没有标题，到创造标题，阐明产品，一步一步地从市场调研中挖掘出来…融入到广告当中…你要阅读…你要去聆听，自己给自己做试验，你努力地工作，艰难地接近市场和产品。上面所提到的一切——你始终都要记得这一切的规则和指导。

你在寻找产品以及市场上的某个可以使产品变得独一无二的特殊因素。这是你想到的办法——创作标题——进行市场突破，这些都要捆绑在产品与市场当中，不要让它们流失到其它地方。无需外界的规则来提示，你要面对的就是产品-市场-时间之间的关系，这些可能从来都没发生过，这是唯一的解决方法。

本书的第一部分并不是要给你一个框架，而是一个罗盘。对于广告的文字，其实并没有规则，或者说没有严格的规定可遵循。只相当于给你一个正确的风向标。在特定方面以及写作技术上，这些风向标分为两类：

第一是分析程序。这样做的目的是将复杂的问题分解成一个个小部分…然后逐一的进行测试…找出最重要的——然后开始解决。

一旦这样做了，那么你就开始了建立自己最有力的解决方案的过程，通过消除限制因素以及增加项目来加强广告的表现。要将写广告的工作想象成正在创作一部文学巨著，而这两个过程就是指导写作过程的理念和方案。在广告写作中，我们所说的这个行为就是为了获得广告的主题，然后融入到标题当中。

当你完成的时候，广告拥有了 5 个或 10 个单词。如果使用正确的话，他们会具有巨大的价值。但这还只是开始，它们是广告生存或是毁灭的重要元素，是打开市场的敲门砖，就像是发给顾客的邀请函一样——向顾客敞开大门。你的工作就是要针对产品进行有价值的介绍——通过所说的两个过程来做到。

本书剩下的部分将会讨论写作广告内容的技巧。这些技巧将指引你走到最后：在客心中建立信念——不仅是将公众渴望灌输到产品当中，而且是逐步地在加强这种渴望，让产品成为顾客心中所想。

我们现在就开始创作广告内容，建立广告信念。

第二部

突破性广告 的七个基本技巧

第六章 如何撰写强劲的正文，就像写你的标题一样

在顾客的内心深处，
什么内容能够让他们阅读下去，
思考下去并且最终相信你

到目前为止，你已经完成了广告标题。已经做到了让顾客将目光停留在你的广告上——瞬间；将读者的思绪停留在广告上——将精神集中在上面，至少一小会儿，头脑中只思考着你的产品。这就是设计广告标题的全部工作，并不是销售产品，也不是产品说明，更不是要表明产品能够满足的需求和渴望，只是简单的吸引住顾客的目光，让他们有兴趣阅读你广告的第一段。

从这一刻开始，也就是顾客开始阅读广告的内容时，销售过程也就开始了。让顾客改变对现状的看法，为他们创造一个全新的世界，而这些对产品的渴望度会体现在对你的广告标题回应当中。

广告要创造市场，通过内容的扩展来改变现在已经存在于顾客精神世界中的一切。这就是广告接下来的任务，必须充分地完成这种改变——而广告的长度取决于三个因素：

第一，你认为广告需要用多少内容来建立产品满足顾客的渴望？产品能赋予广告什么，才能尽可能地增加力度？

第二，你认为广告需要多少篇幅来陈述产品能够让顾客感觉舒适和美好，能让读者认为你的产品是他生活中的一部分，是能够改善生活的产品。

最后，广告中需要用多少内容来做额外阐述，说服顾客——包括赔偿制度，以及对现有偏见和信任的解释。

这三个问题的答案不仅决定了广告的长度，同时也决定了广告的结构，陈述方式，风格和步骤。每个问题涉及到的顾客要求都最终决定了广告的长度——所以广告要采用不同的陈述方式来回应顾客的思维以及对产品的感觉。

在本章当中，我们会简单地研究这三个问题的答案，简要地列举出方法并且进行扩展补充。在接下来的几章内容中，我们会详述如何说服顾客，如何让广告更有效果。

然后，在最后一章，我们会尽量将这些内容以简单，直接，逻辑性地编织在一起。从广告标题开始，通过对产品的了解，最终实现实际的购买。

让我们先谈思想和情感这三个方面：

1. 渴望

人们一生当中都会充满了需求、渴望、期望、渴望、冲动等等。有些是身体方面的，比如渴望苗条，或者强壮，或者健康，或者没有粉刺，鸡眼，难闻的体味儿等等。有些是物质上的，比如渴望金钱，或者拥有大汽车，或者漂亮的衣服。还有一些是感觉上的，比如渴望一杯冰镇啤酒，或者是希望让自己疲惫的身体躺在一张柔软的大床上。

当然，这些东西具有极大的刺激功效，他们是实际存在的。你不能去创造，减少或是摧毁它们。但是你可以扩大，增强，引导他们，给予他们一个目标。这就是你作为广告创作者的主要工作。

你的首要任务就是，在许许多多的广告中，创作顾客想要的，加强这种渴望。为他们想要的东西图像化，让他们能看到、感觉到、触及到、参与到，让聆听的朋友为之倾倒。让他们想像到你的产品是世界上最重要的东西，是他们生命中不可缺少的，然后再将产品提供给他。

这样做的方式——强化性的方法——我们将在下一章进行讨论。

2. 证明

顾客在生活中扮演各种角色，所以他们希望产品的特性能够帮助他们建造起这种形象或是达到某个目标。

顾客希望自己可以得到社会的证实——逐渐强化——可以定义自己的个性以及渴望得到社会地位。当然了，这些要求和渴望与产品是不是“物质的”，“精神的”，“感觉的”是没有关系的。他们只是对生活需求的补充和加强——为自己增加另外一个优势的展示，这样就实现了购买的双重用途。

因此，不仅作为一个女人购买了低热量的食品变得苗条，同时她还让自己变得有魅力，容光焕发，年轻。还有，不仅作为一个男人购买了一辆有力度，高速度的汽车，同时还让他散发出威望，成功，让他的邻居觉得他有能力花大把的钱。

呼吁他们，让他们知道你能给他们什么——不管是目的、希望、梦想、野心、嫉妒、羡慕、幻想或是目标，这些微妙的，象征的，从来没有公开说过的，就是自己产品形象强有力的工具。你的任务是把这些功效直接注入到产品当中，让顾客感觉到如果他成为了你的产品的用户，就会变得与众不同。要给他们描绘出使用了你的产品的后，在生活中的美好画面。

3. 信任

产品的存在依附于某种顾客意见、态度、偏见等等零散的知识以及现实中得来的某种理念，这是顾客精神世界的表现。而这种想法决定了他们是否接受产品，产品是不是能够帮助他们实现需求，是否能给予他们一种舒适并且可信任的消费价值观。

这些想法可能是浮浅的或深刻的，有效的或是虚假的，完全合乎逻辑或者一厢情愿。但是，这些广告内容就是要说服顾客，没有一个广告商可以改变这原则。广告业不是教育事业，作为广告的投资，不是社会赞助，也不是花费多年来给予教育来获得结果的。

广告，像科学，作为事实的存在，必须接受现实。不止是因为广告的存在能够改变顾客的想法——广告并不能直接改变顾客的想法——是要利用广告去开发和引导顾客的思想方向。

信任是需要过程的，是适应一种新的现实的过程。所以，广告要达到的效果，就是让顾客进行全新的思考以获得信任。要为读者准备这样一条路径，让产品信息逐渐渗透的读者的心中。广告所建立的是一种思维方式，而读者就会沿着这个方式来建立信任——也有可能是漠然拒绝。

你开始以信任作为基础。你建立利用他们自己的逻辑，不是你自己的，证明你的产品能够满足其渴望——来证明这些人是依赖于你的产品的——证明没有其他的产品能够满足他的需要。

这个技巧会在第九章和第十章中讲解。

这样的话，你就拥有了这些顾客。渴望——证明——信任，这些因素中的每一项都组成了情感和思想。这三个内容就是顾客心中所想，就是你在未来工作中的基本材料。

学习并研究它们，我们将分别一个一个地处理这些因素。但是，在实际写作当中，你要把它们组合编织在一起，去创造一个简单的，从广告的开头一直贯穿到结尾的渗透性的循序渐进的方式。这种技术，组合，加强思想，将在第十四章讲授。

第七章 突破性广告的第一种技巧： 强化法

加强渴望的十三种方法

所谓销售的力量，就是在现有顾客的基础上发展更多的顾客。而行销的艺术，最主要和最根本的就是加强这份渴望。横向地扩展，延伸到更多的人群当中；纵向地扩展，使其更加强烈。通过建立这样的强度，解除客户的怀疑，无反应和价格的障碍。

广告是印刷出来的销售工具。根据前面我们讲述的内容，广告是针对顾客的渴望而创作出的内容。它是展现公众梦想的百科全书…是二十世纪的希望之书。广告对“公众渴望”进行了描述和定位，提供了一个让大众关注的产品目标。

作为存在于今天顾客头脑中的这些渴望，其实是含糊不清的。它们非常的模糊朦胧，不明确，没有清楚地被文字化和图像化。在大多数的情况下，它们都还仅仅是模糊的情感因素，没有直观地表现出来，以及通过方向的指引。也就是说，它只是市场潜力爆发的一个潜在因素而已。

你的工作就是要将这些模糊的概念具体化，将公众的渴望直白地展现出来，要将你能够完成任何一种可能的途径和结果都展现给顾客，增加让他们满意的力量，这样你就可以建议他们购买了。

作为一个广告创作者，首先要具备的条件就是想象力和热情。你是将顾客的梦想编写成文字的创作者，你是对未来的谱写者。你的工作就是展现出使用产品后的美好场景，展示给顾客在拥有你的产品之后所带来的自身优势。

这就是广告的核心功能，将没有系统阐述的模糊渴望转化成实实在

在的内容，或是在满足一个渴望的基础上再进一步地加强巩固。保证让顾客梦想成真，让他们知道，其实在他们的生活当中，有许许多多的东西都还没有感受到，有许多东西，他们还没有机会去尝试和利用。

让产品的画面越来越清晰——正确处理已经拥有的大量顾客，以更多顾客的要求来要求自己的产品，价格倒并不是那么重要。

对于现在的广告内容，你还可以进行怎样的强化？这取决于两个因素，广告的整体篇幅，以及让顾客在阅读广告的时候没有那种重复出现以及无聊的感觉。

首先，不同的媒体要求有不同的处理方式。例如，目录册，小篇幅的报纸广告，杂志广告，电台，电视台等，有严格的文字和图像数量限制要求。

为了让你的信息适应他们的结构，你必须使用两种技术，第一种就是压缩，将全部内容浓缩在几个关键词语当中，一遍遍地思考，润色，加以区别——贯穿全部的广告。

在本章的结尾，你会学到如何去做这些细节方面的工作。

另一方面，大幅的报纸广告和杂志广告，特别是直邮信件的方式能够给予广告足够的空间。在大多数情况下，能够有足够的空间展示全部故事。在这些媒体中，广告的长度取决于第二个因素——采用多种手法，让顾客减少重复感和无聊感。

但无论你采用什么方式描述广告，顾客的想法是不变的，他们需要从你的广告中获悉产品信息以符合自己的所想要的信息。如果你对广告的内容加以润色，加强广告的效果，那么产品在顾客心中的形象就会变得强烈，更有优势，更真实，同时就会获得他们的越来越多的情感成分。

因此，问题变成了一种看法，一种新的观点——针对细节阐述的全新的观点。对于围绕着自己的想象而形容的产品，呈现给顾客的就是在他的生活中出现的产品。

而在工作中的，也有两个障碍。第一，作为广告标题，是用于展示在顾客面前区别于其他同类广告的内容。与广告标题相同，广告的内

容部分也要面临市场的复杂阶段。如果顾客之前阅读过同样的广告措辞，他就会觉得很无聊，也就无所谓于他在什么地方看过这个广告了。

第二个障碍就是自己广告的措辞，一旦确定了使用某种角度来描述广告，那么在第二阶段就要改变这种描述方式，或是不再展示。否则你就会在广告的中间部分失去那些读者。

不可以重复，但可以加强。每一次，同样的承诺一定要给予顾客新鲜的力量，要加强之前所做过的描述，给顾客更多的准确信息和购买的决心。

这一连串新鲜的，新颖的，不同的表达方式，带给顾客的感觉是“拥有了产品就具有了某种优势”的渴望——我们第一个说服方式，就叫做强化法。要使用多种形式，更多的东西才会被创作出来。我给你列举了一些完整的广告案例来学习，而且还可以看到对于特殊的广告内容问题，我们如何去处理。

在本书这部分将从邮购来讲述。原因很简单，邮购必须采用单一的广告来描述，这种方式并不依赖于市场中已经存在的竞争力来支持，也不需要产品的陈列展示以及销售员。因此，邮购广告的模式是尽量展示给顾客完整的广告形式。这些技术等于广告的所有模式。它的某些部分经常被运用于其它领域，而这些运用到其他领域的内容，所采取的架构通常不拘一格。

以下介绍一下加强渴望的 13 种技巧：

广告声明首次展示

1. 首次展示产品，或者直接通过描述宣称可以满足某项需要或是带来某种结果。例如，这则玫瑰花的广告：

比你在任何玫瑰园中看到的玫瑰还要多

东方农业大学权威报告：这个惊人的玫瑰品种在六月份盛开了

500 株花朵...9 月份盛开了 1523 株...在这片种植园中,这种玫瑰一共盛开了 4076 朵花。

你能想象这种奇迹吗,一丛玫瑰竟然在 6 月到 9 月间,能够轻松地增加 4000 枚的产量——一直到寒冷的季节,仍然保持盛开。

你能想象这种奇迹吗,你在玫瑰园的一片土地中实际一天只可以采摘出 3 打,或是 4 打玫瑰。而日复一日,周复一周,还是在这片土地上,能变成如此巨大的产量。

色彩鲜艳,气味芳香的玫瑰几乎与最名贵的杂交茶树一样。然而,在同一个时间盛开几百株花...在一片土地上!樱桃般的粉色,三英寸长,如火焰般的光辉照耀,散发诱人的光彩,展现出让人眼花缭乱的色彩,盛开的花束经历六月、七月、八月、九月、十月、十一月...在迎来冬天第一场雪以后,还会开花几个星期呢。

这就是种植玫瑰展现出的非比寻常的巨大收益,一株花的枝干上盛产 10 支,12 支甚至 15 支花...长出的这些花朵全部都盛开!每一束花都非常饱满...每个花束都能百花齐放...平均生长出的新玫瑰有 50 支,日复一日,周复一周,在炎热的夏天持续 8 周,9 周甚至 10 周的日子里...你的房子周围一直是充满色彩绚丽的玫瑰...盛开的美丽的玫瑰长满了露台,延伸到你的房间,到你的床头,你的周围,你走的小路,你的车道两旁,贯穿夏日,延伸到你所有的生活环境当中...这一切,都只生长一片田地当中。

看吧,这就是你在未来几年能够让自己的花园变成的样子,如果你可以现在就订购的话,就会让你的邻居羡慕地看到鲜花盛开的样子。

还有,另外一个案例,圣诞节闪灯放映机的结果描述了《圣经》上反应出的色彩:

...我们寄出的是你从来没有见过的惊人的发明,你简单地就能操作。这种产品能够让你的房间突然散发出让人屏住呼吸的兴奋的色彩!

在你起居室的墙面上,设计一个四英尺宽,三英尺高的图片,这是你见到的最美丽的图案!如此真实地在你眼前,让你伸出手即可触

摸到圣母玛利亚怀抱圣婴耶稣。这副图画作品采用精致的颜色，你能看到栩栩如生的细节...动物们安详地依偎在主人物的周围...圣母的眼睛充满了慈爱...以及婴儿脸上自然的笑容。

这几乎就像是真的一样！突然间，所有孩童时听过的美妙的童话故事...所有圣诞节光辉的意义...都变成了现实！和现实中一模一样...孩子们的身高和实际的身高一样...这一切游行的场面就出现在你家的墙上！他们实际上可以看到上帝的天使宣布牧羊人的诞生！他们见证伯利恒之星！他们就站在三个充满智慧的人物面前！

在他们眼中，救世主成长成熟。他们看着庙宇中的长者就像是小孩一般。他们颤抖地接受洗礼，他们在山峦之间展现训教，他们见证每一个奇迹——在耶稣的眼中看到暴风雨中的宁静...学到彼得在水中行走...从死亡中解脱掉的拉扎勒斯。

还有令人震撼的经验吗？突然间每一个受训者都听到...每一个他们曾经阅读的书籍...每一个他们曾经求学过的祈祷，都呈现出来。这有可能是你和孩子们共同看到的最震撼的场面了。孩子们会一次又一次地针对这些震撼场面来问你，而这些壮丽的图画在若干年之后依然会使你震撼，继续对你进行指引。

还有另外一个例子，这是一个对巨大塑料飞机模型的描述：

...是的！当他们从今天开始的一周内走进孩子的房间，都能看到孩子们脸上浮现的喜悦，他们突然看到屋里的桌子上面拜访者漂亮的飞机模型！

这是一个巨大的，三位立体的，全塑料的，三重起落架的飞机模型。它是如此庞大，整整六英寸，完全占满了桌子。

该款飞机模型最值得骄傲的就是颜色和泛美航空公司的飞机一样！它的双翼和发动机都是令人炫目的银色！机身采用闪烁白的效果，在机背部涂有闪亮的蓝色条纹，21英寸的完整飞机长度，泛美航空公司全球型的方向盘——上面插有美国国旗。无论她飞到哪里，都能让你一眼识别！

两翼和尾部倾斜至背部，这样可以以每小时 600 公里的速度飞行！机翼下方是四个巨大的发动机，长度和厚度都符合孩子的喜好，声音都和喷气式飞机一样，给孩子震撼，刺激，扣人心弦的真实感！...

把广告声明灌输到行动当中

2. 现在，你已经在邮购广告中对产品进行了描述，接下来就是要创造想象。一个最有效的方法就是实实在在地让读者感受产品。展示，不仅仅是看到产品，也不仅仅是让读者看到益处，是让读者实际地感受到产品。举个例子，还是让我们从喷气式模型飞机的广告继续来看一下：

无需燃油！没有危险！不会被碰碎！每小时 600 英里的倾斜速度，所有都可以在你的控制当中。

从桌上拿起这个伟大的塑料模型，递到你的孩子手里。孩子拿在手中，简单地操作 U 型遥控器，就像我们给你展示的简单操作左翼一样。然后缓缓地控制模型前进，慢慢地让它飞向空中。在你惊讶的目光面前，你会看到这一生都没有见过的令人惊讶的场景。

该模型采用高速飞行设计！一旦掌握在你的手中，可以轻松地将飞机前身升起，机翼开始滑过空气，在你面前起飞！你可以操作很多线路，转向角度更宽阔，飞得可以越来越快...你可以在五英尺宽的范围内盘旋，也可以在户外宽敞的地方的百英尺中飞翔——也可以在整个城市中操纵。

你可以让飞机展翅高飞，可以在不可思议的高度停留，可以向地面俯冲。然后可以再以惊人的速度上仰飞翔！你能飞出两个甚至以上的编制队形！可以举办喷气式飞机比赛，可以让整个家庭进行惊人的模型飞机比赛。现在，打 8 折，只需 1 美元，就能获得这款超性能，超大型的飞机模型。

另一个案例，是一个宣传“自动式鱼饵”的小册子：

...想想吧!让你惊奇,活动的鱼饵,所有的一切你自己就可以操作。简单地将打开燃油盒注入无害的燃油,关上燃油盖!轻松地将它投入到新鲜的水或者是盐水中。然后,你就可以享受钓鱼人生了!

只需要一分钟,鱼饵会漂浮在水的表面。但是当水逐渐增加燃油盒的负荷时,鱼饵就会在一秒钟地时候跳动一下,这种跳动看上去就想是真正的生命一样!

空气的周围会发出嗡嗡的声音,听上去就像是一只垂死的蜜蜂一样!紧接着,鱼饵的前部分就会向水面下方低沉,它会首次下沉!慢慢地,颤抖着往下走,就像是受伤的小鱼,发出噪音地游动着!这时,如果没有鱼来吞噬鱼饵,它就会停止震颤和下降,慢慢地浮出来,再次浮上水面开始重新第二次地启动!

然后再反复!不断地反复!不知疲倦地,一个小时再接着一个小时,都会在你每次将它投入水中地时候不停的运转!它会一直运转,不管你是紧张是否有鱼儿来咬饵,甚至是你的鱼线松了,你的船不前进,又或者你干脆在船头睡着了,并且打鼾!

驾驭水中自由游动的鱼儿,这种震颤让你也能体验手中鱼竿的震颤——鱼儿们是那么渴望上钩!

让读者亲身感受

3. 或者,如果你的产品适合让读者亲身感受,那么就要让读者置身于产品之中,让描述基于一种感受的形式,描述他们第一次体验产品时候的感觉。举例来说,下面是对普通汽车上面使用的调压器的描述:

...想象一下!下周你就会搁置你的汽车——一辆使用了多年的已经疲劳不堪的汽车。你简单地改装了一下,希望你16岁的小儿子可以使用。但是现在,当你启动引擎的时候,完全现代化的设备彻底改变传统的引擎原理!

从一开始,你就会看到和感受到引擎的不同!...当你松开刹车,

车子会滑出停车位——那是气动踏板在发挥作用。每 30 秒或 40 秒，你只需踩一下气压踏板——就能感觉到车子的动力。这就是你脚下全新的汽车动力！

我们需要在下一个红灯前追上另外一辆车，车子是同年的！从红灯变到绿灯的时候，让另外一辆车先行，等到那辆车行驶到下个路口前的一半路程的时候，你踩下油门。

在他到达下个路口之前，你就可以赶上他，只需几秒钟的时间，你就可以赶超上来……你会看到已经把他甩在后面了……你可以从后视镜中看到离你越来越远的那辆车，以及车中充满惊讶的面孔！

教给顾客如何检测广告声明

4. 不过，除了上面所说的，还有一些可以继续拓宽对产品的形容，增加产品想像的空间。将现实的描述转向对产品的测试，让你的读者对你提供的产品所具有的功效形象化——能够立即获得利益——尽可能地展现特殊的戏剧性的效果。例如，在广告中销售一个新型喷油嘴：

…当你拿到 SA FIE INJECTORS 喷油嘴时，你所要做的一切如下，如果你有自动驾驶系统，在驾驶座位上对于汽车的速度进行记录。如果你拥有的是跑车，一辆赛车或是快艇，当引擎发动的时候，对于仪表板上的速度进行准确的记录。如果你拥有的是一辆普通的汽车，那么就在普通平缓的路面上进行正常低速地行驶。接下来…调节火花塞开口…

现在，如果你有自动变速箱，那么让车保持行驶并且空挡滑动。如果车辆使用了火花塞，那么车子就会保持每小时 4 至 6 英里的速度前行。这就意味着你行驶的这 6 英里速度的距离是不耗费汽油的。

如果你正使用变速器进行飚车或是赛船，那么你的仪表板上本来显示的是 200 的速度可以一下子提升到 300 的高速。

如果你是正常行驶，在普通路面上低速行驶，那么车辆会以 4 至 6 英里的速度一直前行，并且越来越快。换句话说，无论你怎么驾驶，

都可以证明你采用这种办法会行驶得更远，更快，更省钱...

还有另外一个例子，是对于记忆力的课程进行证明。广告标题写着：“给我一个晚上，我会让你拥有快速记忆的本领。”

...把书翻到 39 页，读读短短的 8 页内容——不需要多。然后，放下书。在头脑中回顾我教给你的一个简单的秘密，然后，开始测试你的超强记忆！

你要在这样一个晚上做什么呢？无需参考书，你只要坐下来，写一些东西——不是五个字，不是十个字，而是写下二十件事情——二十件你之前很难记住的事情！如果你是个商人，那么就写顾客发给你的订单...如果是销售人员，那么就写 20 个你所推销的产品...如果你是家庭主妇，那么...

无论如何，你简单地用几分钟看一下你写下的清单。然后，马上就可以非常简单地在大脑中留下记忆——将这些内容永远地，自动地在你的头脑当中燃烧！然后，将这个清单扔掉...

第二天早上，你会让你的朋友和家理人都大吃一惊！当你开始做生意，你会很清楚地自动地弄明白每一张订单，不需要参考什么记事本！

没错！你还会记下生产线上的每一件产品，产品的正面和背面都记得清清楚楚，还记得顾客的下一个订单！你会准时地出席每一个约会，因为这个约会的时间已经印在你的脑当中了，而且你所需要的非常精确的时间，就像是在你的大脑中存在一个记忆力的电钮一样！

这一切——都只需要一个晚上！

展现使用产品后产生的利益

5. 数量的变化，新鲜程度，令人吃惊的观点是无穷无尽的。有一个背离产品付诸实际行动的主题，产品的效用，不是一个小时或是一天的效果。而是以一周，一个月为对比期限。这样可以将读者对于产品的评估融入到时间当中——展现出可以持续得到好处的情景。下

面的一段广告就是以一种英国的肥料为例：

...首先，这种英国引进的小球肥料能够使你的作物疯狂地生长！新的作物和老的作物，他们都能产出大量的隐藏在深处的新芽！某些作物还有可能在第一个月内就长成两倍的高度和宽度。

这才只是开始！在短短的一周或两周内，无需你做任何的工作，这种惊人的球形肥料 AUTOMATICALLY 开始发挥第二阶段的作用！它会散发出第二波能创造出奇迹的营养，可以进入植物体内的每一个细胞，注入给作物的细胞健康激素，生长力量以及坚固的体格...这实在是太棒了！高大的茎干就像是士兵般的挺直，巨大的胚芽开始活力地生长。还可以在老的灌木和树木上体验——弥补它们丧失的一切营养——开始具有生命力地成长——产出嫩绿的新叶，这是你之前从来没有见过的！

接下来就是整个生长过程中最关键的部分，在小球肥料的作用下，根茎已经长得茁壮，而在这个时候，肥料还会第三次发挥意想不到的作用！...

当肥料第三次发挥作用的时候，你在清晨打开房门，你将会被进入眼帘的花园里的绚丽色彩所震撼！...你会看到花园中溢满了玫瑰那艳丽的颜色和迷人的香味，这是你之前从来没有感受到的！你还会看到如此绚烂的大丽花，紫苑，剑兰也是如此丰硕，如此高雅，如此惊人的美丽。你几乎不敢相信，自己的这片土地生长除了如此惊人的花朵！当邻居进入你的花园，他们能够亲眼看到，亲手触摸这生长出的花朵。那时，你会为花园里展现的一切而骄傲，这是之前你只有在梦中看到的场景！

让观众参与进来

6. 在这段的结尾之处，除了读者以外，每一个参与者都进入了这个场景当中。他们中的每一个人——团队中的每一个人，都通过读者的视角感受产品——感受中获得对产品全新的观点。通过他们的双

眼看到的，来对产品的反应做出归纳——这个产品的性能的确是全新的，生动的，而且和老产品完全不同。

这些参与者当中，也许有名人，他们可以写一份证明来阐述使用后的体验。这种技术与授权书的形式非常相似。或者他们只是普通的男女大众，读者非常容易的将他们视为一体，通过他们的叙述或是对实际的体验来向他们描述。其中最著名的案例就要属钢琴课程的例子了，“当我坐在钢琴前面的时候，他们全都嘲笑我”，这个广告是本书中曾经介绍过的。在这里，作为一个历史上非常成功的案例，我们也可以同样应用在减肥广告当中：

...如果你像其他的男男女女一样，阅读医学杂志的报道，或许你也咨询过医生，询问有没有一种非常简单的方法——无需痛苦——也不反弹的减肥方法！...

这些医生都会给你一个小小的灰色药丸，同时给你一个常规的减肥计划...他们已给许多患者同样奇迹般的计划，在医生的监管之下，在家里就可以进行。这些人根本无需放弃自己喜欢的食品，他们非常简单地，自然地就减掉了脂肪！

他们没有挨饿...根据他们所说，他们会逐渐地感觉到有精力，活力充沛，更年轻，就像他们几年前的精神状态一样！

然后，日复一日，他们进行着之前从来没有感受过的更快，更简单，更安全的减肥方式，身上难看的脂肪融解了！他们每天继续享受美食，每周可以减掉5磅！在晚宴中，他们继续享用着令人垂涎欲滴的牛排，浓郁的果汁烤牛肉，土豆，黄油以及面包，他们的腰部，大腿，臀部的脂肪在逐渐地减少。他们重新捡起多年前尺寸小了的衣服。不管男人和女人都是这样，他们开始注意到自己的脸上已

经显现出了多年前失去的尖尖的下巴和俊俏的脸庞。

当整个减肥计划结束的时候...这些人已经减掉了17磅，25磅甚至34磅...他们回到了5年前，10年前，甚至是15年前的体重...然而，这种修长苗条的身材表现才刚刚开始...

显示专家对产品的满意度

7. 不仅是名人，其实普通人也能够肯定产品带来的益处。在该领域的专家们，专业人士，具有丰富经验的顾客，有识别能力的业内人士，他们都可以在广告中刊登对于产品的反应和意见。专家是最有资格表达意见的了，顾客会顺从专家所说来发现产品所有的性能元素，会让产品的描述更加突出。同样也可以运用在上面提到的玫瑰的广告当中：

...如果是让园艺家来描述产品，那么只要展示出他们在看到盛开玫瑰时的惊人表情就可以了，尽量收集对花朵进行试验的资料...月季花，杂交茶树，蔷薇植物，新品种的玫瑰等等。杂交玫瑰在今天的销售价格是每块地里的一行玫瑰的价格是 3.75 美元。这一行行的玫瑰...会让你成为国际竞赛的获奖者...赐予花园最好的花种...花朵会疯狂地生长！

一个月后，只要形容一下这些专家的惊讶面孔，接近疯狂地生长出比以前多 15 倍的花朵，在 7 月间，就能够一天产出 50 支，这比以前的数量要多 7 倍！在八月，比竞争者的产出要多上 21 倍，然后会更多...

利用专家的试验结论来阐述，比如，报告中指出：“为什么能在一个单独枝干上长出 20 支玫瑰花！”或者采用另一个玫瑰专家的话，他可以摇头，百思不得其解地说：“如果我们让公众看到这些，他们肯定难以置信。如果他们相信的话，那么我们在下一个 25 年当中就不需要再为玫瑰的产出而思考了！”...

用对比的方式，来证明优势

8. 对于全新的产品功效，我们都可以建议给顾客去尝试，同时，也可以和竞争者的产品进行对比。还可以将老式产品没有优势的方面与新产品具有优势的方面列举在一起。举个例子，是一个电台中的

三句关于读者俱乐部的广告,就可以说明了购买图书和参加读者俱乐部的不同:

...没错!如果你的朋友要花 3.95 美元购买弗兰克·耶比销量最好的书《离家出走》,而你作为“美元读书俱乐部”的会员,只需要花 99 美分即可得到本书。

如果你的朋友需要花 4.95 美元才能买到约翰郝拉的最新惊险小说《狂乱生存》,而读书俱乐部的会员只需要花 99 美分即可获得。

如果你的朋友要花 5.95 美元才能得到托马斯·B.克斯特的新作《高塔》,而读书俱乐部的会员可以得到同样的书——仅仅 99 美分就可获得...

还有另外一个案例,利用直邮信件销售燃料回收器——这是一种节省汽油的引擎装置:

...该装置采用的从引擎中收集烟雾的功能,然后——采用了一种先进的处理机制——将烟雾二次利用到引擎当中,使其再次燃烧成为动力,从而节省汽油!

想想看吧!代替了污染的汽油,污染引擎,污染空气的现状——你从引擎中得到了持续不断的额外汽油动力,完全免费,这等于是二次利用!

可以为你避免汽车故障,可以省下维修费用,每一笔你之前花费的高额费用都可以省下来——你会得到一辆全新动力,全新经济型,全新免维修型的汽车,只是因为你拥有了此产品,车身污秽的产生,酸性的产生,污物的产生情况都会被克服。现在,都变成了在你引擎中重新燃烧的汽油!...

描绘出弊端

9. 没有必要只说天堂的一面而忽略了对地狱的形容。承诺方面也可以阐述负面影响——要给顾客展示出所有的问题——也就是黑

暗的一面。你可以采用揭开疮疤，然后又治愈了伤疤的方法。

因此，你要把目前的两种情况表述出来——摆脱过去出现的问题或是产品不完全的部分，然后与新产品的解决方案进行对比来吸引顾客。

这样的话就描绘出了产品前前后后的情况。你可以通过一种叙述或者一种证明来实现。你可以对过去的产品技术进行讽刺和嘲笑。或者你可以简单地将过去产品的问题，细节，全部展现出来，再描绘新产品是如何解决这些老旧的问题的——这是一种完美的平衡方式，要逐一地进行解决。举例来说，下面一段就是销售一种全新的火花塞的案例：

...某天，如果你利用空余的时间，拿起你车底下的老式火花塞看一下，看看塞子的底部，10 秒之内，你就会明白汽油是如何浪费掉的。这比在书本上教你一年还有用！

如果这个塞子已经跟车跑了三千英里，甚至更多。那么你就会看到底部污秽不堪！塞子的燃点——车上最重要的部分——已经被堵塞，塞满了黑色的絮状物体，还有很脏的炭分！这种炭会在你每次发动引擎的时候减少 20 个至关重要的动力！

现在，擦去这些污垢，然后看一下火花塞本身。这是你车上的动力点...这个小东西能够将车上的电能转换成 300 马力的行驶动力！那么现在的情况是怎样的呢？污秽——凹陷——伤痕累累——导致老旧！很难发挥原有的一半的效用！浪费燃油——在每次脚踩踏板的时候都在浪费汽油！

没错！你已经为这辆车花费了 2000 美元——3000 美元——4000 美元。现在仅仅花费 9.9 美元就可以夺回那些浪费的汽油和动力。

最终！你需要一个全新的，智能型的火花塞！

本产品不仅仅是一个点燃器——实际上它是几百个产生动力的关键点！它的工作原理实际上排除了那种炭元素——燃起燃尽——消除——保持自身燃烧的清洁！让车子拥有崭新的动力系统，而且在行驶了 3 万英里以后还会一直保持清洁。

而且，这还仅仅是开始！塞子实际上可以给你所需的所有马力——

——平稳的，可靠的动力，在城市中驾驶，你可以停走随意——在汽车的专用通道中，你可以轻松驾驶——利用储蓄的动力来飞速驾驶。

这些也都仅仅是开始！该火花塞的功效益是最好的，最厉害的，最有力度的，最保持长久的。在混凝土的墙面上用重锤敲打，毫不变形——同时这个惊人的火花塞在车辆行驶 3 万公里以后还能够保持清洁！没错！这就是这个超级不可思议的火花塞。如此结实，如此耐用，我们可以承诺，这是你之前从未见过的产品……

说明如何轻松的获益

10. 再次重复一遍，变化是无限的。产品的每一点都要触及顾客的生活——价格，实用性，简便性，耐用性，携带轻便，放置简单以及维修保养方面。甚至从产品包装内取出产品也要让顾客感觉方便——供给顾客的是一种全新的观点，要反复强调益处。这里只是举例——着重强调应用的简便性，以应用的巨大益处来进行产品的对比。

…一周后，请你将我们寄给你的黑亮外形的产品装置到车的油箱里！

这是你全部要做的事情！这是你所需要的所有方法！就这么简单，30 秒钟开始起效，你会通过 8 种不同的途径来提高车的功效！

30 秒钟之内，你将让引擎展现力量，每加仑汽油将从行驶两公里，变成三公里，再变成五公里。

30 秒钟之内，你会通过这种方式使引擎高速运转，这会让你行驶 5000 公里，完全看不到油耗……

30 秒钟之内，你会完成对引擎的完整保护，这样简单的操作，会延长引擎四年的动力和寿命！每年，只需仅仅 75 美元就能完成这一切！

使用隐喻，推理，想象的手法

11. 你是不是对现实也不满意呢？那么就有无穷无尽的机会，策

略性地表现这种事实——采用严格的表现手法。亚历山大·汉密尔顿在二十世纪的广告中展现了伟大的案例《通往光荣的前进之路》。或者是比格·本恩警钟系列《沉默-呐喊》，或者是比这些广告更加发挥长久效用的舍温·科迪的英语教程，这是一本给予人类生活方面的指南类教程：

...科迪先生所说的新方式的基本原则就是促进习惯的养成。每个人都能够采用连续不断地使用正确的方式去学习写作和交谈。但是，我们如何才能知道目前所使用的方法是正确的呢？科迪先生非常简单，独特，理智地解决了这个问题。

百分之百地自我修正方式

假设在你身旁有一个能够知道你的人，每一次你发音错误或者拼写错误，每一次使用了错误的语法，每次你使用了错误的词汇来表达意思...每到这些时候，都会有一个声音来轻省地提醒你：“错了，不是这样...应该是那样...”这样的话，在瞬间的时间内，你就可以将错误的读和写改正成为正确的。

如果你持续反复地犯错误，该设备还是会每次都耐心地对你进行更正。没错，这等于是一个专业的导师站在你的身边——这个导师在你犯错误的时候不会嘲笑你，相反地，他会支持你，帮助你。这百分之百是自我纠错装置。而这个装置就是科迪先生默默地站在你的身后对你进行指导的声音，每次犯错都会及时纠正。他会发现你的错误，并且全身心地关注与纠正错误。你无需再去学习已经学过的东西。也就是说，在记忆方面，有一定的规则...

对完成的事情进行总结

12. 再重申一遍，广告领域中存在着无穷无尽的手法。每一次对方法和手段的总结都不可能完整，因为每天我们都会发现新的应用方法，新的视角，新的观点。

无论你在单独的一个广告中使用哪个，或是使用多少种这样的方法，都是需要在你的广告中体现平衡的。只要是在顾客的心中占有主要地位的想法和观点，你就一定要利用。

但是，如果这些额外的观点和顾客心中感兴趣的观点和看法不一样的话，那么这样的声明一定要摒弃。在很大程度上，这是关于你的敏感度和创意性的问题。敏感度来源于直觉和经验，创新性却主要来源于平日的努力工作。或许在这两者之间衡量的最好方法——这个衡量的转折点在于，想加强效果却变成了对内容的重复——这就要求你反复阅读广告，写完之后的几天后还要重新阅读。

无论如何，有两种传统的总结方式经常使用到，在这里需要提一下：

首先要提到的就是“目录总结法”，其实就是将所有的产品功效，益处，使用方法等浓缩的写下来，无需描述，编写或是详尽地阐述。每一个产品的优势或是展现的观点都可以在广告的开头写三至四段。

这种目录有两种形式，一种是将产品所满足顾客的渴望以及产品的应用性横向地进行扩展。另外一种就是纵向地扩展，深度地挖掘产品的某一项功效。

有个案例能够很好地说明目录的应用方法——这个方法运用于一种家庭便携工具箱当中：

合而为一

喷灯，脱漆剂，烙铁！

喷灯是可以获得双倍工作效率的专业丙烷灯，脱漆剂可以安全除去油漆，还有一个精致的烙铁，这些工具能够完成家庭生活中的 101 项工作。这其中包括：

铺设瓷砖；除漆或刮腻子；解冻结冰的铜管；排水；焊接；修理壁炉；清理木炭灰；除草；除寄生虫；潮气解冻；轻硬焊接；拧生锈螺丝；汽车和护舷的修复；焊接铝，银，珠宝等等...

很明显，此广告采用的是“散射型获取顾客的方法”对于这点，

广告先展现了产品能满足渴望的大方向，而后——将其展开描述。显示出精确地可以做到的每一方面——这样做非常具有吸引力——也给予了广告多个层次的影响。但同时，这些方面最好由专家提供给他们证明，展现他们使用过的感受和经验。

通过多重吸引的方法——你抓住了最后吸引顾客的机会。现在，要在广告中展现多角度的吸引力，好处，应用等。在加强单一的一种渴望表现之前，通过图像化的展示，来表现出产品可以满足的多样性。

目前，你已经建立了不同方面的影响——全面的关于大小，数量，以及各种各样的可能性——把这些所有的因素都结合起来，捆绑在了一起来促进全面销售的提高。

这类目录手法起始于邮购图书的销售当中，现在它使用得更加广泛。在下面的例子中我们继续引用关于记忆的书籍广告：

...但是，在你身上发挥记忆的奇迹才刚刚开始。这个秘密在于，书中包含 50 种强力记忆法...

例如——名字和相貌记忆法！... 进入房间，有二十个新面孔，每个人只打一次招呼——然后就要机械地记住他们的名字...

想一下生意中的优势，当你第一次和客户接触，彼此介绍，第一次听到他们的姓氏时，要继续问他的妻子，孩子，连续不断地问他们姓名。同时，不断地在口中重复他们的姓氏以加强记忆！在商业交流当中，不断地重复着对方的名字加深记忆。想想看，可以在俱乐部里变成名人，做一个“认识每个人”的会员——可以避免错误，赢得组织中的新朋友！

但是，这还仅仅是开始！书中会教授给你确切的记住如何听和读！... 教给你如何记住一场演讲，一个销售展示，几分钟就能记住！教你在午夜俱乐部打牌的时候如何记住每张牌... 显示出如何提高记忆的深度和力度！如何提高词汇量——无需查询就可以知道他们的含义——能够背诵出伟大作家的经典短语，句子，段落！在几周内就能学会一门外语——至少比以前的学习系统提高三到四倍！听一次笑话，故事或者名人轶事就能给别人也讲得栩栩如生！

没错!最重要的就是,本书为你展示了如何充足你的思维——只需要一半的时间!你就可以自动地记下日期,地址,约会!在头脑中可以储存成打的电话号码!...赶快向我们申购这本书吧,短短的一个晚上就可以证明事实,否则不收取你一分钱!...

第二个使用目录的方法就是在渴望之上堆积渴望,这要胜于在使用方法上堆积使用方法。这一招再次显示了数量的威力——但这次,不需要提及之前所阐述的观点。我们再看一下之前提到过的自动鱼饵的广告:

...多么惊人的产品!自助推进式鱼饵!

首先,自助推进式鱼饵可以让你免去一些挖虫子,抓青蛙,或是付5毛一块的去购买死了的小鱼的工作!也不必花费三美元,四美元,五美元,只是为了一会儿的垂钓娱乐。“一个看起来像是死物”的鱼饵,让你可以非常轻松地就免去了这些工作,只需将它抛入水中!

你无需长时间地等待若干个小时去做钓鱼的准备工作,只要将投入到水中,其他的就什么都不用做了,鱼饵投向水中,然后再把鱼拉回来,就这么简单!

这就意味着明天...你不用再用干净的水或是盐水...不需要为了死鱼的死体,昆虫的垂死的声音而发狂。只需要先听见微微作响的低沉的声音,然后,猫鱼,狗鱼...一网打尽!

钓鱼新手,钓鱼时睡着了都没关系,只要手臂和平时稍稍有些异样,那就是鱼上钩了!

这意味着,在你未来的生活之中——亲朋好友会非常惊讶,你成为了专业的钓鱼人士——第一次在他们面前使用,你会看到他们脸上显现出非常惊讶的面孔,眼睛都快要瞪出来了!

让承诺发挥作用

13. 最后,在销售过程的最后一个步骤当中,作为让顾客能够最终购买的步骤,这样的案例举不胜数,你的广告,在结尾部分要针对

承诺掀起高潮，这才算成功——也就是说，对产品的所有功效进行总结，以加强承诺在整个广告中的作用。下面还是让我们来看一下火花塞的广告案例：

保证两年的使用寿命！

没错！你可以在两年之内随意使用这种神奇的闪光火花塞，所有的风险都由我们承担，对于冲击力，新的驾驶抖动程度，突破节油系统，这一切都进行了整整一个月的测试！

1. 火花塞会让车子每加仑汽油多行驶 9 公里——否则，全部退款！

2. 火花塞可以给予车子 31 倍的动力——否则，全部退款！

3. 作为额外担保——这些火花塞将在两年之内一直持续地对于动力，功效和节油方面发挥作用——否则我们会给你一个完全免费的新的火花塞！

或许下面这个案例更能让我们感受到承诺的作用：

...魔力英国肥料小球...每 144 个小球仅售 2.98 美元...每块土地平均只需要 1 到 2 个肥料小球，这意味着，每块土地你只需要花几美分就可以获得鲜花绽放的美丽效果！

我们百分百对你做出承诺，你所要做的，只是下周就开始申请购买小球...

使用该产品创造超级绚丽的花朵！在你的八仙花，鱼尾菊的种植土地中放一粒肥料小球...就可以获得争艳的鲜花！如果你在短短几周之内没有看到奇迹般地生长状态...如果你没有看到新的鲜花从旧的土地和枝干中生长出来——那么我们会全额退款！

利用他们创造超级的植物吧！短短几周就可以采摘巨大的鲜花，惊人的艳丽...让家人看到甜美的，多汁的，嫩嫩的蔬菜——如果没有效果，全额退款！

是的！在你花园的每个角落都使用这种肥料吧！利用它们可以让土地长出你曾经想放弃的植物和花朵！使用他们种植你想看到的植物！甚

至如果在沙地中使用,也可以让朋友们大吃一惊!他们甚至不会相信英国人的最新发明能创造这种奇迹...如果花园没有在短短的一个月当中让朋友们惊讶——请将肥料的空包装袋寄回——我们会全额退款!

在广告的最后,也是从广告的开始——使其强化——持续展现产品的满足性和功效,以建立更强烈的渴望,这就是最初劝说的过程。

如何在活动中运用这种强化原则

正如在本章开始提到的那样,我们采用了邮购销售的成功案例来展示了使广告强化的机制。这么做有两个原因:第一,由于邮购通常采用的是很长的广告文本描述和夸张手法;所有通过这些极端地表现,可以让我们学习到更多,看得更清楚。

其实,我们采用邮购广告作为案例是因为整个文档只有一个广告。不存在广告间的“竞争”,也没有受到不同风格的同类产品广告的影响,所有的文字都基于同一个主题。邮购销售的方式将商业竞争压缩到一个广告当中。所有在广告中的表现,都为了一个目的,此广告结合了一系列的因素,将所有的广告因素都融在同一种表现形式当中了。然后,无论是成功或是失败——就算是印刷成了真正的发放广告——都会有耗尽的时候。

因此,邮购作为一种销售方式,在单独的一个广告当中包含了大量的强化机制;学习这些邮购广告,我们能看到陈述之间的相互促进和补充作用,段落间的相互加强效果的作用。

而全国性的广告规则是经常变化的。虽然邮购是对新产品进行一系列的介绍,但广告的平均寿命都少于两年。全国性广告通常寿命更长点。而邮购广告通常只是一次性的操作,在三到六个月不可以重复。全国性的广告需要持续地在公众面前保持形象,因此必须频繁的出现于公众面前。

所以,全国性广告通常会采用新事物作为衬托。并且经常会出现一些创造性的诱导问题,至使一个单一的广告主题演变成了一系列的

广告主题。通过一个公众渴望强化成更激烈的公众渴望。广告自始至终都贯穿渴望，使广告的效果尖锐化，形象地吸引顾客。

如果你已经找到了一个产品的主导形象，那么你创造的问题变成了双重性。第一，要将形象浓缩成一段描述或是一张图片当中，要展现得非常有力，一次性就可以完全发挥作。要展示市场核心的真实性，并且具有持续销售的能力，可以反复地使用。

要有竞争力是非常重要的——这个主导的形象或是想法不能作为广告标题一直保留。一次又一次地使用一样的标题（或是主导图片）会造成读者无法阅读下去。

这也导致了你的第二个创造性的问题。从主导思想中呈现一系列的变化或观点，但是其它方面是不同的，这些因素通过新鲜点来推动顾客阅读，让主导的思想能够在广告中再次涌现。

注：全国性广告，指的是，大众的，并非邮购到私人邮箱的广告。例如：电视，杂志，广播等媒体播出的广告内容。

作为广告的风格，有很多不同的手法，可以使用这种竞争技巧。他们从竞争中脱颖而出，排在市场的最顶端。在 1950 年晚期，高露洁牙膏广告就是最好的表现这种手法的案例。把产品要表现的中心思想从一开始就公开化，精确并且反复地在每次广告中出现：

“Cardol——看不见的盾牌，保护你的牙齿”

这类广告，如果要表现推理过程，那么利用电视则将更有力度，这种对牙齿的保护，可以利用棒球，足球的解说员的解说词来告知——也可以利用商业化的节目。一旦确定了最初的广告方向，那么内容也无需再变化了。

“只有无形的盾牌对我进行保护，我才能打棒球（解说员敲击着一个护肘说道），就像是高露洁牙膏，可以保护你的牙齿不被腐蚀。”

在商业化广告当中，要设计成一开场就能让观众震惊（所掷出的球一定要一下击中目标）的场景，同时还要对观众进行情感因素的加强。因此，你需要让广告包含快速的，令人吃惊的情感因素，作为看

广告和实际购买之间的连接桥梁。

通过一系列的反复来表现广告力度,通过不断改变主要画面和插图来增强和更新情感因素的吸引力。因此,主导思想要完整的保留——持续地上演——但是,这并不是让你过份的表现或是重复,而造成无聊的效果。这种手法被命名为“广告的规则和教训”。最近,这两种最有效的表现手法经常运用于发型市场当中。第一个就是关于“托尼”的广告,是恰到好处地反应形象的说法:

“双胞胎中哪个是托尼——只花了 15 美元,就拥有了永久的发色?”

这个永恒的标题是在一位漂亮女孩中不断变化的标题——每一个新图像都会迎来一个新问题,要求在图片和文字之间有个新的解释,最后揭晓答案。

同样的手段也使用过,若干年之后,Clairol 公司销售一种染发剂。规则是将之前的广告标题精确重复地表达出来:

“是不是她呢?”

“头发颜色如此自然,只有她的美发师才能看出染了头发。”

重申一下,广告标题可以通过一系列的表现手法展现出来。比如有吸引力的女人,过去成功的经验,以及他们所满意的情况等,再次重新表现出来。案例不仅仅可以证明原则,也可以对其温故而知新。

然而,在另一个极端表现的手法中,主导的形象或许没有出现在广告内容当中,仅仅是出现在标题当中了。要让广告的效果连续性地表现出来——不是重复口号或是反复地描述——而是针对一个焦点来强调,而这个焦点一定是主导产品吸引力的关键点。

例如,凯迪拉克的性能,这是凯迪拉克广告在背景中能够发挥的主导作用。在印刷方面,可以将广告的风格与珠宝等时尚行业挂钩,一同展现奢华风格;还可以联合销售,实行共同贷款购买方式。如果在报纸上展现这种销售手段,那么竞争者马上就会效仿的。

或者说,这是非常有好处的,焦点一定要非常简单地展现产品本身。在如此竞争的商战当中,每一个广告都会展现出“已经存在于市

场中的产品”的不足和缺陷。每一个都会完全的不同，没有单独的解释或广告语。这些都不会出现第二次。这种变化包含完全的广告内容。但是他们的主旨，说明总是相同的——那就是始终针对产品而言。

或许最好的表现手法要属大众汽车的广告了，展现得非常简单，没有背景说明。产品的不同点仅仅表现在一个特写镜头，后面只是光秃秃的背景。

仅仅展现汽车本身，保持对车身的视觉效果，所有信息也只是对车外形的描述，包括性能，实用性，耐久性，服务设施等整套设备装置，一切你想知道的信息。

一个独立的广告是要让潜在客户了解产品的所有知识和信息，要让广告大众化，特别是当读者完全将注意力集中在同一个媒体或是每周都播放的广播中时，他们会关注到这个新颖而且性价比较高的销售理念。这是一个真实的汽车销售主题。作为一个案例，这里有几个标题可以看下：

“认为自己很渺小”

（这个广告词是第一个系列的广告，展现的是结构紧凑性的优点）

“柠檬色”

（展现了完美的非常漂亮的汽车，讨论精致性，没有任何车身细纹）

（这样一款汽车，展现的是这样与众不同，无论是车的内部，还是引擎的装置，都是这样令人折服。大众汽车的车主，可以获得的服务比国外其他进口汽车，所提供的服务更多。）

等等一系列的如积木般的组合类广告，依靠他们的组合力量，让顾客更加深入地想象，通过强烈的陈述表现，将渴望更深刻的表现了出来。

顺便提一下，每个广告的标题都是在广告的最顶端的。每一个广告都是伸向顾客以触及他们最主要的渴望（比如购买汽车所获得的主要价值）。每个产品的形象都代表了竞争的优势（比如：这是辆舒适的汽车）。每一个步骤都是将顾客引向广告的下一段——让他们将广告阅读完整。虽然这只是一概概述的销售信息（通过一个明显的矛盾

展现给读者，来体现第一，第二，第三，第五个广告标题。在第一个例子中，让他接受“认为很庞大”的概念，同时保持在广告当中，在标题和照片的内容之间——从而引导读者通过阅读广告的内容来解决这些突出的问题。第四是承诺给读者的信息，以解释这些不合常理以及带有煽动性的要求）。

同时还要注意，新奇性和连续性要结合完成的。通过一系列的广告抓住读者的注意力，让他们继续阅读广告的全部内容。

每一个标题都是“创造性的赌博”。产品的商标，或是性能，不是标题中应该提及的内容。广告文案创作者的作用是充分地利用文字来表达产品。

因此，他们需要冒险，在标题中就要抓住读者的注意力，引导他们继续阅读，阅读到产品销售的深处，因为下面有更让人信服的话语。

如果在标题的赌博中失败，那么下面就是纯属浪费篇章。如果成功，那么广告的内容就会发挥双倍或是三倍的作用了。

第八章 突破性广告的第二种技巧： 鉴定证明

如何在产品中注入更多的可购买因素

在本书的前面，我们讨论了关于人类的渴望和所需。饥饿的人感到食不果腹；生病的人觉得痛苦难忍；肥胖的女性感到身心不安，尴尬蒙羞。这些都是需要公开来对待的公众渴望。只要在人群中产生了对渴望需求的声音，就可以根据这种渴望机制来生产产品。

所以我们说，广告创作者首先要做的显而易见的工作，就是将这种公众渴望进行识别和扩大。在 1890 年广告创作者的象征就是，他们会将所有展示出来的渴望机制以及技巧在广告中完美地呈现出来。在第一次世界大战之前，克劳德·霍普金斯已将这些成功的广告案例和如何建立的方法，都列举在了书中。直到 1954 年，他们才在广告中真正地应用文字（之前只是图像）。

但是，在大众的心中，存在着另外一种渴望——这种渴望更加微妙，这并不是要产品满足他们的某种需求，而是一种心里需要。这种渴望和本书之前所阐述的渴望并不雷同，针对渴望所创作广告的规则也并不雷同，这种渴望只是在形容人类的一种社会地位的标尺。要给渴望得到这种满足的人一种社会头衔。而针对这种购买动机，在销售的规则中显然是完全不同的。在广告文案中加以利用，作为一个渴望的附属部分，去打造、制定第二阶段说服机制…那就是在产品中建立适当的鉴定证明。

个人注释：

我需要对所说的技巧做下注解，这样可以让你更好地理解我所说的内容。就像我在本书介绍中所说的一样，我在过去从来没有听说过，阅读过，或者讨论过这些技巧。因此，我所创造的这些技巧在过去的广告业内没有具体的为这些技巧来命名。

后来，我不得不为所发明的技巧加以冠名。有些技巧，我是使用了大家第一次看到它的感觉来命名的，比如“强化”，这完全是意译的诠释。另外一种命名法，我采用的是将两个或者更多的常用词汇组合在一起。比如，“循序渐进的手法”，这样命名。或许在你第一次看到这个词的时候更能够体会到其中的含义。还有另外的一些情况，比如，本章要讨论的鉴定证明技巧，这种名称你之前也已经听说过了，那么我会在下面的内容中将其做详细的讲述。

这里所说的鉴定证明，举例来说，就是顾客亲身体验和尝试产品时所提供的意见和评价，又或者一组权威人士对于产品的使用评价。与此同时广告文案作者要利用鉴定证明来介绍产品，加强购买欲。

对于这些技巧和文字技术等方面的压力是无时不在的。这些内容你必须做到…这些过程你都必须去利用…在广告方面，一定要达到最大限度的心理作用力量。这就是积极的，深思熟虑的，正在进行的程序。这些心理作用的创建方法，我会尽量在书中描述清楚。

顾客渴望获得的社会角色

确切地说，这是鉴定证明的过程吗？很简单，顾客所渴望的事情和需求将会在他的生活中付诸实践。

顾客会非常客观地根据切身经验对产品定义和说明，从自身的立场角度出发，表述他所获得的产品的质量 and 价值。

那么，在你创作广告文案的时候，要如何利用这种顾客渴望的鉴定证明呢？有两种方法：第一，将产品定位成顾客要实现某种社会角色所必须借助的工具。第二，将产品变成已经让顾客实现了某种社会角色。同时，还要展现出产品实现这种社会角色的成功事例。

你的每个产品都应该拥有让顾客购买的两种独立的、明确的原因。第一，应该满足顾客对产品的物质本身的需要。这是产品可以满足他的方面。第二，顾客可以通过使用产品来实现自己的某种需求。也就是说，他是使用你的产品的特殊人群，使用了这种产品就意味着在社会上具有某种地位和权威。

这是产品提供给顾客的社会角色定位，表现为产品的非功能性。超功能性，是产品的一部分——不是产品的物理部分，而是可以独立成为销售范畴的一个方面。

例如，在当今世界，只有贫穷的人在购买食物时，目的仅仅是为了填饱肚子。而普通的美国人，他们是要对食品进行挑选的。他们会选择非常现代化的食品，因为他们希望自己时尚，选择无脂肪的食品，因为他们希望永葆青春和苗条，选择来自不同国家和地区的食品，因为他们希望品尝更多，更加全球化，饮食更加丰富多彩。

人们购买食品已经不仅仅是吃的目的了，他们已经满足了这种最基本的目的。生活需要变成一种认可、一种时尚、年轻、苗条、全球化、多元化，以及更丰富多彩。这才是更深一层的目的。

因为需求是不断地累计，人们给出几百种新的方式来聚集顾客的目光，累计顾客的渴望，创建购买渴望的途径。每个渴望的社会角色，每一个新的鉴定证明都要继续发展，要尽量展现产品能够满足顾客的渴望。

这些是什么角色呢？来自哪里呢？如何操作呢？如何将这些角色机制嵌入到产品当中呢？

首先——是社会角色本身。它包含两种。社会角色能定义个性。同时也能表现成就。让我们分别看一下这两种角色：

1. 个性角色

通常，这种特性由形容词或是形容词转换成的名词形式来表达。例如，“进步的”…“不气馁的”…“迷人的”…“闪耀的”…“博学的”。它们是你产品性能的一部分，它们属于顾客。广告作者的任务是挑出产品中最有价值的一项予以发展。同时，要将顾客的关注点

全部转移到这上面来，一个接一个的实现。

这些个性角色要得到实现——掌握它们——是不够的。一旦它们被掌握，就一定要被公众认可，被公众重视，并且一定要让他们在心中称赞，否则这些特性就毫无价值了。

我们再强调一遍，产品通过三条非常明显的途径来服务顾客——超越身体的满足。

首先，这有利于顾客了解和掌握产品所能给他的个性角色。比如，一本哲学书，可以让读者获得产品之后变得博学。

第二，可以让产品性能变得简单化，浓缩产品精华或是提高掌握的速度——比如一本快速阅读教程。

第三，也是最重要的一点，能够针对所掌握的特性来进行服务，可以得到朋友们的认可或是赞美——屋子里的书架和书。

你必须认识到，这里所说的每一项产品的价值都超越了身体上的满足。他们是超功能性的，而且这些因素是为顾客购买所添加的额外动机元素。

如果顾客只是想纯粹地满足学术上的好奇心，而不是与朋友交涉哲学问题的话；如果顾客仅仅是想在短时间内获取更多的信息，而不是想在生意场或是社交圈中卖弄这些知识的话，他也不会购买这种快速阅读教程。还有，如果顾客仅仅是想让屋子变成仓库而不是参展的话，他也不会去购买书架的。

如今，至少一半的购买行为，顾客都不是单纯地因为产品的功能才购买的。如果一个男人花了五千元购置一辆跑车，目的只是为了在城市限速中以每小时 35 公里的速度开车上下班，那么这种行为是非常荒谬的。当你进一步理性地去思考，他努力挣来的这些钱用于花费在这上面，其实早就变成合理性的了——最快速度为每小时 150 英里，手动挡行驶，无以伦比的回转能力，给人完全是一种运动性的车——而开上这样一辆跑车，本身就可以证明开车的人就是一名成功的运动员。

每个产品都可以从隐藏的力量中获益。但是，有许多产品的这种

特性加强能力——是否在产品的设计，社会上，或是广告当中作为产品的一部分展现出来。其实这些在销售价值中远远大于建立产品的功效。对于这些产品来说，销售给他们的产品实际上是赋予了他们一种社会角色，而并非产品的性能。

一个更进一步的事实能够将这些产品特性角色区别开来。它们如果不是由社会创造的，而是由顾客自己创造的，如果这些特性角色内容从来都没有公开过，而只是一些暗示，含蓄的表述或是仅仅是一些提示。而且，这些内容从来都没有被测试过，那么，它们并不明确，它们有可能是错误的，可以说那只是一种幻想。

而社会化个性角色可以逐渐地进入潜意识当中。它们从来都没被确切的定义过，也没被陈述或是讨论过，只是象征性巧妙地表达过。只有很少一部分顾客自己曾经定义过，更少的一部分顾客对这些内容进行过测试，他们想看看是不是真实的。

其实，顾客早就准备好去相信你在广告中提供的产品的社会角色了，这些要胜于产品的性能声明。如果正好这个产品所具有的社会角色是非常让人喜欢的，比如“增加阳刚之气”。还有，如果产品是很微妙的表达出了一种社会象征性的角色，比如试用一种香烟。这样的话顾客会非常轻易地被说服，他们至少会尝试一下这种香烟如何会带来真正的男子气概——在这种情况下，只是试用。

在广告中，通常不使用直接的声明进行陈述。但也不会去进行繁文缛节的描述，也不需要刻意地证明测试的结果。对于接受产品这一过程，对于顾客来讲其实是很容易的，不用特意地去伤脑筋来营造氛围。

产品性能的声明其实是不真实的，一定要根据朋友们提供的各种各样的结果来进行裁断。产品的成功角色也不是真的，必须是顾客站在非常明确的立场上亲自体验才得出的结论。产品的社会角色的易接受性或是无条件性具有强大的作用，这也就是它可以弥补声明中词语的缺陷。

2. 成就角色

其实就是指产品被社会和使用过的人们所赋予的地位的角色…

等级的角色…位置的角色。在我们复杂的文化社会当中，可以利用数百计的词语来形容产品——通常是由名词和形容这种角色。

例如，对于男人来说，可以形容为——“有能力的”…“家庭支柱”…“收入2万美元的人”…“5级残疾”…“走自己路的人”…“董事长”…等等成打的称呼，都可以来形容男性。

对于女性来说，主要的成就的角色就是“妻子”，然后还可以说是——“时尚主义者”…“职业女性”…“好妈妈”…“社区领导者”…“家庭的坚实后备力量”…“艺术赞助人”…等等。

对于赋予男性和女性的成功方面的角色命名还不止这些。这些角色名称是成功的表现，是出现最普遍的，公众已经认可的大众性称呼。

把它们展示出来是非常重要的——因为没有什么成就因素是显而易见的。而且恰恰相反，它们是无形的，不可见的，只不过是标题，社会角色等捆绑起来而已。它们确实存在，它们确实是真实的——一旦它们发挥作用，它们就会为对我们的生活发挥巨大的潜力。但是，这种潜力必须先由对身体的满足来展现其性能，要让其他所有人都看到这种成功。

同时，在当今的美国，只有最容易接受的，最能让公众都认可的标志性产品，顾客才会购买。被购买的产品，不仅仅是满足顾客物质方面的需求，而且还有对于拥有该产品者所赋予了一种特殊社会地位。

在今天的美国市场，我们都知道——不仅仅存在“我们在什么公司工作”——还要关注“我们都认可什么产品”。

最明显的例子要属新婚的女性了。她所要担任的最新的角色就是“妻子”，而要证明她这种新角色的身体上的差异，就是她佩戴的戒指——这证明她已经结婚了。几周以前，她的全部身份还只是靠衣柜里的衣服来证明——衣服是她全部身体上所穿戴的东西，但是不存在社会性——那么要显示出社会身份的改变，就要从嫁妆上来体现了。

她的床单和日用品全是新的。家具和地毯也都是新的。甚至连她的发型，在当今社会来讲，也都要具备新发型才行。因为她已经是一

个全新的女性——她的新角色已经转移到她的丈夫身上——她必须通过这一系列的变化才能体现出这种新角色的转型。

这种原则应用于我们生活的各个方面。在社会角色中，我们能够立即在生活中体现我们的财富和所拥有的一切，都会非常清楚地表现出我们的社会位置和身份。

举例来说，“男人展现自己的成功”，卖掉了自己的福特汽车，换成了别克。当他在公司进入了管理层时，卖掉别克换成了凯迪拉克。还有“职业女性”的例子，需要全部将衣橱里家庭妇女的衣服换成职业套装。当房屋的主人高升，所居住的房屋就会越来越大，或是越来越漂亮，再或者就是从各个方面都能反映出身份的变化——放弃现有居住房屋的行为本身就显示出了主人的现状发生了变化。

如何将这些渴望的鉴定证明运用于产品当中

总体来说，一个产品实际上变成了更多性能的产品。除了物质上的性能，它们还被灌注了新的非物质性的性能——作为身份的象征。拥有了产品，就能重新定义在社会中的角色，这实际上就是一种成功。

所有的产品都可能从满足顾客的过程中获益。但有时会有特殊情况：当竞争者也提供同样的功效时，价格也就不再成为一个有利的因素。顾客会考虑产品带给他的不同效果来判断。你的任务就是要在广告中创造这种不同。

工作的内容——就是将产品的性能和成功案例嵌入广告的过程。然后让顾客去使用验证——这就是鉴定证明的过程，也是我们第二阶段的劝说机制。

正如我们渴望得到顾客的鉴定证明一样，这是一个特殊的渴望形式。这种渴望，不是满足，是一种认可。所以你所利用的手段来完成认可的方式，要让顾客确实地发现产品的性能并且将其扩大化，我们的渴望是基于满足顾客的渴望才得以完成的。

首先，你的工作就是要去发现什么样的产品性能和成功角色是顾客心中理想的产品——也要知道产品的何种性能和角色是顾客所排斥的——让顾客所接受的部分一定要做到引人注目，在广告中要表现得既生动又富有激情。你所选择的这种产品对于顾客来说一定要是不可抗拒的。

再重复一遍，这是你自己推销自己的过程，在机会和受限定之间去展示。作为广告文案的技巧，要确定如何更有效地避开限制因素，如何去真正有效地展现潜在的机会。

优先要对待的就是——局限性。当然，对于每件事来说，你不能强迫市场接受不真实的鉴定证明。通常，人们都是针对产品的特性来提供相应的鉴定证明的。这些特性可能源于产品本身——包括产品的结构、历史背景、或是购买力度。还有可能是它们可能由产品的角色中发展出来——又或者是从同类产品中产生——再或者从其他使用者所看到的，听到的，读到的内容中孕育出来。

这些产品特征可能是真的，也可能是假的；可能是肤浅的，也可能是深奥的；可能是让人喜欢的，也可能是令人厌恶的。但是对于产品包含的因素，它们是很难动摇的。如果你试着突破这些特征，对此建立矛盾的形象，你就会发现根本不可能突破这种像监狱般的高墙。

但是，如果你确实想建立起来的话——那么就需要将其强化，调整想象，甚至建立更全面的产品吸引力——然后，如果有必要的话，也要在广告中明确地阐述局限性。

当然了，不是每个产品都需要这种技术，要根据鉴定证明的潜力来决定。这里分为两种产品，一种产品是“内置威望型”，产品本身具备某种社会地位的类型——比如跑车，游泳池，钻石手镯。这些都是难以得到的，昂贵的产品。他们已经在大多数的美国人心目中确立了地位，这是基本上每个人都想得到的东西。拥有这些产品象征着此人的成功，成就，拥有冒险的精神，具有自我驾驭的能力，以及鹤立鸡群的地位。无可置疑，他们能够拥有其他任何同等价值的产品。

另外一部分产品，也就是大多数产品的情况。没有这种潜在的“内置威望”，要依靠你来创造。而且，你在创造这种产品“威望”的时候，必须是建立在产品特性基础之上的，通过顾客已经接受了的产品特性，在产品与顾客两者之间架起一座桥梁……在这种已经具备的特性中，加上某种社会地位的因素，以此让顾客兴奋起来。

我们现在已经具备了所有在产品中建立鉴定证明的工具。我们知道，鉴定证明的需求是从顾客渴望中分离出来的非常有力的因素——是一个纯粹的渴望，而不是身体上的满足，是属于情感表达和认可的渴望。

这些对鉴定证明产生的双重渴望。我们都希望表达出这种特性，我们也都希望赢得这种顾客认可。

但是，我们不能公开地，口头地去宣称。我们不能只是到处张扬地说，我们多么具备阳刚之气，我们多么有钱等等。我们需要一种象征来彰显威望。我们根据产品来将此表现出来——只有通过购买和使用产品，才能够表现。

对于美国人来说，生存在这个文明时代，本来就已经象征着自身具备了社会地位且具有成就感。最普遍的需求就是：男人希望更具有男子气概；女人希望自己更加具有女性魅力；希望生活充满乐趣；希望独一无二；期待冒险和刺激；希望友好和谐，倍受爱戴；希望自己变得重要、有影响力，是社会的代言人，希望时尚现代等等。这些综合起来就是希望成功，希望别人看到自己是这样的人。

这些就是美国人的购买原则。当然，对于一些非竞争市场而言，可能也存在着一些其他的购买原则。但是，对于大众而言，这些特性就是吸引顾客的唯一因素。

产品的主要形象

将创建鉴定证明的过程从建立渴望的过程中分离出来是非常关键的问题。也就是说，你销售给顾客的产品具有它本身的性能，这就是它自己的特性。而且这些特性可能与大多数的美国人想要的东西相

抵触——可能这些根本不是他们想要的东西——也可能不是他们想要的全部。

举例来说，香烟就本身而言，不是成功的象征。但是，如果你将它注入成功象征的元素，你就可以卖得更多。还有，这个产品不是一个烟嘴，而是一种男人的象征——甚至是展现男子汉气概的象征。如果你创造了这种理念，那么你就能卖出更多的烟嘴。

而且，如果产品只是家庭用品，而你将其灌注了一种理念，那就是如果女性购买并且使用的话，就会更具有女人味。

怎样才能做到呢？分为两个步骤——第一步，就是展现出已经存在于顾客头脑中的产品形象。例如，吸烟是让男人更有味道；烟嘴是精密部件，可以彰显生活品质。家用电器能够更节省时间，也更能体现出现代化的女性特点。

第二步，产品的形象是呼吁顾客购买的主要原因。它们已经在顾客的头脑中建立了购买机制，你的工作就是利用这种资料 and 情况，建造新的卖点，让这种购买实现翻倍，或是创造三倍，四倍的效果。这样的内容更能彰显产品特性，使鉴定证明的吸引力成倍地增加。

有两种方式可以实现：

第一，通过加强产品形象的力度，将主要形象反复强调，并且在内容中灌注更多强化的元素。这样看看是否可以被接受，或者没有什么效果，或者是出现了负面的影响。

例如，男性的特点非常自然地就可以和吸烟联系在一起，女性其实也一样。就吸烟的过程来说，可以形容为——“玩火”——“呼吸的动作”——这些都是已经在几个世纪以来被形容为成人的举动，或是大胆的行为。

而万宝路公司则通过三种方式，加强和深化了这种程度。第一，他们展现了男性本身的强健气概。第二，他们展现了男人拥有的某种职业气概。第三，他们利用最原始的手法来彰显男子气概。进一步“创意赌博”，用过去众所周知的男人气概——纹身来表现。

一个重要的情感支配元素——男人味——然后指出三种途径。通过反复叙述男人味来强调影响力，更加有力度，更多的眼神关注，更加具有吸引力。

到目前为止，在技术方面和我们之前讨论的加强渴望这两方面已经没有什么不同了。虽然我们是在讨论视觉效果差异，但是原理是完全相同的。通过一系列的广告形象来加强产品的情感元素。

对于一个公众本来已经喜欢的产品，也不要忽略对其效用的强化描述——就算是万宝路这样的产品，也是需要去超越的。所以，对于产品的强化方面，是必须要做的。尽管你的产品加强渴望的过程已经结束了；但是完全建立鉴定证明的过程，建立信誉的过程，也只是才刚刚开始。

对于产品的主要形象，也许不一定受到顾客青睐。有可能是消极的，与大多数人们想要的内容可能是相抵触的。还有可能是中立产品，比如壁花（墙壁上装饰的假花）装饰品，对于大多数人来说，可能根本没有所谓的情感因素的反应。

面对这样的情况，你首先要做的是将这些失败的产品形象全部丢弃，以大家喜欢的形象予以替代。这在许多广告中都屡试不爽。而且，如果没有效果的话，那只有一个简单的原因，因为人们不相信产品，产品不像是广告中说的。你不能与广告中所被接受的情况或是信任相抵触。这不是广告原则，也不是真正的有必要。

为了战胜这些不受欢迎的产品形象，你要将大量的无用形象合并，这样做能够降低顾客对产品的反感度，使用他们能够欣然接受的产品元素来重新建立产品的吸引力。

如何建立产品的新形象

这是一个单一的过程，但是也要分为两步。第一，前面已经提到过，就是产品主要形象强度的变化。在这种情况下，你还可以继续保留这种形象。第二，逻辑性地进行链接可以让产品更具备顾客所喜爱的形象。

最著名的案例之一就是 1926 年的切斯特菲尔德香烟广告——“吹给我点”——我们在第三章详细解释过。这是纯粹的鉴定证明广告，转换成了两性都可以接受的产品形象，改变了香烟不只是男人产品的理论。

虽然此活动的目的是让更多的女性接受香烟和吸烟，但是不可能将一个吸烟的女人直接展示在广告当中。因为如果女人要想尝试吸烟，一定是自己单独的时候才能接受吸烟行为，或者是两个人都吸烟的时候才能够进行。否则，肯定不被女性接受的。因此，男人一定要保留在画面中，让这样的公正形象都可以接受。

但他经历了两个重要的转变：首先，他穿着制服，身影是黑暗的，几乎与背景融合在了一起。而且，他在画面中的位置，他的姿势，手和脸的部位镜头都只是一闪掠过的，所有的注意力都是对着画面中坐在他旁边的女子身上。

因此，他变成了配角，带领观众看到的全部画面是一对年轻的夫妇，坐在月光照耀的海边，展现的是情感画面，让人融入亲密，分享情侣间的情感当中。

因为这里所说的产品的主要形象，动作是男性做的，但是对于观众来说，看到的是在二十年代，女性吸烟也是可以接受的。这种接受，一旦建立，就会超越主要的产品形象。

女性观众接受整个的浪漫场景，突破了传统的规则和界限，她们感到轻松和自由。她会将自己设想成场景中的人物。

同时对于整个场景来说，她也能够接受这种关键词语“吹给我点”，这是非常自然就能够接受的，而且也绝对可以影响到她未来的行为。

这就是鉴定证明的创作过程——为产品创造了威信。将社会大众的喜好与产品的特性链接在一起，为的就是加强产品甚至主宰这些主要产品的形象。

就这方面来说，你要在顾客可以接受的产品形象的范围加上产品的特性。简单地说，就是你必须要以产品的主要形象作为其它方面的

基础。只有与主要形象贯穿始终，才能将产品的全部功效逻辑性地进行定义和推广。

例如，我们还是回到万宝路的案例上，一旦你将产品的主要形象发展到了顶点，那么，就没有什么能够在广告吸引力的途径上阻止你了。成功的感觉可能包含模特身上的衣服，比如首次广告上刊登的穿着燕尾服的男人，通过他手中的香烟，尽显激情。

这样的画面中蕴含着冒险和刺激的感觉。比如，在一条船上，在一架飞机上，在骑马时等等。通过年轻女子可以表现出浪漫；通过黑暗的背景可以表现神秘或是某项重要的事物；通过罕见的书籍或是一件古董可以表现文化和知识成果。

事实上，大多是视觉化的产品，它们通过累计各种不同的效果而在同一时间产生强大的吸引力的。比如，一个主要的单一图像，利用完美的色彩表现出来，这不仅代表成功，而且也是一种文化蕴含的成就。

多重图像的方式体现了产品的两个重要任务。利用情感因素增加吸引力，拓宽了市场；社会上的知名人物所出具的鉴定证明也说明此产品有市场，感兴趣的人们会对这些产品带来的价值给予肯定。

其次，通过增加产品的情感因素，无论男人或女人，都会被产品吸引。

另外，增加产品形象的具体案例也可以起作用。一个中立的产品，其主要形象与后续增加的形象链接在一起，就可以成为巨大的情感形象网。

让我们从活塞环开始，假设一个新型的活塞环刚刚被开发出来，能够持续地节省汽油。当然，对于我们的广告内容，要延伸这个节省汽油的主题。我们已经有了产品的优势，现在，要通过产品在社会上的认可来加强拓宽市场。

我们开始进行产品描述。有一个产品——活塞环，它具有一些主要形象——机械制造，精密度高，不可见性，但具有让人兴奋的功效。而要面对的主要情况——更换，当遇到有问题的时候，就要找专业的机械师进行更换。

这些主要的产品形象不是中立的的就是负面的。但是我们不得不在这些形象的基础上去努力。他们目前都是单一的，必须让这些零散的条件形成基础，必须设定方向，而且对于其它的吸引力，都要带入到我们整体打造的产品形象中。

所以，我们都知道一定要更换才能继续使用，而且更换一定要由技师来换。这就是我们的局限性——但是一旦我们观察顾客，并且将通过广告向他们传递一种情感的信息，我们会利用这些主要的因素，把顾客带到欣慰的，刺激的，令人激动的边缘。

从汽车来讲，什么样的汽车要使用这个产品呢？当然不是破旧的家庭轿车。一定要是梅赛迪斯 SL-300-A，价值 12000 美元的运动跑车，带有独特的格子型图案，具备特别的激情动力系统，高速度，手动装置的先进性，成功性和完全的刺激性。

现在，在车库中的汽车，是什么样子呢？看上去就像是陈列在销售展厅的汽车：漂亮，干净，精致。配备了高马力的设备，闪闪发光的铬钢金属——将汽车直接靠墙悬挂起来展示，或是展示在平台上，车辆的背景采用运动型的效果。

更换设备的技术工人是位中年人。干活利索，准确，具备专业知识。他清楚的知道自己在作什么，不浪费任何时间，也不使用多余的工具。

如果是“车主年轻，高挑，充满男子气概”，这样的词汇过于书面化（不要使用让人不信任的词汇，要用非常具有图像性展示的词汇，比如这人是斗鸡眼，这样非常形象化）。然而，利用视觉化的语言进行表达，这样看起来更形象。因此，这种含蓄隐晦地描述命题比直接命名问题更好，他们会不经意地就进入了我们的头脑中，毫无疑问地就接受了。

关于视觉化的语言——词汇和语句——可以用于暗喻产品鉴定证明的形象。但是这些形象分为不同的形式，必须采用不同的方式表达。我们将在第 14 章中，对于语言表达的陈述以及相关的刺激因素及情绪再做分析和讨论。

车主并不是专业车手，但是他喜欢运动款的车（通过车上的座椅和整车保险杠的装置就能看得出来）。他爱这款车（此车相当闪耀，

铬合金引擎，完全没有瑕疵）。他也非常的精准（他的手表），而且他的成功形象表现得很自然（对于跑车驾驶的特殊装备全都没有——只穿着宽松的休闲裤和运动衫）。

那么，这两个人有什么关系吗？这是关于知识内容的补充。某个领域的专家对另一个领域的专家提出的建议，更容易理解，可以相互帮助，更易成功。

那么他们在做什么呢？当然就是更换活塞环。但这不是因为旧的活塞环不能用，只是专业维修工人在车上安装了一个性能较高的活塞环而已。确切的说，是安装了一个增压器，这样可以增加马力）。

对于看到的照片——摄像机的角度，可以采用合成效果，灯光，男人头部和臂膀的角度，这些所有的内容，目的都是表现产品。通过越来越精确的展示，在顾客心中诱发细腻的感觉，对细节的关注更能让顾客兴奋起来。

这就是由此产生的一幅图像，一种场景，一种情绪。读者不可能注意到你编织的每一个情感细节，但是他会感受到你建立起来的这种兴奋和快乐。他也希望得到分享，而且，他会在他的世界中购买产品——就像对自己的奖励一样，获得全部的功能和物质上的满足。

如果你对产品的局限性坦然阐述，顾客也会更能接受产品

在这里，我必须插入一个对大家的警告。尽管在使用正确的情况下这些鉴定证明的产品形象具有无穷的力量，但是还有许多严格的规则和使用的限定。同时，如果这些内容使用不正确的话，它们会给广告造成灾难性的影响。

许多销售活动的失败，都是因为他们要求市场来鉴定证明一些不可信的产品形象。例如，几年以前，除臭香皂销售活动，广告商利用了一个公众认可的形象来宣传。

这个市场是由各色的男女组成的，顾客不可能从广告发布一下就促成观众的购买，但是也绝对不会去相信广告推广的不可信的声明，这样的销售活动注定会失败。

关键就是要避免这些错误。当然了，其实是措辞方面带来的不可信。什么创造了一个产品形象——或是说一个广告声明，又或者说是一个想法呢？——可信的或是不可信的？我们会通过下面的章节进行讨论。然而，涉及到产品形象的创造，这个答案取决于两方面：

1. 对于产品特性，人们相信了其中的哪些部分呢？对于你在广告中所说的所有产品的功效细节，他们现在都相信吗？而且——如果他们相信的话——他们就可以自我鉴定证明。他们在生活中，他们在社会中的位置，或是他们由于使用了这些产品而在社会地位中的改变？

如果这两个问题的答案都是肯定的，那么你就可以使用你已经创作的产品形象。然而，如果其中有任何一个答案是错误的，那么你就要进行第二步的动作了：

2. 产品的哪种主要形象能够让顾客对产品产生信任呢？如果不相信我销售的产品具备那些满足渴望的功效时，我就不得不开始采用这种连接信任的方法。我必须使用某些信任基础，再根据渴望来建立全面的产品形象。就像我们之前讨论到一样。

除此之外，如果顾客相信产品确实拥有这些性能，但是不相信这些性能会在他的生活中发挥作用，无论是现在或是未来。可能他都觉得没有必要购买，那么我就还得利用连接产品形象的方法，必须在他能够理解接受的第一形象当中，嵌入他所希望的产品性能功效，这样才能促成购买。

例如，万宝路的广告中，在介绍完男女模特要表现的抽烟的形象和产品的主题后，人们绝对不会接受让模特穿着游艇服或是很礼貌的来演绎这样的场景的。

如果你要求顾客跳过这种信任的断带层，那么你的广告就会失败。然而如果你在若干信任和产品形象中建造了一座桥，让顾客与产品可以顺利的连通——那么你就可以操纵他通向你指引的任何一条路上。

从产品本身的物理性出发，做实用性鉴定

在第二章，我们提到过准备广告的目的。每一个产品都要考虑成两种产品，一种是功能化的产品——产品要针对消费者心里。另一个是物质形态的产品——是让消费者实实在在拿在手里的。对于已经存在的公众渴望，我们将产品的物质形态概念放置在一边，要集中精力在产品的功能状态的表现上。现在，要搜寻产品的形象资源以建立具备鉴定证明的力量，我们要对产品的物质形态再进行检测。

产品的物质形态可以分为三个独立方面：

- 1、产品的外观。
- 2、产品的成分和结构。
- 3、产品的技术背景。

这些方面都有各自独立的产品潜在形象。你发现的每个方面都是非常强大的主要产品形象。或是一个能够与主要产品形象嫁接的次要形象，而这个形象同样可以提高你的销售量。

例如，产品的外形。正如你所知，产品的外形有可能会由产品的性能来决定。让我们来说一下，产品是机械性的东西。就像汽车，它的外形是被许多因素结合在一起的（比如，跑高速，载乘六个人，让顾客可以挡风躲雨等），还有经济方面，价格是否低廉。产品的性能以及经济情况的结合，都是首先来源于汽车的外壳——这是最基本的性能外形。你可以从这方面开始构建产品形象。

你可以通过两种方式进行。第一，你开发一个社会性的已经存在于产品之中的形象。比如还是说汽车，你展现的是魅力之车——有超酷的流线外形和赛车的稳定尾翼——跑车的车顶设计以及轮胎造型——顶级车辆所具有的排气通和车顶流线。你要将兴奋的情感力量以及和家庭轿车的区别全都统一陈述。

但是，这只是第一步。一旦你开发了已经存在于产品中的主要形象——如果有的话——那么你就要开始将这种主要形象与其他的形象编织在一起，完全没有必要与产品的物质化形态联系。而且，你要

转变产品的外形，改变成产品的具体“表现的形象”更为有利的因素。

例如，许多产品是化学的而不是机械的。他们可能是液体，粉末，喷雾，颗粒等等。因此他们的物质化的外形，对于制造商来说，完全不需要特别在意。这些外部形态，需要有外包装把产品聚拢在一起，而这个外包装你可以任意设计策划出来。

当然，所有的产品形象都是来源于产品的性能，所有的产品包装也肯定是要借助产品的性能来创造。那么从哪里借助呢？从产品的背景来的，或是产品的成分，又或者从整个社会的价值观。

例如，产品的背景。其中最漂亮的包装概念就要属若干年前强生&强生公司的数口水包装了。口腔清洗——一种液体——在药店和超市出售——产品的效力远远大于之前出现的同类产品。如何让顾客知道这种效果而引起他们的注意呢？

顾客看到的产品外包装是一个玻璃盒子，上面描绘的是医生的办公室和手术室，这就和柜台产品完全不一样。然后还可以看到里面是冰蓝色的液体，这就是产品给出的清洁建议，而且你所看到的广告语是：“这是医生建议的漱口水，这是一种药品，很有效果。”

这就是广告所描绘的产品背景。这样非常有效地通过外包装展现了最好的产品形象，增加了广告的有效性。产品的背景包含了让顾客精神振奋的元素，艺术细胞，质量和可信度。这些因素不是通过产品本身表现出来的，而是要通过包装来表现，或者通过广告内容来表现。

同样的借助场景可以增加广告的力度。如果产品是电子元件，那么就要将电子元素灌注到产品的外形和外包装当中。如，雷达显示装置，导弹，喷气飞机等，都使用相同的零件。

生活对于普通人来说是乏味的，没有刺激和冒险因素。如果产品能够开发出这种让顾客感到与众不同的成分，那么产品就更加具有吸引力了。

第九章 突破性广告的第三种技巧： 递增信任

如何在描述产品之前就取得顾客信任

前面我们已经学习过，为了成功地说服顾客，我们需要将他们的想法分为三部分——这些对于产品的情感力量确切的说，可以分为三个分支。不同的情感力量作用于广告，决定着广告最终是成功还是失败。

这三种情感因素的第一个分支是“渴望”——是顾客想要得到的，心存向往的动机——特别是自身想要达到的目标，或是个人心理上的满足需求，顾客都想知道如何满足自己这种渴望。广告创作者的工作一定要展现出顾客如何通过产品满足他们的愿望和目标。这需要具体到每一步，让他们通透了解，才能获得满意。

第二个分支是“鉴定证明”。也就是对产品表现和公众认可的所需文件——有可能并未经过系统的整理或是没有正式地向社会公开过——是搜索产品的定义和产品细节具体化的内容，这也是广告创作者的工作——对产品进行定义，描述细节，然后最终阐述出产品适合顾客的结论。不仅是作为身体上的一种满足资源，同时也是表现自己与众不同的工具。

到现在为止，本书已经提到过了两个分支，它们都决定了广告的标题，插图以及广告的大方向选择。

这些因素虽然重要，但是只有渴望和鉴定证明是不够的。广告创作者要达到最大限度的成功，只做到这两点是不够的，无论有多么强烈的渴望，也无论多么可靠的鉴定证明，都要有第三个分支来衬托和担保，那就是“信任”——在最终顾客发生购买行为之前，需要获得

对产品绝对的信任。

这就是它们之间的相互关系，信任——确定信任——是顾客是否购买产品的最后一步证实——对广告中承诺的一种认可——也是广告创作者一直在寻找探索的最终效果。

这是顾客对于产品思维的三个分支标准，要让他们确实地相信你的产品。接下来我们就针对这点展开讨论。

为什么需要顾客信任？

信任，这也许是人类思维和情感中最复杂的融合效果了。首先，在顾客的头脑中已经存在了对现存物质世界的一般看法——他们在心中让想法与现实相结合，那么如何让真实的产品与广告的言论导向相结合来发挥作用呢？

这些已经被顾客看到的现实，真相，产品的价值和所持的意见等等，都是获得顾客信任的素材，都是以大量的情感因素作为产品销售的保障，要让顾客具备信任产品的条件。人们在世间生存，生活上需要舒适和放心，这就意味着，产品只有具备了这些信任的条件，才能够有让顾客购买的可能。在顾客心中，他们知道需要依赖什么因素来生活。而且，对于生活的本质，他需要具备预知性，需要生活上的安全感，他不想看到第二天醒来，脸上浮肿或是宿醉未消的情况。

任何时候都不要对顾客进行产品信息的误导，要让顾客相信产品，要给予顾客安全感。产品的信任对于顾客的重要性就相当于顾客身体的需求一样，是具有同等程度的渴望的。

大多数现在的成年人，他们对于信任的认知感都是来源于孩童时代。随着年龄的增长，现实生活给予他们的信任元素已经完全超越了他们的原始认知方式，他们只会跟着现有的方式去生存和思考。他们的头脑已经被现实所侵蚀。同时，他们也已经没有了自己原来时候的思维方式，已经被社会强迫去沿着一种方向来认知和了解世界了。

你要做的，需要把他们心中已经存在的信任方式击碎，让他们的信任观念重新回归到不确定的领域中去——强迫他们接触新的信任思考方式——主动去接触新的产品——让他们再次回到孩提时代。同时，除非他们曾经被过去的产品深受其害，又或者他们的信仰不堪一击。否则的话，这对于一个广告创作者来改变他们，的确不是一件容易的事情。

信任的基本原则，可以简单地陈述为：

如果你违背了顾客在某种意义上已经建立起来的信任，无论是广告的内容方面还是广告的方向，那么所有的工作就算白费了。你等于没有承诺给顾客任何东西，广告也因此而失去了吸引力。

但相反，更为重要的是：

如果你能够达到这种巨大的信任度——无论是广告内容还是广告方向，就算广告阐述的内容有多么渺小，重要的是顾客认可和相信，那么足以比那些用华丽的辞藻描述得天花乱坠的承诺要好多的。

与此同时，在与对手的竞争中，也就胜利一半了。由此可见，信任的力量是多么强大，不按照信任的路线走下去，广告的宣传在读者心里就会变成谎言和谬论。

其实这是一个非常容易理解的问题，在你划船的时候，你是逆流而上还是顺势而下呢？与信任为主线，你是选择背道而驰呢，还是选择顺势发展呢？

一旦在广告中建立了信任的分支，那么就不可改变了，广告其余的内容，都要按照这个信任的方向去继续。每陈述一部分，都要确切地在产品的使用中得以实现。这不是广告描述可以改变的事实。

虽然广告不可以改变这些事实，但是这同时也算是广告的一个职能——是最宏伟的广告力量资源之一——要将这些资源继续延续和扩张，让广告真正发挥连接读者与产品的桥梁作用——如果读者接受了广告所阐述的描述声明，那么当然，你的产品最终一定要履行所承诺的声明。

通常，以事实开始的广告声明容易被顾客所接受，而且，逻辑性地引导顾客逐步地进入广告深处，以越来越细微的事实描述吸引读者。这样逐渐地，广告中的每一个描述，顾客就都会接受了——这就叫做循序渐进。也就是说说服顾客的第三个过程。

请注意，循序渐进的过程与证明，解释，鉴定文件等没有任何关系。每一个产品的信任机制都是独立的，我们接下来会逐一进行探究。

在第 11 章，我们会讨论到口头论证问题，产品是怎样在广告中实现声明的。

在第 12 章，我们会讨论针对相同的渴望，变换满足方式的破坏性——要利用浓缩精华的方法。

在第 14 章，我们要讨论针对产品的承诺时候提供的证据，让顾客认为自己购买产品是最聪明和放心的选择。

所有被创造出来的产品都要在顾客心中建立信任。但是到目前为止，其实最基本的说服顾客的原则就是循序渐进原则。对于这个原则的确立，并不取决于你的广告内容，而是来自广告的架构安排，来自广告的体系和陈述方式。

我们已经确定，对于支配顾客的“渴望”，决定了广告的内容，而且，顾客渴望得到产品的鉴定证明还有曾经使用过产品的顾客所描述的感受，在多数的案例证明下，确定了例证方向。

但是，最终要让顾客接受，还是取决于他对于产品是否信任，要让产品的信任度战胜顾客以往的经历，这就确立了广告的发展方向。也对广告的声明以及产品形象进行了整体安排陈述，一步步地蓄积力量——不仅是顾客的渴望，而且对产品满意的信任度。

广告体系的信任结构

从本质上讲，循序渐进的理论基于以下几个因素：

广告中的每个声明，每个产品形象，每个证据，都有两个不同的力量根源：

1、陈述的文本内容；

2、为陈述的内容而准备的信息资料——这种资料或是来源于读者心中已经认可的内容；或是来源于广告的前面部分已经安置好的伏笔内容。

我们可以通过两个方面来加强陈述的力度。

1、通过增加广告内容的强度——通过制造强大的承诺，通过描绘更多的戏剧性的产品形象，通过强有力的证据证明。

2. 通过改变广告的位置和次序上的安排来达到——加强陈述中信任的基础，也就加强了信任的强度，让顾客顺利地接受广告的内容，顺理成章地获取其信任。

毋庸置疑，这种接受的方式正是我们所寻找的。创建有效果的广告，喜欢有效的广告作品——不是指广告的文字，而是指广告为顾客反映。我们将文字展示在纸上，如果这些词是有效的，那么这些词就是唤起顾客反映的因素。我们创建的是让顾客接受的一连串的内容。我们所创作的内容，包括明确的顺序，以及明确的内容和方向。而且，如果你想成功的话，最明确的目标——就是让顾客信任你的产品，进而一定要拥有。

对认知的重新定义

现在，我们已经知道了，循序渐进是让顾客立即并且全面地接受广告的一种手法，而且是建立在第一个陈述后连续发生的一系列连接作用的手法。其目的就是牵引着顾客认可广告的下一步描述，让他欣然接受。但如果没有初步认可的奠基，他是不会完整地接受广告的全部内容的。

当然，这种让顾客认可广告是始于广告标题的。这是第一步最重要的陈述——是整个广告与顾客的首次接触——不仅是去唤起顾客的兴趣，而且还要让他第一眼看到广告的时候就相信标题的内容，这样才能继续。

兴趣和信任——这是对于广告标题创作的两个要求。我们也已经在第二章就讨论过这些创作标题时的要求，要针对“市场的可知度”来进行创作。

我们现在要做的，就是对这种市场可知度进行再定义，让顾客更加欣然，自然地接受。而且我们还要强调——特别是面对第五个市场阶段——广告的有效程度是由顾客自行决定的，而是否有效取决于对承诺的认可。

这就是不能在标题中使用最有力度声明的原因，甚至是你的产品解决的最大的难题，也不可以提及。因为如果没有确实的证据来支持你在标题中所做的声明。那么，顾客根本就不会相信，他会认为你说的是夸大其词，是假的。他根本不相信你在声明中所说的内容，要不然就是大多数的读者根本就不往下看，那么广告就彻底失败了。

这就是事实，你最有力度声明无法创作最有力度标题。这样的话，的确是自相矛盾，许多广告作者根本无法接受。然而，直邮广告者，有一个非常简单的案例能够证实这个问题。当一个有力度的声明无法发挥作用的时候——原因不是可知度的问题，就是复杂性的问题——他们立即与副标题分离出来，声明的内容变得很少，但是也更具有了可信度。这样的话，他们就建立了与副标题之间的信任之桥，非常肯定地声明了主标题中所表达的内容，但其实，每一步都是预先计划好的。

详细案例

让我们看这样一则广告案例。

这则广告我们在第二章的时候曾经简单地阅读过，我们要详解它的结构。在这里，我们要学习的不是它的内容，也不是它所描述的承诺，更不是产品的声明。而是内容，承诺，声明等在广告架构中的安排。当顾客阅读广告的时候，让他们能够一步一步，不知不觉地接受广告。

该则广告创作于1951年，它所宣传的是一本自助电视机修理手册。理论上讲，每个电视机的主人都曾经遇到过这样的电视机维修问

题（这种问题随时都有可能发生）。但是，在顾客真正购买本书之前，你需要让他相信两件事。

1. 自己修理电视可以节省费用。
2. 他们要相信自己有这个能力。

广告中陈述的都是现实存在的问题，主人如果能够自己修理电视机的话，肯定能特别省钱；而其实电视机每次出现的那些问题，有80%是自己可以修理好的。

但是，大多数的顾客并没有意识到这个事实，他们认为自己并非修理工，也不是专业的维修人员。而且，更重要的是，他们连比电视机更简单的家用电器也修理不好。而且，在1951年前后，电视机通常被公认为是很复杂，很机械化的家用电器——而要驾驭这种电器，需要专业技术和知识。

这两个因素阻碍了有力度的广告标题的创作。比如，如果广告标题写成“阅读本书，每年可以为你节省100美元的电视机维修费！”——但是，这样陈述，出版商并没有成功。因为标题所展现的内容题材欠妥，只有省钱的力度，但是不能从根本上引起非专业人士的兴趣。

对于广告的创作和修订方面，广告创作者要面对两个任务。

第一，他一定要在市场中与顾客全面地接触，不可以只考虑具有修理电视机经验的特殊人群。

第二，必须为非专业的人建立信心。要让他们了解到，其实电视机并不是那么复杂和脆弱的家用电器设备。

一旦顾客对两个陈述都接受了，那么接下来，对于之前使用的“每年可以节省维修费100美元”的广告标题就可以打动顾客了。让我们看看如何在接受的基础上再接受，如何让新广告建立这个功能。

首先，要明确，广告标题只能是一个总论，要利用并且开发修理电视在人们心中长期以来形成的积怨。还有，电视机每年的维修基本费用是60美元，这对于一些小毛病也需要维修的情况实际上是对顾客的一种掠夺和剥削。修理工很轻松地就可以对顾客说，电视机需要

回厂修理。一提到这点，很多顾客心中都会瞬间爆发这种不满，广告可以将这两点列举出来，人们自然就会有反应，然后在这种陈述的基础上再进行细节描述。

请看新标题：

“为什么没有告诉电视机购买者这些事实？”

没有声明，没有承诺——除非披露这些问题。但这里面存在着一种不公平的暗示，维修人员对于电视出现的问题，也只是随着顾客来随声附和而已，其实这种业态已经被销售者彻底地垄断了。事实已经被掩埋，而这些事实，顾客是完全同意的。

因此，利用这种带有怀疑论调的标题首先就可以获得顾客的初步认可，然后通过广告的以下描述，继续加强在读者心中的影响。所提出的问题，从表面看，是对市场进行了限定，但其实，在内容上是通过淹没读者的言论来带出内心深处的心声。

“你的电视是在 1947 年春天以后购买的吗？”

那么有 95% 的顾客的回答都会是肯定的。因此，广告在这前两句话中就建立了两种接受效果。这就是让读者具备了接受和认可的习性。然后就要通过在第 3 句话中，体现第一个明确的承诺，来开发这种认可。

“那么接下来，我们会毫无保留地告诉你真相：如何节省每次 15-20 美元的电视维修费，如何在每年不花掉 30-60 美元的电视检测费，而且还让你拥有完美的电视清晰画质，就是你梦寐以求的效果。”

如何在广告的一开场就建立信任

这是广告的首要要求，内容要有极度的说服力。但是，这种有力度的内容，如果形容得过分的出色，反而不可信了——给出的内容太理想化，承诺得太夸张。这一点不仅体现在广告的这前两句话中，而且还通过广告创作者蓄意安排的广告结构体现。

1. 对于语法的结构,“是你的...”在第二句。“然后...”在第三句中,采用承上启下的架构。这是一连串的暗示来传达信任的。也就是说,承诺是依据某些事情才会是真的。这仅仅是针对 1947 年以后所购买的电视,广告不针对之前购买的电视。因此,这提高了之后陈述的信任度。

2. 通过描述性的承诺来增加信任度。不仅是资金方面的承诺(省钱),而且也是大多数普通人将要得到好处的统计(维修单和服务费)。从大多数的电视机主人经受了这些问题并将其描述后,就会唤起许多人的感知:“没错,我的电视机也是。”然后将这些信息灌输到了广告声明当中,继续跟进。如果没有这些描述,那么省钱的广告声明效果就被削弱了。接下来,是全部无保留的事实,让你知道如何节省修电视所花的 15-20 美元, 30-40 美元, 90-100 美元——让电视保持梦想中的完美画面。

3. 最后,尽管对顾客所遇到的所有电视的问题都进行了描述,但是那些问题是不确定的。也就是说,他们如果买了这本书,按照广告中所说,有可能能省掉修理费。但是也有可能这本书对他们来说没用,等于浪费钱。顾客完全可以不买这本书,因为他们不确定这本书到底能不能为他们省钱。

他们从来没有想过要自己维修电视。如果他们曾经接触过维修领域,那有可能会接受这本书。而普普通通的老百姓,他们从来没有接触过这个领域,如果广告中过分专业的描述就不可能吸引他们。

这样一来,就需要在广告中展示电视机经常出现的问题。顾客看到这些问题,才能够认可,才可能有兴趣看怎样解决。要给顾客逻辑性地列举出一些实际的问题,这样才能让顾客接受,一步一步地深入到广告当中,广告中展示出的问题,在书中都会被揭晓。

“每周电视会出现多少次跳动?...会出现多少次鬼影画面?...会出现多少次...”

这就又说到了加强广告信任的方面,对普通的电视问题的征兆进行了描述,从引导到认同。如果顾客的电视也出现过同样的问题,他

就会一边看广告，一边口中默默说着：“是的，是的，没错。”一种惯性地接受状态在他的心中就形成了，信任已经一个接一个的建立起来。就像是每一个问题引出一个答案一样，而每个答案都会是肯定的结果，就像是广告声明中所承诺的一样。

广告中已经编织了承诺，信任。然后再进行对承诺的具体描述。现在，带着七八个已经确立起来的承诺，我们进入到下一段更大的承诺中：

“90%的故障都完全可以避免！”

“所有曾经遇到的问题，都可以在书中的问题列表中找到。当电视发生这样的故障时，你或许会认为你遇到了一个不幸而且是棘手的问题——其实，根本不是这么回事！你要知道，和你拥有共同情况的电视机，在生产商那里只需要稍微进行检测——画面就可以恢复完美！但是那要等几个月！”

目标结论

广告现在是依据首要的两个目标结论为基础的——电视机并不是那么脆弱的——如果顾客对电视稍微关注一些，会发现它其实是非常耐用的产品，那些目录中提到的问题，顾客可以稍微做调整就能解决。

但是广告还是利用了五个段落来讲述顾客所提出的修理电视的问题。首先，他们需要建立对电视机的信任，利用两种方式来做。在最开始的部分，利用两段来对电视生产商如何调试电视机进行图解性的描述，使顾客更加信任广告。

“这些都经过了故障检测，这对于普通的顾客来说是难以置信的。他们打开电视 24 小时一直开着；每周 7 天开着，每月 4 周都开着。有些电视机连续开启达到 17 个月。”

“这些电视对于有可能出现的危险情况都进行了测试...从信号点 120 英里的地方...可以防止库房中其它电器发出的干扰...尤其是针对钢纸外壳的电视来说，这种干扰经常会造成图像中的人物走形。”

“而且在这些情况中，几乎每个电视都可以在整年中保持完美画面——不会出现问题中的任何一项！”原因如下：

在读者全部形象化地看到了检测报告以后，一定会受到影响。那么这个时候，广告就会转到由专家提出的具有权威性的报告分析，从而逻辑且建设性地加强了顾客的信任。

请注意，以下几个段落，广告是怎样重新陈述之前已经被顾客所接受的情况的？“如果你定期对电视机进行保养，那么电视就不会...”使用已经建立起来的情况，来给自己提供证明材料。

“电视专家从你的电视中学到了什么？”

“如果你的定期维护和保养电视机——就像是在检测厂那里保养的情况一样——那么，它可能全年之中只会出现一次问题！换句话说，你实际上在整年之中只需给修理工人打一次电话即可，你至少可以节省 10-15 美元的费用。”

“如果你定期维护和保养电视机，那么全年其它的 364 天中，电视机会一直保持完美清晰的图像，可以不受任何电器干扰——无需修理工帮助。”

请注意，在这两段中，广告回转到了以声明来引出第三句话——再次逐字地重复——给出逻辑的证明形式。正如我们之前指出的一样，这些广告声明——“你可以省 15-20 美元的维修费——你可以每年省 30-60 美元的费用——依然保持完美的，清晰的，你梦想中的画面。”在第三句中说的话没有同时提供支持论点的证明，但是，有明显且强大的暗示——“这是全部的，毫无保留的情况...”如此以证明下面的内容。

测试证明已经完成，是非常真实且符合逻辑的。因此，广告要再次将这些证明材料编制到广告的承诺中去。在完整的广告内容中，重复之前提到过的承诺，这里所说的，只是一般性建议，是针对前面所说的内容的进一步深化阐述。

同时，也要注意证明的逻辑性：

“如果你注意保养电视机的话...那么一年也就只有一次会出现常规问题...一年也只会有一次你需要找修理工...你会节省更多的维修费——这样可以稳固地为之前所做的测试内容打下基础——对于列举出问题列表的内容...每一个都不具有危险性...依然可以保持完美画质,全年如此。”

因此,广告的证明部分,实际上是通过强化,通过重复同样的主题内容,利用7中不同的方式,完成了7次同样的主题内容,证明这样做电视机是可靠的。

最终的目标

这是第一个目标结论。在这点上,读者只是坚信事实,广告的内容在下一步就要陈述第二个目标结论:顾客可以对问题列表上的主要问题进行自行处理。

它首先证明这一点,在下一段用这种方式,比如:

“更重要的是,专家发现你其实根本不需要因为电视机所出现的问题,而担当一个技术工人或是维修工人的角色!因为——”

注意这段,是全新性质的假设(针对读者)——你可以结合书中的“电视机问题列表”来讲述——首先要进行全面的介绍。通常,我们会隐藏新问题,这些都是通过前面所说的内容来进行概括的。所以要有让顾客感受到广告中陈述的是值得信任的。因此,贯穿下来,我们并没有破坏广告证明的逻辑性。

通过以下四种途径,还可以对顾客进行新一轮的影响陈述:

1. 通过广告段落间的内容平衡。所写的内容,都是已经被读者接受的——在副标题中再陈述新的论点,这种架构可以成功地将重心转移到副标题上来。

2. 通过词汇引导,如:“还有...”,让段与段之间联系起来,与之前提到的内容遥相呼应。

3. 通过立即跟随的“还有”，作为与第二段连接的词汇，还有“更重要的”，作为提醒效果的词汇，与前面的内容承上启下。

4. 最后，通过重复段落“已经被专家发现”。这与副标题所说的一系列内容相呼应。而且也是整个广告为顾客设置的重要“接受元素”。

所有这些经过深思熟虑而构建的组合内容虽然短小，但是相当重要。这就相当于过渡段落。因此通过特别仔细的安排和计划才会这样真实可信的。他们让读者接受到更多的思想灌输，从已经建立的证据证明，通过一点点地努力，就形成了一种全新的承诺。

现在，广告开始创作最后一步——展现出所谓对电视机的维修只是对外部进行的微小调整。

请注意，如何将之前的内容通过段落将其结合起来？再说一遍，那就是：“这些已经被专家发现...”

接下来是后三段：

“每周调节 5 分钟，保持清晰画面”

“这些电视专家发现，你的电视就像你的身体一样，当要出现问题的时候，都会发出一些征兆的。例如，在你安装完电视机以后，第一周或许能够保持完美的画面。但是，逐渐就开始出现画面跳动，刺耳的声音，以及在家中使用其它电器就会干扰到电视的信号，图像会突然跳动，或是屏幕上出现横线。”

“现在——更重要的是——如果你具有对电视机进行快速调整的知识，那么只需针对出现的征兆，对电视机外部稍做调整，即可恢复完美画质，你可以调整好本书中列举的所有电视机出现的问题，无需商家将你的电视机拿走进行测试。”

“但如果你没有这些知识...如果你不会做这些简单的调整。那么电视机的画面就会每况愈下，你会不断地接收劣质画面，最后就不得不叫修理工了。”

第二个目标结论已经达成，在广告的这个阶段，读者会了解到：

1. 电视机是很可靠的电器，大多数出现的问题其实都是可以避免的。

2. 如果他具备这些知识，就可以自己调整列表中所列举的主要问题，阻止这些小问题的恶化，只需要对电视机做简单的调整即可。

因此，这个阶段就到了最后的部分，对顾客使用产品所得到的好处进行总结。由于广告叙述得顺理成章，所以顾客自己都能够推论出使用产品的好处。

3. 电视机的主人应该具备这些知识，自己能够对电视调整的知识。省去支付维修的费用，大部分出现的问题都可以不用花这份钱。

下面是广告如何做最后的结论：

“就是这么简单，你付款给维修工——不是付给他工钱——是付给他知识的钱，如果你自己具备这类知识——那么你根本不用付钱给他。”

基本理论的重述

我们利用了很长的篇幅进行分析，通过一个广告进行了精确的研究，看到了如何在广告的有效声明基础上建立信任的广告结构。这么做有两个原因：

1. 展示出如何进行目的性的结论——通过广告声明的介绍——如果你能够从最开始吸引住顾客，到最终让顾客从心理上接受了产品，那证明更加有效了。

2. 展示了顾客如何完整地接受整个广告，要毫无疑问地，可以逐步地，循序渐进地建立起来，而且还要考虑广告的主要架构。

现在，让我们对通过这个案例所学到的创作原则进行总结。你使用了哪些工具，如何创造了广告的最大可信度。

基本原则如下：

循序渐进是广告声明的一种陈述艺术，它是获得最大顾客接受或者信任度的最有效的手段。

信任的创建最终依靠的是广告的架构，就像营造渴望要依靠承诺一样，针对信任，要做足所有的准备，在读者准备接受产品之前，创造出不可击垮的信任元素。

一个“全面可信任的承诺”比“只有部分可信任的承诺”所起的作用要大很多。大多数的广告作者通过一系列的承诺来达到效果。那么，什么是顾客给予的最大的销售阻碍呢？他们要根据这些问题来不断地加强可信度架构，对承诺不断地进行调整。

那么接下来，如何加强可信度架构呢？在任何的广告中，应该选择什么样的工具来把广告的可信度转化为承诺呢？

下面，我会介绍几种工具，一旦你在使用的过程中有了感觉，那么就等于为自己的广告创作发展了一个得心应手的武器。

1. 夹杂问题

为顾客提供鉴定证明，向他们展示你所说的事实——并不是有谁站出来针对你的叙述说没问题。因为一旦顾客认同这些问题，一旦他针对你所提出的鉴定证明给予了首次的认可，同意站在了认可的队列中，那么你的推荐对顾客来说便具备了特殊的意义。

对于广告的开场来说，这是最直接表达认可的方式了，这个原则应用于每时每刻。例如在广告中，在非常成功的广告中，大家可以参考一本名叫《自私的艺术》的书籍，里面有自问的9个问题，这里列举3个：

1. 你是否感到自己越来越难以应付周遭世界…
2. 这些烦恼是来源于你的生意和工作吗…
3. 你是否对不充实，恐惧，以及性生活中的尴尬感到痛苦？

等等…（《自私的艺术》可以联系秘密行销网 yougou@189.cn）

2. 详细的证明

还有一个工具，能够在读者与广告之间建立起深刻的认可因素。代替为顾客所设置的“认知”说服陈述，取而代之的是你要详细地说明一些先兆性问题。也就是说，要让读者知道，你是在非常清楚地描述他所遇到的问题——要将他们置身其中来深切感受——你提出这些问题，然后你来回答。而他们遇到的所有问题，就在你列举的这些问题内容之中。

例如，一个提高孩子学习成绩的课程广告：

“让我解释一下，对于你的孩子是六岁还是二十岁——是男孩还是女孩——上几年级，是高中还是大学，这些我并不关心。我要说明的是，这些孩子对于下面的这些事情是不会由于上面所说的条件而改变的——包括是不是很难集中精力...记忆力很差...是否有严谨的思维习惯...对于数学测验，语法，社会知识，或是更难的一些自然科学，会不会感到惧怕。”

当然，这里所说的对于这些问题的结论，广告中一定要非常准确。你必须非常了解读者在阅读广告时所持的心态，要设身处地，一语中的。否则的话，根本没办法提高信任度，顾客只会翻过你的这页广告。

所以，在你写作之前，要先研究，学习了解客户。无论你创作什么样的广告，这都是必要的第一步。

3. 对现存(欺诈)信任的反驳

同样，用于广告的开始。同时，也是为了创建强大的声明所准备的一个奠基石。因为读者如果直接阅读广告声明内容的话，可能根本不会接受这些素材。因此，你要很坦率的直言：“我知道你认为这是真的，但是，我要展示给你看，这是假的。”当然了，最好的使用手法就是将这些表述与有利的权威资料一同展现，这样就可以确保将这种虚假信息(或者是哪些让人误信的令人不愉快的事实)暴露，可以一举成功。

例如，由著名整形外科医生发明的一款化妆品：

“从这一刻开始，请你忘记所有听到的和看到的关于‘岁月会在脸上留下记忆’的话。忘记你曾经相信的‘变老’的现象。什么你看上去三十岁...四十岁...五十岁...甚至六十岁...”

这里要说的，并不是让你在寻找一种像是摆脱之前广告信任的认可。你所说的是，之前的局限性已经付诸东流了，而且在下一段中你应该要对积极的广告声明做最初的介绍。从某种程度上说，这也是广告内容的继续。

“因为——从此刻开始——你会进入一个全新的美丽世界！一个由普通的水果转换成抗皱化妆品的世界...”

等等...

4. 语言的逻辑

到目前为止，我们已经讨论了在广告的开始部分建立信任的工具——服务于至关重要的广告标题内容，转换成加强广告的承诺，能够更加促进销售的完成。

我们在第七章中讨论过加强渴望的过程。现在，我们要转向同时发挥作用的，同等重要的工作，那就是在你已经描述的广告声明中维护每一段落所表现出的信任。

在这里再次重申，你的目标就是在建立顾客渴望的同时要建立信任。对于这点来说，你要与每一个语言信号交错新的承诺，以展示之前所说的每项的逻辑性。这样就能使顾客对广告内容深信不疑。

那么，什么是语言信号呢？当然了，它们就是语言的逻辑性。是在我们进行推论，证明论点时所进行的讨论，以及其它证明我们正确时所使用的一切文字。

他们是英语中最强大的武器——原因很简单，他们给予信任与承诺链接起来。

这样的词汇已经被广泛地用于法庭，政治以及科学当中，甚至还被用于最受欢迎的小说及侦探故事当中。从其它方面也显示了这些证

明已经被接受，被使用，陈述也具有逻辑性和可接受性。

因此，经过了几个世纪，词汇本身，无论陈述的内容已经附加了哪些相关信息，都是在传递信任。所以，它们要贯穿广告的始终，还要在应用上符合逻辑性。

让我们看一些不同广告中个性化的东西。看看如何利用这些词汇(我会用斜体)来起到加强的作用以及如何让词句更逻辑地结合在一起。

例如，在著名的舍温·科迪的广告中：

为什么有那么多人对于词汇所表达的充分含义感到迷惑？原因就在于没有对这些词汇充分的理解...很多人没有用简单的英语来写或者说英语，因为他们没有形成使用的习惯...

或者是，这是一本有关如何与疥癣人相处的书：

感受这样一个案例：

这个人已经习惯了漠视你的指令，这个想法已经成了潜在于他心中的习惯性动机。格文先生揭示出，如何让你发现存在于对方心中这种潜在动机。并且解释了如何用纠正的方式和手法。一旦你了解了这些潜在的动机，就能对症下药，你会很惊讶，这些你是完全可以做到的...

或是，一本关于如何学习的书籍：

...轻易地锁住你的工作精力，你的全部注意力——马上就能做到——你可以简单地，自然地利用这种能力...

等等案例。这里有许多你可以使用的词汇，比如说：

“这是被几千人证实了的产品...”

“听上去不可能吗？根本不是。这就是很简单的事实...”

“这就是因为...”

“而且，最重要的就是，事实中...”

“因此...”

“就是这样,无需怀疑,这是最彻底的…”

“他们发现…在一个案例又一个案例当中…而且…”

以上所说的就是逻辑性的语言。这种语言所灌注的情感因素其实就像是公众渴望的语言一样。逻辑性的语言与承诺相交织,巧妙的让读者在不经意的情况下沉溺在广告可信性的宝贵气氛中。

5. 逻辑性思维

下面,我们从逻辑性的语言话题中进入逻辑性机制中。这是广告中的理性作用。而这个时段,就是你利用逻辑性的机制因素来证明产品功效的时刻。

例如,在最成功的汽车配件广告中,作者想证明他笔下的火花塞比任何其它普通的火花塞都好——尽管费用是它们的两倍。不同点非常简单,他的产品能够产生更大的动力,广告作者通过以下方式来阐述:

“你的汽车行驶是靠发动机打火,汽油被传送到汽缸中才能运转的。这个动作导致汽油产生动力…而这个动力又推动活塞。那么在这个过程中,有个问题对你非常重要,那就是强有力的动能,要从汽油中获得更大的强度动能。

没有力度的动能意味着汽油的浪费——同时导致能量的损失,缓慢地开启,带动着的是一辆慢吞吞的汽车。

强有力的动能意味着汽车在行驶的过程中——具备更大的马力,使驾驶更加令人兴奋!”

请注意,作者只是通过了这三小段的简单形容,就让顾客有了不可抗拒的感觉,广告的陈述能够引领顾客去阅读下一段的内容。每一个词汇都具有相当的逻辑性,这是广告能够持续让顾客阅读的原因:

“火花的力量能够直接导致汽车行驶的动能力量,而尺寸的大小也影响力量——该产品具有比同类产品更大的尺寸。”

广告内容基于同样的结构,发展出了顾客难以抗拒的感觉。读者感到产品真正地发挥了作用。它不是只听说可以发挥作用,而是实际

上已经证明了发挥了作用。

同样的结构，尽管藏在了词汇所包裹的含义之下，实际上是一个物质性的实体。如果你真的深入到了词汇当中来挖掘，你能找到一百多个这样的广告。你能沿着它们的轨迹，进行编制，然后重现它们的作用。一旦学会了，就变成了销售产品中最有用的工具。

我们探讨的这些结构，在后两个章节中将更为深入地研究，针对再定义和机械化两个方面。

6. 其它的信任形式

一旦你掌握了基本的形式理念——结构——确定可信度，然后所有的机会就会对你敞开。你通过广告的安排能够简单的得以认可，增加可信度。

例如：

预测性结构——比如“如果...那么”，或是“如果你是...那么...”

重复证明，相呼应——比如“这些专家发现...这些专家也发现...这些专家还发现...”

承诺——信任——承诺变化。每个承诺的句子中都跟随这一个证明，或是声明，或是文件资料。这样的话，读者就不会有任何喘息的机会去找出问题。

段落间要注意平衡性，同样的语言架构，用于被接受的陈述中，然后将它再列举出来，采取借用的关系，产生更新鲜的广告声明。

当然，在广告领域中，还有许多能够列举出来的内容。同样的词汇，同样的广告因素的结合，针对产品的不同物质性有不同的架构安排。

我们说的所有这些内容，目标都是相同的。就是持续地赢得顾客的认可，防止阻碍的产生。建立顾客的深信不疑，信任就是目标。

在下面的章节中，让我看一下同样方式的陈述是如何加强的。

第十章 突破性广告的第四种技巧： 重新定义

如何去除产品中的破坏因素

过去的经验显示，你所销售的产品中，含有阻碍顾客购买的因素——这些不利因素与广告的承诺和产品的职能一样共存于产品当中——但是与承诺和职能的作用不同，它所发挥的作用是抵制顾客的购买行为。

当然，世界上没有一种产品是绝对完美的。如果你想卖出产品，那么一定要为此产品的弊端付出一些代价。因为顾客在接触产品的最初阶段一定会排斥产品的不利之处的。

但是，在某些产品种，不利因素的阻碍会因为一些条件的出现而加强，促使顾客排斥产品能的情况变得严重——这时候，除非在广告中针对产品来重新定义其性能——否则，这些弊端会完全毁掉你的销售计划。

让我们看一下三个最普遍出现的阻碍情况，然后针对这三个类型重新定义，消除障碍。

首先，是产品的使用方法过于复杂（至少听上去过于复杂）——也就是说，很难简单地操作。

第二，产品在顾客心中的位置不是那么重要——吸引力不够，没有形成足够的消费市场。

第三，产品成本太高，价格高于其它同类产品，顾客一听，转身就走了。

让人吃惊的是，许多产品分成了一个或是几个类型。不过还算幸运，因为具有同样的产品机制——在广告中进行补救——能帮助你化解弊端。

所谓的补救行为，其实就是对产品重新进行定义，要在定义中表明产品是“这个”而不是“那个”。其目的就是为了转移销售中的障碍——如果有这个可能的话，要在顾客察觉弊端之前做到。

最经典的案例或许就要算是三十年代“救生圈”香皂的广告了。此款香皂具有优秀的清洁功效，但是产品中存在一个致命的不利因素——肥皂中具有严重的药水味。

如果想让香皂具备清洁功效，就要同时接受这种药味。因为产品去污力强，就必然存在药味。这样的话，就要进行我们所说的重新定义了。简单地说，就是如何将产品中存在药味的弊端变成优势？

当然，答案非常地明确，就是著名的 B.O. 商业战役广告。让顾客的注意力集中在自己的气味上——一种足以让他们闻到就望而却步的味道。

所以我们告诉顾客，这种令人止步的身体气味一定要被根除。而且，使用普通的香皂是没用的，因为它没有完全去除这种恶心气味的功效。我们所推荐的香皂，即使是码头装卸工人的气味也可以去除干净。“救生圈”香皂具有超凡的力量。事实证明，当你打开包装的时候，马上就可以闻到那种能够去除异味的药用味道。

这是最简单的，通常这样说也是最有效的重新定义方法。一个简单的“转化”道理来解决。这种问题是完全可以化解和逆转的。将这种不利因素反而变成了产品的优势，用的就是如此单一的意念而已。

如果你可以通过这样的“翻转”动作来个鲤鱼翻身的话，那么就立刻动手去做吧。但是，大多数的重新定义问题是很复杂的，那么这就要求用复杂的方式去处理才可以——使用许多的条件来进行循序渐进地改善过程。

让我们看看通过哪些方式能够对产品的不利因素进行改善，如何展现新的产品形象给顾客，这些可能是之前没有预见的问题。

1. 简化

我们第一个要讲的种类就是描述过于复杂的产品——产品听上去让顾客感觉很难操作，结构复杂。让我们看看如何使用另外一个更好些的产品描述对其进行替代。还是用我们之前学习过的电视机维修书的案例。

正如你所知，原始的广告失败于使用了过多的“想当然”的言语，比如“你自己会修理电视吧？”这种标题对于普通人来说根本就是不可能接受的，他认为自己单独一个人肯定修理不了电视机的。只是通过描述“非常简单，非常容易，非常快速”，所以这种标题让顾客很难理解和接受。因此，这样的广告词在面对顾客的时候，只有那些有过修理电视经验的人才能为之所动——否则的话，读者很快就会将这个广告翻过去了。

第二个是，没有讨论维修的问题，讨论的是故障和费用的问题。而且就像我们看到的广告一样，它利用了若干段落来描述，“如果你了解这些知识并且对电视进行自助保养的话，这些电视故障和维修所产生的费用是完全可以避免的。”

这个描述方式很明确，广告是站在了顾客的角度去看电视机所发生的问题——在承诺的同时阐明，专家关注的是没有问题的画面，而顾客关注的是有问题的画面。现在，将这两方面叠加在一起进行阐述。

这种理念的连接被广告业内人士成为“广告的转折点”。这是一种最伟大的转折，不用费力就一定可以得到顾客的关注，在广告中，以上述的方式作为开场。

最重要的是，专家们向你揭示出，就算没有修理电视的专业维修工人来帮助你，你也可以修理好电视。这是为什么呢…

我们已经看到，如何将这些广告内容与类似（专家所言）的内容联系在一起。现在，要看另外一方面，另外一个论点，来关注一下。如何提供第一步方案，让顾客从自己维修电视机的恐惧中解脱出来。

当然，你一定要注意，普通的顾客都会有这种担心的心态。这其实很容易理解，他们不是修理工人——所以要对电视出现的问题描述得更具体一些——先简单地对承诺做出描绘框架。

更需要注意的是，这里并没有提及“修理”一词。现在如果提出来的话就太早了。虽然普通人可能愿意接受这种“哄骗”的词汇，但是想让他们相信自己可以独立地修理电视还是为时过早了。

这就引出了最后一步，广告中要对“修理”一次进行重新定义，要使用另外一个新的词汇来描述这个修理的动作——要展现出所谓的“修理”，其实只是对电视机的外部装置稍做“调整”而已。

接下来就要做些改变了。下面的三个段落案例，我们之前也曾经学习过，针对劝说顾客的第二个过程——重新定义的过程来说——这些要贯彻到广告实践中去。

我们再来看一下这几个段落：

每周利用 5 分钟的时间，常保电视完美清晰的画面

“电视专家发现，在这方面，电视机和你的身体是一样的——在身体出现疾病之前，总有一些警示的信号。电视机也一样，例如，在电视安装之后，第一周画面会非常清晰。但是接下来，电视机可能会不时地出现画面跳动，刺耳的声音或闪烁的情况——还有可能在屏幕上出现许多线条。”

“现在——到了最关键的部分——如果你在看到电视机发出的警世信号之后知道如何处理。也就是，如果你具备这些知识的话，那么只要对电视机外部稍做调整，就可以完全修好！其实你亲自就可以动手操作，因为你是通过正确地途径来处理这些问题的，没有必要花时间和钱再将电视机送到原厂去修理，那只是在浪费时间和金钱。”

“但如果你不具备这些知识...如果你不能针对这些出现的预警问题做出外部调整，那么说明你缺乏处理电视机问题的知识和能力。这样的话，电视机的问题会越来越严重，你就不得不电话联系专业修理工人来处理了。”

到这里为止，我们通过四段话的陈述，将“修理”这个词成功地在读者的心中做了词汇的转型。还用了三个不同的方法，将所有理念融合在了一起。

1. 通过电视机与身体的形象对比。将电视机比喻成人类的身体，在问题变得严重之前，注意电视机发出的警告信号。通过这种对比，广告内容与错综复杂的电视维修技术的工作交织在一起，将电视机出现的问题警告比喻成感冒前要流鼻涕一样。电视机的主人获得了自己处理电视机问题的信息，因为他已经完全明白了问题的症结，也知道根本是有能力自己解决的。

同时，将相对较少的主要问题与经常出现小问题区别出来。他自己就能解决这种小问题。就像他一发现自己要感冒就马上吃药来止住流鼻涕一样。

2. 作为一种“警告的信号”反复出现在广告中，要胜于“障碍，修理”等词汇的反复出现。因为这些词汇所描述的问题听上去非常容易纠正——而对于真正的问题，就要有专业的知识和复杂的工具才能够解决。

3. 最后，通过对这些主要的调整所做的彻底的陈述来表达清楚，那就是“仅仅做一些简单的调整就能弄好了。”

这样的话，“修理”被重新定义为“调整”。而电视上出现的各种问题也被归类为“警告”或是“征兆”而并非顾客心中的“损坏了”，“障碍”等问题。这些词汇被小心翼翼地顾客的恐惧中隔离出来，被限定在百分之五的问题之内。

让产品在顾客的心中重新定义——面向事实进行重组——对于电视机的主人来说，经过这样的讲解，他们就不会在为电视机出现的问题而发愁了，也不会由于电视机出现这些小问题而花钱雇请修理工了。

目标已经达成，广告中可以再进一步帮助读者分析一下。如果今后，电视机出现故障都是自己进行调整的话可以省多少钱——哪里可以买到这本《自助维修电视》等等。

在同样严密地途径下，任何一个过程都是很难的…任何时候都有难使用的产品——对于这种情况，广告创作者应当将产品的使用方式在顾客的心中简化。

对于新发明来说，这种过程就是将新产品简化的过程。特别难用和复杂的产品对于普通来说，要陈述得简单易懂。一个新的突破，不会因为生产商怎么说，顾客就怎么接受。广告声明一定要通俗易懂，简单，容易。但是接下来，无论说得多么简单，而事实无法证明的话，那么顾客也只会耸肩说道：“就是广告说得好而已！”

这样的情况是你经验中最受挫败的一种。你的产品或许只有你自己知道很容易使用——因为你用过！但是无论你怎么在广告中呐喊，产品很容易用啊，人们还是会对你不理不睬。

你要怎么去做呢？答案是双重的：

- 1、重新定义（就像本书教给你的一样）。
- 2、使新的简单方法变得自动化（下一章你会看到）。

请记住，你所谓的革新如果不被顾客接受，那么等于还是毫无价值。

越来越多的人知道，有些事情是很难得到解决的。你的产品需要革命者去开拓——在顾客接受产品的过程中，会遇到无数的抵抗，阻止他们接受产品。

因此，你必须在产品投放到市场之前，就建立起让顾客接受的基础。我们再看下面的案例，体会如何突破广告的局限性，如何让广告为读者更直观的展现出产品能够为他们提供的解决方式，如何实现产品的成功性。

这是在广告的伟大时期，有关夏温·科迪的广告。虽然大多数的广告业人士都没有意识到过，但是，那确实是产品形容的简化时期，而且比起以前的广告来说，这样的广告内容更容易被读者接受。

对于顾客来说，他们只会认为，讲一口流利的英语对他们来说实在是太难了。他们之前曾经学习过，但是也确实失败了。因此，要想将课程再卖给他们，就需要重新对学习的过程进行定义…重新定义之

前，他们对英语已经有了错误的概念，重新定义是将差水平的英语转变成优秀英语的概念转化。

科迪的广告是循序渐进的杰作，他将英语学习定义为“熟记”，而不是学习。在这四段话之中，包含了突破广告局限性的杰作——那就是重新定义，从困难到简单的转化。

“每天只需 15 分钟”

没有什么要特别学习的东西，在科迪先生多年研究的实验室当中，他揭示了惊人的英语学习事实。

例如：“统计显示，对于演讲和书信而言，其实只有 69 个词汇是经常使用到的（其中包含重复）。很显然，如果你学会了并且掌握了这些词汇的拼写和发音，那么就会避免拼写和发音的错误，就可以运用自如。”

同样地，科迪先生也总结了关于标点符号的基本使用原则。如果你掌握了这些使用原则，那么就不会在书写中出现不知使用哪个标点符号的情况了。

最后，他还揭示了 25 个语法方面经常出现的错误，当你学会了如何避免这 25 个错误出现的时候，你就会很轻易地驾驭演讲的能力，还能够对别人进行这方面的传授和指导！

当英语被重新定义成了只需要掌握这些内容就能轻松使用的情况，被形容成如此简单且清楚的过程时，那么不需要很多时间，他们就可以学会，而且每天只需要不到 15 分钟的时间。因此，这是一个标准的重新定义技巧的使用。接下来让我们看看第二个因素：

2. 效果的扩大和增加

接下来，要处理另外一种情况，就是这个产品已经开始发挥了作用，产品对于顾客来说也很容易使用。但是，还没有达到可以形成市场的地步。

也就是说，你需要将产品的功能和功效升级为顾客的生活和工作必需品，要让顾客知道，你的产品对他们来说是非常重要的。

其实就是要再次地进行产品的定义。将产品的优势扩展开来，定义产品的新角色，拓宽顾客使用产品的范围，展示给他每天都会用到这些产品的情况和事实（也就是说，产品对他的重要性，使他每天都能受益）。

例如，让我们看一下四十年后，出现的另外一个英语课程的案例。到如今，人们对标点符号和语法的错误还不是非常敏感。负面的影响失去了原有的吸引力，人们希望具备优秀的英语水平，而这种语言能力作为一种交际工具，可以战胜别人。

所以，我们必须停止使用“好的英语水平”这个词，一定要重新定义，用另外一个更重要的意义来命名——要在顾客心中建立渴望。同时，积极的一面一定要控制好。在劝说人们的过程中，要展现出英语是非常有价值的事情——词汇——必须要掌握的东西。

广告写道：

革命性的，通过一个晚上就能掌握英语词汇

为你注入超凡的词汇记忆力量...使用这种语言抓住观众的心，让你的演讲和书写令人着迷。

给你避免出现语法和标点错误的能力。立刻消除这些缺点，让焦虑的心情得到放松，让你在公司游刃有余...给你惊人的自信...去赢得他人无法抗拒的羡慕和肯定。

这就是产品的优势，从不好的产品描述中转移到易于销售的产品中去。

但是，这里要求的是你要扩大优势，增加产品的吸引力。只有一种手法可以做到，那就是直接将产品的性能展现给顾客。

例如：在火花塞广告中，读者看到的是被列举的事实：

“没错，你为汽车付了两千，三千，四千的额外费用。但现在，只需 0.99 美元，就能满足你所需要的。”

另外，还有一个速算教学的广告：

“如果你想快速学会...如果你想拥有一个真正重要而且实用的能力——那么，请参加速算课程。在未来，这是你必须掌握的一种能力。”

还有一种方法，把产品展现给顾客以后，广告要发挥起作用，要让顾客感觉到这种产品对于他们来说，不是每周只使用一次或是两次，而是每天都用得着，只要醒着，就得使用。但是怎样做才能达到这样的效果呢？在副标题中进行描述。

生活的目的就是为了让别人知道你拥有他们想拥有的生活状态，你的生活状态由于使用这种产品而变得没有缺陷。

你必须认可这种描述，重新定义对你来说如此重要的产品职能，让这些产品表现得更容易，更有效，更快速。这就是补救的第二种方法——效果的扩大和增加。接下来让我们看看第三种方法。

3. 降价

下面要说的就是产品使用简单，性能也被顾客所接受，但是价格偏高的情况。你的工作就是让价格看上去更便宜，这与让产品简单化的补救要容易些。比如：

为什么产品的价格这么高？在相同领域中，要与其它产品进行比较，如何将这种价格心态在心理上全面消除？对于转变的比较，要与其它产品相联系，建立更高的价格标准。

举例来说，喷油嘴的成功直邮案例。每个销售 1.49 美元，按折扣价来说，只有以前一半的价格。难道广告说：“产品的成本增加了，但投入产品的每一分钱都是值得的。”是这样说吗？当然不是。这样的话产品还应该能便宜。下面用了两段来重新定义顾客的心理：

“到目前为止，这些特别的火花喷油器是纯手工制作。由于是手工制作，所以每个喷油嘴的价格不能低于 5 美元，这个价格算是比较高的。但是，根据我们调查所知，每位司机平均每年会在这方面花费 30-40 美元——针对这个情况，我们决定降价。采用薄利多销的方式，

以原价 (1.49 美元) 来销售,但是需要一次性购买全年所需。
(1.49*12)”

这就是利用惊人的价格命题来表现前后价格变化的实例。然后,将这种计算的结果告诉顾客,这就是我愿意为你们所做的价格调整。

“你所购买的火花喷油嘴是全年的套装,更加物有所值。这样核算下来,每个只有 1.49 元...”

你知道它是如何让顾客动心的吗?知道在这两小段当中可以发挥多少倍的效果吗?作为最后重新定义的论点——因为技术对你来说是如此的重要——让我们列举出单独的词句,感受一下价值和超低价格之间的关系。

以下是你能看到的产品情况:

“手工制作...”

“每件 5 美元...”

“原价每件 30 美元或 40 美元...”

(注意,重复了两遍价格,首先,他只给你一个开头的价格,然后给你一个套件的产品。因此这样加强了价格的比较。这时,顾客就非常想得到这些产品,而且将价格压到了最低,这让他觉得物超所值了。)

“以低价获得产品...”(这里使用了非常神奇的词汇“低价”;在你的心中,这个价格得到了合理化,让价格展现了最大的优势。)

“整个喷油嘴可以达到 12 倍的作用...”(不仅是价值,而且是一种奖赏。不仅是低价,而且还节省汽油。再重申,要对数字进行比较——这次你可以通过节省汽油而省钱。)

“惊人的命题”(现在,仅仅是价格方面体现了让顾客吃惊的陈述,听上去好像没有什么新意。但是,在广告的上下文中能体现不可思议的效果。最能让顾客体会到的——或许就是——让他们无意识地注意到,他们能够在广告中非常不容易才获得了这种低价原则。就像是可以为顾客准备的一样。

“如果你对比车辆的情况...并将这些也告诉你的朋友或是邻居...”（情况的介绍——你必须对此进行亲身感受——为了现在就得到这些低价的优惠，在最后的一段中，使用这种上下文错层对比的方式，展现出同样的产品，提供同样的运行模式，使用同样的电能。但是获得的却是比之前更多的价值）。

“准备去做...”（再次重申购买的价值，折扣等）

“你可以拥有...”（不是拥有，是可以购买，以最低的价格购买）。

“仅 1.49 美元。每个...”（获得这些产品，同时让你感到欣慰，这是通过商家提供的超值低廉的价格）

要注意，循序渐进的方法和重新定义是非常相似的。要关注每一个步骤和要表达的内容应该如何安排，通过对产品结构的循序渐进来进行描述——通过现实的描绘和词汇的使用来达到效果。另外，还要通过事实来一步一步地解读你所进行的重新定义行为。

每次都通过微妙的，具有超凡力量的途径是实现顾客对产品的信任。书中给出的案例，都值得你去认真的学习和研究。

让我们将同等的效力成功地转嫁到广告当中，建立产品的信任机制。

第十一章 突破性广告的第五种技巧：产品机制

如何证明产品与广告声明中的一致性

正如我们反复观察所看到的一样，好的广告作品会同时存在于两个不同的介质当中。

第一部分，它们有些是通过平面广告的形式展现，有些是通过声音电波或是电视中采取声音与图像结合的方式来展现。

另外一部分，是至关重要的部分——展现在顾客的头脑当中。这是一系列反应——包括计划性的反应和预期类的反应——其实是你的广告内容引导他们出现了这些想法和情感。

实际上，顾客阅读广告的过程，也是他们与你进行无形交流的过程。你的想法，产品形象和情感因素全部灌输给了顾客，像是计划好的模式一样。然后，在他们的头脑中，针对想法，形象和情感，经过他们的个人加工反馈给你。

你希望顾客对于产品的反应都是好的，那么这些反应就成了可控反应。他们会看到你设计的图像，会理解和同意你所倡导的观点。分享你的建议和情感，甚至可以直接接受你的产品并且将其在内心中强化。

但是与此同时，你必须知晓一点，虽然有了这些顾客的反应，但反应当中也包含了来自顾客的一些不可避免的问题和要求等等。而且，你还不能无视这些，一定要回答和解决这些问题，否则广告就会失败。

他们会提出什么问题和要求呢？基本上分为三种情况：

1. 要求了解更多的产品信息。要加剧他们的这种喜好和兴趣，尽量地满足。他们通常会对你说：“再告诉我多一些有关你的产品的事情吧。”

2. 要求证明产品的功效。他们要知道产品到底是什么，想知道真实的情况。对于你所使用的鉴定证明，他们会问：“哦，这是谁说的？”

3. 要求产品具备更多的功效。他要知道最终产品带来的结果，他现在已经知道了产品能够给他带来什么样的功效，这时他会问：“产品为什么能具备这种功效的呢，如何来运作呢？”

要创作出一个好的广告作品，需要了解双重原则。同时，你要想象自己即是创作者，也是顾客。而且一定要针对读者的心理要求，创作出即安全又令其心动的产品机制，让他们能轻易地对产品做出反应。你必须找出哪种产品功效是他们所希望得到的。要去预见和揣测，然后据此来制定广告的方向。在内容中添加想要的素材和资料，要相当精准，否则顾客马上就会走掉。

这就是广告中最难的一部分了。有许多优秀的广告都失败在这方面，最终导致顾客的流失。而且，对于这种已经发生过的教训，你要一点一滴地去研究，在同一段话中，要看哪些重要，哪些不重要，哪些是走错了方向，哪些内容会让顾客失望。

在第14章中，我们会讨论这些问题导致的广告方向...由此去预见和揣测会出现的问题等等。

现在，我们先来看看顾客的第三个要求。

口头证明

重要的问题是：“产品是如何发挥作用的？”顾客要求你给他一些产品信息的说明，他希望你承诺——他需要这种承诺——但他还是更相信产品实实在在的效果。

你必须从口头上逻辑地证明你的产品，这样他才能明白，才能实实在在地了解你到底给了他什么承诺以及产品发挥作用以后最终的情况。

当然，在广告开始的部分，就应该提供这些信息，提供这种机制——已经被称作“解释原因”的广告内容。克劳德·霍普金斯是这方面的大师，但是无论任何阶段创作的广告，都出现过承诺给顾客的效果在实际应用中并不奏效的情况。

实际上，当我们坐下来创作广告的时候，对于基本的问题，我们一定要先自问。比如“我应该使用这种陈述方案吗？”或者“我应该在广告中应不应该建立这种产品机制呢？”而不是仅仅局限于：“产品多少钱？”

广告中究竟需要展示多少种机制呢？当然了，这要视情况而定，要看广告中已经展示了哪些内容给读者——在创造产品可知度的阶段。哪些产品具有他熟悉的这种产品机制？这些机制，顾客都接受了吗？如果是的话，那么等于这部分的工作已经完成了。其他的广告创作者需要花时间来创作你已经在广告中创建出来的产品机制。

第一步：产品机制的命名

你可以通过给产品机制命名来体现其价值，同时也可以利用产品的价格和某种特性来吸引顾客。

例如，在传统相机的广告中，与标题相呼应。你可以这样来命名产品的机制：

使用色诺芬 1750 相机，简单地就可以拍下照片

“使用电光调节器，只需按下 Zoman 镜头的电钮，相机加载照片即可，仅售 135 美元。”

在这里，三个机制确保了完美的画面，这就是最简单的命名。根本没必要进行具体的描述。顾客已经从其它的广告中熟知这些了。更进一步对具体细节进行描述只会让读者更加厌烦。因此，你的命名一定要醒目，可以在价格上体现一下。

大多数的目录文稿或零售广告却通常都只使用缩写格式。它要处理的就是大家都已经了解并且也接受了机制。因此，再用篇幅来进行解释纯属浪费言词。

第二步：产品机制的描述

1. 因为顾客对你的产品机制还不了解。

2. 因为每个商家的产品都有相同的机制，相同的承诺，相同的价格，市场已经趋向于白热化，你需要一种全新的机制来拓宽产品的销路。

让我们看一个最简单的案例：

由于你的产品机制并不为人所知，或者人们不是完全的了解，这样的话，你就不能简单地去命名，必须描述得更详细一些。

因此，如果你想要对顾客承诺，那么就需要先解释这个承诺是什么。这样你才能显示出你要承诺给他们的内容。

这种连续承诺和解释，就像广告本身的重要性一样。例如，在1926年，瑞森公司做到的一样。首先他给出的承诺如下：

有谁想不费力气就把衣服洗干净？

有谁想看到，只是简单地将衣服浸泡，就能胜于原始揉搓的洗衣方法？

这就是成百万的妇女每周都要做的事情。如今，她们可以丢掉洗衣板，无需卖力地搓洗，也不必再因为洗这些衣服变得双手通红了。

现在，只需将衣物浸泡——然后拿出来——晾干！只需做这些工作，只需要从前一半的时间，不用手搓，还能比以前更干净！

请注意，最初的广告标题要在广告的第一段内容中得以强化，承诺要重复，但要使用不同的词汇，引进不同的观点。在其它的三段中一遍又一遍地重复。

但同时也要注意，作为创造广告的渴望，也要创造一种女性阅读后的反应。这种反应其实就只有一个词：“如何做到？”这种承诺听上去会越来越好，就像从听上去很好然后变成了现实一样。她需要注入强力的放心元素。

这样的话，就不要在广告中宣传衣物的洗白程度了，广告要转变方向，要开始阐述新机制，比如就像是：

浸泡之后，污点消除

秘密就在于瑞康，一种温和的粒状香皂，可以给你丰富持续的泡沫，只要将衣物浸泡在奶油般丰富的瑞森香皂泡沫中——灰尘，污物，都会非常轻易地消除。然后将衣服拿出来，没有污点，无可挑剔。

甚至衣服有顽固的污渍，只要在浸泡以后，用手指轻轻地揉搓，就能去除污渍。这样的话，衣服不再需要在洗衣板上反复揉搓，衣服也可以穿得更长久。

请注意，这里描述的这种产品机制——“浸泡之后，污物消除”，这是对所描述的“衣服洗得干净”，“洗得更白”话题的进一步证明。产品机制描述的首要准则并不是科学地进行论述，不允许让广告变得枯燥无味，或仅仅是将事实陈述一遍。而是，一定要在承诺基础上添加情感因素。

每个优秀的广告文案，包括机制文案，都是为了销售。仅仅在部分段落中，广告是需要销售第二项声明的（过程表现为污渍的去除），以此来证明最主要的广告主题（洗得更白）。但这一切，全部都是为了促成购买。

当然，你要马上注意一下，在1926年的广告中出现的简单机制，作为和今天在相同领域的产品的比较。在当时，提及这种浸泡完就能去除污渍的事实，是足以让读者作为接受产品的证据，他们一定会去尝试。

当然，在如今复杂且产品横生的市场中，她可能不会这么轻易地相信和接受了。所以产品需要更多的机制来形容，需要可以解释得更多，承诺得更深入，甚至需要再发明出其它奇迹来满足当今顾客的需求。

第三步：产品的机制功能

当你面对复杂的市场时，就要看看第二个案例以及要解决的问题——当承诺听起来相同，当价格竞争激烈地到了厮杀的程度。

我们回到第三章，曾经由于另外一个论点而讨论过市场复杂性的问题。我们发现了产品机制——强大的产品机制——可销售的产品机制——不仅仅是种建立信任的途径，实际上是为了让产品成功地卖出去，你必须将它也陈述到标题当中。

以下这些就是机制性标题：

“让脂肪流出体外。”

“首次发明的减肥药。”

“车辆无火花地前进。”

“无需手术，减小痔疮。”

“托米·阿豪说，用右手击球，让它飞驰。”

这样的标题成百上千，每一条都是你想要的一个新方法，一个新功效，一个新机会，都能满足你的渴望。甚至有些标题是试图让你了解“过去为什么失败”的，它们也都包含在内。

因此，产品的机制，可以证明你的主要广告声明，或许可以置顶于广告，将你的市场变得像直邮广告的效果一样。

如果人们知道产品是如何发挥作用，又或许你的声明过于新颖，读者可能会变得毫不关注，这样的话，你需要将所有的机制总结为一个词或是一段话。

如果人们不太了解产品是如何发挥作用的，那么就要形容和讲解下这种机制了。要使用销售语言，直到他们有足够的理由去相信你。

然而，如果你具备强大的，戏剧性的产品机制，或是建立了比其他竞争者优越的产品。那么就可以毫无阻碍地销售产品了。

我们会在下个章节中看到更专业的案例，当我们展现出与竞争者

比较的同一产品时，会看到专业的广告中如何将产品的机制浓缩成精华，得以展现。

一个至关重要的机制

让读者信服

你所给他的产品价格是物超所值的价格

有个非常悲哀的情况，可能会发生在过程中——那就是我们从事的广告行为，我们的读者并不总是相信我们告诉他的一切是事实。每一个广告作者都有过这样或是那样的经历，他们要宣传的是非常不可思议的优秀产品，但是却就是卖不出去——因为人们不相信作者在广告中说的事情。

同样的，许多制造商，他们的代理商，开始降价，广告开始减少。然后看看，销售还是没有提高。

那么，这之间究竟发生了什么事情呢？因为没人相信。减价，像是产品的优势，和文字上的形容一样好，这是你的战略措施。

价格削减一定要调整。这必须有一个说辞。产品机制隐藏在其中。没有这样的产品机制，没有这样的原因，为什么要降价？如果不能说明白的話，你也只能得到一点点由于降价而带来的销售。

减价机制大师罗伯特科利尔，他的书《罗伯特科利尔信书》是广告文案作家们需要知道的经典之作。（秘密行销网有售 mimixingxiao.com）。这里有一个科利尔对于价格调整的案例，不仅是可信性，而且带有强烈的戏剧化色彩：

在涨价之前，赶紧抢购吧！

亲爱的先生们：

不久以前，一个老旧的，可靠的纺织厂生产了一批用于制作衬衫的高质量马德拉斯编制料，但是生产完了以后，他们就发出了求

助的信息。

他们连续生产了几个月，认为这些产品能够很容易地消化掉。

但是，由于天气的剧烈变化，他们这个普通的要求没有办法实现。他们的库存太多了——他们需要钱来周转。

如果我们购买这些高质量的马德拉斯布料，总共是 25 万码，这样的话，他们会以最低的成本价售出——现在是最便宜的价格。

如果现在购买——25 万码的产品——那会为你节省巨大的成本——这对你来说，绝对不有第二次这样的机会。

让我们指出针对产品进行的逻辑性定价和大幅降价之间的区别。对于这点，广告作者不仅要一遍又一遍地在广告中强调商家降价的原因，而且还要一次又一次地指出质量是完全可以保证的。

因此，这是一种在机制中使用机制的方法：(1) 恶劣天气导致；(2) 工厂库存过高导致被迫减价处理。

这就是广告以机制方面开始，仅仅是在第六段以后才开始提到减价的动作。而且，他是在利用创造性进行的一种冒险行为。既然这样，他就会在这六段话之中抓住读者的兴趣和心理。同时，因为是一种赌博冒险行为，他要在词汇中注入 10 倍的效果，对于价格和价值方面的反比例处理，一定要做到万无一失且一语中的。

第十二章 突破性广告的第六种技巧： 浓缩精华

如何摧毁顾客的现有思维方式，以满足他们的渴望

如你所知，我们在最后的分析中说道，对于产品的销售成功，从来都不是因为广告直接促成的。广告的作用只是对于如何满足渴望而进行了说明。它的效用，只是用于对渴望的加强。

如果顾客的这种渴望是属于商业化的，那么说明很多人都可以拥有这种渴望。如果这些人愿意花钱来购买某个产品来满足自己渴望的话，那么很多生产商都会为这种渴望需求来生产这种产品的。

大多数的商业都纯在着竞争。所以，任何只要是卖东西的公司，就不可能避开竞争。像你写广告时一样，一只眼睛盯着市场，另一只眼睛盯着竞争者。

在本书中，我们已经通过多种途径谈论过如何打击竞争者。现在，让我们暂时停一停，对前面所说的内容回顾一下。

当然，首先要说的就是产品的优势。这是商战以及能够让顾客购买的最终武器。如果产品是最好的，那么你会比生产出普通产品商家拥有几百倍以上的成功机会。许多成功的广告都是和优质的产品联系在一起的。许多优秀的声明也是来自严格的生产线的。如果产品和后备力量不理想的话，如果广告的内容比产品描述的要好，那么就把产品返还给商家。让他们把产品做得和广告上说的一样好，然后再为他们创作广告。

但是，就算产品再好，也需要通过有效果的广告去引导顾客进行产品的尝试。否则，在第一次销售阶段，过多的费用可能会导致商家

被迫退出市场，根本没有足够的费用参与后面的销售阶段来盈利。

这样的话，让我们来看看第二阶段击败竞争者的武器——承诺的竞争优势。一个强有力的承诺，可以唤起顾客的更多渴望。一个范围广泛的承诺，能够促使更多的顾客购买产品。一个更具有可信度的承诺，能够让持怀疑论的读者也受到影响。本书已经为如何建立这种可信度设计了整体的发展蓝图和方向。

第三，我们有产品的社会认可角色这一有力武器。这些产品所担当的社会角色都是由亲自使用过的顾客所提到的经验感言。包括产品的性能，鉴定证明，产品的社会威望，市场状态，以及能否引起顾客兴趣，这些都要让产品的功效在广告的内容中全面展现。

第四，对竞争者要做出回应——你的广告要胜于竞争者一筹；必要的时候要将广告的声明升级；改变原有的产品机制，开拓新市场。

还有第五点——我们在本章讨论的技巧——那就是对顾客直接攻击。

直接攻击，吸引注意力——浓缩描述的精华——这与我们上面讨论过的另外四种技巧完全不同。所有的技巧都可以不去考虑竞争者的因素，因为读者只关注你所叙说的故事，你所承诺的内容，你所说的产品的好处等等。这说明，除了你的产品，没有其它的方法能够满足他们这方面的渴望了。

因此，当你进入一个市场的时候；当你面对市场的主要问题并且需要与竞争者对抗的时候；当你希望要让顾客从头到尾通读广告的时候；又或者当你的广告描述很有冲击力度，表现得与众不同、新鲜，而且竞争者没法相比的时候。那说明这是发挥最大效用的时候。

在这种情况下，最好的广告陈述并不是在内容中赋予产品过多的社会威望，也不是要直接陈述竞争对手的情况，无需在这方面浪费时间和广告成本。

但是，在许多情况下，特别是你的广告投入资金不如竞争者的时候——在大多数顾客已经选择了竞争者产品的时候——你的第一个

问题就是主动地去粉碎竞争产品在顾客心中的形象。

浓缩精华指的是什么

浓缩精华的过程，指的就是通过严谨，逻辑，程序地分析和阐述，来证明其它产品不具备满足顾客渴望的机制——这比单纯利用你的产品去吸引顾客效果要强得多。但是，如果你仅仅做到了让顾客对竞争者的产品不感兴趣，也没有做到让他对自己的产品感兴趣，那么就等于完全没有达到效果。除非你可以成功地展示出自己的产品是如何弥补竞争者的弱点的。否则，广告毫无吸引力。

这样做的理由很简单，顾客知道你攻击竞争者是有偏见的。因此，如果你攻击竞争者的产品只是为了说自己好——换句话说，就是为了获得顾客的购买而对别人进行抨击和侮辱，那么这种行为只是会唤起顾客的更加怀疑和轻视，根本没有任何作用。

但是，在说服顾客的过程中有个临界点，如果你能向顾客展示出这是为他好，而且在服务中也能体现，并且你的产品可以排除这个弱点，那么你的广告就能被顾客接受。这样的话，即使他对老产品有根深蒂固的忠诚，现在也会心中生疑的。

因此，浓缩精华是在竞争的过程中指出对方的弱点…强调这种弱点为顾客带来的伤害…然后，向顾客证明你的产品是没有这些不利因素的。

请注意，所有我们在这里使用的技巧在上一章中都进行了探讨。广告中，对于老产品的缺陷一定要加强揭露，利用循序渐进的描述来展示其缺点，而且还要表现出新的产品已经针对此缺陷进行了改善等等。

所以，浓缩精华进行陈述的过程是个非常复杂的过程，此过程占据了广告创作的大部分工作时间，而且此工作还要与书中所提到的每个知识点相结合，才能得到不可思议的效果。下面让我们看看两个娴熟运用浓缩精华的案例：

第一个案例，我们再次回顾看下火花塞的案例。如你所知，广告

创作者通过广告，想告诉读者的是，汽车在没有安装火花塞的装置的情况下也可以行驶。但是，如果安装了这个喷油嘴，那么较之老式的火花塞，就可以获得更多的汽油使用率以及动力。

广告创作者是通过以下两种方式来表现的：

1. 利用产品机制来证明广告声明。
2. 在广告的交织陈述中，利用一些篇幅，对顾客在心中对“火花塞”已经产生的信任进行摧毁。

“动力技师和机械师请仔细阅读”

对于汽车的动力技师和机械师们，让我告诉你们为什么火花塞型的装置给你带来这样的结果。

火花塞通过空气的缝隙蹦射出火花。这在一定范围内是最浪费动力和浪费汽油的。

一个导入型喷油嘴，这是对于火花进入汽缸最有效的方法。

在电极和自燃发火点之间有一个普通的火花塞空气缝隙，因为电极是一直燃烧的，所以这个缝隙越来越大。这就意味着，这样会对汽缸和活塞环进行损害。在火喷嘴中，没有缝隙，没有电极燃烧的情况。也就是最大限度地利用汽油，更加经济，在汽缸和活塞环间进行了汽油保护处理，防止流失。

火花塞的不充分利用会导致污物和炭元素堆积，这意味着需要定期清理，调整，或者进行非常昂贵的更换！

一个喷油嘴，从来不需要清洁和调整。实际的作用就是直接工作，让其更有效。它比汽车本身的寿命要长，无需特别保养维修和更换就可以发挥最大的功效。

一个火花塞只能给你薄薄地打火层，在低于 120 磅的压力下将车打着。

而一个喷油嘴能提供厚重的力量火焰，不是在压力下打着引擎，

而是通过高压压缩引擎打火。

对于你使用的普通的火花塞，或使用比普通汽油价位高 4-8 分的优质汽油，不管这些怎样，你获得的是效率低的，浪费汽油的消费。

使用了喷油嘴，就算使用普通的汽油，也可以每加仑多走 8 英里，马力提高 31，在任何天气条件下，都能轻松驾驶。这样算起来，看看为什么要使用喷油嘴，它能够为你每个月都节省开支。

普通的火花塞不得不定期更换，在一些新配置的汽车中，一个火花塞只能用几个月。

而我们所推荐的喷油嘴，比汽车本身的寿命还长，无需清洁，维修或更换。

这就是为什么，美国航空公司花钱购买喷油嘴，而你最终也会发现，喷油嘴不管在任何汽车上都发挥的功效。

让我们分析一下上述广告的内容

我希望到目前为止，你已经看到了许多广告中使用的产生效果的技巧…这些技巧能够建立一系列的影响力。让我们对其中的一些进行分析：

首先，当然就是交互式对比。指出了在工作过程中火花塞的弱点，然后马上通过对喷油嘴的优势描写来进行比较。坏的-好的；坏的-好的；坏的-好的；这样就是广告陈述安排上的潜在结构。

但是，这仅仅是使用了横向对比的方法。他重复这些词语来阐述火花塞固有的弱点，同时强调喷油嘴的优势。“一个火花塞发出一个火花”，而“喷油嘴就好像是在喷火…”。“火花”表现的是弱项，而“喷火”则表现得要强许多。火花塞的描述只是一个薄薄的层面，而喷油嘴喷出的是厚重的，有力量的火焰。这在脑海中都可以想象出来的。

贯穿整个广告的是，定义，再定义。火花点火是最浪费和最耗费成本的方法。反过来，喷油嘴给予的是最有效的方法。不点火意味着“力量的丧失…”通过将汽油最大化的利用，实现最经济效益…（注

意平行手法的结构，在对比上更加强烈)。

而且，在一个完美的想象中实现，喷油嘴实际上是“置入”——根据推理而形成的重新定义。

当然，大多数的优势都是通过真实地描述产品机制来表现的。缝隙中的空气对于普通的火花塞来说，是让更多的电极能量燃烧。火花塞容易变脏，是因为没有充分利用火焰…等等。

让我们再次看下这个广告的顺序结构：

坏的方面的陈述；

好的方面的陈述；

坏的方面的陈述；

好的方面的陈述；

坏的方面的陈述；

好的方面的陈述；

因此，这里采用的是重复的，直接的，一对一的进行比较。在顾客的心中不断地诱发对产品的需求——暴露出老产品的劣势，展示出新产品的优势。

第二战略

这是实现浓缩精华的一条路线。当然这并不总是可行的，因为有些产品是没有办法轻易地，清晰地将每个优弱点都展现出来的。你要调整陈述的顺序，要重现一个顾客使用老产品时所经历的不愉快。或是其它相似的场景再现，在你提供纠正这些问题之前，让问题变得更加严重。

在这类浓缩精华的广告中，你需要更换一个不同的架构。有时候就像是：

对于一个产品或是一些产品，你在使用上都出现过哪些情况？当

换成使用新产品时,发生了怎样的变化?

下面是广告中推荐的一款减肥药,使用的就是这种结构。让我们先看一下关于广告所说的负面内容。

多年来,医生们所指导的减肥计划——那就是你需要付 5 美元,10 美元,甚至 15 美元——是完全被动的!那种方法其实完全依赖的是自己的力量——是你控制饮食的能力。所有原始的减肥方法——不管是 5 美元,10 美元,15 美元——都是消除饥饿感的产品——药丸,粉末,冲剂都是对胃的控制——对减少饥饿感一点都没有作用。

这些减肥产品没有一个能够积极地帮助你减肥。采取针对减肥的积极饮食,实际地帮助你燃烧脂肪——使脂肪氧化...溶掉...直到永远!

那到底是怎么回事呢?如果你超重,那么你就要通过自己做更多减肥的工作了!你虔诚地,充满信心地,服用抗饥饿药丸,扔掉自己爱吃的食品,挨上数周的折磨。最后,如果你幸运的话,可能会减掉 5 磅,10 磅,甚至 12 磅。

然后,减肥的意志力停下来!你打破了膳食计划。你发现小药丸对你的节食不再起作用,你的脂肪又回来了——而且你变得更胖更难看,比以前更严重。

让我们再看一下作者使用的总体效果。

在第一段和第二段中——定义和再定义。指出了过去的减肥计划是被动的,他们依靠的完全是自己减肥的意志力,对于实际的作用,一点也没有燃烧任何脂肪。

在第三段当中,吃药和“完全靠自己减肥”是一样的。

再下一段,要具有逻辑性——要有原因,有效果。写出这些被读者接受的定义,第三段和第四段变成了具有逻辑性的必要段落。用原因和所带来的效果向顾客表达“那么到底是怎么回事呢?”

现在,第三段和第四段浓缩了所有女人对于减肥都有过的经历,她自身一次又一次地经历,她知道每一步的征兆。而且,她看着广告,会不断地点头,同意上面的描述,这些都是她经历过的。对于这种描

述就像是对她自身的描述一样。

然后，在第四段的最后一行，描述的内容达到了顶峰，对于老式的减肥方式进行了彻底的摧毁。请注意，这里使用的是“同时”来链接最后的结论与之前的经验。毫无疑问，脂肪对于女人来说一定会回来的——如果没有这样，她就不会看这个广告了。但是，这里进行了暗示，那就是女人都会同意这种观点的，这种药丸的失败就表现在控制饮食的失败。

因此，这个时候，英雄产品就要登场了。这就是已经在第二段中预示过的，对于传统方式的负面描述中已经提到的“主动地”，“燃烧”脂肪。

这样的话，你要尝试一下另外一个被动的计划。再一个，再一个...然后如果你像普通的男男女女一样，阅读过减肥的医学报告的话——或许你会到医生那里，去问他们有没有一种简单的方法——不需要受折磨——也不会反弹的方法！

医生们会建议你使用我们的产品——一种灰色小药丸——另外还有一份很普通的减肥计划。

在医生手中的，是如此微小的，只相当于指尖的药丸——或许这是迄今为止发现的最有效的减肥武器了。它是由一种叫做卵磷脂的复合品制成的——全新的，令人惊讶的减肥产品，是获得诺贝尔奖项的。

产品绝对地安全——就像阿司匹林一样——当要减肥的时候，一定可以想到服用这种减肥药...

他们不会给你饥饿感...从来不需要节食一顿饭...服用者谈到，他们只是感到更有精神，更年轻，比他们几年前更有活力。

然后，日复一日，他们感到这比以前更容易，更快速，更安全，丑陋的脂肪融解掉了！他们一日三餐依旧可以吃可口的食品，每周减掉5磅，完全不必放弃令人垂涎欲滴的牛排...

等等...然后再回到强化的内容当中，给读者以产品图像化的解释。

对比——产品——证明文件——专家意见的参考——然后再次

回到承诺当中，以产品的发展史(产品如何生产的)，阐述产品功效的细节以及这种功效是如何为顾客带来效果的，这些都是通过描述产品机制来支持广告声明的。

浓缩精华的最后要点

我故意选择一些极端的案例来阐述广告中所表现的产品机制手段，这些广告更能逻辑性地展示浓缩精华的方法。同样的效果可以在两三句话，或者在独立的段落中表述，就像这个经典的标题：

“无需手术，消除痔疮”

这样采用的就是对比陈述的精华——对承诺效果的阐述。

而且，这并不是广告的内容，也不是广告利用产品机制所展示出来的力量。这只是简单的问题解决描述，当读者看到这则广告的时候，通过对词语的理解产生的情绪反应。

如果是针对这种情况的话，你就要引导顾客习惯你的产品，打破他对老产品的忠实度…将机会转嫁到你的产品当中——要好自己的工作，或多或少，都能用得上这些技巧。

第十三章 突破性广告的第七种技巧： 伪装

如何为广告借取信任

我们已经进行过讨论，广告要建立信任度可以通过五个途径。我个人认为，在广告中所使用的手法，一定会使用上这五个方法中的一个，无一例外。也就是说，除了这五种途径，不会再有其它的手法了。那么，我们要从社会中借取的信任感源自何处呢？

这个过程操作起来是很简单的。如你所知，人们不会单独购买一些只刊登广告的报纸，杂志或是其它任何媒介载体。他们会购买公众出版物，比如杂志，报纸——或是他们会打开收音机或是电视——保持与世界同步。看每天发生的事情以及为什么会发生。还有就是娱乐，启迪或简单地保持自己对世界新的了解。

现在，当一个人选择了一种出版物以后（我们先暂且不谈广播和电视等媒介载体），他之所以选择这本出版物是因为他相信这本书刊可以带给他所需，并且会告诉他一些事实，他相信这本书刊。

而且，只要他心中已经信任了这本书刊（买家就可以告诉你这种想法），他的这种信任也会延伸到广告当中。因为一些信任会从书刊的社论内容连带到广告当中。他在心中已经潜意识地认为，他所信任的书刊不会将骗人的广告刊登在里面。

另一方面，当他对书刊失去信任的时候，同样也会影响广告的作用。如果他不再相信出版物的内容，也就不再相信它刊登的广告的内容了。这个因素——在媒介中携带的信任因素——我认为这个重要的方面要比考虑发行量更值得重视。

这些对于刊物中刊登广告的商家有很大的影响。所以，我们要更深入地讨，你需要知道，不仅要针对反复购买该出版物的读者的信任方面，还要针对刊物的风格方面，要注意出版物的言论风格和版式。

换句话说，这种行为已经在读者的心理上构成了潜意识，人们相信公众出版物，这些出版物以一种特有的风格语言来表达内容。不久以后，措辞就变成了一种书刊传递的真理，无论里面的内容包含什么。

因此，针对你的广告，如果调整得正确，那就是一种潜存的信任，一种从杂志中得到的信任。当你想让读者传递信息的时候，你可以通过这种方法来实现更多的信任。

让我们看几个例子

我会向你介绍三种方法，使你能够用捷径创造信任。

首先，我们看看显而易见的方面，就是格式。每个出版物都有自己的版面格式，而你刊登广告，你的工作就是将广告文本融入到出版物当中：

1. 将顾客对杂志的阅读注意力从文章转移到广告上。
2. 通过广告中每句话的措辞，最大限度地让顾客信任广告内容。

本书中，我并没有谈及广告的规划问题，因为我认为对广告的规划并不能带来什么积极的结果。但是针对这个描写阶段，规划却非常重要，光是在格式上的转变就能增加 50% 的读者，这就是我们真正想要的效果。

所以，对于这个阶段，你的工作是去尽量地效仿媒介载体的格式，使广告的格式也改变成相同的模式。这意味着，理想化地讲，让广告的风格跟随杂志的风格…使用这种刊物的语言来规范你的广告语言…使用这些杂志所具备的风格类的插图，副标题以及整体格局。

在下面的内容中，我们针对同样的“一本书”做了两个不同的广告进行对比。第一个是将广告刊登在了大众化的家具杂志中，一共选

择了 12-15 家媒体刊登了该广告。但是效果平平。

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 successful leaders. Men and women who were used to have popularity by such corporations as General Motors, DuPont, Sears Roebuck, A. & P., Eastern Kodak, Ford, Burden, Coca-Cola, Conagra, Standard Oil, General Electric, and over a hundred more.

These successful people have one common factor in a secret that is back of their successful careers of popularity.

They paid me to \$22.50 a person to learn these popular techniques. How so many people want to see you learn from the very first moment they meet you.

How to avoid the everyday blunders that unpopularity intelligent people.

How to handle embarrassing situations without losing the talker's last word.

How to get other people to listen to you.

How to get other people to do what you want them to do — and keep doing it.

Over one hundred of America's largest corporations paid up to \$22.50 a person to learn these techniques.

You can learn them all, in your own home, with no need, without making 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 F. Parker, LL.D. He has concentrated his entire life in one field — discovering the best methods of winning people over by just way of thinking, without embarrassing them.

Dr. Parker believes that these methods are more important than knowledge or "competence." He is certain that method will win more important than hard work.

He believes that they are the key to making others work for you.

And he believes that the 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 about popularity. But starting today, with this new method, you can have every word of this \$22.50 course in your own home, for only \$4.95.

Here is the information you will find in this book.

How to Make People Do What You Want Them to Do!

How to attract yourself to them, so they never forget you. How to make immediate contact in a conversation — without an accidental remark.

How to win the friendship, loyalty and respect of the people working with you.

How to draw others' attention to your remarks. Select 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 stronger mind.

How to persuade without arguing. Give orders without creating resentment. Choose others without hurting their feelings.

How to Reach the People Who Really Count

How to present your ideas to superior in a way that automatically wins acceptance.

How to overcome objections.

How to handle objections. Keep people from saying "No. Make it easy for them to say "Yes."

How to make a salesperson talk as effectively.

How to use your own qualities to your greatest advantage for yourself.

How to make words that command.

The art, secret, secret of making people believe in you. And you will believe you.



Paul F. Parker, LL.D.

Paul F. Parker, LL.D., has concentrated his entire lifetime in one field. He has won the first position of leading popularity — and making you and thousands of others like him. He is certain that the only way to win the friendship, loyalty and respect of the people working with you is to learn the best methods of winning people over by just way of thinking, without embarrassing them.

And the best method is the one that is the best.

How to Handle Embarrassing Situations

How to avoid embarrassing situations that might otherwise ruin up friendships or waste years of hard work.

How to deal a hard down when he wants raising his voice.

How to control anger storms so that the other person speaks without your saying a word.

How to handle the little fellow who thinks he's a big shot, the "clerk," the new guy, the smart stick, the "no-brainer."

How to win over maliciously experts, the man who wants to get something off his chest, jealous subordinates, angry customers.

How to keep the other person from taking one back, without offending him.

How to control one back, or a whole group of people.

How to make the other person competitive first. How to allow him to swallow his words gracefully. Turn blunders into apologies. Handle him first.

What and where to go in, and how to get the man for yourself.

The one thing every man must know something in the world. And how to get yourself in a position where they get a thing you.

(广告一)

第二个广告的内容是相同的，刊登在《华尔街日报》上并且顺应了它的风格。这取得了很大的成功——一共刊登了 19 次，每个月一次（从创作这篇广告开始），效果完全没有下降。

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 National Biscuits, DePue, Sears, Roebuck, A.P. Cushman, Kodak, Ford, General, Coca-Cola, General, 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 secret of popularity.

They paid up to \$22.50 a person to learn popular techniques like these:

How to make people want to get you apart from the very first moment they meet you.

How to avoid the embarrassing 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 and not you.

How to get other people to do what you want them to do without losing it.

Over one hundred of America's largest corporations paid up to \$22.50 a person to acquire these techniques. They are still paying up to \$22.50 a person to acquire them.

You can learn them all in your own home, just whenever, without taking a penny, risk or hour.

The Book That Took Forty Years to Write

In the whole United States, only one man knows 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 "negotiations." More important than technical skill. Far more important than technical skill.

past, without letting it be sidetracked or carried 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 facts to superiors in a way that automatically wins acceptance.

How to overcome fearfulness.

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. Put it 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 winning people over and making them accept voluntarily his way of thinking. He is America's only expert on this subject. He has helped more than 100,000 people to win acceptance. He has helped one million people to win acceptance.

(广告二)

让我们看一下如何调整格式让广告能持续保持信任度。

1. 广告标题，被期刊设计成了他们的类型。看上去与老式的期刊中其它内容的文章格式没有什么不同。所以，没有给读者第一感觉就是：“这是个广告，要当心！”要使用黑体字，增加报道感，削弱广告感。

2. 副标题——两个当中，有一个是直接跟着广告主标题来写的。他们使用的是纯粹的十九世纪被美国报业放弃了很多年的问题。但华尔街期刊采取了这种问题格式，所以此广告也使用了同样的格式。事实上，这种格式是很不常用的，老式的，但是让人从上下文上看，很能取得读者信任。

3. 副标题中在上下各使用一条线。一个是可以显示广告的个性，没有它会缺少一些气氛。而且这种气氛（信任，信任感）是你一直在寻找的调整路线。

4. 副标题的设置完全靠左，这是细节问题。如果根据广告方面的知识来讲，这或许是非常失败的版面安排。但是，再强调一下，这是与期刊文章的内容格式非常协调的。

5. 直接嵌入作者的肖像素描，这可不是明智的选择。倒不如直接放上作者的照片。而且在《华尔街日报》这种媒介报纸中是不允许刊登这类资料的，所以，无论作者再怎么要求刊登，也肯定不可能（因为这与版税有关）。

因此，这样顺应刊物的调整都发挥了怎样的效果呢？把一个低效率的，老旧的，很难让人接受的广告内容变成了一片生动的社论——取得了双倍的信任，也吸引了双倍的顾客。较之以前的纯广告格式提高了两倍的效果。就算是直邮广告，也不能把产品在描写的如此生动。

这样额外的支出费用成本值得吗？值得！每一个这样变成社论的转变都能发挥作用吗？能。

为什么呢？因为你将广告和社论联系在了一起，顾客在信任文章评论的过程中，无意识地就将信任转移到你的产品当中了。

以上就是我们要说的第一种借用信任的方法：使广告适应出版格式。

第二种借用信任的方法

第二个特点没有那么多的广告痕迹——就是，要顺应措辞。

这个方法从实际的发行媒体产生，要考虑媒体的分类。比如，可以使用过去的铅字版本，虽然老套，但可以增加信任感。

在报纸当中，最明显的例子要属经常使用发行日期，发行地，或是横线处理。报纸的指导者也有可能利用广告的鉴定证明的公开程度来提高自身的信任度，最成功的例子就是：

皮肤专家验证 如何去掉面部黑头

“通过克莱尔·霍夫曼，在纽约最具权威的医学领导者，今天向所有人展示，如何在 10 分钟内清除面部黑头，改善毛孔粗大，使皮肤得到完美改善...”

等等。

新闻的论调使用的是大众公开的论调。这样的广告，从一开始就给出了一种气氛，这样的报告比在广告中描述一个故事要强的多。

同样的原则也可以在所要刊登的报纸媒体上使用。在直邮信件当中，寻找顾客能够毫不犹豫就将信件打开的关键格式，顾客收到的信可能是他们的回信，政府发放的信件，股利通知，保密信件，高价报纸等等。

在收音机或是电视中，顺应新闻的发布格式和新闻措辞。甚至如果有可能的话，要顺应新闻中的“声音”——学会使用播音员的语调，知情人口气的分析师，让观众感觉是新闻记录片。

学习与人们进行信任沟通的渠道。去顺应他们的论调，感受，风格，真挚。让你的广告融入其中，没有过渡方面的断层，成功地伪装。

借用信任的第三条战略

这部分，我们会涉及到广告的“直接影响情绪”。然而，对于最终借取信任的方法，我想再讨论一下顺应顾客情绪方面。

我们已经讨论过了你借用的出版社的发布格式，以及措辞或是风格。这两种方式都可以直接增加广告的信任度，在特定的报纸中使用特定的方式。

你挑选的出版物的广告要沿用出版物的格式和语言风格。因为人们已经在心中将报纸文章的语言和广告的语言从总体上区别开来了，而且还因为顾客会在第一次看得时候下意识地信任广告，而在第二次的时候就会持怀疑态度了。

换句话说，广告语言就是基于自然语言和情感灌输的过渡，通过外在的表现，趋向于顾客内在的声音对产品的反应。

为了让顾客忽略“广告成分”和潜意识的怀疑论调，除了借取出版物的习惯用语以外，还有两种习惯用语可以协助我们脱离难以让顾客注意广告的窘境。

第一就是“少量报道”。简单明了，字体颜色单一，要比读者想象中的少用些形容词。采用短句，结尾是自然的结束，无须高调。

例如，在大众广告当中，数一数每句话中名词的数量，再与形容词数量做比较。看看如何采用自嘲手法——没必要那么严肃。注意如何平缓地指出问题，然后结束。要看看如何做到最短，最简单的结构，让人有诚心之感。

以下就是大众的完整广告，车的特性相对于竞争者来说具有优越性。这些你也可以写得出来，即使使用 10 次这样的词汇也可以。

无需担心空气会用完；

就像你不用担心排水或雨刷器一样。

还有水箱；

或者软管；

或者水泵；

或者车辆生锈；

秋冬季无需担心防冻系统或是爆胎。

如果你将这些归功于大众汽车的发动机的话，那么其实还有许多让你觉得惊讶的优势。

所以，开始长途驾驶，去感受空气的流动吧！

简单和形象的言词创作了这个伟大的广告，为希望购车的人们给予了有力的建议。

而且，我建议你学习克劳德·霍普金斯的广告（译注：从未公开过的克劳德·霍普金斯写的第三本书，已经被发现。详情咨询秘密行销网 yougou@189.cn）或是约翰肯尼迪（《从统治者开始》和《托马斯的日子》）去发掘没有怪异但同样具有诚信力量的办法。或者从电台以及 50 年代的电视广告中学习。

很少广告采用这种写作方式，非常稀少且很有效果。它不是能解决每个销售问题，但是它很有效果——特别是在持续的活动，这无疑是有效果的。

第二个情绪是你突然从广告风格中抽离。我们称作“致命的诚意表现”。

这种是走极端的方法，在承诺方面采用指出缺点的办法，那么当你带给顾客礼貌感的时候，就会更加博得信任。

这在普通的广告中通常不采用——普通的广告都是会将自己的产品赞扬一番——这很有情感的影响，特别是在竞争激烈的领域。

例如，让我们看看一本关于工作的书籍。之前有过一百多本这样主题的书籍，而且有许多出版社发行过。

“给所有不满足于公司现状职位的人”

谁愿意在短时间内尝试改变？

这本书是为你准备的最现实的手册——就是为你准备的。

这是个针对个人的广告。

并不是说广告要针对一百个人中的九十九个。这些人可能并没有动力——不可能去骄傲——完全按照广告中所说的强迫去做。

等等…

你可以马上看到，在广告的前几段中，如何采用完全直白的论调。使用了“非广告的措辞”，比如“难以致信的牺牲”…“不可能的骄傲”…“完全的强迫”…“这种广告的要求”…这些词汇被使用在广告当中——给了读者一种不可预知感，诱导他们继续看下去。

在下章中，我们会讨论加强的问题。将看看如何采用公平的论述，甚至是批判，利用主要的声明来获取更大的影响。但是，如果要改变难以让顾客阅读下去的广告，造成产品难以销售的话，还是需要更加令人信服的事实报告。

第十四章 最后的绝技

让我们回顾一下所有的论点。同时，对最后的问题进行思考。

本书的开始部分，我们进行的是明确地创作，是教给你如何创作出比以前更好的广告标题，同时也告诉你，广告标题创作的成功或失败对整个广告有着非常重要的影响。这是本书第一部分所研究的内容。

本书的第二部分，我们针对同等重要的“如何进一步开发和利用广告标题”进行了探讨。如何把顾客对广告标题的兴趣和好奇心吸引到广告内容和对产品的认同信任当中，目的在于让广告标题和广告内容都发挥完整的效果。

利用这两个方面达到目标——也许效果多一些，也许少一些。针对这两种情况，我们检测了三种途径，来确保完美的效果：

首先，强化渴望，创造一个顾客都很想接受的产品特性或是产品角色，而且适当地概括广告内容的结构，在内容中安排让顾客对产品满意的因素。

然后，看看如何获得顾客三个阶段的情感因素：渴望…鉴定证明…信任。

现在，我们迎来了最后一个问题，我们将所有的元素放在一起。包括承诺，产品形象，设备工具，架构——将所有的一切交织在一起，从广告的开始到结束都抓住顾客的注意力。

换句话说，就是将拆开来看的各种独立元素综合在一起，看看发挥的效果如何。也就是说，现在要反向的看问题，试着把这些因素有效地结合起来。

其实，我们还有许多其他的辅助方法来促成此目的。在前面的章节中，我们已经分别接触过这些内容。现在，我们要更进一步对其进行检

测和实验，看看如何操作，看这一切是如何综合起来发挥作用的。比如：

确认证明——如何提供授权和证明

现在，广告内容已经很自然地取得了顾客信任，其中包括证明，数据，检测检验，证明书，授权文件，政府售卖许可，以及产品曾经获得的奖项等等。所有可以用于广告的因素，产品的机制因素，是怎么发挥作用的。

无论在广告的什么位置，用词都是很重要的。就像是我们在前几章教给你的一样，你的广告证明文件的安排和广告的整体效果，这些都是同等重要的。

对于收集证明这方面，我没法告诉你的调研部门这有多重要，你们还可以做得比现在好百倍。或者说，如果你没有调研部门的话，那么就会无法深入地发掘到很多凭证。

对于措词方面，无需特殊的证据——或许可以这么说，除了尽可能地让描述简短一些，还可以更加生动，让产品在广告中显得更加特殊化。

所以，最重要的是，记住证明广告的内容，就像是每一个广告中的词汇一样，都是用于售卖产品的，不是仅提供证明文件。它必须提供多种多样的证明和证据来支持如饥似渴阅读广告的读者，也必须让读者随着阅读的深入而加强对产品需求的渴望。

这样就行了。但是接下来的问题是：广告中如何安置这些证明呢？哪个论点或者哪些论点更加有效呢？

而且，接下来还有，在广告中要包含多少种不同的证据，检测资料以及证明书呢？当你将在广告中陈述这些内容的时候，什么时候可以结束呢？多长的段落就会让读者感到乏味？多少内容会让读者感到让他们相信的东西太多了？

我们已经对这些内容进行了讨论，尽管不是在这上下文之间，但是在前面的四个章节中曾经说过。在前四个章节当中，我们讨论过广

告声明和承诺的置换和结构。我们发现，你要为读者准备更能认可的，更容易接受的，更有力度的广告声明。

同样精确的规则能够保证证据的可信性。证据证明——就像是广告声明——当读者下意识的要求阅读这些内容时，会变得非常有效果。而且，读者接受的是那种符合上下文的，合乎逻辑的证明。

这就是规则，很简单也很具体。其它的就是在实际中应用了。

我们已经很认真地说过了，广告确定的四个步骤。现在再说一次：

1. 循序渐进——在广告的陈述中发展顾客的接受性。最后，引领他们对产品做出必然的选择。

2. 重新定义——在读者的的心中移除产品的缺陷，通过对产品的重新定义对顾客的思想进行改观。

3. 流程化——产品功效的口头证明，这是要说出产品是如何工作的。

4. 浓缩精华——提出其它同类产品没有办法做到此产品的精华功效。

每一个步骤都是有效的，不仅增加了广告声明的可信度，而且还增加了证明的可信性。

同样，在精确的方法中，在每一个步骤中，如果你的证明非常的优秀，那么可以在文稿中出现两次以达到更好的效果。

例如，回过头来看看在第 12 章分析过的浓缩精华部分的火花塞广告。这里就是对于火花塞的弱项反复地指出，同时烘托了喷油嘴的力量效果。

在这个阶段的结尾部分，作者建立了强大的信任。而且达到了好几倍的效果。他通过广告声明对重述实现了转换。他本来可以直接要求顾客订货，他还可以承诺退货保证等等。

他没有那样做，取而代之的是，他选择了大量让读者信服的资料：

“这也就是为什么美国空军支付喷油嘴的费用，以确保飞行器的

运行。”

而且，这样做也加强了可信度的力量，印证了前面所说的授权参考的效果。

因此，我们就把握了更多的加强细节的部分。在广告中，我们经常可以做到 1+1 等于 10 的效果。对于增加力量的广告部分——要精确到具体的细节。

形势可以增加力度，我们在继续寻找新案例的过程中对其它广告过程是一种开发利用。

而且，另外的三个过程呢？如何让你的证明与其它内容互动起来？

就是循序渐进方法。再学一下电视维修手册的广告，注意关键点的使用。比如“电视检测室”出现在广告文本当中——利用关键词汇形成关键点，在这一刻，读者对这样解决问题的办法在心中打下烙印，并且一遍又一遍地加深。

对于这点来说，读者搜寻的是答案。之间展示的所谓精确地证明有可能仅仅是一些无趣的数字分析，而这是突然展现一个锋利且生动的陈述——因为读者现在已经完全了解了这方面的重要性，在读者的心中，已经在寻找和验证这些广告中的词汇了。

还有，我必须再重复一遍证明文件的最致命的弊端就是枯燥乏味。所以，你的工作就是增加兴奋点。你一定要对此进行筹备，要将这些空洞的资料演化成生动的资料，在读者的心里让这些数据成为“戏剧中”鲜活的英雄人物。这样的话，数字突然变得有了情感因素——所以，你要站在读者的角度上，充分地对他的渴望提供满意的解决方法。

接下来，就是关于广告的证明与产品机制交互发挥作用了。通过这个过程进要发挥出更多的效用。总结如下：

文件可以是任何一种形式的证明文件——可以是数据，可以是发生的事实，也可以是对某个领域进行测试等等。只要是与产品功效有关的内容可以了。

让广告流程化的另一方面（这一点在头脑中容易混淆）是口头承

传的逻辑性范例，这也是一种证明，也是在展现产品功效。流程化的陈述没有必要与上面的证明内容结合在一起——它的功效和力量是可以单独发挥出来的。

确认——这是和上面两个不同的，是在广告中安排文件证明的步骤，它可以立即赢得读者的接受，可以发挥最大的情感效果。

因此，我建议不要再想在广告标题，或是副标题中插入证明文件，也不要单独列出一行，写到：“下面就是证明。”

我建议你，将证明文件当成一个元素来思考（将它想象为承诺，信任语言，动力建造，形象尖锐化，情感定位，还有我们将要开发的各种元素中的一个），将它与其它的元素交织在一起，使它和其它因素肩并肩的发挥——这些因素全部捆绑发挥作用，才能够更好地强大的作用和信任度。这比每一个因素单独起作用要好得多。

强化——如何让两个声明发挥四重效果

所有广告的首要原则，自然是要发挥广告的情感影响因素。正如我们所见，一次又一次地也得到了验证，即使是广告的可信度，证明文件，产品形象，感觉，也都是一样的。

那么，对于广告情感因素的创作，最主要的就是格式：如果你巧妙地利用这一点，那么就可以成功地达到影响顾客情绪的效果。在此基础上，再采用任何一种情感因素，都会发挥四重的效果，这并不是简单的数学化概念可以解释清的。

从数学角度看，一加一总是等于二的——从来不会多。但是在情感写作上，一加一经常可以等于十。换言之，两种情感的产品形象交织在一条正确的路线上，经常会形成比正常情况下高出 10 倍的作用。

例如，在国际的活动中，主要标题会是“我们更加努力”，但是当他们将这个口号加强之后，就会变成：“我们现在还只是第二。”

这两个句子是单独的理念：(1)我们是第二；(2)因此，我们更加

努力——这就是我们将其理念捆绑之后的效果。将两个内容逻辑性地连接在一起，就能比以前更有效果。

实际上，我们曾经定义过将独立的产品形象综合在一起的办法，也确实比实际单独地陈述要有力度的多。

这就是这些新词汇如何诞生的。就像是新的短语，口号，概念，思想。当然，也还有标题。

你的工作就是将此加强成一个内容，一个产品形象建立在另一个产品形象上，贯穿广告的全部。

例如，在上面的章节中我们提到的广告“给那些不满足于现在公司职位的人”，这个广告的层次表现为：

这是约翰·合恩的第一本书。他并不是个专业的作家，所以文法上肯定有缺陷，如果你期待一本文学上高质量，高风格的书，那么本书就不适合你了。

但是，书中的许多内容——也就是本书的理念——书中的全部章节，是你之前从来没有看过的！而且，这本书可以为你打开一扇大门——为了未来——并且让你终生受益。

注意，如何在第一段中坦白直言呢？如何让读者直接将注意力集中在产品上呢？要积极地与第二段的内容相辅相成——让整个模式看起来更可信，更能让读者接受书中相对的报道文章。

这两段是并列相接的——要让它们的结合变得更加有作用。

广告文本，在许多的阶段都是在寻找这种协调的连接。最后的5个章节当中，我们也对此进行了实例讲解。我建议你们回过头来再看一下这些案例，在结合点之处划出横线——哪一个声明是与下一个的结合，哪种更加尖锐，更具有力度，更可信。

所以说，要将广告中的声明连接下来的唯一途径就是——一直寻找更加有力度和更可信的信息来进行合并。

同样的原理也应用于下一个方式：

交织融合——如何在一句话当中将情感，产品形象和逻辑性同时融入

让我来诠释一个论点，或许可以让你对之前阐述的几个章节提升几倍的理解力。

最难的问题分析，我们已经在开始机械流程化的第二个章节说过了。你或许认为，我在建议你放弃所有的创作意识，像一个木匠一样工作。把一个承诺放入一个可信的句子当中，然后再附上有利的鉴定证明。

这样做的话，听起来就好像是确定每一个工具的有效性以及向你展示如何工作一样。因为需要分析，所以总是让你削减单独的作用因素来增长广告的整体效果——听起来就像你使用的工具带来的效果正如你的预料所知一样——甚至更加有效。

我想我没有必要和大家说有关机械流程性因素，以及它是如何发挥作用的。我曾经尝试地利用这种方法，比如，一个高尔夫教练要提高你的球技，不可能只是让你走出大门来打球就可以了。

他会让你停下，然后让你注意手势，合理化地握杆，变换手指，他交给你的方法一定是对你来说是新方法。然后只要多加练习——以及记住他一边教你，一边叮嘱你的事情。

当你前几次依照新的方式挥动球杆的时候，你会感觉自己非常笨拙，你会下意识的让自己胳膊肌肉紧绷。然后你就不停地挥球杆——一桶球…两桶球…十桶球。

过不了多久，胳膊的肌肉开始感到放松。你就会变成在无意识地情况下也这样挥动球杆了。对于这点，就是在变成直觉之前的机械流程性。但是，一个全新的直觉又会出现——那就是，还有更多的技巧可以去学，还有更有效的方法可以去掌握。

我会尝试为你创建两种直觉，试着从创造力1到创造力2，两种创造力的描述深深地植根于你的脑海中，没有比这更清楚的机制和工具了。这会给你带来强大的效果，比你苦苦在打字机前工作强多了。

但是，从第一个陈述到第二个陈述，我会谈到所有意识的细节，这就像最初你学习广告写作的时候，让你采用比之前笨拙的，但是是全新有效的方法。然后你将这些见识和技巧带到自己的意识当中，成为了自己的财富——这样就会在不知不觉中使用了这些技巧和新知。当你发挥和表述最有利的思想，情感和销售哲学时，根本无需思考。

这个“从笨拙的开始到全新的能力”的整个过程。看上去是非常简单且清楚的交织融合技巧。这是我们从一位非常聪明的学者那里学到的。他就是沃尔特·坎贝尔。

每个广告从业者都应该读过坎贝尔的书，他写的都是非小说类的学习书籍。在下面的部分，我会列举出一些他的书籍。但是如果你看的话，需要在一周之内掌握熟练才行。

坎贝尔说过，这是报道并不是广告。但是他们的结构规则是一样的，即使是在最真实的报道中，如果全部写成纯粹的时事报道，那么也是不会有效果的。必须在句中包含情感，评论以及影响因素。如果这些事实对读者来说非常重要的话。

同样，这个原则也适用于广告创作，句子不仅是只包含承诺，只包含产品形象…只包含逻辑性——但要尽可能的将三种因素都同时表现出来。

将你的承诺，逻辑，情感，产品形象交织在一起。让句子充分包含这每一项因素，让它们彼此融入，尽可能将这种交织的力量发展到做大的程度。

例如，还回到第 12 章的喷油嘴广告中，看看承诺如何与信任融合，如何在对比中交织融合。看看以下这两句话：

“对于你使用的普通的火花塞，或使用比普通汽油价位高 4-8 分的优质汽油（缺点），不管这些怎么样（缺点），你获得的效率低（缺点），浪费汽油（缺点）。 ”

在第一句话中，通过产品性能表现的对比来陈述逻辑的层次，作者利用这些，成功地将原始产品中 6 个缺陷植入了产品的意识当中。

下面，作者开始对照他要介绍的新产品：

“使用了喷油嘴（承诺），就算是使用普通的汽油，也能每加仑多走 8 公里（承诺），同时还可以提高 31 的马力（承诺）。在任何的天气条件下（承诺）都能轻松驾驶（承诺）。 ”

在第二个句子中，共有 5 个承诺，在产品形象中加之产品形象，以建立不可战胜的影响力或者就如同更复杂的广告案例一样。在书中包含了几乎每一个广告元素，让我们看一下以下的句子：

“同时，最重要的（情感建立，提示读者下面说的是非常有价值的承诺）。这些专家（参考建立可信度的名字授权）已经发现（通过科学的语言来证实可信度）。你无须为这些假象（承诺的事实）请来维修工（核心承诺）或是技术工人（核心承诺的再声明）来修理这种情况（承诺，浓缩所有值钱描述的承诺）。 ”

到这里，有意识了吗？广告作者知道了交织融合的规则…之前要有经验…要将这种无意识作为思想储存起来备用，直觉地——赢得他想要的效果，在他真正需要的时候赢得效果。

自己试试看，看看你在单一的一句话中能够加入多少种不同的情感…每个段落中能加多少…每个层次中能加多少。看看如何让广告变得更厚重，更有说服力。如何在同样的篇幅中让广告更生动。如何开始创建具有复合影响的加强力——在广告中逐步融入更多的因素。

敏感性——如何让读者想要的内容一步一步地贯穿于广告

现在，如果你继续陈述一个接一个的承诺，一个接一个的鉴定证明，一个接一个的证明文件，一个接一个的因素，什么时候该停下呢？写多少算合适呢？读者看到哪里正好是满意的状态呢？什么时候会烦躁感到无聊，是再继续写新的产品形象还是就此结束广告？你的论点如何全面的开始？你如何掌握自己什么时候继续什么时候停止？

我们在之前的第十一章已经略微谈及过这一点。我建议你再看一遍这些广告内容，虽然我们在这里要展开进一步的讨论，但最好还是先复习一下。

这里就要依靠移情作用的力量了。一定要这样做。同时，不仅是广告的作者，读者也是一样。你必须预见广告的意识流——在读者的脑海中如何进行转变——写到哪里我们才应该说：“到这里就可以了，让我的产品来取代吧。”

然后，就必须马上将广告转变到其它的兴趣方向上。

换句话说，我们现在所说的是广告的整体结构，不是一个句子，不是一个段落，不是一个章节，是全面的广告整体结构。

每个广告都有一个架构，尽人皆知。这是广告整体的模式，包括何时，在哪里，有多少次这样的转变。这需要有能力和识别转折点，在遇到时，及时转型。

当遇到这样的情况时，要及时识别转折点——包括从承诺到广告机制，到证明文件，再到承诺，让广告紧密结合，否则广告就解体了。

对于依靠各种单独的情况来发挥的作用下，几乎是不可能有什么沟通技巧的。然而，在发生之后，我可以给你展示，在这里有4个广告可以说明。这4个广告的对象都是书——我们可以从这其中看到所使用的方法存在着多大的不同。

就像之前我说过的，我利用直邮信件作为案例来分析，因为这样的广告具有足够的长度，也因为这些技巧可以在这种案例中清楚地展示出来。

让我们看看采取不同方法来销售同类产品是怎样进行的。看看元素是如何融合的。

广告样本 1

这是我们在上个章节中看到的赢得朋友的广告。我已经通过信上顺序的每个字母以及每个转折点中指出了广告的主要模块了。

我使用直邮承诺的广告标题作为案例。广告标题的承诺是最普通的(A)；这样的话才能让其他的人都像你。(参见附图一)。

立刻代替强化承诺。然而,作为在目录中已经谈过的其它的广告,内容是从重申原始的承诺开始(让每个人都喜欢你所描述的流行趋势。而且,通过定义前面未认可的事实来定义普及的流行(B))。

为什么要这样做呢?有两个原因:第1点,因为这是小说,几乎是荒谬的重新定义(可以通过购买而变得流行)。在书与许多的相似内容间建立不同点——这一直是有争议的问题。

还有第2点,因为这个广告的主题是一个导师,而且广告的全部信任感都来源于事实,要付出大量的钱来获得这种期待的合作,以教授这些技巧给他的雇员。

这通过广告第一个转折点和第一个过渡句式(1)来建立,通过…来证明。直接引导到第一个证明模块(C),这个模块以公司名字来命名。

因此,我们要发展这种模式的广告:

承诺

定义

证明文件…

转到下一个过渡的句子(2)。它会将第一个细节承诺模块带到第二个当中(D)。这又再次回应了文件(E)和价格比较。

现在,在一个简短的过渡承诺(F)当中,广告再次定义重要的全面承诺(G),以支持第三个文件的再度承诺(H),而且是直接陈述价格比较和退款协议(I)。

然后,在这个经典的转换(3)当中,继续进行细节承诺的其它部分(J)承诺的叙述。更加强劲——因为定义和文件的准备已经展现给他们。这样比他们在毫无准备的情况下进行陈述要好得多了。

顺便说一下，注意如何利用负面承诺（K），而且要全面列举证明文件（L）；让对他们感兴趣的和不感兴趣的内容都进行重新设置。

广告样本 2

对于一本提高注意力的书的广告，而且承诺的主题（A）加强——通过逐步地描述（B）（参见附图二）。

然后，使用第一个过渡句式（1），广告转到第二段负面的段落（C）和积极地再定义（D）。然后，一个单独的转换词语（简单地——2），再次详述承诺，让它变得更强更细节。同时，加强定义的可信性论调。

这个不变的定义论调贯穿下来（F），再次地承诺与事实交织，立刻引领到另一个过渡当中（3），是证明和证据的论调，但内容是直白的承诺（G）。

然后，证明与完整的承诺目录连接（4），填充广告的其他部分。

这类广告非常成功，是交织融合类型中最好的一个，是非常微妙地将定义，证明文件，承诺以及每个广告中的词汇全部交结在一起，建立纯粹事实的气氛。

广告样本 3

下面我们继续直白承诺的广告。它是成功的类型，被承诺，产品机制承诺，所支配赢得绝对的动力要素和声明的力量（参见附图三）。

还是从全面承诺开始（A），立刻转向第二个承诺（B）。

然后，直接描述基本的定义（C），需要一个独立的段落（然后，你能——1）来陈述伟大的细节承诺（D）。接下来是完美的浓缩精华段落，由一个过渡（2）到一个基本的再次定义（E）组成，再然后（3）到了广告的提醒（F），纯粹的承诺和机制承诺等。

这里，完全不必理会证明文件。全部的力量都集中在承诺的力量和要素当中。

广告样本 4

最后，我们有一本美丽的书籍。这主要是承诺标题（B）。通过授权来加强优先权（A）。第一，设置远离相似的产品，这样可以在顾客脑海中抹去；第二，立刻带入作者关键的说服工具（参见附图四）。

（C）模块，然后是承诺文档，有服务动力建造的目的——立刻讨论这项技术。

使用不同的字体和大小作为过渡的元素，然后在广告中介绍评论性的浓缩精华文本（D）。为了重新定义对于女性外形的期待，让她对过时的东西有所感悟。

在（1）之后，因为……这来自于最初的详尽描述模块。

但是，这并没有从一个广告声明中过渡到另一个广告声明当中，在顾客心中有太多的感染力和疑惑——太多的对之前产品的了解和对广告承诺的失望感。这种怀疑是预知的，也是可以解答的。

这就做到了。首先通过这些，认同（F），然后再通过转换（G），这个故事到12段的医生那里——大约是四个广告模式中最长的授权了。

然后是一个过程（2）再回到承诺（H），填充广告的其余部分。

如何建立不同点

我来阐述一下。虽然我没有指出每一个过渡，也没有在广告中组合不同的类型。但是，我希望能够给你一些足够的素材，可以看清楚关于广告整体结构中存在的不同点，不同的内容，以及对于素材不同的要求。

它们从最简单的承诺-详细细节（例3），到最微妙的含有渴望，

产品形象，证明，定义的类型（例 2），再到最复杂的承诺+证明…承诺+证明的加强（例 4）。

每个问题都要求有一个不同的广告结构。每一个信号，就像你写下的内容一样，都要精确——要以精确的论点示以顾客。当他们的思路跑偏的时候，你要将他们拉回到直路上来，在他们不相信你的时候，要不断地添加承诺，再承诺…

当顾客开始相信你所说的是事实的时候，你可以将他置身于数据的海洋中，因为他希望你承诺更多的东西。

当你创作广告的时候，你有可能会体会到，一种写作的混乱，阻碍，感觉你写的东西，写的广告内容就像要死去了一样。

如果是这样的话，你就先停下来，思考一番，寻找新的方向。我希望在本书的这部分，对于寻找方向方面能给你带来小小的指点。

另一方面，在你完成广告之后，也能从中学到分析广告架构的知识（或是从其他作者那里也行）。

首先，你所写的广告是什么类型的。是直接承诺？展示更多的证明文档？显示出在现在的产品当中，你的产品是高科技的发明？

听上去是不是所有的广告或是产品都是这样？你可以把产品冠名成市场上的名牌产品或是让它变得与众不同吗？

还有其它什么要考虑的吗？承诺能够带来销售吗？或是你能通过机制或是可信度的广告增加影响力吗？证明的部分怎么样？使用照片了吗？更全面的描述起作用了吗？

提醒你一下，我们讨论的不仅仅是内容。如果你拿出相同的内容，赋予一种新的结构，那么等于创造了一个新的广告。

试试看吧。为了自己的成果看一下吧！如果你想得到想要的结果，那么就进行 180 度调转，抛开你的标题，抛开已经创建的广告草稿，重新开始。

我再重申一次：一个新的结构就等于一个新的广告。它可以带来

新的理念，让承诺更尖锐，更有味道，更有可信度，甚至可以创造出全新的领域。

这就是我们进行的完整循环。你从开始创造广告标题，从标题中发展了整个广告故事。但是，如果广告的故事没有发展开来——如果逐渐的发现，广告的标题所写的内容不够好——那么或许就要回到原点，从新考虑广告的6个元素了。

这就是怎样将广告创作得有意思的方法。你会一直对这种最不虔诚的想法感到吃惊。这些内容能够让你惊讶地张大眼睛，也能在顾客那里获得这样的结果。

动力要素——如何将读者带到广告的深处，甚至更深处

还有另外两种工具介绍给你。尽管它们不是主要功能，但是也能起到捆绑广告效果的功效。

第一是动力。如何将顾客领入你的广告中…让他持续阅读，确保在阅读的过程中不退出。

当然了，广告的首要工作就是具备可读性。如果没法看，那就不能卖。同时，如果你花费时间建立一些自己的观点——比如加强渴望，建立或者再确立可信度，加强广告声明的力度——那么，你最好确定广告中有大量的动力元素。

共有两种类型：

1. 现存的动力词汇。
2. 不完全陈述，或是引诱的词语，能够带领顾客从始至终地阅读广告。

第一种类型，动力词汇类型已算是历史悠久。它们被普遍地运用于各种劝说类或教育类的写作当中。在广告的转变语句中就是这类词

汇，能够保证广告的趣味性，指引顾客继续阅读。虽然这是额外的增加部分，但是它确实有效。上面提到的案例都利用了这种方法。

“他们每个人花费 22.50 美元，就可以学到像这个课程一样无价的技巧。”

“从下周开始，你也可以学到这种无价的知识，而且在家里就可以进行，没有一分钱的风险。”

包括以下的表现手法：

“你在书中可以学到这些信息。”

“让我来解释一下。”

“我让你做的就是这些。”

“你需要做什么呢，就是要尽快地学习这本书。”

“这才只是开始。”

“有些非常简单的窍门教给你——一小时内就能学会。”

“举例来说——”

“请阅读下面这些令人全身发抖的答案。”

“...首先...”

“就等着你来尝试。”

等等。

这些话语，都是实实在在地邀请顾客往下阅读的词汇。如果你写的是长篇广告，就应该通过这些语言来承上启下。

第二个创造动力的因素是非常微妙的，在你将广告的广告标题成功发挥了作用之后，可以通过几千条途径实现继续引导顾客的效果。那就是，基于一个非常简单的原则，可以采用吸引顾客的陈述，可以利用技巧做不完全的陈述，还可以在内容中提问，在下面的内容中让顾客自己找到解决答案，从而了解更多。

换句话说，广告中某些因素要贯穿始终：

1. 在特殊点上创造兴趣；
2. 广告引导顾客产生疑问，然后自问自答；
3. 暗示广告的后面篇幅会揭晓答案；

下面有一些关于这方面技巧的案例：

“使用普通的水浇灌，用自己的双手就可以创造花园的花，还有冰箱里的蔬菜。”

“但是现在，当你打火时，车盖下面发生了科学性的巨大改变！”

“是的！在几个月之前，如果你听到这个说法，肯定认为这是胡扯。令人吃惊的动力调节器能够安装在价值 12000 美元的高级轿车上！这项革新的节油技术同样可以用于经济型福特，雪佛兰，普利茅斯，还有许多在欧洲很受欢迎的美国车！六十秒内就能创造欧洲最快的速度——因为这是最有效的增加马力的装置——官方给予的评价是——这赋予了汽车一种“不公平”的优势，别的车无法比拟。”

“如何长出几千株花朵——不需要把手弄脏。”

“终于让我们找到了，一种权威的医学证明，男人在四十，五十，六十岁，也能够像二十岁的小伙子一样，通过许多途径享受性生活——此产品针对那些，只在头脑中想象力量而身体表现为性无能的人们！”

“钓鱼！一小时 120 条鱼！”

“将园艺学家对玫瑰盛开的场面进行感言。要尽量收集“皇后玫瑰”品种的所有试验数据和信息...它是杂交玫瑰品种，每块土地平均下来只相当于花费 3.75 美元...这一行行的玫瑰花...能够祝你在园艺全国大赛中获奖...这是上帝的杰作...让花朵盛开！”

等等。

我们的目标就是让读者继续阅读——让顾客往下看，一句接一句，一段又一段，一章又一章。

请注意，这些例子中，不是每个都是产生动力的元素。你要确保在读者的脑海中形成疑问。但是；你也要在广告中揭晓这些问题的答案——而且还要在正确的时间，展开销售。而且，一定要相互交织，让广告中的每个元素都达到两个效果。不浪费任何一个字。

广告状态——如何让广告展现生动性的，令人兴奋的，真挚的，或者你希望的任何情感状态

现在我们来看一看词汇的问题，以及我们创造出的词汇色彩。

我在书中已经为你举了若干个案例了。所有的案例都具有普遍的广告元素——它们都很强大，很成功，很可信等等。但同时，每个广告都被其它一些感觉所阻碍，那就是在情绪方面。这时，广告创作者就要利用言词和韵律来避免阻碍。

言词和韵律。它们对于广告者来说相当于色彩对画家的重要性一样。它们设置了你的广告故事描述情感所带来的情绪的微妙性，但读者不知道哪里是兴奋点，产品形象，信任度从何而来。

例如，之前有几段话我们看过。现在对案例中起到情绪创作的词汇以斜体标注，让我们看看有什么不同。

目标：强调色彩，美丽，兴奋，视觉形象。

“当你第三次将神奇的肥料浇灌到花蕾当中——在第二天的清晨，当你推开房门的时候，绚丽的色彩会立刻进入你的眼帘...你可以直观地看到，玫瑰丛是那么丰满，这是你从来没有看到过的清静！你走在绚丽的玫瑰色的花丛中，这些花的花瓣一片也不会掉下来...”

请注意，在它们没有引起注意之前，你是不能够将许多语言图像化出来的。还要注意，许多词汇能够让你的语句增加图像的强烈化（比如：显得厚重...纯色...怒放地...没有一片散落下来的花瓣）。在转达这种想象的时候，没有实际的图像，但是有情绪和情感的渲染（珍贵的...清晨...融入...迎接...从未见过的盛大景观）。

这些词汇就是情感词汇的精华。它们赋予读者真正的图片形象，将想象的情景在他们面前展现出来。这些都是对于无法看见的东西给予了微妙处理的案例...它们没有刻意地去引起注意，但却很简单地在顾客的头脑中形成了印记。

有些读者会注意到这些情感词汇。当他们关注的时候，广告对他们来说不是含有疑问就是毫无影响，而且你还会最终失去这些顾客。因此，你不得不提前预想一下，广告到底是写给哪类顾客的。当所利用的广告媒体介质从一个转变成另一个的时候，就一定要改变论调——一顺应当前的媒体。

当然了，如果每个人都能够一眼看出你在利用这些情感词汇的话，那么你就是写出了个差劲的广告，最好马上重写。

不要忘了言词和韵律。大声地朗读广告。对整篇的效果仔细检查，就好像是处理无韵诗一样。丰富的韵律能够将产品形象优势化——增加兴奋的情感因素。

让我们再看一个有分量的广告，看看是如何利用词汇和韵律来增加动力因素的，在广告声明中产生抑扬顿挫的效果：

“信上说，如果你可以完全地释放你的智慧，才华以及能力，那么今天，你就可以获得”

“能够用比从前快两倍的速度阅读你想阅读的任何资料...”

“你的大脑，像海绵吸水一样吸收数字，多年以后，还印记在脑海当中...”

“快速吸收数学，商务，财政问题，在今天，就能解决一切棘手问题...”

“用你的演讲和书写才能吸引住所有的人...”

“对事情的见解，看法，以及想象力都超越他人，能表达出更加吸引人的个人观点...”

这里有两种情感因素的类型。力量词汇（释放...吸引住...更杰出地...超越...更闪亮）建造了潜意识的效果，弥漫在广告声明当中。用更坦白的方式，处理人与人之间交流的坦白，让他们可以切身感受（信上说...你就会获得...像海绵一样...解决棘手问题）是平静地讲述，没有任何欺骗的言语，没有骄傲浮夸的言辞——只是普通平常心的感觉，让每个顾着都感受到。

当然，还有机关枪轰炸式的广告韵律。简短，波浪起伏般的语句。动词...动词...动词。声明...声明...声明。通过广告推动读者。承诺一个接着一个，产品形象一个接着一个，全面地对读者进行诱导和吸引。

要特别注意一下在两个成功广告段落间存在的巨大不同。它们的词汇，他们努力唤起的情感类型，使用的产品形象，它们采用的模式，句子和段落的程度，针对名词，动词和出现的形容词的比率。

当然，我们还可以继续说很多。可以再回到大众汽车的广告中，看看情感词汇是如何利用的，是如何不用形容词就能展示效果的。也可以使用幽默，自嘲，建立一种社会的情感，最后都是为了建立信任。

还可以在喷油嘴的广告中试验。注意有多长，厚实的句子给广告带来了朴实感。试着大声去朗读，如果你不能朗读出来，那顾客也就读不出来；顾客不是判断韵律的专业人士，他们也不思考广告本身是不是像一位广告创作者写出的作品。所以，关键就在于如何措辞，如何能够加强自我称赞的真实感。

同时，我还要重复一下，要做到让人感觉不到。除非你仔细去寻找，否则一定要做到不知不觉。要努力地，继续地寻找，才能发现这些。

情绪的建立是每位广告创作者要仔细思考的一部分——要做到自己清楚，但不让读者发觉。和广告的其他部分一样，都是要潜在地发挥作用，不知不觉地产生效用。

尾声——广告创作者书库

有关广告的创作技巧，我已经全部教授给你了。这是我经过多年的学习总结出来的心得——此文稿改动了三版，我才满意。希望教给你的一切能够真正帮助你，那就是：创作更好的广告，赚更多的钱！

当然，这个行业有许许多多的从业者，他们也根据自己的工作经验掌握了很多创作广告的技巧，或许比我所总结的更好。而我之所以写这本书，是因为书中的所有内容都是我利用自己的知识总结的特殊技巧——这些都在书中与你进行了讨论。

广告业中同时也有针对此领域编著出书的作者，他们所著的书籍很有参考价值，我下面会为你列举。我认为你应该购买这些书籍来读，要一个一个的仔细阅读研究，每年都有新书目的出版，你要经常去翻阅避免忘记。

这些书目是：

➤ 必看书目，Julian Watkins 的伟大分析书籍《最伟大的 100 个广告作品》；Moore 出版社 1949 年出版；

➤ Claude Hopkins 的著作，《我的广告生涯》Harper 出版社 1927 年出版。这本书要深度开发，看看你能不能找到老式的 Hopkins 风格的广告。

➤ John E. Kennedy。几年前写的一本小册子，名为《强化广告》。由 Printer's Ink 出版社出版。如果你晚上阅读这本书，会受益匪浅。

➤ J. K. Lasker，他与其他两位伟大作家共同工作，但是从来没有独立进行过创作。不过，他曾经口述过一些内容，Printer Ink 出版社将其收集并出版，名为《Lasker 的故事》。

➤ Robert Collier 的《罗伯特科利尔信书》，Prentice-Hall 出版。它被誉为广告业的金矿。

➤ David Ogilvy 写的《一个广告人的自白》，作为平装书售卖，内容有趣而且能够受益。

➤ Rosser Reeves 的短篇书籍，《广告业中的事实》，Knopf 出版，很有深度。可能你要通读几次以后才能明白其中的内涵。

➤ Milton Bio 的著作《插嘴》，第一部分让人不可思议，第二部分加强了第一部分的内容。

➤ 还有，千万不要忘了 Campbell 的书《不要虚构》。

另外还有 Caples, Young, Gild 以及 Bedell 的书。还有 Dichter 和 Martineau 的动机研究书籍；Baker 关于广告规划类的《视觉说服力》等书籍。（如需这些书籍，可以联系秘密行销网 yougou@189.cn）

另外，在当今的美国社会中，市场上充斥着各种书籍——还有 Mills, Riesman, Fromm, Kardiner 等一系列书籍。这些书中的文章都是顺应媒体的趋势来发展的。而媒体本身有自己的风格趋势——它作为你的主要资源——被广泛地用于广告当中。

不断地阅读，不断地分析。不断地创作，不断接受新观点——百万美元的收入都隐藏在你们这些广告创作者当中。要让自己成为摘月之人——成为今天少数成功中的一员！

前半部分主要说的是广告标题的写作方法



Now You Can Quickly Tap Into the Brilliant Mind Of Billion Dollar Advertising "Einstein"

让你快速具备“爱因斯坦”般的头脑，
在广告领域中创作出价值数十亿美金的
广告作品！

你很快就会发现，如何连续不断地利用广告的标题
提高销售；让广告的内容变得像激光一样看透目标
顾客的心声，以此让顾客购买产品，你的钱包也越
来越鼓！

这里所教给你的任何知识就像使用了胶水一样，牢
固地黏贴在你的脑海中！

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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

January 2004

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 *opening whole new markets for them*?

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 any other 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 necessary to create want. All that is necessary is to be able to channel

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, check-points, 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

CONTENTS

PART 1: THE BASIC STRATEGY OF PERSUASION 1

1 MASS DESIRE: THE FORCE THAT MAKES ADVERTISING WORK—AND HOW TO FOCUS IT ONTO YOUR PRODUCT 3

What Is This Mass Desire—and How Is It Created? 4

Permanent Forces 6

The Forces of Change 6

How to Channel Mass Desire Onto Your Particular Product 7

The Analysis of Your Product: What It Is—and What It Does 9

2 YOUR PROSPECT'S STATE OF AWARENESS—HOW TO CAPITALIZE ON IT WHEN YOU WRITE YOUR HEADLINE 13

Your Headline's Real Job 14

What Your Prospect's State of Awareness Demands From Your Headline 15

The Most Aware 16

The Customer Knows of the Product But Doesn't Yet Want It 16

How to Introduce New Products 19

How to Introduce Products That Solve Needs 21

How to Open Up a Completely Unaware Market 23

Giving Words to a Hidden Dream 26

Exploiting a Hidden Fear 27

Leading Into an Unacceptable Problem by Starting With a Universally Accepted Image 28

To Project a Hidden Desire Which Cannot Be Put Bluntly Into Words 29

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 30

Projecting an Ultimate Triumph That the Prospect Will Identify With 32

CONTENTS

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 33

Projecting the Result of an Accomplishment
to Attract People Who Would Be Frightened Away
by the Work Implied to Achieve It 34

The List Never Ends 34

A Final Word on Style in Advertising Copy 35

3 THE SOPHISTICATION OF YOUR MARKET:

HOW MANY PRODUCTS HAVE BEEN THERE BEFORE YOU? 37

If You Are First in Your Market 37

If You're Second, Do This 39

The Third Stage of Sophistication 41

The Fourth Stage 44

How to Revive a "Dead" Product 45

Let's Look at an Industry That Went
Through All Five Stages of Sophistication 46

A Personal Note 50

4 38 WAYS TO STRENGTHEN YOUR HEADLINE

ONCE YOU HAVE YOUR BASIC IDEA 51

5 SUMMARY: THE ART OF CREATIVE PLANNING—

HOW TO MAKE AN IDEA GROW 59

The Three Levels of Creativity 59

On Motivation Research and Its Relation to the Copy Writer 61

On Expressing the Personality of a Product in Your Headline 63

On the Only Type of Prevention Headline That Will Sell 64

On the Selection of Splinter Markets to Avoid Competition 65

In Summary 66

PART 2: THE SEVEN BASIC TECHNIQUES OF BREAKTHROUGH ADVERTISING 69

6 INSIDE YOUR PROSPECT'S MIND—WHAT MAKES PEOPLE READ, WANT, BELIEVE 71

Desires 72

Identifications 73

Beliefs 74

CONTENTS

7 THE FIRST TECHNIQUE OF BREAKTHROUGH COPY: INTENSIFICATION 77

- Thirteen Ways to Strengthen Desire 77
- Your First Presentation of Your Claims *HO*
- Put the Claims in Action 83
- Bring In the Reader 85
- Show Him How to Test Your Claims 86
- Stretch Out Your Benefits in Time 87
- Bring In an Audience 89
- Show Experts Approving 90
- Compare, Contrast, Prove Superiority 91
- Picture the Black Side, Too 92
- Show How Easy It Is To Get These Benefits 94
- Use Metaphor, Analogy. Imagination 94
- Before You're Done, Summarize 95
- Put Your Guarantee to Work 99
- How to Apply These Principles of Intensification to the Campaign 101

8 THE SECOND TECHNIQUE OF BREAKTHROUGH COPY: IDENTIFICATION 107

- How to Build a Saleable Personality Into Your Product 107
- A Personal Note 108
- The Roles Your Prospect Desires 109
- Character Roles 110
- Achievement Roles 113
- How to Put These Longings for
Identification to Work for Your Product 114
- The Primary Image of Your Product 117
- How to Build New Images Into Your Product 119
- On the Limits to the Images Your Prospects Will Identify With 124
- On Saleable Identifications Springing From
the Physical Product Itself 125

9 THE THIRD TECHNIQUE OF BREAKTHROUGH COPY: GRADUALIZATION 129

- How to Make Your Prospect Believe Your
Claims Before You State Them 129
- What Exactly Is Belief? 130
- The Architecture of Belief 133

A New Definition of Awareness	134
A Detailed Example	135
How Belief Was Built Into the Opening	137
Goal Conclusions	139
The Ultimate Objective	141
A Restatement of Our Basic Theory	144
The Inclusion Question	145
Detailed Identification	145
Contradiction of Present (False) Beliefs	146
The Language of Logic	147
Syllogistic Thinking	149
Other Belief Forms	150
10 THE FOURTH TECHNIQUE OF BREAKTHROUGH COPY: REDEFINITION	153
How to Remove Objections to Your Product	153
Simplification	155
Escalation	160
Price Reduction	162
11 THE FIFTH TECHNIQUE OF BREAKTHROUGH COPY: MECHANIZATION	165
How to Verbally Prove That Your Product Does What You Claim	165
Verbal Proof	167
Stage One: Name the Mechanism	167
Stage Two: Describe the Mechanism	168
Stage Three: Feature the Mechanism	170
On the Importance of Mechanism When You Want to Convince Your Reader That You're Giving Him a Bargain	171
12 THE SIXTH TECHNIQUE OF BREAKTHROUGH COPY: CONCENTRATION	175
How to Destroy Alternate Ways for Your Prospect to Satisfy His Desire	175
What Concentration Is	177
Let's See How He Does It	179
A Second Strategy	181
One Final Word on Concentration	184

CONTENTS

**13 THE SEVENTH TECHNIQUE OF
BREAKTHROUGH COPY: CAMOUFLAGE 185**

How to Borrow Conviction for Your Copy 185

Let's Look at a Few Examples 186

The Second Way to Borrow Believability 190

Believability-Borrowing Strategy #3 191

14 THE FINAL TOUCHES 195

Verification—How to Offer Authorities and Proof 196

Reinforcement—How to Make Two Claims Do the Work
of Four 200

Interweaving—How to Blend Emotion,
Image and Logic Into the Same Sentence 202

Sensitivity—How to Give Your Reader

What He Demands Step by Step Throughout the Copy 200

Sample Ad #1 206

Sample Ad #2 210

Sample Ad #3 210

Sample Ad #4 211

See How the Structure Differs 214

Momentum—How to Draw Your

Reader Deeper and Deeper Into Your Copy 215

Mood—How to Pack Your Copy With Drama,
Excitement, Sincerity or Any Other Emotion You Wish 222

EPTLOGUE-A COPY WRITER'S LIBRARY 227

INDEX 229

PART I
THE BASIC STRATEGY
OF PERSUASION

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

1

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 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 craving for gourmet foods. And the third dimension is scope—

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

YOUR PROSPECT'S STATE OF AWARENESS—HOW TO CAPITALIZE ON IT WHEN YOU WRITE YOUR HEADLINE

You have now completed the first two stages in writing your ad. You have defined the mass desire that makes up your market—for example, the desire to lose weight, shared 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, filling, already measured for you, as easy and pleasant to drink as a chocolate malted.

This definition of your market, and the selection of the product performance most likely to capture that market, forms the *core 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

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

It is simply common sense that the more of your story you can force your prospect to read, the more thoroughly you can sell him. 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' money. 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 client's full story—not just a skimmed version of it. Only to prospects actively seeking the client's specific brand-name product, and in a case where you can offer them a special price reduction, can your headline do the full selling job. To attempt a complete selling job with any other kind of headline is simply to admit 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 shares a defined desire with thousands, and perhaps even millions, of other people all over America. *But how much aware is that prospect 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 a means of satisfaction exists, does he realize that it lies in your group of products, or specifically in your product by name, or more specifically in your product at a given price?*

The answer to these questions will help you determine the State of Awareness of your market—their present state of knowledge about your product and the satisfaction that your product performs. 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 all advertising. Here you are dealing with a product which is known—which has established a brand name—which has already-linked itself with an acknowledged public desire, and has proven that 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 well 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 that 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 large 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 of the problems of this state of awareness:

- (a) *To reinforce your prospect's desire for your product—by using:*

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."

"World's 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

amorphous 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 fresh 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 in 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 face 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 UNIVERSITY OF THE NIGHT

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:

WITHIN THE CURVE OF A WOMAN'S ARM

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-\$60 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-

YOUR PROSPECT'S STATE OF AWARENESS

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 says 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 pretty 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 he 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!"

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"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.

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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 TAR 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.

4

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—IN 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, COUGHING, 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 COLORING 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. Many 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, many 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—gauge 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.

In Summary

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.

SUMMARY: THE ART OF CREATIVE PLANNING

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

INSIDE YOUR PROSPECT'S MIND

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 *raises 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 Virgins 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 inches 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 Pan 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, but 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 you 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 as 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 ad selling 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!** . . .

Bring In an Audience

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, polvanthas, 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 why 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 years!". . .

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 Yerby'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 Tickers*, Dollar Book Club members were enjoying exactly the same book—for only 99c! • • •

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 pinhead of electricity 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—83,000—84,000 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. . . .

Show How Easy It Is to Get These Benefits

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 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 500 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 professional—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 every 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 ready 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, then 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 ^trgrith, 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 own 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 mis-

siles, 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'

9

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 emboch' 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 copy 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 weeks a month. Some of these sets have been running 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 \$15-\$40 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-\$40 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 Breakdown 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-

cealed; 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 bv starting with the phrase, once again, "These experts have discovered ..."

Here are the next three paragraphs:

"Five Minutes a Week for Perfect Reception."

"These TV 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 armor 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* 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 have 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 *why*. . ."

"And, most important of all. *is the fact* that. . ."

"Therefore . . ."

"This was, *without a doubt*, the most thorough. . ."

"They *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. Evenword 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.

There are many more, of course. Some are words, some are chains of reasoning, some are merely the physical arrangement of the copy on the page.

All have the same objective. To gain continued acceptance. To prevent rejection. To build conviction. *Belief is the goal.*

Now let us look at some other methods of reinforcing it.

10

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 Lifebuoy 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. Lifebuoy was this super-powerful soap. And the overwhelming proof—that you 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 redefinition 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 "symp-

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 99c part robs i/ou 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 redefinition—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 \$50 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 win 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.)

"set 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 <jo.

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 be-
tween 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 *quality* 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 want 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 consumers 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 he 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 bum 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. 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, 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 "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 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&T, 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 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. They are still 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.

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.

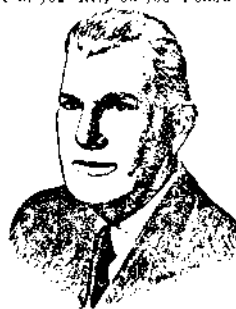
How to handle objections. Stop people from saying no. Make it easy for them to say yes.

How to make a compliment twice as effective.

How to use your own mistakes to win greater confidence for yourself.

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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 to 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 any 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 natural, 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.

14

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 word 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 uiiti/ that is much more powerful than the mere logical sum of Us parts.

This is how new words are born. As well as new phrases, slogans, concepts, ideas. And, of course, headlines.

Your job—and it's a tough one—is to do just this, image by image, throughout the entire !>od\ cop\ ol vonr ad.

For example, in the ad for "the man who will settle for nothing less than the presidency of his firm" that we quoted in the last chapter, this sequence occurs:

This is John Horn's first book, he is not an accomplished writer, and it has flaws. If \OII read for style, or for literary quality this is not oiir book.

Bui there are jxirajraphs in liu\ hook—ideas in this hook—whole chapters i>i this Inuik licit in here never 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* of these two paragraphs—one following right on top of the other-- that makes their combination so effective.

Copywriting, in many phases, is the search for such juxtapositions. The last five chapters have been full of examples of them. I suggest that you 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 way you tie your ad together is to constantly build one claim on top of another—always seeking to make each stronger and more believable by 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 Creativity #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 (disadvantage¹ gas consumption (disadvantage)."

In 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-promise¹

or « 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 consciously¹/Not at all. But the copy writer knew the principle of internet in-r . . . |1U(I experimented with it before . . . and had it stored axvax in Ins unconscious as one more tool to be used—intuitiyely-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 overall 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 (*iCan 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 (C), 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 cataloguing 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:

(3) 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.

D 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.

E Over one hundred of America's largest corporations paid up to \$22.50 a person to acquire these techniques. They are still paying up to \$22.50 a person to acquire them.

F You can learn them all, in your own home next weekend, without risking a penny. Here's how:

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.

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.

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 working with you.

How to rivet others' attention to your remarks. Direct a discussion in the right path, without letting it be sidetracked.

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.



Paul F. Parker, L.L.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.

The Book That Took Forty Years to Write

In the entire United States, only one man teaches these techniques. His name is Paul F. 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. Or Parker believes that that* methods are

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.

It is estimated that Dr. been paid over a million do the executives of such out porations as National Cash Sears, Roebuck & Co., The & Pacific Tea Co., North Am tion, Inc., General Motors C Kodak Co., Crane Co., DuPo tal Bakeries, General Mills Co., Borden Dairies, Coca- Co., Standard Oil Co., Gor

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 mere 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 critic to gain advantage? (See page 61.)

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 82.)

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 112.)

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 124.)

You have trouble remembering people's names. How can you acquire the ability? (See page 131.)

You want to see an important executive but your path is blocked by his secretary. How do you get your interview? (See page 136.)

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 178.)

A writer 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, or about you. You are belling mad. What is the tactful thing to do? (See page 95.)

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 You Want to Keep It

Once again, the cost of this book—a word-for-word reproduction of Dr. Parker's \$22.50

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.

A { 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!

B 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!**

C 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!

D 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!

E 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!

F 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 fast-acting, 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!

G 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 profitable 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 stun 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 . . . PERSONALITY 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-Stimulation" 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!

Not 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 demonstration of the power of an organized mind! The power you can develop — starting with your first evening — without risking a penny!

American Cyanamid Co.	Merrill Lynch, Pierce,	Pfizer Labs.
Bell Telephone Co.	Fenner & Smith	Police Chiefs of America
Borden's	Mississippi Press Assoc.	Convention
Campbell Soup Co.	Mutual Life Ins. Co.	Railway Express Co.
Engineers Club,	New Jersey Medical So.	RCA
Flint, Pa.	New York Life Ins. Co.	Sales Executive Club
General Electric, N.Y.C.	New York Society of	Seers Roadblock
Grand Jury Assoc.	Architects	Spaulding Sports Co.
I B M	Pan-Am Management	Standard Oil Co.
Ind. Management Club	Club	U.S. Rubber Co.
Kentile 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 lie wants to turn left. You are piling on promise after promise, when lie no longer believes you. You are burving 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.

A { YOU ARE TWICE AS

B- (And these seven simple actions will prove it to you in

C { 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: ①

... 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...

D { ... 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.

② E- And do it all—not by struggling through dreary textbooks... not by memorizing useless theories—but simply by putting your LOCKED-UP

③ LEARNING POWERS to work—today—as easily and logically as this:

Learning Action #1

Let's 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

F from here on

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 deauto-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 test until I did it myself!"

accomplishment with one simple action!

Or—and this is the most important breakthrough 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'savings!

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!

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 learn the secret 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 burn 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 hit 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

MAIL NO-RISK COUPON TODAY!

EXECUTIVE RESEARCH INSTITUTE, INC., DEPT. 4 - C D
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!

© Executive Research Institute Inc. 1965

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 book."

"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 gen-
eration.

From this moment on, forget every-
thing you have ever heard or 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 ordi-
nary 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 measure-
ment in those first six seconds alone.

F 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!

② 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 G.
Alan 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 watch on your television
sets.

G That magnificently beautiful sing-
ing 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 ath-
lete, 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 pass-
ing 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!

And now this book gives you knowl-
edge that these men and women trav-
eled 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 exuberant 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 ac-
tually 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 erase

lines by providing vital moisture that
the skin would otherwise inevitably
lose when you pass 30 or 35.

These cosmetics are made from na-
ture'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 ele-
ments in the air—help give your en-
tire 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 re-
lax 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 flak-
ing, without freckles, without wrin-
kles, without pigment spots.

And this is just the beginning of
what these cosmetics can do for your
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 in-
formation concerning amazingly sim-
ple 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, skewers 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 tan 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!