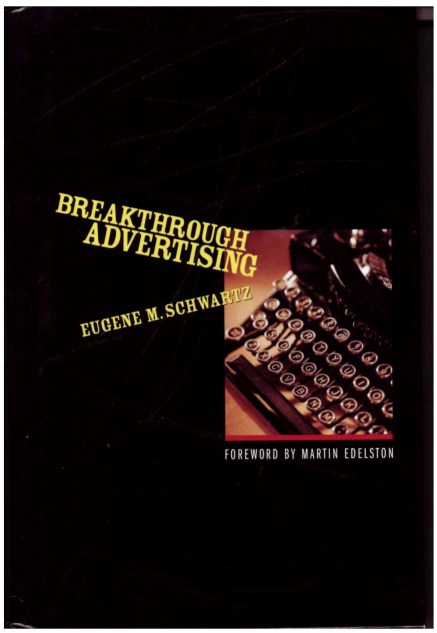


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change, we ourselves mav help give it its first viable financial form. *We* may sense that people want computers in their homes as well as their offices ... or want to walk around all dav with music plugged into their ears . . . or would like to spend three air-conditioned hours in a faraway galaxv, 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 bv 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 vou 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. Thev would be more open and more frank than thev could have been then.

All this is for the good—*but this book is not about revieiving todm/s ads, but creating from scratch tomorrow's winners!* This book is about avoiding the need for copying or imitating am 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 So today's examples are as "outdated" as those of two decades ago.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 . . . twentv-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 vour 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 vou have to offer it.

Ask Rodale Press—for whom I sold over twentv 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 dav.)

These principles work. They discover markets. Thev build markets. They intensify markets. Thev 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 vou agree with me, whv 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 mv 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 mv 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 anv other article or book on copv 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 eopv writers as they've been for me.

Can they be used by non-mail-order eopv writers as well? Most assuredly. J. K. Lasker once said that mail order makes a copy writer, but his real pav-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 eopv 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 onlv to protect itself against its imitators but to actually damage or destrov the loyalty of their following.

These objectives cannot be achieved by following somebody else's formula—no matter how successful it was for them. Thev demand creativity Thev 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, vou 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—eopv writing, speculation and science—are exactly alike. The same keys make each one of them work. And if you realize win. vou 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 thetj 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; thev can neither turn them on nor shut them off thev can neither diminish them nor add to them. *But they ran harness them!* The scientist did not create the energy of the sun; hut 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, earefullv worked out to release atomic energy, fails complete])- 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-

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

Whv? *Because no formula works twice.* Each and every formula is simplv the written solution to a particular problem that occurred in the past. Change even one part of that problem, and vou need an entirelv different formula. That's why memorizing theories won't make vou a scientist, or studying charts won't make you a market wizard, or rewriting somebody else's headlines won't make vou 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 afield in which the rales 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 he replaced by the only known method of dealing with the Constantly New—analysis.

And what is analysis? *It is a series of measuring rods, cheek-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:

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

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