

THE COPY WORK SHOP



W O R K B O O K

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THE COPY WORKSHOP WORKBOOK

By Bruce Bendinger

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THE COPY WORKSHOP

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Introduction.

We've needed a book like this.

It presents the essential creative and business principles needed for one of the toughest jobs in American business - writing effective advertising.

It was written by one of the genuine creative talents in the advertising business.

I first met Bruce in 1970 when I was President of Leo Burnett.

He came to us from one of Chicago's creative boutiques, where he'd won numerous awards. We put him on one of our toughest accounts - P & G's All Temperature Cheer.

Over the next two years, Bruce led a team that built Cheer into the #2 brand in the category with advertising that was engaging yet effective.

In 1972, we named him a Creative Director and vice-president. He was 27.

Since then, Bruce has established himself as a creative consultant doing projects for clients and agencies across the country.

He also spent a few years as Sr. VP Group Creative Director at FCB/ Chicago where he was responsible for such things as saving and then turning around the Pizza Hut business.

We worked together again in Washington D.C. on Campaign '76 and, over the years, we stayed in touch.

When Bruce sent me an early version of the book, I opened it with curiosity . . . and then delight.

I thoroughly enjoyed it.

It's great reading - Bruce demonstrates contemporary copywriting at the same time he teaches it.

And even though it was written for advertising copywriters, there's something in it for everyone in our business.

Bruce set out to do a tough job.
And I think he's done it wonderfully.
I think you'll enjoy this book.



Leonard S. Matthews
President, American Association of
Advertising Agencies (1979-1988)

How to Read This Book.

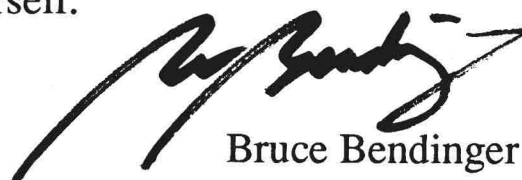
However you want.

If you think you want to be a copywriter, use it like a good friend. Or a good boss.

If you're a college student, use it the way your teacher tells you.

If you're already in the advertising business, use it like a set of stretching exercises.

And if you just picked it up because you're curious about how they make advertising, just enjoy yourself.



Bruce Bendinger



Bruce Bendinger
on *The CBS Morning News*.

Once upon a time...
copywriting was taught.

It was acquired through years of
apprenticeship and hard work.

It was a skilled craft.

But TV, The Baby Boom, and The
Creative Revolution changed all that.

The shift from print to television created
copywriters with outdated skills.

Meanwhile...

The War Babies, our first TV generation, hit
the advertising business at about the same time
Bill Bernbach's writers and art directors revo-
lutionized it.

Creative careers accelerated.

A memorable theme and a decent TV idea
turned a writer into a Creative Supervisor.

Escalating salaries and expectations made
apprenticeship unaffordable and impractical.

The economy changed.

The easy growth of the 60's slowed in the
70's and staggered into the 80's.

Clients grew nervous.

While slowly, the tempo grew faster.

For small clients, increased media noise
made it harder to be heard.

For large clients, growing bureaucracies
made it harder to decide.

For agencies, the battle between the rules of
research and the rule-breaking spirit of The
Creative Revolution just made it harder.

And so it goes.

Haphazardly ever after...

Meanwhile...

You have a job to do.

As a copywriter.

The Objective of this book is to help you do your job better.

The first step of the journey is to become a student of our craft.

Let's Go!

AN HISTORICAL NOTE.

Advertising seems to be uniquely American.

Though a business practice in use since earliest recorded history, and now practiced worldwide, advertising grew and prospered in the United States of America.

This was due to a number of unique forces working together:

The English Language.

An adaptable, democratic and easy-to-use language, English has become the language of business.

Useful concepts and phrases are quickly and easily adapted.

It's a language made for the changing marketplace.

Economic Opportunity.

Again, America was uniquely suited - with an abundance of resources and opportunity.

It had a population motivated to exploit both to the fullest and a government that encouraged and subsidized enterprise.

America was the best place to have a new idea and the best place to advertise it.

Growth was encouraged and reinforced by further growth.

Two important examples are the reinforcing relationship between advertising and the media and the growth of marketing and advertising as professions.

One of the key players in this process has been the person who shapes the communications of commerce, originally known as advertising copy - the copywriter.

An American original.

Index:

INTRODUCTION.

Some brief words of welcome and purpose.

FORE WORDS.

Assignments #0 and #1.

1. HISTORY: ADVERTISING'S AGES. p.14

An introduction to the advertising business and the craft of copywriting.

It focuses on major changes in advertising approach and technique: Claude Hopkins and person to person communication, Rubicam, 50's USP, 60's Image, 70's Positioning and 80's Visual emphasis.

Assignments and Exercises.

2. BIOLOGY: TWO BRAINS ARE BETTER THAN ONE. p.58

A discussion of Right and Left Brain function as it relates to advertising and an introduction to The FCB Planning Grid, a unique approach to advertising planning based on these Right and Left Brain functions.

Addendums cover additional ways to think about advertising problems.

3. PSYCHOLOGY: HOW TO HAVE AN IDEA. p.72

Description and discussion of the creative or "ideation" process.

4. PHILOSOPHY: ZEN COPYWRITING.p.78

A brief indulgence by the author.

Ad Haiku Exercise.

5. ART DIRECTOR APPRECIATION. p.80

An examination of the relationship with the copywriter's visual partner - The Art Director.

Visual Communication Exercises.

THE FIRST SECTION :

We'll take a look at the historical development of Advertising techniques and ways to think about advertising problems.

We'll examine the creative or "ideation" process.

And we'll talk about the way verbal and visual communication have to work together.

A MESSAGE FOR READERS WHO AREN'T WRITERS.

As you can see, this book was designed for young writers who are already working in advertising and students who'd like to.

But there's something in it for almost everybody.

It's an introduction to modern communication techniques.

It offers a few insights into how to get ahead in business.

It can make communicating to others easier and more fun.

It can help you learn how to solve problems creatively.

It can help you learn to work with others more effectively to solve business problems.

If you're in business, perhaps it can help you be a more effective marketer.

And if you're not, it can help make you a smarter consumer.

This is the beginning of an interesting journey.

Along the way, you may learn a few new concepts and develop a few new skills.

You might even enjoy it.

MORE WORDS.

6. HOW TO COPYWRITE. p.86
Beginning principles.
Salesmanship = Strategy + Structure + Style.

7. DISCOVERING THE OBJECTIVE. p.89
A simple approach to a complex process:
1. Think about the customer. 2. Think about the product. 3. Think about the competition.
4. Think about The Problem. 5. Combine them.

8. STRATEGY. p.98
An introduction.

9. HOW TO WRITE A STRATEGY. p.102
This section shows you how to write a P&G/Leo Burnett-style Advertising Strategy Statement. Step by step.

Exercises give you a chance to look at and develop various types of Strategies.

Addendums examine the Y&R Creative Work Plan and the Isidore and Paulson Creative Work Plan.

10. SELLING IDEAS. p.134
Practical observations as to what makes a good Selling Idea.

11. HOW TO SELL IDEAS. p.140
Some good advice for working in the world of ideas. Sales Power!

12. SALESMANSHIP = STRATEGY + STRUCTURE + STYLE. p.146
Practical guidelines to contemporary copywriting style. The New Writing.

Our philosophy - Readin', Writin', Rhythm, & Re-Writin'!

13. TYPING & TYPOGRAPHY. p.176
More practical advice.

THE SECOND SECTION:

This part of the book deals with the development of Advertising Strategy and basic Copywriting Techniques for print, radio and television.

The Strategy section will help you learn how to write a P&G-style Advertising Strategy.

The sections on Copywriting Style and writing for the various media focus on the underlying Structure of various types of ads with Exercises designed to put the principles learned into practice.

14. PRINT PRINCIPLES: p.180

Structure of various types of print ads.

- A. The One Liner.
- B. News (Including Demos).
- C. The Spiral.
- D. The Story.
- E. The Sermon.
- F. The Outline.

15. SOUND ADVICE FOR RADIO. p.218

Three types of radio commercials:

The Pitch, The Situation and The Song. . .

Plus combinations.

The Structure of Radio Scripts- Context, Content and Conclusion.

Basic principles - Time & Tempo, Natural Rhythm and Sound.

16. HA!

A QUICK COURSE IN COMEDY. p.233

Basic principles of humor in advertising:

The Double Meaning, Exaggeration, Incongruity and Humanity.

17. TELEVISION: p.240

Basic types of TV commercials beginning with some advice on how to think about TV.

- A. Slice.
- B. The Talking Person.
- C. The Demo.
- D. The Visual.
- E. Graphic Collage.
- F. Combinations.

18. TELEVISION PRODUCTION AND VIDEO TERMINOLOGY. p.274

Script format information.

Includes insight into little-known production problems such as “The Winking Dog Syndrome.”

ONWARDS...

- 19. TELL THE TRUTH.** p.279
To the point. Thought-provoking.
- 20. PROBLEMS.** p.282
Some favorite problems plus more good advice, such as “Your job is to make money for the client.”
- 21. BUILDING YOUR BOOK.** p.290
Good advice for the beginner.
- 22. BEYOND ADVERTISING.** p.294
This chapter briefly surveys other areas of marketing that can be very important to the marketing success of a business such as Direct Response and Sales Promotion.
- 23. BEYOND COPYWRITING.** p.301
This chapter briefly surveys other copywriting-related career opportunities.
- 24. SUPERVISION.** p.304
Some good advice for the writer with his first supervising responsibilities.
- 25. TEAM WORK.** p.310
“Advertising is a team sport.”
We discuss how to work within an advertising agency and Team Creativity.
- 26. THE CAMPAIGN.** p.332
This chapter examines some successful advertising campaigns: Apple Macintosh, Federal Express, McDonald’s, Myer-EMCO and Volvo. Assignments and Exercises.
- 27. NEXT STEPS:** p.344
Some encouraging words.
- WORDS: GLOSSARY.** p.347
Basic advertising vocabulary including media and production terminology, and slang.
- ACKNOWLEDGEMENTS.** p.358

THE THIRD SECTION:

We talk about working relationships in the advertising business, including **Group Creativity**, **Supervision** and the way it all works together... **Campaigns**.

Assignment #0.

This Assignment is so easy,
we won't even give it a number.
It's designed to help you start
thinking about advertising.

A. MAGAZINE EXERCISE.

- Pick 2 ads you LIKE.
Tell us why you like them.
- Pick 2 ads you HATE.
Tell us why you hate them.

B. VCR EXERCISE.

Tonight, when you watch TV, save the commercials and zap the programs.

Now, look at them again.

- Pick the 2 commercials you like best.
Why did you like them?
- Pick the 2 commercials you like least.
Why didn't you like them?

*You might want to clip your ads
to this page.*

Assignment #1.



I CAUGHT MY DAD EATING BARBECUED RICE KRISPIES!

You think I'm joking don't you?
I only wish I were.

The ghastly truth is that grown ups,

not content with eating us children's RICE KRISPIES cereal normally with milk and sugar, are now cooking with them. Look, I came in and there's my dad eating his tea. And he is aesthetically actually eating barbecued RICE KRISPIES! "Your mum cooked it," he says shamelessly. "Barbecued meat loaf in barbecue sauce... it's jolly nice." "Is there any more?" I say coolly, obviously meaning to give what's left to some deserving children. "But you're always complaining about me cooking with RICE KRISPIES.. I didn't think you'd like it," says my mum. "Here's your egg and chips."

We're all ~~domed~~ ~~doomed~~ in lots of trouble.

BARBECUED MEAT LOAVES

1kg (2 1/2 lb) minced beef
2 EGGS
1/2 tsp salt
1/2 tsp black pepper
1/2 tsp Worcestershire sauce
1/2 tsp tomato ketchup
1/2 tsp mustard
1/2 tsp onion powder
1/2 tsp paprika
1/2 tsp garlic powder
1/2 tsp onion powder
1/2 tsp Worcestershire sauce



Combine all ingredients; mix lightly but thoroughly. Shape mixture into 12 balls and place in shallow baking dish. Brush meat balls with remaining sauce. Sprinkle with Rice Krispies. Bake in hot oven (180°C/350°F) for 30 minutes.

BARBECUE SAUCE

Knob of butter
Small onion (peeled and grated)
1/2 tsp salt
1/2 tsp Worcestershire sauce
1/2 tsp tomato ketchup
1/2 tsp mustard
1/2 tsp onion powder
1/2 tsp paprika
1/2 tsp garlic powder
1/2 tsp Worcestershire sauce
Salt and pepper
Custard (optional)

Melt butter, add onion and fry gently for half a minute. Then add remaining ingredients. Simmer for five minutes. If a little acid, add some water sugar.



Kellogg's RICE KRISPIES. Now everyone's hearing how good they are.

This ad for "Barbecued Rice Krispies" won awards in Great Britain. It sold a few Rice Krispies, too. Now it's your turn. Your assignment is to create an ad that looks like this one.

ASSIGNMENT #1 (CONTINUED)

First, pick your **product**.

Throughout the book, you'll be asked to "pick a product."

Sometimes the categories are very specific and sometimes they aren't.

In this case, your product is either:

A. A product you like -

Cereal, peanut butter, whatever.

B. A service you might offer -

Baby sitting, dog-walking, whatever.

C. An event -

A party, a picnic, lunch, whatever.

D. You -

Think of it as a fun way to do a resumé.

SO, HERE'S HOW TO DO IT:

1. Find an appropriate picture of yourself - snapshot, school picture, etc.

That's your **visual**.

2. Decide on your product.

Got it? Good.

If you can find a picture of your product, that should be in the ad, too.

3. Write a headline.

It can be a quote, a story title, or a "true confessions" type of headline.

Whatever.

4. Write some copy.

Tell us things we should know about your product. Why is it a good product?

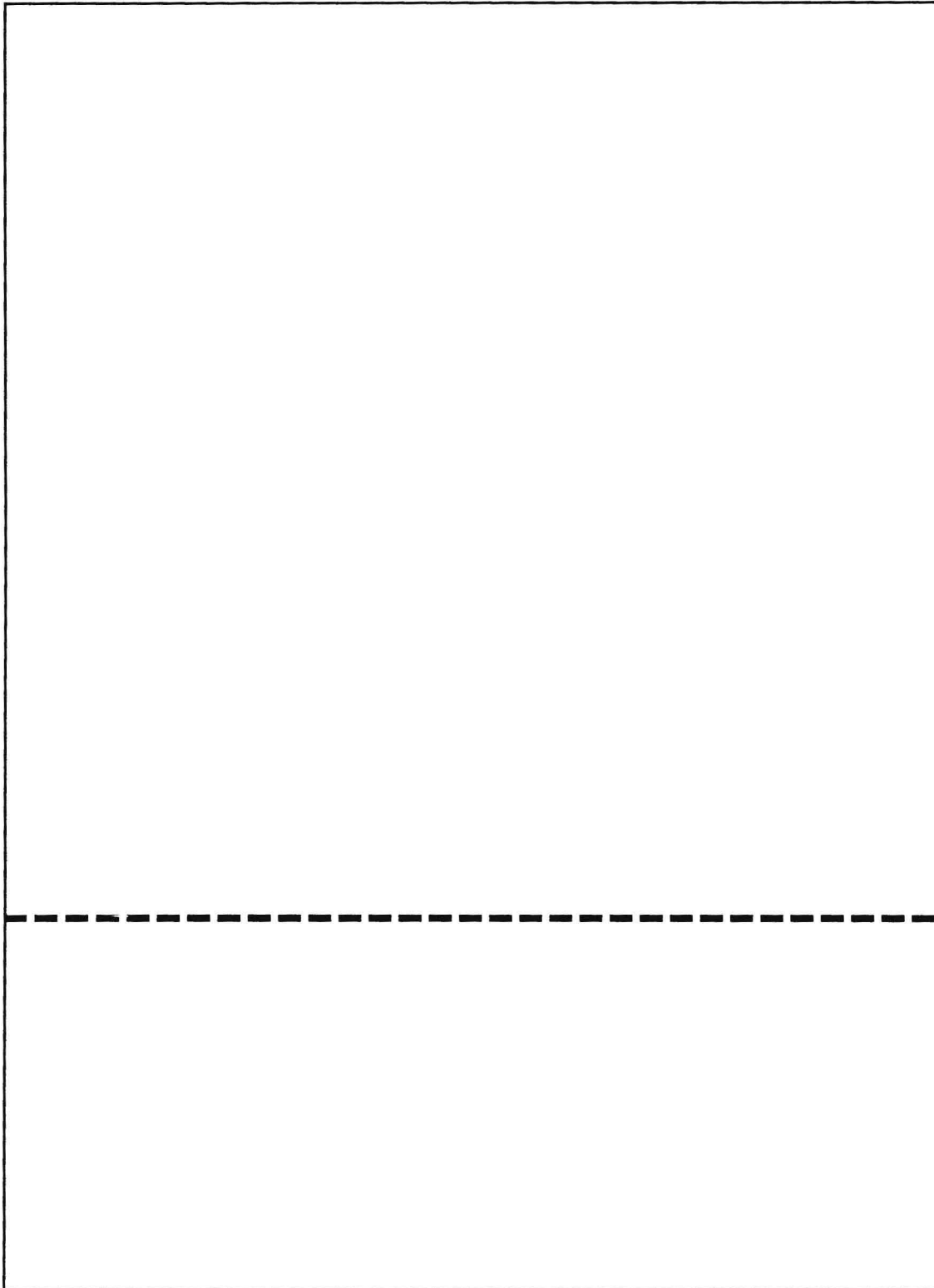
What's **the benefit** of your product?

Write it like a story or a short theme.

5. You might want to add an extra something at the bottom: a coupon, your recipe for a great peanut butter sandwich, directions to the lunchroom. An offer, a slogan. Whatever.

6. Now put 'em all together in a layout that looks sort of like the Rice Krispies ad.

IF YOU'D LIKE, YOU CAN TRACE THIS FOR YOUR LAYOUT.



As you can see by the Rice Krispies ad, neatness is optional. It can be typed up nice and neat. Or super sloppy. Whatever. There's only one absolute requirement. Have fun.



Advertising's Ages.

A IS FOR ADVERTISING.

The Four A's of Advertising:

Attention. Get noticed.

Awareness. Be remembered.

Attitude. Your advertising should make the consumer's attitude toward your product more positive.

Action. Ads should work towards motivating action.



Claude Hopkins. Copywriter. In 1908, Lord & Thomas paid him \$185,000 a year! He was worth it. Hopkins' clients made millions.

In the beginning, advertising agencies were advertising “agents.”

They sold advertising “space,” primarily in newspapers and magazines, and collected a commission. Today, it's about 15%.

Advertising was “keeping your name before the public,” since customers who knew your name were more likely to buy your product*.

Today, we call that “Awareness” and it's still a priority of almost all advertising.

Then, in the early 1900s a young man named **Albert Lasker** at the Lord & Thomas agency (now Foote, Cone & Belding) had a startling revelation.

The advertising business was not selling space. Rather, it was selling what was inside that space. The advertising itself.

Claude Hopkins, a Lord & Thomas copywriter, was advertising's first great salesman.

In his book, “Scientific Advertising,” Hopkins describes the attitude a successful copywriter must develop.

“Don't think of people in the mass.

That gives you a blurred view.

Think of a typical individual, man or woman, who is likely to want what you sell.”

Hopkins continues...

“The advertising man studies the consumer.

He tries to place himself in the position of the buyer. His success largely depends on doing that to the exclusion of everything else.”

Times have changed.

The truth remains.

Talk to people.

One at a time.

* Throughout this book, the words “product” and “brand” are used interchangeably.

PRE-EMPTION.

Hopkins is also credited with inventing a technique known as "pre-emption."

You take a product feature or a quality that is generic to the category, and, by pre-empting that feature, make it yours.

Two early examples from Hopkins were "It's Toasted" for Lucky Strike and the claim that Schlitz beer bottles were sterilized with "Live Steam."

In fact, all tobacco was "toasted," and all beer bottles were sterilized with steam.

This technique is still used today.

Drink an Orange

Orange juice—a *delicious* beverage—is *healthfulness itself*. California orange juice is rich in flavor and bouquet.

Have you a tendency to overeat?—orange juice provides an aid to digestion that counteracts the ill effects of the heavy meal.

California orange juice is advised by thousands of physicians for the tiniest babies as well as for grown-ups. It provides a needed food

value and aids in the proper assimilation of food.

In short, the fresh, pure, *live* juice of good oranges, which comes to you in Nature's germ-proof package, is a *natural regulator* that every mother and wife should be careful to serve to the whole family at every meal.

Why forego for even a single day this natural liquid food that makes *all other* foods more healthful?

Sunkist

California Seedless Navel Oranges

Sunkist navel oranges are juicy, sweet, full-flavored and delicious.

They are seedless, firm and tender. Because of these facts hundreds of thousands of house-

wives, and famous chefs, prefer them for salads and desserts. Write for free booklet of excellent tested recipes. Try the many dainty dishes you can make with this luscious fruit.

CALIFORNIA FRUIT GROWERS EXCHANGE

Department - San Francisco

Eastern Headquarters

Dept. A99 139 North Clark Street, Chicago

All first-class dealers sell Sunkist Oranges and Lemons. Look for the name "Sunkist" on tissue wrappers, and save wrappers for beautiful silverware.

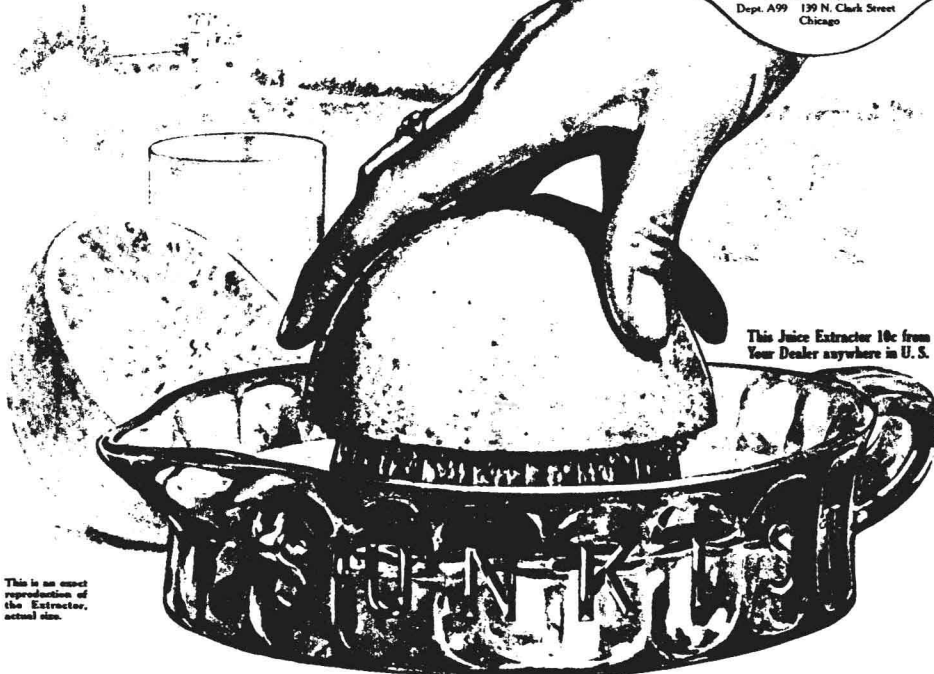
Use the Sunkist Orange Juice Extractor 10c—from Your Grocer or Fruit Dealer

The Sunkist Juice Extractor is especially designed to extract the juice of the largest as well as the smaller sizes of either Sunkist oranges or lemons. It is a new pattern of unusually large size which is manufactured of heavy tough glass exclusively for us.

We are distributing an enormous number of these at cost simply to facilitate the preparation of orange juice. This gives you, at a minimum price, the best orange juice extractor that fruit experts can devise.

If you cannot secure this from your dealer, send 16c in stamps to cover cost and expense of mailing and we will send it direct to you by parcel post. 24c to points in Canada.

CALIFORNIA FRUIT GROWERS EXCHANGE
Co-operative - Non-profit
Eastern Headquarters
Dept. A99 139 N. Clark Street
Chicago



This Juice Extractor 10c from Your Dealer anywhere in U. S.

This is an exact reproduction of the Extractor, actual size.

HOW HOPKINS WROTE COPY.

Here is one of Hopkins most famous ads for Sunkist. In 1916, this was a new idea for the average American. Orange Juice!

The headline was simple and perfect. "Drink an Orange."

Look at the first section of copy.

First, Hopkins focuses on Consumer Benefits - good taste and health.

Next, to support these benefits, he focuses on benefits or attributes of the product - Product Benefits.

Note the use of Informative Captions throughout.

And finally - An Offer. Claude Hopkins and Albert Lasker actually had a juice extractor designed and manufactured.

They knew it would help increase use of oranges.

It worked!

Hopkins' copy offered good reasons to add orange juice to your diet, and a "Juice Extractor" available for 10¢.

America's breakfast habits changed forever.



Palmolive

The successor to ordinary toilet soaps in Particular Homes. Made of Pure Imported Olive and Palm Oils skillfully blended and combined with Cocoa Butter. Palmolive is not merely a cleanser, it combines all the virtues of the wonderful ingredients from which it is made. It alleviates irritation and inflammation and supplies the necessary oils for harsh skins and dry scalps.

Palmolive exercises the skin in that it stimulates the action of the many tiny pores and glands. The removal of all obstructions allows free circulation of the blood, and the delicate emollient embodied in Palmolive supplies just the necessary impetus to restore the skin to its normal condition after cleansing it. Continued use will produce a beautiful, healthy, rosy complexion. There is no complexion that Palmolive cannot improve. If your dealer cannot supply you, send us his name and address and we will forward, promptly, a full size cake.

Send your name in writing, no money need be sent, and the names of your grocer and druggist, and we will send you one of our beautiful, valuable, and expensive soaps without advertising upon it, suitable for framing, size 10 x 12 inches. Address:

B. J. JOHNSON SOAP CO., 318 Fowler St., Milwaukee, Wis.

Image Advertising. Though Hopkins might deny it, he also did image advertising. Here, he took an unknown soap made of palm and olive oils and created America's leading beauty soap, Palmolive! Despite the "reason why" copy, the real impact of this ad is visual. Once again, an offer. This time, the art from the ad!