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HIDDEN MARKETING ASSETS

University

INTERVIEW SERIES

**Unconventional Methods That Work
From One Of The Highest
Paid Copywriters Of All Time,
Eugene Schwartz**

 Michael Senoff's
HardToFind Seminars.com

Dear Student,

I'm Michael Senoff, founder and CEO of HardToFindSeminars.com.

For the last five years, I've interviewed the world's best business and marketing minds.

And along the way, I've created a successful home-based publishing business all from my two-car garage.

When my first child was born, he was very sick, and it was then that I knew I had to have a business that I could operate from home.

Now, my challenge is to build the world's largest free resource for online, downloadable audio business interviews.

I knew that I needed a site that contained strategies, solutions, and inside information to help you operate more efficiently

I've learned a lot in the last five years, and today I'm going to show you the skills that you need to survive.

It is my mission, to assist those that are very busy with their careers

And to really make my site different from every other audio content site on the web, I have decided to give you access to this information in a downloadable format.

Now, let's get going.

Michael Senoff

Michael Senoff

Founder & CEO: www.hardtfindseminars.com

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Any perceived slights of specific people or organizations is unintentional.

1 Eugene: I want to tell you what I'm going to do today. If you work with
2 computers and I love computers, can you say be transparent? Be completely
3 open and show me every single step that you took.

4
5 Now, the computer has no non-transparency circuits. Human beings have
6 enormous amount of non-transparency circuits. So, the computer will then show
7 you every step it took. I'm going to be completely transparent with you today.

8
9 I like writing. I like copy-writing. I like merchandising, and I think I
10 discovered a few very simple, obvious ways of doing this. So, I'm going to tell
11 you the complete truth. I'm going to tell you anything you want to know. I'm going
12 to be completely redundant and completely infantile because I'm going to start at
13 the very, very, very simple things that you already know, and then I'm going to
14 work to some things that perhaps you do not know.

15
16 Let me start with the most important principle of success in publishing my
17 or in any task that you want to achieve goals, and of course it is very simply hard
18 work.

19
20 Let's say if I've got 27 out of 30 hits, then I have 90 percent ratio, which is
21 pretty good. I got that not because I'm extremely talented or extremely creative
22 or anything like that. I like to think of myself as working harder than anybody
23 untested against me.

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24
25 There are much better copywriters writing for your firm than I am. There is
26 nobody writing for your firm that I know of that works harder than I do, and you
27 have what I call the Super Bowl of mail order publishing here.

28
29 What happens is you will get a book, and you hire two copywriters. You
30 don't tell them who is the other person, and you say, "Write copy here. Write
31 copy there, and we'll test it." It is the Super Bowl. It is the best in the world. When
32 you write for Rodale, you know you're coming up against the best, most talented,
33 brightest, oldest, youngest people in the world, and you're going to have to beat
34 them.

35
36 How do you beat them? The only way that I know to beat people as
37 inventive and creative as these folk is to outwork them. And so, I long ago
38 invented a system of working hard that is extremely powerful.

39
40 Let's say that I'm called, and someone says, "I'm going to send you a
41 manuscript. You're going to send me back copy in five weeks." Okay, the
42 manuscript arrives. The manuscript here now is about eleven hundred pages.
43 Eleven hundred pages is a lot. Ok.

44

45 What I do is I take the eleven hundred pages and I go through it in about
46 two weeks. How do I go through it? I take the manuscript, and I underline or grab
47 it, the claims as I go through every page.

48
49 Now, I take a red pencil and I put it at the front and back of each claim,
50 and perhaps I'll have three pages about claims. I am building at that time out of
51 that manuscript a summary, vocabulary. They're all equivalent. I am getting the
52 guts and the heart and the meat and the gist out of that manuscript.

53
54 Now, I go through every single page. It's eleven hundred and three pages.
55 I go through every single page. When I am done, as I am doing, I send it over to
56 my secretary or to a freelance typist, and that person types up my vocabulary. It
57 will come back to me between fifty and sixty pages. They will be essentially what
58 I see as the strongest points in the book.

59
60 Now, I think it's important to know that I don't really have any ideas
61 when I open the book. I take the table of contents, and I put it to the
62 side. I won't even look at it. I start at the first page of the book itself,
63 and I work my way through to the last page of the book.

64
65 I am not interested really in what other people think is in the book. I am
66 interested only in the book itself. I want to come across the claims as

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67 surprises. I want them to astound me. I want them to move me. I don't
68 want to come to them with a vision of my own.

69
70 As I'm going through that, I will get ideas, of course, and respond to
71 the ideas in the book. I carefully take them, and I write them on a little
72 piece of paper. I don't do much with them. I just scratch them out in
73 my own little shorthand and put them aside.

74
75 When I get back the vocabulary, the vocabulary is in print, and it's on a
76 disc. I put the disc in my machine, and I'm ready to go. I start with the
77 top again, and I start now organizing, selecting, inspiring, associating
78 everything else again. Finally, I have a rough ad.

79
80 Now, if you put fifty pages into a computer, use a single file, the
81 computer will not like you. It will be very unhappy with this. It will have
82 indigestion, and it will take a long time to go from back to front. So, the
83 computer requires categorization from you. It will force you to break it
84 up into blocks, and you will find yourself pulling things out and placing
85 them in separate manageable files.

86
87 So, your first organization is dictated by the computer's necessity.
88 Then, I write my beginning ad – no headline now, no sub-headline, no
89 flier headlines, nothing like that, just sure claims.

90

91 When I am through with that, three weeks have passed and the
92 pressure is building up. I can feel the people down here getting very
93 nervous, and the phone calls sometimes sneak through, “How you
94 doing?” “Wonderful, oh, it’s great, sensational. I can feel the strength.”
95 “How about sending us the envelope?” “Oh, I can’t do that right now.”
96 Well, I haven’t even written the envelope. I haven’t a word of the
97 envelope. I’m still building.

98 OK,

99 Then, I begin selecting those claims which are the most unusual and
100 the most powerful. I’ll explain at how I arrive at those decisions. And I
101 begin writing my envelope, or I begin writing my heads, or I begin
102 getting the big type stuff.

103

104 By the time I’ve done that, the fourth week is passed, and I now take
105 everything I’ve done – it’s not finished yet, but it’s certainly taking
106 shape, and it’s beginning to look like what you’re going to see when
107 this stuff goes up. I go back over it with the manuscript. I check it
108 again. I made little notes. I put little checks, something to offer,
109 something is missing here, something hasn’t quite built it.

110

111 So, I go back over it again. When I am through on the fifth week, and I
112 send down the copy, I want to know the book as well or even better

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113 than the editor. I'm going to spend a lot of time on this because this is
114 what makes success. There's nothing else in the world that makes
115 success as much as this.

116
117 I will take the best copywriter in the world who is sloppy and careless,
118 and match him against a good copy cub, and two out of three times,
119 the sloppiness of the great person will be beaten by the carefulness of
120 the other person because the power of the ad for a book or a product,
121 any publication or any instrument, is always in the product itself. It's
122 not in the copywriter. The copywriter simply finds it and express it.

123
124 Okay, I wrote an ad recently for a book for a doctor who I never
125 worked with before, who is not an Rodale author at all. And I sent him
126 the copy, and he sent the copy back. The copy said you can eat fats,
127 meat and eggs, and he crossed out the word eggs. I called him. I had
128 never spoken to him, and I said, "Doctor, I don't understand why you
129 crossed out the word eggs." He said, "Well, because I never used
130 anything about eggs. Eggs can't be controlled." And, I said, "Doctor, on
131 page 164, this sentence about eggs, which I quoted." And he laughed.

132
133 Now, why did he laugh? He laughed because I am an amateur who is
134 criticizing an expert about his own text, and I knew more about his text
135 at that moment than he did.

136
137 When I heard that laugh, I was very hopeful that the ad would succeed
138 because I knew that much. I spent half my time working on mail order
139 copy. I spent half my time collecting art, and I spend half my time
140 writing my own book. It comes to 150 percent yes, and I'm very busy,
141 but I had recently written a series of books on religion, and I was
142 helping and working with the leading Christian Theologian in America.
143 A young lady who is absolutely brilliant and beautiful, and she was
144 asking me for some editorial comment on her book.

145
146 She sent me twenty-six pages. I read them, and called her up and
147 said, "This is wrong. This passage from Mark wrong." She said, "But,
148 Mark says these three words about Pilate." I said, "No," and she
149 laughed. Now, why did she laugh? Because she's the best authority in
150 America on that, but she hadn't checked against Mark versus Matthew,
151 and they blend in people's minds.

152
153 I had checked exactly the words, and that check made the difference
154 between her being attacked in the press for being irresponsible and
155 her being right at no cost.

156

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157 I want to be more accurate and more knowledgeable than anyone I
158 come up against. You want to be more accurate and more
159 knowledgeable than anyone that you come up against.

160
161 The person who is the best prepared and the most knowledgeable
162 makes the most money. It's so simple. A football coach at West Point
163 during World War II, his name is Greg Blake Smith, and he said, "The
164 will to win means nothing without the will to prepare." Ok,

165
166 So, the first thing is very simple but very important. Everything else I'm
167 going to tell you it means nothing without. If you'd like to make money,
168 if you'd like to live on Park Avenue, if you'd like to have a world famous
169 art collection, work, just work. Anyone can do it. You're all brilliant.
170 You wouldn't be here unless you're brilliant. You work for a great firm,
171 work hard you get there.

172
173 Okay, I don't say you have to work impossible hours now. Remember
174 that. I worked three hours a day every single day for five days a week.
175 That's all I worked. I worked three hours a day. Three hours a day, I
176 get very tired, and I go work someplace else, but it's enough that I can
177 do this because I'm better prepared than anyone else.

178

179 Now, how do I work? What is the secret? I've never had a writer's
180 block. I've done thirty ads for Path. I've done dozens of ads for
181 Boardroom, dozens of ads for myself, and many ads for Phillips, Dick
182 Benson is the editor. I've written nine books. I've written many articles.
183 I turn out a ton of material continuously. I never have a block. I always
184 love to write. I never stare at the page for more than a few minutes.
185 What do I do?

186
187 It is tough, enormously difficult for you to sit down in front of a blank
188 page with a blank screen and say, "Okay, I'm going to create,"
189 especially when you are working against the world's best, which is
190 where you want to be, against the world's best.

191
192 Therefore, you can't think about beating them. You can't think about
193 how much pressure they have. You can't think about how much
194 money is involved. You can't think about anything except what you're
195 going to write on the page.

196
197 Now, how can you free yourself of all this anxiety, all this blockage, all
198 this self doubt? It's very simple, of course. What you do is use an old
199 Zen trick, Zen masters are enormously proficient, and have been for
200 2,000 years, and they have a very simple system which I use
201 continually, I use every day.

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202
203 You walk into the same place that you always write at. Now, when I
204 say write at, you work at, if you do editorials, if you're an account
205 executive, etc, you're always at the same place. At home or at the
206 office, I happen to work at home. I don't write at the office. I don't write
207 any place else in the world except one desk where I've written for the
208 past 28 years.

209
210 That desk is a nice, big, comfortable desk with an incredibly sloppy
211 amount of paper all over it. I create chaos. I like it because it gives
212 these wonderful little accents.

213
214 You come in. You've got a set time that you may or may not keep. I
215 never keep it. It's somewhere around 9:30. It's usually around ten
216 o'clock, but I know I'm going to be there every morning.

217
218 You come in, and you do the same thing all the time. Many people
219 sharpen pencils. I don't have pencils, so I don't sharpen them, but I
220 certainly have my little pens. So, I take three of them out – one, two,
221 three. I have one cup of coffee in the morning, and my coffee for the
222 take for the day.

223

224 I take the coffee and I place it down. I have a pitcher of cream. It's
225 very important that I have the pitcher of cream by the coffee. I take it
226 and pour it in the coffee. I take the spoon. I take the coffee. I take my
227 computer, and I ask it to bring up the new Rodale, and I'm working on
228 it. It's wonderful that it does that. There's fifty pages staring at me,
229 and page one.

230
231 This is the liberating. This is the thing that frees you from all the
232 anxiety and all the lack of self-confidence in the world. It is a timer. It
233 is a punch-in timer. What I do with it is I do this. I take boom, boom,
234 boom and boom, and I've got 33.33 minutes. I then punch on, and it
235 starts ticking down.

236
237 Now, I put it down and then sit. I have no goals for the next 33.33
238 minutes except to work on the copy. Okay, now I don't have to work
239 on the copy. There is absolutely no necessity for me to work on the
240 copy. I can sit there. I can stare at. I can drink the coffee. I can stare
241 some more, drink some more coffee. I can do anything in the world
242 except not get up from the desk, not even write my own name. I just
243 sit there.

244 Sooner or later, I'll get bored. My boredom comes in one or two
245 minutes. Then, I begin looking at the copy. As I look at the copy, I
246 begin paging up and down, and as I do that, something reaches out

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247 from that computer and grabs me, and says, “Hey, aren’t I beautiful?
248 Hey, aren’t I powerful? Hey, start with me.”

249
250 I say, “Okay, this is good, but it’s not quite great. Wouldn’t it be better
251 if we just took these two words out and condensed it a little?” So, I do
252 that, and then, I go a little bit more and I see another one, and I do
253 that.

254
255 I had no goal that has anything to do except for the copy and the thing
256 that’s staring me in the face. So, I’m not worried about the test, or the
257 money or the overhead or the rent or the new car or the new painting.
258 That’s all gone. I’m just working on that.

259
260 Now, what I do is I work for 33.33 minutes. At the end of 33.33
261 minutes, this little thing rings. It’s very important that it’ll ring. You’ve
262 got to get a timer that rings because you should be so absorbed that
263 you shouldn’t notice the time passing.

264
265 Now, we’ve got a timer in this room right here, besides this one, which
266 is that television camera which is staring at me. That television
267 camera has a thirty minute cycle, I believe, and what’s going to happen
268 at the end of thirty minutes is he’s going to wave. How many minutes
269 have gone? There are four minutes left, okay.

270

271 Four minutes from now, this man is going to wave at me, and we will
272 have spent thirty minutes together. When he waves at me, I'm going
273 to stop. I'm finished. I am going to interrupt myself and you, and we
274 are all going to sit around and do anything we want – go the bathroom,
275 talk, scratch our heads – do anything we want for five minutes, but
276 we're not going to do anymore talking. We're not going to do anymore
277 listening. Why?

278

279 Because when you're working, you're not creating. The whole secret
280 is to know when you're working, and leave work and go on to creation.
281 What do I mean by that?

282

283 Number one, copy is not written. If anyone tells you "you write copy,"
284 sneer at them. Copy is not written. Copy is assembled. You do not
285 write copy. You assemble it. You are working with a series of building
286 blocks, and you are putting the building blocks together, and then you
287 are putting them in certain structures. You are building a little city of
288 desire for your person to come and live in.

289

290 You are not writing. You are assembling. You are assembling claims.
291 You are assembling images, and you are assembling desires that
292 people will pay \$33 to share with you on a 21 day guarantee.

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293
294 So, forget about that. Anybody in this room who writes copy, anyone
295 in this room who works with copy must realize that the person that they
296 are working with or the thing that they have to do is not write.

297
298 The one thing I hate most in the world and shows me absolute disaster
299 is when somebody comes up to me and says, "Wow, the headline is so
300 beautiful. Where did you get those words? They're gorgeous." I say,
301 "Oh, god, you're seeing the words, not seeing through the words.
302 You're seeing the words themselves. No good."

303
304 If you want to write poetry, if you want to write prose, if you want to
305 write novels, and if you want to write literature, go outside of
306 advertising. Words in advertising are like the windows in a store. You
307 must be able to look right through them and see the product. If you
308 see the window, it's dirty, and you're going to see yourself or you're
309 going to see the smear. You're not going to see the product, and
310 you're going to lose.

311
312 Copy should never call attention to itself. You should never know that
313 you are reading sentences, and the words should never pronounce
314 themselves. What you want people to see is the visual, visceral image
315 of what the words are conveying. That... is... how... it... works.

316
317 You've got to break that fascination with of course you have to have
318 the right words, of course you have to have the punch headline, but
319 when the right words come, the people don't see them. They feel
320 them.

321
322 Here, Sneaky Little Arthritis Trick – four words, none of them is an
323 exceptional word. They're all pretty standard, mundane words. It is the
324 combination that makes their power.

325
326 One of the words is a word that should not be used in advertising,
327 "Sneaky," because we don't like to sneak around. People sneak
328 around is not very appealing. You don't want to be identified with
329 those, but when a person who has arthritis and has the pain of arthritis
330 and the humiliation and dependency of arthritis sees "Sneaky Little
331 Arthritis Trick," and if they have gone to doctors and spent hundreds of
332 hours trying to follow doctors and not been able to be helped by
333 doctors, they know exactly what you're talking about.

334
335 It isn't at all like what it is when you were alone. I assume that you're
336 alone when you're writing, or working. I'm alone, and I have been
337 working for 33 minutes, and I'm going to work for – one, two, three,

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338 four, five – six 33 minute periods today, and I'm going to assemble and
339 judge and read carefully for those 33 minute periods.

340
341 Now, what am I doing when I do that? I'm following what somebody
342 else has done. Somebody else has organized some material and
343 presented it in their way. They may not know the market as well as I
344 know the market. They may not have this much training in copywriting
345 as I do, but they are setting up a sequence and they are setting up a
346 vocabulary, and they are setting up a tone. It's all beautiful, but they're
347 not going to sell the book.

348
349 So, for the 33.33 minutes, I have to be extremely logical, learning,
350 malleable, dependent, etc. After that time, when this rings, I'm going to
351 go into creativity.

352
353 Now, I hate words like creativity. I despise them because if you say the
354 word creativity, what does it mean? It has no image inside of it. God
355 created the heaven and the earth. What God did is he took nothing
356 and made heaven and earth. You can't take nothing and make
357 anything. You're not God.

358

359 So, what we have to do is – because I like operational words, and
360 operational words are words that you use to work from. They give you
361 a method to work from.

362
363 So, creativity to me is what I call connectivity, of course. It is the ability
364 to take two ideas that already exist, that are in two different sentences
365 or even in two different fields, and put them together, connect them.
366 What you are doing when you are creating is you are trying to connect
367 two separate ideas that logically would not go together up until that
368 moment.

369
370 So, you're looking for a connection. You're looking for a brand new
371 connection. When you have a brand new verbal word connection, you
372 have something that can startle your reader, something that can stop
373 your reader, something that can inspire, move or sell your reader.

374
375 We go back to sneaky little arthritis tricks again. Think about this for a
376 minute. Let's talk about Rodale's position when they published this
377 book. Rodale has been selling books by doctors or books by people
378 who follow doctors for many years now at this time. They've had much
379 success and grown very beautifully.

380

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381 Suddenly for some reason I don't know, they come across a book
382 about 700 people who did not follow doctors, who went away from
383 doctors. The doctors couldn't help them. They had received medicine
384 these people saying, "Hey, you couldn't help us, but we did this on our
385 own," and they published this absolutely marvelous book.

386
387 People go away from doctors when the doctors can't help them. When
388 they doctors can help them, of course they stay with them. It's very
389 simple, but when patients are given very strong drugs by doctors and
390 go into copper bracelets, let's say, they feel very bad about that. They
391 don't want to do it because they really rely on doctors.

392
393 They feel guilty, and that was the thing that came through. These
394 people were saying, "I had marvelous results, fabulous results, but I'm
395 uneasy about it. What's happening? What will the doctor say? Will he
396 catch me? Will he take away my strong drugs?"

397
398 So, I'm doing this, putting all this together, these wonderful quotes,
399 these various stories and all of a sudden, I'm off in left field someplace.
400 The four words that come in by themselves – I don't write them. I don't
401 assemble them. I don't do anything – sneaky little arthritis tricks. They
402 come. Bam, they're there.

403

404 I have created this four word combination. Once that comes to me,
405 people talk about the muse. The muse means your unconscious mind
406 is delivering something to you. What you do with it, if you've got to
407 make money on it, if you want to set new records in sales with it, first
408 you put it up, and then you see what can I say after that? Then, we
409 have sneaky little arthritis tricks red-lined with natural foods and do it
410 yourself secrets, the pain improved in over one hundred men and
411 women like you.

412
413 Now, the first is a catch, a hook. The second is a sort of a proof. We're
414 talking about natural foods. We're talking about do it yourself secrets.
415 We're talking about being pain free, and we're talking about men and
416 women having proved this for you so you don't have to prove it
417 yourself.

418
419 That's the second line. The first line gives this wild claim. The second
420 makes it doable. Then, there are these immensely beautiful pictures,
421 wonderful pictures from the art department, and what do they say? All
422 symptoms disappeared and have not returned, this beautiful woman
423 walking. The man is being kissed by the child.

424
425 "After another ten days I felt cured and even the rheumatoid nodules
426 were disappearing," and this lovely looking lady, "I have found my

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427 salvation. It was my idea, not the doctors, and it's better than any
428 medicine he prescribed.”

429
430 So, the envelope is complete and mailed. You don't have to open. I
431 just open it, take out the coupon and send it in. We'll discuss that
432 later. I'm talking about how the first part of the envelope can.

433
434 Creativity is a natural gift. It is built into you by two billion years of
435 evolution. The only thing that makes creativity hard is we don't really
436 know how to be quite clear. We don't really know how to become
437 connected.

438
439 So, we say, 'How do we come out of the conscious mind into the
440 unconscious mind?' Again, we went up against the block. The
441 conscious mind doesn't mean anything. The unconscious mind doesn't
442 mean anything either except mystic things, and that doesn't do us
443 much good.

444
445 So, I think a much better word is the focused mind to the unfocused
446 mind. The mind is a very large network of cells which retain thoughts
447 or images and translate the images and thoughts back and forth.

448
449 Start

450
451 The mind has vast networks of these cells, but it specializes in using
452 only a certain amount of cells at any particular gaze. So, when you
453 looked at something – if I look right there, I can only see this part of the
454 room, and not this part of the room. This is blurred. This is quite in
455 focus.

456
457 If I look at this sneaky little arthritis tricks, I can hold seven bytes or
458 seven words in my conscious mind at a time. That's why we read
459 sequentially. That's why we invented writing that goes along the line,
460 interrupts itself, goes along another the line, interrupts itself, goes
461 along another line..

462
463 We can hold seven of those. Now, that is our mind focused – seven
464 images, words at a time. Now, surrounding those cells is this huge
465 number of other ideas which are churning around. They are not
466 focused. They are unfocused, and they are floating around.

467
468 When you are focused and you pay attention, you only concentrate on
469 these logical things that come into your mind, things that you are
470 paying attention to. When you want to become creative, when you
471 want to get new connections to the seven things in the center, you

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472 have to get out of there. That's why we work for the 33 minutes and we
473 play for five minutes.

474
475 The brain connects when it plays. When it works, it thinks, uses logic,
476 etc, but it doesn't connect, it doesn't make these connections. The best
477 example of that I've ever seen, and there are a lot of good ones is the
478 movie Amadeus about Mozart.

479
480 Mozart was a very unusual man, died at 32 I think, and he never
481 rewrote his music. If you look at his scores, every note is put in place,
482 and it was never changed. It was as though he just wrote it from God
483 and then sent it out to be played, but it wasn't.

484
485 He had a very simple system of escaping his focused conscious mind.
486 He always had a billiard table everywhere he went. He'd have his pen,
487 and he would have his score, and he would have the billiard table, and
488 he would have a cue ball. He would take the white ball in his left hand,
489 and he would throw it out until it hit one, two, three sides and came
490 back to him.

491
492 Then, he would pick it up, catch it as it came back, throw it out, one,
493 two, three sides, come back. As it went on its little journey through
494 those three sides, he wrote a note. Then, he picked up, threw it again,

495 wrote the note while it was traveling, picked it up again. He wrote one
496 note at a time every three times it hit. Why? It was very simple, of
497 course.

498
499 His conscious mind, if you throw a billiard ball out onto three of those
500 sides, the sides are soft enough that they'd randomize the billiard ball.
501 It doesn't come out predictable the trajectory. It would move very
502 slightly. Therefore, your conscious mind changes direction as it goes
503 out, and you can't turn it into an unconscious mind. A focused mind
504 becomes trapped in watching that billiard ball.

505
506 Your unfocused mind can therefore use its entire range to furnish you
507 with the notes you're looking for if you're Mozart. This is what we do.

508 **STOP**

509
510 Now, I had written more headlines while I shaved than I had ever been
511 at the computer. I'm such a slob. I have pens all over the house, and
512 always carry even when I'm showering, I carry a pen. I write, write,
513 write, write. Here's the idea I'm looking for.

514

515

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516
517 If you get into the habit of doing this and letting yourself go, of having
518 fun, and letting anything in the world come into your mind even though
519 what's it going to throw out, eventually as you begin going, especially
520 on vacation where I write most of my best ads, and most of my best
521 books are written in the margins of other people's books on vacation.
522 What happens is you're watching this gorgeous ocean, this beautiful
523 cloud, listening to a CD player, and you're always working on nothing,
524 but your mind suddenly begins outing this stuff, and you scratch down
525 as fast as you can write.

526
527 You want to go into a feeding frenzy. You want to go into a creative
528 frenzy. You want to have the ideas come so much into your mind that
529 you can't stop. In the same way, never work on one thing at a time. I
530 work on one book, one article and one ad at the same time.

531
532 I will spend an hour with one of them, an hour with the second of them,
533 an hour with the third of them. That's why I say three hours. When I am
534 working on the biography of Jesus Christ in the year 33 A.D., I will get
535 such marvelous ideas for Rodale, and I will scratch them down.

536
537 Now, it's silly, but the creative unfocused mind is by nature silly. So, it
538 is told by James Gardner the best psychologist around, the creative

539 kind. When you are working on simultaneous projects, continuing
540 simultaneous projects, one will feed the other, and by allowing yourself
541 to go from one to the other, your unconscious mind can work on one,
542 while your conscious mind is working on the other. It's like ping pong,
543 free excited ping pong. So, that is creativity.

544
545 Let's talk about writing mailing pieces. What does a mailing piece
546 consist of? Every one of the mailing pieces I have here, most of the
547 mailing pieces I have seen has separate elements. The first element of
548 course is the envelope. Contained within the envelope, there is a
549 series of letters, fliers, sub-fliers, inserts, letters, etc, and there's an
550 order blank.

551
552 The entire idea is to get the people to go from the envelope to the
553 order blank. Everything in between is just there because it helps. I am
554 sitting here at this desk, which is much like my desk, and I've done my
555 three hours of writing, and I am ready for lunch, and then I'm ready to
556 do whatever I'm going to do for the afternoon, but I've got to do the
557 mailing. I hate the mail. I like the mail because I make money from the
558 mail, but I hate the mail because it's a lot of stuff.

559
560 So, here I am. This is all elementary, and you've heard it a dozen
561 times before, but it's imperative. So, I take my mail, and I go like this,

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562 and like this, go like this, aha!, go like this, go like this. This pile is
563 dead. You have lost money. You have wiped out. You will never see
564 the inside. You will never sign an order blank, he or she.

565
566 This pile is the active pile. You will come back to it. You will come back
567 to it. You will look at it. Now, at the top of both of these is what is
568 usually called the headline – Sneaky Little Arthritis Tricks, A New
569 Generation of Natural Home Remedies.

570
571 The question has always been, it's an extremely good question is what
572 about the headline. What does the headline do? How long should a
573 headline be? How many headlines can you have on an envelope?

574
575 When I first began copywriting, the accepted belief was that there
576 should be a single headline. The single headline should lead into the
577 copy. Preferably, the headline should sell the product, or present an
578 overwhelming claim which should have tremendous power. The key
579 word is power, power to sell.

580
581 I hate that. The headline is absolutely nothing in the world to do except
582 one thing – get you to read the sentence underneath the headline. The
583 sentence underneath the headline has absolutely nothing in the world
584 to do except one thing – get you to read the sentence that follows it.

585 The sentence that follows it has absolutely nothing to do except you
586 get to read the sentence that follows it.

587
588 The headline should not try to sell. It should not try to identify the
589 company. It should not try to present overwhelming power. All it's got
590 to do is get the prospect to read the next line. That's all. Everything
591 else is subsidy.

592
593 Sneaky little arthritis tricks is only there so the person will read, "with
594 natural foods and do it yourself secrets to pain proof over a hundred
595 men and women like you." Why? Because all you've got to do is get
596 them into this habit of reading one line after another line after another
597 line. They should read every line preferably on this envelope.

598
599 They should then want to read more, and turn over. When they get
600 here, they should preferably read that and then they should preferably
601 open.

602
603 Now, on the back we talk about youth pills giving away free, and the
604 last line on the back is, "See other age reversal miracles inside." It's
605 nice if you can ask them move inside, give them some reason for
606 opening up the envelope. The big problem is to get them to open the
607 envelope.

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608
609 I would say in general, that the headline has been replaced by the
610 envelope. The entire envelope – the front and back – are your sales
611 pitch. You can have hundreds of words on the envelope. They don't
612 have to be headlines. All they have to do is be tantalizing.

613
614 I love the fact that for a while we all could use these marvelous big
615 things. This is a brand new piece which is also being sent out because
616 they give us a lot of room, and we can sell and sell and sell and prove
617 and prove and prove and demonstrate and demonstrate. So, that's
618 wonderful.

619
620 Okay, you get them to open up. That's all you have to do. All you have
621 to do is get them to open up. They take it out, and the first thing that
622 approaches them is the letter, usually. It doesn't have to be. There's no
623 reason for it to be, but usually the letter is, and it says what arthritis
624 doctor's don't tell you.

625
626 Conventional, purposely conventional because they've had so much
627 hitting here, that they simply want to make it very soft here. Then, the
628 next line, is "unbelievable is it might sound, dear friends, about one
629 hundred of our participants, all one hundred men and women who

630 suffered for years from the agonies of arthritis no longer see a doctor,
631 a physical therapist, or any kind of practitioner for arthritis treatment.”

632
633 “For example,” and then we go into a series of case histories, and the
634 entire six page letter is case history. What is a case history? A case
635 history is a proof of someone that acted as your surrogate to prove the
636 products, so you don’t have to take a list with it.

637
638 Then, we have the flier. The flier is devoted to doctors proving this,
639 what doctors say about this. That’s all on that and then you have the
640 flier. You have to do two things in all this material. Number one, you
641 have to pile belief upon belief upon belief, desire upon desire upon
642 desire. Number two, you have to give them an escape route.

643
644 There are some people who absolutely love to read everywhere, and
645 you have to satisfy them. There are some people who will read not that
646 much. They don’t want to, and so they’ll want to be let go at that point,
647 especially if you have a money back guarantee, a free 21 day trial,
648 they’ll go directly to that. That answers the question, how long should
649 the copy be?

650
651 The copy should be as long as you need to contain the claims and not
652 bankrupt the company. But, always remember that within that copy,

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653 the person can cut out at any moment. So, you want to give him on the
654 envelope and in the first page of the letter and the flier, enough to be a
655 complete mailing piece to convince them to try.

656
657 So, the people who can't stay with you or don't have the time or
658 interest to stay with you can order anyway. You've got to also
659 remember that you're never selling anything – never, ever, ever sell
660 anything. In mail order, you always ask the person to try it. The book
661 will sell itself. A lot of people know that now, and of course, the return
662 is large because they don't like the book. That's wonderful, but at least
663 they tried the book. And they'll try the next one.

664
665 In conjunction with that, you have to ask the question, who are you
666 writing to? It's a very important question, absolutely essential. Are you
667 writing to a man? Are you writing to a woman? Are you writing to an
668 individual or both sexes? Are you writing to a mass audience? What is
669 your audience for this?

670
671 Unless you know that and can answer that, then of course, you can't
672 really direct your copy to them. The answer is very simple, but two
673 phased. You're writing to an individual, a single person always who
674 shares a problem or desire with a huge mass of other people.

675

676 Now, try to identify the problem, arthritis, very large, millions, with the
677 person who is getting the mailing piece, which also leaves you to the
678 most powerful word in the English language, and the most powerful
679 word in the English language is not yes, and it's not free. It's you.

680
681 The word you is absolutely determinative in mail order publishing and
682 mail order marketing. Editorially, when I see someone say, "Take the
683 hands and apply the cream to the face," I go crazy because there are
684 no the hands, and there are no the face. There is only your hands and
685 your face.

686
687 So, the first thing the copywriter has to do, the first remedy if those
688 things are there, the copywriter has to apply to the editorial. Change all
689 the "thes' to all the "yous."

690
691 Now, when you begin to work in the position of the you, then you begin
692 to see that the you is highly individulated, and this single person who
693 represents this mass of people are completely unique, and you have to
694 be able to find out their uniqueness and be able to talk to it.

695
696 When I did the arthritis, I had never met anyone intimately who had
697 arthritis. Therefore, I didn't really know much about arthritis, but the
698 people who wrote the book, the people who wrote the letters that made

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699 up the book, knew intimately about arthritis, and I found that they
700 talked a language which was completely incomprehensible to me, and
701 that's how – they used this kind of drug, that kind of drug.

702
703 So, I determined that I would try in the copy to use as many technical
704 terms as possible because those people were familiar with those
705 technical terms. They had been to the doctors for years and failed, and
706 therefore, that would make it more youful, not youthful, but youful. Your
707 copy has to be full of yous, and the you has to be so the person can
708 identify. You must be that person.

709
710 Now, it brings up another general point which is for the profession, no
711 matter what you do. Success is extremely lonely, and if you want to be
712 successful, you have to accept the loneliness, and you have to accept
713 the extreme modesty and humbleness that success demands.

714
715 I'll tell you why. You have to know the person that you're going to ask
716 for something. If you're a salesman, if you're a lawyer, and it's a judge,
717 etc, you have to know that person. There's only one way you can learn
718 that. The greatest asset after hard work is the ability to listen.

719
720 You have to listen to several different layers out there in order to be
721 successful. You have to listen first of all to the person who has

722 whatever you've got, the problem you're going to try and solve. You
723 have to know that person so well that you can sound like him. He will
724 mistake you for his mirror image.

725
726 You have to know the kind of society that he comes from, the layer of
727 society he comes from, and finally, you have to know the society. So,
728 when you go to a party, when you get in a taxi cab, when you're with
729 somebody on a bus or a subway, your job is to ask questions, show
730 appreciation and listen.

731
732 I was born in Butte, Montana, and that is one of the great heritages I've
733 ever got because I spent fifteen years in one of the smallest, most
734 back wood cities in the United States. I never lost. My mother used to
735 say, "You can take a boy out of Butte, Montana, but you can't take
736 Butte, Montana out of the boy." She's right. I don't want to lose that.

737
738 I think and I feel just like eighty percent of the population in this
739 country. When I went to New York, I became extremely sophisticated,
740 and I now hang out with extremely sophisticated people. That's
741 horrible. What I do is I constantly get away from it, get away from it,
742 get away from it. I suggest that you do that, too.

743

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744 When you reach your level of success, you are in danger,
745 merchandising. You lose this kind of feeling. you've gotta keep it.
746 That's the environment. You're in with the environment that feeds you.
747 That's the environment you must be able to reason.

748
749 That's when I say that the required medium for you is all the junk
750 magazines in the United States. I would go out tomorrow and get a
751 subscription to the National Enquirer and read every single word in it.
752 That's your audience. There are your headlines. There are your people
753 and their feelings.

754
755 I would definitely get done there. I would watch the tabloid television
756 shows. I do. I do always. I get in trouble when people walk into the
757 house and see the piles of stuff, but I love it.

758
759 If a movie does a hundred million dollars or more, especially a movie
760 that does two hundred or three hundred million dollars or more, I would
761 go to it two or three times. Go out and get all the Joel Silver movies,
762 and watch them over and over again. Joel Silver did such mortal
763 classics as Lethal Weapon One, Two and Three, Deathwish Six,
764 Seven and Eight, Pretty Woman which was a great movie.

765

766 You've got to sit in front of Lethal Weapon one. This is the greatest
767 training for any merchandiser in the world, especially copy people.
768 You've got to see it three times, preferably sit in it at least three times
769 in one day.

770
771 Let me explain. You've got to pick up the rhythm, and you've got to see
772 how Silver who is an absolute genius, Spielberg and Silver are the two
773 communication geniuses of our country at this moment. Every timing,
774 every three minutes he throws another blast at you. There's another
775 head being smashed against a windshield. There's another fifty people
776 being blown out of an airplane, and then there's a few minutes of
777 dialogue which means nothing.

778
779 What you are doing is you are writing Joel Silver copy. You don't write.
780 I don't write. This letter is not a series of paragraphs. This letter is a
781 series of headlines.

782
783 These paragraphs are brains smashing against windows. Believe me.
784 Every one of them can be taken and put up here. You've got to give
785 them the punch. You're asking someone to read hundreds of words,
786 spend fifteen, twenty minutes with you in a busy day. You've got to
787 give them that charge and charge and charge, Joel Silver movies.

788

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789 You better know really, this is an isolated group. We deal with older
790 audiences. So, you better know all the older songs, all of them, the
791 great hits of the fifties and sixties, and they too reverberate. They still
792 make people feel.

793
794 It might also be good to have a top ten teenage movies. You've got to
795 have movies and hits and songs. People live by hidden desire. I was at
796 Phillips and gave somewhat the same lecture. In the question &
797 answer period, there was extremely disturbed young man, brilliant
798 man.

799
800 He put up his hand and said, "How would you sell a \$99 investment?" I
801 said, "Well, Gecko." He said, "Gecko?" Remember Wall Street there
802 was a terrible promoter called Gecko. He was a real slime. Every one
803 of that man's readers wants to be Gecko. He wants to be square,
804 honest and uncut, Gecko. You've got to know who your people are,
805 and you've got to face up to the reality that we have shameful desires.

806
807 Some of the great desires, you're giving people health, but you're also
808 giving them mess. Okay, I'm going to rush. Heaven and hell, very
809 interesting to think of your merchandise – your person is here in the
810 center, and here is hell, and here is Heaven.

811

812 What you are doing is presenting him with the opportunity to go to
813 Heaven, and escape hell. Think in terms that dramatic, the absolute
814 agony of arthritis versus a pain-free healthy life for the next fifty years,
815 Heaven and hell. You are talking in dramatic terms.

816
817 You must realize that your people are the finest people in the world.
818 You must have that firm belief. Americans are the nicest people in the
819 world. They are fair. They are honest. They want good things. They
820 want good things for themselves and their children.

821
822 They are very intelligent. It's incredible to see people that other people
823 think are not intelligent and really talk to them, or let them open up and
824 make them unafraid they'll open up and find out how smart they are,
825 but they are not giving you their full attention, their full smartness, etc.

826
827 They are giving you part attention, and you must be very dramatic to
828 get through. Just like a painting on a wall, if you make the painting very
829 small on the wall and someone is over there, they can't see it. So, you
830 make it very big and with a great deal of contrast so they can see it.

831
832 So, you have to be melodramatic, and be fair, and be honest and fill
833 your stuff with proof, and they will respond. They are good people.

834

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835 We have often sent out two books in my company. We sent two books
836 to the same person. We do it all the time because sometimes they slip
837 through, and we continually get those books back from people and
838 they say, "You sent us two books," and they paid \$2.50 to send them
839 back to you. They're wonderful people.

840
841 Then, also, the engine that moves mail order copy can be summarized
842 by the contrast between the claim and the mechanism. What do I
843 mean by that? You make a strong claim that's easily obtained, a claim
844 and a mechanism.

845
846 I wrote an ad for this company a long time ago called Tricks of the
847 Trade so Powerful They can Change Your Life. I think it ran for ten
848 years, something like that. It's pretty strong.

849
850 One of the lines was, "A way to vacuum dust from drawers without
851 removing the content." It doesn't sound possible. How do you do it?
852 So, you've got a very strong claim with a very strange mechanism. So,
853 what the person has to do is he has to go to page 71 and find out. If
854 you get enough of these, they'll do it.

855
856 Now, as you begin to develop as a company and a person within the
857 company, what you're going to find is you're going to run into claim

858 exhaustion. Claim exhaustion is the fact that the claims all begin to
859 sound the same after how many ways can you cure arthritis? How
860 many pounds can you tell a person they can lose? You get to the point
861 where everything looks the same. It blurs.

862
863 When you get to that point, your copy is going to have to make up for
864 the claims. The copy is going to have to give a way of doing this or a
865 way of achieving this that is so strange the person who believes in it all
866 over again, enough to try.

867
868 Now, the master of that is Boardroom. Boardroom has evolved a style
869 in which the mechanism is as important as the claim, and if you look at
870 a Boardroom piece by the great, great, great and revered Mel Martin,
871 you will find that the claim doesn't sound so intense. "What never to be
872 done on an airplane". Bills ok to pay late. They're nice, but they're not
873 overwhelming. They sound very little. Most copywriters can't figure out
874 how they pull.

875
876 They pull because there's an implied mechanism in there that you
877 would like to see. One of the greatest things is that you can't cash an
878 unsigned check. Right? Wrong, see page 72.

879

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880 What is this? What is this miracle? So, the more your field progresses,
881 the more the claim density that came before you that you have to fight,
882 even your own stuff, the more you have to twist. That's called a twist,
883 twist, twist, twist. Let me see if I have anything else, and then we'll go
884 on to the questions.

885
886 We call these can't be dones. It's a lovely way to think about it. You try
887 and get yourself a mechanism, an imply a mechanism for a medium
888 sized or very, very big claim, but better for a medium sized claim
889 because it's more believable, and then you give something that simply
890 can not be done. Then, the person will have to send for the book to
891 see how it's done.

892
893 He will even send for the book if he doesn't believe you because he
894 wants to prove you wrong, because it itches and he can't sleep at
895 night. A lot of nice things this company has helped me do, this is
896 something that was strictly done for this company. I mean do other
897 things like this. I'm sure the company does other things like this, too,
898 but this is an overloaded envelope.

899
900 This envelope which is beautiful and full of illustrations – it's not an
901 ugly envelope. It's beautifully done by the art department. What can
902 they do when I gave them this much copy? I apologize to the art

903 department, but look at the number of claims. You've got 37 different
904 claims on the front of the envelope, and on the back of the envelope,
905 you've got almost 50. This is a wonderful sales medium, and I think it
906 was invented here working with these people.

907
908 You are able in this company to really pile in copy on the envelopes. At
909 least, I think this company can really put copy on the envelope. I also
910 want to say in closing, here's a lovely can't be done, unspoken rules to
911 make or break your career.

912
913 How can you know a rule if it's unspoken that's going to make or break
914 your career? Very good headline because people have to find out what
915 it is. Every company comes up against a compete factor.

916 What you **do is absolutely right on. You simply take the product**
917 **and you assign it new copywriters. This is for proof, which was**
918 **absolutely the original one, which was the doctor's identified** most
919 proof with big carrots on it, one of the best pieces of copy I have ever
920 seen in my entire life combined with one of the best layouts I've ever
921 seen.

922
923 The only way I could even compete against it is go completely around
924 it, throw out everything that the previous person had done and create a
925 new product.

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926
927 Now, you've got to realize that the product is not a book. We do not
928 sell books. We do not sell magazines. We do not sell newsletters. You
929 sell bundles of functions, things that the thing will do. So, that when
930 you get a book and it's get tired, what you have to do is go in and get a
931 whole new set of dos.

932
933 So, I went in and got a whole new set of dos, doctors astounded by
934 new food theory which hadn't been found out before, and then there
935 were quotes from doctors on the side. I have pulled this great piece
936 that came before. Now, of course, the old piece had gotten a little tired
937 and been around, but never the less, it did.

938 So, never say a product is dead unless you've exhausted all its
939 bundles of dos. So, it's possible.

940
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