

draft, using a pencil with soft, dark lead to make corrections. When finally satisfied with the way the copy reads, the copywriter turns it over to a typist, who puts it into shape for client inspection. In a large agency the copy may get an additional working over by a copy chief before it goes to the typesetter.

When the copy comes back from the typesetter in galley form, it is ready for proofreading. At this stage, theoretically, the copywriter looks only for deviations from the original that may have been made by the typesetter, as when "a boxing exhibition" comes out as "a boring exhibition." Making changes—even necessary changes—on galleys is ticklish business because of the chance the typesetter may make additional mistakes in resetting lines. The copywriter, therefore, insists on seeing new proofs after any changes, to make sure the copy is at last free from errors.

If the change is the fault of the copywriter rather than the typesetter, it is charged to the client or agency as an "author's alteration." Excessive changes after type is set can be expensive.

The symbols used to indicate proofreading changes differ a little from those used to make copyediting changes because the typeset lines are closer together than the lines in the original manuscript. The marks must be put out in the margins rather than over or across the words to be corrected, as in copyediting.

The headline

On a newspaper or magazine, an editor or copyeditor writes the headline or title. In advertising, the copywriter does the job. The headline, although it gets unique graphic treatment to set it apart from other elements in the ad, can be considered as part of the copy—the most important part.

Its primary job is to arrest the reader. And, because it may be the only part of the copy that is read, it may have to do a selling job as well. If the message is dramatic enough, the copywriter may make one long headline out of the copy. A classic ad on air pollution prepared by Carl Ally Inc. for Citizens for Clean Air, Inc. really needed no copy block. It showed a man at the window of an apartment building overlooking an industrial complex. The headline said it all: "Tomorrow Morning When You Get Up, Take a Nice Deep Breath. It'll Make You Feel Rotten."²⁴ While it is best under normal circumstances for a headline to be short, there is no reason it cannot run on for several sentences.

The School of Visual Arts, New York, used one of those two-sentence, all-in-the-same-type headlines over an all-type ad: "What Our Teachers Do During the Day Is Their Own Business. Make It Yours." The implication in this ad appealing to potential night-school students was that the teachers there are professional artists.

The headline often dwells not on the product or service but on results that can be expected. Elaine Powers, a "fitness system" for women, in one ad showed a slim, well-built woman with the headline "Shapely Bodies for Sale." A coupon offered a special price on a three-month membership.

Nike in one of its ads expected you to take its headline two ways: "A New Shoe Will Never Fit Better Than the Last." But mostly Nike wanted you to think about the last that is used in the making of the shoe, and it showed art—a painting—that looked as much like human feet as like lasts. From the copy block: "From now on, when we use the word 'last,' we're talking about what comes first.

"We're talking about that rather strange looking device over which the shoe is initially formed. . . ."

B. Dalton's headline for an ad selling the book *Enjoy Old Age* was "Old Age for Beginners . . . a subject that will sooner or later be of interest

HANG IN THERE.

During the current United Airlines strike, Continental's phone lines may be busy. Please bear with us, we're doing our best to help you out. We do have seats available to most destinations.

So if you can't reach us, see your travel agent. Or come down to the airport and stand by. There's a good chance that Continental Airlines can get you to your destination.

YOU SHOULD SEE US NOW.

Repeating a slogan at the end of each ad is a good way of building recognition. But when the repetition is done mechanically, without considering the theme of a particular ad, it can create confusion, as in this copy for an ad asking for understanding during a difficult period for the sponsor, Continental Airlines. The illustration that accompanied this copy depicted a frustrated man phoning for a reservation. The headline and copy work well enough together, but the slogan at the bottom was obviously developed for ads that bragged about, not apologized for, the airline's performance.

American has a plan for every saver

We're your source of

- ★ Home Loans
- ★ High Interest Rates
- ★ Accounts Insured to \$40,000
by FSLIC

The copy for an American Federal Savings ad is not very well organized. The institution is a source for home loans. But at "high interest rates"? Will the reader understand that the high interest rates are for the saver?

to us all. If we're lucky." (B. Dalton's ads for newspapers are boxed in a unit that is in the shape of a book.)

Fulton Federal in the *Atlanta Journal* used the headline "Fiscal Fitness by the Numbers" followed not by a regular copy block but by an outline of 21 items, beginning with "(1) 5.25% Interest Earning Checking" and ending with "(21) 57 offices statewide."

The copywriter for a TWA ad moved into Biblical language (King James version) in a headline: "In Israel, Thou Shalt Not Just Sightsee." The copy suggested that a tourist should count on enjoying the sun and beaches as well as the "4,000 years of history" while visiting the "Miracle on the Mediterranean."

The headline can shock readers into thinking one thing with the copy soon telling them something else. "How I Get All the Men I Want," said a headline in *Advertising Age* for Times Mirror Network. With the headline was a photo of a woman. Small type told you she was a media planner. She was advising media buyers to buy space in *Popular Science*, *Outdoor Life*, *Golf*, and *Ski* to reach male readers.

"You're Wasting Your Time Reading this Newspaper," said the big-type headline in an Evelyn Wood ad. The copy explained:

"Not because it's not worth reading.

"You're wasting your time because you could be reading it three to ten times faster than you are right now.

"That's right—three to ten times faster. With better concentration, understanding, and recall."

The copy went on to make a pitch for the Evelyn Wood "reading improvement system."

A surprise is especially good when it traps the reader in a bias. "Don't Buy Life Insurance!" said a full-page ad in the newsmagazines. Great! Who wants to buy life insurance? But then, below a chunk of white space, in smaller type: "(. . . Until You Get the Facts.)" It was Northwestern Mutual Life's way of grabbing attention. "We feel confident that the more you know about life insurance, the more you'll appreciate our superiority."

The Quality Paperback Book Club, in a full-page magazine ad, asked: "Can You Afford to Support Your Reading Habit?" It was a good head because it suggested that book reading is a habit that *could* be expensive. The answer was to move from hardbacks to paperbacks.

"Down With Love!" said the headline for an ad sponsored by Continental Quilt, "The ultimate in down comfort." You saw a couple huddled beneath a down comforter. Read one way, the headline suggests that down and love go together. But read another way, the headline seems to work against the interests of the whole idea and so is somewhat flawed.

A headline for an advertisement differs from a headline for a news story in that the former adheres to no set of arbitrary rules. Its letters need not be counted out to fit a given column of space. Except in small space ads, it usually is written first and space is then assigned to it.

An advertising headline need not summarize the copy, as a news story headline does. Instead, it can be the first line of copy set in larger, bolder type. For instance, it can ask a question, with the answer coming in the first line of the smaller-type copy.

Like news headlines, the advertising headline often comes in two units: one in large type; one—probably with more words—in smaller type. Or the advertising headline, unlike the newspaper headline, can appear as two units of the same size type, the first unit separated from the second by a period and some extra space. And where newspaper headlines omit unimportant words like *and*, *an*, *a*, and *the*, advertising headlines use them. The rhythm of the headline sentence in advertising is more important than the amount of space the headline occupies.

Advertising headlines need not contain a subject and predicate. They can be mere tags or labels. They can take any literary form. Because they come in such infinite variety, they are more like magazine article titles than newspaper headlines.

Here are some classic headlines: "Do You Make These Mistakes in English?"; "They Laughed When I Sat Down to the Piano . . ."; "Often a Bridesmaid But Never a Bride"; "Blow Some My Way"; "The Kid in Upper 4"; "The Penalty of Leadership"; "At 60 Miles an Hour the Loudest Noise . . . Comes from the Electric Clock." Can you identify the advertisers?

The headline's relationship to the art in an ad is crucial.

In one kind of advertising, neither the art nor the headline is complete without the other. Half the basic ad idea is expressed in the art, the other half in the headline.

In another kind of advertising, the headline simply reiterates the art. The art says it one way, the headline another. But both say the same thing.

Either kind of advertising can be effective. What you should avoid is producing advertising in which the headline says something *different from* or *unrelated to* the art. In such a case, the two cancel out each other. They violate the rule that an ad should make but one central point. Professor Willis L. Winter, Jr., who teaches advertising at the University of Oregon, says, "The test of a headline/illustration combination is this: Does it, at a glance, convey the *essence* of the message the copywriter wishes to convey to the reader?"

The San Francisco Convention & Visitors Bureau, in an ad directed to potential visitors, used a photograph of one of its busy, hilly, cable-car streets. Taken with a telescopic lens, the photograph seemed to put cars and buildings right on top of cars in the foreground. The headline read, "San Francisco Isn't As Steep As It Looks." The copy listed several things one can do for nominal fees and concluded with this line: "Now, what's so steep about that?"

Functions of the headline

A headline can fulfill one of these functions:

1. It can report news about a product in the style of a newspaper headline. When Crest came out with a second flavor for its toothpaste, it ran an ad with this headline: "Crest Is Now Only 26 Flavors Behind Howard Johnson's."
2. It can offer advice, serving as a sort of one-sentence editorial. "Be Good at Being Bad," said a headline for My Sin perfume.
3. It can make a promise. "We Don't Take Off Until Everything Is Kosher," said a headline for EL AL Israel Airlines.
4. It can issue a command. Zero Population Growth did it with a pun: "Stop Heir Pollution."
5. It can arouse curiosity. A. B. Dick did it nicely in one of its ads: "If We Tell You Something About Yourself, Promise You Won't Get Mad?"
6. It can single out a segment of the audience. It may only pretend to do so, as in "Majorca Simulated Pearls . . . for Girls Who Prefer Real Ones." Or it may do it with deadly seriousness: "Arthritis Sufferers: Wake Up Tomorrow Without All That Stiffness!"

Clearasil singled out younger readers of women's magazines with this headline to go with a close-up of a young woman wringing out a sponge: "Wouldn't It Be Great If You Could Just Wring Out Your Oily Skin?" followed by the blurb: "That's the whole idea behind new Clearasil medicated cleanser." Older women with the opposite problem—dry skin—could turn to some other, more appropriate, page.

To some extent headlines take the place of slogans advertisers once ran

"I sold my
violin
with no
fiddlin'
around."

"Selling my
calculator
was easy,
as 1-2-3."

"Selling
my
mixer was
easy-as-pie."

The *Seattle Times* uses puns in headlines for a series of ads promoting its classified section. "And no wonder!" reads the copy that follows the headlines. "500,000 people read *The Times* every day . . . more, probably, by thousands, than any other newspaper in Washington State. You can expect RESULTS—FASTER—from this great want ad value."

(some still run them) just below their signatures. One thing about the old slogans: they had a sense of rhythm about them. Headlines need that sense, too, especially if the advertisers mean them to be remembered and repeated. A headline should sound as though the copywriter tapped a foot while writing it. For instance, this headline for Monaco Shaver: "The Shaver That Went to the Moon."

A bit of rhyme ("Pollution Solution"—bicycle shop) and even a little alliteration ("Faith Is a Family Affair"—Institute of Life Insurance) can help make a headline remembered. But alliteration can be overdone. It works best when only a couple of words in the headline, preferably apart from each other, begin with the same letter.

Kinds of headlines

Headlines do not fit very easily into categories, but a few categories stand out because of the frequency of their use. They include the following.

1. *The takeoff.* Some of the best headlines are variations of popular expressions, song and book titles, and even other advertising headlines.

"Ladies, Please Squeeze the Chicken," said Frank Perdue in a headline for one of his Perdue Inc. chicken ads, an obvious takeoff from a line made famous by a grocer selling toilet paper on television. "Daddy, What Did You Do in the War Against Pollution?" asked a little girl in a Keep America Beautiful ad prepared by the Advertising Council. "We're Putting Our Money Where Your Mouth Is," said a headline for an ad for General Telephone & Electronics. "From Those Wonderful Folks Who Brought You Harper's Ferry," said a headline for a new magazine called *Black Sports*—a headline takeoff on Jerry Della Femina's book title, which itself was a takeoff on an old advertising claim.

Lone Star Beer, brewed in Texas, has called itself "The Beer That Made Milwaukee Nervous."

In an ad in *Selling Sporting Goods*, the Australian Trade Commissioner used the headline "Anyone for Profit?" The tennis racket art had a big dollar sign in the strings. A subhead read: "Australian Sporting Goods Net You Sales." The headline was a takeoff on a classic line about tennis, and the subhead used a pun that related to the sport. "Sport is big time Down Under," read the copy. "That's why you'll invariably find Aussies in the winning lists somewhere. A lot of it has to do with the gear and equipment they use. . . ."

A Gillette Techmatic ad took off from another medium when it ran an ad in *Esquire* with the headline: "We Interrupt This Magazine to Bring You a Techmatic Commercial." The art consisted of a storyboard of a series of shots of a man shaving.

The Israel Government Tourist Office in a *New York* ad declared: "If You Liked the Book, You'll Love the Country."

The takeoff appears sometimes in collaboration with the pun. "When News Breaks, We Pick Up the Pieces," said a headline for an all-news radio station in New York, WINS. "What Foods These Morsels Be!" said a headline for the Knife & Fork Inn, an Atlantic City seafood restaurant. "What a Way to Glow!" said a headline for Vanity Fair Mills, Inc., in an ad for a flashy hostess robe. "Palm Springs! It's a Nice Place to Visit, But You Wouldn't Want to Leave There," said an ad for the Palm Springs Convention and Visitors Bureau. "Are You Two Feet Away from Being Well Dressed?" asked Interwoven Satin Stripes® Socks.

Sometimes the takeoff is in the form of a malapropism or a spoonerism. From an earlier era: "Chevrolet—the Smartest Make You'll Ever Move!"

2. *Double meaning.* "More Goes Into a Bra Than Most Men Dream of," read the headline for an ad for *Industry Week* in *Advertising Age*.

The ad told how bras are made and concluded: "[*Industry Week* is] the new way for managers in industry to keep up on all of industry."

A dog food provides another example of a double-meaning headline. "Alpo Gives It to You Straight." The headline implies that the product contains nothing but meat and that its advertising is truthful.

Safeway Stores provides still another example with its "Try a Little Tenderness" line directing readers to its meat counters.

In one of its ads, B. Dalton, the book seller, talked about opening "A 30,000 Story Building on West Broadway" in a West Coast city.

"We've packed all 30,000 stories into our new store on West Broadway. . . . Mystery stories. Children's stories. Reference books. Travel guides. And more. . . ."

With a double-meaning headline, it is important that both meanings have a favorable connotation. "Get the Full Saab Story" was clever in that "Saab" could be read as "sob," but is "sob story" a good term to use to sell an automobile? Another car maker's headline worked better: "Best of All . . . It's a Cadillac."

Tide employed double meaning—both meanings favorable—in “It’s the Best Detergent on American Soil.”

3. *The double take.* The term comes from comedy parts in the movies in which a character looks but does not see; the full impact hits him a few seconds after he turns away, and so he looks again in disbelief. Studio-type greeting cards make use of the device with their two-step gags: the routine-appearing line on the cover; the surprise twist inside.

Increasingly in advertising, headlines divide into two sections, but usually the surprise section comes first, followed by the explanation. "Be the Last on Your Block," said the large-type headline for an appliance store; then, in smaller type, "to Start Supper . . . with the New Litton Minutemaster Microwave Oven."

"El Producto Flavor Is Years Behind the Competition," said a cigar ad; then, "How's That for Progress!"

"Stamp Out Rock & Roll," said Brooks in one of its headlines. The copy for this ad, sponsored by a maker of running shoes, pointed out that the Brooks Chariot shoe helps control the problem of "excessive motion caused by heel strike. This slipping from side to side is often called lateral instability. We simply call it 'rock and roll.'" The shoe has a "rollbar" in the midsole area.

"Give Him Madame Rochas Perfume. A Few Drops at a Time," said the headline in a *New Yorker* ad. The art showed a woman applying the perfume to her body.

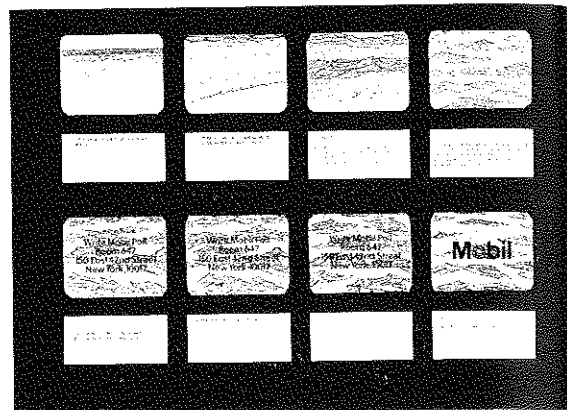
4. *Contrast.* Sometimes the point can be best dramatized by setting up contrast within the headline. Example from a De Beers Consolidated Mines ad for diamonds: "It's the Last Thing She'd Expect. The First Thing She'd Wish For." The headline for an ad for Saga Mink read: "Life Is Too Short and Winter's Too Long to Go Without Mink."

"Good News for Bad Knees," said Converse, maker of running shoes, in the headline of one of its ads. The copy pointed to two new shoes designed to reduce the risk of knee injuries. "The Price of Looking it Up Just Went Down," said Barnes & Noble on a catalog page selling reference books.

5. *Jargon.* Regional dialect or hip language does not do much for sales. The intended audience quickly recognizes a lack of authenticity or sincerity. But a little jargon appropriate to the subject, especially if used in a lighthearted way, can add dimension to a headline.

Example: For an NBC ad announcing a five-part series called "The Search for the Nile," a copywriter, remembering a famous encounter between a reporter and an explorer-missionary, came up with this headline: "You'll Be There When Stanley Meets Livingstone, We Presume."

Why do two networks refuse to run this commercial?



CBS:

We request that the subject matter of the commercial deals with a controversial issue of public importance and does not deal within our goods and services exemption for commercial importance.



ABC

This will advise that we have reviewed the above-cited commercial and are unable to grant an approval for use in the United States.



NBC:

Article 14 of 25

The authors are grateful to the anonymous referees for their constructive comments and suggestions. We also thank the participants at the 2007 European Association of Agricultural Economists Conference for their helpful comments.

These and other projects are part of a series of efforts to help the U.S. economy recover from the recession. The Administration is committed to creating jobs, stimulating growth, and ensuring that the recovery is broad-based and sustainable.

[illegible]**Mobil**

When two out of the three television networks refused to accept a Mobil "idea" commercial, Mobil turned to print media to complain. What was involved, Mobil felt, was the First Amendment guarantee. The print media ad not only asked the question the commercial asked: Should there be offshore drilling for oil?; it also asked the question: Should the networks exercise such control over commercials? Was this commercial controversial enough to justify CBS's and ABC's turning it down? Art director/designer: Steve Graff. Copywriter: a Mobil public relations staff member. Agency: Doyle Dane Bernbach.

Slogans

Not only does an individual ad need a theme to unite each of its elements, a series of advertisements with the same sponsor—an advertising campaign—needs a theme to bring the ads together. Much of the value of advertising is cumulative.

The objectives of the advertising campaign help determine the umbrella theme, which may be expressed verbally in repeated headlines or phrasing. Or it may be expressed visually in familiar typography or art styles.

Sometimes the theme can be capsuled in a slogan. A slogan is a line of copy that appears usually at the close of the copy or with the signature or logotype, although it can serve also as the ad's headline. It differs from a headline in that it stays the same from ad to ad, and often it is in smaller type.

Because it is used over and over, the slogan better be good. Clairol used its "Does she or doesn't she?" slogan for fifteen years. The slogan started when coloring one's hair was considered not quite respectable.

It is refreshing to find a company willing in its slogan to speak in other than euphemistic terms. *Forbes* magazine decided to play up the fact that it is a business magazine proudly devoted to the free-enterprise system. It signed off its ads with the line "Forbes: capitalist tool."

When Stimorol, a Danish-made chewing gum, made its U.S. debut in 1982, it used the slogan "At last, a chewing gum for the rich." And the opening ad in the *New Yorker* mentioned not chewing itself but "The Stimorol experience." The company was not likely to make money selling its gum only to the rich, but the slogan was enough to appeal to the curious and—according to Michael Stone, acting as Stimorol's agent in the United States (the gum has long been sold in Europe)—to the insecure as well. Stimorol has a strange taste, a stronger taste than U.S.-made gum. "If you tell people they're supposed to like it, that people with cultivated palates do, then they're more likely to respond favorably," said Stone.²⁵

Cunard, a cruise-ship line, uses "Getting there is half the fun," and sometimes the variant "Life is too short to get there too fast," a dig at the more popular mode of overseas travel. Club Med, which arranges vacations, uses the slogan "The antidote for civilization," suggesting to its young patrons the getting-away-from-it-all quality of its services.

The dentists have a good slogan in their "Teeth. Ignore them and they will go away."

Rhythm and rhyme help make a slogan memorable. Texaco provided an example: "You can trust your car to the man who wears the star."

A Boston store provides an example of a logo that nicely combines a slogan. Above the logo it says: "It Took." Then the name of the store appears in large type: "Lechmere." Then it goes back to the smaller type for the last line: "To Give Low Prices a Good Name."

Fred Meyer, a chain of stores in the Northwest, uses the slogan "Love 'em or leave 'em" for its photo finishing department. "You either love your pictures or leave them and we will remake them or gladly refund your money. You only pay for those prints you want to keep."

The slogan need not be confined to a single sentence. The Wool Institute uses two sentences, although admittedly they are short: "Wool. It's got life."

Slogans can be protected by registering them as trademarks. The Florist Association of Greater Cleveland discovered this in 1983 when Anheuser-Busch sued for trademark infringement. The association had used "This Bud's for you" in a flower ad.

Some slogans are sufficiently well known to inspire parody. *Magazine*

Age ran a "Fractured Slogan" contest and received entries like these:

"Smirnoff . . . it leaves you senseless."—Brian Hanley of Young & Rubicam.

"The Maidenform Woman . . . you never know where she'll pop out."—Rob Geiger of Durkee Foods.

"Fly the frenzied skies of United."—Karen Lane, Karen P.H. Lane Public Relations/Advertising.

Some famous slogans from the past: "It floats." "You're in good hands. . . ." "Good to the last drop." "LS/MFT." "Leave the driving to us." Some are still used.

One of the most successful of the car-makers' slogans was Packard's "Ask the man who owns one." It was first used in 1911, and it lasted until the car's demise after World War II. Ford's "There's a Ford in your future" was another durable slogan. It was revived briefly in the 1980s as "There's a Ford in America's future."

1. "Which Came First: Copy or Design?" *Art Direction*, September 1983, p. 79.
2. "Brand Image, Character Termed All-Important," *Advertising Age*, August 30, 1982, p. 14.
3. In a speech to the Association for Education in Journalism and Mass Communication, Corvallis, Oregon, August 8, 1983.
4. John W. Crawford, *Advertising*, 2d ed. (Boston: Allyn & Bacon, 1965), p. 173.
5. Hanley Norins, *The Compleat Copywriter* (New York: McGraw-Hill, 1966), p. 6.
6. "Hellbox," *Media People*, November 1979, p. 12.
7. "Lifestyle of the '80s," *U.S. News & World Report*, August 1, 1983, p. 45.
8. Michael J. Arlen in his *Thirty Seconds* (New York: Penguin Books, 1981) tells the story of how the N W Ayer advertising agency developed this theme and made the commercials.
9. Jeff Greenfield, "We're Sorry," *Columbia Journalism Review*, January/February 1976, pp. 14, 15.
10. Quoted by Jerry Walker, Jr., "Ad-ventures," *Editor & Publisher*, November 13, 1971, p. 16.
11. Bernice Kanner, "Tobacco Road," *New York*, January 17, 1983, p. 16.
12. Quoted in "Quotes," *Marketing/Communications*, January 1972, p. 54.
13. Otto Kleppner and Norman Govoni, *Advertising Procedure*, 7th ed. (Englewood Cliffs, N.J.: Prentice-Hall), 1979.
14. Quoted by Joseph Seldin in *The Golden Fleece* (New York: Macmillan, 1963), chap. 13.
15. Volney Palmer, "The Final Say," *Advertising Age*, January 28, 1980, p. 44.
16. Reva Korda, "How to Break the Rules," *Advertising Age*, March 5, 1979, pp. 47, 48.
17. Gail Bronson, "In Advertising, Big Names Mean Big Money," *U.S. News & World Report*, July 4, 1983, p. 60.
18. "Softening a Starchy Image," *Time*, July 11, 1983, p. 54.
19. "David Says O & M Ads Can Be Laughing Matter," *Advertising Age*, November 12, 1979, p. 110.
20. Bill Abrams, "If Logic in Ads Doesn't Sell, Try a Tug on the Heartstrings," *Wall Street Journal*, April 8, 1982, p. 27.
21. "MADD Leader Backs Ad Curbs," *Advertising Age*, July 18, 1983, p. 74.
22. "Mac the Bod Ads Lifts Eyebrows," *Advertising Age*, July 25, 1983, pp. 3, 86.
23. John Blumenthal, "Is Truth Bar to Creativity?" *Advertising Age*, October 9, 1978, p. 75.
24. To be consistent, the text for this chapter shows all advertising headlines in caps and lower case even though a large percentage of headlines these days are set in all lowercase. The chapter shows slogans in lowercase.
25. Quoted by Elaine F. Weiss, "King of the Chews," *Harper's Magazine*, October 1982, p. 23.

High style and creativity, in both copy and design, mark the ads of the John Wanamaker stores, Philadelphia.

