

# Creative And Funny Ads

Luke Sullivan

**Humor in the Advertising Business** Fred K. Beard,2008 Beard's *Humor in the Advertising Business* offers a concise yet thorough exploration of how advertising humor works. As one of advertising's most frequently used tactics, humor is an admittedly complicated topic. Supported with dozens of the world's funniest ads, insights from creative strategists and artists, and decades of research, *Humor in the Advertising Business* surveys the whimsical side of modern advertising. Great as a supplemental text in Advertising Principles, Copywriting, and Advertising Strategy courses.

*Up the Agency* Peter Mayle,1993

**Funny Business** Allen Rosenshine,2006 A famous ad for Levy's Jewish Rye Bread showed an African-American kid, smiling after biting a deli sandwich obviously made with their product. The headline read: You don't have to be Jewish to love Levy's. And you don't have to be in advertising (or even in business) to love these laugh-out-loud stories, a result of Allen Rosenshine's nearly 45 years in advertising. The moguls he's known--many of America's most recognizable captains of industry--appear in scenes uncanny to any corporate boardroom. The mobsters he's dealt with come off as characters far more comic than threatening. The megastars he's met, from presidents to pop artists to pro athletes, are captured here as no camera has ever seen them. When these crowds mixed with the madcap world of Madison Avenue, it was never business as usual. *Funny Business* is funny, it's about business, but more than that, it's about being human. It's about all of us--the only creatures on earth that can really laugh, most meaningfully at ourselves.

**Humor in Advertising** Marc G. Weinberger,Charles S. Gulas,Charles R. Taylor,2021-06-21 Humor has long been one of the most common approaches used in advertising. Whether in a big televised event like the Super Bowl or in new forms of digital advertising, everyone is exposed to funny ads, some of which both entertain the audience and help sell a product. Yet, the use of humor in advertising is complex; clearly not all humorous ads are successful. This comprehensive volume both summarizes the cumulative state of knowledge on humor in advertising and provides new cutting-edge research on key topics such as humor's use in conjunction with emotional and sexual appeals, its use in digital advertising, and issues related to gender and cross-cultural applicability. Special emphasis is placed on defining humorous advertising and types of humor used, as well as outlining what conditions work for advertisers. The chapters examine humor in advertising and add insights on several cutting-edge issues in this stream of research. An overview article summarizing the overall body of literature accumulated over 50 years of research on humorous advertising defines types of humorous appeals. The degree to which humor is effective and the boundary conditions associated with when and how it works best in advertising is discussed. New research articles further contribute to cumulative knowledge by exploring the interaction of humor with other issues and techniques such as whether it travels internationally, gender issues, its use in conjunction with emotional and sexual appeals, and its presence in the digital contexts. The book concludes with an in-depth look at the evolution of humorous appeals over the oldest traditional advertising medium--outdoor advertising. The chapters in this book were originally published in *International Journal of Advertising*.

**Humor in Advertising** Charles S. Gulas,Marc G. Weinberger,2006

And Now a Few Laughs from Our Sponsor Larry Oakner,2002-10-24 Classic radio ad campaigns from the last fifty years, and how they used humor to win over audiences *And Now a Few Laughs from Our Sponsor* offers an in-depth look at some of the most successful and entertaining radio ads from the last half century, presented by advertising veteran Larry Oakner. An accompanying CD-ROM allows readers to listen to the fascinating and funny advertisements that chronicle radio history. Extensive interviews with account executives, clients, producers, and actors offer a unique perspective on the development of humorous radio advertising over the years and what it takes to create a memorable and effective campaign. *And Now a Few Laughs from Our Sponsor* shows advertising professionals how to maximize just sixty seconds of airtime to win customers over and provides original recordings of some of the most fun and enlightening advertising ever produced.

Using humour in advertising effectively Nick Birch,2014-03-05 Seminar paper from the year 2011 in the subject Communications - Public Relations, Advertising, Marketing, Social Media, grade: 1.1, , course: Advertising Design Communication, language: English, abstract: Advertising is all about getting attention. One of the best ways of getting attention through advertising is adding humour. When employed correctly, the power of humour is undeniable. Professional Advertising (N/A) believes that '[t]he best ways to get attention with advertising are with strong visuals, sex, powerful headlines, and humour.' From all the types of advertising appeals, such as Emotional, Rational, Sex, Scarcity and Humour, '[h]umour can be an excellent tool to catch the viewer's attention and help in achieving instant recall which can work well for the sale of the product. Humour can be used effectively when it is related to some benefit that the customer can derive without which the joke might overpower the message' (Ashwini, 2009). Humour is most effective when it is used to reinforce an existing message, rather than simply adding to it. Catanescu & Tom (2001) maintain that '[a]s previous research has revealed... [their] study shows that humour is used more frequently in television commercials than print advertisements' and

so it is with this acumen that generates the focus on television commercials. What humour achieves exactly can differ from one advertiser to the next, but its primary function seems to be about getting attention, regardless if it is good or bad attention. According to a 1993 Journal of Marketing study that examined multinational effects of humour on advertising, ‘humour is more likely to enhance recall, evaluation, and purchase intention when the humorous message coincides with ad objectives, is well-integrated with those objectives, and is viewed as appropriate for the product category. Under such circumstances, humorous advertising is more likely to secure audience attention, increase memorability, overcome sales resistance, and enhance message persuasiveness’ (Dubois, 2010).

*Sticking My Ads Out* Al Hampel, 2012-02-23 In the first part of this warm and funny memoir Al Hampel relates his life growing up a poor kid in the industrial city of Paterson, New Jersey. He attends the Y camp in nearby Pennsylvania as a charity case wearing hand-me-down donations with labels featuring assorted names he never heard of. Just the beginning of his identity crisis he writes. After high school with WW II in full swing he enlists in the Navy and serves on a repair ship in the Pacific. With benefits from the GI bill Hampel earns a degree in marketing from NYU. Following a series of small time copywriting jobs, Al lands a position in Young&Rubicam, an ad agency he could only dream of joining. Y&R was considered the most creative of all the shops on Madison Avenue. He recounts his rise through the ranks, stepping around and over the very talented copywriters who wrote the award winning advertising that set Y&R apart. Along the way he describes the ads and the work habits that helped him scale the Everest of copy departments to become copy chief. Hampel was a pioneer in the writing of cast or integrated commercials. He would get the scripts of the most popular TV shows weeks in advance and write a minute second ending tailored to the story line of the entire episode. The second ending contained the sponsors commercial. Viewers believed they were seeing a continuation of the show they were watching but instead they were exposed to a commercial seamlessly and entertainingly. Shows that Hampel wrote second endings for included, Jack Benny, Danny Thomas, Andy Griffith, Hogans Heroes, Lucy, Gomer Pyle, Jean Arthur, and Laugh In. In those years Hampel wrote the endings to more TV shows than any other writer for television. In the course of working on the Lays Potato Chip account Al chose Buddy Hackett to replace Bert Lahr who had been the beloved Lays spokesman before passing away. It was not an easy transition, but Al formed a close and mutually respectful relationship with Hackett that led to the creation of dozens of humorous spots and a profitable alliance for Frito Lay. In some of the funniest anecdotes in the book Hampel tells of his travels with Buddy, the Vegas years and the celebrities he meets along the way. One chapter describes, How Buddy Hackett became the Lays Potato Chip spokesman and how he blew the job. In the 1970s, Al Hampel wrote one line that he will ever be remembered for and that is now quoted in ad agencies the world over, Its Not Creative Unless It Sells. Recently he updated the line in keeping with the surge of Internet advertising. From hits and views you can tell everything but will it sell.

*Beloved Brands* Graham Robertson, 2018-01-06 Beloved Brands is a book every CMO or would-be CMO should read. Al Ries With Beloved Brands, you will learn everything you need to know so you can build a brand that your consumers will love. You will learn how to think strategically, define your brand with a positioning statement and a brand idea, write a brand plan everyone can follow, inspire smart and creative marketing execution, and be able to analyze the performance of your brand through a deep-dive business review. Marketing pros and entrepreneurs, this book is for you. Whether you are a VP, CMO, director, brand manager or just starting your marketing career, I promise you will learn how to realize your full potential. You could be in brand management working for an organization or an owner-operator managing a branded business. Beloved Brands provides a toolbox intended to help you every day in your job. Keep it on your desk and refer to it whenever you need to write a brand plan, create a brand idea, develop a creative brief, make advertising decisions or lead a deep-dive business review. You can even pass on the tools to your team, so they can learn how to deliver the fundamentals needed for your brands. This book is also an excellent resource for marketing professors, who can use it as an in-class textbook to develop future marketers. It will challenge communications agency professionals, who are looking to get better at managing brands, including those who work in advertising, public relations, in-store marketing, digital advertising or event marketing. Most books on branding are really for the MARCOM crowd. They sound good, but you find it's all fluff when you try to take it from words to actions. THIS BOOK IS DIFFERENT! Graham does a wonderful job laying out the steps in clear language and goes beyond advertising and social media to show how branding relates to all aspects of GENERAL as well as marketing management. Make no mistake: there is a strong theoretical foundation for all he says...but he spares you the buzzwords. Next year my students will all be using this book. Kenneth B. (Ken) Wong, Queen's University If you are an entrepreneur who has a great product and wants to turn it into a brand, you can use this book as a playbook. These tips will help you take full advantage of branding and marketing, and make your brand more powerful and more profitable. You will learn how to think, define, plan, execute and analyze, and I provide every tool you will ever need to run your brand. You will find models and examples for each of the four strategic thinking methods, looking at core strength, competitive, consumer and situational strategies. To define the brand, I will provide a tool for writing a brand positioning statement as well as a consumer profile and a consumer benefits ladder. I have created lists of potential functional and emotional benefits to kickstart your thinking on brand positioning. We explore the step-by-step process to come up with your brand idea and bring it all together with a tool for

writing the ideal brand concept. For brand plans, I provide formats for a long-range brand strategy roadmap and the annual brand plan with definitions for each planning element. From there, I show how to build a brand execution plan that includes the creative brief, innovation process, and sales plan. I provide tools for how to create a brand calendar and specific project plans. To grow your brand, I show how to make smart decisions on execution around creative advertising and media choices. When it comes time for the analytics, I provide all the tools you need to write a deep-dive business review, looking at the marketplace, consumer, channels, competitors and the brand. Write everything so that it is easy to follow and implement for your brand. My promise to help make you smarter so you can realize your full potential.

**Hey, Whipple, Squeeze This** Luke Sullivan, 2016-01-19 The classic guide to creating great advertising now covers all media: Digital, Social, and Traditional Hey Whipple, Squeeze This has helped generations of young creatives make their mark in the field. From starting out and getting work, to building successful campaigns, you gain a real-world perspective on what it means to be great in a fast-moving, sometimes harsh industry. You'll learn how to tell brand stories and create brand experiences online and in traditional media outlets, and you'll learn more about the value of authenticity, simplicity, storytelling, and conflict. Advertising is in the midst of a massive upheaval, and while creativity is still king, it's not nearly enough. This book is an essential resource for advertising professionals who need up-to-date digital skills to reach the modern consumer. Turn great ideas into successful campaigns Work effectively in all media channels Avoid the kill shots that will sink any campaign Protect your work Succeed without selling out Today's consumer has seen it all, and they're less likely than ever to even notice your masterpiece of art and copy, let alone internalize it. Your job is to craft a piece that rises out of the noise to make an impact. Hey Whipple, Squeeze This provides the knowledge to create impressive, compelling work.

**Why Is Your Name Upside Down?** David Oakley, 2015-02-02 Don't do things that people will remember. Do things that people will never forget. Like eating a fishing worm to make a point. Why is Your Name Upside Down? is a collection of hilariously entertaining stories from award-winning creative director David Oakley's adventures in advertising. For over 25 years, David has been creating provocative brand stories and experiences that people want to share. From starting his own agency with the biggest presidential campaign blunder in history to smashing a car with a giant muffin, David's stories are a rollicking good read. These stories go well beyond advice to the young advertising professional. Even people who hate advertising will love learning how to make peace with the Celine Dion curse, how a ping-pong table bought from a drug dealer can cure your writer's block, and how to deal with a celebrity spokesman who insists on destroying your client's product. If for nothing else, you should read, Why is Your Name Upside Down? just to find out why Oakley is upside down in the BooneOakley logo. At least once a week, someone comes to the front door of the agency to tell us that our sign is upside down. And they want to know why. So David tells them the story. The advertising business is a story telling business. Every day, our job is to tell brand stories. In the form of TV commercials, radio spots, digital content and even billboards. The ads we create are often a story themselves. But behind these ads are a lot more stories. Relationship stories. Sad stories. Happy stories. Funny stories. Dumb stories. This book is a collection of stories that David loves telling. And it's his way of sharing some of the lessons these stories have taught him. So why is his name upside down? Because it gets noticed, it's memorable and people talk about it. At least that's what he tells people. It certainly makes a good story.

**How to Make It as an Advertising Creative** Simon Veksner, 2010-05-17 This book is aimed at anyone who is considering becoming an advertising creative, is studying to become one or would like to become a better one. Packed with invaluable advice and insights from the author and other industry insiders, the book explains everything you need to know about working as an advertising creative but don't get taught at college. Its engaging, straight-talking text explains the diverse set of skills that you need to make it as an advertising creative above-and-beyond the ability to write good adverts, and demonstrates: how to get the best out of the people you work with; how to present your work to clients; how to manage your career; even how to start your own agency. Getting a job as an advertising creative is not easy. This book teaches you the intangible skills that are essential to get a job, survive, thrive and ultimately make it big in one of the most exciting industries on the planet.

**Advertising Strategy** Tom Altstiel, Jean Grow, 2006 Advertising Strategy provides students with the experience of an actively teaching professor at one of the top advertising programs in the country and a working creative director/agency principle. Altstiel and Grow get right to the point by stressing key principles, illustrating them, and then providing practical information students and working professionals can use. Unlike many books that focus on only work created for large consumer accounts by mega agencies, this text also covers business-to-business, in-house, and small agency work. Key Features: - Up-to-date examples: over half were produced in the last two years. - Writing for the Internet/Interactive Marketing: the most comprehensive and up to date general copywriting text that covers the Internet - Diversity discussion: a whole chapter is devoted to these issues, plus examples and case histories related to issues of diversity are woven throughout the text. - War Stories: the authors tracked down some of the hottest professionals in the business and their anecdotes bring real world experience into each chapter. They are part case history, part lessons-to-be-learned and sometimes, very funny. - Words of Wisdom: timely quotes from some of the most influential people in our business, past and present.

These quotes bring key points to life in every chapter. - Who's Who: short biographies of people mentioned in the book. Located at the end of each chapter, these blurbs sometimes include very personal information provided directly by these people.

Magical Worlds of the Wizard of Ads Roy H. Williams, 2001 The Wizard shares the secrets of business persuasion that are taught at his renowned Academy.

Up the Agency the Funny Business of Advertising Peter Mayle, 1990

**Hey, Whipple, Squeeze This** Luke Sullivan, 2003 A new, revised edition of the classic bestseller In this second edition of the irreverent, celebrated book, master copywriter Luke Sullivan looks at the history of advertising, from the good, to the bad, to the ugly. Updated to include the latest campaigns, this edition also features two extended final chapters, with in-depth prescriptions for building a career in advertising and a real-world look at the day-to-day operations of today's ad agencies. Among the most disparaged campaigns in advertising history, the Mr. Whipple ads for Charmin toilet paper were also wildly successful. Sullivan explores the Whipple phenomenon, examining why bad ads sometimes work, why great ads fail, and how advertisers can learn to balance creative work with the mandate to sell products. Luke Sullivan (Atlanta, GA) is the Chief Creative Officer at West Wayne, an Atlanta-based agency, and an award-winning copywriter with over twenty years of experience in the business at some of the elite agencies in America-Fallon McElligott and the Martin Agency.

**The AXIOMS of Marketing** Robert W. Bly, 2021-12-21 Laws are broken. Rules get bent. AXIOMS [ak-see-uhms] –noun 1. statements or propositions that are regarded as being established, accepted, or self-evidently true 2. the sublime and intrinsic facts of a subject that form the foundational underpinnings upon which one can build unbounded and limitless success. The Premiere Book in the Exciting New Line That Puts a Foundation Underneath Your Efforts! The AXIOMS of Marketing are Marketing Effectiveness Is Not Subjective Likeability ≠ Effectiveness High Accuracy = High Results Lead Quality = 1/Lead Quantity Knowledge Is Finite Emotion > Facts In The AXIOMS of Marketing, you have 6 undeniable truths about marketing, what they can do, and how to implement them in your marketing for maximum results. The axioms work virtually all the time, and when you defy one or more of the axioms, your marketing results invariably falls short of the mark. What's the difference between a rule and an AXIOM? A rule is a guideline to follow that has a strong probability of yielding the expected result. An AXIOM is an immutable law which can be violated only under the most extraordinary circumstances if at all. The value of having these AXIOMS written out for you is I think obvious, but in case not, let me state it plainly: By obeying these AXIOMS, and making your promotions conform to them, you can substantially improve your marketing results. Conversely, when you ignore all or even one of these marketing axioms, you risk poor results and monetary losses. One other advantage of mastering and following these 6 AXIOMS of marketing is that they, unlike marketing technology and channels, are immutable and do not change over time. "The same principles of human desire and methods of influence that guided the markets of ancient Greece are still operating today," writes Craig Simpson and Brian Kurtz in their book The Advertising Solution. "In order to get people to do what you want them to do, you have to understand what motivates them. You also have to know how to prevent yourself and your product to get their interest, their trust, and ultimately their willingness to call you, visit you, or send you their money." What You'll Learn in The AXIOMS of Marketing Why you should avoid making marketing decisions based on subjective judgment. The 25-50-25 rule of testing marketing variables. 14 A/B split tests worth doing. How to make your marketing tests statistically valid. Do ads consumers find entertaining outsell other ads? The 5 characteristics of winning advertisements. Don't underestimate the power of targeted marketing. Profiting from the Recency, Frequency, Monetary formula. Understanding demographics. Selling to the "starving crowd." Succeed in internet marketing with the Agora Model. 6 ways to take a deeper dive into the mind of your prospect. The inverse correlations between lead quality and lead quantity. The MAO-FU formula for qualifying prospects. 8 proven ways to generate more sales leads. The importance of calculating lifetime customer value. The 5-step Motivation Sequence for more powerful persuasion. 31 ways to increase response to your ads. 50 ways to increase direct mail response rates. 31 ways to increase response to your ads. Increase content marketing ROI. Coping with "Big Data." Which is more potent-emotion or facts? The BDF formula for finding your customer's "dominant resident emotion."

*I Funny* James Patterson, Chris Grabenstein, 2012-12-10 #1 bestselling author James Patterson doles out the laughs in the first book in the hit series! Middle-schooler Jamie Grimm faces bullies and self-doubt as he chases his dream of becoming the world's greatest comedian Jamie Grimm is a middle schooler on a mission: he wants to become the world's greatest standup comedian--even if he doesn't have a lot to laugh about these days. He's new in town and stuck living with his aunt, uncle, and their evil son Stevie, a bully who doesn't let Jamie's wheelchair stop him from messing with Jamie as much as possible. But Jamie doesn't let his situation get him down. When his Uncle Frankie mentions a contest called The Planet's Funniest Kid Comic, Jamie knows he has to enter. But are the judges only rewarding him out of pity because of his wheelchair, like Stevie suggests? Will Jamie ever share the secret of his troubled past instead of hiding behind his comedy act? Prepare to laugh and cheer along with Jamie in this highly-illustrated, heartfelt middle school story.

**Humor That Works** Andrew Tarvin, 2012-11-13 The author presents a collection of ways to reap the proven human and corporate benefits of humor at work, organized by core business skill and founded on his own work

as a business speaker and coach with the consulting company, Humor That Works.

**Sticking My Ads Out** Al Hampel,2012-02 In the first part of this warm and funny memoir Al Hampel relates his life growing up a poor kid in the industrial city of Paterson, New Jersey. He attends the Y camp in nearby Pennsylvania as a charity case wearing hand-me-down donations with labels featuring assorted names he never heard of. Just the beginning of his identity crisis he writes. After high school with WW II in full swing he enlists in the Navy and serves on a repair ship in the Pacific. With benefits from the GI bill Hampel earns a degree in marketing from NYU. Following a series of small time copywriting jobs, Al lands a position in Young&Rubicam, an ad agency he could only dream of joining . Y&R was considered the most creative of all the shops on Madison Avenue. He recounts his rise through the ranks, stepping around and over the very talented copywriters who wrote the award winning advertising that set Y&R apart. Along the way he describes the ads and the work habits that helped him scale the Everest of copy departments to become copy chief. Hampel was a pioneer in the writing of cast or integrated commercials. He would get the scripts of the most popular TV shows weeks in advance and write a minute second ending tailored to the story line of the entire episode. The second ending contained the sponsor's commercial. Viewers believed they were seeing a continuation of the show they were watching but instead they were exposed to a commercial seamlessly and entertainingly. Shows that Hampel wrote second endings for included, Jack Benny, Danny Thomas, Andy Griffith, Hogan's Heroes, Lucy, Gomer Pyle, Jean Arthur, and Laugh In. In those years Hampel wrote the endings to more TV shows than any other writer for television. In the course of working on the Lay's Potato Chip account Al chose Buddy Hackett to replace Bert Lahr who had been the beloved Lay's spokesman before passing away. It was not an easy transition, but Al formed a close and mutually respectful relationship with Hackett that led to the creation of dozens of humorous spots and a profitable alliance for Frito Lay. In some of the funniest anecdotes in the book Hampel tells of his travels with Buddy, the Vegas years and the celebrities he meets along the way. One chapter describes, How Buddy Hackett became the Lay's Potato Chip spokesman and how he blew the job. In the 1970's, Al Hampel wrote one line that he will ever be remembered for and that is now quoted in ad agencies the world over, It's Not Creative Unless It Sells. Recently he updated the line in keeping with the surge of Internet advertising. From hits and views you can tell everything but will it sell.

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Creative And Funny Ads Introduction

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