

Welcome to this report?

Can you be welcomed into a report?

Is a report a place?

We're not sure.

But you're here. Or at least you're there, where you're sat. Or stood. Or reclining nonchalantly.

And this 'report' is here too, and there. With you.

Who knows.

What we do know is that inside this 'report' are seven pieces of content (mmm, tasty content) that each aim to share an idea about how to write better copy.

They're weird ideas — hence the title.

They're a little more abstract, especially compared to the kind of copy advice you get from most copywriting 'gurus'.

But we're a little different here at The Fix.

We like to think outside of the box. We like to focus on issues that really make a difference. We like to be weird.

Right now, you'll want to read about the ideas, but after that, once you've been entertained and enlightened, if you'd like to learn more about what we do at The Fix, visit our website.

You can find us at TheFixCopywriting.com

Best wishes,

Nick & Glenn Co-founders of The Fix

1. How NOT to review copy

When worried if your copy isn't quite up to scratch just yet, here are some phrases you need to ignore:

I don't like it.

I think that could be better.

This isn't very good.

In isolation, these are meaningless and useless phrases.

They are reductive.

They only generate negativity.

When it comes to editing and reviewing any piece of copy, thoughts like this should never be uttered aloud anywhere near the copy itself. They should *never* be scribbled in the margins of a first draft.

If you show your work to someone who makes comments like these and nothing more: smile, say thanks, and then mark them off your Christmas card list and print out a reminder on A3 paper to never show them your work again and stick it in a prominent place in your home.

"The golden rule is you must never just say no," explained Dave Trott to me once.

I pointed out to him the inherent difficulty in offering feedback without being too negative and wondered how he's approached it over decades in the industry.

"You suggest an improvement or point them in a new direction," he went on to explain. "You say: Here's a way it could be better."

And there you have it.

The fundamental rule when it comes to offering any form of feedback on a piece of copy:

If you're unable to give an alternative suggestion, or at least provide a possible new avenue to explore, keep schtum.

It's constructive criticism, but on overdrive.

You see, phrases like *I don't like it, I think that could be better* or *This isn't very good* are plain dumb.

They do nothing to establish a) the reason why the writing hasn't landed with the reader or b) how it might be improved.

What's more, if the person making these comments can't explain why they don't like a particular phrase or offer an alternative, it a) suggests they're not the right person to be reviewing and editing your work and b) their feedback is merely their opinion, not a proper critical assessment of the work.

Sadly, we've grown up in a society where critical laziness runs rife.

In school, at work, and at home, generally we don't look to help improve behaviour with reason, we just shout no, that's wrong and then complain about the person who made the mistake when their back is turned.

When it comes to seeking feedback about your copy, you need to buck this trend. To do that, you should brief anyone who you'd like to consider your copy on the 'what if' approach.

It's very simple.

When the person reviewing the copy hits upon a section they think should be elsewhere, or a phrase they think could be altered, they should frame the edit as a 'what if' question.

What if you moved B between A and C?

What if you wrote 'tree hugger' instead of 'eco warrior'?

What if you deleted this sentence completely?

Reframing the criticism in this way forces the reviewer to give a clue as to why they're suggesting a change and it frames the change as a possibility for improvement, not just a useless and negative criticism.

You will feel much less anxious about having your copy examined this way. It becomes much clearer it's about improving the copy, not editing for editing's sake.

If you feel particularly strongly about keeping something, even having considered an alternative, you can.

You don't have to take every suggestion as gospel.

But more often than not, when you use this approach, the calm reasoning and helpful suggestions of the person *collaborating* with you lead you to make the changes anyway, happy the tweak was discussed and explored.

It's how we try to approach things at *The Fix* and recommend you do the same.

2. Let's get physical

Want to know how to write more engaging copy?

Take a run-up.

I mean: literally.

Open your Word document or set down your notepad, step back, walk around your space, and get the first line in your mind.

Then literally charge at the thing and riff it out.

It'll seem weird the first time. But you should notice an added energy to the physical process of writing.

Rather than sitting there like an automaton, fixed in place and uninspired—get your body moving.

Get excited about the very act of creating something new and original.

Because that's exactly what you're doing.

In turn, this physical energy will show up in your writing too.

I've always been interested in the physical side of writing. If you were to watch me typing this out, as well as seeing my hands move across the keys, you'd see my heading bobbing around as though I were listening to some rare Charles Mingus record.

You'd see my foot tapping on the reams of paper piled beneath my desk.

You'd see my whole upper body jittering around.

Yet I tend to write in complete silence.

Sure, it's weird. And I didn't always write in such an animated way. I've definitely encouraged myself to be more physical. It's like the scene in Spaced where the cycle courier 'Tyres' starts dancing to the beeps of a level crossing.

Over time I've conditioned myself to hit the keys in such a way that I physically dance with the abstract syncopated rhythm it creates. It's Pavlovian now.

You might be reading this thinking I've gone mad...

Is it just me?

Or can you relate?

If you can't, I'm serious about trying it. It's especially helpful if you're stuck on something, or if you're feeling a bit washed out and not in the mood to write.

Get the words out. Work fast. Leave gaps. Throw in a few XXXs if you can't quite find the right word.

Whatever happens, you fix it later.

In no way does this approach undermine the artistic element of the creative process. Spending two weeks crying into your laptop lamenting the fact you can't find the right synonym for 'stupid', is not only daft, but it's also dumb, dim, ill-advised, and senseless.

Besides, you'll still have to come back and stroke your chin in an artistic fashion at some other point in the edit anyway.

So get up, walk around until you've got the seed of a sentence in your head, and then literally run at the white page to write it down and keep that energy going as you type.

Better copy will follow. Trust me.

3. James Joyce's bad advice

James Joyce wrote:

"...a book in my opinion should not be planned out beforehand, but as one writes it will form itself."

But then he wrote *Finnegan's Wake*, which is a big bag of insane, and, let's face it, *Ulysses* is pretty... we'll say *sprawling*.

So, while he may be one of the greatest writers who ever lived — and all props to him — I don't think this particular nugget of knowledge is especially helpful for the anxious copywriter who, when sitting down to write even a thousand-word blog post, feels like they're deputizing for Sisyphus.

Writing copy without any direction in mind makes writing copy infinitely harder to write.

There are countless times I've cursed myself an hour or two into struggling with a piece because I didn't think about what I wanted to actually say.

If you don't know what point you're trying to make, you can be sure you'll spend many more hours than you should anxiously wandering around for *any* words, let alone the right ones.

It's why when it comes to any piece of copy, be it a hundredword blog or ten thousand-word sales letter (but especially if it's a ten thousand-word sales letter) you should swerve Joyce's opinion on this one.

You should plan.

It doesn't mean you have to lose all spontaneity and creative flair in your work. You can still write in whatever experimental way you'd like. Covered in bees if you must. It just means you'll have some moral support... some stabilizers if you find yourself wobbling... or a safety net if you find yourself anxious about falling from the tightrope of a tricky idea.

And different writers plan in different ways.

Human dictionary Will Self jots his ideas down on hundreds of Post-it notes, which he sticks in his study, considers over time, and rearranges until they finally find a form to guide his writing.

Starting out with a loose contents page is another helpful way to guide your thoughts. It's something I always do myself, regardless of how long a piece of writing might be.

Rather than trying to keep everything floating around in your thoughts so you're forced to stagger vaguely around the page, I recommend you bullet point key elements you want to deal with.

Doing so will give you a more visual representation of what's in your head.

With a small piece of copy, you might have three points you wish to make, in which case, you can create a simple three-bullet content guide for the piece, three subheads perhaps, each helping you stay focused on making each individual point before moving to the next.

And longer projects work just the same, really.

Having struck upon the idea for a recent long copy sales letter, I knew I had various issues I wanted to explore so marked each one down and formed a possible contents page.

Throughout the writing and editing, the plan changed a lot as I encountered dead ends, developed the scope, or realized something in one section should be elsewhere...

But crucially, because I had the contents page as a guide from the very beginning, it served not only as a path through the copy itself but as reassurance in those moments I got lost and doubted myself (there were many).

Having a plan of some kind, however loose, also serves another stress-relieving purpose...

You see, it is only natural, especially with longer pieces of copy, that you'll get stuck on a particular line or an entire section.

Sometimes a little elbow grease will get you through (and it's rewarding when you're able to challenge the words in this way, shift a sentence, or find a new phrase that fits).

But there are moments when head-scratching over a tricky line or section turns from engaging challenge to full-on doubtinducing disaster.

When you have a plan in place for your writing, you can move around much more freely.

Rather than sitting down at your desk at the same half-finished page you've been sitting down to for the last two weeks, you can tackle another part of the project.

Instead of being so anxious about your inability to progress that you start creeping past your desk like you would a sleeping grandma who, should she catch you, would demand a toothless wet kiss... you can instead storm into the room, wake Nanna up, and demand she crosses your palm with silver.

I mean, whatever happened to pocket money, eh?

Anyhow, this is how Nobel-prize-winning writer Orhan Pamuk handles it...

(The jumping from section to section approach — not the whole granny pocket money thing.)

He explains that when he's stuck on a project, he:

"...continues with whatever takes my fancy. I may write from the first to the fifth chapter, then if I'm not enjoying it I skip to number fifteen and continue from there."

Interesting here too is the fact Pamuk points out he skips from one part to another if he isn't "enjoying" what he's writing.

No good comes from forcing yourself to write copy and, in turn, doubting your very credentials as a copywriter.

It serves no purpose to wonder why you're not enjoying the thing you have your heart set on doing.

If you're stuck on a particular piece or you're simply not enjoying it, do something different for a while.

Of course, without a plan of where you're going, this is almost impossible. You could be waiting days, weeks, even months for a breakthrough and, in the meantime, you're not making progress and the self-loathing has its chance to surely resurface.

As well as questioning your own ability, you'll begin to question your whole idea, see problems that aren't really there, and naturally, you'll find yourself procrastinating, doing anything you can to avoid facing the impasse.

Or, with a plan in place, you can acknowledge the fact it's just one bit you're stuck on at the moment, work on another bit instead, and figure out the problem another time.

In my mind, that's much more sensible.

Bottom line is...

Even a rough and ready contents page for longer pieces or a quick, bullet-pointed list of touchstones for a shorter one could

be the difference between a piece of copy falling apart completely or succeeding.

STOP!

This is an upsell.

That link there.

Down there.

It's to a sales promotion.

Yes.

It's a flagrant attempt to get you to click on the link to find out more about our membership group called The Fix Accelerator.

Will it work?

Will you click on it?

We hope so, it's quite useful.

Go on, click...

https://thefixcopywriting.com/something-cool/

4. That time Karl Marx stole my baby

"The thing that holds most copywriters back is simple...

"They just don't want to admit it to themselves. So we have to push them. Make them realise where they're going wrong."

I'm in Berlin.

It's the summer of 2018.

And I'm at a meeting of Agora Publishers. Once a year, give or take, we'd all get together and swap war stories/complain we couldn't get stuff to work/cry into our gin and tonics. They were cool events.

This time around – for reasons I can't quite remember – I'd decided to bring my wife and son along. He was maybe 7 months old then. I remember because he picked that trip to start sleeping through the night, which is more or less when you start feeling human again as a parent.

More on the young prince in a second.

Let's get back to the meeting itself. Each one had a different guest speaker. This time around, it was a guy called Mike Ward, who at the time was running a big, successful publishing operation in the States.

He spoke for a while. But the part I remember best – and still think on today – was simple.

He said most copywriters – most businesses, in fact – stop at the first idea.

"Not the first crappy idea," he said. "The first good one. Maybe half-good is a better way to put it. You find something that works ok. It fits. It seems like it might work.

So you pick it. You stop looking for a better idea. And that's what kills you."

As uncomfortable as it was to admit... I knew he was right, straight away.

I think we all do it.

It's natural.

Searching for ideas is hard. Really hard. It's horrible. Staring at your computer thinking "*There just isn't a way to make this work*"... waiting for inspiration to strike... it's awful.

I find it physically challenging. It makes me stressed. My jaw hurts from over-clenching it. I have to run and cycle more to burn off the surplus energy left over from the quest to find The Idea.

So when you finally find something that seems to work... that ticks some of the boxes you're looking for... the first feeling is RELIEF.

You think: I'm glad I don't have to go through THAT again any time soon.

So the idea that you might just have to do that... that you might need to keep searching... that the first decent idea might not be the best... it's painful to contemplate.

But it has to be done.

The first good idea is your enemy. You want to keep pushing until you find the third, fourth, or even TENTH idea.

The one no one else will find. The one that's out there, lurking, waiting for someone to persist long enough to find it.

Because let's face it, most people stop at the first good idea. That's why so much copywriting ends up rehashing the same tired concepts over and over. It's evidence of Stopping At One.

To outcompete your competitors and outthink your rivals, you need to be willing to go beyond that – to push through the pain barrier and go to places no one else has been to yet. Because that's where the truly original ideas are.

And those are the ones that'll make the difference. Both to your clients and for you.

You're thinking: yes, yes, yes. But what does this have to do with Karl Marx?

Don't worry.

I wouldn't leave a loop open like that...

...or would I?

No.

I won't.

Back to Berlin. In the downtime between the talks, Gemma and I found time to take our little boy for a walk in a park.

There, we found a huge statue of Karl Marx. I'll admit, I found that odd. Berlin still bears the scars of its communist past. Whether he intended it or not, Marx helped bring into being an ideology that led to millions of deaths and incredible destruction in almost every place it touched.

It seemed odd to have a monument to that. Maybe that's just me. Stranger still was the fact the statue was surrounded almost entirely by Chinese tourists. It was mobbed. And not to pull it down! As we walked past, and Gemma ignored my chuntering about the body count associated with communism, several of them turned and started taking photos of us.

One person came right up and took a photo of my son in the pram. Right in front of us. Like he was a statue to be gawped at, too.

I blame Marx.

5. Your copy is boring

Copywriters can be precious people...

I should know.

I am one.

And sure, tell me my copy doesn't work or that I could do something better and once upon a time I would have sulked for a week.

Yup, I used to be like that. But these days, I've calmed down. I'd like to think I'm wiser.

I'm certainly older.

Either way, I realised some time ago that you simply cannot be precious about your copy.

And that's never more the case than when a reader gets 'bored' with your copy.

Let me give you an example...

Your partner is reading your latest piece of copy. They know relatively little about copywriting and they only have a vague idea about the product you're selling.

They read the first two pages fine. In fact, they like it. Even though they don't really know what you're selling, they want to find out.

But then on page three, something happens...

They get bored.

They try to carry on but they end up re-reading the same bit over and over.

Their boredom only increases and, if they were a potential customer...

You'd have lost them.

In some cases, your partner might even point to a specific sentence or paragraph where they got bored.

Nine times out of ten you'll look at it and desperately try to justify what you've written:

"Ah, but I'm trying to do this here because the reader will think this..."

Sound familiar?

Of course, in trying to justify what has made your partner bored and referring to an imaginary reader that you're really aiming this copy at, you're making a very silly error.

Strictly speaking, good copy should keep anybody who reads it interested and engaged.

And I mean ANYONE.

Whether it's the intended reader, your partner, or your neighbour's uncle's brother... they should be able to read through your copy, in full, without getting bored.

"But Glenn," you object, "surely someone who's NOT into investment isn't going to want to read a twenty-four page letter

about investing in penny stocks?"

Why the hell not?

If it's a good opportunity to profit and it's revealed in an interesting and engaging way, why would anyone NOT want to know about it?

I know you might THINK I'm being pedantic, but I'm really not.

Good copy really should transcend genre.

Stop thinking about your copy in terms of 'a promotion' for 'an investment service', or 'a health product', or 'a training course', or 'a trading seminar'...

You're selling what something DOES; not what it IS.

Once you get that—when it really 'clicks'—it'll be a revelation.

Of course, it'll make your job harder. To write good copy that goes beyond what the product or service IS and to start selling what it DOES isn't easy.

It's damn tough.

But not only will you make more sales in the long run, you'll also become a much stronger and much more effective copywriter, a copywriter who can demand a lot more money.

So, next time your partner, your neighbour's uncle's brother, or even a passerby on the street starts eying up your latest bit of copy over your shoulder, don't dismiss them.

Let them read it in full and watch very closely to see when they get bored.

In fact, I recommend that before you send out your next piece of copy...

After it's been through all the first drafts, through all the peer reviews, and through all the marketers and managers who want to donate their two cents...

Give it to someone who doesn't know a damn thing about copywriting and ask them to read it.

It just might be the most valuable feedback you get.

6. Scarcity with Simeon Stylites

Simeon Stylites was born around 390AD and lived until 2nd September 459AD when he died on top of the forty-five-foot stone pillar he'd decided to live on for thirty-seven years for the last thirty-seven years of his life.

Yes, he lived on top of a pillar for thirty-seven years.

And he died there.

And yes, before you ask, this is real.

It happened. Madness, I know.

Of course, Simeon didn't see himself as being strange for desiring a simple, austere life. He just wanted to pray, contemplate things, and offer what spiritual advice he could to anyone struggling to face the suffering of this mortal coil.

He practiced what is known as asceticism, essentially abstaining from any sensual pleasure. By that I don't just mean avoiding sex but abstaining from pretty much any stimulation of the senses, even drinking an ice-cold beer after a tough day, or listening to a Miles Davis record loud at the weekend.

It was Simeon's aim to be an ascetic from a very young age. Having been born in a place known as Sis, now called Kozan, a city in Turkey forty-three miles North East of Adana, it's said Simeon was well into Jesus from the age of just thirteen. He had the posters and everything.

At sixteen he joined a monastery but was expelled for being TOO austere.

His reaction to this was, naturally, to shut himself off and live in a hut for a year and a half. You'd do the same, right? He fasted throughout lent and when he finally came out, presumably to stretch his legs, it was hailed as a miracle.

But this created a problem for Simeon.

While he wanted to carry on off-grid and avoid Instagram as much as possible, the people had different ideas. They wanted to hire the miracle man for their own ends and try to bask in some of his miracle glow.

For a while he moved into a cosy twenty-metre crawl space in the rocky Sheik Barakat Mountains. Not the roomiest apartment available on Rightmove at the time, but the view was really something.

Still, when fans got wind of his new mountain abode, crowds would descend upon him demanding he perform his holiest of hits.

This is when Simeon thought to reduce demand for his services by reducing supply, a plan so flawed on a basic economic modelling level, even Lehman Brothers would have avoided hiring him.

Undeterred, he began with a more modest ten-foot pillar, and this seemed to work. He could sit up there comfortably, have boys bring him food and, generally, it didn't seem too dangerous.

But people could still access him quite easily and talk to him as much as they liked. So, he reportedly kept moving to higher and higher pillars, until he finally settled on a forty-five-foot number in what is now Aleppo in modern day Syria. Now he was sure to be able to repent undisturbed.

Did it work? Did it hell. As news of his pillar-living spread through Byzantium, even emperors wanted in on the action. By inhibiting his availability, he was now attracting the big money.

Emperor Theodosius II and his wife Aelia Eudocia took Simeon's counsel and various other bigwigs of the eastern Roman empire, such as Leo I, looked on the letters he would fire off from his plinth about Christian issues in a favourable manner.

Atop his pillar, Simeon had never been more in celebrated or in demand.

Others saw what he was doing and started imitating him creating a whole Stylite movement of – let's face it – mad-heads living on pillars as a means of mortifying their bodies so their souls would have an easier route up to heaven.

Nowadays, Simeon is known as Simeon Stylites the Elder, just to help distinguish him from all the other crackpot Stylites that spent most of their days plonked up a post.

Still, aside from maybe David Blane, Simeon is the most famous of the pillar posers and lived on his for a mind-boggling thirty-seven years never quite getting the 'me time' he sought in the first place because he'd become too famous.

The story of Simeon Stylites has fascinated me ever since I first read about the ascetics like him who would live up a pillar, spend months hiding out in a mountain cave or bed-down for the night in a tub hanging between two poles.

But more than the sheer weirdness of this whole crew, I've always been interested by the fact that instead of dismissing these folks as nutters, a huge amount of the public at the time became *more* attracted to them.

They saw them as being more holy, living out an ideal of some form. And, crucially, what made them such attractions, was the very fact they were more difficult to reach, your chances to seek their counsel scarcer because of their isolated nature.

This goes to the heart of a basic fact in advertising: people often want what they can't have.

When something is perceived as being scarce or unattainable, it's perceived value and the urgency with which you must acquire it increases. You only need to look at the window displays of Tiffany's or Louis Vuitton to see this idea in action.

A single diamond necklace or a lone leather handbag sits there atop its own precious pillar drawing your attention.

The very fact it seems so isolated makes you think it must be worth more and you want it more.

Scarcity is a powerful influence.

Indeed, we see the same principal in action when we're told of a closing down sale. Despite the fact the products or services will likely be available elsewhere the next day and quite possibly at the same price (or even cheaper on Amazon at the same time as the sale), we tend to go hog-wild and buy things we never would have dreamed of with extreme urgency.

Why?

Because we're led to believe it won't be available, that we won't be allowed it tomorrow.

We're told the supply is restricted and so our demand rises.

To stop people bothering him for prayers and advice, Simeon really should have set up an extremely accessible stall in the marketplace, put up a sign offering free prayers and guidance for everyone and then happily watched as the populous quickly became bored and uninterested in his readily available spiritual service.

Yet that's just it, when we want to increase demand for our product and service, our first thought in terms of advertising is to go down the 'hey everyone one, I'm here' route, to make sure people know your product or service is easily accessible and utterly available. Yet as we've seen from Simeon's experience, contrary to our initial inclination to make access easy, often when you make it harder for people, when you make the thing scarcer or 'play hard to get' as Simeon did, you end up having many more people interested.

7. Your mission: to liberate ideas

Where are ideas?

I mean, before they appear in your head...

Seriously...

Where are they?

Pardon?

Speak up there at the back.

Yes, you're very right – they're everywhere.

Well done.

But today I specifically want to remind you that a lot of ideas reside in other people.

In fact, some of the best ideas in the world are hidden away inside the people you spend a lot of time with...

Your friends. Your family. Your work colleagues.

Yeah, really.

Even weird Tony who sits by himself in the corner...

That's right – him over there.

There's a chance he's got your next big idea stuck in his head.

Thing is, those people might not realise they have good ideas in

them.

(Especially weird Tony.)

And it's not really their job to get them out, either.

Sadly, it means these ideas could go uncovered for decades, a lifetime even.

It's sad.

And that's why I want to remind you, as a copywriter, you should also be a liberator of ideas.

It's your job – nay, your duty – to liberate ideas.

But don't worry...

If 'duty' sounds like a lot of responsibility, idea liberation also saves a lot of work on your front too.

Ideas are hard

You see, to have your own ideas is bloody hard work.

It takes a lot of walking around, staring inquisitively at things and generally doubting your very existence.

Often, you'll find yourself rocking back and forth quietly in the corner of a room thinking you've run out of ideas.

You wonder if you'll ever have another idea again.

You start to think that Ogilvy guy was really just taking the piss about the whole big idea thing.

Yeah, let's face it: coming up with ideas is hard.

Ultimately, it's why you get paid as a copywriter.

But wait.

I mentioned a minute ago there are ideas hidden in other people...all waiting to be liberated.

Hmmm.

If only you could somehow get them out. You'd be saved. You'd have an almost infinite well-spring of new ideas.

See what I mean?

Duty schmuty – you should be desperate to liberate the ideas stuck in the people around you.

Doing so will save you from going mad.

Point here is:

One of the best ways to discover new ideas is to get out from behind your desk and speak to people.

When you talk to your friends...

Your family...

Even weird Tony...

When you tell them about the thing you're working on, you'll often be surprised by what they say back to you.

Just recently I was discussing a project with someone and

hadn't quite figured out a headline.

But in our discussion, this person essentially spoke the perfect headline to me.

They had no idea they'd just crystallized the idea so well...

But because I'm used to spotting these things and liberating such ideas, I saw it shimmering there in the ether, grabbed it, and I ran with it.

That headline became the springboard I needed to find the right lead and get myself three or four pages into the letter I was working on.

And it all stemmed from me being able to liberate an idea my friend didn't realise he had.

So, I recommend next time you're wondering where your next idea is going to come from...

Rather than try to scrape it out of your own tired mind...

Go on the hunt and start quizzing the people around you.

Weird Tony might just inspire your ass.

What now?

You want more?

OK.

You should probably join our not so secret but still quite special copywriters network called *The Fix Accelerator*.

It's good.

You get access to a whole host of special masterclass videos...

Interviews with industry experts like Vikki Ross, Eddie Shleyner, Kim Krause Schwalm, John Forde, James Cross, Dave Harland, Bethany Joy, Penny Brazier...

The list goes on.

You also get access to a dedicated Discord channel where you can chat to fellow copywriters about problems and challenges you're facing.

You get to join live calls every Friday with Nick and Glenn to review copy.

You get invited to social events and free drinks when you come along.

It's just kind of cool.

You can find out more and see how to join by clicking this link:

https://thefixcopywriting.com/something-cool/

