

How to Script Ads

The template, the loop and the checks we write every ad and every post on. Every framework we borrow is named, with 52 hook starters at the end.

Four parts, one job each: the hook, the lead, the body and the call to action. It is the same structure we use for organic posts. Inside the four parts runs one loop that keeps people watching: the stakes, a question, a guess, a turn, and the next question.

The Short Version

1. Pick reach or revenue. One script does one.
2. Name one person, by trade and place, and the stage they are at.
3. One concept: a problem, a desire and a trigger, one angle, one offer, then the format.
4. Put the proof in a folder before the ad runs.
5. Hook: stop the scroll in about a second and a half, with words and a picture that say different things.
6. Lead: confirm the hook on the next line. Proof on the line after.
7. Body: one idea per loop. Open the next question before you close the last one.
8. One picture for every line.
9. Call to action: one ask, one place, what happens after the tap. Say it once.
10. Fifth grade words, under 18 per sentence, tone notes in the script.
11. Three intros per concept, every hook filmed on its own.
12. A change to a live ad makes it a new ad. Never delete a loser.

Before You Write a Word

Decide reach or revenue, and write it at the top of the script. A reach piece earns attention. A revenue piece sells one next step. One script does one of the two, never both.

Name who it is for, by who they are: a chiropractor, a personal trainer, a lawyer, a realtor, an office owner. Never "local business owners". The more exact the name, the faster the right person stops. Fill in the card before you write a line:

- Who: their trade and their place. A chiropractor in Torrance.
- What they did this week: a behavior you can call out.
- What they know: their stage of awareness, below.

- What they feel: anxious, curious, skeptical, fed up.
- What they want: the outcome that closes the gap.
- Why now: the trigger that makes today the day.

The first line test (David Ogilvy, meet them where they are): could this person have said your first line to a friend this week, without you putting the words in their mouth? If not, rewrite it.

The five stages of awareness (Eugene Schwartz). Pick one. The hook changes with it.

- Unaware: does not know they have the problem. Disrupt hard and sell nothing.
- Problem aware: feels the pain, has no name for it. Name it in their words.
- Solution aware: knows fixes exist. Show why the usual fixes fail and why yours works.
- Product aware: has compared you and is waiting. Proof, less risk, a reason to pick now.
- Most aware: ready. The offer, the terms, the button.

Most of what we post sits at problem aware and solution aware. Move them through the stages inside the ad, and bring the product in late.

Build the concept in four pieces, in this order:

- Persona: a problem, a desire and a buying trigger. Never a demographic.
- Angle: the way in. Pain or desire, the mistake, the hidden cost, us versus the other option, the story.
- Offer: one per script. If you have two offers, you have two scripts.
- Format: last. Does it need teaching (a longer video)? Can it live in one frame (a static)? Does it need a demo? Which stage is it for? Statics are not only for people about to buy (the 2026 creative playbook).

When you test, change one piece at a time, in this order: angle, offer, persona, format (the 2026 creative playbook).

The creative is the targeting. Meta reads your words, the faces, the captions and the page the ad sends people to, then finds the people for that ad. Call out everyone and it finds no one. Run five versions of the same ad and you reach the same people five times (the 2026 creative playbook).

Find more angles with What, Who and When (Alex Hormozi):

- What: the dream outcome, how likely it feels, how fast it comes, how easy it is, and the opposite of each: the nightmare, the doubt, the wait, the work.
- Who: how the people around them see the change: a spouse, the kids, the staff, a rival across the street.
- When: what led here, what is happening now, what happens in six months if nothing changes, and if it does.

Cross the three and one offer gives you dozens of angles.

Put the proof in a folder before the ad runs. If a number is not in a file, it is not in the script. Every claim sorts into one of three bins:

- Quotable: a dated file backs it.
- Not yet: true, but no file. It waits.
- Never: a client's name, face or logo without their written ok, a friend shown as a client, a number from memory.

A twist, a story or a number made up to improve the script is the fastest way to lose the trust the ad was built to earn.

1. The Hook

Job: stop the scroll. You have about a second and a half.

Every hook is two hooks at once:

- The spoken hook: what you say.
- The visual hook: what they see with the sound off. Motion, contrast, a face, a scene they know, a real screen they recognize. Never just your spoken words typed on screen.
- On-screen text says something different from what you say, in 4 to 6 words. Two signals beat one.

Ways to call them out (Alex Hormozi's call outs):

- Labels: a place plus a type of person. "Torrance chiropractors" beats "business owners". The more local, the better.
- Yes-questions: a question they answer "yes, that's me" to. "Do you own a gym?"
- If-then: "If you live on referrals, ..."
- Ridiculous results: a true result strange enough to stop on.
- No words at all: a bright color against a dull feed, someone who looks like them, the scene of their problem, a landmark they drive past.

Break the pattern of what they were just watching. Say the thing nobody in your field says out loud: common knowledge, said in a way that starts an argument.

Click bait, then confirm it. The hook can be bold, but the very next line has to prove you meant it. The best next line beats the promise (Kallaway, click confirmation).

Run every hook through five checks:

1. The viewer is in it.
2. Something is broken.
3. It is in their words, not yours.

4. It leaves a question open.
5. It is about them, not about you.

Then grade it on five more: clear, relevant (agitate the problem, never the person), new, specific, believable. Two or three done well is enough (the 2026 creative playbook).

The stress test, three questions. Two noes and the hook is dead:

1. Do they hear themselves in it?
2. Does it say something is broken?
3. Is there a payoff worth staying for?

Tag every hook to a number from the 52 Hook Starters below. If you cannot tag it, it is generic. Rewrite it.

Cut on sight: empty teasers ("you won't believe this", "something crazy happened"), a question with nothing at stake, any hook that is about you.

Write 50 hooks for a shoot: 40 from what has worked and 10 new. Film every hook on its own, six takes each. Write three intros for every concept: the same body, three different ways in. Film each intro on its own, the main one first. We make 15 concepts with 3 intros each, so one shoot gives us 45 ads and posts.

2. The Lead

Job: make the hook true, and hold them past the first few seconds.

- The line after the hook confirms it. No warm-up, no "hey guys".
- The third line is the proof: a real result, a before and after, a number from your folder.
- Say the problem the way they would say it, so they think "yep, that's me."

Set the stakes before the story starts (Kallaway, the story loop):

- A person to root for: you, a client with their ok, "a business owner told us", or the viewer through the call out.
- Something at risk: the slow month, the budget burning, the customer who went with someone else.
- A clock: by Friday, before the lease is up, this quarter. "Eventually" has no pull.

Test the stakes: can they say who it is happening to, what is at risk and why it matters now? If any of the three is fuzzy, fix it before anything else.

Load one big question in the first three or four lines, specific enough to guess at: "So I asked them one question." "Here is why that keeps happening."

The intro in five moves (Kallaway, how to write killer scripts):

1. Context: what this is about, said bluntly and fast.

2. Common belief: what they already think. This is their guess.
3. The turn: the true take that breaks it. The belief has to come first, or the turn has nothing to push against.
4. The plan: how many things are coming. Every one you promise shows up.
5. Proof: why they should trust you.

Our four beats, for when the script is short:

1. Hook: common knowledge, said in a way that starts an argument.
2. The testament: the proof you have earned the right to say it.
3. Personal experience: walk them through what this actually feels like, until it feels like theirs.
4. The head fake into the answer: "most people do this. You're supposed to do this instead."

3. The Body

Job: keep them watching until the ask.

The loop, on repeat (Kallaway, the story loop):

1. The stakes switch the guessing on.
2. The big question gives them something to guess at.
3. The guess: right before a reveal, stop, back up, hand them the facts and let them guess. Write down what a normal viewer would guess.
4. The head fake: the answer breaks the guess and makes sense the second they hear it. Plant the clue earlier. Never invent a twist.
5. The rehook: open the next question in the same breath you close the last one.

Lines that close one loop and open the next: "which would have been fine, except...", "here's the problem with that...", "and that's when I realized...", "which is exactly why...", "which brings me to number two."

How many loops:

- A short reel runs one full loop in the first 15 seconds.
- Anything past 45 seconds runs at least two.
- Never 20 seconds without an open question.
- Every section break gets a rehook. "Next" and "moving on" are not rehooks.

The points (Kallaway, how to write killer scripts):

- Write them as bullets first. Each one has to be new to the viewer. Common knowledge is not a point.
- Order them 2, 1, 3, 4: your second best point first, your best point second, then the rest.
- Each point runs three steps: what it is, how it works with an example, and why it matters.

The viewer's side, six rungs (Kallaway, the dopamine ladder):

1. Stimulation: motion, color and contrast in the first one or two seconds.
2. Captivation: a question pops into their head fast, and it matters to them.
3. Anticipation: enough facts to guess, then you hold the answer back.
4. Validation: the loop closes on an answer they did not see coming. Never leave the main question open at the end.
5. Affection: they like the person talking. A face, warmth, a real problem solved for them.
6. Revelation: they see you will keep solving this for them. That is the follow, the save, the booking.

The bridge: no jump from teaching into the pitch. Bring the product in late, as the obvious next step (the 2026 creative playbook).

One idea per loop. If a line does not move them toward the ask, cut it.

4. The Call to Action

Job: move the warmest viewers, the ones still watching, to one next step.

- One ask, one place to go: the button below.
- Spell it out and make it easy: tap the button, fill in four boxes, pick a time (Alex Hormozi).
- Say what happens after the tap: a short form, a call, a time on a calendar.
- Right before it, recap on a high note: the points, and the problem they no longer have.
- Say it once. Then stop talking.
- The page after the tap carries the same promise, the same words and the same look as the ad.

For posts: one ask. Follow, save, or comment a keyword. A free resource goes at the moment it solves the problem, not as a break at the end (Kallaway). A series ends on the next part's question, never on "that's a topic for another day".

Our trial close, word for word: "If you're curious what this could look like for your business, try our team for 8 days, or you don't pay." "If you're curious" shows up once in a script, on that line.

Show What You Say

One shot, image or animation for every line. A line with nothing to show gets cut, not held.

The visual hook test. Two noes and it gets redesigned:

1. Could you screenshot it and post it on its own?
2. Would someone send it to a friend and say "this is me"?
3. Does it tell the story with the sound off?

Visual hooks that work: a person doing it wrong with the cost on screen, a before and after split, the x-ray (what it looks like against what is underneath), the system pulled apart with the missing piece lit up, a scoreboard (your number against the benchmark), a real screen they know (ads manager, a text thread, a booking page).

The if-then picture. Left: if you do not have this, a person and the cost. Right: if you do, the payoff. No more than three things on screen: the person, the prop, the number.

Know where every visual comes from before the shoot:

- You get it: your face, your room, your screens (ads manager, your CRM, your calendar), your real ads, your customers with their ok.
- Find it: a public page, a logo from the brand's own resources page, a search. Celebrity photos and movie stills never go in a paid ad, and go in a post only when you have the right to use them.
- Build it: a simple animation of the idea, played on an iPad you hold in the shot. It reads more personal than a green screen.

Twelve formats we pull from:

1. Talking head, with cards popping in on each beat.
2. Split screen: a motion graphic on top, you below.
3. You cut out over a screenshot: a notes page, a text thread, a dashboard.
4. A phone filming your laptop screen, your hand pointing.
5. A script on an iPad, highlighted as you talk.
6. A whiteboard or sticky notes.
7. The clone skit: two of you, one question, one answer.
8. Hand-drawn cards, one per idea.
9. A collage that changes on every line.
10. An example ad held up on a phone or a card.
11. A plain black static with one big line.
12. A two camera interview or podcast cut.

Write It to Be Said Out Loud

- Fifth grade reading level or lower. Sentences under 18 words, one idea each. Would a ten year old know every word?
- Swap the jargon: optimize for fix, leverage for use, strategic for planned, methodology for the way you do it, incremental for extra, attribution for figuring out what worked, top of funnel for the people just hearing about you, bottom of funnel for the people about to buy.
- Spell out every acronym the first time, unless your viewer uses it every day.

- Cut the filler: game-changing, unlock your potential, in today's world, without further ado, amazing, incredible.
- Specific beats abstract. "Two a month" beats "a few". "Tuesday at 11" beats "the other day".
- Rhythm: short, short, long. Then again. Four lines the same length in a row read flat.
- Contrast lands: "Not views. Not followers. Revenue."
- Talk to one person: you, your. Use their name for their problem.
- Read it out loud before you film it. If you trip, they leave.
- On-screen text is never spoken. Overlays are 4 to 6 words and one idea. The caption carries the detail.
- Put the delivery notes inside the script: the tone in parentheses at the end of the line, CAPS on the word you hit.

Say It on Camera

Your voice has five controls. Use all five on purpose (Vinh Giang):

1. Melody: move your pitch up and down inside a sentence. A flat pitch is the number one reason people sound boring.
2. Rate: slow down on what matters, speed up on the parts that connect. Vinh's target is about 150 to 180 words a minute.
3. Volume: louder for energy, very quiet for the line you want them to lean into. Never one level the whole way.
4. Tone: move your face, and the feeling comes through your voice on its own.
5. Pause: whatever you feel right before a pause gets stronger. Pause after the hook and right before the turn.

Body: keep your hands between your belly button and your eyes (Mark Bowden, the power sphere). Palms down to land a point. Palms up to invite them in.

Stories: relive them, do not report them. Put them in the room: what it looked like, what was said word for word, how it felt.

Shoot it in one sitting: the script first, then record line by line facing the camera, all the hooks first, and cut after. Work on one voice control a week. Record yourself before and after, and watch it back.

Versions, Not Edits

- V1, V2, V3 are whole new cuts. H1, H2, H3 are hook changes, with H1 the base. C1 and C2 are body changes.
- One line changed is an H or a C. Two lines or more is a new version.
- Never delete a version that lost. Cross it out and keep it, so you know what you already tried.

- A change to a live ad is a new ad. Editing a live ad resets what Meta has learned about it.
- Name every take the same way: the camera's file name first, then the concept number, the take and the part, like [camera file]_A007_T1_HOOK.
- Name every ad the same way: hook type, format, copy, version, like CALLOUT_VID_A_V1. Never rename it once it is live, or your reports cannot tell it apart.
- Number ads A001 up and posts K001 up. A script that never got filmed keeps its number.

After It Runs

Post it as a trial reel first, with the call to action cut. The retention graph shows whether the hook, the bridge or the body lost them, before you spend a dollar. Test 20 hooks there and put the best 5 in the ad account (the 2026 creative playbook).

Launch it clean: one concept per ad set, at least three ads in it, the budget set on the ad set. New ads for a concept that is winning go in a new ad set (the 2026 creative playbook).

Read it in this order (the 2026 creative playbook):

1. Where the money went. Meta spends on what is working, even when that ad's own numbers look worst.
2. Cost per result for the whole ad set, on 7 day click.
3. Cost per click and click rate.
4. Hook rate: 3 second plays divided by impressions. Did they stop?
5. Hold rate: plays past 15 seconds divided by 3 second plays. Did they stay?

Where it breaks:

- Cost per thousand views is high: nobody is stopping, or your market is crowded. Fix the hook and the first frame.
- Click rate is low: the ad, the words or the offer.
- Clicks, but no leads: the page.
- Leads, but no sales: the follow-up and the call, not the ad.
- Frequency above 2 on new audiences: not more money. More ads (the 2026 creative playbook).

Our first week:

- Day 0: every ad approved and spending by night. The first lead carries the ad's name into your CRM.
- Day 3: look, touch nothing.
- Day 7: read in the order above. Week one gives you your first real cost per lead. Set your target from it.

- An ad goes only when all four hold: its ad set misses the target, the ad spent three times the target with no lead, its hook and hold trail the others, and it gets credit nowhere. A fair shot is three times the target and seven days.
- An ad set hitting its target gets touched by nobody. That includes the ad inside it with the ugly numbers.

When an ad gets tired: new hooks on the same body, a new format (video to static, static to long copy), or squeeze it: change the background, the props, the pacing, the captions, the music, or re-shoot it as it is (Alex Hormozi, the kaleidoscope).

Volume: more first, then better, then new (Alex Hormozi). The floor: one new ad for every \$1,000 you spend a month (the 2026 creative playbook).

The Script After the Tap

The ad's job ends at the booking. The call has a script too, and it is mostly questions (Jeremy Miner, NEPQ):

1. Connect: "It looks like you filled out our form about getting more [customers], so that you could [the result they want], right?" Then: "What was it that made you want to look into this?"
2. Situation: what they do now, how long they have done it, what it costs them.
3. Problem: "Are you 100 percent happy with the leads you're getting?" Then: "What else do you feel might be going on?" Find more than one problem.
4. Solution: "Let's say the phone is ringing with people in your area who want the work. What would that do for you, personally?"
5. Consequence: "What happens if nothing changes and you're still waiting on referrals in six months?"
6. Commit: "Do you feel like this could be the answer for you?" Feel, never think. Book the next step on both calendars before you hang up.

The tone carries it: curious for the facts, slower and concerned for anything personal.

The Template

Copy this into your notes app and fill in the brackets.

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REACH OR REVENUE: [pick one]
WHO IT IS FOR: [their trade and their place]
WHAT THEY DID THIS WEEK: [a behavior you can call out]
STAGE: [unaware / problem / solution / product / most aware]
FEELS: [ ]   WANTS: [ ]   WHY NOW: [ ]
CONCEPT: persona [problem + desire + trigger]   angle [ ]   offer [one]   format
[ ]
```

PROOF ON FILE: [where the proof lives]
BIG QUESTION: [the question they keep chewing on]
THEIR GUESS: [what a normal viewer would guess]
THE TURN: [the true answer that breaks the guess]

HOOK (starter #__)

H1 [the bold line that breaks the pattern] (tone)

H2 [the same idea, a second way in] (tone)

H3 [the same idea, a third way in] (tone)

ON SCREEN [4 to 6 words, not the spoken line]

FIRST FRAME [what they see with the sound off]

LEAD

1 [confirm the hook] (tone)

2 [the proof: a real result from your folder] (tone)

3 [the stakes: who, what is at risk, why now] (tone)

BODY

4 [value one], and then [open the next question] (tone) SHOW []

5 [set up the guess], then [the turn] (tone) SHOW []

6 [value two], which brings up [the next question] (tone) SHOW []

7 [value three, which closes the last loop] (tone) SHOW []

CALL TO ACTION

8 [recap on a high note] (tone)

9 [the one next step, and what happens after the tap] (tone)

ON SCREEN [the button line]

VERSIONS V1 H1 H2 H3 C1

Before You Film, Check Every Box

The idea

- ☐ Reach or revenue is written at the top.
- ☐ It names who it is for, by trade and place.
- ☐ One stage of awareness is picked, and the hook fits it.
- ☐ One concept: persona, angle, offer, format.
- ☐ One offer.

The hook

- ☐ It passes all five checks.

- ☐ It is tagged to a starter number.
- ☐ It has a visual hook that works with the sound off.
- ☐ The on-screen text says something different from the spoken line.
- ☐ Three intros are written, one per take.

The lead

- ☐ The line after the hook confirms it.
- ☐ The third line is proof, and the proof is in your folder.
- ☐ The stakes are set: a person, something at risk, a clock.
- ☐ One big question lands in the first four lines.

The body

- ☐ A guess is set up before every reveal.
- ☐ The turn is true, and its clue was planted earlier.
- ☐ Every loop opens the next one before it closes.
- ☐ No stretch runs over 20 seconds without an open question.
- ☐ The points run 2, 1, 3, 4, and each one is new.
- ☐ No jump from teaching into the pitch.

The call to action

- ☐ One ask, said once.
- ☐ It says what happens after the tap.
- ☐ The page after the tap matches the ad.

The words

- ☐ Fifth grade reading level, sentences under 18 words.
- ☐ No jargon. Every acronym spelled out once.
- ☐ Tone notes and CAPS are in the script.
- ☐ It was read out loud once, start to finish.

The pictures

- ☐ Every line has something to show, and you know where each one comes from.
- ☐ No client name, face or logo without their written ok.
- ☐ No celebrity photo or movie still in a paid ad.

The launch

- ☐ It is named the same way as every other ad.

- ☐ One concept per ad set, three ads or more.
- ☐ It ran as a trial reel first, call to action cut.

52 Hook Starters

Fill the brackets with your viewer's words, then tag the hook with its number. Pick from different groups, never five from one.

Who you are and what you are doing

1. I'm building [project or goal].
2. Meet [name], [age] years old. [Short story setup].
3. This is my friend [name]. When [context], [unexpected twist].
4. This is [name]. [He/She/They] is [age], born in [place], and [key detail].
5. This is my [relationship]. It took me [time] to realize [truth].
6. When I was [age], I [action] because I [emotion or reason].
7. I want to [goal]. I'm [age], and I [current situation].
8. Is it possible to [achieve X] in [Y days]?
9. I'm [age]. Last year I [achievement], and I just [decision].
10. I took my [old result] from this to this.
11. I worked remotely in [number] countries this year, and [insight].
12. Hi, I'm [name], and I'm [doing X].

Truths and feelings

13. [X time] ago, I was [emotion or habit] because [reason].
14. You're not [negative trait]. You're just [truth].
15. The best advice I ever got was [lesson].
16. Nobody tells you this, but [truth].
17. I hate to break it to you, but [unexpected truth].
18. I don't know who needs to hear this, but [truth].
25. I dropped everything for [person or dream], but I don't think [they/it] would do the same for me.
30. Do you ever feel [emotion], like [situation A], but when you [situation B], you feel [opposite emotion]?
32. I got into [emotion or issue] because of [cause], and [consequence].
35. You'll never be the [positive role] in your story if you're too afraid to be the [opposing role] in someone else's.
36. After [life event], nobody cares about [thing you once valued].
38. [Quote or saying], or at least that's what I told myself.

10. I'm [age] and still don't know [life uncertainty].

Questions, moves and decisions

- 19. This is how much I spent in [month] as a [identity] living in [place].
- 20. What do you do if you're in a room full of [type of people] you don't fit in with?
- 21. Hi, I'm [name]. [X time] ago, I [started story].
- 22. Being [identity] is hard, especially when [reason].
- 23. Is it possible for [group] to [achieve X] in [time]?
- 24. If you're [identity], I need to ask you something.
- 26. I don't know why people don't talk about this more, but [truth].
- 27. Hi, I'm [name]. By [age], I [achieved or experienced X].
- 28. I've done what most [group] haven't: [achievement].
- 29. I've lived in [place] for [time], and [insight].
- 31. I'm moving to [place] by myself at [age]. Last [time], I decided to [reason].
- 33. [X time] ago, I promised [myself or someone] that if [condition], I'd [action].
- 34. I'm a [age]-year-old [identity] living in [place]. Sounds like a dream, right? The truth is [contrast].
- 37. Whenever I'm with [group], there's always [pattern or realization].
- 39. Fun fact: I [unusual lifestyle or detail].
- 41. My parents told me if I [action], they would [reaction].
- 42. I just quit my [job or situation], and I have [time] to [goal].
- 43. I'm going on my first [experience], but I'm [emotion].
- 44. I just moved to [place]. Since I was [young age], I always dreamed of [goal].

Proof and authority

- 45. I've figured out the exact steps to [achieve X], and I'll prove it in [time].
- 46. [X time] ago, I started making [type of content], but [unexpected result].
- 47. [X time] ago, I started [habit or project] because [motivation], and here's what I learned.
- 48. [X time] ago, I was [action or emotion] because [reason], and now [result].
- 49. Here's the one thing you need to know if you want to [goal]. It's not [common belief].
- 50. [Action or project] changed my life. [X time] ago, I started [thing], hoping to [goal]. So where did it take me?
- 51. I've [read/watched/done] over [number] [things], and here's what it taught me.
- 52. After [time or habit], I learned [lesson].

Which group for which job:

- Reach a cold audience: who you are (1 to 12) and questions (19 to 44).
- Build trust: truths and feelings (13 to 40).
- Prove it: proof and authority (45 to 52).
- Sell: a label, a yes-question or an if-then (from The Hook), with the offer right behind it.

Hooks from our own scripts, and the starter each one uses:

- "I hate to break it to you, but your website is NOT a landing page." (17)
- "Nobody tells you this, but these five ad styles work so well they feel like CHEATING." (16)
- "If you run ads, I need to ask you something." (24)
- "I don't know who needs to hear this, but delete the thank you page on your website." (18)
- "Nobody tells you this. The most wasted page on your website? The one right after your form." (16)
- "My team brought in \$150,000 in three months for this luxury gym in LA, and here is how we did it." (45)
- "How much money did your social media make you? Not views. Not followers. Revenue." (a yes-question)
- "If you're a private practitioner and your only way to get new clients is word of mouth and referrals..." (an if-then)
- "If you own a gym in Los Angeles, we want to make your ads for you." (a label plus an if-then)

Where This Comes From

- Kallaway: how to write killer scripts (the one line idea, the title first, click confirmation, the five move intro, points in 2, 1, 3, 4 order, the recap and the cliffhanger), the story loop (the stakes, the big question, the head fake, the rehook) and the dopamine ladder (six rungs). Written here in our own words.
- Alex Hormozi, from \$100M Leads and his 13 years of marketing advice talk on YouTube: call outs (labels, yes-questions, if-then, ridiculous results, and the ones with no words), What, Who and When, spelling out the call to action, the page that matches the ad, more then better then new, and the kaleidoscope.
- Eugene Schwartz: the five stages of awareness.
- David Ogilvy: meet the reader where they are.
- The 2026 creative playbook (Blue Sense Digital, YouTube, April 2026): the creative is the targeting, the concept order, the five grades for a hook, trial reels, one concept per ad set, frequency above 2, and one new ad per \$1,000 of monthly spend.
- Jeremy Miner, NEPQ: the questions after the tap.
- Vinh Giang: the five voice controls. Mark Bowden: the power sphere.
- Sam: the storytelling hook list behind the 52 starters.

- Ours: the five hook checks, the four beats, the claim bins, versions not edits, the naming, the first week read and the turn-off rule, where the visuals come from, the iPad boards and the trial close.

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