

MASTERPLAN

DISC 9, SIDE 2

MIND TRAPS

"IT'S YOUR MOVE"

(TMA4093 - Dramatic western-in-cheek)

USAGE: MOVING COMPANY

CUT

1. :60 - Customized for demonstration purposes
2. :60 - Generic version
3. :17 - Music background
4. :03 - Electronic drum effect
5. :13 - Visual effects: crowd reactions

"UNDERCOVER OVERCOAT"

(TMA4094 - Phoned-in humor)

USAGE: PAINT

6. :57 - Customized for demonstration purposes
7. :57 - Generic version
8. :57 - Visual effects background

"BRITISH THERMAL UNITS"

(TMA4095 - Well-regimented dialogue)

USAGE: AIR CONDITIONING

9. :60 - Customized for demonstration purposes
10. :60 - Generic version
11. :04 - Visual effects: door open and bugle
12. :02 - Visual effects: door close and bugle

"BACKSEAT ADVISOR"

(TMA4096 - Spooning after dark)

USAGE: FINANCIAL INSTITUTION

13. :60 - Customized for demonstration purposes
14. :60 - Generic version

MASTERPLAN

MIND TRAPS

"DRILL TEAM"

For customized sample, see:
DISC 9, SIDE 1, CUT 1

:61 SCRIPT - Requires: Two Males or Male (1) and Female (2)

EFFECTS: FOOTBALL GAME BACKGROUND

VOICE 1: And at halftime, the score stands thirteen to seven.
In a few moments...

YOU 1: *Coming on the field now during halftime is the ever
popular _____ drill team from _____
_____. Hank, maybe you can describe some
of the action down on the field.*

EFFECTS: STATIC

VOICE 1: The presentation will take place immediately follow-
ing the game.

YOU 1: *Hank?*

EFFECTS: ELECTRIC DRILL IN BACKGROUND

VOICE 1: Yes, Allan, as you can probably hear, the drill team
is now demonstrating some of the precision craftsman-
ship that's made them famous the whole world over.

YOU 1: *If I'm not mistaken, Hank, that's a _____
_____ drill they're using right
now with what appears to be a screwdriver attachment.*

VOICE 1: That's right, Allan. The versatility of these little
babies is really remarkable!

YOU 1: *As the folks at home already know, _____
is the headquarters for the complete line of _____
_____ power tools and attachments. So
stop by _____ and see all the powerful
_____ tools. _____
_____.*

(Continued)

MASTERPLAN

MIND TRAPS

"DRILL TEAM"

Page 2

EFFECTS: DRILL FADES/STADIUM CROWD UP

VOICE 1: We'll have the starting lineup for the second half in just a minute.

YOU 2: *You're on the receiving end of savings as*

_____ *kicks off their best*

_____ *Accessories Sale yet!*

Stop by today and see how much you'll save at

_____ *!*

MASTERPLAN

"ROYAL APPETITE"

For customized sample, see:
DISC 9, SIDE 1, CUT 4

MIND TRAPS

:60 SCRIPT - Requires: Male

EFFECTS: DOOR OPENS/RESTAURANT INTERIOR

MUSIC: RENAISSANCE TUNE/"PASTIME WITH GOOD COMPANY"

YOU: *Well, here we are, sire, at _____.*

VOICE 1: Good evening, sir. How many in your party?

VOICE 2: Party? Party. Let me see...There's milord Chamberlin, six of my wives, the child and...well, of course there's me, Henry the Eighth. That makes...er...nine!

YOU: *Your pardon, sire, but one of your wives couldn't make it.*

VOICE 2: Couldn't make it?! Has she lost her head?!

YOU: *In a manner of speaking, sire.*

VOICE 2: Nevermind! We won't let that spoil our celebration! Wench! The bill of fare!

VOICE 1: Here's your menu, sir.

VOICE 2: Tell me again the name of this fine establishment.

YOU: _____, milord.

VOICE 2: And the prices? Are they...er?

YOU: *The treasury can well afford it, sire.*

VOICE 2: What about the child? What's her name? Elizabeth! Can she eat a whole steak?

YOU: _____ has a complete children's menu.

VOICE 2: What's your name, child?

VOICE 1: Kathryn, sir.

VOICE 2: Fetch me supper. Are you sure about the prices?

YOU: *All _____ locations set a table fit for a king...at knavishly low prices.*

VOICE 2: Then we'll come often! For lunch and dinner! A double-header, eh what?!

YOU: *Ah-ha...Yes.*

MASTERPLAN

MIND TRAPS

"STITCH IN TIME"

For customized sample see:
DISC 9, SIDE 1, CUT 8

:54 SCRIPT - Requires: Male

EFFECTS: GLISTEN & HARP RUN

VOICE 1: Once upon a time.

VOICE 2: Goodbye, Cinderella! Don't wait up for us! We'll be having a ball!

EFFECTS: DOOR SLAM/LAUGHTER FADE

VOICE 3: Ooooooh, if only I could go to the ball! But I'd need a new dress! I wish I had a new ball dress.

EFFECTS: EERIE ENTRANCE

VOICE 3: Oh! Who are you?!

YOU: *The man from _____, and I'm here to grant your wish.*

VOICE 3: You've got a dress?!

YOU: *No, but _____ has everything you need to make your own clothes...The latest fabrics and designs, plus thousands of sewing accessories. It's so simple to sew for yourself. You'll save money making your own clothes! Let _____ show you how.*

VOICE 3: Terrific! Say, while you're at it, how are you with mice and pumpkins?

YOU: *I'm sorry. I never work with animals or fruit.*

MASTERPLAN

MIND TRAPS

"MISSING PERSONS"

For customized sample, see:
DISC 9, SIDE 1, CUT 11

:61 SCRIPT - Requires: Male

EFFECTS: NEWSROOM BACKGROUND

VOICE 1: For more information concerning the disappearance of large groups of people all over the city, we switch to our man-in-the-street, Wright Lane.

EFFECTS: STATIC/TRAFFIC BACKGROUND

YOU: *-ight Lane here, talking with a man who claims to know something about the disappearances. Is that right?*

VOICE 2: No, you're Wright! I'm Jud Washburn.

YOU: *Tell us about the disappearances, Mr. Washburn.*

VOICE 2: Well, all I know is that a lot of the people missing were last seen here.

YOU: *You're indicating _____, this area's oldest and largest sales and service center for all types of recreational vehicles.*

VOICE 2: That's right.

YOU: *No, I'm Wright. What is it that makes you think there's a connection between _____ and the missing people?*

VOICE 2: Isn't it obvious? With all the money folks are saving here, they can afford to get away.

EFFECTS: MOTOR HOME SEQUENCE

YOU: *I see. You want us to believe that the low sales, service and rental prices on motor homes, campers and trailers are responsible for the disappearances, is that right, Mr. Washburn? Mr. Washburn? Funny, he seems to have disappeared, only seconds after closing a deal on a beautiful _____ motor coach. I wonder. Well, this is Wright Lane returning you too...*

MASTERPLAN

MIND TRAPS

"IT'S YOUR MOVE"

For customized sample, see:
DISC 9, SIDE 2, CUT 1

:60 SCRIPT - Requires: Male or Female

EFFECTS: WESTERN SALOON SCENE

VOICE 1: FINLEY!

EFFECTS: SUDDEN HUSH

VOICE 1: I told you before... this town isn't big enough for both of us! It's your move!!!

VOICE 2: My move?!

VOICE 1: You got til sundown ta git outta town!

VOICE 2: Sundown?! That hardly seems like enough time! I've got so much to pack! What am I gonna do?

VOICE 1: I suggest you listen to the announcer.

VOICE 2: The announcer?

YOU: *Moving? Whether it's across the street or across the country, your best move begins with a call to Dave Hamilton and his Mild Bunch.*

VOICE 2: Mild Bunch?

YOU: *Also known as Allied Van Lines. They've got over 102 years of moving experience in this area, time enough to earn a reputation for extra care. Moving your office? Moving your home? Dave Hamilton's Mild Bunch at Allied Van Lines can handle it! Look them up. They're in the Yellow Pages under "moving."*

VOICE 2: The Mild Bunch. I'll give 'em a call right away. How can I ever thank you?

CHILD: Say, mister...after you're gone, can I have your rocking horse?

EFFECTS: CROWD EFFECT

MASTERPLAN

"UNDERCOVER OVERCOAT"

For customized sample, see:
DISC 9, SIDE 2, CUT 6

MIND TRAPS

:57 SCRIPT - Requires: Male

EFFECTS: PHONE SEQUENCE

VOICE 1: Hello, Central Surveillance Agency.

YOU: *Hello, Chief, Collins here.*

VOICE 1: Collins?...Collins! Is that you?! Where have you been!

YOU: *I've been on the assignment you gave me.*

VOICE 1: But Collins, it's been five years since we've heard from you.

YOU: *I know. This is the first chance I've had to get away.*

In all that time, the house hasn't made a move.

VOICE 1: What house?!

YOU: *The one you told me to watch. The house with the overcoat of Olympic paint from Ivey Paint and Wallpaper Company.*

VOICE 1: A house with an overcoat?

YOU: *Yeah. Listen, nothing's happened. See, Olympic exterior house paint lets your outside walls breathe so the paint won't crack, chip or peel.*

VOICE 1: YOU'VE BEEN WATCHING A HOUSE WITH AN OVERCOAT!!!????!!

YOU: *Night and day. I tell you, Olympic exterior house paint from Ivey Paint and Wallpaper really stands up to all kinds of weather. It looks great!*

VOICE 1: COLLINS!!!

YOU: *Yes, Chief?*

VOICE 1: Nice work.

YOU: *Thanks. Oh, and Chief...please call my wife and tell her I'll be home for dinner.*

VOICE 1: COLLINS!!!

EFFECTS: PHONE HANGUP

MASTERPLAN

MIND TRAPS

"BRITISH THERMAL UNITS"

For customized sample, see:
DISC 9, SIDE 2, CUT 9

:60 SCRIPT - Requires: Male or Female

EFFECTS: DOOR OPENS/BUGLE/DOOR CLOSES

VOICE 1: Tens-HUT!

VOICE 2: As you were, lads.

YOU: *Who are you?*

VOICE 1: That's Lord Heathstroke, my Brigadier and Commander of the British Thermal Units.

YOU: *British Thermal Units?*

VOICE 1: B.T.U's for short. You know, what you chaps over here in the colonies use to measure an air conditioner's cooling ability.

YOU: *Yes, but what's he doing here at Hamilton's Homefurnishings?*

VOICE 1: Spot inspection. Helps keep the lads on their toes.

YOU: *Well, here at Hamilton's Homefurnishings, we're always ready to have people inspect our General Electric air conditioners. We've got all kinds, portable and permanent installation models with a variety of features.*

VOICE 2: Good show, Tynsdale! This unit deserves special recognition! A promotion, perhaps.

YOU: *Thank you very much, but we've already got a General Electric air conditioner promotion going on here at Hamilton's. It's our pre-season air conditioner sale. While temperature's are low, so are the prices.*

VOICE 2: I see...keep up the good work. Well, I must be off.

YOU: *Come back anytime. Hamilton's Homefurnishing's General Electric air conditioners are always ready for inspection.*

EFFECTS: BUGLE/DOOR OPENS AND CLOSES

MASTERPLAN

MIND TRAPS

"BACKSEAT ADVISOR"

For customized sample, see:
DISC 9, SIDE 2, CUT 13

:60 SCRIPT - Requires: Male

EFFECTS: NIGHT SCENE/CRICKETS, FROGS, ETC.

VOICE 1: Dave, now that we're alone here in your car, there's something I'd like to ask.

YOU: *What is it?*

VOICE 1: Dave, ...do you like me?

YOU: *Sure I like you!*

VOICE 1: Do you like me a lot?

YOU: *Yes.*

VOICE 1: Do you love me?

YOU: *I love you.*

VOICE 1: Then let's get married.

YOU: *Well, I'll have to talk to my savings counselor first.*

VOICE 1: Your savings counselor?

VOICE 2: Well, Dave, marriage is a big step, but your financial situation is sound, and judging from...

VOICE 1: Dave, who's that man in the back seat of your car?!

YOU: *That's my personal savings counselor, Doris. See, I have a savings account at Masselin Savings and Loan, where they take a personal interest in men and everything I do.*

VOICE 2: As I was saying, Dave...your financial situation is...

VOICE 1: I never heard of such a thing!!!

YOU: *Then it's obvious you've never heard of Masselin Savings. Who do you think gave me the loan for this car? Where do you think I save to earn the highest interest allowed by law? Where do you think I'll go for the loan for our house?*

(Continued)

MASTERPLAN

MIND TRAPS

"BACKSEAT ADVISOR"

PAGE 2

VOICE 1: Our house?!

YOU: *That's right, Doris! Our house! It's good to know there's somebody who takes a special interest in me at Masselin Savings and Loan.*

VOICE 2: Is that all, Dave?

YOU: *Yeah, Fred. Thanks.*

EFFECTS: UP AND OUT

MASTERPLAN

DISC 10, SIDE 1

MIND TRAPS

"A BENNY SAVED"

(TMA4097 - Cheap humor)

USAGE: DISCOUNT STORE

CUT

1. :60 - Customized for demonstration purposes
2. :60 - Generic version
3. :60 - Visual effects background
4. :57 - Generic voices
5. :04 - Visual effects: Doorbell and door open
6. :08 - Visual effects: Alligator
7. :06 - Visual effects: Drawbridge
8. :02 - Visual effects: Money changing hands

"BEFORE"

(TMA4098 - Prehysterical hunger)

USAGE: RESTAURANT

9. :59 - Customized for demonstration purposes
10. :59 - Generic version
11. :59 - Visual effects and music background
12. :35 - Generic voices
13. :30 - Music background

"READING BETWEEN THE LINES"

(TMA4099 - Out-of-sight inventions)

USAGE: OPTICIAN

14. :60 - Customized for demonstration purposes
15. :60 - Generic version
16. :60 - Visual effects and music background
17. :60 - Generic voice
18. :05 - Visual effect: Thunder

"GRANDFATHERS FOR SALE"

(TMA4100 - Modern-day adoption agency)

USAGE: CLOCK SHOP

19. :30 - Customized for demonstration purposes
20. :30 - Generic version
21. :30 - Visual effects background
22. :24 - Generic voices (with knocks)
23. :01 - Visual effects: Knocks

MASTERPLAN

DISC 10, SIDE 2

MIND TRAPS

"THEY'RE COMING"

(TMA4101 - Spot open or close vignette)

USAGE: DELIVERY- OR SERVICE-ORIENTED BUSINESS

CUT

1. :25 - Generic version
2. :25 - Visual effects background
3. :23 - Generic voices

"GOODBYE OL' PAINT"

(TMA4102 - Colorful framer)

USAGE: PAINT STORE

4. :24 - Generic opening
5. :11 - Generic closing
6. :26 - Visual effects and music background
7. :22 - Generic opening voice
8. :10 - Generic closing voice

"NO WAY TO TRADE"

(TMA4103 - Companion to "The Gallant Men" campaign)

USAGE: CAR DEALER

9. :26 - Generic opening
10. :08 - Generic closing
11. :26 - Opening visual effects background
12. :08 - Closing visual effects background
13. :26 - Generic opening voices
14. :08 - Generic closing voices
15. :02 - Visual effects: keys being thrown

"THE INVISIBLE MAN"

(TMA4104 - Logic you can see right thru)

USAGE: CLOTHIER

16. :22 - Generic opening
17. :17 - Generic closing
18. :22 - Opening visual effects background
19. :19 - Closing visual effects background
20. :20 - Generic opening voices
21. :16 - Generic closing voices

SPOKEN LINES

22. 5 Character voices - see scripts for contents
23. 9 Children's voices - see scripts for contents

MASTERPLAN

MIND TRAPS

"A BENNY SAVED"

For customized sample, see
DISC 10, SIDE 1, CUT 1

:60 SCRIPT - Requires: Male

VOICE 1: I wonder where he could be.

EFFECTS: DOOR OPENS

YOU: *Hi, Jack.*

VOICE 1: I need to go to my vault for a little...mad money.

YOU: *You don't need much. Target Discount Centers are famous for their low prices.*

VOICE 1: Come on. Watch your step.

YOU: *Right now Target has Kleenex paper towels on sale, two rolls for a dollar.*

VOICE 1: Be careful of the alligator.

YOU: *The what?!*

EFFECTS: ALLIGATOR HISS

VOICE 1: Give me a hand lowering the drawbridge.

EFFECTS: CREAKING DRAWBRIDGE CRANK

YOU: *Target also has Quaker State Super Blend Motor Oil for just fifty-four cents a can.*

VOICE 1: It's not much further now.

VOICE 2: Halt! Give the password.

VOICE 1: A fool and his money.

VOICE 2: Oh, it's you, Mr. B.

VOICE 1: Say, could you lend me five dollars to go shopping?

(Continued)

MASTERPLAN

MIND TRAPS

"A BENNY SAVED"

Page 2

YOU: *We're going to Target Discount Center.*

VOICE 2: *Sure. Here.*

VOICE 1: *But...but this is Confederate currency!*

VOICE 2: *It's what you pay me!*

VOICE 1: *Now cut that out!!!*

YOU: *Prices good through Saturday at all Target
Discount Centers.*

MASTERPLAN

MIND TRAPS

"BEFORE"

For customized sample, see:
DISC 10, SIDE 1, CUT 9

:60 SCRIPT - Requires: Male or Female

*YOU: Before Wyatts Cafeteria, eating out wasn't always...
enjoyable.*

EFFECTS: JUNGLE NOISES

VOICE 1: Let's eat out tonight.

VOICE 2: Eat out?! Are you kidding?! It's only one million B.R.!

VOICE 1: One million B. what?

VOICE 2: Not B. what! B.R....before restaurants? It's a
jungle out there! Nothing but "slow food" places!

VOICE 1: Slow food?

VOICE 2: Yeah! If it's slow, it's food.

VOICE 1: But you promised!

VOICE 2: All right, but remember, this was your idea!

MUSIC: TRANSITION

*YOU: Before Wyatts Cafeteria, eating out wasn't always what
you wanted it to be. Wyatts Cafeteria has changed all
that, by offering varying menus, fast courteous service,
and a friendly, family atmosphere.*

EFFECTS: BACK TO JUNGLE NOISES

VOICE 3: Here's your sabretooth steak, sir. Medium well done.

VOICE 2: Oh, Miss, this sabretooth is rare.

VOICE 3: You're telling me! In a coupla hundred thousand years
there won't be any left.

*YOU: Before Wyatts Cafeteria, eating out really hadn't come
of age. But that was before. Wyatts Cafeteria, at
Preston Center.*



MIND TRAPS

"READING BETWEEN THE LINES"

For customized sample, see:
DISC 10, SIDE 1, CUT 14

:60 SCRIPT - Requires: Male or Female

VOICE: Oh, hello there. I'm Benjamin Franklin. You might have heard of me. That's right, I played with kites during electrical storms, but that's not all I did. I invented bifocals! See, I did a lot of heavy reading - The Declaration of Independence, the Constitution, the Bill of Rights - so I needed to have glasses I could read with as well as see. I solved the problem by combining two lenses in one frame, and you know what? The basic design of my bifocals hasn't changed since I invented them back in 1785.

YOU: *Until now.*

VOICE: What's that you say?

YOU: *Eyewear Fashions, your complete optical center, now offers lineless bifocals.*

VOICE: Lineless bifocals?

YOU: *That's right. We've improved bifocals by eliminating those bothersome lines. Now you can see better, and look better, with a pair of lineless bifocals from Eyewear Fashions, in Norwichtown Mall.*

VOICE: Say, would you like to see my invention for the energy crisis? I call it the Franklin woodburning stove. It'll revolutionize the home heating industry...
(FADE)

MASTERPLAN

MIND TRAPS

"GRANDFATHERS FOR SALE"

For customized sample, see:
DISC 10, SIDE 1, CUT 19

:30 SCRIPT - Requires: Male or Female

YOU: *Can I help you folks?*

VOICE 1: *We'd like to adopt a grandfather.*

YOU: *You came to the right place. Weir's Furniture Village has Dallas' largest selection of grandfathers, with models as low as \$426!*

VOICE 2: *Look at this old timer! Good styling,*

EFFECTS: KNOCK ON WOOD

VOICE 2: *Sound construction,*

YOU: *And inside, a ticker that's built to last for years. Weir's wants everyone to find the right grandfather... clock...for their family.*

VOICE 1: *Look! It's just like the one grandmother had.*

YOU: *At Weir's Furniture Village in Highland Park, the grandfather clocks have a lot of time on their hands, waiting for you.*

MASTERPLAN

MIND TRAPS

"THEY'RE COMING"

Generic Scene-Setter

DISC 10, SIDE 2

:25 GENERIC SCRIPT/Open or Close - Cut 1

VOICE 1: They're coming.

VOICE 2: You know what to do?

VOICE 3: Don't worry. Everything's taken care of...
they're coming.

VOICE 1: Even as you sit at your desk, going over all
your well made plans, they're getting closer.

VOICE 3: They're coming.

VOICE 4: Who called?

VOICE 3: I did.

VOICE 1: But then, you knew they'd be coming all along.
You realized from the start that it was only a
matter of time.

EFFECTS: FOOTSTEPS

VOICE 1: And now your wait is over.

EFFECTS: DOOR OPENING

MASTERPLAN

MIND TRAPS

"GOODBYE, OL' PAINT"

Generic Scene-Setter
DISC 10, SIDE 2

:24 GENERIC OPEN/Cut 4

EFFECTS: WESTERN HARMONICA

VOICE: It ain't easy bein' a prospector. Yeah, ya got the sun beatin' down on ya all day long, the blistering heat, the sand, and dirt, and the wind. Then at night, it gets bitin' cold. And when it rains out here, it comes down by the bucket. Yeah, it ain't easy bein' a prospector. But then, it ain't easy for old paint here, neither, which is why I was real interested in what this fella had ta say. Speak up, son.

:11 GENERIC CLOSE/Cut 5

VOICE: Yeah. Now it's "goodbye, Old Paint, hello Color!" I wonder if they've got anything in...gold...or...silver.



MIND TRAPS

"NO WAY TO TRADE"

Generic Scene-Setter
DISC 10, SIDE 2

:26 GENERIC SCRIPT OPEN/Cut 9

VOICE 1: I'd like to talk about trading my car in on one of your new models.

VOICE 2: Certainly, sir, you couldn't have picked a better time. Are those your car keys.

VOICE 1: Hey! What are you doing with my keys!?

VOICE 2: You won't be needing those anymore!

VOICE 1: Why did you throw my keys on your roof?

VOICE 2: Now's the time to trade OUR way, beacuse we sell high volume with low overhead, the boss is on vacation and I'm in a contest!

VOICE 1: But all I wanted...

VOICE 2: First you'll have to answer a few questions. What is your social security number?

VOICE 1: Isn't there anyboby who can help the average car buyer?

:08 GENERIC CLOSE/Cut 10

VOICE 2: Hey, where are you going?

VOICE 1: I'm going to find out what he was talking about!

VOICE 2: You can't do that!

VOICE 1: I can...if you get my car keys down off your roof.

MASTERPLAN

MIND TRAPS

"THE INVISIBLE MAN"

Generic Scene-Setter
DISC 10, SIDE 2

:22 GENERIC OPEN/Cut 16

VOICE 1: I tell you, I'm not imagining things! I really am invisible!

VOICE 2: That's nonsense!

VOICE 3: Oh, excuse me. I didn't see you standing there.

VOICE 1: What did I tell you?! I'm invisible!

VOICE 2: Maybe it's just the clothes you wear.

VOICE 1: What do my clothes have to do with this?

VOICE 2: You need fashions that really stand out! Something you can be seen in! Listen:

:17 GENERIC CLOSE/Cut 17

VOICE 1: You mean their fashions will make me... visible?

VOICE 2: That's right.

VOICE 1: Now I'm really scared!

VOICE 2: About what?

VOICE 1: I'm suppose to be on national television!

VOICE 2: You mean you're gonna appear on TV?!

VOICE 1: That's just it! I wasn't suppose to appear!

MASTERPLAN

MIND TRAPS

SPOKEN LINES

DISC 10, SIDE 2

CUT 22 - Celebraties

1. :04 JACK BENNY - "Where your money's worth a whole lot more!"
2. :03 ED WYNN - "It's so good, so many ways."
3. :04 MISTER MAGOO - "Someone to know for money to go!"
4. :04 CARY GRANT - "Can anything this beautiful be a bargain?"
5. :04 ALFRED HITCHCOCK - "Make the most of what you've shot."

CUT 23 - Children

1. :03 - "The experience of a lunchtime!"
2. :02 - "You can't get fresh without it!"
3. :02 - "Schooled in the finer things."
4. :07 - "My Mom says that prices like these make saving child's play. I wonder what that means?"
5. :04 - "My Dad says you can't buy better at any price."
6. :06 - "It's the store that saves you more. All I want to know is, more of what?"
7. :05 - "When I was little, I had no regard for saving money."
8. :02 - "Now I know."
9. :06 - "My brother is one of those people who can't save money. I bet he could if he knew about this."

MASTERPLAN

DISC 11, SIDE 1

MIND TRAPS

"TERPSICHORE"

(TMA4105 - Fairy fractured-tale)

USAGE: CAMERA/FILM DEVELOPER

CUT

1. :61 - Customized for demonstration purposes
2. :61 - Generic version
3. :58 - Music background

"PLANNING AN ACCIDENT"

(TMA4106 - Intercom dialogue)

USAGE: INSURANCE AGENCY/BROKER

4. :60 - Customized for demonstration purposes
5. :60 - Generic version
6. :31 - Generic voices only

"A NEW WAVE"

(TMA4107 - Etherial imagery)

USAGE: WATERBED DEALER

7. :61 - Customized for demonstration purposes
8. :61 - Generic version

"NO DOGS"

(TMA4108 - Cute kid and store clerk)

USAGE: CARPET DEALER

9. :31 - Customized for demonstration purposes
10. :31 - Generic version
11. :28 - Generic voice only

MIND TRAPS

"JULIUS CEASAR"

(TMA4109 - Historic figure takes a trip)

USAGE: TRAVEL AGENCY

CUT

1. :59 - Customized for demonstration purposes
2. :59 - Generic version
3. :50 - Generic voice only
4. :59 - Visual effects; background
5. :09 - Visual effects; opening fanfare and cheers

"JENNIFER"

(TMA4110 - High culture parental dialogue)

USAGE: BICYCLE SHOP

6. :50 - Customized for demonstration purposes
7. :59 - Generic version
8. :38 - Generic voice only
9. :59 - Music background

"SHOPPING FOR HOURS"

(TMA4111 - Companion to "It's Happening Now,"

"Part of Your Life" or "So Much More Than A Furniture Store")

USAGE: GENERAL RETAIL/DEPARTMENT OR FURNITURE STORES

10. :49 - Customized for demonstration purposes
11. :32 - Generic version

"NO CHILDREN SOLD HERE"

(TMA4112 - Companion to "It's Happening Now,"

"Part of Your Life" or "So Much More Than A Furniture Store")

12. :42 - Customized for demonstration purposes
13. :42 - Generic version

MIND TRAPS

:60 SCRIPT - Requires: Male or Female

YOU: *Once upon a time, a terrible ogre imprisoned a beautiful princess in a very tall tower.*

VOICE 1: *Help! Help!*

YOU: *But no one heard her pleas.*

VOICE 1: *Thank you.*

YOU: *No, that's 'pleas,' as in...never mind. So the princess took up photography to pass the time...*

VOICE 1: *Smile, Ogre.*

YOU: *There was just one problem. The princess had no way of developing the pictures she took. Then, one day, a handsome young woodsman came to the tower.*

VOICE 1: *Yoo-ho! Handsome young woodsman! Would you mind taking my film to have it developed?*

VOICE 2: *Not at all. I know this great little place that gives two prints for the price of one.*

VOICE 1: *Are they fast?*

VOICE 2: *You'll have them back in no time. Goodbye!*

YOU: *No time was right. The princess waited and waited, but her pictures never came. Too bad she didn't tell the handsome young woodsman about Picture-Pac Photo Center. Your pictures are ready when Picture-Pac says they'll be, or your developing is free.*

Picture-Pac Photo Centers, Downtown and South Lancaster. And what about the princess, you ask?

VOICE 1: *Someday my prints will come.*

MASTERPLAN

MIND TRAPS

"PLANNING AN ACCIDENT"

For customized sample, see:
DISC 11, SIDE 1, CUT 4

:60 SCRIPT - Requires: Male or Female

EFFECTS: BUZZER

VOICE 1: Miss Garver, what's my schedule look like today?

VOICE 2: You've got a meeting with your accountant at 10; you're having lunch with Mr. Ames...oh, I almost you've got an accident scheduled for 11:45.

VOICE 1: An accident! Is that today?! It must have slipped my mind. Well, you'll have to reschedule it, I can't possibly have an accident between my accountant and Mr. Ames.

VOICE 2: I'm sorry, but you've put it off twice already.

VOICE 1: But I'm not dressed properly for an accident. I should've worn my blue suit! Listen, I promise, tomorrow I'll be ready. 11:45 tomorrow. Sharp!

YOU: *Nobody plans an accident, if they did, accidents would be called appointments. Criterion Insurance reminds you that your chances of having an automobile accident are 50 to 1 for every thousand miles you drive. And those odds are decreasing. Criterion Insurance can't improve your odds, but they can make your recovery easier if your number comes up. Criterion Insurance, 745-1200. They know that having the right insurance coverage is no accident.*

MASTERPLAN

MIND TRAPS

"A NEW WAVE"

For customized sample, see:
DISC 11, SIDE 1, CUT 7

:60 SCRIPT - Requires: (2) Males or Females

VOICE 1: Consider, if you will...water.

EFFECTS: WATER

VOICE 1: Without it our earth would be a barren world. Utterly devoid of life. Water. Since the beginning of time, water has been used to refresh, to cleanse, to cool.

YOU 1: *Now, Waterbed Systems International introduces a new use for water. Water. Sleep on it. With the new wave bedding from Waterbed Systems, featuring quality materials and original designs. Distinctive waterbeds, built to last, for the rest of your life. From Waterbed Systems International.*

YOU 2: *This week see the latest cross-currents in modern waterbed design, from rustic colonial four-poster styles to space-age symmetry in motion. There's nothing better for your bedroom, than the new wave in bedding from Waterbed Systems International. Check your Yellow Pages for the one nearest you.*

MASTERPLAN

MIND TRAPS

"NO DOGS"

For customized sample, see:
DISC 11, SIDE 1, CUT 9

:30 SCRIPT - Requires: Male

CHILD: Hello, Mister, can I get carpet for my friend's house here.

YOU 1: *Sure. At B and K Carpets we've got a style, color and price range to fit everybody's house. How much do you have to spend?*

CHILD: A quarter.

YOU 1: *Well, B and K Carpets can arrange for you to pay part now and part later.*

CHILD: Do I get the whole carpet now?

YOU 1: *Sure. But why can't your friend pick out the carpet for his own house?*

CHILD: 'Cause the sign on your door says "No Dogs."

YOU 2: *B and K Carpets, for you and your friend's house.*

MIND TRAPS

:60 SCRIPT - Requires: (2) Males and/or Females

YOU 1: *Yes?*

VOICE: *I'd like to got to Britain.*

YOU 1: *Alright. Your name?*

VOICE: *Julius Caesar.*

YOU 1: *And how many in your party, Mr. Caesar?*

VOICE: *Fifteen thousand.*

YOU 1: *Fif...teen thou...! It sounds like an invasion!*

VOICE: *Shhhh! The Britains might be listening!*

YOU 1: *I'm sorry, Mr. Caesar, but you really should have made reservations!*

VOICE: *I know! It's just that I was so occupied!*

YOU 1: *Then you should have called Going Places Travel Service! They'd make all the arrangements for you. Going Places Travel Service books accommodations, meals, tours, at home and abroad. Quick, competent, complete travel service for everyone!*

VOICE: *No chance for Britain, huh?*

YOU 1: *I'm afraid not. Next time you'll know to call Going Places Travel Service. They're in the Yellow Pages under "travel." Or visit their office at 8383 Stemmons Freeway.*

VOICE: *Great! Since Britain is out, what about a ticket for one back to Rome? Brutus is anxious to have me back by the Ides of March.*

YOU 2: *Going Places Travel Service. They know their way around, around the world.*

MIND TRAPS

:60 SCRIPT - Requires: Male or Female

YOU 1: *You'll never guess what I did today, Cynthia.
I got a Christmas present for Jennifer.*

VOICE: *A Christmas present?*

YOU 1: *Yes! Her first bicycle! It's a Schwinn from
Bike Mart.*

VOICE: *Is it wise to get Jennifer a bicycle now?*

YOU 1: *It's the perfect time! All five Bike Mart locations
have early Christmas layaway, now, while their selec-
tion of Schwinns is at its absolute best.*

VOICE: *Don't the bicycles come...ah...apart?*

YOU 1: *Come apart?! My dear, they're Schwinns!*

VOICE: *No! Don't you have to put them together yourself?*

YOU 1: *Good heavens no! The Bike Mart chaps will assemble
it for me, long before Christmas.*

VOICE: *Ohhh. Still, I think Jennifer may be too young for
a bicycle.*

YOU 1: *You really think so, lovey? Well, I'll just call her
and ask. (pause) You wouldn't happen to know here
telephone number at Vassar, would you dear?*

YOU 2: *The Bike Mart, now offering free assembly for all
Schwinn bicycles at their five metroplex locations.
The Bike Mart.*

MIND TRAPS

:60 SCRIPT - Requires: Male or Female

CHILD: Hi.

YOU: Hello.

CHILD: Remember me?

YOU: Sure. You're the little boy who's Mother got lost here at New Rivers Shopping Center.

CHILD: Uh-huh.

YOU: She's not lost again, is she?

CHILD: Nope.

YOU: Good. Well, what brings you back here?

CHILD: Our car.

YOU: No, I meant, did you come back to New Rivers Shopping Center to buy you some toys?

CHILD: No.

YOU: Well, then, you must be after something for your house.

CHILD: Uh-uh.

YOU: I bet I know, you wanted to see the new clothes.

CHILD: Nope.

YOU: Well, do you want records or maybe some jewelry?

CHILD: I can't remember the question.

YOU: Never mind. Whatever it is, you'll find it here at New Rivers Shopping Center in Jacksonville.

CHILD: Say, mister, do you got any kids.

YOU: I'm sorry. We're not allowed to sell children here.

CHILD: Grownups! Sometimes you're so silly.

MASTERPLAN

"SHOPPING FOR HOURS"

For customized sample, see:
DISC 11, SIDE 2, CUT 10

MIND TRAPS

:60 SCRIPT - Requires: Male or Female

YOU: *Hello.*

CHILD: *Hi.*

YOU: *Are you lost?*

CHILD: *No, but my Mother is.*

YOU: *Your mother?*

CHILD: *Uh-huh. This sure is a big place.*

YOU: *Well, Vermullen's has to be big to have room for furniture, draperies, carpet and appliances. You know, to be large enough to have whatever you need.*

CHILD: *I need my Mother.*

YOU: *Alright, I tell you what. Maybe we could find your Mother faster if you tell me what she's been shopping for here at Vermullen's.*

CHILD: *She's been shopping for hours.*

YOU: *Shopping for hours?*

CHILD: *Yeah. It's been so long I'm gettin' hungry.*

YOU: *Shopping for hours. I see. Well, don't you worry. We're going to find your Mother here at Vermullen's and she'll be so glad to see you again that she'll forget all about being lost. She might even buy you something for your room. Say, do you need a new bed? Come on, let's see if she's in the bedroom department...*

MIND TRAPS

"WRONG IMPRESSION"
(TMA4113 - Showery repartee)
USAGE: TIRES

CUT

1. :59 - Customized for demonstration purposes
2. :43 - Generic version
3. :39 - Visual effects: Background
4. :15 - Visual effects: Woman singing

"SYMPHONY"
(TMA4114 - Symphonic narrative)
USAGE: ELECTRONICS STORE
(Suggested for use with "BANK HEIST")

5. :61 - Customized for demonstration purposes
6. :61 - Generic version

"BANK HEIST"
(TMA4115 - Suspenseful scenerio)
USAGE: ELECTRONICS STORE
(Suggested for use with "SYMPHONY")

7. :59 - Customized for demonstration purposes
8. :59 - Generic version

"TEDDY BEAR"
(TMA4116 - Tribulations of childhood romance)
USAGE: RESTUARANT

9. :59 - Customized for demonstration purposes
10. :48 - Generic version
11. :48 - Music and visual effects background
12. :47 - Music background
13. :45 - Generic character voices
14. :02 - Visual effects: Rustle
15. :03 - Visual effects: Footsteps
16. :01 - Visual effects: Letter opened



MIND TRAPS

"RUGS"

(TMA4117 - Word-weaving anthology)
USAGE: RUG/CARPET STORE

CUT

1. :61 - Customized for demonstration purposes
2. :47 - Generic version
3. :58 - Music and visual effects background
4. :04 - Chinese character voice
5. :09 - Visual effects: Swish, swish
6. :06 - Visual effects: "Oh, no!"'s

"BRAKES"

(TMA4118 - Car maintenance; somber warning)
USAGE: BRAKE SHOP

7. :59 - Customized for demonstration purposes
8. :50 - Generic version

"FOR TOMORROW"

(TMA4119 - Nostalgic look through the lens)
USAGE: CAMERA SHOP

9. :57 - Customized for demonstration purposes
10. :45 - Generic version
11. :45 - Visual effects background
12. :02 - Visual effects: Camera shutter/motor 1-2-3
13. :03 - Visual effects: Rustling bushes
14. :05 - Visual effects: Boy laughing
15. :06 - Visual effects: Water splashing
16. :11 - Visual effects: Xylophone

"HOUSE OF PLANTS"

(TMA4120 - Guru grasps mind-over-planter)
USAGE: PLANT STORE

17. :61 - Customized for demonstration purposes
18. :61 - Generic version
19. :16 - Guru/Groupies final sing
20. 1:15 - Hindu music background
21. :46 - Generic Guru character voice



"THE WRONG IMPRESSION"

For customized sample, see:
DISC 12, SIDE 1, CUT 1

MIND TRAPS

:60 SCRIPT - Requires - Male or Female

EFFECTS: SHOWER

YOU: (GARY OWENS-TYPE) *April showers...*

EFFECTS: WOMAN SINGING IN SHOWER/KNOCK ON DOOR

VOICE 1: Hey, April! Quit stallin'! Out of the shower!

YOU: *Romeo takes his Lady Fair for a ride in the rain...*

EFFECTS: RAIN, INSIDE CAR SOUNDS

VOICE 2: (HOLLOW SOUNDING, LIKE INSIDE CAR) Gee, isn't this romantic? Just you and me and the pitter-patter of little raindrops. Kinda like one...big...open... shower!!

VOICE 1: (ECHO & EQ TO TALK TO HIMSELF) I knew this would make an impression!...

YOU: *Romeo makes an impression...*

EFFECTS: SCREECHING BRAKES INTO CRUMPLING OF METAL

YOU: *All over the side of the car.*

VOICE 1: Oh, wow.

YOU: *And his Lady Fair whispers "good night!"*

VOICE 2: (ANGRILY) Thanks a lot, Romeo!

EFFECTS: CAR DOOR OPENS/ANOTHER CAR APPROACHES

VOICE 2: TAAAXIII!

EFFECTS: FOOTSTEPS/CAR DOOR SLAMS/CAR SPEEDS AWAY

YOU: *Romeo lost his girl, because his tires lost their grip. He didn't know about good, safe Firestone tires, that he could have bought from Frank Anderson, the Tire Experts. How about your tires? If you drive a truck, a car, or heavy equipment, drive it over to Frank Anderson at*

(Continued)



MIND TRAPS

YOU: (cont'd) twenty-second and Hawcreek. They've got all kinds of safety-conscious tires, and people who can tell you whether or not your tires can weather it...

VOICE 2: Get lost!

YOU: Or not.

VOICE 2: Grab a cold shower!



MIND TRAPS

"SYMPHONY"

For customized sample, see:
DISC 12, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male (use same as in "BANK HEIST")

VOICE 1: Last Saturday morning, Lionel, the man everyone considered to be the gentleman's gentleman, sat through an entire symphony, in his pajamas...

VOICES: SURPRISE/DISGUST/HUSHED. AS STORY BUILDS, ONE VOICE BECOMES PROMINENT/SNOTTY WOMAN REACTS.

VOICE 1: He was unshaven (REACTION)... He had slippers on both bare feet (LITTLE REACTION) and once, in the middle of a delicate solo, he belched...

VOICES: ANNOYED REACTION/INCREDULOUSNESS

VOICE 1: ...loudly, and deliberately. And because he enjoyed the first symphony so much,...

EFFECTS: CLAPPING, "BRAVO" FROM HIM ONLY

VOICE 1: ...Lionel, the barefoot, unshaven gentleman's gentleman, stayed for a second performance,... and what did YOU do last Saturday morning?

YOU: *You could have done what Lionel did, and loved it,... like Lionel did. If you'd had your own Marantz stereo,...like Lionel does. From Allstar Audio. Because they're the best, Allstar Audio; with seven locations in Houston, Pasadena, Baytown, and Galveston. Allstar Audio, they're the best. Anyone'll tell you that.*

EFFECTS: SNORING

YOU: *Ask Lionel.*



MIND TRAPS

"BANK HEIST"

For customized sample, see:
DISC 12, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male (use same as in "SYMPHONY")

VOICE 1: Last night, Eileen, the little girl everyone thought was Little Miss Perfect, sat down and quite calmly witnessed the world's most daring bank heist. She sat quietly through the planning. She stayed to watch the unsuspecting victims get set up, and, very non-chalantly, she watched them get ripped off.

EFFECTS: BANK ALARM, SOFTLY UNDER

VOICE 1: The only move she made throughout the entire affair was to sneak away long enough,...

EFFECTS: JAR COVER BEING UNSCREWED

VOICE 1: ...to make a peanut butter sandwich. And what did YOU do last night?

MUSIC: MEDIUM TEMPO

YOU: *You could have seen a master plot, like Eileen did. And enjoyed it, like Eileen did. If you'd had your own Sony Color TV,...like Eileen does. From Allstar Audio. Because they're the best. Allstar Audio, with seven locations in Houston, Pasadena, Bay City, and Galveston. Allstar Audio, they're the best. Ask Eileen.*



"TEDDY BEAR"

For customized sample, see:
DISC 12, SIDE 1, CUT 9

MIND TRAPS

:60 SCRIPT - Requires: Male

YOU: *The Chablit Restaurant remembers...*

MUSIC: '60-ISH MUSIC

YOU: *...Summer, 19 - 60:*

VOICE 1: Laverne G's fiance of seven years invites her out for dinner and,...whatever...

BOY: *....and then, maybe...a Hershey bar afterwards, whatcha think?...*

VOICE 1: Because she didn't know any better...

LAVERNE: (AS YOUNG GIRL/UNDER) UUUuuuuhh...

VOICE 1: Laverne refused.

LAVERNE: (UNDER) Naaaahhh.

BOY: (UNDER) Well, if that's the way you're going to be...!

VOICE 1: Causing her enraged finance to stomp across the room...

EFFECTS: ANGRY FOOTSTEPS

BOY: I'm going home to Mother!

VOICE 1: Grab the teddy bear he'd given her on their engagement...

LAVERNE: (Under) Oh, NO! Not the bear!

VOICE 1: And leave.

EFFECTS: RUSTLING CLOTH/ANGRY FOOTSTEPS/DOOR SLAMMING

LAVERNE: Oh, pooh!

MUSIC: MORE CONTEMPORARY

VOICE 1: For the next 14 years, Laverne G. sat at home alone...

LAVERNE: (AS YOUNG WOMAN/UNDER: SADLY) Boy, oh, boy.

VOICE 1: If she had agreed to go to that special dinner place, here lovely dove might never have flown the coop.

(Continued)



MIND TRAPS

LAVERNE: (UNDER) Hummmph!

VOICE 1: One day,...

EFFECTS: DOOR BELL

VOICE 1: She received a letter from her long lost love.

LAVERNE: Ahhhh!

EFFECTS: LETTER OPENED

BOY: (NOW AS YOUNG MAN/ECHOED & EQ'D) "Dear Laverne,...
I'm still gone."

LAVERNE: (GROOOOAAANNS)

EFFECTS: KETTLE DRUM, ON HIT, UP. KILL ALL ELSE

YOU: *Don't end up like Laverne G. If YOUR finance asks you
out to the Chablit Restaurant, 4232 Coit Road, for
dinner and whatever, say 'yes'... or at least, DON'T
say no.*



MIND TRAPS

"RUGS"

For customized sample, see:
DISC 12, SIDE 2, CUT 1

:60 SCRIPT - Requires: Male or Female

YOU: *Bagooney Oriental Carpets presents: The History or Rugs...*

EFFECTS: SWISHING OF FLYING CARPETS

VOICE 1: Rugs made their FIRST appearance in Persia, where as baby carpets, they went flying about freely until domesticated. Ruthlessly stepped on...

VOICES: (HIGH PITCHED WAILS, A LA MISTER BILL.)

VOICE 1: And beaten, the rugs scattered, re-appearing in China in 1408, B.C., ...

MUSIC: IDENTIFIABLE CHINESE-TYPE

VOICE 1: Where the high priests lay on them, in order to prophesize the future.

EFFECTS: CHINESE GONG

VOICE: (CHINESE) In the beginning, there was,...ah Great Vacuum.

EFFECTS: VACUUM TURNED ON, UNDER

VOICE 1: We next see rugs migrating to Europe...

MUSIC: BRITISH-TYPE

VOICE 1: The English, however, didn't quite get the idea. At first, they hung rugs on the wall, which was quite dangerous. Then, they put very large rugs outside on the ground, and played a strange game called "Rugby."

MUSIC: HOAKY PIONEER-TYPE

VOICE 1: Finally, rugs found a home in America, and were used by the pioneers, who immortalized their trusty rugs in the song "Little Brown Rug",...and that's that.

MUSIC: TRANSITIONAL, AMERICANA

(Continued)

MASTERPLAN

MIND TRAPS

"RUGS"

page 2

YOU: Obviously, Bagooney knows all about rugs, and THAT makes the difference. So go on in and SEE the difference a rug makes, at Bagooney Oriental Rugs on Preston Road. They've got quite a history behind them.



MIND TRAPS

"BRAKES"

For customized sample, see:
DISC 12, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: A challenge, from Brake-0.

EFFECTS: RAIN STORM HITS/ONE OR TWO SECOND PAUSE

VOICE: This is a road test. You'll need a car, a driver, a desolate piece of road, a rain storm,... AND, a little luck... Alright. Get in and go.

EFFECTS: CAR DOOR OPENS/CAR STARTS/DRIVES OFF/INSIDE CAR AMBIENCE

VOICE: ...20 ...30 ...35 ...Rain's relaxing, isn't it? Makes you feel like sitting back and day dreaming or something. Why not? There's nobody out here 'cept you and the rain. ...40 miles an hour. OK, HIT THE BRAKES!

EFFECTS: TIRES SCREEHING

VOICE: The test is done. Shut it off and climb out.

EFFECTS: CAR OFF/ KILL AMBIENCE/DOOR OPENS/SHUTS/FOOTSTEPS

VOICE: Check the road behind you for skid marks. Did you lose control? Did you lose the test? Bad brakes leave bad marks.

EFFECTS: KILL ALL

YOU: Maybe one day you'll get tested again. Get your brakes checked for safety, for free, at Brake-0; with seven locations in the metro area.



MIND TRAPS

"FOR TOMORROW"

For customized sample, see:
DISC 12, SIDE 2, CUT 9

:60 SCRIPT - Requires: Male or Female

YOU: *Picture this...*

EFFECTS: CAMERA CLICKS

YOU: *...from A-To-Z Camera.*

EFFECTS: RUSTLING BUSHES, AS IN JUNGLE

VOICE: (HUSHED VOICE) A baby rose is hiding out, inside the tender mother bud.

EFFECTS: CAMERA CLICK/PUPPY SOUNDS

VOICE: Mother dogs, have puppy dogs.

EFFECTS: CAMERA CLICK/SPLASHING WATER/CHILD'S LAUGHTER IN BKG

VOICE: Kids go chasing guppies, in the easy years.

CHILD: Oh, WOW! You caught a whale!

EFFECTS: CAMERA CLICKS/BELL-LIKE LULLABY

VOICE: (MORE HUSHED AND SENSATIVE) And nothing's quite as big to me, as the tiny heart tug, when I see a baby's tears.

EFFECTS: XYLOPHONE, TWO OR THREE NOTES DESCENDING/CAMERA CLICKS

VOICE: (MORE ANIMATED) And skinny girls with pony tails.
(CLICKS) Mud-faced boys with snails...in their pockets.
(CLICKS) And all the things along the way.

EFFECTS: GRANDFATHER CLOCK STRIKES

VOICE: All the times called yesterday... I want to lock them away for tomorrow. (CLICKS)

YOU: *SAVE all your yesterdays for all your tomorrows...with pictures. Pictures from cameras. Cameras from A-To-Z Cameras, 5406 Belair Boulevard. Cameras that guarantee yesterday, today, and tomorrow.*



"HOUSE OF PLANTS"

For customized sample, see:
DISC 12, SIDE 2, CUT 17

MIND TRAPS

:60 SCRIPT - Requires: Male

VOICE: (MYSTERIOUSLY) Behold...

EFFECTS: GREAT GONG

VOICE: The Great Green Temple, where the Master Guru sees all, knows all, and for a price, tells all...

MUSIC: HINDU-TYPE/UNDER

YOU: *Tell this unworthy student the wonders and forces behind the House of Plants.*

GURU: Ah, yes, ...a growing investment.

EFFECTS: SLIDE WHISTLE UP

GURU: Oh, my! That felt good...

YOU: *But they have plants in captivity behind those leafy doors (STARTS TO CHANT WITH MUSIC) at 1735 West Heimer.*

GURU: Now, you may ask...

YOU: (INTERRUPTS) *I'll ask. Why did the House of Plants grow so far from funky mummy nature?*

GURU: This is a good question, and after careful contemplation of geostetic survey tissues, I say to you (BELL TREE UPWARDS/SLIGHT ECHO) if Mother Nature had intended another green and leafy cosmic plant palace to grow in the forest, (SUPER ECHO) it...would...have....Guru... there... (KILL ECHO) But not to worry. (BELL TREE/TRANSCENDS TO SOUL) They've a thousand plants.

GROUPIES: "They've a thousand plants..."

GURU: Have an ivy plant...

GROUPIES: "An azalea plant..."

GURU: They've got free delivery from their store, to all hospitals and nursing homes. Buy a terrarium or Wandering Jew with lots of hanging basket plants, too, at a price you can afford!

MASTERPLAN

DISC 13, SIDE 1

MIND TRAPS

"WINNIPESAUKEE"

(TMA4121 - Serene summer setting)

USAGE: RESORT AREA

CUT

1. :59 - Customized for demonstration purposes
2. :59 - Generic version
3. :59 - Visual effects background
4. :01 - Visual effects: flower being plucked

"SUPERMAN"

(TMA4122 - Novelty drama)

USAGE: DISCOUNT DEPARTMENT STORE/FACTORY RETAIL WAREHOUSE

5. :60 - Customized for demonstration purposes
6. :56 - Generic version
7. :56 - Visual effects background
8. :15 - Visual effects: Superman flying
9. :10 - Visual effects: x-ray vision

"THOSE ARE THE BREAKS"

(TMA4123 - Graphic recitation)

USAGE: GLASS REPLACEMENT OUTLET

10. :31 - Customized for demonstration purposes
11. :21 - Generic version

"WHERE LITTLE TRAINS COME FROM"

(TMA4124 - Warm parent/child dialogue)

USAGE: HOBBY SHOPPE

12. :59 - Customized for demonstration purposes
13. :52 - Generic version
14. :55 - Visual effects: train and whistles

MIND TRAPS

"A ONE"

(TMA4125 - Humorous sound experience)

USAGE: LOW-KEYED RESTAURANT

(Suggested for use with "A ONE" - telescoped)

CUT

1. :61 - Customized for demonstration purposes
2. :49 - Generic version
3. :48 - Visual effects background
4. :47 - Generic background voice reactions

"A ONE" - telescoped

(TMA4126 - Companion version of the above)

USAGE: LOW-KEYED RESTAURANT

(Suggested for use with "A ONE")

5. :30 - Customized for demonstration purposes
6. :20 - Generic version

"CIRCUS IMAGES, I"

(TMA4127 - Dramatic imagery)

USAGE: CIRCUS

(Suggested for use with "CIRCUS IMAGES, II")

7. :61 - Customized for demonstration purposes
8. :61 - Generic version
9. :61 - Music and visual effects background
10. :61 - Visual effects and reaction background

"CIRCUS IMAGES, I" - telescoped

(TMA4128 - Companion version of the above)

USAGE: CIRCUS

11. :31 - Customized for demonstration purposes
12. :30 - Generic version
13. :30 - Music and visual effects background
14. :27 - Visual effects background

"CIRCUS IMAGES, II"

(TMA4129 - On-the-scene visuality)

USAGE: CIRCUS

(Suggested for use with "CIRCUS IMAGES, I")

15. :61 - Customized for demonstration purposes
16. :61 - Generic version
17. :61 - Music and visual effects background
18. :48 - Visual effects background

"CIRCUS IMAGES, II" - telescoped

(TMA4130 - Companion version of the above)

USAGE: CIRCUS

19. :31 - Customized for demonstration purposes
20. :31 - Generic version
21. :31 - Music and visual effects background
22. :18 - Visual effects background

MASTERPLAN

MIND TRAPS

"WINNIPESAUKEE"

For customized sample, see;
DISC 13, SIDE 1, CUT 1

:60 SCRIPT - Requires: (1) Male; (2) Male or Female

EFFECTS: CRICKETS/INOBTUSIVE BIRD/MOTORBOAT IN DISTANCE

BOY: Dad?...

YOU 1: *Huh?...*

BOY: You shouldn't do that...

YOU 1: (VERY LOW-KEY) *Do what?*

BOY: Put that clover in your mouth. Mom'll get mad. She says it's dirty.

YOU 1: *The clover is a little different here, Chuckie. We're not in the city. Winnepesaukee is cleaner; the air smells fresher; the water feels cleaner; even the grass tastes good - just like I remembered it did when I was a little boy. Here... (PLUCK OF MOIST FLOWER STEM).*

(SECRETLY) *I won't tell if you won't.*

BOY: (SECRETLY) OK! But I'm not really thirsty.

YOU 1: *What do you mean?*

BOY: Well, cows eat clover, don't they?

YOU 1: *Sure they do.*

BOY: Well, if I eat what cows eat, won't I make milk, too?

YOU 1: *Not unless you're a cow.*

BOY: Oh, ...I guess it's o-kay then.

YOU 1: *Want some more clover?*

BOY: Yeah, it's good.

YOU 1: *Um hummm...*

(Continued)

MASTERPLAN

MIND TRAPS

"WINNIPESAUKEE"

Page 2

YOU 2: *Winnipesaukee - it's good. And, less than two hours from Boston. Bring the family back home... Winnipesaukee, in the Lakes Region of scenic New Hampshire; a soft green meadow, in a concrete world.*

MASTERPLAN

MIND TRAPS

"SUPERMAN"

For customized sample, see;
DISC 13, SIDE 1, CUT 5

:60 SCRIPT - Requires: (1) Male; (2) Male or Female

EFFECTS: SUPERMAN'S IDENTIFIABLE FLYING SOUND

VOICE: (SLIGHTLY SHOUTING TOWARDS GROUND) Excuse me,
Friendly Citizen...

EFFECTS: TRAFFIC BACKGROUND

YOU 1: *Why, it's Superman!*

EFFECTS: LANDS

VOICE: Have you seen Miss Lois Lane come by here?

YOU 1: *Matter of fact, she just stopped by to ask directions to
the Target Discount Center... Good prices, ...*

VOICE: (ASSIDE) Uh, that's super...

YOU 1: (KEEPS RIGHT ON GOING, UNABASHED) *And super brand
names there, too.*

VOICE: So I've heard...

YOU 1: (ASSIDE) *HMmm, super hearing...*

VOICE: (KEEPS RIGHT ON GOING, UNABASHED) ...But I've never
seen it before.

YOU 1: *Oh, it's just down the road - Ka Ty Freeway, Blylock exit
...just over there, see?*

VOICE: Wait a second, let's just turn on the ol' x-ray vision
here...

EFFECTS: X-RAY MACHINE UNDERNEATH

VOICE: ...Oooo, wowww! (INCREDULOUSLY)

YOU 1: *What's up?*

VOICE: I see now. And it's just as you described.

YOU 1: *The kinda stuff they sell ain't the cheepo type. Naw,
it'll wear like iron.*

(Continued)

MASTERPLAN

"SUPERMAN"

Page 2

MIND TRAPS

EFFECTS: CLANK!

VOICE: Uh, steel.

EFFECTS: CLANK-CLANK!!

YOU 1: (UNABASHED, BUT CORRECTED) *Uh, steel...*

VOICE: And what a steal those prices are! Great Scott!
Gotta fly! I'm off to tell the world! (VOICE LIKE
A LOUDSPEAKER SYSTEM) Attention! There are super
bargains and super stuff at ...

YOU 1: Uhh, Superman!! (SHOUTS OVER SUPERMAN)

VOICE: (VOICE BACK TO NORMAL) *Hmmm??*

YOU 1: *My ears!*

EFFECTS: LANDS

YOU 1: *Maybe you should go to Target, Ka Ty Freeway off the
Blaylock exit and suggest they buy some radio advertising?*

EFFECTS: KILL

YOU 2: *Pick up a Deluxe Owing 16-Speed Bleader today for
19.95. Super, huh?*

MASTERPLAN

MIND TRAPS

"THOSE ARE THE BREAKS"

For customized sample, see;
DISC 13, SIDE 1, CUT 10

:30 SCRIPT - Requires: (1) Male or Female

YOU: *You can break your word...*

VOICE 1: Humpf!

YOU: *You can break your arm...*

VOICE 2: (LOW-KEY, GUTTERAL) Oooooo...

YOU: *You can break down...*

VOICE 3: (OUT OF CONTROL SCREAM).

YOU: *You can break bread...*

EFFECTS: CRUNCH!

YOU: *Break a leg...*

EFFECTS: CRACK!

YOU: *Break a chair...*

VOICE 4: (KARATE YELL).

YOU: *Or break into a smile. The day can break...*

EFFECTS: BEHRING!

YOU: *The weather can break...*

EFFECTS: THUNDER CRASH

YOU: *Your car can brake...*

EFFECTS: SCREECH TO HALT

YOU: *And even your radio, Lord forbid, can break...*

EFFECTS: SOUND OF RADIO BEING TUNED/HETRODYNE WHISTLE/ET AL

YOU: *And we can't help you. Those are the breaks. BUT...
when this breaks...*

(Continued)

MASTERPLAN

MIND TRAPS

"THOSE ARE THE BREAKS"

Page 2

EFFECTS: GLASS BREAKING/DIFFERENT SOUNDING SHATTERS

YOU: Satellite Window Repair will break their necks to give you the best service in town. Satellite Window Repair, on Centennial Drive. They fix panes.

MASTERPLAN

MIND TRAPS

"WHERE LITTLE TRAINS COME FROM"

For customized sample, see;
DISC 13, SIDE 1, CUT 12

:60 SCRIPT - Requires: (1) Male; (2) Male or Female

EFFECTS: CLICKITY-CLACK OF ELECTRIC TRAIN/NO WHISTLE

BOY: Hey, Dad...

YOU 1: *Yeah, Jimmy.*

BOY: Where do little trains come from?

YOU 1: (ABSORBED IN PLAY) *Ooooooh, ...usually from Notions 'N' Such.*

BOY: I'm glad I'm not that small. Do they get bigger when they grow up?

YOU 1: *No, but... see this Berkshire Mountaineer from Notions 'N' Such?*

BOY: Um hum.

YOU 1: *See all the letters and numbers on the cars? Look, they even have doors and lots of windows. And do you see all the little wheels? Just like the real big trains.*

BOY: (TRIES TO WHISTLE/SIGHS) Can trains whistle when they're little?

YOU 1: *Sure!*

EFFECTS: TOY TRAIN WHISTLE

BOY: Boy, you can do everything!

YOU 1: *Notions 'N' Such has just about everything... even real good train whistles.*

BOY: Can I press this?

YOU 1: *Um hum.*

EFFECTS: TOY TRAIN WHISTLE

(Continued)

MASTERPLAN

MIND TRAPS

"WHERE LITTLE TRAINS COME FROM"

Page 2

BOY: That was easy! Now can you teach me how to whistle like a wolf?

YOU 1: *A what?*

BOY: A wolf. Mom says she likes your wolf whistle better.

YOU 1: (REACTION)

YOU 2: *Trains, ...and other good stuff... from Notions 'N' Such, the adult playground at 34½ Inman Road.*

MASTERPLAN

MIND TRAPS

"A ONE"

For customized sample, see;
DISC 13, SIDE 2, CUT 1

:60 SCRIPT - Requires: (1) Female

YOU: *One of those days... on a scale of one-to-ten, a one...
barely. One: he slept in..*

VOICE: (GRUMPY) Oh, nooo.

EFFECTS: FAWCET TURNS ON/OFF/WATER DRAINS

YOU: *Two: there was no hot water...*

VOICE: (GUTTURAL/DEEP THROATY) Aaaaaaaagh...

YOU: *Three, four, five: there was no mouth wash,...*

VOICE: (TONGUE FLAPPING ON LIPS) Pppthhhh...

YOU: *No clean socks,...*

VOICE: (LOWER REGISTER) Yyyuucckk!

YOU: *And no gas in the car.*

EFFECTS: CAR ENGINE TURNING OVER BUT NOT STARTING

VOICE: (CRIES TO BEAT OF CHUGGING ENGINE) Uh-huh, uh-huh, ...

YOU: *Six: he had to work late. Seven - P.M. - going home.*

VOICE: (LOW-KEY SIGH OF RELIEF) Oh, good.

EFFECTS: CAR STARTS/FAST TAKE-OFF/DISTRUBED MOTORISTS/HORNS/TRAFFIC

YOU: *On the way, he stops to get started again... at The
Lobster Shanty.*

EFFECTS: CAR PULLING IN/STOPPING

VOICE: (AD LIB RELIEF) Oh, boy!

EFFECTS: KILL

YOU: *The Lobster Shanty makes the end of a bad day, the
end of a bad day.*

MASTERPLAN

MIND TRAPS

"A ONE" - telescoped

For customized sample, see;
DISC 13, SIDE 2, CUT 5

:30 SCRIPT - Requires: Same Female as "A ONE"

YOU: *One of those days... on a scale of one-to-ten, a one...
barely. One: he slept in...*

VOICE: (GRUMPY) Oh, nooo

EFFECTS: FAWCET TURNS ON/OFF/WATER DRAINS

YOU: *There was no hot water...*

VOICE: (GUTTURAL/DEEP THROATY) Aaaaaaaagh...

YOU: *There was no mouth wash...*

VOICE: (TONGUE FALLING ON LIPS) Pppthhhh...

YOU: *And no gas in the car.*

EFFECTS: CAR ENGINE TURNING OVER BUT NOT STARTING

VOICE: (CRIES TO BEAT OF CHUGGING ENGINE) Uh-huh, uh-huh,...

YOU: *He had to work late. Seven - P.M. - going home.*

EFFECTS: CAR STARTS/FAST TAKE-OFF/DISTURBED MOTORISTS/HORNS/TRAFFIC

YOU: *On the way, he stops to get started again... at The
Lobster Shanty...*

EFFECTS: KILL

YOU: *The Lobster Shanty makes the end of a bad day, the
end of a bad day.*

MASTERPLAN

MIND TRAPS

"CIRCUS IMAGES, I"

For customized sample, see;
DISC 13, SIDE 2, CUT 7

:61 SCRIPT - Requires: Male

EFFECTS: WHISTLE

MUSIC: CIRCUS MUSIC

VOICE 1: CIRCUS!

VOICE 2: CIRCUS!

VOICES: CIRCUS! CIRCUS! CIRCUS! CIRCUS! (LAUGHS)

BOY: CIRCUS!

VOICE 3: (WHISPER) Circus!

MUSIC: SUSPENSEFUL/THREATENING

EFFECTS: LION ROARS

BARKER: (ECHO) Presenting...The Great Alfredo! On the High Wire!...

MUSIC: LOW-KEYED/EXPECTANT

VOICE 4: (HUSHED) Sssh... LOOK!

EFFECTS: CROWD "OOOOoooo'S"

VOICE 4: (HUSHED) Oh, he's so HIGH!

EFFECTS: CROWD GASPS/MUSIC CHANGE/ELEPHANTS TRUMPETING

MUSIC: STRONG AND DRIVING

VOICE 5: CIRCUS!

EFFECTS: WHISTLE/LARGE CROWD APLAUDS

MUSIC: CIRCUS THEME

YOU: (BARKER WITH ECHO) *Two of the greatest shows on earth each day at two and eight. See the Ringling Brothers Barnum and Bailey Circus this Thursday through Sunday.*

MASTERPLAN

MIND TRAPS

"CIRCUS IMAGES, I" - telescoped

For customized sample, see;
DISC 13, SIDE 2, CUT 11

:30 SCRIPT - Requires: Male, same as :60

EFFECTS: WHISTLE

MUSIC: CIRCUS MUSIC

VOICE 1: CIRCUS!

VOICE 2: CIRCUS!

VOICES: CIRCUS! CIRCUS! CIRCUS! CIRCUS! (LAUGHS)

BOY: CIRCUS!

MUSIC: SUSPENSEFUL/THREATENING

EFFECTS: LION ROARS

BARKER: (ECHO) Presenting...the Great Alfredo! On the High Wire!...

MUSIC: LOW-KEYED/EXPECTANT

VOICE 3: (HUSHED) Oh, he's so HIGH! (GASP!)

EFFECTS: WHISTLE

MUSIC: CIRCUS THEME

YOU: (BARKER WITH ECHO) *Two of the greatest shows on earth
each day at two and eight. See the Ringling Brothers
Barnum and Bailey Circus this Thursday through
Sunday.*

MASTERPLAN

MIND TRAPS

"CIRCUS IMAGES, II"

For customized sample, see;
DISC 13, SIDE 2, CUT 15

:60 SCRIPT - Requires: Male, same as "CIRCUS IMAGES, I"

MUSIC: DISCO/BUILDS

GROUPS 1 & 2: (ALTERNATING) CIRCUS! CIRCUS! CIRCUS! CIRCUS!
CIRCUS, CIRCUS! CIRCUS, CIRCUS! CIRCUS, etc.

GROUP 3: Big top!

GROUP 4: Clowns!

GROUP 3: High wire!

GROUP 4: Trapeze!

GROUP 3: Lions!

GROUP 4: Tigers!

GROUP 3: Roar!

GROUP 4: ROOAAARRRR!!

MUSIC: JUNGLE-TYPE

EFFECTS: TIGER SNARLS

TAMER: (ECHO) Up, up Samba...up, up, up Samba...

BARKER: (ECHO) ...on the flying trapeze,...with no net below!...

MUSIC: DRUMS/BUILDS/ELECTRONIC LEAPING EFFECT

FEMALE: Catch me, catch me... (REPEATS AND BUILDS)

EFFECTS: AUDIENCE "OOOOHH"/APPLAUSE

MUSIC: INANE

VOICES: Circus. (LAUGHS)

BOY: Circus!

MUSIC: CIRCUS THEME

EFFECTS: APPLAUSE

YOU: (BARKER WITH ECHO) *See the Ringling Brothers Barnum and
Bailey Circus this Thursday through Sunday; two shows
each day at two and eight.*

MASTERPLAN

MIND TRAPS

"CIRCUS IMAGES, II" - telescoped

For customized sample, see;
DISC 13, SIDE 2, CUT 19

:30 SCRIPT - Requires: Male, same as :60

MUSIC: DISCO/BUILDS

GROUPS 1 & 2: (ALTERNATING) CIRCUS! CIRCUS! CIRCUS! CIRCUS!
CIRCUS, CIRCUS! CIRCUS, CIRCUS! CIRCUS, etc.

GROUP 3: High wire!

GROUP 4: Trapeze!

GROUP 3: Lions!

GROUP 4: Roooaarr!

MUSIC: JUNGLE-TYPE

EFFECTS: TIGER SNARLS

TAMER: (ECHO) Up, up Samba! ...Up, up...

BARKER: (ECHO) ...on the flying trapeze,...with no net below!...

MUSIC: DRUMS/BUILDS/ELECTRONIC LEAPING EFFECT

FEMALE: Catch me, catch me... (REPEATS AND BUILDS)

MUSIC: CIRCUS THEME

YOU: (BARKER WITH ECHO) *See the Ringling Brothers Barnum
and Bailey Circus this Thursday through Sunday; two
shows each day at two and eight.*

MASTERPLAN

DISC 14, SIDE 1

MIND TRAPS

"OUR NEIGHBORHOOD"
(TMA4131 - Juvenile humor)
USAGE: INSURANCE AGENCY

CUT

1. :60 - Customized for demonstration purposes
2. :60 - Generic version
3. :10 - Music background - "neighborhood" song
4. :44 - Music background - celeste underscore

"VICTIM"
(TMA4132 - Tearful experience)
USAGE: INSURANCE AGENCY

5. :61 - Customized for demonstration purposes
6. :61 - Generic version
7. :15 - Music background - "insurance" song
8. :55 - Music background - celeste underscore

"THE FARMER'S DAUGHTER"
(TMA4133 - Old salesman's story)
USAGE: AUTO REPAIR

9. :60 - Customized for demonstration purposes
10. :60 - Generic version
11. :25 - Generic voices - salesman
12. :19 - Generic voices - farmer
13. :07 - Generic voices - daughter
14. :12 - Visual effects background

"ROOTS"
(TMA4134 - Growth of society)
USAGE: PLANT SHOP/GARDEN CENTER

15. :61 - Customized for demonstration purposes
16. :61 - Generic version

"THE FARM"
(TMA4135 - Selling sounds)
USAGE: REAL ESTATE

17. :30 - Customized for demonstration purposes
18. :30 - Generic version
19. :20 - Visual effects background

MASTERPLAN

DISC 14, SIDE 2

MIND TRAPS

"FREUDIAN SLIPS"

(TMA4136 - Psychological trauma)
USAGE: DEPARTMENT STORES/GENERAL

CUT

1. :59 - Customized for demonstration purposes
2. :59 - Generic version

"ALICE, JENNIFER & LINDSEY"

(TMA4137 - Fashionable get-together)
USAGE: FINE WOMENS' CLOTHIER

3. :30 - Customized for demonstration purposes
4. :30 - Generic version

"SIGNS"

(TMA4138 - Astro-logic)
USAGE: FINE WOMENS' CLOTHIER

5. :61 - Customized for demonstration purposes
6. :61 - Generic version
7. :61 - Generic voice only

"AN HONEST DEAL"

(TMA4139 - Tales of the West)
USAGE: AUTO DEALER

8. :60 - Customized for demonstration purposes
9. :60 - Generic version
10. :50 - Generic voices only
11. :60 - Visual effects background

"NO SCALES!"

(TMA4140 - Greasy head stuff)
USAGE: BARBER-STYLIST

12. :59 - Customized for demonstration purposes
13. :59 - Generic version
14. :52 - Music background
15. :20 - Generic voices only

MASTERPLAN

MIND TRAPS

"OUR NEIGHBORHOOD"

For customized sample, see;
DISC 14, SIDE 1, CUT 1

:60 SCRIPT - Requires: (1) Male; (2) Male

MUSIC: CELESTE, WHICH REACTS TO THE SCRIPT

MAN: Hi! We're going to talk about some special things today. And how apartment insurance can help you take care of your special things. Can you say that?
Apartment insurance?...

YOU 1: *Apartment insurance.*

MAN: And we have a hood as our special guest today. Have you ever heard of apartment insurance, Mister Hood?...

YOU 1: *I have apartment insurance, from Kinney, Pike, and Connors.*

MAN: Can you tell us why?...

YOU 1: *Chure ting, buddy...the quick service, uh, Kinney, Pike, and Connors delivers when somethin' happens.*

MAN: Well, no apartment is really secure these days. I don't like to think about losing my little toys or...

YOU 1: *Yeah! I've been bringin' home video cassette recorders lately...*

MAN: Oooooo...that's a very big toy...

YOU 1: *Dat's why I got apartment insurance from Kinney, Pike, and Connors. I never worry about a rip-off!*

MAN: So the story sorta has a happy ending for Mister Hood...
(singing) It's a beautiful day for our neighbor...

(Continued)

MASTERPLAN

MIND TRAPS

"OUR NEIGHBORHOOD"

Page 2

YOU 1: *(singing) Hood, a beautiful day*

Unison: *for our neighborhood. (fades)*

MAN: I like the way you sing! Did you know that?...

YOU 1: *Well I do now!*

MUSIC: CLOSING THEME

YOU 2: *Acquisitions of The Neighborhood insured through
Kinney, Pike, and Connors apartment insurance,
3305 North Irving.*

MASTERPLAN

"VICTIM"

For customized sample, see;
DISC 14, SIDE 1, CUT 5

MIND TRAPS

:60 SCRIPT - Requires: (1) Male; (2) Male

MUSIC: CELESTE, WHICH REACTS TO THE SCRIPT

MAN: Hi! We have a special guest today who has learned a very important lesson. He's called a victim. Can you say that?...

YOU 1: *(crying) Aaaaaaahhh...*

MAN: I like the way you said that. It was really forceful. Did you know that?

YOU 1: *I wish I had known about Kinney, Pike, and Connors apartment insurance!*

MAN: Uh-huh. I know whatcha mean.

YOU 1: *But you don't know what he took!*

MAN: Can you tell us that?...

YOU 1: *Everything! My TV, stereo, even my shoes!*

MAN: Here, you can share my sneakers if you like...

YOU 1: *That makes me ANGRY!*

MAN: Sure. Everyone gets angry. It's okay to get angry.

YOU 1: *It's better to get apartment insurance from Kinney, Pike, and Connors!*

MAN: Yup. I can see you've sure learned a very important lesson. (breaks into singing) You wouldn't have lost your shoe, you wouldn't be sad and blue, if you took

(Continued)

MASTERPLAN

MIND TRAPS

"VICTIM"

Page 2

MAN:(cont) out insurance clout, if you had had insurance.

MUSIC: CLOSING THEME

YOU 2: *Acquisitions of The Neighborhood insured through
Kinney, Pike, and Connors apartment insurance,
3305 North Irving.*



"FARMER'S DAUGHTER"

For customized sample, see;
DISC 14, SIDE 1, CUT 9

MIND TRAPS

:60 SCRIPT - Requires: (1) Male

YOU 1: *Traveling salesman number one was to drive a new car, bought from, and serviced by, Hemmingway and Brice Motors.*

WOMAN: *Traveling salesman number two was to drive a new car bought from, and serviced by, anyone else.*

2 VOICES: AGREED!

EFFECTS: OUTSIDE AMBIENCE, CARS STARTING, PULLING OUT AND DRIVING

WOMAN: *Two weeks later, both cars were going strong, and both salesmen were going home.*

EFFECTS: CAR PULLS IN, STOPS.

YOU 1: *Salesman number one, got there.*

EFFECTS: SOUNDS HORN

WOMAN: *Salesman number two...*

EFFECTS: CAR STARTS TO COUGH AND SPUTTER, DIES. FADE IN CRICKETS AND COWS, RUSTLING HAY, QUIET GIGGLES, SHOUTS IN BACKGROUND, RUNNING, SHOOTING, SHOUTING.

WOMAN: *didn't. Nothing too serious, just something the service people had overlooked. So, traveling salesman number two had to spend the night at a farmer's place. Of course, the farmer had a daughter,*

(Continued)



MIND TRAPS

and of course, the traveling salesman got into all kinds of...trouble. There was a scandal...

YOU 1: None of which would have happened if the car had been properly serviced...which proves that anyone can sell you a car, but no one can back the sale with service like Hemmingway and Brice Motors can.

EFFECTS: FOOTSTEPS, SNEAKING THROUGH LEAVES, PAUSE, ONE SHOT, MAN SCREAM

WOMAN: If you don't believe it, ask them to tell you the one about the traveling salesman...

YOU 1: They're at the intersection of Central and I-635.

MASTERPLAN

"ROOTS"

For customized sample, see;
DISC 14, SIDE 1, CUT 15

MIND TRAPS

:60 SCRIPT - Requires (1) Male or Female

YOU 1: *The Green Thumb Plant Shop presents "Roots".*

MUSIC: MYSTERIOUS, AWESOME

VOICE 1: In the beginning, there was a little old man, and he was lonely. So he took some birdseed and placed it in moist soil. And LO! The earth spewed out mankind's new destiny. Thus came the foundations of modern humanity...

VOICE 2: For governments and bureaucracy...the power plant.

EFFECTS: HAMMERING, SAWING, ETC.

VOICE 3: For basic shelter and surburban sprawl, the house plant.

VOICE 2: For breakfast...

EFFECTS: CRACKING EGG, FRYING IT

VOICE 2: The egg plant.

VOICE 3: For color, the green plant...

YOU 1: *..And for green plants of every kind, see the Green Thumb Plant Shop, 1030 North Highland Avenue.*

MASTERPLAN

MIND TRAPS

"THE FARM"

For customized sample, see;
DISC 14, SIDE 1, CUT 17

:30 SCRIPT - Requires (1) Male or Female

VOICE 1: Meet Mr. and Ms. Homebody. They had a good farm.

Lots of...

EFFECTS: CHICKENS

VOICE 1: A small herd of...

EFFECTS: COWS

VOICE 1: And all kinds of...

EFFECTS: SHEEP

VOICE 1: Why, there was even a...

EFFECTS: DOG

VOICE 1: And a...

EFFECTS: CAT

VOICE 1: Who got along fine. It was a good farm. One day
they sold it. Left the...

EFFECTS: CHICKENS, COWS, SHEEP, DOG, CAT

VOICE 1: And retired. Got a good...

EFFECTS: CASH REGISTER

VOICE 1: For it too. Know why?

YOU 1: *No, but I do know Hogan and Associates.*

VOICE 1: Then you know why!

YOU 1: *Hogan and Associates Realty...get to know them.*

MASTERPLAN

MIND TRAPS

"FREUDIAN SLIPS"

For customized sample, see;
DISC 14, SIDE 2, CUT 1

:60 SCRIPT - Requires (1) Male or Female; (2) Male or Female

EFFECTS: DEPARTMENT STORE AMBIENCE

MAN: Uh, Hello...

YOU 1: *Hi! Welcome to Joske's!*

MAN: I wonder if you can help me...

YOU 1: *Well, I'll try. What sorta help do you need?*

MAN: I'm looking for a Freudian Slip.

YOU 1: *(thoughtfully) A Freudian Slip...is that some sort of off brand?...*

MAN: Sometimes they're off color...(interrupted)

YOU 1: *Oh, well, Joske's only carries top name brands.*

MAN: But Freudian Slips are very popular. Everybody makes them!

YOU 1: *Well, if they're that popular, I'm sure Joske's has them. Now, we have all the latest fashions and styles...*

MAN: Oh, but these aren't new...they've been around since the turn of the century!

YOU 1: *Oh well, then Joske's must have them! Perhaps you can describe what they (interrupted)*

MAN: They're an import, from Vienna. They bring the real you out...

(Continued)

MASTERPLAN

MIND TRAPS

"FREUDIAN SLIPS"

Page 2

YOU 1: *Sounds good...*

MAN: If you've got something beneath the surface, chances are you'll bring it out in a Freudian Slip.

YOU 1: *We don't seem to stock that item, sir.*

MAN: No Freudian Slips?

YOU 1: *Sorry, no Freudian Slips. Now, is there something else Joske's can help you with?...*

MAN: Well, what about a Verner Von Bra?...

YOU 1: *A Verner Von Bra?*

MAN: Bra! Great for traveling...gets you from here to there in no time...

YOU 2: *Joske's...with almost every name brand you can think of. Joske's...a world full of fresh styles, colors, and sizes...growin' as big as Texas with eleven locations in the Metroplex.*

MASTERPLAN

MIND TRAPS

"ALICE, JENNIFER, AND LINDSEY"

For customized sample, see;
DISC 14, SIDE 2, CUT 3

:30 SCRIPT - Requires: (1) Male

EFFECTS: OUTSIDE AMBIENCE, THREE SETS OF FOOTSTEPS

ANNCR: Alice, Jennifer, and Lindsey went shopping...

YOU 1: Alice went here...

ANNCR: Jennifer went there...

YOU 1: And Lindsey went to The Fashion Shoppe.

EFFECTS: 3 WOMEN TALKING

ANNCR: Next morning, over coffee at Lindsey's, Alice told
the girls that HER HUSBAND (*)

ALICE: MY HUSBAND (*) just loved my new outfit. (* in sync)

ANNCR: Jennifer told the girls that HER HUSBAND (*)

JENNIFER: MY HUSBAND (*) just loved my new outfit.

YOU 1: Lindsey.....didn't say a word. So they asked...

ALICE: Lindsey!!!!

JENNIFER: Lindsey! Ohhhh...you're blushing!

YOU 1: It's amazing what goes on over what goes on at
The Fashion Shoppe.

MASTERPLAN

MIND TRAPS

"SIGNS"

For customized sample, see;
DISC 14, SIDE 2, CUT 5

:60 SCRIPT - Requires: (1) Male or Female

WOMAN: (snippy) Today, I am Virgo.

MUSIC: BELL-LIKE, LIKE AN IDEA POPPING INTO HEAD

YOU 1: Fashions from Charlamain's belong to her.

WOMAN: (snippy) Marriage doesn't interest me. Husbands do. Today. Tomorrow...

MUSIC: ROMANTIC MOOD

WOMAN: Tomorrow, I could be Scorpio...following the Mediterranean until it bored me. I tried it once, and it lasted about three or four months...

YOU 1: She belongs to no one.

MUSIC: RICH, LUSH

WOMAN: (sharing a secret, low key) Once, when I was a Taurus, a very nice man gave me a Mercedes, with my initials on the door. Then I changed my name. Well, I wasn't trying to be the kind of tease (fades)...

YOU 1: As she changed, Fashions From Charlamain's changed. Four times a year, they travel 'round the world to bring back the styles that only she would wear.

MUSIC: MOVING, SPIRIT OF THE CITY

WOMAN: (haughty, cosmopolitan) I would buy a 95 dollar blouse...not because I needed it...simply because I wanted a 95 dollar blouse. And if I were a Capricorn

(Continued)

MASTERPLAN

MIND TRAPS

"SIGNS"

Page 2

at the time, I would tell my friends that I (fades)...

*YOU 1: Fashions From Charlamain's belong to her. She
belongs to the world.*

MUSIC: BUILDS TO CONCLUSION

*WOMAN: (happy, bright) I just feel that I was born to
live! And that's my explanation!*

YOU 1: Fashions From Charlamain's.

MASTERPLAN

MIND TRAPS

"AN HONEST DEAL"

For customized sample, see;
DISC 14, SIDE 2, CUT 8

:60 SCRIPT - Requires: (1) Male or Female

MUSIC: OLD-TIME WESTERN HARMONICA

*YOU 1: (slight Southern accent) Remember the days when
an honest deal on transportation...was an honest deal?*

EFFECTS: HORSES, OUTSIDE AMBIENCE

OLD TIMER: Yup...good teeth, solid hooves, shiny coat.

Hitch 'er up!

EFFECTS: HORSE NEIGHS

MUSIC: CAR TRAVELING MUSIC

*YOU 1: As "fill'er up" replaced "hitch 'er up", and the good
guys were run out of town on a bus, the only hitch
became finding a really honest deal.*

OLD TIMER: Are you an honest dealer?

SALESMAN
SLEEZE: Oh sure buddy. I'll fix ya right up.

EFFECTS Clank!!

OLD TIMER: Yeah, you sure are honest about that!

YOU 1: There are promises of expert service...

EFFECTS: AIR COMPRESSOR, CLANKING, AIR WRENCH, ETC.

SHOP
MANAGER: (gruff) Sure...come in as soon as you can...next June!

YOU 1: ...And then there's Toyota of Holyoke...

EFFECTS: AIR COMPRESSOR, AIR WRENCH

(Continued)



MIND TRAPS

"AN HONEST DEAL"

Page 2

SALESMAN 3: (friendly) The shop manager will be right with you. Let's get an estimate...You're probably covered...so don't worry.

YOU 1: *The honest deals and large selection never left Toyota of Holyoke.*

OLD TIMER: Wow! Look at the acres of cars!

SALESMAN 3: Well, you're at one of the largest dealerships in the area.

YOU 1: *When you need an honest deal from the top of the line, plus honest repair service, you need Toyota of Holyoke...1030 Main Street. And that's the honest truth.*



"NO SCALES"

For customized sample, see;
DISC 14, SIDE 2, CUT 12

MIND TRAPS

:60 SCRIPT - Requires (1) Male or Female; (2) Male or Female

YOU 1: *Headquarters presents: "The Story of Hair", a
legendary epic!*

MUSIC: DARK, SURREALISTIC MOOD, TO BRIGHT CONTEMPORARY

VOICE 1: Before recorded time, a bizarre gobble-de-gook
creature climbed out of the primeval muck and said...

MAMMAL: I am a mammal...I have hair!

CROWD: (astounded) No scales!! Hey look...this turkey
has no scales!!

MAMMAL: Of course not! Whatever would I do with my pocket comb?

CROWD: G'won! Take a hike!

MAMMAL: A hike???

YOU 1: *If your lady-friend has told you to take a hike,
hoof it to Headquarters in the Fairfield Mall.
Headquarters styles your hair to suit you...so it
brings you out of the dark ages with a look that's
exactly where your head's at right now. And Head-
quarters is convenient for you, with hours that extend
into the evening. You'll get the style that fits,
at the time that fits your schedule. Dick and Tom have
years of experience that show...on you!...*

EFFECTS: DOOR OPENS, FOOTSTEPS

YOU 1: *No matter how long you've been around.*

YOU 2: *Hi! Glad you came to the Fairfield Mall!*

MAMMAL: Hi! I'm a mammal...I have hair! (laughs)

MASTERPLAN

DISC 18, SIDE 1

MIND TRAPS

"LOOK FOR THE LABEL"

(A-4161 - persistent man on the street)
DEMONSTRATED FOR: WOMEN'S CLOTHIER

CUT

1. :62 - Customized for demonstration purposes
2. :62 - Generic version
3. :62 - Visual effects background
4. :02 - Visual effect - "clack" board
5. :04 - Visual effect - dress ripping

"SECURITY RISK"

(A-4162 - trouble at the silver mine)
DEMONSTRATED FOR: SECURITY SERVICE

CUT

6. :61 - Customized for demonstration purposes
7. :61 - Generic version
8. :59 - Generic voices only
9. :04 - Visual effect - entering store
10. :03 - Visual effect - gunshot
11. :04 - Visual effect - leaving store

"THE PLAY'S THE THING"

(A-4163 - a few suggestions for the bard)
DEMONSTRATED FOR: DINNER THEATER

CUT

12. :62 - Customized for demonstration purposes
13. :62 - Generic version
14. :61 - Generic voices only
15. :62 - Visual effects background

"MEET BOB MYERS"

(A-4164 - how Bob saved civilization)
DEMONSTRATED FOR: PIZZA PARLOR/GAME ROOM

CUT

16. :59 - Customized for demonstration purposes
17. :57 - Generic version
18. :34 - Generic voices only
19. :37 - Visual effects

MASTERPLAN

DISC 18, SIDE 2

MIND TRAPS

"BENNY HAPPY RETURNS"

(A-4165 - Jack visits the tax consultant)

DEMONSTRATED FOR: TAX CONSULTANT

CUT

1. :62 - Customized for demonstration purposes
2. :62 - Generic version
3. :44 - Generic voices only
4. :46 - Visual effects - office backgrounds
5. :29 - Image Music backgrounds

"I CONFESS"

(A-4166 - a voluntary confession)

DEMONSTRATED FOR: DISCOUNT DEPARTMENT STORE

CUT

6. :61 - Customized for demonstration purposes
7. :61 - Generic version
8. :59 - Generic voices only
9. :62 - Visual effects background
10. :01 - Visual effect - door close
11. :17 - Image Music intro

"MODEL HOME FURNITURE"

(A-4167 - a visit with Ralph and Ed)

DEMONSTRATED FOR: FURNITURE STORE

CUT

12. :62 - Customized for demonstration purposes
13. :62 - Generic version
14. :61 - Generic voices only
15. :06 - Visual effects - door open & close

"DRESS OPTIONAL"

(A-4168 - a simple misunderstanding)

DEMONSTRATED FOR: FORMAL WEAR DEALER

CUT

16. :57 - Customized for demonstration purposes
17. :57 - Generic version
18. :52 - Generic voices only
19. :57 - Visual effects background
20. :20 - Visual effects - car effects

MASTERPLAN

MIND TRAPS

"LOOK FOR THE LABEL"

For customized sample, see;
DISC 18, SIDE 1

:60 SCRIPT - Requires: Male

FX: POSH COCKTAIL PARTY CROWD/LIGHT COCKTAIL PIANO BACKGROUND

YOU: "So, all you want me to do is to find out who's wearing
clothes from _____?"

VOICE 1: "Right!"

YOU: "Good! Shall we start?"

VOICE 1: "O.K., roll 'em!"

FX: "CLACK" BOARD

YOU: "Hello. _____ invited me to this posh party
to find out who's getting into..."

VOICE 1: "Wearing!"

YOU: "Right...Who's wearing _____ clothes. Excuse
me, sir, but where did you...?"

VOICE 1: "Just the women!"

YOU: "What?"

VOICE 1: "Just ask the women!"

YOU: "Oh! I'm terribly sorry. I'll start over. Hi there! Did
you get your dress at _____?"

VOICE 2: "You meet all kinds at these parties."

VOICE 3: "Really."

YOU: "Ah-ha! I see this isn't going to be as easy as I
thought. Oh, hello! I see you're wearing one of the
styles currently on sale at _____."

VOICE 4: "You told us that was designer-made just for you."

VOICE 3: "I don't know what he's talking about!"

(Continued)

MASTERPLAN

MIND TRAPS

"LOOK FOR THE LABEL"

Page 2

YOU: "I'm sure that's one of _____'s clothes."

VOICE 3: "Get lost!"

YOU: "Well, there's only one way to be sure."

VOICE 3: "What are you doing?"

YOU: "I'm looking for the label!"

VOICE 3: "Stop that!"

YOU: "Hold still!"

FX: SMALL RIP OF CLOTH

VOICE 3: "I'll scream!"

YOU: "Will you hold still!..."

FX: ENTIRE DRESS RIPPING APART

VOICE 3: (screaming)

YOU: "There!..I told you! The only way you can tell
_____ 's reasonably priced clothes
from more expensive designer lines is by the label!"

VOICE 3: (screaming ends)

YOU: "Well...how'd I do?"

MASTERPLAN

MIND TRAPS

"SECURITY RISK"

For customized sample, see;
DISC 18, SIDE 1

:60 SCRIPT - Requires: Male

FX: DOOR OPENING/FOOTSTEPS WITH SPURS

VOICE 1: "Excuse me, sir..."

YOU: "Welcome to _____. Say, why the mask?"

VOICE 1: "What? You've never heard of me and my faithful Indian companion?"

VOICE 2: "Unngh!"

YOU: "Oh, yes sir! What can I do for you?"

VOICE 2: "We like to talk to you..."

VOICE 1: "I'll handle this. We'd like to talk with you about your security services."

YOU: "You want to talk with me about protection?"

VOICE 2: "Unngh, that right! We..."

VOICE 1: "Steady there, faithful friend. You see we have a little security problem and..."

YOU: "Say no more! At _____ we're specialists when it comes to controlling security problems. Just what did you have in mind?"

VOICE 2: "Unngh, it be trouble at mine!"

VOICE 1: "Quiet Tonto! You see we've had trouble at the silver mine."

YOU: "I see..."

VOICE 1: "First it was a few nuggets missing..."

(Continued)

MASTERPLAN

"SECURITY RISK"

Page 2

MIND TRAPS

YOU: *"Really?..."*

VOICE 1: "Then I posted a twenty-four hour armed guard,
but that didn't work either..."

VOICE 2: "Unnghh! Tonto need sleep sometime..."

YOU: *"Oh, that's a common problem. But what you need is
_____ 's planned security program."*

VOICE 1: "Oh?"

YOU: *"We can custom-design a security program for any
application. And the best part of all...we make it
all possible with a small monthly payment."*

VOICE 1: "Well, speaking of payment..."

YOU: *"Yes?"*

VOICE 1: "Would it be possible..."

VOICE 2: "Ungh, white eyes want to know if maybe take silver
bullet in payment!"

YOU: *"Well, I suppose it would be O.K."*

VOICE 1: "Good!"

FX: GUNSHOT - THEN DOOR OPENS AND RANGER AND TONTO EXIT

VOICE 1: "Come, Tonto, we have business in town!"

VOICE 2: "Unnghh!"

FX: DOOR CLOSES

MASTERPLAN

MIND TRAPS

"THE PLAY'S THE THING"

For customized sample, see;
DISC 18, SIDE 1

:60 SCRIPT - Requires: Male

FX: HAMMERING AND SAWING IN LARGE THEATER

VOICE: "To be, or not to be? That is the question. Whether
tis nobler..."

YOU: *"Hey, Bill, could I have a word with you?"*

VOICE: "A word?"

YOU: *"It's about the theater."*

VOICE: "Yes, it's almost finished. William Shakespeare's
Globe Theater. Is it as you like it?"

YOU: *"It's great, but I think we should serve food."*

VOICE: "Serve food?"

YOU: *"Right. You know, _____ . Food."*

VOICE: "People will eat during my play, 'Hamlet'?"

YOU: *"No, no. Th-the actors will serve it before the play.
That way they can mingle a bit with the crowd."*

VOICE: "Mingle?"

YOU: *"Yeah. And-and I think the play oughta be a comedy.
I've got a terrific one here, ' _____ ' .
And _____ has agreed to star in it."*

VOICE: "I see."

YOU: *"Oh, and one more thing...the name."*

VOICE: "A rose by any other name would still..."

YOU: *"Yeah, I know, I know, but the name should say
something about what we're trying to do here.
The food...The fun...I think we should call it,*

(Continued)

Support Stage 4, Page 233

MASTERPLAN

MIND TRAPS

"THE PLAY'S THE THING"

Page 2

YOU: (Cont'd) ' _____ '."

VOICE: "Uh, you do?"

YOU: "Certainly. And ' _____ ' is scheduled to
run through _____. The _____.
Well, Bill, what do you have to say to that?"

VOICE: "All the world's a...dinner playhouse!"

YOU: "Needs work, Bill."

VOICE: "It's only my first folio..."

MASTERPLAN

MIND TRAPS

"MEET BOB MYERS"

For customized sample, see:
DISC 18, SIDE 1

:60 SCRIPT - Requires: Male or Female

YOU: *"Meet Bob Myers."*

VOICE 1: *"Hi."*

YOU: *"You wouldn't know it to look at him, but today, Bob Myers..."*

VOICE 1: *"Hello."*

YOU: *"The same guy who's only other outstanding contribution to society has been helping little old ladies across busy streets..."*

FX: HEAVY TRAFFIC IN CITY

VOICE 2: *"But I don't want to go across the street, Bobby, I like it fine here!"*

FX: FADE

YOU: *"This Bob Myers..."*

VOICE 1: *"Hello."*

YOU: *"...was responsible for single-handedly saving civilization..."*

FX: JACKHAMMER, TRAFFIC JAM WITH CAR HORNS BLARING

YOU: *"...as we know it. And he did it while enjoying the \$_____ mini-pizza, salad, and medium soft drink lunch special at _____. How did he do it? He played space invaders..."*

FX: ELECTRONIC GAME SOUNDER

YOU: *"Just one of the many electronic games at _____."*

(Continued)

MASTERPLAN

MIND TRAPS

"MEET BOB MYERS"

Page 2

YOU: (Cont'd) *Food and fun go together, any time, at _____.*

And why did he do it?"

VOICE 1: "For the award."

YOU: *"There's no award."*

VOICE 1: "Then for the championship belt."

YOU: *"No..."*

VOICE 1: "The certificate?"

YOU: *"Shut up and wipe the pizza sauce off your chin."*

FX: DOOR OPENING

VOICE 2: "Not with your shirt, boy, that's disgusting!"

FX: DOOR CLOSING



MIND TRAPS

"BENNY HAPPY RETURNS"

For customized sample, see;
DISC 18, SIDE 2

:60 SCRIPT - Requires: Male

FX: DOOR OPENING INTO VERY BUSY OFFICE BACKGROUND

VOICE 1: "Yeesss?"

VOICE 2: "I'd like some help with my tax forms."

VOICE 1: "Wouldn't everyone?"

VOICE 2: "A friend recommended you."

VOICE 1: "Oooo! Couldn't have been much of a friend."

VOICE 2: "Just look at the forms."

VOICE 1: "I see...Tell me about your dependent, Maxwell. How old is he?"

VOICE 2: "It's not a he...It-it's my car."

VOICE 1: "You're claiming your car as a dependent?"

VOICE 2: "You mean I can't?"

VOICE 1: "How should I know?"

VOICE 2: "But you're supposed to know! Say, what kind of fool do you take me for?"

VOICE 1: "Oooo! I didn't know I had a choice!"

VOICE 2: "Now cut that out!"

YOU: *"Next time Jack will know to come to _____
for professional tax service. _____ has
____ locations, open year 'round with expert advice and
up-to-the-minute information on any and all changes in
tax laws. _____."*

(Continued)



MIND TRAPS

FX: BUSY OFFICE BACKGROUND

VOICE 2: "Don't I get a tax credit because my Maxwell's in school?"

VOICE 1: "Really? What class is he, uh, it in?"

VOICE 2: "Uh, shop."

VOICE 1: "I should have known."

YOU: " _____ , in the Yellow Pages under tax return preparation."



MIND TRAPS

"I CONFESS"

For customized sample, see;
DISC 18, SIDE 2

:60 SCRIPT - Requires: Male

FX: POLICE STATION BACKGROUND

YOU: *"I confess! I did it!"*

VOICE 1: "Hold it! Hold it. Wilson, did you read this guy his rights?"

VOICE 2: "No, y'see..."

VOICE 1: "Aw, come on, Wilson, you know the procedure. You're supposed to Mirandize Mr...uh...?"

YOU: *"Bigelow. I work at _____."*

VOICE 1: "Right Mr. Bigelow. Okay, you have the right to remain silent. You are not required to say a thing..."

YOU: *"But that's just it! I want the whole world to know what I've done."*

VOICE 1: "Easy, Bigelow. You'll get your chance."

VOICE 2: "But, Sarge..."

VOICE 1: "You're not required to say anything to us at this time, or answer any questions."

VOICE 2: "Sarge, Mr. Bigelow hasn't broken the law, unless committing a sale is a crime."

VOICE 1: "Committing a sale?"

YOU: *"Yes, it's _____'s big _____ sale. And it's going on right now."*

VOICE 1: "You committed a sale?"

(Continued)

MASTERPLAN

MIND TRAPS

"I CONFESS"

Page 2

YOU: "Well, it's not just me, it's storewide. Many items in _____'s entire inventory have been marked down _____ to _____ percent. Heh, that's some sale, huh?"

VOICE 1: "Yeah, it's some sale. But tell me, why did you come down to the station?"

YOU: "Why, because of what _____'s prices are gonna do to the competition. It's a crime. Isn't it?"

VOICE 2: "See? You want me to look it up in the book, Sarge?"

YOU: "Oh, it's not in the book. It's right now at _____."
_____."

VOICE 1: "Get him outta here!"

FX: DOOR SLAM

VOICE 1: "Committing a sale. Hooh!"



MIND TRAPS

"MODEL HOME FURNITURE"

For customized sample, see;
DISC 18, SIDE 2

:60 SCRIPT - Requires: Male or Female

FX: DOOR OPEN AND CLOSE

VOICE 1: "Hey-hey, Ralph."

VOICE 2: "Well, Norton, so you finally made it back. Did you find the model home furniture place?"

VOICE 1: "Uh, I sure did, Ralph."

(PAUSE)

VOICE 2: "Well?"

VOICE 1: "Well what?"

VOICE 2: "Well don't just stand there! did they still have the entire contemporary living room suite for just \$29.95?"

VOICE 1: "Uh, yeah, Ralph, but..."

VOICE 2: "...And did it look just like the one in the picture?"

VOICE 1: "Well, yeah, Ralph, but..."

VOICE 2: "Boy! Will Alice ever be surprised."

VOICE 1: "Yeah, Ralph, she'll be surprised all right!"

VOICE 2: "Come on, Norton, I'll help you carry it up."

VOICE 1: "Carry what up?"

VOICE 2: "The furniture."

VOICE 1: "Uh, that's okay, Ralph. I got it."

VOICE 2: "That's mighty nice of you, Norton, but I think it's the least I can do. After all, you went and got it."

(Continued)



MIND TRAPS

"DRESS OPTIONAL"

For customized sample, see;
DISC 18, SIDE 2

:60 SCRIPT - Requires: Male

FX: CRICKETS CHIRPING/LIGHT TRAFFIC/CAR DOOR OPENS AND MAN ENTERS,
CLOSES CAR DOOR/CRICKETS AND TRAFFIC DIMINISH ACCORDINGLY

VOICE 1: "Sorry I'm late."

YOU: "Harry?"

VOICE 1: "What?"

YOU: "What is this, some kind of joke?"

VOICE 1: "What's a joke?"

YOU: "You can't go to the banquet dressed like-like that!"

VOICE 1: "What's wrong?"

YOU: "Everything! Listen, I'll swing by _____
on our way, and you can pick out a tuxedo or something."

VOICE 1: "It's too late! They won't have anything on such short
notice!"

YOU: "Aw, ridiculous. _____ stocks a complete
selection of formal wear for any occasion. That's where
I rent all my tuxes. What on earth has gotten into you?
You're the guest of honor. You're gonna get a plaque...
give a speech...And you're dressed like-like that?"

VOICE 1: "But the invitation said 'dress optional'."

YOU: "It meant dress, not-not dress!"

VOICE 1: "Oh, I feel so silly."

YOU: "Oh, don't worry about it, _____ will
fix you up. Uh, now what's the matter?"

(Continued)

MASTERPLAN

"DRESS OPTIONAL"

Page 2

MIND TRAPS

VOICE 1: "It's just that- not everyone can wear the off-the-shoulder look as well as I can."

YOU: "Uh-huh."

VOICE 1: "Do you want the corsage back?"

MASTERPLAN

MIND TRAPS

"CONDOMANIA"

(A-4177 - Apartment living disaster)
DEMONSTRATED FOR: CONDOMINIUMS

CUT

1. 1:01 - Customized for demonstration purposes
2. 1:01 - Generic version
3. 1:07 - Visual effects background
4. :14 - Generic voices only
5. :37 - Visual effects - whistles, fanfare #1,
fanfare #2, male elephant,
female elephant

"UNIDENTIFIED FARMING OBJECT"

(A-4178 - Out of towners visit the farm)
DEMONSTRATED FOR: AGRICULTURAL SUPPLIES

CUT

6. 1:00 - Customized for demonstration purposes
7. 1:00 - Generic version
8. 1:01 - Visual effects background
9. :43 - Generic voices only
10. :20 - Visual effects - alien effect #1, alien effect #2

"UNFURNISHED INTERVIEW"

(A-4179 - Man on the street assault)
DEMONSTRATED FOR: FURNITURE STORE

CUT

11. :59 - Customized for demonstration purposes
12. :59 - Generic version
13. :59 - Visual effects background
14. :21 - Visual effects - bus leaving, horn #1, horn #2

"CAR HOPPIN'"

(A-4180 - Down the bumpy road of life)
DEMONSTRATED FOR: AUTO REPAIR

CUT

15. 1:01 - Customized for demonstration purposes
16. 1:01 - Generic version
17. 1:01 - Visual effects background
18. :43 - Generic voices only



MIND TRAPS

"WHISTLES, BELLS AND BUZZERS"

(A-4181 - The search for the better buy)

DEMONSTRATED FOR: STEREO EQUIPMENT

CUT

1. 1:00 - Customized for demonstration purposes
2. 1:00 - Generic version
3. 1:00 - Visual effects background
4. :24 - Visual effects - door opening, whistle, bell, and buzzer

"COMP-VERSATION"

(A-4182 - Inside look at computers)

DEMONSTRATED FOR: COMPUTER SHOP

CUT

5. :58 - Customized for demonstration purposes
6. :58 - Generic version
7. :59 - Visual effects background
8. 1:02 - Generic voices only
9. :28 - Visual effects - computer effect #1, #2, #3, #4

"I'M A CHANGED MAN"

(A-4183 - Something for everybody)

DEMONSTRATED FOR: HARDWARE STORE

CUT

10. 1:00 - Customized for demonstration purposes
11. 1:00 - Generic version
12. 1:00 - Visual effects background
13. :53 - Generic voices only
14. :03 - Visual effects - cash register

"THE FOLLOWING STORY"

(A-4184 - An unusual talent)

DEMONSTRATED FOR: GENERAL RETAIL STORE

CUT

15. 1:01 - Customized for demonstration purposes
16. 1:01 - Generic version
17. :52 - Visual effects background
18. 1:01 - Generic voices only
19. :07 - Visual effects - door opening, door closing

MASTERPLAN

MIND TRAPS

"CONDOMANIA"

For customized sample, see;
DISC 20, SIDE 1

:60 SCRIPT - Requires: Female

FX: SNORING IN BKG, NIGHT TIME SETTING

VOICE 1: "Ladies and gentlemen, now appearing in the livingroom
of apartment 206...Peter and his performing pachyderms."

FX: ELEPHANT ROAR

VOICE 1: "And now here's Petunia."

FX: ELEPHANT ROAR

YOU 1: "Harold?"

VOICE 2: "Yes dear."

YOU 1: "It's the man in 206 this time."

VOICE 2: "Oh, not another break the lease party."

YOU 1: "No this time it's a circus."

VOICE 2: "Living in these apartments has always been a circus.
Remember the couple upstairs in 406, they opened a
roller disco at four a.m."

YOU 1: "It worked didn't it."

VOICE 2: "Yeah, they even made enough money to pay for their bail."

YOU 1: "I told you we should have bought a condominium at
_____."

VOICE 2: "Well I thought we couldn't afford it."

YOU 1: "With all the rent increases we've had this year, we
could have saved money by buying a condominium at
_____ and we could have built up our
equity on something that was really ours."

VOICE 2: "Okay, Okay, we'll check into it tomorrow."

(Continued)

MASTERPLAN

MIND TRAPS

"CONDOMANIA"

Page 2

YOU 1: *"But what about our lease?"*

VOICE 2: *"Eh, I wonder how that skin flint landlord would like to attend a four a.m. rodeo!"*

YOU 1: *"Oh Harold!"*

YOU 2: *"_____ condominiums, starting in the mid 40's."*

MASTERPLAN

MIND TRAPS

"UNIDENTIFIED FARMING OBJECT"

For customized sample, see;
DISC 20, SIDE 1

:60 SCRIPT - Requires: Male

ANNCR: " _____, our name is getting around."

FX: OMINOUS HUM

YOU: *"Darn city slicker...Hey, your R.V. is smack dab in the middle of my field. Now how am I supposed to plow around this?"*

ALIEN: "An observation was made of the quality of your organic growth and we are here to investigate."

YOU: *"The quality of my?...OH! You mean my crops?"*

ALIEN: "You people have more advanced terra-forming techniques than we had thought."

YOU: *"Terra-what?"*

ALIEN: "A high command of soil utilization."

YOU: *"Whatever you said, I'll take it as a compliment...but I really gotta give the credit to _____."*

ALIEN: "Is this a chemical substance?"

YOU: *"Heck no. It's where I get all my supplies."*

ALIEN: "Repeat name."

YOU: *" _____!" Everybody who's serious about agriculture in these parts knows about them. Say... there's something different about you (SAID SUSPICIOUSLY)... You're not from around here are you?"*

ALIEN: "No, San Francisco."

YOU: (FRIENDLY AGAIN) *"Uh, should have recognized the accent."*

MASTERPLAN

MIND TRAPS

"UNFURNISHED INTERVIEW"

For customized sample, see;
DISC 20, SIDE 1

:60 SCRIPT - Requires: Male or Female

VOICE 1: "Man on the street spot, sixty second demo. Roll 'em."

FX: START STREET SCENE BKG

YOU: *"We blind-folded our announcer, then asked passers by
to take the _____ challenge."*

FX: STOP FX RECORD/DRAG STOP, NOT FAST

VOICE 1: "Cut! Cut! Cut! You don't blind fold the announcer.
You blind fold the passers by."

YOU: *"Oh, I think I've got it."*

VOICE 1: "Roll 'em."

FX: STREET SCENE START AGAIN

YOU: *"We blind folded passers by...Hold still."*

VOICE 2: "What?"

YOU: *"I'm trying to blind fold you."*

VOICE 2: "I can't stand to have things on my eyes."

YOU: *"How can I get the blind fold on."*

VOICE 1: "Keep rolling. Try someone else."

YOU: *"Excuse me. We'd like you to take the _____
challenge. First I'll blind fold you, then see if you
can tell the difference between a comfortable designer
chair from _____ and an orange crate."*

VOICE 3: "You gotta be kiddin', right?"

YOU: *"Listen you...I'll try someone else."*

VOICE 1: "Faster."

YOU: *"Here, you. Take the _____..."*

(Continued)

MIND TRAPS

VOICE 4: "Say, isn't that one of those fantastic designer chairs from..."

YOU: *"No fair peeking. Now, if you'll let me finish."*

VOICE 4: "I just love their furniture, and their prices. What's the orange crate for?"

YOU: *"One more time."*

VOICE 1: "We're running long. Just give the name and the address."

YOU: "_____."

Is that a wrap?"

MASTERPLAN

MIND TRAPS

"CAR HOPPIN'"

For customized sample, see;
DISC 20, SIDE 1

:60 SCRIPT - Requires: Male or Female

FX: AUTOMOBILE INTERIOR ON HIGHWAY

YOU: "Boy, I'll sure be glad when they get to _____,
this road is terrible!"

VOICE 1: "It's not the road...it's this car!"

VOICE 2: "Yeah! The shocks are bad...Your ball joints are probably
gone..."

VOICE 1: "...Not to mention the bushings!"

VOICE 2: "Yeah! Those bushings are bound to need replacement!"

YOU: "Okay...Okay...guys, I get the message! that's why we're
going to _____."

VOICE 2: "Oh, Yeah? That's where I took my car when it needed
the brake job last winter. They did a great job!"

VOICE 1: "'Did a great job on my transmission too!"

YOU: "I know, I know! That's why I'm taking my car to
_____. You guys kept going on and on about
how good their service is..."

VOICE 1: "...Don't forget their low prices!"

YOU: "Okay, Okay, that's why I'm going to..."

VOICE 2: "Look, all I know is that it'll be nice to talk
without gurgling."

VOICE 1: "Yeah...hey! We're here!"

FX: CAR PULLS UP TO A STOP, DOOR OPENS, AND GUYS GET OUT

YOU: "Thank goodness, _____. Boy, I thought
we'd never make it!"

(Continued)

MIND TRAPS

VOICE 3: (GURGLED) "Hi there. Can I help you?"

YOU: *"Y-You mean...you really talk this way???"*

VOICE 3: "Sure, doesn't everybody?"

MASTERPLAN

MIND TRAPS

"WHISTLES, BELLS, AND BUZZERS"

For customized sample, see;

DISC 20, SIDE 2

:60 SCRIPT - Requires: Male

YOU: "Well, well...Here we have two new stereo owners. One picked up a great deal at _____. One didn't. Guess which one picked _____!" (FX-DOOR OPENS)

MAN 1: "Boy, a new stereo...with all the whistles (FX-WHISTLE), bells, (FX-BELLS) and buzzers. (FX-BUZZER) Love that buzzer. (FX-QUICK BUZZER) It may have cost me an arm and a leg...but hey, I've always got another one of each. Take a look at this genuine simulated walnut cabinet. And listen to this sound!" (FX-CLICK ON STEREO)

YOU: (OVER BUZZ AND FILTERED AS IF COMING FROM CHEAP STEREO)
"Here's a hint...this is not the _____ system." (FX-ELECTRIC ZAP AND SMALL EXPLOSION)

MAN 1: "Uh-oh."

YOU: (FX-DOOR SLAM, FOOTSTEPS) "Now, here's the other stereo enthusiast at home listening to his new stereo."

FX: DOOR OPENS

MAN 2: "Hey, do you mind!? My date and I would kind of like to be alone. We're listening to my new stereo."

YOU: "Do you like it?"

MAN 2: "Do I like being alone with a girl?"

YOU: "No, your stereo!"

MAN 2: "OH...yeah! Sounds great and I saved a ton! Uh, could you shut the door on your way out?"

(continued)

MASTERPLAN

"WHISTLES, BELLS, AND BUZZERS"

Page 2

MIND TRAPS

YOU: *"My way out? Oh! On my way to _____."*

Proof that the good buy always gets the girl in the end."

GIRL: (SURPRISED) "Ooooh!" (GIGGLE)

YOU: (EMBARRASSED) "Oh, pardon me."

FX: DOOR SLAM

MASTERPLAN

MIND TRAPS

"COMP-VERSATION"

For customized sample, see;
DISC 20, SIDE 2

:60 SCRIPT - Requires: Male

VOICE 1: "He bought this computer for finance management!"

FX: PAPER RUSTLE

VOICE 2: "Did not! (LASER BLAST) Got it for playing space
invasion!"

VOICE 1: "How am I supposed to do logerithms with this racket
going on?!"

VOICE 3: "Gentleman, let's not squabble among programs. Our
user approaches."

YOU: "I'm proud to be part of a computer from _____!"

VOICE 2: "He's going to play a game!"

VOICE 1: "Manage his budget!"

YOU: "Could be anything considering all the programs to chose
from at _____."

VOICE 3: "Could the video boys look alive."

VOICE 4: (COACH) "You bet! Okay guys...move it! This team is
the best...Let's prove it! We've got a reputation to
to live up to!"

VOICE 2: "Okay, everybody smile and be user friendly!"

VOICE 5: (GRAMPS) "Young whipersnappers and the way you talk to
human's."

YOU: "It's a lot easier to communicate these days, pops."

VOICE 2: "Yeah, I understand all their commands!"

VOICE 5: "Yeah, not like the days when we only talked to scientists!"

YOU: "Well, _____ has helped change all that.
I like it!"

(Continued)

MIND TRAPS

VOICE 3: "Attention...User input...Stand by."

ANNCR: "The lives of millions of electrons depend on your choice
of stores for hardware and software."

YOU: "Yeah, take it from me...I used to be a negative ion...
But now I'm positive..._____ is the best!"

MASTERPLAN

MIND TRAPS

"I'M A CHANGED MAN"

For customized sample, see;
DISC 20, SIDE 2

:60 SCRIPT - Requires: Male or Female

YOU: "You don't have to dread the weekend repair work anymore."
_____ Hardware makes home fix up so easy and
affordable, it'll change your whole personality."

VOICE: "Hi, I'm trying to fix up the house and I'm looking for a
few things."

YOU: "Let me know if you need some help. We've got just about
everything for fix up and repair here at _____."

VOICE: (JOHN WAYNE) "Well, I'll look around myself, pilgram. A
real weekend fix-it man doesn't ask for help!"

YOU: "The change has started already."

VOICE: (ED SULIVAN) "Right here in this store...An amazing
array of hardware. Take it away for a song!"

YOU: "_____ Hardware always seems to have this
affect on people."

VOICE: (PAUL LYNN) "Why do they call it "hardware?" This paint
brush is sooo soft!"

YOU: "Maybe because it's so hard to find anywhere for less?"

VOICE: (GROUCHO) "That's all we need...another comedian. Now
what's the name of this store?"

YOU: "_____."

VOICE: (GROUCHO) "You said the secret word."

FX: CASH REGISTER AND PAPER BAG

YOU: "There you go. Here's your receipt."

VOICE: (RICHARD NIXON) "Pardon me, but you must have under-
charged me. I must confess...I'm not a crook."

(Continued)

Support Stage 4, Page 276

MASTERPLAN

"I'M A CHANGED MAN"

Page 2

MIND TRAPS

YOU: *"No, that's all your bill comes to."*

VOICE: (NIXON) "Your prices are lower than I expected. I thought perhaps something was deleted from the register's tape."

(FX-CLEARs THROAT/NORMAL VOICE) Well...thank you."

YOU: *"Oh! Here's your change."*

VOICE: "Keep it. I've changed enough today!"

MASTERPLAN

MIND TRAPS

"THE FOLLOWING STORY"

For customized sample, see;
DISC 20, SIDE 2

:60 SCRIPT - Requires: Male

MUSIC: DETECTIVE MARCH TYPE

VOICE 1: "The following story is true. Only the names
have been changed to protect the innocent."

YOU: "Wait. Hold it."

MUSIC: STOP

YOU: "You can't change the names. This is about
_____ 's big _____
sale. If you change the names, people won't know
where to go."

VOICE 1: "What'd you mean. There's no place else around that
has sales like this."

YOU: "I know that. Just say the name."

VOICE 1: "Okay."

YOU: "The right name."

VOICE 1: "Sure."

YOU: "Okay, let's go."

MUSIC: DETECTIVE MARCH TYPE

VOICE 1: "The following story is true. Only my name has
been changed to protect..."

YOU: "Stop. Stop!"

MUSIC: STOP

YOU: "We're not changing any name. Not _____ 's."
Not the _____ sale. Not your name. It all
stays the same. Except the sale. It ends _____."

(Continued)

MASTERPLAN

"THE FOLLOWING STORY"

Page 2

MIND TRAPS

YOU: (Cont'd) *"Then it won't matter what we call it, because it'll be history."*

VOICE 1: "No changes?"

YOU: *"No changes."*

VOICE 1: "How about if I wear a disguise."

YOU: *"Okay, go right ahead. It's radio."*

VOICE 1: "Oh, yeah! Then I'll change my voice."

YOU: *"Right. Can we get on with this?"*

MUSIC: DETECTIVE MARCH TYPE

VOICE 2: "The following story is true. Nothing has been changed, except my voice."

YOU: *"That's fantastic!"*

VOICE 2: "Thank you."

YOU: *"Say, after the commercial, how would you like to go to _____ big _____ sale with me?"*

VOICE 1: "You got it big boy."



MIND TRAPS

"GUESS WHO'S COMING TO DINNER"

(A-4185 - Renting movies for home enjoyment)

DEMONSTRATED FOR: VIDEO MOVIE RENTAL STORE

CUT

1. :59 - Customized for demonstration purposes
2. :59 - Generic version
3. :59 - Visual effects background
4. :24 - Generic voices only
5. :10 - Visual effects - phone effects

"THE WEDDING"

(A-4186 - Dealing with car repairs)

DEMONSTRATED FOR: AUTO MAGIC

CUT

6. :60 - Customized for demonstration purposes
7. :61 - Generic version
8. :60 - Visual effects background
9. :20 - Generic voices only
10. :16 - Visual effects - Organ
11. :21 - Visual effects - Car with cans tied behind it

" THE RIGHT PLACE BUT THE WRONG TIME"

(A-4187 - Dinner with the boss's wife)

DEMONSTRATED FOR: FINE RESTAURANT DINING

CUT

12. :60 - Customized for demonstration purposes
13. :60 - Generic version
14. :60 - Visual effects background
15. :47 - Generic voices only
16. :05 - Visual effects - Glass being filled, glass breaking

"BOOT HILL"

(A-4188 - Boots that didn't make it)

DEMONSTRATED FOR: BOOT MANUFACTURER

CUT

17. :30 - Customized for demonstration purposes
18. :30 - Generic version
19. :30 - Visual effects background
20. :20 - Generic voice only

MIND TRAPS

"UNSIGHTLY LONG LINES"

(A-4189 - Shortening supermarket lines)

DEMONSTRATED FOR: SUPERMARKET

CUT

1. :60 - Customized for demonstration purposes
2. :60 - Generic version
3. :60 - Visual effects background
4. :55 - Generic voices only
5. :07 - Visual effects - News open

"RENTAL JEANS"

(A-4190 - Customer finds a cheaper place to buy jeans)

DEMONSTRATED FOR: JEAN SHOP

CUT

6. :60 - Customized for demonstration purposes
7. :60 - Generic version
8. :60 - Visual effects background
9. :55 - Generic voice only

"I DON'T WANT MY PICTURE TOOK"

(A-4191 - Salesman tries to sell a camera to the wrong customer)

DEMONSTRATED FOR: CAMERA SHOP

CUT

10. :60 - Customized for demonstration purposes
11. :60 - Generic version
12. :60 - Visual effects background
13. :46 - Generic voice only
14. :05 - Visual effects - Camera clicking

"GIVE IT YOUR ALL"

(A-4192 - High pressure sports)

DEMONSTRATED FOR: SPORTS STORE

CUT

15. :28 - Customized for demonstration purposes
16. :28 - Generic version
17. :28 - visual effects background



"GUESS WHO'S COMING TO DINNER"

For customized sample, see:
DISC 21, SIDE 1, CUT 1

MIND TRAPS

:60 Script - Requires Male

FX: PHONE RING AND PICKUP/WOMAN FILTERED THROUGHOUT

VOICE 1: "Hello?"

YOU: *"Hi, it's me."*

VOICE 1: "Calling to say you'll be late?"

YOU: *"No."*

VOICE 1: "Calling to see if I need something from the store?"

YOU: *"Nope."*

VOICE 1: "Calling to say you're bringing someone home for dinner."

YOU: *"You're getting warm."*

VOICE 1: "Your boss?"

YOU: *"Cold."*

VOICE 1: "Another woman?"

YOU: *"Maybe."*

VOICE 1: "What's that suppose to mean?"

YOU: *"Haven't decided. Maybe Dolly Parton, Jane Fonda, Loni Anderson..."*

YOU 1: *"At _____ we offer you the widest variety of movies availabe whether it's Beta, VHS, or Video Disc. _____ is sure to bring a simle to your face."*

MASTERPLAN

"GUESS WHO'S COMING TO DINNER"

page 2

MIND TRAPS

YOU: *"Then again, it might be Sylvester Stallone, Burt Reynolds, Roger Moore, Harrison Ford..."*

VOICE 1: *"You're not calling from Happy Hour someplace, are you?"*

YOU: *"No, I'm serious. Look, I can't make up my mind, so I'll just bring the whole gang home. See ya, soon."*

VOICE 1: *"No, wait!...I..."*

FX: CLICK AND PHONE DIAL TONE

VOICE 2: *"That's cruel."*

YOU: *"What? I told the truth. I'm bringing all those people home, thanks to _____'s video club. _____'s selection, plus low everyday rental and purchase prices, plus weekly specials, make it easy to bring home the best in real entertainment."*

VOICE 2: *"I don't know...I still think she's gonna be mad."*

MASTERPLAN

MIND TRAPS

"THE WEDDING"

For customized sample, see:
DISC 21, SIDE 1, CUT 6

:60 script - Requires Male

MUSIC: WEDDING RECESSIONAL

VOICE 1: "Do you, Rick Abernathy, take this car to be you primary mode of transportation, to and from work and for pleasure?"

VOICE 2: "I do."

VOICE 1: "And do you promise to rotate your tires every ten thousand miles, and to regularly check the oil, water, and transmission fluid?"

VOICE 2: "Yes, I do."

VOICE 1: "And will you see that the engine is tuned, the chassis lubricated, and the oil changed every
(COMPLETE FADE)

YOU: *"Oh, the promises you make to yourself when you buy a new car. But the honeymoon's over when you drive it off the lot and the waiting game begins. Waiting for state inspections, brake jobs, body work. That's when you find yourself hanging around new car showrooms and seriously listening to your accountant's advice about depreciation. Before this happens, take your car to _____. They'll touch up fix up...keep up your car, and do it all quickly..."*

MASTERPLAN

"THE WEDDING"

page 2

MIND TRAPS

YOU: *(contd.)"Anything from a thorough cleaning to major mechanical repairs. _____."*

FX: START ENGINE, BEGIN TO PULL AWAY WITH AWFUL RACKET

VOICE 2: "Hey, what's all the noise?"

VOICE 1: "It's just the tin cans tied to your bumper."

VOICE 2: "Oh."

YOU: *"Call or visit _____, for tender loving care for your car services that make it so easy to keep all the promises you made before you started out on the road of life together."*

FX: TIN CAN RATTLING FADE

MASTERPLAN

"THE RIGHT PLACE BUT THE WRONG TIME"

For customized sample, see:
DISC 21, SIDE 1, CUT 12

MIND TRAPS

:60 Script - Requires Male

YOU: *"It's him."*

VOICE 1: *"Him who?"*

YOU: *"Don't look! It's my boss."*

VOICE 1: *"Where? I don't see him."*

YOU: *"He just came in. Ohhh, if he sees me now."*

VOICE 1: *"What? You're not supposed to go to lunch?"*

YOU: *"No! It's lunch here."*

VOICE 1: *"At this table?!"*

YOU: *"At the _____."*

VOICE 1: *"What's the matter with having lunch here?"*

YOU: *"Nothing. It's fine."*

VOICE 1: *"Excuse me, but you don't appear to be making sense."*

YOU: *"I should've remembered that the _____ is his favorite place to have lunch."*

VOICE 1: *"So, I don't see the problem. What's wrong with having lunch here?"*

YOU: *"Nothing's wrong! Everything's great. The steaks, the drinks. The atmosphere. It's got to be the best place in town."*

VOICE 1: *"I still don't see your problem."*

MIND TRAPS

YOU: *"It's not just having lunch here at the _____
_____."*

VOICE 1: *"It's not?"*

YOU: *"No. It's having lunch here at the _____
with you Gloria."*

VOICE 1: *"Me? What's wrong with that?"*

YOU: *"You're his wife."*

VOICE 1: *"Ohhhhh."*

YOU 1: *"Come to the _____ for a fantastic
lunch today, or enjoy the happy hour there everyday
from 4 til 6 p.m. You never know who you might see
there."*

VOICE 2: *"Gloria?!"*

MASTERPLAN

"BOOT HILL"

For customized sample, see:
DISC 19, SIDE 1, CUT 17

MIND TRAPS

:60 script - Requires Male

FX: BOOTS WALKING ON WOOD WITH SPURS JINGLING, WIND

VOICE 1: "Well, this is it. Boot Hill."

FX: VOCAL WARBLE ALA "GOOD, BAD, AND UGLY," FOLLOWED W/CHIME

VOICE 1: "Trail's end for a lot of lost soles, waitin'
to meet their maker."

FX: GUITAR STRUM, BACKED BY HARMONICA

VOICE 1: "Oh, they were tough, all right, but there were
always some that were tougher. And when the
showdown came, these were the ones who bit
the dust. Who stood up to the...boots...of
Boot Hill?"

FX: CHIME

YOU: *"Nocona boots from Morgan Boots, 1600 South 360,
Arlington and 5539 LBJ Freeway, Dallas, They're
some tough hombres."*

FX: VOCAL WAIL AND OTHER EFFECTS OUT

MASTERPLAN

"UNSIGHTLY LONG LINES"

page 2

MIND TRAPS

YOU: *"Something like that."*

VOICE 2: *"I know why...Less people shop there, right?"*

YOU: *"Wrong."*

VOICE 2: *"Then their prices 'are sky high, so people buy less."*

YOU: *"Wrong again."*

VOICE 2: *"Wrong?"*

YOU: *"Right. _____ has quick checkout lines because all pricing is computerized...Even daily and weekly specials."*

VOICE 2: *"Think you've got all the answers, don't you?"*

YOU: *"Uh-huh. And you've got a leaky bag of ice cream."*

VOICE 2: *"Oh my gosh...I forgot!"*

YOU: *"Yeah...Well just don't forget about _____ the next time you go grocery shopping."*



"UNSIGHTLY LONG LINES"

For customized sample, see:
DISC 21, SIDE 2, CUT 1

MIND TRAPS

:60 script - Requires Male or Female

VOICE 1: "And now for a brief report from our paper pushing bureau in the paper pushing nation's capitol. What's the latest Mat?"

VOICE 2: "According to the Bureau of Vital Statistics, the average man or woman will live approximately five years longer by the year 2000. Add to that the fact that there are more poeple on earth now than in any previous era in the history of the world, and you know what you get?"

YOU: *"Haven't a clue."*

VOICE 2: "Longer waits at the checkout lines in super-markets."

YOU: *"Wait a minute."*

VOICE 2: "Longer than that in most cases."

YOU: *"No. That's an interesting theory, but it doesn't hold any water."*

VOICE 2: "Neither do the so-called insulated bags most places give you for ice cream."

YOU: *"Have you tried shopping at _____?"*

VOICE 2: "Hold it right there. You're gonna tell me they've got a quick checkout, right?"



"RENTAL JEANS"

For customized sample, see:
DISC 21, SIDE 2, CUT 6

MIND TRAPS

:60 script - Requires Female

VOICE 1: "Uh...excuse me."

YOU: "Hello there. Welcome to the _____."

VOICE 1: "I've been looking around for some jeans."

YOU: "Well, I must say you certainly do have a flair for choosing jeans. Those you have on are really knockouts."

VOICE 1: "Yeah. I get to wear them every Thursday afternoon from 3:00 until 4:30."

YOU: "You do?!"

VOICE 1: "Yeah...And I get them once a month on Saturday from 2:30 until 4:00."

YOU: "You share your clothes?"

VOICE 1: "No. I rent them."

YOU: "You rent your clothes?"

VOICE 1: "Well jsut the jeans really. I can't afford to buy them because..ah..."

YOU: "Expensive jean stores."

VOICE 1: "Yeah. So I went ot Rocko's clothing..."

YOU: "And rented jeans by the week."

VOICE 1: "Rocko gave me a deal I just couldn't refuse. Only \$29.95."

MASTERPLAN

MIND TRAPS

"RENTAL JEANS"

page 2

YOU: "\$29.95."

VOICE 1: "Of course that's only the first week. The second week...."

YOU: "Do you know you could have bought three pairs of jeans here at _____ for what you've already paid."

VOICE 1: "I could?"

YOU: "At _____ we buy our jeans in huge quantities and pass the savings on to you."

VOICE 1: "Wow, that's a better offer than Rocko gave me."

YOU: "Uh-huh. How 'bout that."

VOICE 1: "Hey, I'm gonna go over to Rocko's and cancel my contract. What's the name of your store again?"

YOU: "_____ were everyone buys jeans for less."

VOICE 1: "I'm sure he'll want to put you under contract when he sees all the great deals you have."

YOU: "Could it be that I did my job a little too well?"

MASTERPLAN

MIND TRAPS

"I DON'T WANT MY PICTURE TOOK"

For customized sample, see:
DISC 21, SIDE 2, CUT 10

.:60 script - Requires Male

FX: BELLS

YOU: "Oh. How do you do sir. Welcome to _____."

VOICE 1: "Could I..ah...?"

YOU: "See the new line of Polaroid Instant cameras.
Why certainly sir. Now just hold still and smile."

VOICE 1: "I don't want my picture took."

YOU: "I understand perfectly. A Kodak man. Well just
let me get a picture with this new Kodak."

VOICE 1: "I don't want my picture took!"

YOU: "Oh, a Pentax man. Well I'll just snap a shot
and run this right...."

VOICE 1: "I don't want my picture took!"

YOU: "You must want a Nikon right? Well you'll like this.
Just aim the lens and push..."

VOICE 1: "I don't want my picture took."

YOU: "Now look here sir at _____ we have
the most complete line of comeras and accessories
in town but I can't show them to you if you won't
let me take your picture."

VOICE 1: "I don't want my picture took."

MASTERPLAN

MIND TRAPS

"I DON'T WANT MY PICTURE TOOK"

page 2

YOU: *"Listen I take a lot of pride in my job here at _____ but...."*

VOICE 1: *"Me too. But I don't want my picture took."*

YOU: *"Then why in the world did you come to _____ ?"*

VOICE 1: *"I come to read the electric meter. Downstairs?"*

YOU: *"Yeah, uh...uh downstairs."*

VOICE 1: *"Yeah, thanks."*

FX: FOOT STEPS GOING AWAY

YOU: *"You'll get the picture every time with film and cameras from _____."*



"GIVE IT YOUR ALL"

For customized sample, see:
DISC 21, SIDE 2, CUT 15

MIND TRAPS

:60 script - Requires Group

ANNCR: "Giving you a sporting chance..."

YOU: *CHANT*

VOICE 1: "The right equipment is essential."

FX: CROWD CHEERING

ANNCR: "On the field during practice all the way through
the final tick of the clock...(FX BUZZER)
You give it your all!"

YOU: *CHANT*

ANNCR: "When you're equipped, it's more than a game.
Protection, preparation, power!....from the
sporting good store:"

YOU: *CHANT*

ANNCR: "Because the final score is all up to you!"

MASTERPLAN

DISC 22, SIDE 1

MIND TRAPS

"COMMUNICATION BREAKDOWN"
(A-4193 - How not to get cable)
USAGE: CABLE SERVICE

CUT

1. :60 - Customized for demonstration purposes
2. :60 - Generic version
3. :60 - Visual effects background
4. :60 - Generic voices only
5. 1:21 - Visual effects - doorbell and doors, pounding, jackhammer, and accordian

"THE BIRDS AND THE BEES"
(A-4194 - The facts of car washes)
USAGE: CAR WASH

CUT

6. :59 - Customized for demonstration purposes
7. :59 - Generic version
8. :59 - Generic voices only
9. :23 - Visual effects - door and tape recorder

"YOU KNOW WHAT"
(A-4195 - Coming out of hiding)
USAGE: COMPUTER STORE

CUT

10. :62 - Customized for demonstration purposes
11. :62 - Generic version
12. :62 - Visual effects background
13. :62 - Generic voices only

"COPY KID"
(A-4196 - How to duplicate yourself)
USAGE: COPIER STORE

CUT

14. :58 - Customized for demonstration purposes
15. :58 - Generic version
16. :58 - Visual effects background
17. :49 - Generic voices only
18. :05 - Visual effect - climbing onto a copier

MASTERPLAN

DISC 22, SIDE 2

MIND TRAPS

"WILLY FIX-IT"

(A-4197 - How to be handy)
USAGE: HARDWARE STORE

CUT

1. :56 - Customized for demonstration purposes
2. :56 - Generic version
3. :45 - Visual effects background

"THE LEGEND OF WILLY FIX-IT"

(A-4198 - Overcoming inabilities)
USAGE: HARDWARE STORE

CUT

4. :61 - Customized for demonstration purposes
5. :61 - Generic version
6. :59 - Generic voices only

"BIRD FEEDER"

(A-4199 - A job not too tough to handle)
USAGE: HARDWARE STORE

CUT

7. :59 - Customized for demonstration purposes
8. :59 - Generic version
9. :08 - Visual effects

"GONE WITH THE BREEZE"

(A-4200 - Beat the heat)
USAGE: LIGHTING STORE

CUT

10. :59 - Customized for demonstration purposes
11. :59 - Generic version
12. :59 - Visual effects background
13. :55 - Generic voices only



MIND TRAPS

"COMMUNICATION BREAKDOWN"

For customized sample, see;
DISC 22, SIDE 1

:60 SCRIPT - Requires: Male

FX: VERY BOISTROUS PARTY, LOTS OF LOUD TALKING & LAUGHING, MUSIC, ETC.

FX: DOORBELL & DOOR OPENING

YOU: "Hey, Bob!...Edna!...Come on in!"

VOICE 1&2: (shakily) "Are you sure?"

YOU: "Sure! I told you it was a late-nighter."

VOICE 1: "But midnight??? What's your landlord gonna say?"

VOICE 2: "What're the Police gonna say?"

YOU: "Well, uh, y'see this is a...break the lease party."

FX: DOORBELL & DOOR OPENING

VOICE 3: "You the guy that wanted a jackhammer?"

YOU: "Yeah...just set up over there."

VOICE 3: "Sure 'ting."

VOICE 1: "Boy, Charlie, you really mean business, but I thought you liked living here."

YOU: "Well, I did, but..."

FX: DOORBELL & DOOR OPENING

YOU: "Oh, hi Myron! Why don't you just mingle with your accordion..."

FX: ACCORDION MUSIC, "LADY OF SPAIN"

VOICE 2: "Charlie! Why don't you want to stay???"

YOU: "I can't get _____ here!"

VOICE 3&4: "What!!!"

(Continued)

MASTERPLAN

"COMMUNICATION BREAKDOWN"

Page 2

MIND TRAPS

YOU: "I know...it's hard to believe, but the landlord won't let them put it in. Just think of it...All the movies, the sports, and the special channels _____ offers, that I'm missing!"

FX: DOORBELL & DOOR OPENING

VOICE 4: "You call a tree surgeon?"

YOU: "Just start on that wall over there..."

VOICE 4: "Gotcha!"

FX: CHAINSAW SAWING

VOICE 1: "But Charlie..."

YOU: "No buts! If they won't put _____ in, I'm moving out!"

VOICE 2: "Uh, Charlie...They're putting it in tomorrow! Didn't you see the notice?"

YOU: "N-notice???"

FX: DOORBELL RINGING FURIOUSLY AND ANGRY POUNDING ON DOOR

VOICE 6: "JOHNSON!!!"

YOU, 1&2: "Uh Oh..."



"THE BIRDS AND THE BEES"

For customized sample, see;
DISC 22, SIDE 1

MIND TRAPS

:60 SCRIPT - Requires: Male

FX: ROCK MUSIC ON STEREO/SWITCH TURN OFF/MUSIC STOPS

VOICE 1: "Oh, hi, Dad."

YOU: "Hi. Uh, can we talk?"

VOICE 1: "Sure. What about?"

YOU: "Well, now that you're old enough to drive the family car and all, I think it's time I talk to you about...the birds and the bees."

VOICE 1: "The birds and the...Listen, Dad, I'm sixteen years old."

YOU: "I know. I should've brought this up sooner, but better late than never."

VOICE 1: "But I already know all about the birds and the bees. From biology...in school."

YOU: "Did they tell you about _____?"

VOICE 1: "What's that have to do with the birds and the bees?"

YOU: "What's that have to do...What are they teaching you? It's got a lot to do. Birds and bees can...well...damage a car's finish, but _____ is equipped to get a car deep down clean; to remove all the acids and greases that can age a car."

VOICE 1: "So what you're telling me is that..."

YOU: "I'd like you to take the car to _____ before you bring it back. It would make both your mother and I feel so much better."

VOICE 1: "Okay. I'll do it."

YOU: "Fine. By the way, what'd you think I wanted to talk about?"

VOICE 1: "Never mind...I'll explain it to you later."

MASTERPLAN

MIND TRAPS

"YOU KNOW WHAT"

For customized sample, see;
DISC 22, SIDE 1

:60 SCRIPT - Requires: Male

FX: OFFICE BACKGROUND/FOREGROUND CROWD MUMBLING

VOICE 1: "What's going on here? Why aren't you all working?"

VOICE 2: "Somebody said 'computer' to Mr. Thomas..."

VOICE 3: "And now he's under his desk."

VOICE 4: (MUFFLED UNDER DESK) "I'm not coming out."

VOICE 1: "Okay, who said...you-know-what...to Mr. Thomas?"

YOU: "I did."

VOICE 1: "Didn't anyone ever tell you how the very mention
of...you-know-what...affects him?"

YOU: "Uh...Yes, but I was just trying to tell him how a
computer..."

FX: CROWD GASP

YOU: "...from _____ could make the office run
more efficiently."

VOICE 1: "Yes, yes, yes...I'm sure he knows all about that."

YOU: "Well, does he know that _____ offers
special 'get acquainted' classes for all their computers..."

FX: CROWD GASP

YOU: "...and that in most cases you can learn how to operate
one in less than an hour?"

VOICE 4: (LESS MUFFLED) "Come again."

(CON'T)



"YOU KNOW WHAT"

PAGE 2

MIND TRAPS

YOU: "...from _____ could make the office run more efficiently."

VOICE 4: (MUFFLED UNDER DESK) "What's that?"

YOU: "And _____'s office systems are always reasonably priced."

VOICE 4 (LESS MUFFLED) "Come again."

YOU: "We'll save time and money with a...you-know-what from _____."

VOICE 1: "Mr. Thomas?"

VOICE 4: "I'm okay. Young Davis is right. It's time for all of us to come out of hiding and admit that we need a...com... com...com..."

YOU: "Computer from _____?"

FX: CROWD GASP

VOICE 4: "Right."

YOU: "Great. I'll give them a call...as soon as we get a telephone."

FX: BUMPING OF SOMEONE GETTING UNDER DESK

VOICE 4: (MUFFLED UNDER DESK) "I'm not coming out."

YOU: "What'd I say?"

VOICE 4: "I'm not."

MASTERPLAN

MIND TRAPS

"COPY KID"

For customized sample, see;
DISC 22, SIDE 1

:60 SCRIPT - Requires: Male or Female

FX: PRINTING SHOP BACKGROUND WITH CHILD CLIMBING ONTO COPIER

YOU: *"Hi there."*

VOICE 1: *"Hello."*

YOU: *"Uh, what'cha doin'?"*

VOICE 1: *"Makin' a copy."*

YOU: *"Well, there's no need for you to climb on the machine.
I'll help you reach the buttons."*

VOICE 1: *"You will!"*

YOU: *"Well sure, that's the way we are here at _____.
We like to help all our customers with their printing and
copying needs; Large, and...not so large."*

VOICE 1: *"Will it cost a lot?"*

YOU: *"No, this is _____; Your center for
reasonably priced printing and copying. We offer full
service for less and we're fast."*

VOICE 1: *"Good."*

YOU: *"Plus we've got locations all over town, convenient to
wherever you are."*

VOICE 1: *"I'm here."*

YOU: *"So I've noticed. Now, what is it you'd like to copy at
_____?"*

(CON'T)

MASTERPLAN

MIND TRAPS

"COPY KID"

page 2

VOICE 1: "Me."

YOU: "You?!"

VOICE 1: "Uh-huh."

YOU: "Would you mind telling me why you'd like to copy you?"

VOICE 1: "Cause my mom said that all she needed was another one just like me."

YOU: "So you came to _____ to make a-a copy!"

VOICE 1: "For my mom."

YOU: "Makes sense to me."

ANNCR: "Perfect copies every time while you wait. At _____.
There's one near you."

MASTERPLAN

MIND TRAPS

"WILLY FIX-IT"

For customized sample, see;
DISC 22, SIDE 2

:60 SCRIPT - Requires Male

FX: WALKING DRUMS AND BASS

VOCAL: "Meet Willy Fix-it."

YOU: "Hi!"

VOCAL: "A heck of a guy.

He's ready to help you

in the wink of an eye.

Tell us, Willy, what makes

you so good?

With hammers 'n' hand saw,

and pliers and wood?"

YOU: "Well, I'll tell you my secret.

Though I'm sure that you've guessed,

what makes me so special,

what makes me the best.

It's _____."

VOCAL: "Oh!"

FX: DRUM AND BASS STOP, THEN PICK UP AGAIN

VOCAL: "Well, now you know his secret,

so you'll be handy, too.

When it comes to fix-up,

you'll know just what to do.

Go see Willy Fix-it,

he's a heck of a guy.

He knows just how to help you,

(CON'T)

MIND TRAPS

VOCAL: (CON'T) and can tell you what to buy.

Willy Fix-it, so handy to have around,
there's nobody else quite like him,
in town."

FX: DOOR OPEN

YOU: *"Remember...Look for me, Willy Fix-it at
_____ when you're wondering
if you can fix it. I'll show you how."*

FX: DOOR CLOSE

MASTERPLAN

MIND TRAPS

"THE LEGEND OF WILLY FIX-IT"

For customized sample, see;
DISC 22, SIDE 2

:60 SCRIPT - Requires Male or Female

MUSIC: TO BACKGROUND

YOU: *"Once there was a rather ordinary man named Willy Fix-it."*

VOICE 1: "Hello."

YOU: *"Will wanted to save money by doing home repairs and improvements himself."*

VOICE 2: "That's nice."

VOICE 3: "Smart too."

YOU: *"There was just one problem."*

VOICE 2: "Oh!"

YOU: *"Willy was all thumbs."*

VOICE 3: "Well, I can see where it might be difficult to find work gloves for somebody who is all thumbs."

YOU: *"That's just a figure of speech. It means Willy couldn't tell one end of a hammer from another."*

VOICE 1: "This is the right end of the hammer isn't it?"

VOICE 2: "Uh, that's a screwdriver."

VOICE 1: "Oh."

YOU: *"Willy sought help."*

VOICE 1: "When I was younger, I tried to join the drill team at school, I thought they meant electric drills."

YOU: *"Well, he was at the end of his rope."*

VOICE 1: "This is a rope?"

VOICE 3: "Uh, that's an extension cord."

(CON'T)



MIND TRAPS

YOU: "Then he discovered _____. With help from _____'s friendly staff, Willy overcame his natural inabilities and was able to live a useful and productive life as a handy man. So handy in fact, that he was invited to join the ranks of _____."

VOICE 1: "This is the proudest day of my life."

YOU: "Now you can have the help you need, when you need it, for all home repairs and improvements. Just look for Willy at _____."

VOICE 1: "I get Thursday's off...drill team practice."

YOU: "Your still on the drill team?"

VOICE 1: "Yes, I...uh, couldn't give up show biz."

MASTERPLAN

MIND TRAPS

"BIRD-FEEDER"

For customized sample, see;
DISC 22, SIDE 2

:60 SCRIPT - Requires Male or Female

FX: STORE BACKGROUND

VOICE 1: "Hey, aren't you Willy Fix-it?"

YOU: "Is this _____?"

VOICE 1: "Yeh."

YOU: "Then I must be Willy Fix-it."

VOICE 1: "You expect me to believe you were as bad as they try to
make out?"

YOU: "I was."

VOICE 1: "Come on."

YOU: "I wanted to be a handyman in the worst way, and usually
that's just how I was."

VOICE 1: "No way."

YOU: "W-wait...I'll show you."

FX: SOUND OF SOMETHING WOODEN PULLED FROM UNDER COUNTER

YOU: "See this? I made it before I discovered _____."

VOICE 1: "Yeah, well, it looks like a pretty nice bird-feeder to me."

YOU: "It was supposed to be a workbench."

VOICE 1: "Oh."

YOU: "Everything I did turned out wrong. Then I discovered
_____. Ever since then, no job's been
too tough for me to handle myself."

VOICE 1: "Come on!"

(CON'T)

MASTERPLAN

"BIRD-FEEDER"

page 2

MIND TRAPS

YOU: *"Really. Add extra insulation to my house? No problem. Put new fronts on the kitchen cabinets? Piece of cake. Repair the fixtures in the bathroom? I'm your man...Oh, and _____ is your place. You'll find whatever you need at _____...tools... supplies...advice...Whatever it takes to get the job done... and done right."*

VOICE 1: *"Great. Ah, Listen, I brought something along I'm working on and, well...here it is."*

FX: UNWRAPPING THE BIRDBATH

YOU: *"What's it supposed to be?"*

VOICE 1: *"Would you believe a birdbath?"*

YOU: *"Not in a million years."*

MASTERPLAN

MIND TRAPS

"GONE WITH THE BREEZE"

For customized sample, see;
DISC 22, SIDE 2

:60 SCRIPT - Requires: Male

MUSIC: DRAMATIC OPEN

YOU: *"We join this episode of 'GONE WITH THE BREEZE' as Rhett prepares to leave Tara."*

MUSIC: TO BACKGROUND

SCARLETT: "Oh, Rhett, darling, must you go?"

RHETT: "Yes."

SCARLETT: "But, whatever for?"

RHETT: "Because...well, Scarlett, I can't take this heat."

SCARLETT: "The heat? Well, I would turn the air conditioning on, but frankly, the electric bills have been frightful this year."

YOU: *"Hold on folks...I think I've got a solution."*

SCARLETT: "Uh...Rhett, who is that man?"

YOU: *"I'm the narrator. Uh...Listen, haven't you people heard of _____?"*

RHETT: "No, should we know them?"

YOU: *"You should if you want to beat the heat and lower your electric bills. _____ has _____ ceiling fans. They help evenly distribute the cool air from your air conditioning in summer, and do the same with warm air in the winter."*

(CON'T)

MASTERPLAN

MIND TRAPS

"GONE WITH THE BREEZE"

page 2

SCARLETT: "Oh, Rhett, it sounds divine. Who did you say those people were again?"

YOU: "_____."

SCARLETT: "Oh, Rhett, why don't you run down there and pick up one of those nice little old fans for me?"

RHETT: "Do it yourself, Scarlett."

SCARLETT: "Rhett?! What on earth do you mean?"

RHETT: "Frankly, my dear, I don't give a fan...But I might get one for myself."

SCARLETT: "Rhett, darling...Wait! Wait...Oh, Rhett!" (FADE)

MASTERPLAN

"APPOINTMENT WITH DENTISTRY"

For customized sample, see:
DISC 24, SIDE 1, CUT 1

MIND TRAPS

:31 SCRIPT - Requires: Male or Female

YOU: *"Isn't it amazing how a simple thing like a dentist's appointment can bring out the child in us."*

FX: DOOR OPENING/OFFICE SOUNDS IN BACKGROUND

VOICE 1: "Good morning Miss Abernathy."

VOICE 2: "Uh, good morning Mr. Johnson. Oh, Mr. Johnson, you've got a dentist appointment today."

VOICE 1: (LITTLE BOY'S VOICE) "No I won't go."

VOICE 2: "But Mr. Johnson..."

VOICE 1: (LITTLE BOY) "You can't make me."

VOICE 2: "Mr. Johnson, you're behaving like a child."

VOICE 1: (NORMAL) "Uh-um...You're absolutely right, now if you want me, (LITTLE BOY) I'll be locked in my office."

FX: DOOR SLAM

MUSIC: UP AND OUT

YOU: *"At _____, they work hard to gain your confidence and trust with professional, friendly care. _____, we'll give you something to smile about."*

MASTERPLAN

MIND TRAPS

"THE SHOOTIST"

For customized sample, see:
DISC 24, SIDE 1, CUT 6

:31 SCRIPT - Requires: Male or Female

ANNCR: "There's a man in town who earns his living...
shooting people."

MAN 1: "I was told you're the best for this job."

ANNCR: "He shoots babies and grandparents."

MAN 1: "I can't afford any mistakes."

ANNCR: "He shoots brides and grooms."

MAN 2: "What time should I get there?"

MAN 1: "Three p.m."

MAN 2: "I'll be there."

FX: CROSSFADE INTO BIRTHDAY PARTY BACKGROUND

ANNCR: "He even shoots...birthday girls."

WOMAN: "All right, blow out the candles and make a wish!"

FX: CAMERA CLICK WITH FLASH AND ADVANCE

MAN 2: "Got it!"

MAN 1: "Great picture!"

YOU: "He's _____ . More than a photographer.
He's a...shootist."

FX: CAMERA CLICK

MASTERPLAN

MIND TRAPS

"CAN I CALL YOU BOB?"

For customized sample, see:
DISC 24, SIDE 1, CUT 11

:30 SCRIPT - Requires: Male or Female

YOU: *"There are personal computer stores..."*

FX: MUSIC WITH COMPUTER EFFECTS IN BACKGROUND

VOICE 1: "Well Bob, I can call you Bob can't I?"

VOICE 2: "My names Frank."

VOICE 1: "Well Bob, I think this system is perfect for your
business."

VOICE 2: "But you don't even know what business I'm in."

VOICE 1: "Yeah, they're all pretty much the same."

MUSIC: IN BACKGROUND

YOU: *"And then there's _____, the personal
computer store."*

VOICE 3: "Why don't you tell us about your business, then
we'll see what we can do for you."

VOICE 2: "Don't you want to sell me first?"

VOICE 3: "We find that once we get to know you and your bus-
iness better, our computers pretty much sell themselves."

YOU: *" _____, the personal computer store."*

MASTERPLAN

"WHAT'S A MATTER, ERNIE?"

For customized sample, see:
DISC 24, SIDE 1, CUT 16

MIND TRAPS

:32 SCRIPT - Requires: Female

FX: TELEPHONE RINGING/MUSIC IN BACKGROUND

VOICE: "Hello Mom...It's me, Ernie."

YOU: "Ernie, what's a matter?"

VOICE: "Uh, I lost my job."

YOU: "Lost your job?"

VOICE: "The boss even bulldozed my parkin' space."

YOU: "Bulldozed?"

VOICE: "Yeah, they didn't even move my new car first."

YOU: "Your new car!"

VOICE: "All because I didn't take our work to some
hot-shot printer."

YOU: "Y-you didn't take your printing to _____?"

VOICE: "Yeah, that's the place. What makes them so
special?"

YOU: "Ernie...You have'ta ask about _____?"

VOICE: "Big deal I'll get another job. I'll show'em,
I mean the phone books full of printers, right."

FX: PHONE HANGING UP

VOICE: "Mom, you still there....Mother?"

MIND TRAPS

"GOOD HELP IS HARD TO FIND"
(A-4205 - A visit from Office Man)
DEMONSTRATED FOR: OFFICE SUPPLY STORE

CUT

1. :32 - Customized for demonstration purposes
2. :32 - Generic version
3. :27 - Generic voices only
4. :51 - Visual effects background - office machines, swoosh, glass breaking

"HAVE AN ACCIDENT?"
(A-4206 - An accident waiting to happen)
DEMONSTRATED FOR: BODY SHOP

CUT

5. :32 - Customized for demonstration purposes
6. :32 - Generic version
7. :32 - Generic voices only
8. :17 - Visual effects background

"STUCK FOR A SOLUTION"
(A-4207 - Getting stuck in a closet)
DEMONSTRATED FOR: HOMES

CUT

9. :31 - Customized for demonstration purposes
10. :31 - Generic version
11. :31 - Generic voices only
12. :14 - Visual effects background - door opening, pop, door closing
13. :31 - Music background

"SURVIVAL OF THE FITTEST"
(A-4208 - Losing weight to stay healthy)
DEMONSTRATED FOR: WEIGHT REDUCTION CENTERS

CUT

14. :31 - Customized for demonstration purposes
15. :30 - Generic version
16. :19 - Generic voices only

MASTERPLAN

"GOOD HELP IS HARD TO FIND"

For customized sample, see:
DISC 24, SIDE 2, CUT 1

MIND TRAPS

:32 SCRIPT - Requires: Male

FX: BANGING AND TICKING SOUNDS FROM OFFICE MACHINES

WOMAN: "Oh, I've had it with crummy office equipment!"

FX: SWOOSH SOUND THEN GLASS BREAKING

WOMAN: "Huh...Who are you?"

YOU: *"I'm Office Man and I heard your plea for superior office products."*

WOMAN: "Have you ever heard of doors?"

YOU: *"Yes, great group, but I'd rather talk about _____
_____. They can handle all your office needs,
large or small from paper clips to word processors...
And _____ has competitive prices.
They're in the Yellow Pages under office supply."*

WOMAN: "Fantastic! Well, How can I ever thank you?"

YOU: *"Do you have any aspirin...I think I've got another one of my window pains."*

FX: GLASS BREAKING

YOU: *"Ummmmm."*

MASTERPLAN

"HAVE AN ACCIDENT?"

For customized sample, see:
DISC 24, SIDE 2, CUT 5

MIND TRAPS

:32 SCRIPT - Requires: Male or Female

FX: BELL RINGING FROM OPENING DOOR/MUSIC IN BACKGROUND

MAN: "Uh, can I use your phone?"

YOU: *"You look terrible...Have an accident?"*

MAN: "No thanks...I just had one."

FX: CLANGING

YOU: *"Yeah, I can see. Phone's down the hall."*

MAN: "Thanks."

YOU: *"Who are you calling?"*

MAN: "A wrecker...my car's a mess."

YOU: *"Yeah, call _____, the fender bender mender. They offer free wrecker service within a 25 mile radius."*

MAN: "Oh, thanks again."

YOU: *"That's okay. _____, they're in the Yellow Pages under auto repair."*

MAN: "Great."

YOU: *"What about the other guy?"*

MAN: "Uh, he took off. But I got his license plate right here...See."

FX: CLANGING

YOU: *"No parking between the yellow lines?"*

MAN: "Some people will put anything on their plates."

MASTERPLAN

MIND TRAPS

"STUCK FOR A SOLUTION"

For customized sample, see:
DISC 24, SIDE 2, CUT 9

:31 SCRIPT - Requires: Male or Female

MUSIC: BACKGROUND

MAN 1: "Right this way to the master bedroom"

FX: DOOR OPENING

MAN 2: "What's in here? Uh, looks like a (VOICE
MUFFLED) Mumph-a-mumph-a-mum..."

FX: DOOR CLOSING

WOMAN: "U-uh, I-I think he's stuck in this closet?"

MAN 1: "That's the study...It happens all the time.
I'll just give a little pull...ugh..."

FX: POP

MAN 2: "Thanks...Uh, listen, I-I don't think this home
has what we're looking for."

MAN 1: "Oh, and what would that be?"

MAN 2 &
WOMAN: (UNISON) "Space."

YOU: "At _____, every room is a living
room. _____, more of what you're
looking for, for less."

FX: DOOR CLOSING, VOICE MUFFLED IN BACKGROUND

WOMAN: "Ooooh...This time he's stuck in a closet!"

MAN 1: "Master bedroom"

MASTERPLAN

MIND TRAPS

"SURVIVAL OF THE FITTEST"

For customized sample, see:
DISC 24, SIDE 2, CUT 14

:31 SCRIPT - Requires: Male or Female

MUSIC: IN BACKGROUND

YOU: "_____ want you to know what survival
of the fittest means to you."

VOICE 1: "Fact...Overweight people have a higher death
rate from practically all causes of death ex-
cept suicide."

VOICE 2: "Hypertension, a leading cause of heart attacks,
is twice as common in people 20% overweight as
in people of normal weight."

VOICE 1: "Death rates are also higher than the norm for
people 10% below the average accepted weight."

YOU: "Fitness isn't a fad. _____ can
design a program to help you stay healthy.
Survival of the fittest. Think about it."

MIND TRAPS

"YOU'LL LIKE IT"

(A-4209 - The right way to make a sale)
DEMONSTRATED FOR: DEPARTMENT STORE

CUT

1. :59 - Customized for demonstration purposes
2. :59 - Generic version
3. :56 - Generic voices only

"INSTANT SUCCESS"

(A-4210 - Printing done professionally)
DEMONSTRATED FOR: PRINTING SHOP

CUT

4. :29 - Customized for demonstration purposes
5. :29 - Generic version
6. :26 - Generic voices only

"A WOMAN KNOWS THESE THINGS"

(A-4211 - Clothes with the right answers)
DEMONSTRATED FOR: WOMEN'S CLOTHING STORE

CUT

7. :58 - Customized for demonstration purposes
8. :58 - Generic version
9. :49 - Generic voices only

"BY THE BOOK"

(A-4212 - Drawing up wills)
DEMONSTRATED FOR: LAWYER

CUT

10. :29 - Customized for demonstration purposes
11. :29 - Generic version
12. :19 - Generic voices only

MIND TRAPS

"WALK THIS WAY"

(A-4218 - going the long way)
DEMONSTRATED FOR: OFFICE SUPPLY

CUT:

1. :61 - Customized for demonstration purposes
2. :61 - Generic version
3. :61 - Generic voices only
4. :61 - Visual effects background
5. :31 - Music background

"SUBSTANTIAL PENALTY"

(A-4219 - nightmares of early withdrawal)
DEMONSTRATED FOR: BANK

CUT:

6. :60 - Customized for demonstration purposes
7. :61 - Generic version
8. :59 - Generic voices only
9. :61 - Visual effects background
10. :22 - Visual effects - firing squad and rolling drum

"LYDIA"

(A-4220 - a cheaper way to run a business)
DEMONSTRATED FOR: EMPLOYMENT SERVICES

CUT:

11. :61 - Customized for demonstration purposes
12. :61 - Generic version
13. :57 - Generic voice only
14. :61 - Visual effects background

"OPENS THE DOOR"

(A-4221 - broadening your horizons)
DEMONSTRATED FOR: TRAVEL AGENCY

CUT:

15. :61 - Customized for demonstration purposes
16. :61 - Visual effects

MIND TRAPS

"THE WAITING GAME"

(A-4222 - waiting too long)

DEMONSTRATED FOR: CAR REPAIR SERVICE

CUT:

1. :61 - Customized for demonstration purposes
2. :61 - Generic version
3. :55 - Generic voice only
4. :61 - Music background
5. :23 - Visual effects - audience reaction

"SILVER BULLET"

(A-4223 - the loan arranger)

DEMONSTRATED FOR: CAR DEALER

CUT:

6. :61 - Customized for demonstration purposes
7. :61 - Generic version
8. :57 - Generic voices only
9. :61 - Music background
10. :04 - Visual effects - door opens, footsteps, door closes

"BIG CHIEF MONEY SAVER"

(A-4224 - cars that go faster)

DEMONSTRATED FOR: CAR DEALER

CUT:

11. :60 - Customized for demonstration purposes
12. :60 - Generic version
13. :60 - Visual effects background
14. :51 - Generic voices only

"UNCOMMON CYCLE"

(A-4225 - power to escape)

DEMONSTRATED FOR: MOTORCYCLE DEALER

CUT:

15. :31 - Customized for demonstration purposes
16. :31 - Generic version
17. :31 - Visual effects - motorcycle
18. :31 - Music background
19. :04 - Visual effect - swoosh upward
20. :04 - Visual effect - swoosh downward

MASTERPLAN

' WALK THIS WAY'

For customized sample, see:
DISC 26, SIDE 1, CUT 1

MIND TRAPS

:60 SCRIPT - Requires: Male or Female

FX: STORE DOOR OPENS WITH OLD TIME TINKLING BELLS

VOICE 1: "Uh, may I help you?"

YOU: *"I'd like to see the Toshiba BD-5 desktop copier."*

VOICE 1: "I could show you another one that does practically everything..."

YOU: *"You mean you don't have the Toshiba BD-5?"*

VOICE 1: "Could you keep your voice down?"

YOU: *"Well, do you or don't you have the Toshiba BD-5?"*

VOICE 1: "Oh, behind the counter."

YOU: *"What?"*

VOICE 1: "Follow me."

FX: DOOR OPENS AND CLOSES/FOOTSTEPS THROUGH STOREROOM/ANOTHER DOOR OPENS AND CLOSES/MUSIC IN BACKGROUND

YOU: *"Are you taking me to see the Toshiba BD-5?"*

VOICE 1: "Yes, just walk this way."

YOU: *"The same Toshiba BD-5 desktop copier with eighty-nine different enlargement and reduction settings?"*

VOICE 1: "Yes. Watch your step."

FX: WALKING DOWN METAL STAIRS/FOOTSTEPS WITH ECHOES AS IF IN TUNNEL/DRIPPING WATER IN BACKGROUND

VOICE 2: "Good morning, Mr. Eldridge."

VOICE 1: "Good morning."

YOU: *"We're-we're going to see the Toshiba BD-5 desktop copier."*

VOICE 2: "I know."

VOICE 1: "This way."

FX: OPENING LARGE METAL DOOR

YOU: *"Are you sure you know where we're...?"*

(Cont'd)

MASTERPLAN

"WALK THIS WAY"

page two

MIND TRAPS

VOICE 1: "Not much further now. Okay. Up you go."

YOU: "Up?"

VOICE 1: "Climb the ladder, up, up, up. Come on, I don't have all day."

FX: FOOTSTEPS UP LADDER, EMERGING ONTO BUSY STREET WITH TRAFFIC, ETC./MUSIC STOPS

VOICE 1: "Well, here we are."

YOU: "This is _____."

VOICE 1: "Uh, right, well, you wanted to see..."

YOU: "The Toshiba BD-5."

VOICE 1: "Right and ummm..."

YOU: "_____ has got it?"

VOICE 1: "Without a doubt. If that's all?"

YOU: "Darn! I left my briefcase back in your store. Uh, could you show me...?"

VOICE 1: "No!"

MASTERPLAN

MIND TRAPS

"SUBSTANTIAL PENALTY"

For customized sample, see:
DISC 26, SIDE 1, CUT 6

:60 SCRIPT - Requires: Female

FX: OUTDOOR EXECUTION (FIRING SQUAD)/ROLLING DRUM

GROUCHO: "Care for a blindfold?"

MAN: "B-blindfold?"

GROUCHO: "The firing squad always uses some. It's not a pretty sight."

MAN: "I-I didn't know what 'substantial penalty for early withdrawal' meant. Nobody ever told me."

GROUCHO: "No excuse."

MAN: "I'll put it back! All of it!"

GROUCHO: "It wouldn't do you any good even if you tried to bribe me."

MAN: "I didn't say anything about a bribe!"

GROUCHO: "No, I did. Somebody had to break the ice."

MAN: "This is too much!"

FX: FADE UP AND OUT OF DREAM SEQUENCE TO REALITY

YOU: "Ah, honey? Honey! Wake up! You're having a bad dream."

MAN: "Oh, boy...I thought they had me."

YOU: "Who had you? Why?"

MAN: "The bank, all because I didn't know what substantial penalty for early withdrawal meant."

FX: MUSIC IN BACKGROUND

YOU: "Relax. _____ can explain it all to you in the morning. _____ would like for everyone to know all the facts before they commit their money to a specific saving program. And _____ will explain it all in plain English. None of that Bank-ese."

(Cont'd)

MASTERPLAN

"SUBSTANTIAL PENALTY"

page two

MIND TRAPS

MAN: "Terrific. I feel better already."

YOU: "Ah, good. We'll go to _____ first
thing in the morning."

MAN: "Great. Good night."

YOU: "Good night."

GROUCHO: "Good night."

MAN: "What...Oh, nevermind."

MASTERPLAN

MIND TRAPS

"LYDIA"

For customized sample, see:
DISC 26, SIDE 1, CUT 11

:60 SCRIPT - Requires: Male

FX: DOOR OPENS AND CLOSSES/OFFICE NOISE IN BACKGROUND

YOU: *"I'd like to have a word with you, Russ."*

VOICE: *"If it's about Lydia and that circus roustabout, I already know all about it."*

YOU: *"It's about the company."*

VOICE: *"It's the guy in the mailroom and Lydia."*

YOU: *"No."*

VOICE: *"The girl in the fileroom?"*

YOU: *"No, I laid everyone off."*

VOICE: *"They were all having affairs with Lydia? No wonder she's in the hospital."*

YOU: *"No. I laid them off, _____ hired them, then I contract _____ to get them back."*

VOICE: *"I can't imagine what Lydia saw in them..."*

YOU: *"Would you stop thinking about Lydia?"*

VOICE: *"Don't you think I've tried?"*

YOU: *"Listen, we're gonna save money, because _____ handles all the government paperwork, the tax forms, the medical claims, everything, so all we're concerned with is running the company."*

VOICE: *"And I can spend more time with...Lydia."*

YOU: *"Me, too."*

VOICE: *"Uh, what?"*

YOU: *"Uh, did I tell you how the employees benefit? You see, because _____ has collective bargaining strength, our employees get better medical and retirement benefits."*

(Cont'd)

MASTERPLAN

"LYDIA"
page two

MIND TRAPS

VOICE: "Great! I can hardly wait to tell Lydia about...
What's that name again?"

YOU: "_____."

VOICE: "No, darn! I've misplaced the key to her apartment."

YOU: "*Oh, here, use mine.*"

FX: DROPPING KEYS ON THE TABLE

VOICE: "Thanks."

FX: RIM SHOT

VOICE: "What?"

MASTERPLAN

MIND TRAPS

"OPENS THE DOOR"

For customized sample, see;
DISC 26, SIDE 1, CUT 15

:60 SCRIPT - Requires: Male or Female

YOU: "_____ opens the door to a world of adventure."

FX: FOOTSTEPS/DOOR OPENS/SOUND OF ST. MARK'S SQUARE IN VENICE,
W/PIGEONS, GONDOLAS IN BKG, BELLS, ETC./DOOR CLOSES

YOU: "_____ opens the door to a world of excitement."

FX: FOOTSTEPS/DOOR OPENS/LAS VEGAS TYPE MUSIC WITH CROWD REACTION/
DOOR CLOSES

YOU: "_____ opens the door to a world of action."

FX: FOOTSTEPS/DOOR OPENS/FOOTBALL GAME (PRO) W/CROWD AND ALL/
DOOR CLOSES

YOU: "_____ opens the door to a world of endless possibilities."

FX: FOOTSTEPS/DOOR OPENS/EXOTIC MUSIC, SFX, ETC. TO CONNOTE FAR
AWAY PLACES/MUSIC TO SUPPORT

YOU: "_____ opens the door to a world of travel
and vacation opportunities words just can't begin to
describe. And if that sounds like what you've been
looking for, give them a call today. _____.
They're in the yellow pages."

FX: DOOR CLOSES

MASTERPLAN

MIND TRAPS

"THE WAITING GAME"

For customized sample, see:
DISC 26, SIDE 2, CUT 1

:60 SCRIPT - Requires: Male

FX: GAME SHOW OPEN MUSIC/APPLAUSE AND YELLS FROM THE AUDIENCE

YOU: *"Welcome back to The Waiting Game. This weeks contestant, Barney Smith, took his car to Lickety Split Lube for an oil change and lube job and how long ago was that Barney?"*

MAN: *"Uh, what's todays date?"*

YOU: *"Now what's that Barney?"*

MAN: *"Not the month, the year."*

FX: BUZZERS/GROANS FROM THE AUDIENCE

YOU: *"Sorry Barney, but I'm afraid you've lost The Waiting Game."*

FX: ORGAN MUSIC (SOAP OPERAISH)/GROANS FROM THE AUDIENCE

MAN: *"Uh, I haven't seen my kids in weeks, my wife's telling the neighbors I was lost at sea, my company's hired someone else for my job."*

YOU: *"Uh, too bad nobody ever told you about _____."*

MAN: *"Who?"*

YOU: *"_____, the complete car care center. They can do anything from a thorough cleaning to major mechanical repairs and do them quickly."*

MAN: *"Sounds fantastic. But...uh...it must cost alot."*

YOU: *"Never. All of _____'s work is reasonably priced. For instance, right now you can get an oil change and lube for just \$__._."*

MAN: *"Wow, that'sa g-good deal."*

YOU: *"Uh, it's too bad it took you so long to realize it."*

MAN: *"Mildred, if you're listening, tell the kids Daddy's coming home."*

(Cont'd)

MASTERPLAN

"THE WAITING GAME"

page two

MIND TRAPS

YOU: *"Don't you lose to the waiting game when it comes to car repairs. Drive on over to _____, or call ____-____ for an appointment."*

MAN: *"Thanks, I will, uh...Do ya have a dime for a call?"*

YOU: *"Telephone calls are 25 cents now."*

MAN: *"Ooh, that's changed too."*

YOU: *"Afraid so."*

FX: APPLAUSE AND LAUGHTER

MASTERPLAN

MIND TRAPS

"SILVER BULLET"

For customized sample, see:
DISC 26, SIDE 2, CUT 6

:60 SCRIPT - Requires: Male

MUSIC: "STAGE TO LARAMIE", IM 20, Side 2, Cut 1

FX: DOOR OPENS AND CLOSSES/FOOTSTEPS WITH SPURS

LONE: "This way, old friend."

TONTO: "Urnngh."

LONE: "Sir, perhaps you could tell me what's going on."

YOU: "It's the big sale at _____. Say,
who are you?"

TONTO: "Him Lone Ranger."

YOU: "Here ta help with the special financing during
_____ 's New Model Roll-Out Sale, eh?"

TONTO: "Eh, that not right."

YOU: "Of course it is. It's got everybody talking.
_____ 's gonna roll out all the new
_____ cars and trucks, including the all new
_____."

LONE: "Yes, but..."

YOU: "There's gonna be free popcorn, soda, and balloons,
plus extra special savings on all the new models.
There's even special financing available at _____
_____ 's New Model Roll-Out Sale."

LONE: "I see."

YOU: "It starts _____, _____, at _____
in _____. But then, being the loan arranger,
you know all about that."

TONTO: "Uh, him not loan arranger, him be..."

LONE: "I'll handle this. Here, maybe this silver bullet
will explain who I am."

(Cont'd)



"SILVER BULLET"

page two

MIND TRAPS

YOU: *"The guy who shot that werewolf...What was his name?"*

TONTO: *"Uh, Lone Ranger."*

YOU: *"Nah, you just go ahead and enjoy the big sale at
_____...I'll think of it. Let's see..."*

Lon Haney...No."

MASTERPLAN

MIND TRAPS

"BIG CHIEF MONEY SAVER"

For customized sample, see:
DISC 26, SIDE 2, CUT 11

:60 SCRIPT - Requires: Male

MUSIC: "STAGE TO LARAMIE", IM-20, Side 2, Cut 1

YOU: "Oh! A masked man and an Indian, eh. What brings you to _____?"

TONTO: "Ugh, our horses."

YOU: "Uh-huh...Yes. May I help you?"

LONE: "We're here because we..."

TONTO: "Ugh, we hear your cars and trucks go faster than anyone else's."

YOU: "That's right. _____'s cars and trucks do go faster than anyone else's."

LONE: "I'd say that's a pretty tall claim."

TONTO: "Ugh, you think him speak with forked tongue, Kimosabe?"

YOU: "It's true! You can ask anyone."

LONE: "Then I suppose it has something to do with your engines..."

TONTO: "Huh, you think his tribe faster than cars?"

LONE: "I was speaking of the engines under the hood."

YOU: "No, it's got more to do with our prices."

LONE: "Your prices make the cars and trucks go faster?"

YOU: "Especially now. You see, it's clearance time at _____, and we're making room for all the new _____ models that'll be arriving soon. We've slashed prices on all remaining '84 cars and trucks. With low, low clearance prices, it's no wonder our cars go faster than anyone else's."

LONE: (IN SYNC WITH LAST FEW WORDS) "...go faster than anyone else's."

(Cont'd)



MIND TRAPS

YOU: "Right. So if you want to save, you'd better hurry, because all remaining '84 models are going fast..."

TONTO: "Faster."

YOU: "Uh...Right. Faster, at _____, _____
_____ in _____."



MIND TRAPS

"UNCOMMON CYCLE"

For customized sample, see:
DISC 26, SIDE 2, CUT 15

:60 SCRIPT - Requires: Male or Female

FX: MOTORCYCLES IN BACKGROUND AND SYNTHESIZED BED

ANNCR: " _____ . Raw power, waiting to be un-
leashed. Power, waiting to unleash you. Climb
aboard, grab on and let go. A _____
from _____. The uncommon version of
what we commonly call the 'motorcycle'. You won't
go for a ride, you'll escape. At _____
freedom is a two wheel world. _____ on
_____ at _____."



MASTERPLAN

CAMPAIGNS

INTRODUCTION

Support Stage Five features fully-produced, ready-to-roll Campaigns that have been created by Chuck Blore and produced by TM, all performed by professional actors and actresses.

Each Campaign starts with a full-lyric sixty-second story song, designed with the impact and feel of national-scale spots. A customized demonstration version is provided, followed by a "generic" version, which mentions no specific advertiser. It is possible to customize this version by simply inserting your client's name at various points. Next, are three "Campaign Extenders" -- fully-produced spoken spots to add longevity, fullness, and meaning to the campaign. Each is first furnished as a customized version for demonstration purposes, then generically, omitting the customized voice part(s). By following along with the script provided for each, you may customize these extenders at your own station. Simply mix your own voice with the pre-recorded generic version of the spot, reading the part in *italics*, marked "YOU". With just a couple of rehearsals, you'll quickly get the knack of proper timing, inflections, and so on. The customized sample should serve as a guide.

The Campaign story song is also furnished in a number of additional generic versions: some have doughnuts, some have end vocals only, all to cover the varying copy needs of your clients. The instrumental background itself is provided in :60, :30, and :10 versions. It too can extend the life of the campaign as a background for additional spots of your own design. Or, inter-edit it with one of the vocal versions to create new versions with amounts of vocal different from those provided.

Finally, "Production Components" are provided where possible. These are elements taken from the three Campaign Extenders for use by you in building additional campaign material. They may be individual effects and lines, or, in some cases, the entire generic dialogue in the clear.

The sixty-second story song and any of the Campaign Extenders can be professionally customized by TM, if you wish. An order form is provided in the front of the Master Manual. The cost of customizing the story song is one (1) customization credit or unit. The cost of customizing the spoken parts of any of the Extenders is one-half ($\frac{1}{2}$) customization credit or unit. All customizations cover the *italicized* portions only, whether song lyrics or spoken dialogue. Listen to the demonstration sample: your customized order will sound exactly as it does, except for the insertion of your own client's name. Customization of lyrics other than those in *italics* is possible; rates available on request.

MASTERPLAN



A NEW WAVE VISUAL

General Retail Campaign

MASTERPLAN

"IT'S HAPPENING NOW" SALES PLAN

CAMPAIGNS

OBJECTIVE

This is the campaign that tells the consumer to live his life to the fullest. To enjoy every second and every moment in every day. It's soft...it's lyrical...it sells. Because it conjures up those wonderful moments in everyone's life when they feel good doing something good for a friend or loved one. This then is how we're able to accomplish the objective of this campaign:

"To sell merchandise and service by establishing a warm and friendly image."

STRATEGY

"It's Happening Now" does create warmth. Does create a friendly, humanistic personality through music and words that are married to each other. You never say friendly - but that's what your customers will be hearing. Because this is the campaign that creates intimacy between you and your customer. It's low-key and because of it - cuts through the clutter to give you the kind of memorability and selling impact needed to survive the retail selling scene of today.

Yes, "It's Happening Now" is motivating and builds awareness with each playing. There is no wear-out factor with this campaign. Its simplicity is its strength. And its strength is its ability to create customer assurance and confidence that he or she can find exactly what they want...and then some, at your store. This then is the strategy. And it's the perfect campaign to reach any audience of any age or income bracket because its selling benefit is based on a universal need and desire. (It should be mentioned at this time that Bloomingdale's in New York successfully created a new image and sales increases by mixing music and dialogue into an intimate and soft setting.)

EXECUTION

This campaign starts with a musical commercial that sets the tone of your campaign. As hard as each of the sixty-second "dialogue" commercials work...we know you need a coordinated advertising effort to compete at the retail level. That's why you'll find newspaper and billboard executions within this highly memorable campaign. A campaign that stands out from all other commercials due

to the very fact that it's soft...when most retail spots are hard. It's intriguing when most retail spots are vanilla. It's the kind of campaign that grows on you...that sneaks up to the listener to create sales! It's very much like the music from such famous and well-known commercials for Kodak...Coca-Cola...Polaroid.

SUMMARY

"It's Happening Now"...

- o Builds strong store identity.
- o Creates moments that the consumer can relate to.
- o Cuts through the radio clutter.
- o Is musically memorable and promises "a relaxing shopping environment".
- o Gives you flexibility to advertise price items without sacrificing your store's image.
- o Is appealing to all age groups.

MASTERPLAN

CAMPAIGNS

"IT'S HAPPENING NOW"

(TMA5009 - Engaging, easy contemporary)

PRIMARY USE: DEPARTMENT STORE

"Today is where you live,
 don't let it get away,
 until you do somthin' nice for you.
 the time of your life is today.
 Live your life with all your might,
 before today becomes tonight.
 Today is things you love,
 and knowin' how love feels.
 You'll find today in a beautiful way
happenin' now at J.M. Townes,
It's happenin' now at J.M. Townes, today,
 (repeat and fade)."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "MONEY IS NO OBJECT"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "THE ELEGANCE OF SOCKS"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "SOMETHING FOR MY WIFE"

CAMPAIGN SONG additional generic versions

9. :60 - :17 vocal open/:31 bed/:12 vocal close
10. :60 - :35 vocal open/:13 bed/:12 vocal close
11. :60 - :52 bed/:08 vocal close
12. :30 - Full vocal
13. :30 - :17 vocal open/:09 bed/:04 vocal close
14. :30 - :05 vocal open/:21 bed/:04 vocal close
15. :10 - Full vocal
16. :60 - Instrumental
17. :30 - Instrumental
18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :48 - Extender 1, monologue
- b) :47 - Extender 2, monologue
- c) :51 - Extender 3, monologue

MASTERPLAN

CAMPAIGNS

"IT'S HAPPENING NOW"

EXTENDER 1: "MONEY IS NO OBJECT"

For customized sample, see:
DISC 1, SIDE 1, CUT 3

:60 SCRIPT - Requires: Female or male

YOU: *Can I help you?*

CHILD: "I need a birthday present for my dad."

YOU: *Oh, then I know I can help you. _____ has all kinds of things for all kinds of people.*

CHILD: "Whatcha got?"

YOU: *Well, how much did you want to spend?*

CHILD: "Money is nooo object."

YOU: *Well, how about a sweater?*

CHILD: "My sister was in here yesterday and got him one of those."

YOU: *Maybe this electric football game?*

CHILD: "My mom's gettin' him that."

YOU: *Well, what does your dad like?*

CHILD: "He likes my mom, and my sister, and me...don't forget me!"

YOU: *Well then, how about a tape recorder? You can sing Happy Birthday into it, and then whenever he wants, he can hear your voice.*

CHILD: "That's a terrible idea."

YOU: *Why?*

CHILD: "My dad says children should be seen and not heard."

YOU: *Ohhh...*

CHILD: "I don't know why that is. Don't you think I sound a lot better than I look?"

YOU: *Well, let's look around. _____ is bound to have...*

LYRICS: "It's happening now, let it happen to you (repeat, fade)"

MASTERPLAN

CAMPAIGNS

"IT'S HAPPENING NOW"

EXTENDER 2: "THE ELEGANCE OF SOCKS"

For customized sample, see:
DISC 1, SIDE 1, CUT 5

:60 SCRIPT - Requires: Female child

YOU: *There is a certain kind of woman who eepreciates the elegance of a new pair of socks.*

CHILD: "You gonna get new socks?"

YOU: *I am going to _____ for new socks. And while I am there, I might pick up a fur coat. I'm that kind of woman.*

CHILD: "You're not even a woman... you're a kid."

YOU: _____ *is a family store... kids or people.*

CHILD: "...and you don't have any money."

YOU: *I will speak to _____ about credit.*

CHILD: "...and they don't give credit to skinny little girls."

YOU: *Think what you like.*

CHILD: "I think you better borrow my socks."

YOU: *There is a certain kind of woman who aprecilates the elegance of socks. I am that woman.*

CHILD: "Well, I hate to tell you this, but that woman's frog is trying to get out of her pocket."

LYRICS: "It's happening now, let it happen to you (repeat, fade)"

MASTERPLAN

CAMPAIGNS

"IT'S HAPPENING NOW"

EXTENDER 3: "SOMETHING FOR MY WIFE"

For customized sample, see:
DISC 1, SIDE 1, CUT 7

:60 SCRIPT - Requires: Female

YOU: *May I help you, sir?*

VOICE: "Yeah, I was looking for, uh, a birthday present for my wife, um..."

YOU: *Did you have anything particular in mind?*

VOICE: "Well, I was thinking about maybe getting her some uh... some under...uh...some uh..."

YOU: _____ *has a lovely selection of lingerie. What size do you think she'd take?*

VOICE: "What do you take, about a large?"

YOU: *Uh, no. I take a small.*

VOICE: "You're really both about the same size..."

YOU: *Uh-hunh...*

VOICE: "Yeah, your neck is a little longer..."

YOU: *Uh...(LAUGHS) _____ prides itself on its lingerie.*

VOICE: "Oh, that's good. She has winter pajamas, you know, and uh..."

YOU: *She has winter, uh... pajamas...*

VOICE: "Yeah, they're flannel...and I thought maybe she'd like something with uh...that let a little more air in..."

YOU: *Uh-huh...I see what you mean....Well, what about something a little sexy....uh, maybe a lovely peignoir set.*

VOICE: "Oh one of those black..."

YOU: *Um-hum...*

VOICE: "Well, I don't think so....we're married."

YOU: *Oh.*

VOICE: "See, uh, and her mother's staying with us..."

LYRICS: "It's happening now, let it happen to you (repeat, fade)"

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

“It’s Happening Now”



1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides “Camera-ready art” for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



MASTERPLAN



A NEW WAVE VISUAL

Bank Campaign

MASTERPLAN

"TOGETHER WE CAN MAKE IT HAPPEN"

SALES PLAN

CAMPAIGNS

OBJECTIVE

This is one of radio's strongest bank campaigns ever created! Because when most campaigns can only hold one single objective, "Together We Can Make It Happen" very easily accomplishes two objectives:

- 1) to increase deposits and/or transactions
- 2) to sell and produce a "bank image."

STRATEGY:

With some few exceptions..."a bank is a bank is a bank." Many have tried to make themselves different - and have succeeded, at least in the eyes of their market. But when the smoke clears - banking regulations are federally controlled which makes it difficult for any one bank to gain a clear-cut share of their market. If they already have it - they have to fight to retain it. This is why "Together We Can Make It Happen" is so unique and exciting. Within one exciting theme line - your bank can stand out - be different without resorting to internal system changes, heavy merchandising paraphernalia or even special training for your tellers. No - this is the campaign you do nothing more than just let it play on radio and watch the results. And you'll see the results faster than you think because what you are offering - what you are selling - are "dreams."

A dream can be a necessity - like extra money for a new baby... or a dream can be in fact - a dream, but in your case, you can make this dream come true. What can be a stronger selling message than a person's need - an appeal to a person's physical and mental needs and desires? And it does it tastefully, yet forcefully. It does it in such a manner that it automatically pre-empts the kind of customers you don't want - as well as reminds your present customer base that with your help a new business...the future...can be brighter. It can happen!

The strategy indeed is to sell your bank's services from definitive needs of the consumer. Universal needs which you can turn into a benefit for your bank by simply "satisfying" them. In so doing, you hold your present customer base and pick up your shares of new ones. But even more important, all bank competitive claims are pre-empted, because you have a theme line that cuts through all the demographics and hits the hot button of all potential customers who ever had a dream.

MASTERPLAN

CAMPAIGNS

"TOGETHER WE CAN MAKE IT HAPPEN"

SALES PLAN

Page 2

EXECUTION

It's appealing. It's involving. It all comes together with a memorable theme song - plus three other sixty-second commercials that re-create everyone's dream...everyone's fantasy. And to give you the kind of adaptability you need in the banking business, "Together We Can Make It Happen" happens in print! You'll have a full print campaign that includes newspaper, billboards and point-of-sale that will give you the added impact and selling power no other bank in your city will have.

SUMMARY

"Together We Can Make It Happen"...

- o Can increase your banking deposits/ transactions.
- o Is a theme line that can be used for years.
- o Gives you the flexibility for internal merchandising.
- o Is a benefit-oriented umbrella line.
- o Successfully establishes your banking image.

MASTERPLAN

CAMPAIGNS

"TOGETHER WE CAN MAKE IT HAPPEN"

(TMA5021 - Pleasant, medium tempo)

PRIMARY USE: BANK

"There's a promise of tomorrow in today,
there are games that we can play along the way;
and we're gonna build a place where we can stay.
Together, we can make it happen *at Seattle Trust*.
The future's there, let's take it.
Let's take a dream and make it.
Together we can make it,
together we can make it happen *at Seattle Trust*."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :30 vocal open/:06 bed/:19 vocal/:05 pad
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "THE ULTIMATE BOUTIQUE"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "THE BABY"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "WE PLAN"

CAMPAIGN SONG additional generic versions

9. :60 - :06 bed/:17 vocal/:14 bed/:19 vocal/:04 pad
10. :60 - :06 bed/:17 vocal/:28 bed/:05 vocal/:04 pad
11. :60 - :37 bed/:19 vocal/:04 pad
12. :30 - :20 vocal open/:10 pad
13. :30 - :05 vocal open/:11 bed/:04 vocal/:10 pad
14. :30 - :16 bed/:04 vocal/:10 pad
15. :10 - :08 vocal open/:02 pad

16. :60 - Instrumental
17. :30 - Instrumental
18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :30 - Extender 1, dialogue
- b) :30 - Extender 2, dialogue
- c) :32 - Extender 3, dialogue

MASTERPLAN

CAMPAIGNS

"TOGETHER WE CAN MAKE IT HAPPEN"

EXTENDER 1: "THE ULTIMATE BOUTIQUE"

For customized sample, see:
DISC 1, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or female

VOICE 1: "You know, I really think I can make this work. Now, it won't be the greatest boutique in the whole world, possibly, but at least it's a start."

VOICE 2: "That's great, honey...uh, did you think about telephones?"

VOICE 1: "Yeah yeah, I've got phones."

VOICE 2: "How 'bout insurance?"

VOICE 1: "Uhhh, no."

VOICE 2: "Payroll taxes?"

VOICE 1: "Oh, well, I'm not gonna have any help at first."

VOICE 2: "But you're gonna pay yourself, so you have to pay payroll taxes."

VOICE 1: "Gosh, I guess I still have a long way to go..."

VOICE 2: "Yeah, but don't worry...we'll get there."

VOICE 1: "Yeah...together."

YOU: *Together, we can make it happen. You and _____.*

LYRICS: "The future's there....together we can make it happen"

YOU: _____ *Member FDIC.*

MASTERPLAN

CAMPAIGNS

"TOGETHER WE CAN MAKE IT HAPPEN"

EXTENDER 2: "THE BABY"

For customized sample, see:
DISC 1, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or female

VOICE 1: "You know, I'd really like my grandmother to see our baby..."

VOICE 2: "Maybe...we...could take a vacation, and uhh take the baby to see her."

VOICE 1: "Where would we get the money?"

VOICE 2: "From the bank."

VOICE 1: "But...we don't have that much money in the bank."

VOICE 2: "Yeah, I know, baby, but...we've got a checking account and...a savings account there, and they know us at the bank, besides, I think they'd like your grandmother to see our baby."

VOICE 1: "Yeah? You think so?"

VOICE 2: "I sure hope so!!"

YOU: *Together we can make it happen. You and _____.*

LYRICS: "The future's there....together we can make it happen"

YOU: _____ . *Member FDIC.*



CAMPAIGNS

"TOGETHER WE CAN MAKE IT HAPPEN"

EXTENDER 3: "WE PLAN"

For customized sample, see:
DISC 1, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or female

VOICE 1: "You know, this is kind of our beginning....and, we're not going to have any kind of ending....unless we start thinking about how to take our....beginning and how to make a happy ending out of it..."

VOICE 2: "Well, you're my happy ending."

VOICE 1: "You know, one of these days we're gonna have a house, kids, and that'll take money....we oughta start thinking about maybe getting a loan, I mean, are we going to open up a savings account or....I don't know....I'm just a little bit scared..."

VOICE 2: "Well, we'll do it together."

VOICE 1: "Okay....together...."

YOU: *Together we can make it happen. You and _____.*

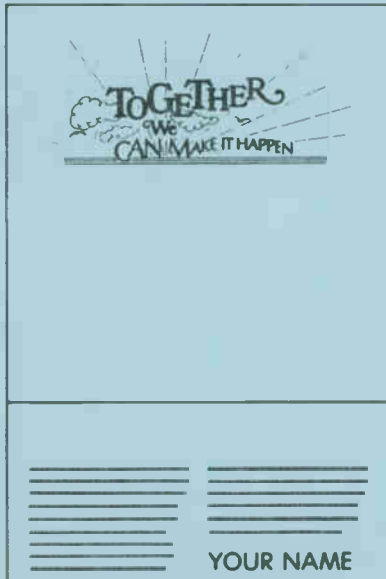
LYRICS: "The future's there....together we can make it happen"

YOU: _____ *Member FDIC.*

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

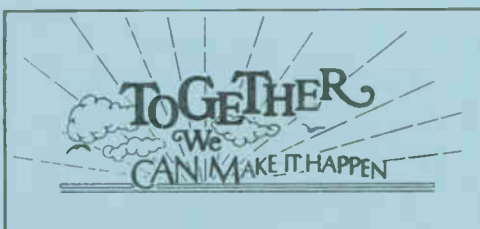
“Together We Can
Make It Happen”



1. In a newspaper ad.



2. On a billboard.



3. On a statement stuffer



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides “Camera-ready art” for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



MASTERPLAN

Experience
the

EXPERIENCE
EXPERIENCE
EXPERIENCE

A NEW WAVE VISUAL

Supermarket/General Retail Campaign

MASTERPLAN

"THE EXPERIENCE" SALES PLAN

CAMPAIGNS

OBJECTIVE

Without question, one of the most powerful motivators in advertising is the promise of something new. The objective of this campaign is to position the product as something different, better, out of the ordinary. And it has been proven over and over again that the consumer responds very positively to this appeal.

That's exactly why "The Experience" is a campaign with such dramatic "break through" potential.

STRATEGY

Each of the spots in the campaign extender series drives the campaign's central theme home very effectively.

In spot number one, "Mrs. Middle Housewife", describes how "the experience" changed her once dull existence. "The Shrinking Psychiatrist", campaign extender number two, humorously depicts how a psychiatrist solves a client's problem by helping her discover the experience. And in "The Pinchin' Plan", a store employee discovers the experience in an absent-minded moment, despite a good-hearted warning.

Each spot is warm, human, entertaining, but most of all, effective in suggesting that there is a magic and excitement in visiting a store that offers the experience. The spots don't overlook an important selling discipline, either: name registration, each allowing plenty of store name mentions.

Here is a campaign that beautifully utilizes radio, allowing the listener to "get into" the campaign situations with his mind's eye. And with so many versions and copy possibilities, the campaign runs little risk of quick wear-out, even with a comparatively heavy media schedule. And to help the advertiser stand out in print as well, a high-impact graphic treatment is part of this totally-coordinated multi-media campaign.



CAMPAIGNS

For the advertiser who is in basically a parity situation with his competitors, this is just the kind of campaign he needs.

EXECUTION

This campaign can be custom tailored to help position a store as a place that offers the consumer a shopping experience that's far from routine. A store that offers him a different atmosphere --one that will make shopping an exciting experience.

Combining sparkling music with humorous radio spots (campaign extenders) and a unique package of graphics, the advertiser can build a strong, definable image for himself on a relatively limited budget. And do it with freshness and memorability.

It has a strongly motivating benefit. A clear, definable position for the store. Crisp, well-produced creative executions. A contemporary musical treatment that reflects the excitement a consumer can expect at the store. And a striking graphic look that will help him stand out in print and outdoor.

In short, "The Experience" is a hard-selling, high profile campaign that will do exactly what the advertiser expects: increase his awareness, give him a strong, positive image and build traffic. All the things that will inevitably pay off in his cash register.

SUMMARY

In selling this campaign, be sure to mention these points:

- o It has a strongly motivating consumer appeal: the promise of something new and different.
- o It is a strong position for an advertiser in a parity situation where he is offering basically the same products and service as his competitors.
- o It has enough flexibility to be used for a variety of applications, including special sales and different individual copy approaches.
- o With a variety of spots, he can use the campaign in heavy media flights without fear of wearing out the freshness of the campaign.

MASTERPLAN

CAMPAIGNS

"THE EXPERIENCE"

(TMA5001 - Exhilarant full orchestra)

PRIMARY USE: SUPERMARKET

"Climb a mountain,
sail around the world,
be a multi-millionaire;
drive a racing car,
be a movie star,
they're all nothing to compare
with The Experience,
The Safeway Experience.
Experience it at Safeway today.
Win the sweepstakes,
be the President
own a jet plane all your own,
take a solar trip in a rocketship,
they're all nothing when you've known
The Experience
The Safeway Experience.
Experience it at Safeway today."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "MRS. MIDDLE HOUSEWIFE"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "THE SHRINKING PSYCHIATRIST"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "PINCHIN' PLAN"

CAMPAIGN SONG additional generic versions

9. :60 - :28 vocal open/:24 bed/:08 vocal close
10. :60 - :22 vocal open/:30 bed/:08 vocal close
11. :60 - :44 bed/:16 vocal close
12. :30 - Full vocal
13. :30 - :15 bed/:15 vocal close
14. :30 - :23 bed/:07 vocal close
15. :10 - Full vocal
16. :60 - Instrumental
17. :30 - Instrumental
18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :09 - Climactic music
- b) :02 - "Not an everyday experience"

MASTERPLAN

CAMPAIGNS

"THE EXPERIENCE"

EXTENDER 1: "MRS. MIDDLE HOUSEWIFE"

For customized sample, see:
DISC 2, SIDE 1, CUT 3

:60 SCRIPT - Requires: (1) Male or female, (2) Male or female

YOU (1): This is Mrs. Middle, who is a real housewife.

VOICE: "Lord knows that's true."

YOU (1): Mrs. Middle has had the _____ experience, and she has volunteered to relate it to us.

VOICE: (INTERRUPTING) "Well, all I know is that when I stepped inside the store, a strange thing happened."

YOU (1): Yes?

VOICE: "I used to have long, stringy hair, my eyes were dull and lifeless, I was dull and lifeless, then I had the experience."

YOU (1): Ah ha! Yes...

VOICE: "Well, as you can see now, my hair is wavy and lustrous, my eyes sparkle, to say nothing of my groceries. But the strange thing that happened was..."

YOU (1): Yeah?

VOICE: "...when I went inside that supermarket."

YOU (1): The _____ experience. Yes... can you describe it?

VOICE: "Well, hopeless ecstasy is about as close as I can get."

YOU (1): But you promised you'd show us how.

VOICE: "Oh, yeah. Well, I did. Well, I was standing outside like this, you see, then I pushed on the door and stepped insii.."

MUSIC: UP FOR CRESCENDO

VOICE: "Oh!"

YOU (2): Your _____. Not an everyday experience.

MASTERPLAN

CAMPAIGNS

"THE EXPERIENCE"

EXTENDER 2: "THE SHRINKING PSYCHIATRIST"

For customized sample, see:
DISC 2, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male

VOICE: "I'm all surface, Doctor, I'm all surface...I feel so empty inside."

YOU (1): *Um-hmmm...empty surface. Because of what happens at*

_____.

VOICE: "Nothing happens for me. I just...go there...I go inside just like the other girls and what do I get...groceries."

YOU (1): *Groceries. Now think back to your childhood...let us retrogress...were you ever reprimanded for....*

VOICE: "Oh no. No. Oh...ah...wait...Yes! I was punished for going inside my father's study!"

YOU (1): *Ah ha! And you thought going through the door was wrong...*

VOICE: "Oh yes, I think you're absolutely right, Doctor."

YOU (1): *Well, you see, now that you've recalled it, there's no problem at all. You see, you're cured.*

VOICE: "Are you sure, Doctor? How can - how can I be sure?"

YOU (1): *I just happen to have in my briefcase an actual handle off an actual door of a _____, and we can try it, right now.*

VOICE: "Oh, really?"

YOU (1): *Really. Now hold it like this...*

VOICE: "Like...this?"

(Continued)

MASTERPLAN

CAMPAIGNS

"THE EXPERIENCE"

EXTENDER 2: "THE SHRINKING PSYCHIATRIST"

Page 2

YOU (1): *Yes. Now push it gently, and imagine going inside.*

VOICE: "Like thii..."

MUSIC: UP FOR CRESCENDO

VOICE: "Oh!"

YOU: (2): *Your _____ . Not an everyday experience.*

MASTERPLAN

CAMPAIGNS

"THE EXPERIENCE"

EXTENDER 3: "PINCHIN' PLAN"

For customized sample, see:
DISC 2, SIDE 1, CUT 7

:60 SCRIPIT - Requires: (1) Male, (2) Male or Female

YOU (1): *Well, Miss Green, today's your first day at _____.*
We'd like to welcome you to our team.

VOICE: "Oh, thank you, Sir."

YOU (1): *Well, I think we've gone over everything...we've*
discussed our pension plan...

VOICE: "Pinchin' plan?"

YOU (1): *No, Miss Green, that's pension plan.*

VOICE: "Oh, I thought you said pinching plan. Oh heavens, I'm
so embarrassed."

YOU (1): *Oh, there is one thing...we generally leave this out*
until the end because it's so important. We ask our
checker ladies not to enter by this front door.

VOICE: "Why is that?"

YOU (1): *All the girls get rather emotional when they enter the*
store. Last week one of our best checker ladies, here
ten years, tore the door right off its hinges.

VOICE: "Mercy! Well, I'd never do anything like that."

YOU (1): *Well, good luck.*

VOICE: "All right, goodbye."

EFFECTS: OUTSIDE NOISES AND WALKING

VOICE: "Don't enter by the front door. That's funny. Oh dear,
I left my purse inside. I think it's just inside the
dooooo..."

MUSIC: UP FOR CRESCENDO

YOU (2): *Your _____.* *Not an everyday experience.*

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

"The Experience"



1. In a newspaper ad.
Suggested for use with extender one.



2. On a billboard.
Suggested for use with extender two.



3. On window banners.
Suggested for use with extender three.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

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THE EXPERIENCE



THE EXPERIENCE

MASTERPLAN

**TODAY
IS YOUR
DAY !!!**

A NEW WAVE VISUAL

Men's Clothier Campaign

MASTERPLAN

CAMPAIGNS

"TODAY IS YOUR DAY " SALES PLAN

OBJECTIVE

The store that carries the very finest in merchandise is after a well-defined group of consumers as his key prospects. And it's not the average "working Joe". Instead, his target market is the affluent, upwardly mobile individuals who have achieved much in life, both professionally and financially. People who dress, live, entertain and buy in a manner that reflects their success.

For the store that stocks "up scale" merchandise, "Today is Your Day" is a superbly targeted campaign.

STRATEGY

The lyrics in the music say "Today is a special day, a day for something better", and our campaign makes sure this consumer knows exactly where to get it, with strong store name registration.

The three campaign extender radio spots continue to make the point that the advertiser's store is the place for something better. Spot one, "Today is the time of your life" reminds the person who's doing things "his way", the person who won't settle for "a worn out wallet" where he can find better merchandise. In spot two, "Achieve something better," the listener tunes in on an interview with a person who has achieved success in not one, but three fields, to find something better. And spot three, "Well tempered clavier", we hear the story of Bach who invented a better musical instrument because he refused to let his genius be limited by the instruments of the time.

In each, people with a taste for something better are told where to find it, positioning the advertiser as a place that offers the discriminating buyer something better.

The music is bright, warm and has a beautiful, almost poetic thought, one, with a great deal of immediacy: "Today is your day", which seemsto say that there's no time like the present to get exactly what you want. The tone of the campaign tends to reflect the "class" image of the advertiser.



CAMPAIGNS

EXECUTION

This is a totally coordinated campaign that combines music, campaign extenders and a unique graphic treatment to bring a very particular type of store a very discriminating type of customer.

With this campaign, the advertiser can define his image and raise his awareness on a relatively limited budget.

The campaign has a very personal message, not only defining the target consumer, but talking to him on a one-to-one level in a very warm, involving way.

SUMMARY

In selling this campaign, you might remind the advertiser that:

- o It very specifically goes after the affluent consumer, the one who won't settle for less.
- o The campaign reflects a very upscale image for the advertiser, without a raucous, haranguing hard sell format.
- o It has immediacy, telling the consumer that today is the day for something better.
- o It has enormous flexibility, being suitable for a number of types of high-ticket stores.

MASTERPLAN

CAMPAIGNS

"TODAY IS YOUR DAY"

(TMA5022 - Easy rock beat)

PRIMARY USE: MEN'S CLOTHIER

"Today, today is your day,
 a special day,
 a day for something better.
 So make it count today,
 Yesterday is a memory,
 tomorrow's just a guess,
 but today is the time of your life,
at Edgar Derik.
 Today, today is your day,
 a special day
at Edgar Derik Menswear.
 Today, today is your day,
 today is your day,
 (repeat and fade)."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :06 bed/:30 vocal/:04 bed/:17 vocal close
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "TODAY IS THE TIME OF YOUR LIFE"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "ACHIEVE SOMETHING BETTER"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "WELL-TEMPERED CLAVIER"

CAMPAIGN SONG additional generic versions

9. :60 - :06 bed/:10 vocal/:09 bed/:13 vocal/:17 bed/:05 vocal close
10. :60 - :25 bed/:11 vocal/:19 bed/:05 vocal close
11. :60 - :07 bed/:16 vocal/:20 bed/:17 vocal close
12. :60 - :43 bed/:17 vocal close
13. :30 - Full vocal
14. :30 - :10 vocal open/:15 bed/:05 vocal close
15. :30 - :13 bed/:17 vocal close
16. :10 - Full vocal
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental



CAMPAIGNS

"TODAY IS YOUR DAY"

EXTENDER 1: "TODAY IS THE TIME OF YOUR LIFE"

For customized sample, see:
DISC 2, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or female

MUSIC: ESTABLISHES

VOICE: "Yesterday is gone. Tomorrow's a guess. Today is the time of your life. Today is too short to carry a worn-out wallet, or to wear a jacket with a bump across the shoulders. Today is the time to be aware of something better."

YOU: *Today is _____.*

LYRICS: "Yesterday is a memory....a special day"

VOICE: "Today passes too quickly to sleep it away on cotton sheets, or let the waiter order your wine. Today is waking up and doing things your way. Today is the time for something better."

YOU: *Today is _____.*

LYRICS: "Today, today is your day....(fades)"

MASTERPLAN

CAMPAIGNS

"TODAY IS YOUR DAY"

EXTENDER 2: "ACHIEVE SOMETHING BETTER"

For customized sample, see:
DISC 2, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or female

MUSIC: ESTABLISHES

VOICE 1: "But you do agree that most men would consider themselves fortunate to achieve success in one area....yet you've done it in three."

VOICE 2: "Well, a person's goals change....uh, you're satisfied in that one area, maybe because you're successful, and you want to move on to something different....a new challenge...."

VOICE 1: "Something better."

VOICE 2: "You're always looking for something better."

LYRICS: "Yesterday is a memory....the time of your life"

VOICE 2: "I'm glad you used that expression 'something better' rather than 'something different.'"

VOICE 1: "But in each area you've been successful in, it's been totally different. Public relations, sports, and creative writing."

VOICE 2: "Yes, but you see, in each case, I wasn't after something different, I was after something better."

YOU: _____ . *For people with a taste for something better.*

LYRICS: "Today, today is your day....(fades)"



CAMPAIGNS

"TODAY IS YOUR DAY"

EXTENDER 3: "WELL-TEMPERED CLAVIER"

For customized sample, see:
DISC 2, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or female

VOICE: "It was Bach who wrote all the preludes and all the fugues in "The Well-Tempered Clavier," and he did it for one reason - just to prove that it was possible to play in any key he wanted to. You see, before Bach, you couldn't change keys without completely retuning the instrument, and that's why most early keyboard music is so uncomplicated, anybody can play it. They used to tune it so that if you started in the very middle of the keyboard, on 'C' and then you played every fifth note, you wouldn't be able to hit another real 'C' again until you added 700 keys. So, what Bach did was to temper the keyboard, sort of even things out...and what he did was he made every fifth note a little flat and then every third note a little sharp. All those notes that were running around in his head couldn't be put into the limitations of the time. He wanted something better and he got it."

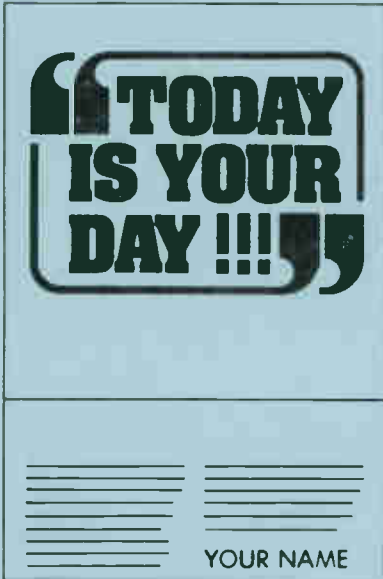
YOU: *Some people have a taste for something better....excellent music, or excellent clothes. If you're looking for something better, you'll find it in today's _____.*

MUSIC: FADES

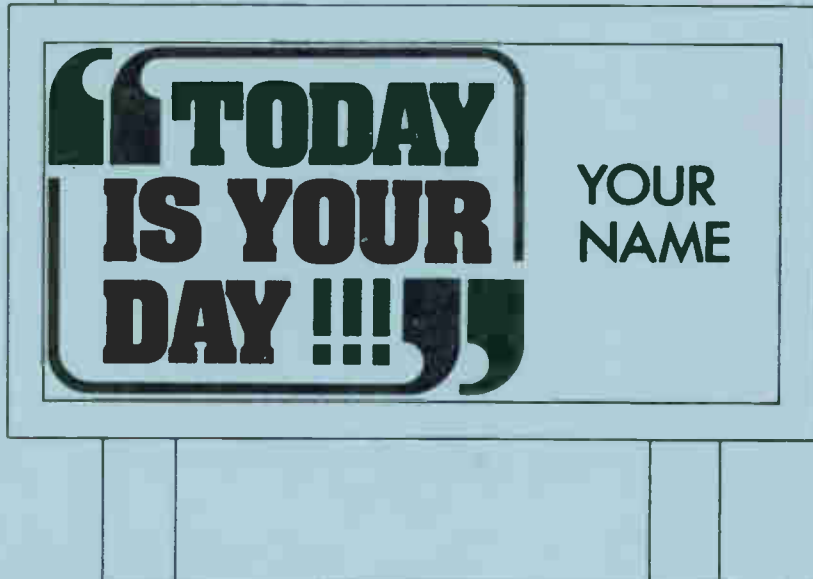
MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

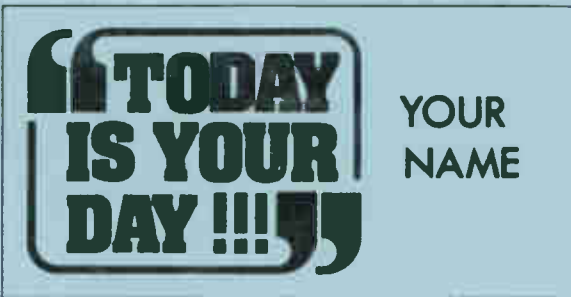
“Today Is Your Day”



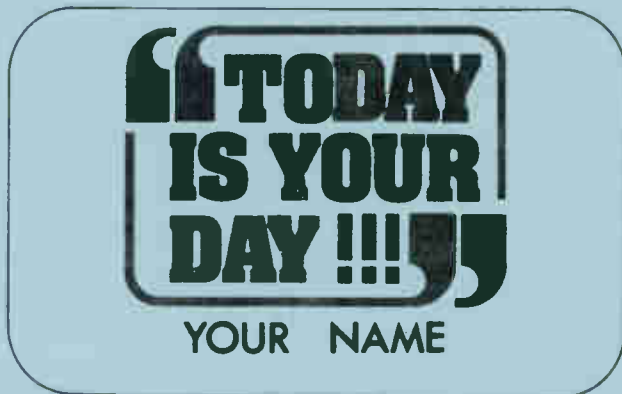
1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

**TODAY
IS YOUR
DAY !!!**

**TODAY
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**TODAY
IS YOUR
DAY !!!**

MASTERPLAN

ARE YOU LOSING INTEREST?



A NEW WAVE VISUAL

Bank Campaign



"ARE YOU LOSING INTEREST?" SALES PLAN

CAMPAIGNS

OBJECTIVE

This campaign is not for every bank and/or S&L. If you can make the simple statement that "money earns interest from the day you deposit it to the day you take it out," then, and only then should you consider this high-impact campaign. Now ask yourself another question - do you want a younger customer base? Do you have the people, the enthusiasm to go after and satisfy this oft-time fickle - but dollar-generating market segment? If you answer yes to both these questions - this is the campaign you should place your ad support against. Its objective is to increase depositors within your institution. And due to the flavor of the execution - these depositors will likely skew from the twenties to forties in age and quite possibly be defined as more mobile and "status conscious." Definitely, an audience who can and would save for that "big purchase."

STRATEGY

Under the guise of humor, this campaign is in reality "hard sell." It tells the consumer that not all savings plans are equal. Read the fine print! Compare! Shop! It instills doubts on every saver's mind as to whether or not he is in fact, earning interest daily. Greed and fear - two compelling motivational devices that usually sound crass and represent "consumer turn-offs" when executed in the traditional school of hard sell, are now made "consumer turn-ons" through a humor approach. And humor it is - made memorable by the situation, the characters, the music - and the theme line... "Are you losing interest?". This theme line demands an answer. It's an important question to any old or new generation saver...each with a different set of reasons and rationales for saving...but all wanting to gain the most from their money.

EXECUTION

It's fresh, it's different and it's exciting. It can cut through the broadcast clutter and penetrate the consumer without a heavy media schedule if your budget prevents that kind of buy. It's a high-awareness campaign that works well on small budgets and builds stronger on a more frequent, traditional media schedule.



CAMPAIGNS

"ARE YOU LOSING INTEREST?"

SALES PLAN

Page 2

You have a campaign song...that can be run and run as music only - or with an announcer to take advantage of any special situation. You also have three :60 commercials that give you greater flexibility and versatility. The execution is crisp and clear and your bottom line image is one of a leader...an institution concerned with the consumer. Your audience won't be losing interest in this campaign because you'll also receive a strong and motivating print campaign that goes from newspaper to billboards to direct mail, easily and forcefully.

SUMMARY

- o One story can tell your entire story.
- o One unique selling benefit...the rule for forceful advertising.
- o Leadership stance.
- o High impact approach that works in tandem with any spending level.
- o Younger consumer demographic appeal.



CAMPAIGNS

"ARE YOU LOSING INTEREST"

(TMA5002 - Energetic fast tempo)

PRIMARY USE: BANK

"Are you losing interest? Ya losin' interest?
 Are ya losin' interest?
 Then come on in to *First National Bank*,
 You're losin interest if you're not earnin'
 interest every day.
 'Cause that is the way, we pay it each and
 every day,
 and that is why we say:
 bring it on home, bring it on home,
 we got a better way at *First National Bank*,
 bring it on home.
 Bring it on home, bring it on home,
 we got a better way, it's a better way,
 we think of your interest each and every day.
 Better bring it on home, bring it on home,
 that's that way we pay, the way we pay,
 we got daily interest comin' your way.
 Bring it on home, bring it on home,
 Bring it on home to *First National Bank*."

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - :56 vocal open/:04 pad
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "A RED CENT"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "PENNY ONE"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "ZILCH"

CAMPAIGN SONG additional generic versions

- 9. :60 - :07 vocal open/:11 bed/:11 vocal/:20 bed/:07 vocal/:04 pad
- 10. :60 - :07 vocal open/:23 bed/:26 vocal/:04 pad
- 11. :60 - :07 vocal open/:42 bed/:07 vocal/:04 pad
- 12. :60 - :49 bed/:07 vocal/:04 pad
- 13. :30 - :27 vocal open/:03 pad
- 14. :30 - :10 vocal open/:10 bed/07 vocal/:03 pad
- 15. :30 - :20 vocal open/:07 bed/:03 pad
- 16. :10 - :07 vocal open/:03 pad
- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental

20. PRODUCTION COMPONENTS

- a) :14 - news sounder



CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 1: "A RED CENT"

For customized sample, see:
DISC 3, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

YOU: *People in _____ are losing interest.*

EFFECT: CASH REGISTER

VOICE 1: "Ted H., an architect, sells his sedan for 2500 bucks and sticks the cash in his savings account. Two weeks later, infatuated with a sportscar, Ted withdraws his savings. But, lo and behold, he's told that his 2500 dollars hasn't earned a red cent. Why? Because he's taken it out before the end of the quarter."

VOICE 2: "Not a red cent? Oh, I thought this was a bank..."

VOICE 3: "Ted H. lost interest. Today, Teddy works in Bayonne, New Jersey as a balcony usher in an all-night movie house."

VOICE 2: "Hey, we don't allow that up here, really."

MUSIC: BASS IN BACKGROUND BEHIND

YOU: *Ted shouldn't have lost interest. If his money was going to be in the bank less than ninety days, it should have been in _____. He would've been paid interest for every day it was there, even if he did withdraw it before the end of a quarter. Is it that way at your bank?*

VOICE 3: "If anyone listening to this broadcast knows Ted H., tell him to come home. He'll never lose interest again."

MASTERPLAN

CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 2: "PENNY ONE"

For customized sample, see:
DISC 3, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

YOU: People in _____ are losing interest.

EFFECT: NEWS FLASH

VOICE 1: "January 12th - Miriam L., a jovial saleslady, inherits a sizable sum. She puts the windfall in her savings account."

EFFECT: NEWS FLASH

VOICE 1: "March 27th - Sweet Miriam withdraws her inheritance to buy a millinery shop and learns that her money hasn't earned penny one."

VOICE 2: "I didn't know it had to be in there a full quarter."

VOICE 3: "Miriam L., lost interest. Today she works in Galveston, Texas. She wears a jump suit and vacuums front seats in a car wash."

VOICE 2: "Not penny one, two and a half months."

VOICE 4: "Hey, floormats, please."

VOICE 2: "OK, sure."

EFFECT: BASS IN BACKGROUND BEHIND

YOU: Miriam shouldn't have lost interest. If she was putting away money for less than ninety days, she should have put it in _____. She would've been paid interest for it every day it was there, even if she did withdraw it before the end of the quarter. Is it that way at your bank?

VOICE 3: "If anyone listening to this broadcast knows Miriam L., tell her to come home. She'll never lose interest again."



CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 3: "ZILCH"

For customized sample, see:
DISC 3, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: People in _____ are losing interest.

EFFECT: DRIPPING WATER

VOICE 1: "Franklin G., a generous plumber, wants to buy his wife a powerful motor launch for her birthday two months away. He banks a part of his handsome paycheck every week."

EFFECT: FOOTSTEPS AND WHISTLING

VOICE 1: "On the big day, flags flying, he withdraws his savings and discovers that his money has earned nothing - Zilch!"

VOICE 2: "No interest...I was counting on that for a captain's hat!"

VOICE 3: "Franklin G. lost interest. Today he has a paper route in Bridgeport, Connecticut."

VOICE 2: "I could earn that much interest in my mattress."

EFFECT: BASS IN BACKGROUND BEHIND

YOU: Franklin shouldn't have lost interest. If he was putting away money for less than ninety days, he should've put it in _____. He would've been paid interest for it every day it was there, even if he did withdraw it before the end of a quarter. Is it that way at your bank?

EFFECT: BIRDS WHISTLING

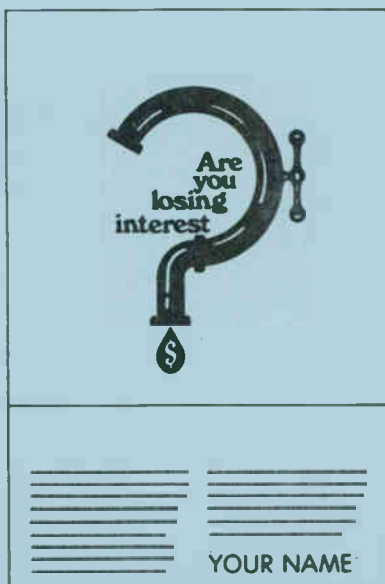
VOICE 3: "If anyone listening to this broadcast knows Franklin G., tell him to come home. He'll never lose interest again."

EFFECT: DRIPPING WATER

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

“Are You Losing Interest?”



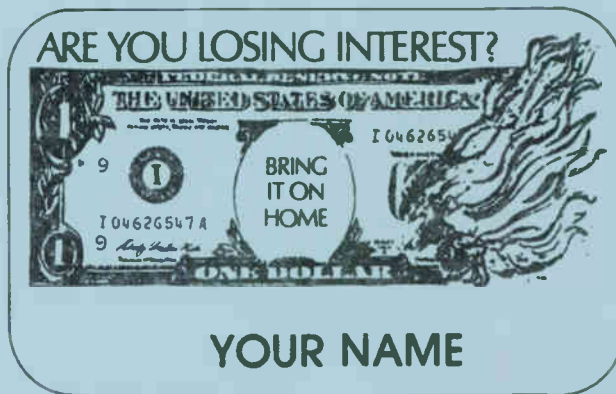
1. In a newspaper ad.
Suggested for use with extender three.



2. On a billboard.
Suggested for use with extender one.



3. On a statement stuffer
Suggested for use with extender two.

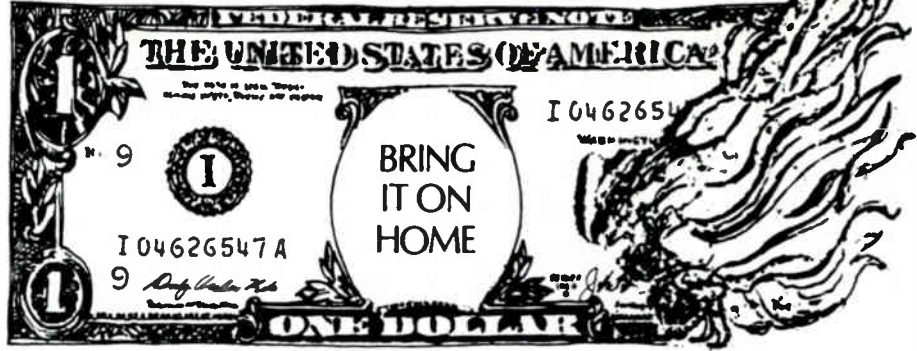


4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides “Camera-ready art” for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

ARE YOU LOSING INTEREST?



ARE YOU LOSING INTEREST?



ARE YOU LOSING INTEREST?



ARE YOU LOSING INTEREST?



ARE YOU LOSING INTEREST?

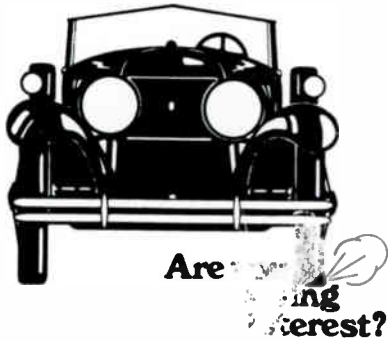


ARE YOU LOSING INTEREST?



ARE YOU LOSING INTEREST?









MASTERPLAN

*The Perfect
Thing*

A NEW WAVE VISUAL

Jeweler Campaign

MASTERPLAN

CAMPAIGNS

"THE PERFECT THING" SALES PLAN

OBJECTIVE

For the store that prides itself on its variety and selection, it's hard to imagine a more effective advertising campaign than "The Perfect Thing." It combines a strongly motivating consumer benefit, working together with a bright, contemporary musical treatment to help the advertiser gain a high level of awareness on a relatively limited budget. In addition, a unique graphic treatment for print and outdoor applications, ties this concept in with broadcast for coordinated campaign impact.

STRATEGY

When there's something special you have to say, you want to say it in a special way.

That statement isn't just good logic, it's good lyric. And it's from "The Perfect Thing", a beautiful, new campaign in the Masterplan Series.

The campaign positions the advertiser as a ready source of fresh, imaginative products which are "perfect" for gifts or for personal purchases. Implied in the concept is a strong consumer benefit: that the store will have exactly what the buyer is looking for, offering him a great deal of convenience: he won't have to drive all over town searching for a particular item, saving himself hassles, time and gas.

Each of the three campaign extenders very effectively reinforce this concept. In spot one, "Johnny and Madge," we find a store that made people happy years ago when it first opened and is still doing the same today. Spot two, "Hands off!" demonstrates how well the campaign can sell a particular item, in this case, a digital clock. In spot number three, "Get those whiskers", a very warm dialogue ends up selling a "wonderful gift for a wonderful person", an electric shaver.

MASTERPLAN

CAMPAIGNS

"THE PERFECT THING" SALES PLAN

Page 2

EXECUTION

In each of the three campaign extenders provided, there's extremely good store name registration, hard product sell and a musical wrap up for good campaign continuity.

The campaign is especially appropriate for use by jewelry stores, gift shops, variety hardware stores, mass merchandisers, appliance stores, department stores and many types of specialty stores.

SUMMARY

In selling "The Perfect Thing", key points to remember are:

- o It deals with a strong consumer motivator: convenience.
- o It positions the store as one that will have exactly what the buyer wants when he wants, making it a logical choice as a first place to shop.
- o It has flexibility, lending itself to a number of creative product executions.
- o It is very timely, in that today, people value their free time perhaps more than ever.



CAMPAIGNS

"THE PERFECT THING"

(TMA5017 - Refined medium tempo)

PRIMARY USE: JEWELER

"When there's something special you have to say,
 and you want to say it in a special way,
Caldwell's has the perfect thing.
 Perfect diamonds mean perfect smiles,
 the symbol of your love,
 reflecting what you know is there,
 the perfect thing.
 The perfect thing can be what brings
 all the joy that you know is there,
 when you give someone the perfect thing
 to show them that you care.
 When there's something special you have to say,
 and you want to say it in a special way,
Caldwell's has the perfect thing,
 the perfect thing".

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "JOHNNY AND MADGE"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "HANDS OFF!"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "GET THOSE WHISKERS"

CAMPAIGN SONG additional generic versions

- 9. :60 - :35 vocal open/:09 bed/:16 vocal close
- 10. :60 - :14 vocal open/:11 bed/:35 vocal close
- 11. :60 - :14 vocal open/:29 bed/:17 vocal close
- 12. :30 - Full vocal
- 13. :30 - :06 vocal open/:08 bed/:16 vocal close
- 14. :30 - :06 vocal open/:15 bed/:09 vocal close
- 15. :30 - :14 bed/:16 vocal close
- 16. :10 - Full vocal
- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental

MASTERPLAN

CAMPAIGNS

"THE PERFECT THING"

EXTENDER 1: "JOHNNY AND MADGE"

For customized sample, see:
DISC 3, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

YOU: _____ opens for business. Johnny buys Madge a sparkler and pops the question:

VOICE 1: "Will ya marry me?"

YOU: They wed.

VOICE 2: "Sure."

YOU: Madge reminds Johnny that _____ made their marriage possible.

VOICE 2: "Oh, Johnny."

YOU: Johnny becomes a crop-duster, the years fly by, and so does Johnny.

SFX: AIRPLANE

YOU: Today.

VOICE 2: "Wow, Johnny, _____ is having a karat weight diamond celebration, certified perfect, a total quarter-karat for only \$209.00, one-third karat, \$289.00."

YOU: Johnny puts a gag in Madge's mouth and takes her to _____. Upon seeing the selection of diamonds, Johnny realizes all is not lost. He buys Madge a beautiful diamond ring. Then, he removes her gag and says:

VOICE 1: "It's our 53rd anniversary!!!"

YOU: He kisses her.

SFX: SMACK

(CONTINUED)

MASTERPLAN

CAMPAIGNS

"THE PERFECT THING"

EXTENDER 1: "JOHNNY AND MADGE"

PAGE 2

VOICE 1: "Goodbye, Madge."

SFX: AIRPLANE

YOU: And flies off to another adventure.

LYRICS: "When there's something...has the perfect thing."



CAMPAIGNS

"THE PERFECT THING"

EXTENDER 2: "HANDS OFF!"

For customized sample, see:

DISC 3, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: "I didn't know what time it was...then I met you."

VOICE 2: "Are you talking to me, or the digital clock?"

VOICE 1: "Oh you, of course, dear. Why would I talk to a digital clock radio?"

YOU: _____ presents the time of your life...an FM-AM digital clock radio...now only \$34.97...at _____... walnut finish...private earphone...and all possible because one day the president of _____ walked into his FM-AM digital clock radio research department and shouted:

VOICE 3: "Alright everybody, hands off!"

YOU: Your own private timekeeper, a digital bedside companion with its hands off...a musical awakening...now at _____.

VOICE 4: "So does our minute hasten to its end."

VOICE 3: "Nice thought, Will, but will it move digital clock radios?"

LYRICS: "When there's something...has the perfect thing."

MASTERPLAN

CAMPAIGNS

"THE PERFECT THING"

EXTENDER 3: "GET THOSE WHISKERS"

For customized sample, see:
DISC 3, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: *For sale. A face-shaving device, at _____.*

VOICE 1: "Can you say, 'a really great electric shaver'?"

VOICE 2: "A really great electric shaver."

VOICE 1: "Now can you say, 'a wonderful gift for a wonderful person'?"

VOICE 2: "A wonderful gift for a wonderful person."

VOICE 1: "Good. Now can you say them both together?"

VOICE 2: "Sure." (SAYS THEM BOTH TOGETHER)

YOU: *Give him a close shave. The world famous Norelco Tripleheader, a great electric shaver now at an equally great price, at _____.*

CHILD: "Dad said, 'Shaver get those whiskers,'
And that shaver got up and got 'em.
Now his face is as smooth,
As a little baby's bottom."

YOU: *It's smooth shaving ahead with the Norelco Tripleheader
at _____.*

VOICE 2: "A really great shaver."

VOICE 1: "At a really great price."

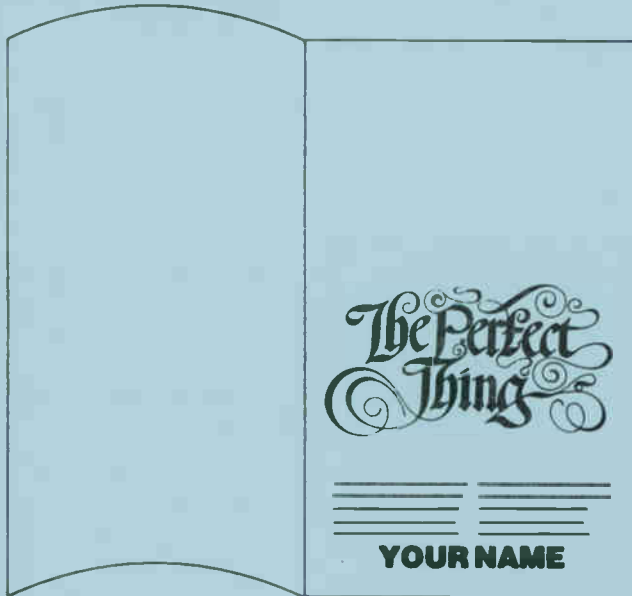
LYRICS: "When there's something...has the perfect thing."



CAMPAIGN ARTWORK SUGGESTED USES

“The Perfect Thing”

1. In a newspaper ad.



2. On a window streamer or easel card.



3. On a TV slide.



4. On a wire hanger.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides “Camera-ready art” for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

The Perfect
Thing

The Perfect The Perfect
Thing Thing

The Perfect
Thing

The Perfect
Thing

MASTERPLAN



A NEW WAVE VISUAL

Furniture Store Campaign



CAMPAIGNS

"SO MUCH MORE
THAN A FURNITURE STORE"
SALES PLAN

OBJECTIVE

By offering more, the store can position itself as the place that's "so much more than a furniture store," implying a variety of benefits the others can't offer.

STRATEGY

If a person wants to buy furniture in most towns, he has a wide choice of places to shop. To differentiate itself, a store has to offer the consumer a benefit the others either don't have or have not advertised (pre-emptive claim).

Offer the consumer more than just furniture. Offer him a wider selection, convenient payment plans, better delivery, accessory decorating items, friendly personnel, longer shopping hours, personal involvement - all the things that make shopping for furniture more convenient and pleasant.

EXECUTION

Using music with a very appealing contemporary sound, the "so much more" campaign describes in easy, sensible lyrics why you need a store that offers you more: "because furniture says so much about you" and "your home is your castle". It also implies convenience and shopping ease, as well as variety, because "when finding the right touch gets to be too much," it's obvious that this store will have what you need.

A unique, eye-grabbing art treatment gives the print a refreshing distinctive look that translates the campaign into print with a boldness that gives the store a "look" of its own.

Each of the three campaign extenders has a marvelous vignette with dialogue between a friendly store employee and young children who come in looking for something special in furniture, like an orange crate, furniture for a tree house, and a couch for Leonard, the turtle. While warm and lighthearted, each does an extremely good job of selling friendliness, involvement, helpfulness and a variety of features about the store, from payment plans and delivery to selection and value. There's also a great deal of name registration.



CAMPAIGNS

"SO MUCH MORE
THAN A FURNITURE STORE"

SALES PLAN

Page 2

SUMMARY

The key points to remember in selling the "So much more" campaign:

- o The campaign reflects a very positive image for the store, adding a dimension of warmth and personality to the advertiser.
- o It has built in flexibility allowing the advertiser to talk about a wide range of services and products.
- o The campaign is highly competitive without directly "knocking" the competition.
- o It holds the promise of more for the consumer, offering the consumer a motivation to shop this store first.
- o The innovative creative executions can build awareness with surprising impact on a relatively limited budget. They'll break through today's advertising clutter.

CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

(TMA5004 - Mellow, slightly Latin)

PRIMARY USE: FURNITURE STORE

"Your home is your castle,
but sometimes the hassle
of finding the right touch
really gets to be too much.
You want a look that's you,
that fits you like a shoe,
'cause the way you live says so much about you.
For whatever you have to spend,
we'll give you something you can be proud to own.
We're so much more than a furniture store,
The Contemporary House.
For whatever you have to spend,
we'll give you something you can be proud to own.
We're so much more than a furniture store,
the Contemporary House."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :37 vocal open/:05 bed/:14 vocal/:04 pad
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "WHAT DO YOU CALL IT?"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "LEONARD"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "WELCOME TO CONTEMPORARY HOUSE"

CAMPAIGN SONG additional generic versions

9. :60 - :22 vocal open/:20 bed/:16 vocal/:02 pad
10. :60 - :13 vocal open/:19 bed/:16 vocal/:02 pad
11. :60 - :13 vocal open/:37 bed/:08 vocal/:02 pad
12. :60 - :42 bed/:16 vocal/:02 pad
13. :30 - Full vocal
14. :30 - :13 vocal open/:09 bed/:08 vocal close
15. :30 - :15 bed/:15 vocal close
16. :30 - :22 bed/:08 vocal close
17. :10 - :07 vocal open/:03 pad

18. :60 - Instrumental
19. :30 - Instrumental
20. :10 - Instrumental

MASTERPLAN

CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

EXTENDER 1: "WHAT DO YOU CALL IT"

For customized sample, see:
DISC 4, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

CHILD: "Is this a furniture store?"

YOU: *Un hum, this is _____. May I show you something?*

CHILD: "You got lots of furnitures?"

YOU: *Well, I think we probably have more different styles, colors and prices than anybody.*

CHILD: "Got any tables?"

YOU: *Everything you can think of.*

CHILD: "How much?"

YOU: *Whatever you've got to spend, we'll give you something you'll be proud to own. We've got tables here to fit everybody's budget. You can even pay in installments. You know, you pay some now and then you pay some later.*

CHILD: "Do I get the whole table now?"

YOU: *Sure, all of it. You like this one?*

CHILD: "It's not what I was thinkin' about."

YOU: *Alright, look, if you'd like to just browse around till you see something you like.*

CHILD: "I know what I would like."

YOU: *Do you know what kind of table you want?*

CHILD: "Uh huh."

YOU: *Well, does it have a name?*

(CONTINUED)

Support Stage 5, page 68

MASTERPLAN

CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

EXTENDER 1: "WHAT DO YOU CALL IT"

PAGE 2

CHILD: "Uh huh."

YOU: *Well, what do you call it?*

CHILD: "An orange crate."

YOU: *Umm, let me check it out...._____ has lots of tables,
we're bound to have an orange crate...*

MASTERPLAN

CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

EXTENDER 2: "LEONARD"

For customized sample, see:
DISC 4, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

CHILD: "Hello."

YOU: *Hi.*

CHILD: "Is this a big furniture store?"

YOU: *Umhmm...this is _____...the best furniture store
anywhere...biggest selection...best values...*

CHILD: "Do you have any couches?"

YOU: *Sure...every style, every color, every price. _____
has every kind of furniture and appliance you can think
of.*

CHILD: "I need a couch for my friend, Leonard."

YOU: *Well, you look around till you see something Leonard
might like. Here, I'll give you this browser button and
you can just browse around and nobody will bother you.*

CHILD: "If I let you bother me around now, do I still get the
button?"

YOU: *Sure. Well, then, how about this little couch?*

CHILD: "No. That's too big."

YOU: *That's too big?*

CHILD: "Yeah. I couldn't carry it."

YOU: *Oh well, _____ has plenty of trucks. We'll deliver
it to you free...and right away, too.*

(CONTINUED)

Support Stage 5, page 70



CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

EXTENDER 2: "LEONARD"

PAGE 2

CHILD: "It's too big."

YOU: *Well, how big is your friend, Leonard?*

CHILD: "He's only this big."

YOU: *That big?*

CHILD: "Leonard is only a turtle."

YOU: *Oh well, we better check our turtle division.*

_____ *should be able to... (FADE)*

MASTERPLAN

CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

EXTENDER 3:

"WELCOME TO CONTEMPORARY HOUSE"

For customized sample, see:
DISC 4, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: Hello.

CHILD

1&2: "Hello." (TOGETHER)

YOU: Welcome to _____.

CHILD 1: "You got lots of furnitures?"

YOU: Oh, sure we do. We've got a real big selection here.
Whatever you need, we've got it at _____.

CHILD 2: "We need furniture for our treehouse."

YOU: Uh, treehouse?

CHILD 1: "It's the biggest treehouse in the world. You can get three whole people and a hamster and a cat in it."

CHILD 2: "But you shouldn't put the cat and the hamster in it together, at the same time."

YOU: Oh, no, you wouldn't wanna do that. What kind of furniture do you want?

CHILD

1&2: "What kind do you have?" (TOGETHER)

YOU: We have all kinds and with credit you can have anything you want...say, is it a maple tree? Maybe you like something in maple?

CHILD 1: "No."

YOU: Well, I'm certain that if anybody can solve your problems, _____ can, and if we don't have it here we can

(CONTINUED)



CAMPAIGNS

"SO MUCH MORE THAN A FURNITURE STORE"

EXTENDER 3:
"WELCOME TO CONTEMPORARY HOUSE"

PAGE 2

YOU: *special-order it from the factory. Gee, if it's for your treehouse, how about a table with leaves? (LAUGHS) You don't think that's funny?*

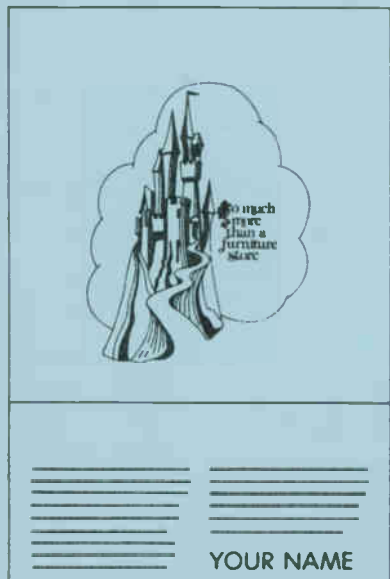
CHILD
1&2: "No, this is no time for jokes." (TOGETHER)

YOU: *OK. I'm sorry, look we'll find you something, we're gonna deliver it...(FADE)*

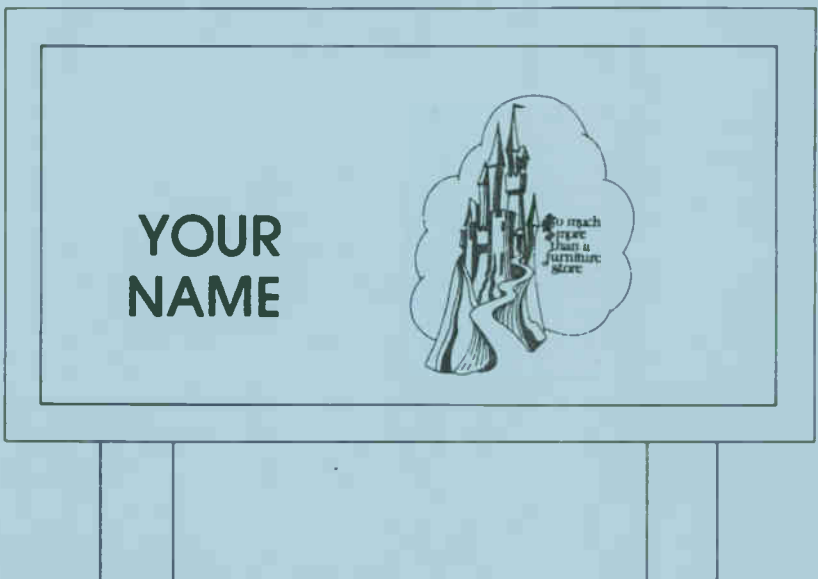
MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

“So Much More
Than A Furniture Store”



1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides “Camera-ready art” for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



MASTERPLAN

We sell
Chic
to people who
already have it

A NEW WAVE VISUAL

Fine Department Store Campaign

MASTERPLAN

CAMPAIGNS

"WE SELL CHIC" SALES PLAN

OBJECTIVE

To promote and build store loyalty by establishing the store's name as the elegant emporium for haute couture. An authority of good taste - not only in high fashion, but in every aspect of merchandise selection.

STRATEGY

Today, with consumerism, anti-establishment mores, fluctuating sales patterns and slimmer profit margins, one thing is certain: new approaches must be found to gain retail spending dollars.

Discount stores are and will continue to press hard. Traditional retail institutions are changing overnight. Price warfare has become the rule - not the exception. The friendly Gimbles and Macy battles are over. The gloves are being taken off and sooner or later - a lot of people are going to get sore. (And that doesn't exclude the consumer.) This is what makes "We Sell Chic" so razor sharp! We put the gloves back on for you. While everyone else is fighting and cutting corners, this is the campaign that defends and justifies "the best costing more." This is the campaign that sells your store's name and builds loyalty - as well as memorability, because you're selling chic...you're not selling simply a dress or a hat or a necklace.

"We Sell Chic" sells your merchandise as being something special, something unique and something just by the sheer power of your name, you stand behind. No other store can make that claim successfully when you put your name on this tasteful, yet hard-hitting campaign.

You're the fashion leader. You're the Neiman's or the Bonwit-Teller in your town. And your customers will love you for it because regardless of the economy and new life-styles, people do want to buy something special. Something luxurious. They do want a bit of snobbery and are willing to pay the price for this luxury. High ticket and high mark-up can be sold and sold with this campaign, just as easily as you can sell a Dunhill lighter and Gucci shoes if you could get them!



"WE SELL CHIC" SALES PLAN

Page 2

CAMPAIGNS

"We Sell Chic" sets you apart from all others and allows you to make the selling rules while the others must follow them!

EXECUTION

It's soft yet loud. Mellow yet exciting. It's moving and it's dynamic. You're selling "chic" and it's reflected musically and through dialogue that's a unique and persuasive blend of salesmanship through a mixture of mystique and reality. "We Sell Chic" starts with a full, sixty second musical commercial that sets the tone for your entire campaign. And it's all backed up with three other tasteful, sixty second commercials that speak directly to your store's name and selling philosophy. Yes - it's understatement, but we all know...less is better.

The music is your continuing device to build and retain memorability. You'll be heard and remembered even when you don't advertise because your advertising message is that penetrating! And to back this sales-generating radio campaign up, you'll have a complete print program to reinforce your selling message! Radio - newspaper advertising...billboards...sales....

That's what "We Sell Chic" is all about!

SUMMARY

We Sell Chic...

- o Sets you apart from all other retail stores.
- o Cuts across all age and income brackets.
- o Provokes attention with an umbrella theme line that has immediacy...that has a benefit.
- o Makes you the fashion authority.

CAMPAIGNS

"WE SELL CHIC"

(TMA5023 - Classic full orchestra)

PRIMARY USE: FINE DEPARTMENT STORE

Voice: "*Neiman-Marcus* sells chic to people who already have it"
Sung: *Neiman-Marcus* sells chic to people who already have it"
Voice: "Sincerely, *Neiman-Marcus*"
Sung: "Sincerely, *Neiman-Marcus*"

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :19 bed/:17 vocal/:15 bed/:09 vocal close
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "OUR LABEL"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "OUR INVITATION"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "ONE-OF-A-KIND"

CAMPAIGN SONG

9. :60 - :23 bed/:14 vocal/:14 bed/:09 vocal close
10. :60 - :20 bed/:03 vocal/:20 bed/:03 vocal/:04 pad
11. :60 - :51 bed/:09 vocal close
12. :60 - :51 bed/:09 vocal close
13. :30 - :20 bed/:10 vocal close
14. :30 - :20 bed/:10 vocal close
15. :30 - :20 bed/:10 vocal close
16. :10 - Full vocal
17. :10 - Full vocal

18. :60 - Instrumental
19. :30 - Instrumental
20. :10 - Instrumental

21. PRODUCTIONS COMPONENTS

- a) :04 - We sell chic...
- b) :03 - Sincerely, sincerely yours
- c) :32 - Extender 1, monologue
- d) :39 - Extender 2, dialogue
- e) :26 - Extender 3, monologue



CAMPAIGNS

"WE SELL CHIC"

EXTENDER 1: "OUR LABEL"

For customized sample, see:
DISC 4, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

MUSIC: ESTABLISH

YOU: *Did you know there are people who come to _____ to
buy what we sell just so they can have our label?*

VOICE: *"It's true. That happens each and every day, and it says
a lot for our store. It says we sell only the best, and
nothing less. It says we sell quality."*

YOU: *We sell the kind of quality that's hard or impossible to
find in other stores.*

VOICE: *"And it says a lot for you, too."*

YOU: *A _____ label speaks to your taste and judgement in
buying the finest there is.*

VOICE: *"It says you're discerning about where you shop and
about how you treat yourself. You get more than a famous
label when you buy what we sell."*

YOU: *Because, a _____ label says a lot about us...and a
lot about you, too.*

LYRICS: *"Sincerely, yours."*

YOU: *Sincerely, _____.*

MASTERPLAN

CAMPAIGNS

"WE SELL CHIC"

EXTENDER 2: "OUR INVITATION"

For customized sample, see:
DISC 4, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

MUSIC: ESTABLISH

YOU: *This is a special invitation to take a trip around the world.*

VOICE 1: "It will cost you nothing. It's absolutely free."

YOU: *All you have to do is come to _____.*

VOICE 2: "There's no other place like it on earth."

VOICE 1: "You take a trip around the world everytime you take a trip around our store."

VOICE 2: "You see rare and beautiful products from everywhere."

VOICE 1: "And when you leave there, it feels like you've just returned from the other side of the world."

YOU: *_____ searches far and wide to bring you this worldly experience.*

VOICE 1: "It's something you never forget and something you shouldn't miss."

VOICE 2: "Visit our store and take a trip around the world."

VOICE 1: "That's our invitation to you."

LYRICS: "Sincerely, yours."

YOU: *Sincerely..._____.*

MASTERPLAN

CAMPAIGNS

"WE SELL CHIC"

EXTENDER 3: "ONE-OF-A-KIND"

For customized sample, see:
DISC 4, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

MUSIC: ESTABLISH

YOU: *There are certain things and places in this world that
are one-of-a-kind.*

VOICE: *"Like you. In the whole wide world, no one else is like
you. There's a store like that, too. Exceptional in
every way."*

YOU: *Its name is _____. And inside its doors are the
most unusual and beautiful things you've ever seen.*

VOICE: *"Rare and precious things. Elegant and chic. A singular
collection -- unlike anything else, anywhere!"*

YOU: *Experience _____. A one-of-a-kind store. Selling
one-of-a-kind products from all over the world.*

LYRICS: *"Sincerely, yours."*

YOU: *Sincerely, _____.*

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

“We Sell Chic”

1. In a newspaper ad.



2. On a window streamer or easel card.



3. On a TV slide.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

We sell
Chic
to people who
already have it

We sell
Chic
to people who
already have it

We sell
Chic
to people who
already have it

We sell
Chic
to people who
already have it

MASTERPLAN



A NEW WAVE VISUAL

Automobile Campaign

MASTERPLAN

"THE GALLANT MEN" SALES PLAN

CAMPAIGNS

OBJECTIVE

To increase unit car sales through the instilling of confidence in your dealership name.

STRATEGY

This campaign vents the human spleen. It hits hard consumer real, obvious and hidden fears...i.e., "car horror stories"... public revelations through consumer groups. All these fears... hot buttons that make your sale harder...are put to rest because this is the campaign that says...Yes, THEY'RE REAL. YOU, THE CONSUMER, SHOULDN'T BE ASHAMED THINKING OF THEM. Now that you've agreed with the consumer - you give him a choice - the only choice. YOU. You are different. You are the leader that understands what the consumer is thinking and why he is thinking it. And you're doing something about it. Midas Muffler, both in television and radio, has been successful with this approach. Their success is based not only on their being perceived as being "honest," but in more cases than not - because they deliver on their promise This is the campaign that you must deliver on.

Because this is the campaign that your salesman can sell cars with. When things get tough, have you ever noticed how some people crack jokes...or a strange smile comes on their face...even a laugh or a giggle can be heard. That's uneasiness. Nervousness that rests on a degree of fearing the unknown. Well, this typical human response is not channeled in reverse. The Gallant Men campaign tells the consumer that shopping for a car is hard - even dangerous - work. Its avenues are cluttered with wearied bodies and shell-shocked minds of people who were taken. And indeed, it takes a group of gallant men to help the consumer make the right decision. And your customer will hear this story told through the plights of Joe Doe... not him! He can laugh at someone else's misfortune, but deep down inside, you know you set him thinking. And by the time he's making the connection, you will give him the solution. YOUR AUTO DEALERSHIP. This is your typical problem/solution commercial that instead of playing back real people...we display the manifestations of reality. A characterization of all the stereotypes that the consumer has read about or heard about. This then is the strategy... to play back the nightmare...and offer the solution. It pre-empts all other car dealers regardless of what they might be saying! And you're not saying they're involved in any of the things you're talking about. No...but you are saying...some car dealers are.

MASTERPLAN

CAMPAIGNS

"THE GALLANT MEN"
SALES PLAN
Page 2

EXECUTION

It's brash and it's funny. It's high impact, memorable campaign that captures the consumer from the very first sound and holds them for the entire story. And you start this campaign off with a tune-humming, foot-stomping musical radio spot that will gain attention on its very own. Then you back it up with three sixty-second commercials that musically incorporate your unique theme line to a given problem. It's done humorously. But as you know, there's reason behind the madness. Because you are probably advertising in the auto section of your local newspaper, this Gallant Men campaign includes newspaper advertising and billboards for double-edged selling effort.

SUMMARY

- o A singular, memorable theme with low wear-out factor.
- o Print support for a high impact, coordinated ad effort.
- o Creates problems the consumer can relate to and then gives the solution.
- o Reaches large consumer base.
- o Cuts through radio competition.
- o Pre-empts all other car advertisers.
- o Makes you the hero.

MASTERPLAN

DISC 5, SIDE 1

CAMPAIGNS

"THE GALLANT MEN"

(TMA5005 - Commanding novelty march)

PRIMARY USE: AUTOMOBILE

"We are the Gallant Men,
the men of Lone Star Dodge,
we're honest, fair, courageous men
when it comes to a new car deal.
Yes, we are the Gallant Men,
we're brave and strong and good,
we believe in baseball, apple pie
we believe in motherhood...
very big on motherhood.
Yes, we are the Gallant Men,
the Gallant Men are we,
we believe in virtuous deals
and good service for your wheels,
yes we are the Gallant Men.
The Gallant Men of Lone Star Dodge"

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :39 vocal/:16 bed/:05 vocal close
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "STRAPPED TO THE GREASERACK"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "DOUBLE TALK"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "MONKEYS DOING THAT"

CAMPAIGN SONG additional generic versions

9. :60 - :25 vocal open/:30 bed/:05 vocal close
10. :60 - :15 vocal open/:40 bed/:05 vocal close
11. :60 - :12 vocal open/:43 bed/:05 vocal close
12. :60 - :55 bed/:05 vocal close
13. :30 - :21 vocal open/:04 bed/:05 vocal close
14. :30 - :08 vocal open/:17 bed/:05 vocal close
15. :30 - :25 bed/:05 vocal close
16. :10 - :03 bed/:07 vocal close

17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental

20. PRODUCTION COMPONENTS

- a) :11 - Suspenseful organ & explosion
- b) :06 - Fight & charge
- c) :02 - Charge
- d) :06 - Doubletalk
- e) :04 - Burning sensation
- f) :01 - I love you, fans



CAMPAIGNS

"THE GALLANT MEN"

EXTENDER 1: "STRAPPED TO
THE GREASERACK"

For customized sample, see:
DISC 5, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male

VOICE 1: "Hi, there. Say, I would like to look at a car."

VOICE 2: "It's my pleasure to show them to you. Right this way."

VOICE 1: "Hey! What are you doing with my arm?"

VOICE 2: "You're gonna like that car."

VOICE 3: "Within moments, Larry is strapped to the greaserack
by the salesman and subjected to unbelievable pressures."

SFX: HIGH PRESSURE BEING APPLIED

VOICE 1: "Gosh, I am in a jam. Isn't there anyone who can prevent
the perils of car buying?"

SFX: MUSIC

YOU: *Hello, I'm the gallant man. Take this.*

SFX: FIGHT SOUNDS

YOU: *And that you car salesmen.*

SFX: MUSIC

YOU: *Car buyers, take heart.*

SFX: MUSIC

YOU: *You can depend on the Gallant Men of _____.*

LYRICS: "We are the Gallant Men....the Gallant Men".

MASTERPLAN

CAMPAIGNS

"THE GALLANT MEN"

EXTENDER 2: "DOUBLETALK"

For customized sample, see:
DISC 5, SIDE 1, CUT 5

:60 SCRIPT - Requires Male

YOU: *High pressure.*

SOUND: GONG AND FIGHT SOUNDS

VOICE 1: "Round 2. The customer leads with a question. The car salesman ducks it. He counters with a promise. He's really putting on the pressure. The customer is on the ropes. The salesman hits him with all the extras! The customer's trade-in is cut! He's down! The customer is down!"

YOU: *Doubletalk.*

SFX: DOUBLETALKING

VOICE 2: "Everytime I go into a car dealer, I get that burning sensation."

YOU: *While others are turning on the heat, the Gallant Men of _____ are turning on their fans.*

VOICE 3: "I love you fans".

LYRICS: "We are the Gallant Men...the Gallant Men"

MASTERPLAN

CAMPAIGNS

"THE GALLANT MEN"

EXTENDER 3: "MONKEYS DOING THAT"

For customized sample, see:
DISC 5, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or female

VOICE 1: "Did you get my car fixed?"

VOICE 2: "Sure did, buddy...hope ya brought a lot of money with ya."

VOICE 1: "Aauuggggghh!"

SFX: Tympani

YOU: *What comes to your mind when I say: "getting your car fixed"?*

VOICE 3: "Bankruptcy."

VOICE 4: "Nausea, gas...."

VOICE 5: "Something worse than a fight with my mother-in-law."

YOU: *What does getting your car serviced mean to you?*

VOICE 6: "I think they've got MONKEYS doing that now, don't they?"

YOU: *If YOUR dealer's Service Department has you behind the
APE ball, see the Gallant Men of _____.*

LYRICS: "We are the Gallant Men....the Gallant Men"

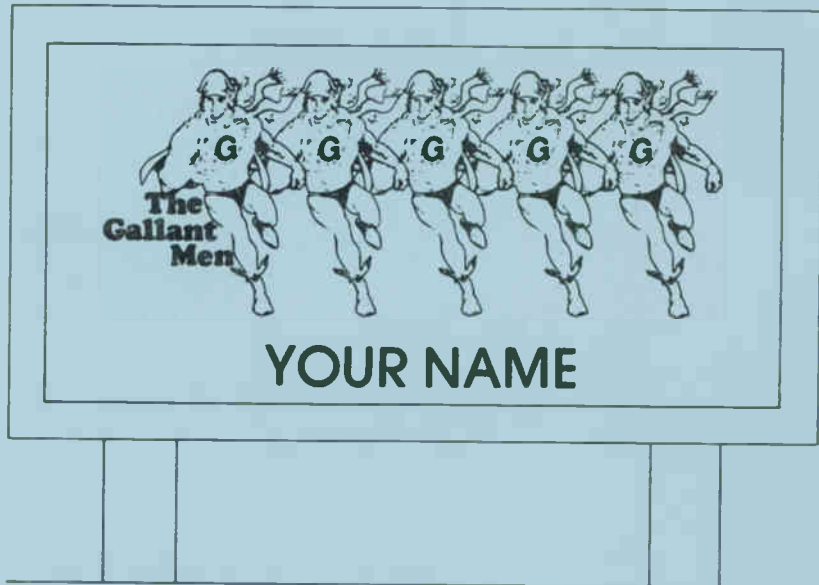
MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

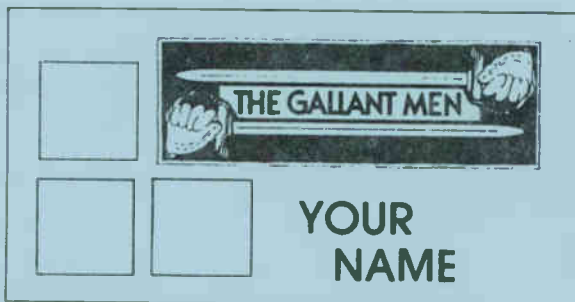
"The Gallant Men"



1. In a newspaper ad.



2. On a billboard.



3. On window banners.

Use photos of your Gallant Men.

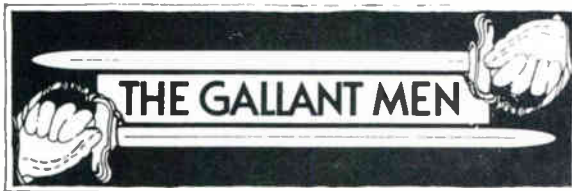


4. As a TV super.

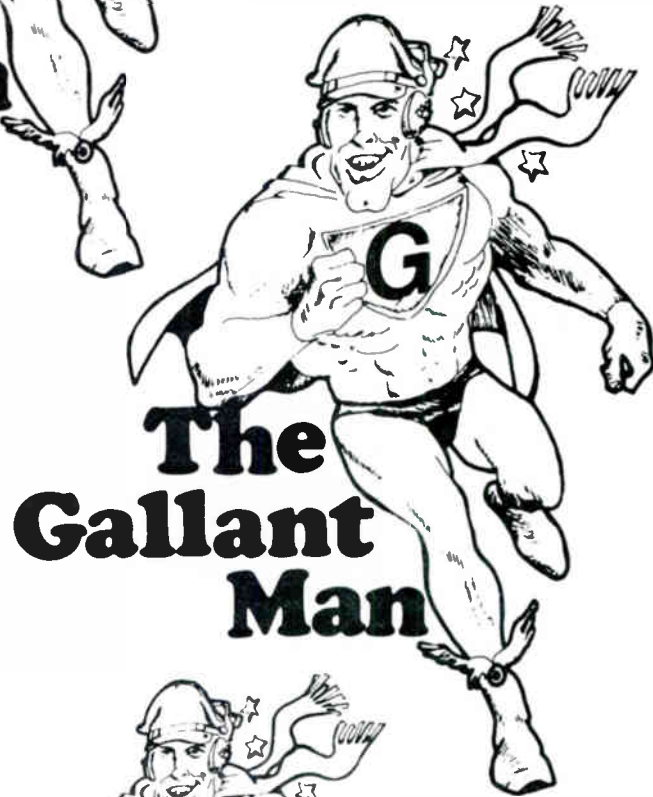
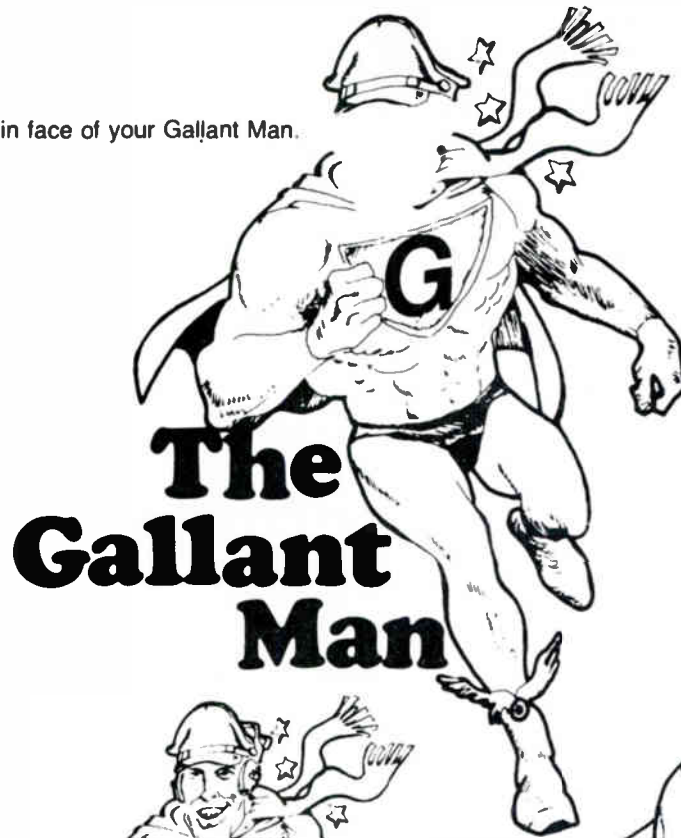
Strip in face of your Gallant Man.

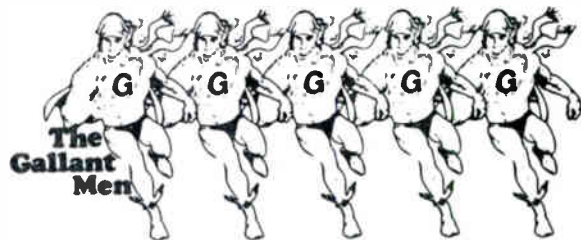
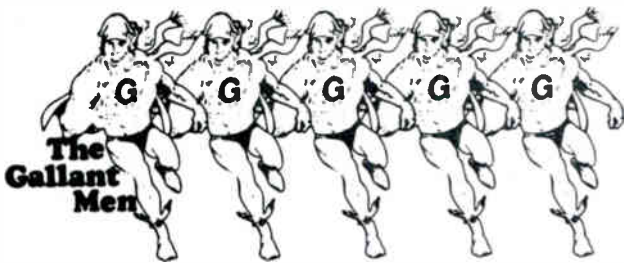
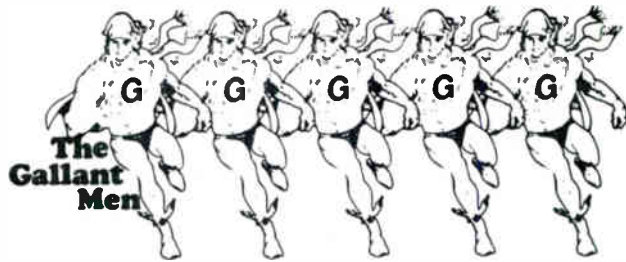
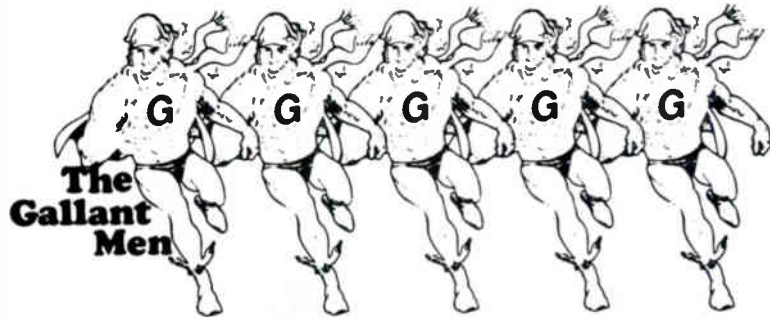
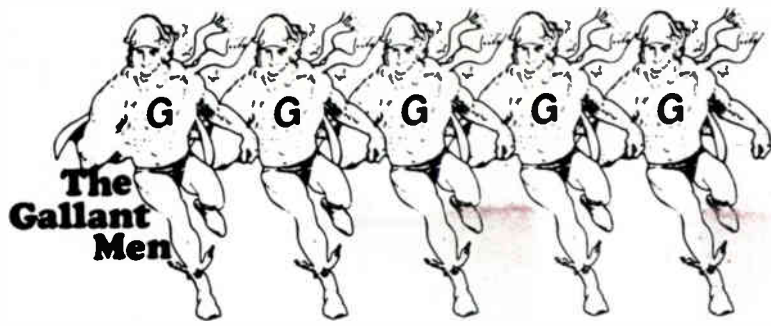
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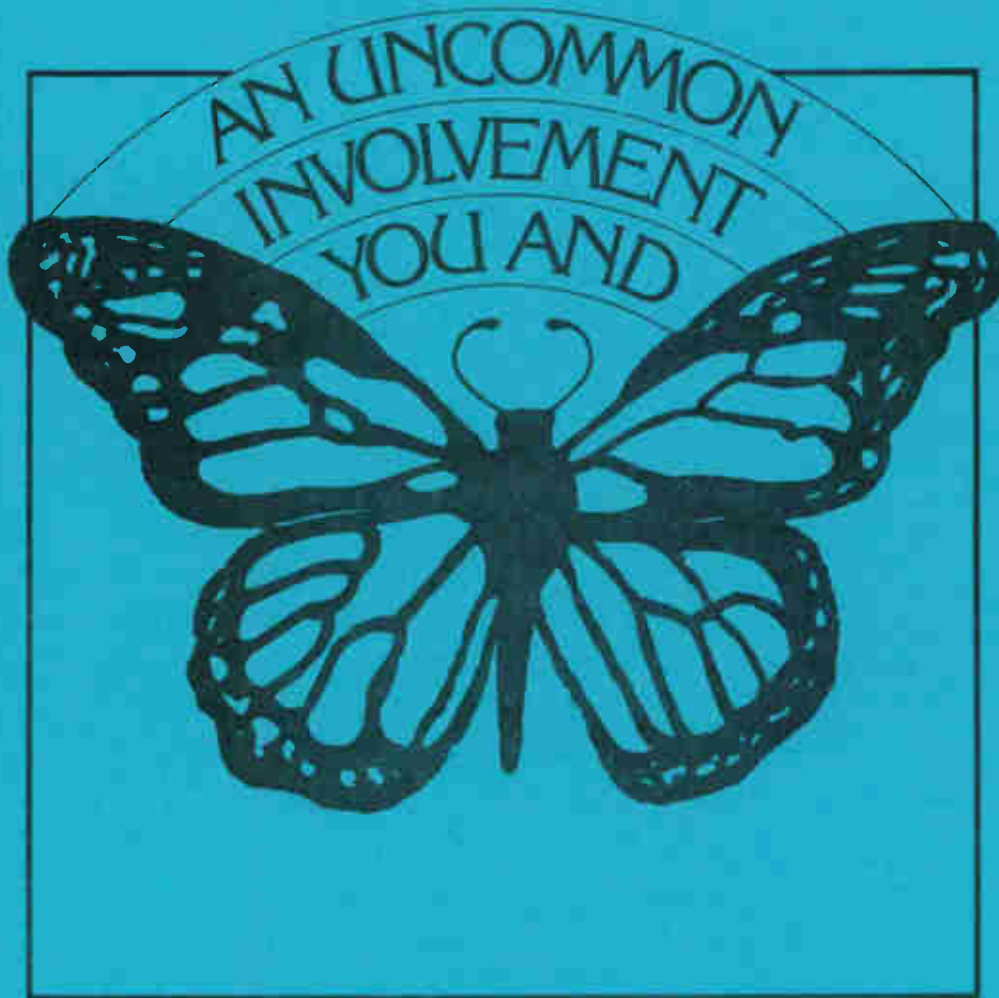


Strip in face of your Gallant Man.





MASTERPLAN



A NEW WAVE VISUAL

General Retail Campaign

MASTERPLAN

CAMPAIGNS

"AN UNCOMMON INVOLVEMENT" SALES PLAN

OBJECTIVE

To assure the consumer that you will offer him sincere involvement: concern for his needs; an interest in satisfying him; and a store/customer relationship that is more personal.

STRATEGY

We live in an age of growing impersonality and less personal involvement. More and more retailers are offering less and less service. It's becoming extremely difficult to even get a sales person to wait on you, much less to get any sincere interest in one's needs.

With music that is warm and personal sounding, the musical treatment tells the consumer that she can "Get into uncommon involvement at _____." The tempo and sound of the music seem to reflect the personal nature of this campaign concept.

In each of the campaign extender radio spots, we listen in on young women describing in a very, very personal way what it means to become a woman. An announcer comes in to tell how the store keeps up with today's changing woman by offering styles that change with her; by offering her something for each of her different moods; and by offering her a feminine experience, because part of being a woman is enjoying it. Each very effectively demonstrates the uncommon involvement between the listener and the advertiser.

This is a campaign that appeals to a very strong consumer need: recognition, attention and interest. It shows the person that she is more than just another body in the store, but a valued individual and that the store cares about her. Enough to make sure that she will find what she needs when she shops there. This is not a campaign for bargain basement type stores. It's more suited for upscale stores that can deliver on the promise.



"AN UNCOMMON INVOLVEMENT"

SALES PLAN

Page 2

CAMPAIGNS

EXECUTION

To gain the utmost effectiveness, "An uncommon involvement" should be used in a continuing campaign in a variety of media. It is a totally coordinated campaign that the advertiser can use to build a strong image for himself on a relatively limited budget. The campaign has freshness, impact and feel that reflects the extended period of time without wearing out. The unique graphic treatment translates this concept into print beautifully, giving the store a refreshing look of its own.

SUMMARY

In selling the campaign point out that:

- o It can build or reinforce a very positive image for the advertiser: One that is personal, involved, interested and caring.
- o It is a timely campaign, one well suited to an age of callous impersonality and the spreading self-service syndrome.
- o It offers enough variety in execution that it will wear well even in extended media flights.
- o It addresses itself to a strong motivator: a person's need for recognition and attention. It shows the store is not cold, monolithic and only interested in making a buck.



CAMPAIGNS

"AN UNCOMMON INVOLVEMENT"

(TMA5000 - Caressing slow tempo)

PRIMARY USE: DEPARTMENT STORE

"You're a girl, now you're a woman
it's a beautiful, exciting state of mind,
and part of being a woman is enjoying it.
And part of enjoying it is Bonwit-Teller.
Being a woman is not just a matter of age.
There's no tellin' what you can be,
once you get it on.
Get into uncommon involvement *with Bonwit-Teller*".

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "LINDA"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "DONNA"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "GLO"

CAMPAIGN SONG additional generic versions

- 9. :60 - :30 vocal open/:20 bed/:10 vocal close
- 10. :60 - :21 vocal open/:29 bed/:10 vocal close
- 11. :60 - :50 bed/:10 vocal close
- 12. :30 - Full vocal
- 13. :30 - :11 vocal open/:09 bed/:10 vocal close
- 14. :30 - :20 bed/:10 vocal close
- 15. :10 - Full vocal
- 16. :60 - Instrumental
- 17. :30 - Instrumental
- 18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :30 - Extender 1, monologue
- b) :32 - Extender 2, monologue
- c) :36 - Extender 3, monologue

MASTERPLAN

CAMPAIGNS

"AN UNCOMMON INVOLVEMENT"

EXTENDER 1: "LINDA"

For customized sample, see:
DISC 5, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male

VOICE: "All of a sudden there are all these big changes that you go through. I mean, like, you start caring about the whole world and realizing that there are other people in it besides just your family and your dog. In high school I always had to be out on Friday and Saturday nights, and the person that I was with was really just a status symbol. But, now I really think about that person, and care about what they think about and who they are. I guess those are things that every girl goes through. I think so....I hope so...."

YOU: *One thing stays the same, girl or woman....You take care of the changes inside, _____ will take care of the outside. As you change, styles change too. Our buyers are always looking for and spotting the new trends, so our changes go hand-in-hand with yours. And girl, there's no telling what you can be once you get it on. It's part of that uncommon involvement....between you and _____.*



CAMPAIGNS

"AN UNCOMMON INVOLVEMENT"

EXTENDER 2: "DONNA"

For customized sample, see:
DISC 5, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male

VOICE: "I don't know...it's an emotional thing...it's a lot of things really when a girl can get things really going for her...then she's a woman. No, that's not quite it. Um, when a girl has someone really care for her, then she becomes a woman, and that's inside, that's very private. Girls think they have it, but they don't. Women do, and it has nothing to do with age."

YOU: *Yeah, out being a woman is giving someone a reason to look inside and that reason could be inside _____. Being a woman is a very emotional thing, and it can take you thru many moods. We've got something for everyone of them. And girl, there's no telling what you can be once you get it on...It's part of that uncommon involvement...between you and _____.*



CAMPAIGNS

"AN UNCOMMON INVOLVEMENT"

EXTENDER 3: "GLO"

For customized sample, see:
DISC 5, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male

VOICE: "Well, okay, I'll usually start out with a shower, and then after that I'll turn the shower off and turn on the tub water, and I always fill it with something that really smells good and makes me feel good. I put a towel behind my head and lie there and just read. And sometimes I'll just leave the water running. Finally, I decide it's time to get out and so I dry off with a nice big furry towel, and it's just--- it makes me feel very feminine....there's just something about feeling like a girl that's so feminine."

YOU: *Yeah, part of being a girl is enjoying it, and part of enjoying it is _____. There's a feminine experience waiting for you. Hundreds of unique ideas in style to make feeling feminine so easy. And girl, there's no telling what you can be once you get it on. It's part of that uncommon involvement....between you and _____.*

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

“An Uncommon Involvement”

1. In a newspaper ad.



2. On a window streamer or easel card.



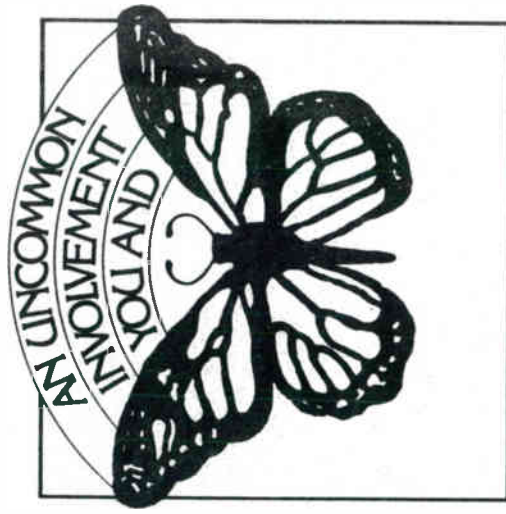
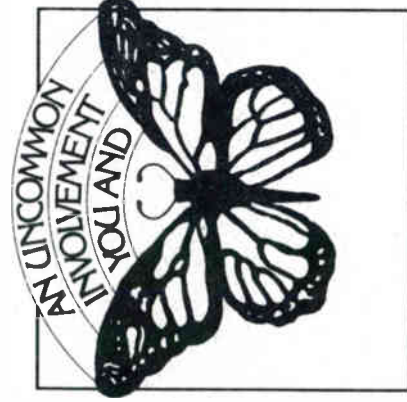
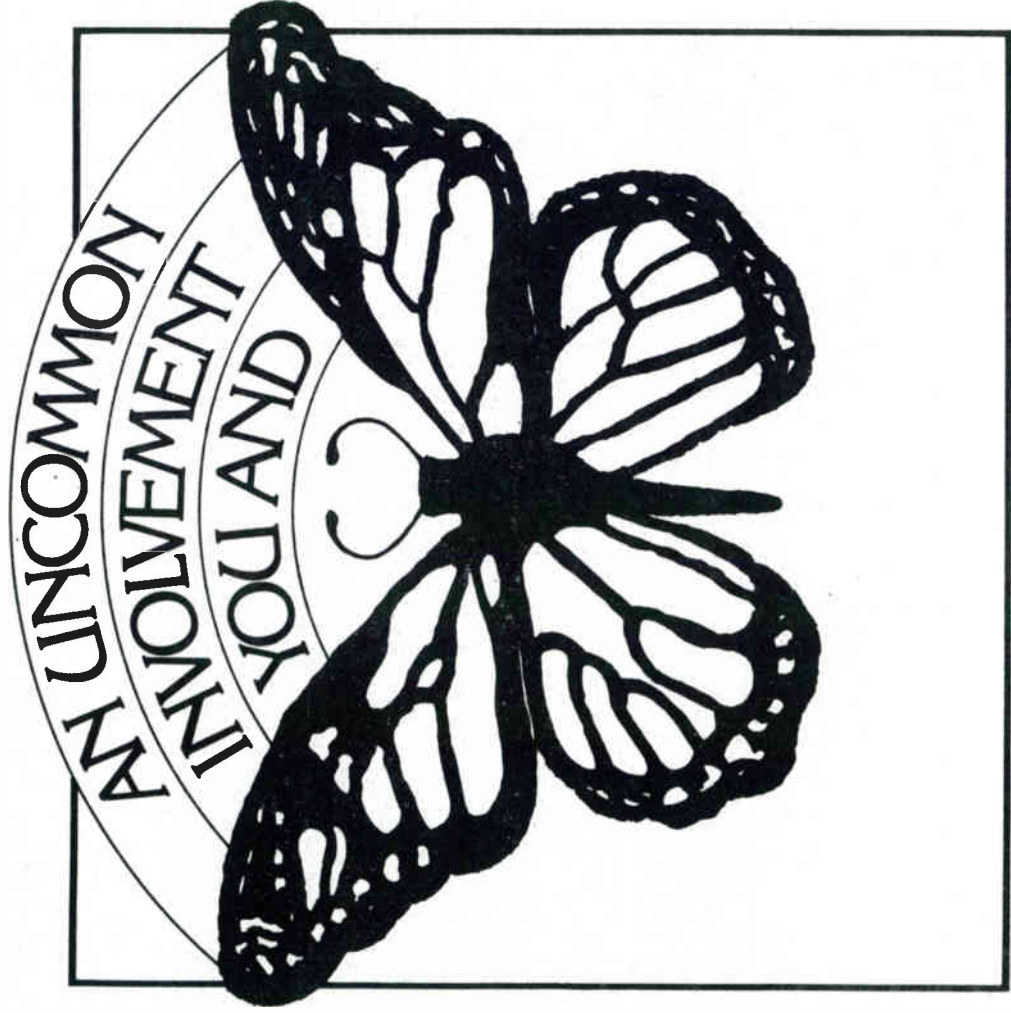
4. On a wire hanger



3. On a TV slide.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



MASTERPLAN

MASTERPLAN



**YOU
OUGHTA
BE COMIN'
TO**

store name

A NEW WAVE VISUAL

Variety Store Campaign



"YOU OUGHTA BE COMIN' TO ECKERD'S"

SALES PLAN

CAMPAIGNS

OBJECTIVE

These days, very few businesses have a monopoly in their particular specialty. Consequently, the competition for consumer traffic, dollars and loyalty is fierce. That's exactly why a campaign with a direct, competitive call to action like "You Oughta be Comin' to Eckerd's" has such dramatic potential for success. While the tone of this campaign is warm, friendly, almost understated, make no mistake about the fact that it is intensely competitive. Not only is there a direct appeal to the consumer (telling him the place to go to), there is also an implied suggestion that he switch his loyalty from where he usually shops.

STRATEGY AND EXECUTION

The campaign is built around original music that is warm and cheerful, projecting a very friendly, positive image for the advertiser, making the key campaign line basically a "good piece of advice" for the listener.

In the three 60-second campaign "extenders", you can see how beautifully "You Oughta be Comin'" works with hard-selling "reason why" copy to tell the consumer why he should be shopping at the advertiser's stores.

In fast-moving and very entertaining spots, the advertiser has the flexibility to talk about value, quality, variety, brands or individual products, as well as price specials or sale events. And he can do it with freshness and memorability. Yet the campaign doesn't overlook one of the most vital advertising objectives: Name registration. The listener simply can't forget whose spot he's listening to. This is a campaign that utilizes one of advertising's most economical vehicles to its fullest, allowing the listener to "get into" the campaign with his imagination. And while it's a very high profile campaign, the variety of executions and the flexibility of each suggests that there's very little risk of "wear out" even with a comparatively heavy media schedule.

"You Oughta be Comin to Eckerd's", is a totally-coordinated multi-media campaign with the kind of break-through potential that can create tremendous awareness and increased traffic for a store on a relatively limited budget.



CAMPAIGNS

Combining sparkling contemporary music and creative executions with the high-impact graphic treatments for print and outdoor, the campaign can be custom tailored to give the advertiser everything he wants: a positive image, high awareness and increased traffic...the things that are bound to pay off in his cash register. And it's the kind of campaign that gains more effectiveness the more it's used. A campaign that can run for years to continue building good will and loyalty for the advertiser. Consider how well lines like, "It's the real thing", "You can take Salem out of the country...", "Does she, or doesn't she" and "Come to where the flavor is" worked for national advertisers for many, many years.

SUMMARY

In selling this campaign, don't overlook these points:

- o It has a direct, highly competitive call to action.
- o It is flexible enough to accomodate virtually any selling points or items the advertiser wants to mention.
- o There is so much "built in" variety, that there's little risk of wear-out.
- o The tone of the campaign is warm and friendly to create a positive image for the advertiser.
- o The campaign theme was designed to work especially well with selling copy, because every point is another reason why the customer oughta be comin' to the advertiser.



CAMPAIGNS

"YOU OUGHTA BE COMIN' TO ECKERD'S"

(TMA5019 - Easy and mellow)

PRIMARY USE: DRUGSTORE

"You oughta be comin', to *Eckerd's*,
you oughta be comin', to *Eckerd's*,
'cause you'll find value and quality,
you oughta be comin'.
Come on by, then you'll know why,
you oughta be comin' in.
Come on by, then you'll know why,
to *Eckerd's*.
You oughta be comin' in."

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - :29 vocal open/:08 bed/:07 vocal/
:06 bed/:06 vocal close/:04 pad
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "ECKERD'S VARIETY SHOW"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "I'D TURN INTO A SQUIRREL"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "ALL THIS PRESSURE"

CAMPAIGN SONG additional generic versions

- 9. :60 - :09 vocal open/:41 bed/:06 vocal close/:04 pad
- 10. :60 - :09 vocal open/:51 pad
- 11. :60 - :40 bed/:06 vocal close/:04 pad
- 12. :30 - Full vocal
- 13. :30 - :09 vocal open/:21 pad
- 14. :30 - :24 bed/:06 vocal close
- 15. :10 - :08 vocal open/:02 pad
- 16. :60 - Instrumental
- 17. :30 - Instrumental
- 18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :01 - Network tone
- b) :09 - Fanfare
- c) :03 - Tap dancers
- d) :17 - "Prescriptions" jingle
- e) :36 - Extender 2, dialogue
- f) :60 - Extender 3, monologue



CAMPAIGNS

"YOU OUGHTA BE COMIN' TO ECKERD'S"

EXTENDER 1: "ECKERD'S VARIETY SHOW"

For customized sample, see:
DISC 6, SIDE 1, CUT 3

:60 SCRIPT - Requires: (1) Male or Female, (2) Male (simple instrumental accompaniment preferred), (3) Female duet (comedy singing)

VOICE 1: "Stay tuned for... _____ Variety Show...next."

EFFECTS: TONE, MUSIC AND APPLAUSE

YOU (1): *The _____ Variety Show, brought to you by _____.
If you want variety...you'll want _____. And now
your host, Willie Twinkle.*

EFFECT: APPLAUSE

YOU (2): *(SUNG WITH ACCOMPANIMENT) You oughta be comin' to*
_____.

YOU (1): *Willie'll be right back. But first, have you seen the
variety show inside every _____? All the name
brands and more than 500 of _____'s own products
...look for the sign of the "(initial)", the "Save
You Dollars" sign. And now, the (full name)Dancers...
(APPLAUSE INTENSIFIES)...tapping out their tribute to
_____ 's variety and quality...*

EFFECTS: TAP DANCING AND APPLAUSE

YOU (3): *(Sung) It's (full name)'s dream come true...Ooo!*

EFFECTS: APPLAUSE, INTENSE



CAMPAIGNS

"YOU OUGHTA BE COMIN' TO ECKERD'S"
EXTENDER 1: "ECKERD'S VARIETY SHOW"

PAGE 2

YOU (1): And now, here's Willie with his special guest, Mary McGill.

VOICE 2: "What are we gonna sing for the folks, Mary?"

VOICE 3: "How about the song we rehearsed?" (LAUGHTER)

VOICES: (SUNG TO MUSIC) "From prescriptions to sandals; to bells, books, and candles; we probably have it all."

EFFECT: APPLAUSE

VOICE 2: (OVER INSTRUMENTAL PORTION) "That's it for now... we love you...remember...drive safely... "

YOU (1): And remember, for real quality and variety, you oughta be comin' to _____ speaking.



CAMPAIGNS

"YOU OUGHTA BE COMIN' TO ECKERD'S"

EXTENDER 2: "I'D TURN INTO A SQUIRREL"

For customized sample, see:
DISC 6, SIDE 1, CUT 5

:60 SCRIPT - Requires: (1) Male or Female, (2) Male or Female

EFFECTS: LAUGHTER AND APPLAUSE

VOICE 1: "And then there's the one about the magician who walked down the street and turned into a drugstore."

EFFECT: LAUGHTER

VOICE 2: "You can tell a lot about a person, by the drugstore they turn into."

EFFECTS: STREET AND STORE NOISE

VOICE 3: "Drugstore? Well, I'd turn into a drugstore...sure. If they had all kinds of brands and uh, a large selection of uh, different kinds of items plus their own brands..."

YOU (1): *Well, I'm aware of the high quality of the products that they have at _____. And you can take advantage of the products...because of the low prices on _____'s brands. Why, I'd even turn into a _____ if I didn't work there. (LAUGH) Seriously. I would. I really would.*

VOICE 4: "Oh, I dunno. I think if I were gonna turn into anything...It'd be a squirrel. I never heard of a squirrel doing anything wrong."

YOU (2): *People turn into _____ because people trust _____. For variety, for lower prices, and because every one of _____'s own products...over 500 different items - are personally guaranteed...unconditionally by (name) _____.*

VOICE 4: "I trust 'em." (LAUGH).



CAMPAIGNS

"YOU OUGHTA BE COMIN' TO ECKERD'S"

EXTENDER 3: "ALL THIS PRESSURE"

For customized sample, see:
DISC 6, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

EFFECT: STORE SOUNDS

YOU: *Uh, pardon me...is there something I can help you with?*

CHILD: *"Do you have any stuff for the fast relief of headache miseries?"*

YOU: *(LAUGHS) I'm sure we do. Who's suffering from all these miseries?*

CHILD: *"Me, of course."*

YOU: *I'm sorry. But for aspirin, I need a note from your parents.*

CHILD: *(WITH MALE 1) "From my parents. Mmmm. Okay. Do you have something to relieve the torment of itchy feet?"*

YOU: *Do you have itchy feet?*

CHILD : *"No, But Rags does. He's always itching himself with his feet."*

YOU: *Well, we have something for Rags.*

CHILD: *"Swell."*

YOU: *As a matter of fact, we have something for everybody. That's why people oughta be comin' to _____. We have more brands and sizes and varieties than almost anyone. Oh - and if you're really smart, you'll look for _____'s own brands...the ones with our name on it.*



CAMPAIGNS

"YOU OUGHTA BE COMIN' TO ECKERD'S"

EXTENDER 3: "ALL THIS PRESSURE"

PAGE 2

CHILD: "I'll take something with your name on it. It sounds like it's better."

YOU: *Well, it's every bit as good as any comparable product.*

We guarantee that. But it's not necessarily better.

CHILD: "Well, I want your name on it. (Whisper) It's a status thing with me, you know."



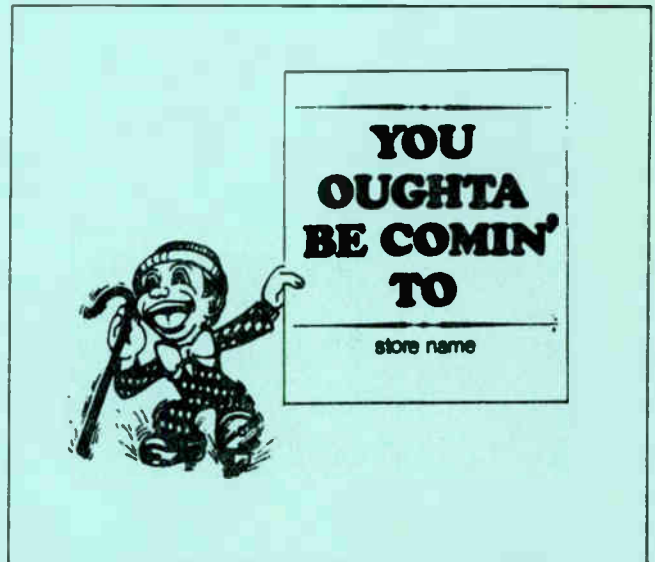
CAMPAIGN ARTWORK SUGGESTED USES

"You Oughta Be Comin' To"

1. In a newspaper ad.



2. On a window streamer or easel card.



3. On a TV slide.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



**YOU
OUGHTA
BE COMIN'
TO**

store name



**YOU
OUGHTA
BE COMIN'
TO**

store name



**YOU
OUGHTA
BE COMIN'
TO**

store name



**YOU
OUGHTA
BE COMIN'
TO**

store name

MASTERPLAN



A NEW WAVE VISUAL

Bank Campaign



CAMPAIGNS

WE'RE A BETTER BANK"

SALES PLAN

OBJECTIVE

Aside from location, people select a bank on factors like accuracy, friendliness, personal service and "personality." Yet, one would be hard pressed to recall a single bank advertising campaign that communicated all of these qualities with much effectiveness or success.

Now, there's one campaign that does: "We're a Better Bank or your Money Back" from the Masterplan campaign arsenal. It combines a strongly motivating appeal with a tongue-in-cheek guarantee to break through the sameness of most of today's bank advertising.

"We're a Better Bank..." holds the promise of better service, nicer people, accuracy and all the other qualities that make a bank better. And as an added assurance, there's a "money back" guarantee -- a light-hearted touch that reflects a friendly, warm personality and a sense of humor in the bank.

STRATEGY AND EXECUTION

Keying on the "money back guarantee", each of the spots in the three 60-second "campaign extenders" drives home strong selling points with humor, freshness and memorability. In one, a customer talks about why the bank is better. And the other two hit specific bank features, like friendliness and auto loans. All of the spots are peppered with fast-moving, humorous one-liners.

In addition, there's enough built-in flexibility to include copy on almost any service or feature imaginable, from no-service-charge checking to automated all-around-the-clock automated tellers. But more important, there is remarkably strong name registration, a critical factor in today's advertising clutter.

Using the eye-grabbing graphics included in the campaign along with the music and campaign extenders, the advertiser has a totally-coordinated, multi-media campaign that can be custom-tailored to create a definitive image and high awareness for himself on a relatively limited budget.



CAMPAIGNS

This is the kind of campaign that can continue to work effectively for years. A strong, memorable campaign line that has the potential to be remembered in a given market as well as lines like "It's the real thing" and "Does she or doesn't she" worked for their advertisers.

We're a Better Bank" is a campaign with tremendous potential. It holds the promise of better service. It has a guarantee that gives the bank a warm, "human" image. It is believable. And it displays a confidence that the bank can indeed deliver terrific service.

In short, it has all the things it takes to bring new customers and new funds to the bank that grabs this campaign first.

SUMMARY

This campaign is a winner. But in selling it, be sure you mention these points:

- o It has a strongly motivating consumer appeal: the promise of better banking service.
- o It projects a strong, positive image for a bank, one of warmth, personality and a sense of humor.
- o The inherent flexibility and variety of the spots means he can use them in heavy media flights with little risk of wear-out.
- o The campaign allows him to talk about any services he wants without modifying the basic format.
- o It is a campaign that breaks out of the typical "bank advertising" mold. It has humor, entertainment value and a solid selling strategy behind it.



CAMPAIGNS

"WE'RE A BETTER BANK"

(TMA5014 - Light and happy)

PRIMARY USE: BANK

*"Bridgeport Bank guarantees,
we're a better bank or your money back,
we're a better bank or your money back,
we're a better bank or your money back,
Bridgeport Bank guarantees,
we're a better bank or your money back,
we're a better bank or your money back."*

CUT

- 1. :60 - CAMPAIGN SONG
- 2. :60 - Generic version - :03 bed/:05 vocal open/:18 bed/
:02 vocal/:25 bed/:07 vocal close
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "QUARTERBACK"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "THANK YOU NOTE"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - AUTO GET A LOAN"

CAMPAIGN SONG additional versions

- 9. :60 - :03 bed/:05 vocal open/:45 bed/:07 vocal close
- 10. :60 - :53 bed/:07 vocal close
- 11. :30 - :03 bed/:05 vocal open/:18 bed/:04 vocal close
- 12. :30 - :25 bed/:05 vocal close
- 13. :10 - :03 bed/:07 vocal close

- 14. :60 - Instrumental
- 15. :30 - Instrumental
- 16. :10 - Instrumental

17. PRODUCTION COMPONENTS

- a) :02 - Bass signature
- b) :40 - Extender 1, dialogue
- c) :42 - Extender 2, dialogue
- d) :55 - Extender 3, dialogue



CAMPAIGNS

"WE'RE A BETTER BANK"

EXTENDER 1: "QUARTERBACK"

For customized sample, see:
DISC 6, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

YOU: _____ guarantee: *we're a better bank or your
money back.*

MUSIC: BASS SIGNATURE

YOU: _____.

VOICE 1: "It's a better bank. We've just lived here a couple
of years, but we feel comfortable with this bank.
They call me by my name and you know you just don't
expect that from a bank anymore."

YOU: _____ *is the people's bank.*

VOICE 1: "The thing that amazed me was that they never made a
mistake...they were always right. I mean I keep
pretty good figures, but...anyhow, they never made a
mistake except once. I think it was about a year ago.
And anyway, they called and apologized and then fixed
it before I even knew anything was wrong."

YOU: _____ guarantee: *we're a better bank or your
money back.*

VOICE 2: "What would happen if...if a football player decided
that we're not a better bank?"

VOICE 3: "Well, then he'd get his quarterback."

VOICE 2: "Uhhhh...cute."

LYRICS: " guarantee: *we're a better bank or your
money back. We're a better bank or your money back."*



CAMPAIGNS

"WE'RE A BETTER BANK"

EXTENDER 2: "THANK YOU NOTE"

For customized sample, see:
DISC 6, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

YOU: _____ guarantee: *we're a better bank or your
money back.*

MUSIC: BASS SIGNATURE

YOU: _____.

VOICE 1,2: "We're a better bank, or your money back."

YOU: _____ guarantee:

VOICE 3: "We're a better

VOICE 4: bank. Banks are bricks and mortar...just buildings.
And everything we deal with is about the same...it's
green, and it folds. So why are we a better bank?
Well, it's our people. Our people make us a better

VOICE 3: bank. Or your money back."

YOU: _____.

VOICES: MONTAGE OF "THANK-YOU'S"

YOU: _____ is a "thank-you" bank. A bank with a heart
of gold.

VOICE 4: "Thank you. Thank you."

VOICE 1: "...and that's all there was to it. Just like that,
they gave me the loan. At the "thank-you" bank."

VOICE 2: "The "thank-you" bank?"

VOICE 1: "Yeah! It was a sort of..."thank-you" note!" (LAUGH).

VOICE 2: "Uh-huh."

LYRICS: "_____ guarantee: *we're a better bank or your
money back. We're a better bank or your money back."*



CAMPAIGNS

"WE'RE A BETTER BANK"

EXTENDER 3: "AUTO GET A LOAN"

For customized sample, see:
DISC 6, SIDE 2, CUT 7

:60 SCRIPT - Requires: (1) Male or Female, (2) Male or Female

YOU (1): _____ guarantee: *we're a better bank or your
money back.*

MUSIC: BASS SIGNATURE

YOU (1): _____.

VOICE 2: "Guarantee:"

VOICE 3: "We're a better

VOICE 4: bank

VOICE 5: or your

VOICE 6: money

VOICE 2: back."

EFFECT: CAR HONKS

VOICE 6: "Hi, toots!"

YOU (1): _____ guarantee: *we're a better bank or your
money back.*

VOICE 7: "Do you have an interest in car loans?"

VOICE 2: "LOW interest."

VOICE 3: "We're a better

VOICE 4: car loan."

VOICE 8: "Bank, bank, how does your interest rate?"

VOICE 1: "Bank, bank, how does your interest rate?"

VOICE 4: "On auto loans, our interest rates high because our
interest rate's low."

VOICE 6: "What did she say?"



CAMPAIGNS

"WE'RE A BETTER BANK"

EXTENDER 3: "AUTO GET A LOAN"

PAGE 2

YOU (2): *She said...if you want a low interest rate on a new car loan, you auto see _____...for the lowest rate in town.*

VOICE 4: "And THAT rates HIGH in anyone's interest!"

VOICE 6: "Uh, you can sit down now."

EFFECT: CAR HONKS

LYRICS: "_____ guarantee: we're a better bank or your money back. We're a better bank or your money back."

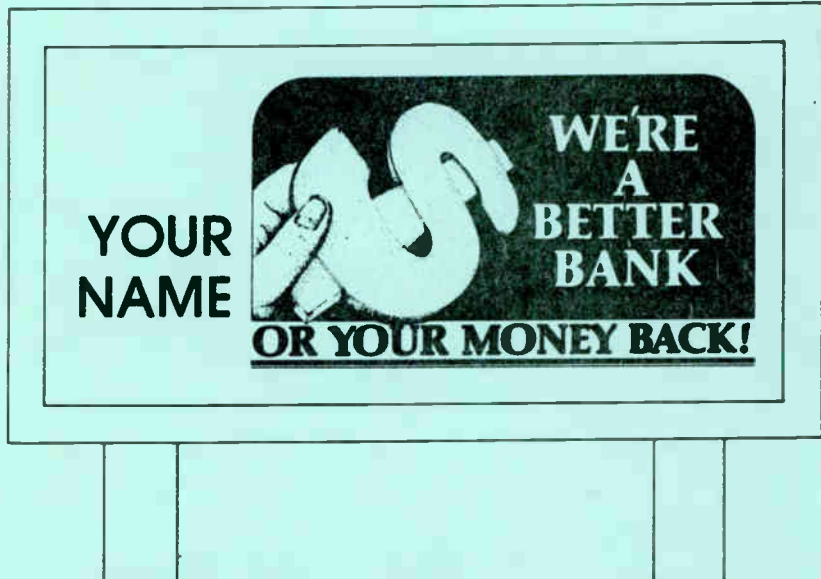
MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

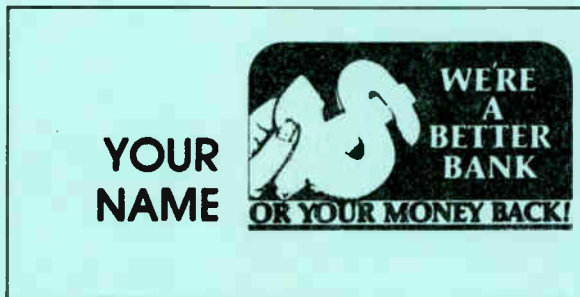
**"We're A Better Bank
Or Your Money Back"**



1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.





THE
GUYS
THAT MAKE IT

A NEW WAVE VISUAL

Automobile Campaign



"THE GUYS THAT MAKE IT"
SALES PLAN

CAMPAIGNS

OBJECTIVE

There are very few markets, if any, where the consumer isn't barraged with assorted messages from car dealers. It's only natural that consumer "tune-out" takes place, and consequently, all those auto commercials become a mass blur of innocuous trivia. This then is the objective for this campaign: to stand out above all other industry-related commercials with a consistent and memorable message. From this objective, a clear-cut positioning is also present; a positioning that offers a consumer benefit that says, "We make it happen." From this promise, there is a clear preemptive claim which implies that while other dealers may "talk" bargains (a relative promise; e.g. a bargain to a white collar versus blue collar individual), the guys that make it - MAKE IT HAPPEN! Regardless of the consumer's circumstances or lifestyle, this is a campaign that appeals to and promises each consumer that he can have it on his terms.

STRATEGY AND EXECUTION

The strategy is to execute the above-stated objective forcefully and memorably through a variety of sounds joined together by a consistent and repetitious message. In achieving this, another discipline is established - allowing the consumer to become a part of the commercials - to involve himself in all aspects of it (very much like acting out a fantasy).

The strategy is two-fold and the executions are excitingly interpreted to present and reinforce the positioning. "The Guys That Make It" works hard to make it happen for the sponsor of this series.

The campaign is "up" and very contemporary in its sound. The original music has a high awareness factor but very low "wear-out". It works by itself, or with salient-benefit voice-over copy that "proves" the "Make it happen" theme line. The extenders provide another dimension adding life, versatility, and longevity to the campaign. It's in the extenders that any car dealership can either take advantage of using the voices of satisfied customers for realism, or actors for a touch of humor. Either way, the consumer hears himself, or at least someone he can relate to directly. He also believes and is persuaded because "The Guys That Make It" represents a burr of singularity usually lacking in the tough, competitive automotive industry.



CAMPAIGNS

"THE GUYS THAT MAKE IT" SALES PLAN

Page 2

And what works in audio also works strongly in print. And that's backed up with a totally coordinated media campaign for rolling out into all avenues of outdoor, newspaper, and point-of-sale merchandising.

"The Guys That Make It" theme line breaks through the print clutter to hit the consumer "hot-button" on far less dollars than thought possible. The proof will be increased sales, traffic, and feedback, from customers, and the dealer and his staff.

All in all, "The Guys That Make It" is a singular campaign, working on many levels of persuasion and reinforcement. It's bright and positive, and, unlike some campaigns where awareness decreases with repeated impressions, This campaign continues to build over months and years. It builds goodwill towards the advertiser, and increases retention of his name and theme line, as well as the selling benefit advertised.

SUMMARY

"The Guys That Make It"

- o Preempts all other car dealer claims
- o Can communicate a variety of messages (such as service, sales, new cars) without weakening the impact
- o Has a variety of executional approaches to build an effective awareness level
- o Appeals to all age groups and lifestyles without "turn-off"
- o Creates a positive listening environment, and consequently creates a positive attitude and loyalty for the advertiser
- o Demands listenership and offers the advertiser retention of selling benefits and theme line
- o Adapts naturally to forceful and high-impact multi-media advertising approaches



CAMPAIGNS

"THE GUYS THAT MAKE IT"

(TMA5008 - Assertive vocal beat)

PRIMARY USE: AUTOMOBILE

"We're the guys that make it, make it happen,
 Guys that make it,
Park Pontiac.
 We'll get a move on for you,
 'Cause we're makin' it happen.
 We're gonna prove it to you,
 With the deals on the wheels that move you.
 We're the guys that make it.
 We're the guys that make it, we really make it,
 Make it happen, when no one else can.
 Pick your car and watch us make it happen,
 We're who we are 'cause we make it happen.
 This is the day to make it happen
 With the deals on the wheels that move you.
 We're the guys that make it,
Park Pontiac."

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - :56 vocal/:04 pad
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "IN A RECENT SURVEY"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "ANYTHING YOU SAY"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "WHAT WAS THEIR ANNOUNCEMENT?"

CAMPAIGN SONG additional generic versions

- 9. :60 - :10 vocal open/:16 bed/:02 vocal/:24 bed/:04 vocal close/
:04 pad
- 10. :60 - :25 vocal open/:27 bed/:04 vocal close/:04 pad
- 11. :60 - :10 vocal open/:42 bed/:04 vocal close/:04 pad
- 12. :30 - Full Vocal
- 13. :30 - :10 vocal open/:16 bed/:04 vocal close
- 14. :10 - :03 bed/:04 vocal/:03 bed
- 15. :60 - Instrumental
- 16. :30 - Instrumental
- 17. :10 - Instrumental

18. PRODUCTION COMPONENTS

- a) :48 - Extender 1, dialogue and effects
- b) :56 - Extender 2, dialogue and effects
- c) :48 - Extender 3, dialogue and effects
- d) :01 - \$50 bill rip-off
- e) :07 - A cappella: "The guys that make it"
- f) :15 - Shouts: "Make it", etc.



CAMPAIGNS

"THE GUYS THAT MAKE IT"

EXTENDER 1: "IN A RECENT SURVEY"

For customized sample, see:
DISC 7, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

LYRICS: "We're the guys that make it.....make it happen"

VOICE 1: "The guys who make it."

VOICE 2: "Make it."

VOICE 3: "Make it."

VOICE 4: "Make it."

VOICE 5: "The guys who make it, make it happen."

YOU: *In a recent survey, five out of six people agreed that
the men of _____ are the guys who make it.
And that _____ makes it happen.*

VOICE 3: "Yeah, they make it."

VOICE 5: "They really make it."

VOICE 4: "I love the way they make it."

VOICE 6: "They made it happen for me. That's really something."

VOICE 2: "The guys who make it, made it for me."

VOICE 7: "Well, they don't make it as far as I'm concerned."

EFFECT: GUNFIRE AND YELL

YOU: *Now, five out of five people agree. The men of _____
are the guys who make it. And _____ makes it happen.*

LYRICS: "We're who we are 'cause we make it happen"

VOICE 8: "Come in."

YOU: *To _____.*

VOICE 6: "Get in."

YOU: *A new _____.*

EFFECT: CAR DOOR AND IGNITION



CAMPAIGNS

"THE GUYS THAT MAKE IT"

EXTENDER 1: "IN A RECENT SURVEY"

PAGE 2

VOICE 6: "And get on with it."

LYRICS: "We're the guys that make it.....make it happen"

MASTERPLAN

CAMPAIGNS

"THE GUYS THAT MAKE IT"

EXTENDER 2: "ANYTHING YOU SAY"

For customized sample, see:
DISC 7, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

LYRICS: "We're the guys that make it, make it happen"

YOU: *O-kay, I'd like you to take a blind preference test.
Now, just tell which of these similar new cars you prefer.
This ordinary _____. Or this _____ from
_____. Home of the guys who make it - with
a fifty dollar bill taped to the fender.*

VOICE 1: "Ooo! I like this one best."

EFFECT: CHEERING

YOU: *Most people pick the _____. And heere's...*

EFFECT: \$50 BILL RIP-OFF

YOU: *...your \$50 bill.*

VOICE 1: "Oh, thanks! That was fun! Can I do it again?"

VOICES: "The guys who make it."

VOICE 2: "The guys who make it."

YOU: *Are at _____.*

VOICE 1: "Right, anything you say."

YOU: *Value, performance, economy and fun from the guys who
make it. For less money than your average Chinese junk.*

VOICE 3: "The guys who make it, yeah. They've got the motion..."

VOICE 2: "Machines."

YOU: *So, will you come with me to _____ right now
and see the new _____'s with the guys who make it.*

VOICE 2: "Get in."

VOICE 1: "Uh-humm."



CAMPAIGNS

"THE GUYS THAT MAKE IT"
EXTENDER 2: "ANYTHING YOU SAY"

PAGE 2

YOU: *And get on with the guys who make it.*

LYRICS: "We're the guys that make it, make it happen"



CAMPAIGNS

"THE GUYS THAT MAKE IT"

EXTENDER 3:
"WHAT WAS THEIR ANNOUNCEMENT?"

For customized sample, see:
DISC 7, SIDE 1, CUT 7

:60 SCRIPT - Requires: (1) Male or female, (2) Female or male

LYRICS: "We're the guys that make it, make it happen"

VOICE 1: "Everybody's got to have a system."

VOICES: "Make it!"

YOU (1): _____ makes it happen.

YOU (2): _____'s from _____ give you glamour
and comfort and...a superiority complex.

VOICE 2: "That makes it, baby."

VOICES: "Make it!"

YOU (1): _____ makes rapid transit systems.

VOICE 1: "These are the motion machines designed for rapid
exhilaration."

YOU (2): Look at that _____!

VOICES: "Make it!"

YOU (1): _____ makes economy systems.

VOICE 3: "That give you value and performance and cost less
than your average Chinese junk."

VOICE 4: "Thank you!"

YOU(1): Now. Make it happen with the guys who make it.

_____ in _____.

VOICE 5: "Well, what'd you think when you heard the news?"

VOICE 6: "Vell, I tink it's tremendous. I just keep my fingers
crossed that everyting goes vell."

VOICE 5: "Were you surprised when the guys who make it made that
announcement?"

VOICE 6: "So, what was their announcement?"

MASTERPLAN

CAMPAIGNS

"THE GUYS THAT MAKE IT"

EXTENDER 3:
"WHAT WAS THEIR ANNOUNCEMENT?"

PAGE 2

YOU (1): *Make it happen with a _____.*

VOICES: "The guys who make it!"

VOICE 7: "And you can't beat the system."

LYRICS: "We're the guys that make it, make it happen"



**CAMPAIGN ARTWORK
SUGGESTED USES**
"The Guys That Make It"



1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

**THE
GUYS
THAT MAKE IT**

**THE
GUYS
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**THE
GUYS
THAT MAKE IT**

**THE
GUYS
THAT MAKE IT**

**THE
GUYS
THAT MAKE IT**

MASTERPLAN



A NEW WAVE VISUAL

Specialty Store Campaign



"A UNIQUE EXPERIENCE"

SALES PLAN

CAMPAIGNS

OBJECTIVE:

Parity products. You can group them in terms of industries like banks, savings and loans, supermarkets, and convenience stores. Or you can group them indeed as products, such as soap, toothpaste, or detergents. But one thing you can count on - each and every one of them tries hard to create a unique point of difference; to be something that sets it above all the others. The objective of this campaign is to allow an advertiser of "parity" merchandise to become different - to become unique in what he sells by being unique in how he sells it!

Yes, this is the campaign that works for those tough, hard-fighting businesses where the merchandise is bought not so much out of need as it is out of "wants." And the purchase, for the most part, will be either on impulse or through consumer "discretionary dollars." Now, there's a campaign that's believable and that promises to reward the consumer with a unique product and environment - a unique experience. This today, more than ever, is a strong selling benefit for those individuals desiring to find and own merchandise that is different...that provokes attention and interest.

STRATEGY & EXECUTION:

"A Unique Experience" captures the consumer's need for self-expression and individualism and motivates him to fulfill this need by patronizing the advertiser.

This entire campaign channels all product benefits and store ambience into one memorable and consistent consumer pay-out or reward: a unique experience. Each of the extenders reinforces the selling benefit. They are a combination of humor and slice-of-life that all comes together memorably and effectively in giving the kind of top-of-mind awareness the advertiser wants and demands.

The musical interpretation of this theme line is low-key yet incredibly disarming. It doesn't sound like a commercial. In fact, it sounds like a piece of music and therein is the consumer reward, and again, proof that the advertiser's store is a unique experience. You see, the listener has experienced a musical



CAMPAIGNS

sound that he thought was simply "a piece of music," but proved to be a commercial. ("I want to cover the world with love," by Coca-Cola, worked in similar fashion).

"A Unique Experience" proves it is as unique in concept as it is in execution. And it'll prove a unique experience for the advertiser, because this is a campaign that delivers immediate and fast consumer playback. It's a campaign that is motivating, absorbing, and involving. A campaign that takes a parity product...be it birthday cards, incense or kitchenware, and makes it indeed, uniquely different.

But the impact of this campaign is not lost in other media. "A Unique Experience" was as carefully designed for print-effectiveness as it was for radio. Everything the advertiser needs for a coordinated, multi-media campaign is all there in "A Unique Experience." It's friendly, warm and above all memorable, with awareness levels that peak after repeated exposures of campaign extenders. All in all, the entire concept offers extreme flexibility of messages without diminishing selling impact and sponsor identification. This means the sponsor not only has strong commercials, but also strong image reinforcement.

SUMMARY

"A Unique Experience"

- o Takes any advertiser out of the "me-too" category and gives him a clearly definable product difference.
- o Is exciting and memorable with total adaptability to "house" any product.
- o Is believable and meaningful to consumers who want to lead rather than follow.
- o Builds image but yet motivates on a retail level all in one campaign package.
- o Offers high awareness-generation and low wear-out.
- o Gives total multi-media effectiveness for efficiency of advertising dollars.
- o Minimizes tune-out.



CAMPAIGNS

"A UNIQUE EXPERIENCE"

(TMA5007 - Medium tempo, positive feeling)

PRIMARY USE: GENERAL/SPECIALTY STORE

"There's somethin' different 'bout today,
It's not like any day,
It's a special feel that came up with the sun.
No use worrying 'bout tomorrow,
When there's so much here today,
It's not the time to borrow
A minute from another day.
This is a day as unique as you are,
It's not a day to hold back
Any of the life in which you star.
This is a day for a unique experience;
It's waiting to make your day as special as you.
This is the day for a unique experience,
At Old World Imports."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :04 bed/:51 vocal/:05 pad
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "THIS INTERESTING OBJECT"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "THE PRICE AND THE TURTLE"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "WHAT IS TODAY"

CAMPAIGN SONG additional generic versions

9. :60 - :27 bed/:28 vocal/:05 pad
10. :60 - :04 bed/:21 vocal open/:25 bed/:05 vocal close/:05 pad
11. :60 - :04 bed/:09 vocal open/:37 bed/:05 vocal close/:05 pad
12. :30 - :27 vocal open/:03 pad
13. :30 - :09 vocal open/:13 bed/:05 vocal close/:03 pad
14. :30 - :22 bed/:05 vocal close/:03 pad
15. :10 - :05 vocal open/:05 pad

16. :60 - Instrumental
17. :30 - Instrumental
18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :06 - Glass and crowd
- b) :03 - "Oh!"
- c) :05 - "Oh!"
- d) :24 - Celeste
- e) :02 - Bird landing
- f) :03 - Fly and gulp

MASTERPLAN

CAMPAIGNS

"A UNIQUE EXPERIENCE"

EXTENDER 1: "THIS INTERESTING OBJECT"

For customized sample, see:
DISC 7, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male

EFFECT: MUMBLING, TAPPING ON GLASS

VOICE 1: "I summoned you all here this evening to disclose the identity of Lady Milford's killer. Last night, to tempt the guilty party, I cleverly hid this interesting object."

YOU: *That's a Brazilian money chest from _____.*

VOICE 1: "Yes, Arthur. Fingerprints have been found all over this um..."

YOU: *Uh, chest!*

VOICE 1: "Thank you, Arthur. Now the secret print test. Each of you will touch this and pass it on to your neighbor. In a moment, the results of that test. But keep in mind that any of hundreds of interesting things can be a truly unique experience if you get them at, um..."

YOU: _____!

EFFECT: GIRL GIGGLES

VOICE 1: "Ah, yes, the mere mention makes you giggle, doesn't it, Pamela?"

VOICE 2: "Why ask me?"

VOICE 1: "Relax, dear, that was only a ruse, wasn't it, Arthur?"

YOU: *Uh, er...what do you mean?*

VOICE 1: "The smile you are smiling now could only come from:
a) visiting the store where I bought that object or,
b) inheriting Lady Milford's estate. Take him away. You see, Arthur, money can't buy happiness."

YOU: *But it can buy thousands of unusual and exotic things at _____ . And most people can't tell the difference.*

VOICE 1: "Most people, Arthur."



CAMPAIGNS

"A UNIQUE EXPERIENCE"

EXTENDER 2: "THE PRINCE AND THE TURTLE"

For customized sample, see:
DISC 7, SIDE 2, CUT 5

:60 SCRIPT - Requires: (1) Female, (2) Male or Female

MUSIC: ESTABLISH

YOU (1): *Once a lonely prince was sitting in his gazebo sipping wine in an antique brass goblet from _____, when a robin landed on his shoulder. He shared his goblet with the bird and then a twinkle in the robin's eye seemed to say, "Kiss me and something glorious will happen!" The prince kissed the robin...*

EFFECT: KISS

YOU (1): *...whereupon, the little birdie became a beautiful princess.*

VOICE 1: *"I never expected to be a beautiful princess again!"*

YOU (1): *Later, during a trial separation, the prince spied a turtle nipping at his goblet. The prince shared his wine with the turtle and got that old feeling. He kissed the amphibian temptress...*

EFFECT: KISS

YOU (1): *...whereupon, the prince became a fly and was consumed by the turtle!*

EFFECT: SLURP AND GULP

YOU (2): _____ is a truly unique experience. Share something from _____ with a robin and you'll fall in love with a beautiful princess. But if you share _____ with a turtle, don't kiss it!



CAMPAIGNS

"A UNIQUE EXPERIENCE"

EXTENDER 3: "WHAT IS TODAY?"

For customized sample, see:
DISC 7, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: *(Street quality) What is today?*

VOICE 1: "It's a...unique experience."

YOU: *Today. It's a day for a unique experience at _____.*

YOU: *(Street quality) What does a unique experience mean to you?*

VOICE 2: "There's a big piece of silk. I think there's some strings hanging from it, and, uh, there's a person on one end."

VOICE 3: "Oh, I think of hot dogs, balloons."

YOU: *(Street quality) Now if I say the words, "a unique experience at _____..."*

VOICE 4: "Oh, I think of a guy from a foreign land with a, uh, a thing on his head."

YOU: *So...what is today?*

VOICE 5: "This is the day..."

YOU: *(Street quality) Yeah?*

VOICE 5: "...for a unique experience."

YOU: *At _____.*

VOICE 5: "Yes, we just came from there. And I like it alot."

YOU: *(Street quality) Oh, _____?*

VOICE 5: "Uh-huh, it's the most unique experience I've ever had. All week...so far."

YOU: *A unique experience.*

VOICE 6: "Do I have to tell you?"

VOICE 7: "You know, it's different things to different people. I think it's anything that makes you feel good...like her."

YOU: *_____. As unique an experience as today.*





MASTERPLAN

STORE NAME



**A PART of
YOUR LIFE**

A NEW WAVE VISUAL

Department Store Campaign



MASTER PLAN

"A PART OF YOUR LIFE"
SALES PLAN

CAMPAIGNS

OBJECTIVE

For the most part, advertising campaigns for department stores are usually pedestrian and typically unexciting: Yes, there are exceptions. Bloomingdale's and Neiman-Marcus are just two. Another one is "A Part of Your Life".

It's a campaign that's expressly designed to create a "personality" and increase traffic and sales through name association. It also does something else - build momentum, an important ingredient to the success of any business and any campaign!

STRATEGY

The strategy rests on the familiar. It's all important that those wonderful times and experiences that were a part of every consumer's life be linked to your department store. Just as "umm-umm Good" is associated with Campbell's Soup, so too is "A Part of Your Life" linked to your store name. Because you are a part of every consumer's life!

You offer fashion for a boy's first date or a woman's summer wardrobe. You sell home appliances for someone's first house and power tools to make those improvements and games, toys, books and just about everything else to make living more enjoyable...more rewarding and just more liveable. It's only natural that you should be a part of everyone's life because you are and you can prove it! This makes for strong and effective advertising because now you're not talking like the other stores...you're talking like no one else. You are unique. Different. Exciting. And you now have a burr of singularity to create the kind of memorability that's made Neiman's and Bloomingdale's famous!

EXECUTION

You have three memorable and bright spots that strengthen and add dimension to this unique strategy. As a whole, they radiate a positive personality through their warmth, wit, friendliness and total familiarity which means consumer believability. The campaign extenders do the job in showing the consumer that "you are the best"... or that "you cater to their personal needs"... and even more important... that "you want their business". They also leave a door open for future copy, dealing with specific sales and "plussing" your already-established image. The music score - by itself or used as tags for the extenders - is warm, sincere and friendly. It's the kind of music people will hum to and that means you have the kind of name association working for you that's been enjoyed by the "We do it all for you" company!

CAMPAIGNS

"A Part of Your Life" also encompasses an exciting graphics program that can be placed in traditional print media, or can be easily executed for those special aisle displays or window scenes or statement stuffers.

All in all, "A Part of Your Life" is going to create an entirely new world of shoppers and go a long way to build store loyalty. It's the type of campaign that works without investing great sums of dollars against it. And works because it's honest and real!

SUMMARY

"A Part of Your Life"...

- o Builds store name through name association.
- o Builds store loyalty and attracts new buyer base.
- o Sets you apart from normal, department store advertising.
- o Is highly memorable.
- o Generates awareness and attention.



CAMPAIGNS

"A PART OF YOUR LIFE"

(TMA5010 - Contemplative and soothing)

USAGE: GENERAL RETAIL

"Sunday drives to Sunday places,
 smiling back at smiling faces,
 and keeping up your hurried pace
 is all a part of your life.
 You want a store to understand,
 the special things that you demand,
 let us extend a friendly hand
 and be a part of your life.
 We want you to want us
 to be a part of your life
Kaufman's Department Store,
 a part of your life
Kaufman's Department Store,
 a part of your life."

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "CHEWING ON HER SHOPPING BAG"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "FEELINGS"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "IT SAVES ON SHOES"

CAMPAIGN SONG additional generic versions

- 9. :60 - :35 vocal open/:15 bed/:10 vocal close
- 10. :60 - :18 vocal open/:32 bed/:10 vocal close
- 11. :60 - :36 bed/:24 vocal
- 12. :30 - full vocal
- 13. :30 - :08 vocal open/:14 bed/:08 vocal close
- 14. :30 - :23 bed/:07 vocal
- 15. :10 - full vocal
- 16. :60 - Instrumental
- 17. :30 - Instrumental
- 18. :10 - Instrumental



CAMPAIGNS

CUT

19. PRODUCTION COMPONENTS

- a) :19 Dialogue for EXTENDER SPOT 1
- b) :26 Dialogue for EXTENDER SPOT 2
- c) :27 Dialogue for EXTENDER SPOT 3



CAMPAIGNS

"A PART OF YOUR LIFE"

EXTENDER 1:

"CHEWING ON HER SHOPPING BAG"

For customized sample, see
DICS 8, SIDE 1, CUT 3

:60 SCRIPT - Requires: Female

MUSIC: ESTABLISH

VOICE 1: One of the greatest moments in life is when a tiny little baby wraps his hand around your finger, and won't let go...

LYRICS: "Is all a part of your life,"

YOU: *Look, honey, Mom got us the baby blankets and even the stroller. Exactly the one we wanted.*

VOICE: How does she do it?

YOU: *I think it had to do with all those trips to _____ when I was in the stroller. She was gettin' to know a good department store she could depend on and...um...I was chewing on her shopping bag.*

VOICE: You know, I think that could come in handy for our baby.

YOU: *What? _____ or the chewing?*

VOICE: Both, probably.

LYRICS: "We want to...of your life."

MASTERPLAN

CAMPAIGNS

"A PART OF YOUR LIFE"

EXTENDER 2: "FEELINGS"

For customized sample, see
DISC 8, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

MUSIC: ESTABLISH

YOU: *Feelings...Ever present...lapping like waves on
an unseen shore...High tide, low tide...Tempest
and calm...Feelings.*

LYRICS: "Is all a part of your life,"

YOU: _____ *is feelings.*

VOICE 1: I feel confident that I can find what I'm looking
for there first.

VOICE 2: I feel...uh...comfortable. Maybe that's because
everyone's so friendly there. They're always
ready to help.

VOICE 3: I feel relaxed...Never rushed. It's not a hurry up
and get it done kind of place.

LYRICS: "We want to...of your life."

MASTERPLAN

CAMPAIGNS

"PART OF YOUR LIFE"

EXTENDER 3: "IT SAVES ON SHOES"

For customized sample, see
DISC 8, SIDE 1, CUT 7

:60 SCRIPT - Requires: (1) Male, (2) Female

MUSIC: ESTABLISH

VOICE 1: Ask any two people to define, "The Best of Everything", and you'll get two different answers, because it's different for each of us...

LYRICS: "Is all a part of your life."

VOICE 2: The best of everything? I know what it is for me, but I don't know whether I could put it into words.

VOICE 3: It's...It's nice. Being with friendly people...In cheerful surroundings, and just enjoying yourself.

YOU 1: *You know...That makes me think of _____.*
They got the best of everything, you know. Yeah, that's _____ alright.

YOU 2: *Right. I'm pretty picky, and I don't mind a long walk, but _____ is so...together with the best of everything. Now I just go there first.*

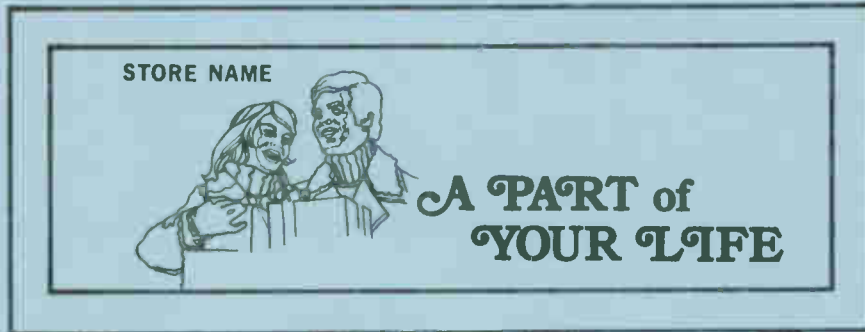
YOU 1: *Yeah...It saves on shoes.*

LYRICS: "We want to...of your life."



CAMPAIGN ARTWORK SUGGESTED USES

"A Part of Your Life"



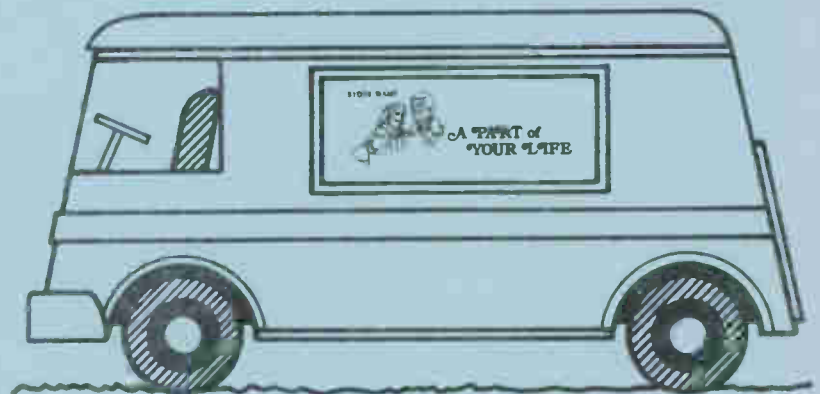
BILLBOARDS



NEWSPAPER ADS



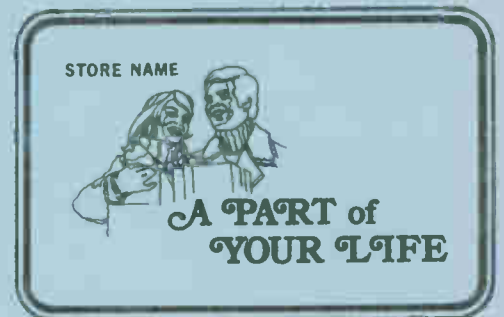
OVER-WIRE HANGERS



TRUCK SIGNS



WINDOW BANNERS



TELEVISION SUPERS

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



STORE NAME



**A PART of
YOUR LIFE**

STORE NAME



**A PART of
YOUR LIFE**

STORE NAME



**A PART of
YOUR LIFE**

STORE NAME



**A PART of
YOUR LIFE**

STORE NAME



**A PART of
YOUR LIFE**

STORE NAME



**A PART of
YOUR LIFE**

MASTERPLAN

STORE NAME



**BUY YOU
SOME TIME**

A NEW WAVE VISUAL

Lawn and Garden Center Campaign



MASTERPLAN

"BUY YOU SOME TIME" SALES PLAN

CAMPAIGNS

OBJECTIVE

For some reason, Americans don't have the time to do anything! It seems there are countless reasons to put off that trip to the country or out of the country. And how about that special hobby that seems to take the back seat to fixing the plumbing or spending countless hours rounding up all the supplies needed for working on the yard?

Time is critical and it's important. This then is the objective of this down-to-earth, high-impact campaign: To give every person more time to do the things they want to do!

STRATEGY AND EXECUTION

Working on the yard takes countless hours of time and even causes aggravation. Besides worrying about how to remove the weeds, get the lawn looking greener, and saving that beautiful shade tree, outdoorsmen find themselves worrying about the price of materials and the sheer frustration of shopping from store to store looking for that special tool or chemical or whatever. The strategy of this campaign is to instill confidence that your store has everything they need and the added benefit of shopping at your store versus anyone else's is that YOU CAN SAVE THE CONSUMER TIME TO DO THE THINGS HE WANTS TO DO!

That's right--you're offering one big promise and one big benefit. And the theme line means exactly what it says. It allows the consumer to shop in one area for all his lawn, garden and flower bed needs and consequently, through the convenience of it all, now be able to accomplish in maybe one afternoon what may have taken a whole weekend. This means he has time left over and time is what we're all looking for today.

As you can see, the benefits of this campaign are not only powerful--but definitely meaningful! You're not only selling your name as the convenient place to shop--but this campaign also sells individual product items and, even more important to the home-care market...it sells service!



CAMPAIGNS

"BUY YOU SOME TIME"

SALES PLAN

Page 2

It's a big campaign expressed in a rich, brightly scored music track that sells the idea of working...but also playing. The three campaign extenders pound away at the basic premise... "Buy Some Time." One spot puts an interviewer right at the scene of the problem and sells your store's full range of products plus its added benefit...time! The other spots are "characterized testimonials" with various types of people talking directly to your market place about their lawn problems and how they were solved! They are all strong, delighting spots that capture the imagination of the listener and reinforce your selling proposition!

This campaign is not the norm for garden centers. It's special in that it creates a positive, dynamic and alive image to a normally no-image retail industry. Its benefits are many to the consumer...but an even greater benefit can be realized by the advertiser: increased store traffic. And that means greater sales.

Especially if this broadcast campaign is coupled to a strong, graphic program that gives every advertiser greater advertising depth, frequency and total coordination.

SUMMARY

"Buy You Some Time"...

- o Has strong consumer benefits and acceptance.
- o Breaks through advertising clutter.
- o Creates positive and dynamic message take-out.
- o Has multi-media flexibility without having to spend dollars in every medium to maximize recall.
- o Has penetrating messages with high, top-of-mind recall.

MASTERPLAN

DISC 8, SIDE 2

CAMPAIGNS

"BUY YOU SOME TIME"

(TMA5032 - Full sound, big and bright)

USAGE: LAWN AND GARDEN SHOPS

"Don't lose the weekend,
don't waste it away,
you work five days a week,
you want two days to play.
Workin' in the yard
should be a labor of love,
so you can lie in the sun
while you're dreamin' of
playin' golf or goin' fishin'
layin' round watchin' television.
*Buy you some time
at Heritage Lawn and Garden Center.*
We've got everything you need
to buy you some time.
We've got everything you need
to make it grow better.
We can tell you what to plant
whatever the weather...
you can drive around
drive everywhere...
but there's just one place
where you can find it all there.
*Buy you some time
at Heritage Lawn and Garden Center."*

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "A LOT MORE KAZOON"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "TIME FOR SALE"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "LOVE NOR MONEY"

CAMPAIGN SONG additional generic versions

9. :60 - :16 vocal open/:28 bed/:16 vocal close
10. :60 - :28 vocal open/:28 bed/:04 vocal close
11. :60 - :30 bed/:30 vocal
12. :30 - Full vocal
13. :30 - :08 vocal open/:14 bed/:08 vocal close
14. :10 - Full vocal

MASTERPLAN

CAMPAIGNS

Page 2

CUT

- 15. :60 - Instrumental
- 16. :30 - Instrumental
- 17. :10 - Instrumental

- 18. PRODUCTION COMPONENTS
 - a) :05 - Hedge clippers

MASTERPLAN

CAMPAIGNS

"BUY YOU SOME TIME"

EXTENDER 1: "A LOT MORE KAZOON"

For customized sample, see
DISC 8, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male

EFFECTS: KAZOO

YOU: *You know, I'm getting pretty adept with my kazoo.
Yeah, and I owe my new found proficiency to _____
_____. Oh, now they don't give ka-
zoo lessons. They're where I buy time to practice.
Really. Uh...It used to be that I'd spend time
searching all over town for quality lawn care pro-
ducts. You know...I'd go one place for fertilizer,
another for something else...Then I discovered _____
_____. They got everything I need...I
mean everything. So now I've got time to do a lot
more kazoon'...Oh...Any request?*

VOICE: *Yeah...You wanna hold it down?*

YOU: *Well, some people just don't appreciate good music,
but everybody appreciates _____.*

MASTERPLAN

CAMPAIGNS

"BUY YOU SOME TIME"

EXTENDER 2: "TIME FOR SALE"

For customized sample, see
DISC 8, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male

EFFECTS: KIDS PLAYING IN YARD

YOU: *Excuse me. I was wondering if you might be interested in buying some time.*

VOICE: *Hey, can't you see I'm working in my yard. I don't have time for your sales pitch.*

YOU: *It certainly is a well kept yard.*

VOICE: *Yeah, and keeping it that way is keeping me from other things, you know? Like I gotta go all over town to get the stuff I need to keep it this way.*

YOU: *But your lawn is the reason I'm here.*

VOICE: *You wanna sell me something for my yard?*

YOU: *Well, I thought you might be interested in...buying some time.*

VOICE: *You sell time?*

YOU: *Not me. _____.*

VOICE: *Oh, yeah? How much will two hours cost me?*

YOU: *They sell a full range of quality products for your lawn, from fertilizers to lawn mowers.*

VOICE: *I'll take fifteen minutes...to go.*

YOU" *Just take the time to go by _____ and you won't waste so much time looking for what you need. Their selection makes one stop shopping possible for your lawn, and that's gonna buy you some time.*

MASTERPLAN

CAMPAIGNS

"BUY YOU SOME TIME"

Page 2

VOICE: Are they far from here?

YOU: *Only minutes away from anywhere in _____.*

VOICE: Time for sale...humph...Who would've ever thought of that?

YOU: _____ . *See'em soon...*

And buy you some time.

MASTERPLAN

CAMPAIGNS

"BUY YOU SOME TIME"

EXTENDER 3: "NOT FOR LOVE NOR MONEY"

For customized sample, see
DISC 8, SIDE 2, CUT 7

.60 SCRIPT - Requires: Male or Female

MUSIC: ESTABLISH

YOU: *A person's got to be careful how they spend time,
'cause once it's spent, there's no buying it back.
Not for love nor money. That's a good reason for
buying some time in advance, which brings us to
_____. They're gonna buy
you some time, everytime you shop there. It's their
selection. They have a full range of quality products
for your lawn, from fertilizers and grass seed to
lawn mowers...No more spending time searching high
and low for lawn needs. _____'s
got it all. One stop to shop for your lawn. And that's
gonna buy you some time.*

LYRICS: "We've got everything...you some time."

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

"Buy You Some Time"



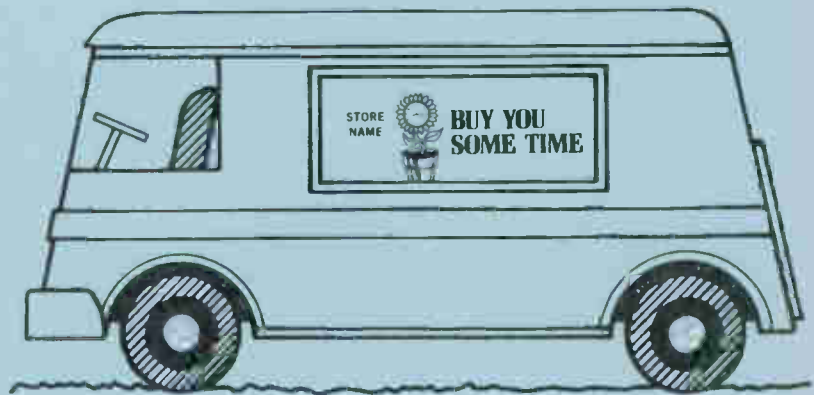
BILLBOARDS



NEWSPAPER ADS



OVER-WIRE HANGERS



TRUCK SIGNS



WINDOW BANNERS



TELEVISION SUPERS

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STORE NAME



**BUY YOU
SOME TIME**

STORE NAME



**BUY YOU
SOME TIME**

STORE NAME



**BUY YOU
SOME TIME**

STORE NAME



**BUY YOU
SOME TIME**

STORE NAME



**BUY YOU
SOME TIME**



MASTERPLAN



A NEW WAVE VISUAL

Automobile Campaign



"THERE IS A DIFFERENCE"

SALES PLAN

CAMPAIGNS

OBJECTIVE

In most people's minds, a car dealer is a car dealer is a car dealer. Advertising campaigns in the past have run the gamut of assorted gimmicks, midnight sales and just about everything else...including the owner's dog. About the only thing accomplished was the total confusion and apathy generated by such campaigns.

Now there's a campaign that makes a car dealership believable and "different" from all others. Even more - a campaign that holds the promise that your dealership has an edge above all others...in price, in service, and in quality. Quite simply then, the objective is to install confidence on the part of the shopper and at the same time, clearly show how your dealership is different from all others.

STRATEGY AND EXECUTION

The strategy of the entire campaign is based on repetition. Repetition. Repetition. Procter & Gamble employs this strategy... as well as Coca-Cola, and other big name advertisers. Why? Because it works. Give the consumer an idea and play it back to him, over and over again. "There Is a Difference" includes a variety of components and "extenders" making it so versatile that the campaign can be freshend up and made to seem like something "new and different" while still repeating the basic message.

And the message in this entire campaign is "Difference". Each spot...from a rousing, ragtime-jazz musical score...to the three campaign extenders, has been executed humorously and memorably. This means impact and it means sales! In all extenders..a valid and widespread assumption is played back to the listener: "all car dealers are alike." Then, through "testimonials and music", this belief is totally destroyed through PROOF that your car dealership is different! Yes...the entire campaign is real. It's provocative. And it strikes a responsive consumer nerve that leads to action!

"There Is a Difference" is flexible enough to include all facets of your dealership story...from parts to service and from price to quality. More importantly, it's a big idea that works like gang-busters in print ads in your local paper, as well as billboards near your location. It works just as hard as you do to make your dealership the best! And it's the perfect campaign to run for 6 months or 6 years. It'll never wear out because, let's face it, you'll always be different from the other guys.



CAMPAIGNS

"THERE IS A DIFFERENCE"

SALES PLAN

Page 2

"There Is a Difference" gives you the selling edge over all competitors. So don't be afraid to mention all these points which will carry a lot of weight with even the toughest of customers.

SUMMARY

"There Is a Difference"...

- o Is the campaign designed for a dealership that's ready to break out of the "me too" car syndrome.
- o Is the campaign that establishes leadership for the car dealer running it.
- o Creates memorability and high, top-of-mind awareness and recall!
- o Is a big idea that can hold any thought, idea or service.
- o Generates high repetition with little wear-out factors for greater dollar efficiency.
- o Projects a positive image and marries retail advertising and institutional advertising into one campaign.



CAMPAIGNS

"THERE IS A DIFFERENCE"
(TMA5015 - Rousing ragtime/jazz combo)

PRIMARY USE: CAR DEALERS

"My momma told me,
when I was just a girl,
a car is just a car
and you can't trust one very far,
but now my keys belong to daddy,
and he said, "there is a difference,
at Gus Thompson Plymouth.
Yes, my daddy's so inventive
when it comes to incentive
I won't drive no other car
no matter who they are,
'cause now I know there is a difference.
There is a difference
don't let no one tell you no,
there is a difference
if you know the place to go
so if you happen to need a new car,
no need to compromise
just try my daddy on for size,
'cause now I know there is a difference
at Gus Thompson Plymouth."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "DEFINING DIFFERENCE"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "WHAT'S THE DIFFERENCE"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "MOMMA DIDN'T KNOW"

CAMPAIGN SONG additional generic versions

9. :60 - :17 bed/:12 vocal/:11 bed/:20 vocal
10. :60 - :16 vocal open/:24 bed/:20 vocal close
11. :60 - :16 vocal open/:33 bed/:11 vocal close
12. :60 - :30 bed/:30 vocal
13. :30 - Full vocal
14. :30 - :09 vocal open/:10 bed/:11 vocal close
15. :30 - :19 bed/:11 vocal
16. :10 - Full vocal

17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental

MASTERPLAN

CAMPAIGNS

20. PRODUCTION COMPONENTS

- a) :34 - Generic dialogue for EXTENDER SPOT 1
- b) :37 - Generic monologue for EXTENDER SPOT 3



CAMPAIGNS

"THERE IS A DIFFERENCE"

EXTENDER 1: "DEFINING DIFFERENCE"

For customized sample, see
DISC 9, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

MUSIC: ESTABLISH

VOICE 1: Car dealers differ just like the cars they sell, and I've found that a lot of people don't give much thought to that when they buy a car...But I do.

YOU: At _____, there is a difference.

A noticeable difference, that makes their deals a good deal better.

VOICE 2: I think the difference is their service. I've never had a bit of trouble when I've brought my car in to have it serviced here...

VOICE 3: The difference? The difference is their deals. Where else could I get the car I got for the price I paid for it?

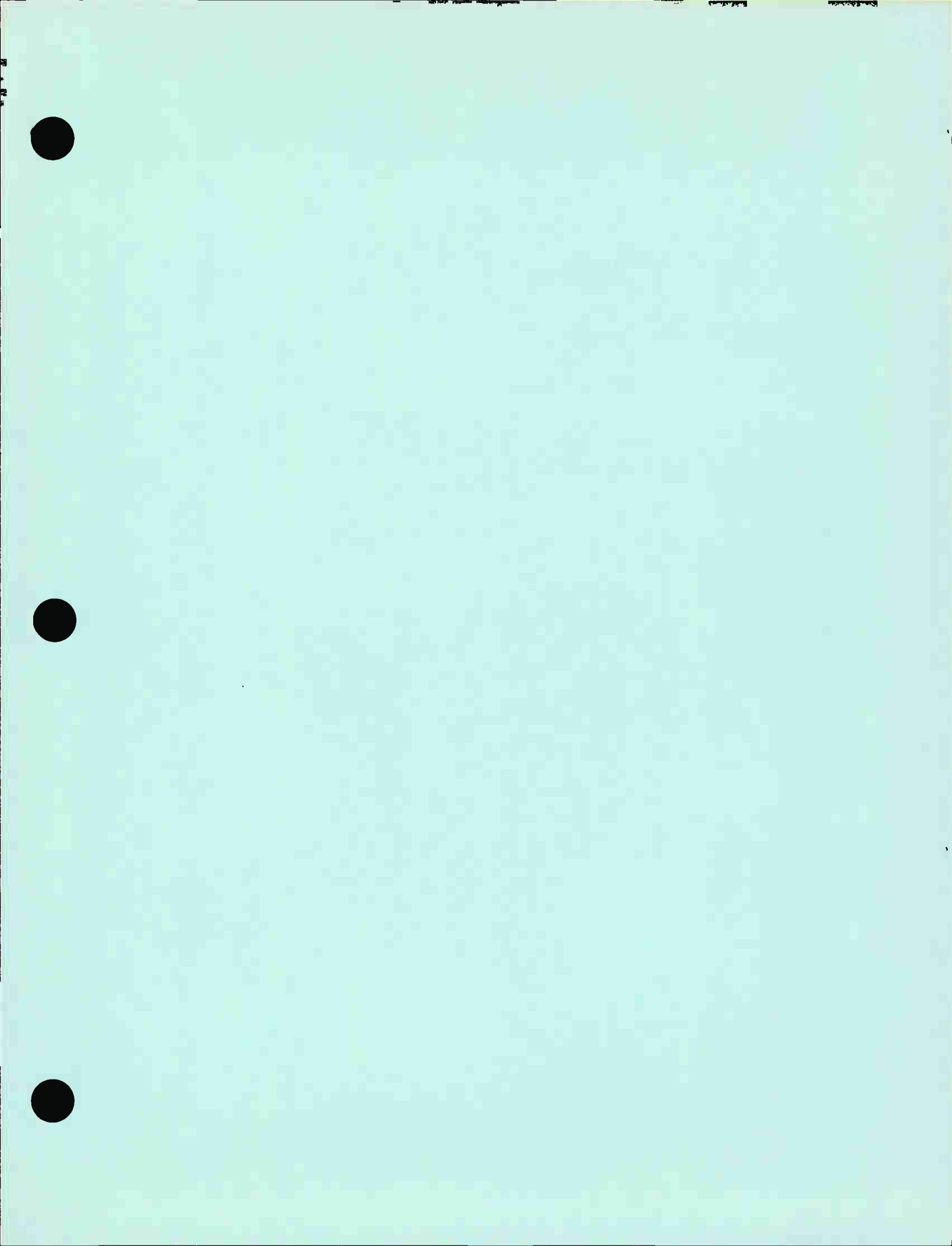
VOICE 4: Their people make the difference. They're all so friendly.

YOU: *Selection...service...price...popularity...They're all part of the difference that goes into each and every*

_____ deal. The difference...

It's standard, with every car sold at _____.

LYRICS: "There is a...Daddy told me so."





CAMPAIGNS

"THERE IS A DIFFERENCE"

EXTENDER 3: "MOMMA DIDN'T KNOW"

For customized sample, see
DICS 9, SIDE 1, CUT 7

:60 SCRIPT - Requires: Female

LYRICS: "My momma told me...one very far,"

VOICE: How could momma have known that one day I'd meet some-
one who'd change all that? Momma didn't have all the
answers, because I've discover that:

LYRICS: "There is a difference,"

YOU: At _____, they really know how
to treat a girl right...No broken promises...No service
problems...There are just some things momma didn't know.
You'll see what I mean when you put yourself into ex-
perienced hands...It's never too late to learn that when
you've gotta go...you've gotta go to the best...the pro-
fessionals at _____. Stop in today
and let'em show you a thing or two...because:

LYRICS: "There is a difference...told me so."

USE OF ARTWORK FOR THE "THERE IS A DIFFERENCE" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "There Is A Difference" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

Suggested layouts using the "There Is A Difference" graphics follow:



1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.



MASTERPLAN



**THE BANK
THAT LISTENS**

A NEW WAVE VISUAL

Bank Campaign



CAMPAIGNS

THE BANK THAT LISTENS

SALES PLAN

OBJECTIVE

In spite of all the dollars placed against bank advertising nationwide, there are few, if any, real product benefits that prompt the consumer to switch from one bank to another. All the hoopla and hype aside, unless free checking services, higher interest rates and other programs are offered, there is no real motivating benefit for the consumer to select a bank for any consideration other than on "whim." Given a "parity banking" product, the objective of this refreshingly unique campaign is to increase bank deposits and establish bank imagery as being aggressive, competitive and solid.

STRATEGY

Federal, State and Local Governments regulate banking procedures across the country and consequently it's not possible to create new banking packages without the expressed approval of a government body. For that reason, it should come as no surprise that all banks offer the same services. Therefore the strategy is not to create a benefit that must be palced through any of the governing bodies; but to create a benefit that takes no additional time or money to produce. A benefit that each and everyone can offer--but very few do. The benefit offered in this campaign is simple...we listen. Most people are reluctant to believe banks listen. They look at annual reports, or financial statements or loan histories...but they don't listen to real needs and real problems. Banks are perceived as being cold. Impersonal. "The Bank That Listens" makes a bank warm. Real. Totally credible and professional!

Strategically, this campaign cuts across all demographic segments, hitting hard against the consumer who takes banking seriously. This is an all important consumer base for any bank, for this is the aspect that makes auto loans, home improvement loans and personal loans. It's also the angle that will switch their checking accounts to another bank if they feel they are getting something more. And they are. Because something more means attention...interest...understanding. This is what "The Bank That Listens" is saying to everyone!



CAMPAIGNS

THE BANK THAT LISTENS SALES PLAN

Page 2

Executionally, the spots reinforce and build a dynamic identity for a bank. Musically, the consumer will hear words he can relate to and a melody that is rhythmic, soft and reassuring. No one can tune out this message because the tune is so strong... the message comes through above all the surrounding advertising clutter. The three campaign extenders are non-nonsense, problem-solving situations. They are clear, and above all, sincere. Listeners can empathize with all of them because they've experienced exactly what the spots are talking about!

That's broadcast. In print, the campaign works just as dynamically in selling your bank above all the others. In fact, the theme line translates well to any bank promotion or direct mail programs or counter cards.

"The Bank That Listens" is the first bank campaign that gives the consumer a real and needed benefit. The simplicity and integrity of the campaign adds to its power to convince, sell, and create a truly needed banking differential. It's a winner. And the bank running it will be one, too.

SUMMARY

"The Bank That Listens"...

- o Motivates consumer benefit.
- o Projects a sincere, positive bank image.
- o Features multi-media effectiveness.
- o Has low wear-out factor but high name-recall.
- o Accommodates any bank message while still retaining campaign strategy.
- o Is a compelling campaign that establishes a leadership stance.



CAMPAIGNS

"THE BANK THAT LISTENS"
(TMA5020 - Mellow, reassuring melody)

PRIMARY USE: BANK

"Times when you
need someone who
will listen to the things you have to say,
it's nice to know someone who listens.
It's nice to hear that when you feel that way,
there's someone near who wants to listen.
You want to grow,
well it's so reassuring to know
there's someone who will understand.
Someone sincere who is here to lend you an ear,
and will lend you a helping hand,
to help you live the life you've planned.
That's why you should do your talking to
Merchants Bank, the bank that listens.
You'll find it's true each time you walk into
Merchants Bank, the bank that listens."

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
 2. :60 - Generic version - Full vocal
 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
 4. :60 - Generic version - "LISTENING TO UNDERSTAND"
 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
 6. :60 - Generic version - "THE PLANNING WAS DONE BY LISTENING"
 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
 8. :60 - Generic version - "LISTENING TO REASON"
- CAMPAIGN SONG additional generic versions
9. :60 - :12 vocal open/:21 bed/:07 vocal/:08 bed/:12 vocal close
 10. :60 - :09 bed/:03 vocal/:28 bed/:20 vocal
 11. :60 - :12 vocal open/:36 bed/:12 vocal close
 12. :60 - :48 bed/:12 vocal
 13. :30 - Full vocal
 14. :30 - :11 vocal open/:13 bed/:06 vocal close
 15. :30 - :08 bed/:03 vocal/:13 bed/:06 vocal
 16. :30 - :20 bed/:10 vocal
 17. :10 - Full vocal
 18. :60 - Instrumental
 19. :30 - Instrumental
 20. :10 - Instrumental
 21. PRODUCTION COMPONENTS
 - a). :21 - Generic dialogue for EXTENDER SPOT 1
 - b). :45 - Generic dialogue for EXTENDER SPOT 2
 - c). :56 - Generic dialogue for EXTENDER SPOT 3



CAMPAIGNS

"THE BANK THAT LISTENS"

EXTENDER 1: "LISTENING TO UNDERSTAND"

For customized sample, see
DISC 9, SIDE 2, CUT 3

:60 SCRIPT - Requires: (1) Male, (2) Male or Female

LYRICS: "Times when you...someone who listens."

VOICE: You see, the reason I need money is because I've had a breakdown...I mean...My car's had a breakdown... And if I don't get it fixed, it'll drive me crazy... Only it won't drive, because it's broken.

YOU 1: *When the people of _____ speak, _____ listens.*

YOU 2: *To the people, every individual or business has individual money needs...and...and individual reasons for those needs. _____ listens to those reasons so we can try to satisfy those needs with the right loan. If you want to understand the problem, you've got to listen.*

LYRICS: "You'll find it's...bank that listens."



CAMPAIGNS

"THE BANK THAT LISTENS"

EXTENDER 2:

"THE PLANNING WAS DONE BY LISTENING"

For customized sample, see
DISC 9, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: I want to have all my banking transactions...You know
...checking and savings...on one statement every month.

VOICE 2: I understand...And I know money can be taken...

VOICE 3: And I know money can be taken out of my checking ac-
count so I can save automatically, but now what I
want to open is a new account for my baby, and since
he obviously doesn't have a checking account...

VOICE 2: That's no problem. We can set up anything you...

YOU: *You have a big voice in banking.*

VOICE 4: I'm...uh...I'm what you'd call a long range saver...
And I want my savings to earn more interest.

VOICE 2: Our savings interest is as high as the law allows...

YOU: *As the law allows on every one of _____'s
passbook savings plans. There's a plan perfect for you,
because the planning was done by listening.*

VOICE 2: We listen to what you want to accomplish, and we act on
it...And being a member of the F.D.I.C...

YOU: _____ . *The bank that listens to the
big voice of the people of _____.*

LYRICS: "You'll find it's...bank that listens."

MASTERPLAN

CAMPAIGNS

"THE BANK THAT LISTENS"

EXTENDER 3: "LISTENING TO REASON"

For customized sample, see
DISC 9, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

VOICE 1: Nobody ever listens to us kids.

VOICE 2: I'll listen.

VOICE 1: My parents won't listen ta...reason.

VOICE 2: Who's reason?

VOICE 1: My father says when he was a boy, children were seen and not heard.

VOICE 2: Is Reason the new kid across the street?

VOICE 1: Parents should pay attention.

VOICE 2: My Mommy says she pays too much...for food.

VOICE 1: Nobody listens.

VOICE 2: My Mommy's bank listens.

VOICE 1: Will they listen to kids?

VOICE 2: They'll listen to anybody.

YOU: _____ listens. The results are pol-
icies like free checking if you save at _____
_____, and one combined monthly statement that in-
cludes checking and savings...And, if you have trouble
balancing your checkbook, _____ will listen
and suggest ways to help you keep your balance. _____
_____, member F.D.I.C.

VOICE 1: Then I'll ask them to raise my allowance. Maybe they'll listen to reason.

VOICE 2: Who's Reason?

USE OF ARTWORK FOR THE "THE BANK THAT LISTENS" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "The Bank That Listens" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

Suggested layouts using the "The Bank That Listens" graphics follow:



1. In a newspaper ad.



2. On a billboard.



3. On window banners.

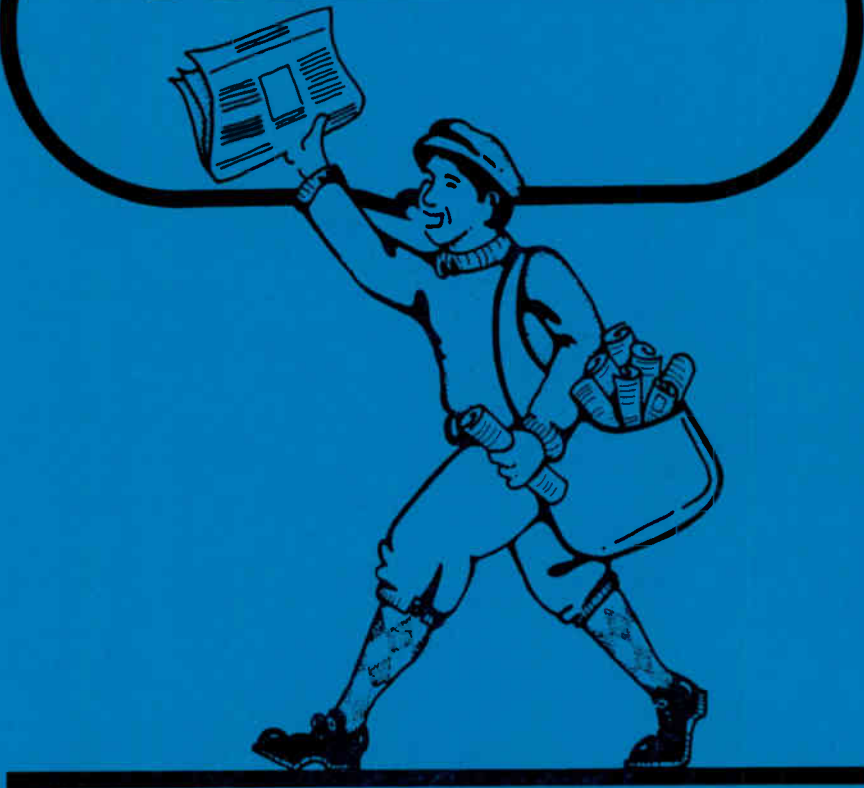


4. As a TV super.



MASTERPLAN

IT'S ALL IN THE



A NEW WAVE VISUAL

General Newspaper Campaign



"IT'S ALL IN THE STAR"
SALES PLAN

CAMPAIGNS

OBJECTIVE

The objective of this campaign is to sell newspapers! And let's fact it, today, the newspaper business needs all the help it can get. Because quite simply, newspapers are competing with television for the public's attention, and if you're up on what's happening across the country, you know they're losing the battle. This then is the campaign that can win. A campaign that can turn the tide to increase circulation, readership and that all important ingredient to every newspaper...advertising revenue. And what better way to accomplish this than through the voice of radio! Through "It's All In the Star."

STRATEGY AND EXECUTION

What makes one newspaper different from another? Why should anyone subscribe to a paper when they can buy it on the newstand? Why even bother reading one paper over another when they all look the same...when they all run the same news stories...when they all carry the same form of advertising?

This is the campaign that supplies the answers to the whys. And the answers are delivered by the people who deliver the newspapers...Newsboys! We all know them...we all like them... we understand them. And because they're kids, they can say things that have more of an "honest edge" to it. They can say and sing things like no adult could ever hope to do!

This then is the strategy...to use a "disguised spokesman" technique to break through the clutter and deliver a persuasive message. This strategy and execution allows for a "hard sales message" to be disguised with wit and, yes... even humor. Humor, because we want our audience to listen... and wit, because we want your newspaper to be warm and friendly and human. Not cold and inanimate.

The entire campaign blasts off with a bright, buoyant piece of music sung by kids! It's fresh, inviting and it's disarming! And it works well by itself or when tagged with any one of the three campaign extenders, all involving a delivery boy. Each gives a salient product benefit.... memorably executed and persuasively believable.



"IT'S ALL IN THE STAR"
SALES PLAN

Page 2

CAMPAIGNS

"It's All In the Star" tells the consumer why he should buy and read your newspaper. It penetrates the listening audience's consciousness with a theme line that works in both trade and consumer advertising...as well as merchandising! And the message is pre-emptive! After all, if "It's All In the Star" ...it can't be anyplace else!

SUMMARY

"It's All In the Star"....

- o Has a pre-emptive theme line.
- o Is long term, low wear out, multi-media campaign.
- o Is fresh and exciting.
- o Is identity building.
- o Is provocative and disarming.
- o Is memorable and sales building.

PRODUCTION NOTE:

The lyrics to the campaign song have been designed so that you may use the generic versions of the song immediately - without a sung customization. The generic lyrics substitute the phrase, "It's all there for you" for "It's all in the Star." When using these generic versions, the hook, "It's all the the (newspaper's name)", should be conveyed in the copy you read.

The graphics permit you to insert whatever newspaper name you choose...even in its original typestyle...in the phrase "It's all in the.....".



CAMPAIGNS

"IT'S ALL IN THE STAR"
(TMA5035 - Bright, buoyant kids tune)

PRIMARY USE: NEWSPAPERS

"We're the best newspaper delivery boys
in the whole, wide world.
We bring you photos and news,
fashions and views,
features and fun for everyone.
So take it from me, what you want to see,
It's all in the Star, yeah, it's all in the Star.
We're the best newspaper delivery boys
in the whole, wide world.
We've got ads that tell you the places to buy,
news of how, when, where and why,
what in the world is going on,
it's all in the paper that we bring.
We're the best newspaper delivery boys,
with the best newspaper for you to enjoy,
It's all in the Star, yeah, it's all in the Star.

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :37 - Generic version - "FOR HEAVEN'S SAKE"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "SON OF AN HONEST MAN"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :46 - Generic version - "PEOPLE'S PORCHES"

CAMPAIGN SONG additional generic versions

- 9. :60 - :04 bed/:06 vocal/:11 bed/:05 vocal/:28 bed/:06 vocal
- 10. :60 - :04 bed/:06 vocal/:11 bed/:39 vocal
- 11. :60 - :04 bed/:22 vocal/:28 bed/:06 vocal
- 12. :60 - :04 bed/:06 vocal/:37 bed/:13 vocal
- 13. :60 - :21 bed/:39 vocal
- 14. :30 - :04 bed/:26 bed
- 15. :30 - :04 bed/:13 vocal/:05 bed/:09 vocal
- 16. :30 - :04 bed/:06 vocal/:11 bed/:09 vocal
- 17. :10 - Full vocal

- 18. :60 - Instrumental
- 19. :30 - Instrumental
- 20. :10 - Instrumental



CAMPAIGNS

"IT'S ALL IN THE STAR"

EXTENDER 1: "FOR HEAVEN'S SAKE"

For customized sample, see
DISC 10, SIDE 1, CUT 3

:60 SCRIPT - Requires: (1) Child, (2) Male or Female

YOU 1: *Hey, Dad...*

VOICE: *Uh huh...*

YOU 1: *May I look at the paper?*

VOICE: *Sure...You want the sports?*

YOU 1: *Nay, I want the news.*

VOICE: *The news?*

YOU 1: *Yeah, the part that tells about the disasters of the day.*

VOICE: *Why do you want the news?*

YOU 1: *Because I'm thinking of going into the newspaper business.*

VOICE: *Really?*

YOU 1: *Yeah. I'm gonna deliver the _____.*

VOICE: *Oh, yeah? Why?*

YOU 1: *Well, because the _____ tells the whole truth about somebody...even if he has warts...And besides, I don't like getting up too early.*

VOICE: *What do you know about the news business? Do you know what news is?*

YOU 1: *Yeah, the disaster of the day, just like downtown...*

VOICE: *It's a lot more than just...disasters...It's really more than...It's...It's...*

YOU 1: *News is...news is...When mom is readin' the _____...
It's what makes her say, "For heaven's sake!"*



CAMPAIGNS

"IT'S ALL IN THE STAR"

Page 2

YOU 2: It's what you see in the _____. It's total information that helps you make the decisions that make the life for you and your family...From education to entertainment...Sales and services...How to cook and how to look...it's all in the _____.

YOU 1: It's all in the _____, take it from me.



CAMPAIGNS

"IT'S ALL IN THE STAR"

EXTENDER 2: "SON OF AN HONEST MAN"

For customized sample, see
DISC 10, SIDE 1, CUT 5

:60 SCRIPT - Requires: (1) Child, (2) Male or Female

YOU 1: *Hey, Dad...Hey, Dad...I got it!*

VOICE: *Hey...Okay...Hold on a minute...Wait a minute...Calm down...You got what?*

YOU 1: *I got the job! The _____! I'm a delivery boy for the _____!*

VOICE: *Well, congratulations...I remember my paper route when I delivered papers for the star.*

YOU 1: *You gotta teach me the business about business.*

VOICE: *Well, The people at the paper will probably have certain things they want you to do...They'll tell you...*

YOU 1: *Oh, they did. But I want you to give me some tips. Like I want to tell everybody I'm the greatest delivery boy in the world.*

VOICE: *You want to be careful about saying something you know isn't true.*

YOU 1: *Well...If I keep saying it long enough, maybe it will be true.*

VOICE: *Davey...You're going to be representing a newspaper that stands for truth and integrity.*

YOU 1: *But what if I say...I'm the greatest newspaper deliverer?*

VOICE: *Well, when you earn it you can say it.*

YOU 1: *It's a hard life being the son of an honest man.*

VOICE: *ah, come on, Davey...Being honest is one of the things...*

YOU 2: *Features, photos and fun. News, views and reviews. Where*



CAMPAIGNS

YOU 2: (cont'd) to save on food and fashion. It's all in the _____, Honestly.

YOU 1: It's all in the _____. Take it from me...
Can I say that?

VOICE: Well, yeah...That sounds like an honest pitch.



CAMPAIGNS

"IT'S ALL IN THE STAR"

EXTENDER 3: "PEOPLE'S PORCHES"

For customized sample, see
DISC 10, SIDE 1, CUT 7

:60 SCRIPT - Requires: (1) Child, (2) Male or Female

VOICE: Davey...Have you grown since I saw you?

YOU 1: *Uh huh.*

VOICE: Are you workin' yet?

YOU 1: *I'm with the _____, Uncle Fred.*

VOICE: Oh, a newspaperman. That's exciting. Sniffing out the news in the far corners of the world.

YOU 1: *Well, I don't exactly get to the far corners.*

VOICE: Of course, no need to when you're here in the capital. Covering the Governor and then rushing over to the Senate..."Hold the presses" and all that, right, Scoop?

YOU 1: *Well, I don't exactly hold the presses either. I'm in sales.*

VOICE: Advertising...Hey...That's great. Without ads, people wouldn't know where to get the things they need at the lowest prices.

YOU 1: *I'm not in _____ advertising, Uncle Fred.*

VOICE: Then what do you do?

YOU 1: *Well, I kinda...put it on the people's...porches.*

VOICE: A delivery boy? Oh, well now, that's great. You know when I was...

YOU 2: *Sales, services, editorial, entertainment...Everything to tell you what in the world is going on...Information to help make your life richer and fuller. When it comes to _____, it's all in the _____. Including lots of classified information.*

YOU 1: *It's no secret! It's all in the _____. Take it from me!*



CAMPAIGN ARTWORK SUGGESTED USES

“IT’S ALL IN THE _____”

1. In a newspaper ad.



2. On a window streamer or easel card.



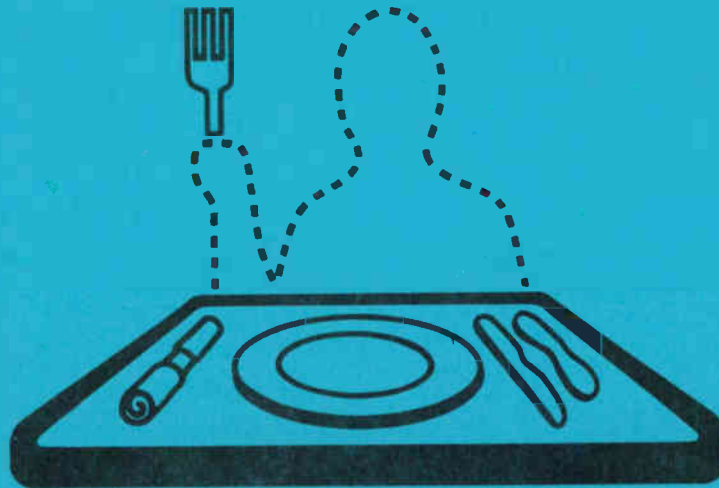
3. On a TV slide.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides “Camera-ready art” for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



MASTERPLAN



**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**

A NEW WAVE VISUAL

general restaurant campaign



"WE'VE SET A PLACE"
SALES PLAN

CAMPAIGNS

OBJECTIVE

How many restaurants and fast-food emporiums do you have in your town? And how many of them compete with themselves to say the same, tired message..."good food, fast service". Well, at last a campaign has been created that truly lifts a restaurant above the noise and clutter of all the others with a memorable theme line..."We've Set a Place". And, in doing so, it clearly meets its objective of creating a strong and positive impression and generating traffic or "table turns".

STRATEGY AND EXECUTION

Instead of talking to everybody, something only the Burger Kings and McDonald's of the world can afford to do..."We've Set a Place" directs its full attention at families, and consequently, naturally positions itself in your market.

For years, kids and teenagers have been catered to, because of their growing numbers and purchasing power, where, during the same period of time, the family unit has been ignored or merely acknowledged through lip service. And yet they need a place to dine, too. A place that's convenient. Friendly. Relaxing. A place that feels like home, but isn't.

This campaign makes dining a non-hassle, "up" experience for mom, dad and the kids. It gives them an alternative to the sterile foods found in franchise environments. Just as sure as "We've Set a Place" reaches its target audiences, it also displays the ability to capture the dollars of the "younger adult": that group of men and women who are becoming ever more discriminating in their drinking and eating habits, since having grown up with burgers and fries. Now, they're ready for the next step - convenient dining with an ambience of style.

"We've Set a Place" effectively reaches and sells both of these market segments through a series of brilliantly forceful commercials that talk directly to the needs, wants and desires of both groups. For instance, for the family, you'll have a musical track that clearly creates, through words and music, a product differential. It's all appealing; in style and in rhythm, and it sells. Then, there are three campaign extenders that through dialogue humor, talk directly to the younger adult audience.



"WE'VE SET A PLACE"
SALES PLAN

Page 2

CAMPAIGNS

"We've Set a Place" is a fresh campaign that works hard in radio, and works harder still on billboards, newspapers and, that all important medium for restaurants, point-of-sale. Imagine, napkins or table cards saying "We've Set a Place" for you. Even restaurant bills can incorporate a special message like "We hope you enjoyed the place we set for you."

This is a unique and exciting campaign that breaks new ground in restaurant advertising. And it's sure to break new ground in sales for your restaurants, too!

SUMMARY

"We've Set a Place"...

- o Targets demographics to families and young adults.
- o Has a memorable theme line.
- o Provides high awareness and attention.
- o Has multi-media effectiveness and efficiency.
- o Has high recall and selling persuasiveness.



CAMPAIGNS

"WE'VE SET A PLACE"
(TMA5003 - Simplistic rock beat)

PRIMARY USE: RESTAURANTS

*"Kirby's Restaurant has set a place at their table for you,
we have set a place at our table just for you,
give us your hungry masses, give us your weary,
appetites that just can't be appeased.
Kirby's Restaurant has set a place at their table just for you.
We have set a place at our table for you,
we have set a place at our table just for you,
we've opened up our doors for you,
put out our finest silver,
it pleases us to see that you are pleased.
Kirby's Restaurant has set a place at their table just for you.*

CUT

- 1. :60 - CAMAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "TAKE YOUR PLACE"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "BIG GIRL"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "COMPLETELY OPEN"

CAMPAIGN SONG additional generic versions

- 9. :60 - :22 bed/:07 vocal/:21 bed/:10 vocal
- 10. :60 - :07 vocal open/:14 bed/:39 vocal close
- 11. :60 - :20 vocal open/:20 bed/:20 vocal close
- 12. :60 - :29 vocal open/:21 bed/:10 vocal close
- 13. :60 - :12 vocal open/:28 bed/:20 vocal close
- 14. :60 - :29 vocal/:31 pad out
- 15. :30 - Full vocal
- 16. :30 - :07 vocal open/:06 bed/:17 vocal close
- 17. :30 - :07 vocal open/:14 bed/:09 vocal close
- 18. :30 - :21 bed/:09 vocal
- 19. :10 - Full vocal

- 20. :60 - Instrumental
- 21. :30 - Instrumental
- 22. :10 - Instrumental

23. PRODUCTION COMPONENTS

- a) :40 - monologue for EXTENDER SPOT 1



CAMPAIGNS

"WE'VE SET A PLACE"

EXTENDER 1: "TAKE YOUR PLACE"

For customized sample, see
DISC 10, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female*

MUSIC: ESTABLISH

YOU: Are you ready, brothers and sisters...I say are you ready to take your place at the place that sets a place at their table just for you? This is the moment to find your place for the taste you've all been missing...Lay your hands on the radio and I will lead you to the place...The place of strawberry pies...Where big girls meet big boys...Where no housewife serves dinner or washes a dirty dish...Sure as there are two hamburgers in every big boy, you'll know the place that sets a place at their table just for you...

LYRICS: "We have set...just for you."

*As you will note, the script is totally generic. You are, however, encouraged to adapt it using your client's name and the bed provided with cut 6.



CAMPAIGNS

"WE'VE SET A PLACE"

EXTENDER 2: "BIG GIRL"

For customized sample, see
DISC 10, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male

MUSIC: ESTABLISH

YOU: *I was sittin' in _____, licking the
last remaining morsels of my big boy burger out
of my moustache when I noticed...her...I knew from
the lip smacking sound and other funny noises she
was making that she was having a _____ chicken
dinner...We talked of...silly, romantic things...
from _____'s special breakfast menu to their
late night snacks...And then...inadvertantly...our
forks touched...And I knew then that although I had
come to _____ for a big boy, I'd found a big
girl...and my heart started to sing:*

LYRICS: "We have set...just for you."



CAMPAIGNS

"WE'VE SET A PLACE"

EXTENDER 3: "COMPLETELY OPEN"

For customized sample, see
DISC 10, SIDE 2, CUT 7

:60 SCRIPT - Requires: Female

MUSIC: ESTABLISH

YOU: *The night that Howard and I broke up, I drove to _____ and had a late night snack in my VW...The next day, We had lunch at _____'s counter...Howard had the big boy...I had a salad... We discussed Howard's hangups and broke up again... The following morning after a trial separation, We met in _____'s dining room and shared a number five breakfast...We drew closer...Late that night we took out a chicken dinner from _____. And Howard finally mentioned Mary Lou...Throughout this relationship, _____ has been completely open ...I wish I could say the same for Howard.*

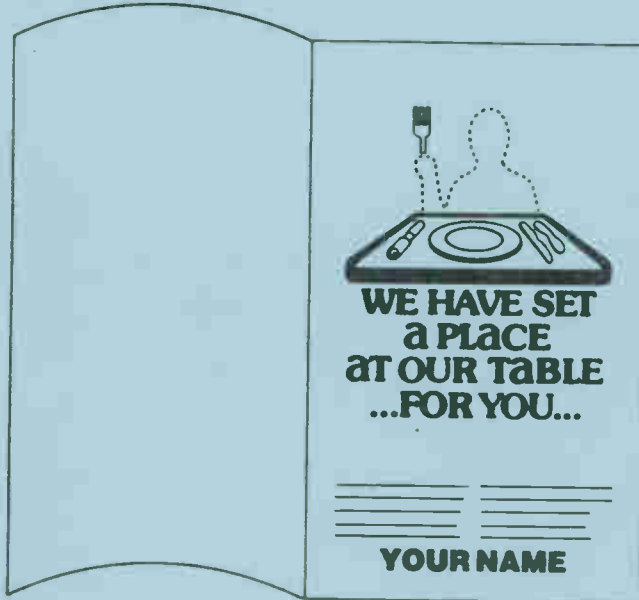
LYRICS: *"We've opened up...just for you."*



**CAMPAIGN ARTWORK
SUGGESTED USES**

**“WE HAVE SET A
PLACE AT OUR TABLE
FOR YOU”**

1. In a newspaper ad.



2. On a window streamer or easel card.



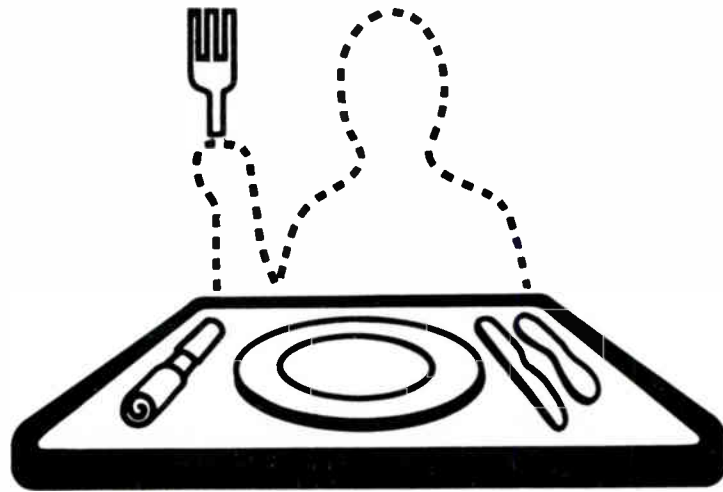
3. On a TV slide.

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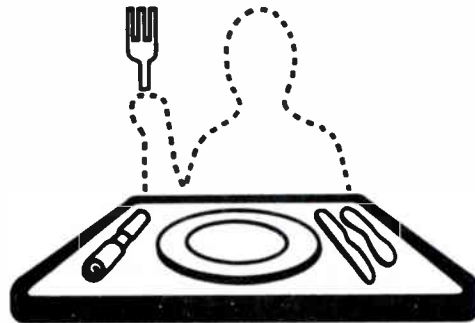
**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**



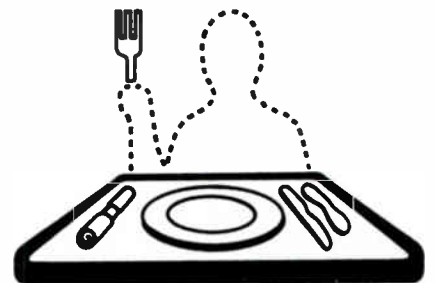
**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**



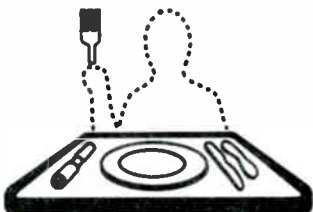
**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**



**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**



**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**



**WE HAVE SET
a PLACE
at OUR TABLE
...FOR YOU...**

MASTERPLAN



A NEW WAVE VISUAL

general service campaign



CAMPAIGNS

"WE PROMISE BETTER SERVICE"

SALES PLAN

OBJECTIVE

You go to a store and wait for sales assistance. You take your car in for service and hope it'll only take hours... not days. You call the electrician and pray he's able to arrive before all your electrical wire blows apart. You dine out and are totally resigned to a cold meal and a cold waiter. Today, everyone is confronted by those everyday situations where lack of service is accepted as the ordinary, and even a small amount of service...like a smile or a helpful suggestion...is extraordinary.

This then is the objective of this campaign. To attract the consumer to a sought after and all important benefit--service!

STRATEGY AND EXECUTION

"We Promise Better Service" is a simple, forceful yet clear-cut strategy that fulfills a pressing and important consumer need. Its appeal is "Universal." After all, who can't react positively to the promise of immediate attention? The answer is obvious. No one! That's what makes this campaign so unique and exciting. And it's brilliantly executed through exaggeration. Exaggeration of the same genre and quality that's made Dr. Pepper and Alka-Seltzer so famous and successful. Exaggeration that is so insane...so utterly outrageous, that it's believable! Therein lies this campaign's strength. Its total memorability and recall are derived from each and every product benefit!

The three campaign extenders are sheer comic fantasy. They're humorous mini-dramas that attract attention and demand positive action. They also go a long way in creating "word of mouth advertising" among your consumer base, and this means greater advertising exposure to your name!

Yes, "We Promise Better Service" is a very contemporary campaign, that also gives you additional support with a very contemporary sounding music score that's exciting, moving and dynamic. Immediately you'll realize it works well by itself or in combination with the mini-drams to give you greater flexibility of messages and dollar efficiencies.



CAMPAIGNS

"WE PROMISE BETTER SERVICE"

SALES PLAN

Page 2

But this isn't the entire story. "We Promise Better Service" also promises to be just as effective in print as it is in radio! Using the specially designed graphics program included in this campaign, you'll have a totally coordinated, multi-media campaign. A campaign that can even be added to graphically to respond to local market events or sales!

"We Promise Better Service" sets you apart from all the others, giving you the added benefit of total maximization of your advertising budget. It also pre-empts all other competitors from even talking a similar story because once this campaign breaks...it's the only thing customers will remember.

But even more importantly, especially to every retailer concerned with whether or not the products he's showing this year will still be carried next year...this is the campaign that makes him the star! Regardless of whether a GE appliance is replaced with Westinghouse...it makes no difference. Because when all is said and done, the store's name and what it stands for, its reputation, is more important than an individual brand name that could be bought in just about any store in the community!

SUMMARY

This campaign can sell image. Can sell individual products. Can sell the listening audience!

"We Promise Better Service"...

- o Sets you apart from all other retailers.
- o Cuts across all age and income groups with a universal benefit.
- o Establishes your store as a leader and trend-setter.
- o Is attention getting and builds your store's name efficiently and memorably.
- o Makes your store the hero...regardless of your product line.



CAMPAIGNS

"WE PROMISE BETTER SERVICE"
(TMA5029 - Forthright, contemporary arrangement)

PRIMARY USE: APPLIANCE DEALERS
"Who are the people who see you through?
We do!
The very best service, the personal touch.
That's us!
The good service people you can trust,
Tyler Appliance Sales and Service.
We promise better service, and we deliver,
and that promise will never end.
You count on us, we don't let you down,
we deliver anywhere, call on a friend,
Tyler Appliance Sales and Service.
We promise better service, and we deliver,
and that promise will never end."

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "BREAKOUT"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "DUNGEON"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "LIFEBOAT"

CAMPAIGN SONG additional generic versions

- 9. :60 - :05 vocal open/:14 bed/:08 vocal/:17 bed/:16 vocal close
- 10. :60 - :27 vocal open/:21 bed/:12 vocal close
- 11. :60 - :05 vocal open/:39 bed/:16 vocal close
- 12. :60 - :44 bed/:16 vocal
- 13. :30 - Full vocal
- 14. :30 - :05 vocal open/:10 bed/:15 vocal close
- 15. :30 - :16 bed/:14 vocal
- 16. :10 - Full vocal
- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental

20. PRODUCTION COMPONENTS

- a) :38 - Extender 1, dialogue
- b) :04 - Explosion
- c) :40 - Angry crowd, builds to riot
- d) :03 - Crowd gasp
- e) :15 - Swordfight
- f) :01 - Knock at door
- g) :01 - Creaky door opens
- h) :01 - Gunshot
- i) :35 - Harmonica
- j) :36 - Moans



CAMPAIGNS

"WE PROMISE BETTER SERVICE"

EXTENDER 1: "BREAKOUT"

For customized sample, see
DISC 11, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male

EFFECTS: SUBDUED VOICES

VOICE 1: Alright, you guys, we're bustin' outta here...And you, you little punk...

VOICE 2: Yeah, yeah?

VOICE 1: One word about this to the warden or anybody else and it'll be curtains for you, get it?

VOICE 2: Yeah, yeah.

EFFECTS: EXPLOSION

VOICE 1: Hey, what's going on here? We're tryin' to break out, and someone else is trying to get in...

VOICE 3: Ah...Delivery for Mr. Alfred Zetlock.

VOICE 1: Yeah? What kinda delivery?

VOICE 3: Ah...It's a new electric range.

VOICE 1: Yeah? What's it for?

VOICE 3: It's a reward from the warden for some information about an escape or something. Ah...Congratulations, Mr. Zetlock.

VOICE 2: Say, Fellas, do I get my curtains now? I certainly hope they match my new ruggggggggg...

EFFECTS: RIOT

YOU: _____ promises better service, and they deliver...With a wide range of brand name appliances...Something special for every member of your gang. And the cost is so low, it'll make you break out. _____ . Visiting hours are from 10



CAMPAIGNS

"WE PROMISE BETTER SERVICE"

Page 2

YOU:(cont'd) til 6, Monday through Saturday at 1147 Eastlawn

Drive...



CAMPAIGNS

"WE PROMISE BETTER SERVICE"

EXTENDER 2: "DUNGEON"

For customized sample, see
DJSC 11, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male

EFFECTS: BANQUET

VOICE 1: Count Grouche!

EFFECTS: CROWD GASP

VOICE 1: You have taken from the people for the last time.

VOICE 2: Aha, you swine! You have insulted the greatest swordsman in all of France. En Garde!

EFFECTS: SWORDFIGHT

VOICE 1: Now, Count, I have you pinned against the wall of this dungeon.

EFFECTS: KNOCK AT DOOR

VOICE 1: Now who could that be?

YOU: *Delivery for Count Grouche!*

EFFECTS: DOOR OPENS

VOICE 1: Yes?

YOU: *Yeah, I'm from _____, returning the Count's electric can opener.*

VOICE 1: My, that was fast service!

YOU: *Well, we promise better service, and we deliver. Oh, ah, if I were you I'd watch out. The Count has a gun under his cape.*

VOICE 1: A gun? But this is the Dark Ages!

YOU: *If you can accept the electric can opener, you can accept the gun.*

VOICE 1: Not at all!



"WE PROMISE BETTER SERVICE"

Page 2

CAMPAIGNS

YOU: *Alright...Have it your way. Sign here, please.*

VOICE 1: Okay.

YOU: *Ah...Thanks...And I still think you oughta look
out for the gun.*

VOICE 1: Ah...No.

EFFECTS: GUNSHOT

VOICE 2: SWINE!

LYRICS: "We promise better...will never end."

MASTERPLAN

CAMPAIGNS

"WE PROMISE BETTER SERVICE"

EXTENDER 3: "LIFEBOAT"

For customized sample, see
DISC 11, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male

EFFECTS: OCEAN, HARMONICA, MOANS

VOICE 1: Thirty-three days in an open lifeboat and not a sign of land. They'll never find us.

VOICE 2: If the sun doesn't get us, the sharks will!

VOICE 3: How is he, Doc?

VOICE 4: Well, he won't last long without water.

VOICE 3: How much water is left?

VOICE 4: Two drops, but we'll be fine as long as we don't panic.

VOICE 2: Will you stop playing that harmonica?!

YOU: *Ah...Excuse me.*

VOICE 2: They'll never find us in this fog!

YOU: *Ah...Excuse me.*

VOICE 5: Yeah?

YOU: *I'm from _____ and I was wondering...*

VOICE 5: Wait a minute. Hey, fellas, would you mind holding it down a bit?

EFFECTS: HARMONICA AND MOANS DOWN

VOICE 5: Now, what is it?

YOU: *I'm from _____, and I'm delivering your new refrigerator. Ah, sign here, please.*

VOICE 5: Uh...You mind plugging it in back there in the stern of the boat?

YOU: *Not at all. At _____ we promise better service, and we deliver...Anywhere!*



"WE PROMISE BETTER SERVICE"

Page 2

CAMPAIGNS

VOICE 5: Great...Okay...Thanks, guys!

EFFECTS: MOANS AND HARMONICA UP AND OUT

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES

"WE PROMISE BETTER SERVICE... AND WE DELIVER"



1. In a newspaper ad.



2. On a billboard.



3. On window banners.



4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



MASTERPLAN



HAVE YOU EVER KNOWN AN

YOU COULDN'T TRUST?

A NEW WAVE VISUAL

automobile dealer campaign



CAMPAIGNS

"HAVE YOU EVER KNOWN AN IRVING"

SALES PLAN

OBJECTIVE

Increasing car sales is the name of the game, and "Have You Ever Known An Irving" is the name of this off-beat, yet totally on target, auto dealership campaign.

On target because it talks directly to the consumer buying needs - price and service. Off-beat because it personalizes the dealership by using the owner's name in an intriguing, and often amusing, manner. There's a lot of personality behind this campaign, and it was all created through strategic disciplines.

STRATEGY AND EXECUTION

Perdue Chickens is a well-known and successful advertising campaign in the Northeast. Ever heard of Smuckers? It's an ever growing jams and jellies company that uses the owner's name to create memorable advertising, the results of which are the kind of sales that makes them one of the leaders in their industry. Their theme line is "With a name like Smuckers, it's got to be good". These two campaigns are ingenious in using creatively the name and, sometimes, even the face of the founding-owners. These campaigns demonstrate the power of creating a product difference in two highly volatile, parity product industries.

The car dealership business is also highly volatile and for the most part, the product differential is slight. "Have You Ever Know An Irving" creates the product difference. Creates awareness. Creates traffic and volume and sales. Yes, this campaign has some good-hearted fun in coming across with what the consumer wants to hear...price and service. But what we're actually saying is more than that. And selling more than that! This is an exciting concept that sells "Friendliness" without ever using the word. That sells difference without ever using the word. That sells difference without ever having to rely on cheap gimmicks. That sells reliability and trust. Forcefully and convincingly.

It's all conveyed through an easy and effectually-motivating musical score that works in and of itself...or coupled to three exciting campaign extenders. The extenders are straight and sincere testimonials selling your dealership. Each one poses a problem - and then goes on to explain how it was solved. It's

MASTERPLAN

CAMPAIGNS

"HAVE YOU EVER KNOWN AN IRVING"

SALES PLAN

Page 2

dramatic, solid advertising that means something to all perspective car shoppers. In fact, this campaign places your name on the minds of your audience, so that when the time comes to buy a car, they will not only want to put you on their list of dealers to see...but be pre-disposed to liking and respecting you.

Yes, "Have You Ever Known An Irving" is a high-impact campaign that gains consumer attention from the very first bar of music or the first words uttered from the lips of satisfied customers. But now, imagine outdoor and newspaper...two very important mediums for any auto dealership. The theme line works long and hard here, too, and there are any number of ways of employing it on car stickers or decals!

SUMMARY

"Have You Ever Known An Irving"...

- o Is a singular, memorable theme line.
- o Has high impact, multi-media effectiveness.
- o Creates a high profile personality.
- o Is competitive.
- o Provides benefit-oriented selling messages.

MASTERPLAN

DISC 11, SIDE 2

CAMPAIGNS

"HAVE YOU EVER KNOWN AN IRVING"
(TMA5006 - Reassuring, easy tempo)

PRIMARY USE: CAR DEALER

"When you're hunting for a car come talk with us,
'cause we known exactly how you feel,
and we're out to make you happy,
by giving you an honest deal.
Irv Gardner Buick hears what you say
'cause your friendship is a must,
and have you ever known anyone named Irving
that you couldn't trust?
When you buy a car from us you drive away knowin'
we still care about you.
Soon we'll call you up and ask you, "Hey, how's it goin',
is there anything we can do?
Irv Gardner Buick keeps prices down
if your cause is just,
and have you ever known anyone named Irving
that you couldn't trust?"

CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "HONEST"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "EVERYTHING"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "IRVINGS YOU'VE KNOWN"

CAMPAIGN SONG additional generic versions

9. :60 - :29 vocal open/:15 bed/:16 vocal close
10. :60 - :15 vocal open/:29 bed/:16 vocal close
11. :60 - :44 bed/:16 vocal close
12. :30 - Full vocal
13. :30 - :07 vocal open/:15 bed/:08 vocal close
14. :30 - :21 bed/:09 vocal
15. :10 - Full vocal

16. :60 - Instrumental
17. :30 - Instrumental
18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :23 - Extender 1, dialogue
- b) :07 - Extender 3, dialogue



CAMPAIGNS

"HAVE YOU EVER KNOWN AN IRVING?"

EXTENDER 2: "EVERYTHING"

For customized sample, see
DISC 11, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

LYRICS: "When you're huntin'...an honest deal,"

YOU: *Everything you want in a car...Performance, comfort, safety, your wife, kids, dog, groceries...Things you get in a car from _____ . Get in a car from _____ , and get in on the kind of savings _____ 's been famous for for _____ years. And _____ 's warranty service department is in a completely separate building, and that means quicker service and you save money there, too.*

LYRICS: "We can prove...you couldn't trust."



CAMPAIGNS

"HAVE YOU EVER KNOWN AN IRVING?"

EXTENDER 1: "HONEST"

For customized sample, see
DISC 11, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

YOU: _____ 's known for low prices, service,
and honesty.

VOICE 1: When I bought my car they told me they'd be calling
me later on...to see how everything was goin'...And
they did! I like that kinda honesty.

VOICE 2: When I took my car there to have it serviced...They
told me what was wrong...And after they had fixed it,
they gave me all the parts they had replaced and
showed me what was wrong...Now that's what I call
service...And they're completely open and honest
about it...

YOU: _____ 's on _____,
just minutes from _____...Honest.

LYRICS: "We still care...you couldn't trust."



CAMPAIGNS

"HAVE YOU EVER KNOWN AN IRVING?"

EXTENDERS 3: "IRVINGS YOU'VE KNOWN"

For customized sample, see
DISC 11, SIDE 2, CUT 7

:60 SCRIPT - Requires: (1) Male, (2) Female

LYRICS: "When you're huntin'...how you feel,"

YOU 1: _____'s on _____,
just minutes from _____.
_____ 's known for low prices, service, and
honesty...That figures. Have you ever known anyone
named _____ you couldn't trust?

VOICE 1: No.

VOICE 2: No.

VOICE 1: Actually, I had a dog once that ran away from me.

YOU 1: And his name was _____?

VOICE 1: Actually it was Ivan.

YOU 1: Oh, well, that doesn't count then.

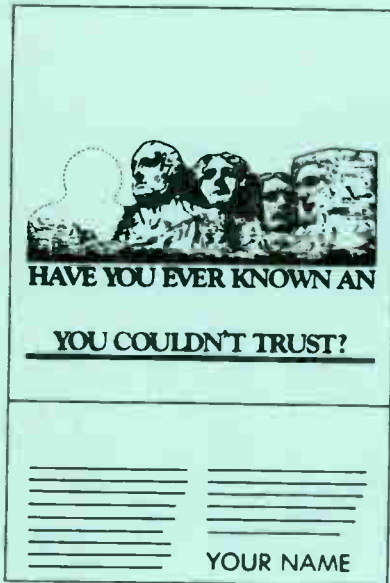
YOU 2: You know you're right! I've never known a _____
I couldn't trust.

LYRICS: "We still care...you couldn't trust."

MASTERPLAN

CAMPAIGN ARTWORK SUGGESTED USES "HAVE YOU EVER KNOWN AN _____ YOU COULDN'T TRUST?"

1. In a newspaper ad.



2. On a billboard.



3. On a TV slide.

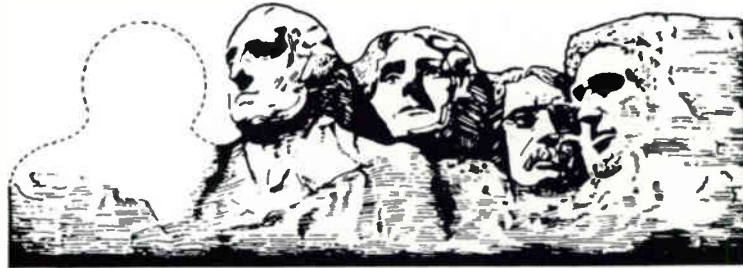
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YOU COULDN'T TRUST?



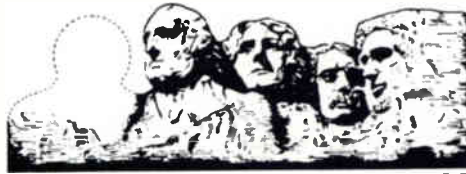
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