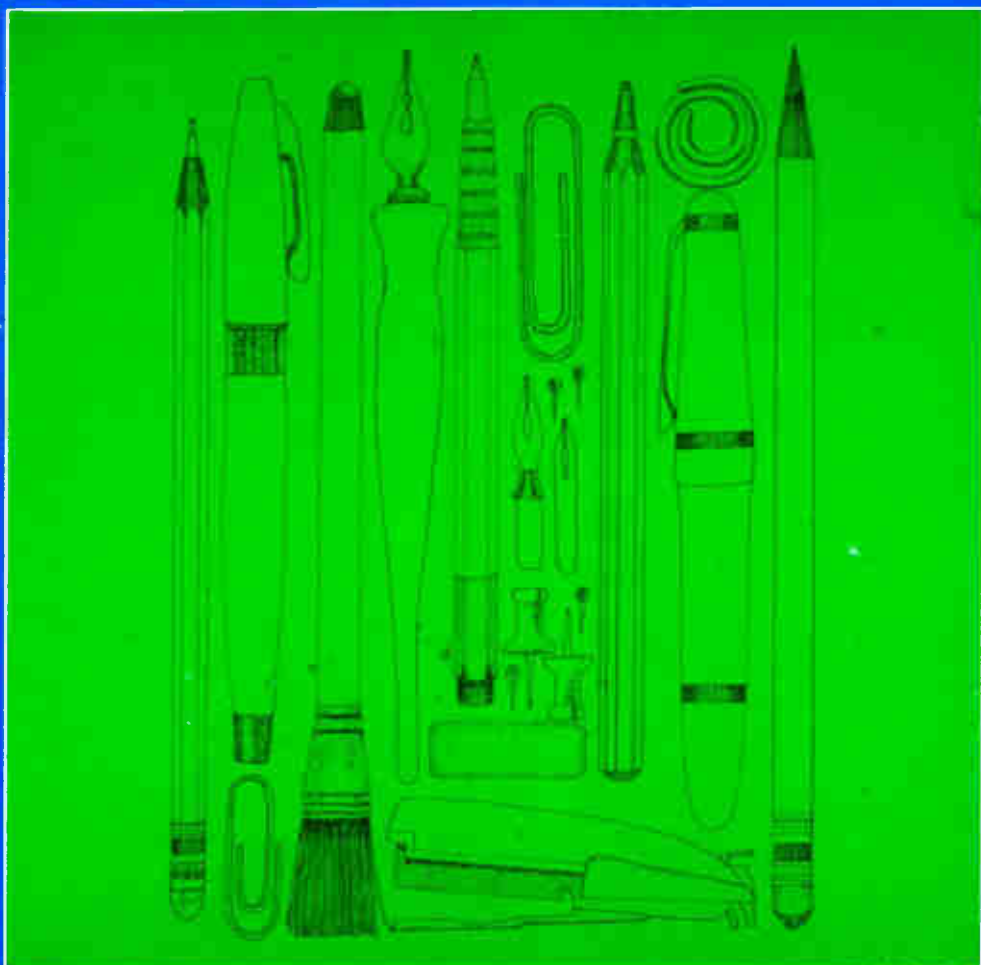


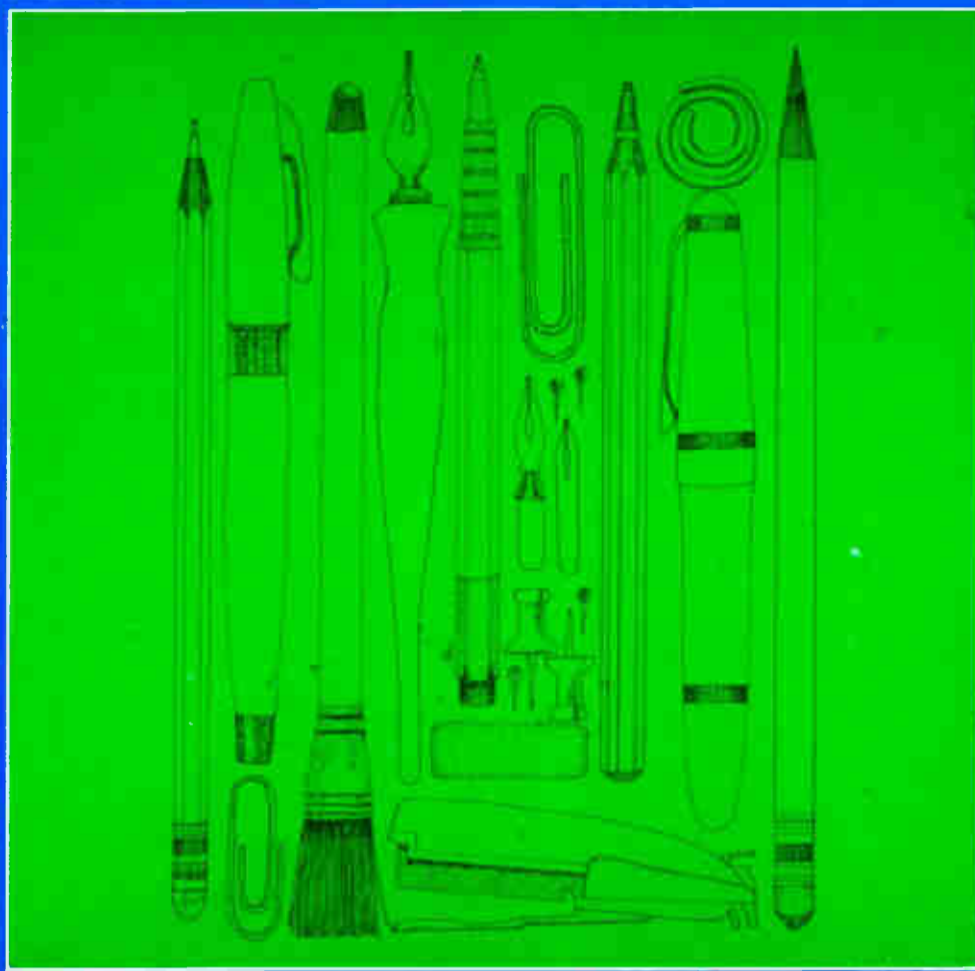
BROADCAST COPYWRITING

Peter B. Orlik



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This comprehensive and fully illustrated handbook covers the entire spectrum of copywriting—from radio IDs and program promos to television commercials and public service announcements. Written by a copywriter for copywriters, it takes a direct, no-nonsense approach. Reinforcing the author's point of view are insights of over forty industry writing and media authorities—experts who have succeeded in broadcast communication, and who know best the pressures and pitfalls of radio and television copy creation.

The book is divided into four main sections covering . . . tools and procedures common to both radio and TV writing . . . advantages, limitations, and copy formats of radio . . . advantages, limitations, and copy formats of television . . . and radio and television strategies.

Other features include:

- Coverage of industry self-regulatory codes relevant to commercial and continuity creation
- An examination of broadcast punctuation principles
- A special chapter (12) on the dynamics of broadcast creation—from the copywriter's point of view
- A wealth of examples of scripts, storyboards, and photoboards
- A special section on correction symbols

THE AUTHOR

PETER B. ORLIK has had a versatile career as a freelance and advertising agency copywriter, professor, and author. He received his Ph.D. from Wayne State University, and has served on the faculty at Central Michigan University as Professor and Area Coordinator of Broadcast and Cinematic Arts.

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Broadcast Copywriting

Peter B. Orlik

Central Michigan University

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dedication

to: **CBO, DAO, and BTO**
in gratitude for your help and patience

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Preface

Some writers are motivated by the challenge of their craft, others by the monetary rewards it promises. Broadcast copywriting offers the exciting opportunity to have a foot in each world: to experience the divergency of constantly changing tests of your skill and to enjoy significant financial rewards for successfully meeting those tests. Whether you are already a broadcast professional seeking to hone your writing ability or a novice wordsmith striving to apply your talents to radio and television, this book is intended for you.

Broadcast Copywriting will introduce you to the special requirements and pitfalls of creating the continuity and commercials that are so central and pervasive a part of the broadcast industry. Neither a book in program length script development nor a treatise on broadcast journalism, this volume is, instead, geared toward acquainting you with the basic building blocks of radio and television writing: the station IDs, program promos, public service announcements and commercials that facilitate and justify broadcasting's entertainment and information offerings.

Unlike the comparatively rarefied world of dramatic and documentary writing, broadcast copywriting is a function that every station, no matter how small, must perform for itself and its clients; it is an activity in which every advertising agency utilizing the electronic media must engage. Developed skill in continuity and commercial creation is therefore a valuable and needed asset for those wishing access to or advancement in the radio and

television industries. Though they are very abbreviated, commercial and continuity pieces also exemplify all the requisites of media form and content that are demanded in broadcast journalism as well as in series script formulation. Thus, guided exposure to these short but standard parts of the copywriter's repertoire will help prepare you, simultaneously, for a possible career as a creator of much more extended news and entertainment materials.

Still, if you're like many broadcast wordsmiths, you may find the opportunity, the pay, and the challenging diversity of *copywriting* to be a hard field to abandon in favor of the more sober environment of the newsroom or the unstable world of program script creation. Do not be surprised if you decide to spend your entire career as either a copywriter, or as a continuity supervisor, promotions director, agency creative director, or account executive; these are satisfying and lucrative positions that can all flow from a practiced facility in commercial and continuity generation.

To get you started or, in the case of those already in the industry, to accelerate your growth as a copywriter, this book is divided into four main sections. After an appraisal of the broadcast writer's world, and the communication process to which that world is subject, the first section on copywriter acclimatization sets forth the tools and procedures that radio and television writing collectively share. This sets the stage for both the second section which discusses the advantages, limitations and copy formats of radio writing, and the parallel third section which covers the same ground in regard to television. Finally, the fourth section on the broadcast campaign views the copywriting process in compound form through an examination of how an entire radio and/or television advertising strategy is constructed and the individual messages within it coordinated into a mutually reinforcing whole.

Through it all, a great many rules and precepts are presented. Though each of these has been tested time and time again in the intensely competitive broadcast arena, each (except for those ordained by government or industry regulators) also can be broken given a specific and unique set of circumstances. Knowing the rules, however, ensures that when you do decide to ignore one, your decision is not inadvertent but is based on a careful, conscious, and calculated appraisal of why this proven principle cannot govern the assignment or market condition at hand.

You are also cautioned not to view the separate chapters of this book as independent and self-standing wholes. Do not, for

example, think that you will acquire all information pertinent to the writing of *radio commercials* simply by reading the chapter which carries that name. The twelve chapters in this book are, instead, mutually complementary. Each strives to add additional perspectives to what has been covered in previous chapters. Guidelines introduced in conjunction with television public service announcement writing, for instance, may be equally applicable to commercial creation and vice-versa. In the constantly mutating world of broadcast copy, nothing remains totally discrete from anything else for very long. Thus, though subjects have been grouped into digestible segments under the topics to which each has greatest application, keep in mind that every chapter contains elements that are relevant to the concerns of one or several others.

Thank you for reading this far and, it is hoped, for the chance to now delve into all of *Broadcast Copywriting's* specific aspects and elements with you.

Peter B. Orlik

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part **one**

Copywriter Acclimatization

The Broadcast Writer's World

The Components of Communication

The Broadcast Writer's Tools

Rational and Emotional Appeals and Structures

The CDVP Process

The Broadcast Writer's World

To begin to understand the pressures and prerequisites of basic broadcast writing, it is necessary to know something about the employment contexts into which the writer fits. Since this book deals with the pervasive, "nuts and bolts" types of writing which are churned out by everything from the smallest to the largest media agencies, the following discussion will not center on the much more rarefied (and much less accessible) world of the drama or documentary scriptwriter. It should be noted, nonetheless, that the individual who has training and experience in constructing vibrant and cohesive ten, thirty, and sixty second messages will be much more competent to handle the full-length script assignment that may someday come along. Here, then, are the common environments in which our broadcast continuity and commercial writer works.

FREELANCE

This term has an unmistakably mercenary origin. It was first applied to knights too poor or unaccomplished to have their own

land or liege lord. They hired themselves and their lances out to anyone who would have them in order to establish a reputation and accumulate a little wealth. The freelance copywriter is in much the same position in today's media world where the pen, if not mightier, at least has more utility than the sword. Freelancing is a way for many young copywriters to test, even in a part-time way, their ability to create marketplace material that successfully serves a commissioned need. Initially, this might be constructing anything from public service spots for the local YMCA to actual commercials that promote a home-town merchant. Ultimately, if such little assignments are successfully dealt with, the freelancer may expand operations to become a one-person advertising agency: "pitching" area businessmen on the need for radio and television exposure, writing the commercials, supervising their production, even handling the actual time buys with area stations.

Unquestionably, part-time freelancing is a prudent way for the fledgling writer, like the obscure knight, to fashion a reputation and make a little money before attempting to slay the fiercer dragons of full-time campaigns. And for a few talented people who do not see themselves as "team players," permanent freelancing can be a creative and psychologically satisfying way to make a living. Like any self-employed worker, however, the freelance copywriter has no one but himself to lean on when times get tough. In a full-time job situation, most of us are only too glad to have other specialists around; slaying today's dragons tends to be a group effort.

IN-STATION

Despite the prevalence of canned video and audio material, every radio and television station must generate some aired copy on its own. These self-produced writing efforts are not limited to news material but also include such things as station identifications (known as "ID's"), program promotions, public service copy for the ubiquitous "community calendar," and, most lucratively for the station, commercial messages (called "spots") to serve the needs of local advertisers. Such writing is turned out by station employees who may or may not be called—or even paid—as writers, but who nonetheless draw the assignments.

The paradox has been that those major-market stations with the largest staffs have needed in-station writers least. Virtually all their "spot load" (schedule of commercials) accrues from substantial national or regional advertisers whose agencies deliver the commercials all prepackaged and ready for airing. Conversely, the small-market stations with the most limited staffs are also those that, by their very nature, are most dependent on local advertising for which the station itself must both write and produce the message. Large stations, in short, have the greatest capability to hire writers but, unless their local program production effort is substantial, they have the least need for them while the smaller stations have the greatest need for writers but the smallest payroll to support them.

In recent years, more and more small stations have come to recognize that a continuity and commercial writer is vital in making local clients happy, and therefore vital to the station's economic well-being. These stations have either scraped together enough money to hire one full-time person who does nothing but write, or have hired only those time salespeople and air personalities who can be counted on to generate effective copy in conjunction with their other duties. Thus, good broadcast writing skills are important to your employability whether or not you are seeking to break into broadcasting as a "pen-pusher."

ADVERTISING AGENCY

Much popular sociology, and a bad Doris Day movie or two, have spent a lot of time exposing the foibles of the typical ad man who spouts catchy clichés and snappy slogans that would sour in the mouth of a backwoods con artist. Contrary to this stereotype, agency copywriters tend to be the top professionals in their fields from the standpoint of talent as well as take-home pay. In most cases, they have had to prove themselves in one or more other jobs in the media before an advertising agency would even consider hiring them. The top fifty advertising agencies alone had almost \$4.5 billion in broadcast billings during 1976.¹ That represents a

¹ "Broadcasting's Top 50 Agencies 1976," *Broadcasting Magazine*, December 6, 1976, p. 44.

tremendous amount of copy as well as dollars—a volume that could not be generated by an industry filled with hucksters.

Though it used to be possible for novice copywriters to enter agency work without prior media experience, the tightening economy of the seventies made this impractical. Hans Carstensen, N. W. Ayer's Vice President/Media, points out that advertisers concerned with "taking the water out" of their advertising budgets are no longer willing to pay for trainee overhead at the agency.² Clients and consequently the advertising agencies themselves have come to expect that each writer at the agency is already a seasoned professional.

Assuming you do make it into an advertising agency creative department either directly or, more probably, via the freelance, in-station or similar route, you will encounter one of two main types of structures. You may be working in a creative department where each copywriter serves the total media needs of the clients to which he is assigned. In this case, you may be creating newspaper and magazine layouts, even direct mail pieces and billboards, in addition to radio and television copy. This forces the copywriter to be much more of a generalist and to have equal familiarity with the divergent requirements of print and broadcast communication.

Alternatively, you may be in one of the far fewer number of agencies that segregate their broadcast writers from those servicing print-related media. This pattern goes back at least to the fifties when the new medium of television caused many clients to demand advertising that reflected the talents of video specialists or, if that was impossible, writers who were striving mightily to become such specialists. Later, when the integrated, cross-media campaign became the focal point, most agencies abandoned this "dual pool" organization. Nonetheless, some full-service agencies continue to claim that specialists are the only way to maximize the impact of their radio and television messages and have been joined in this attitude by the small specialty or "boutique" shops that give heavy attention to the creative aspect of advertising, especially that advertising designed for the broadcast media.

No matter what particular structure a given advertising agency adopts, no matter how few or how many functions it serves besides actual message creation, "copy—creativity—is, always was, and always will be the very essence of the advertising agency

² Hans Carstensen, address to Central Michigan University business and media students, April 27, 1973.

business," says Ted Steele, former chairman of Benton & Bowles. "The writer remains the one indispensable talent. If you haven't got a writer, you haven't got an advertising agency. For that's what this business is all about."³ Most agencies thoroughly accept this premise. If you're a proven copywriter, you'll be paid well for this primacy.

CORPORATE IN-HOUSE

Certain types of firms prefer to fashion their own advertising rather than contract it out to a separate agency. They therefore set up units within their own organization—often in conjunction with their public relations division—to plan and execute the advertising effort. Utility companies and financial institutions are especially prone to this approach. Their managements feel that corporate policy and attitude can be properly communicated only by writers who thoroughly understand it. And what better way to stimulate understanding than by making the writer a full-time part of the firm and dependent on it for his weekly paycheck?

It is this very rationale that points up the greatest weakness of the in-house system: lack of objectivity. The writer or creative director who is a part of the institution he is advertising is leery of criticizing its promotional plans, reluctant to question a defective campaign or outmoded corporate slogan. In-house writers come to know their company's sacred cows so well that a whole system of untouchable subjects can, by accretion, come to clog the whole creative process and stifle the universal need for constant creative evolution and campaign updating. Further, the in-house pattern can be very stifling to the writer forced to deal exclusively with the same product or service year after year without the opportunity to grow through new and divergent assignments and clients.

Giving it its due, the in-house system does provide the writer with a generally greater chance for job stability and a heightened opportunity to analyze fully the products and services his copy will promote. Such in-depth knowledge can result in clearer and more truthful messages through the writer's increased familiarity with his subject. Inadvertent deception arising from writer misunder-

³ Ted Steele, writing in "Monday Memo," *Broadcasting Magazine*, February 4, 1974, p. 17.

standing of client data is minimized and corporate decision makers can be kept more closely in touch with consumer opinions about both their advertising and the product or service marketed.

GOVERNMENT/INSTITUTIONAL IN-HOUSE

Much of what was said about the corporate in-house situation can be carried over to the government/institutional setting. That the writer is working for a nonprofit organization does not make his problems significantly different from those faced by his in-house counterpart at a profit-making corporation. The lack of objectivity is still a very real danger and is perhaps heightened by the very fact that a public or charitable institution is doing the communicating. The controversial CBS documentary, *The Selling of the Pentagon*, probed what can happen when a large and entirely self-contained communications staff promotes its public institution without the healthy interplay and crosschecking that comes from continuous association with the communicators from cooperating but independent media agencies.

Still, the in-house situation is the only practical organizational pattern for many small charities, institutions, and foundations who cannot afford outside talent but must rely on the work of regular employees who often perform other functions as well. The municipality, the college, the religious organization, and several like establishments need people who thoroughly understand their establishment's role and can explain it in a consistent manner whatever the specific issue involved. This is another generalist environment to which the writer trained only in broadcasting may have difficulty adapting. But if you have a strong commitment to the city, church, or charity involved, such a setting can be personally appealing and, given the breadth of jobs you may have to perform, professionally stimulating as well. Just remember to keep a place in your pencil box for well-sharpened objectivity.

OTHER EMPLOYMENT OPTIONS

While the above five categories encompass the majority of full-time broadcast writing positions, a number of other options

may present themselves. Since the major wire services separate print and broadcast subscription lines as well as maintain their own "audio networks," broadcast writers with training in journalism may find a home at the Associated Press, United Press International, or other more regional and specialized agencies. Broadcast journalism is also an important function at the network and local station level. Here, too, the emphasis is on a good sense of the spoken message, which will be emphasized in this text, together with a solid familiarity with journalistic principles, which constitutes additional material beyond this book's province.

In alluding to networks, it also should be pointed out that they need a comparatively small number of non-news writers to create the program promotion and other brief material used between program segments. In a similar manner, "specialty" service firms such as William B. Tanner, TM Productions, and Peters Productions utilize high-talent writers in the creation of jingle, promotion, and station identification packages that enhance programming flow and appeal for stations around the country. Station slogans, comedy bits, musical "sell lines" and community service blurbs may all be a part of the specialty service's highly appealing output.

Finally, commercial and educational film and video production houses must be mentioned. While much of their activity revolves around the creation of full-length scripts, they are also often involved in short industrial films for corporate training or promotion, tape/slide presentations, and the creation of audio cassettes that accompany school textbooks and study materials. As all of these functions depend on copy meant to be heard rather than read, the broadcast writer is uniquely qualified to handle such assignments.

CONTINUITY—THE WRITER'S MAIN ARENA

In all of the employment contexts mentioned above, the "broadcast copywriter" is engaged in the business of *continuity* creation. This term, which is so central to the writer's role, has both a broad and a narrow definition. To fully understand our responsibility in copy creation, it is essential that we be aware of the parameters of each use of the term.

In the broad sense, continuity encompasses *all short, nonpro-*

grammatic broadcast-related material. Thus, within this use of the term, everything that is not an actual part of a self-contained information or entertainment program can be called continuity. While such a definition excludes news copy, it still includes commercials and public service announcements as well as program promotion, station identification, time/weather, and similar "between program" matter. As you can see, the continuity writer's job that would be specified within this context would include the creation of actual commercials for paying clients, the construction of public service announcements (PSAs) for noncommercial entities, even the tape/slide presentations and textbook cassettes previously mentioned.

These latter tasks would be largely excluded under continuity's more narrow delineation. This much more specific approach to the term defines continuity as *the short, nonprogrammatic and nonspot broadcast material that serves to promote, interlock, and increase interest in and understanding of the programs and commercials aired by the station.* This definition is much more station-based. In fact, it would be difficult for anyone but a writer working in-station or at a specialty firm serving stations to be in a position to accomplish such a restricted purpose.

Many stations maintain a traffic and continuity department or person with the responsibility for preparation of the station program logs and the directed scheduling of all material segments to be aired. Under such an arrangement, there is a natural relationship between the scheduling function, which sets down all the programs and announcements in sequence, and the writing function, which seeks to make the flow between all those disparate parts as smooth as possible. The traffic and continuity person is thus an organizer as well as a writer. In both these contexts, the focus is on the *segue*. Originally borrowed from the field of music, *segue* is now used in broadcasting as noun and verb—to describe both the process of one sound merging without a break into another as well as to denote the result of this process.

The radio and television industries place a high premium on these segues in order to give the listener or viewer as little excuse as possible to "tune out mentally"; as little time as possible to flip the dial. The writer who constructs stimulating and informative copy is just as important as the technical director or disc jockey in segue achievement. Conversely, both "dead air" and "dead copy" can be equally lethal to the maintenance of program and audience

flow. The aim, of course, is to give the audience the feeling that pleasing and interesting stimuli are proceeding in an unbroken stream that deserves the continuing investment of their time as well as the more or less constant devotion of their attention.

The construction of meaningful, listener-holding transitions is a vital part of the writer's craft and a core duty whether he deals with continuity in the broad or narrow sense. Further, transitions are as essential to a full-length drama or documentary as they are to the interlocking of a news show with the variety program that is to follow. Practice and skill-honing in broadcast transitions brings carryover benefits to any full-length or self-contained manuscript that you might later be called upon to write. We therefore can look upon continuity writing, even in its most limited sense, as a valuable training ground for more expansive writing efforts as well as a means of employment in its own right.

It is not necessary to justify continuity writing as merely a necessary training ground for "bigger" things. Hundreds upon hundreds of writers are making lucrative and satisfying livings creating program promotions, station IDs, and, in the broader sense, radio and television commercials and PSAs. Indeed, it might be argued that the writer who can surmount the immense time problems inherent in a 30-second spot and still create a memorable, attention-holding, and complete vignette has had to possess and exhibit a cogent writing style that few novelists or playwrights could ever hope to attain.

PORTFOLIO CREATION

And just as the novelist or playwright collects scenario ideas and character sketches for possible use in some future project, the continuity writer should be gathering, preserving, and upgrading the copy assignments on which he has worked in order to advance to better accounts or stations in the months and years ahead. Plainly stated, this means that development of a *professional portfolio* is essential. Unlike playwrights and novelists, a copywriter's name does not adorn each spot or station ID he has penned. In fact, the writer of commercial and continuity copy remains anonymous to all but his supervisor; this absence of attribution is the price we pay for the relative security of a salaried job and a regular

paycheck. To secure that first media job in whatever the employment context, and thence to move on and to move up, it is imperative that the copywriter have a tangible record of what he has done that can serve as a promise of what he will do.

Start that portfolio now with the exercises and assignments you will wrestle with in your study of broadcast copywriting. A piece of continuity or a half-minute spot need not have been actually aired in order to demonstrate your skill as a writer any more than a conventional author's character sketch must be actually published before it has merit. The important thing is that the spot or the sketch exposes a true writer's insight and manner of handling.

You will find that portfolio development is easier if you don't have to think up both the problem and the solution. Use and improve classroom and laboratory exercises whenever possible since they invariably set the boundaries within which you must work. Dreaming up assignments for portfolio examples can be not only tedious, but also misleading. It is far too easy to create a problem for a solution you've already conceived or to avoid instructive pitfalls by bending the task around them. As opposed to the playwright or novelist, the continuity writer can seldom choose his subject and can virtually never select the length of time he expends in addressing it. Get your assignments from someone or somewhere else as your new portfolio begins to take shape. Learn to work within the unbending time and subject constraints that are an intrinsic part of the continuity writer's world and let your portfolio reflect this reality.

Above all, don't wait until you are in the job market to get your portfolio started. Under the pressure of getting employment and getting it quickly, the range of your work will be all too limited and the scope of your talent all too blurred. Certainly the pressure of fulfilling assignments is a constant part of the writer's lot, but pressure to come up with what those assignments *should be* is not. Further, no writer, novice or veteran, can create, in a short period of time, a copy catalog sufficient to demonstrate either versatility or breadth of experience.

Writing style and character are in a constant process of evolution, exist, as Aaron Copland said about music, "in a continual state of becoming."⁴ Not even a hint of this evolution can be

⁴ Aaron Copland, *Music and Imagination* (Cambridge, Mass.: Harvard University Press, 1952), p. 2.

frozen into a portfolio created within a single month. So start your portfolio now. Add to it gradually throughout your career. Keep thinning it out so that only the hardiest hybrids from each copy species remain. Then let that portfolio help carry you toward whatever part of the writer's world best suits your aims, goals, and self-demonstrated abilities.

The Components of Communication

Like anyone professionally engaged in reaching large and diverse groups of people, the broadcast writer needs to be aware of the dynamics of the communication process. The fact that his or her messages intrinsically involve the electronic media of radio and television does not lessen the need for the broadcast writer to appreciate the most basic components of human communication.

For if he concentrates only on the electronic implements of the delivery system, the broadcast writer may find that he constructs messages attuned primarily to the media themselves rather than to the audiences those media are attempting to service. Since, in the final analysis, we are paid, not to reach the media, but to reach *people through* the media, there should be no misconception as to the primacy of individual perceivers, grouped into masses of various sizes and types, in determining what we write and how we write it. The unemployment lines continue to be fed by practitioners who write "for" radio or television rather than for people.

THE BASIC SYSTEM

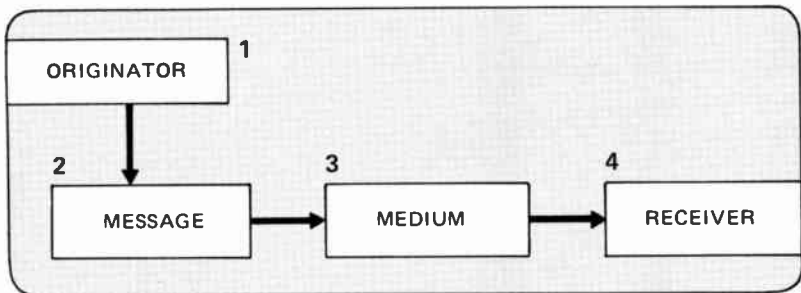
All people-aimed communication, no matter how simple or sophisticated its delivery system, includes and utilizes the follow-

ing components. Any or all components can exist in multiple form and still not change the fundamental functioning of the process.

Originator

Limiting ourselves to human communication (this is not, after all, a text on computer programming or animal husbandry), we assume the *originator* to be a human being with some desire, at times stimulated by money, to communicate with another human being or beings. It is the originator's task to attempt to establish a temporary linkage with at least one other person in order that they both will focus on the same object, event, or idea. The duration of this linkage and the clarity of this focus is influenced by every component in the process but initially depends on the overt and covert behavior of the originator. We have all experienced situations in which an originator's overt action clashes so strikingly with his covert or secondary behavior that real doubt is cast on the originator's motives. The man who shakes your hand warmly but studiously avoids your gaze becomes as suspect as the woman whose warm "hello" is accompanied by physically backing away. A link, of course, has been established, but with a far different impact than the originator intended, or thought he intended.

In certain instances, the originator might even fool himself as to the fundamental motivation for his communication. (More than one inadvertently bad peanut butter advertisement can be traced back to some poor copywriter who could never stand the stuff.) Since the originator does have some financial, social, or professional stake in the results of every communication that he initiates,



Basic Communication Process

the most successful originators are those who have learned to probe their own behavior before seeking to influence the behavior of others.

This influencing may consist of nothing more than the acquiring of attention, which, on radio and television, is itself no small task. Nevertheless, if the linkage has been thus established, the originator has fulfilled his function as far as the simple mechanics of the communication process are concerned. Whether the outcome of the linkage is favorable or unfavorable to the originator is a more long-range and subjective judgment. It goes far beyond the functional question concerning whether or not the linkage was, in fact, achieved. As we shall see in later chapters, it is not too difficult to secure fleeting attention. Holding and parlaying such attention toward ends deemed acceptable or advantageous to the originator, however, is a much more extensive and intensive task.

Message

A message is a commodity one must possess in order to be justifiably labelled an originator. It is a commodity one must also transmit in order to *function as* an originator. This should not be taken to mean that originators are always aware of the content they are transmitting or, even, that they are transmitting at all. Human beings, in sensory proximity to other human beings, can receive messages that are products of that proximity rather than of any conscious desire on the part of the unwitting originator to communicate. What is interpreted as a "come hither" look on the part of that handsome male across the aisle may result only from a slippage of his contact lens. Similarly, though he is certainly not conscious of the fact, the dozing student in the back of the classroom may be the originator of a distinctly unpleasant message as far as his instructor is concerned, and one which will not have its impact diminished simply because it was inadvertent.

Except in total isolation from others, it is very difficult if not impossible for a human being to avoid assuming the more or less constant role of originator transmitting a steady stream of intended and unintended messages to those with whom he is somehow brought in contact. While most of us are painfully aware of this condition when placed in unfamiliar or strained social situations, we must also remain cognizant of this factor during our

conscious and premeditated attempts to communicate. Sending a message when none was intended is one thing, but sending an unintended message that obscures or negates what we are actively seeking to transmit can be much more detrimental to one's professional or social interests. If the situation was important enough to instill in us an active desire to transmit, it should be important enough to justify special efforts to avoid possible blurring or contradiction by the simultaneous sending of seemingly conflicting messages.

Medium

The vehicle through which originators transmit or project their messages can be simple or complex and may involve components completely external to the originator. Some authorities divide media into two broad categories: *communication* vehicles and *communications* vehicles. In the former group are the means of transmission which do not require implements external to the originator himself. Thus, oral behavior using the human vocal apparatus as well as physical gestures and other visible body movements would constitute communication medium usage. Writing on a blackboard, typing a letter, or marking a forest trail with piled rocks would, on the other hand, all be considered communications situations, since they rely on components external to the human body as message carriers. By their very nature, communications media also extend one's ability to communicate in time and/or space. A note left on a bulletin board or on the dining room table will convey the originator's message even though he may have written it several hours ago and be hundreds of miles distant by the time the message is discovered.

Mass communications vehicles constitute a special subgroup of communications media since their extreme efficiency extends the ability to communicate not only in time and space, but makes it possible to reach large and diversified audiences quickly, if not instantaneously. As the broadcast writer soon learns, however, the optimum use of mass communications requires that each individual within the mass audience comes to feel that he is being addressed directly and singly. In fact, the mass media of broadcasting in particular are at their most effective when they can skillfully simulate a *communication* rather than a *communications* setting. The script that assists an announcer in seeming to talk "across the table" to you (a communication setting) has a far better chance of

succeeding than one that screams at "all you folks out there in radioland" and thereby focuses more on the medium than on the message it carries.

Receiver

The receiver in human communication is the *detector* of the message that the originator has transmitted via some medium. We say detector, rather than target, simply because receivers spend much of their time picking up messages that are not really aimed at them. In the most alarming sense, this occurs in such cases as bugging and other forms of electronic eavesdropping where a conscious and technologically sophisticated effort is made to intercept the messages of others. In many cases, however, detection of messages by nonintended receivers is simply a case of being mistaken for the sought-after receiver or being in sensory proximity to him. We have all heard conversations of people at adjoining restaurant tables or nearby bus seats. We have all glanced over others' bulletin board notes and postings. In doing so, we became receivers even though the originator of the message sent via a communication or communications vehicle was not seeking to establish a link with us.

The straightforward originator normally does not concentrate on whether people other than those at which he aims have, in fact, become receivers of his message. What does concern him is whether or not he has been able to make receivers out of those whom he has actively tried to reach. Ultimately, the true success of the communication process is not assured by the mere mechanical meshing of originator, message, medium, and receiver. Instead, it requires an originator with a conscious desire to communicate a message of significance through an appropriate medium in such a way that a receiver will attach like significance to that message *and respond in a manner acceptable or advantageous to the originator.*

THE COMMUNICATION PROCESS IN THE BROADCAST SETTING

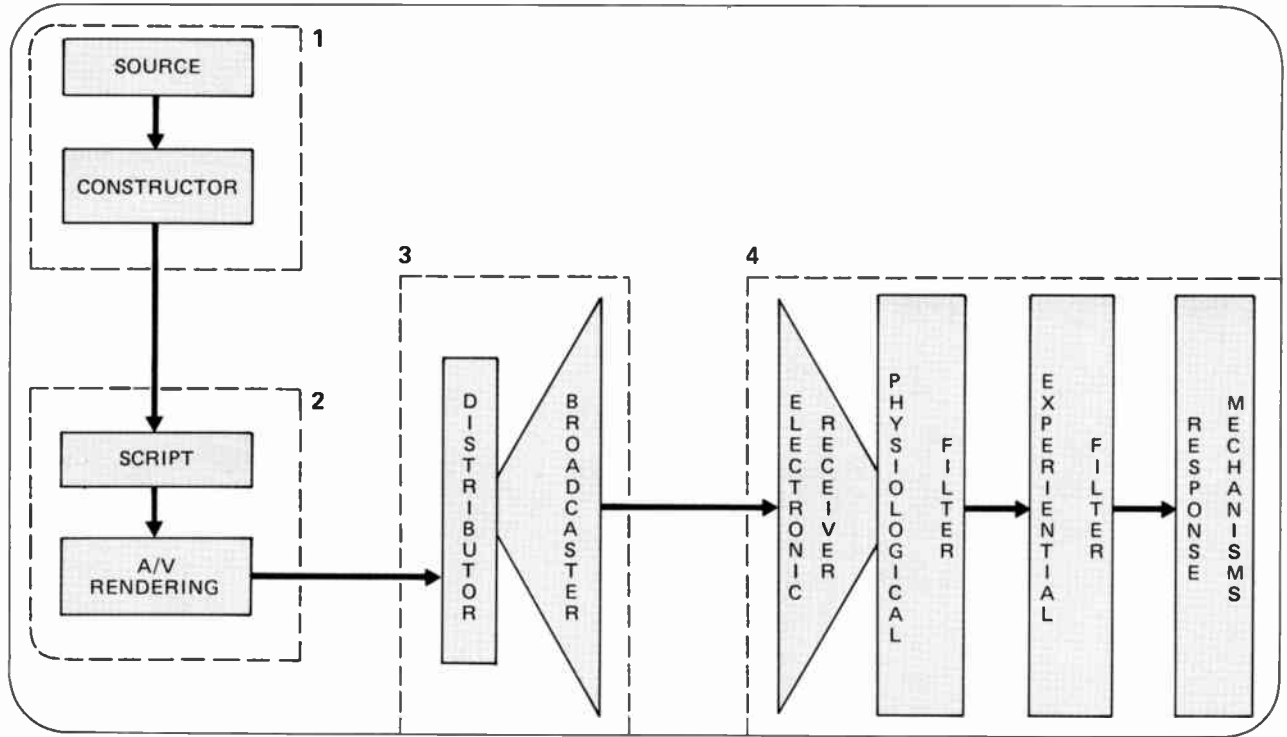
As has been indicated, the originator, message, medium, and receiver are components basic to any and every manifestation of the communication process. As various situations, vehicles, and

communication goals require greater specificity or productivity, we must consider additional subelements. In the broadcast setting, which is the prime concern of this book, we might dissect the process in this way:

Originator

In this as well as the other three components of our communication process, one can see that, with the complexities of a broadcast system, we have acquired various subcomponents; have broken down or shared the function between two or more interactive agents. Unless one owns, operates, and creates all the advertising for a firm, the origination function is shared by a source working in cooperation with a message constructor. The *source*, then, is most often referred to as the *client*. It may be a bank, cereal manufacturer, or fast food palace. In noncommercial situations (generally called *public service* announcements), the source may be the United Way, CARE, even the local Society for the Preservation of Hibernating Chipmunks. Since broadcast journalism is outside the scope of this book, we shall not even mention the wide variety of agencies and individuals outside broadcasting itself who may function as broadcast news sources to accomplish more indirectly their own communication goals. It is sometimes charged, for example, that public relations people are really news constructors striving to present themselves to other constructors as objective news sources.

Whatever its nature, it is this source whose aims are being promoted and who tries to set the agenda for what is to be communicated. The other half of the originator function, the *constructor*, then strives to achieve these aims by putting together a message that is appropriate to the broadcast media and maximally adapted to the unique capabilities of either radio or television. Presumably, you are reading this book as a means of preparing yourself to be, or work with, such a constructor. You may labor at a station, an advertising agency, or in any of the several other contexts discussed in Chapter 1. Whatever the environment, it is vital to realize at the outset that a mass media message constructor seldom has the last (or even the first) word as to what will be communicated. To a general or a specific degree, it is the source who pays the bills—the constructor's salary included—and therefore who calls the shots.



Basic Broadcast Communication Process

Message

When we think of the broadcast message, we logically focus on the audio and/or visual form in which that message reaches us and the millions of colleague broadcast consumers who populate the landscape. Yet, that message has first had to have been set in the more traditional written form, to constitute a *script*. On rare occasions, the message is extemporized, entirely ad-libbed, or edited down from recorded actualities and real-life interviews. In these instances, the script is required only for contractual and station record-keeping purposes. In most cases, however, the script constitutes the evolved creative end product which, once approved by the appropriate sources, is translated into "live," on-air readings, or audio tape, video tape, or film dubs for easy playback by the stations involved. As shall be subsequently seen, the success of this script is dependent almost as much on its form as on its content. The best-laid concepts can be maimed, if not destroyed, by an improperly executed script.

Assuming that the script is cast into the industry-recognized pattern, it must then be transformed into one of the audio or video formats mentioned above. While this transformation must be as true to the original script as possible, it has to be recognized that the printed word is but an imperfect method for describing actuality. A picture, a snatch of music, or a vocal inflection can be generally indicated in the script but their finalized on-air rendering will have a whole new, and much more specific, dimension. This same principle applies to the broadcast message as a whole which may include all of these elements. Thus, though the printed script is both a creative chronicle and a contractual promise, its final form in sight and/or sound is a discrete phenomenon unto itself. This is a maddening fact of life for both sources and constructors but is the price gladly paid for the potential dynamism of the radio or television message.

Medium

The transmission of the broadcast message also proceeds through two stages. While it may often be nothing more than a clerical processing, there is a nonbroadcast *distributor* mechanism which precedes the actual airing of the preconstructed message. If the project begins and culminates entirely within a single station, this distributor function may be nothing more than placing copies

of the completed script in the appropriate continuity books for on-air reading by station announcers. The process is slightly more involved if the message is to be put on tape to be broadcast in a preproduced or "canned" form. In that instance, the script or cue sheet is used by the production staffer in the recording and editing of the message into an audio/video cartridge (cart) or open-reel format suitable for airing. In many stations, the writer will also handle this function and thereby has actual control over the translation of his message into the aural/visual mode.

As larger numbers of stations and more substantial sources are involved, the distributor function becomes more comprehensive. Scripts engendered by the creative departments of advertising agencies and produced by them or by independent production houses result in the dubbing and dissemination of multiple copies of the air-ready message to scores of stations. Copies may also be sent to network continuity acceptance departments and the offices of the National Association of Broadcasters Code Authority in order to insure that the message does not violate the self-policing standards imposed by these organizations. Whatever the case, it must be realized that there exists an intermediate step between creation and actual airing of the broadcast preplanned message. And depending on the scope of the project involved, this step can inject a few more or a great many more people and institutions into the broadcast communication process.

The message is then transmitted over the airwaves by each station involved as per its own broadcast schedule or simultaneously aired by a large number of stations taking the "feed" from a network. This *broadcaster* function is the factor that gives the message potential access to thousands, even millions, of people. We will not get into the immense variety of electromagnetic equipment that plays a part in this dissemination process. Nor will we attempt to isolate all the technical malfunctions beyond the control of the writer that may interfere with the optimal transmission of his message. At this point, science takes over from art, and the writer must rely on the specialized expertise of the engineers and the highly improved reliability of our solid-state technology.

Receiver

This same reliance must be granted to the first stage in the receiver function. Broadcast transmitters do not talk directly to people—they talk to people's radio and television receiving sets

from which we humans are able to perceive the message. These *electronic receivers* vary widely in cost, age, sensitivity, and ability of their owners to adjust them properly. Stressing the particular color of a product on television through the visual alone may be a very risky venture on home sets that make Johnny Carson look like the Jolly Green Giant. Having your key selling point buried in an audio crowd scene may not be the wisest choice over pocket radios operating on six-month-old, discount-store batteries. Despite our transistorized sophistication, there are an awful lot of malfunctioning and misadjusted receiving sets in use by audiences. The less the writer takes for granted as to their performance, the more careful he will be to preserve clarity of content in his message.

The final three stages of the receiver function are all internal to each human being in our audience. The first of these, the *physiological filter*, describes the varying sensory limitations inherent in each of us. Those with hearing losses will obviously have greater difficulty in picking up the radio transmission or television sound track than those with unimpaired auditory mechanisms. Those with sight problems will experience difficulty in perceiving certain elements of the television picture but may acquire greater auditory acuity as a compensation. As in the case of the electronic receiver, the broadcast writer cannot assume too much as regards the functioning level of the physiological components of our human receptors. Even those who hear or see fairly well may have trouble discerning a brand name read over a "heavy" music backdrop or a television "where to call" line projected in small, indistinct numerals. Remember also that some individuals with well-functioning eyes and ears take longer to process this sensory information through the brain. Say it or show it too quickly and they, too, will miss the message.

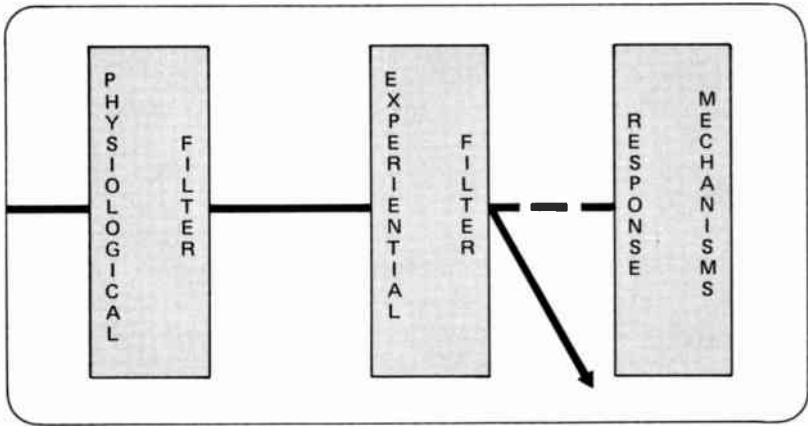
Given that these sensory barriers are successfully penetrated, the message must then encounter the much more varied and sometimes downright bizarre hurdles presented by the *experiential filter*. This is the sum total of all the events, episodes, and situations through which we have acquired knowledge of our world and of ourselves. Since no two people have experienced exactly the same things, each of us sees the world through different "eyes," or, as Marshall McLuhan puts it, through different "goggles." Our preconceptions, preferences, fears, and prejudices are all part of this filter which guarantees that each of us constitutes and behaves as a unique individual.

Fortunately for the mass communicator, though all of us are one-of-a-kind items, there are broad categories delineated by such factors as age, sex, educational level, geography, income, and national origin into which we can be grouped. Labelled *demographic characteristics*, these factors are used by market research experts and other social scientists to make predictions as to the programs we will watch, the products we will use, and the candidates that we will vote for or, in some cases, against. As mass communications vehicles, unable to monitor feedback from audiences until well after the message has been sent, radio and television make use of this demographic data in formulating the structure and content of everything from 10-second station identifications to multipart entertainment presentations. In short, the broadcast industry is engaged in a giant guessing game that tries to predict not only the demographic composition of a potential audience, but also the words and images that best appeal to that group. Standardized or common denominator message level is therefore inevitable as we try to reach that audience without boring them, on the one hand, or confusing and overloading them on the other.

There are two common expressions that graphically illustrate these two undesirable extremes. The boring, over-simplified message that seems to assail us with a "Ding-dong School" vocabulary is diagrammed on the next page. The message gets through our sensory system without difficulty but is so blandly basic that it seems to insult our intelligence. "They're *talking down* to me" is our reaction, and our attention either goes down, or entirely ceases.

At the other end of the continuum is the overly esoteric message that is so cabalistic or recondite that almost no one understands it. Such a message is also charted out on the next page. Here again, the message successfully penetrated the sensory system but was acutely deflected by the individual's lack of familiarity with the terms or concepts used. "They're *talking over* my head" is the conclusion and our further attention or response is minimal. Now, look back to the terms "esoteric," "cabalistic," and "recondite." Did those words and the sentence that contains them turn you off? If so, you've experienced this "over my head" conundrum (or should we say, *problem*), first hand.

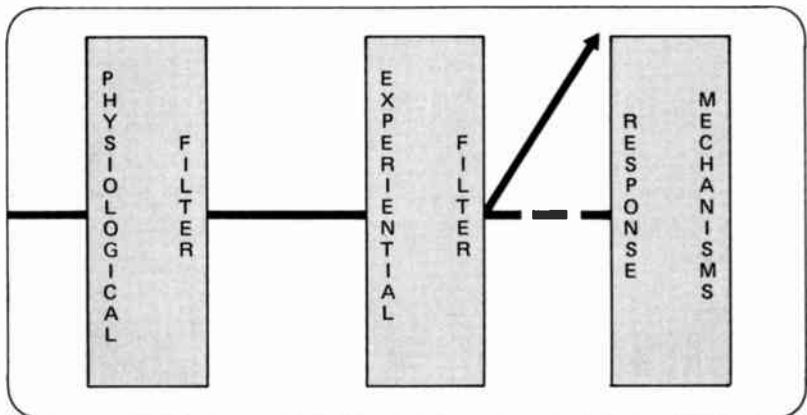
Hopefully, however, the radio or television set is working properly, most of our audience have functioning eyes and ears, and our writer has constructed a message that features understandable and interesting concepts. Finally, the receiver's *response mechanisms* are able to be engaged. Perhaps our audience members will



Talking Down

buy it, vote for it, donate to it, or mix it with the cat's food once a week. At least, the originator wishes that they *remember* it so that a gradual familiarity with and favorable disposition toward the product or idea will be built up in the weeks and months ahead.

The appropriateness or inappropriateness of audience responses in terms of the originator's expectations for the message are stringently evaluated by rating points, sales curves, votes cast,



Talking Over

or other relevant measuring devices. If the responses are deficient in character or quantity, the message must be changed. Worse, if the responses are *negative* in nature, it may be that the constructor must be changed. For unlike the dog in Pavlov's psychology experiment, it is not the subject audience that is "punished" for inappropriate responses. Instead, it is the experimenter/constructor himself!

If this irksome condition fails to diminish your interest in broadcast writing and writers, congratulations. You obviously possess two ingredients essential for work in the creative side of radio and television: an uncommon appetite for pain and a thirst for constant challenge. The subsequent pages will seek to analyze further your commitment to the field and probe the outer limits of your talent. As either a broadcast writer or interdependent colleague of such writers, good luck!

The Broadcast Writer's Tools

Now that we have surveyed the various work situations in which broadcast writers may be placed, we can analyze the implements common to all these writers no matter what the environment in which they labor. These tools are all applied toward the ultimate goal of achieving what Robert D. Miller of the advertising firm of Warwick, Welsh and Miller calls "functional creativity . . . the clearest, simplest, most convincing way of selling the product." Though Mr. Miller's focus is naturally on advertising, his comments pertain equally to all other parts of the broadcast writing spectrum. Whether it's *selling* a program promotion (dubbed a "promo" in broadcast parlance) or showcasing a station ID, the time constraints of radio and television demand that the message, as Mr. Miller says of spots, "is pared down to its simplest, straightest, purest form."¹

Punctuation is vital to the fostering of this clarity and simplicity since it provides the mechanism for grouping words into their most cogent and therefore memorable units. It is thus essential to look upon punctuation as a major, and perhaps the prime, tool for the broadcast copywriter.

¹ Robert D. Miller, writing in "Monday Memo," *Broadcasting Magazine*, September 2, 1974, p. 10.

PRINT PUNCTUATION VS. BROADCAST PUNCTUATION

Though both print and broadcast writers use words set to paper as the means of initially snaring their thoughts, this prototype plays a significantly different role in the two categories of media. In the case of print, the writer's arrangement is in fundamentally the same form in which the intended audience will ingest it. Certainly, some editor or typesetter may perform minor alterations but we still have a message captured on the page which the audience will pick up and read from the page.

For the broadcast writer, on the other hand, the written copy is only a linguistic halfway house in the communication process. As we've seen in Chapter 2, the written broadcast message comes to life for the audience only after it has been translated into aural or visual form. The broadcast audience does not *read* the script but *hears* and, in the case of television, *sees* the translation of that script into real-time actuality. They can neither go back and reread it nor scan ahead to preview it. Thus, broadcast punctuation must strive to translate the writer's message to and through the announcer or other performer in such a way that it finally reaches the audience as natural *sounding* speech. In the final analysis, broadcast punctuation consists of systematic stage directions to an intermediary, while print punctuation is direct and largely unaltered communication between writer and receiver.

Unfortunately for the broadcast writer, any punctuation system, no matter how modified, remains somewhat print bound. No written symbology can ever indicate entirely all the nuances of a spoken message any more than a musical score is a true blueprint for a heard composition. Both the score and the broadcast script require the services of competent performer/interpreters. What the composer or writer must do is make certain that his notation or punctuation is as systematic and standardized as possible so that, at least, it does not convey something different than what the originator intended. Though no system of broadcast punctuation is universally accepted, the following guidelines serve to keep the various punctuation marks mutually discrete so that each fulfills its specific function with as much clarity as possible.

With that aim in mind, let us now examine the various

punctuation marks used in broadcast copy. As an overview, keep in mind that, for radio and television copy, your ear rather than printed-oriented grammatical rules should be the final adjudicator of what constitutes proper broadcast punctuation.

Period

As in print media, the period indicates that a whole thought, complete in itself, has been concluded. Moreover, the period in broadcast copy tells the performer to insert a pause, the duration of which depends on the overall pace of the copy, before beginning the next thought. At his option, the broadcast writer may decide to put a period after a sentence that is *grammatically* incomplete, if the sense, flow, and memorability of the copy will thereby be enhanced:

Hallmark. When you care enough to send the very best.

Thirty-six thousand sympathetic towtrucks. Your Amalgamated Mutual road service plan.

Because the period denotes a pause, it is wise to avoid its use in abbreviations, since a performer may not know whether a pause is desired after "Dept." or not. Abbreviations are undesirable anyway since announcers, reading an extended piece of copy, have been known to temporarily draw a blank as to the full pronunciation of the term represented by such shortcuts as "Corp.," "Msgr.," "lb.," or "GA.,". Imagine yourself stumbling across the following sentence in the middle of a long on-air stint.

The Brockett Corp., charged Msgr. Foster, sold its cheese by the lb. only in GA.

Even a single abbreviation can trip up an announcer on a bad day—and announcers, like copywriters, are never immune to bad

days. Take every precaution to use periods only at the end of sense-complete thought units. Whether or not the thought unit is also *grammatically* complete is largely irrelevant.

The only exception to this singular use of the period should be in those abbreviations that are virtually never written out and that, in fact, are much more commonly used than the words they might stand for. Basically, there are six of these:

Dr. Mr. Mrs. Ms. A.M. P.M.

As four of these words are always followed by a proper noun (*Ms. Hanson*), and the remaining two are preceded by numerals (*11 A.M.*), the use of the period with them cannot, by itself, be easily mistaken for the end of a thought unit. The acceptable indication for doctor (*Dr.*) does, however, make it doubly important that we never write

Lakeside Dr. or Clive Dr.

when we mean

Lakeside Drive and Clive Drive.

Question Mark

A question mark comes after a direct question in broadcast copy just as it does in print copy. In addition, the broadcast writer must realize that, in our culture, most spoken questions end with an upward inflection. We thus must be especially careful to keep questions in our copy short so that the performer can easily perceive that the thought unit is indeed a question and prepare that upward inflection in a smooth and gradual manner. Otherwise, the poor announcer may realize it's a question only after most of the sentence has passed. The sudden inflection that results may be humorous to listen to but hardly contributes to meaningful com-

munication of the message. Keep those questions short so that the question mark can be easily seen and gradually accommodated.

Exclamation Mark

Both print and broadcast punctuation use the exclamation mark (!) after complete thought units that demand special emphasis. Comic strip characters seem to talk in nothing but exclamation marks and this fact should not be lost on broadcast writers. Since we strive for copy that sounds natural and believable, the constant use of exclamation marks is at best an irritant to the listener and at worse an indication that Daffy Duck was the writer. In most cases, emphasis should be built naturally into the copy through your choice of words and the arrangement of the words you've chosen. A piece of continuity permeated with exclamation marks can do nothing but cast real doubt on your ability as a writer. Wield this punctuation symbol with extreme reluctance. If you've already developed an exclamation problem, make a pact with yourself to donate a dollar to your favorite charity each time you end up using an exclamation mark in your copy creation. In the long run, that will either make you a much better writer or lower your income tax. (Note the absence of an exclamation mark after that last sentence.)

Comma

Just as in print, the broadcast comma generally indicates a separation of words, phrases, or clauses from others that are part of the same thought unit and of a similar or like type:

Bertha's Breakfast Grotto for the tummy yummyist waffles, pancakes, omelets, and sweet rolls.

Rain, snow, ice, and fog. All that and more on tonight's terrible Channel 10 weather.

In a like manner, commas are used to set off the name of a person addressed from the rest of the sentence:

Look, George, it's a white tornado.

More important to broadcast performers, the comma also provides a short breathing space which can be used as necessary to keep the tone round and the head clear. We therefore insert commas wherever needed to facilitate announcer breathing and to gather words more clearly into effective rhythmic groupings. In using commas to promote copy flow, the broadcast writer may find it necessary to employ them in some places not called for by conventional grammatical rules and may also, by the same token, omit commas in other instances where a grammar book would demand their placement. Here again, the resultant sound of the message rather than the strictures of print-oriented grammar must be the decisive factor.

Semicolon

The semicolon is also a very helpful tool in promoting copy rhythm. It is used between main clauses within a single thought unit and takes the place of such drab, time-wasting connectives as *and*, *for*, *but*, and *or*. Notice how the pace and forward motion of the following sentence,

Something had happened but she didn't know what.

is enhanced by replacing the connective with a semicolon:

Something had happened; she didn't know what.

To the announcer, the semicolon indicates a short vocal pause between two closely related thoughts. This contrasts with the proportionately longer pause that the period deserves, coming as it

does at the end of a self-sufficient thought unit. The semicolon gives a pleasing sense of balance to the two subparts of its thought unit while still keeping them in close temporal proximity to each other. Finally, semicolon patterns like the following provide additional breathing opportunities to be used at the performer's option.

(that)

Radio 93's Midday News; brings you the action
in time for lunch.

(and)

The Norseman blanket saves you money today;
keeps you cozy tonight.

Quotation Marks

For the commercial and continuity writer, quotation marks are more to be avoided than embraced. Their main legitimate use is to set off direct quotations that must be read exactly as written. While the testimonial spot or PSA will sometimes make use of such word-for-word statements, it is in news copy that these punctuation symbols are primarily employed. In most cases then, if your writing job keeps you out of the newsroom, keep away from quotation marks. They clutter copy appearance and can therefore serve to inhibit a smooth delivery of the message by announcers who are reading the copy "cold." (Notice how those just used quotation marks caused a brief stoppage in even your silent reading flow.)

Apostrophe

Since this symbol makes use of only one ' instead of two ", it has only half the potential for script clutter that the quotation marks possess and helps to reserve their use for solely direct quote indication. If not underlined, a program or record title can be set apart with paired apostrophes. This symbol is especially practical when our copy must identify a specific part of a larger work as well as the larger work itself. The apostrophe can clearly indicate the subunit, while underlining identifies the work as a whole:

We now hear 'Let Me Say Just One Word' from Puccini's The Girl of the Golden West.

That was 'Big D,' a salute to the home of the Cowboys from the hit musical, The Most Happy Fella.

From Bill Cosby's hilarious album To Russell, My Brother, Whom I Slept With, here's a tribute to 'The Apple.'

Colon

This symbol, too, performs one of the tasks in broadcast copy that quotation marks would otherwise be called upon to serve. It is used to set up each line of dialogue in a spot, PSA, or other continuity writing that calls for speeches by separate characters. When combined with proper spacing, the colon insures that the copy will be definitive and easy to read without the necessity for a jungle of quotation marks. Imagine the copy clutter in the following 60-second spot if quotation marks had to be used in place of each colon:

- BRUCE: So that's when she starched my shorts. You'd think I drove the car into the ditch.
- ED: How'd she get out?
- BRUCE: Oh, she finally found a phone booth about a half-mile up the road.
- ED: Called you from there?
- BRUCE: No. Called her mother. That was my bowling night.
- ED: Good grief. So then what happened?
- BRUCE: They got this gas station guy to pull her out. Cost her mother fifteen bucks.
- ED: Why didn't your wife pay for it?
- BRUCE: I borrowed her last five for beer money.
- ED: You're lucky she only starched your shorts.

- BRUCE: Maybe you're right. So then she gets this idea we should join that Acme Motor Club thing so we could get free road service.
- ED: Your wife said this?
- BRUCE: Yeah. But I think it came from her mother.
- ED: Why don't you?
- BRUCE: Join Acme Motor Club? I've already got car insurance.
- ED: So what? Acme Motor Club only sells insurance as a service. The important thing is the membership.
- BRUCE: You belong?
- ED: You bet. Costs me twenty bucks but it's worth it. I get road aid and notary service and all the help I want in trip planning. Acme even taught my wife to drive.
- BRUCE: Mine could use that. Costs you twenty bucks for Acme membership?
- ED: Right. Sit down and I'll tell you about it.
- BRUCE: Can't.
- ED: Why not?
- BRUCE: My shorts.
- ED: Oh.

In addition to dialogue clarification, the colon also paves the way for any direct quotations called for in the message. It puts the performer on notice that a distinct and generally extensive passage is to follow.

TV 22 is helping you. Bob Lane of the Stoltz City United Fund says: "We have exceeded our pledge goal for this year's campaign. And much of the credit goes to the folks at TV 22 in helping to publicize how the United Fund helps us all." TV 22. Serving Stoltz City; serving you.

In a similar vein, the colon can prepare the announcer for a long list of items which are to follow as component parts of the same thought unit.

Today, the Sharkville Diner and Car Wash is featuring: veal surprise, chicken over-easy, potted pork pie, and ham hock delight.

Dash

The dash serves functions that are similar to, but more exaggerated than, those accommodated by certain of the other punctuation symbols. Like the semicolon, it can be used to improve copy rhythm and flow by replacing drab words. It is preferred over the semicolon if more than one word is being omitted:

(when you)

Keep a garden in your kitchen—keep a cupboard full of cans.

(it has)

Radio 97—the greatest tunes this side of Boston.

In both these examples, the dash creates a longer pause than that indicated by the semicolon while still helping to convey that the phrases on either side of it are both component parts of the same thought unit.

Like paired commas, paired dashes can be called upon to segregate a single word or phrase from the rest of the sentence. But whereas commas serve to underplay that isolated segment, a duo of dashes strives to heighten and emphasize it. In our previous example:

Look, George, it's a white tornado.

we want the listener to focus, not on George, but on the analogy for our product. Paired commas are thus appropriate. The following specimen, on the other hand, has the product name (always our most important information) within the separated segment. Since we wish to accent that product name, paired dashes are mandated:

The smoothest way—the Finster way—to blend the best in tea.

As an experiment, let's reverse our punctuation use in these two instances. Read the two lines aloud in the manner the broadcast punctuation decrees.

Look—George—it's a white tornado.

The smoothest way, the Finster way, to blend the best in tea.

Note the difference in effect and impact? So would your listener. Appropriate words must go hand in hand with appropriate punctuation.

In a more specialized way, a dash can be used to denote a sudden breaking off of a thought either because of hesitancy on the part of the speaker,

All of a sudden I wanted to—

or because that speaker was interrupted by another.

JOE: Florida grapefruit is—

ANN: *Great* fruit.

Underlining

An underlined word, which is placed in italics if set in type, is yet another way of requesting special emphasis from the performer. As in the case of our "great fruit" line above, underlining is especially helpful at directing attention to words upon which we normally don't focus or which occur at a place in the sentence that prohibits the use of alternate punctuation:

I don't know why my wash is grayer than yours.

Any of the other means of directing attention via emphasis would only inject an unwanted pause or pauses into this thought unit and, consequently, inhibit copy flow. Note how the following either misdirect or hobble the thought.

I don't know why. My wash is grayer than yours.

I don't know, why my wash is grayer than yours.

I don't know why, my wash is grayer than yours.

I don't know; why my wash is grayer than yours.

I don't know why; my wash is grayer than yours.

I don't know—why—my wash is grayer than yours.

As was discussed in conjunction with the apostrophe, underlining is also employed to denote the titles of complete literary works, programs, albums, or complete musical compositions. Because we normally wish to direct attention to these titles anyway, underlining in such instances serves two mutually compatible functions.

Ellipsis

The ellipsis is a series of three dots which, when employed more than once, can make your copy appear to have contracted the plague. Use of the ellipsis . . . should therefore . . . be avoided . . . like the plague. Its sole recognized function in broadcast writing is to indicate clearly that words have been omitted from a direct quote and that the announcer should make that fact clear in the way the copy is read. Yet, for some reason, lazy copywriters blissfully substitute the ellipsis for commas, dashes, semicolons, and even periods. They therefore deprive their copy of the subtle but effective shadings that the discrete and specialized use of each of these punctuation marks can help bring to their writing.

Parentheses

Though often used in print media for asides and "stage whispers," the parentheses have a much more circumscribed and

mechanistic task in broadcast copy. Simply stated, they are used to set off stage directions and technical instructions from the words the announcer is supposed to read aloud. In the following example which was actually read on air, the copywriter neglected to use his parentheses:

It's 8 P.M. Bulova watch time. On Christmas, say Merry Christmas. On New Year's, say Happy New Year.

The correct translation of the copywriter's intent should, of course, have been punctuated this way:

It's 8 P.M. Bulova watch time. (On Christmas, say Merry Christmas. On New Year's, say Happy New Year.)

Don't omit parentheses around any private communications between you and the talent who will read your copy. Similarly, don't persist in the print-oriented approach to parentheses and put anything between them which you *do* wish the listener to hear. In the following piece of broadcast copy, parentheses have been used in a manner common to print media.

Ever been in a lumber camp? (If you had, you'd remember the meals the guys stowed away.) They needed good, hot food (and plenty of it) for all that muscle work. And no meal was as important as breakfast. They wanted a hot breakfast that stayed with them (a hot meal like Mama Gruber's Corn Mush cereal). No, her Mush isn't modern. (In fact, Mama Gruber's Corn Mush is kind of old-fashioned). But so is hard work.

The announcer accustomed to the broadcast employment of parentheses would quite properly read the commercial this way:

Ever been in a lumber camp? They needed good, hot food for all that muscle work. And no meal was as important as breakfast. They wanted a

hot breakfast that stayed with them. No, her Mush isn't modern. But then, so is hard work.

Does the spot still make sense? Not only are we left with at least ten seconds of dead air in a 30-second spot, we have also lost the name of our product and sponsor. Restrict parentheses to their intended broadcast use. If your copy contains words and phrases which, in print, would constitute parenthetical expressions, use dashes or commas in your broadcast copy to set these expressions off.

A final caution pertaining to all broadcast punctuation must here be reemphasized. Even when used correctly and in accord with widely accepted broadcast practices, punctuation of copy meant to be read aloud remains a comparatively tenuous and approximate tool. In his eighteenth century *A Course of Lectures on Elocution*, English authority Thomas Sheridan focused on the "unprintable components of good speech"; components that words and spaces arranged uniformly on a page were incapable of indicating. The ancients, he pointed out, had no system of punctuation whatever, but used written material merely to enable a speaker to learn the words by rote so that he could recite them, in his own unique manner, from memory.² Since broadcast announcers don't often memorize their scripts and because the broadcast industry as a whole has some more or less uniform expectations for the way copy is to be read, today's copywriters need punctuation, no matter how tentative. A commonly accepted system of punctuation is essential if broadcast writers are even to hope for an adequate means of communicating with the announcers and other performers who will bring their copy to life.

TOOLS TO READ

Punctuation is but one of the broadcast copywriter's implements. Reference books comprise another. Though the following list does not attempt to be comprehensive, it does include those types of volumes that are an essential part of the copywriter's

² Thomas Sheridan, *A Course of Lectures on Elocution* (London: J. Dodsley, 1787).

library. Basically, these works group themselves into three categories: dictionaries, word-finders, and style aids.

Dictionaries

Any writer must be an ardent dictionary user if for no other reason than its utility as a spelling aid. Because words are our prime stock in trade, misspelling is inexcusable and casts the same doubt on a writer's competence as a carpenter's inability to use a level would reflect on his. A dictionary is also helpful to writers in designating the syllables within a word for proper hyphenating of it at the end of a line. For broadcast writers, however, this is a function that should rarely be utilized. Announcers do not like to have to jump lines in the middle of a word and there is no reason why the copywriter should require them to do so. If the word does not fit completely on one line, it should be moved in its entirety to the next line on the page.

For most people, a dictionary is consulted primarily to learn the meaning of words. As a mass communicator, the copywriter should seldom need to make use of this dictionary capability: at least in selecting words for a broadcast script. If you, a supposed "wordsmith," don't already know the meaning of that term, how do you expect members of the mass audience to be able to understand it as the word goes flitting past their ears? Of course, if your spot is aimed at a highly specialized or technically oriented audience (auto engineers or dairy farmers, for example), words unfamiliar to you as well as to the general public may need to be employed and their precise meanings sought out in the dictionary.

In most cases, then, a standard abridged dictionary will serve the copywriter better than some massive unabridged volume that is difficult to handle and store and that will include thousands of words, or archaic definitions for words, of which most of your audience will be totally ignorant. Since broadcast commercial and continuity copy is intended to be understandable to the audience *as it is* rather than striving to increase their vocabularies, exotic words and meanings are communication hindrances. If the word and the meaning you seek to use are in a good abridged volume, you can proceed with at least a little more confidence in considering its employment in your copy.

Besides the standard dictionaries, a number of specialty ones are on the market to serve the requirements of certain professions.

Unless you find yourself consistently writing copy aimed at doctors, engineers, or similarly distinct groups, such volumes will not be required. The one type of specialized dictionary that is a helpful addition to any copywriter's library is the rhyming dictionary. Even in straight copy, and especially in campaign slogans or "tag" lines at the end of spots, a simple rhyme can greatly enhance memorability. The rhyming dictionary can be of significant assistance in this regard as long as we never distort message meaning and clarity in pursuing some forced doggerel.

Word-finders

The most commonly known book in this category is *Roget's Thesaurus* which is a complete compilation of *synonyms* (words meaning the same) and *antonyms* (words meaning the opposite) active in American and British usage. Any writer develops a preference for, or a pattern in, the employment of certain words. The *Thesaurus* helps to break these patterns by giving the writer alternate choices of words and thereby avoid interest-robbing redundancy in the copy. Further, this type of volume allows you to find and select a word possessing a more precise meaning or one with a syllabic construction or phonetic makeup that better promotes sentence rhythm and rhyme. To the broadcast writer, this latter function can be of prime importance given the preeminence of sound in effective oral communication. Consequently, you may well discover a word-finder like the *Thesaurus* to be your most often consulted reference work.

Roget's is the classic, but by no means the only, volume in the field. Since to use it, you must first look up a word category and are then referred to various subcategories, several writers find the volume to be somewhat time-wasting. They prefer a book such as J. I. Rodale's *The Synonym Finder* which lists the specific word and its specific alternatives in the same place. Though such works do not generally possess the scope of *Roget's* or provide closely associated categories of words, their ease and speed of use are important advantages in such a volatile and time-bound field as broadcast writing.

Style Aids

Generally referred to as grammar books, these references are of significant help to the copywriter in reacquainting him with the

standard and accepted patterns of word arrangement. Although, as we've previously indicated, broadcast style and punctuation frequently break print-oriented practices in striving for conversational speech, the mechanics of good composition are more applicable than inapplicable to broadcast writing as a whole. As will be seen in other parts of this book, you need to know what the proven principles are before you can recognize why they won't work in the situation at hand. A good stylebook or English usage handbook provides you with that essential broad view of our language. Periodic sessions with such a book help insure that you never become so specialized as a broadcast writer that, should the time come, you are incapable of branching out into print media, memo composition, or the myriad of other verbal tasks that call for a "wordsmith's" talents.

TOOLS TO POUND ON, WRITE WITH, WRITE ON

Once we have the germ of a message, know how to spell and divide the words that suggest it, and how to uncover other word choices, we need some vehicle in which to contain all this verbiage while we trim and refine it. Though everyone is aware of the implements serving this function, here are some special considerations that pertain to the copywriter's use of them.

Typewriter

In *Shopping in Oxford*, English poet laureate John Masefield described the typewriter as:

the black-bright, smooth running,
clicking clean

brushed, oiled and dainty
typewriting machine.³

³ From "Shopping in Oxford" in *Gautama the Enlightened and Other Verse* by John Masefield (Copyright 1941 by John Masefield, renewed 1969 by Judith Masefield). By permission of Macmillan Publishing Company, Inc., and the Society of Authors as the literary representative of the Estate of John Masefield.

This is as apt and memorable a description as any broadcast writer could ask for in regard to the "care and feeding" of this prime appliance on our creative production line. The ability to use and maintain a typewriter is essential in a copywriter's fashioning of readable ideas, quickly captured. No one's penmanship is, at the same time, both as rapid and discernible as can be the typewriter's recording via the fingers of even a relatively slow keyboard pounder. The machine needs neither to be electric nor even have Masfield's "black and dainty" attributes. If the rest of the poet's specifications are followed, however, it will serve you and your career well. A new ribbon and clean keys not only make for legible copy, but also signify to others your craftsman-like approach to your profession. And even for the writer himself, there is something psychologically stimulating in watching those laboriously fashioned ideas given birth in crisp, clean impressions.

Pens and Pencils

Since, for the reasons just given, virtually all copy composition should be done at the typewriter, pens and pencils are selected for their utility in a variety of subsidiary roles. Because our first draft material seldom emerges to be carved in stone and because the steno pool may be unable to discern if a smudgy erasure is a smeared word or a bungled deletion, our pencils should all be married to proper erasers. Many writers also find that a cheap pocket pencil sharpener, available in any five-and-ten-cent store, is handy to keep on one's person to prevent disruptive trips to a wall-mounted model just as the creative juices are starting to flow. As we often use pencils to correct or modify copy while it is still in the typewriter, the higher-numbered, harder leads which may tear through the copy and mar the roller should be avoided.

Similarly to be avoided are the "eight pens for a dollar" specials that litter our discount stores. Jotting down fleeting ideas is difficult enough without being distracted by a constantly clogging pen or one whose burred tip scratches across the paper like the discredited "man behind the sandpaper mask's" razor. Shop around for pens that have a pleasing shape and weight in your hand. Note taking and copy editing are both much easier if you can grip the pen firmly without the scrawl that results from having to squeeze it. The pen point should be narrow enough to make a neat, clean, editing incision on a piece of typed copy, though not so

pointed that it cuts through paper being corrected in the typewriter.

Paper

Once you go to work for a station, agency, or other institution, your stationery needs will be provided for and should not be of overt concern. You will be issued, or can ask for, pads of lined paper for note taking and brainstorming, plain typing paper for the creation of your first draft work, and printed letterhead or other formatted manuscript for the preparation of subsequent drafts that have to be seen and evaluated by a supervisor or client. Your only responsibility will be to make certain that you keep your desk stocked with a sufficient quantity of each type and that you follow whatever format is mandated by preprinted letterhead and copy worksheets (format will be discussed further in subsequent chapters).

If you are freelancing or otherwise self-supervised, you must provide this paper supply for yourself. You will find that having three distinct varieties of stock (lined pads, plain typing paper, and letterhead) will help you to divide your tasks mentally and put you in the proper frame of mind for idea exploration, first-draft experimentation, and final-draft polishing, respectively. In ordering your own stationery on which you will type the actual scripts that go to clients and stations, these two considerations should be kept in mind:

1. Even if you are only a part-time freelancer, professional looking, preprinted letterheads will help establish an initial presumption that you know your business. A sleek letterhead won't save a bad piece of writing, but it does help to open doors for a good one. Give your copy every chance for a favorable evaluation by clients and a positive treatment by performers. Showcase a solid copy painting within a suitable frame.
2. Paper on which finished scripts are typed should be of at least medium weight and definitely *not* onion-skin or corrasible bond. Performers need to be able to hold the script without it crackling or rustling. Such extraneous sounds will be picked up by the station or sound studio microphone and, at best, become distractions to the listener. At worst,

they resemble the old radio sound effect used to signify fire, and your message might sound as if it's coming from hell.

TIME—THE TOOL THAT'S THE MASTER OF ALL

Speaking of hell, the inexorable demands of the clock on everything the commercial and continuity writer produces can create our own occupational torment. A 30-second spot was not, is not, and will never be a 35-second spot. No matter what the message and regardless of the talent of the writer, all elements of broadcast communication must ultimately conform to the rigorous demands of the station program day, the network feed schedule, the amount of money our client has to spend, and the amount of time the station has available on which to spend this money. Unlike a newspaper or magazine, a broadcast station cannot add "pages" onto its broadcast day when advertising volume is high, or contract itself when that volume is down. On the contrary, the radio or television station is on the air for a set number of hours each day and all available program matter, commercial fare, and continuity segments must fill and compete for this time.

The following time standards constitute a general yardstick of radio spot length as reflected by word count. Copy requiring a relaxed and languid style should contain fewer words than these norms while material meant to be more rapid and upbeat may contain slightly more. Because the majority of television spots do not have "wall to wall" audio copy, these guidelines can be helpful in video only to provide a rough indication of how much time individual copy segments within the spot will expend.

"Thirties"

Since the mid-sixties, and as a result of both the increasing cost of air time and of research showing that many messages can be as effective in half-minute as in full-minute form, the 30-second spot has vastly eclipsed the "sixty" as the most commonly used unit of commercial time. This phenomenon has had a spin-off effect on both PSAs and in-station continuity whose lengths must now conform to the type of schedule openings mandated by this

comparatively new commercial buying pattern. The following chart, prepared by Westinghouse Broadcasting,⁴ pertains only to network television commercials but is nonetheless generally indicative of the dominance of the 30-second spot throughout the broadcasting industry.

<u>Year</u>	<u>Length of Announcements % of All Announcements</u>	
	<u>30 sec</u>	<u>60 sec</u>
1967	6%	94%
1968	7	93
1969	15	85
1970	20	80
1971	49	51
1972	68	32
1973	71	29
1974	76	24

Because the 60-second column also includes "piggybacks" (two separate messages purchased by the same company and run within the same minute), the half-minute length is functionally more prominent than even the above chart would imply.

An average 30-second piece of copy—whether spot, PSA, or continuity, can accommodate 70 words. Stations will normally allow up to 75 words. Anything more and, in the case of commercials, your client may be charged for a larger unit of time. PSAs and continuity bits which are supposedly "thirties" but contain more than 75 words will probably not be aired at all.

"Sixties"

A 60-second script usually will contain about 130 words. Note that this is proportionately less than the word count for two "thirties." Such a determination is based on the presumption that we cannot expect our audience to take in quite as much copy in a continuous minute of listening as they can in two separate messages of thirty seconds each. In short, once initial attention is

⁴ "Group W Asks FCC to Cut TV Networks Down to Size," *Broadcasting Magazine*, September 6, 1976, p. 25.

gained, we can expect people's vigilance to dwindle the longer the message progresses. Stations will generally accept one-minute spots with up to 150 words.

"Tens"

These units are becoming comparatively rare due to station concern about commercial "clutter" and the clerical and collection overhead for such brief messages. Ten seconds remains a good length for station IDs and program promos as well as for PSAs which can convert a station's otherwise wasted air openings into important "brownie points" with the Federal Communications Commission. A "ten" usually expends twenty-five words and, should a station be willing to sell commercial time in this unit, twenty-five is also the maximum word count permitted.

Other Lengths

In today's broadcast world, the following message units are rarely sold. Still, in-station promos and similar continuity can make constructive use of segments of this length which may become available within the total fabric of a station's air schedule.

<u>Unit</u>	<u>Average Word Count</u>
20 seconds	45
45 seconds	100
90 seconds	185
120 seconds (two minutes)	255

TOOLING UP

Now that we've discussed the tools available to the broadcast writer, we can begin to apply them to the situations and problems to be encountered in the chapters and tasks ahead. In wielding all of these tools, however, we must not make the mistake of thinking that our listener is breathlessly waiting for us to apply them like some chair-encased patient alert to the dentist's next probe. For unlike that dental patient, our listener is neither captive nor in abject need of the message we sell. As copywriters, we have to use

our tools to be as creative, as appealing, and as stylish as possible in coaxing our audience first to *attend to*, and then to *agree with* the message our tools have helped us construct. Bernard Owett, creative director for J. Walter Thompson/New York, puts the matter well in the following comment which, though focusing on TV, can be applied at least as well to the radio listener:

One of the great mistakes made by people in this business is to think of the viewer—our potential customer—as one who sits in front of a television set, eyes alert, mind honed to a keen edge, all interior and exterior antennae eagerly adjusted to receive the message. I think it's far better, far sager and far more realistic to think of the viewer as maybe lightly dozing—maybe semicomatose.

If he's thinking at all, it's probably about his child's orthodontist bill, his wife's scrappiness, his latest problems on the job . . . So what do we have to do to make this worthy, troubled citizen listen to our pitch? First, we have to get his attention. Then we have to be ingratiating, disarming and, above all, persuasive. And this we have to do through execution, through style.⁵

⁵ Bernard Owett, writing in "Monday Memo," *Broadcasting Magazine*, October 13, 1975, p. 11.

Rational and Emotional Appeals and Structures

Deriving successful broadcast messages is more than choosing words and phrases that sound appealing. The process also transcends the elements of proper punctuation and tidy typing. Though all of these aspects play a part in effective continuity writing, they cannot, by themselves, comprise a cohesive and purposeful communication. Such a communication can only accrue from the combining of all of these ingredients within an overall structure that reflects a thorough understanding of human motivation. Especially in broadcasting, where the absence of immediate feedback forces us to make continuous hypotheses about how the members of our audience will react, we must constantly refine our cognizance of human response patterns. In short, what do we want people to do as a result of our message and what mechanisms can we utilize that are most likely to elicit the desired behavior?

No, you don't have to be a psychologist to write broadcast copy. But you must, according to Foote, Cone & Belding's chief creative officer, John O'Toole, cultivate "an interest in how consumers think, how they feel, how they see themselves in the context of this shifting society, what is really important in their lives as opposed to what we might want to be important. . . . Difficult as it may be, it is our job to understand the person we're

directing the commercial to. Nobody's paying him to try to figure us out."¹

Stan Merritt, the head of his own New York-based advertising agency, advises us to "start by finding out the consumer's needs and wants. Find out how your product (or program or PSA pitch) can satisfy his needs and wants. Then tell him. He may need your product, but he can't want it until he knows about it. He won't know about it unless you make him watch or listen to your commercial. That's where creativity comes in. He won't buy your product unless you give him a reason to buy."² There are several reasons why someone would want to buy a product, listen to a program your station is promoting, or patronize the civic function described in your PSA. Likewise, there are several ways of defining and categorizing these human wants. For our purposes, and as a memory aid, think "SPACED." Not "spaced out" or "spaced in"; just "SPACED."

RATIONAL APPEALS

"SPACED" is a mnemonic (memory-building) device to help you remember the six rational appeals that motivate people to buy, use, or listen to the subject of your message. Each letter of "SPACED" is also the first letter in the word that denotes one of these six appeals. Specifically, "SPACED" stands for:

- Safety
- Performance
- Appearance
- Comfort
- Economy
- Durability

Let's examine each of these rational needs in more detail. Keep in mind that every persuasive message—and that's virtually every

¹ John E. O'Toole, writing in "Monday Memo," *Broadcasting Magazine*, May 10, 1976, p. 12.

² Stan Merritt, writing in "Monday Memo," *Broadcasting Magazine*, September 25, 1972, p. 19.

piece of broadcast continuity—must cater to at least one of these appeals in order to trigger an appropriate response by each of the members of our target audience. As will be seen, a given message can be constructed several different ways to focus on and stress a separate need than that being emphasized by competitors. If, for example, they're all pushing the *appearance* of their products, your accentuating of *economy* or *durability* will help your client to stand apart from the pack; stand out more in the minds and memories of your audience.

Safety

Though this has always been a buyer's or user's consideration, the rise of the consumer movement in the sixties has given it much greater prominence in people's hierarchy of values. Listeners and viewers want to know if the product or service being marketed will make them sick, ruin their plumbing, or injure the psyches of their children. With the prodding of the Federal Trade Commission, the Food and Drug Administration, and a large number of other consumer and industry action groups, the question of safety, of absence from probable harm, is being addressed in more and more pieces of continuity. The banning entirely of cigarette advertising from the airwaves is an extreme example of this phenomenon but so are car ads that stress the steel-beam construction around the passenger compartment, the laxative commercials that focus on the gentleness of their ingredients for people of all ages, even the program promotions emphasizing a show's suitability for viewing by the entire family.

Particularly in today's business climate, the question of safety is an extremely potent factor in listener and viewer decision making. If it's a concern clearly associated with your product category, you can't afford to ignore it in the construction of your message. But even if safety is not the prime element people might think of in relation to your product, you may be able to fashion a unique and therefore attention-holding presentation through its exploitation. Notice how safety is used in the following hypothetical spot to provide a new twist for the old candy market:

So, you're satisfied with that candy bar you pop into your mouth at lunchtime, eh? The one with all the chocolate and goo. It tastes all

right, but can your complexion take it? Any chocolate may bring out those ugly facial blemishes. And blemishes do nothing for your social life. Sure, you need that shot of sugar at lunch. It gives you that energy boost to keep going in the draggy afternoon.

But skip the chocolate. Rainbow Rock Candy Crystals can give you that sugary boost without the chocolaty problems. Open a box of Rainbow. Take out a clear, shining nugget and let it melt away in your mouth. Enjoy Rainbow's crystal smoothness sliding down your throat. Feel that needed strength surging through your bod. Now you're ready for the afternoon's challenges. Next time, when you start to think about candy, think about your complexion. Then get some Rainbow Rock Candy Crystals.

Performance

While this rational appeal often overlaps with several of the others, its essence is workability. Will the product work for me? Will my donation help solve that community problem? Will staying up late to watch that movie really "round out my weekend on a happy note"? With performance, we are not primarily concerned with what it looks like, how much it costs, even with how safe it might be. Instead, we simply want to be shown that the product, or service, or charity drive will meet the need at hand. "But does it work?" is a question being articulated and then answered in more and more of today's broadcast advertising copy. Let's take that same Rainbow Rock Candy account and see how a performance orientation might be structured:

Have you heard about the candy with the hard rock tempo? Right on. Like hard rock, the dynamite sound of the seventies. That's Rainbow Rock Candy Crystals; the pure, vibrating, naturally sweet taste of the times. Rainbow's with it. And with you. No matter what the scene; what the tempo of your life.

Crunch a handful of Rainbow during those tense study sessions. Let its cool crystals ease the strain and feed the brain. Or, if it's just you and your guitar, nibble one nugget at a time. Start Rainbow Rock Candy Crystals quietly melting; releasing that pure, ice-syrup scene. Rainbow Rock Candy Crystals; the natural, any-gig candy with the bite of hard rock. Rainbow Rock Candy. In tune with the tempo of *your* times.

Appearance

Often the least rational of our rational appeals, appearance promotes a subject because it's nice to look at. Housepaint, flower seeds, and racing stripes can seldom be sold without a discussion of their visual effect. But soda pop, peanut butter, and even dog food can also benefit from an appearance-oriented approach, especially in contrast to competitors who are stressing more conventional appeals. Further, radio as well as television can utilize the physical likeness of an object in its promotion. In fact, the appearance appeal may be even more potent on radio since we can actively involve the listener in the construction of his own "mind picture." If properly stimulated, such a radio portrait will also be more memorable since the listener has had to fashion it out of his own past experiences rather than being presented with someone else's completed picture on a TV screen.

Here, one last time, is a Rainbow Rock Candy spot. It's still being sold via radio, but now the rational accent is on appearance rather than safety or performance:

You can always tell what kind of personality a candy has by its color. Color can tell you a lot about how a candy thinks. Chocolates are mirky; shifty. You never know exactly what they're in to, but it's usually something pretty shady. I never could trust chocolates. Other candies hide their essence under many different colors. With so many colors in the same bag, the candy has to be pretty scatterbrained. That's bad; very bad.

Rainbow Rock Candy Crystals are different. They let truth shine through. I can always tell what Rainbow Rock Candy is thinking. It's thinking clean, pure thoughts. It concentrates only on tasting as sparkling as it looks. I like an honest candy; a candy I can trust. And I trust Rainbow Rock Candy. Why don't you buy a candy you can trust? Rainbow Rock Candy. It lets its true personality shine through.

Comfort

We all like to be comfortable and will frequently be willing to sacrifice one of the other rational appeals in order to accrue this

quality which is so integral to "the good life." Water beds and bean bag chairs are ugly—but they feel so good. Sub-compact cars are cheaper to purchase and operate—but they jar your bones and cramp your style. Frozen dinners aren't as tasty as home-cooked—but just look at the time and dirty dishes they save. Because, in the words of a famous beer campaign, we "only go around once in life," the comfort appeal and convenience, its close corollary, are oft-used devices in a consumer-oriented society such as ours. The better the economy, the more susceptible most of us are to the siren song of self-indulgence.

In the following spot for a mythical drive-in, comfort and convenience are intertwined to promote the establishment for something other than the quality of its menu:

Production Note: Boy is a dedicated but inoffensive 'greaser' type. Girl is the kind that considers *Sixteen Magazine* heavy reading matter.

(SOUND OF CAR ACCELERATING)

- BOY: That's the last time I go to a costume party. This really cramps my style; walking around in a pink tutu. Sheeshh!
- GIRL: Oh, Ricky, you're so—cute in pink. And I just love pink: pink cotton-candy, pink lollipops, pink ice cream, pink—
- BOY: Hey, cool it. Talkin' about all that food makes me hungry. And there's no place we can stop dressed like this.
- GIRL: Ricky, I know where we can go and we won't even have to get out of the car.
- BOY: Yeah, where's that?
- GIRL: Spike's Drive-In. You get a burger and fries, or whatever you want; (in a baby, flirty voice) and I can get a pink strawberry shake.
- BOY: Spike's, huh? Hey, are you sure nobody'll see me in this tutu? I've got my image to protect, ya know.
- GIRL: Don't worry. We'll just stay in the car. At Spike's North Main Drive-In, you can come as you are and still get a choice.

Economy

Few of us, and few members of our various target audiences, can totally ignore the cost of the goods and services employed to make our lives safer or more comfortable. Even the very decision to devote our time to watching that program or listening to this station must often be weighed against the other more productive responsibilities to which we might better attend. Life is a constant cost/benefit comparison, and the disbursement of our time and of the money which is a product of that time is a more or less constant concern. Nothing comes free and the farther from free it is, the higher will be consumer resistance to obtaining it. It is probably easier for most of us to decide on a brand of cereal than on what new car to buy; simpler to determine that we'll watch a thirty-minute show than a six-hour movie which expends three nights' viewing. Depending on the product category, asking *how much* is at least as important to consumers as asking *how safe* or *how long* it will last.

Spike's Drive-In, like virtually any product or service, can lend itself to promotion based on economy:

GEORGE: Ethel, if I'd known you were going to be done shopping so soon, I wouldn't have put all that money in the parking meter.

ETHEL: Then we'll use the time to eat downtown.

GEORGE: I mean, a dime's a dime but—downtown? Those places are just too expensive.

ETHEL: Then let's go to Spike's.

GEORGE: Here we are, smack dab in the center of town, and not a reasonable restaurant in sight. And I'm hungry, Ethel. Do you realize that? I'm hungry.

ETHEL: I know, George. We'll eat at Spike's.

GEORGE: All I want is good food to eat and I'll be—
What's that, Ethel?

ETHEL: We'll eat at Spike's.

- GEORGE: Sure we will. Leave one parking meter and go feed another one.
- ETHEL: George, Spike's Drive-In has free parking right where you're served. In your car.
- GEORGE: Spike's? The place with the whole lunch for a buck?
- ETHEL: Right, George. Spike's is the place for hungry big spenders.
- GEORGE: Yeah.
- ETHEL: And hungry little spenders too.

Durability

If a product lasts a long time, or if a service has long-term benefits, we are in a much better position to justify a comparatively high cost or overlook drawbacks in appearance. Automotive accounts such as Jeep and Volkswagen, the lonely Maytag repairman, and the entire stainless steel industry have had significant success by accenting durability over any of the other rational appeals. In what many people complain is a plastic society, the possibility that something will actually survive into downright longevity is an enticing prospect indeed. If a meaningful durability claim can be made and substantiated, it weaves aspects of performance, economy, and comfort into a very compelling and logical strand. To function in the future, a durable product must certainly work now (performance). Because its life expectancy is long, it saves on replacement costs (economy) while eliminating the bother and inconvenience of having to do without while the thing is being fixed (comfort).

Just as with all of our other rational appeals, durability can be most persuasive when used within a product category where it is not generally made a salient factor. Most TV set manufacturers talk about how their receiver lasts longer than the competition's. Thus, their commercials all tend to sound much the same, and no one, under such circumstances, is able to feature the durability appeal to its full advantage. How often, on the other hand, does a service business like a restaurant dare to stand out from the crowd by stressing durability? That rational appeal is potentially available to any client, even a client like Spike's:

- INTERVIEWER: Madame?
- LADY: Yes?
- INTERVIEWER: Here's two hamburgers from you-know-who's. I'll trade both for that Spike-burger you're eating.
- LADY: No thanks.
- INTERVIEWER: How about a box of chicken from a famous old man? Swap that for your Spike-burger?
- LADY: (Emphatically) No.
- INTERVIEWER: What if I said we've got your pet cat? And if you ever want to see him again you'll give me that Spike-burger?
- LADY: I'd say I'm *keeping* this Spike-burger.
- INTERVIEWER: What's so special about the Spike-burger?
- LADY: It's so big and meaty. Stops the hungries for hours. Try one.
- INTERVIEWER: But nobody will trade with me.
- LADY: Then just go to Spike's on North Main and buy one.
- INTERVIEWER: Only one? It takes more than one of these other foods to fill me up.
- LADY: One Spike-burger satisfies just about anybody. But once you get it, hang on tight. People will trade almost anything for an appetite-quenching Spike-burger.

EMOTIONAL APPEALS

The rational appeals are the basic justifications for why anyone chooses to buy, use, listen to, or watch something. But in order for any of these appeals to have their impact on the audience member's decision-making process, the attention of those jaded broadcast viewers must be engaged. The emotional appeals are our most potent weapons in grabbing this attention. Like Mary Poppins' "spoonful of sugar helping the medicine go down," the emotional appeals offer an immediate reward for stopping to listen and

watch. They provide the incentive for the members of the audience to stick around long enough to absorb that rational appeal which should then motivate them to follow the action or belief the copy is designed to instill. As we used "SPACED" to remember the rational appeals, we can employ the device called "HICCUPSS" as an aid to keeping the emotional appeals in mind. "HICCUPSS" is decoded this way:

Human interest
 Information
 Comedy
 Conflict
 Uniqueness
 Prominence
 Sensation
 Sex

While there are many ways to categorize and subdivide the various factors that solicit an emotional response, the "HICCUPSS" approach is an uncomplicated yet reasonably comprehensive one as regards the appeals put into play in broadcast continuity and commercial writing. In its simplicity, "HICCUPSS" may not please many psychologists or motivational research experts but it does have real utility for the preoccupied copywriter (and it is the nature of the business for all of us to be preoccupied). "HICCUPSS" serves to remind us constantly that human beings are emotional as well as rational creatures. And as patrons of a primarily entertainment medium, broadcast audiences especially must be catered to emotionally before we can hope to register an honest and persuasively rational case. Let's examine each of the "HICCUPSS" in order.

Human Interest

This appeal might less charitably be called "nosiness." We tend to have a well-developed and, occasionally, even malicious fixation with what others are doing and the way they are doing it. The testimonial spot seeks to exploit this characteristic by showing what the stars are drinking, wearing, or shaving with. But, as will be seen in later chapters, we have equal interest in the doings and

preferences of "real people," people we ourselves can identify with and relate to.

In a more uplifting way, a concern with the lives and problems of others is a very warm and charitable phenomenon that motivates people to give of their time and treasure in the service of others. Many PSAs seek to tap this aspect of the audience's humanity. Whichever cause it aids, the human interest appeal works only if the characters it features and the way they are presented can compel the audience's curiosity.

Here is a spot that, from the very beginning, heightens our heed by promoting the feeling of eavesdropping on someone else's revelations. Its human interest appeal works in conjunction with the rational appeals of performance and, in a subordinate way, of economy:

Dear Fred. Remember me? Yes, Fred, I'm that little bank deposit you made at Fensterwald Fidelity Bank a while ago. Well, I just wanted to let you know I've been doing all right. I've grown, Fred. Really grown. Even while you were out on the golf course last weekend, I was sitting here quietly piling up that interest. Why, with that five percent interest compounded daily, I've grown like a weed. You ought to stop around and see me sometime, Fred. I'm right downtown at Fensterwald Fidelity Bank. They've got some mighty nice people here at Fensterwald. They'll treat you right because they want to keep you as a friend, Fred. They take good care of me—your little deposit—too. Yes sir, I think I'll just sit back in my cozy steel vault here at Fensterwald Fidelity Bank and grow, and grow, and grow (repeat to fade out).

Information

Though we often do not recognize it as such, the need for information, the need to know, is itself an emotional function. Human beings can feel more in control of themselves and their environment if they are aware of what is going on around them. If you've read *Man Without a Country*, been in solitary confinement, even survived a week in the wilderness minus radio and newspapers, you are aware of the real emotional ramifications that flow from a lack of information about the places, people, and institutions with which you are familiar. Our increasing reliance on

near-instantaneous broadcast news has deepened our information dependency. The promise that we will receive useful data on a subject or event is often enough to initiate attention which can be sustained as long as valuable and relevant data seems to keep coming.

The following spot, like the Fensterwald one just presented, focuses on the rational appeal of performance along with a secondary salute to economy. But in this toothpick advertisement, information rather than human interest, serves as our emotional "grabber":

What are the basic differences between toothpicks? All toothpicks are about the same length, and all toothpicks are designed for the same purpose. But some toothpicks are flat, and flat toothpicks just aren't very strong. They tend to splinter in your mouth. Other toothpicks are plastic and come in bright colors. They also cost more. Can any toothpick be both strong and inexpensive? We at Firmstrand think so. Firmstrand Round Toothpicks are made from strong northern pine. And because they're wood, Firmstrand picks are less expensive than our plastic competitors. With Firmstrand, you get a box of 250 round toothpicks for only 29¢. Doesn't it make sense to choose the toothpick that does the best job at the lowest price? The next time you buy toothpicks, consider strength and value. Then pick up the sensible picks—Firmstrand Round Toothpicks.

Comedy

Human beings need to laugh; need to have the capacity to stand back and make light of the problems and conditions around them. The individual who trudges through life taking himself and everything else completely seriously is asking for a mental breakdown or a peptic ulcer. Comedy is a vital release mechanism for all of us—copywriters especially. That is why we seek it in our entertainment fare and try to use it to our advantage every chance we get. Comedy is disarming. It can effectively break down a reluctance to listen and at the same time build good will. Though every product, service, or program cannot be approached in a humorous vein, comedy tends to be the most coveted emotional appeal in a family-oriented, home entertainment medium such as broadcasting. If it's appropriate (something we'll discuss in depth later), comedy

can scale attention barriers that are all but insurmountable via any other emotional approach.

Here is the Firmstrand Toothpick again, in a salute to performance and safety. In this case, it is not information but rather comedy which provides the emotional vehicle:

Do you dread the end of dinner because it means another battle between you, your teeth, and some flat old toothpick? Is your tongue so full of toothpick splinters you could cut it up and sell it for firewood? Could your gums be designated as national forests? Have the spaces between your teeth become holding tanks for the broken bits of last week's picks? Have you been wondering if the splintery, flat, and pointless toothpick has finally captured the gumline battlefield?

Don't surrender yet. Firmstrand Round Toothpicks remain unconquered. The people at Firmstrand say *nuts* to those cheap imposter picks. Solid, strong, pointed, Firmstrand Round Toothpicks make the mouth circuit smoothly, safely, and painlessly. Don't get stuck with a mouth only a mother porcupine could love. Treat yourself, your teeth, and your gums to Firmstrand Round Toothpicks. Get the point?

Conflict

Dramatists and literary experts tell us that no good story can be without this element. The conflict or contest between two opposing forces or points of view provides the motive force for a story and constitutes a constant pull on our attention. As "mini-stories," many pieces of commercial and continuity writing must make use of similar conflict mechanisms but within a very reduced time frame. On several occasions ("Will Shell with Platformate Out-Perform Other Gasolines?"; "Can the Timex Take This Licking and Keep on Ticking?") the conflict itself becomes the message's prime emotional appeal, with the attainment of the advocated rational appeal constituting the specific conflict resolution. Yes, our Timex is that durable and can take that licking. Yes, our client's vinyl covering does have the appearance, the look and feel, of real leather. Yes, our margarine is more economical than the high-priced spread but still tastes just as good. These and dozens of other little contests are constantly played out before listeners and viewers.

If the conflict is too contrived, if its result and main copy

point are telegraphed from the very beginning, the impact and, consequently, the emotional appeal will be seriously impaired. In order to constitute the primary emotional appeal, the conflict must build and heighten as the message progresses.

Such is the case with the following spot that adds a comedic twist to what would otherwise be a very trite and predictable contest. The hypothetical client is still Firmstrand, and the rational appeals are, again, performance and safety:

- AGNES: (Quietly triumphant) Marge, for years I've tried and I've finally done it.
- MARGE: Done what?
- AGNES: I've finally found a product that's better than yours.
- MARGE: (Snidely) Oh, yeah? Like what?
- AGNES: These toothpicks. Firmstrand Round Toothpicks to be exact.
- MARGE: (Still haughty) Those are just plain, old, wooden toothpicks. What's so special about them?
- AGNES: Firmstrand's are round. They're stronger than your flimsy flat toothpicks.
- MARGE: (Defensive) Oh, yeah? Well, mine come in different colors.
- AGNES: What's more beautiful than Firmstrand's natural polished wood? Besides, your toothpicks left stains in all the sandwiches you made for last week's party. Not that anyone wanted to eat them anyway.
- MARGE: (Angrily) Oh, yeah? My wash is still whiter than yours.
- AGNES: Maybe so. But my Firmstrand Round Toothpicks are safer than yours too. My husband got slivers from your flimsy party toothpicks. Firmstrand Toothpicks would never do that.
- MARGE: (More subdued) My hands are softer than yours.
- AGNES: (Closing in for the kill) Admit it, Marge. Firmstrand Round Toothpicks *are* better than yours.
- MARGE: (Sulkily) My husband can out-bowl *your* husband.

Uniqueness

Alternately referred to as "newness" or "novelty," this emotional appeal is exploited unmercifully in the marketplace as just-developed products and services try to make their mark and old established items attempt to demonstrate how up-to-date they've become. Being "where it's at" is an important concern to many consumers—especially younger ones with higher expendable incomes. Since these are the people most advertisers most like to reach, not only commercials but also whole programs and the continuity that promotes them will often invoke this novelty aspect.

Because the Federal Trade Commission allows the term "new" to be applied to a product characteristic, in general, for only the first six months of national advertising, the novelty approach as applied to the product itself has a severely circumscribed lifespan. Fortunately for clients and copywriters, the uniqueness appeal can also be exploited in the way in which we write and design the message. Even vintage products, services, and programs can appear fresh and modern within the proper contemporary framework.

What follows is a unique way to present motor club dues; a way which, by implication, makes the club itself seem more novel. Clearly, the rational appeals of economy and performance are also major considerations that this spot brings forth:

ANNCR: You are about to hear the sound of an Acme Motor Club membership fee.

Production Note: (Silence—then crashing of quarters onto table top)

You have just heard sixty-four quarters; the cost of a membership in the Acme Auto Club. You can also pay in dollars. It will cost sixteen of those. (Whispering) And be quieter. (End whisper) Either way you'll get Acme service. Free service when and where you need it. Like Acme's road aid. We have 36,000 sympathetic tow trucks ready to pull you out of trouble. Or jack you up—

Production Note: (Sound of tire blowout; air rapidly escaping)

when you've been let down. (Yawning) Many of them are insomniacs. They're up all night to serve you. (End yawn) Your sixty-four quarters also provide Acme travel literature—98 million pieces of it. You also get notary service and bail bond protection; membership magazines and the security of nationwide assistance from Acme Motor Club's 400 branch offices. All this for—

Production Note: (Crashing of quarters onto table top)

sixty-four quarters or—

Production Note: (Two paper crackles)

two eight-dollar bills.

Prominence

This particular category may be more readily recognized as snob appeal; keeping up with the Joneses; becoming a "beautiful person." Goods which are among the most expensive in their product category often use this approach in an attempt to turn an unfavorable economic rationale into a positive statement. Long ago, when Cadillac Motors stopped focusing on the technical aspects of their automobile and began simply to feature it within regal and ultra-stylish tableaus, the effectiveness of the prominence appeal became fully entrenched in twentieth-century advertising. When combined with ego-building copy that compliments the audience member's taste, professional life-style, or value to his community, the prominence appeal can be a potent generator of charity appeals in PSAs as well as an effective means to cultivate consideration of commercial products. Even in program promos and station IDs, the prominence appeal can be employed to get audience members to watch the program or listen to the station "that astute people like you are talking about." In short, the prominence appeal is why you display your client's toilet tissue on a golden baroque holder instead of hanging it from a bent coat-hanger.

In this next spot, prominence is intertwined with its frequent

rational partner, comfort. Notice how the ego-builders help bolster the appeal, even from the very beginning of the spot:

You've got a lot to do in your working day. A lot of people depend on you. For the right decisions. At the right time. So who can blame you if your personal decisions sometimes take a back seat? Like the decision about where to deposit your hard-earned money? At the Bank of Richton, we know you're busy. And our drive-in windows get you in and out quickly. But we also know you've got enough professional worries without keeping day by day track of your private cash flow. That's why the Bank of Richton's *Exec-Assist* provides for automatic transfers between your savings and checking account. We cover for you so you can concentrate on those big decisions at the job. The Bank of Richton; easing little problems for big decision makers.

Sensation

The sensation appeal requires no literacy, no social insight or ambition on the part of the audience. Instead, it utilizes the basic senses of sight, sound, taste, smell, and touch to achieve its emotional impact. Even a very small child can respond to the taste-whetting stimulus of that rich chocolate cake or the depicted softness of that Downy-washed blanket. Adults may bring more depth to their appreciation of the beads of condensation running down that bottle of beer, but the same fundamental emotional appeal is in operation.

Sensation requires less social or scholastic experience of its audience than do any of its colleague appeals. That is why it is employed so often in marketing the low-cost, mass-consumed products and services that are sold to such broad sections of the listening and viewing public. And when properly selected and employed, the sensation appeal enables the audience to participate most rapidly in the message-building process by plugging in their own sensory experiences almost as soon as the copywriter-stimulated image reaches them.

In this 30-second spot, comfort and performance are appropriate outgrowths of the setting established through sensation's appeal:

Next time you're in a hot, stuffy place, think of a cool, Spring breeze. Imagine April's soft whiff of wind caressing your face whenever you want it. Now, you can put Spring's wind in your pocket or purse with the Breeze Machine. The Breeze Machine; a battery-operated fan tiny enough to fit in your hand but big enough to cool down any sticky situation. Carry Spring's wind with the Breeze Machine.

Because it brings us the actual visual, television's use of the sensation appeal usually asks even less verbal acuity of the audience than does radio. Nevertheless, television, like radio, can also employ sensation in a more sophisticated way through the addition of copy twists that endow the sensory stimulus with a whole new purpose and unexpected impact as the facing page layout shows.

Sex

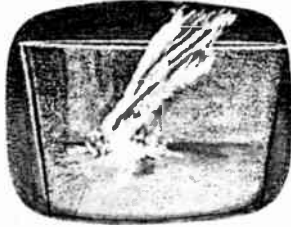
Few red-blooded copywriters require a detailed explanation of this emotional appeal. Actually, it is something of a hybrid as it contains elements of human interest, sensation, and sometimes conflict or prominence all rolled into one. Because the use of sex is so widespread in several product categories, however, we tend to treat it as a distinct classification. One definite caution must be raised in regard to this appeal, a caution that has nothing to do with taste or moral standards. Because the sex appeal has such utility, it has been exploited in irrelevant contexts; in contexts where it was totally unrelated to the copy approach and rational appeals of the message as a whole. In such a case, sex becomes an unjustified attention-getter which makes promises that the subsequent copy never fulfills. This has caused listeners and viewers to develop a real suspicion, if not deep distrust, of any message that employs the sex appeal, whether or not that appeal is made meaningful to the product and selling message in question.

Sex can be an effective emotional appeal. And it can be appropriately adapted to a wide variety of adult-oriented products and services with which it is not now paired. The copywriter must, however, make certain that the use of sex is both relevant and helpful to the assignment at hand and is an effective vehicle for the rational appeal or appeals which are stressed.

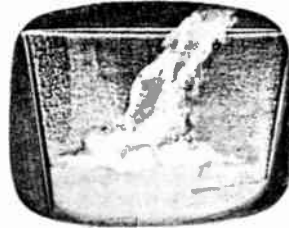
TITLE: (HEADACHE)



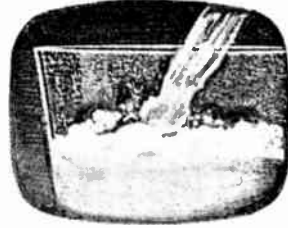
(SOUND EFFECTS OF CHILDREN PLAYING)



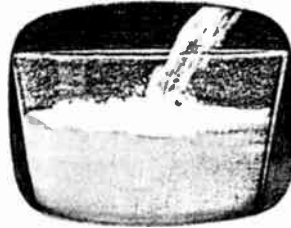
WOMAN: "Children!"



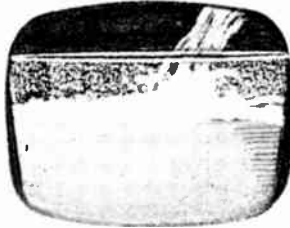
ANNCR: Introducing fast, fast, relief,



for the tensions and discomfort



sometimes associated with children . . .



Relief that can last -



for hours and hours.



Good old CRAYOLA[®] crayons.

The following treatment shows how the concepts of performance and economy can be consistently showcased through an adroit, meaningful, and lighthearted application of the sex appeal to a normally neuter product.

Length: 30 Seconds

Code #: WBBL5345

Client: Bic Pen

BIC BUTANE LIGHTER: "FLICK YOUR BIC" LIGHT & WRITE SPECIAL



HUSBAND: (WHISPERING TO CAMERA)
This year I flicked my Bic 32 times.
WIFE: (TO CAMERA) THIRTY ONE!
HUSBAND: (NERVOUSLY) One . . . one.



MAN: When I want to call my chic . . . all I do is flick my Bic.



PARROT: She's flicking her Bic . . . She's flicking her Bic . . .



BUTLER: Flick of the Bic, Sir? Oh . . . Flick of the Bic, Sir . . .



LADY: Shhh! Stop flicking your Bic.



VO: Now, when you buy a Bic to flick



you get a free Bic pen with the lighter.



For a dollar forty nine you get a Bic that lights and a Bic that writes.
(SUPER: FREE PEN WITH LIGHTER)

WELLS, RICH, GREENE, INC.

Courtesy of Kenneth Olshan, Wells, Rich, Greene, Inc.

AUDIENCES AND ATTITUDES

Now that our "SPACED HICCUPSS" are fully in mind, we need to turn our focus to the types of audiences at which these coupled rational and emotional appeals are directed. We are not dealing here with the various age, sex, geographic, and socio-economic characteristics into which audiences can be demographically segmented. Such marketplace delineations will be discussed in later chapters. Instead, we are at this point concerned with the psychological sets, the general opinion orientations, to which any demographic group might be prone.

As our "SPACED HICCUPSS" discussion recognizes, any broadcast audience presents a unique psychological challenge to the communicator. The listeners or viewers must be approached with a balanced blend of both emotional and rational appeals because, though they constitute a mass audience, it is an audience listening and watching in very small units.

Psychologically, they share certain characteristics common to both large and small groupings. Since it is a mass, the broadcast audience needs an emotional stimulus to cut through the impersonality of the one-to-many communication setting. Like Marc Antony's "Friends, Romans, and Countrymen" speech in Shakespeare's *Julius Caesar*, broadcast copy must quickly strike emotional chords that can be easily personalized by each member of the audience, even though they are not being addressed as separate individuals.

But because the broadcast audience is also largely separated one from another, pure emotion alone won't compel and convince them. As solitary units of one and two, they are not prey to the sort of mob psychology that can sharpen the response and dull the inhibition of individuals who find themselves part of the crowd at a rock concert, revival, or football game. When we are addressed alone, or as part of a very small group, we expect our intellect to be solicited; we are less susceptible to purely emotional pitches.

Aiming at a quantitative mass which is physically isolated into very small, even single-person units, the broadcast writer must not only resort to both rational and emotional appeals, but must also be aware of the fundamental attitudinal set of that mass. Without immediate feedback and within only thirty or sixty

seconds, the broadcast writer cannot construct a message that first probes his audience's attitude and then begins the process of adapting to it. Rather, using as much market and polling data and raw intuition as he has available, the copywriter must astutely select from among the "SPACED HICCUPSS" and construct a systematic communication that will be in consonance with the predominant audience feeling about the product, service, station, or program to which his copy pertains.

There are four main attitudinal orientations that an audience may take. Each of these must be dealt with somewhat differently in order to achieve maximum copy effectiveness. These four varieties can be identified respectively as the "you bet," "heck no," "yes but," and "so what" audiences.

"You Bet" Audience

Unfortunately, this audience is relatively rare in the broadcast writer's world. It is the one that is already favorably impressed with whatever your copy is trying to promote and simply needs to be coaxed into tangible action or, at least, into maintaining a continued positive posture. This audience needs to be shown as graphically as possible why they should finally energize their belief. It's fine that they agree taking movies of the kids is a swell idea, but unless they are activated into buying the camera, you haven't sold many Kodaks. It's great that they think our candidate is tops, but unless we motivate them to the ballot box, he's not going to win no matter how far ahead the polls put him. It's gratifying to know how highly they think of our news program, but it doesn't mean much unless they develop the habit of tuning in. With the "you bet" audience, we can skip lightly through what our subject is and concentrate on showing how easy it is to get it now and to get it our way:

Mr. Businessman, wouldn't you like to buy gas for your car just once this month? You can, by opening a business account at Matt Murphy's Texaco. With a business account you receive a single monthly bill; clearly itemized. That means that Matt Murphy does your automotive bookkeeping. You concentrate on making your business more profitable. To find out more, call Matt at 682-2282. Matt Murphy's Texaco; on Springer Street. Matt Murphy means business.

"Heck No" Audience

These folks have a real "bone to pick" either with your client's category in general or, worse, with your client in particular. There is no way you are going to sell them on anything until you first alleviate their antipathy. One way to accomplish this is to approach them with total frankness. Bring the element they don't like right up front and then show why it isn't so bad after all or why there are other factors that outweigh this disadvantage. Volkswagen pretty well neutralized the negative prominence appeal its "Beetle" had with upper-income types through a campaign called "Live Below Your Means." A & P put "Price and Pride" together to repair the damage done in a previous approach that had stressed economy at the expense of the company's long-time reputation for quality and integrity (performance). The copy admitted A & P had strayed and most people forgave them. Listerine turned the "Taste People Hate Twice a Day" from an anti-comfort debit into a positive performance credit.

If frankness is too hard for the client to swallow, your copy can take a more indirect approach that starts by establishing some common ground; some principles with which both the copy and the audience can agree. That gives you some place figuratively to hang your hat before tackling the point of controversy. Nobody, for example, likes to endure the cost and inconvenience of automotive servicing, but if we can get people to agree on the value of clean air, they'll be more likely to accept the need for a tune-up or emission control check. Your liquid deodorant may take longer to dry than a spray, but if we can first appeal to audience interest in saving money, the inconvenience may be shown to be worth it. As in the following, the positive aspect must be both well presented and unequivocally held now by the audience. If they don't subscribe to even your alleged common ground principle, you'll be selling two concepts and they'll buy neither.

We all like peace and quiet. It's nice to hear yourself think. So the noise in downtown Carrington must be driving you up the walls. Jackhammers; riveting; truck engines. When will it stop? It'll stop by the end of next year. It'll stop when our new mall is ready for your enjoyment. It'll stop when we all have a downtown mall that we can comfortably shop in; winter or summer. Your Carrington Chamber of Commerce asks that

you let us continue to make some noise about the new downtown mall. Things will be peaceful again when it's done. Much more peaceful, much more relaxing than they were before we started. The New Carrington Mall. Better shopping, better business, a better city. The Carrington Mall. It'll be the quietest ever then; because we're raising the roof now.

"Yes But" Audience

An audience with this psychological set is certainly not hostile to your product or cause but neither are they pre-convinced. If anything, the "yes but" audience would like to buy what you have to sell but there is a nagging doubt or two that needs resolution. For them, you have to present evidence and validation that your claim is true; that more people do watch your news team than the crew down the street; that (even) "for a dollar forty-nine, it's a pretty good lighter." All the common ground in the world won't satisfy the "yes but" audience if you don't come to grips with their objection. And ignoring weaknesses in your evidence or documentation may well convert them into diehard "heck noers." The "yes but" audience, unlike the other three types, is passing through a temporary stage rather than displaying a stable condition. If you ignore them, they may become a "so what" group. If you try to mislead them, they'll be interested enough to exhibit a very active "heck no" attitude. But if you can convince them with appropriate and sensible validation, they'll be "you bets" for a long time to come:

Fensterwald Fidelity Bank knows there are two other banks in Peoria and so do you. Fensterwald also knows it hasn't been around as long as its older competitor; and isn't as big as that younger chain bank. Fensterwald Fidelity admits to being Peoria's middle-aged bank and that gives you a real advantage. Consider this. Fensterwald is neither too old to change with the times nor too young to know Peoria well. It's old enough to know all the banking ropes without being set in its ways. And Fensterwald Fidelity is young enough to adapt to new banking methods without letting you become just an account number. Forty-two percent of Peoria savers can't be wrong. Young and old, they appreciate the vigor and wisdom that banking middle age can bring. Join them at the Fensterwald Fidelity Bank.

"So What" Audience

This is by far the most numerous attitudinal set that the broadcast copywriter will encounter. Most mass consumable products and services do not create a strong enough impression on people to engender love, hate, or even the interest it would take to be actively suspicious or skeptical. Such a large number of commercials, PSAs, and other continuity copy fills the airwaves that audiences can muster little more than a profound indifference to most of them. The copywriter's life is a constant battle against this malaise, a continuous struggle to break through that "so what" attitude long enough to make an impression and stick in the memory. Since the "so what" audience commands so much of the copywriter's time, we need to devote special attention to the tiered persuasive structure of messages aimed at receivers with this orientation.

PROGRESSIVE MOTIVATION

Though the study of multi-step persuasion is an age-old phenomenon which predates both broadcasting and the twentieth century, it acquired one of its most lucid forms in a book called *Principles and Types of Speech* by Alan H. Monroe. Monroe coined the term "Motivated Sequence" to refer to a persuasive process which, for his purposes, was divided into five steps identified as: attention, need, satisfaction, visualization, and action.³ To Monroe, one needed first to attract the listener (attention), then identify the problem (need), give the solution (satisfaction), project that solution into the future (visualization), and, finally, get the solution manifestly adopted (action).

While Monroe did apply his Motivated Sequence to several types of human communication situations, it is clear that the broadcast message normally does not provide the time to follow a formula whose precursor is the comparatively leisurely platform speech. Further, since people are not socialized to give the same initial attention to a radio or television set that they give to other

³ Alan H. Monroe. *Principles and Types of Speech*. Third Edition. (Chicago: Scott, Foresman and Company, 1949), p. 310.

people, broadcast communicators must devote a greater proportion of their already scarce time than Monroe's Motivated Sequence allows to the matter of heightening that attention—to making certain that the audience is "with us" before plunging ahead into the actual selling line.

The more broadcast-oriented Progressive Motivation, on the other hand, allows more focus on the attention-building process the better to reach that "who-cares" radio-television audience which is not enthused enough ("you bet"), angry enough ("heck no"), or skeptical enough ("yes but") about the subject to give it heed just because an electronic box is attempting to describe it to them.

Broadcast Progressive Motivation

or

"The Double-E, Double-D, A."

1. Entice
2. Engage
3. Disclose
4. Demonstrate
5. Activate

In other words, we must first attract audience notice (1), which is usually the job of one of the "HICcupSS." Then we must retain that notice (2) by providing stimuli that involve audience members' past experiences in a way that gets them to help us construct our selling scene. Next, we apply this involvement toward the uncovering of a consequent need (a rational appeal) that the listener or viewer has for our product or service (3). We then illustrate how our product or service can fulfill this need (4), and, finally, encourage the audience to make some overt response (5)—even if it's only to remember the name of our product or the call letters of our station.

The 30-second PSA that follows is a prime illustration of Progressive Motivation. In fact, the very purpose of many public service announcements is not just to circumvent the audience's "who cares" attitude but rather to directly combat and dispel it. The numbers in the copy have been added to indicate where each of the five "Double-E, Double-D, A" steps begins:

¹Imagine this land as it once was—Imagine an Indian brave; riding through the wilderness.

²Now imagine the same scene superimposed over your community today—

³Don't leave out the litter, the pollution, the noise. Thinking about litter and pollution won't make them go away. ⁴But getting involved can.

For the name of the KEEP AMERICA BEAUTIFUL community volunteer nearest you ⁵write: KEEP AMERICA BEAUTIFUL, 99 Park Avenue, New York, New York 10016.

People start pollution. People can stop it. A public service message of this station and the Advertising Council.

Courtesy of the Advertising Council, Inc.

Progressive Motivation can fight an audience's "who cares" attitude in commercial copy too. Here is a spot utilized earlier in this chapter to illustrate the rational appeal of appearance. It too has numbers added in order to expose its internal persuasive structure:

¹You can always tell what kind of personality a candy has by its color. ²Color can tell you a lot about how a candy thinks. ³Chocolates are mirky; shifty. You never know exactly what they're in to, but it's usually something pretty shady. I never could trust chocolates. Other candies hide their essence under many different colors. With so many colors in the same bag, the candy has to be pretty scatterbrained. That's bad; very bad.

⁴Rainbow Rock Candy Crystals are different. They let truth shine through. I can always tell what Rainbow Rock Candy is thinking. It's thinking clean, pure thoughts. It concentrates only on tasting as sparkling as it looks. ⁵I like a candy I can trust. And I trust Rainbow Rock Candy. Why don't you buy a candy you can trust? Rainbow Rock Candy. It lets its true personality shine through.

Now turn back to the spots listed below which have also been used previously in this chapter. Put your own numbers on each of

these pieces of copy to indicate where the five Progressive Motivation steps begin. You should discover that, though the proportional length of each step may vary from message to message, their order remains fundamentally the same as it strives to penetrate the "who cares" barricade. Go back and reveal for yourself the Progressive Motivation structure as utilized in:

- the Rock Candy Crystals example of a "safety" appeal
- the Spike's Drive-In example of a "comfort" appeal

"What if..."



SFX: STORM
ANNCR: What if ... ?



What if you were swept up in disaster ...



What if you were young, and blind, and wanted to learn to swim ...



What if your father were dying, and needed blood ...



What if your kid were drowning ...



What if you were old, and alone and needed a little help ... What if ... What if nobody cared?



But somebody does. And the things Red Cross cares about cost a lot of money.



But we think life is worth it ... don't you?



We're counting on you. Red Cross. The Good Neighbor.

We're counting on you.

Conducted by THE ADVERTISING COUNCIL for The American National Red Cross



Red Cross. The Good Neighbor.

Volunteer Advertising Agency: J. Walter Thompson Company
Volunteer Campaign Coordinator: G. F. Tyrrell, Johnson & Johnson

Courtesy of The Advertising Council, Inc.

the Firmstrand Round Toothpicks example of an "information" appeal

the Richton Bank example of a "prominence" appeal

Just to illustrate that the Progressive Motivation technique can be applied to television as well as radio copy, above is a Red Cross PSA that leads the "who cares" viewer smoothly through the process. Add your own step numbers to that message too.

The rational "SPACED" appeals, the emotional "HICCUPSS" appeals, audience attitudinal analysis, and Progressive Motivation; all are elements designed to make broadcast copy secure its intended impact and secure that impact within the very brief time frame allowed by the dynamics of radio and television. When combined with appropriate and well-fashioned words and phrases, these devices can make even the shortest pieces of communication have both relevance and salience for those semi-isolated and "semicomatose" folks that the copywriter is expected to reach.

Ascertain the type of audience you are striving to reach, both in terms of its socioeconomic makeup and its predominant attitudinal set. Develop copy goals and strategy based on this set and then execute this strategy through calculated employment of compatible rational and emotional appeals. Effective broadcast copy is neither alluring imagery nor stark product data but an audience-tailored blend of both. The "Double-E, Double-D, A" progression may be especially effective with the "so what" audience, but the SPACED HICCUPSS are equally important with that group as well as its "you bet," "heck no", and "yes but" counterparts.

The CDVP Process

Before proceeding to discuss the specifics of radio and television writing respectively, it is necessary to lay out some additional ground rules that apply equally to copy creation for both media. In an overall fashion, we need to ascertain what we are striving for, how to describe and evaluate the results of this striving, and the nature of the functional and regulatory boundaries within which the whole game must be played. All of this can be referred to, via shorthand sloganeering, as the copywriter's "CDVP PROCESS";

Creation
Definition
Validation
Prohibition

CREATION

Creativity is probably the most often used and often abused word in our business. It is used to describe what we intend to do, how we intend to do it, and what we'll have when we're through. Creativity is employed to excuse our faults and failings ("I just can't *create* whenever I want to.") and is cited as justification for

the ignoring of market realities ("How do they know what's *creative*? They only make the product."). Most importantly, creativity is what we're paid to exercise and why we're paid more than somebody else to exercise it. So what is creativity?

There are lots of answers to this question and many of them consume whole volumes on aesthetics. Since we don't have the space for that, the following definition is proposed to encompass the creative tasks faced by the broadcast copywriter:

Creativity—Forging a logical link twixt two previously unattached subjects.

This is a real-world orientation that serves well the copywriter who deals in real-world products and services. For, unlike some of art's more mystic extremities, the copywriter's creative product must be openly logical, must make sense and the *same* sense, to a very large number of people on the other side of those radio and television sets. This is the kind of creativity that everyone has the chance to bring to his/her life's work and, therefore, that everybody can appreciate.

Robert Fulton (hardly an avant-garde hippie) brought this kind of creativity to bear when he put together a tea kettle's steam and a boat's ability to traverse water. The consequent steamboat was dubbed Fulton's Folly—until it worked, until the logical nature of the link was established. The World's Fair concessionaire who ran out of ice cream containers exercised this same sense of creativity when he bought funnel-shaped cookies from the booth next door and gave birth to—the ice cream cone. And the copywriter who had a ball-point pen write right through a thick butter smear got a no less creative result in the process of proving that pen wouldn't skip.

Here are some further examples, some other manifestations of our definition in action in broadcasting. The "two previously unattached subjects" are spotlighted as is the link, the central copy point, which logically ties them together:

(proves)

The Boston Pops Orchestra rehearsal and the Boeing 747 jet =
the roominess and comfort of the 747's interior.

The gorilla and the piece of American Tourister luggage = (proves) the luggage's durability.

The monk scribe and the Xerox machine = (proves) quality, fine-detailed copies are "miraculously" easy for the new Xerox machine.

The flamenco dancer with the Bic pen on his boot = (proves) a cheap pen can still have a tough point.

The six-foot submarine sandwich in the AMC Pacer = (proves) a small car need not be uncomfortably narrow.

To reiterate, the copywriter's logical link will also be the central copy point, will also be the piece of information that we want the listener or viewer to discern and retain.

Though the above examples all flow from broadcast "commercialism," this need for our defined creativity and its *central copy point link* is just as pronounced, with results just as effective, in PSA construction. Page 86 showcases a message for the National Heart, Lung and Blood Institute. What are the two previously unattached subjects? What is the logical-link central copy point?

Another television PSA that also demonstrates our creativity in action begins on page 88. Isolate its key components, too.

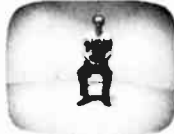
Radio as well as television requires the sort of creativity we've defined in order to make and hold an impression on the audience at which it is aimed. That radio's linkage must be engendered entirely through the audio increases not only the challenge but also the need for a clean, clear relationship that stands out and draws its conclusion in a memorable way. In this radio PSA the two previously unattached subjects are contagious diseases and child abuse. What is the logical linkage this message establishes?

(SFX: SLAMMING DOORS, RAPID FIRE, REVERBERATING)

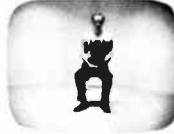
ANNCR: Behind millions of doors in America, people are trapped alone—(SLAMMING DOOR) suffering from a contagious disease; which has reached epidemic proportions. (SLAM)



1 (SFX: TICKING...GETS LOUDER AND LOUDER.)
ANNCR: (VO) If you've got High Blood Pressure



2 you're walking around with a time bomb ticking away inside of you.



3. Ready to kill or cripple you at any moment.



4. Every year hundreds of thousands of people who know they have High Blood Pressure



5 die needlessly from heart disease, strokes and kidney failure.



6. And many more become crippled for life.



7. Because they didn't think their High Blood Pressure was serious enough to treat.



8 You could be dying from it. And not know it.



9. Because there are usually no symptoms.



10. Until suddenly the bomb explodes. (SFX)



11 But it's not too late to defuse the bomb.



12. Have your High Blood Pressure treated. Get back on your medication if you've stopped.



13. Take care of your High Blood Pressure, and you can live a normal, healthy life.



14 Don't let High Blood Pressure kill you. Treat it... and live.



15. A Public Service message of This Station & The Advertising Council.

A Public Service Campaign of the Advertising Council

NATIONAL HEART, LUNG AND BLOOD INSTITUTE/ U.S. Dept. of Health, Education & Welfare

Volunteer Advertising Agency: DKG, Inc.

Volunteer Campaign Coordinator: Sanford Buchsbaum, Revlon, Inc.

Courtesy of The Advertising Council, Inc.

The disease can be passed from parents to children and from those children to the children of the next generation. (SLAM) Every year, that disease hurts an estimated one million children. Countless others are emotionally crippled for life. An estimated eighty percent of America's prison inmates have suffered from the disease. That disease (SLAM) is child abuse. (SLAM) Child abuse hurts everybody. But, it doesn't have to happen. With enough people who care, we could help form crisis centers and self-help programs. Together, we could help prevent child abuse.

For more information on child abuse and what you can do, write: Prevent Child Abuse, Box 2866, Chicago, Illinois 60690. What will you do today that's more important?

A public service message of this station, The Advertising Council, and the National Committee for the Prevention of Child Abuse.

Courtesy of The Advertising Council, Inc.

To find examples of radio *commercials* that likewise exhibit our creativity characteristics, turn back to Chapter 4 and examine the following spots. Once again, sharpen your ability to appreciate true copy creativity by finding both the two subjects and the linkages which interlock them:

- the Rainbow Rock Candy example of a "performance" appeal
- the Rainbow Rock Candy example of an "appearance" appeal
- the Crayola example of a "sensation" appeal

Is creativity achieved in every commercial and continuity being broadcast? Just spend some time in front of a radio or television set with a pencil and paper. Try to detect two previously unattached subjects and the new, logical linkage between them in each spot, PSA, and extended piece of continuity to which you are exposed. You will undoubtedly find a great many messages discussing subjects that have been not only long related but that draw identical relationships to those being dwelled upon by same-category competitors. Alternately, you may also find copy that strives to



ANNCR: Today we're talking to the original "Share the Ride with a Friend" man.



Uh, you sir, are Noah of Noah's Ark Fame.



NOAH: That's right. I had two lizards, two monkeys, two snails,



two snakes and two rhinos get together and share the ride.



ANNCR: Uh, huh.
NOAH: Two falcons...boy, were they hard to get aboard.



ANNCR: Well, one of the great things about Carpooling is all the money you can save.
NOAH: Absolutely!



ANNCR: Then actually when you did do the whole number with the...
NOAH: whole number...is that a thing you say nowadays...?



ANNCR: That's a current terminology.
NOAH: Yea, O.K. fine.



ANNCR: So today the best thing you could advise people to do would...

NOAH: Share the Ride.



It worked out for us and so when you share a ride with somebody, make an animal noise—it's kinda fun.



ANNCR: Uh, by the way, did you call it carpooling way back then?



NOAH: No, we did not have that word. We called it Kalaka.



ANNCR: Kalaka. Is that the same...
NOAH: Kalaka, yes. In Babylonian, that meant carpool.
ANNCR: Oh, yes.
NOAH: Yea.



SINGERS: DOUBLE UP EVERY MORNIN' DOUBLE UP GOIN' HOME AT NIGHT. DOUBLE UP



EVERY DAY, IT'S A BETTER WAY. YOU'RE GONNA HAVE MORE FUN TOGETHER.



BEATS DRIVIN' ALONE.



A public service campaign of the Advertising Council.

Volunteer Advertising Agency:
 VanSant Dugdale & Company, Inc.

Volunteer Campaign Coordinator: John P. Kelley, The Goodyear Tire & Rubber Company



construct a new relationship but ends up with a linkage that is either illogical or unrelated to the message's central copy point.

Real, functional creativity is difficult to achieve within broadcasting's unyielding time limits. If it weren't, the manufacturers and humanitarians could turn out their own spots and PSAs. No one would need the special talent and expertise of the copywriter. And that could make us very hungry indeed. Creativity, as we have defined the term, is something always to be reached for if not always to be attained. Robert Browning's observation that, "a man's reach should exceed his grasp, or what's a heaven for?" is an apt encouragement for the copywriter in this regard.

Keep reaching, in every assignment, for that logical link twixt two previously unattached subjects. Keep in mind that the link must also be your central copy point and that one of those two subjects is often, though not always, the product or service itself.

DEFINITION

In the mass communications setting, creativity means very little if even a small minority of your target audience fails to decipher the meaning of the terms you've used to achieve it. An appropriate and logical linkage can seem both inappropriate and illogical if couched in language that is vague or obscure. It is therefore most important that the copywriter clearly define the terms inherent in the subject category with which he is dealing. The writer must also beware of introducing terms of his own that are more in need of definition than those he first started out with.

There are five categories of terms which, when utilized in your copy, may need to be defined. These categories may be identified as: abstractions, analogies, generalities, technicalities, and multiplicates.

Abstractions

Words that lack tangibility are difficult for many people to deal with because there is nothing that activates their "mind's eye." The undefined abstraction is therefore especially dangerous on radio where a successful communication requires active participa-

tion and concrete "picture-building" on the part of the listener. General Electric must always provide a specific and tangible example of that progress which is their "most important product." Banks may talk about customer *service*, but to little effect without graphic descriptions of the forms that service takes. The *love* stressed in some PSAs exists in a vacuum unless illustrated with concrete referents of love in action. And since, by their very nature, public service announcements must contend most often with abstractions, the copywriter should approach PSAs with a special dedication to be vivid, distinct, and explicit.

Analogies

Many products have been christened with highly symbolic names by their parent companies. Sometimes these symbolic or figurative terms may be wonderfully appropriate. For other clients, however, like the hypothetical "Old Faithful Diaper" account, the analogy can be ludicrously counterproductive. Either way, since he normally can't change the brand name, the copywriter must make certain that the relevance of the analogy is understood by the audience, and understood in a way that puts the product in the most favorable light possible. "The little Zephyr" may be a potent characterization of the way a fan works, but unless the audience is made aware that a zephyr is a cooling, west wind, such potency never materializes. Barracuda may have been a meaningful name for a fish but, when applied to a compact car, it was hard to pronounce and dredged up a "gobbling" image that hinted of voraciousness at the gas pump.

Generalities

Some terms have such broad meaning that, unless we can stake out the particular phase of the meaning we're using, our audience members will be thinking in several, mainly irrelevant directions. To some pharmaceutical companies, it is essential that broadcast consumers be aware of the characteristics of a *capsule* which differentiate it from other entities within the broader classification of *pills*. Likewise, some beauty bar manufacturers are especially concerned that you not lump their bar of "whatever" under the general category called *soap*. Generalities are seldom as graphic as good broadcast copy requires and may well blur the key

distinction your product needs in order to stand out from the competition. Worse, if generalities in your copy are allowed to multiply, they may give the impression of deliberate vagueness with a consequent rise in receiver mistrust.

Technicalities

Unless the message is aimed at a narrow and specially educated audience, jargon-like references can also be counted on to repel the audience either by making them feel inferior because they don't "speak that language" or by making them peeved that you haven't cared enough about them to select the "plain talk" they can understand. If people's only referent for the term *homogenized* is milk, telling them your peanut butter is homogenized will not, by itself, have a positive or meaningful impact. A skin cream designed to penetrate the *epidermis* had better be described in a message that shows and tells just what that epidermis is.

Sometimes, a technical word or phrase is deliberately enlisted early in the copy as a means of heightening the seeming importance of the subject being discussed. This is most often done in spots promoting products for your body, your dental work, or your car. *Eczema*, *iron deficiency anemia*, *plaque*, *halitosis*, *hydroplaning*, and *rotary power plant* are all employed to document the seriousness of the communication to follow and thereby to increase consumer attention. But unless you then clearly articulate what type of malady eczema is, plaque's character and location, and the fact that "the Mazda goes hmmm," the technicality alone won't hold beneficial attention long enough to accomplish your purpose.

Multiplicates

This term is itself a technicality which refers to terms having more than one use or application. If the members of the audience think the Malaga Pipe Company turns out products for plumbers when it in fact makes the kind you smoke, your message won't move many meerschaums. In the case of a multiply like *pipe*, some people might even be imaging flutes and fifes unless you define that term quickly. With the capability to illustrate from the very first frame, television can stake out the relevant ground much more quickly than radio, but it must be staked out nonetheless. The longer you allow your audience to play mentally with their

own favorite referent for *pipe*, *plane*, or counterpart words having multiple meanings (like *conductor*, *organ*, and *range*) the greater the probability they will be irretrievably off on their own mental tangents. If your message inadvertently stimulates the listener or viewer to muse about a keyboard instrument (one type of *organ*), he or she will seldom be in the mood suddenly to worry over a bodily organ's excess acidity.

Now that we are aware of the kinds of terms that require definition, we can focus on the available mechanisms for accomplishing this definition. Generally speaking, a word or phrase can lend itself to clarification via any of five methods: negation, location, correlation, derivation, and exemplification.

Negation

This is a very old rhetorical device that sets a thing apart by showing what it is *not* or by demonstrating the conditions to which it does *not* apply. Definition by negation can be a very effective device for the copywriter since it often lends itself to a highly developed copy rhythm in which both the sound and the sense push the message forward:

Not a roll-on, not a creme, new Mennon with Pers-stop . . .

Provided we don't attempt to "milk" it too long, negation is also an effective suspense-builder that encourages the listener or viewer to stay tuned to discover just what the thing *is*:

If you think it's butter, but it's not, it's—Chiffon.

But definition by negation can also be more subtle. It can be used to encourage the audience to reevaluate a product or policy in order to see it in its proper light; in order to see that it applies to more than what the audience has heretofore been led to believe. This is the brand of negation used below to explain that the fifty-five mile an hour speed limit is *not* just a good idea but, in addition is the *law*:



POLICEMAN: For more than two years now, people have been trying to get you to slow down to 55 miles an hour.



Down to the speed limit.



They've told you that slowing down will save millions of gallons of gasoline.



They've told you that slowing down saves thousands of lives and they've got the figures to prove it.



I think those are pretty good reasons.



Some of you obviously do, too. Because some of you have slowed down.



But an awful lot of people, for one reason or another haven't.



They seem to think the fifty-five mile an hour speed limit is something they can take or leave.



But it isn't. It's the law.



With tickets and fines and all the rest, just like any other law.



From where I sit, there's no way around it.



The fifty-five mile an hour speed limit can do a lot of positive things. And it's my job to make sure it gets a chance to work.



Not just because it's a good idea.
(SPEEDING CAR PASSES)



But because it's the law.
(CHASES SPEEDER)



:5 open end for local signature with live voice over.



A Public Service Campaign of the Advertising Council



Volunteer Advertising Agency: Vansant Dugdale & Company, Inc.
Volunteer Campaign Coordinator: John P. Kelly, The Goodyear Tire & Rubber Company

Location

This definitional device is the most straightforward and the least time-wasting of the five methods available. Through its application, the meaning of the term is made clear by the context in which the term is placed, by the words and phrases that precede and/or follow it:

We *pasteurize* to purify.

Pinto—Ford's answer to the small car question.

Sometimes, as in the PSA opposite which identifies the term "nurse practitioner," the definitional context may encompass most of the message and will be deliberately underplayed to keep the definition out of the way of the overall mood the communication is attempting to establish. This, of course, is a frequent reason for choosing definition by location in the first place; it is a mechanism that keeps a low profile while still getting the clarification job done.

Definition by location can be an important tool in continuity writing too, since it preserves a sense of unbroken flow and idea unity while still identifying the term in question. In the following continuity lyric the listener is fully apprised of just what WMAQ programming is without the necessity of giving the *process* of definition a distracting and pace-slowng profile:

Well I been pushin' this big ol' heavy rig, and I still got miles to go;

But I'm never lonesome through the night, I got Country Music Radio.

Push that button and set that dial on 6-7-0,

And keep on truckin' with WMAQ.

It helps me keep my wheels a-rollin',



(MUSIC)



E. PEACH: I wanted more out of life than a nine to five desk job.



That's why I became a nurse practitioner, and why I'm so interested in health care.



I really love people and I really love helping them.



"What's goin' on; how's your eye?"



WOMAN: "Oh, it's a little bit better." PEACH: "Could I take a look at it?"



I bring health care to people in areas where



the nearest hospital and doctor may be 40 miles away.



There are more than 280 different careers in the health field.



Mine took years to learn. Others just take a few months.



It's hard work, but the rewards make up for it.



A smile, a hug - little things that say I'm loved and needed.



ANNCR: Health Careers. Write to this address for a free booklet that tells you all about them. National Health Council, Box 40, Radio City Station, New York 10019. Put your love to work in the health field. A public service of this station and The Advertising Council.

Volunteer Advertising Agency: Ogilvy & Mather, Inc.

Volunteer Campaign Coordinator: Henry Arnsdorf, The Prudential Insurance Company of America



Courtesy of The Advertising Council, Inc.

It helps me stay right on the line;

Tells me where it's rainin' and where it's clear,

An' keeps me right on time.

Well it's a friendly voice through the lonely night while I'm clickin' off those miles,

I keep on truckin', with WMAQ, I keep on truckin', with WMAQ (repeats and fades)

Courtesy of TM Productions, Inc.

Correlation

Comparing the term in question to other terms that can be shown to have a somewhat similar meaning is the process of definition by correlation. We are attempting to correlate, systematically and colorfully to connect the less known or less vibrant term with one possessing much more image potential for our audience:

Like a thousand busy fingers, Lustre Creme goes to work to smooth wrinkles . . .

Your Fensterwald Credit Card—it's like having a bank in your pocket.

Often, the copy doesn't articulate both parts of the correlation but rather provides the audience with only the selected analogy. The television treatment that follows shows a single tree to be a living artifact of our country's history. The vague term "history" is not even mentioned but instead becomes totally correlated with, and tangibly represented by, the progressive growth of the tree itself and the sound of the epoch the tree has survived. "History" is effectively defined and exploited on behalf of the central copy point without the word itself ever having to be employed.

Derivation

Speaking of history, the presentation of a term's derivation, of its semantic heritage, is another definitional method. The original meaning of the whole term can be illuminated, or we can break



ANNCR: (V.O.) In the time it takes to grow a tree, you can grow a country.



SFX: SOUND MONTAGE: YANKEE DOODLE; LINCOLN'S GETTYSBURG ADDRESS; OH SUSANNA;



OVER THERE: "WE HAVE NOTHING TO FEAR BUT FEAR ITSELF"... J. D. R.: YOU OUGHTA BE IN PICTURES;



JACK ARMSTRONG, THE ALL-AMERICAN BOY- "WAVE THE FLAG FOR HUDSON HIGH";



"BENNY WAS BORN IGNORANT AND HAS BEEN LOSING GROUND EVER SINCE"...LAUGHTER-- FRED ALLEN;



THE FLAT FOOT FLOOGIE: JOHN DALY'S RADIO REPORT OF ATTACK ON PEARL HARBOR; SENTIMENTAL JOURNEY;



"ASK NOT WHAT YOUR COUNTRY CAN DO FOR YOU..." J. F. K.; COUNTDOWN AND ROCKET LAUNCH.



ANNCR: (V.O.) But it only takes a minute to wipe out a century.



A flash. And nothing. And even the birds won't come any more.



A Public Service Campaign of the Advertising Council

On behalf of the U.S. Forest Service, State Foresters, U.S. Dept. of Agriculture
 Volunteer Advertising Agency: Foote, Cone & Belding, Inc. (Los Angeles)
 Volunteer Campaign Coordinator: James P. Felton, AVCO Financial Services

Smokey Bear Series 52
 CNFF-6260
 (formerly released as
 FS68-FP55-60)

Courtesy of The Advertising Council, Inc.

down the term into its constituent parts and show the specific significance of each:

In Europe, where our beer originated, *Fassbeer* meant *draft* beer.

When our country was still young, people from both sides of the Alps came to settle in California. With them came their long tradition for vintage excellence; the *Italian-Swiss Colony* tradition.

Though a dictionary quotation can sometimes be used to present the derivation, many audience members will be anything but captivated by such a boring and stilted approach. It is true that, in the case of a professional-technical market already interested in the field from which the term comes, the dictionary blurb may be the quickest way available to show the word's heritage. For less well-delineated target groups, however, a less clustered and cluttered definition must be utilized in order to retain attention:

Production Note: Gladys is irreconcilably cheery throughout while Howard is surly and groggy until consuming the product.

GLADYS: Good morning, dear.

HOWARD: What's good about it?

GLADYS: Any morning you can wake up to Ginger Pops is a good morning.

HOWARD: Ginger who?

GLADYS: Ginger *Pops*, dear. *Fielder's* Ginger Pops. Old-fashioned gingerbread in a new, round shape.

HOWARD: So what, Gladys? Who needs some off-the-wall Ginger what—

GLADYS: *Pops*, dear, *Fielder's* Ginger Pops. Grandma depended on *Fielder's* ginger in her baking. And now they've come out with these new little nuggets to pop you out of bed and wake you up right.

- HOWARD: Okay, okay. I'll try the stuff. But I'm in a hurry. Make it snappy.
- GLADYS: Not snaps, dear, *Pops*. Fielder's Ginger Pops. They're ready to eat right out of the box.
- HOWARD: Oh, swell.
- GLADYS: Or with milk and sugar like this. Here, Howard.
- HOWARD: (CHEWING) Hey; this stuff is great! I haven't tasted gingerbread like this since Mom used to make it for me and Pops.
- GLADYS: Right, dear.
- HOWARD: Huh?
- GLADYS: Pops. *Fielder's Ginger Pops*.

Exemplification

Finally, we can define a term by citing examples of situations to which it applies or, alternatively, by enumerating the essential components of what the term represents. With the first method, we help to define *Excedrin* by saying:

Excedrin is great for relief of mild headache pain. If pain persists, see your doctor.

Thus, we have been both truthful with our audience and respectful of the FTC and FDA in citing, in exemplifying, conditions for which the product is and is not intended.

With the second method, we can illuminate the performance of the Little Zephyr Fan through an exposition, an exemplification, of its namesake's effect and behavior as a gentle, cooling breeze. We can identify the key characteristics of the original "zephyr" and thereby also identify the manner in which the product that preempted the term is promised to perform.

This United Nations Association PSA skillfully blends both varieties of exemplification by making the operations of the U.N. (the situations to which the term applies) and its essential components seem as one:



(SFX: WEATHER ANNCR. UP & OUT) ANNCR: (VO)
When a storm's been brewing



whose weather bureau helps your weather bureau give you an early warning?



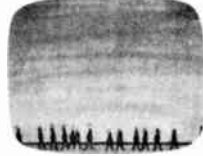
Who got all the world's pilots and control towers to speak English so you can land safely?



And who's just about wiped out smallpox



so your kids may never need a vaccination?



They're the same people who helped develop high protein grain



for undernourished children around the world.



And when clouds of desert locusts might have destroyed the crops of starving people...



these people helped destroy the locusts and save the food.



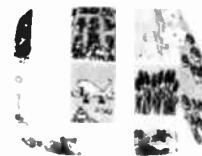
These people also fight pollution and over-population.



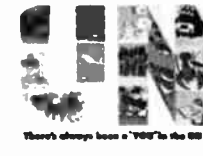
They help locate scarce natural resources.



Their world-wide loans create American jobs.



And they help you in dozens of other ways you never dreamed of.



There's always been a "YOU" in the UN.

Who are they? They're the UN. There's always been a "YOU" in the UN.



United Nations Assn.-U.S.A.
P.O. Box 476
New York 10017

Get the whole story. Send for this free booklet.

A Public Service Campaign of the Advertising Council

Volunteer Advertising Agency: Doyle Dane Bernbach Inc.

Television Public Service Announcements available in color in :60 and :30 lengths on 16mm film



Courtesy of The Advertising Council, Inc.

In our study of definition so far, we have isolated five categories of terms that require defining (abstractions, analogies, generalities, technicalities, and multiplicates) as well as five techniques for defining them (negation, location, correlation, derivation, and exemplification). It should not be surprising that there are also, as a consequence, five criteria to be applied; five questions to be asked, as to whether or not the term under scrutiny has been defined successfully. We need to ascertain if the definition we've chosen has truly been able to: categorize, familiarize, particularize, synonymize, and (to coin a word) "discriminativize" the term with which we've had to deal.

Categorize

The chosen definition must always make it clear into what category, into what classification, the spotlighted word or phrase fits. Does the listener or viewer know that a Cordoba is a car and not a soap? That STP is an engine additive and not a toothpaste ingredient? That the public service "Double Up" campaign is promoting car pooling and not free love?

Familiarize

The definition selected must also utilize words that are more familiar to the target audience than the term we set out to define. Otherwise, we're worse off than when we started and what was originally a small clarification problem can become a semantic quagmire in which all understanding is muddled. An explanation like the following, on the other hand, casts the term in a simpler and more graphic mold:

The new Columbia *dynagroove* process will make your stereo sound better than ever. If you look at one of our records under a microscope you can see the little valleys . . .

Though a "dynagroove" is outside of most people's frame of reference, virtually everyone can visualize what "a little valley" looks like and the familiarization test has therefore been successfully passed.

Particularize

The essential characteristics of the term, the aspects pertaining to it that we wish our audience to remember, must all be addressed in the definition. In its most succinct form, the particularization process normally entails consumer cognizance of the product, service, or station *name*, and of just *what* that product, service, or station can do for each consumer out there. A listener or viewer without this knowledge will be in no position to select what we offer or, even, to keep us in mind.

Synonymize

Whatever the words from which we've constructed our definition, they had better be terms other than the words or phrases to be defined. Gertrude Stein's "a rose is a rose is a rose" may have made it big in the poet business but it's no way to peddle American Beauties. Telling the listener unfamiliar with a carburetor that "Phelps Carburetor Cleaner will improve carburetion" is an exercise in futility. And praising the "top-notch security provided by Jones Security Service" is not meaningful praise at all.

Using a term to define itself rather than employing associated synonyms is a bad broadcast practice for two reasons. First, mere repetition of the same word will never sharpen the clarity of that word. At best, the consumer may remember the word—but not its meaning or affiliated brand. And terms that exist in such a vacuum—terms like Penetresence and Acrisil—are themselves seldom remembered for long. Second, the redundant use of the same word, whether part of a definition or not, simply doesn't make for vivid or colorful copy. It will therefore not engage the attention or the imagination of our audience, and the term and its message will simply vanish without a trace in that sea of continuity in which every listener and viewer is awash.

"Discriminatzé"

Finally, the definition we've constructed must separate the term to be defined from all other terms with which it is likely to be confused; must make sure that our audience is well prepared to "beware of imitations." Since the term to be defined is often a brand name, a product function, or an essential ingredient, the

audience's ability to discriminate our product or service from competitors' with which it might accidentally or intentionally be confused is of paramount importance to the copywriter and the client. Because the term "spearmint" is not, in itself, a protected trademark, the Wrigley people who so prominently display "spearmint" as part of their brand name had to make a point of telling their audiences:

Many gums have the name 'Spearmint'.
But only one has the Wrigley name.

The Xeroxes, Jellos, and Kleenexes of the world have a special problem in this regard since, in common usage, their brand name has been appropriated as the generic referent for their entire product category. While this has some beneficial aspects in the area of brand recall, it also creates a constant need to remind consumers to buy Jello *brand gelatin*, rent Xerox *photo-copiers*, and blow their noses in Kleenex *facial tissues*.

If such generic/brand confusion is often an inadvertent marketplace phenomenon, other misconceptions are more deliberately contrived. The company that put out the low-cost "English Sterling" was not entirely unaware of the much more expensive "English Leather," "British Sterling," and the huge media budgets that were helping to promote both. The discount "Vacation" car wax which came packaged in a bottle virtually identical to that holding the full-price "Holiday," was an interesting if not wholly accidental variation on the same theme. It cannot be stressed too strongly, therefore, that every copy effort possible must be made to delineate clearly and to discriminate your client's brand or service from others for which it might accidentally or purposely be mistaken. When the term to be defined is a brand or trademark, proper definition is not just important but may well be essential to the survival of the account (or at least, to your survival as a copywriter for it).

The subject of definition cannot be put to rest without a brief mention of a special advertising phenomenon that might be referred to as "anti-definition." As a means of capturing audience attention and boosting memorability, some firms have deliberately

positioned a term without any definition at all and have almost baited the audience to synonymize for themselves. When the term is also part of the brand name, a coy little innuendo is set up that tickles the receiver without really inhibiting brand recognition:

Can you imagine what it's like to go a whole year without flicking your Bic?

Ever been beeped on top of a ladder? I have. By my People Beeper. (a pocket signaling device)

The New York woman; when her needs are financial, her reaction is Chemical. (a slogan for Chemical Bank New York Trust Company)

VALIDATION

Let's suppose you've achieved that logical link between two previously unattached subjects. Let's even assume the link is unbreakable. And let's further assume you've isolated the terms in need of defining, employed one or more of the five definitional methods, and found the result to be categorized, familiarized, particularized, synonymized, and "discriminized." You are now ready, not to relax, but to take a step back from your copy and attempt to evaluate it as a whole; to predict its overall effect on those listeners and viewers who are definitely *not* waiting breathlessly for your next message to reach them.

This stepping back, this process of speculating on how your piece of copy will be received, can be dubbed "validation." It's a process encompassing three separate perspectives which, when all brought to bear, are effective protections against losing the market forest in the trees of your copy. These three mechanisms are lovingly known as: The Boss's Haymaker, The Fuller Brush Odyssey, and The Proletariat Shuffle.

The Boss's Haymaker

This potentially knock out punch might be delivered by an agency creative director, a station sales manager, or even the

corner druggist for whom you're freelancing. The Boss's Haymaker is usually thrown right after he or she has read your proposed message and entails nothing more than one simple question: "But what does this *mean*?"

See how unstylish and clumsy it is? No seeming attention to motivational research, psychological appeals, or the tag line that's sheer inspiration. Not even the courtesy and sportsmanship to debate copy imagery or how slickly it flows off the page. Instead, The Boss's Haymaker just flails right into the *solar plexus* of the whole matter; to the fundamental purpose your message was supposed to achieve. If you can't respond with a lightning, one-sentence answer, maybe you never even took the trouble to think about the assignment before stepping into the ring. Maybe you just started writing with no thought whatever to your overall game plan.

Yet, even if you manage a counter to "But what does this mean?" you may still be disqualified. For, if you respond by saying that your treatment is intended to show the Mack-the-Knife Vegetable Cutter's durability, but your copy pays homage to a big tossed salad, The Boss's Haymaker has hit home. Somewhere in the writing process you went off down your own garden path and ignored your copy's main event.

Get into training by asking yourself "But what does this mean?" after you've finished writing a piece of copy. If there is time, ask that question again the following day. The message may look much different to you after a night away from it because time is a great refresher of objectivity. Either way, turning the Boss's Haymaker on yourself *now* will avoid the need for a lot of fancy footwork in somebody's office *later*.

The Fuller Brush Odyssey

This copy validation vehicle was pioneered by radio's first great salesman, Arthur Godfrey. In forced convalescence and with nothing to do but listen to the radio, Godfrey tried to discern why some commercials were so much more effective in grabbing and convincing him than others. The answer seemed to be that many spots simply blabbed at "you folks out there in radio land." There was little or no personalization; little or no attempt at simulating and stimulating a sense of one-to-one communication before dragging the product in by the foot. The successful messages, on the

other hand, took the time and trouble to establish a feeling of friendly conversation before waving the product in front of the listener's ear.

Good copy, in other words, seemed to present the same warmth yet directness that a Fuller Brush salesperson must exhibit on your porch. Good copy, like a good "brush pusher," has first to sell itself. That keeps the door to the listener's or viewer's attention open long enough to get the product out of the sample case.

The Fuller Brush Odyssey, then, asks the copywriter to put himself in the place of a door-to-door salesman. Imagine yourself standing on a long street of stoops mouthing the essence of the message you've constructed for broadcast. If that conjures up doors being slammed in your face, The Fuller Brush Odyssey should cause you to re-think your copy's style and thrust before hitting the copy testing pavement once more.

The Proletariat Shuffle

This third validation test requires you to reverse the role playing that you exercised in The Fuller Brush Odyssey. In The Proletariat Shuffle, pretend that you're a gas station attendant, a check-out clerk, or the person that sat next to you on the bus. Forget that you're a copywriter; forget that you've written the spot; forget everything about the whole assignment and just go blank. (If going blank is easy for you, consult another book.)

Now, as that attendant, clerk, or bus-rider—does this piece of copy make sense? Is it credible? Does it "come across" in terms with which you can identify? Or does the message make you want to walk away, take a coffee break, or move to another seat? Vary the roles you mentally play to represent several segments of the audience at which your copy is aimed. But remember—The Proletariat Shuffle does not involve talking down to people (you might want to review the pertinent section of Chapter 2).

It is deadly to assume that, because you are writing for a mass or non-elite audience, there is no need to worry about receiver common sense. It may be true that educational levels vary from demographic group to demographic group, but common sense is randomly distributed among all ages, income levels, and social strata. Proportionately, there are just as many (or just as few) foolish souls in Fat Cat City as there are on Poverty Row; and the copywriter who doesn't appreciate this verity will have trouble

communicating with both places. As The Fuller Brush Odyssey should have helped to point out, your copy needs listener/viewer friendship, and this does not flow from patronization. The Proletariat Shuffle should help you to evaluate continually whether or not the words you write are enabling the types of people at which your message is aimed to put themselves in the picture; to see themselves using that product or service you are striving so hard to describe.

PROHIBITION

In addition to all of our other concerns as copywriters, there are certain techniques we are charged to avoid no matter how much they might seem to assist or enhance our creation, definition, and validation enterprises. Several of these prohibitions are mandated by the laws and regulations associated with the Federal Communications Commission, the Federal Trade Commission, the Food and Drug Administration, and a host of other agencies. Since this is not a legal casebook, suffice it to say that broadcasting is the most regulated commercial enterprise in this country with a large and complex body of law and litigation to back up this regulation. If anything in your copy seems at all questionable in a legal sense, it should be checked out long before you even think about its hitting the airwaves. Even a giant like General Foods had to reverse engines quickly when a copywriter's inspired "explore the outer reaches of your mind" line was used to promote its *Space Dust* candy. The slogan may have been creative, but the link it forged for children was federally unacceptable.

To stave off any more governmental regulation than already exists, the broadcasting industry in general and the networks, group-owners, and individual stations in particular have devised a number of guidelines and policies governing what is and is not permissible in broadcast program, commercial, and continuity content. The National Association of Broadcasters Radio and Television Codes are accepted almost industrywide as a policy framework for responsible broadcasting. Since so much of both Codes' content pertains directly or indirectly to the work of the copywriter, major sections from each are reproduced in the Appendix. Also in the Appendix are selected policies and statements that

various networks and individual stations utilize in policing the material that is submitted for airing over the facilities for which they have responsibility. A general reading of the NAB Codes as well as those specific corporate documents should give you a reasonable "feel" for the concerns and constraints relative to the airing of what you write. This is important. For, if a network, group, or station "continuity acceptance" executive refuses your copy, it can play havoc with the most finely tuned media schedule, bring you and your client into disrepute, and create public relations problems which nobody needs and few can solve.

Four further prohibitions, though not specific parts of government or industry regulatory language, are of such broad and continuing concern to the copywriter as to require special mention and highlighting. Because they may dovetail with so many provisions common to official codes and statutes, these four prohibitions should perhaps be accorded the status of occupational commandments to be inscribed on your typewriter or ball-point pen as follows:

- I. Don't Be Irrelevant
- II. Don't Be Nasty
- III. Don't Stay Ugly
- IV. Don't Make Saints

Don't Be Irrelevant

Some people will do anything to attract attention to themselves—or to their copy. As we've seen previously, a good attention-getter is vital if your message is to grab the audience's eyes and ears. But an attention-getter that has nothing to do with the copy's main point, or a main point that has nothing to do with the offered product or service, is a lie and a theft. It promises the receiver something your message is never prepared to give and robs him or her of the time each expended in taking the whole message in. Loud noises, screams, and other "now that I've got your attention" rip-offs conflict with the essence of the NAB Code and resurrect the spectre of the huckster copywriter. Spots like this may show imagination, but an imagination that is both unprincipled and undisciplined:

(SFX: WAILING SIREN UP AND UNDER)

ANNCR: Fire! Fire! What a tragedy! What a disaster! All those poor people and what it does to them. Makes you sick right down to your stomach. Yes, the tragedy of heartburn, of excess acidity that comes from eating all that 'fast food,' is a national calamity. But all the flaming agony can be prevented. Stop burning yourself out at those plastic food palaces and start enjoying how 'cool' a good meal can be at Barney's Beefsteak Bistro. Barney's Beefsteak Bistro, corner of Fulton and Business Route 9, takes the time and care to prepare a meal that stays with you; but stays with you the right way. A lunch or dinner at Barney's leaves you cool and collected; not hot and bothered. Plan now for a relaxing noon or evening at Barney's Beefsteak Bistro, Fulton and Business Route 9. Barney fires up his trusty charcoal; not your tender stomach.

Don't Be Nasty

People do not enjoy having their egos bruised—especially by some jerk on the TV or radio. So copy that tries to bludgeon the audience into accepting your point of view through sarcasm and ridicule is bound to go down in flames just like Barney's steaks. Few writers deliberately attempt to disparage their audience but ill-considered lines like the following do no less harm just because they are oversights:

Even you can operate a Sharkfin outboard on the very first try.

Well, Mom, are you about to bake another batch of those drab, dull, everyday cookies?

It's time the Hades Oil and Gas Company showed you a few things about home heating.

Banking is simpler than ever at Fensterwald. That's why we know you'll enjoy it.

Nastiness is also a problem when directed at the competition. Until 1971, both CBS and ABC refused to accept advertising that "named names" and their stance helped keep both fair and unscrupulous product comparisons off most of the airwaves. If two of the networks wouldn't accept the copy, it was just too hard to get proper penetration for it. Then the Federal Trade Commission ruled that euphemisms such as "Brand X" and "our larger competitor" were confusing the public and depriving them of meaningful consumer information. The two networks got the message and joined NBC in permitting the specification of which "Brand X" the copy was talking about. This resulted in a significant upswing in what are officially known as "comparative" commercials.

It must be made clear that comparison, by itself, is neither evil nor nasty. As long as the focus of the message is on the positive aspect of your product (comparison) and not on the alleged negative attributes of the competition's product (disparagement), the practice can play a beneficial role. But as Alfred R. Schneider, boss of ABC's standards and practices department, points out, "Too often singular, unrelated, minor differences are being used to upgrade a product's image in comparison to its named competitor which only leads to challenges as to the appropriateness of this type of advertising."¹ And Roland P. Campbell, senior vice president of the Council of Better Business Bureaus, adds, "You must be able to support not only the claims for your own product but the claims you make about competitive products."²

Comparison in and of itself is not being nasty but it does place a tremendous burden of proof on your client and demand an unflinching precision in the way you write the copy. Note that both the Radio and Television Codes of the NAB make a specific reference to comparative advertising and the way it should be handled. NBC and ABC policy statements on the subject are also included in the Appendix. Keep in mind that the thrust of any honest comparative message is to place your client's product or service in the best verifiable light. The aim is not to place the competition under some unsubstantiated cloud.

¹ "ABC's Schneider Cautions on Comparative Ads," *Broadcasting Magazine*, March 31, 1975, p. 82.

² "Comparative Ads on Upswing, So Are Complaints," *Broadcasting Magazine*, May 10, 1976, p. 51.

Don't Stay Ugly

This copywriter's commandment addresses the issue of offensive or unpleasant words and pictures. Particularly with an entertainment medium such as radio or television, people will be patently unwilling to expose themselves voluntarily to extended periods of agony. Gone is that poor suffering mortal with the pounding hammers and the flashing lightning echoing through his skull. Gone too are the people bent over with the torture of constipation and assailed by the torment of skin itch. Spots that dwell on such images can appeal only to masochists—and there aren't enough of them to bolster many sales curves. If you must depict a discomfiting image in your commercial, don't wait too long before introducing relief. And in order to avoid breaking our first copywriter's commandment, that relief had better be a relevant result of using our product.

Public service announcements may well be tempted to break this commandment more than are their commercial counterparts. How may PSAs expend virtually their entire time in showing us starving orphans or ravaged wildlife? Certainly these are vital concerns. But the message that illuminates nothing but the grotesque effects of this or that calamity will cause listener/viewer tune-out before he learns how he can help. It does the starving orphans or endangered species little good if the people who could have mitigated their plight were driven away prematurely.

Don't stay ugly. If you must use a repelling image, get through it as soon as possible to make way for the relief. And make certain such relief is a tangible and logical outgrowth of the product or service for which you have drawn the assignment.

Don't Make Saints

Inexperienced copywriters tend to try too hard; tend to oversell the product or service to such a degree that the listener or viewer may well conclude it is just too good to be true. If the product, service, or program sounds so unbelievably spectacular that we expect the Three Wise Men to come over the hill, the copy needs total re-thinking. Superlatives, words of overpraise, will simply not be credible to an audience that is bombarded daily by hundreds of spots and promotion pieces. Our jaded receiver is well aware that heaven is not "just around the corner from where you

live" or "yours by mail for only three ninety-eight." Copy that attempts to say different is begging to be scorned. Imagine how you would react to the following pitch:

ANNCR: Spectacular! Stupendous! Those are just some of the words used to describe Mother Hubbard's Hominy Bread. Mother Hubbard's Hominy is the best thing ever to come out of an American oven. Its texture is unsurpassed. Its taste is incredibly delicious. And Mother Hubbard's Hominy Bread makes the most tremendous toast your taste buds have ever experienced. Try a loaf of this fantastic bread breakthrough. Witness the marvel of real milled hominy. Mother Hubbard's Hominy Bread.

In fact, even if your product is as good as you claim, describing that goodness too enthusiastically may still be counterproductive. A few years ago, a spot for Dupont's Xerex antifreeze showed a hole being punched into a can of the stuff and the product then resealing itself. The claim seemed so incredible that many viewers thought it was phoney. So did the Federal Trade Commission. They required Dupont to substantiate the claim that Xerex would work in a similar way to seal small holes in a car's cooling system. Dupont did substantiate it and the FTC backed off. But some viewers still could not believe a coolant could perform so amazingly. Moral: sometimes even a truly spectacular product needs more humility than it deserves.

Don't canonize your product or service. Don't make a saint out of every account to which you're assigned. Overzealous praise causes mistrust to mushroom and may well prevent the audience from accepting suggestions that would otherwise have been truly beneficial for them.

If it seems as though everyone—government, industry, client, and consumer—is looking over your shoulder, you have acquired a healthfully paranoid view of copywriting today. By its very nature, broadcasting's power and potency attracts the close scrutiny of a wide variety of groups with both legitimate and self-serving axes to grind. It is not easy to balance the conflicting pressures and crosspurposes of the various forces at work in and upon the radio

and television industry. But try to keep it all in perspective or you'll drive yourself looney.

Try to see the humor in even a pressure-cooker situation. For along with the four parts of the "CDVP Process," a sense of humor must also accompany the copywriter as part of the baggage he or she brings to each new assignment. Recognizing the incongruity if not the downright ludicrousness of some work situations will do a lot to keep your blood pressure down and your enthusiasm up.

The resilient ability to find humor in all things—especially in those most worrisome job-based harassments—is what preserves a copywriter's freshness. The following "Evolution of Advertising" presentation demonstrates this very quality. Inspired by Kenyon & Eckhardt's chairman of the board, Stanley I. Tannenbaum, it should serve to remind each of us that we needn't be sour to be serious; that we don't have to drape our afflictions in black. As Tannenbaum's "Evolution of Advertising" shows, even (and espe-

<p>Adam and Eve loved apples. You will too.</p> 	<p>Adam and Eve loved apples. You will too.</p> 	<p>Adam and Eve liked apples. We think you might too. Then again, you might not.</p> 	<p>A buyers guide to apples.</p> 
<p>1 Since "the objective is to sell apples," this might seem a satisfactory start.</p>	<p>2 But that "lacked appeal to an important consumer segment" and a black Adam and Eve were substituted</p>	<p>3 That wasn't entirely satisfactory, either. And lawyers thought "love" would be "too difficult to substantiate." This compromise resulted.</p>	<p>4 A "Consumer's Guide Approach" for those who insist that negative information should be affirmatively presented</p>
	<p>The apple growers association of America is working on ways to prevent bad apples from spoiling the barrel.</p> 	<p>This apple contains Vitamins A, B6, C. It is about 100 calories or 18 grams of carbohydrates.</p> 	<p>If you don't buy our apples, we'll shoot this dog.</p> 
<p>5. Another cautious approach, with cigarette label warnings in mind</p>	<p>6 For those who prefer the corporate approach, still another version</p>	<p>7 An attempt to meet the Federal Trade Commission's proposed new trade regulation rule for food advertising.</p>	<p>8 At the end, "taking into account the lawyers, the government and all the consumer pressure groups, this final desperate approach"</p>

Courtesy of Stanley I. Tannenbaum, Kenyon & Eckhardt, Inc.

cially) under pressure, copywriting *can* be fun. There is no better principle with which to end this chapter and, for that matter, this entire five-chapter section on Copywriter Acclimatization.

Don't shoot that dog. Forging a logical link between two previously unattached subjects may not be an easy task but it will insure your copy's (and poor Fido's) survival. Focused Creativity that is properly *Defined* and *Validated* and that respects the four Prohibitions outlined earlier is a more than respectable counterweight to generalized critical carping.

part **two**

Radio Copywriting

Key Elements of Radio Writing

Radio Housekeeping Copy

Radio Commercials

Key Elements of Radio Writing

Ad man Richard J. Mercer once fashioned the following hypothetical classified for radio copywriters:

Attention playwrights, unfulfilled geniuses, humorists, composers: Come right to the theater, the greatest theater of them all, the theater of the mind. Write for radio, the land of the [Stan] Frebergs and the home of rave reviews.¹

Mercer's implied list of qualifications is an apt one because the successful and effective radio writer has a bit of the dramatist, comedian, muse, and master mind all rolled into one adaptable package. Writing for radio is a unique adventure that transcends the limitations of the shooting schedule and camera lens. Radio writing manifests a respect for language like that print accords but must dole out this respect into comparatively miniscule units that are most often read in a minute or less. For the creative copywriter, such enforced brevity is a constant frustration. Nevertheless, as a wordsmith-in-training and/or a creative student of the broadcast media, you should still aspire to answer Mercer's want ad and to

¹ Richard J. Mercer, writing in "Monday Memo," *Broadcasting Magazine*, May 23, 1966, p. 24.

strive for the raves that it promises. The next three chapters will do what they can to assist you.

TAPPING RADIO'S ADVANTAGES

If, as a copywriter, you think radio is no more than video's farm team, your appraisal differs radically from that of many successful practitioners. Alan W. Cundall, Clinton E. Frank Incorporated's creative coordinator, goes so far as to say that "copywriter's heaven is in radio advertising." A prime reason behind this glowing appraisal is radio's versatility, a versatility that imbues all forms of radio writing: spots, PSAs, and continuity included. When you write for radio, Cundall points out:

There are no stage or scenery costs. The actors can be ugly as sin and there are no costume or make-up costs. . . . If you can think of it, you can do it. With a 10-second sound effect of a crowd roaring, you can picture 80,000 people at the Super Bowl game. You can conjure up visual images—colors, shapes, places, people, events, emotions—everything from Adam and Eve to the end of the world. By the same token, you can invoke sensations of smell, taste and touch. Radio can be a lot sexier than real sex. You can show colors more vividly because no other color competes for the listener's attention. Radio is *not* an audio medium—it's visual. The audience "sees" whatever you want them to. The better you know your craft, the more they'll "see."²

But in order to tap these intrinsic radio advantages for whatever the assignment at hand, your copy must conform to the medium's dynamics. It must mirror but not flaunt all the qualities making for what we shall call *Succinct Sound Appeal*. Copy that manifests *SSA* does not acquire it by accident but rather achieves it through the interaction and combined effect of all of the following procedures:

Succinct Sound Appeal requires

1. Painting a backdrop
2. Varying length

² Alan W. Cundall, writing in "Monday Memo," *Broadcasting Magazine*, August 20, 1973, p. 14.

3. Averting "printese"
4. Concluding with energy
5. Reading aloud
6. Timing as read

Painting a Backdrop

Whenever possible, radio commercials and continuity should seem to have a locale, should seem to arise from some specific setting. With the camera's opening shot, television can easily let the viewer know just what the context is for the message to follow. Radio has no such automatic establishing device, and unless special care is taken to provide the equivalent orientation via other means, the radio piece will seem to lack substance. The listener will receive it in a vacuum, tied to nothing and associated with nothing. Like a curtain that rises on a carefully dressed stage, the opening seconds of your radio presentation should frame and augment the action to follow. True, you don't want the listener to "walk out whistling the scenery" to the detriment of your central copy point, but you do want a habitat that heightens memorability. Even a prosaic approach like the following Marine Corps spot can quickly sketch the situation most appropriate to the communication's purpose:

ANNCR: A Marine pilot in the air flying cover for Marines on the ground knows precisely the tactics the ground unit will employ. The platoon leader on the ground knows the kind of support he can expect from the Marines in the air. This teamwork takes brains and training. Tough training. That's why the Marines are looking for a few good men, to lead. If you're a college graduate—or if you will be—give some thought to the aviation opportunities in the Marine Corps. Talk it over with your Marine representative.

Courtesy of United States Marine Corps

Note how the very first sentence clearly circumscribed the environment to which the message pertained and in which it seemed to

take place. The second sentence then helped enlarge and intensify that environment.

More general audiences can be furnished a backdrop just as quickly if the opening of your radio message is carefully handled. In this PSA too, the scene is drawn clearly and comprehensively in the initial thought unit:

In Palos Verdes, California, 2000 species of plant life grow ten feet above 3-million-tons of rusted cars, trash, and garbage. This is South Coast Botanic Garden: a dump transformed into a paradise. It proves volunteer projects can return the land to natural beauty.

For the name of the community team nearest you, write: KEEP AMERICA BEAUTIFUL, 99 Park Avenue, New York, New York 10016.

People start pollution. People can stop it.

A public service message of this station and The Advertising Council.

Courtesy of The Advertising Council, Inc.

Despite its brevity, even station continuity can create a sense of locale. That may, in fact, be its prime mission in encouraging listener identification with the program or station being plugged. In the following lyric, as in the previous two examples of "straight" copy, the initial line serves as the prime means of orientation:

You, you, you in the sunshine, yeah,
You are the reason we do what we do.
You, you are the music we play;
We play it for you on 93 KHJ

Courtesy of TM Productions, Inc.

Varying Length

As we've mentioned before, good copy has flow. And a feeling of flow is enhanced best by a progression of thought units that

vary in length. If all of its sentences expend about the same number of metric beats, a message will develop a "lock-step" character that may be totally appropriate as a music lyric but monotony incarnate as unaccompanied copy. In a jingle like KHJ's above, the music itself can be relied upon to provide the basic flow needed. With unaided copy, however, this task must be assumed by the words and sentences themselves which should proceed in contrasting short and medium units. For flow, after all, is best seen when balanced by ebb. The shorter units help to hold the thought up momentarily before the medium ones propel it ahead again.

The copywriter should be enough of a craftsman that the listener will not notice the means by which flow is regulated but only experience its pleasing effect. The tedium of same-length sentences, on the other hand, is an inevitable distraction for audience attentiveness. Often, listeners may not be able to identify consciously what caused their attention to wander. But the lack of contrast inherent in uniform-length thought units takes its toll no matter how glowing the word choices that made up those units. The sample Talbot Reinforcement spot below demonstrates the dulling sameness undiversified length begets. Each succeeding thought unit has the same five beats which pound relentlessly on without regard to copy meaning or aural flow. The beats are marked to further identify the lack of variety in sentence duration:

¹Paper's ²cheap but your ³time and ⁴effort ⁵aren't. ¹Torn ²paper means
³valuable ⁴work ⁵lost. ¹Take no ²foolish ³chances and ⁴stop ⁵misfortunes. ¹Fix
those ²tears with ³Talbot ⁴Gummed ⁵Reinforcements. ¹Preserve the ²time
and ³effort you ⁴put in your ⁵work. Ripped ¹binder ²holes demand you ³use
Talbot ⁵now. ¹Keep that ²valuable ³work right ⁴there in your ⁵notebook. ¹Talbot
²effectively ³heals that ⁴wounded ⁵paper. ¹Talbot ²Gummed ³Reinforcements
can ⁴put you at ⁵ease. Get ¹Talbot ²Gummed ³Reinforcements ⁴before it's
too ⁵late.

* Length, then, is measured in *beats* which combine to create copy rhythm. It is not the number of words but the number and arrangement of beats that comprise the framework for copy flow. Take the measure of some of your material in the way we've just measured the Talbot spot. That should help you detect monotony in the making and assist you in the composing of copy that seems to soar rather than metronomically stumble.

Contrast the mechanical effect of the Talbot commercial with the nonrepetitive progression in this PSA for the Forest Service. Compute the beats in each thought unit. Here the sentence lengths are varied enough to retain rhythmic interest without eclipsing the copy's meaning and sense:

HOWARD DUFF: What do the next 200 years hold for America? One thing is certain. Unless we're careful with fire in the forest, we'll be living in a world without newspapers or books or magazines. A world without lumber, without oak desks or walnut panelling, without beam ceilings or hardwood floors. It'll be a world you probably won't like. But it's a world you can prevent from ever happening simply by being careful with fire today.

ANNCR: A public service on behalf of your State Foresters, the Forest Service, and the Ad Council.

Courtesy of The Advertising Council, Inc.

③ Averting "Printese" BE CONVERSATIONAL

As we've mentioned several times before, radio copy is meant to be *heard*, not *read*, by the people at whom it is aimed. A newspaper or magazine reader always has the option of rereading a certain passage to get the meaning that was originally missed. A radio message, however, exists and evaporates in real time. Unless the listener is exposed to that same communication at another time or on another station, meaning missed the first time may be meaning missed forever.

Radio copy, therefore, must be conversational, not only because that quality helps simulate an essential feeling of one-to-one communication but also because conversation is the style in which we are most conditioned to pick up aural meaning and to pick it up the first, and often the only, time the message is delivered. The sentence just completed is a good example of print communication. It is an extended thought unit that pulls several related elements together into one package whose meaning can be garnered by rereading or simply reading more slowly the first time. For radio communication, on the other hand, we have to sacrifice the unity of one extended "lead" idea for shorter thought units that will cumulatively give us the same information in a more "aurally digestible" serving. Rewriting this paragraph's lead sentence to meet radio's requirements might give us something like this:

Radio copy has to be conversational. A conversational quality helps simulate the needed feelings of one-to-one communication. Besides, we're most used to picking up aural meaning when it's delivered in a conversational style. And we realize conversation won't often be repeated so we work harder to understand it the first time.

Sometimes, as this example shows, radio must use just as many if not more words than print to cover the same ground. That's why on radio, where real-time space is so short, we can seldom afford to deal with more than one main point in any commercial or piece of continuity. Yet, far too many writers still try to send out the same piece of copy to both newspapers and radio stations. This results either in print copy that does not offer enough information to hold a reader's focus or, more often, in radio copy that is just too congested for most listeners to decipher.

Here is a piece of print-oriented copy that was misdirected to radio. Is it styled conversationally? Does it make one main point? Does that point come through clearly?

Honest Abe is the wood burner for big jobs. For \$269 you can heat your entire home with this amazing wood-burning stove and save one half or more in fuel costs. Clean and safe burning, it's free of smoke and

fireplace odor. Minimum maintenance with easily emptied ash drawer. Roomy 24 by 20 firebox allows one fire to burn for hours. And Honest Abe is easy to install. Call Harry's Heating at 320-8865.

Though the copy conforms to the word limit inherent in a 30-second spot, there is little else about it that shows adaptation to the radio medium. In reaching the listener, some of the technical data would have to be omitted so that the main copy point can be allowed to surface:

It's been a cold winter with more to come. And those high heating bills have probably given your budget a real chill too. Harry's Heating has the solution; the Honest Abe wood-burner which can cut those fuel costs in half. The easily installed, Honest Abe wood-burner is the clean, safe, economical way to bring cheery warmth to you and your budget. Call Harry's Heating at 320-8865. Get Honest Abe working for you. Call 320-8865.

Radio copy obviously cannot depend on the typeface alterations, layout patterns, and other graphic implements through which print can present and arrange a comparatively vast quantity of information. Unless they are composed into the very essence of the copy, paragraphing and headlining are not discernible to the radio listener who only receives the message one word at a time in the order in which the announcer's voice is unveiling it. But radio can paint pictures in the mind—pictures that can be far more involving and multidimensional than the pen-and-ink starkness upon which print must so often depend. If our radio copy can escape "printese," it can attain what Richard Mercer calls "freedom from print's static vulnerability. Radio doesn't just stand there like a four-color proof begging to be nit-picked into appalling mediocrity."³

4.

Concluding with Energy

REVEAL AS YOU GO

Varying the length, the number of beats, in succeeding thought units will do much to support copy flow. And the motivat-

³ Mercer, *Broadcasting Magazine*, May 23, 1966, p. 24.

ing force behind that flow, the careful revealing of sense, is equally important to the overall effectiveness of the radio message. In short, our radio sentences should conclude with strong, forward-leaning endings just as the copy as a whole should end strongly. Announcers need something to read up to so that they experience the copy's natural impact and, through their voices, their listeners experience it also. Both announcer and listener need to feel that each succeeding sentence was worth their time and trouble. This helps insure and heighten further attention as the spot progresses. The anticlimactic sentence or message ending that seems to let the listener down rather than confer a reward for listening is like Aunt Eleanor's bright-tinseled packages with the perennial underwear inside. The result never lives up to the way it was wrapped or the time expended in opening it.

Don't be an "Aunt Eleanor" copywriter. Make sure that your messages for radio are not only packaged in an ear-pleasing rhythm, but also reveal engaging discoveries as the sentence by sentence unwrapping proceeds. A particularly striking example of such continuous "expectation fulfillment" is this candy commercial created by Anderson-McConnell Advertising of Los Angeles:

MAN: They keep coming with these silly ways to help you give up smoking—like, well, instead of a cigarette you take a Cup O'Gold candy bar, see? Well, the Cup O'Gold, you know, is the one with that creamy, rich chocolate and them crushed almonds and that delicious and good marshmallow center. Well, I was willing to try it, so the next time I felt like having a cigarette I just had me a Cup O'Gold candy bar. It didn't work. You just can't keep a Cup O'Gold lit.⁴



Reading Aloud

The achieving of *Succinct Sound Appeal* obviously requires the generating of some sound. And this must occur not just at the completed message's moment of recording or airing but during the copy's entire evolution. The copywriter needs to check the effec-

⁴ Mauri Vaughn, writing in "Monday Memo," *Broadcasting Magazine*, October 9, 1967, p. 22.

tiveness of every piece of material by reading it aloud. Words and sentences that look spectacular on paper can sound terribly stilted, awkward, or even incomprehensible when launched onto the airwaves.

Great writing is not necessarily great *radio* writing, and the actual articulation of the proposed copy is the only way to test accurately the words in an environment comparable to that for which they are ultimately intended. Here is a piece of great writing from William Faulkner's *Light in August*. Can it also be used as great *radio* writing? Try reading it aloud to find out:

All the men in the village worked in the mill or for it. It was cutting pine. It had been there seven years and in seven years more it would destroy all the timber within its reach. Then some of the machinery and most of the men who ran it and existed because and for it would be loaded onto freight cars and moved away. But some of the machinery would be left, since new pieces could always be bought on the installment plan—gaunt, staring, motionless wheels rising from mounds of brick rubble and ragged weeds with a quality profoundly astonishing, and gutted boilers lifting their rusting and unsmoking stacks with an air stubborn, baffled and bemused upon a stump-pocked scene of profound and peaceful desolation, unplowed, untilled, gutting slowly into red and choked ravines beneath the long quiet rains of autumn and the galloping fury of vernal equinoxes.⁵

Vocalize everything you write for radio as you write it. Your copy may not approximate classic writing but, as we've just seen, classic writing will often not succeed as acceptable aural copy. Perform the message you've created exactly the way you would want an announcer to read it. If something trips you up, change it. For that same imperfection is likely to cause similar problems later for both talent and listeners.

6

Timing as Read

While reading aloud, you should also obtain the actual running time of the copy. Word count, as has been noted in Chapter 3, is only a general indication of the number of seconds that a given

⁵ From *Light in August* by William Faulkner. Copyright 1932 and renewed 1960 by William Faulkner. Reprinted by permission of Random House, Inc.

piece of material will expend. The only exact method is to put a stopwatch to the copy as you are voicing it. And make sure you do really voice it. Some copywriters invariably come up with material that is over-time because they whisper the message to themselves. Since it takes longer to vocalize a word than it does simply to form it with the mouth, "lip-read" copy will always time out shorter than when fully articulated by an announcer. The result (assuming stations accept the material at all) is a forced accelerating at the end of the copy as the talent strives to fit it into the allotted time. Nothing can be more detrimental to listener attention than this forced speeding up. Avoid it by careful timing of several fully articulated "run-throughs" performed at the tempo at which you would wish the announcer to read. In this way, your message will be as succinct in form as it should be in content, and this final ingredient in achieving *Succinct Sound Appeal* will have been successfully incorporated.

THE RADIO COPYWRITER AS POET

In the previous section it was indicated that great writing is not always great *radio* writing. Yet, there exists a particularly strong bond between one class of great writers—the poets—and those who labor at broadcasting's typewriters.

Webster's New Collegiate Dictionary describes a poet as "one endowed with great imaginative, emotional, or intuitive power and capable of expressing his conceptions, passions or intuitions in appropriate language." The radio copywriter's job, in fact, is to find sounds that are so appropriate to our message that the listener will not only comprehend but also remember them as the means of recalling the workings of our product or service. Thus, we know what will "double our pleasure, double our fun," what makes our pet cat "chow, chow, chow," and how to repel a "Big Mac attack."

These broadcast slogans are simply the latest manifestations of an age-old tradition. For, before the age of print and, consequently, before the age of significant literacy, fables, sagas, and folklore in general were passed down orally. From the ancient Greek rhapsodes and Biblical psalmists to the medieval minstrels

and beyond, those poets seeking to communicate with significant numbers of "common folk" did so by casting their messages into concise yet colorful verses which could be understood easily by all and remembered, at least in part, by many.

Like these earlier poets, the radio copywriter performs in a totally oral and fundamentally nonliterary environment. His listeners, like those of his historic predecessors, have no concrete, permanent record of the subject being communicated. Everything the radio audience carries away with them has not only to be visualized, but also implanted in the mind through an unusually harmonious juxtaposition of sounds and ideas. In a process with which any past or present minstrel can identify, the radio writer is continually in search of the perfect marriage between sound and sense; a marriage that will enable the message to spring to life and stay alive in the listeners' memories during the days and weeks to follow.

Yet, in many ways the radio copywriter's task is even more difficult than that faced by most other poets. For a poet in the conventional sense can usually choose his own subject, the orientation that will be taken as regards that subject, the form to be employed, and the length to which that form will extend. The radio copywriter, conversely, virtually always has the subject assigned to him together with a compulsory subject orientation which is nearly always positive (unless it is something like an *anti-litter* PSA). The form is certain to be budget- and time-bound. If there is no time or money for a dialogue spot to be produced, for example, the copywriter must proceed with a uni-voice approach regardless of his personal or professional preference. And the dictated length is precisely the length decreed by the campaign managers and the media selection plan which they have adopted.

The nonradio poet can decide to write in praise of a solitary stalk of corn. The copywriter is told to pen a corn flakes spot. The conventional poet may decide that that particular cornstalk represents man's constant search for independence. The radio poet is instructed to demonstrate how that one brand of corn flakes meets the whole family's breakfast requirements. The traditional poet decides to discuss his corn stalk in Italian sonnet form: 14 lines in iambic pentameter grouped into two subsections of eight and six lines. The broadcast writer has thirty seconds of air-time to be devoted to a uni-voice housewife testimonial. The remarkable aspect of all this is that, despite the comparatively cramped bound-

aries within which he has to maneuver, the radio copywriter must still construct a message that is just as meaningful and memorable to the mass audience as the traditional poet's message is to his far fewer and initially more attentive constituents.

Just for a moment, let's see how a conventional poet and a "copywriter poet" might approach and describe the identical subject. In this case, the topic is the same small-town cafe. As in the case of the Faulkner passage, the nonradio writer's imagery may well be more descriptive and extended. But would it be as clear and discernible coming over the radio as the copywriter's 30-second spot that follows it? Even for poets, good or even great writing is not necessarily great or even functional for radio:

DINER

A new day's procrastination
 Lets night's veil still opaque the sun.
 The silky mist floats on the highway
 And the dew embosoms the grass,
 While sleepy truckers and travelers,
 Draped in coats, soon discarded,
 Gather in bleary-eyed company,
 Sipping the heaven-sent coffee.

The morn's high tide arrives.
 Rays of sunshine put neon to shame;
 The grey-white road crawls its way to tomorrow
 And the ground is a mottled pastel,
 A carpet which grade school boys
 Imprint with rubber-ribbed gym shoes
 In their jumbled, vibrant rush
 To the charm-filled gum machine.

Exhausted, a spent afternoon
 Plods by in thankful surrender,
 Leaving a shadowed thoroughfare
 Flanked by the darkening earth
 Where the bachelors and creased businessmen
 Stretch out their day-piled stiffness
 While stepping from autos and vans
 In pursuit of the house specialty.

A suit with a moon for lapel pin—
 The ebony mystery of midnight—

Makes the highway a concrete river,
 Gives each blade of grass a new boldness
 To the starry-eyed couples,
 As linked pairs of feet
 Drift through the door,
 For the evening's last talk.

ANNCR: A place to start the day off right; a place to stop before saying good-night. Tempting food, relaxing atmosphere, and an always-here-to-please-you attitude. That's what you'll find every day, twenty-four hours a day, at Bannerman's Diner. From that first up-and-at-em cup of coffee, to a late-night home-cooked snack, Bannerman's Diner serves you the food you like—when you like it. Bannerman's Diner on Route 23. Your any-time, every-time place to be.

POETIC PACKAGING

In comparison with the poem, the copywriter's radio-tailored effort may seem quite banal. But despite the obvious and necessary differences in the above two treatments of Bannerman's Diner, let's not forget the broad task and goal similarities that bind nonbroadcast poets and radio copywriters into a common society. In the final analysis, both groups are required to take nonvisual media and, through inspired blends of sound and sense, energize and activate the listener's visual and other senses in order to extend both attention and memorability. Award-winning copywriter Robert C. Pritikin points out that: "When you write a radio commercial for the eye, instead of for the ear, you can expect to achieve enormous recall value. The most elementary memory course will teach you that to remember something, you must visualize it."⁶ Pritikin himself created one of modern radio writing's best illustrations of this principle in a series of spots which illuminated the very visual essence of a paint via the supposedly "blind" radio medium:

⁶ Robert C. Pritikin, writing in "Monday Memo," *Broadcasting Magazine*, March 18, 1974, p. 22.

ANNCR: The Fuller Paint Company invites you to stare with your ears at—yellow. Yellow is more than just a color. Yellow is a way of life. Ask any taxi driver about yellow. Or a banana salesman. Or a coward. They'll tell you about yellow. (PHONE RINGS) Oh, excuse me. Yello!! Yes, I'll take your order. Dandelions, a dozen; a pound of melted butter; lemon drops and a drop of lemon, and one canary that sings a yellow song. Anything else? Yello? Yello? Yello? Oh, disconnected. Well, she'll call back. If you want yellow that's yellow-yellow, remember to remember the Fuller Paint Company, a century of leadership in the chemistry of color. For the Fuller color center nearest you, check your phone directory. The yellow pages, of course.⁷

This Fuller Paint spot is a perfect example of radio's using its own unique advantages to capitalize on television's disadvantages. Every member of the audience was enticed into painting, in their own minds, what was most appealing about yellow to them. There was no forced dependence on the film processor's yellow, videotape's yellow, the kind of yellow that the TV station engineer admired, or even the brand of yellow the home TV set was adjusted to reproduce. Instead, it was everyone's perfect yellow displayed in everyone's most perfect showcase—his own mind.

Like any successful radio copywriter, Pritikin engaged in a little *poetic packaging*—he isolated the element of the subject upon which he wanted to focus and then derived some picture-potent symbols to bring that element to mind's-eye life. Broken down, the development of the above commercial, like the development of any image-filled piece of *poetically packaged* radio, results from a unified process that nonetheless springs from three separate though succeeding questions:

- ①. What is my subject?
(Yellow Fuller Paint)
- ②. What is its key element or quality that I want the listener to appreciate?
(the vibrancy of its yellow color)

⁷ Ibid.

③ How can I *poetically package* this quality?

(relate it to other prominent examples of the color yellow; taxis, bananas, dandelions, melted butter, lemon drops, a canary, even the yellow pages and cowards)

Many aspiring writers realize they must employ imagery to make their message come alive, but they neglect the vital second step. They mistakenly try to describe, to *package poetically*, the product or service as a whole rather than first selecting its key attribute and the central copy idea that must be fashioned to display that key attribute. Since no short piece of copy can ever be expected to make more than one memorable point, the adopted poetic package must likewise work in service of that point instead of attempting to characterize the product or service's totality.

For practice, take the following items and try to pull out what the key element or quality of each might be:

- a ball-point pen
- a watchband
- an underarm deodorant
- a pizza pie

Do you and, given your subject's specific advantages, *should* you focus on the pen's shape, the watchband's strength, the deodorant's gentleness, and the pizza pie's convenience? Or do you stress the deodorant's strength and the pizza pie's shape? Whatever you decide, you must then as a radio writer encase that central concept in the most vivid and meaningful wrapping that you can derive. Does the pen fit your hand like an extra finger? Does the watchband's strength come from "tank-track" weave? Does the deodorant go on "gentle as a goldfish's kiss"? And what about that pizza with its shape or convenience? Keep digging until you find your subject's most appropriate element and a convincing *poetic package* to match. It's not easy, and a lot of seemingly unproductive "think time" may be expended before you ever start setting your copy to paper. But hang in there. For, once you have successfully dealt with all three of *poetic packaging's* questions as they apply to

the assignment at hand, you'll have a message that is truly effective because it's intrinsically *radio*.

GENERAL RADIO FORMAT

Also intrinsic to radio is the need for clarity in copy arrangement. The efforts toward *Succinct Sound Appeal*, poetic packaging, and all the rest do not automatically spring from the writer's head to the announcer's mouth. Rather, as was discussed in the second chapter, even the most appealing and image-filled message must be translated into proper script form as a prelude to proper performance.

The body of the copy, the script's working section, is what we need to concern ourselves with here. For it is in the body that we must definitely indicate our arrangement and manipulation of any or all of radio's trio of sound elements: words, music, and sound effects. The following commercial has been constructed not as a "hall of fame" spot but to demonstrate a useful and cogent pattern for script organization. It features all of the key ingredients that might need to be entered in a script. Reference numbers have been added to facilitate discussion.

¹Production Note: All talent should convey lines like actors in an early thirties movie.

ANNCR: Motion sickness; that queasy feeling whenever you travel. And it's hard to imagine a better place for it than on a choppy cruise like this. Doesn't seem to bother that guy out on deck though. ²(Fading off) Let's try to find out why—

³(FADE IN SHIP SOUNDS: CREAKING TIMBERS, SPLASHING WAVES UP AND UNDER)

BILL: (Fading on) Good morning. What? No, I'm no sailor. I'm Bill the Bookie from Davenport. ⁴(SHIP SOUNDS FADE OUT) Motion sick? Not me. Not since that day (fading off) back at George's Drug Store when—

⁵(STORE SOUNDS UP QUICKLY. CASH REGISTER RING. STORE SOUNDS UNDER AND GRADUALLY OUT)

GEORGE: Hey, Bill. Know this tune? ⁶(MUSIC: OFF-KEY WHISTLING OF 'CAMPTOWN RACES' FIRST FOUR BARS) That your number?

BILL: (Irritable) Give it some hay, George. Oh, that bumpy flight from Vegas. Like riding a swayback steer.

⁷(TWO MORE WHISTLED BARS OF 'CAMPTOWN RACES')

GEORGE: Then saddle up to this. It's Owen's Elixir.

BILL: Owen's what?

GEORGE: Owen's Elixir. Makes you feel like it's post time, all the time.

⁸(MUSIC: TRADITIONAL 'AT THE POST' TRUMPET CALL)

⁹(CROSSFADE TO SHIP SOUNDS UP AND UNDER)

BILL: From then on, it was Owen's for me. You can bet your calm stomach on it. It's Owen's Elixir to win—every time.

(SHIP SOUNDS UP AND OUT)

As ¹ shows, an indented production note may precede the actual copy and is used to give a general casting or stage direction which will pertain throughout the script. This keeps clutter within the copy to a minimum and helps segregate continuing elements from those that are relevant only to limited sections of the piece. Since the production note clearly precedes the script proper and utilizes special underlining, indenting, and capitalizing to call attention to itself, there is no need to put the production note in parentheses.

Specific movement and stage directions, such as the one marked by ², do exist in parentheses with the first letter capitalized. These directions are placed in the copy at exactly the point when they're to become operative.

Sound effects are likewise in parentheses and, unlike stage directions, are entirely in CAPS. When they occur between character speeches but within the same scene, sound effect directions are indented at least three spaces more than are lines of dialogue. The ³ marks such a situation. When sound effects occur within a speech they, like stage directions, are placed at the actual point of occurrence as ⁴ demonstrates. Sound effects' FULL CAPS format thereby becomes the prime means by which the actor can distinguish them from the stage directions for which he is more likely to be responsible. Lastly, when sound effects comprise the bridge between scenes or are the prime means of initial scene establishment, their cue begins at the far left margin as ⁵ points out.

Music cues are also in parentheses and are also in CAPS. They are further distinguished from sound effects by being fully underlined but may or may not begin with the term MUSIC. As reference numbers ⁶, ⁷, and ⁸ illustrate, the location of music cues within speeches, between speeches, and as scene-bridging devices respectively, follows the same rules as do sound effects serving similar functions. Finally, when separate music and sound effect cues assist each other to shift the scene, both directions are normally placed at the left margin with a separate line for each as ⁹ strives to designate.

The spacing of each subsequent line of copy is also important in providing both talent and sound engineers with the clearest possible blueprint of what the copywriter has in mind. The usual practice is to double-space within speeches and triple-space between them. This includes triple-spacing between a speech and a sound effect or music cue that completely separates that speech from another character's line to follow (see ³ and ⁷). It also applies to the triple-spacing that precedes and follows music or sound-effect bridges between separate scenes (such as ⁵ and ⁸⁻⁹).

A commercial announcement or piece of continuity will seldom be extensive enough to require the use of even half the specialized cues that are called for in the above Elixir script. In fact, a cluttered productional orgy like this would be a technical and brand-recall nightmare. The Owen's Elixir presentation does, however, demonstrate a standardized plan for message typography; a plan that promotes consistent script layout and ungarbled communication with the skilled individuals, the voices and technicians, who must mold the copy into sound-propelled images.

PRODUCTIONAL TERMINOLOGY

The copywriter's adaptability to the technical requirements of radio is more than a matter of proper format. It also encompasses an understanding of those basic radio terms which, for the writer, translate into sound capabilities. For our purposes, we will divide terminology into three categories: (1) talent instructions, (2) control booth instructions, and (3) other writer-used technical terms. It is not our intent here to cover all of radio production's specialized vocabulary. Instead, we call attention only to those words that the copywriter is most likely to need in preparing the actual script.

Talent Instructions

This category can be thought of as traffic-directing devices, several of which were included in the above Owen's Elixir commercial. In essence, they tell the talent where he or she should be in relationship to the microphone and whether he/she should stay there. Because talent is expected to be *on mike* unless told otherwise, this instruction requires writing out only when needed to indicate the desired completion point of a long move toward the microphone. Walking toward the microphone is called *fading on* as Bill's portrayer does in his first Elixir spot speech. The reverse effect is called, not surprisingly, *fading off*. The Elixir announcer does it to give the impression that he is walking away from the listener and out on deck to Bill. Bill does the same thing at the end of his first speech to give us the feeling of a gradual flashback. If we instead want the talent to stay "in the distance" for any significant portion of his or her dialogue, we simply use the term *off mike* at the beginning of the first line to be delivered in that mode.

Moving talent in and out creates a much more realistic sound picture than the mere adjusting of volume in the control room. When someone walks away from us in real life, for example, our ears do not suddenly pick up less sound from our total environment. Instead, quieter but closer sounds grow more prominent as the receding person's voice grows less distinct in the distance. That total sense of presence is what radio seeks and we therefore move people accordingly. As a slightly more sophisticated applica-

tion of this principle, we will sometimes use the terms behind barrier or thru soundscreen when we want the effect of someone talking through a wall, behind a closed door, or locked in a trunk, to name just a few possibilities. A special acoustical panel is placed between the talent and the microphone to facilitate this condition. When the fictional door is opened or the trunk is unlocked, the talent can simply move quickly around the barrier to be instantaneously *on mike*. Alternatively, if our aural scene features a long wall or pictures a door that is supposed to be some distance from the listener's central vantage point, the talent can be instructed to fade on (either quickly or slowly) from behind barrier.

Control Booth Instructions

As mentioned above, volume is the most obvious productional function to be manipulated by the control booth engineer. Sound effects and music are commanded to FADE IN or FADE OUT when respectively introduced, and removed from the scene. Sound effects and music that are already present in the scene may be requested to FADE UP or FADE DOWN in order to enlarge or diminish their part in the total sound picture. We can also make use of refinements to these general directions such as: ESTABLISH, SNEAK IN/SNEAK OUT, FEATURE/FEATURE BRIEFLY, or hybrids like FADE UP AND OUT, FADE DOWN AND UNDER, FADE UP AND UNDER, and FADE DOWN AND OUT. As the conclusion to the Elixir spot demonstrates, we can, in addition, CROSSFADE one music or sound-effect cue with another by overlapping the receding element with the sound source just taking the stage. Especially when both elements are musical in nature, the CROSSFADE is also known as a SEGUE.

You may occasionally have need for some more rarefied control booth instructions too. The FILTER MIKE effect may be accomplished by having the talent talk into a tin can but is often accommodated through a more sophisticated microphone or control room modification of the input line that carries the talent's voice. A FILTER MIKE mechanism is used to give the effect of a voice coming over a telephone, through a public address system, or to denote unspoken thoughts and musings in a character's mind. As these musings get more and more unreal or frenzied, we may also want to bring REVERB—electro-mechanical echo—to the sound source. Varying amounts of REVERB are also effective in denoting

specialized locations such as an empty warehouse, the bottom of a well, the Grand Canyon floor, or the inside of your automobile's carburetor.

In distinguishing control booth instructions from talent instructions, remember that people fade *on* and *off* while control booth originated sounds fade *IN* and *OUT*, and *UP* and *DOWN*. In addition, as the Elixir commercial shows, stage ("people") directions are not in full caps. Control booth directions and music and sound effects cues, on the other hand, are entirely set down *IN CAPS* even in those rare instances when the sound is created "live" in the studio rather than in the control booth.

Other Writer-used Technical Terms

The following miscellany is comprised of additional production terms which are commonly understood in the broadcast industry and, more important for our purposes, will sometimes find their way into or bordering the body of a piece of radio copy:

ad lib impromptu dialogue not written out in the script. We might, for example, ask a background "crowd" to *ad-lib* reactions to what is being said or portrayed by the characters *on mike*.

ANNCR the standard abbreviation for "announcer"

billboard a brief announcement that identifies the sponsor at beginning and/or end of program

bridge an aural transition (normally via music or sound effects) between two separate scenes or vignettes

cowcatcher a portion of time that precedes the actual start of a program and thus allows space for unrelated spots or continuity

ET an electrical transcription; a recording. This abbreviation may be used to indicate that a scripted music or sound effect is already available in a prerecorded form.

flight a series of announcements for the same product or service which are usually done in the same style and format

gain the radio sound term for "volume"

hitchhiker a portion of time that follows a program and thus allows time for unrelated spots or continuity

live tag a line at the end of a recorded announcement which is added by a local announcer to help adapt the copy to local programming, personalities, and conditions

logo the visual or auditory/musical corporate symbol used by a station or client

pad material added at the end of a message to bring it to the exact time specified; also referred to as *fill*

ROS abbreviation for "run of schedule"; the announcement may be rotated anywhere in the broadcast day rather than at a particular time or near a particular program

SFX the standard abbreviation for "sound effects"

sign on the piece of continuity used to begin the broadcast day

sign off the piece of continuity used to end the broadcast day

sitting mike a microphone placed on a table rather than mounted on a floor-length stand (*stand mike*) or from an overhead boom (*boom mike*)

TF abbreviation for "'til forbid": announcement may be run until originating source instructs otherwise. May also be designated *TFN*—"till further notice," or *TN*—"til notified."

universe the particular demographic group, the particular part of the total available audience, at which the message is directed

USING SOUND EFFECTS

Unlike the days before the extensive use of ETs (review above definition), few of today's sound effects need be "custom-made" during the production of the radio message. Readily available sound effects libraries like those provided by the Thomas Valentino and William B. Tanner companies contain virtually every effect piece a copywriter might need to specify. But whether a SFX is "canned" or specially produced, the vital thing to keep in mind is that it should be used to further the message rather than as an end in itself. The spot or PSA that becomes "that pitch with the locomotive" instead of "that pitch *for*" whoever the client might be, is a waste of everybody's effort (unless you're really selling locomotives).

Whether used to set locale, heighten a product use situation, or give substance to something that is silent in real life, a sound effect must: (1) advance message progression, (2) enhance the main copy point, (3) integrate well with the copy's style and form, and (4) accomplish its task without creating aural clutter. Sound

effects should not be used in a misguided attempt to duplicate reality. The only result will be a muddled jumble of noise. Instead, the writer should select, as the human ear selects, the most prominent or most relevant sounds in a given situation, employ these with discretion, and forget about the rest.

In addition, Foote, Cone & Belding's group copy head Larry Rood cautions that, "If you are going to use sound effects, make sure they register. The sound of a car skidding and crashing is easily recognizable. A boulder rolling down a mountainside may not be. It helps to describe the action at the same time you use the sound effect."⁸ The "slamming door" PSA featured early in Chapter 5 is a good illustration of this principle and also demonstrates how even a single, stark sound effect can be used to characterize a complex condition. Alternatively, as in the following PSA, specific copy identification of the sound effect can be deliberately withheld for a few moments to build listener interest. This approach should be risked, however, only when: (1) you have but a single sound effect, (2) it well represents your central copy point, and (3) you don't try to string the listener on too long before providing unequivocal verification of just what that sound is.

(SFX: CREAKING OF ROCKING CHAIR)

MAN: Do you realize you're slowly becoming part of the fastest growing minority in the country?

WOMAN: What?

MAN: Would you mind standing up for a moment?

WOMAN: Huh—(SFX: CREAKING STOPS) Hey, where are you going with my rocker?

MAN: Are you willing to take old age sitting down?

WOMAN: Sitting—?

MAN: You are going to be old some day.

WOMAN: All right, all right; but you didn't have to take my rocker to prove your point, did you?

⁸ Larry Rood, writing in "Monday Memo," *Broadcasting Magazine*, November 11, 1974, p. 14.

- MAN: You have to get off your rocker to stand up. Stand up, or be prepared to just sit back and rock your life away.
- WOMAN: I see what you mean.
- MAN: This message has been brought to you by this station, The Advertising Council and the National Council on the Aging.
- WOMAN: Thank you.

Courtesy of The Advertising Council, Inc.

Finally, sound effects are sometimes most effective when contrasted with a much quieter if not entirely silent condition. Farrell Lines, a large shipping firm, utilized this principle to undercut some executives' stereotypes about Australia and the vitality of its business climate. Against a cacophony of bustling, industrial noises, the voice-over copy pointed out that:

Australia is so booming that you can't hear the sheep being sheared. You can't hear tennis balls pinging off rackets. You can't hear koala bears eating leaves off eucalyptus trees. Listen to the sounds of booming Australia.⁹

USING MUSIC

Like sound effects, music is readily available to the commercial and continuity writer in conveniently prepackaged form from a wide variety of sources such as TM Productions, the CBS EZ-Cue Library, Thomas Valentino, and the William B. Tanner Company. This availability is especially helpful to the in-station writer because if the station has purchased the library or service from any of these or several other firms, all relevant copyright fees have already been paid and the often formidable task of obtaining copyright clearances is thereby avoided. While this is not a case-

⁹ Emery E. Dobbins, writing in "Monday Memo," *Broadcasting Magazine*, May 18, 1970, p. 18.

book on copyright law, it must be emphasized that music virtually never comes "free." Mechanical, synchronization, performance, and grand dramatic rights may all be involved in your use of even a brief musical cut and may often be held by several different firms or individuals. Especially if you're a freelancer or in-station writer directly involved in the production of the message, make certain the music you've specified has been properly cleared. Advertising agencies and other larger organizations will normally have other individuals to pursue these clearance concerns.

As one part of the radio writer's trio of potential sound elements, music has unsurpassed utility in quickly and comprehensively constructing an environment for the message it complements. Larry Rood, who created the award-winning "Piston engine goes boing, boing, boing, but Mazda goes hmmm" jingle, points out that "music can set a tone or a mood that carries the listener into a situation. It can be quiet or reflective for a cosmetic, current for a pair of trousers, uplifting for an airline, nostalgic, somber or anything you want it to be. But it must be appropriate."¹⁰ The necessity for this appropriateness cannot be overstated. The copy style, the product or service category, and the situation being conveyed must all be considered in music specification. Because, for the radio copywriter,

M	U	S	I	C
e	s	e	n	o
a	i	n		n
n	n	s		t
s	g	a		e
		t		x
		i		t
		o		
		n		
		s		

Intrinsically, music *does* mean using sensations in context. Music can tap, simulate, and stimulate a wide variety of feelings in even a very short passage. And even a very short passage will, because of its "sound power," constitute a milieu, a context, which had better not be self-standing but a complimentary component of the message as a whole. If your music says one thing and your copy

¹⁰ Rood, *Broadcasting Magazine*, p. 14.

another, it will probably be music's point of view that predominates in both the listener's short and long-term recollection. Never start off with a musical "bed" that you personally like and then try to construct a message around it. You may end up with a nice commercial for the tune but only at crippling expense to your central copy point.

In radio, the very introduction of music will be much more attention-getting than it is on television where audience focus is already heavily oriented toward the visual. And if its style or character at all clashes with the flow and approach of the copy, the music will invariably become a disrupting rather than an enabling element. Don't be afraid *not* to use music in your copy. In fact, if surrounding messages tend to make heavy use of music, a solid piece of straight copy will stand out very well by comparison.

But if your copy idea really calls for music, and if the music is selected *in light* of the copy and not vice versa, you can create a very relevant and focused aural portrait. Just make certain that the audience does not already have some competing referent for the music you've used. Thus, stay away from lyric tunes or movie sound tracks which have had a previous "life of their own" unless, as in the following, the original lyrics or context can be shown to have direct bearing on the subject of your copy.

Production Note: music is Don McLean's recording of Wonderful Baby.

MUSIC: WONDERFUL BABY
 LIVING ON LOVE
 THE SANDMAN SAYS MAYBE
 HE'LL TAKE YOU ABOVE
 UP WHERE THE GIRLS FLY
 ON RIBBONS AND BOWS
 WHERE BABIES FLOAT BY
 JUST COUNTING THEIR TOES

(CONTINUES UNDER:)

ANNCR: While some babies float by counting their toes, this country endures a reported one million cases of child abuse every year and at least two thousand children die.

MUSIC: (UP FULL)
 —AT THE BEGINNING
 OR IS IT THE END?
 GOES IN AND COMES OUT
 AND STARTS OVER AGAIN.

(CONTINUES UNDER:)

ANNCR: Volunteer groups and child abuse crisis centers can help prevent these needless, painful deaths. For more information on child abuse and how you can help, write Prevent Child Abuse, Box 2866, Chicago, Illinois 60690. What will you do today that's more important?

MUSIC: OUT

ANNCR: A public service message of this station, The Advertising Council, and the National Committee for Prevention of Child Abuse.

Courtesy of The Advertising Council, Inc.

Much of the music a copywriter might choose will be of the straight instrumental variety and, unlike the above, will have no lyric cues to be used as script referents. In such instances, there are several possible methods for specifying in your copy the way you wish music to be handled:

- 1) In the case of many music services and libraries, you can identify the music you want via the catalogue number and/or the musical segment title that the packaging firm has assigned to it. Thus, your music cue might look like this:

(MUSIC: FADE IN 'COUNTRY TWANG,' EZQ 634-R2)

- 2) Similarly, a particular passage within a larger work that exists independently of a sound library can be specified as follows:

(MUSIC: SNEAK IN SECOND THEME FROM BEETHOVEN'S 'EGMONT OVERTURE')

(MUSIC: SNEAK IN FLUTE SOLO FROM RIFKIN'S 'THREE JAZZ NIGHT'—SOLO IS 2:40 INTO THE PIECE)

- 3) Alternatively, for the copywriter who does not have direct access to a music library, it is sufficient to construct a phrase that specifically describes the musical effect sought. The tempo, the style, and, if possible, the arrangement of the desired passage should be indicated. If, as a writer, the particular musical effect is important and precise enough to be employed in your copy, you should have little trouble finding the proper adjectives to describe it:

(MUSIC: FADE UP LANGUID, OBOE DAYDREAM)

or, for an entirely different effect:

(MUSIC: FEATURE FRANTIC PERCUSSION EXPLOSION)

Succinct Sound Appeal and Poetic Packaging, as well as proper format, terminology, sound effects, and music usage are the key elements to be relied upon in styling radio copy that truly engages the "theater of the mind." Whether it's a short piece of continuity, a public service announcement, or a commercial for the client's new hair spray, radio can be any writer's greatest challenge because, as copy chief Ron Levin puts it, "it's the easiest medium for a writer to fail in . . . If you goof up in TV or print, at least you have a visual crutch to save you from disaster."¹¹ Radio may not have a visual crutch but it likewise does not have the hobbling blinders of print's column inch or TV's picture tube casing. Radio, when professionally handled, is as unlimiting and unlimited a medium as you can induce yourself and your listener to make it.

¹¹ Ron Levin, writing in "Monday Memo," *Broadcasting Magazine*, October 30, 1972, p. 13.

Radio Housekeeping Copy

Radio housekeeping copy can basically be divided into two categories: continuity (in the narrow sense of the term) and public service announcements. Though these varieties of copy may seem far more mundane and far less lucrative than the world of radio advertising, both can present challenges and problems that, once met and solved, will make you a more competent commercial creator. For continuity demands the best marriage of clarity and brevity while PSAs provide incomparable practice in bringing intangibles to vibrant and concrete life. And clarity, brevity, vibrancy, and tangibility are esteemed qualities to which every good commercial writer, every good *broadcast* writer, should aspire.

In this chapter, we will first examine the main types of continuity writing with which you will most likely be faced and then devote a separate discussion to the workings and requirements of public service announcement construction. Although they will not be reintroduced here, don't forget that the elements of good radio writing which were discussed in the previous chapter apply just as much to continuity and PSAs as they do to advertising copy.

IDS AND STATION PROMOS

These two varieties of continuity writing may occur separately or as one and the same thing. A station identification may

just give the information required by the FCC—the call letters and city to which the station is licensed—and then apply the remainder of the ten seconds to a brief “pop-in” or billboard commercial. Alternatively, the ID may be entirely devoted to station self-promotion, once the legal niceties are out of the way. In fact, most stations schedule far more IDs than required by law as a means of reasserting their identity for the listener. Since these additional announcements are not compulsory, they need not even contain the name of the station’s home city but can be completely appropriated for the station’s image-building tasks. They may therefore be shorter, or a good deal longer, than the traditional 10-second ID.

An example of the first type of identification, with two seconds for the FCC and eight seconds for the station’s sales department, would typically be fashioned like this:

This is WMHW, Cedarton. Enrich your day with Nestor’s Bread: white, rye, or cracked wheat. It’s Nestor’s oven-browned goodness for table and toaster.

For variety, the two parts of the ID may also be reversed:

Keep your smile, keep your teeth. Cranston’s Sugarfree Gum satisfies without danger of cavities. Chew Cranston’s for enjoyment and safety. This is WMHW, Cedarton.

A legal ID which is pressed into service for station promotion can be set up this way:

This is WMHW, Cedarton. Yesterday’s music, today’s news and tomorrow’s weather. All for you on the Big 102. WMHW—your nostalgia radio station.

Or, it too can be juxtaposed and a mini-PSA thrown in as a public relations gesture:

Your nostalgia radio station doesn't want trees to be only a thing of the past. Be careful with campfires. This is nostalgia radio, WMHW—Cedarton.

Optional IDs, of course, cover a much wider spectrum since they are played when the station wants to play them and contain whatever information the station most desires to lodge in the listener's memory. These IDs may be only 2–3-second "cut-ins" or entire features in themselves. They can be straight copy or, more often, copy that has been molded into lyric form by a specialty production house. Even if the effort is self-produced by the station, the trend has been to provide the copy with at least some sort of music background in order to add depth and impact to what is usually a very brief message. The selection of KFMB identifications which follow illustrate the wide divergency in running time that optional IDs exhibit. These were all produced as lyric copy and set into customized musical "beds" by TM Productions of Dallas:

1. :04 logo

San Diego 76, KFMB goes on

2. :07 pyramid logo

(overlapped) 76–76–76–76 KFMB

3. :19 night people

Night people, all right people, with San Diego 76 all night, KFMB.

4. :30 we got it

We got the tempo of the people, by the people, for the San Diego People. We got the music, got the feelin', got the spirit of the San Diego People. San Diego People 76, KFMB.

5. :60 San Diego People

San Diego 76, KFMB, San Diego People havin' fun;
 We're San Diego 76, KFMB, San Diego People in the sun.
 We like to take the time to dream,
 We like to move, and make it seem like summer never ends,

We're happy with our friends,
We're altogether San Diego People.
San Diego 76, KFMB; KFMB, San Diego People.

6. 2:11 KFMB goes on

Your yacht has sunk, your shrink is shrunk, your checkbook's
overdrawn, but San Diego 76, KFMB goes on.

Where others wait and cogitate, too slow, too late, too long, San
Diego 76, KFMB goes on.

We'll grab your cup and fill it up, and listen 'til the dawn, while
San Diego 76, KFMB goes on.

Win or lose you keep on goin', no use slowin' down for anything.

Things that seemed so big a little while just make you smile
remembering.

Just make sure the world can't change or rearrange you.

Just remember hula hoops and double-breasted suits have come
and gone, but San Diego 76, KFMB goes on.

(:07 MUSIC PAD)

When you've been had, and feelin' bad, and sad, and woebegone,
remember, San Diego 76, KFMB goes on.

Your friend's a skunk, your dog is drunk, an' he's tearin' up your
lawn, but San Diego 76, KFMB goes on.

The styles of hair, the clothes we wear, the battle lines are drawn,
however, San Diego 76, KFMB goes on.

First to last, you keep on tryin', no use cryin' out that it's not fair.

Things that got so overblown have since been shown to be so
much hot air.

Sit on back and just reflect the right perspective.

Just remember, lots of stars and loud guitars have faded with the
dawn, but San Diego 76, KFMB goes on.

All of the above courtesy of TM Productions, Inc.

It should be obvious from these examples that IDs, when linked
with music, will expend far fewer words in the time allotted than

would straight copy. You can't pack a music bed with words and still expect that bed to play a balanced role in the total impact of the message. It must be made clear that the style of the music and the swing of the copy should mesh, not only with each other, but also with the overall "sound," with the particular program format, that the station is striving to exemplify.

IDs constitute a station's most available and most important continuing public relations device. It is therefore vital that they be well written, well produced, and carefully oriented in consultation with station programming executives. More than any other type of material a copywriter creates, the ID will reflect on the character and identity of the station for which it is constructed. Consequently, it is essential that copy and program personnel be operating on exactly the same wavelength when it comes to aural definition of what the station is, and of what it is striving to say about itself. In today's radio, format is everything. It imbues everything the station airs and everything the station sells or fails to sell. Continuity/programming clash makes for a disjointed, schizophrenic station personality that disrupts format design and integrity. The format will never be changed to fit the style of your continuity so your continuity had better be a mirror image of that format from its very inception. This rule applies to all continuity but especially to the ID material which is supposed to promote and exemplify the format's very essence.

At the same time as they are reflecting station format, IDs can acquire heightened relevance to the listener by blending in with what is in the audience's mind at the moment—by merging with the particular time of day, local event, or season of the year. KFMB's "night people" announcement exhibited this "in tune with the time" quality, and so do each of these IDs styled for KNBR:

1. :22 morning

It's a Great California Mornin' from San Jose clear across the Golden Gate. Have a Great California Morning here on KNBR 68.

2. :20 weekend

It's a Great California Weekend, there's a whole wide world that doesn't want to wait. So come on and just begin to do whatever you are into and take KNBR 68.

3. :48 Thanksgiving

Look around you, see the wonder; look inside you, find the joy; touch the beauty, feel the love that's everywhere. It's a time for sharing blessings with your family and your friends. It's a time for giving thanks for being here. For the holidays and all the days you'll never be alone, 'cause KNBR 68 feels a lot like home.

4. :47 Christmas

It's so warm and sentimental when there's Christmas in the air; it's so good to hear the laughter and the joy. It's a time when every woman is a little girl again, it's a time when every man becomes a boy. For the holidays and all the days you'll never be alone, 'cause KNBR 68 feels a lot like home.

5. :48 New Year's

There's another year behind you, there's a bright new year ahead, and you're thinkin' 'bout the things you want to do. Makin' promises to keep and keepin' track of where you're goin', feelin' happy New Year feelin's through and through. For the holidays and all the days you'll never be alone, 'cause KNBR 68 feels a lot like home.

All of the above courtesy of TM Productions, Inc.

Though several of these IDs are comparatively lengthy, cut-down versions, often referred to as "lift-outs," are also available in a wide variety of lengths to lend themselves to almost every conceivable segment in the station's program day or "format clock." The over-two-minutes-long "KFMB Goes On" announcement, for example, was the source of four lift-out versions of four, ten, thirty, and sixty seconds' duration. Conversely, the KNBR "Weekend" ID was itself a 20-second lift-out from a 60-second piece. Particularly as you create longer IDs, consider whether and how they will be adaptable to lift-out derivation. In fact, it is often a good practice to ascertain what is the longest ID that the program executive wants, write this one first, and then strive to make it the fountainhead out of which the shorter IDs spring.

PROGRAM PROMOS

Many of the principles introduced into the ID discussion pertain equally to the construction of promotional continuity for individual programs, station personalities, or program series. Program promos, too, must mesh with the station's overall sound or character and, even more specifically, must attempt to capture the particular version of that character that the program being pushed displays. Copy for program promos, like that for IDs, should avoid overloading the music bed, and a consistent alertness to lift-out requirements should be applied to the writing of both types of material. Often, the same musical theme or variations on it can be utilized in both station and program announcements. This makes for a mutually reinforcing cohesiveness but also puts the entire task of ID and program delineation on the shoulders of the copy or copy-lyric. At its simplest and most concise, this axiom is exemplified in the following where both the ID and personality promo share the same musical styling, the same brevity, and the same central focus on the term "you"—which, other than his or her name, is the most pleasing sound in the world to the radio listener:

:05 ID

We play it for you on 93 KHJ

:06 General Personalities

Only from your friends at 93 KHJ

:10 Charlie Van Dyke

Charlie Van Dyke, you and 93 KHJ

With the right music, the same effect can be accomplished in an even more abbreviated form:

:05 ID

Your Music . . . K-I-L-T

:05 Hudson and Harrigan

Hudson and Harrigan . . . K-I-L-T

All of the above courtesy of TM Productions, Inc.

Short or long, program promotional continuity must, like all good broadcast copy, convey a sense of immediate, present-tense vibrancy. Radio is a "right-now" medium. So features, guests, or attributes of future programs are nonetheless still cast in present tense form. This not only makes the program benefit easier for the audience to anticipate and visualize, but also cuts down on the drab, time-wasting helping verbs that can destroy continuity's essential conciseness. And in case you were a scholar who slept through seventh grade English, here is a list of those helping verbs that your broadcast copy should scorn. They are divided into five segments to encourage familiarity if not downright memorization:

- 1) be, am, is, are, was, were, been
- 2) have, has, had
- 3) do, does, did
- 4) may, might, must
- 5) can, could; will, would; shall, should

Thus, it's "we play it for you on 93 KHJ—not "we WILL play it for you." Similarly, we write that "Tonight, Sportscaster Biff Bicep talks to Cougars' coach . . ." rather than "Bicep WILL talk." Keep it direct. Keep it immediate so the continuity does its job and gets out of the way.

Two writing tools are especially helpful in the construction of copy such as program promos which, by their very nature, must make a meaningful sound impact in a very short time span. The first of these tools is *evocative phonetics* and the second is the *fulcrum phrase*. Let's look at the contribution each can make.

Evocative Phonetics

— elicit ^{a conditioned} response

Because there is such a compressed time frame in which he must not only identify but also characterize the spirit of the program being promoted, the deft copywriter will choose words not only for the precision of their meanings but also for the appropriateness of their phonetic makeups.

Audiences as a whole tend to respond in different ways to different sounds. They are conditioned by certain quirks of the language to perceive some words as much for their aural composition as for their denotative meaning.

The i sound as in the word little, for example, very often occurs in words that depict something little: bit, kid, mitten, chick, tiff, whiff, pill, kilt, thin, pin, inch, lint, snip, wisp, even witticism. Similarly, a crisp, decisive effect is auditorially suggested by words that end emphatically such as pep, jet, swept, attack, act, clap, clout, and catapult. Or, a rapid, lightning-like impression can often be conveyed more fully by words that begin with the "f" sound such as: flash, flurry, fling, flay, flag, flaunt, flail, flare, flee, flame, and fluorescent. And, as but one more example, words featuring the syllable "-ain" can help to paint a generally listless or unpleasant image as evidenced in: pain, bane, rain, drain, stain, strain, sprain, wane, abstain, complain, inane, and profane. Thus, a sensitivity to evocative phonetics would cause you to take care that the "-ain" sound is enlisted to describe the condition your product or service is designed to alleviate and not the product or service itself.

Fulcrum Phrase

— balanced phrase

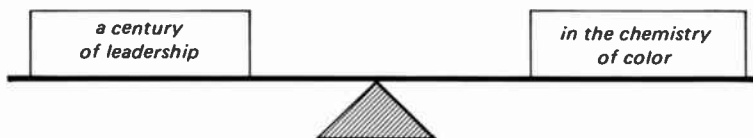
A fulcrum can be described as the brace-point of a seesaw. When it is positioned exactly halfway between the board's two ends, it possesses the capacity to hold the board perfectly horizontal once the weight on each end is in balance. Linguistically, the fulcrum phrase possesses this same capability. It is a thought unit constructed in such a way that its midpoint is obvious because there is a metrically balanced load on each end. Such a line is intrinsically pleasing to the ear and therefore, like any pleasing rhythm, makes it easier to remember the message being carried. True, the listener may not be able to define just what a fulcrum

phrase *is* but, to paraphrase Justice Stewart's comment on obscenity, he will "know it [and appreciate it] when he hears it."

The yellow Fuller Paint commercial, which was reproduced in the previous chapter, contains an excellent example of the fulcrum phrase. Not coincidentally, that phrase is also the company's identity line:

a century of leadership in the chemistry of color

Where is the fulcrum? Between the words "leadership" and "in." This balance point is literally composed into the line and gives it the appealing sense of proportion, of balance, that is so important in aiding and stimulating recall.



If the fulcrum phrase is a valuable asset for an identity line in a spot, it can be downright vital to the comparatively dwarf-like program promo which often has a *total* of only one or two lines in which to accomplish its objective. There, the fulcrum phrase may well be a necessity to add interest to a line which exists in virtual isolation. Notice how even these "one-liner" promos seem confident and complete in themselves because they are conscientiously balanced:

The tunes roll on with Mel St. John ^ and they never stop 'til ten.

Let *Dialing for Dollars* ^ give your purse a silver lining.

Here are four more fulcrum program promos. Plot the balance point in each for yourself:

Take the pressure out of rush hour with The Jim Mead Show.

Susan Smythe has better weather 'cause she helps you understand it.

Cool, mellow sounds for a warm Akron night as Kay Lenox grooves jazz just for you.

Play-by-play baseball with Ken Arcane sticks the bat and ball in your ear.

INTERVIEWS AND SEMI-SCRIPTS

Today, the broadcast interview seems to be a more common part of the programming landscape. Playing no small role in this phenomenon is the Federal Communications Commission's increased emphasis on each station's ascertainment of its community's problems and the mandated programming responses that are supposed to address those problems. The "community forum" type of program, consisting primarily of interviews, is both the easiest and often the most relevant mechanism whereby a local station can fulfill this responsibility.

Any interview requires detailed preparation if it is to jell properly and make a substantive contribution. The broadcast interview is no different and generally needs special ministrations by the copywriter to bring it to full fruition. The same provisions must be made whether the individual writing the copy or some other personality conducts the actual on-air proceedings.

In a manner much like that of program promo creation, the copywriter needs to construct an enticing and vibrant interview introduction. This introduction, though brief, must serve three distinct functions: (1) arouse listener interest, (2) provide a tight capsule of information that puts the guest and host in perspective, and (3) make the guest feel comfortable and at home. The same attention-getting devices that have been discussed in previous chapters can be utilized to accomplish the first objective. The writer might also need to structure these opening lines in such a way that they can also be used as lift-outs that serve periodically to advertise the interview for several days prior to its airing.

Second, the interview intro needs to trace the essential parameters of the subject without being deliberately evasive on the

one hand, or giving away the discussion's main revelation on the other. To open a drug abuse show by saying, "Here is a man who was hooked on heroin but after ten months of the new chemotherapy is healthy and free," would leave the listener with very little reason to stay tuned.

Finally, since many guests are not professional communicators, the interview introduction must strive to put the individual at his or her ease. In this context, overpraise is just as dangerous as unabashed derision. Too many guests have suffered through introductions that were so overzealous they hardly dared open their mouths for fear of destroying that image. Write a deserved compliment or two for the guest but refrain from the employment of intimidating superlatives.

The interview's closing or "outro" also has three intertwined purposes: (1) reidentify the guest and his topic/qualifications for late tuners-in, (2) also reidentify the host and program as well as (3) briefly promo today's next guest or the guest on the series' next show. As in the intro, it is the third function that is fraught with the greatest dangers. The audience must be sufficiently intrigued about the next guest that they will tune in or stay tuned. But at the same time, you cannot demean the contribution just made by the current guest. The outro which seems to imply, "Once we get this turkey out of here, there's a really great person we want you to meet," is an unintentional but unforgivable disservice to the guest who's just finished. The opposite extreme, which might be accidentally conveyed as, "Wish we could bring you back but we've already scheduled some city sewage guy," serves the future guest no better.

The body of the interview may also require the copywriter's attention. He may be asked to prepare a list of key questions which can be put to the guest and which are guaranteed to elicit more than a one-word response. Many program hosts do not have the time, and a few do not have the ability, to read up on the topic upon which the guest is going to expound. Carefully worded and prechecked questions make the host look suitably knowledgeable, keep the guest comfortable and self-assured, and allow the interview to harvest the expertise or point of view for which the guest was invited in the first place.

Particularly if accompanied by commercial and continuity inserts, this list of questions, together with the fully scripted intro and outro, could be said to constitute a semi-script—a skeletal framework that allows the show to be extemporaneous while still

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J. P. In Focus today:
A man who wants Detroit's future four-wheeled beauties to shed a lot more pounds— and prescribes a heavy diet of lightweight metals.

Then, we'll meet two combatants in the forthcoming 'World's Largest Tractor Pull' which will pull The Silverdome from California to Canada and back again.

And, we'll go to the show that's as big as all outdoors— with Tom Washington of the Michigan Conservation Club. How to pronounce Alu-min-nium in English, French, and Engineering—right after this.

POS. #1: Hormel spot (R) :60

ANNCR TAG: Featured now at all Farmer Jack deli counters.

POS. #2: Free Press spot (R) :60
Hormel ID (live below)

ANNCR: This is Focus on WJR Detroit, where the featured advertiser today is the Hormel Company. Our Focus studio audience will sample a delicious assortment of Hormel dry sausage products. Hormel adds that great Italian taste to any menu.

POS. #3: General Mills spot (R) :60
Kraft spot (R) :60

POS. #4: Detroit Edison spot (R) :60
J. L. Hudson spot (live) :30
Campbell Soup spot (R) :60

(MUSIC: DEAD ROLL THEME 12:57:30)

ANNCR: (On cue—standard ID)

GUEST INTROS: (J. P.)

(Leclair)

Our next guest is a man who would love to see Detroit's future four-wheeled beauties drop another couple hundred pounds by 1985. And the diet he likes to prescribe calls for heavy doses of his favorite light metal—Aluminum. From the Society of Automotive Engineers sessions being held in our city this week—and from ALCOA—we welcome Mr. A. P. Leclair, Jr.

(Lafferty/Owens)

Just in case someone asks you—what event has drawn more people to The Pontiac Silverdome, other than the Lion-Rams game,—it was not a Rock Concert. It was the World's Largest Tractor Pull last March, when over 71 thousand urbanites, suburbanites, and rurals jammed the Stadium to watch some 80 pullers representing every agricultural state in the union and about two-million horse-power, have-at one another in a battle that's a cross between the Gladitorial clashes at the Roman Colosseum and a heavy tank engagement from World War Two. To get us to speed and all 'reved up' we welcome farmer tractor-puller Frank Lafferty from Canada, and challenger truck-puller from Utica, Michigan, Jim Owens.

(Washington)

Our next guest is sort of Michigan's 'Captain Environment.' As Executive Secretary of the Michigan Conservation Club, he is an outspoken advocate of all things in the great outdoors—animal, vegetable, or mineral. To invite us to their forthcoming Outdoorama, and report on what the local environment forces are up to, we welcome Mr. Tom Washington.

Courtesy of Helen Rigelhof, WJR

PUBLIC SERVICE ANNOUNCEMENTS

Several examples of successful PSAs have been utilized in previous chapters as illustrations of various copy principles. As they amply demonstrate, public service copy need not be any less

creative or appealing than its commercial counterparts. Yet, too many writers approach a PSA assignment with self-imposed blinders. Because the "client" is a church, a charity, or a governmental institution, they construct dignified, straightlaced, and totally boring messages which are too innocuous to enlist anyone's interest or attention.

If anything, PSAs must be even more creative, more vibrant than commercial copy because:

- 1) the "product" is often an intangible (safety, love, patriotism, etc.) which must be made concrete for the listener;
- 2) this "product" often asks more of the listener: give, join, call, etc. with a less immediate or less specific benefit to be gained in return;
- 3) since they receive no money for airing them, stations are free to select for airing whichever PSAs they wish.

The importance of this last point cannot be overstressed. Provided a *commercial* is not libelous, obscene, or in violation of the station's continuity acceptance policies, we know it will be transmitted to listeners because the station is being paid to do just that. Thereafter, it is a matter of whether or not the advertisement is appealing enough for those listeners to give it heed. In the case of public service announcements, however, we cannot even take airing for granted. Instead, the PSA we write must contend with those prepared by dozens of other copywriters and organizations who are equally dependent on making a favorable impression upon station personnel before they will even have the opportunity to make a favorable impression on that station's listenership.

A stodgy PSA may appeal to neither the station programmer nor the listener. And because it is the PSA's task to appeal, in sequence, to both of these individuals, special care must be taken in its development. All the techniques and appeals that have been previously mentioned in regard to broadcast writing as a whole, or radio writing in general, should also be evaluated when developing the radio PSA. In addition, there are four special considerations which, though they can also be applied to all broadcast copywriting, seem to have special relevance in radio public service material. For our purposes, these considerations will be referred to as: THE FOUR PUBLIC SERVICE POSTULATES:

1. Keep it all together.
2. Don't re-wage the crusades.
3. Stodginess stinks.
4. The station is your public too.

Keep It All Together

Because the radio PSA has one relatively intangible point to make and must make it via the initially single-sense medium of radio, there is no time to write ourselves off on tangents. Radio does not have an actual visual to articulate the main point while the audio embellishes it. And a public service "product" does not have the "#303 can" concreteness that allows the listener to set it readily in a visual context. The radio public service announcement must therefore be especially focused and pointed. In it:

- a) every phrase should drive the message forward;
- b) one sentence must lead directly to the next;
- c) no part of the message should be susceptible to cutting without breaking the flow-of-ideas progression.

Aristotle, who created some pretty fair copy in his own idiom, called this process *organic unity*. As he discussed in his *Poetics*, organic unity culminates in the whole being greater than the sum of its parts. Each part leads so inevitably to the next part that the conclusion (the central copy point) is itself inevitable. Beethoven's music has this quality of inevitability and so does a good legal brief or debate case. Beginning with an original concept that is appealing or agreeable to the listener, we then add agreement to logical agreement until the message is accepted in its entirety. Since the parts of the message are so fused, the listener cannot carve it up and attack the parts piecemeal. Instead, the whole must either be accepted or rejected and, if a suitably appealing/agreeable concept was selected to begin the message, the chances of acceptance are therefore naturally high.

In this 60-second PSA, the concept of organic unity is well executed. Its opening premise elicits involvement and a promise from the listener that are both hard for the listener to retract:

If you had a friend who was dying, how much would you do to save him? Would you give your blood? Would you give your money? Sure you would. That's what friends are for. But every year 23,000 people die in car crashes because they have too much to drink, and then try to drive. And all those people have friends, and all those friends don't do a thing to save a life. If your friend has too much to drink, and drives, your friend could die. It would be so simple to save him. It doesn't take blood. It doesn't take money.

It just takes caring. Caring enough not to make excuses. Not to laugh it off as your friend stumbles down the steps. Take his car keys. Call him a cab. Let him sleep it off on your sofa. Drive him yourself. Maybe you'll have a little trouble convincing him, but it'll be worth it.

It won't end your friendship. It'll save it.

FRIENDS DON'T LET FRIENDS DRIVE DRUNK.

A public service message on behalf of the U. S. Department of Transportation.

Courtesy of U. S. Department of Transportation National Highway Traffic Safety Administration

And just to illustrate that a message can possess organic unity and lift-out capabilities as well, here is the same approach in 30-second form. Even though running time has been cut in half, the part-to-part linkages remain persuasively intertwined:

If your friend were dying, what would you do to save him? Give your money? Give your blood? Sure. Well, if your friend drinks too much and drives, your friend could die. You could save him. It doesn't take money—or blood.

It just takes caring. Do something. Don't let him drive. Drive him yourself. It won't end your friendship. It'll save it. Friends don't let friends drive drunk. A public service message on behalf of the U. S. Department of Transportation.

Courtesy of U. S. Department of Transportation National Highway Traffic Safety Administration

Don't Re-wage the Crusades

Public service causes are important. And a writer can become much more idealistic about them than about a tube of toothpaste or a liquid breath freshener. This does not, however, provide license to grab the listener by the lapels and issue shrill orders as to what he should think or believe. As a *London Times* reviewer once put it, "good causes do not automatically beget good programs"; nor do they spontaneously engender good PSAs. Listeners are pretty rugged individualists and inherently resent being told what to do—especially by some plastic box sitting on the table or in their dashboard. Arguing with the listener only invites that listener to argue back. And in radio, the listener always has the last word and can have it anytime he or she desires. Especially in the public service announcement, where a fundamental but often nebulous attitude is being promoted, confrontation copy will only encourage the audience to talk back. And it is impossible for anyone to talk back and listen at the same time.

Imagine the understandably defensive reactions of young people if a recruitment message snarled like this:

Unless you want to be at the bottom of the heap all your life, you'd better learn a skill. It's a dog-eat-dog world and you just aren't qualified to make it. So you better come in and join the Air Force. We know what's best for you and will pay you well while you're getting it. The Air Force can make you worth something. Don't just sit there marking time. Get down to your Air Force recruiter now!

Such a pronouncement virtually begs the listener to counter with clever rejoinders like "Who says?" "How do you know?" "Go bag your head!" or several more colorful responses that cannot here be set down. Certainly, the listener would be energized by such a message—but toward all the wrong ends. In the PSA which follows, on the other hand, the copywriter covered much the same ground on behalf of the Air Force, but in a far less argumentative, far more positive manner:

Did you know that your job competition tomorrow may be wearing Air Force Blue today? Yes, it's true. Many young people are taking

advantage of Air Force training and employers know the value of this training. Find out today if you can meet the high physical and mental standards to enter Air Force technical training. It's an excellent way to earn a good income while you're receiving valuable experience. It's an opportunity that's hard to beat. Contact your local Air Force recruiter. The Air Force: A Great Way of Life.

Courtesy of the Department of the Air Force

Arriving through the extremely personal medium of radio, the public service message is a guest in peoples' homes, or a rider in their cars. It must behave as a guest is expected to behave or the listener has every right to kick it into the street. Don't push your cause with waving banners and blazing eyeballs. Don't try to re-wage the Crusades in your copy or you'll be just as futile as they were.

Stodginess Stinks

Since the subject of many PSAs is initially less stimulating than a new sportscar or alluring perfume, the words we use and their arrangement must take up the slack. Copy traits that are merely undesirable in commercials can be downright rancid in public service announcements where we generally *start out* with a subject that's more difficult to handle. Thus, the following lumpish writing tendencies are especially to be avoided:

a) *"five-dollar words"*

As a class, PSAs have acquired a reputation for a certain ponderous, bureaucratic copy style. Using bigger words than we need will reinforce rather than confound this stereotype.

b) *too much alliteration*

Trying to dress a dull message in a distracting sound costume is just that—distracting. The listener may marvel at the announcer's ability to enunciate the "pervasive Peruvian poverty that the penniless peasants personify in patient passivity" but will undoubtedly miss the message's central appeal. Thus, the peasants go on being penniless.

c) *redundancy*

The difference between unwanted *redundancy* and desirable *emphasis* is one of location. Both devices use the same word or

phrase several times. But redundancy also puts it at the same place in a number of recurring sentences and thereby drains listener interest. Emphasis, conversely, varies the placement so the word or phrase is exposed at novel and unanticipated junctures. In its deft juxtaposition of the phrase "fifteen minutes," the following message illustrates effective emphasis:

Fifteen minutes. It's such a short time. But if your friend has too much to drink, and tries to drive, in fifteen minutes he could be dead. You could save him. Care for him. In the same fifteen minutes, you could put him in a cab, or drive him safely home yourself. Fifteen minutes. Take the time. If you don't and your friend dies, think of all the years you'll have to live with it. Friends don't let friends drive drunk. A public service message on behalf of the U.S. Department of Transportation.

Courtesy of U. S. Department of Transportation National Highway Traffic Safety Administration

Redundancy, on the other hand, would negate this cumulative sense of suspense by giving the repeated phrase an all-too-predictable and monotonous position:

Fifteen minutes is such a short time. In fifteen minutes your friend could be dead if he has had too much to drink and has to drive. But in fifteen minutes you could save him. Care for him. You could put him in a cab or drive him home safely yourself. Fifteen minutes. Take the time. Etc.

d) *periodic sentences*

This construction forces the listener to hold several phrases in mind while waiting for the main verb to give it all meaning. Pretentious even for print, the following periodic sentence is pure torture in radio as the listener must juggle long clauses with one ear and strain for the verb with the other:

The need for help, for donations of time and money, for the tools of farming and education, for a care that negates the neglect of the past

and the abject futility of the future, all of these needs *can be met* with a Community Chest contribution.

Five-dollar words, excessive alliteration, redundancy, and periodic sentences are obscuring fumes best kept out of your copy. Their pungent and overripe verbiage simply confirms peoples' worst suspicions about PSAs in general and radio PSAs in particular. In short, such stodginess stinks.

The Station Is Your Public Too

As was analyzed earlier, a public service announcement must be written as much for the station staff as for the listener if it is ever to make that massive leap out of the mail bag and onto the program log. The copywriter should therefore take the following precautions in securing the best possible reception for his material:

- a) Triple-space all copy on standard 8½ x 11 inch paper, leaving ample margins at the sides and bottom. Copy should start a third of the way down the page for special format reasons that will be discussed in (e) below. Remember, since PSAs are "freebies," those that enter a station's copy book in script form will probably be read "cold," without rehearsal, by the announcer or disc jockey. Give them every typographical chance to pick it up easily.
- b) For this same reason, make sure the copy is cleanly typed on reasonably sturdy, non-crackly paper. Clean typewriter keys and a well-inked ribbon are musts.
- c) If your PSA is not being provided in prerecorded form, always give the station an ample number of script copies to meet its legal and production requirements. The station will want at least one file copy of the script and a copy for each of what might be several continuity books that are used in the control rooms and announce booths. Anywhere from five to ten copies may be required. If your PSA is to be distributed on tape or disc, then provide the recording studio with several scripts so costly time is not wasted when some minor functionary demands his own copy. And even if you are sending the stations recordings, be certain to include at least two copies of the script for their previewing and record-keeping purposes.
- d) Never use a PSA as a Trojan horse for some commercial pitch. This could cause the station to be guilty of a logging violation

since the FCC frowns on commercials being listed as public service announcements. At the very least, such a practice will incur the understandable animosity of the station which has consciously or inadvertently been duped into airing an advertisement for free. Avoid copy like this, and you'll similarly avoid such hassles for all concerned:

The Greencrest Brownie troop is having its semi-annual bakesale at the Selkirk Hardware store, Cherry Street and Main, That's Selkirk's Hardware where you can also obtain the finest selection of tools, lumber, and all-round building supplies available anywhere in the area.

Everything occurring after the street address constitutes commercial copy. If Selkirk wanted a pitch, he should have sold a few more nails and bought the time.

- e) Make certain that the originating source of the PSA is clearly identified. That's primarily what the top third of your first page of copy as mentioned in (a) is supposed to service. What follows is a sample format head for a radio PSA. While some of this information might be rearranged into a variety of patterns, normally it all should be included somewhere within this reserved space. If the PSA source engenders a good deal of broadcast copy, for example, much of this data will exist as pre-printed letterhead or logohead.

From:

Committee for Milkbox
 Preservation
 George Doorstop, Director,
 Public Relations
 1291 Humphrey Street
 Alma, Michigan 48080
 (517) 339-6085

For release:

Wednesday, March 15, 1978
 Message No.: CMP-64R-78

Time: 30 seconds

Words: 72

ANNCR: Take a close look at that new house before you buy. It may be a fancy tri-level, but does it have a etc.

This format sample clearly provides the station with information as to the source of this material, a code number in order to identify unmistakably this particular message, an indication of how contemporary this announcement is, and a specification of total message length. Particularly when PSAs arrive from small or relatively obscure organizations, the word count/length data lets the station know that this 30-second message will, in fact, fit into thirty seconds. Thus, the station has the assurance that it will not end up giving more free time to the announcement than it will be able to get credit for on the log.

A slightly different data arrangement is used when the subject of the PSA is a limited-duration event. In such a case, it is vital that neither the station nor the copywriter be embarrassed by the airing of event promotion after that event is over. Consequently, the use dates will often begin prior to the actual start of the observance and will end on, if not slightly before, the event's conclusion.

From: BALTIC CAPTIVE NATIONS WEEK
For Use: March 16, 1978
to
Lutchek Botski, Coordinator March 24, 1978
Baltic Captive Nations
Council
3678 Appian Parkway
Beal City, Idaho 79114
(208) 746-0902 Message No.: BCN-21R-78

BALTIC CAPTIVE NATIONS WEEK

March 19 to March 25, 1978

Time: 60 seconds

Words: 143

ANNCR: Estonia, Latvia, Lithuania. Separate nations with a pride and heritage that should not be blurred by the etc.

One final note about PSAs. Keep in mind that, unlike advertisers with which the station has a working relationship and a tangible contract to back up that relationship, public service organizations and the people who originate copy on their behalf may be

completely unknown to the station staff. In addition, PSA copy arrives totally unsolicited rather than through the orderly and anticipated channels of the commercial time buy. Public service announcements must therefore sell themselves every step of the way in their content, their style, and the ease of use proper format accrues. Still, like all radio housekeeping copy, the carefully fashioned PSA can have tremendous surprise impact because listeners' expectations of these continuity types have so seldom been inspired to be high.

Evocative phonetics, fulcrum phrases, a concerted respect for organic unity, and a studious avoidance of strident or lumpish copy can justify and satisfy high expectations not only for radio housekeeping copy, but also for every other form of broadcast writing. These particular principles and devices have been included in this chapter not because they are the exclusive property of audio continuity and PSAs, but because these too-often-slighted copy forms are in need of the most help; require the most incisive use of language possible to merit even a chance at the listener's attention.

Radio Commercials

Most people, when they hear the term “commercial,” tend to think of television. According to Howard Cohen, creator of Alka-Seltzer’s “I can’t believe I ate the whole thing” signature, this condition applies as much to people within the advertising industry as it does to those outside it:

One prevailing attitude in the ad world seems to be that radio is a second-class citizen, and therefore anyone who works on radio ads is a second-class creative person. I know that’s wrong. Radio is a medium of its own: From a creative point of view it offers a chance to do some really interesting, kooky, sometimes crazy things. . . . For example, the ads we became famous for, the Alka-Seltzer commercials, were actually a radio campaign first. A client we later signed heard the Alka-Seltzer commercials while driving through the Midwest. He remembered the radio ads and came to the agency because of them—before the TV campaign ever got started.¹

Group copy head Larry Rood of Foote, Cone & Belding reinforces this belief in radio’s equality with TV when he says:

It behooves everyone to think of radio as being as important as TV and treat it with the same respect. A script done late one afternoon

¹ Howard Cohen, writing in “Monday Memo,” *Broadcasting Magazine*, November 17, 1975, p. 10.

and recorded the next morning may be okay. But it very rarely gets beyond that. So plan radio campaigns with the same lead time and attention you give to TV.

Good radio costs less than TV. It can sell as well. It's an important tool in our business and deserves to be treated like it.²

Hopefully, by this point in your reading of this text, you have acquired your own respect for radio's capabilities and have begun to achieve some of your own initial successes in the drafting of practice radio copy. This chapter will attempt to heighten your feeling of creative partnership with radio, particularly as it pertains to the medium's viability as a vehicle for advertising not only your clients' products, but your own talents as well.

NON-COPY DATA

As we have just discussed the special format requirements of the PSA script, it may be well to set down the counterpart requirements for the commercial script before proceeding to actual copy concerns. Like the PSA script, the radio commercial must be preceded on the page by the key information needed to service it properly. The following radio script heading contains the data that are usually required in radio copy administration.

AIMED-WRITE ADVERTISING

(radio-TV division)

2/21/78	client	<u>Sputz Gas and Oil</u>
3/9/78 rev.	product:	<u>No-Lead Gas</u>
3/13/78 rev. apprvd.	title:	<u>"Paul Pollution"</u>
4/2/78 prod.	length:	<u>30 seconds</u>
	script no.	<u>SP-167-78R (as recorded)</u>

² Larry Rood, writing in "Monday Memo," *Broadcasting Magazine*, November 11, 1974, p. 14.

Production Note: Paul Pollution requires a thick, guttural, mature male voice.

PAUL: I'm Paul Pollution and I love the wonderful, clogged-up feeling that comes over me every time a big cloud of etc.

Much of this material will, like the information presented at the top of a PSA script, be constituted as preprinted stationery. The specifics that pertain to the particular spot in question are simply typed in on the appropriate lines.

Some of this data requires additional explanation. The series of dates in the upper left portion of the copy head pertain, respectively, to when the commercial was originally submitted for review to a supervising officer, when the resulting revision was prepared, the date on which that revision was approved, and, for a message released in recorded rather than script-only form, the date of sound studio production. The complete chronology of the spot is thus available at a glance and any unusual time lag between stages can be noted. If this same lag begins to appear in the development of other commercials, management can conduct an appropriate investigation to ascertain if there is a systematic bottleneck that needs attention.

The spot title is the colloquialism that illuminates the copy's central concept and provides a quick means of identification for those who will be cooperating in its creation and production. Forcing the writer to set down a spot title is also a good quality control device. If the writer has difficulty evolving a title, or if the title does not relate well to the script as a whole, perhaps a central concept is either faulty or missing altogether. The following spot for the Los Angeles *Herald-Examiner* bore the appropriate title, "Women's Rights." It called up the spectre of a powerful-voiced female orator addressing a crowd of women in an echoing, convention hall atmosphere:

SPEAKER: Do you believe that women have the right to wear any clothes they want? (MASSIVE CHEERING) Do you believe that women have the right to become astronauts? (SCREAMS OF AFFIRMATION) And

fly to the moon? (WILD CHEERING) And now—the biggest challenge of them all: (DRAMATIC HUSH FALLS OVER THE THRONG) Do you believe that women have the right to know about a store sale—the day before it happens? (CROWD GOES WILD: BAND MUSIC: 'STARS AND STRIPES FOREVER'; SOUNDS OF THOUSANDS MARCHING AND CHEERING)

MALE ANNCR: (Offstage) The Herald-Examiner agrees, ladies. We always print sales ads a day in advance.³

The title of this spot captured the very essence of this commercial approach and the commercial approach was in turn reflected in the title. That's a good indication of a message that serves a single, focused, and specific purpose.

A script number, such as SP-167-78R in our format sample above, is a more objective and necessarily bureaucratic means for designating a given spot. It is therefore used in intra-agency correspondence as well as in correspondence with the stations and networks whose facilities have been contracted to air the commercial. With a numerical designation, the station does not have to take the time to audition the entire spot in order to ascertain whether or not it is actually the "Paul Pollution" treatment for which time has been purchased. The number makes such a chancy subjective judgment unnecessary. Further, for the several product categories whose commercials are normally referred to the NAB Code Authority for pre-release approval, the number makes it unequivocally clear to everyone concerned as to just what commercial versions have been found acceptable by this industrywide, self-regulatory body or by the networks who may also demand preview approval.

Script numbers may be constructed in several different ways but usually with an eye toward identifying any or several of the following:

- a) the originating agency
- b) the client or company for whom the spot is written

³ Ron Levin, writing in "Monday Memo," *Broadcasting Magazine*, October 30, 1972, p. 13.

- c) the spot's location in the total sequence of advertisements produced by the agency for that client
- d) the year in which the spot is produced or in which it is intended for first airing
- e) the medium for which the spot is intended
- f) the spot length

Our sample "SP-167-78R" indicates that the client is Sputz Gas and Oil (SP), that the spot is the one-hundred-sixty-seventh treatment for that client which this particular agency created, and that it is a 1978 *commercial for use on Radio*. Alternatively, we might utilize a number like AW-5-167-30r in referring to this same spot. In this case, the script number first reflects the agency name (AW for Aired-Write), and then uses a client number (5) rather than a letter abbreviation. Everything Aired-Write creates for Sputz Gas and Oil would thus be identified via numbers beginning AW-5. The specific spot sequence number then follows (167), as does the designation that this is a 30-second radio spot. As was shown in the Chapter 7 PSA sample formats, similar codes can be employed in public service announcement identification as well, though more out of convenience than contractual necessity.

GENERIC TYPES OF RADIO COMMERCIALS

Whatever code number system is utilized for a given account, it should be consistent with the numbers being assigned to all other accounts serviced by that same creative agency. Further, the same numerical system should be utilized regardless of the particular generic category into which a given spot fits. In general, we can divide radio commercials into eight main classifications:

1. straight commercial
2. multi-voiced commercial
3. dialogue commercial
4. dramatized commercial
5. device/gag commercial

6. musical commercial
7. integrated commercial
8. pop-in commercial

Straight Commercial

In this category, which is alternatively known as the "uni-voice" commercial, a single voice delivers the selling message without support from any of the other sound elements available to radio. Most spots sent to stations in script form for live on-air reading by an announcer or disc jockey are therefore, by necessity, straight commercials. Because it cannot depend on music, sound effects, or the vivifying interaction of different voices, this commercial type requires an especially clear and cogent use of the language. On the plus side, a straight commercial is also very inexpensive to produce since only the script need be sent to the stations. It also means that revised versions of the spot can be created very rapidly in order to take advantage of a local condition or seasonal event. An April snowstorm can sell a lot of leftover sleds if appropriate copy can be quickly marshalled.

Of course, the straight commercial also lends itself to prerecorded rendering by a corporate spokesperson who may be famous in his or her own right. The copywriter must be careful, however, that the words themselves do the selling job and don't become dependent on the personality for the announcement's impact. The spot below certainly profits from comedian Alan King's delivery, but the central message itself is creative and self-sufficient enough to be thoroughly successful with even an anonymous voice:

- A. KING: This is Alan King of 'The Impossible Years.' I want everyone to run out this minute and buy Dorman's Endeco Cheese. I'll tell you why. For years, one night a week, I play poker at my neighbor's house. He runs a nice place. With the cards comes a lovely tray of assorted Dorman's Cheese. There are different cheeses for different types of players. There's Swiss cheese for players you can see right through. Muenster for the thinkers. Caraway for the seedy. Snappy for the sharpie. And for the fellow from another parish—Provolone. I've

been a consistent loser. My host has been a consistent winner. Every time I try to pay up, he says,—What are you worried about? We'll work it out.—My host happens to be Mr. Dorman of Dormanland. And this is how I'm working it out. All right, Cheezy—you want to tear up the IOU's now?⁴

Multi-voiced Commercial

This is a derivative of the straight commercial. Two or more voices, which are *not* in continuous conversation with each other, are utilized to deliver the selling message. The employment of more than one talent is a means of bringing vocal variety to the spot and/or helps suggest universality. Especially in a commercial that is required to impart a significant amount of specific information, the multi-voiced approach can keep jogging the listener's attention more than would a straight spot. Still, don't make the multi-voiced technique a crutch on which to hang weak copy. It may help with a given assignment problem but, like any generic type of commercial, cannot do the selling job without well-directed copy that is appropriately styled to the technique selected. Sometimes, as in the following message, one of the voices can be assigned a specific role that plays off the more neutral announcer character. All of this information could still have been conveyed by one single voice, but the employment of two adds an additional dimension:

ANNCR: It's recipe time—brought to you by makers of Hoffman's Cup O'Gold candy bar: the round chocolate bar with marshmallow cream center, toasted almonds, and grated coconut. Today's recipe is Chocolate Mousse. Chef—

CHEF: In a large saucepan, melt 14,308 Hoffman Cup O'Gold candy bars. Blend in one medium-sized moose. Cover and let stand.⁵

⁴ Zal Venet, writing in "Monday Memo," *Broadcasting Magazine*, July 11, 1966, p. 22.

⁵ Mauri Vaughn, writing in "Monday Memo," *Broadcasting Magazine*, October 9, 1967, p. 22.

Universality is implied when we have several voices all saying the same thing about the product, service, or condition. In today's radio, their lines often accrue from man-on-the-street interviews which are later edited into an audio montage. Like a semi-script, the copywriter sets down the interviewer's questions and the desired direction in which the responses should be led by that interviewer. Often, the results are better than if the copywriter had tried to script out all the lines himself. In the old days before cassette recorders and audio tape, universality in the multi-voiced approach was entirely prescribed and much more stilted:

ANNCR: For men—

MALE: I like Smerchies.

ANNCR: For women—

FEMALE: I like Smerchies.

ANNCR: For everybody—

CROWD: We like Smerchies!

ANNCR: Yes, smokers everywhere are finding they love the taste of Smerchies cigarettes; the cigarette with the full-blown flavor from the sun-drenched Virginia heartland. Smerchies cigarettes really let you know you've been smoking. So for men—

MALE: It's Smerchies

ANNCR: For women—

FEMALE: Smerchies for me.

ANNCR: For all America's smokers—

CROWD: It's Smerchies all the way!

ANNCR: Smerchies cigarettes—the pride of Virginia.

When you fully script out a multi-voiced approach, make certain it retains believability. If the result comes across as contrived or staged, it is far better to return to a straight approach that, like any good radio copy, is conversationally styled.

Dialogue Commercial

With this technique, the multiple voices used *are* in conversation, in *continuous* conversation, with each other. Often, one of the voices is a salesman surrogate and the other voice or voices represents the consumer by asking the kinds of questions and expressing the kinds of doubts that we would expect the listener to vocalize. Though radio lacks the immediate feedback of the direct selling situation, the dialogue spot allows us to anticipate and simulate that environment. Thus, in convincing our substitute listener, we are talking with and convincing the real listener on the other side of that radio set.

To be effective, the dialogue must seem natural. Group copy head Larry Rood points out that:

Many dialogue commercials sound as though the characters are delivering soliloquies while facing away from each other. Often the dialogue sets up the situation through humor and then suddenly one character delivers an advertising message that seems to come from nowhere. The commercial seems to stop while the heavy message is delivered. Try and make that message part of the flow of the dialogue rather than shoe-horned in between some funny lines.⁶

No character should seem to wheel suddenly on his heel and make a pitch directly to the listener. This destroys the seeming reality of the situation and the vital eavesdropping attitudes that listeners, being human, enjoy. If a direct sell line is mandatory at the end of the spot, bring in an announcer to do it so that the identity and function of the characters is not compromised. Further, characters should be thoroughly distinguishable from each other. If taking a line from character A and giving it to B makes no real difference, that line should never have been included in the first place. There is little enough time to establish credible portrayals without wasting it on verbiage that blurs their identities.

The dialogue spot below demonstrates the virtue not only of strong, distinct characters, but also of using an announcer for a compulsory straight-sell tag. For the teen market especially, the message interest value must be high and the audience's healthy mistrust of advertising must be taken into account. The proper dialogue between appropriate characters can meet both objectives nicely:

⁶ Rood, *Broadcasting Magazine*, November 11, 1974, p. 14.

- AD MAN: Hi there, I know this is a silly question, but just to make sure, aren't you Mickey Hammersoll, leader of the rock group the Plumbers?
- MICKEY: Yeah, man.
- AD MAN: Well, I'm from Madison Avenue.
- MICKEY: That's your problem, man.
- AD MAN: Look, we'd like to use you in a commercial for our client, Cheap Jeans.
- MICKEY: What have you been smoking?
- AD MAN: Oh, just cigars. Would you like one?
- MICKEY: Your health is at stake.
- AD MAN: Oh, that's sensational. It's just the attitude we want in our jingle for Cheap Jeans. A little hostility, a little soul, you know.
- MICKEY: Look man, dig it, I don't do jingles. I'm not into commercialism. I do my own sound and like, split, or I'll take my guitar and make blood happen all over your trick-or-treat suit.
- AD MAN: Ah, but we at the agency think you'd be perfect.
- MICKEY: Look, man, split, vanish like—leave.
- AD MAN: Does that mean you won't do it?
- MICKEY: Dig it, man.
- AD MAN: Oh, that's too bad. We were going to offer you a hundred thousand dollars.
- MICKEY: (Singing) Cheap Jeans come in all sizes. Cheap Jeans—
- ANNCR: Get your Cheap Jeans in 100% natural cotton at all tops and trouser stores.⁷

Dramatized Commercial

In this further refinement of the dialogue technique, the characters not only talk about the product-involving situation but

⁷ Arnold Arlow, writing in "Monday Memo," *Broadcasting Magazine*, November 4, 1974, p. 21.

usually with the help of sound effects, strive to *act out* the scene right before the listener's ears. This is obviously a more complex and more costly endeavor but can be very audience-involving—provided, of course, that the production doesn't get in the way of the selling objective. Here again, character identities must be well established and direct sell lines should be voiced by an announcer rather than by one of the "real people" the production is trying so hard to establish. In addition, dramatic impact must be secured quickly so that the spot can get on with the task of product or service promotion. If the entire time is expended in setting the scene, there will be no opportunity to showcase our wares within that scene.

The Volkswagen spot that follows illustrates purposeful audio dramatization. Both dialogue and sound effects work in tandem to present a message that proceeds smoothly and compellingly within the proven and previously discussed *Progressive Motivation* structure:

(SFX: ORGAN STING)

ANNCR: (A la Jackson Beck) When we left Jack and Billy last week they were perched on a twelve inch ledge, high atop Mount Finchley, after a miraculous escape from an untimely avalanche—Let's join them—

(SFX: GALE FORCE WINDS FEATURE AND UNDER)

BILLY: Gosh, Jack, what'll we do? The rope's gone, there's no more food, and the weather's turning uncomfortably cold—

JACK: Don't worry Billy; I thought we might run into some trouble, so I told Uncle Ferd to come and get us if we didn't make it back by five—

BILLY: But Jack, he'll never make it. There's no car around that's small enough to maneuver these narrow treacherous roads, and still big enough to carry all that rescue equipment.

JACK: (Heroically) Yes there is, Billy—Volkswagen's 1971 Super Beetle—It's got almost twice the luggage space of last year's Beetle. It's got a new suspension system, to give Uncle Ferd a smoother ride and a shorter turning radius. And, with this year's more powerful engine inside, he'll have all the muscle he needs to make it here in the nick of time.

BILLY: Golly, Jack, you think of everything.
 JACK: Not everything, Billy—I've still got the keys in my pocket—
 (SFX: GALE FORCE WINDS UP AND OUT)⁸

Device Commercial

The device approach exploits some unusual sound technique as the carrier of the sales message. Odd blends, wails, oscillations, and modulations are combined with either straight copy or dialogue to take advantage of radio's image potential. If the device itself is the build-up and payoff for listening, this category is also known as the *gag commercial*. Hopefully, the message will be such that the audience won't gag when they hear it.

Radio's devices can conjure up a giant, whistling chewing gum bubble, a gelatin with so much jiggle its vibrations crack the plaster, or, as in the classic Stan Freberg message, a ten-ton maraschino cherry in a hot chocolate-filled Lake Michigan. Sound devices can also suggest implausible alternatives to the thoroughly plausible solution we offer on behalf of the client:

(SFX: BIZARRE ELECTRONIC HUMMING. FEATURE AND UNDER)

WIFE: (Fading on) What in the world have you built down here, dear?

HUSBAND: It's an electronic automobile vacation planner.

WIFE: Oh? (MACHINE BURPS NOTICEABLY) How does it work?

HUSBAND: You just feed in the information about where you're going here (2 SECONDS OF TINNY TYPING SOUNDS) and this screen shows the best route to take. Then these lights (ELECTRONIC POPPING AND CRACKLING) show the best places to stay and eat along the way. And those dials give detour and road conditions.

WIFE: Silly—We can get all of that with a twenty-dollar Acme Motor Club membership, and all of Acme's other travel services besides.

⁸ Ed Butler, writing in "Monday Memo," *Broadcasting Magazine*, September 13, 1971, p. 10.

- HUSBAND: You mean I did all this work for nothing (ELECTRONIC BEEPS AND GROANS FROM MACHINE)
- WIFE: Well, as long as it's finished—do you think it'll fit in the car?
- HUSBAND: I'll have to knock out the basement wall first. (BIZARRE ELECTRONIC HUMMING GROWS LOUDER)
- ANNCR: If you want trouble-free travel, join the Acme Motor Club. For just twenty dollars a year we'll give you all the travel assistance you need—without tearing out a wall.
- (SFX: ELECTRONIC HUMMING AND CLANKING UP FULL; SPUTTERS TO A CHOKING EXPIRATION.)

Musical Commercial

As was pointed out in Chapter 6, music can establish itself more rapidly and more powerfully than any other sound element. Provided the music matches the product category and blends well with your product's personality and your campaign style, it can bring an unparalleled sense of dimension to your selling message.

The use of music in commercials may assume four distinct forms:

- a) as a heightener of only the main sales point or slogan
- b) as a backdrop for the entire commercial
- c) as the carrier of a complete and customized vocal lyric
- d) as a scene setter/enhancer

In the first category, a musical tag line is linked to what is otherwise a nonmusical production. Lyric tags such as "Long distance—it's the next best thing to being there," "From the Valley of the Jolly—ho ho ho—Green Giant," and "Own a piece of the Ro-ock" all epitomize this limited but nonetheless incisive enlisting of the recall power of music. Sometimes, this musical heightener has been lifted out of a spot-length music lyric and used as a tie-in to other spots that are primarily straight copy. Such a practice helps keep an entire campaign integrated while, at the same time, avoiding the cost and copy limitations of having to have every commer-

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LOCAL 802 D-2910 WALLY DUNSBAR

COLT 45 MALT LIQUOR 1976 RADIO

HARD PIANO 60

[11.4 or 23.0]

1st x spoken:

A "ONE OF THESE DAYS" "YOU'RE GONNA TRY A COLT 45"

SOUND-ED OR LA - TER YOU'RE GONNA DRINK A COLT FOR-TY FIVE AND YOU'LL BE

"AND YOU'LL SORRY FOR ALL THE TIMES YOU DIDN'T"

SOR - RY FOR THE TIME YOU WAS - TED -

SOUND-ED OR LA - TER YOU'RE GONNA WANT A CHANGE OF PACE - AND YOU'LL BE

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PVT

The musical score is written in a handwritten style on a four-staff system. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The score includes lyrics and chord markings such as Dm, A7, and Bb. There are also handwritten notes like '1st x spoken' and '56 23 x'.

-2-

COPY 45/Hand Piano : 60

GLAD TO KNOW COIT FOR-ty FINE WAS WAIT - ING

COIT HAS BEEN WAIT - ING A - BOUT A THIR - AND BEARS A - GO — ABE - NY YOU

SOR - RY FOR ALL THE TIME YOU WAS - TED.

Handwritten musical score for a radio commercial. The score is written on three systems of staves. Each system includes a vocal line (treble clef) and piano accompaniment (grand staff). The lyrics are: "GLAD TO KNOW COIT FOR-ty FINE WAS WAIT - ING", "COIT HAS BEEN WAIT - ING A - BOUT A THIR - AND BEARS A - GO — ABE - NY YOU", and "SOR - RY FOR ALL THE TIME YOU WAS - TED." The piano accompaniment includes chord symbols such as Bb6, Bb, A7, and Dm. The score is marked with measure numbers 7, 10, 19, 20, 22, 23, and 24. There are some handwritten annotations like "(triple)" and "16. 10.". The bottom of the page shows empty staves.

LOCAL 602 D-3919 WALLY DUNBAR

Courtesy of W. B. Doner and Company Advertising

cial fully scored. Though given above in its original full-minute format, the musical statement, "Sooner or later, you're gon-na try a Colt 45—and you'll be sorry for all the time you wasted," is easily and effectively adaptable to a wide variety of otherwise nonmusical messages. It is also adaptable to many different musical stylings for smooth integration with the great divergency of station formats within which this beer might be advertised.

The second category, music as a backdrop, is exemplified by the Cadillac spot below. There is no lyric in whole or part in such an approach. Rather, music provides the appropriate mood/motif frame into which the product can more graphically be set. As in all good commercials of this type, the copy here is not *dependent on* the music in achieving its objective but rather *works with* the music to acquire an extended and, in this case, more regal dimension. Since it is not indicated on the script, imagine for yourself the type of music you would specify in order to compliment this product and copy texture:

(MUSIC: IN AND UNDER)

ANNCR: Among the elite of the world's luxury cars, Seville, by Cadillac, is unique. Because, quite simply, Seville is the only luxury car that brings together international size and styling, and Cadillac's renowned comfort and conveniences. As a matter of fact, almost every luxury feature is standard equipment on Seville. But Seville goes even farther, with a ride created to be so solid, so smooth, so sensitive to the road, that owners are hard-put to describe the quiet, the control, the sense of well-being they feel behind the wheel. That's why your Cadillac dealer urges you to drive Seville—privately—to discover, firsthand, why so many people have concluded that Seville stands alone among the world's luxury cars.

(MUSIC: FADE OUT)

Courtesy of the Cadillac Motor Car Division

Music as a carrier of copy that is entirely cast in lyric form, our third category, goes back even to the earliest days of commercial radio. Formerly called "jingles," these singing commercials

have evolved a great deal from the banal rhymes and melodies of the thirties and forties. In fact, a growing number of commercial-dom's music producers are now claiming, "We don't write jingles anymore; we write songs."⁹ According to Susan Hamilton, producer for Herman Edel Associates:

Music is still basically an emotional thing. And the reason we are producing commercials that sound like records is to try and grab the listeners. We're always told that when a commercial comes on the radio, kids immediately turn the dial. But when you make your spots sound like songs, there's a chance you may be able to reach those kids before they reach those dials.¹⁰

Though lyric commercials are not aimed exclusively at the teen market, that demographic group is certainly a prime prospect for their application. Thus, contemporary music stylings are usually selected for most lyric spots whether or not the teen market is the main target. Since most clients want to appear in tune with the times while still avoiding the more uncertain appeal of the newest musical trends, the style of the musical commercial tends to mirror the "Top 40" sound of the two or three previous years. The copy itself, as set into lyrics, may also reflect the themes and syntax that have proved appealing in popular hits:

SONG: It's the nothing that makes the something,
it's what we miss that hits the mark,
it's the light shining over the dark.
It's the scarce that scares the others,
it's the minus that makes the plus,
it's what we are in want of
that makes them all want us.

ANNCR: (Over music) That's a pretty zen concept, I gotta say that.
But then un is a very zen ingredient. Oh, yeah!

SONG: Now in every bottle and in every can there's un, there's un,
it's finest blend of absence, yeah,
it's un, oh un.¹¹

⁹ "Exit the Jingle, Enter the Song in Today's Music Commercial," *Broadcasting Magazine*, July 10, 1972, p. 26.

¹⁰ *Ibid.*

¹¹ *Ibid.*, pp. 26-27.

This Seven-Up lyric was part of an overall campaign that stressed the "un-cola" concept as a key positioning device. It therefore (quite uniquely) avoided the actual term "Seven-Up" throughout the entire body of the lyric in favor of an extended bit of definition by negation. Most other commercial lyrics, while striving to be just as contemporary, attempt to make the brand name a much more central part of the melodic action. Though the client ultimately considered it too suggestive for release, the following lyric for the same product category as Seven-Up illustrates the more typical multiple placement of brand mentions:

Up your gander and
 Up your goose
 Drink Bubble Up and hang real loose.
 —'cause a kiss of lemon
 and a kiss of lime, ups the fun every time.
 Up your crackers and
 up your chips
 Drink Bubble Up and up your dips
 —'cause a kiss of lemon
 and a kiss of lime, ups the fun every time.
 Up your bugle and
 tuba too
 Up the scale on your kazoo.
 Up your parties and
 Up your fun
 Drink Bubble Up and up everyone!¹²

The final category of musical commercial, in which music is utilized as a scene setter/enhancer, is epitomized by the Guacamole spot that follows. Here, the instrumental bed not only quickly establishes message locale, but also helps pace and punctuate the entire copy progression. As long as the proper care is devoted to its selection, music can focus your product use scene more quickly and colorfully than can any sound effect or group of words and, if needed, can also be an element off which your characters can play:

¹² Jack Calnan, writing in "Monday Memo," *Broadcasting Magazine*, September 18, 1972, p. 11.

- (MUSIC: COCKTAIL DANCE-BEAT BEGINS)
 (SFX: INTERMINGLE PARTY SOUNDS)
 WOMAN: Would you like to try the avocado dip?
 MAN: Sure, is it anything like the tango?
 (MUSIC: UP AND STOPS FOR:)
 MAN: Do you realize that Calavo is the only one in history to successfully freeze a ready-to-serve avocado dip?
 2nd MAN: Holy guacamole!
 (MUSIC: STARTS AND STOPS FOR:)
 WOMAN: Listen—if she's serving this jazzy avocado dip, it must be easy to serve. Why, it takes her two hours to make instant coffee.
 (MUSIC: STARTS WITH FOLLOWING VOICES OVER IT)
 MAN: GWA-ka-mole, eh?
 WOMAN: WA-ka-mole. Calavo Avocado Guacamole.
 MAN: (In rhythm) Calavo Avocado Guacamole (BEAT) Dip.
 ALL: (In rhythm) Calavo Avocado Guacamole (BEAT) Dip.
 (Fading off) Calavo Avocado Guacamole (BEAT) Dip.
 (Repeat to fade out at time.)¹³

One further musical device, though not a category unto itself, must be mentioned. Termed the *doughnut* technique, it is a means of customizing a preproduced national or regional spot to meet local needs and situations. The doughnut normally employs a lyric and an instrumental accompaniment. At a point clearly specified in the accompanying cue-sheet, the lyric stops while the accompaniment continues. This allows the local announcer a "hole" over which can be read information relating to the locations or specials being offered by the client's outlets in that area. In the "closed" doughnut, the preproduced lyric is featured again after the locally filled hole and before the end of the spot. In the "open" doughnut,

¹³ Clinton Rogers, writing in "Monday Memo," *Broadcasting Magazine*, June 10, 1968, p. 18.

the hole runs from the point of its introduction to the very end of the message without the lyric ever being reintroduced. Because timing is especially crucial in achieving a smooth "closed" doughnut effect, a safety valve is sometimes added in the form of a brief humming or "la-la" phrase by the singers. If the local announcer runs over the actual hole, the "la-la" lets him know that fact and provides a bit more time to wrap up the live copy without forcing him to step on the lyric.

Even if the specific copy in the "hole" does not require content localization, its reading by the particular station's personality helps to blend the message much more effectively with the program in which it appears. The following spot, and any similarly constructed announcement, could be transformed from an entirely reproduced commercial into a locally blended doughnut by having the bracketed section read live. No other structural change would be necessary and, if the originating agency agrees, a live reading of the "hole" copy may make for a continuity flow that is mutually beneficial to both the program and the announcement being aired.

- (MUSIC: POLYNESIAN SCORING—GUITARS, DRUMS, BIRD CALLS AND STUFF—PLAYS 'A' SECTION OF QANTAS JINGLE)
- :03 NARRATOR: (MUSIC CONTINUES UNDER WITH ADDITIONAL INSTRUMENTS SNEAKING IN) South of the equator the trade winds are soft and warm.
Come along with Qantas—to Fiji's legendary ports of paradise—to New Zealand with its geysers and glaciers—to Australia. Fly Qantas.
- :18 (MUSIC: WELLS UP—FULL SCORING WITH SHIFT INTO TEMPO—AS WE HEAR 'FLY QANTAS, QANTAS' PORTION OF 'B' SECTION OF JINGLE)
- :22 NARRATOR: (MUSIC DUCKS UNDER AS WE PLAY SECTION 'A' IN TEMPO) Fly Qantas, on a tour that treats you better all around. From California, only \$895.* For 17 South Pacific days and your jet economy round-trip.
The South Pacific. It's all out there—waiting. See your travel agent and fly Qantas.

:41 (MUSIC: UP SINGERS:)

Fly Qantas
 Qantas treats you better all around
 Qantas treats you better all around
 All aboard and we will soar around
 To a South Pacific shore
 Qantas treats you better all around.

* (From Hawaii, only \$795)

* (From the West Coast, \$895)

Courtesy of Bruce Gale, Cunningham & Walsh Inc.

Integrated Commercial

A more complete and total way to blend the announcement with the program content is to weave the entire commercial into the very fabric of the program on which it appears. Though this technique is still popular in the radio systems of some countries, the Federal Communications Commission's tightening of commercial logging practices and the absence of dramas, situation comedies, soap operas, and variety shows on today's radio makes the fully integrated commercial largely a thing of the past. When announcers like Don Wilson and Harry Von Zell mouthed commercials as cast members rather than as isolated presences, it was often difficult for the listeners to discern the large amount of direct selling to which they had been subjected. From an ethical and public relations standpoint, the demise of the integrated radio commercial was probably more a boon than a bane for the advertising community.

One vestige of this form, the integrated lead-in, does remain as a means of making the initial segue between program and commercial a smoother one. Unlike the old fully integrated message, the public realizes a commercial is taking place but, at least, is not initially cued by such tune-out encouraging lines as "and now a word from our sponsor." In a typical integrated lead-in, a sportscaster might say:

The way Tarkington maneuvered in Municipal Stadium yesterday reminded me of the way a new Pontiac from Jonesville Motor Sales maneuvers. Right, Earl?

Announcer Earl would then take over with the actual commercial, and a smooth segue into the advertisement has been accomplished without the danger that the entire sportscast would have to be logged as a program-length commercial.

It must be noted that even the integrated lead-in is no longer permissible under the NAB Code where children's programming is concerned. Though most children's programming today is on television rather than radio, the fundamental concern of the Code for even implied "host selling" by children's program personalities must be respected by all responsible broadcasters. (See Section X. 4. of the Television Code in the Appendix for more complete details.)

Pop-in Commercial

This is the special term given the 10-second spot which makes one quick memorable thrust and then gets out of the way as its impact still resounds in the listener's consciousness. The pop-in commercial is much rarer today because of time pricing structures that force advertisers to pay a real premium for units of such short length—particularly when not aired as part of a station ID. Nevertheless, the pop-in spot can have significant potential as a brand recall or image enhancer for clients who are simultaneously advertising via longer spot lengths or nonbroadcast media. Here are examples of radio pop-in approaches:

Somebody said that it couldn't be done—but they didn't work for Vigilante Mutual, your 'can-do' insurance company.

MAN: What do you think of my Centurian Deodorant?

WOMAN: Without it, you'd be downright overpowering.

If you're only earning 5% interest, get up off your assets and see the folks at the Briscoe Savings and Loan. Briscoe pays more, more often.

This commercial takes ten seconds. You only need five to unwrap a luscious Choco-Fruit candy bar. Why waste time? Unwrap a Choco-Fruit for each hand.

ANNCR: At the sound of the rooster, it'll be ten past the hour.

(SFX: DUCK QUACKS TWICE)
 ANNCR: Maybe I do need a Timemaster watch.

PUTTING "PUNCH" IN THE RADIO SPOT

Except for the brief pop-in commercial, spots written in any of the other seven generic commercial categories can and should discuss five product-related elements. While, at first glance, this seems a huge task to accomplish in thirty or sixty seconds, the spot that in some way encompasses all five will possess real marketplace PUNCH. Specifically, this PUNCH consists of:

- Product specification(s)*
- User experience(s)*
- Notable competitive advantage(s)*
- Cost/value ratio*
- Heightened listener benefit*

What follows is a radio commercial for Carling Breweries' Tuborg Gold beer. Let's see whether it has PUNCH:

- A. SCOURBY: In Denmark, beer has been the center of a never-ending celebration. Of friendship. And of life. In the famed Danish beer gardens, one beer has been loved above all. Traditionally light, golden Tuborg. (Pause) Today, we join the Danes in their celebration—with a beer of noble heritage and character. Our Tuborg Gold is now brewed in America, with the guidance of Denmark's master brewers. By appointment to the Royal Danish Court. So, for about what you'd pay for the king of beers, you can now enjoy Tuborg Gold. The golden beer of Danish kings.
- ANNCR: Tuborg. The light beer with the gold label. Carling National Breweries, Incorporated, Baltimore, Maryland.

Courtesy of W. B. Doner and Company, Advertising

Product Specifications

Even from this single commercial, the audience is given a considerable amount of information about Tuborg. They know that it is a light, gold beer that originated in Denmark. In fact, all of this data is presented in several different ways for added emphasis.

User Experiences

We do not need to resort to a personality testimonial in order to disclose how other consumers of the product feel about it. The Tuborg spot shows how popular the beer is among the experienced quaffers in the Danish beer gardens and further points out that its quality brought it an appointment to the Royal Danish Court itself. Since Denmark is considered prime beer territory, these experiences carry significant weight. Obviously, citing Tuborg's popularity in France or Italy would be nowhere near as convincing. Nor, if we were advertising wine, would Danish endorsements be very valuable. The product users cited, in other words, should preferably be of a type reputed to have some expertise with the product category under discussion.

Notable Competitive Advantages

As this spot positions it against competing beers, Tuborg has the advantage of a European heritage and supervision ("with the guidance of Denmark's master brewers") while still being brewed domestically. As is often the case, these characteristics are manipulated to tie in closely with the product's:

Cost/Value Ratio

Tuborg, the audience discovers, is a very prestigious beer with a long and "noble heritage and character." Nevertheless, for what they would pay for a domestic premium beer like Budweiser ("for about what you'd pay for the king of beers") the audience can obtain a brand with the same lineage as several more expensive imports. True, Tuborg will be more expensive than a local beer but, seemingly, a much better value than the domestic premium beers with which it competes in price.

Heightened Listener Benefits

In many cases, this is the sum total of the other PUNCH elements. For Tuborg, the audience is shown that, for a relatively low cost, they can enjoy the same light, gold beer that has won the approval of even the Danish royal family and that profits from the attention of Denmark's master brewers.

Here is a commercial with a generically different approach and for a different kind of product. Though it predates the Tuborg spot by over a decade, it exhibits the same potent PUNCH.

MARY ANN: (Icily) Goodbye, Tom—you're not taking me to any prom!

TOM: (Imitating Dennis Day) Gee, Mary Ann, why not?

MARY ANN: (Angrily) You forgot!

(MUSIC: IF YOU DON'T SHOW UP IN A GINGISS TUX DON'T BOTHER TO SHOW UP AT ALL.)

TOM: But, Mary Ann! This is a Gingiss tux. (Pause) I got hit by a truck on the way over.

ANNCR: Men, you don't go formal very often. So, when you do, don't you owe it to yourself to feel your best? Don't you owe it to your best gal to look your best? Rent your formal wear from Gingiss. No matter how hard you are to fit, Gingiss will make sure you look and feel as though you were born in a tuxedo. Perfect fit everytime—just one more reason Gingiss grew to be the world's largest formal wear specialist. Yes, whenever, wherever you go formal—remember:

(MUSIC: IF YOU DON'T SHOW UP IN A GINGISS TUX DON'T BOTHER TO SHOW UP AT ALL.)¹⁴

Product Specifications

The whole focus of this commercial is on the fit and feel of the Gingiss tux—a tux which, in fact, still retains some semblance

¹⁴ I. C. Haag, writing in "Monday Memo," *Broadcasting Magazine*, April 11, 1966, p. 28.

of formality even after being mauled by a truck. The central point is that, whatever the listener's body specifications, Gingiss has the specifications to match.

User Experiences

In this commercial, this element is handled in negative terms. If you don't *appear* to have a Gingiss tux, you may be in for a lonely evening. Implicitly, if you don't rent a Gingiss tux, you won't look and feel your best.

Notable Competitive Advantages

Gingiss is cited as the world's largest formal wear specialists and should therefore be in the best position to have the multitude of sizes and styles to fit everyone's needs. Provided that such largeness doesn't carry with it the indictment that the firm is impersonal or unsympathetic, bigness is usually considered to be a very positive attribute.

Cost/Value Ratio

This element is not addressed as directly as in the Tuborg commercial. Cost, in fact, is an area that is purposely avoided with the entire thrust of the spot emphasizing the discernible look/feel value of the Gingiss apparel. There is a continuous implication that, though other rentals might be cheaper, no one should want to look second best on those rare and special occasions that call for formal dress.

Heightened Listener Benefits

Men who are at ease in tuxedos tend to use them often enough that they purchase their own. The rental market is therefore largely dependent on those who dress formally so rarely that there is a strong tendency to feel awkward in such attire. To these individuals, a firm that "will make sure you look and feel as though you were born in a tuxedo" offers a sense of security as well as a suit of clothes.

For practice, conduct your own PUNCH analysis on the Smuckers commercial that follows. Then, look for this same

PUNCH in the radio spots you write from this point on. That should help you maximize copy utility and marketability in the competitive world of radio commercial creation.

Production Note: Prerecorded 'Pickle Voice' indicated in parentheses.

(MUSIC: UNDER THROUGHOUT)

ANNOUNCER: Did you ever listen to a pickle? (HI, THERE). Pickles have a way of telling you how good they are. (I'M GOOD, I'M GOOD, I'M GOOD) Some pickles, however, tend to be on the soggy side. (SQUISSSH) But a Smucker's Pickle will tell you a different story. (CRR-UNCH) Now that's the sound of a crisp Smucker's Dill. (CRUNCH. CRUNCH. CRUNCH) And, if you listen to your taste buds, a Smucker's Dill will tell you something else—(PUCKER SOUND) (THAT'S A TANGY PICKLE). That's because Smucker's uses an exotic blend of pickling spices (SPICY). So, if you want a pickle that isn't boring, (SQUISSH) chomp down on a crisp Smucker's Dill (CRUNCH). With a name like Smucker's, it has to be good. (VERY CRISP. VERY TANGY. VERY GOOD)

(VOCAL UP AND OUT)

Courtesy of David London, Wyse Advertising

Copywriter: Doug McClatchy

Producer: Donna Solpa

RADIO RESOLUTIONS

Finally, there are six copy considerations that inject themselves into every assignment you will encounter as a writer of radio spots. Whatever the generic type of commercial you choose, or whatever type is chosen for you, these radio resolutions can keep you and your copy on the right selling track:

- I. Avoid pronoun proliferation.
- II. Employ appeals wisely.

- III. Stay conversant with contractions.
- IV. Stress sponsor identification.
- V. Keep humor in bounds.
- VI. Don't underestimate radio.

Avoid Pronoun Proliferation

We have previously established that, unlike the newspaper or magazine reader, the radio listener cannot go back to pick up ideas that were missed the first time. By the same token, this listener cannot go back to find the referent for pronouns like "he," "she," "it," "they," "them," or "that." Since pronouns have such a high potential for listener confusion and diversion, they should be used with great care in broadcast copy. Particularly to be avoided is the use of the relative pronouns "this" and "that" to refer to a complex idea. The listener will certainly tire of mentally retracing his auditory steps and may well forget the entire point of the spot in the process.

This trainee-written commercial for Sanford's Mucilage illustrates how pronoun proliferation can clog continuous auditory revelation. Even if they bother to remain "tuned in," listeners become so occupied in identifying the nouns which the pronouns replace, that they have little time to focus on the product use situation.

ANNCR: Many of you may not know what Sanford's Mint-Flavored Mucilage is. Some may say it's a new kind of dessert, or maybe it's an after-dinner drink. Well, it's not. Sanford's Mint-Flavored Mucilage is an adhesive that's used like licking a stamp. Just apply it to what you want bonded. Then lick it and hold the two surfaces together. It bonds in seconds. And with Christmas getting close, children can use it to make tree decorations. Yes, Sanford's Mint-Flavored Mucilage can make it even more fun for them because it's mint flavored. Its rubber top regulates the mucilage flow so they get out only what is needed. The bottle is unbreakable too so you won't have to worry about their mess. Try Sanford's Mint-Flavored Mucilage. It's great fun for them because it tastes like mint.

Count the number of pronouns that have been inflicted on this poor, harmless product and on the poor, harmless listener at whom this spot is aimed. Not only must time be taken to insert mentally the referent for all of these pronouns, but at several points the identity of this referent may be in some doubt. *What* "bonds in seconds?" *Who* will "it" be even more fun for and what is the "it?" *What* has a rubber top and *who* makes that mess? little wonder if the listener gets bored of the guessing game and turns his mind to other things.

Keep pronouns to a minimum in your copy. If a pronoun has been used to avoid the redundant use of the same term, either find an appropriate synonym for that term or try rearranging the sentences so that term does not appear at the same place in succeeding thought units. On radio, most pronouns are confusing and colorless stumbling blocks to listener comprehension. The main exception to this rule, as noted previously, is the pronoun "you" which must often be used to represent each individual listener's name in simulating a sense of one-to-one communion.

Employ Appeals Wisely

If stated in military terms, this resolution would be phrased: *concentrate* your attack. Given all the potential perils of the real-time message that reaches its audience solely by the aural mode, we cannot try to cover everything there is to say about the advertised product or service. A radio spot is *not* a full-page newspaper ad with its variety of typefaces, graphics, and layout patterns. Radio, even 60-second radio, has its greatest chance of success when it selects a single product appeal and paints that appeal vividly. Russell I. Haley of the University of New Hampshire has found that even for advertising in general, "people only turn their minds on for a very small proportion, perhaps 10% to 20% of the advertising message to which they are physically exposed. A single-focus ad has a better chance of stimulating a mental reaction than does a multi-focus ad. The latter type may slow you down physically, because it has more things to look at—more areas to scan. But an effective ad is one that lets people get its central message quickly and easily."¹⁵ So if you must make more than one major

¹⁵ "Counting Noses, Feeling Pulses Occupies ARF," *Broadcasting Magazine*, October 25, 1976, p. 63.

point about the product, resort to separate spots, similarly styled. In this way, the listener will become acquainted not only with each aspect but also with the fact that both relate to the same brand or company.

Varying the product appeal in different spots or flights is often the best mechanism for telling a complete story about the product while avoiding individual message fragmentation. With proper spot rotation (a big concern of agency media buyers) and copy coordination, listeners will get an in-depth picture of your client's ware over the days and weeks of the campaign without sacrificing the integrity and utility of the individual spot. Turn back to the beginning of Chapter 4 and note how each of the three Rainbow Rock Candy spots can either stand on its own or acquire a cumulative impact promoted by utilization of the separately treated safety, performance, and appearance appeals.

Whether you employ the same appeal in different situations, or vary the appeal from spot to spot or flight to flight, make certain that the appeal selected is calculated to aim your copy directly at your target audience. Your entire approach, the appeals used as well as the words which convey them, should show the listeners in your universe that you (and by implication, your client) know something about them and their needs. Andrew J. Purcell of Atlanta's Tucker, Wayne and Company uses three criteria to gauge a piece of copy's effectiveness in this regard:

- (1) Does the message conform to people's images of themselves?
- (2) Does it give them meaningful information?
- (3) Does it help position a product or service in people's minds?¹⁶

A teen-age-oriented message that uses out-of-date slang, for example, would not conform to the teens' self-vision of being "with it" and may well make the information that slang embellishes seem outmoded and irrelevant.

A similar problem occurs when dealing with ethnic audiences. The following illustration cited by Don Passante, president

¹⁶ Andrew J. Purcell, writing in "Monday Memo," *Broadcasting Magazine*, May 17, 1976, p. 13.

of his own specialty advertising firm, shows that both linguistic and attitudinal values in a message must work in tandem to reach distinctive universes and satisfy Purcell's three criteria:

One example of this situation can be found in the difference between the English and Spanish campaigns for A & P. The point of the Anglo 'Price & Pride' spots was to re-establish the concept of good bargains and quality merchandise with housewives who had drifted away from the supermarket chain. Overdubbing a neutral Spanish language soundtrack on the commercials in this campaign would have been a gross error.

There has never been a question of A & P value or quality in the mind of the average Hispanic housewife. For years A & P has been the store where most Hispanic women do the bulk of their shopping. We suggested that A & P continue their established and already successful Amigo del Pueblo (Friend of the People) ad campaign. Rather than trying to recapture a lost market, our campaign was aimed at simply reinforcing an already secure feeling of loyalty.¹⁷

Employ appeals wisely. Use one appeal per message, vary that appeal or the situations in which that appeal is utilized from spot to spot or flight to flight; and use language and copy orientation that is on-target with your selected universe.

Stay Conversant with Contractions

We have previously stressed the necessity of a conversational quality in radio writing and, at another juncture, the importance of avoiding time-wasting and colorless helping verbs. If you haven't already noticed, the linkage between these two principles is the contraction. Contractions allow us to simulate conversation, which does utilize helping verbs, while still precluding the need to set down and articulate those helping verbs, in full. In the following dramatized spot the author has replaced all the original contractions with complete helping verbs which are italicized for easy recognition. Read the spot aloud and note how stilted and unnatural the absence of contractions makes it:

¹⁷ Don L. Passante, writing in "Monday Memo," *Broadcasting Magazine*, October 25, 1976, p. 12.

- DOCTOR: Nurse, *how did* this clown swallow a watch?
- NURSE: Why *do you not* just remove it, doctor?
- DOCTOR: Look, *I am* chief of surgery. I *do not* touch anything unless *it is* a brain transplant. Now, is there a doctor around?
- GUY: Did you say doctor?
- DOCTOR: Yes, doctor. This man swallowed a watch.
- GUY: Oh, wow. Well, look *I am* only delivering.
- NURSE: Oh, you *are* a baby doctor.
- GUY: No. NO my name is—
- DOCTOR: Look, why are we arguing? This man's life is ticking away
- GUY: You *do not* understand.
- DOCTOR: Now *that is* an order.
- GUY: All right, man. Scalpel, hemostate, pliers—
- DOCTOR: Hey, do you often work in dungarees?
- GUY: No, *they are* not dungarees. *They are* Cheap Jeans.
- NURSE: Oh, I see. I suppose Cheap Jeans help you operate better.
- GUY: They *do not* show blood stains.
- DOCTOR: *That is* wonderful work. You really do know what *you are* doing.
- NURSE: Say, *where did* you study?
- GUY: Automotive high school.
- DOCTOR: Automotive? *You are* no doctor?
- 2nd DOCTOR: No, my name is Doctor. 'D' like in dog. 'O' as in—
- DOCTOR: Oh, no.
- GUY: Are you the guy that ordered the B-L-T?
- DOCTOR: But you just performed a perfect operation.
- GUY: Wow, stomachs, oil pans—*it is* all the same trip, baby.

- DOCTOR: Do Cheap Jeans come in hospital green? 34 short?
- GUY: Red makes more sense.
- ANNCR: Pick up your Cheap Jeans at Gimbel's East, on the second floor, men's wear department.¹⁸

As the Cheap Jeans advertisement illustrates, helping verbs are sometimes needed—particularly in questions and for emphasis. As the spot also demonstrates, however, contractions tend to and *need* to be used with proportionately greater frequency.

Stress Sponsor's Identification

The world's most colorful and creative piece of radio writing won't justify itself if the listener fails to discern the brand name being promoted. It used to be that clients and/or agencies would translate this principle into a mathematical formula that decreed how many mentions of the brand name must be included in given length spots. Today, as copy chief Ron Levin points out, "you don't have to mention the sponsor's name 14 times. I once worked on a hard-goods account that insisted we mention its name in the opening sentence and then at least once every five seconds thereafter. Once can be enough, if you hook your listener."¹⁹

Especially on radio, a prime component of this hook is often the *identity line*, the short but swifty slogan that enhances rapid recognition of the brand or corporate name. At the agency that bears his name, I. C. Haag proclaims that, "we're great believers in using an identity line and we build all our commercials around it. . . . We figure that if God can manage to give every person on earth a different fingerprint the least we can do is find something different to say for a client. Or a different way of saying it. The identity line doesn't have to be earth-shaking. But it should be something worth saying, memorable and catchy."²⁰

In addition, it often helps if the identity line has a generic thrust—if it showcases the brand name *and* the product category

¹⁸ Arlow, *Broadcasting Magazine*, November 4, 1974, p. 21.

¹⁹ Levin, *Broadcasting Magazine*, October, 30, 1972, p. 13.

²⁰ Haag, *Broadcasting Magazine*, April 11, 1966, p. 28.

of which that brand is a member. Brand names do not exist in isolation in the listener's mind for long. So if the identity line also designates the product category (and thereby the product use), the line will enjoy a longer and much more functional life. Here are some past and present identity lines that not only meet Haag's criteria but that are also generic:

When you're out of Schlitz, you're out of beer.

Diet delight. If it wasn't in cans you'd swear it was fresh fruit.

Fly the friendly skies of United.

You've got an uncle in the furniture business—Joshua Doore.

When it comes to pizza, who knows? Jenos.

Wheaties—the breakfast of Champions.

Shasta Root Beer—the foam that you feel.

Post Toasties—the best thing that's happened to corn since the Indians discovered it.

Piccadilly Circles. The English muffin with the meal on top.

You brush with an ordinary toothbrush, but you brrrush with a Broxodent.

Whether or not their spots make use of an identity line, some copywriters like to substitute the pronoun "we" in contexts that would otherwise call for the brand name. This is generally an unwise practice for two reasons. First, each use of "we" is one less use of the client's name in a place where it would be just as easy to be specific. Second, unless the client has one voice under contract on an exclusive basis, the listener is fully aware that this announcer is not, really, the "we" down at Joe's Service Station any more than he was the "we" at the Ajax Appliance Mart whose

message he delivered earlier. Phoney "we's" cut down on message credibility and do nothing to facilitate sponsor identification.

Keep Humor in Bounds

Particularly on radio, the trend has been toward more and more humor as a means of advertising an ever-widening range of products and services. According to one experienced copy chief, the proponents of funny commercials advance "the hardly debatable thesis that you can't reason with people who aren't paying attention. They assert that the problem is to get people to listen to you at all. Consumers are being bombarded by so many demands on their attention that they aren't going to hear your message unless you candy-coat it with some reward for listening."²¹ Yet, as this same copy chief takes pains to point out, "a 'funny' commercial that doesn't come off can be a disaster."

This volatile situation is especially acute on radio which lacks the visual element either to augment a truly funny approach or to distract from copy that lays an egg. Humor on radio is always at center stage and will therefore be either very effective or very embarrassing. There is simply no such thing as mediocre radio comedy.

Because of the delicate nature of radio humor, account executive Mauri Vaughn advances two important considerations in regard to its possible use: "First, you can't use humor to sell everything."²²

As a general rule, the more expensive an advertised product or service is, the less appropriate a humorous appeal becomes. When is the last time you chuckled at a Lincoln or Cadillac spot? Guffawed at an ad for a \$40 an ounce perfume? Giggled at a brokerage firm's or a real estate agent's commercial? Things seem to become less humorous the more money they will siphon from our wallets or bank accounts. If for this or any other more rarefied reason, humor does not seem appropriate to your client and/or your client's product category, don't use it. You can't use humor to sell everything.

Vaughn's second point warns against humor for humor's

²¹ Kalman Phillips, writing in "Monday Memo," *Broadcasting Magazine*, May 13, 1968, p. 26.

²² Vaughn, *Broadcasting Magazine*, October 9, 1967, p. 22.

sake; a danger that ad man Robert J. Wanamaker calls *parasite advertising* because it feeds off, chews away at whatever positive image the product or service heretofore possessed. If listeners remember the joke but not the product that joke was supposed to promote, the quip has sustained itself entirely at the expense of the client with no beneficial return in either brand recall or product knowledge. As Wanamaker describes it:

With parasite advertising, the means become the end. The means of presenting the selling message (if there is any message) completely overshadow the message itself. And, often the means of presentation are incompatible with the product they are showcasing. How often do you see products presented in irrelevant, incongruous or ridiculous situations in the name of off-beat advertising? Nobody denies that this type of advertising gets talked about. So does the playboy son of the successful father."²³

Since humor is so prevalent on radio, and since when radio humor fails, it fails so abjectly, copywriters for the aural medium must be especially suspicious and wary of giving birth to anything that might translate itself into parasite advertising. To keep your humor in bounds, and to ferret out parasite advertising before it feeds off *you*, stand your proposed comedic treatment up against these Wanamaker-constructed yardsticks:

The concept: Is it attuned to the marketing objectives? Unique and in good taste? Is it compatible with the product category and desired image?

Is it extendable to all media and is it adding to the values accrued from past advertising or subtracting from them? Is it contemporary, meaningful? Is it a proposition on which you can build?

The execution: Is it forwarding the concept or detracting from it? Is the message coming through loud and clear, is it interruptive and involving and is it in good taste? Is it in keeping with the concept? Also, is it producible and workable within the budget?²⁴

The spot below is a typical piece of parasite advertising in which the allegedly humorous theme tramples all over the client. Pay particular attention to the way in which the most potent imagery

²³ Robert J. Wanamaker, writing in "Monday Memo," *Broadcasting Magazine*, February 3, 1969, p. 16.

²⁴ *Ibid.*

pertains not to the product but the "funny" condition which that product is supposed to alleviate:

- WIFE: (Syrupy) Good morning, dear. How's my little pigeon?
 HUSBAND: Awful. My mouth feels like the bottom of a bird cage.
 WIFE: That's terrible. Here. Stick your little beak into this.
 HUSBAND: What is it?
 WIFE: It's Apri-Grape. A juice to wake up crowing about!
 HUSBAND: Apri-Grape? With a bunch of starlings molting in my mouth?
 WIFE: Just try it, pigeon. This apricot and grapefruit blend will really get you flying.
 HUSBAND: (Tasting) Hey! This stuff sure plucks up my spirits.
 WIFE: (Sexily) Anything for my little rooster.

Don't Underestimate Radio

Despite its limitations and pitfalls, radio remains the medium where the writer and his words can conjure up the most vivid and self-participatory scenes in the minds of the audience. Hopefully, the last three chapters have provided some of the guidelines and insights necessary to your full realization of radio's potential. Remember that, in the words of one agency president, "Radio is life. People talking. Children laughing. Crowds milling. Cash registers ringing. It can take tears, laughter, sincerity, honesty, flubs, anger, fervor, stillness and intimate confidences . . . radio can concentrate reality."²⁵

Still, especially in the commercial world, there are plenty of institutional barriers to the acceptance of radio as a full partner with television and print. Robert Hodges of Della Femina, Travisano & Partners graphically portrays the obstacles that radio must overcome even before it gets out of the conference room:

²⁵ Jack Byrne, writing in "Monday Memo," *Broadcasting Magazine*, June 12, 1972, p. 15.

Pity the poor agency account executive who has to tell a roomful of client types that they ought to be on radio. He stands there practically naked—no storyboards, no comprehensive layouts, nothing but a typewritten script. He reads the copy (all three dramatic roles) while an assistant account executive does sound effects with his mouth, and hums or whistles the music. And the client sits there thinking, "On this I'm spending a million dollars?"²⁶

There is no better testing ground of a writer's ability as a wordsmith than the scene Mr. Hodges describes. And that is the central reason why radio should not be underestimated by the copywriter. For if you depreciate radio's potential, you are depreciating your own skill as a language marksman, your own ability as a master of the often unadorned word.

Don't let a client's disenchantment with radio be contagious. Don't let it infect you. Instead, follow the advice of a successful radio copywriter and copy chief:

The next time your client tells you: "I tried radio and it didn't work," offer this translation: "Somebody wrote some lousy advertising and it happened to end up on radio."²⁷

With a proper attention to format, selection of the most appropriate generic vehicle, a commitment to the Radio Resolutions, and a determination to put PUNCH in every spot you write, radio *will* work because it will be anything but "lousy advertising." As Larry Rood affirmed at the beginning of this chapter, when radio gets the same respect as TV, it can sell as well as its visual cousin. Care taken with format and methodology, with PUNCH and the Radio Resolutions, will keep radio from being the "second-class citizen" to which Howard Cohen referred; will keep you from becoming a "second-class creative person."

²⁶ Robert Hodges, writing in "Monday Memo," *Broadcasting Magazine*, February 11, 1974, p. 21.

²⁷ Levin, *Broadcasting Magazine*, October 30, 1972, p. 13.

part **three**

Television Copywriting

Key Elements of Television Writing

Television Housekeeping Copy

Television Commercials

Key Elements of Television Writing

Though many of the communicative writing principles discussed in the previous chapters on radio also pertain to television, they will not be reintroduced in this section. Instead, the next three chapters will concentrate on those concepts that apply mainly to the *visual* components of television continuity and commercial creation, or to the particular problems encountered in the interlocking of video and audio. Thus, if you have not already done so, the entire section on radio writing should be read before proceeding into the additional complexities of television.

THE AUDIO/VIDEO COALITION

The most fundamental but, at the same time, the most difficult principle for the new television writer to grasp is that the sound track must enhance, not echo, the visual. Good television audio neither distracts from nor duplicates what the picture is striving to present.

Many writers rebel at this concept either because they don't believe TV audio is that important or because they have never

learned to write effective audio in the first place. That is why a solid grounding in radio copy creation is so valuable for the television writer. Given a large shooting budget and high-priced production personnel, a lot of visually adept copywriters can come up with a fairly interesting, even relevant piece of pictorial continuity or advertising. But let an assignment come along that for budgetary or conceptual reasons demands a relatively basic and unadorned picture, then many of these same visual artists will fall flat on their eyeballs because their audio is only good enough to stash behind the scenery.

Certainly, television is a visual medium. But it is also a frantically competitive one where every possible advantage must be exploited to break through the clutter of the tube into the listener's consciousness. If the audio in your message is only "no worse than anybody else's," you are throwing away an immense opportunity to stand out from the crowd. Think the sound track of a TV communication really doesn't matter? Then imagine:

shots of various mouth-watering delicacies available at your local fast food palace—and a soundtrack consisting of a bunch of pig snorts

or

action footage of a new pick-up truck bounding across rough terrain—with an audio that features a tinkling music box rendition of "Twinkle, Twinkle, Little Star."

Just now, even with the imperfect conveyance of print, were you able to keep concentrating on the food after the audio barnyard was called up in your mind? Could you keep your focus on the ruggedness of the pick-up truck once its delicate little aural counterpoint impinged on your consciousness? Obviously, most TV sound tracks are not this incongruous, but the power of the audio portion of the television message to confuse as well as to complement must always be respected because that power is present in every video assignment you face.

The Cadillac script that follows demonstrates how well-selected audio can complement and embellish the visual without making that visual totally dependent on it. This is very important

because the basic point of a good television message should be capable of viewer discernment from the visual alone. The audio then serves to amplify that point. A high-interest visual (something every television message should possess) naturally arouses audience attention toward the audio that augments it. It is then up to the audio to fulfill the expectations that the visual and thence the viewer have set up for it. In this automotive commercial the picture alone fully conveys the identity, heritage, and desirability of a Cadillac convertible. Yet, it is the audio that provides the concise but important information that puts the image into full, audience-activating perspective.

<i>Video</i>	<i>Audio</i>
FADE IN ON PANNING SHOT PAST OPEN DOORS OF A MULTI-CAR GARAGE, REVEALING, FIRST A 1932 CADILLAC V-16 CONVERTIBLE . . .	MUSIC IN AND UNDER: (NOTE: NATURAL SOUND EFFECTS WORK THROUGHOUT)
. . . THEN A 1941 SERIES 60 CONVERTIBLE . . .	ANNCR: (VO): If you love convertibles;
. . . AND FINALLY A 1976 EL-DORADO CONVERTIBLE. A MAN IN SHIRT SLEEVES IS JUST RELEASING A JACK. DISS. TO . . .	—this is a very special convertible.
LOW ANGLE ACROSS GRILLE AS THE CAR SETTLES ONTO JACK STANDS. DISS. TO . . .	It is the only convertible made in America today.
CLOSE SHOT AS PRESERVATIVE SPRAY IS APPLIED TO FRONT CHROME. DISS. TO . . .	And it will be our last.
HOOD BEING SLAMMED SHUT. DISS. TO . . .	SFX: HOOD SLAM.
WINDOWS ROLLING UP, TOP COMING DOWN. DISS. TO . . .	It is the 1976 Cadillac Eldorado Convertible;

<i>Video</i>	<i>Audio</i>
MAN COVERING THE CAR WITH A LARGE COVERING. DISS. TO . . .	—and only 14,000 of these collector's items will be produced this year.
MAN, MEDIUM CLOSE, AS HE RE-ADJUSTS HIS TIE AND COLLAR. DISS. TO . . .	You should see your Cadillac Dealer without delay.
MAN ACTIVATING THE GARAGE DOORS WHICH CLOSE AS HE WALKS OUT ONTO THE DRIVEWAY APRON WHERE A ZOOM-BACK REVEALS AN IDENTICAL 1976 ELDORADO CONVERTIBLE SITTING, TOP DOWN. HE PICKS UP HIS JACKET FROM THE BOOT AND WALKS AWAY.	So you can enjoy one now. And so you can put one away to enjoy later—much later.
LIVE ACTION FRAME MOVES BACK TO MIDSCREEN WHERE IT HOLDS. TITLE: "CADILLAC" COMES IN WITH IT AND HOLDS.	Sorry, only two to a customer!

Courtesy of Cadillac Motor Car Division

We have just mentioned that the visual alone should be capable of attracting viewer interest in the message as well as giving a basic understanding of what that message is about. In fact, a good test of a piece of TV continuity or advertising is to view it, or imagine it, with the sound off. Does the central point of the message still come through? And further, does it make us *want* to turn up that audio so we learn more? The Cadillac spot possesses this quality and so does the PSA on page 219. In this photoboard the visual certainly communicates the announcement's fundamental premise—but in a way that entices the viewer to listen to the sound track for further explanation.

Tonight, try turning off the sound on the television commercials and continuity to which you are exposed. How many of these messages attract your interest and attention with the visual alone? And of these, how many tempt you to turn up the audio to get

more information? The results of this experiment should give you a general idea of the percentage of messages that really utilize the audio/video coalition to full potential.

GENERAL TELEVISION FORMATS

You have just seen television material presented in script and photoboard formats. Together with the storyboard, these vehicles constitute the main mechanisms by which your TV commercial or continuity idea is captured and processed. Let's look at the characteristics of each.



CHORUS: Oh beautiful for spacious skies, For amber waves of grain,



For purple mountain's majesty, Above the fruited plain,



America, America, God shed his grace on thee,



And crown thy good with brotherhood, From sea to shining sea.



ANNCR: (v.o.) One careless match, and America the Beautiful becomes America the Ugly.



Please help prevent forest fires.



A Public Service Campaign of the Advertising Council

On behalf of the U.S. Forest Service, State Foresters, U.S. Dept. of Agriculture
 Volunteer Advertising Agency: Foote, Cone & Belding, Inc. (Los Angeles)
 Volunteer Campaign Coordinator: James P. Felton, AVCO Financial Services

Smokey Bear Series 51
 CNFF 6230
 (formerly released as
 CNFF 4050)

Courtesy of The Advertising Council, Inc.

The Script

As the Cadillac convertible announcement demonstrated, television scripts are usually fashioned in the conventional two-column format with video directions on the left and the corresponding audio directions on the right. Care is taken in spacing so that the audio indication is always directly opposite the visual it is intended to complement. To do otherwise would make the script very difficult to comprehend and, in shooting stage, would force the TV director or film editor to read slantwise in trying to synchronize sound and picture properly. Note that video directions are in ALL CAPS form as, on the audio side, are character names and, should they be needed, aural stage directions. This same body format should be followed regardless of whether you are creating a commercial script, a piece of television continuity, or a public service announcement.

The script provides the writer with the opportunity to probe visual concepts without having to draw the illustrations. Since a lot of copywriters are somewhat the other side of cave paintings in their artistic abilities, the video script is a blessing for all concerned. It is used as one of the bases of consultation when the copywriter periodically gets together with an art director for the actual sketching of the proposed visual segments. In between these conferences, the script allows the writer to work alone in refining his treatment so that valuable artistic time is not wasted before the message concept has really jelled in the writer's mind.

The evolution of a television script is graphically shown in the following four treatments supplied through the courtesy of Bruce S. Dunham, Jr., Vice President and Account Supervisor for W. B. Doner and Company. Though there were several more "fine-tuning" stages which occurred between the creation of these four scripts, the major copy development, which spread over eleven months, is well represented here. Clearly, TV script maturation is neither a quick nor approximate business. Every word and every pictorial aspect must be scrupulously examined and evaluated in deriving the most cohesive and incisive treatment possible.

Read over these four scripts carefully. Note the progressive modifications made in both audio and video and try to discover for yourself what made these changes necessary and what they helped to accomplish in message clarification. As a television copywriter,

you will soon have to make these same determinations in regard to your own commercial and continuity material.

VERSION #1

Video

Audio

SPOT OPENS ON A PACKAGE OF AMERICAN TUBORG.

ANNCR V/O: This is Tuborg, the world famous beer of Denmark.

CAMERA GOES IN CLOSE TO LABEL TO SHOW THAT IT IS BREWED IN THE U.S.A.

As you can see, Tuborg is now brewed in America.

DISSOLVE TO WIDER SHOT AS HAND COMES INTO FRAME AND EXECUTES A LONG SLOW POUR. THERE IS AN UNUSUAL SIGNET RING ON ONE OF THE FINGERS. THE DESIGN IS A COAT-OF-ARMS.

Imported Tuborg used to be a very expensive beer. But now that Tuborg is also brewed in America . . . it is affordable by anyone who loves the flavor of good light Danish beer.

(PAUSE)

GLASS COMES BACK INTO FRAME.

CAMERA PANS TO COPY ON LABEL THAT READS "BY APPOINTMENT OF THE ROYAL DANISH COURT."

It is the only beer in America brewed by special appointment for the personal enjoyment of the kings of Denmark and Sweden.

CUT TO REGAL-LOOKING SPOKESMAN AS HE SMILES. REPOURS AND TOASTS THE VIEWER WITH A TONGUE-IN-CHEEK SMILE.

Now, if Tuborg is good enough to be a beer for Kings, shouldn't it be good enough for your next Saturday night beer bash?

SUPER POPS ON TUBORG.

MANDATORY: Tuborg of Copenhagen, Ltd., Natick, Mass.

VERSION #2

Video

Audio

OPEN ON MEDIUM SHOT OF BOTTLE OF TUBORG BESIDE RICHLY DESIGNED GOBLET.

ANNCR V/O: This is Tuborg, the famous beer of Denmark,

START ZOOM TO CLOSE-UP OF LABEL THAT IDENTIFIES THE BEER AS BEING BREWED IN THE U.S.A.

now brewed in America

DIZ TO PART OF LABEL THAT IDENTIFIES APPOINTMENT TO DANISH COURT.

by special appointment to The Royal Courts of Denmark

BOTTLE ROTATES TO ALLOW VIEWER TO READ LABEL COPY THAT IDENTIFIES APPOINTMENT TO SWEDISH COURT.

and Sweden.

DIZ TO WIDER SHOT OF PACKAGE AND GOBLET.

Now you may think a beer brewed for Kings would be expensive.

HAND ENTERS FRAME AND GRASPS BOTTLE FOR POUR.

It was.

AS BEER IS Poured INTO THE GOBLET, ONE CAN SEE THAT ON THE MIDDLE FINGER THERE IS A RICHLY CARVED RING BEARING THE ROYAL COAT OF ARMS OR THE SEAL OF STATE OF DENMARK.

But now Tuborg is affordable by anyone who loves the authentic taste of good light Danish beer.

THE FILLED GOBLET IS HOISTED OUT OF FRAME AND CAMERA STARTS SLOW ZOOM INTO THE PACKAGE.

And for about the same money you've been paying for the king of beers . . .

THE DRAINED GOBLET IS THUNKED DOWN BESIDE PACKAGE AND CONTINUES TO ZOOM TO THE CROWN ON THE LABEL. TUBORG LOGO AND MANDATORY POP ON.

now you can get Tuborg, the beer of kings.

VERSION #3

<i>Video</i>	<i>Audio</i>
OPEN ON CLOSE UP OF BOTTLE NECK, READING "Tuborg Gold."	ANNCR V/O: This is Tuborg Gold—
CAMERA TILTS DOWN BOTTLE, PICKS UP CROWN ON MAIN LABEL,	the golden beer of Danish kings—
AND PANS ACROSS TO READ . . .	
"By appointment to the Royal Danish Court/the Royal Swedish Court."	by appointment to the Royal Courts of Denmark and Sweden.
DISSOLVE TO CU OF LABEL ON BOTTLE BEING TILTED BY HAND FOR A POUR, AND READ, "Product of USA."	Tuborg Gold is now brewed in America . . .
DISSOLVE TO BEER BEING POURED INTO DANISH GLASS WITH RAISED IMPRIMATUR OF CROWN ON ITS FRONT.	and affordable to anyone
DISSOLVE TO HAND WEARING REGAL RING LIFTING GLASS UP AND OUT OF FRAME.	who loves the authentic taste of light, golden Danish beer.
DISSOLVE TO BEAUTY "STILL LIFE" OF BOTTLE AND FOOD ON A TABLE BEFORE BEAUTIFUL STAINED GLASS WINDOW, MOVING IN AS THE DRAINED GLASS IS SET DOWN BY HAND INTO THE FRAME, ENDING ON CU OF LABEL, FINALLY READING LARGE, "TUBORG GOLD."	So, for about what you'd pay for the king of beers . . . now you can have Tuborg Gold, the beer of kings.
SUPER MANDATORY: Tuborg of Copenhagen, Ltd., Baltimore, Md.	

A FINAL VERSION

<i>Video</i>	<i>Audio</i>
OPEN ON CLOSE UP OF BOTTLE NECK, READING "Tuborg Gold."	ANNCR V/O: This is our Tuborg Gold—
CAMERA TILTS DOWN BOTTLE, PICKS UP CROWN ON MAIN LABEL,	the golden beer of Danish kings—
AND PANS ACROSS TO READ . . .	
"By appointment to the Royal Danish Court/the Royal Swedish Court."	now affordable to anyone who loves the true taste of light, golden Danish beer.
DISSOLVE TO BEER BEING Poured INTO DANISH GLASS WITH RAISED IMPRIMATUR OF CROWN ON ITS FRONT.	For Tuborg Gold is now brewed in America.
DISSOLVE TO HAND WEARING REGAL RING LIFTING GLASS UP AND OUT OF FRAME.	By appointment to the Royal Danish Court.
DISSOLVE TO BEAUTY "STILL LIFE" OF BOTTLE AND FOOD ON A TABLE BEFORE BEAUTIFUL STAINED GLASS WINDOW, MOVING IN AS THE DRAINED GLASS IS SET DOWN BY HAND INTO THE FRAME, ENDING ON CU OF LABEL, FINALLY READING LARGE, "TUBORG GOLD."	So, for about what you'd pay for the king of beers . . . you can now have Tuborg Gold, the golden beer of Danish Kings.
SUPER MANDATORY: Carling National Breweries, Inc., Baltimore, Md.	

The Storyboard

The sequence of selected sketched stills from the proposed TV treatment helps to keep concept creation and evaluation visually oriented. In some situations, even the first attempt at an

assignment is done in storyboard form by a copywriter/art director team. Most of the time, however, it is the copywriter who comes up with an initial script draft and perhaps even refines it before bringing the draft to the artist for visual workup. Thus, for reasons of economy and efficiency, several script rewrites may occur between each storyboard.

With a visual block on top and an audio box on the bottom, each storyboard frame strives to illustrate the sequence of visual action, the camera settings, angles, and optical effects desired, and the dialogue, music, and sound effects being considered for use.

As it is being prepared, the storyboard provides the opportunity for good interplay between copy and art people. This interplay can be most effective when the two people involved are not afraid to make suggestions about the other's area and to accept suggestions about their own. Art directors *have* been known occasionally to come up with a better word or phrase than the copywriter had originally captured. And copywriters, in their own scattered moments of pictorial brilliance, do stumble on more compelling visual ideas than the artist at first had in mind. Since the professional well-being of both depends on their *collective* ability to derive a successful audio/visual communication, the copywriter and the art director each have something to gain from pooling rather than departmentalizing their knowledge and insight.

The two storyboards that follow illustrate intermediate stages in the maturation of the same Tuborg television evolution to which the four scripts pertain. It is relatively easy to see how the script modifications effected and were themselves effected by storyboard development. As the markings on the first or "rough" board illustrate, the storyboard format also facilitates easy rearrangement of entire frames to further copy objectives.

The Photoboard

After the rough and subsequent refined storyboards are prepared and approved, but before dubbing or distribution is authorized, a photoboard is often made up to give those who have the final power of decision the clearest possible idea of the actual creative and production values present in the finished commercial, PSA, or piece of continuity. In many cases, the photoboard is



ANNOUNCER V/O: This is Tuborg Gold
the famous Beer of Denmark...



that is now brewed here in America.



that is brewed by special
appointment



to the Royal Danish Court



for kings would be expensive.
It was.



But now that Tuborg Gold is brewed
here...it is affordable to anyone
who loves the authentic taste

	
<p>It is the only beer</p>	<p>in the U.S.A.</p>
<p>APPOINTMENT TO ROYAL DANISH COURT ROYAL SWEDISH COURT</p>	
<p>and the Royal Swedish Court.</p>	<p>Now you may think a beer brewed</p>
	

Courtesy of W. B. Doner and Company, Advertising



OPEN ON CLOSE UP OF BOTTLE NECK, READING "Tuborg Gold."

ANNCR V/O: This is Tuborg Gold --



CAMERA TILTS DOWN BOTTLE,

the golden beer

APPOINTMENT TO
ROYAL DANISH COURT
ROYAL SWEDISH COURT

"By appointment to the Royal Danish Court/
the Royal Swedish Court."

of Denmark and Sweden.



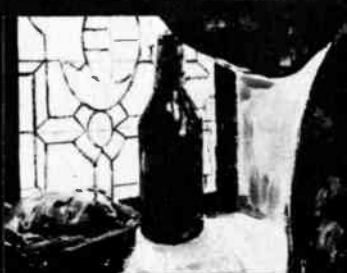
DISSOLVE TO CU OF LABEL ON BOTTLE BEING
TILTED BY HAND FOR A POUR.

Tuborg Gold



DISSOLVE TO HAND WEARING REGAL RING
LIFTING GLASS UP AND OUT OF FRAME,

who loves the authentic taste of light,
golden Danish beer.



DISSOLVE TO BEAUTY "STILL LIFE" OF BOTTLE
AND FOOD ON A TABLE BEFORE BEAUTIFUL
STAINED GLASS WINDOW.

So, for about what you'd pay for the king
of beers...



PICKS UP CROWN ON MAIN LABEL,

of Danish kings --

BY APPOINTMENT TO
THE ROYAL DANISH CO
THE ROYAL SWEDISH

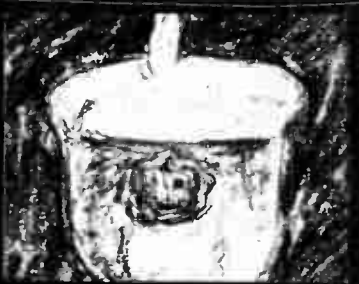
AND PANS ACROSS TO READ...

by appointment to the Royal Courts



AND READ, "Product of USA."

is now brewed in America...



DISSOLVE TO BEER BEING POURED INTO DANISH
GLASS WITH RAISED IMPRIMATUR OF CROWN ON
ITS FRONT.

and affordable to anyone



MOVING IN AS THE DRAINED GLASS IS SET DOWN
BY HAND INTO THE FRAME,

now you can have



ENDING ON CU OF LABEL, FINALLY READING
LARGE, "TUBORG GOLD."
SUPER MANDATORY: Tuborg of Copenhagen,
Ltd., Baltimore, Md.

Tuborg Gold, the beer of kings

constructed from selected stills lifted out of the tape or film footage from the completed message itself. In other situations, where reviewers want to see the photographic/telegenic effect earlier in the message's evolution, photoboards replace the later (refined) storyboards. In such instances, the still photographs themselves are shot

TUBORG GOLD

"Label" :30TV

TO BE TELECAST ON THE ABC, CBS and NBC NETWORKS, IN YOUR MARKETS, THROUGHOUT 1977 TO SUPPORT THE NATIONAL INTRODUCTION OF TUBORG GOLD, THE LEGENDARY GOLDEN BEER OF DANISH KINGS. FEATURING THE DISTINGUISHED VOICE OF ALEXANDER SCOURBY.



ANNCR V/O: This is our Tuborg Gold . . .



the golden beer of Danish kings . . .



now affordable to anyone who loves the true taste of light, golden Danish beer.



For Tuborg Gold is now brewed in America.



By appointment to the Royal Danish Court.



So, for about what you'd pay for the king of beer . . .



you can now have Tuborg Gold, the golden beer of Danish kings.

Carling National Breweries, Inc.
Baltimore, Md.

Courtesy of W. B. Doner and Company, Advertising

and pasted up for evaluation before the go-ahead is given for any video tape or motion picture production.

The photoboard above represents the culmination of the Tuborg "Label" commercial. You can see that it matches what was called for in the final version script but is also a good deal more polished than either of the stages represented in the two storyboards.

Additional Media for TV Message Creation

In recent years, the desire for closer quality control earlier in the message construction process together with advances in visual technology have brought about a variety of storyboard/photoboard hybridizations. Simplest of these is the *PDT* or *Panoramic Design Technique* which employs a scaled, magnetized blackboard and a Polaroid or other self-processing still camera. Instead of drawing and redrawing the same backgrounds, implements, and talent in frame after frame, the artist can sketch his scene on the blackboard with chalk, and then position and reposition people and props in front of it. If the product or subject of the message is small enough, a magnet can be attached to it for easy mounting and remounting directly on the board. Staff members from the office or shop can be recruited to stand in front of the board and thereby simulate the way in which on-camera talent will be utilized in the treatment's final version. Once everything is properly sketched and positioned, individual snapshots are then taken of the board and the people and props in front of it. These are then affixed to the visual block of a standard storyboard layout for discussion and presentation.

The *PDT* approach generally brings a much more dimensional and "real-life" quality to the proposed treatment than can be accomplished by a storyboard's rough sketches. At the same time, it is a much quicker and much less expensive method for message capture than the conventional storyboard whose individual frames eat up so much more of a well-paid artist's work day. Still, the *Panoramic Design Technique* does not lend itself to every situation. Messages that promote large objects or that demand expansive or detailed settings obviously present reproduction problems that exceed the capability of this very basic device. When used in

reasonably small-scale assignments, however, the *PDT* can mean big savings.

A more sophisticated mechanism is the *animatic* which is a storyboard whose sketched panels are transferred onto film or videotape. If a more "true to finished product" effect is desired it is possible to commission limited animation to obtain some actual movement. To go one step farther, the *photomatic* can be employed. This technique is identical to that used in animatics except that photographs are utilized instead of an artist's illustrations. Animatics and photomatics are not inexpensive but, particularly with commercials that need careful pretesting before large-scale distribution, they provide much more realism than a static board or script and are considerably less costly than the complete production of a message whose test results may cause it never to be broadcast.

TV PRODUCTIONAL TERMINOLOGY

As in the case of radio, the professional television copywriter must know and use the proper "lingo" of the electronic medium if words and sketches are to be translated into desired moving and talking images. Directions for television audio are fundamentally the same as for radio so need not be reintroduced here. They can be found in their entirety back in Chapter 6. What does require cataloging at this point is the *visual* terminology that the writer must employ in communicating his concepts to the production crew. One cautionary note: Some copywriters, once they acquire a working knowledge of video jargon, tend to *overuse* it; to overspecify every visual detail so that the production personnel are entirely locked in to what might not be the best visual treatment of the sequence in question. Give as many directions as needed to convey the main intent of your shot progressions but don't become so detailed that the hands of your telefilm production experts are totally tied. Allow them some leeway to take advantage of opportunities that might present themselves on set or on location.

In this Rockwell corporate spot, the copywriter has clearly described the overall effect and visual progression that is required while leaving subsidiary details to the best professional judgment of the director and others responsible for creating the footage:

<i>Video</i>	<i>Audio</i>
1. OPEN ON LONG SHOT OF SPOKESMAN AT KITTY HAWK.	SPOKESMAN: We're here at Kitty Hawk, North Carolina—and
	SOUND: OF ENGINE STARTING you're about to fly the distance of the Wright Brothers' first flight.
2. CAMERA VIBRATES AS FLIGHT BEGINS.	SOUND: OF ANCIENT ENGINE.
3. CAMERA ANGLE LIFTS AND BEGINS 12-SECOND "FLIGHT" TO SPOKESMAN.	SOUND: OF ENGINE, WIND.
4. CAMERA "LANDS" AND COMES TO STOP IN FRONT OF SPOKESMAN.	SPOKESMAN: That was it. 12 seconds. Rockwell International was here—they built the timing gears for that first flight; and over the years, they've built a wider range of flying machines than anyone, including the Apollo spacecraft. Today they're building everything from Rockwell Sabre business jets—to advanced
5. CU SPOKESMAN	Supersonic aircraft, to the—
6. DISS. TO TAKEOFF SHOT OF SABRE 75A.	Space shuttle, a reusable spacecraft that will put space to work for man. It's 125 feet long; that's five feet longer than the distance of the first flight. Flight is just one of the sciences of Rockwell—Rockwell International
7. DISS. TO B-1 MOCK-UP.	—where science gets down to business.
8. SLOW DISS. TO DOWN-SHOT OF SPACE SHUTTLE IN SPOKESMAN'S HAND. HE GESTURES TO SHOW LENGTH.	
9. PULL BACK TO MCU OF SPOKESMAN.	
10. DISS. TO LOGO ENDING.	

Courtesy of Campbell-Ewald Company Advertising and Rockwell International

Now to the specific pieces of visual terminology with which the television copywriter should be familiar. These designations can most easily be divided into four categories: (1) camera movements, (2) shot lengths and angles, (3) control room transitions

and devices, and (4) other writer-used technical terms. As in the case of our radio terminology discussion, it is not the intent here to cover the entire vocabulary of television and film production. Instead, attention will be limited to those words that the copywriter is most likely to need in preparing the actual script.

Camera Movements

This category consists of directions that call for maneuvering of the camera and its base or some manipulation of the camera "head" alone while the base upon which it is mounted remains stationary.

Dolly in/dolly out

When this movement is specified, the entire camera is pushed toward or away from the subject of the shot.

Truck left/truck right

This term specifies a lateral movement of the entire camera parallel to the scene being shot. Alternatively, trucking left or trucking right may also be referred to as *tracking*.

Crane/arc/boom

These designations, which have become more or less interchangeable, require that the television or film camera be mounted on a long manual, hydraulic, or electric arm which allows for shots that demand smooth, flowing changes in height and/or semicircular sweeps toward and away from the scene. A much more restricted derivation of this type of movement is the *ped up/ped down* where the camera is raised or lowered on its base without changing its angular relationship to or distance from the scene.

Pan left/pan right

This is a more limited version of the truck since only the camera head turns to follow the action as it modulates to one side of the set or the other. Since the camera's base does not move, the panning procedure also more graphically changes the shot's angle on the scene than does the *truck* which keeps a constant parallel

relationship with the scene and its elements. In the case of character movement, for example, a trucking shot would give the feeling of *walking with* an actor while the pan would have the effect of following his approach to or departure from the viewer's psychological location at scene center.

Tilt up/tilt down

If you stand in place and change the subject of your visual attention by the simple raising or lowering of your head, you will achieve the same effect created by the *tilt* as the camera head tips up or down on its base. The tilt allows television to change the altitude of the viewer's gaze without changing his basic distances from the perimeter of the scene.

Shot Lengths and Angles

These designations refer to how close or how far the subject of the shot will seem to be in terms of the viewer's perspective as well as to the angular relationship between viewer and subject. The effects of shot lengths and angles are achieved by manipulation of available lens components and/or by the actual movement of the camera in any of the ways just discussed. The basic shot length continuum extends from the full shot (FS) to the extreme close-up (ECU).

Full shot (FS) or cover shot (CS)

The entire scene is encompassed by this shot which may thus include the whole set or, even, an outdoor epic's entire horizon. Because it often occurs at the opening of the message in order to acquaint the viewer with the total visual environment, the full shot/cover shot is also known as an *establishing shot*.

Long shot (LS)

Long shots may or may not reveal the entire scene, but if they do, they can be interchangeably referred to as full shots. In any event, long shots do encompass a comparatively wide angle of vision and would, in the case of the talent, show a character from head to toe.

Medium shot (MS)

This is a very broad category that includes all visual orientations too close or "narrow" to be called long shots and, on the other hand, perspectives too wide to be referred to as close-ups. Though medium shots can thus vary widely depending on the scope of the scene in question, we generally think of them as framing only the upper two-thirds of a standing character and with minimal additional revelation of the set behind him. When two or three characters are featured, a *medium two-shot (M2S)* or *medium three-shot (M3S)* can be requested. (Any more than three persons would require so wide an angle as to be called a long shot.) For more definitive designation, the terms *medium long shot (MLS)* and *medium close-up (MCU)* can also be employed to refer to each end of the medium-shot spectrum.

Close-up (CU)

In the close-up, the specific character or prop fills most of the viewing screen. For example, only the head and shoulders of a person would be seen, and thus the CU may also be referred to as a "tight" shot. The *extreme close-up (ECU or XCU)* is the ultimate extension of this principle so that a pianist's hands or a single leaf on a tree can consume most of the picture area and draw the viewer's total focus.

Zoom in/zoom out

Though it is technically a lens function to be treated under this section, the zoom in or out is functionally a technological replacement for the physical and comparatively awkward *dolly*ing of the entire camera. Through either manual or electronic changes in the lens' optics, a good zoom lens can smoothly bring viewer orientation from a full shot to an ECU and, if desired, back again without the need to move the camera base at all.

To summarize shot lengths, and to review your knowledge of the relevant abbreviations, the following continuum is presented for quick reference. Working from left to right, it proceeds from the "widest" shots, in which individual elements seem the most distant to the "tightest" shots in which even a very small part of a human or set element can be made to dominate the entire screen.

FS (CS) ---



In our discussion of shot lengths, we have tended to use the word "angle" to refer to the width of the resulting picture. This is because the closer we focus on a single object, the narrower our peripheral vision becomes. Thus, as has been already implied, "long" shots are also "wide" shots and "close-ups" are also "tight." Writers of television commercial and continuity copy tend to use either or both of these descriptive sets depending on what seems to convey the clearest depiction of the visual effect they have in mind. Camera angles can also be designated in another way in order to describe more graphically the spatial and psychological relationship between shot subject and viewer. A *point-of-view* (POV) shot, for example, looks at the scene through the eyes of a character or implement within it. While the actual term was not used, the Rockwell "Wright Brothers" spot previously presented utilized the POV of a camera allegedly mounted on the wing of that first airplane. A very similar effect is obtained when the writer calls for a *subjective camera* in which the lens is addressed by on-camera talent as though it were a specific person. Several years ago, a Dow Drain Opener spot very successfully applied this technique to demonstrate the effectiveness of the product from a kitchen drain's visual point of reference.

Over the shoulder shots are another derivation in which one character is viewed by looking over the shoulder of the other. A *reverse angle* shot can then be called upon to give the viewer the scene from 180° away—looking "over the shoulder" of that second character back at the first. Either separately or in conjunction with any of these other techniques, *high angle* and *low angle* shots can draw special relationships or promote unique vantage points in order to illustrate more powerfully the message's main tenet. Notice how a variety of carefully linked shot lengths and angles helps to convey the central concept and psychological involvement sought by the following National Center for Voluntary Action PSA.

Volunteer:60 "People who need people?"

Public Service Announcements available in color in :60 and :30 lengths on 16mm film



MUSIC: NANCY WILSON SINGING "PEOPLE WHO NEED PEOPLE"



MUSIC: ORCHESTRA ONLY AFTER INTRO



MS. NANCY WILSON (V.O.): Some people feel that we're becoming a nation of mannequins.



Nothing but heartless clothes racks



no longer caring about, or for, each other's needs.



They say we've become blind to the suffering of the sick and the old ...



deaf to the pleas of the disadvantaged.



If it's true, pity us ... because it's not those of us who need help who are the handicapped



... it's those of us who won't give it.



I'm Nancy Wilson asking you to have a heart, and write Volunteer, Washington D.C. 20013.



It'll make you a better human being.



MUSIC UP AND OUT. "PEOPLE WHO NEED PEOPLE"



Volunteer

**A Public Service Campaign of the Advertising Council
for The National Center For Voluntary Action
and its Local Voluntary Action Centers**

Volunteer Advertising Agency: Bossell & Jacobs, Inc.



Courtesy of The Advertising Council, Inc.

Control Room Transitions and Devices

In television, the *video switcher* is the vehicle that controls not only which visual source is in fact being taped or aired, but also the way in which one visual source is replaced by or juxtaposed with another. TV's switcher allows for the immediate assemblage of selected shots; something which film normally accomplishes in post-shoot editing. Videotape can be edited too, of course, but with often prohibitive technical costs and requirements. Particularly for the locally produced spot, it is most efficient and economically desirable to utilize the switcher as your editor and put your message together as the cameras are capturing it.

Fade in/fade out

Virtually all television messages "fade in" from "black" at the beginning and fade out or "fade to black" at their conclusion. Due to the abbreviated nature of television commercials and continuity, these fades are very rapid and may not even be specified in the script. For longer messages such as dramatic programs, varying the length of a fade can help to raise or lower more definitively TV's version of the theatrical curtain.

Cut

This is the quickest and simplest method for changing from one shot to another. Today's visually literate audiences are so accustomed to this instantaneous transition that it often does not even impinge on their consciousness. Properly punctuated cuts can do a great deal to aid in the pacing of even very brief visual messages, and *intercutting* (rapid switching back and forth between two or more shots) has proven to be of significant utility when the creative concept requires a rapid, pulsating delivery. *Cutaways* are a further variation on the term and are especially prominent in certain types of commercials where we briefly replace the main scene with some laboratory or animated demonstration of a specific property that the product possesses. Since it is by far the most commonly used transition, a cut is assumed whenever any other transition between two segments is not specified in the script.

Dissolve

In this transition, one picture source seems gradually to "bleed through" and then finally replace another. Dissolves may be

slow or fast and, in either case, provide a more fluid and gentle transition than the comparative punchiness of the cut. When the progress of the dissolve is stopped so that both picture sources remain discernible to the viewer, the result is called a *superimposition* or SUPER for short. *Matched dissolves* are hybrids in which we obtain a cumulative effect by dissolving from one similar or like thing to another. The old clock face matched dissolves utilized to show passing time, or the series of dissolves that make the pile of dirty dishes get smaller and the stack of clean ones get taller are both common (even trite) applications of this technique.

Contemporary solid-state electronics also makes possible a virtually infinite number of customized transitions that are programmed by the *special effects bank* which works in conjunction with the video switcher. Many of these effects are made possible by a *chroma-key*—the generic name for an apparatus that allows the removal of a given color from the original scene so that a visual element from another source may be inserted in its place. Special effects terms such as “split screen,” “corner wipe,” “sunburst dissolve,” and “checkerboard transition” are quite descriptive of the function each provides. Other special effects phenomena (and manufacturers are adding new ones constantly) use terminology that is much more obscure. For the copywriter, it is best to stick to a commonly understood phrase when attempting to specify some rarefied piece of special effects wizardry. The production people can put it in their own parlance later, but they will at least start out with an accurate concept of what you want.

One overriding admonition must be heeded as regards special effects. Keep in mind that you are not selling, promoting, or identifying the transition or effect itself. Any technique that calls attention to itself at the expense of your subject is to be studiously avoided. If you find yourself concentrating on what jazzy electronic explosion you can program into your next TV spot or promo, it's time to stop and reexamine your priorities. Any truly appropriate transition evolves naturally out of whatever it is you are trying to say in your message. Leave the extraneous kaleidoscopes to the entertainment programs which have thirty or sixty minutes to play with and can afford to be irrelevant.

Other Writer-used Technical Terms

Here are a variety of additional visual production designations that are common to television and are often employed on a

script or storyboard to communicate the writer's intent to those who will pick up the project from there:

Abstract set a plain and neutral background which uses only a few scattered implements to suggest the message environment. A single gas pump might represent a complete service station or a few framing tree branches simulate an entire forest. Though the abstract set is certainly not realistic, there is also less visual clutter in which the viewer might lose the product or central point of your message.

Animation drawing/cartooning that is sketched and photographed in a sequence that gives motion to a series of still pictures.

Aspect ratio the constant three units high by four units wide dimensions of the television screen. The copywriter should keep this in mind when planning the TV message since aspect ratio will circumscribe every visual idea funneled through the television medium.

Background projection or rear projection (RP) throwing a still slide or motion picture from behind a translucent screen so that performers may use the result as scenery and stand in front of it without blocking the projector's illumination beam.

BG commonly used abbreviation for the *background* of a scene.

Black the condition of a video screen when it is processing no video information.

Bust shot or chest shot a more specific designation for the Medium Close-Up (MCU) calling for a picture of a talent from the chest to just above the head.

Crawl a device used to reveal printed words (usually credits) or associated artwork in a gradual horizontal or vertical progression on the screen. While crawls were formerly accomplished via a manually or electrically powered "drum," the all-electronic *character generator* is more and more being employed. It is activated by a typewriter-like keyboard which produces coded electronic impulses.

Cyc (cyclorama) a U-shaped, stretched curtain that provides a neutral background for a television studio set.

Depth of field that swath of territory in front of the camera lens in which all objects and subjects are in focus.

Downstage the area nearest the camera lens; seemingly closest to the viewing audience.

Drop a piece of scenic background, normally painted on canvas.

FG commonly used abbreviation for the *foreground* of a scene.

Film chain equipment linked together to permit the showing of 35mm slides and motion picture film on television and normally consisting of the slide and film projectors plus a multiplexer and a specially adapted television camera.

Flip cards pieces of cardboard, cut into proper aspect ratio, that contain credits or other simple visual information.

Follow shot use of a single, stationary camera to follow the action of a moving subject or object.

Freeze frame stopping the motion of a film or tape so that a single frame can be viewed as a still picture.

Kinescope (Kine) a comparatively poor quality film recording of a live television program or segment made by making a motion picture from the image on a TV monitor.

Limbo a perfectly "black" and empty background.

Montage composite picture created from many separate images or a series of rapidly intercut visuals designed to create a certain association of ideas.

MOS abbreviation for "Mit Out Sound," thus signifying a silent piece of film or tape footage.

Multiplexer special optical sampling device that allows one TV camera to service several slide drums and/or movie projectors (see Film Chain).

Negative Image (Reverse Polarity) electronic manipulation that makes the "white" parts of a picture appear "black" and vice versa.

NI old, but occasionally still used abbreviation for "network identification."

Reaction shot any picture designed to reveal the emotional response of a character to some previously shown, or about to be shown, event.

Shared ID commercial material that is placed on a flip card, slide, or film together with some graphic representation of the station identification.

S. I. a sponsor identification line.

SOF abbreviation for "sound on film"; a motion picture with its own synchronized sound track.

Stock shot/stock footage still or motion pictures of subjects which can be utilized in many different messages. An urban street scene, picture of a jet-liner taking off, or view of a charming old farmhouse can all constitute stock footage.

Telecine equipment for projecting film and slides for television (see Film Island).

Upstage the area farthest from the camera lens; seemingly the most distant from the viewing audience.

VO abbreviation for "voice-over"; words spoken by someone not shown in the shot.

VTR abbreviation for "video tape recorder" or for the recording which it makes.

X/S abbreviation sometimes used to designate an over-the-shoulder shot.

PRODUCTION METHODS FOR THE TELEVISION MESSAGE

All these shot lengths, camera movements, transitional devices, and special terminology have no relevance until they are grouped and amalgamated in the creation of a single unified message. And, despite the great variety in the terms and baggage of television, there are but five basic processes from which the television spot, PSA, or piece of continuity is begotten.

Live

This is the quickest, cheapest, and also the most risky technique for producing anything for television. The annals of video are filled with sagas of refrigerator doors that refused to open, fry pans that wouldn't scour clean, and puppies who not only refused to eat the sponsor's dog food but also directed a socially unacceptable comment at the dish that contained it. Still, if kept simple, the live message provides the most rapid turnaround time for copy changes and the greatest adaptability to specific events and conditions. Many program promos and other forms of similar continuity are thus viable as live copy—especially when read on-camera by a personality who is already well established on the individual show or station.

Slides and Flip Cards

This is the next least expensive method to on-camera, live presentation and employs video drawn either from 35mm slides in the film chain or flip cards (also called studio cards) placed on

easels in front of a studio camera. This series of still "pics" is then complemented by an audio message which may either be rendered live or recorded on an audio cart, perhaps with a complementary music bed. Station IDs, spots for small local clients, and local PSAs mesh well with this inexpensive but still visually flexible production method.

Videotape

Since its industry entry in the latter fifties, videotape has replaced much of television's live fare and is even now coming to challenge film as the most-used medium for program material as well as for commercials and continuity. Tape provides live picture quality but with a safety net—you can reshoot that demonstration (studio time permitting) until it comes out right, and yet its visual quality will make it seem as spontaneous to the viewer as though it were done live. Particularly with advances in solid-state technology and video cassette machines, even material originating as a slide/card presentation can be taped for later retrieval to free the studio cameras and personnel for other things.

If not provided as a service by a station on which you are placing commercials, video studio time can be expensive. Still, if your spokesperson does not talk on camera, even this cost can be mitigated by preproducing the audio track at a much lower cost-per-hour sound studio. Then you can use your rented video facilities for only as long as you need to "lay down" a good visual with which the previously finished audio can easily be linked.

Film Voice-over

This same basic technique can be applied to film as well. If no one talks on camera, film can be quickly shot anywhere, stock footage can be rented as needed, and a nicely fashioned audio can be married to the result at the editing/assembly stage. Because film still retains some portability and editability not yet possible on videotape (at least at a competitive price), and because many producers still prefer the "look and tone" of film, it will remain a viable if not a preferred medium for many PSA and commercial assignments for the foreseeable future. And if the voice-over technique can be utilized, even very small organizations and accounts can afford the flexibility of film production.

Film Lip-sync

Especially if outdoor location shooting is involved, this can be the most time-consuming and therefore expensive approach to message creation for television. Since the characters in the presentation talk on camera, great care must be taken to record properly and synchronize their dialogue with the visual being captured at the same time. This process can become especially complex as the scene is consecutively reshot from several angles—each with its own sound bed—that must later be edited into a matching whole without visual or audio “glitches.” Sometimes, later sound stage dubbing, in which the characters repeat their lines to match the previously filmed lip movements, must be scheduled in order to achieve acceptable audio quality and synchronization. Since indoor shooting normally allows for greater control of the sound environment, subsequent sound stage work can usually be avoided, at least as far as the dialogue is concerned. Other sound sources like music may also have to be layered in, however, and unlike videotape production, this can seldom be done when the film cameras are rolling.

It is possible, of course, to mix and match elements from several of these five productional methods in order to achieve your television objectives within the available budget. Just keep in mind that, whatever technique(s) is/are employed, they should not call attention to themselves but rather, should help to articulate the central point of your spot, PSA, or continuity segment. And don't, whatever you do, try to utilize a production method that the budget really can't afford by cutting productional and picture-value corners. The result will look shoddy and so, by implication, will whatever it is that your message is striving to promote. Far better to employ a less expensive productional methodology and do it *right*.

A WORD ABOUT ANIMATION

The above point acquires special relevance when dealing with the *animated* or cartoon presentation. Certainly, through its ability to vivify concepts and happenings impossible in real life, the animated commercial provides the maximum in creative freedom

and flexibility. In addition, the specially customized cartoon "spokesthing" can be an almost priceless asset to brand recall and a ready-made tie-in between the television message and such non-broadcast media as print layouts, billboards, display cards, and direct mail pieces. Smokey the Bear and the Hawaiian Punch man demonstrate that this phenomenon can work for both PSAs and commercials.

Unfortunately, animation is also very expensive, and when cartooning is "matted" (overlaid) onto footage of real life scenes and characters, the cost can go through the roof. If your account is on a small budget but an animated scene or spokesthing is considered essential, don't hire some art school drop-out to animate the whole sequence simply because the price is right. Better to hire a top-notch artist to draw a few, well-rendered, single pics between which you can intercut and which lend themselves to use in several different messages or contexts.

In the spot for Ocean Spray Cranberry Sauce, page 247, a simple but concept-encompassing piece of cartooning is used to attract attention and set up the "cutaway" to the actual demonstration. All of animation's advantages are accrued without the necessity for cartoon/real life matting and without extensive (and therefore highly expensive) animated segments.

For the more extensively animated sequence that uses music (and most long segments of cartooning seem virtually to cry for it), the copywriter needs to be aware of the most efficient sequence of creative events and accordingly adapt his work to it. From a synchronization standpoint, it is much easier for the artist to fit the action to a prerecorded music bed than for a musician to compose music that exactly matches a finished piece of animation. Thus, the writer and the art director must first develop and get approval for a storyboard that sets down the essential progression of the proposed message and the specific characteristics of the animated spokesthing(s) it will feature. Once copywriter, artist, and approval board have a clear idea (and the *same* clear idea) about the tone and purpose of the message and its cartoon talent, the composer can be brought in for storyboard orientation. The creative team can then provide him with a precise and noncontradictory explanation of the project out of which a tailored score can be fashioned. From there, it is a comparatively easy job for the

animator to draw and polish the finalized cartoon movements to match the meter and accents of that score.

Animation, like all of television's gestating formats, method-

**KELLY, NASON
INCORPORATED**
Advertising

Client: OCEAN SPRAY
Product: CRANBERRY SAUCE
Type: TV

Title: "PIGASUS"
Comm'l. No.: OS-3-30-73
Length: 30 SECONDS



Hi, I'm a turkey... gobble... gobble...



...You don't believe I'm a turkey, right?...



...That's why I can't get cranberry sauce. The turkeys get it all...



How about a cranberry glazed pork roast?...



The recipe's now on the Ocean Spray can...



Melt the cranberry sauce, stir in orange juice and brown sugar...



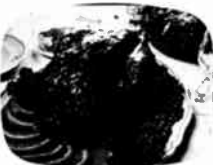
...and your pork gets cranberry excitement!



...Or, serve Cranberry Sauce with pork chops...



...With chicken? Go ahead...



...Serve it as a glaze...or in slices...



...Just don't forget me.



**Check the
recipes.**
Lowest sugar!

... Check the recipes on the Ocean Spray can... and gobble, gobble.
(SUPER) CHECK THE RECIPES.

Courtesy of Kelly-Nason Incorporated Advertising

ologies, and terminologies, is a tool to be employed in pursuit of the most potent audio/video coalition possible. For it is through this coalition that television communication becomes a cohesive rather than a fragmentary message experience. Scripts, storyboards, camera movements, shot lengths, flip cards, videotape, and the other devices introduced in this chapter are all complementary or alternate means to the same end. Use them as needed to produce the most effective copy concepts possible. Don't let them use you lest you become a purveyor of *hardware* instead of *ideas*.

Television Housekeeping Copy

Like its radio counterpart, television housekeeping copy can basically be divided into two categories: continuity (again, in the narrow sense of the term) and public service announcements. Also like its radio version, television continuity requires a special adeptness on the part of the writer to make a quick, "clean" impression and then gracefully get out of the way for the next program segment.

There is a lot of television continuity to be written and a lot of other continuity with which each ID or program promo must compete. In a recent year, Compton Advertising's Robert Liddell found that for television, "Fully 22.5% of all time on the air is not program material. Expressed in hours, the average station on an average day puts on almost four and one-half hours of non-program material. [That is] almost one quarter of all time on the air—and one quarter of that is not even commercial time, but something other."¹

That continuity, especially station IDs and promos, expends a significant amount of "tube time" is further validated in a Liddell discovery that, "station promos, not program promos, are the

¹ "Cut in 'Clutter' is ANA Demand," *Broadcasting Magazine*, February 7, 1977, p. 59.

principal component of 'promotional material.' And public service announcements represented only 0.76% of total time."² Thus, it should not be surprising that the first order of business in this chapter is:

IDS AND STATION PROMOS

Just as in radio, these two varieties of continuity writing may occur separately or as one and the same thing. A station identification may simply give the information required by the FCC in audio and video form and then apply the remaining eight seconds to a commercial pitch (see the "Shared ID" definition in the "other technical terms" section of the previous chapter). In this case, the audio copy is not much different from that found on a radio billboard spot with the slide or flipcard graphic or succeeding graphics accentuating the station call letters, channel number logo, and perhaps the name or corporate symbol of the client being promoted.

But as the competition for viewers and the dollars they bring has everywhere intensified, more and more stations are preferring to reserve this ID time for their own self-promotional purposes. Many television outlets now boast their own "signature slogans" that come complete with moving graphic and music bed over which the local announcer can read customized and timely copy. Often, these ID enhancement devices are prepared by some outside production or consultancy firm which makes them available to clients on a market exclusivity basis. Inspired by a camera's opening iris, and the slogan it reveals, the logo on page 252 is just such a promotions tool prepared by Neal P. Cortell's parent Masscasting Corporation. In this promotion poster aimed at station decision makers, Masscasting not only demonstrates the graphic progression that will be seen by viewers, but also lists the wide variety of support materials that its writers and artists can provide.

The music beds which back up these graphics have many of the same style and copy characteristics used to showcase IDs on radio. But, because television stations do not have a single well-delineated music format to which they must adhere, most TV identification music and lyrics tend to reflect a "safe" though up-

² Ibid., pp. 59-61.

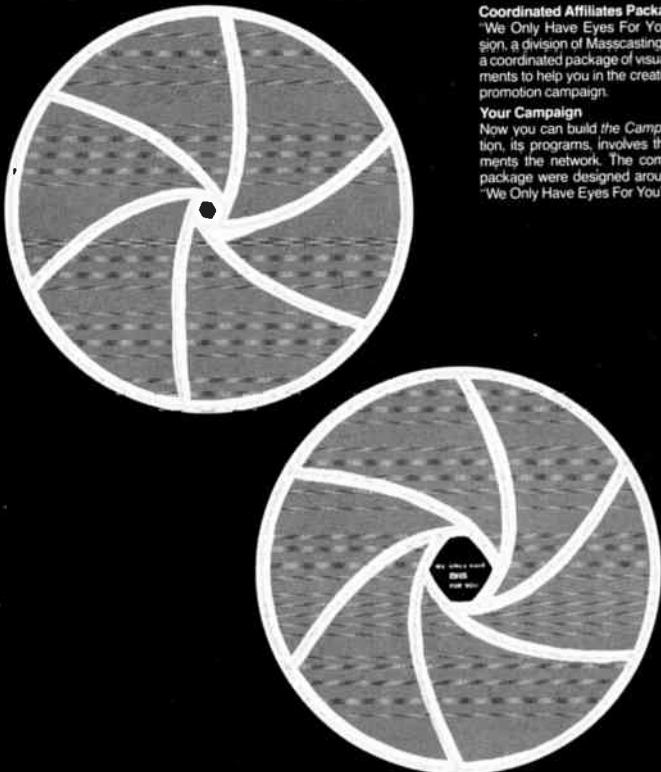
tempo, middle-of-the-road orientation. The average television station's viewing audience is comprised of a much more heterogeneous mass than the usually segmented groups to which most radio stations strive to appeal. Thus, though the ID stylings may vary somewhat from one part of the TV station's viewing day to another, the music and the copy are seldom allowed to wander too far from mainstream acceptability. This is something to keep in mind whether you write for a specialty firm like Masscasting or, what is more probable, have to come to grips with station promotional copy as a staffer at the local outlet level.

Sometimes, in-station and specialty house creative forces combine to produce a station promotional campaign that blends local referents with a slick, pretested approach developed for use in markets around the country. In such a cooperative effort, the local writer/promotions person must evolve insert copy pertaining to his station and/or secure visuals that seem to capture best the spirit of the market that station serves. The specialty house then uses this material in customizing their predeveloped station image package to specific local conditions.

The following instruction sheet prepared by TM Productions for prospective station clients is one example of how this cooperative process evolves. In this "YOU" Campaign as in any specialty house production designed for local tailoring, the result is only as good as the input provided by each station's writer/promotions people. Though, as in this case, the local writer may not be called upon to create a single line of copy, it is his responsibility to *deliver the most appropriate visual ideas possible*. And that responsibility, as you should have figured out by now, is just as much a part of "television writing" as is the selection of words for announcer voice-overs.

CUSTOMIZED TELEVISION SPOT

The "YOU" Campaign includes an optional 30-second television commercial fully customized for your station. Or, an alternate plan provides both a 20-second and a 10-second customized television spot. The visuals will reflect the personality of your audience, your city, and your station, backed by the 30-second (or other) version of the central "YOU" Campaign jingle. The spot will culminate with the display of your present call-letter logotype along with the sung musical logo.



Coordinated Affiliates Package
 "We Only Have Eyes For You." Neal P. Cortell Television, a division of Masscasting Corporation has developed a coordinated package of visual and sound production elements to help you in the creation of an effective integrated promotion campaign.

Your Campaign
 Now you can build *the Campaign* that promotes the station, its programs, involves the community, and complements the network. The components of this totally new package were designed around a central theme entitled: "We Only Have Eyes For You".

Key Elements
 We supply the essential elements including custom audio, computer animated video, and support graphics...so you can solve the many promotion considerations that confront every station:

1. **A Complete Campaign**—a coordinated campaign that will develop an audience for your total programming; network, syndicated, local, news, and public service.
2. **Sustained Impact**—a lasting campaign that will sustain viewer awareness...beyond the initial network promotion...and through the entire programming season.
3. **Community Involvement**— "Our Town", a campaign within the central theme...will motivate your audience to feel that here is a station which is truly a part of the community.

Audio — Over 50 Elements
 Custom materials for this coordinated package include over 50 cuts of audio, personalized with your channel number and city of license.

Jingles and Themes cover:

- Generic — Programs & News
- Shows & Stars
- News, Sports & Weather
- Specials & Movies
- News Update
- Public Service
- I.D.
- Theme — Adventure
- Theme — Kids
- Theme — Movies
- Theme — Nostalgia
- Theme — Generic
- "Our Town"

Additional audio elements, jingles or themes, are available at a minimal charge.

Video — Over 20 Elements

Video individually programmed via the Dual Scanimate System includes over 20 cuts. This computer animated material provides visual intros, transitions, tags, and station I.D.'s:

- Campaign Theme
- New This Season
- Special
- Movies
- News
- Sports
- Public Service
- Station Break .05
- Station I.D. .10
- (Station) Presents
- Promo Tag
- Tonight
- Tomorrow
- Weekdays
- Evenings
- Monday
- Tuesday
- Wednesday
- Thursday
- Friday
- Saturday
- Sunday

Additional video materials conforming to the campaign are available at a minimal charge.

Continued

Supplemental Media

Additional audio designed for a radio campaign is included as well as graphics for newspaper, TV Guide, Cabs, Buses, and Billboards. All materials will conform to the Network's Campaign.

Budget

This package is being offered to network affiliates only... on a custom basis. Combined production techniques means delivery of audio, video and graphics at a fraction of individual production budgets. Preference to charges is based on SRDS.

Clients:

Masscasting Corporation has supplied promotional material in top markets including:

Market	Station	Market	Station
Philadelphia, Pa.	WPVI-TV	Orlando, Fla.	WFTV-TV
Boston, Mass.	WCXB-TV	Toledo, Ohio	WDHO-TV
Boston, Mass.	WISN-TV	W. Palm Beach, Fla.	WPEC-TV
Washington, D.C.	WDCB-TV	Hampton, Va.	WVEC-TV
St. Louis, Mo.	KTVI-TV	High Point, N.C.	WOPR-TV
Miami, Fla.	WTVJ-TV	Battle Creek, Mich.	WJHO-TV
Miami, Fla.	WPLG-TV	Sarasota, Fla.	WXLT-TV
Miami, Fla.	WPBT-TV	Youngstown, Ohio	WYTV-TV
Baltimore, Md.	WJZ-TV	Raleigh, N.C.	WRAL-TV
New Haven, Conn.	WTNH-TV	Ames, Iowa	WOI-TV +
Kansas City, Mo.	KMBC-TV	Springfield, Mass.	WHYN-TV
Duluth, N.Y.	WKBW-TV	Sioux City, Iowa	KCAU-TV
Memphis, Tenn.	WHBO-TV	Duluth, Minn.	WDIO-TV
Charleston, S.C.	WCBD-TV	Omaha, Neb.	KETV-TV
Huntington, W.V.	WDRB-TV	Davison, Ohio	WKFF-TV

Masscasting Corporation is associated with Image West, Los Angeles — the largest computer animation facility in the world. Image West has handled electronic animation for CBS-TV, ABC-TV, CBC-TV, CTV NETWORK, PBS-TV and major stations.

Contact

Neal P. Cortell Television
Masscasting Corporation
18 Newbury Street
Boston, Massachusetts 02116
(617) 247-0400





What You Need to Furnish:

1. At least 12 photos of your city.

Please provide more than the minimum to allow us to select those photos that work best in the context of the commercial. The photos should be "atmosphere" shots that reflect your city's personality, and at least five of them should depict local landmarks that will be instantly recognizable to your audience. All photos should be high-quality color *prints* for which you have obtained appropriate releases. Slides or transparencies should be converted to prints. Minimum print size: 3" x 4", maximum: 11" x 14". All photos will be returned to you.

2. At least 12 photos of people.

The generic "YOU" Campaign commercial has been targeted to an 18-to-25-year-old demographic group. The "people" photos you supply should be close-up shots of happy, attractive people either alone or in groups. Several shots should show people engaged in some activity. Should you wish to target your spot to a more specific audience, please supply a minimum of 10 photos of people who represent that audience. The same quantities, types, and dimensions specified under "city" photos apply here. Releases should be obtained from the persons whose photographs you use.

3. A printed copy of your station's call letters.

These should be *in the lettering style* in which they should appear in the commercial. The lettering should be black on a white background, and each letter should be at least $\frac{3}{4}$ " high.

Where to Send It:

Ron Harris
Operations Department
TM PRODUCTIONS, INC.
1349 Regal Row
Dallas, Texas 75247
(214) 634-8511

Please include the name and phone number of the person at your station who can be contacted regarding any questions about your customization. Ron Harris will be your contact at TM.

DELIVERY SCHEDULE

TM will acknowledge receipt of your materials and will ship your finished commercial to you in two to three weeks.

You will receive one (1) two-inch high-band videotape for broadcast, and one (1) $\frac{3}{4}$ -inch video-cassette for your library.

Courtesy of Fran Sax, TM Productions, Inc.

Most often in the form of lyrics, the copy for station promotional IDs is not markedly different from that utilized in the counterpart continuity on radio. (Turn back to Chapter 7 to review radio samples.) The main difference between television and radio promos may well be that, since we now have a visual to occupy center stage along with the support of words and music, even less copy is usually required. For not only must some "breathing room" for the music be allowed, but the viewer must be given the opportunity to concentrate on the visual without the potential clutter of overloaded dialogue or voice-overs. Though the following piece of lyric copy was pulled from a *60-second* station promo, note that the number of words is much smaller than would normally be employed in a radio message of the same length and type. Note too that, when used as a complement to the visual, an ID/promo slogan line tends to be much more repetitive so as to assist its registering with an audience that is simultaneously being exposed to a vast array of visual stimulation.

Where You Belong Basic I :60

This is where you belong, let us share our world
with you . . .

Where you belong, with friends who are nice to have
around, now you've found . . .

Where you belong, Channel 11, where you belong . . .

(MUSIC PAD)

This is where you belong, Baltimore 11, where you
belong,

Channel 11, where you belong . . .

Courtesy of Fran Sax, TM Productions, Inc.

In television, as in radio, station ID/promo copy is constructed in such a way that shorter versions are created by taking lift-outs from longer ones. This is not only a money-saving practice but also makes for consistency in the promotional style and concept throughout the programming day. And just like its audio cousin, the television self-promo, whether locally or specialty-house produced, must be a mirror image of how the station's sales, promotion, and programming departments view their facility. Any continuity, no matter how brilliant, that does not mesh with the station's overall programming image and sales orientation is only worth its weight in ulcers.

PROGRAM PROMOS

Since it lacks the standardization of the radio format to tie its day-long programming together, today's television station is more and more relying on image continuity to give it a consistent, high-recognition personality that transcends the wide variety of program types it airs. The same basic music theme and slogan are thus often adapted to the more specialized requirements of promoting the station's news, movie, and other locally originated packages. This Action News promo is musically and thematically linked with the "Where You Belong" station promo previously presented:

Action News Promo I :60

Look for us, we'll be there, Action News is everywhere . . .
 And if what you're looking for is all the news in
 Baltimore and everywhere, then we'll be there . . .
 Look for us, we'll be there, Action News is everywhere . . .
 From the Allegheny mountains, to the eastern shore
 and everywhere, then we'll be there . . .
 Action News is everywhere.

Courtesy of Fran Sax, TM Productions, Inc.

As with radio lyric messages, the television sound track may also be constructed in "doughnut" form to permit the smooth integrating of local voices and contemporary happenings into the communication. For a news promo like "Action News," this live insert copy could banner a top story to be covered in an upcoming newscast.

In formulating packaged productions to meet every conceivable local continuity need, some specialty houses now go even further and provide a variety of musical stylings of their main music theme to match the type of movie (comedy, melodrama, mystery etc.) being shown and plugged that day. The station's continuity writer can then simply use this bed over which to prepare a suitable piece of voice-over copy. This customized adaptability is even being extended to news themes. For its "Action News" package, TM provides what it describes as:

three different, though thematic, newsthemes, ranging in style and tempo from fast, ultra-dynamic, to easy laid-back smoothness. You now have a range to choose from and, because they *are* thematic, can select your closing theme to match the mood of your final news story. Obviously when a major tragedy occurs, a different musical mood is required. Now you have that versatility with the Where You Belong Newsthemes I, II, and III.

Such preproduced, yet flexible image devices certainly help the local station writer to retain a consistent, high-profile personality in all the continuity—IDs, station promos, program promos—required in day-to-day programming. The writer must then take special care that his own copy has a polish and coherence to match that of the prepackaged music/lyric bed. For, though such pack-

ages are of tremendous help to the station writer, they can also backfire badly in making mediocre local copy look even worse by comparison. Don't, in short, think that the sudden availability of these specialty house services makes your job any easier. In most cases, they make it more demanding by enforcing a uniform rigor in all your continuity assignments.

Whether, as a television station copywriter, you have an image-enhancer package with which to contend or whether your promos are self-produced "from top to bottom," the copy and visuals must be blended in such a way that they *make* their point clearly and then *make way* for the commercial or program segment that follows. Sometimes, this process can be aided by combining a standard four-second station ID with a ten-second program promo as in the following message for WKRC-TV's news block. Via this method, two distinct continuity tasks can be simultaneously accomplished with a consequent reduction of potential message clutter:

Video

OPEN ON NICK AT THE ANCHOR DESK IN KEY POSITION. BEHIND HIM IS THE FIRST TEN SECONDS OF THE REASONER PROMO. NO AUDIO FROM FILM.

ON CUE "SO" DISSOLVE TO LEGAL ID SLIDE WITH LOGO IN KEY POSITION NORMALLY USED FOR NEWS ID's.

DO NOT GO TO LOGO IN BLACK. FADE TO BLACK.

Audio

MUSIC: NEWS VAMP UNDER ENTIRE SPOT

NICK: Eyewitness 12 will be in New York City to report to you LIVE from the Democratic National Convention all next week. We'll feature special close-up reports on the delegations from Ohio, Kentucky, and Indiana. So, for complete election coverage, watch Eyewitness 12 at 5:30 and 11.

Courtesy of Taft Broadcasting Company

Of course, TV program promos can also be a good deal longer to mesh with the traffic department's standard units of thirty and

sixty seconds. And, if the communication can manage to link the program clearly with the station and that station's community, the result is a customized cohesiveness that well serves both schedule and content requirements. Cincinnati's WKRC-TV illustrates one way to accomplish this in the following 30-second pitch:

Video

OPEN ON NICK WITH AN OLD FIRE WAGON FROM THE FIRE MUSEUM. HE SHOULD BE WALKING ALONG, PERHAPS TOUCHING THE RAILS AS HE TALKS TO US. BEGIN MS AND SLOWLY PULL TO COVER
DISSOLVE TO OLD ENGRAVING OF TWO COMPANIES FIGHTING WHILE THE TOWN BURNS BEHIND THEM.
DISSOLVE BACK TO NICK IN ANOTHER STATIC LOCATION NEXT TO MODERN FIRETRUCK.
ZOOM PAST NICK TO MODERN EQUIPMENT
ADD SWIRLING LOGO SIGNATURE

AS LOGO LOCKS IN PLACE, ADD SUPER CARD "with Nick Clooney, 5:30 and 11"
FADE TO BLACK

Audio

NICK: Cincinnati had the world's first PAID fire department. It was formed because the city almost burned to the ground while two rival VOLUNTEER fire companies fought EACH OTHER in the streets. The argument was over who would put out the blaze. I suspect there was a newsman there to report on those 'fire-fighters' just like we would today—(ADD SLOWLY UP THE NEWS VAMP UNDER) because it's part of what's happening in your neighborhood.

ANNOUNCER OVER VAMP: A neighbor of yours is on the news tonight. He'll tell you the news, both GOOD and BAD; not because he HAS to, but because he wants you to know. Nick Clooney anchoring Eyewitness 12.

Courtesy of Taft Broadcasting Company

Especially in the case of promotion copy for locally produced shows, the program is often best showcased by focusing on the personality who is featured on it. There is no functional need to distinguish between "program" and "personality" promos since both aspects are so mutually interdependent. Because a "person" is more tangible and involving than a "program," some of the most

successful show advertisements accrue from careful exposure of that show's talent. Just make certain the talent is ultimately and clearly tied to a "home base"—to the show or shows on which the viewer can find him or her as in this 60-second treatment:

Production Note: Lavalier mike and wireless so we don't see a cord on cover shots.

Video

Audio

OPEN ON A VERY WIDE COVER SHOT OF THE INSIDE OF THE ROTUNDA OF UNION TERMINAL. BEGIN SLOW ZOOM BEFORE WE COME UP.

(WE HEAR ECHOING FOOTSTEPS BEFORE WE SEE NICK ENTER FRAME)

NICK ENTERS FRAME, LOOKING AROUND HIM AT THE BUILDING.

(DELIVERY IS CASUAL, REMINISCENT BUT LIGHT AND SPIRITED FOR BOTH NICK AND ANNOUNCER)

CONTINUE ZOOM TO MS AS NICK CONTINUES WALKING. WHEN CAMERA REACHES MS, WE BEGIN TO FOLLOW NICK AS HE CONTINUES HIS STROLL.

NICK: I remember coming home from basic training on a train. We came here—to Union Terminal. That was more than twenty years ago. (Pause, looks around) It was pretty busy then. But I remember coming here just a few years ago to wave good-bye to a friend who was taking the last regular passenger train to leave from the terminal. Times change quickly sometimes. (Sentence should not stop; effect should be as if Nick has taken a breath and continued the same sentence)

DISSOLVE TO NICK WALKING IN FRONT OF TERMINAL (Begin dissolve on "Times change quickly . . .") SHOT IS WIDE COVER SO WE CAN SEE THE DOME (low angle?)

NICK: Some say it stands in the way of progress. Others claim it's a piece of their past, that it's the most significant art deco structure in the world. Either way you look at it, right now—it's empty.

Video

NICK CONTINUES WALKING AND LOOKING AROUND AS CAMERA PULLS AWAY TO WIDEST COVER POSSIBLE.
DISSOLVE TO SWIRLING LOGO. JUST AS LOGO LOCKS IN PLACE, ADD SUPER (LOWER THIRD) READING "with Nick Clooney"

Audio

ANNOUNCER (VO): A neighbor of yours is on the news tonight. He tries to understand BOTH sides of local problems, like what to do with Union Terminal. Not because he HAS to, but because he WANTS to. NICK CLOONEY, anchoring Eyewitness 12, 5:30 and 11.

(or)

WEEKEND AUDIO/VO ANNCR: A neighbor of your is on the news weeknights on TV-12. He tries to understand BOTH sides of local problems, like what to do with Union Terminal. Not because he HAS to, but because he WANTS to. NICK CLOONEY anchoring Eyewitness 12, 5:30 and 11.

Courtesy of Taft Broadcasting Company

Note that the above piece of continuity also provides an alternate audio outro for weekend use. By writing a variety of outro voice-overs and having each recorded on a separate audio cart, the copywriter can adapt a message to a variety of days or day parts without the necessity to reshoot the piece. The appropriate cart can simply be inserted over the visual as it is being aired without the need to store several different videotape or film clip versions. Putting such an adaptable audio insert at the *end* rather than at the beginning or middle of the message also makes it much easier for selection and cueing.

While syndicated programs, sold to stations for local airing on a market exclusivity basis, are usually accompanied by pre-written promos which the syndicating source has provided, a given episode may lend itself to special exploitation by the local station. A home-grown star might be featured, for example, or the specific episode may have a seasonal theme that helps bolster the station's

holiday program schedule. Perhaps, as in the following illustration, that particular script was even shot in the station's own city. Whatever the case, the alert continuity writer can create special appeal for the show and the station if, in conjunction with the promotions and traffic departments, a tailored plug can be constructed and scheduled:

<i>Video</i>	<i>Audio</i>
OPEN WITH DOUGHNUT	<u>MUSIC</u> : 'Let us be the one . . .'
ADD PARTRIDGE FAMILY SUPER	<u>LINDA</u> : Monday evening, TV-12
DISSOLVE TO SINGING FOOT- AGE	brings you an extra special episode of the Partridge Family, the one that was filmed at Cincinnati's own King's Island Amusement Park. Join David Cassidy, Shirley Jones, Johnny Bench—as a waiter—and
DISSOLVE TO STILL FRAME OF BENCH	
DISSOLVE TO FOOTAGE OF COVER SHOT	the famous King's Island Characters, along with a few of your neighbors in 'I Left My Heart in Cincinnati,' a special Partridge Family adventure, Monday at 6:30 here on TV-12.
BACK TO DOUGHNUT AND FADE TO BLACK	

Courtesy of Taft Broadcasting Company

Particularly if you find yourself writing for a program producer or syndicator, you may also be required to take film or tape footage which has its own sound track and add additional voice-over narration to it. This footage normally consists of a brief clip or clips from the program being plugged which your voice-over copy then transforms into promo material. Since you are dealing with two separate audio tracks, a more complicated and distinctive script format is required as evidenced in the p. 264 promo (or "trailer") included in one *Wonderful World of Disney* show in order to plug its following week's offering.

Network offerings also provide solid opportunities for promo exploitation at the local station level. For, as a means of pushing their own stars and series, networks often make talent from their shows available for "co-op" messages to be aired by their affiliate

stations. Sample copy for such messages may be supplied by the network itself or, if conditions permit, the station is given the opportunity to supply its own copy for the star to perform.

A combination of both procedures is represented by the following news promo co-op. The first speech by Harry (Reasoner) could be used by any ABC affiliate in the country but the Barbara (Walters) line is a localized insert. Finally, Harry's last speech contains one "universal" sentence followed by a customized outro sentence over which the station can exercise its option of inserting its own video logo. The local copywriter who knows the various options open to him and who can carry out the advance planning required for proper coordination with the network or syndicator promotions people has a treasure trove of extra resources that make his station look as prestigious as a network.

Video

OPEN ON A TWO-SHOT OF HARRY AND BARBARA. SLOW PULL TO COVER AS THEY ARE TALKING TO THE CAMERA.

ARRIVE AT COVER SHOT AND HOLD

ADD SWIRLING EYEWITNESS 12 LOGO (MIX WILL BE DONE IN CINCINNATI: PLEASE MAINTAIN COVER SHOT THROUGH FINISH OF COPY PLUS 5 SECONDS).

FADE TO BLACK.

Audio

HARRY: ABC brings you the most complete national and international news you can get. But what's happening around your neighborhood is just as important to YOU as what happens in the Middle East or Washington.

BARBARA: That's why a neighbor of yours is on the news tonight. NICK CLOONEY anchoring EYEWITNESS 12. As one of Cincinnati's foremost broadcasters, he brings a fresh new perspective to Cincinnati news reporting.

HARRY: So for what's happening around the country or around the world, turn to ABC News. But for what's happening around the block, turn to a neighbor . . . NICK CLOONEY on Eyewitness 12.

FACILITY: IN-SHOW TRAILER		THE WONDERFUL WORLD OF DISNEY "THE APPLE DUMPLING GANG"	
CODE: 76-IS-7		SEASON: 1976-1977	
PROD: 06 J1M34016		RUNNING TIME: 1:06 FOOTAGE: 100 feet	
RECORDED: 9-27-76		DUB DATE: 10-15-76	
NARR. PUNCH: JN 3299		ROLL: #45497 DUB: AH 6603	
VOICE: DICK WESSON		AIRDATE: 11-7-76	
FINAL CR:rs 2-8-76			
<u>PICTURE</u>	<u>DIALOGUE</u>	<u>NARRATION</u>	<u>TITLE</u>
MS two masked men, Theodore and Amos burst into bank, guns drawn, Man behind door.			(Music)
	<u>THEODORE</u> : "This is a holdup!"		
MCU Frank Stillwell points gun.			
CU Frank pulls Theodore's mask.			
MCU Frank.	<u>FRANK</u> : "Theodore!"		
CU Theodore.	<u>THEODORE</u> : "Hi, Frank."		
MCU Frank reaching out.			
MCU Frank's hand pulls off Amos' mask.			
MCU Frank.	<u>FRANK</u> : "Amos!"		
MS Amos and Theodore standing. Theodore looks into gun pointed at him.			THE BANK ROBBERS GET ROBBED,
			(continued)

FACILITY: IN-SHOW TRAILER
 "THE APPLE DUMPLING GANG"

PAGE 2.

<u>PICTURE</u>	<u>DIALOGUE</u>	<u>NARRATION</u>	<u>TITLE</u>
MCU Russell Donavan holding little girl, Celia.	<u>CELIA</u> : "I like you, Mr. Donavan."		
Full Angle burning wagon coming down street, followed by horse drawn fire wagon.		AND THE CON MAN GETS CONNED! FOR THE FIRST TIME ON TELEVISION, MOTION PICTURE MADNESS ABOUT HOW THE WEST REALLY WASN'T.	
MS woman named Dusty hits man in stomach with log. He spits out beer.			
MS Theodore and Amos, masked, point their guns.			
MCU Theodore's hand holding gun. Barrel falls out.		IT'S A WESTERN GONE WILD.	
MS Amos and Theodore, Theodore, wide-eyed looking at his gun.			
MS inside saloon. Pool table - Dusty on one side, swings pool cue at Donavan on other side of table. He ducks under table.		IT'S THE APPLE	
Full Angle wagon with two people in it sails over hill into water.		DUMPLING GANG	
Full Angle three children watch Theodore being pulled up side of building by rope.			
MCU Theodore being slowly pulled up.			
Full Angle Theodore lifted up side of building, kids watch.	<u>THEODORE</u> : "Ahhhhhh!"		

(continued)

FACILITY: IN-SHOW TRAILER
"THE APPLE DUMPLING GANG"

PAGE 3.

<u>PICTURE</u>	<u>DIALOGUE</u>	<u>NARRATION</u>	<u>TITLE</u>
MS Theodore yanked up over top of building.			
MS kids and Donavan. Donavan grabs Clovis.		STARRING BILL BIXBY	
MS Clovis kicks Donavan.			
MS Donavan reacts.	<u>DONAVAN</u> : "Ouch!"		
MCU Donavan and Dusty.	<u>DUSTY</u> : "You tryin' to dump those kids on me?"	SUSAN CLARK	
MS Theodore and Amos behind bars.		DON KNOTTS, TIM CONWAY	
MS McCoy bangs gun on chair.	<u>MCCOY</u> : "Guilty!"		
MCU three kids.		AND THREE LITTLE ORPHANS	
MS Donavan goes out door.	<u>DONAVAN</u> : "Three little swindlers, you mean!"		
MS wagon with kids, Dusty, Donavan, Theodore and Amos in it moves to rear.		NARR. & <u>TITLE</u> :	SEE THE APPLE DUMPLING GANG
			IN ITS ENTIRETY NEXT WEEK ON THE WONDERFUL WORLD OF DISNEY.

Courtesy of Philip May, Walt Disney Productions

INTERVIEWS AND SEMI-SCRIPTS

Interview programs, particularly at the local level, are becoming almost as prominent a part of television public service schedules as they are on radio and for the same ascertainment-related reasons. (See section on "Interviews" in Chapter 7.) From a structural standpoint, the television interview's intro and outro must each accomplish the same three purposes as their radio cousins but with some added dimensions that must be taken into consideration.

Arousing listener interest about the television interview, for example, may prove more difficult given the comparatively undynamic but nevertheless prominent visual of two or more people sitting and looking at each other. Film clips, tape segments, or selected still pics that relate to the guest's subject can help to overcome the initial "talking head" doldrums. If this is not possible, the opening of the program itself should be visually scripted and produced in such a way that viewer attention is grabbed long enough for a compelling statement of the topic to sink in and, hopefully, keep them watching.

Making the guest feel at home, the third function of any broadcast interview intro, is even more difficult on television where bright lights and moving cameras can cause nonmedia visitors to feel especially isolated and uncomfortable. Thus, the continuity writer's well-chosen words of welcome are probably even more crucial in this environment than they were on radio where the guest had only to contend with a blind and stationary microphone.

Other aspects of the television interview in particular, and of TV semi-scripts in general, tend to follow much the same procedures and possess much the same requirements that these forms entail on radio. The one unblinking overlay, however, is the presence of the visual dimension that the continuity writer may need to subtly embellish via suggested props or pics.

The following continuity bed for ABC-TV's *ISSUES AND ANSWERS* is indicative of the skeletal outlines from which many television semi-scripts evolve. Depending on the series, the producing agency, or the needs of individual guests and features, a network or station-originated semi-script can acquire more "fleshing out" via suggested question lists, commercial or station break intros and outros, and similar transitional material.

ISSUES AND ANSWERS

<i>Video</i>	<i>Audio</i>
CU	<u>ANNCR:</u>
ANIMATION	<u>MUSIC: THEME UP AND UNDER FOR:</u>
CAPITOL PIC	<u>ANNCR: ABC NEWS:</u>
WORLD PIC	From the nation's capital; from
HEARTLAND PIC	news centers around the world;
INDUSTRY PIC	from America's farms and
LABOR PIC	factories; cities and suburbs;
MEN & WOMEN	from wherever thoughtful people
CAPITOL PIC	search for answers to the issues
	of the day; ABC NEWS presents
	the award-winning interview
	program:
I&A TITLE	
Time per segment :26	ISSUES AND ANSWERS
<u>OPEN BILLBOARD:</u>	<u>ANNCR: ISSUES AND ANSWERS</u>
:10	is brought to you by
	<u>MUSIC: OUT</u>

:60	POS. #1

LS (shot)	<u>ANNCR: From (city of origination)</u>
CU (Participant)	<u>ISSUES AND ANSWERS presents</u>
CU CLARK	a spontaneous, unrehearsed
14:06 CLARK	interview (participant IDs)
	<u>CLARK: LEAD OFF INTERVIEW</u>
	(1st segment interview 11:40)
	<u>LEAD INTO BREAK</u>
	We'll be back in just a moment
	with more ISSUES AND ANSWERS.
	<u>MUSIC: UP AND UNDER</u>
ZOOM IN LOGO	

:60	POS. #2

Video

Audio

RESUME INTERVIEW

CLARK:

(2nd segment interview 11:40)

26:46 CLARK

CLOSE: We are just about out of time; thank you for being with us today on ISSUES AND ANSWERS.

ZOOM IN LOGO

:60

POS. #3

DEADPOT THEME

MUSIC: UP AND UNDER

CU

ANNCR: for a printed copy of today's interview with

TBS SUPERSLIDE

send twenty-five cents and a stamped, self-addressed envelop to T.B.S., Twelve O One Connecticut Avenue Northwest; Washington, D.C. Two O O Three Six.

LS

That's T.B.S. Twelve O One Connecticut Avenue Northwest, Washington, D.C. Two O O Three Six

LIGHTS DOWN

Time per segment :21

CLOSE BILLBOARD:

ANNCR: ISSUES AND ANSWERS has been brought to you by

:10

We hope you'll join us again next week for another program of ISSUES AND ANSWERS.

MUSIC: UP

CREDITS:

Produced by:

Directed by:

Technical Director:

Production Associate:

Set Designer:

Video

Audio

A PUBLIC AFFAIRS PRESENTATION OF ABC NEWS

28:39
NET IDMUSIC: OUT

Courtesy of Peggy Whedon, ABC News

For variety and feature magazine shows, the semi-script may take the form of a *routine sheet*; a blocked-out schedule of events that contains the names and lengths of the individual segments that together comprise the program. Routine sheets normally contain little or no voiced continuity though the continuity writer must often aid in their preparation and/or use them as a guide to the spoken material which they mandate. Should you find yourself working in broadcast journalism, a similar type document which lists the stories in a newscast is called a *rundown sheet*. It likewise is simply a nonscript guide to the order and running times allotted to the voiced and pictured subjects which are slated for the broadcast.

PUBLIC SERVICE ANNOUNCEMENTS

Earlier in this chapter, a research study was cited which showed that only 0.76% of all TV time is devoted to public service announcements. There is no better indicator of the competitive nature of the television PSA field than that statistic. Everything that was said in Chapter 7 about the requisites and rigors of radio public service writing can be repeated with double emphasis when it comes to TV. In addition, a number of visual concerns also impinge themselves on the PSA creation process and must therefore be addressed in this section.

March to the Beat of the Station's Drummer

The engineering and productional functions required in the creation and transmission of television material are considerably

more complex than those demanded by radio. Consequently, the personnel and equipment at the TV station can seldom accommodate material that does not come ready for airing. At the optimum, this means that PSAs should arrive at the station in finished 16mm sound-on-film or videotape form. If this is totally beyond the resources of the agency for whom you are preparing the announcement, a silent 16 mm film with a preproduced audio tape sound track would be the next best, but far less desirable alternative. Only in the case of a local organization, whose message really helps address a fundamental community need, should 35mm slide or flip card formats even be considered.

But let's assume that your copy is communicating a local message that the station is interested in addressing and that still pics, if properly prepared, will be accepted. In that case, the following procedures should be followed to avoid the station's having to go any farther out of its way to serve the needs of the community and your client organization:

1. Take the visuals that have been selected for the PSA and have them all made into 35mm slides. Flip cards are much more trouble to handle than slides since they require actual studio production. Slides, on the other hand, can be taped or aired directly from the control room's film chain. The minimal expense which slide creation entails is an investment that any media user should be prepared to absorb in order to make everyone's life easier.
2. Provide one slide for every ten seconds of running time (three slides for a "thirty," six slides for a "sixty"). This is, if not a "happy" medium, at least a livable one which provides for some visual interest on the one hand, but does not demand prerehearsed and split-second intercutting on the other. No station has the time to produce a technical extravaganza which comes disguised as a 30-second "freebie."
3. Keep the copy "spacious"—don't pack the message so tightly that the technicians have trouble catching each slide's cue line or don't have time to check the monitor for proper word/picture matching. This also means, of course, that multiple copies of your PSA script must be provided along with the preproduced audio tape. If they like your message, the station will probably transfer it to videotape

and then simply replay the tape whenever the PSA is scheduled. Thus, it is especially important that your copy and script allow for a "clean" and trouble-free taping the first time so as not to antagonize any of the technicians who may be involved in its replay.

4. Make certain that the visuals selected are intrinsically related to the central point of your PSA and are necessary to the realization of that point. Too many low-budget public service announcements try to use pictures because they were conveniently lying around rather than because they are appropriate to the message itself. If highly relevant and meaningful illustrations are not available, and if resources don't permit their procurement, then fashion the communication for radio where it can have positive rather than negative impact.

One Concept to a Customer, Please

In the earlier chapters on radio it was stipulated that messages with a duration of a minute or less should not attempt to deal with more than one main idea. Yet, when they "graduate" to television, some writers seem to feel that the availability of a visual should make possible the inclusion of two, three, or even more copy points. Such an attitude can spell disaster. True, television does have both audio and visual vehicles for the conveyance of data but this also more than doubles the stimuli load that audience members are asked to ingest. Adding multiple copy points to the mixture only guarantees that, no matter how much information is originally taken in, little if any will possess the needed salience for viewer retention and later recall.

This principle is especially important to the TV public service announcement where a usually intangible "product" requires disciplined and definitive explication. For the video PSA to succeed, every picture and supporting sound must contribute to the reaching of the one, key conclusion for which the message was written in the first place. The initial vagueness of most public service subjects makes it especially critical that the sequence of selected pictures lead inevitably to viewer comprehension, if not actual acceptance, of the announcement's central tenet. The organic unity that, on radio, flows from the careful progression of heard words and sounds is, on television, dependent on the frame-to-frame linkage of compelling and interrelated visuals:

<i>Video</i>	<i>Audio</i>
INTERIOR OF SPACE SHIP ASTRONAUT LOOKING OUT TOWARD EARTH	VOICE FROM SPACE CENTER: Can you give me a post turn report? Over.
CUT TO: ZOOM IN ON EARTH	VOICE OF ASTRONAUT: Capsule turning around and I can see the—
DISSOLVE TO: ZOOM IN ON EASTERN U.S. SHORELINE	Oh, that view is tremendous. What a beautiful view! (VOICE STARTS TO ECHO AND FADE AWAY) Beautiful view— Beautiful view— Beautiful view— Beautiful view—
DISSOLVE TO: ZOOM INTO ROOF TOP OF TENEMENT	
DISSOLVE TO: ZOOM DOWN INTO KITCHEN OF TENEMENT. A MOTHER HOLDS A CRYING BABY. MOTHER LOOKS UP AT CAMERA AS ZOOM STOPS.	HARSH CRYING OF A BABY
CUT TO: "CAMPAIGN FOR HUMAN DEVELOPMENT. Washington D.C. 12011. U.S.C.C."	NARRATOR (VO): The Campaign for Human Development. United States Catholic Conference.

Courtesy of Creative Services, U.S. Catholic Conference

Concept-focusing visuals need not always be global in scope. Sometimes, as illustrated in the photoboard on page 274, a much more prosaic, single-scene approach is what is needed for concept concentration. The number of exotic visual settings that you utilize is, by itself, no index of whether or not your TV public service announcement will be successful. Rather, as both the cited treatments demonstrate, the quantity and character of your pictorial

scenes should be determined solely on the basis of that one, main point you are trying to make.

Believability Is Not an Option

Another way of analyzing the appropriateness of PSA visuals is to try to ascertain their *believability* within the confines of the



1ST GIRL: Happy birthday, America, here's a kiss and a squeeze.

Thank you a lot for your beautiful trees.



2ND GIRL: You grew them real tall and put them in forests.

To help out the carpenters and the squirrels and the florists.

3RD GIRL: Yes, thank you, America, for the trees in your hair.



And for keeping them safe with Smokey Bear.

ANNCR: (V.O.) A public service on behalf of the Forest Service and your State Foresters.

1ST GIRL: And Felicia Ansley.
2ND GIRL: And Charlene Wong.
3RD GIRL: And Sloan Wren.



A Public Service Campaign of the Advertising Council

On behalf of the U.S. Forest Service, State Foresters, U.S. Dept. of Agriculture
Volunteer Advertising Agency: Foote, Cone & Belding, Inc. (Los Angeles)
Volunteer Campaign Coordinator: James P. Felton, AVCO Financial Services

Smokey Bear Series 53
CNFF 6130

Courtesy of The Advertising Council, Inc.

single statement that their message is striving to register. Like an involving novel or, for that matter, an appealing product display, the believable PSA entices viewers to put themselves "in the picture"—to participate mentally and emotionally in the little vignette being spun out before their eyes. And for the public service announcement, which often promotes a state of mind rather than a less personally entangling decision to buy, the credibility of the communication may itself constitute the element you are trying to sell. The audience has to believe, for example, that the Campaign for Human Development will soothe that baby's discomfort; has to agree that the three little girls are offering a reasonable plea on behalf of reputable agencies who know something about the issue discussed.

Believability in the PSA is thus anything but an option. It is an indispensable quality that comes from (a) sincere-sounding copy, (b) natural casting, and (c) comfortable but not dull photographic values.

a) *sincere-sounding copy*

This is credibility's cornerstone and the element over which the writer has the greatest direct control. Good copy can make unknown talent seem as familiar as (and perhaps more believable than) the famous faces that are often beyond the capability of a public service budget. Review what was said about the Proletariat Shuffle back in Chapter 5. For sincere-sounding copy is, above all, copy that *makes sense* and makes it in a way that strikes the audience as neither pompous nor patronizing. Both lyric and straight material can possess sincerity as this Traffic Safety Administration production demonstrates:

<i>Video</i>	<i>Audio</i>
FADE UP ON MLS OF WIFE, HUSBAND & CHILD IN LARGE HAMMOCK. MOVE IN TO MCU OF MOTHER AND CHILD.	JANIE SONG: I want to watch the sun come up another fifty years.
DISSOLVE TO LEFT SIDE MCU SHOT OF ALL THREE.	I want to write a novel that will bring the world to tears

Video

DISSOLVE TO MCU OF FRONT
SHOT OF MOTHER AND CHILD

DISSOLVE TO CU OF CHILD

DISSOLVE TO CU LEFT SIDE
SHOT OF MOTHER AND CHILD

DISSOLVE TO MLS OF ALL
THREE—MOVE IN TO MS.

DISSOLVE TO LEFT SIDE MS OF
MOTHER AND CHILD.

DISSOLVE TO MS OF RIGHT SIDE
OF MOTHER AND CHILD.

DISSOLVE TO CU LEFT SIDE OF
MOTHER AND CHILD.

FREEZE FRAME AND DISSOLVE
TO B & W.

PULL BACK FROM B & W PHOTO
IN A PICTURE FRAME AND
DOLLY PAST EMPTY BED

TITLE: "GET THE PROBLEM
DRINKER OFF THE ROAD"

Audio

And I want to
see Venice

I want to see my
kids have kids

I want to see
them free

I want to live my
only life I want
the most of me

I want to dance

I want to love

I want to breathe

ANNCR VO:

Janie died
On an endless road
in America
Because a lonely
man was driving
drunk out of his
mind.
Problem drinkers
who drive are
responsible for
more than 40
deaths every day.
Get the problem
drinker off the road.

JANIE SONG: I want to know
what's out there
beyond the furthest
star

I even want to go
there if we ever
get that far

And I want to see
Venice.

Video

FADE TO BLACK.

FADE UP TO TITLE:

"WRITE: DRUNK DRIVER
BOX 1969, WASHINGTON, D.C.
U.S. DEPARTMENT OF TRANSPORTATION NATIONAL HIGHWAY
TRAFFIC SAFETY ADMINISTRATION."

Audio

TAG VO:

Help.
Do something about
the problem drinker.
For his sake.
And yours.

Courtesy of U.S. Department of Transportation National Highway Traffic Safety Administration

b) natural casting

Because television announcements that show people tend to be more interesting to people, casting is an important consideration most of the time. While the copywriter may not make the actual casting decisions, it is his or her scripted specifications which, when translated via the art director's sketches, form the blueprint from which the producers will make their talent decisions. This selection process deserves as much of your input as possible because, if the audience does not like the people who appear in your message, they will apply this distaste to the message itself. Take some time to write a vivid and compelling production note which really delineates the type of person you had in your mind during script creation. Then, read over that description to make certain it describes the sort of individual who would most likely be found in the environment in which your vignette transpires. If an implication of universality is desired, well-selected, differentiated casting as shown in the Grey Liberation photoboard, next page, can fill the bill for television in the same way that the multi-voiced technique performs for radio.

c) comfortable (but not dull) photographic values

A believable PSA does not exude an institutional formality in the direction and pacing of its shots. Nor, on the other

**The
National Council
on the
Aging, Inc.**

**“Get off your rocker
for grey liberation.”**

TELEVISION CAMPAIGN



(SFX: ROCKING CHAIR)
ANNCR: (VO) Do you
ever think about getting
old?



Well you are. Whether
you think about it or not.



And that makes you part
of the fastest growing
minority in this country.



Because old age is a
minority.



If you want to be able to
use all your experience
and knowledge



later on, you ought to
start planning today. If
you want



to go on being a pro-
ductive, vital part of
society



when you get older, you
should get involved.



Now! Think about it!



What will you want?
What will you need?
You'd better do it soon



because, one day, you
will be old. Maybe sooner
than you think.



So, get off your rocker
while there's still time.



Stand up for grey libera-
tion, or be prepared to
sit back and rock your
life away.



MAN: Grey liberation...
I guess I'd better get off
my rocker.



ANNCR: (VO) A public
service message from this
station, The Advertising
Council, and the National
Council on the Aging.

A Public Service Campaign of the Advertising Council



Volunteer Advertising Agency The Bloom Agency, Dallas, Texas

Volunteer Campaign Coordinator: Charles R. Van Winkle, Ciba-Geigy Corporation

Courtesy of The Advertising Council, Inc.

hand, are its production techniques so *avant garde* that only spaced-out video freaks understand them. Yet, the tendency of some PSA writers is to swing from one extreme to the other in their video planning. They try either to respect some unwritten "propriety mandate" from the sponsoring agency or, upon discovering that to be an imaginary constraint, go wild in an attempt to "out-hip" the most bizarre commercial copy around. It is as though a public service announcement must be either more strait-laced or radical than anything else on the tube in order to get viewer attention. This, of course, is anything but the truth. Provided the central concept has been well honed, a PSA can compete with any other commercial or continuity fare on television—and compete in the productional mainstream rather than on the "up tight" or "far out" fringes. Good copy, in short, is good copy regardless of the type of client it is serving.

Some writers, however, try to stretch this last concept too far, and believe that copy is so important that the production values don't matter that much anyway. Manning Rubin of Grey Advertising alludes to this orientation when he observes:

There's a saying: "If an idea is good, there's nothing you can do in production to hurt it." Unfortunately, it isn't true. You can kill it! Bad taste in any part . . . can significantly reduce its effectiveness and its life. Taste, style and craftsmanship are important ingredients. . . . They can help make the idea more memorable, more palatable and more believable.³

Beware the CEBUS Factor

If, for whatever the reason, the viewing audience is unable to believe in your message or its leading elements, the CEBUS factor will rise up and smite any recollection of your announcement. Standing for *Confirmed Exposure But UnconScious*, CEBUS is a motivational research term that describes the phenomenon whereby a person's sensory system was exposed to a stimulus but without any conscious registering. In CEBUS tests, it is not uncommon for 60–70 percent of viewers to be unable to recall a product they had earlier seen demonstrated. If CEBUS is a problem of such magni-

³ Manning Rubin, writing in "Monday Memo," *Broadcasting Magazine*, June 27, 1966, p. 26.

tude as regards tangible products, it is easy to see its import for the initially intangible subjects of public service announcements.

CEBUS is easily triggered by a message that lacks credibility because people seldom pay extended attention to things they don't believe; especially when, as on television, there are so many announcements competing with each other for initial notice and later recognition. Always recheck your copy, proposed visuals, and suggested casting to make certain each element contributes the maximum to believability and the minimum to the CEBUS factor.

For practice, analyze the components of the National Center for Productivity and Quality of Working Life photoboard which follows. Do they create an initial interest? Sustain that CEBUS-defeating interest through cumulative believability? Are there any aspects that strain credibility? If so, how would you change them?

Don't play games with the CEBUS factor. That is what a few individuals tried to do in the late fifties with so-called *subliminal* advertising. The theory was that stimuli which came to the viewer at a level above the limits of sensory detectability but below the threshold of consciousness (below the *limen* level), would have an involuntary impact on that viewer. Subliminal (sub-*limen*) advertising, in essence, attempted to disguise the negative CEBUS factor as a positive attribute. Not only was it never definitively shown to work, but the storm of quite understandable protest about such underhanded, thought-control practices has made subliminal advertising both a functional and regulatory outcast. The NAB Code prohibits it⁴ and a January 23, 1974, policy statement by the Federal Communications Commission warns that:

Use of subliminal perception is inconsistent with the obligations of a licensee, and therefore we take this occasion to make clear that broadcasts employing such techniques are contrary to the public interest. Whether effective or not, such broadcasts are clearly intended to be deceptive.

If you can't entice viewers to perceive your message, you have failed as a copywriter. And any *premeditated* use of subconscious stimuli is, particularly for PSAs, impossible to reconcile with the high-minded causes public service announcements, by their very definition, are supposed to advocate.

⁴ See Section 1, I. 19 of the Radio Code and Section IV. 14 of the Television Code in the Appendix.



A Public Service Campaign of the Advertising Council
"Behind Those Walls"

Television Public Service Announcements available in color in :60 & :30 lengths on 16mm film



PETER GRAVES: I'm Peter Graves.



But this isn't colonial America.



Behind these walls, there's... nothing.



It's sort of the way America might be today, if something important hadn't happened.



What did happen, of course, was that a lot of people got together



and worked out a way to work together.



There were farmers, and philosophers, merchants and politicians.



And, they agreed on hardly anything ...



except the need to use their heads, hands, and resources, to form a productive nation.



America still needs that kind of productivity.



Because the more value we put into every product and service we create, the more secure we make our jobs, and the



stronger we make our country. So if you can use your ingenuity to do your job a little bit better, a little more productively, do it.



Do it so well you'd be proud to sign your name to it.



You'll be in good company, you know.



America has always worked best when we all work to together.

A Public Service Campaign of The Advertising Council.
 Sponsored by
 National Center for Productivity
 and Quality of Working Life

Courtesy of The Advertising Council, Inc.

Don't Smother Your Visual

When discussing ID construction earlier in this chapter, the point was made that copy must be used sparingly to allow "breathing room" for the music and visual. This same principle applies equally to public service announcements. Unfortunately, some PSA writers are like once-a-month preachers trying to jam four exhortations into each single appearance.

Granted, the subject of your piece is laudable, humane, and vital. And it may be aired quite infrequently. But packing it with so much copy that the viewer must become primarily a *listener* throws away the unique advantage of television. The perceptive PSA writer knows that the silent speech of gestures, facial expressions, and camera revelations can have far more TV impact than a continuous stream of dialogue or voice-over copy. True, the subject of a public service announcement may be more difficult to delineate than a mouthwash or a "living girdle," but talking your script to death is no way to exploit the potential of video. In all your television writing, and particularly in PSAs where the tendency to "sermonize" is so strong, write copy as sparingly as a compelling visual will allow. In this way, the words you *do* utilize will have special force and significance.

In this 60-second treatment, any more words would simply intrude on the visual and blunt the resounding quality of the copy which *was* employed:

<i>Video</i>	<i>Audio</i>
STRING HANGS TOP CENTER. A HAND REACHES UP TO PULL IT DOWN.	<u>MUSIC: ELECTRONIC THEME THROUGHOUT</u>
HANDS REACH UP, EACH PULLING DOWN A COLORED CORD.	
CAMERA PANS UP CORDS AS THEY WEAVE AND SPIN LIKE A MAYPOLE AND FORM A STURDY, MULTI-COLORED KNOT.	
CU OF INTERTWINED STRANDS	<u>ANNCR (VO):</u> When our single efforts join together—then there is hope.

Video

THE ROPE APPEARS TO BE
PULLED DOWN RHYTHMICALLY.
AS IT'S PULLED, A PANEL
SLOWLY LIFTS TO REVEAL A
BRILLIANT SUNRISE.

ZOOM IN.

SUPER:

Audio

SOUND OF A PULLEY IN OPERA-
TION.

ANNCR (VO): Campaign for
Human Development, United
States Catholic Conference,
Washington, D.C.

Courtesy of Creative Services, U.S. Catholic Conference

Television Commercials

Despite all the rules, strictures, and warnings of the last two chapters, you must not lose sight of the fact that television writing can be a very rewarding professional endeavor. And particularly in the area of television commercials, these significant rewards can be both monetary and creative. Putting it another way, as does Benton & Bowles vice president Philip Wallace:

Television advertising can be fun. And one big reason it can be fun is because it concerns a medium that is so different, so flexible, so potential. . . .

The medium offers as wide a range of effective expression as there is human experience. In a sense, the TV screen is a window that can be used to view any life scene including fantasy. . . .

Advertising uses the TV medium best when it takes into account the wonderful variety of human needs and interests and the different ways of satisfying them.¹

The danger, of course, is that we become so captivated by television's possibilities that the ads we create become too diffuse. We

¹ Philip Wallace, writing in "Monday Memo," *Broadcasting Magazine*, November 27, 1972, p. 12.

mistakenly try to portray Wallace's "variety of human needs and interests" all in a single spot.

Keeping our message persuasively on-target is always a copywriter concern and a concern that is magnified given the multitude of TV tools but the paucity of time that any video spot has in which to use them. In television commercial creation, therefore, it is essential that a focused objective be arrived at and, once agreed to, used as a yardstick against which every piece of dialogue and visual technique is measured.

OBJECTIVE DEFINITION

In previous sections on television as well as in our radio discussion, we have talked about the need for clear articulation of what our message is trying to do. If for no reason other than cost, this specific goal-setting is given greatest emphasis in the television commercial. For unlike most radio, TV tends to be expensive to produce and very costly to air with station and network rate card prices continuing to soar. So much money will usually be invested in the preparation, testing, and broadcast placement of the television commercial that there can be no question as to what the spot is supposed to accomplish. This is why the actual objective often finds its way onto working copies of the script as a constant reminder of the project's reason for being; an unblinking quality control mechanism for the copy and picture ideas which must both typographically and conceptually follow it:

AIMED-WRITE ADVERTISING

radio-TV broadcast copy

SIMMONS GUM COMPANY	AW-9-107-30TV
6-8-77	"TOOTH-TREAT TROLL"
6-21-77 rev.	TOOTH-TREAT GUM
7-8-77 rev. adv. apprvd.	

Objective: To demonstrate that the taste of Simmons Tooth-Treat Gum is so enlivening that it brightens the disposition of almost anyone.

Production Note: The locale is a picturesque though sinister-looking bridge spanning a forest ravine. A sharp-featured, scowling dwarf appears from under the bridge. Young (5–8 year old) boy and girl who encounter him are of contrasting types—one a dark brunette, the other a light blond.

Video

1. OPEN ON ESTABLISHING SHOT OF RAVINE

Audio

MUSIC: LONELY, EERIE 'STORY-BOOK TYPE' THEME

TROLL: I hate people etc.

Even if you are not required to set down the commercial's objective as part of the scripts you submit, fashion one for yourself at the earliest exploratory stage of the project and then fine-tune it as your thinking and/or directions from the client proceed. There is no better way to enforce communication precision than the construction of and adherence to such a goal-focusing statement.

Don't, however, lock yourself in too soon; don't set the objective in concrete before your deliberations and the product data have a chance to jell. True, time usually is of the essence but take some of it to derive a direction that you've completely explored and with which you can effectively deal. Time expended in the construction of ten meandering and therefore unusable approaches would have been far better devoted to the gestation of one, solid objective and a single script that straightforwardly addresses it. As Stanley T. Burkoff, president of W. B. Doner, sees it:

I believe that really terrific advertising evolves. Only very rarely is the first naked idea an ultimate solution. You refine it and you hone it and you shift it and you twist it and you hope that when you publish it or air it the first time, it has already become a second or third generation idea. You hope that you've taken it through its first early stages of evolution.²

OBJECTIVE PORTRAYAL

Once you've refined, honed, twisted, and shifted that idea to the point that it constitutes an *incisive conclusion about a specific*

² Stanley T. Burkoff, writing in "Monday Memo," *Broadcasting Magazine*, May 11, 1970, p. 18.

Wells, Rich, Greene, Inc. / 767 Fifth Avenue / New York, N.Y. 10022 / Plaza 8-4300

CLIENT: Bic Pen Co.
 PRODUCT: Bic Banana

CODE NO.: WBBM 3327
 TITLE: "Shakespeare"
 LENGTH: :30



V.O.: For years, Shakespeare struggled to express himself.



And today, there are still people trying to figure out what he was talking about.



"To be or not to be."



What does it mean?



If he had a Bic Banana, he would've written: "I am. Take it or leave it."



(SFX: Pleased sounds from people in coffee house) Because you can express yourself with a Bic Banana.



You could write, sign, draw, mark, and mainly go crazy! You don't find that kind of expressiveness in a ballpoint.



In a ballpoint you find: "Wherefore art thou, Romeo"



In a Bic Banana you're gonna get,



"Romeo, you keep yourself nice. Let's get married."



Get a Bic Banana.



The Bic Banana.
 In ten expressive colors.

It comes in ten expressive colors!

Courtesy of Kenneth S. Olshan, Wells, Rich, Greene, Inc.

product benefit, you can, with television, dig for the pictorial progression that will lead the viewer inevitably to that conclusion.

Here are three objectives, each containing its own product benefit and definitive verdict about same. What visual ideas would you put into play to articulate these objectives in commercials of your own creation?

The Bic Banana is the modern means to express yourself distinctly.

Even for expert gamers, the Othello game is the miraculous compromise between challenge and simplicity.

Man has a classic need for recreation and AMF products meet that need classically.

Do you have your pictorial progressions in mind? Now, fashion each progression idea into a single sentence, jot it down, and compare your three approaches to those adopted by the trio of advertising agencies that serviced these accounts. To reacquaint you with the three main creative vehicles in which TV spots are conceived, the Bic Banana commercial is presented above in photo-board form, the Othello treatment in script form, and the AMF announcement on pages 292–295 in storyboard form.

<i>Video</i>	<i>Audio</i>
GAMESMAKER APPEARS IN YOGA POSITION	(both VO & ANNC. Offcamera)
	ANNC.:
	The great gamesmaker. His search for the perfect game brought us
GAMESMAKER CAUSES CHECKER GAME TO APPEAR THRU CLOUD OF SMOKE. SFX of THUNDER	A simple game (SFX) checkers—
	VOICE:
GM REACTS TO VOICE	Dull. D.U.L.L. Dull!

<i>Video</i>	<i>Audio</i>
GM CAUSES CHESS GAME TO APPEAR THRU CLOUD OF SMOKE. SFX THUNDER	ANNC.: A challenging game— Chess—
GM REACTS TO VOICE	VOICE: Too complicated!
GM CAUSES BACKGAMMON GAME TO APPEAR THRU CLOUD OF SMOKE. SFX THUNDER	ANNC.: An exciting game! Backgammon—
GM REACTS TO VOICE	VOICE: Luck, just luck.
GM CAUSES OTHELLO TO APPEAR THRU THUNDER, LIGHTNING AND SMOKE	ANNC.: And finally . . . (SFX) Othello
GM NODS AFFIRMATIVE	VOICE: Othello?
GM DEMONSTRATES GAME	ANNC.: Othello, the new game of games that combines the simplicity of checkers with the challenge of chess and the excitement of backgammon.
GM REACTS TO VOICE	VOICE: Sure took you long enough.
PRODUCT SHOT OF OTHELLO IN A CLOUD OF SMOKE	ANNC.: Othello, the game of games—
PRODUCT LOGO GABRIEL LOGO	—by Gabriel

Courtesy of Charles D. Einach, Nadler & Larimer, Inc.

Somewhat (but not entirely) coincidentally, all three of these objective portrayals share an allusion to, if not actually depiction

of, Shakespeare. This is because, for whatever the situational reason, certain referents become commercially "hot" and work themselves into the minds and output of commercial creators. This is seldom an overt process. A writer does not, for example, set out to put Shakespeare in his next spot because he saw Shakespeare work in somebody else's. Rather, such commercial symbols tend to draw such brief but intensive attention because, as professional writers, we take a necessary and dedicated interest in the work of others and the trends this work establishes.

As long as your pictorial progression leads inevitably to the attainment of your objective, as long as it succeeds in objective portrayal (as do all three of the commercials we've isolated), using a currently "hot" symbol, whether consciously or inadvertently, is entirely justified. Just make sure that your *treatment of that symbol* is not so similar to someone else's that the viewer mistakes your client's advertisement for one for a totally unrelated product. If, on the other hand, that symbol is being used by a *same-category competitor*, the overwhelming need for brand differentiation will probably require that you not attempt to use that same symbol no matter how appropriate it might be. If AMF was selling pens or if Bic was pushing sports gear, the use of Shakespeare by both would only confuse consumers and maim brand recall.

Let's not forget, in any case, that the commonly used symbol is a factor in only a very small number of commercials. The search for well-tailored objective portrayals is so intense, the pictorial needs of each objective so unique, that such referent overlap is something you should be *sensitive to* but not *preoccupied with*.

COMPULSORY DEMONSTRABILITY

As all three of the above objectives and their subsequent portrayals appreciate, television is the medium of *demonstration*. With its simultaneously moving audio and video lines, TV is the real "show and tell" vehicle. Your viewers have come to expect a demonstration from the products they see on the tube and your client is paying big money to put it there. So as a copywriter, it is incumbent upon you to utilize this costly capability to the fullest. The television commercial that does not demonstrate does not belong on television.

AMF presents
Some Classic Thoughts
on Recreation

VIDEO: A TENNIS GAME.

VIDEO: WE NOTICE THE BACKGROUND PLAYER IS UNUSUAL.

AUDIO: VO: John Locke.

VIDEO: ROVE IS ON THE BEACH. IT'S A MOVING ENGAVING.

VIDEO: CUT TO A BASKETBALL GAME. WHO'S THAT SUCCEEDING?

VIDEO: SHAKESPEARE!

AUDIO: LOCKE: He that will mixe good use his life must allow a large part of it for recreation.

AUDIO: VO: William Shakespeare.

B&B

1-7
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CLASSIC THOUGHTS
AMF
CONSUMER SERVICE
1-800-333-3333
DIRECTOR
SHERIDAN
PRODUCER
SHERIDAN
1/1/76



Can all products or services be demonstrated? Yes. Provided you are willing REALLY TO ANALYZE the assignment subject before you. And the best way to structure this analysis is via the following five-step question/answer process which might be labelled *The Demo-Deriving Quintet*:

1. What is the subject's key attribute?
2. What benefit flows from that attribute?
3. What implement(s) make(s) the benefit most tangible?
4. What scene best showcases the implement(s)?
5. What happens in that scene? (What's the pictorial progression?)

What Is the Subject's Key Attribute?

You may recall our previous focus on "key attributes" in conjunction with the Chapter 6 discussion of *Poetic Packaging*. There, the emphasis was on isolating this prime component of our product so that the proper radio sounds could be enlisted to describe it. Here, we are seeking to cull out that same key attribute as the first step in determining which pictures will best delineate it. Most often this key attribute is, by itself, intangible as in the "progress through science" core of this Rockwell advertisement:

<i>Video</i>	<i>Audio</i>
1. OPEN ON SHOT WITH CAMERA MOVING THROUGH CORN-FIELD. AS IF SEARCHING.	SPOKESMAN: Rockwell International knows that sometimes when you step back from a problem, you get a better understanding of how to solve it.
2. CAMERA FINDS SPOKESMAN. BEGIN SLOW ZOOM.	Somewhere in this field, corn blight could be starting its awful attack. If it's not spotted soon enough, thousands of acres could be harmed.
3. CAMERA GOES IN TO ECU OF SPOKESMAN.	Some day soon, farmers will be getting help— <u>from space</u> .

<i>Video</i>	<i>Audio</i>
4. BEGIN MOVING UP TO HIGH ANGLE SHOT.	Satellites with infrared cameras will help spot crop disease in early stages. This is just one of the ways the space program is beginning to bring benefits back to earth.
5. CONTINUE PULLBACK—WE SEE SPOKESMAN AND FIELD IN FISHEYE LENS.	Rockwell International, prime contractor for Apollo, is building for the next step in space with the Space Shuttle.
6. CONTINUE PULLBACK AS CORNFIELD TAKES ON GLOBULAR SHAPE.	It will carry satellites to orbit to give us a better understanding of other down-to-earth problems from air and water pollution to the energy crisis to city planning.
7. DISS. TO GLOBE.	Space is just one of the sciences of Rockwell—
8. DISS. TO LOGO ENDING.	Rockwell International where science gets down to business.

Courtesy of Rockwell International and the Campbell-Ewald Co.

What Benefit Flows from that Attribute?

The important word in this second-level question is, of course, *benefit*; benefit in relation to the viewers at whom the commercial is directed. In the Rockwell script, the benefit cited is *the improvement of the quality of life*—still, by itself, an intangible concept but one which does bring the company's "space science essence" closer to home.

It is this second step of our demonstration analysis that most closely parallels and, under ideal circumstances, really determines the assignment objective. For, from a logical standpoint, we should ascertain the key attribute of our subject's product or service *before* latching onto an objective. Once we have identified the subject's prime element, we can then much more clearly translate this element into a consumer-related benefit—and fashion an objective that most efficiently promotes that benefit. Recall that the Bic Pen objective centered on an "express yourself" benefit, the

Othello game objective on the achievement of a simple yet challenging pastime, and the AMF objective on the attainment of man's need for recreation. All three objectives thus brought their corporate essences into a consumer-relevant context.

What Implement(s) Make(s) the Benefit Most Tangible?

Now, with the frustratingly nonvisual, initial two steps decided, and with the indispensable framework that they provide in place, we can proceed to deal with concepts at which a camera can point. We can choose a pictorial referent for that product-derived and consumer-related benefit. In the Rockwell spot, the selected referent for space technology's improving of the quality of life is a cornfield. In the Bic Commercial, Shakespeare symbolizes the ability to express oneself well. And in the Colt 45 announcement (facing page), a car ride down a ski jump epitomizes the uniqueness of the product-drinking experience.

The range of pictorial implements from which you, as a copywriter, can select is as broad as the ever-widening technology of film and tape can provide. Even small, local accounts can now obtain productional services that, until recently, were available only to the costly, nationally distributed commercials of the largest companies in the land. But this does not mean you select a visual implement simply because it's now within budgetary reach or because a lot of other commercials are using it. Instead, this implement, this device that makes your product benefit tangible, must continue to be a natural and inevitable outgrowth of the conclusions reached in the *Demo-Deriving Quintet's* first two levels.

What Scene Best Showcases the Implement(s)?

In some assignments, this aspect is decided almost simultaneously with the third step above. To send a car down a ski jump, for instance, it immediately follows that we need a ski lodge environment. That the product itself was incongruously positioned in the scene is a constant element throughout the entire Colt 45 campaign. This striking and memorable disparity can be accommodated because we seek visual referents for the product *benefit*—a completely unique taste experience—rather than analogies for the product *itself*.

In many other assignments, such as in the Bic approach, the selected benefit symbol may not mandate placement in any single environment but often requires further careful pondering. To make Shakespeare a convincing *modern "expresser,"* for example, he and

COLT 45 Malt Liquor "Ski Jump" TV Spot



COLT 45 THEME MUSIC...



AND AUTOMOBILE SOUND EFFECTS.



(MUSIC)



(MUSIC)



(MUSIC)



REDD: Aaaa...



...aaa...



...aaaa...



...aaaa...



...aaaa...



...argghh!



(MUSIC AND SOUND EFFECTS)



ANNCR V/O: Colt 45 Malt Liquor...



REDD: Sorry I'm late. I took the short cut.



ANNCR V/O: ... a completely unique experience.



MUSIC: Up and out.

Courtesy of W. B. Doner and Company, Advertising

the benefit he represents have been placed in a contemporary coffee house motif. This decision thus sets up a clear contrast between the benefit-symbolizing referent and the scene in which it reacts, and consequently provides a real motivating force for the message as a whole.

**KELLY, NASON
INCORPORATED**
Advertising

Client: OCEAN SPRAY
Product: GRAN-GRAPE/CRAN WAGON

Title: LEMONADE STAND
Comm'l. No.: OGS-6013
Length: 30 SECONDS



FRANK: Cranberries!!!
KIDS: Hi Frank!



FRANK: How's business?
KID: Too much competition.



FRANK: Sell Ocean Spray Cran-Grape...
sweet juicy grapes and tangy cranberries...
all natural flavor.



Try it with ginger ale...



and even ice cream.



KIDS: Wow!!



FRANK: There are lots of ways to use
Ocean Spray...Cran-Grape, Cranberry
Juice Cocktail, and Ocean Spray
Cranapple.



KIDS: Cran-Grape! Ocean Spray
Cran-Grape!



FRANK: Cranberries!!!

Courtesy of Irene Taffel, Kelly, Nason Inc. Advertising

Under other circumstances, the implement and its environment both work together to heighten a developing *comparison* rather than a contrast. The preceding Ocean Spray spot is a focused example of this demonstration strategy. The concept of the product as a refreshing liquid treat is exemplified in a street vendor and his cart. This benefit is then amplified by putting him in a natural street environment into which a desired comparison with the more conventional lemonade can be worked easily and smoothly.

**What Happens in that Scene?
(What's the Pictorial Progression?)**

Finally, after carefully thinking through the first four levels of analysis, we are in a position to determine the scenario, the actual storyline of our commercial. It is important that the tale we are spinning unfold in a manner that continues to hold viewer attention while, at the same time, keeping the product benefit at center stage. The story that is so dominant that the mission it serves gets lost is a story that should never have been told. Fortunately, if the first four levels of *Demo-Deriving* have been scrupulously and honestly dealt with, the resulting scenario should be so product/benefit actuated that it is impossible to separate the story from the goods in whose support it evolved. Such is certainly the case with the Qantas package promotion on the following two pages.

For other clients and objectives, a much simpler storyline and scene than that represented in the Qantas treatment is called for. On page 304 is a truly classic demonstration for Broxodent that additional props and characters would only clutter.

Despite the obvious differences between the clients and treatments that have been presented in the preceding pages, they all share and exhibit a persuasive demonstrability that flows unstopably from the central attribute of each product being advertised. Notice that nowhere in the *Demo-Deriving Quintet* have we mentioned camera angles, special effects banks, or fancy superimpositions. Instead, the process allows the subject itself to determine what should be done and the visual components that most naturally should be called upon to do it. There is plenty of time to worry about specific production techniques once each of *Demo-Deriving's* five questions have been successfully met and, in order,



1. OPEN ON CU KOALA WALKING.
SFX: NATURAL SOUNDS THROUGH.



2. WIDEN SHOT TO REVEAL QANTAS
747B IN 3/4.
KOALA: Qantas will stop at
nothing to get you to Australia.



5. PLSH IN TO KOALA BEHIND WHEEL.
KOALA: with five hundred free
miles.






6. DISSOLVE TO TRAVELING SHOT OF
KOALA RIDING ON BAGGAGE TRUCK
PUSHED BY BELLBOY.
KOALA: Even a hotel for fourteen
nights.



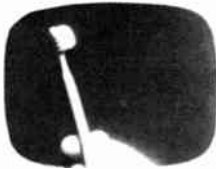
9. DISSOLVE TO WIDE SHOT OF KOALA
IN KING-SIZE BED.
KOALA: It's all too much to bear --



10. CLOSER SHOT AS HE NODS OFF.
KOALA: for a bear.

	
<p>3. DISSOLVE TO INTERIOR OF 747B. KOALA: They'll give you a round trip on a 747B.</p>	<p>4. DISSOLVE TO M/S RENTAL CAR AND... KOALA: An Avis car.</p>
	
<p>7. CONTINUE AS TRUCK CROSSES HOTEL LOBBY. KOALA: All for just eleven hundred and thirty two dollars.</p>	<p>8. DISSOLVE TO BEAR ENTERING HOTEL ROOM. DOOR CLOSING BEHIND HIM. SFX: DOOR CLICKS SHUT.</p>
	<p>QANTAS SF 9912 C :30 "Too Much To Bear" \$1132 West Coast Version. April 22, 1976</p>
<p>11. SUPER TITLE: QANTAS FLY/DRIVE AUSTRALIA: \$1132 Per person, double occupancy, 4 people sharing car, GIT, Fridays from San Francisco. See your Travel Agent. KOALA: (sigh) I hate Qantas</p>	

Courtesy of Bruce Gale, Cunningham & Walsh Inc.



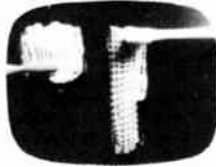
1. ANNCR: During the next 60 seconds, this toothbrush will brush 200 up and down strokes.



2. About as fast as you brush your teeth by hand.



3. Now let's try the Broxodent Automatic Toothbrush.



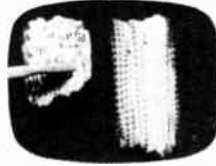
4. This is how long it takes the Broxodent to brush 200 up and down strokes.



5. There. 200 in less than 4 seconds.



6. So if you take a minute to brush your teeth, instead of 200 ...



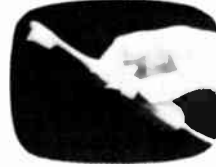
7. up and down strokes with an ordinary toothbrush, you get 3,600 with a Broxodent.



8. Because you brush with an ordinary toothbrush, ...



9. but you brrrush with a Broxodent, ...



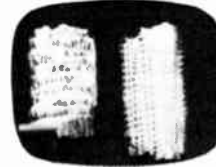
10. the automatic toothbrush from Squib.



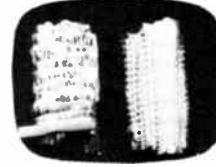
11. That just about sums it up. But we can't end this commercial ...



12. till we've finished doing 200 up and down strokes by hand ...



13. as promised.



14. (SFX).



15. (SFX).

answered. To "think production" any earlier is to sell a video technique rather than a client's wares.

The reason that people with no experience in broadcast production often make better television copywriters than those who come out of the television industry is that the former lack the background to concentrate on anything but the *message concept*. The broadcast or film veteran, on the other hand, has spent so much time with the machinery of the medium that questions of execution keep getting in the way of the much more central questions of content. If you have, or are acquiring, a television or film production background—fine. That knowledge will help you polish your finished scripts and 'boards so that they will more easily jump the gap between the creation and production phases of a commercial's development. Just don't let your technical expertise clutter up your mind and your advertisement any earlier in the process. Don't, whatever you do, let the production run away with the message in the conceptual stage or it will invariably run away with the message once it gets "on the tube."

Keep structuring your commercial development process via the *Demo-Deriving Quintet*. It will not only help keep your TV creations "on track" but will also make you a more focused and disciplined visual writer. And just to review the Quintet's five steps, and the progressive interaction of each of those steps upon the others, let's follow the labors of one trainee group as it tried to evolve a spot for a hypothetical Terry Cuff Ring campaign.

The Terry Cuff Ring (an actual though largely unadvertised product) is an oval-shaped and open-ended, flexible metal band, imported from England. Cyclists clamp it above their right ankle to keep pant cuffs from snagging in the bicycle chain.

What is the Terry Cuff Ring's key attribute? After unproductive forays into aspects of "protection" and "safety"—forays which broke down in later steps—the trainees (in some unjustified panic) clutched at the idea of *convenience*.

What benefit flows from convenience? Most obviously, quickness of use. The Terry Cuff Ring can be slipped onto one's leg in far less time than it takes to position and tie a lace or small piece of rope.

What implement(s) make(s) the benefit most tangible? This too is very obvious in this case and, with a little fine-tuning, the trainees decided upon a trouser leg that sported a substantial cuff.

What scene best showcases the implement? To determine this took some time and seemed to present several possible ways to go until one of the trainees perceptively pointed out that: (1) the product was English-made; (2) English-made goods have a positive (if not wholly deserved) reputation for quality; and (3) there were American-made versions of the Terry Cuff Ring from which it must be distinguished. An English motif seemed to be the natural response to these factors, and what is more English than a bobby (English policeman)? Whose trouser leg more appropriate than his?

What happens in that scene? Whatever the event, it was crucial that it set up an episode where the previously selected "quickness of use" benefit could prominently be showcased and that it be the bobby who derived this benefit. After more trainee discussion the scenario took shape:

A typical British crook (complete with little tweed cap, black eye mask, and turtle neck sweater) bursts out of a village thatched-roof bank carrying a bag of money. He runs toward his cycle but, enroute, sees and is seen by our stalwart bobby who is standing down the street near his own bicycle that sports a "Police" sign on the handlebars. The nervous robber, after some obvious disconcertion, jumps on his bike but his heavy trouser leg is already enmeshed in the chain. Frantically, he pulls the tie string off the bag of money and attempts to lace it around his cuff. A view of the bobby then displays his exquisite poise and confidence as he pulls a Terry Cuff Ring out of his pocket and effortlessly places it on his trouser leg. The robber is still tying his lace with money falling out of the now-open bag as the bobby rides up and arrests him. The Terry Cuff Ring triumphs again.

Visual technology and, in fact, the determination of the entire sound track, could come later. What the trainee group had succeeded in doing was to shape a compelling demonstration that possessed flow, held interest, and clearly defined both the specific product and the benefit that the viewer would accrue from employing it. If you want to write television copy that *is* truly television, go ye and do likewise. Provide your TV treatments with demonstrations that are so intrinsic, so relevant, that you never need to

call upon some overexposed announcer to scream the CEBUS-activating words: "Here's proof."

THE PRODUCT NAME HELPS TOO

As you concentrate on your treatment's objective, the portrayal of that objective, and the means by which you mesh a visual demonstration with both of the above, don't forget that the product name must come through it all loud and clear. The viewer has to be made aware, and be able to recall, that the *Terry Cuff Ring* helped the bobby, the *Broxodent* beat the ordinary toothbrush by 56 seconds, and that it's *Qantas* that will stop at nothing to get you to Australia. Brand recall is as important in television as it is on radio and should be promoted as part and parcel of the benefit-displaying demonstration.

The same *identity line* formulation principles that were presented in the chapter on radio commercials may also be applied to television but with the additional requirements that the ID line have conspicuous visual relevance to the demonstrations being featured. Thus, to make it on television as well as radio, the commercials in which these ID lines are featured must let the viewer *see* that United's skies are indeed friendly, *see* people feeling the Shasta Root Beer foam, *see* that you brush with an ordinary toothbrush but you "brrrush with a Broxodent." And, as in radio, the television ID line that is *also generic* usually has a longer and more functional life expectancy. Here are some video identity lines each of whose collective components meet all these criteria:

Joy cleans down to the shine; and that's a nice reflection on you.

Head and Shoulders hates your dandruff but loves your hair.

Arm & Hammer—a nice little secret for your refrigerator.

Our L'eggs fit your legs.

Heinz—the slowest ketchup in the West.

Skoal; the tobacco you don't have to smoke to enjoy.

Whether or not an ID line is part of your brand recall strategy, this recall needs to be stimulated by both audio and video cues that are well integrated into the fabric of your spot as a whole. Probably the ultimate in sight and sound brand IDing is the bizarre, but nonetheless carefully calculated, Bic Banana promotion featured below.

Fortunately for the sanity of copywriters and viewers alike, most products and most spot objectives do not lend themselves to such a brand recall binge. As the "Banana Schoolhouse" treatment illustrates, however, those opportunities that do exist and that can be exploited by well-directed creativity, deserve every rave that they get. Not because they're "weird," but because they work; because they shoehorn the product name into every nook and

Wells Rich Greene Inc. 767 Fifth Avenue / New York NY 10022 / Plaza 8-4300

CLIENT: BIC CORPORATION
 PRODUCT: INK CRAYON
 JOB NO: 03302-00037

TITLE: "SINGING BANANAS"
 CODE NO: WBBM 4338
 DATE: 8/28/74

LENGTH: 30 SECONDS



1 ALL: Oh, we've gone Bananas for Bic Banana Ink Crayons, you'll learn to write a lot of ways.



2 Oh, we've gone Bananas for Bic Banana



3 Ink Crayons, their colors are so bright and gay.



4 SINGLE: Oh, you can learn to color, write



5 smooth lines or fat, (ha, ha)



6 draw a banana



7 and give it a hat. OK, bunch!



8 ALL: Oh, you'll go Bananas for Bic Banana Ink Crayons, you'll



9 learn to write a lot of ways.

Courtesy of Kenneth S. Olshan, Wells, Rich, Greene, Inc.

cranny of the message while still accomplishing a visual objective and the demonstration which makes it manifest.

THE STORYBOARD PRESENTATION

In checking for sound track and picture brand recall as in evaluating the commercial's overall concept progression, the storyboard is most often the central focus of attention and main creative battleground. Since both writer and art director sink or swim by what is on that 'board as well as by how well they *present* what is on it, you must know how to handle yourself and your multiframe progeny in the review sessions where their fate is ruthlessly determined.

First of all, it must be made unequivocally clear that a good presentation won't save a bad 'board but a bad presentation can certainly kill a good one. If you are as glib of tongue as you are of pen the fates have shone kindly upon you. But don't come to rely on your "gift of gab" as a substitute for disciplined and well-ordered preparation of your assignments. Water-cooler mythology notwithstanding, client representatives, creative directors, and account supervisors do not hold their seats in those storyboard review sessions because they are easily conned.

By the same token, the best 'board still needs some well-fashioned promotion to transform it from a static piece of cardboard into a dynamic, breathing story. Even walking in with an approach in which you are supremely confident, you must be aware that the storyboard review session requires you to perform three simultaneous selling jobs on its behalf:

1. You are selling yourself as an articulate, knowledgeable product-wise copywriter. Your art director is normally there to help you with the presentation but your creative judges expect the most precise treatment defense to come out of your mouth. You, after all, are supposed to be the duo's wordsmith.
2. You are selling your 'board as an appropriate, even heaven-sent answer to the client's marketing needs. Once you've shown yourself to be a competent professional, you must then prove that you've fully applied this competence to the 'board at hand.

3. You are selling the product or service being featured in that 'board. This, of course, is the ultimate task of all advertising, but your approach will never get a chance to accomplish it if you have not surmounted the previous two selling barriers.

Assuming that, as a backdrop, you understand the tri-leveled, persuasive role you are expected to play, let's proceed with the five-step unveiling that constitutes the review session's usual liturgy:

1. State the specific purpose, the defined objective, that the spot is intended to achieve. Depending on the situation, this may also involve an explanation of why *television* is required to meet the objective, why (if TV commercials for the product are already being run) this particular treatment is needed, and how it will fit in with the style and orientation of all other advertising that the client is currently running or planning to run on behalf of this product. This may include a discussion of print as well as broadcast campaign material and strategies.

Don't slight this first step just because it appears more a marketing than a creative concern. For, as creative supervisors Dick Bennett and Terry Boyle of J. Walter Thompson point out:

It used to be in the bad old days that almost anything—as long as it startled or entertained—was acceptable. We're a lot more self-disciplined these days. We're as involved in writing the objectives as we were in writing the advertising. We're not a separate breed. We've got to be marketing-wise as well as copy-wise.

So writers and art directors present storyboards that execute the strategy, arrest the attention and deliver a motivating fact about a product. Razzle-dazzle that isn't reasonable is wasteful.³

After you have justified your proposed orientation in terms of market realities, your storyboard presentation can then proceed to a greater explication of creative values.

2. Unveil your treatment's video properties slowly. Do this via a frame-by-frame progression that serves to put the picture in your reviewers' minds. Explain any technical terms and effects quickly and simply. You don't want your

³ Dick Bennett and Terry Boyle, writing in "Monday Memo," *Broadcasting Magazine*, April 26, 1976, p. 10.

presentation to become a tele-film production seminar any more than you want your finished commercial to submerge the message in the medium.

Even in an informal review session, a pointer is helpful in directing attention to the proper frame without blocking anyone's view. A collapsible antenna from an obsolete portable radio makes it easy always to have a pointer in your pocket and is another indication that you're in well-prepared command of the situation.

3. Next, with pointer at the ready, go through the entire commercial again, now articulating the audio as you direct attention to each succeeding picture. Read dialogue in a style as similar as possible to the way in which you expect the talent to read it. If the music background is important, you may also want your art director to hum along or, especially if your partner is tone deaf, a cassette recorder can be called upon to suggest the general musical effect you have in mind. Above all, keep your portrayal of the audio clear so that everyone knows exactly what the sound track is saying.
4. Now present the entire storyboard again, combining both audio and video descriptions. This is your chance to make that whole greater than the sum of its parts—and your audience's opportunity to put the complete communication into interlocked perspective. If the reviewers (who are handsomely paid to pay close attention to your proposed spot) don't understand the concept by this time, the bored and listless consumers on the other side of the tube will never get it. Step 4 should pull everything together with all the assurance of a steel trap springing shut.
5. Finally, close with a solid and meticulously prepared summary statement that reemphasizes the storyboard's objective, the mechanism by which it meets that objective, and the indispensable way in which the television medium is enlisted to serve the project's needs. At this juncture, the meeting is normally opened for questions and follow-up discussion. You answer these questions in a resolute and nondefensive manner that spotlights the 'board rather than your proprietary interest in it.

For practice, take the following AMF "Blue Monday" storyboard and stage your own five-step exposition of it to your favorite full-length mirror. This should familiarize you with the presentation process without the additional confounding variable that comes

from ego-involvement with a 'board you yourself have created. This assignment will also force you to dig out and articulate the spot's central objective and the manner in which it's portrayed. Once you're satisfied with your handling of "Blue Monday," you should be ready to attempt a storyboard demonstration of one of your own creative concepts.

Before leaving the judgment arena, here are the seven deadly slip-ups which copy trainees are especially tempted to commit in the zealous fostering of their 'boards. Mending your ways now will prevent your concepts' damnation later:

1. The objective is clearly stated—but is never really linked to the treatment being proposed. Reviewers are thereby left to wonder whether they misunderstood the objective or whether the advocated approach is at all compatible with it.
2. The consumer benefit is stated in negative terms ("this spot for the Futzmobile is intended to keep people from buying an imported car"). Audiences seldom remember what they *shouldn't* do—especially if you haven't really bannered what they are *supposed* to do.
3. The overall presentation lacks flow. Instead of each step smoothly segueing into the next, reviewers are assailed with such stop/start lines as: "That completes step two. Now let's move on to the audio." Your oral transitions, in short, should be as fluid and graceful as your written and pictorial ones.
4. The presentation is projected into the storyboard rather than out to the reviewers. This gives the impression that you are self-conscious about the approach being proposed—and sets up a reviewer suspicion that you may have a right to be. Use the aforementioned pointer and a few inconspicuous notecards so that you can talk to the people rather than the props. This avoids blocking the line of sight and doesn't force you into the awkward contortions required to read audio blocks off the storyboard itself.
5. Production costs are totally ignored. Saying, "I don't care what this costs because it's a zowie approach" will never stretch a ten thousand dollar budget to thirty thousand. Do some prior research to obtain at least an approximation of your 'board's shooting price tag. And, if no one bothered

How AMF
made the weekend.

VISION TITLE

AUDIO VO: How AMF made the weekend.



VISION MONDAY APPEARS BEFORE AMF

AUDIO VO: One day 'Monday' came to AMF for help.
MONDAY: Can you help me? I'm feeling very blue.
AMF: What's the matter?



VISION PEOPLE'S FINGERS BITE AT MONDAY

AUDIO VO: 'Nobody likes me...'
AMF: Why not?
MONDAY: It's the first day of another work week. They're all grumpy and mad.
PEOPLE: Lousy rotten day...



VISION MONDAY SIGNS AMF THINGS

AUDIO AMF: I tell you what...



VISION THE RAINBOW ISSUES FROM AMF

AUDIO AMF: Let's put two days of recreation in front of you. We'll call it a weekend.



VISION PRODUCTS OF THE RAPID ROAD

AUDIO VO: We'll make them bikes to ride and boats to sail, and balls to bounce and balls!

B&B

1-3
COPY AMF
MUSIC CONTINUING
COSTUME DESIGNER
BLUE MONDAY
ART DIRECTOR
C. SHERY
C. CANNON
PRODUCTION
SHERY
CANNON
3/2/76



to tell you, find out the budgetary range that the particular account has devoted to video production in the past.

6. "Brand recall" is advanced as the commercial's objective. Yet, as you should be aware by now, brand recall is useful and feasible only when it is tied to a specific, consumer-related benefit. It is the articulation of this benefit that constitutes the core of your spot's objective and through which brand recall can be implemented. People don't remember names that mean nothing to them.
7. Inadvertently, or out of an acute sense of frustration, the client or assignment is belittled in an attempt to make the treatment look more praiseworthy: "This is a terrible account to try to do anything with on television but—" To paraphrase a famous theatrical truism, there are no terrible accounts, only unimaginative copywriters.

AVOIDING THE STORYBOARD

Now that you've absorbed all the whys and wherefores of storyboard presentation, let it be said that there are those in the industry who would circumvent their use altogether—not the use of presentation sessions but the employment of storyboards in them. Such a situation makes the review arena all the more rigorous for the copywriter since there is now nothing to capture that judgment panel's attention except your words on paper and in the air. It is as though you are back pushing a radio concept but, due to the cost factor, with stakes that are much, much higher.

Advertising veteran Alfred L. Goldman has made one of the strongest cases on record for *not* using storyboards, a case that revolves around these key points:

We discovered that beyond the selling words, pictures, and ideas, there was a "fourth" dimension: a kind of total impression that not only underscored the words, pictures and ideas, but which turned out to be an experience in itself; a kind of "cathedral effect" (thank you Mr. McLuhan) that spread its wings over the entire commercial and helped win friends and influence sales.

Second only to the basic selling idea, and far more vital than isolated words and pictures, this total impression is something that no storyboard can deliver.

In fact, the storyboard tends to kill it. We are looking at a print interpretation of a motion picture idea. And we are looking at it in

a logical series of pictures with captions on a frame-by-frame basis. What's more, we are forced to accept what a talented artist can do with a drawing pencil in the suffocating confines of a little box measuring a few inches wide by a few inches deep.

Neither the artist nor the still camera can capture the essence of the idea as it will emerge on a fluid piece of film. There is a distortion of values, too, because we illustrate "pretty girl goes here" and "pretty package goes there" and it has nothing to do with the true dimensions of time and space as they will occur in the finished commercial. . . .

So how can you beat the storyboard booby trap? . . .

Go to the client with a script. Let your creative people play it out by creating a movie in the client's mind. They can explain, describe, act out, flash pictures, use sound effects and do whatever they must to set the stage and position the players just as if they were describing a feature film they had seen. Then, read the script against this background and the whole reel will unwind in the client's mind and he'll get the full "cathedral effect" of your commercial. When he "buys" the idea, he is buying a *tour de force* rather than meaningless, isolated pictures and words as they appear in a storyboard.⁴

Toward the possibility that you someday find yourself in a "no storyboard" ballpark, prepare now to erect the "cathedral effect" of which Goldman speaks. And even if you never have to face a television review session without your trusty 'board, the communication dexterity that comes from successfully presenting pictures without pictures will stand you in good stead in describing radio treatments too. Words are words whether scrawled on paper or gliding through your dentures. Particularly in the advertising business, you must learn to string them effectively together in both contexts.

As an exercise to hone your oral abilities, take the following complex (and therefore, numerically columned) final shooting script and "play it out" for a friend. Then evaluate your effectiveness by having that friend tell it back to you. Did the commercial's objective survive the translation? If so (and especially if your friend is not too bright), you're on your way. If not, if the point of the spot got lost between A and B, you really didn't comprehend the objective yourself or you lost sight of it in your efforts to convey pictorial vistas and snippets of sound track. Strive to make your oral presentation as much a cohesive, *demonstrative* totality as is the commercial creation on which that presentation is based.

⁴ Alfred Goldman, writing in "Monday Memo," *Broadcasting Magazine*, May 1, 1967, p. 20.

TELEVISION copy by

ROSS ROY INC
 2751 EAST JEFFERSON AVENUE
 DETROIT, MICHIGAN 48207
 TELEPHONE 313-961-6900

CLIENT K MART DISCOUNT STORES
 PRODUCT GRAND OPENING
 JOB NO
 DATE TYPED NOVEMBER 11, 1976

PROGRAM :60
 STATION/NETWORK
 SCHEDULE PAGE ONE
 PAGE NO AS PRODUCED

video

OPEN ON PRINCIPAL PLAYER (35-ISH MALE) IN TYPICAL SUBURBAN NEIGHBORHOOD WALKING DOWN SIDEWALK. HE SINGS:

WIDEN AND PULL BACK TO REVEAL SUBURBAN MATRON GARDENING AND SHE JOINS PRINCIPAL PLAYER AND BOTH SING:

CUT TO SMALL TOWN STREET WITH BAKER STANDING IN DOORMAY. THE BAKER JOINS THE GROWING GROUP AND THEY SING:

CUT TO THE FACADE OF A HOTEL AND AS GROUP MARCHES BY A "RICH COUPLE" JOINS THE GROUP AND ALL SING:

CUT AS GROUP NOW PASSES AN OUTDOOR SWIMMING POOL AS MAN IN SCUBA GEAR CLIMBS OUT OF WATER, HEARS THE PASSING GROUP, FALLS BACKWARDS INTO THE WATER AND THEN JOINS GROUP SINGING:

CUT AS GROUP PASSES SCHOOL HOUSE AND PICKS UP TWO STUDENTS AND ONE "OLD" LADY WHO DOES CARTWHEEL AND THEY ALL SING:

CUT TO PARK LIKE SETTING WITH GAZEBO. A TENNIS PLAYER AND HAINY PUSHING "PRAM" NOW JOIN IN AND THEY SING:

CUT TO HIGH ANGLE SHOT OF RURAL DIRT ROAD AS PLAYERS MARCH IN SINGLE FILE DOWN THE ROAD. WIDEN SHOT TO REVEAL TELEPHONE LINESMAN AT TOP OF TELEPHONE POLE. LINESMAN TURNS TO CAMERA AND SINGS WITH THE GROUP:

audio

- 1.
- 2.
3. I know a place....
- 4.
- 5.
- 6.
7. I know a place....
- 8.
9. Where life is good.....
- 10.
11. Where life is good....
- 12.
13. A brand new place.....
- 14.
15. A brand new place.....
- 16.
17. In your neighborhood....
- 18.
19. Your neighborhood.....
- 20.
- 21.
- 22.
23. Come to my place....
- 24.
25. Where dreams come true.....
- 26.
- 27.
28. They come true....
- 29.
- 30.
- 31.
32. My saving place.....
- 33.
34. Can save alot of dollars for you.
- 35.
- 36.
- 37.
- 38.
- 39.
- 40.
- 41.
- 42.
- 43.

TELEVISION copy by

ROSS ROY INC.
 2751 EAST JEFFERSON AVENUE
 DETROIT, MICHIGAN 48207
 TELEPHONE 313-981-8900

CLIENT K MART DISCOUNT STORES
 PRODUCT GRAND OPENING
 JOB NO.
 DATE TYPED NOVEMBER 11, 1976

PROGRAM :60
 STATION/NETWORK
 SCHEDULE PAGE TWO
 PAGE NO AS PRODUCED

video

audio

CUT TO LOW ANGLE SHOT OF URBAN TOWNHOUSES AND SNAP ZOOM IN ON "HOUSEWIFE" AS SHE OPENS FRECH DOORS AND STEPS OUT ONTO SECOND LEVEL PORCH IN BATHROBE AND HAIR CURLERS. THE GROUP SINGS:

- 1.
- 2..
- 3.
- 4.
5. My saving place.....
- 6.
- 7.

CUT TO LOW ANGLE SHOT OF K MART STORE FRONT AS THE GROUP LED BY THE PRINCIPAL PLAYER WALK OVER CAMERA TOWARDS STORE. THE GROUP SINGS:

8. K mart....
- 9.
10. K mart....
- 11.
12. Is your saving place.
- 13.
14. Yes, it is.
- 15.

CUT TO STRAIGHT ON SHOT OF INSIDE STORE LOOKING OUT TO THE PARKING LOT AS GROUP FILES IN DOORS AND PAST CAMERA. ZOOM ON TO PRINCIPAL PLAYER. THEY SING:

16. You'll meet value.....
- 17.
18. Face to face (everyday)
- 19.
- 20.
- 21.

CUT TO DOWN THE MAIN AISLE SHOT AS GROUP FANS OUT OVER STORE LOOKING AT MERCHANDISE AND SINGING:

22. K mart.
- 23.
- 24.
- 25.

CUT TO THREE SHOT OF PRINCIPAL PLAYER AND TWO FEMALE FULL TORSO MANNEQUINS IN THE LADIES WEAR SECTION. THE PRINCIPAL PLAYER DUCKS AND NE ZOOM PAST HIM TO LONG RACKS OF CLOTHES AS THE REST OF THE GROUP HOLDS UP THE MERCHANDISE AND THEY SING:

26. Sells great
- 27.
- 28.
- 29.
- 30.
- 31.
- 32.
- 33.

CUT TO ECU OF AUTOMOBILE TIRE WITH THE LINESMAN'S HEAD STICKING THRU AND THEY SING:

34. Merchandise.
- 35.
- 36.
- 37.
- 38.
- 39.
- 40.
- 41.
- 42.
- 43.

TELEVISION copy by

ROSS ROY INC.
 2751 EAST JEFFERSON AVENUE
 DETROIT, MICHIGAN 48207
 TELEPHONE 313-961-8900

CLIENT K MART DISCOUNT STORES

PROGRAM :60

PRODUCT GRAND OPENING

STATION/NETWORK

JOB NO

SCHEDULE PAGE THREE

DATE TYPED NOVEMBER 11, 1976

PAGE NO. AS PRODUCED

video

audio

- | | |
|--|---|
| <p>CUT TO COSMETICS DEPARTMENT AS THE LADIES IN THE GROUP DANCE DOWN AISLE "PRIMPING" AND "FUSSING". THEY SING:</p> <p>CUT TO DOWN THE AISLE SHOT OF PLAYERS IN THE SHOE DEPARTMENT. SOME ARE MILLING AROUND AND THE OTHERS ARE SEATED AND "CROSSING" AND "UNCROSSING" THEIR LEGS IN TIME TO THE MUSIC. ZOOM INTO PRINCIPAL PLAYER. THEY SING:</p> <p>CUT TO MENSWEAR DEPARTMENT AS THE GROUP "SHOPS" AND THE PRINCIPAL PLAYER IS SITTING ON TOP OF THE CHANGING BOOTH: THEY SING:</p> <p>CUT TO SPORTING GOODS DEPARTMENT AS FEMALE PLAYER (STUDENT) WITH FOOTBALL HELMET ON PASSES A BALL TO OTHER STUDENT. THE GROUP SINGS:</p> <p>CUT TO DOWN THE AISLE SHOT AS PLAYERS POP OUT FROM BEHIND THE COUNTERS AND SING:</p> <p>CUT BACK TO THE SHOE DEPARTMENT ON TIGHT SHOT OF PRINCIPAL PLAYER AS HE SING:</p> <p>CUT TO DOWN THE AISLE SHOT OF REFRIGERATORS AND FREEZERS. AS CAMERA PULLS BACK THE PLAYERS REACH IN AND OPEN THE DOORS OF THE APPLIANCES SEQUENTIALLY. THEY SING:</p> | <p>1.</p> <p>2.</p> <p>3. You're gonna get value...</p> <p>4.</p> <p>5.</p> <p>6.</p> <p>7.</p> <p>8. At a low, low price.</p> <p>9.</p> <p>10.</p> <p>11.</p> <p>12.</p> <p>13.</p> <p>14.</p> <p>15. Here at my place.</p> <p>16.</p> <p>17.</p> <p>18.</p> <p>19.</p> <p>20.</p> <p>21. You know you're going to get more....</p> <p>22.</p> <p>23.</p> <p>24.</p> <p>25.</p> <p>26. You get more.</p> <p>27.</p> <p>28.</p> <p>29.</p> <p>30. My saving place.</p> <p>31.</p> <p>32.</p> <p>33.</p> <p>34. Has got a lot of.....</p> <p>35.</p> <p>36.</p> <p>37.</p> <p>38.</p> <p>39.</p> <p>40.</p> <p>41.</p> <p>42.</p> <p>43.</p> |
|--|---|

TELEVISION copy by

ROSS ROY INC.
 2761 EAST JEFFERSON AVENUE
 DETROIT, MICHIGAN 48207
 TELEPHONE 313-961-6900

CLIENT K MART DISCOUNT STORES

PROGRAM :60

PRODUCT GRAND OPENING

STATION/NETWORK

JOB NO.

SCHEDULE PAGE FOUR

DATE TYPED NOVEMBER 11, 1976

PAGE NO AS PRODUCED

video

CUT TO DOWN THE AISLE LONG SHOT OF CHECK-
 OUT COUNTERS AS GROUP COMES THRU. PRINCIPAL
 PLAYER IS ON TOP OF COUNTER. THEY
 SING:

CUT TO OUTDOOR ECU SHOT OF "K" ON SIGN
 AND PULL BACK TO LONG SHOT AS "PRINCIPAL
 PLAYER" COMES UP FROM BEHIND "K" AND
 THE GROUP ON THE ROOFTOP FILE BY SINGING:

LEAVE ROOM IN BLUE SKY ABOVE STORE
 FRONT FOR SUPER INFORMATION

FADE TO BLACK.

audio

- 1.
2. Value in store.....
- 3.
4. Your saving place.
- 5.
- 6.
- 7.
8. K mart.
- 9.
10. K mart is your saving place.
- 11.
12. Sing it for me children...
- 13.
14. You'll meet value face to face....
- 15.
16. It's ok at K mart.
- 17.
18. Your saving place.
- 19.
20. Good day at K mart.
- 21.
22. Your saving place.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.
- 31.
- 32.
33. (Courtesy of Paul J. Stano,
34. Ross Roy Inc. Advertising)
- 35.
- 36.
- 37.
- 38.
- 39.
- 40.
- 41.
- 42.
- 43.

part **four**

The Broadcast Campaign

Putting It All Together

Putting It All Together

Up to this point our concern has focused on the prewriting analysis, creation, and post-draft evaluation of individual pieces of radio and television copy. Now it is time to view the process in compound form; to examine how an entire broadcast campaign is constructed and the individual messages within it coordinated into a mutually reinforcing whole. While the discussion in this chapter will center primarily around *commercial* strategies, keep in mind that the same basic steps and procedures can, and usually should, be followed in the forging of well-aimed station promotion, program promotion, and PSA packages as well. It should be noted too that cross-media campaigns in which both print and broadcasting are employed would also comply with the same basic mode of operation. The essential and common ingredient to all of these situations is *Concept Engineering*: determining and executing the most viable plan of action possible given the resources and time available.

CONCEPT ENGINEERING VERSION 1— MAKING LISTS

A good way to begin to draw a bead on that proposed campaign or client whose business you're courting is to construct a

paper and pencil inventory of the currently existing marketing situation. Not only will this help acclimate you to the problems and potentials of the project but, as a writer, will make you feel more comfortable about the assignment once you've put some of your own words down on paper—in no matter how prosaic a register. Making lists starts you grappling with the task and, just as important, gives you concrete reassurance that you are making progress in coming to grips with it.

List the Positive Attributes

The first and most obvious portion of your inventory should encompass all the reasons why someone would want to utilize/patronize the product or service. Set down each of these in a consumer-benefit form and include at least one for each of the rational appeals (the SPACED) discussed in Chapter 4. Keep an entirely open mind at this point, for you can never predict which of the benefits may, once the total analysis is completed, exhibit the greatest success potential. Write down every conceivable product merit, no matter how bizarre, and allow the process to isolate the most meritorious later.

List the Weaknesses

The perfect product or service never existed in this imperfect world and don't assume yours will break the pattern. The honest and ultimately triumphant campaign always takes its own drawbacks into consideration and proceeds accordingly. As you may recall from Chapter 1, the in-house agency sometimes lacks the capability or willingness to view its corporate output in this light. Such self-imposed blinders too often ignore marketplace realities and substitute management's hallucinations for public attitudes. A weakness glossed over in campaign planning is almost certain to surface like a bloated whale in campaign execution. Get all the product or service drawbacks out on paper where you can see and deal with them *in advance*.

Retrieve the Exploitable Weaknesses

Once you've made a candid appraisal of product limitations, see if you can't transform them into positive attributes by casting

them in a new light. This can harvest the most persuasive advertising because it shows consumers that what they thought was a negative factor is really, upon closer examination, a laudable characteristic. Thus, for a certain candy mint, "you pay a few cents more, but for a breath deodorant it's worth it." Similarly, an insurance company's inability to contact personally every household is explained away by the popularity of the policies that are keeping its agents so busy. And, as revealed in the spot below,

Wells Rich Greene, Inc. 707 Fifth Avenue New York, N.Y. 10022 Plaza 8-4304

CLIENT: BIC
 PRODUCT: BUTANE LIGHTER
 JOB NO: 03303-00012

TITLE: "NEW VIGNETTES #2 (CAB)"
 CODE NO: WBL 4339
 DATE: 7/22/74 LENGTH: 30 SEC.



MAN: Some idiot probably spent a lifetime making this lighter feel good in your hand. Big deal. But for \$1.49 and thousands of lights it's a pretty good lighter.



LADY: This lighter comes in a lot of colors like blue, yellow, orange, white and green, but it isn't avocado green. Anyway, for \$1.49 and thousands of lights it's a pretty good lighter.



LADY: Personally I don't smoke. But for \$1.49 and thousands of lights, it's a pretty good lighter.



Bic Butane.



Bic Butane.



Bic Butane.

Courtesy of Kenneth S. Olshan, Wells, Rich, Greene, Inc.

blatant product cheapness still does not preclude quality and durability.

Amalgamate the Benefits and Excuses

Next, take all the positive attributes from list #1 and all the feasible excuses from list #3. Merge them into one composite slate and condense this to the fewest possible essentials. You want to have a comprehensive catalog of benefits related to your product or service without a confusing and potentially replicative overlap. At this juncture, you should now have before you the total range of differentiated options, each of which may conceivably be selected as a main campaign theme. This comprehensively sets the stage for the winnowing process which follows.

List the Approaches Taken by the Client in the Past

Since we began with the assumption that you are planning a new campaign, it must also be assumed that the current approach is not working or has simply run its course as did the other approaches which might have preceded it. Generally, it is deemed undesirable to revert to a previously abandoned campaign theme. Thus, list #5 serves to eliminate items from #4 which have been stressed in the past. Should you *want* to resurrect an earlier theme, however, the cross-checking of it with list #4 should ascertain whether or not there is a solid and readily identifiable current benefit from which that theme can issue. It may be discovered that the particular approach failed to work in the past because it really didn't relate to any significant product advantage.

List What the Competition Is Stressing

This particular catalog may be long or short depending on how many major competitors there are and how many different campaigns each may be running. In our own campaign, we usually attempt to emphasize some aspect that the "other guys" are not talking about in order to differentiate more effectively our product from theirs. Nevertheless, if your product is unequivocally and demonstrably superior to a competitor in terms of the element that competitor is currently stressing, you may want to "take him on"

at his own game. In either event, list #6 has given you an inventory of what tunes the others are singing. It can therefore serve to eliminate their approaches from your composite list of options or it can alert you to the fact that encroachment on any of these "occupied" themes may set up significant brand recall and/or comparative advertising considerations.

Weigh the Options that Remain

After crossing off those benefit approaches from list #4 which are: (1) undesirably replicative of past campaigns or (2) dominated by the competition, you are left with a final and residual slate of possibilities. From this slate, and in conjunction with client representatives, the benefit-expressed campaign theme must be selected. For maximum effectiveness, all subsequent advertising for the product, service, program, or station should be expressed in terms of this theme. Otherwise, you run the risk of advertising against yourself—of seeming to promote two separate and competing accounts rather than a single, consistently packaged one.

Pick a Product Personality

Based on your theme and the benefit it conveys, a product personality, expressed in a consistent and customized writing style, should be allowed to emerge. Product personality will come through in your spots whether you want it to or not, so take the initiative to fashion one that is most appropriate to the campaign and client. Too many campaigns are afflicted with vapid or even schizoid image traits because, though the benefit theme has been carefully determined, the verve and style of the words conveying that theme have not been carefully monitored from spot to spot. In such cases, the product or client may sometimes come across as somber, may at other times appear simply businesslike, and on still other occasions appear downright dictatorial.

Product personality is the single most perplexing concept for a novice writer to grasp because, though certain personalities seem generally associated with particular themes or product categories, there are now lighthearted insurance companies as well as deadly serious soda pops. Product personality is like an old friend whose actions have a comfortable and reassuring predictability, a predictability which flows from a distinctive yet elusive way of saying and

BIC SHAVER

CLIENT: BIC PEN CORP.

CODE NO.: W8BR6316

TITLE: "STROKE - USA"/REVISED

LENGTH: :30



HE: I used to hate to shave in the morning.



SHE: Now he loves to get stroked in the morning.



HE: Why just shave in the morning . . .



SHE: . . . when you can get stroked in the morning.



[VO]: The new Bic Shaver is so different, it turns shaving into stroking.



That's because it's so light and maneuverable.



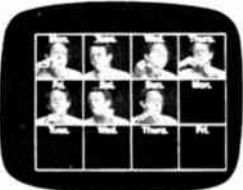
And the BIC Shaver costs less than 25c . . . cheaper than blades.



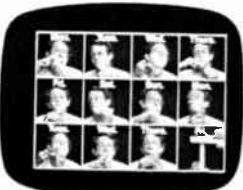
It's a stroke of genius.



SHE: He really got stroked this morning.



[VO]: The new Bic Shaver. Lots of great shaves.



then on to the next.



It's the stroke of genius.

WELLS, RICH, GREENE, INC.

Courtesy of Kenneth S. Olshan, Wells, Rich, Greene, Inc.



1. (SFX: Waiting Room Sounds).



2. (SFX).



3. (SFX).



4. (SFX).



5. (SFX).



6. (SFX).



7. (SFX). ANNCR: (VO) Naturally shiny hair ... is irresistible.



8. (SILENT).



9. If you haven't got it, ...



10. buy it. Clairol sells it in this little tube.



11. And it's called Vitapointe Creme Hairdress and Conditioner.



12. A hairshine cream that disappears.



13. All it leaves behind is ... shine.



14. For irresistibly shiny hair, there's nothing quite like ...



15. Vitapointe by Clairol. (SFX)

Courtesy of Robert Levenson, Doyle Dane Bernbach, Inc.

doing things. We can neither describe nor quantify this quality. We only know that it appeals to us.

Copywriters strive mightily to understand and recreate this same attribute in the material they write for a particular product; to endow it with a cohesive "attitude familiarity" that is carried through that account's every spot. The sustaining of this attitude usually becomes so second-nature to a copy group, in fact, that major product personality modification can in most cases be accomplished only when the account changes agencies.

If you still don't understand what product personality *is*, take a look at the 'boards on the two previous pages. Both are for low-cost toiletry items. Take your time and study each carefully.

Though capitalizing on the same tactile and sex appeals, do these two spots both exhibit the same personality? If you think so, go back and look at them again. If you think not, then try to conceive of each written in the tenor of the other. That gives you one product intended for blatant lechers and another that caters to embarrassingly timorous and disastrously unliberated wives. What changed? Not the medium, not the casting, and not even the consumer-related benefit. The only element that we juxtaposed was the product personality through shifting of the writing motif that determines it. So don't, whatever you do, take product personality lightly in planning your campaign development.

CONCEPT ENGINEERING VERSION 2— CONSTRUCTING THE CAMPAIGN PROPOSAL

Frequently a copywriter is called upon not only to compose a broadcast treatment but also to prepare and (unlike the just-discussed lists) *actually submit* all the analysis that leads up to that treatment. In fact, the scripts may never be produced, the account never won, if the creative proposal as a whole lacks clarity, precision, and persuasiveness. Writing solid proposals is often a prerequisite to attracting the accounts that pay your salary and should therefore merit careful attention. Proposal realization is normally the sum of five component steps:

1. Client analysis
2. Competition analysis

3. Advertising Objective (AO) development
4. Creative Selling Idea (CSI) construction
5. Sample message creation

Let's take a careful look at each phase of the process.

Client Analysis

The more you know about the firm whose products you're seeking the opportunity to sell, and the more you know about each of those products, the larger will be the range of options that open themselves to you. The comprehensive client analysis shows the firm you are courting that you have taken the trouble to learn a lot about its operation and have compiled all the relevant information needed to marshal a proper campaign response. For your own purposes, of course, the client analysis serves to garner the raw material out of which those aforementioned lists of positive attributes and weaknesses can easily and accurately be assembled.

While clients themselves can usually be counted upon to supply a great deal of data about themselves, smart campaign creators have learned not to rely exclusively on such materials. This is because client-originated information may be flawed or incomplete for either of two reasons:

1. The client is so close to the business that he fails to take note of elements that, though common to him, may be of unusual appeal to lay consumers. One brewer, around his firm's copper tanks all his life, was surprised that a touring creative team took such interest in them. When exploited in a "gleaming copper kettles" approach, however, this client-dismissed aspect became a successful and tangible referent for the firm's fire-brewing benefit. As writers, we are (fortunately) as initially ignorant of the operations of most of the businesses for whom we write as are the consumers at whom we aim our messages. We, sometimes better than the client, can therefore isolate those methods and modes of his operation that are of greatest potential interest to his customers. We can isolate an implement or process that, while mundane to the client, can be of great benefit-illustrating significance to us and the broadcast audiences to whom we are writing.

2. Client-originated information may also be deficient because top management, or those who work for them, are afraid to lay bare product/corporate weaknesses. Management (or more often, management's nervous hiring) tries to "gild the lily" and treat the copywriter or agency as just one more consumer of its public relations plaudits. Then they wonder why the subsequent advertising blows up in their faces because the public wasn't told about the mandatory eight-week delivery delay or that the additive didn't help pre-1975 engines. Experienced copywriters and market-wise clients have discovered that the firm's public relations department is usually *not* the best liaison with its advertising agency. To do its job, the agency needs the ugly truth rather than the rosy glow that emanates from the PR office.

Take the data that the client or prospective client provides and thoroughly evaluate it as filtered through your own appraisal of client/product strengths and weaknesses. If you can, visit the firm's office, store, or plant. Take note of everything, for you can never tell when a seemingly insignificant on-site discovery can later be the key to a blockbuster campaign.

Competition Analysis

Once you have briefed yourself and *been* briefed on all available account data, you are in a position to define and scrutinize the competition's scope and character. Putting it another way, you are ready to complete, for your own reference, that list #6.

The first requisite of a functional competition analysis is the *competition yardstick*; a definitional framework that separates the real from the imagined rivals. Since the client analysis has already provided you with a clear portrait of your own account, it is relatively easy to isolate its main wares and use these as discriminatory criteria. If your client's restaurant caters to the cocktail crowd, you probably should not worry too much about threats posed by family eateries and diners, for example. In short, your client's key activities become the central qualities that any other firm must possess in order to constitute real competition. Here are some sample yardsticks, each of which would usually be preceded by the phrase "Competition for (client/product name) would include . . ."

any gas station within eight miles that also features complete engine repair service;

any store that sells shoes for the whole family;

every all-seasons sporting goods establishment whether self-contained or part of a department store;

every presweetened cereal intended primarily for consumption by children;

any plumbing and heating contractor that handles both installation and maintenance.

Once yardsticks such as these ferret out the *primary* rivals, a work-up statement on each can be prepared. Such statements are not required to have the depth of the original client analysis but instead need concentrate only on describing each competitor's condition *relative to the strengths and weaknesses of your own account*. Hopefully, a pattern will at this point begin to emerge and you will discover that your client or product is consistently superior to (or at least, *different from*) all competitors in regard to certain specific qualities or ways of doing business.

It might be that your firm has longer hours, a more convenient location, or more years of experience than any of its rivals. Or, your product may be less expensive, faster to use, or easier to store than those manufactured by other companies. Whatever the case, such distinctive advantages have now been identified as potential prime agents for the total campaign strategy.

As the last part of our competition analysis, it is necessary to uncover which advertising vehicles the competition is using and what approaches they are taking via these vehicles. Your broadcast material may qualitatively and stylistically vary a great deal depending on whether or not your opponents are utilizing radio and television in a significant and high-profile manner. You can't, for instance, outspend a much larger rival so you may want to consider exploiting that very size discrepancy through copy that orchestrates your benefit to the tune of an underdog motif.

Advertising Objective (AO) Development

With the completion of steps 1 and 2, all the results are in and it is time to make the unequivocal choice of the central theme that all advertising for this particular product will be designed to

promote. Bolstered by an incisive and, we trust, unblushing measurement of marketplace realities, we are now in a position to adopt an approach calculated to achieve the most positive recognition possible for the client whose aims we are serving.

From a functional standpoint, the AO must be narrow enough to delineate your client clearly from the competition yet broad enough to encompass several related subthemes that may later evolve in campaign fine-tuning. We want to provide "growing room" for our overall approach without making the AO so vague that we lose the sense of client uniqueness. If, for example, that same Advertising Objective could be put to use by a rival, it should never have been selected in the first place. As in the following, the AO will usually include a specification of target audience (universe) and delineation of our key client benefit or benefit-complex:

Attract women over thirty to Marlene's by stressing the shop's concern for *sensible* fashions.

Communicate to above-average-income families with children that Pizza Hut restaurants employ dedicated people whose primary responsibility is to serve customers.¹

Convince downtown workers and shoppers that they can get the ample portions and unique taste of country-style cooking at the Country Kitchen Restaurant.

Let air travelers know that only Western Airlines gives every passenger first-class legspace on every flight.²

Show kids that Milk Duds is America's long-lasting alternative to the candy bar.³

The selected advertising objective is then recast into a *positioning statement* that allows the essence of the AO to be articulated in the spot. You would never want to utilize the above Pizza Hut objective as copy, for example, but the positioning statement "our people make our pizza better" expresses its central tenet in a

¹ Sam Moyers, writing in "Monday Memo," *Broadcasting Magazine*, July 21, 1975, p. 10.

² Louis B. Brown, writing in "Monday Memo," *Broadcasting Magazine*, June 9, 1975, p. 8.

³ Al Ries, writing in "Monday Memo," *Broadcasting Magazine*, August 26, 1974, p. 11.

more abbreviated and conversational form that easily lends itself to script inclusion. Likewise, "when a candy bar is only a memory, you'll still be eating your Milk Duds" is a swingy, copy-ripe translation of the necessarily clinical AO whose cause it promotes.

From a marketing standpoint, positioning is, in the words of advertising board chairman Al Ries, "looking for a hole that doesn't belong to someone else."⁴ Positioning, in other words, is what all of our earlier-mentioned lists and proposal steps have been geared to facilitate. We are trying to find what might be called the "high ground of advantage"—the orientation toward our product or service that clearly and auspiciously sets it apart from the competition. According to Mr. Ries:

The first rule of positioning is this: You can't compete head-on against a company that has a strong, established position. You can go around, under or over, but never head-to-head. The leader owns the high ground.

The classic example of No. 2 strategy is Avis's. But many marketing people misread the Avis story. They assume the company was successful because it tried harder. Not at all. Avis was successful because it related itself to the position of Hertz. Avis pre-empted the No. 2 position. If trying harder were the secret of success, Harold Stassen would be President. . . .

Too many companies embark on marketing and advertising programs as if the competitor's position did not exist. They advertise their products in a vacuum and are disappointed when their messages fail to get through.⁵

From a somewhat different though associated perspective, positioning also means accommodating a prime product characteristic to a particular (often *new*) consumer-use benefit. With so few people baking from scratch anymore, the Arm & Hammer people may well have foreseen ever-deepening retail problems for their baking soda. But through positioning (or, since the product had long been known for a different use, *re-positioning*), the anachronistic baking ingredient became the modern "nice little secret for your refrigerator." To heighten further its benefit as a deodorant for closed spaces, the advertising that flowed from this re-position-

⁴ Ibid.

⁵ "Do's and Don'ts of Broadcast Promotion Star at BPA Seminar," *Broadcasting Magazine*, November 26, 1973, p. 30.

ing also was set up to demonstrate how, once its refrigerator days were over, the stuff could be used to freshen a drain or kitty's "drop-box."

Positioning statements, and the Advertising Objectives that mandate them, are obviously of extreme importance for both old and new products and use-benefits. They are also the prime indication that today's copywriter must be part creator and part market strategist, a professional at home in both worlds who knows, as does Needham, Harper & Steers' chairman Paul Harper, that,

To cut through the fog between the viewer and the set, advertising must precisely position your product. There must be a simple, direct line between product value and perceived consumer need. Also, the execution must be unconventional. That doesn't mean weird, it means different—original, with visual and audio qualities that demand attention.⁶

Creative Selling Idea (CSI) Construction

From the AO, and the positioning statement that mirrors it, spin a number of related, more detailed and, we hope, unconventional execution concepts, each of which can form the skeletal idea for a spot or flight of spots. Definitionally, a CSI is

a consumer-related benefit
(+)
a technique for presenting it
(as applied)
specifically to this product or service.

CSIs must be very carefully constructed if they are to contain all of the above ingredients as well as relate unmistakably to their parent Advertising Objective.

Frequently, a novice writer will construct CSIs that are long on technique but in which the benefit is buried if not missing altogether; or the benefit may be there but its execution is vague or unworkable within the creative and budgetary confines of the campaign. Worst of all, the benefit and technique may show real labor and promise but fail to showcase the product properly or be totally outside the parameters set by the coordinating AO. This

⁶ Paul C. Harper, writing in "Monday Memo," *Broadcasting Magazine*, Dec. 20, 1976, p. 12.

last malady, of course, would result in the sort of campaign fragmentation that all the previous stages of proposal development have worked so diligently to preclude.

Here is the previously presented Advertising Objective for Marlene's and three sample CSIs which flow from it. Notice how each includes all three components of a good Creative Selling Idea and how each relates back to the umbrella AO. Note too that each CSI could constitute the basis for a single spot as well as a whole series of clearly related spots that would thereby comprise an *integrated flight*:

Advertising Objective:

Attract women over thirty to Marlene's by stressing the shop's concern for *sensible* fashions.

Creative Selling Ideas:

- 1) Straight spots featuring female school teacher(s) who find(s) Marlene's blouses are comfortable to teach in and still look smart.
- 2) Husband uni-voice testimonials to the economical altering service Marlene's provides to "tailor-make" their clothes—even after the sale.
- 3) Marlene talks to the ladies about her fashionable yet adaptable head-wear.

Sample Message Creation

As the final step in your proposal development, you are ready to engage in what most copywriters (vocationally, at least) like best. You can now create a sample series of announcements that reflects all the market data and decision making with which the first four stages of the proposal are preoccupied. The messages constructed and presented at this, the final, stage of the proposal, may either all relate to a single CSI—and thereby constitute an *integrated flight*—or they may derive from several different CSIs in order to demonstrate the range of campaign possibilities which exist within the framework of the advocated AO.

Lest we forget that successful public service campaigns must be forged on fundamentally the same proposal anvil as a commer-

cial strategy, here is the objective for the United States Catholic Conference's Campaign for Human Development together with a sample spot to illustrate how each of its subgoals are to be realized. Because of the intangibility of their products and, consequently, of their AOs, public service organizations often use subgoals rather than CSIs to manifest the various components of the belief or action that they advocate. By defining the parts, the subgoals therefore help collectively to characterize the whole.

Objective: To heighten public awareness of the problems of poverty as well as to illuminate some of the solutions such as [subgoals] community organizing, caring, and working together.⁷

Subgoal #1—Community Organization

30-second TV spot

<i>Video</i>	<i>Audio</i>
CONVENTION SCENE CAMERA MOVES DOWN CENTER AISLE	<u>VOICE OF MEETING CHAIRMAN:</u> The third Annual Convention of the Northeast Community Organization is hereby called to order.
CU, SIGNS: Trinity United Methodist NE Mothers for Peace Our Lady of Lourdes	<u>ANNCR.</u> (VO): A convention—but a different kind.
WOMEN WORKING AT TABLE	The elderly, the poor, little people getting together
MAN STANDING AT MICRO- PHONE SIGN: Strength in Action	to stand up against big wrongs in their neighborhood. Wrongs like industrial pollution,
CU: INDIVIDUALS SPEAKING INTO MICROPHONES	Landlord abuse—wrongs they didn't think they could change until they got together. (SOUND OF APPLAUSE)

⁷ Letter from Francis P. Frost, Director, U.S. Catholic Conference Creative Services, March 9, 1977.

Video

Audio

CU: PEOPLE APPLAUDING

CUT TO FULL SCREEN:
Campaign for Human Development
U.S. Catholic Conference
Washington, D.C. 20005

Campaign for Human Development

Subgoal #2—Caring

60-second TV spot

Video

Audio

TWO INDIAN WOMEN WITH AN
INFANT WALKING IN A BARREN
FIELD

Old Indian Man

QUICK CUTS OF PEOPLE, IN-
CLUDING

Truck driver training
men studying engine

Chicano radio announcer
parking attendant

two women outside store
family eating hotdogs
girl selling flowers in street
cab driver
office workers (men & women)
traffic cop
stone mason
girl on bike
child in dentist chair
woman looking at papers
girl at work site
telephone cable man

MALE VOCALIST WITH GUITAR:

It's the same old earth
It'll always be.
With a newfound worth,
and dignity;
Livin' with the joy of
bein' free—

CHORUS:
bein' free—

SOLOIST:
you and me.

CHORUS JOINS HIM IN REFRAIN:

The joy of people workin' together
People determined to win,
Building for tomorrow,
Startin' to dream again.

ANNCR. (VO):
The Campaign for Human
Development is all of us—
together with hope—learning to
care.

FREEZE FRAME: MAN WAVING

LOWER THIRD SUPER:

CHORUS:
Learnin' how to care,
Learnin' how to live and hope,
And learnin' how to share

Video

Audio

Campaign for Human Development
U.S. Catholic Conference
Washington, D.C. 20005

ANNCR. (VO):
Campaign for Human Development
United States Catholic Conference

Subgoal #3—Working Together

30-second radio spot

HARRY: (VO RATTLING OF DICE) All right, let's see if you can get past me on this turn, Joe.

JOE: All right, let's see, Harr, let's see. (DICE ROLL AND STOP) Oh, no, no, look at that!

HARRY: Looks like you didn't make it, Joe, and is it going to cost you!

JOE: Oh, I guess, but Harry, that's it. I'm wiped out.

HARRY: Oh, too bad, old buddy, but that's life.

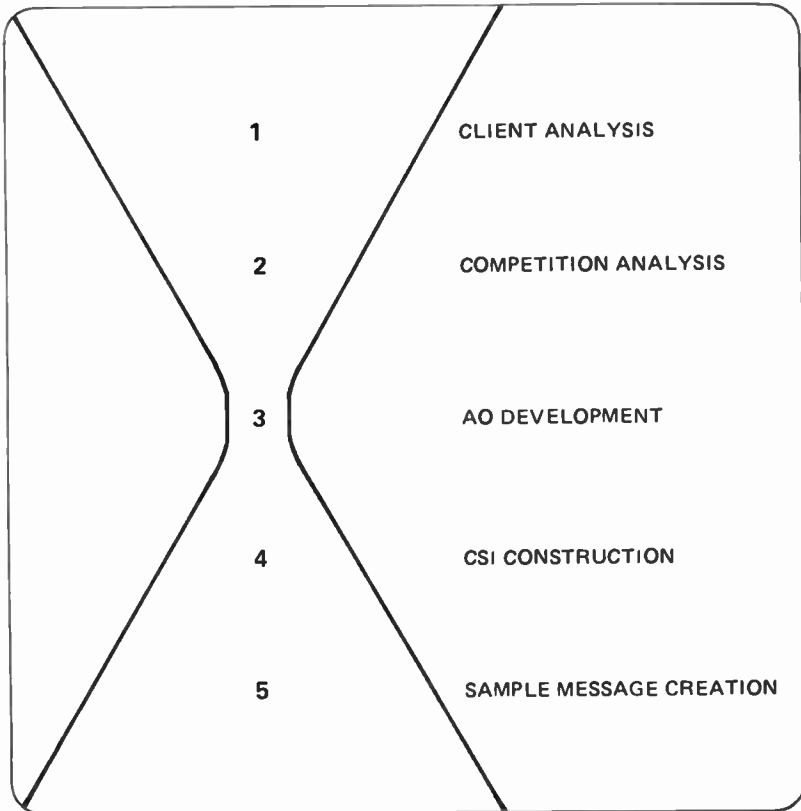
ANNOUNCER: For too many people, that is life. But we believe it shouldn't be. The Campaign for Human Development. People Together—With Hope. The United States Catholic Conference.

All of the above courtesy of Creative Services, U.S. Catholic Conference.

Looking at our five-stage proposal process in retrospect, it can be seen to resemble schematically the cross-page hour glass. We start off as broadly as possible, gathering and analyzing client data from every conceivable source and perspective. This leads to the development of a discriminatory competition yardstick and a consequent narrowing of focus to encompass only those other firms and products who meet that yardstick's specified criteria. From this we taper the process even more in the construction of an Advertising Objective and associated positioning statement.

Together, these set the boundaries within which our product can be discussed and revealed to its greatest advantage. Several possible Creative Selling Ideas or subgoals branch out from this AO, and these CSIs and subgoals, in turn, can each give birth to several closely associated spots and series of spots.

Through it all, the AO functions as key controlling agent. The first two stages of proposal development are devoted to its careful sculpting and the last two stages to its preservation and attainment. The Advertising Objective, in short, constitutes the *synergism* (look that up in your Noah Webster) between broad-based market research and multifaceted creativity.



Proposal Hour Glass

PROPOSAL-RELATED ACTIVITIES AND IMPLEMENTS

Particularly as an in-station copywriter, you may never be called upon to construct a full-scale proposal of the type just described. Your local accounts may have long since been presold or attracted by a special price structure or ratings report which the station salespeople are pushing. Under such circumstances, your main responsibilities will be to write the copy for these local paying customers in the manner to which they and/or your sales staff are accustomed. If that merchant simply likes to see/hear himself on the air, you accept the fact that he is spending money to sell himself rather than his business and showcase him as best you can.

There comes a time, however, when even the most prosperous station needs to solicit some new accounts or, due to changing market or client management conditions, revamp existing copy approaches. Perhaps a new competitor has emerged for your client or that client has moved into a new line or area of endeavor that presents him with a whole new slate of competitors. Under such conditions, the *prospects file* becomes a crucial resource—and one for which you, the copywriter, may be responsible.

Simply put, the prospects file is made up of profiles of those area businesses that are either potential clients or potential or actual competitors of current clients. Each profile usually consists of a somewhat abbreviated version of proposal stage #1 (client analysis) plus a semistandardized stage #2 (competition analysis).

Since you don't have the time, nor the immediate need, for truly comprehensive client analyses in this prospects file resource bank, each sketch will normally just set down the main characteristics of each business and any advantages or weaknesses for which it is particularly noted. The limited depth of these profiles, in turn, makes it impossible to draw up *detailed* and customized competition analyses from them. As the prospects file is an initial familiarizer rather than a finalized end product, however, *individualized* competition analyses for a bunch of businesses which may never become your clients would only be a waste of effort.

Instead, certain categorized competition surveys can be written in such subject areas as restaurants, financial institutions, auto repair shops, etc. Copies of these can be placed with each prospec-

tive client profile belonging to that category. If the classification is an especially large one given the market situation, you can also break down these categories into subunits. Restaurants, for example, may be divided into fast food places, pizza parlors, and formal dining establishments with separate competitive summaries written for each division.

For purposes of illustration, let's say that one of your station's sales personnel is trying to woo business from a furniture emporium which has not previously advertised on your outlet. This salesperson should be able to obtain from the prospects file a prewritten, generic competition analysis covering market furniture stores as a whole. This can be supplemented with the individual sketches on each of the stores, including, of course, the profile on the store being courted. As that store becomes more interested and requests more detailed advertising suggestions, its abbreviated profile can be expanded and updated on the basis of the information to which it now gives you or your sales staff access. The generic competition analysis can also be customized to take into account the particular strengths and activities of this store and, if necessary, the other three stages of a full-dress proposal can now be prepared.

If the furniture store joins your list of time-buyers, the pre-search will have immediately paid off. But even if the store decides to forgo spot buys with your station at this time, all the effort has not been wasted. For, in the courting process, you have acquired a good deal more information about that store and, therefore, about the furniture business in your market; information that can help you serve that firm more quickly in the future. And even if the store *never* purchases a single spot, your prospects file has still been enriched by much more specific and comprehensive material about it—material that can be very useful in constructing pitches or formal proposals to that store's competition.

A closely allied procedure in which you as a copywriter may be involved is called *spec writing*. In spec writing, you prepare sample spots for businesses that are not yet your clients. Technically, the last stage of formal proposal development can be labelled spec writing but, more commonly, the term relates to the creation of a catalog of generic spots for each of the prime business categories from which your station or firm would expect to draw clientele.

In this latter use of the term, spec writing can be an extremely

frustrating experience for the copywriter since, in many ways, you are writing in a vacuum. If you have access to a prospects file, you at least have a general idea about the competitive arena in which your sample spots must function and a broad outline of the advertising approaches being utilized in it. Nonetheless, you are still forced to create prototype advertising for an as yet unnamed product or business; advertising that your station's sales or agency's account force might use to entice several different firms in that same classification.

Worse yet, you may find yourself in a regional or national spec writing situation where you have only the broadest of market data to guide you. And, in a few cases, you may even be ordered to prepare a *general spec spot inventory*—a series of treatments that could be auditioned by prospects in a wide variety of business categories to show them the advantages of radio or television or the type of creative styling that your firm can employ to showcase them.

Under such circumstances, you can only, like poor old Charlie Brown, bull your neck and grit your teeth and swing. Use whatever product classification parameters and data that are available to you in orienting your hypothetical approach to the very real marketplace consumers at which this approach is supposedly aimed. Even if you have been given only the broadest description of the types of business or services to which your spec spots are expected to appeal, you can at least make sure that each announcement you write includes a rational appeal, an emotional appeal, a consumer-involving benefit, and the other main qualities that have been discussed over the last eleven chapters. Since even the most vaguely assigned piece of spec writing still has to have some sort of product or service in it in order to *be* a spot, you can at least formulate a workable benefit approach from the general product classifications to which your spec spot may be applied.

To the extent that you have anything to say about it, spec-written spots (unless part of a specific and well-analyzed proposal) should not later have some client/product name slapped on them and be thrown on the air. From everything we have said in this and previous chapters it should be clear that the most successful broadcast advertising is that which arises from careful scrutiny of a *particular* product with *particular* benefits and *particular* advantages over a *particular* list of competitors. The spec-written spot is intended to evince creative technique. It is not designed to *sell*

anything other than itself and the station or agency that commissioned it.

CASE STUDIES

A discussion of broadcast campaign construction would not be complete without the presentation of some illustrative examples of campaign development in action. The cases that follow will not articulate every step in proposal evolution. To do so would require an entire book in and of itself. Instead, they serve collectively to exemplify the interaction of market analyses and conditions with creative design and development.

Case #1—Continental Airlines⁸

This classic example of "finding what's different, then selling it" was conducted by the Needham, Harper & Steers agency which found itself with an account for an airline much smaller than most of its trunk line competitors. Yet, Continental had to compete with the giants who flew the same type of planes to the same cities and at the same basic ticket costs and who, because of their size, had a lot more money to spend on advertising. Under such circumstances, a "more" battle with your rivals is impossible. What to do?

To get a handle on both the client and the competition (in other words, to prepare proposal stages 1 and 2), agency personnel assigned to the Continental account took several unheralded trips on client and competing aircraft. The only difference that they were able to detect was the obvious market condition with which they had started—Continental's smallness. Because most people automatically equate being "big" with being "best," this characteristic did not initially seem very promising.

Yet, in probing into the *benefits which flow from this attribute*, the team struck "gold." The team observed that, because Continental employees were bigger cogs in a smaller wheel, they could better perceive their contribution to the company as a whole and therefore took greater pride in their jobs. This pride then

⁸ Extracted from Harld Kaufman, writing in "Monday Memo," *Broadcasting Magazine*, October 17, 1966, p. 24.

translated itself into a number of tangible, consumer-benefit implementations as people pleased with their jobs worked harder and more smoothly to please customers. The theme statement (*positioning* was not yet a commonly used term) that evolved from all of this was:

Come travel with us and feel the difference pride makes.

And, as an ID line to link this theme with the firm's aircraft insignia, this associated phrase soared to prominence:

Continental—the proud bird with the golden tail.

The television execution of this campaign strategy began with a kickoff spot that followed a Continental Golden Jet from takeoff to touchdown. Besides a specially-composed (and widely adaptable) piece of music called the "Proud Bird Theme," the only audio was a spoken line near the commercial's conclusion: "Come travel with us and feel the difference pride makes—Continental Airlines; the proud bird with the golden tail." This same spirit was then carried over into subsequent spots which showed the proud Continental employees attending well to a variety of customer-serving chores.

Though this campaign was later phased out in favor of a much more swingy corporate personality ("We really move our tails for you"), the "proud bird" approach did much to convince air travelers that flying Continental was not only a legitimate but perhaps a *preferable* alternative to flying with one of its larger competitors.

Case #2—Ronzoni Macaroni⁹

Like Continental, the Ronzoni company is the "little guy" in a "big guy" dominated field. As an initially single-market company

⁹ Extracted from Murray Firestone, writing in "Monday Memo," *Broadcasting Magazine*, March 31, 1975, p. 14.

competing in that market against the nationally-active subsidiaries of giant conglomerates, how does a family-owned business survive?

It survives through an advertising approach that makes the most of this family-run characteristic; in other words, an approach that once again finds what's different and then sells it. When the Murray Firestone & Associates agency first acquired the Ronzoni account, its staffers conducted the same sort of field research that the Needham, Harper & Steers people had devoted to Continental. The Firestone account group found that no single phase of the business was run without the personal supervision of a member of the Ronzoni family. They also found that, in the old Italian sections of Greenwich Village and the East Bronx, when you asked for a "package of pasta" in a grocery store, you were handed a box of Ronzoni.

With a consequent Advertising Objective *to let people know that Ronzoni quality was a family as well as a brand name hallmark* and a positioning statement that "there's always a Ronzoni watching the pot," these market observations were put into creative action. The camera crew went right to the factory and showed Richard Ronzoni and his cousin Ron in their normal day's work: checking the ingredients, the preparation, and the taste of Ronzoni spaghetti sauce. In another spot, the action was placed in an East Bronx Italian neighborhood where, as the visual cuts from one Italian delicacy to another, the voice-over concludes:

Next time you're in an Italian neighborhood, go into a store and ask for spaghetti. No special brand—just spaghetti. And see what you get.

The final shot then focused on the box of Ronzoni being laid right on the counter.

This campaign's slice-of-life response to market realities brought Ronzoni's share of its home-base New York pasta market up 33 percent over an eight-year period and helped propel the client from single-city status as a pasta manufacturer to multi-city success as a purveyor of a complete line of pasta, sauce, frozen-food, and egg-noodle products.

Case #3—Pizza Hut¹⁰

A franchiser which has been in operation since 1958, Pizza Hut Inc. has, in recent years, encountered more and more competition in the national marketplace. Its agency, Noble-Dury & Associates, therefore set out to find a campaign approach that would continue to make Pizza Hut stand apart from its rivals for the "above-average-income families with children" trade. Unlike Ronzoni's, the Pizza Hut organization is a publicly-held corporation which needs brand identity and brand image to tie together its scores of (from a family standpoint) unrelated franchisees.

From extensive research efforts that included attitude-awareness and usage studies, group interviews, and other survey techniques, three primary benefits seemed to surface constantly in regard to this client: (1) the consistent popularity of its food product; (2) the courteous service provided by its employees; and (3) the unrushed, comfortable atmosphere of its uniformly designed places of business. As all three of these characteristics flow directly from the Pizza Hut people, the key consumer benefit-complex (as expressed in the client analysis summation) seemed to be that:

The people who run the restaurants are enthusiastic and dedicated. Great care is taken in food preparation and all products are made by hand. Courteous service is provided by trained waitresses. The atmosphere is pleasant and conducive to relaxation and total enjoyment of a meal. The manager and his people are determined to please each customer.

From this portrait of the client as filtered through a comparison with the attributes of key competitors, emerged the AO:

Communicate to above-average-income families with children that Pizza Hut restaurants employ dedicated people whose primary responsibility is to serve customers.

¹⁰ Extracted from Moyers, p. 10.

This AO, in turn, fostered the original positioning statement, "Our people make our pizza better," and, when the franchise's menu was expanded the following year, the replacement, "Our people make it better."

To bring life to the claim, Pizza Hut spots, like those for Ronzoni's, utilized real-life employees and locations whenever possible in both the video and the sound track. From waitresses washing the windows to managers accepting fresh vegetable deliveries, copy execution of the research-mandated strategy led to increased Pizza Hut sales and, just as importantly for the future, increased brand awareness throughout the country.

Case #4—Benihana¹¹

Though there is hardly a citizen who cannot accurately define what a pizza is, there is a far less widespread understanding of the true character of Japanese food. As Kracauer & Marvin Advertising found in planning a campaign for the Benihana of Tokyo restaurant chain, most Americans perceived Japanese cooking as being limited to sukiyaki and raw fish. Thus, their advertising strategy could take far less for granted than could that for Pizza Hut or, for that matter, Ronzoni's. As a demonstration vehicle, television was figured to have the capability to dispel the culinary clichés about Japanese cuisine at the same time it was showing the enjoyment that eating at a Benihana restaurant could provide. In addition, TV was selected as a preemptive strike medium against the competitors who had been cashing in on Benihana's pioneering efforts in market after market. All three of these goals reduced themselves to one fundamental objective:

To introduce the restaurant-goer to Benihana's special mystique.

Via the Creative Selling Ideas which spun off this objective, several unique but complimentary creative treatments were employed. One spot featured the testimony of Benihana's founder, Rocky Aoki, who pointed out:

¹¹ Extracted from Hans Kracauer, writing in "Monday Memo," *Broadcasting Magazine*, March 4, 1974, p. 15.

When I came to this country nine years ago, most Americans thought Japanese cooking meant only sukiyaki. Or raw fish. But I had a dream. I'd introduce hibachi cooking to America.

As Rocky talked, the trademark theatricality of the Benihana chef who cooks your meal at your table was being visually demonstrated as was the tempting (and definitely non-raw-fish) character of hibachi steak.

In an associated commercial, a man rattled off a list of anxieties about what Japanese food would do to him. Suddenly, the Benihana chef appears, performs his cooking extravaganza, and leaves the man chastened but happily digging into his steak. Thus, the spot not only broke the Japanese food stereotype but also illuminated the unique performance aspect at Benihana which differentiated it from rival Japanese eateries. Another treatment in the same vein filtered the whole scene through the Benihana chef's perspective and featured a rookie about to make his in-restaurant debut. An old-pro chef provides the nervous youngster with a pep talk and sends him out to give what ends up being a masterful performance, thus simultaneously demonstrating the consumer-related benefits accruing from the Benihana dining experience while creating interest-heightening empathy for the Benihana chef.

After only six weeks on the air, this three-pronged but carefully focused campaign increased volume at several Benihana locations by as much as 35 percent.

Case #5—Calavo Avocado Guacamole¹²

A carefully directed radio campaign can have just as much impact in its own way as can a television plan—even in cases where, like Benihana, the product itself is in basic need of defining. Such a definitional problem was met head-on and solved several years ago by the old Anderson-McConnell agency on behalf of its client, the Calavo Growers of California.

The product to be marketed was Calavo's guacamole—a frozen avocado dip which, though one-of-a-kind as to its ingredients, had to compete with the much better known dip flavors manufactured and promoted by much larger corporations. It was,

¹² Extracted from Clinton Rogers, writing in "Monday Memo," *Broadcasting Magazine*, June 10, 1968, p. 18.

in short, a Ronzoni-size problem and Benihana definitional task all rolled into one.

With a small budget that made radio the only feasible broadcast delivery system, the Anderson-McConnell creative group went about their analytical work. Given the uniqueness of the product and its name, an extensive client and competition analysis was unnecessary. The Advertising Objective, after all, was virtually automatic:

To identify and introduce to party-givers what guacamole is and who makes it.

Because avocados were still a fairly exotic item in most parts of the country, it was doubtful that consumers would make that key original purchase simply for their own snacking as they would, say, a new brand of peanut butter. Rather, special foods are purchased for special occasions—for parties, in other words, so those people whose social and economic status enabled them to give parties became the campaign’s target audience. And since parties are supposed to be fun, a light, humorous approach seemed not only natural, but almost mandatory—as long as the humor did not decrease the attention given to product definition.

One of the resulting Calavo executions was presented in Chapter 8. Go back and reread it along with its sister version which follows:

<u>(MUSIC:</u>	<u>COCKTAIL DANCE-BEAT BEGINS)</u>
(SFX:	INTERMINGLE PARTY SOUNDS)
<u>(MUSIC:</u>	<u>STOPS FOR:)</u>
MAN:	(Pompous) It’s a scientific breakthrough, do you hear? Frozen avocado dip, fully prepared and ready to release its provocative flavor at the touch of a can opener. What do you say to that, eh?
2ND MAN:	What <u>can</u> I say? Holy guacamole!
<u>(MUSIC:</u>	<u>STARTS AND STOPS FOR:)</u>
WOMAN:	Calavo Avocado Guacamole, Roger?
3RD MAN:	You’re talking my language, Elaine.

- (MUSIC: STARTS AND STOPS FOR:)
- MAN: Honey, did you know that this avocado dip is frozen at 300 degrees below zero?
- 2ND WOMAN: Speaking of that, dear, did you notice I'm the only woman at this party without a mink coat?
- (MUSIC: STARTS:)
- 2ND MAN: GWA-ka-mole, eh?
- 3RD WOMAN: WA-ka-mole. Calavo Avocado Guacamole.
- 3RD MAN: (In rhythm) Calavo Avocado Guacamole (BEAT) Dip.
- ALL: (In rhythm) Calavo Avocado Guacamole (BEAT) Dip.
- (Repeat to fade out at time.)

Definition, boisterous brand memorability, and continuing universe-oriented interest make this Calavo campaign a classic low-budget success story. As it unmistakably proves, careful campaign planning can bring significant dividends to small as well as large account applications.

Case #6—Riceland Rice

To succeed, the Calavo campaign had to define and promote a product among consumers who were highly unfamiliar with it. The Riceland Rice account, handled by Noble-Dury & Associates, had exactly the opposite task. It had to demonstrate to heavy users of rice—to people who are already virtually rice experts—that Riceland was the brand for them. Still, Riceland needed to establish its superiority among the people of its region in the same way that the Ronzonis had to strive to dominate theirs.

But since the Riceland name did not, by itself, automatically establish its credentials in the way the Ronzonis' surname did, Noble-Dury had to create a campaign that clearly linked rice-lovers with their product. Out of all of this, and to hold and expand Riceland's essential market made up of the people who eat rice every day, the agency developed the positioning statement:

Riceland Rice—for people that know about rice.

Neither an elegant nor a particularly glossy line, it nonetheless succeeded because it was on-target with the style and preferences of the universe at which it was aimed. The commercial executions struck this same responsive chord. Shot in key restaurants located in heavy rice-consuming areas, each spot used music indigenous to the pictured locale to bolster further the credibility of the visual testimonials and make the positioning statement come alive for rice lovers. These spots begin on page 356.

Case #7—Tri-State Buick/Opel Dealer Association¹³

The Riceland flight clearly visualizes its product for the audience. But can a television campaign succeed that never once shows the wares it is promoting? The people at Shiffman/Fergusson Advertising thought so and proved it in the planning and execution of a campaign for the collective Buick dealer associations in New York, New Jersey, and Connecticut.

Budget limitations constituted an immediate and unyielding parameter. None of the associations could themselves afford television, and even their pooled funds did not provide what most would consider a very significant resource. So stretching of production dollars across more than one model year was a necessity.

From a market research standpoint too, the Buick dealers had a problem. For even though they now featured models in every price range, the public perception persisted that Buick was a high-priced vehicle appealing mainly to older people. In addition, client analysis turned up the unhappy truth that factory communications concentrated on selling the styling and quality of Buick automobiles, but not their affordability. Little wonder that Shiffman/Fergusson's Advertising Objective had to focus on:

Convincing young car buyers and middle-aged and older blue-collar workers in the tri-state market that Buick is an affordable as well as a desirable car.

¹³ Extracted from Don Fergusson, writing in "Monday Memo," *Broadcasting Magazine*, May 28, 1973, p. 14.

Out of this AO came the positioning statement, "If you price a Buick, you'll buy a Buick," as well as Creative Selling Ideas aimed at each target audience: the young car buyers on the one hand and the older working class prospects on the other.

The youth-directed flight utilized humorous situations to get its message across. One commercial in this set featured an Italian race car driver and his interpreter. The interpreter pointed out that the race car driver had been behind the wheel of many prestigious cars but preferred the American Buick. In fact, he liked it better than spaghetti—because it didn't cost much more than spaghetti.

RICELAND RICE

30-second Television Commercial
"Mannie Crusto"



(MUSIC:) At Preservation Hall, Mannie Crusto plays his kind of music.



The people love it.



When the show's over, Mannie heads down to Marti's



for a big, steamin' platter of red beans 'n rice.



Chef Henry uses Riceland Rice.



Tender...fluffy...brimmin' with that good natural flavor.



Ask Mannie: whether it's music or cookin', it's a good feelin' when you get back to your roots.



Riceland Rice. For people who know about rice.

RICELAND RICE

30-second Television Commercial "Pierre Part"



MUSIC



MUSIC



ANNCR: Here in Pierre Part, Louisiana,



people come to the Rainbow Inn



for a good Cajan band



and Jimmie Cavalier's shrimp creole.



Jimmie knows the freshest shrimp and the tastiest peppers



deserve the tenderest, fluffiest rice. Riceland Rice.



If you want the best shrimp creole on the bayou . . .



or in your own home . . .



use the best rice!



Riceland Rice. For people who know about rice.

RICELAND RICE

30-second Television Commercial "Heber Springs"



MUSIC
ANNCR: Maybe it's crazy to drive hundreds of miles



for chicken 'n rice.



But not when it's Mrs. Beardsley's chicken 'n rice.



MUSIC



She runs the Stockholm Restaurant



in Heber Springs, Arkansas. And the things



Mrs. Beardsley does with her Riceland Rice



you've just gotta taste to believe. It always cooks up tender



and tastes terrific.



Do like Mrs. Beardsley:



Get Riceland Rice for some good eatin'.



Riceland Rice. For people who know about rice.

RICELAND RICE

30-Second Television Commercial
"Perdita's"



MUSIC (VO) Charleston, South Carolina.



Where you can ride back through the Centuries.



And here at Perdita's Restaurant.



you'll be tempted with entrees like Crab Remick....



prepared with fresh seafood...



and Riceland Rice.



Nothing compares to Riceland's texture and natural flavor.



If you can't spend a day in Charleston and Perdita's, spend 14 minutes preparing the world's finest rice.



Riceland Rice. For people who know about rice.

These four photoboards presented courtesy of: Noble-Dury & Associates, Nashville, Tennessee

CLIENT: Riceland Foods, Stuttgart, Arkansas

PRODUCT: Riceland Rice

CREATIVE DIRECTOR: Bill Mostad

COPYWRITER: Don Wirth

PRODUCER: Pierre Part, Heber Springs, Perdita's: Don Wirth; Mannie Crusto: Bill Mostad

PRODUCTION COMPANY: Morrison Productions, New Orleans

DIRECTOR: Hobby Morrison

The spot ended with the signature, "If you price a Buick, you'll buy a Buick."

The flight aimed at the more mature buyers featured older, real-life working men such as a hot-dog vendor, tollgate operator and hansom-cab driver and showed each testifying to enjoying a Buick even though he had thought he couldn't afford one. Shown on his way back to the horse barn at New York's Central Park, the hansom-cab driver says:

Bet you thought all a guy like me could afford was a Ford or Chevy or watcha call your half-pint Pontiac. Well, I got myself a Buick for no more money—and it couldn't have happened to a more deserving fellow.

After putting his cab away, the viewer sees him through the window of his automobile (his Buick) as he says, "I really enjoy my weekends in this buggy." Again, the illustration of the positioning statement, "If you price a Buick, you'll buy a Buick."

All right, this was a well-coordinated, well-executed campaign for Buick. But notice something else about it—*no Buick was actually ever shown!* What was shown was, as the agency put it, "the sizzle, not the steak," and thus every commercial was timeless. Each spot could be used for years without the need for reshooting every time the manufacturer changed its chrome strips or hub caps. Production funds could easily be stretched across the constraining boundaries of model years, and new spots could be added (as affordable) to the pool of existing ones, thereby creating ever greater rotational flexibility. As long as the market-derived AO and positioning statement provided the common denominator, spot inventory could easily be increased—even over a long period of time—without significant danger of campaign fragmentation.

A FINAL WORD FROM THE SODA BAR

By this juncture, you've been acclimated to the tools and principles of broadcast copywriting, have suffered the rigors of

writing for radio and been exposed to the discipline of creating for video. Finally, you have endured at least a small measure of the grappling between market conditions and creative inclinations, grappling that is the necessary prologue to a well-fashioned campaign.

If you are utterly frustrated by all of this—great. Most creative people are. But since all art is ultimately a delicate balance between the discipline of form and the discipline of content, promising copywriters also find a stimulating encounter in the whole rule-clogged mess. Just don't become so intense in winning the encounter that you burn yourself out like the kid who used up all his sparklers before it got dark enough to see them.

Instead, try to follow the advice of veteran copywriter and creative director Don Cowlbeck and—

Listen very carefully for the sound of your *own* soda-straw starting to suck bottom. When you hear it, go fishing.

We are in a pressurized profession. "I need that next Tuesday." "We have to do something about our marketing situation in Phoenix." "I don't know what—that's what I pay you people for." "It's no big problem; how's about we discuss it tomorrow at a breakfast meeting. Say, 4 a.m.?"

What fun! What a challenge! How much better than the humdrum, ho-hum, another-day-another-dollar existence of others less fortunate than we.

But there comes a time when each of us, under pressure, becomes cranky, finds his energies dissipated, himself unproductive and unhappy. My final secret—and perhaps most valuable one—is when your personal straw starts to suck bottom—go fishing.¹⁴

As your author and guide through the world of broadcast copywriting, let me wish you every success as a wordsmith and leave you with one final and (after twelve arduous chapters) heartfelt word — —

S-S-S-SSLURP!

(I hope the bass are biting.)

¹⁴ Don Cowlbeck, writing in "Monday Memo," *Broadcasting Magazine*, March 20, 1972, p. 19.

Appendices

A. Additional Suggested Exercises

B. Copy Correction Practice

C. Industry Codes and Policies

Appendix A

Additional Suggested Exercises

In a chapter-by-chapter listing, here are several proposed assignments designed to solidify your knowledge of and practice in principles introduced throughout *Broadcast Copywriting*. These exercises are intended to augment those that are proposed within the chapters themselves. Don't forget to include your best resulting efforts in your developing writer's portfolio.

CHAPTER 1—THE BROADCAST WRITER'S WORLD

1. List the principal advantages and drawbacks found in each broadcast copywriting environment. Given your own current status, experience, and goals, which environment seems to offer the greatest potential for *you*?
2. Survey and list the name and location of every firm, institution, and/or individual within fifteen miles that generates broadcast copy. To which writer environment category does each most closely relate?

3. Draw a doughnut on a piece of paper. In the "hole," write in all the types of material encompassed by the *narrow* definition of "continuity." In the "ring," write in all the *additional* copy types that the broader definition of continuity also embraces. Save this "doughnut" for future reference and as a possible aid in portfolio organization.
4. Listen to a half hour of programming on each of two differently formatted radio stations. Make a descriptive list of the segue devices that were used to bridge the gaps between the separate items of broadcast material. Do these devices differ in number or type from one station to the other? If so, in what way(s)?
5. Using this book's *Table of Contents* as a starting point, develop an organizational plan for your professional portfolio. Prepare the cover sheet/title page and any other noncopy material now and place these sheets in a large folder to which copy examples will be added as you begin or continue your copywriting craft.

CHAPTER 2—THE COMPONENTS OF COMMUNICATION

1. Jot down the basic message content you derive from each of the next ten people with whom you come in spatial contact. In how many of these situations was it intended that you be a receiver? In how many was this not intended? How can you tell? (Or, *can* you tell?) Through which specific media (communication/communications/mass communications) were these messages transmitted?
2. Make a list of the next dozen TV commercials to which you are exposed, dividing it into two categories: (1) messages that seem to address you as an individual and (2) messages that seem to address you as part of a mass audience. Which verbal and/or pictorial elements contributed most to each of your categorization decisions? Which category, in your opinion, had a higher percentage of successful commercials?

3. Repeat Exercise #2 using as your subject matter the next dozen *radio* commercials to which you are exposed.
4. Diagram in detail the components and subcomponents of the Broadcast Communication Process as they exist in a media agency for which you have worked or with which you are familiar. How does your model compare with our theoretical model? Which portions of your model have proven to be more susceptible to breakdown or overload? How would you, as a *writer* working in that situation, have to compensate for this in your mode of operation?

CHAPTER 3—THE BROADCAST WRITER'S TOOLS

1. Take a piece of print advertising and, without changing the words or their arrangement, try to repunctuate it for broadcasting. Read it aloud in its "before" and "after" versions to discover how, even by itself, proper broadcast punctuation can improve oral flow.
2. Visit the local library and assemble a short, annotated list of the word-finder and style aid books that are available. Make a priority determination of which of these you would eventually like to add to your own working library, and in what order.
3. Monitor one hour of a commercial television station's programming and one hour of that transmitted by a Top 40 or MOR (Middle-of-the-road) commercial radio station. Log the length of each commercial, PSA, ID, and station or program promo. What is the difference between the radio and the TV station in number and length of these announcements? Into what length clusters does each station group these messages? What is the average number of messages per cluster?
4. Repeat Exercise #3 with a different radio and a different television station. Is there any discernible difference in your findings? Taking the four stations together, list individual message lengths from most to least frequent. What does this result mean to you as a broadcast continuity and commercial writer?

CHAPTER 4—RATIONAL AND EMOTIONAL APPEALS AND STRUCTURES

1. Select any item from those sitting on your dresser or kitchen counter. Try to write six 30-second radio spots for this item, each of which is centered on a different Rational Appeal.
2. Take the same item as in Exercise #1 and try to attract attention to eight messages for it by using a different one of the Emotional Appeals (HICCUPSS) in each. Strive to focus each Emotional Appeal within no more than the first two or three sentences of the copy.
3. Find eight print media advertisements—each of which uses a different HICCUPSS as its prime Emotional Appeal. Analyze each of these advertisements by answering the following questions about it:
 - a) Do other HICCUPSS supplement the main one?
 - b) What demographic group is aimed for?
 - c) What demographic group(s), in your opinion, is/are actually attracted?
 - d) Could this treatment be applied cross-media? (Radio? TV? Billboards?) If so, how?
4. Find six print media advertisements—each of which uses a different SPACED as its prime Rational Appeal. Analyze each advertisement by answering the following questions about it:
 - a) Do other SPACED appeals supplement the main one?
 - b) What is the prime HICCUPSS appeal being utilized?
 - c) What demographic group is aimed for?
 - d) Could this same SPACED appeal be used with others of the HICCUPSS in promoting this same product?
5. Using the Brantomobile four-door sedan as the product, write four 30-second radio treatments, each of which promotes it among a different attitudinal type of audience, specifically:

- a) those who love its styling but just can't make up their minds to buy
 - b) those who think it a gas guzzler and ecological disaster
 - c) those who are initially attracted to its appearance but are skeptical of its large size and cost
 - d) those who really hadn't thought about buying any car this year.
6. Taking the spot written for Exercise #5d, analyze it to see if it follows the five-step Progressive Motivation. Rewrite it as necessary to conform to this "Double-E, Double-D, A" structure.

CHAPTER 5—THE CDVP PROCESS

1. Scan general circulation print media ads until you find four examples from each of the five categories of words requiring definition. What percentage of these terms were adequately defined within the copy in which you found them? By what devices were the successful definitions accomplished? Could the same definitional approaches be easily utilized on radio? On television?
2. Write five 30-second radio definitional treatments for the Expo Giraffe (a telescoping duster for reaching out-of-the-way nooks and crannies), each of which uses a different one of the five definitional mechanisms (negation, location, etc.). Which method seemed to work best for this product and medium? Why?
3. Apply the five tests of definitional effectiveness to your treatments written for Exercise #2. Which treatment(s) pass(es) all five tests? Did your application of the method you previously cited as "best" pass them?
4. Apply the three Validation tests to the next TV commercial or PSA you see. Did it pass all three? What devices were used for those it passed? What devices would *you* have used to meet those it failed? Repeat this same experiment on the next radio commercial or PSA you hear.
5. Find four print media ads, each of which violates a different Prohibition. Rewrite them for radio and in a way that corrects these violations.

CHAPTER 6—KEY ELEMENTS OF RADIO WRITING

1. Plot the beat patterns for the sentences in any two pieces of broadcast copy you have written previously. Are sentence lengths and rhythms sufficiently varied to promote pleasing flow? If not, rewrite and check your beat patterns again.
2. Rewrite the copy in a 80–100 word newspaper ad into a 30-second radio spot. Did you have to leave details out? Rearrange idea units? Restate or add materials?
3. Take a poem of 24 or more lines and try to convey its essence via a 30-second radio spot. Ask yourself the same questions as in Exercise #2.
4. Here are four more items for Poetic Packaging practice. Pull out the key element in each and derive a poetic package to showcase it:
 - a bicycle tire
 - a can of zucchini
 - a two-wheeled, fold-down, camper-trailer
 - a box of moth balls
5. For practice in radio script formatting, write your own counterpart of the Owen's Elixir spot: a commercial whose script contains an example of each of the nine main productional direction situations. Write it for the Burly Moving and Storage Company.

CHAPTER 7—RADIO HOUSEKEEPING COPY

1. Write a 30-second station promo that features a strong, central theme. Construct it in such a way that you can take a 10-second and a 20-second lift-out from it. (All or part of the 10-second version may, of course, be part of the 20-second approach.)

2. Construct five fulcrum phrases to promo WYUK, a "beautiful music" station in Beaverville, Kentucky, at 1100 on the AM dial.
3. Write an intro and outro for a hypothetical interview program on which the mayor of your city or town is the featured guest. Make sure that both pieces of copy fulfill their stipulated three objectives and that each is no more than thirty seconds in length.
4. Construct a 60-second radio PSA to promote your community's yearly Stamp Out Litter week. Use as many relevant, tangible images as possible.
5. Go back over the PSA written for #4 and check it for organic unity by removing each sentence in turn, and ascertaining if it is missed. Omit those that aren't missed as you rewrite the announcement.
6. Complete the 30-second PSA for the Committee for Milk-box Preservation. Keep the copy of a "public information" nature and avoid, therefore, any implied promotion of builders, carpenters, or home improvement firms.
7. Complete that 60-second PSA for the Baltic Captive Nations Council. Strive to activate the listener to attend one or more of the events hypothetically scheduled for Baltic Captive Nations Week.

CHAPTER 8—RADIO COMMERCIALS

1. Finish the 30-second uni-voice "Paul Pollution" spot for Sputz No Lead Gas. Make certain that "Paul" remains the central device in your treatment.
2. Write a 60-second, *multi-voiced* spot for the Vigilante Mutual Insurance Company's new, high-risk auto insurance policy. Don't let the message lapse into a dialogue approach.
3. Compose a 30-second *dialogue* spot for Bossie's Pride Homogenized Milk. Write two versions: one with a straight-sell announcer tag and one without it.

4. Now, compose a 30-second *dramatized* spot for Bossie's Pride that does *not* require an announcer tag.
5. Create a 30-second *device* commercial for Sputz No Lead Gas which, again, features "Paul Pollution."
6. Write out three clear, concise descriptions for different types of music backdrops that could be used for the Cadillac Seville spot reproduced in the chapter. What, if any, would be the differences in impact, appeal, or target audience between the three types?
7. Convert your original "Paul Pollution" spot completed for Exercise #1 into a musical commercial by specifying a suitable, effective backdrop for it. If you do not believe any musical treatment is appropriate for this particular piece of copy, isolate your rationale for this belief.
8. Write a lyric for a 30-second musical commercial for Cruncherooni Potato Chips. Make this lyric the total copy in one spot, then take a lift-out from it to use as a scene/ setter, enhancer for an otherwise uni-voice approach in a second commercial.
9. Write two pop-in commercials for Sputz No Lead Gas—one with "Paul Pollution"; one without him. Also, write two pop-ins for Bossie's Pride Homogenized Milk.
10. Analyze one of your previously written 30-second spots to see if it has PUNCH. If not, rewrite until PUNCH (as we have used the term) is achieved. Repeat the experiment on one of your previously written sixties.
11. If you have not already done so in completing previous exercises, construct *generic* ID lines for each of the following:
 - Sputz No Lead Gas
 - Vigilante Mutual Insurance
 - Bossie's Pride Homogenized Milk
 - Cruncherooni Potato Chips
 - Sanford's Mint-Flavored Mucilage
12. Evaluate the Cheap Jeans "Surgeon" spot against Bob Wanamaker's "parasite advertising" criteria. Does it pass or flunk Wanamaker's test? Specifically, why or why not?

CHAPTER 9—KEY ELEMENTS OF TELEVISION WRITING

1. Recreate a *script* version of the Forest Service's "America the Ugly" photoboard. Take care that both your format and content meet the specific requirements of television and of this particular PSA.
2. Repeat Exercise #1 utilizing the Ocean Spray "Pigasus" photoboard as your subject.
3. Convert the Cadillac "Last Convertible" script into *story-board* form. Your pictures need not be works of polished art, but subjects sketched within them should be in proper size relationship to shots called for in the script.
4. Monitor at least six 30-second television spots and jot down the number and length/angles of the shots used. Repeat the exercise at another time of day with another six commercials. Find the average number of shots used per announcement. What particular shot length/angles were most often used?
5. How many of those twelve spots analyzed in Exercise #4 seem to be created in each of the five productional methodologies (live, tape, etc.)? Which was the most commonly employed methodology, which the least common?

CHAPTER 10—TELEVISION HOUSEKEEPING COPY

1. Write up clear, concise descriptions of the 24 photos you would send to TM Productions in order to customize the "You" campaign for a station in your city. Each picture idea should satisfy the criteria set down in the TM instruction sheet.
2. Prepare a script for a 60-second program promo that plugs your station's weekly half-hour interview show, *Civic Spotlight*, featuring Community Affairs Director Jane Banton.

3. Take a lift-out from the script created for Exercise #2 in order to harvest a 20-second promo for the same show.
4. Prepare the script for a 30-second 35mm slide PSA promoting your community orchestra's upcoming season. Follow closely the stipulated guidelines for this particular productional methodology.
5. Recreate a *script* version of the Forest Service's "Three Little Girls" photoboard. Your production note should clearly set forth the casting requirements.
6. Construct a 30-second storyboard for your state health department's campaign against venereal disease. Work to make it both believable and in good taste, and do not overwork your copy at the expense of the visual.

CHAPTER 11—TELEVISION COMMERCIALS

1. Complete the "Tooth-Treat Troll" 30-second script, keeping it true to its central and stated objective.
2. Analyze the Qantas "Too Much To Bear" storyboard by reconstructing, on paper, the answers to each of the Demo-Deriving Quintet's questions as they might have led to this treatment.
3. Repeat Exercise #2, using the Broxodent photoboard as your subject.
4. Prepare a full-fledged script based on the trainee group's scenario for the Terry Cuff Ring spot.
5. Your product is Glub-Glub Fish Food which comes in a three-ounce can and is appropriate for both goldfish and more exotic tropical varieties. Apply the Demo-Deriving Quintet to arrive ultimately at a solid scenario, written in the manner of the trainee group's Terry Cuff Ring summation. Then, translate this scenario into 30-second storyboard form.
6. If not already accomplished in conjunction with your labors on the other exercises, fashion *generic, visual ID* lines for each of the following:

Glub-Glub Fish Food

Terry Cuff Ring
Tooth-Treat Gum

as well as:

Sinfully Satin Shampoo (a bright pink, perfumed dandruff inhibitor)

Large Leonard (an industrial strength porcelain cleanser)

7. Develop a 30-second storyboard for Sinfully Satin Shampoo that:
 - a) is conceived via the Demo-Deriving Quintet
 - b) utilizes the generic, visual ID developed for this product in Exercise #6.
8. Prepare, rehearse, and present (to whatever captive audience you can find) your 'board created for Exercise #7. Use the five-step storyboard presentation procedure. Be careful that your exposition does not commit any of the "seven deadly slip-ups."
9. Transform the 'board created in Exercise #7 into a *script*, and construct and give a presentation of this script. Was this process easier or more difficult than the storyboard exposition in Exercise #8? Which seemed to you to provide a more accurate and meaningful forum for your treatment?
10. Repeat Exercises #7, 8, and 9 with Large Leonard as your product. Did you reach the same conclusions this time in regard to the questions posed in Exercise #9? Why or why not?

CHAPTER 12—PUTTING IT ALL TOGETHER

1. Select a cleaning establishment in your town and work up an analysis of it and its broadcast advertising needs based on the eight factors called for by Concept Engineering Version 1. Remember that on-site research is one of the most potent means of information gathering.
2. Derive four additional CSIs for Marlene's which all flow from the AO stipulated in the chapter. Do not replicate the CSIs already specified.

3. Construct three CSIs for the stipulated Country Kitchen AO, three for the Milk Duds AO, and three for the Western Airlines AO.
4. Select a nonfranchise restaurant in your locale and construct a complete Broadcast Advertising Proposal for it as specified in Concept Engineering Version 2. Specifically, your proposal should include:
 - a) title/cover page
 - b) client analysis
 - 1) the business itself
 - 2) current advertising vehicles and approaches
 - c) competition analysis
 - 1) one-sentence competition yardstick
 - 2) description of all competitors who qualify under the terms of this yardstick
 - 3) analysis of these competitors' current advertising vehicles and approaches
 - d) Advertising Objective
 - 1) the one-sentence AO
 - 2) formulation of the positioning statement that flows from it
 - e) Creative Selling Ideas
 - 1) presentation of the CSIs which fit within the AO parameters
 - 2) indication of which CSI will be used as the basis for a sample integrated flight
 - f) integrated dual-media flight of sample spots all based on the same CSI:
 - 1) three 30-second radio spots
 - 2) two 30-second TV scripts
 - 3) a 10-second TV lift-out from one of the above thirties
5. Put together a prospects file on all the furniture stores within a ten-mile radius. Draw up the individual profiles first before constructing your composite competition summary.
6. Compile a catalog of spec-writing exhibits for the gas station/service station category. Include in your collection:

- a) a 30-second TV script
- b) a 20-second TV script
- c) a 10-second lift-out from (a) above
- d) a 60-second radio script
- e) three different types of 30-second radio treatments (a uni-voice, a dialogue, a device commercial etc.)
- f) two 8-second radio IDs, each of which is pulled from a different thirty in (e) above
- g) a non-lift-out radio ID.

Appendix B

Copy Correction Practice

One of the best ways to become sensitized to your own writing weaknesses is to analyze the mistakes of other writers. In the following pages, several trainee-created commercials have been reproduced exactly as originally submitted. Study them carefully. Find as many flaws as you can and mark these in pencil, using the common proofreading symbols listed below and any other notations needed. Then, refer to the precorrected versions of these same spots which are included at the end of this section. Did you uncover all the errors? Or, did you overlook the same problem(s) in the trainee scripts that you often miss in your own writing?

COMMON PROOFREADING SYMBOLS

amb (or, *vag*) ambiguous; vague; word or phrase has no clear meaning or can be understood in several different ways.

AWK awkward; sound and/or sense are hobbled here.

FS (or, *ROS*) fused or run-on sentence; two independent thoughts have been jammed together.

HK hackneyed; trite; find a more unique way of stating this.

LT // lacks transition; one thought does not lead smoothly into the next.

RA rearrange; words or phrases are not in clearest or most effective order.

Red redundant; same things are being repeated in the same way.

Ref referent for this word is unclear.

Sf sentence fragment; the thought unit lacks the vital information to make it meaningful.

Sp spelling error.

TL thought unit too long for audience comprehension.

VSag verb/subject agreement lacking; singular verb with plural noun or vice versa.

WP wrong phrase; choose another for this context.

WW wrong word; choose another for this context.

30 seconds

It's that time of year again. The christmas season. You can see, hear, taste and feel it. Can't always smell christmas though. In this day of artificial trees, large get-togethers, and lots of seasonal cooking that pure christmasie scent just can't compete. This year bring that seasonal scent into your home with Bayberry sachet and air freshner. The aerosol spray that makes christmas/ christmas. It's Bayberry for the fragrance of the holiday season.

30 seconds

You can tell winters coming. Frost in on the ground in the morning. The wind is becoming a out more nippy. When you notice these signs, you know its time to winterize your car. And the best place to winterize in the central Iowa area is Jack's Shell Station in Pemberton. Jacks been through thirty of these severe Iowa winters and he knows how to prepare your car for the coming season. Let Jack's automotive exoerience work for your car this winter. Bring your car in to Jacks Shell at seventeen eighteen Mission in Pemberton.

60 seconds

Fensterwald Fidelity Bank -- where you come first! We have been around long enough to know you and your needs, but we haven't been around so long we take you and your business for granted. We have good, friendly, efficient service. We understand that when you come in you don't want to spend time in long lines, especially if you do your banking during your lunch hour. Besides our checking, drive-in and quick loan services, Fensterwald Fidelity Bank also helps you make money on your savings. We compound five and a quarter per cent interest on your money daily --- and pay it quarterly. And it's a secure feeling you'll have when you see those quarterly payments added to your account. We're easy to find, too. Fensterwald Fidelity Bank is located on the corner of Gennett and Green in Webster, close to stores and businesses. Come in and see us soon.

30 seconds

Brunswick reinforcements, a trusted answer to a old problem. Worn-torn notebook and looseleaf pages can hinder even the most organized student. Brunswick has been in the label business for quite some time. We know that unslightly edges and lost pages of lecture aren't the most useful items to a student. Our reinforcements come pre-gummed for easy application and are a must for anyone with a lot of paper work. So next time you invest in paper, protect that investment with Brunswick gummed reinforcements a product of Dennison Manufacturing.

30 seconds

Need cake decorations for that special occasion coming up at your house? Visit your nearby Red Owl Grocery Stores for complete decorating supplies. This week Red Owl Grocery Store is featuring Gold Crest gold dragees. The small golder balls are useful for trimming cakes, spelling out names and messages or making your cake look extra special. Remember, Gold Crest gold dragees, those small gold balls make your work look better.

60 seconds

Attention all offices and business across the country. For the next 60 seconds, the makers of Sanford's Mint Flavored Mucilage would like to explain to you what mucilage actually is and the benefits it can have for your business. Mucilage is not a trick or a gimmick --- it is an adhesive used to help lick the problems of loose envelopes and folders. Just apply the mucilage to the surface you want to seal and lick when you're ready. Sanford's mint flavored Mucilage will keep your seals together stronger and longer. You'll be amazed how Sanford's mint flavored mucilage really works. Sanford's Mucilage comes in an unbreakable bottle for the super low price of only 29¢ - so the next time you hear the word Mucilage - think of the good sealer by Sanford's. At Sanfords we're making it our business to seal up the problems of business in America.

Spot begins here!

do these ideas go together?

30 seconds

Cap

It's that time of year again. The Christmas season. You can see, hear, taste and feel it. Can't always smell Christmas though. In this day of artificial trees, large get-togethers, and lots of seasonal cooking that pure Christmasie scent just can't compete. This year bring

Cap Red

which? — that seasonal scent into your home with Bayberry sachet and air freshener. The aerosol spray that makes Christmas/

Cap

Christmas. It's Bayberry for the fragrance of the holiday season.

Cap

Two Long

indicate pronunc

WW — has acquired negative connotations

Vag

Wp

how? Cap-out line

Bayberry what?

Spot: never makes that seasonal smell clear; specific; tangible.

What is Bayberry??

You can tell winter's coming. Frost ^{apostrophe} is on the ground in
 the morning. The wind is ^{30 seconds} becoming a ^{bookish} little more nippy. When
 you notice these signs, you know it's ^{apostrophe} time to ^{Sp} winterize your
 car. And the best place to ^{apostrophe} winterize in the central Iowa ^{term never defined}
 area is Jack's Shell Station in Pemberton. Jack's ^{apostrophe} been
 through thirty of these severe Iowa winters and he knows
^{vay} how to ^{vay} prepare your car for the coming season. Let Jack's
 automotive experience ^{vay} work for your car this winter. Bring
 your car in to Jack's Shell at ^{apostrophe} seventeen eighteen Mission
 in Pemberton. ^{Sp}

to do what? Spot lacks tag.

Specific benefit must be made
clear; tangible

What does winterizing involve?

60 seconds HK
 Fensterwald Fidelity Bank -- where you come first! We have Contract.
 been around long enough to know you and your needs, but we
 not haven't been around so long that we take you and your business
 for granted. We have weak verb good, friendly, efficient service Vag
 We understand that when you come in you don't want to
 spend time in long lines, especially if you do your banking Too Long
 during your lunch hour. LT Besides our checking, drive-in Sp this limits
 and quick loan services, Fensterwald Fidelity Bank also WP applicability
 helps you make money on your savings. We compound five to lunch
 and a quarter per cent interest on your money daily --- hours
 and pay it quarterly. And it's a secure feeling you'll why the
 have when you see those quarterly payments added to your Irish
 account. We're easy to find, too. Fensterwald Fidelity Syntax?
 Bank is located on the corner of Gennett and Green in
 Webster, close to stores and businesses. Come in and see
 as soon.

who?

focus
shatters

RA,
shorten

weak, HK tag

so what?

spot lacks central concept

an
 30 seconds / bookish
 Brunswick reinforcements, a trusted answer to a old problem. *this a tag line, not an open*

LT // Worn-torn notebook and looseleaf pages can hinder even the most organized student. // Brunswick has been in the label *WW*

business for quite some time. *Who?* We know that unslightly *SP*

says nothing edges and lost pages of lecture *WP* aren't the most useful *this irony too obscure*

of what? items to a student. *Whose?* Our reinforcements come pre-gunned *AWK* *Vug*

amb for easy application and are a must for anyone with a lot of oaper work. So next time you invent *SP* in paper, protect that investment *WW* with Brunswick gummed reinforcements a

product of lennison manufacturing. — *so what? Weak tag.*

on what?
how?

What does a Bruns. reinforcement do?
 What does it look like?

what if they say "no"? 30 seconds RA - this line comes too soon.

Need cake decorations for that special occasion coming up at your house? Visit your nearby Red Owl Grocery Store for complete decorating supplies. This week ^{sp}

Owl Grocery Store is featuring Gold Crest gold dragees. ^{wp - sounds like hardware/paint} ^{Your}

The small ^{sp} golden bells ^{weak verb} are useful for trimming cakes, ^{your indication of price}

^{u.mb} spelling out names and messages ^{or} ^{ww} making your cake look Red; dull

extra special. Remember, Gold Crest gold dragees, those small gold balls make your work look better. ^{vag}

how?
 on what?

we never really see product on cake.

HK open! who said it was? there are lots of adhesives - what is mucilage? sounds boring
 make phra/60 seconds

Indicate pronouns so do it - don't talk about it

Attention all offices and business across the country. For the next 60 seconds, the makers of Sanford's Mint Flavored Mucilage would like to explain to you what mucilage actually is and the benefit it can have for your business. Mucilage is not a trick or a gimmick --- it is an adhesive used to help lick the problems of 1033 envelopes and folders. Just apply the mucilage to the surface you want to seal and lick when you're ready. Sanford's mint flavored Mucilage will keep your seals together stronger and longer. You'll be amazed how Sanford's mint flavored mucilage really works.

but most envelopes come pre-glued
 what?
 same word used as noun or verb
 what?

might they want to swim separately?
 who says?
 line defines nothing

LT // Sanford's mucilage comes in an unbreakable bottle for the super low price, of only 29¢. So the next time you hear the word Mucilage - think of the good sealer by Sanford's. At Sanford's we're making it our business to seal up the problems of business in America.

overkill
 Ref
 Vug
 Red
 the bottle or the product?

Why mint - flavored??

Appendix C

Industry Codes and Policies

The pages that follow present a cross-section of the self-regulatory standards through which the broadcasting industry strives to police commercial and continuity material submitted for airing. While such regulations are in a constant state of evolution, these relatively recent versions are included to give the copywriter some concept of the considerations and standards used to measure message suitability. And, since self-regulation is often a multitiered affair, relevant sections of representative network and individual station guidelines have been reproduced along with the most pertinent sections of NAB's Radio and Television Codes.

The NAB material that immediately follows is reprinted from the Radio Code, published by the Code Authority, National Association of Broadcasters, 20th Edition, June 1976, and reprinted from the Television Code, published by the Code Authority, National Association of Broadcasters, 19th Edition, June 1976.

Excerpts from the NBC Broadcast Standards for Television as well as the Consumer Surveys Guidelines have been taken from material provided by Ralph Daniels, NBC Vice President for Broadcast Standards Administration. Mr. Daniels also points out that, according to the Introduction to the Broadcast Standards for Television Manual, "the provisions of this Code apply in principle

to the NBC Radio Division, but because radio program schedules differ so markedly from television in framework and content, they are administered by the radio network and the owned radio stations respectively."

Appropriate pages directly from the ABC Policy Book have been made available by Julie T. Hoover, Director, East Coast, ABC Department of Broadcast Standards and Practices.

Finally, as specimens of local station standards, policies of WBAY-TV and WGAR are also included, courtesy of Evelyn Keseg, Director of Administration for Nationwide Communications Inc., owner of both stations. In a cover letter accompanying these policies, Ms. Keseg states that in addition,

All NCI stations subscribe to the NAB Code; and it might be of some interest to you to know that we subscribe to the "Broadcast Self Regulation" service, and have a copy of this manual at each of our stations. We have signed up for this service through the Code Authority of the NAB. It is extremely helpful to have this available should questions of good taste and/or appropriateness of commercial content arise.

PREAMBLE

In 1937 a major segment of U.S. commercial radio broadcasters first adopted industry-wide standards of practice. The purpose of such standards then, as now, is to establish guideposts and professional tenets for performance in the areas of programming and advertising content.

Admittedly, such standards for broadcasting can never be final or complete, because broadcasting is a creative art, always seeking new ways to achieve maximum appeal and service. Therefore, its standards are subject to periodic revision to reasonably reflect changing attitudes in our society.

In 1945 after two years devoted to reviewing and revising the 1937 document, new standards were promulgated. Further revisions were made in subsequent years when deemed necessary. The objectives behind them have been to assure that advertising messages be presented in an honest, responsible and tasteful manner and that broadcasters, in their programming, tailor their content to meet the needs and expectations of that particular audience to which their programming is directed.

The growth of broadcasting as a medium of entertainment, education and information has been made possible by its commercial underpinning. This aspect of commercial broadcasting as it has developed in the United States has enabled the industry to grow as a free medium in the tradition of American enterprise. The extent of this freedom is underscored by those laws which prohibit censorship of broadcast material. Rather, those who own the nation's radio broadcasting stations operate them—pursuant to this self-adopted Radio Code—in recognition of the needs of the American people and the reasonable self-interests of broadcasters and broadcast advertisers.

NAB RADIO CODE

I. General

1. The intimacy and confidence placed in radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive broadcast practices.

2. Sound effects and expressions characteristically associated with news broadcasts (such as "bulletin," "flash," "we interrupt this program to bring you," etc.) shall be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programming shall not be employed.

3. The broadcasters shall be constantly alert to prevent inclusion of elements within programming dictated by factors other than the requirements of the programming itself. The acceptance of cash payments or other considerations in return for including the choice and identification of prizes, the selection of music and other creative programming elements and inclusion of any identification of commercial products or services, trade names or advertising slogans within the programming are prohibited unless consideration for such inclusion is revealed to the listeners in accordance with Sections 317 and 508 of the Communications Act.

4. Special precautions should be taken to avoid demeaning or ridiculing members of the audience who suffer from physical or mental afflictions or deformities.

5. The broadcast of gambling sequences deemed necessary to the development of plot

or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

6. Quiz and similar programming that is presented as a contest of knowledge, information, skill or luck must, in fact, be a genuine contest and the results must not be controlled by collusion with or between contestants, or by any other action which will favor one contestant against any other.

7. Contests may not constitute a lottery.

8. Listener contests should not mislead as to the nature or value of prizes, likelihood of winning, nor encourage thoughtless or unsafe acts.

9. No programming shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

10. Legal, medical and other professional advice will be permitted only in conformity with law and recognized ethical and professional standards.

11. Narcotic addiction shall not be presented except as a destructive habit. The use of illegal drugs or the abuse of legal drugs shall not be encouraged or be presented as desirable or socially acceptable.

12. Material pertaining to fortune-telling, occultism, astrology, phrenology, palmreading, numerology, mind-reading, character-reading, or subjects of a like nature, is unacceptable if it encourages people to regard such fields as providing commonly accepted appraisals of life.

13. Representations of liquor and smoking shall be de-emphasized. When represented, they should be consistent with plot and character development.

14. Obscene, indecent or profane matter, as

proscribed by law, is unacceptable.

15. Special sensitivity is necessary in the use of material relating to sex, race, color, age, creed, religious functionaries or rites, or national or ethnic derivation.

16. The presentation of marriage, the family and similarly important human relationships, and material with sexual connotations, should not be treated exploitatively or irresponsibly, but with sensitivity.

17. Broadcasts of actual sporting events at which on-the-scene betting is permitted by law should be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

18. Detailed exposition of hypnosis or material capable of having an hypnotic effect on listeners is forbidden.

19. Any technique whereby an attempt is made to convey information to the listener by transmitting messages below the threshold of normal awareness is not permitted.

20. The commonly accepted standards of humane animal treatment should be adhered to as applicable in programming.

21. Broadcasters are responsible for making good faith determinations on the acceptability of lyrics under applicable Radio Code standards.

22. Guests on discussion/interview programs and members of the public who participate in phone-in programs shall be treated with due respect by the program host/hostess.

Interview/discussion programs, including telephone participation programs, should be governed by accepted standards of ethical journalism. Any agreement substantively limiting areas of discussion/questions should be announced at the outset of the program.

23. The standards of this Code covering programming content are also understood to include, wherever applicable, the standards contained in the advertising section of the Code.

24. To assure that broadcasters have the

freedom to program fully and responsibly, none of the provisions of this Code should be construed as preventing or impeding broadcasts of the broad range of material necessary to help broadcasters fulfill their obligations to operate in the public interest.

II. ADVERTISING STANDARDS

Advertising is the principal source of revenue of the free, competitive American system of radio broadcasting. It makes possible the presentation to all American people of the finest programs of entertainment, education, and information.

Since the great strength of American radio broadcasting derives from the public respect for and the public approval of its programs, it must be the purpose of each broadcaster to establish and maintain high standards of performance, not only in the selection and production of all programs, but also in the presentation of advertising.

This Code establishes basic standards for all radio broadcasting. The principles of acceptability and good taste within the Program Standards section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to radio advertising.

A. General Advertising Standards

1. Commercial radio broadcasters make their facilities available for the advertising of products and services and accept commercial presentations for such advertising. However, they shall, in recognition of their responsibility to the public, refuse the facilities of their stations to an advertiser where they have good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

2. In consideration of the customs and attitudes of the communities served, each radio broadcaster should refuse his/her facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audi-

ence, and the form and content of the particular presentation.

B. Presentation of Advertising

1. The advancing techniques of the broadcast art have shown that the quality and proper integration of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its overall performance.

2. The final measurement of any commercial broadcast service is quality. To this, every broadcaster shall dedicate his/her best effort.

3. Great care shall be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics or performance of a product.

4. The broadcaster and the advertiser should exercise special caution with the content and presentation of commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness. Appeals involving matters of health which should be determined by physicians should be avoided.

5. Reference to the results of research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the study. Surveys, tests or other research results upon which claims are based must be conducted under recognized research techniques and standards.

C. Acceptability of Advertisers and Products

In general, because radio broadcasting is designed for the home and the entire family, the following principles shall govern the business classifications:

1. The advertising of hard liquor shall not be accepted.

2. The advertising of beer and wines is acceptable when presented in the best of good taste and discretion.

3. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, or subjects of a like nature, is not acceptable.

4. Because the advertising of all products and services of a personal nature raises special problems, such advertising, when accepted, should be treated with emphasis on ethics and the canons of good taste, and presented in a restrained and inoffensive manner.

5. The advertising of tip sheets and other publications seeking to advertise for the purpose of giving odds or promoting betting is unacceptable.

The lawful advertising of government organizations which conduct legalized lotteries is acceptable provided such advertising does not unduly exhort the public to bet.

The advertising of private or governmental organizations which conduct legalized betting on sporting contests is acceptable provided such advertising is limited to institutional type announcements which do not exhort the public to bet.

6. An advertiser who markets more than one product shall not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

7. Care should be taken to avoid presentation of "bait-switch" advertising whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes.

8. Advertising should offer a product or service on its positive merits and refrain from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions.

Any identification or comparison of a competitive product or service, by name, or other means, should be confined to specific facts

rather than generalized statements or conclusions, unless such statements or conclusions are not derogatory in nature.

9. Advertising testimonials should be genuine, and reflect an honest appraisal of personal experience.

10. Advertising by institutions or enterprises offering instruction with exaggerated claims for opportunities awaiting those who enroll, is unacceptable.

11. The advertising of firearms/ammunition is acceptable provided it promotes the product only as sporting equipment and conforms to recognized standards of safety as well as all applicable laws and regulations. Advertisements of firearms/ammunition by mail order are unacceptable.

D. Advertising of Medical Products

Because advertising for over-the-counter products involving health considerations is of intimate and far-reaching importance to the consumer, the following principles should apply to such advertising:

1. When dramatized advertising material involves statements by doctors, dentists, nurses or other professional people, the material should be presented by members of such profession reciting actual experience, or it should be made apparent from the presentation itself that the portrayal is dramatized.

2. Because of the personal nature of the advertising of medical products, the indiscriminate use of such words as "safe," "without risk," "harmless," or other terms of similar meaning, either direct or implied, should not be expressed in the advertising of medical products.

3. Advertising material which offensively describes or dramatizes distress or morbid situations involving ailments is not acceptable.

E. Time Standards for Advertising Copy

1. The amount of time to be used for advertising should not exceed 18 minutes within any clock hour. The Code Authority, however, for good cause may approve advertising exceed-

ing the above standard for special circumstances.

2. Any reference to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for normal guest identification, be considered as advertising copy.

3. For the purpose of determining advertising limitations, such program types as "classified," "swap shop," "shopping guides," and "farm auction" programs, etc., shall be regarded as containing one and one-half minutes of advertising for each five-minute segment.

F. Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations.

2. All contest details, including rules, eligibility requirements, opening and termination dates, should be clearly and completely announced or easily accessible to the listening public; and the winners' names should be released as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable. However, when the award is based upon skill and not upon chance, evidence of purchase may be required.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time limitations heretofore provided. (*See Time Standards for Advertising Copy.*)

G. Premiums and Offers

1. The broadcaster should require that full details of proposed offers be submitted for investigation and approval before the first an-

nouncement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

4. There should be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

NAB TELEVISION CODE

PREAMBLE

Television is seen and heard in nearly every American home. These homes include children and adults of all ages, embrace all races and all varieties of philosophic or religious conviction and reach those of every educational background. Television broadcasters must take this pluralistic audience into account in programming their stations. They are obligated to bring their positive responsibility for professionalism and reasoned judgment to bear upon all those involved in the development, production and selection of programs.

The free, competitive American system of broadcasting which offers programs of entertainment, news, general information, education and culture is supported and made possible by revenues from advertising. While television broadcasters are responsible for the programming and advertising on their stations, the advertisers who use television to convey their commercial messages also have a responsibility to the viewing audience. Their advertising messages should be presented in an honest, responsible and tasteful manner. Advertisers should also support the endeavors of broadcasters to offer a diversity of programs that meet the needs and expectations of the total viewing audience.

The viewer also has a responsibility to help broadcasters serve the public. All viewers should make their criticisms and positive suggestions about programming and advertising known to the broadcast licensee. Parents particularly should oversee the viewing habits of their children, encouraging them to watch programs that will enrich their experience and broaden their intellectual horizons.

should be handled with sensitivity.

2. The treatment of criminal activities should always convey their social and human effects.

The presentation of techniques of crime in such detail as to be instructional or invite imitation shall be avoided.

3. Narcotic addiction shall not be presented except as a destructive habit. The use of illegal drugs or the abuse of legal drugs shall not be encouraged or shown as socially acceptable.

4. The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

5. Telecasts of actual sports programs at which on-the-scene betting is permitted by law shall be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

6. Special precautions must be taken to avoid demeaning or ridiculing members of the audience who suffer from physical or mental afflictions or deformities.

7. Special sensitivity is necessary in the use of material relating to sex, race, color, age, creed, religious functionaries or rites, or national or ethnic derivation.

8. Obscene, indecent or profane matter, as proscribed by law, is unacceptable.

9. The presentation of marriage, the family and similarly important human relationships, and material with sexual connotations, shall not be treated exploitatively or irresponsibly, but with sensitivity. Costuming and movements of all performers shall be handled in a similar fashion.

10. The use of liquor and the depiction of smoking in program content shall be de-emphasized. When shown, they should be consistent with plot and character development.

11. The creation of a state of hypnosis by act or detailed demonstration on camera is prohibited, and hypnosis as a form of "parlor

III. Community Responsibility

1. Television broadcasters and their staffs occupy positions of unique responsibility in their communities and should conscientiously endeavor to be acquainted fully with the community's needs and characteristics in order better to serve the welfare of its citizens.

2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

IV. Special Program Standards

1. Violence, physical or psychological, may only be projected in responsibly handled contexts, not used exploitatively. Programs involving violence should present the consequences of it to its victims and perpetrators.

Presentation of the details of violence should avoid the excessive, the gratuitous and the instructional.

The use of violence for its own sake and the detailed dwelling upon brutality or physical agony, by sight or by sound, are not permissible.

The depiction of conflict, when presented in programs designed primarily for children,

game" antics to create humorous situations within a comedy setting is forbidden.

12. Program material pertaining to fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading, and the like is unacceptable if it encourages people to regard such fields as providing commonly accepted appraisals of life.

13. Professional advice, diagnosis and treatment will be presented in conformity with law and recognized professional standards.

14. Any technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness is not permitted.

15. The use of animals, consistent with plot and character delineation, shall be in conformity with accepted standards of humane treatment.

16. Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must, in fact, be genuine contests; and the results must not be controlled by collusion with or between contestants, or by any other action which will favor one contestant against any other.

17. The broadcaster shall be constantly alert to prevent inclusion of elements within a program dictated by factors other than the requirements of the program itself. The acceptance of cash payments or other considerations in return for including scenic properties, the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogan within the program are prohibited except in accordance with Sections 317 and 508 of the Communications Act.

18. Contests may not constitute a lottery.

19. No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by

the audience as normal theatrical illusion.

20. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements, nor permit dramatizations in any program which would give the false impression that the dramatized material constitutes news.

21. The standards of this Code covering program content are also understood to include, wherever applicable, the standards contained in the advertising section of the Code.

V. Treatment of News and Public Events

General

Television Code standards relating to the treatment of news and public events are, because of constitutional considerations, intended to be exhortatory. The standards set forth hereunder encourage high standards of professionalism in broadcast journalism. They are not to be interpreted as turning over to others the broadcaster's responsibility as to judgments necessary in news and public events programming.

News

1. A television station's news schedule should be adequate and well-balanced.

2. News reporting should be factual, fair and without bias.

3. A television broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

4. At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards, wherever such sections are reasonably applicable.

5. Good taste should prevail in the selection and handling of news:

Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.

ADVERTISING STANDARDS

IX. General Advertising Standards

1. This Code establishes basic standards for all television broadcasting. The principles of acceptability and good taste within the Program Standards section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to television advertising.

2. Commercial television broadcasters make their facilities available for the advertising of products and services and accept commercial presentations for such advertising. However, television broadcasters should, in recognition of their responsibility to the public, refuse the facilities of their stations to an advertiser where they have good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

3. Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

4. Representations which disregard normal safety precautions shall be avoided.

Children shall not be represented, except under proper adult supervision, as being in contact with or demonstrating a product recognized as potentially dangerous to them.

5. In consideration of the customs and attitudes of the communities served, each television broadcaster should refuse his/her facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

6. Commentary and analysis should be clearly identified as such.

7. Pictorial material should be chosen with care and not presented in a misleading manner.

8. All news interview programs should be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. Where there is advance agreement materially restricting an important or newsworthy area of questioning, the interviewer will state on the program that such limitation has been agreed upon. Such disclosure should be made if the person being interviewed requires that questions be submitted in advance or participates in editing a recording of the interview prior to its use on the air.

9. A television broadcaster should exercise due care in the supervision of content, format, and presentation of newscasts originated by his/her station, and in the selection of newscasters, commentators, and analysts.

Public Events

1. A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.

2. The treatment of such events by a television broadcaster should provide adequate and informed coverage.

6. The advertising of hard liquor (distilled spirits) is not acceptable.

7. The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable only subject to federal and local laws. (*See Television Code Interpretation No. 4*)

8. Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.

9. The advertising of firearms/ammunition is acceptable provided it promotes the product only as sporting equipment and conforms to recognized standards of safety as well as all applicable laws and regulations. Advertisements of firearms/ammunition by mail order are unacceptable. The advertising of fireworks is unacceptable.

10. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character-reading or subjects of a like nature is not permitted.

11. Because all products of a personal nature create special problems, acceptability of such products should be determined with especial emphasis on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner.

12. The advertising of tip sheets and other publications seeking to advertise for the purpose of giving odds or promoting betting is unacceptable.

The lawful advertising of government organizations which conduct legalized lotteries is acceptable provided such advertising does not unduly exhort the public to bet.

The advertising of private or governmental organizations which conduct legalized betting on sporting contests is acceptable provided such advertising is limited to institutional type announcements which do not exhort the public to bet.

13. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable

product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

14. "Bait-switch" advertising, whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

15. Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statement that cannot be supported if presented in the advertiser's own words.

X. Presentation of Advertising

1. Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

2. The role and capability of television to market sponsors' products are well recognized. In turn, this fact dictates that great care be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics, performance or appearance of the product.

Broadcast advertisers are responsible for making available, at the request of the Code Authority, documentation adequate to support the validity and truthfulness of claims, demonstrations and testimonials contained in their commercial messages.

3. The broadcaster and the advertiser should exercise special caution with the content and presentation of television commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness.

Commercials, whether live, film or tape,

within programs initially designed primarily for children under 12 years of age shall be clearly separated from program material by an appropriate device.

Trade name identification or other merchandising practices involving the gratuitous naming of products is discouraged in programs designed primarily for children.

Appeals involving matters of health which should be determined by physicians should not be directed primarily to children.

4. No children's program personality or cartoon character shall be utilized to deliver commercial messages within or adjacent to the programs in which such a personality or cartoon character regularly appears. This provision shall also apply to lead-ins to commercials when such lead-ins contain sell copy or imply endorsement of the product by program personalities or cartoon characters.

5. Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes.

6. Commercials for services or over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer. The following principles should apply to such advertising:

a. Physicians, dentists or nurses or actors representing physicians, dentists or nurses, shall not be employed directly or by implication. These restrictions also apply to persons professionally engaged in medical services (e.g., physical therapists, pharmacists, dental assistants, nurses' aides).

b. Visual representations of laboratory settings may be employed, provided they bear a direct relationship to bona fide research which has been conducted for the product or service. (*See Television Code, X, 11*) In such cases, laboratory technicians shall be identified as such and shall not be employed as spokespersons or in any other way speak on behalf of the product.

c. Institutional announcements not in-

tended to sell a specific product or service to the consumer and public service announcements by non-profit organizations may be presented by accredited physicians, dentists or nurses, subject to approval by the broadcaster. An accredited professional is one who has met required qualifications and has been licensed in his/her resident state.

7. Advertising should offer a product or service on its positive merits and refrain from discrediting, disparaging or unfairly attacking competitors, competing products, other industries, professions or institutions.

8. A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called trailer or "hitch-hike" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.

9. Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

10. A charge for television time to churches and religious bodies is not recommended.

11. Reference to the results of bona fide research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the work that has been conducted.

XI. Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-

reaching importance to consumers because of the direct bearing on their health.

2. Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

3. A television broadcaster should not accept advertising material which in his/her opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

XII. Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations. Care should be taken to avoid the concurrent use of the three elements which together constitute a lottery—prize, chance and consideration.

2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable unless the award is based upon skill and not upon chance.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. (*See Television Code, XIV*)

XIII. Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved before the first an-

nouncement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should be satisfied as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of the viewers.

5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

XIV. Time Standards for Non-Program Material*

In order that the time for non-program material and its placement shall best serve the viewer, the following standards are set forth in accordance with sound television practice:

1. Non-Program Material Definition:

Non-program material, in both prime time and all other time, includes billboards, commercials, promotional announcements and all credits in excess of 30 seconds per program, except in feature films. In no event should credits exceed 40 seconds per program. The 40-second limitation on credits shall not apply, however, in any situation governed by a contract entered into before October 1, 1971. Public service announcements and promotional announcements for the same program are excluded from this definition.

2. Allowable Time for Non-Program Material:

a. In prime time on network affiliated stations, non-program material shall not exceed nine minutes 30 seconds in any 60-minute period.

*See Time Standards for Independent Stations

Prime time is a continuous period of not less than three consecutive hours per broadcast day as designated by the station between the hours of 6:00 PM and midnight.

b. In all other time, non-program material shall not exceed 16 minutes in any 60-minute period.

c. **Children's Programming Time**—Defined as those hours other than prime time in which programs initially designed primarily for children under 12 years of age are scheduled.

Within this time period on Saturday and Sunday, non-program material shall not exceed nine minutes 30 seconds in any 60-minute period.

Within this time period on Monday through Friday, non-program material shall not exceed 12 minutes in any 60-minute period.

3. Program Interruptions:

a. **Definition:** A program interruption is any occurrence of non-program material within the main body of the program.

b. In prime time, the number of program interruptions shall not exceed two within any 30-minute program, or four within any 60-minute program.

Programs longer than 60 minutes shall be prorated at two interruptions per half-hour.

The number of interruptions in 60-minute variety shows shall not exceed five.

c. In all other time, the number of interruptions shall not exceed four within any 30-minute program period.

d. In children's weekend programming time, as above defined in 2c, the number of program interruptions shall not exceed two within any 30-minute program or four within any 60-minute program.

e. In both prime time and all other time, the following interruption standard shall apply within programs of 15 minutes or less in length:

- 5-minute program—1 interruption;
- 10-minute program—2 interruptions;
- 15-minute program—2 interruptions.

f. News, weather, sports and special events programs are exempt from the interruption standard because of the nature of such programs.

4. No more than four non-program material announcements shall be scheduled consecutively within programs, and no more than three non-program material announcements shall be scheduled consecutively during station breaks. The consecutive non-program material limitation shall not apply to a single sponsor who wishes to further reduce the number of interruptions in the program.

5. A multiple product announcement is one in which two or more products or services are presented within the framework of a single announcement. A multiple product announcement shall not be scheduled in a unit of time less than 60 seconds, except where integrated so as to appear to the viewer as a single message. A multiple product announcement shall be considered integrated and counted as a single announcement if:

a. the products or services are related and interwoven within the framework of the announcement (related products or services shall be defined as those having a common character, purpose and use); and

b. the voice(s), setting, background and continuity are used consistently throughout so as to appear to the viewer as a single message.

Multiple product announcements of 60 seconds in length or longer not meeting this definition of integration shall be counted as two or more announcements under this section of the Code. This provision shall not apply to retail or service establishments.

6. The use of billboards, in prime time and all other time, shall be confined to programs sponsored by a single or alternate week advertiser and shall be limited to the products advertised in the program.

7. Reasonable and limited identification of prizes and donors' names where the presentation of contest awards or prizes is a necessary part of program content shall not be included as non-program material as defined above.

8. Programs presenting women's/men's service features, shopping guides, fashion shows, demonstrations and similar material provide a special service to the public in which certain material normally classified as non-program is an informative and necessary part of the program content. Because of this, the time standards may be waived by the Code Authority to a reasonable extent on a case-by-case basis.

9. Gratuitous references in a program to a non-sponsor's product or service should be avoided except for normal guest identification.

10. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of the sponsor's product, trade-mark or slogan should be used only incidentally and should not obtrude on program interest or entertainment.

Note: From time to time the Code Authority issues advertising guidelines and clarifications expanding on provisions of the Code. Among areas covered are acne, alcoholic beverages, arthritis and rheumatism remedies, bronchitis, comparative advertising, children's premiums and offers, children's TV advertising, disparagement, hallucinogens, hypnosis, lotteries, men-in-white, non-prescription medications, personal products, testimonials, time standards, toys, vegetable oils and margarines, and weight reducing products/services. Copies may be obtained from any NAB Code Authority office.

Time Standards for Independent Stations

1. Non-program elements shall be considered as all-inclusive, with the exception of required credits, legally required station identifications, and "bumpers." Promotion spots and public service announcements, as well as commercials, are to be considered non-program elements.

2. The allowed time for non-program elements, as defined above, shall not exceed seven minutes in a 30-minute period or multiples thereof in prime time (prime time is defined as any three contiguous hours between 6:00 PM and midnight, local time), or eight minutes in a 30-minute period or multiples thereof during all other times.

3. Where a station does not carry a commercial in a station break between programs, the number of program interruptions shall not exceed four within any 30-minute program, or seven within any 60-minute program, or 10 within any 90-minute program, or 13 in any 120-minute program. Stations which do carry commercials in station breaks between programs shall limit the number of program interruptions to three within any 30-minute program, or six within any 60-minute program, or nine within any 90-minute program, or 12 in any 120-minute program. News, weather, sports, and special events are exempted because of format.

4. Not more than four non-program material announcements as defined above shall be scheduled consecutively. An exception may be made only in the case of a program 60 minutes or more in length, when no more than seven non-program elements may be scheduled consecutively by stations who wish to reduce the number of program interruptions.

5. The conditions of paragraphs three and four shall not apply to live sports programs where the program format dictates and limits the number of program interruptions.

(From *NBC BROADCAST STANDARDS FOR TELEVISION*)

NBC ADVERTISING STANDARDS

Clearance Procedures

While the ultimate responsibility for advertising rests with the advertiser, advertising agencies preparing commercial messages intended for broadcast on the NBC Television Network should consult the Broadcast Standards Department in advance of production. NBC encourages such advance discussion which enables the Broadcast Standards Department to provide initial guidance on questions that might arise under NBC standards and those of the NAB Code.

For each commercial, advertising agencies are asked to submit shooting script or storyboard, a new product sample or label, substantiation for all material claims and authentication of all demonstrations.

When the pre-production discussions have concluded, the agency produces the commercial and must submit the finished version for screening and final clearance.

GENERAL PRINCIPLES

NBC accepts advertising only after securing satisfactory evidence of the integrity of the advertiser, the availability of the product or service, the existence of support for the claims and the authentication of demonstrations, compliance with applicable laws and the acceptable taste of the presentation. Advertisers should deal affirmatively with the results expected from the use of the product or service, not dwell excessively on the results of failure to use the product or service.

Billboards

Billboards may be used as stipulated by NBC, provided they include no more than the identity of the program and the sponsor's

name, product or service and a brief factual description of the general nature thereof. Only products being advertised in the program may be billboarded. Any claims allowed must be supported. Billboards may not mention contests, offers or promotional teasers.

Charitable Appeals

An advertiser wishing to surrender commercial time to schedule an approved public service announcement or theme may do so provided the appeal does not primarily promote the sale of a product. Clear sponsorship identification is required in such instances.

Comparative Advertising

NBC accepts comparative advertising identifying, when properly used, a competing product. The use of comparative advertising places special conditions and responsibilities upon the advertiser. To meet these responsibilities, each substantive claim, direct or implied, must be fully substantiated and the commercial must satisfy the guidelines and standards for comparative advertising established by both NBC and the NAB.

The NBC guidelines are as follows:

1. The products identified in the advertising must actually be in competition with one another.
2. Competitors shall be fairly and properly identified.
3. Advertisers shall refrain from discrediting, disparaging or unfairly attacking competitors, competing products or other industries.
4. The identification must be for comparison purposes and not simply to upgrade by association.
5. The advertising should compare related or similar properties or ingredients of the product, dimension to dimension, feature to feature, or wherever possible be a side-by-side demonstration.
6. The property being compared must be significant in terms of value or usefulness of the product to the consumer.

7. The difference in properties must be measurable and significant.
8. Retail pricing comparisons may raise special problems that could mislead, rather than enlighten, viewers. For certain classifications of products, retail prices may be extremely volatile, may be fixed by the retailer rather than the product advertiser, and may not only differ from outlet to outlet but from week to week within the same outlet. Where these circumstances might apply, NBC will accept commercials containing retail price comparisons only on a clear showing that the comparative claims accurately, fairly and substantially reflect the actual price differentials at retail outlets throughout the broadcast area, and that these price differentials are not likely to change during the period the commercial is broadcast.
9. When a commercial claim involves market relationships, other than price, which are subject to fluctuation (such as but not limited to sales position or exclusivity), the substantiation for the claim will be considered valid only as long as the market conditions on which the claim is based continue to prevail.
10. Whenever necessary NBC may require substantiation to be updated from time to time.

Challenge Procedures

NBC will implement the following procedures in the event a commercial is challenged by another advertiser.

1. If an advertiser elects to challenge the advertising of another advertiser, he should present his challenge and supporting data to NBC in a form available for transmittal to the challenged advertiser.
2. The challenged advertiser will then have an opportunity to respond directly to the challenger. NBC will maintain the confidentiality of the advertiser's original supporting data which was submitted for substantiation of the claims made in the commercial. However, NBC will ask the advertiser to provide it with a copy of its response to the challenger.
3. Where NBC personnel do not have the expertise to make a judgment on technical issues raised by a challenge, NBC

will take whatever steps are necessary to assist the advertiser and challenger to resolve their differences on their own, including encouraging them to obtain a determination from an acceptable third party.

4. NBC will not withdraw a challenged advertisement from the broadcast schedule unless:
 - a. it is directed to do so by the incumbent advertiser;
 - b. the incumbent advertiser refuses to submit the controversy for review by some appropriate agency;
 - c. a decision is rendered by such reviewing agency against the incumbent advertiser; or
 - d. the challenged advertiser, when requested, refuses to cooperate in some other substantive area.

Government Action Regarding a Product or Service Being Advertised

In the event government action is proposed with respect to a product or service or claims being made for it (as for example, the issuance of a complaint or proposed rules by the FTC or the FDA), Broadcast Standards will determine whether the subject questioned is part of a current schedule on NBC's facilities. If so, the substantiation and the authentication originally furnished by the advertising agency in support of the commercial message will be reevaluated in light of the matter being questioned by such proposed government action. The schedule will be maintained, if NBC is satisfied that either the advertising is acceptable under existing standards or that it presents a matter about which it would be inappropriate for NBC to make a judgment. This is done so that NBC action will not have the effect of adjudicating the question being considered by the governmental agency. A similar evaluation will be made of any proposed commercial message which involves subjects questioned by government action initiated prior to acceptance of the commercial for broadcast by NBC. If the governmental agency resolves the issue against the advertiser, NBC will withdraw its schedule.

Cross-References

References by an advertiser within his commercial time to another program he is sponsoring are permitted, provided that the

references are not to a program scheduled at a later hour on the same day on a competing facility and do not identify the competing facility, the day and/or the hour of the program. Statements urging the viewer to check television listings for such information are permissible.

Guarantee and Warranty Offers

Consistent with Federal regulatory policy, whenever the terms "guarantee," "warranty" or similar words that constitute a promise or representation in the nature of a guarantee or warranty appear in a television advertisement, certain additional information concerning the terms and conditions of such a guarantee or warranty offer must be clearly and unambiguously disclosed to the viewer.

In general, any commercial announcement in which a guarantee/warranty is mentioned should also disclose:

1. the nature and extent of the guarantee;
2. the identity of the guarantor;
3. the manner in which the guarantor intends to perform; and
4. whatever a purchaser wishing to claim under the guarantee will perform pursuant to its obligations under the guarantee.

The disclosure must be made so it will not be misunderstood by the typical viewer. Simultaneous disclosure in both the audio and video often proves to be the best and most certain method of achieving full, clear and effective disclosure. However, a commercial announcement using audio only may constitute clear and conspicuous disclosure because of the clarity and completeness of the representation and the nondistracting manner of presentation. Video disclosure alone will not satisfy the above criteria.

Placement

NBC reserves the right to determine the placement of commercials in programs.

In-program advertisements must be placed within the framework of the sponsored program. The program must be announced

and clearly identified before the first commercial placement and terminated after the last commercial placement.

Research or Surveys

Reference may be made to the results of bona fide surveys or research relating to the product advertised, provided the results do not create an impression the research does not support.

Sound Level

The sound level of commercials should not appear to exceed that of the surrounding program.

Sponsor Identification

Identification of sponsorship shall be made in all commercials and programs in accordance with the requirements of the Communications Act of 1934 as amended, and with the rules and regulations of the Federal Communication Commission.

Time Standards for Advertising

The advertising and other non-program elements in any program period shall be within the limits established by the NAB Code. NBC will also observe the limits established for multiple produce announcements, non-program interruptions and consecutive announcements.

Sports events and special programs of indeterminate length and certain special programs of pre-determined length have individual standards. Program and commercial formats are the joint responsibility of Broadcast Standards, Program and Sales Administration Departments.

Visual Supers

When superimposed copy is essential to qualify claims, it must be presented so it can be read comfortably against a plain contrasting background and large enough to meet NBC specifications (available on request).

Unacceptable Commercial Presentations, Approaches and Techniques

NBC does not accept in advertising:

1. Claims or representations which have the capacity to deceive, mislead or misrepresent.
2. Claims that unfairly attack competitors, competing products, other industries, professions or institutions.
3. Unqualified references to the safety of a product, if package, label or insert contains a caution or the normal use of the product presents a possible hazard.
4. Appeals to help fictitious characters in supposed distress by purchasing a product or service or sending for a premium.
5. "Bait and switch" tactics which feature goods or services not intended for sale but designed to lure the public into purchasing higher priced substitutes.
6. The use of "subliminal perception" or other techniques attempting to convey information to viewer by transmitting messages below the threshold of normal awareness.
7. Unacceptable products or services promoted through advertising devoted to an acceptable product.
8. The misuse of distress signals.
9. Disrespectful use of the flag, national emblems, anthems and monuments.
10. Use of the office of the President of the United States or any governmental body without official approval.
11. Newsroom settings and techniques.
12. Sensational headline announcements in advertising of publications prior to the identification of sponsor.
13. Scare approaches and presentations with the capacity to induce fear.
14. Interpersonal acts of violence and antisocial behavior or other dramatic devices inconsistent with prevailing standards of taste and propriety.

15. Damaging stereotyping.
16. Unsupported or exaggerated promises of employment or earnings.

Unacceptable Commercial Classifications

1. Cigarettes.
2. Hard liquor.
3. Firearms and fireworks.
4. Fortune telling, astrology, phrenology, palm reading, numerology, mind reading, character reading or other occult pursuits.
5. Services from those professions in which it is deemed unethical to advertise, such as medical, psychiatric, dental and legal.
6. Tip sheets, race track publications seeking to advertise for the purpose of giving odds or promoting betting. See Lotteries.
7. The sale of franchises.
8. Matrimonial, escort or dating services.

AREAS OF PARTICULAR SENSITIVITY

Advertising Contests

No contest or sweepstakes may constitute a lottery.

The conditions under which contestants—whether at home or participants on a program—compete for prizes shall be clearly stated so that there is no reasonable opportunity for misunderstanding as to whether or not the contest is primarily one of skill.

1. Complete details and continuity must be submitted to the Broadcast Standards Department at least ten business days prior to the first public announcement of the contest.

2. All broadcast copy regarding contests must contain clear and complete information regarding:
 - a. Who may participate;
 - b. The type of submissions required;
 - c. Where, when and how the entry is to be submitted;
 - d. The basis upon which the submission will be judged;
 - e. The number and nature of the prizes and the order in which they will be awarded;
 - f. The existence of duplicate prizes in the event of a tie;
 - g. The closing date.

The above information may be omitted in preliminary or other announcements, provided it is readily available to the public from other sources revealed in such "teaser" announcements.

3. Descriptions and/or visual representations of prizes must not enlarge their value or otherwise mislead the public.
4. All submissions to contests broadcast over network facilities must be addressed to a Post Office box.
5. Contest entries and other information related thereto shall be made available to NBC on request.
6. Material may not be used in contests designed for children which would encourage them to enter strange places or converse with strangers in an effort to collect box tops, labels, etc.
7. The advertiser will hold NBC and the affiliated stations free from all liability in connection with his contest.

Beer and Wine

Advertising of beer and wine is acceptable subject to federal, state and local laws and the requirements of the NAB Code.

Children

Commercial messages placed within station breaks between consecutive programs designed specifically for children, advertising of products designed primarily for children and advertising de-

signed primarily for children are subject to all applicable guidelines of the NAB Code.

Door-to-Door Salesmen and In-Home Selling

All such advertising must be in accordance with applicable federal, state and local laws.

Because of the potential for abuse, this type of advertising is reviewed with special care. The reputation and reliability of the sponsor and the supervision exercised by the advertiser over its salesmen, are important considerations. Each proposed commercial is evaluated on a case-by-case basis to insure its acceptability.

In general, advertising recruiting door-to-door salesmen primarily for the sale of medical products and services having direct health considerations is not acceptable.

Employment Agencies

Reputable concerns are considered on a case-by-case basis and subject to exercise of care in order to avoid over-promising results.

Funeral Homes

The advertising of funeral services and mortuaries requires restrained presentation and copy of an institutional nature.

Health Related Product Advertising

1. *Ethical Drugs*

NBC does not accept advertising for ethical drugs. Institutional advertising for pharmaceutical manufacturers, industry associations, and other responsible sponsors is considered on a case-by-case basis.

2. *Proprietary Products*

The advertising of proprietary products presents important considerations to the health of consumers. The following principles and procedures govern the acceptability of such advertising on NBC facilities:

- a. The advertiser must give assurance that the advertising for the proprietary product complies with all applicable governmental rules and regulations;

- b. Advertising for proprietary products is accepted only after relevant data, including adequate substantiation regarding both product efficacy and any particular claims asserted have been submitted to Broadcast Standards for examination and appraisal;
 - c. NBC does not accept advertising for products used in the treatment of conditions known to be chronic or irremediable or for conditions in which self-diagnosis or self-medication might present an element of danger unless:
 - 1. They can be self-administered without the order and supervision of a physician;
 - 2. They carry on their labels the cautions required by the Federal Food, Drug and Cosmetic Act of 1939; and
 - 3. Appropriate cautionary references are included in the advertising proposed for broadcast;
 - d. No claims must be made or implied that the product is a panacea or alone will effect a cure;
 - e. Words such as "safe," "without risk," "harmless," or terms of similar meaning may not be used in an unqualified manner;
 - f. Advertising appeals may not be made to children for such products.
3. *Statements from the Medical Profession*

Physicians, dentists, or nurses, or actors representing them, may not be employed directly or by implication in any commercial for proprietary products or other products involving health considerations. Advertisements of an institutional nature which are not intended to sell specific products or services to the consumer, as well as public service announcements by non-profit organizations, may be presented by physicians, dentists or nurses, subject to prior approval by Broadcast Standards.

Investments

Advertising of the services of financial institutions must be consistent with all applicable federal, state and local laws and regulations. The mention of specific securities in commercials requires the prior approval of the Law as well as the Broadcast Standards Department.

Legalized Lotteries

The lawful advertising of government organizations that conduct legalized lotteries is acceptable provided such advertising does not unduly exhort the public to bet.

The advertising of private or governmental organizations that conduct legalized betting on sporting contests is acceptable provided it is limited to institutional type announcements that do not exhort the audience to bet.

"Personal" Products

Advertising for "personal" products, when accepted, must be presented in a restrained and tasteful manner.

Premiums and Offers

1. Full details and continuity including "build-up copy," and a sample of the premium or offer, must be submitted to Broadcast Standards well in advance of commitment.
2. The termination date of any offer should be announced as far in advance as possible. Such announcement will include the statement that responses postmarked not later than midnight of the business day following withdrawal of the offer shall be honored.
3. All audience responses to premiums, offers or contests made by advertisers must be sent to a stated Post Office box or to an outside address arranged for by the advertiser.
4. As to the Premium Merchandise offered:
 - a. A premium or offer may not be harmful to person or property;
 - b. The lesser of one half the total time or 20 seconds in a self-contained portion of any commercial message may deal with the premium scheduled in a Children's program. Such premiums and offers will be subject to all other applicable Premium and Toy Guidelines of the NAB Code.
 - c. Descriptions or visual representations of premiums or offers may not enlarge their value or otherwise be misleading.
 - d. The advertiser must provide NBC with written assurance that it will honor any request for return of money

based on dissatisfaction with premiums or offers and that a sufficient supply of the premium or offer is readily available so as to avoid audience ill-will caused by delivery delay or impossibility of delivery.

5. The advertiser will hold NBC and its affiliated stations harmless from any liability which may arise in connection with any premium or offer.
6. The premium or offer may not appeal to superstition on the basis of "luck-bearing" powers or otherwise.

Religious Advertising

The sale of commercial time to religious groups is restricted to announcements of open meetings, or the promotion of local charity drives and programs. NBC policies regarding religious programming are set forth herein under the Program Section.

Testimonials

1. Testimonials used, in whole or in part, must honestly reflect in spirit and content the sentiments of the individuals represented.
2. All claims and statements in a testimonial, including subjective evaluations of testifiers, must be supportable by facts and free of misleading implication. They shall contain no statement that cannot be supported if presented in the advertiser's own words.
3. The laws of certain states require written consent of the individual for the use of his name. The advertiser must submit to NBC, in writing, confirmation of such consent or a blanket release assuming full responsibility for obtaining such consent for each testimonial covering its period of use on NBC facilities.
4. NBC staff employees may not give personal testimonials.

PUBLIC SERVICE ANNOUNCEMENTS

The following guidelines are designed to assure that public service announcement time on NBC is used as effectively as possible.

1. All public service announcements proposed for network use apply to a nationwide audience.
2. The sponsoring organization must be devoted to public service or charitable activities. Announcements must pertain solely to public service or charitable causes and may not promote the sale of commercial products or services or deal with sectarian, politically partisan or controversial subjects or issues.
3. Public service time for fund or membership solicitation is given only to demonstrably responsible organizations. In assessing the qualifications of sponsoring organizations, NBC may consult the Advertising Council, the National Information Bureau or comparable agencies for their evaluations and recommendations.
4. Public service announcements must deal affirmatively with the causes they advocate. Announcements that attack or demean other persons, organizations or causes are not acceptable.
5. The final judgment concerning acceptability and scheduling of public service messages rests solely with NBC.
6. All appeals and solicitations for charities and other non-profit organizations on NBC television facilities must have prior approval of the Broadcast Standards Department.

Consumer Surveys – Suggested NBC Guidelines

The Department of Broadcast Standards often requires consumer research surveys to support claims made in advertising. Listed below are some general points that may be helpful to you in designing such surveys. These guidelines are meant to be as general as possible to accommodate the large variety of issues, problems, and contingencies that arise in surveys that are submitted for support. It is important to point out that the following list cannot be utilized as a substitute for knowledge and experience in the design, analysis, and interpretation of sample surveys. Many texts on market research and statistical sampling techniques are available, as well as individuals with knowledge in those fields, and should be consulted.

In most cases, the following principles should be observed in consumer research projects:

1. **Purpose.** Prior to conducting a project, the specific objectives should be detailed by the advertiser. It should be known ahead of time what claims are meant to be supported by the research. Then, the survey should be designed to meet those objectives.
2. **Appropriateness.** Consumer surveys, however, are not appropriate for all claims. Broadcast Standards has rules on when consumer surveys are appropriate substantiation for advertising claims. Generally, all such methods are considered applicable when the claims can be interpreted by consumers as people's opinion of the product as opposed to technical or scientific details on efficacy, construction of product, and so on. When consumer opinions are unlikely to be accurate, consumer surveys are not appropriate. Safety claims, for example, could be questionable.
3. **Sample.** The sample should be representative of whatever group of consumers are likely to use the product, it may not always need to be nationally representative. There is no minimum or maximum of sample size that would be appropriate in all cases since the size depends upon costs, how alike or unlike the units of the population are, how the results will be measured and interpreted, and what the purposes of the survey are. A very large sample is not always necessary and may actually decrease survey accuracy in some cases. The sampling procedures should aim at eliminating biased results. For consumer research especially, care should be taken to avoid predisposing respondents in the sample, either by the sampling itself or the procedures for obtaining consumers' opinions, to answer in a particular way. Whenever possible, the tests should be blind, that is, the respondent should not know the identity of the product being tested. There should be no screening of respondents to ensure particular results. Questions should be asked as objectively and clearly as possible. Since results can be easily biased by the wording of a question, special care should be taken in questionnaire design. Reasonable efforts should be employed to reduce the number of non-respondents.
4. **Significance Testing.** Whenever the results of a survey are generalized to a group other than the sample, appropriate statistical methods must be used to judge the significance of the results. It is always possible that a sample will exhibit a difference among respondents while the general group of all consumers do not show the same result. Only statistical significance testing can determine whether or not the sample results are indicative of the universe.
5. **Reports.** Reports on the results of a consumer survey should be complete, that is, not summaries of findings and conclusions. In order to examine the value and results of a survey, it is necessary to know the details of sample selection, test procedures, questionnaire design, and significance testing.

Consumer surveys are not simple undertakings and the above list is not intended to cover completely all aspects of their complexity, but to provide an introduction to consumer surveys and other general guidelines for their use.

(Courtesy of Ralph Daniels, Vice President, Broadcast Standards Administration, NBC)

ABC
ADVERTISING STANDARDS

GENERAL

ABC reserves the right to accept or reject at any time any product or service offered for advertising over its facilities and to investigate the advertiser and the accuracy of all statements and claims made in commercial copy. ABC also reserves the right to require elimination or revision of any material contrary to the public interest, or inconsistent with the Company's standards of truth and accuracy. Illustrations and text in demonstrations of advertiser's products on television programs shall faithfully represent the products themselves.

All advertising messages should be prepared with proper consideration of the type of product being advertised, the time of broadcast, and the audience intended to receive them.

Copy must comply with pertinent federal, state and local laws. Good taste should always govern the content, placement and presentation of announcements.

Disturbing or annoying sound effects and devices, blatant announcing and excessive repetition should be avoided.

An advertiser who markets more than one product is not permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

The NAB Radio and Television Codes are reproduced in Sections I and II of this Policy Book. In addition to ABC's Advertising Standards see the Code's Advertising Standards.

ALCOHOLIC BEVERAGES

Hard liquor (distilled spirits) advertising is unacceptable. Beer and wine advertising is acceptable.

The NAB Guidelines for Alcoholic Beverage Advertising are included, herein, for ready reference.

COMPARATIVE ADVERTISING, PRINCIPLES FOR

Product testing and survey evaluation germane to the comparative claims shall be conducted in accord with generally accepted scientific and technical procedures and must be determined by the Department of Broadcast Standards and Practices as adequate for the purposes of the comparison.

Test findings shall be proven significant in accordance with recognized standards of statistical validity.

The advertiser shall have the burden of establishing that it has exercised diligence to determine the best possible test as proof of any superiority claimed over competitors.

Conclusions drawn from test results shall be about properties which are meaningful in terms of value and usefulness to the consumer.

The nature and limitations of the tests relied upon shall be clearly disclosed.

Demonstrations, graphic techniques and reproductions of research tests shall not cause the consumer to reach an erroneous conclusion about the respective merits of the products compared.

Advertising copy claims must fairly and accurately reflect the empirical data upon which they are predicated.

Because retail price is subject to constant change, as well as fluctuation from outlet to outlet, comparisons of retail price shall not be utilized in comparative advertising unless (1) the compared prices accurately, fairly and substantially reflect the actual prices of the products at the retail level during the period the commercial is broadcast and within the entire geographical area in which the advertising is broadcast; and (2) the copy discloses that the consumer should expect some variation from outlet to outlet.

Regardless of technical compliance with the foregoing PRINCIPLES, if, in the judgment of the Department of Broadcast Standards and Practices, the net impression of the commercial announcement is misleading, deceptive, vague, equivocal or disparaging, it shall be deemed unacceptable for broadcast.

Any objections to a comparative advertisement by the competitor named therein must be substantive and based on data responsive to these principles. Upon notice of an objection by the Department of Broadcast Standards and Practices, the challenged advertiser shall respond adequately within the time limit specified or the challenged advertisement may be suspended forthwith.

IMPORTANT NOTE: ALTHOUGH THE FOREGOING PRINCIPLES WERE DESIGNED PRIMARILY FOR COMPARATIVE ADVERTISING, THEY WILL BE APPLIED BY ABC TO ALL ADVERTISING FORMATS WHERE APPROPRIATE.

The NAB Comparative Advertising Guidelines are included, herein, for ready reference.

CONTROVERSIAL ISSUES

Absent special interest considerations, ABC will not sell time for controversial issue programs or announcements, or for comment on controversial issues, or permit the solicitation of funds or the sale of publications in controversial issue broadcasts.

CROSS REFERENCE AND PROMOTION OF NON-ABC NETWORKS, STATIONS, OR PROGRAMS

ABC RADIO STATIONS

May accept advertising relating to commercial or non-commercial television stations, their programming, or for products which carry a tag promoting such programming.

Time, day, channel and call letters may be mentioned unless the program advertised is promoted by a commercial advertiser, in which case the only reference to time, day and station should be substantially in the following form:

"Consult your local paper listings for time and station."

No advertising relating to non-ABC radio networks or radio stations is permitted.

ABC TELEVISION STATIONS

May accept advertising relating to commercial or non-commercial radio networks or stations, their programming or for products which carry a tag promoting such programming.

Time, day, frequency and call letters may be mentioned unless the program advertised is promoted by a commercial advertiser, in which case the only reference to time, day and station should be substantially in the following form:

"Consult your local paper listings for time and station."

No advertising relating to non-ABC television networks, or television stations is permitted.

ABC RADIO NETWORKS

May accept advertising relating to commercial or non-commercial television networks or stations, their programming or for products which carry a tag promoting such programming.

Time, day, channel and call letters may be mentioned unless the program advertised is promoted by a commercial advertiser, in which case the only reference to time, day and station should be substantially in the following form:

"Consult your local paper listings for time and channel."

No advertising relating to non-ABC radio networks or radio stations is permitted.

ABC TELEVISION NETWORK

May accept advertising relating to commercial or non-commercial radio networks, their programming or for products which carry a tag promoting such programming, and from the Public Broadcasting Service.

The only reference to time, day and station should be substantially in the following form:

"Consult your local paper listings for time and channel."

No advertising relating to non-ABC television stations or commercial television networks is permitted.

Advertising which refers to non-commercial programming on public broadcasting stations.

Notwithstanding anything to the contrary expressed or implied above, ABC broadcast facilities (Radio, Television Stations and Networks) may accept commercial advertising which refers to non-commercial programming carried on public broadcasting stations, provided that the only reference to time, day and station shall be substantially in the following form:

"Consult your local paper listings for the time and station."

A single reference to the commercial advertiser's program underwriting activity shall be in the following form:

"Made possible by a grant from _____."

DATING SERVICES

Dating Services (computer or otherwise), match-making services or the like are unacceptable for advertising.

DISPARAGING STATEMENTS

Statements which are derogatory to an industry, a product, or a service will not be accepted.

FINANCIAL ADVERTISING

All forms of highly speculative real estate, finance and other promotions are unacceptable for advertising over ABC's facilities.

FLAG

The American flag may not be used for advertising purposes.

FORTUNE-TELLING

Astrology, character reading, fortune-telling, mind reading, numerology, occultism, palm reading, phrenology or subjects of a like nature are unacceptable.

"FREE"

An offer may be described as "free" providing all conditions for obtaining the "free" merchandise are clearly and conspicuously explained; and that, when the "free" merchandise is contingent upon the purchase of another product, the advertiser's usual price, quality, or quantity for the purchased merchandise is not altered.

GAMBLING

The advertising of "tip" sheets and other publications seeking to advertise for the purpose of giving odds or promoting betting is unacceptable.

The lawful advertising of governmental organizations which conduct legalized lotteries is acceptable provided such advertising does not unduly exhort the public to bet.

The advertising of private or governmental organizations which conduct legalized betting on sports contests is acceptable provided such advertising is limited to institutional type announcements which do not exhort the public to bet. (See Lotteries and Off Track Betting)

GUARANTEE OR WARRANTY

Use of the word "guarantee," "warranty" and the like in advertising copy must comply specifically with all applicable laws and governmental rules and regulations particularly those of the Federal Trade Commission.

LOTTERIES

Public Law 93-583 (18 USC 1307) exempts lotteries conducted by states acting under authority of State laws from imposition of criminal penalties under Chapter 61 of Title 18 of the United States Code.

The NAB Guidelines on Lottery Advertising are attached for ready reference.

MAIL-ORDER

Before any mail-order advertising is accepted, the advertiser, product and copy must be cleared through the Broadcast Standards and Practices office in New York. The review will focus on product acceptability and sponsor reliability. The advertiser will have to agree in writing to resolve listener complaints quickly and without dispute.

OFF-TRACK BETTING

The advertising of private or governmental organizations which conduct legalized betting on sporting contests is acceptable provided such advertising is limited to institutional type announcements which do not exhort the public to bet.

PRICE AND VALUE CLAIMS

Statements of prices and values must be confined to specific facts. Misleading price claims and unfair comparisons must not be used.

Advertising whereby goods or services which the advertiser has little or no intention of selling and are offered merely to lure the customer into purchasing higher-priced substitutes is unacceptable.

PROFESSIONAL ADVERTISING ON OWNED STATIONS

Advertising on behalf of professionals over ABC Owned Stations facilities is subject to the following conditions:

- 1) All aspects of such advertising must conform to governmental regulations (including the specific law of the applicable state jurisdiction), the NAB Code and ABC policy.
- 2) No surgical procedure (no matter how minor), may be referenced within the copy, nor may any product or service directly related to a surgical procedure be advertised.
- 3) Stringent standards of taste and the usual high standards of copy documentation will be implemented.
- 4) Such advertising will not be scheduled for any time period where there is a substantial youthful audience.
- 5) All such advertising must be presented in a restrained manner without the use of "hard-sell" techniques. The client or other "men-in-white" such as physicians, dentists, nurses, physical therapists, pharmacists, etc., may not appear within the announcement.
- 6) Copy must not in any way play upon the possible fears or insecurities of individuals, nor may the ad be related to products or services proscribed under other policies, e.g., contraception, hypnosis, etc.
- 7) Academic background, professional society affiliation, testimonials and claims regarding cures and efficacy of treatment shall not be permitted. Use of words "safe", "without risk", "harmless", and the like, are not acceptable.
- 8) As a general matter, copy may identify the particular professional; indicate where located; specify that credit is available (in such a case, all significant terms thereof must be disclosed), and/or reference the product or service involved (e.g., eyeglasses, dentures, etc.)
- 9) All such advertising must first be cleared through New York Broadcast Standards and Practices.

PROFESSIONAL ADVICE

Legal, medical and other professional advice, diagnosis and treatment will not be permitted except as it conforms with law and recognized ethical and professional standards.

RACE TRACKS

Racetrack advertising is acceptable, where permitted by law, provided the commercials do not contain either a direct or indirect encouragement to gamble.

SOLICITATION OF FUNDS

Absent public interest considerations, ABC will not sell time for the solicitation of funds.

SUBLIMINAL PERCEPTION

Since all commercial announcements must be clearly identified as such, ABC will not broadcast messages utilizing the technique of "subliminal perception" or any similar technique.

TESTIMONIALS

Testimonials must be based on the authenticated experience or opinions of competent living witnesses. The testimonial should contain no product claims which cannot be supported by the advertiser. Testimonials which contain questionable or unauthorized claims are not acceptable.

USE OF PERSON'S OR ORGANIZATION'S NAME OR PICTURE FOR ADVERTISING PURPOSES

The laws of a number of states prohibit the use of a person's name or picture for trade or advertising purposes without the written consent of such person. New York State also precludes the use of a non-profit organization's name or other identification for trade or advertising purposes. When there is submitted to ABC any script or commercial message containing a testimonial or other use of a person's name or picture for trade or advertising purposes, or a non-profit organization's name or other identification, or where a picture is to be used for certain purposes in a television program, ABC requires written evidence that such name or picture is used with the specific consent of such person or organization.

MEDICAL PRODUCTS

GENERAL

The advertising of medical products through the medium of broadcasting differs widely from presentations and techniques applicable to other advertising media. The nature of the product, the hour of the program and the audience it will reach, are important factors that will determine the acceptability of medical accounts.

PRODUCT APPROVAL

ABC reserves the right to investigate thoroughly any product of a medical nature which is to be advertised over its facilities and to require the sponsor to submit all material facts and scientific data which in ABC's opinion may be necessary to substantiate the advertising claims and to determine the acceptability of the product. Medical products may not be offered as giveaways or prizes on ABC programs.

PUBLIC SERVICE ANNOUNCEMENTS

Public service messages are meant to inform the public of the work of charitable and non-profit organizations and other services available to the public.

All public service announcements must be cleared by the Broadcast Standards and Practices Department. Such announcements must reflect the true nature of the organization identified with the announcement and all claims must be substantiated. Controversial issues and religious doctrine are not permitted in public service announcements.

Courtesy of Julie T. Hoover, Director, East Coast Department of Broadcast Standards and Practices, ABC.

WBAY-TV GREEN BAY COMMERCIAL POLICY

Time Standards

It is the WBAY-TV policy to carry no more than 16 minutes of commercial matter in any 60-minute segment of a typical broadcast week. This 16 minute normal limitation may be exceeded in the following special and limited circumstances:

- a. To provide additional commercial matter during periods of unusual consumer information and advertiser demand, such as the Christmas and Easter seasons, or periods of local community promotions;
- b. To provide consumer information at times when the normal channels of mass communications in the community have been significantly disrupted by strike or natural causes.
- c. To permit the scheduling of "make goods" because of the occurrence of a natural catastrophe, equipment failure, or other emergency situation; or of the broadcast of a Presidential address and news conference; or of lengthy programming such as plays, operas and commencement exercises which are not conducive to interruption by commercial messages;
- d. To carry an occasional demonstration, trade show exhibition, or fashion presentation, which because of the materials exhibited, might be construed by the viewing audience as more commercial than normal in its content; and
- e. In the event that within the last 14 days before an election a political party or candidate requires time for equality of opportunity when all other times are sold out.

Under these circumstances, WBAY-TV Channel 2 may carry up to 18 minutes of commercial matter per hour, not to exceed more than 10% of the hours of any broadcast week.

Continuity Acceptance

WBAY-TV demonstrates our high regard for our audience and for our station image by advertising only those goods and

services that are acceptable to the station by whatever measure we deem appropriate. It is for this reason that contracts for the sale of time are not considered binding until they have been approved for credit and accepted by the appropriate station executive.

The station requires full disclosure of the identity of the sponsor/advertiser as well as proof of the legitimacy of the subject matter. When there is any reason to question or the need to secure pertinent additional information regarding any advertising, the station will carefully and fully investigate prior to accepting a contract for advertising.

In addition to the applicable sections of the NAB Code, the station will satisfy itself that the products or services are acceptable to the State of Wisconsin agencies charged with the supervision and enforcement of laws that pertain to advertising and sales. In unusual cases the station will further verify the advertising claims and the values purported as well as the business reputation of the advertiser.

Ideally, we would like to be able to endorse the products, services, and business firms that are advertised on WBAY-TV. From actual experience over the years serving our community we believe many of our audience infer this endorsement. We do not sell our time on this premise, but it is the philosophy behind our acceptance of advertising.

6/17/75

Courtesy of Evelyn Keseg, Director of Administration, Nationwide Communications, Inc.

Commercial Policy—WGAR

It is the station policy of WGAR normally to carry no more than 18 minutes of commercial matter in any 60-minute segment of a typical broadcast week. The 18-minute normal limitation may be exceeded on occasions in the following special and exceptional circumstances:

1. To provide consumer information at such times as a local newspaper strike or other such event disrupts to a significant degree the normal channels of mass communications.
2. To permit the scheduling of "make-goods" resulting from the disruption of WGAR's normal broadcast schedule due

to a natural catastrophe, equipment failure, or other emergency situation; or of the broadcast of significant public events, such as space-flight coverage, presidential addresses and news conferences; and

3. During political campaigns to accommodate candidates and insure a more informed electorate.

Under the circumstances listed above, WGAR may permit up to 20 minutes of commercial matter per hour, not to exceed, however, more than 10 percent of the hours of any broadcast week.

Courtesy of Evelyn Keseg, Director of Administration, Nationwide Communications, Inc.

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