

## SALES PLAN



### CAMPAIGNS

#### OBJECTIVE

Buying or building a home is the single most important financial commitment most people ever make. And it's a scary experience for most families. That's why they may put it off for years, even though they know they're not building equity in that rented house or apartment.

"The Place to Plant Your Family Tree" is a dynamic concept created to overcome the consumer's doubts and fears about buying or building a home. It presents your company to the consumer as a helpful, professional, human entity that is dedicated to solving problems and making dreams come true.

#### STRATEGY

What "breadwinner" doesn't want the best for his family? Well, the key word in our campaign is "family". "The Place to Plant Your Family Tree" appeals to the most basic emotions in people everywhere: the desire to own something of their very own, to build for the future, and to provide a healthy, happy environment for themselves and their children.

Our campaign "homes in" on these positive emotions, and also exposes some of the disadvantages of renting. It also is a "call to action". It says "do it now". Most important, it shows that you are uniquely qualified to help the homebuyer with every problem he faces: Finding the "just right" home, helping to arrange financing, homeowner's insurance, closing, and the hundred-and-one other complexities of homebuying. In short, you are the friendly, helpful, skilled professional that can ease the path to a happy, rewarding life in a new home.

#### EXECUTION

Three sparkling spots key the family tree concept, with humor, wit, and warmth. An ear-shattering apartment living experience highlights our first Extender, with noisy mufflers and family quarrels pointing up the need for a home of your own. A bright young man puts poetry to music in Extender number 2, with appropriate responses from his friends. And a father and son team hold a rather one-sided dialogue in Extender number 3. All spin off the Campaign Song in clearly demonstrating the happy experience that



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### CAMPAIGNS

is in store for the homebuyer, when you help him find that place of his own.

The happy, clever, "positive thinking" Campaign Song leads the way, followed by generic versions of the song and the Extenders for customization. Also included are sound effects and "wild" lines to be used in completing your dynamic audio campaign. And the warm, family-oriented graphics package is powerful stuff in print, outdoor, even as a TV logotype.

Will "The Place to Plant Your Family Tree" win in the highly competitive real estate/homebuilding marketplace? You bet it will! It will win because it targets the real needs and desires of the people it reaches, with a persuasive, compelling story about you, and your unique ability to fulfill those desires. It will win because it uses imagination and charm together with our copy ideas and yours. And it will win for you because it puts you head and shoulders above the forest of competitors in your market!

#### SUMMARY

##### "The Place to Plant Your Family Tree"

- o Presents you to the consumer as a problem solver.
- o Appeals to the consumer's most positive emotions.
- o Overcomes consumer's sales resistance through use of argument defeating answers to consumer questions.
- o Has a highly retentive theme line, accompanied by memorable music.
- o Is unique and attention-getting.
- o Utilizes warm, family-oriented approaches in audio and with graphics.



# CAMPAIGNS

"THE PLACE TO PLANT YOUR FAMILY TREE"

(TMA5028 - Invigorating up tempo)

PRIMARY USE: REALTOR/HOME BUILDER

"Finding a home is no laughing matter  
when the pitter-patter  
of little feet says it's time to beat  
a path to a home of your own.

(Yes, yes, yes!)

A house that's yours is somethin' that cures  
the passle of hassles and the landlord wrastles,  
and sets you free (sets you free).

The place to plant your family tree:

*Cushman and Wakefield Realtors,*

(Yes, yes, yes!)

We'll help you find the house you had in mind.

Everyone knows your investment grows,

we'll help you close on the home that shows

the kind of livin' you do.

Livin' your way, livin' free,

the place to plant your family tree:

*Cushman and Wakefield Realtors,*

(Ohhh, yeaah!)"

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "THIS IS YOUR LIFE?"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "MY FRIENDS"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "I WAS A KID ONCE MYSELF"

CAMPAIGN SONG additional versions

- 9. :60 - :29 vocal open/:16 bed/:15 vocal close
- 10. :60 - :12 vocal open/:33 bed/:15 vocal close
- 11. :60 - :10 bed/:03 vocal/:08 bed/:08 vocal/:16 bed/:15 vocal close
- 12. :60 - :10 bed/:03 vocal/:14 bed/:02 vocal/:16 bed/:15 vocal close
- 13. :30 - Full Vocal
- 14. :30 - :13 vocal open/:08 bed/:09 vocal close
- 15. :30 - :10 bed/:03 vocal/:08 bed/:09 vocal close
- 16. :10 - :07 vocal open/:02 pad
- 17. :60 - Instrumental with vocal accents ("yes, yes, yes")
- 18. :60 - Instrumental
- 19. :30 - Instrumental with vocal accents ("yes, yes, yes")
- 20. :30 - Instrumental
- 21. :10 - Instrumental

22. PRODUCTION COMPONENTS

- a) :10 - Noisy muffler effect
- b) :13 - Domestic quarrel
- c) :17 - Extender 2 "Yes, yes, yes" vocal parts
- d) :04 - Extender 2 "Right children?" lines
- e) :03 - Extender 3 generic child's line

# MASTERPLAN

## CAMPAIGNS

"THE PLACE TO PLANT YOUR FAMILY TREE"

EXTENDER 1: "THIS IS YOUR LIFE?"

For customized sample, see:  
DISC 13, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

VOICE: "After an exhausting day at work, and the long hot drive home, you're ready to settle back and listen to the soothing sounds of your neighbor's new glass packed mufflers..."

EFFECTS: LOUD MUFFLERS

VOICE: "Or through your paper thin walls you're treated to the final elimination match of the world championship domestic quarrel competition live and direct from the apartment next door..."

EFFECTS: DOMESTIC FIGHT

VOICE: "And you think there's a better way to live..."

SUNG: "Yes, Yes, Yes."

YOU: *You're right. \_\_\_\_\_ has been helping people find it for years. \_\_\_\_\_ is the one that can locate the perfect place to plant your family tree. So whether you're just branching out... or putting down permanent roots... See \_\_\_\_\_*

MUSIC: "The place to plant...oh, yeah!"



## CAMPAIGNS

"THE PLACE TO PLANT YOUR FAMILY TREE"

EXTENDER 2: "MY FRIENDS"

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

:60 SCRIPT - Requires: Male or Female child

YOU: *My friends...and you are my friends. I'd like to talk for a minute or so 'bout \_\_\_\_\_ the place to grow, right, children?*

SUNG: "YES, YES, YES."

VOICE: "Look out your window and what do you see? Is where you are now, where you wanted to be? If the answer is no, the solution is clear. You'll know where to go if you lend me an ear."

YOU: "\_\_\_\_\_."

VOICE: "Right, children?"

SUNG: "YES, YES, YES."

VOICE: "We're not very far, so bundle up your family, and hop in your car. We're always tried to take the lead. so give us your hopes, your plans, your needs. Once you have, you've planted the seed, we're friendly people, sure to know, the place for your family tree to grow."

YOU: "\_\_\_\_\_."

VOICE: "That right, children?"

SUNG: "OH, YEAH!"



# CAMPAIGNS

"THE PLACE TO PLANT YOUR FAMILY TREE"  
EXTENDER 3: "I WAS A KID ONCE MYSELF"

For customized sample, see:  
DISC 13, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male

SUNG: "FINDING A HOME...YES, YES, YES."

*YOU: Hey, everybody, it's moving day. Come on, let's get going! I can hardly wait to get settle into the new home \_\_\_\_\_ found for us. It's the right house, at the right price. Oh, those \_\_\_\_\_ folks really work wonders.*

SUNG: "YES, YES, YES"

*YOU: Just think of it, Jeffrey. New schools. New friends. There are plenty of parks around so I can teach you how to pitch like I promised. There are lakes where we can go fishing together. Plenty of quiet streets where we can go to walk the dog. It's terrific! Aren't you excited?*

**VOICE:** "Sure. I was a kid once myself."

*YOU: You were?*

SUNG: "OH, YEAH."



## CAMPAIGN ARTWORK SUGGESTED USES

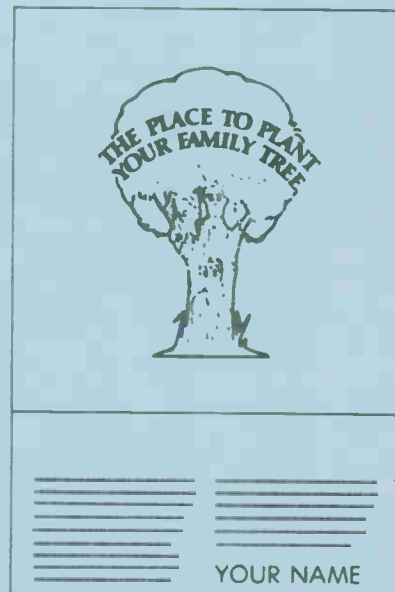
"THE PLACE TO PLANT YOUR  
FAMILY TREE"



1. As a TV super.



2. On a window streamer or easel card.



3. In a newspaper ad.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.





**MASTERPLAN**

YOU'VE GOT



AT

**A NEW WAVE VISUAL**  
Discount Store Campaign



## CAMPAIGNS

## "BUYING POWER" SALES PLAN

### OBJECTIVE

The shrinking dollar just keeps on getting smaller and smaller, doesn't it? And today's consumer is increasingly aware of how much less that dollar buys in today's marketplace. The story of the \$25 bag of groceries is no longer just a joke, if you recall your last trip to the supermarket. Your objective as a discount store is to clearly show the consumer he's got more "Buying Power" when he does his shopping with you!

"Buying Power" is a potent approach to advertising your store as the one place where hard-earned dollars earn their keep. When you prove to your customer that his money buys more at your store, you've not only got a repeat customer, but a good friend who will spread the word about you among his friends. And after all, the primary objective of any advertising campaign is to start the snowball of word-of-mouth advertising rolling!

### STRATEGY

What does any advertising campaign have to do? It has to offer a consumer benefit. That may be a truism, but it's true all the same. And what greater benefit can you offer than "Buying Power" -- more bang for the buck! "Buying Power" is designed to do just that: promise the dollar-conscious consumer that the values he needs to make his money stretch a lot further are at your store. To do that, you must be attention-getting, believable, and memorable. That's exactly our strategy with "Buying Power". Let's see how we achieve that goal.

### EXECUTION

The powerful "Buying Power" Campaign Song is a pretty good indicator of the direction we're taking. It makes promises -- that the customer's "money is worth more" when he or she shops with you. That the customer's got an "extra edge on shopping" at your store. This also implies that you've got an "extra edge" on your competitors!

Following the Campaign Song are three clever, versatile Extenders, ready to customize. A wide variety of items and prices can be plugged into the bed portions of both the Extenders and the bed versions of the Campaign Song. You can travel just as far and as



"BUYING POWER"  
**SALES PLAN**

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## CAMPAIGNS

fast as your imagination and ours will take you. Humor is an important element of "Buying Power". Extender number 1, for example, features a phone call from a dizzy dame who wants to know if "you do repairs." Seconds later, she arrives suddenly through your store window. What does she need from you? "Brakes". Extender 2 jams three not-too-well-known news correspondents, a troubled John Doe, and a mystic medium's money message together in a crazy romp called "Whatever Happened to Money?" And Extender number 3 follows a pair of newlyweds, rollerskating their way to happiness at your store. All three will be long remembered by your audience -- all three also utilize the memorable Campaign Song for added impact and greater recall.

The pad versions of the Campaign Song give you as many opportunities as there are special events, sales, holidays, you name it. Extendable, expandable, hard-hitting, powerful. "Buying Power"ful! And the brightly-lighted, multi-faceted graphics that accompany this exciting audio package are naturals for all-out newspaper ads, outdoor boards, wall and window banners. By the time you're off and running with "Buying Power", your competitors may be running for cover!!

### SUMMARY

#### "Buying Power"

- o Targets everybody's need to shop and save.
- o Hits hard, fast and often at the values at your store.
- o Utilizes music and humor for extended recall.
- o Is versatile, expandable, extendable -- a "long life" campaign.
- o Offers the strongest of all consumer benefits: saving money.



# CAMPAIGNS

## "BUYING POWER"

(TMA5034 - Big spiritual style)

PRIMARY USE: DISCOUNT STORE

"Buying power makes your money worth more,  
 helps you get more of what you're shoppin' for.  
 You've got power, power, real buying power,  
*at Ferguson's of Toronto.*  
 You've got power, power, real buying power,  
 to buy the things you need.  
 It's nice to know you've got an extra edge on shoppin'  
 It's nice to know you've got the very best price.  
 You've got power, power, real buying power  
*at Ferguson's of Toronto.*  
 You've got power, power, real buying power,  
 to buy the things you need."

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "BRAKES"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "WHATEVER HAPPENED TO MONEY?"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "GETTING OFF ON THE WRONG FOOT"

### CAMPAIGN SONG additional versions

- 9. :60 - :28 vocal open/:16 bed/:16 vocal close
- 10. :60 - :14 bed/:14 vocal/:16 bed/:16 vocal close
- 11. :60 - :09 vocal open/:35 bed/:16 vocal close
- 12. :60 - :44 bed/:16 vocal close
- 13. :30 - Full vocal
- 14. :30 - :05 vocal open/:09 bed/:16 vocal close
- 15. :30 - :05 vocal open/:09 bed/:09 vocal/:03 pad
- 16. :30 - :14 bed/:16 vocal close
- 17. :10 - Full vocal
- 18. :60 - Instrumental
- 19. :30 - Instrumental
- 20. :10 - Instrumental

### 21. PRODUCTION COMPONENTS

- a) :08 - Tin cans rattling
- b) :01 - Door slam
- c) :43 - Roller skating



## CAMPAIGNS

"BUYING POWER"

EXTENDER 1: "BRAKES"

For customized sample, see:  
DISC 13, SIDE 2, CUT 3

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

EFFECTS: PHONE SEQUENCE

YOU 1: Hello, \_\_\_\_\_'s automotive department.

VOICE 1: "Do you do repair work?"

YOU 1: We sure do.

VOICE 1: "Fine. How about your prices? Are they reasonable?"

YOU 1: Of course! Your money has "Buying Power" at  
\_\_\_\_\_.

VOICE 1: "Great. I'll be right over."

EFFECTS: CAR CRASH

YOU 1: That was fast. Now, what would you like to use your  
\_\_\_\_\_ "Buying Power" for?

VOICE 1: "Brakes."

YOU 2: Your money has "Buying Power" at \_\_\_\_\_.  
"Buying Power" for back-to-school clothes, Christmas  
presents, vacation needs...All year round "Buying  
Power" makes the money you have worth more.

EFFECTS: DOOR OPENS

VOICE 2: "I'm gonna need more supplies to go mining."

YOU 2: Remember, your money has "Buying Power" at \_\_\_\_\_  
\_\_\_\_\_.

(Continued)



# CAMPAIGNS

"BUYING POWER"

EXTENDER 1: "BRAKES"

PAGE 2

VOICE 2: "Yeah, but I jst can't go off and leave all my equipment here."

YOU 2: \_\_\_\_\_ has \_\_\_\_\_ locations in \_\_\_\_\_, all offering "Buying Power". Take your pick.

VOICE 2: "Good idea. I'll bring my shovel, too!"

SUNG: "REAL BUYING POWER...REAL BUYING POWER."



## CAMPAIGNS

"BUYING POWER"

EXTENDER 2: "WHATEVER HAPPENED TO MONEY?"

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

:60 SCRIPT - Requires: Male

VOICE 1: "Whatever happened to..."

EFFECTS: GONG

VOICE 1: "Money?"

EFFECTS: CROWD

VOICE 2: "This is James Thomas in Hong Kong."

EFFECTS: CRICKETS

VOICE 3: "This is Harry L. Vandemeer in Bozeman."

EFFECTS: BLITZ & BIG BEN

VOICE 4: "This is Charles Reed in London."

EFFECTS: TRAFFIC

VOICE 5: "This is John Doe, in trouble."

EFFECTS: BOING

VOICE 5: "See, I promised Janie...that's my wife...well, I promised Janie a new coat, but my money just won't go as far as it used to."

YOU: *Nonsense. Your money has buying power at \_\_\_\_\_.*

VOICE 5: "My money has buying power?"

YOU: *Everyone's money has buying power at \_\_\_\_\_.*

*Listen...the medium has the message.*

VOICE 6: "I see money and it's your money...and it has power. You have power...buying power."

(Continued)

# MASTERPLAN

## CAMPAIGNS

"BUYING POWER"

EXTENDER 2: "WHATEVER HAPPENED TO MONEY?"

PAGE 2

VOICE 5: "My money has "Buying Power"?"

YOU: *Everybody's money has "Buying Power"...at \_\_\_\_\_  
\_\_\_\_\_. It's nice to know you've got "Buying  
Power" when you need it.*

VOICE 1: "Yes, but what ever happened to James Thomas, Harry  
L. Vandemeer and Charles Reed?"

EFFECTS: GONG



# MASTERPLAN

## CAMPAIGNS

"BUYING POWER"

EXTENDER 3: "GETTING OFF ON  
THE WRONG FOOT"

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

:60 SCRIPT - Requires: Male

EFFECTS: WEDDING SCENE

VOICE 1: "Goodbye!"

VOICE 2: "Happy honeymoon!"

VOICE 3: "Come on, dear, it's time we were running along."

EFFECTS: RUNNING FOOTSTEPS & RATTLING CANS

VOICE 3: "On second thought, we could really use some cheap transportation. Let's run..."

EFFECTS: RUNNING FOOTSTEPS & RATTLING CANS

YOU: *Here's one marriage that's getting off on the wrong foot. Let's listen.*

VOICE 4: "Get those newlyweds outta here!"

EFFECTS: DOOR SLAM & RATTLING CANS

VOICE 3: "I had no idea roller skates could be so expensive."

VOICE 5: "I didn't marry you for your money."

VOICE 3: "You didn't?"

VOICE 5: "No, you don't have that much. But what money you do have has got "Buying Power".

VOICE 3: "It does?"

VOICE 5: "Yes. Listen."

YOU: *Your money has "Buying Power" at \_\_\_\_\_.  
Power to purchase the things you need now from  
\_\_\_\_\_ 's incredible selection for the  
entire family.*

(Continued)



# CAMPAIGNS

"BUYING POWER"

EXTENDER 3: "GETTING OFF ON  
THE WRONG FOOT"

PAGE 2

VOICE 3: "My money has..."Buying Power".

YOU: At \_\_\_\_\_.

VOICE 3: "Do you know what this means?"

VOICE 5: "No, Rodney."

VOICE 3: "Instead of roller skates...We can afford a...  
pogo stick!"

VOICE 5: "A pogo stick?"

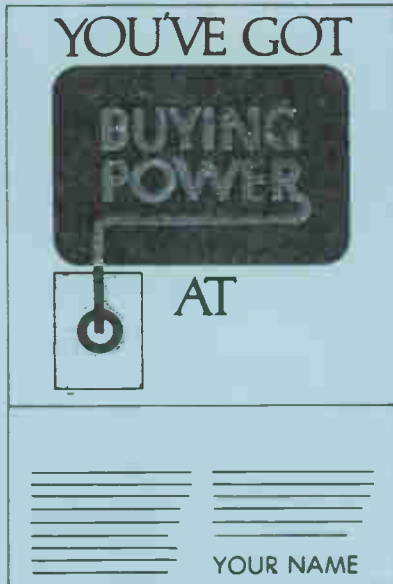
YOU: *And they lived...hoppily...ever after, with the  
"Buying Power" their money has at \_\_\_\_\_*

\_\_\_\_\_.



# CAMPAIGN ARTWORK SUGGESTED USES

YOU'VE GOT BUYING  
POWER AT \_\_\_\_\_"



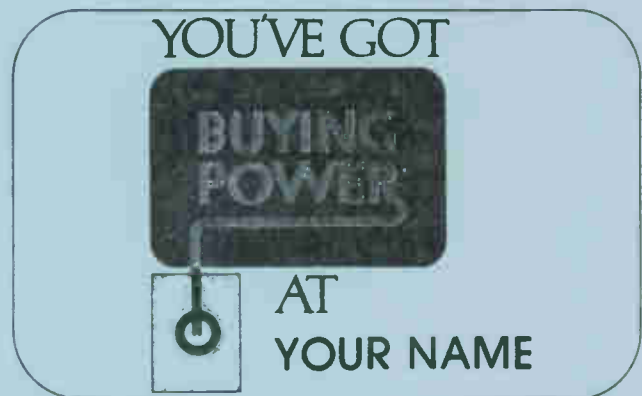
1. In a newspaper ad.



2. On a billboard.



3. On window banners.

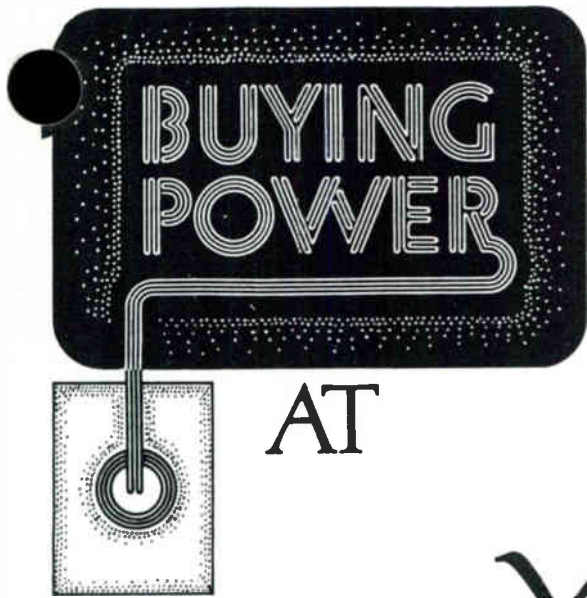


4. As a TV super.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

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YOU'VE GOT



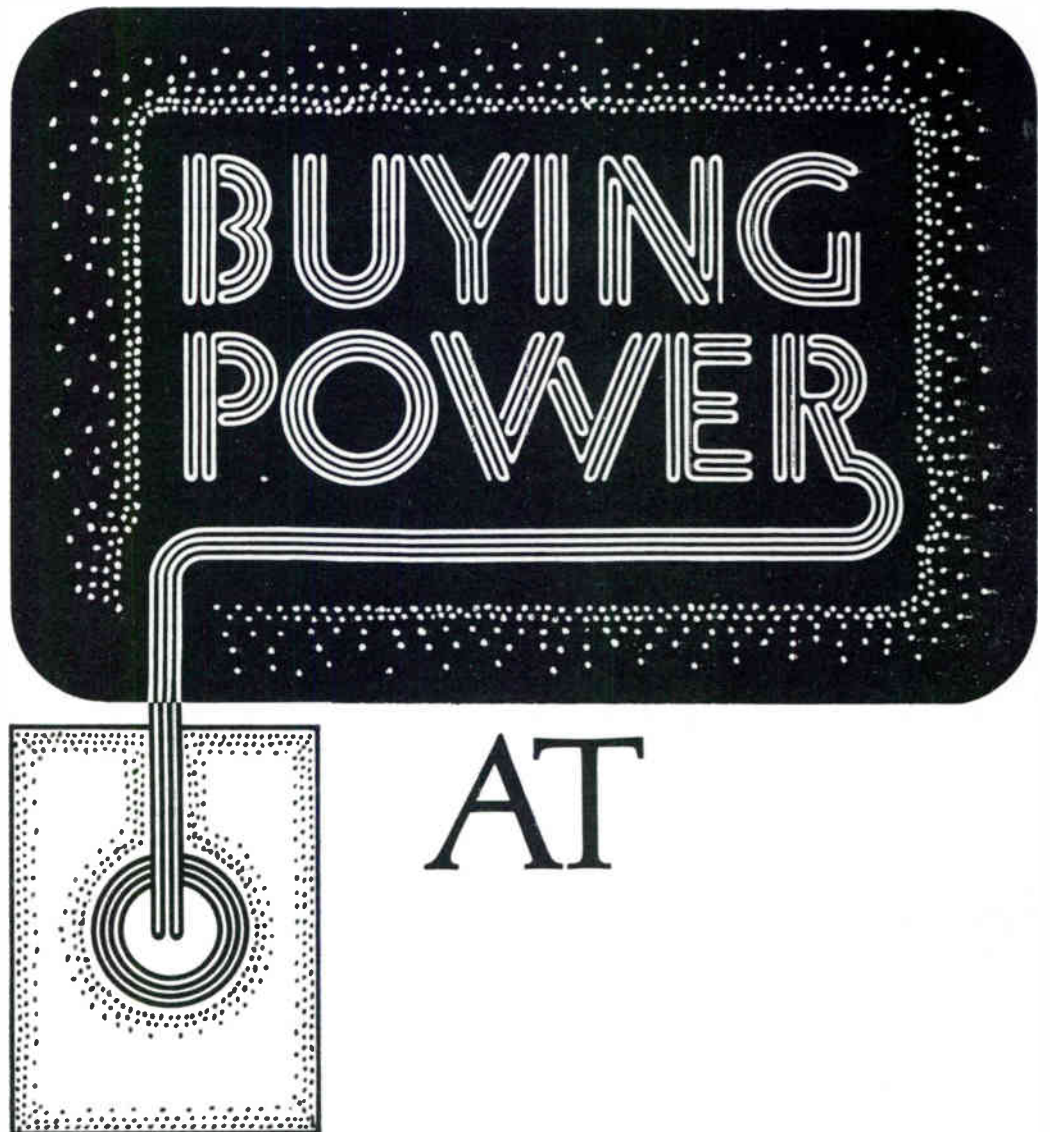
AT

YOU'VE GOT



AT

YOU'VE GOT



AT

# MASTERPLAN



**FORGET YOU NOTS**

## **A NEW WAVE VISUAL** Banking Campaign

# MASTERPLAN

## CAMPAIGNS

"A BANK FULL OF FORGET-YOU-NOTS"

## SALES PLAN

### OBJECTIVE

How many numbers are you known by? If you work, you've got a social security number. If you drive, you've got a driver's license number. Then there are your checking and savings account numbers. And your library card number. And your charge account number. The list goes on and on. How many numbers are you known by? Does it really matter? Wouldn't you really rather be known by your name? Most people would, and that's where this campaign derives its basic strength. The price we pay for progress doesn't have to be the loss of identity. And yet many institutions have grown to the point where they no longer deal with people, just an endless stream of numbers. It's not necessary.

With "A Bank Full Of Forget-You-Nots" Masterplan creates a unique position of personal concern for an effective advertising angle.

### SUMMARY AND EXECUTION

"We put it into our computer, and your number came up."

The impersonality of numbers has even crept into our language. We are achieving success, at the risk of losing ourselves in the process. The time, and the campaign, have come that are going to change all that. "A Bank Full Of Forget-You-Nots" sounds the death knell for numbers. It's a statement of individual concern, in music, the extenders, and artwork, that the listener can't help but recognize.

"A Bankful Of Forget-You-Nots" seeks to put your organization on a first name basis with your community, a strong position for developing a continuing relationship. It does this through a series of light-hearted comparisons designed to increase listener awareness for the steady encroachment of numbers on his or her identity.

Through symbols, statements, and song, the listeners are educated to a new line of thought. The sacrifice of personal concern is an unnecessary expense to pay for better service, because there can be no better service than personal service. This is the issue at the heart of your campaign. How can an institution serve the needs of the people if it never gets to know the people it serves? This is the question your campaign answers.

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### CAMPAIGNS

There can be no doubt in anyone's mind as to your position on individual identity after you've incorporated this campaign's theme into your advertising efforts. By clarifying your views on the issue in this manner, you align yourself with the personal interests of your customers. What better image for a bank to project?

As you will note, we have included two different logo designs with this campaign. Why? Just as you must be aware of the identities of your customers, you should also examine the image your bank presents. Is it consistent? By offering you two logos from which to choose, you may select the one that best represents your bank. Use only one logo in all your print advertising. By doing this, you avoid the confusion that can be created by multiple impressions, and you combine the strengths of theme consistency and repetition, two of the most critical factors contributing to recognition and retention.

#### SUMMARY

"A Bank Full Of Forget-You-Nots" brings bank and customer together at a level of personal exchange. This accomplishment can best be expressed in terms of establishing a personal/professional basis for a continuing business relationship. Customers bring their business back where they are made to feel comfortable. The tone this campaign sets creates the impression of comfort. The bank must supply the atmosphere conducive to supporting that impression.

The following items are important to the development of this campaign.

- o Place stress on the "personal" services your bank offers. Personal checking and savings accounts, personal credit lines, personal loan officers. The emphasis on "personal" services will help reinforce the "Forget-You-Not" aspect of the campaign.
- o It is possible for you to expand the scope of this campaign by utilizing the "service" songs found in the extenders to develop and highlight the many dimensions of "Forget-You-Not" banking.
- o A consideration should be given to spotlighting the outstanding achievements of specific customers, by name, in a "We Forget-You-Not" Campaign. This would include civic, sport, and charity accomplishments.
- o A "Your Days Are Numbered, But You Have A Name" Campaign could consist of personalized calenders available for opening or adding to certain accounts.

## CAMPAIGNS

"A BANK FULL OF FORGET-YOU-NOTS"

(TMA5030 - Light, involving and fun)

PRIMARY USE: BANK

"If your bank calls you '10-6-2',  
you're just part of the numbers game.  
We'll be proud to number you  
among the folks we call by name.  
*First American Bank, First American Bank.*  
We're the bank full of forget-you-nots.  
Savings, checking, smiles and loans,  
we're out to prove we love you lots,  
we're thankful for the way we've grown  
a bank full of forget-you-nots.  
*First American Bank.*  
When that other bank forgets your name,  
remember us,  
*First American Bank.*"

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "EGO TRIP"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "PEACE, LOVE AND RALPH"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "WHO CAN STOP THE RAIN"

### CAMPAIGN SONG additional versions

9. :60 - :29 vocal open/:19 bed/:12 vocal close
10. :60 - :16 vocal open/:32 bed/:12 vocal close
11. :60 - :17 bed/:05 vocal open/:25 bed/:12 vocal close
12. :60 - :48 bed/:12 vocal
13. :30 - Full vocal
14. :30 - :07 vocal open/:12 bed/:11 vocal close
15. :30 - :19 bed/:11 vocal
16. :10 - Full vocal
  
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental

20. PRODUCTION COMPONENTS
  - a) :15 - "Ego" jingle
  - b) :19 - "Your Name" jingle





# CAMPAIGNS

"A BANK FULL OF FORGET-YOU-NOTS"

EXTENDER 1: "EGO TRIP"

For customized sample, see:  
DISC 14, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

VOICE 1: See? These are our new checks.

VOICE 2: What's that?

VOICE 1: That's the bank's name.

VOICE 2: And what's this?

VOICE 1: That's my name.

VOICE 2: Does that say "Daddy"?

VOICE 1: No, it says "Stanley Wesselblot".

VOICE 2: How come your name is so big, and the bank's name is so small?

VOICE 1: Well, that's the way it should be. Afterall, they're my checks.

VOICE 2: Wow, what an ego trip.

LYRICS: "It ain't so...big on names."

YOU: *At \_\_\_\_\_, we think your checks should look like they're yours, not ours. Your name should look something like this...*

LYRICS: "Stanley Wesselblot...Stanley Wesselblot"

YOU: *And the bank's name should look like this...*

EFFECTS: CHORD

(Continued)



# CAMPAIGNS

"A BANK FULL OF FORGET-YOU-NOTS"

EXTENDER 1: "EGO TRIP"

Page 2

YOU:           At \_\_\_\_\_, we never forget that you've  
 made us what we are, and we show it in every way we  
 can. Your checks are just part of the full service  
 program we offer. At \_\_\_\_\_,  
 you and your name are very important to us.

LYRICS:       "Member F.D.I.C."



## CAMPAIGNS

"A BANK FULL OF FORGET-YOU-NOTS"

EXTENDER 2: "PEACE, LOVE AND RALPH"

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

:60 SCRIPT - Requires: Male or Female

EFFECTS: BANK INTERIOR

VOICE 1: I think checks should be an extension or an expression of a person's personality. You know what I mean?

VOICE 2: I think so.

VOICE 1: And so, for that reason, I've decided my checks should say, "Miss Gayle Shipley" in large script letters over a picture of a lighthouse at dusk with the words "Peace and Love" in the background.

VOICE 2: I can see that you certainly know who you are.

VOICE 1: Maybe it should be just "Gayle Shipley" in block letters with "Love Ralph" in small case letters.

VOICE 2: That sounds good to me.

LYRICS: "Your name will...checking with us."

YOU: *Decisions. You'll have to make a lot of them at \_\_\_\_\_ . But the final choice is up to you.*

VOICE 1: I've got it! I've got it! "Ms. Shipley" is large letters with "Peace, Love and Ralph".

VOICE 2: Sounds fine.

VOICE 1: How 'bout lunch?

VOICE 2: What about Ralph?

VOICE 1: Make it, "Peace, Love...and Freedom".

LYRICS: "We're the bank full of forget-you-nots."

# MASTERPLAN

## CAMPAIGNS

"A BANK FULL OF FORGET-YOU-NOTS"

EXTENDER 3: "WHO CAN STOP THE RAIN?"

For customized sample, see:  
DISC 14, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

EFFECTS: DISCORDANT NOTES

VOICE 1: Who can stop the rain?

VOICE 2: Hold back the wind?

VOICE 3: Prevent the waves from reaching the beach?

VOICE 4: Cash a check or make a deposit 24 hours a day?

VOICES 1, 2 & 3: I can!

VOICE 4: You can?

EFFECTS: THEME BEGINS

YOU: *And you can, too, at \_\_\_\_\_ . When other banks have closed up shop for the day, \_\_\_\_\_ keeps right on working, with their automatic teller. Cash a check. Make a deposit. Transfer money from your checking and savings accounts. Pay a bill. Mail a letter. Anytime, night or day, seven days a week.*

VOICE 4: I can.

YOU: *At the "Bank Full Of Forget-You-Nots" we never forget about you. \_\_\_\_\_ , with 24 hour service at our automatic teller.*

VOICE 4: Who needs to stop the rain, hold back the wind or prevent the waves from reaching the shore with a bank like that around?

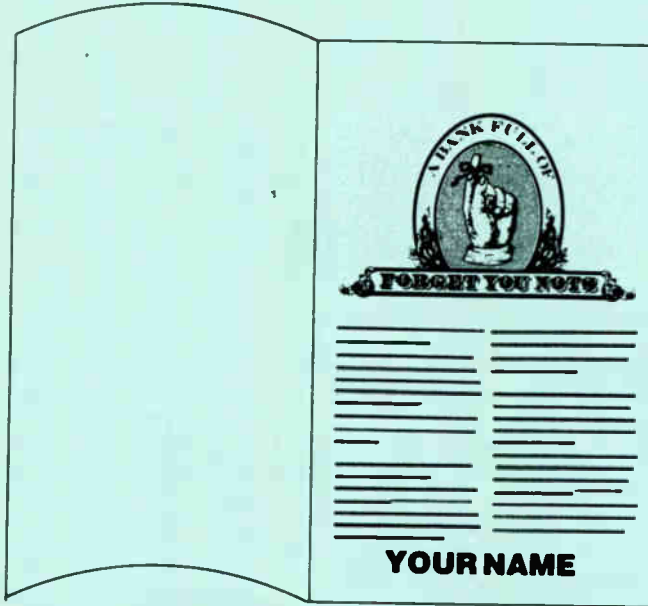
YOU: \_\_\_\_\_ .

LYRICS: "When that other...forget-you-not."

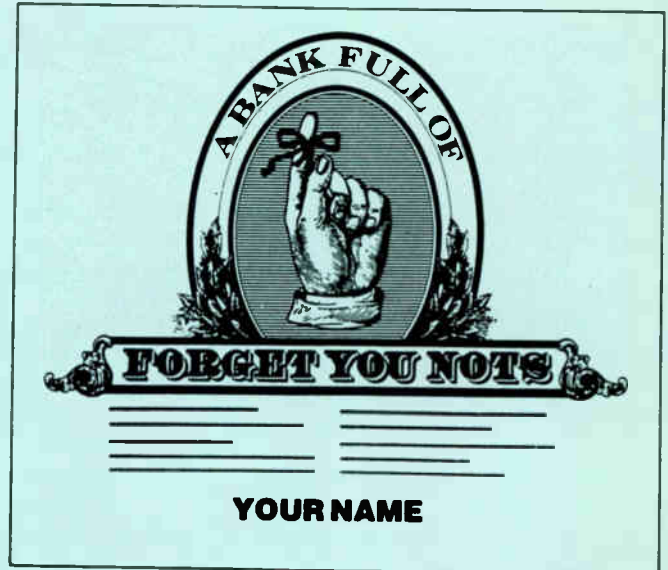
# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES

1. In a newspaper ad.



2. On a window streamer or easel card.



3. On a TV slide.

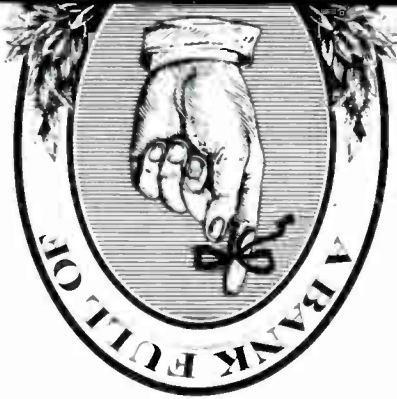
The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

**FORGET YOU NOTS**



**FORGET YOU NOTS**



**FORGET YOU NOTS**



**FORGET YOU NOTS**





**MASTERPLAN**



**A NEW WAVE VISUAL**  
Automotive Campaign



# MASTERPLAN

## CAMPAIGNS

"WE MAKE CAR BUYING FUN. SERIOUSLY."

## SALES PLAN

### OBJECTIVE

When the 55 mile an hour speed limit came in, the fun went out of driving for a lot of people. Since that time, there has been an almost frantic attempt on the part of the public to somehow recapture the lost feeling of exhilaration that came with acceleration. The Energy Crisis ushered in a new awareness, and new responsibilities, for both car buyers and the auto industry. Purchasing a car, once a comparatively simple process of make and model selection based on personal taste, has now become a serious business of EPA comparisons of fuel consumption and mileage. The word "energy" intimidates, the word "economy" emasculates in the minds of many. The car buyer is caught in the crunch, with little recourse. Is it any wonder that fun has fled from the bright lights of new car lots across the nation?

### STRATEGY AND EXECUTION

By emphasizing the desirable qualities to be found when shopping for a new car, "We Make Car Buying Fun. Seriously." conveys a bright outlook for the future of car buyers and dealers alike. That it accomplishes this in a positive manner makes it acceptable to every segment of the buying public. Within the framework of an easy rock musical style this campaign introduces the excitement of ownership to a whole new generation of prospective new car buyers.

"We Make Car Buying Fun. Seriously." is nothing less than a carefully calculated revival of an earlier attitude to stimulate the market. While it's highly unlikely that we'll ever see the return of 25¢ a gallon regular gasoline, this campaign, in its approach, does much to dispel the gloom that threatens to turn expressways into depressways. It states emphatically that there is no shortage of excitement in the cars sold today. It invites the listener to renew the car/driver relationship that existed before foreign oil embargoes and soaring prices put the freeze on fun.

It accomplishes its task by evoking a variety of positive images to which the average car buyer can relate. It establishes the relationship between the excitement and enjoyment of purchasing a car and your dealership. Beginning with the lyrics of the campaign song, this connection is reiterated to reinforce it in the customer's mind. Each of the campaign's three extenders highlights a different aspect of fun to be found by buying a car from your selection. Positive repetition of the theme in this manner insures the retention

**SALES PLAN**

Page 2

**CAMPAIGNS**

necessary to influence purchasing patterns. Theme consistency also serves to eliminate possible confusion that is often observed in automobile advertising at the dealership level.

The overall result of the artwork, the extenders, and the music is a strong, consistent statement for your business. Your position becomes clear to potential customers. You are the dealership that brings fun back to car buying. Yours is a responsible appeal for the return of the pure enjoyment of owning an automobile, a stand sure to strike a responsive chord in today's worry-ridden public.

SUMMARY

"We Make Car Buying Fun. Seriously." is more than a gimmick to help your operation return to "business as usual". Business will be better than ever when the word gets around that car buying can be fun if you know where to go, and this is the campaign that tells everyone where that is. However, to insure the effectiveness of this campaign, here are some important points to remember.

- o It'll take more than a slogan to make car buying fun at any dealership. Preparation is required. Steer clear of high pressure closes. Keep a pot of coffee ready for your customers. Have balloons or small toys on hand for the kids. To be happy, the customer has to be comfortable. That is the key to this entire campaign. Making sure the customer is comfortable with the car, the price, and the service is up to you.
- o Repetition is essential for effectiveness, with this or any campaign. Say your message often, say it clearly.
- o Theme consistency is necessary for maximum effectiveness. Use your theme as a focal point for any promotion, regardless of how large or small, in the broadcast or print media.
- o To achieve a more immediate and higher recognition factor, customization of the campaign is recommended. Music is recognized as a significant factor toward increasing retention. Through customization, you are able to use the strength of music to its ultimate advantage.

## CAMPAIGNS

"WE MAKE CAR BUYING FUN. SERIOUSLY."

(TMA5026 - Methodical, easy rock)

PRIMARY USE: CAR DEALER

"Do you take your car buying seriously?  
Still you want it to be fun.  
If you're serious about a place to deal,  
we're the right one.  
Where the excitement you feel  
as you walk through the door  
is the same when you drive your new car  
off the display floor.  
*Cambridge Chevrolet.*  
We make car buying fun. Seriously.  
Do you take your car buying seriously?  
Still you want it to be fun.  
If you're serious about a place to deal  
we're the right one.  
We've got the car for you.  
And we put some fun in everything we do.  
*Cambridge Chevrolet.*  
We make car buying fun. Seriously."

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "SOMETHING UNFINISHED"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "THE FIRST TIME"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "SELLING CARS IS SERIOUS BUSINESS"

### CAMPAIGN SONG additional versions

9. :60 - :27 vocal open/:20 bed/:11 vocal close
10. :60 - :09 vocal open/:38 bed/:11 vocal close
11. :60 - :18 bed/:09 vocal open/:20 bed/:11 vocal close
12. :60 - :47 bed/:11 vocal
13. :30 - Full vocal
14. :30 - :04 vocal open/:14 bed/:09 vocal close
15. :30 - :18 bed/:09 vocal close
16. :10 - Full vocal
  
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental

### 20. PRODUCTION COMPONENT

- a) :27 - Extender 3, generic dialogue, condensed

# MASTERPLAN

## CAMPAIGNS

"WE MAKE CAR BUYING FUN. SERIOUSLY."

EXTENDER 1: "SOMETHING UNFINISHED"

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

:60 SCRIPT - Requires: Male or Female

VOICE 1: So I'm sitting in this high-class restaurant, ya see, and this guy starts shouting, "Hey waiter! Waiter! There's a fly in my raisin bread!" So the waiter says to him...

EFFECTS: PHONE RING

VOICE 1: Awwwww!

YOU: *Something unfinished isn't much fun.*

VOICE 2: So the first guy says to the second guy, "Do you take your kids to the zoo?" And the second guy says...

VOICE 3: Pardon me, sir, but could you tell me how I could find this address?

YOU: *No fun at all. It's the same if it's a new joke told by a friend, or car repairs. \_\_\_\_\_ knows that.*

VOICE 4: Then the first woman says to the second woman, "How do you make an egg foo yung?"

EFFECTS: DOORBELL

VOICE 4: Ohhhh! I'll get it!

YOU: *That's why if \_\_\_\_\_'s gonna prove that they're serious that car buying can be fun, they're going to have to be serious about service, too, by seeing every job is finished right. And now, \_\_\_\_\_ would like to save those three jokes, just for the fun of it. They should have ended; A. Give me the fly and I'll give you a raisin. B. If the zoo wants wants my kids they can come and get them. And C. Take a young egg and foo it.*

# MASTERPLAN

## CAMPAIGNS

"WE MAKE CAR BUYING FUN. SERIOUSLY."

EXTENDER 2: "THE FIRST TIME"

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

:60 SCRIPT - Requires: Male or Female

VOICE 1: My first car was really special. It was a convertible, and every Saturday I'd wash and wax it. My mother, she'd say to me, "If you rub any harder all the paint will come off." Aw, that car and me, we really had some good times together.

YOU: *Your first car, like your first love, brings back fond memories.*

VOICE 2: I can remember I was so excited when I bought my first car. I asked so many questions. Everything had to be just right, and it was! You know, I really had a lot of fun buying that car.

YOU: *Buying a car can be fun the first time. But then the thrill wears a little thin. It's the same everywhere you go, except \_\_\_\_\_. That's because they make car buying fun. Seriously. They do all the work, so you don't have to. They're ready to help you compare features, economy, gas mileage, styles. Tell us about your kids, and then let \_\_\_\_\_ do the rest. You'll see. Car buying can be fun. Seriously.*

# MASTERPLAN

## CAMPAIGNS

"WE MAKE CAR BUYING FUN. SERIOUSLY."  
EXTENDER 3: "SELLING CARS IS A SERIOUS  
BUSINESS"

For customized sample, see:  
DISC 14, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

LYRICS: "Do you take your car buying seriously?"

VOICE 1: Selling cars is a serious business.

YOU: \_\_\_\_\_ agrees.

VOICE 2: I think a dealership has, well, certain responsibilities to their customers. I say they should be serious about selling cars.

YOU: \_\_\_\_\_ is.

VOICE 3: Then what's all this business about "We Make Car Buying Fun"?

YOU: *Seriously.*

VOICE 3: What?

YOU: \_\_\_\_\_ makes car buying fun. *Seriously.*

*It all goes together. See, we take our business, selling cars, seriously. We only deal in quality products.*

\_\_\_\_\_. *Why do we take it all so seriously, you might ask?*

VOICE 3: Okay, I'm asking.

YOU: *It's simple. We think car buying should be fun. By taking away all the worries, answering all the questions, explaining all the details, we do it! We make car buying fun...Seriously!*

VOICE 3: I understand! This is fun! Let's do it again sometime.

YOU: *Right. At \_\_\_\_\_.*

LYRICS: "Seriously."

# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES



1. On posters.



2. On a window streamer or easel card.



3. On a TV slide.



4. On a header card.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.





# MASTERPLAN



**TAKE  
A NEW  
LOOK AT  
THE MORNING WITH**

**A NEW WAVE VISUAL**

Morning Newspaper Campaign



## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

## SALES PLAN

### OBJECTIVE

"IF YOU CAN'T BEAT'EM, JOIN'EM!"

History doesn't record who first uttered this impressive quote, but its origin is of little consequence for our purposes. What is important is its meaning. While we do not suggest you literally join your competition, in this case the local newspaper, we do advise you stop any animosity that may exist between your enterprises and start considering the paper as a potential advertiser. It's not enough to ignore your competition. By disregarding their efforts, you are contributing to their successes. It's time for them to pay for any support you may give them, and this is the Campaign to achieve that end.

### STRATEGY AND EXECUTION

"TAKE A NEW LOOK AT THE MORNING" was designed to answer specific requests by Masterplanner stations for a campaign created primarily for a morning newspaper. For that reason, the lyrics and the dialogues in the extenders have been written with morning delivery in mind. This does not, however, preclude its use for an evening paper, with only minor lyric changes necessary.

"TAKE A NEW LOOK AT THE MORNING" invites your listeners to become aware of the world around them through your client, the newspaper. The message is forceful, directing the attention to specific examples that reinforce the benefits of a morning paper. Yet, at the same time, the message is conveyed in a flowing, contemporary manner which attracts rather than demands attention. While a listener may rebel at the thought of being instructed to become better informed, when the message is presented in this context, it becomes an invitation or a challenge.

The strongest selling point of this campaign is its widespread appeal. The musical style and delivery compliment the thought being presented. More important, it is offered in such a way as to appeal to younger demographics, those who have become disenchanted with the printed word. In order to attract this group, it is necessary for the newspaper to advertise in a medium that reaches them in large numbers. It does no good to advertise in the newspaper for people who do not read it. Radio is the way to reach this "young flight," and this is the campaign that will do it.



## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

## SALES PLAN

Page 2

Attracting young readership is just one side of the coin. On the other, this campaign will help to reinforce the idea that those already reading the newspaper are doing the right thing. This campaign helps the newspaper come alive, giving it more dimensions than just the length and width of a page of paper. It makes people aware of what goes into bringing them these recorded pages of current history. And it does it in a language they can readily understand.

"TAKE A NEW LOOK AT THE MORNING" is a strong statement for the morning newspaper in your town. With the music, extenders and artwork provided, it should give your newspaper account a new lease on life, a new respect for radio, and profits for your station that might otherwise be used against you.

### SUMMARY

The major selling points to make when giving your presentation include the following;

- o The fact that this campaign is designed for use by a morning newspaper. This specific targeting of intent helps to avoid confusion in the listener's mind.
- o The message is delivered in a forceful, contemporary manner. It attracts, rather than demands, attention, making it readily acceptable.
- o It has been produced in such a way as to appeal to the younger readership now missing from many newspaper demographics. And it has been produced to be used on the medium where that younger audience can be found.
- o It reinforces the idea that those already reading the paper are doing the right thing.
- o It highlights the variety of newspapers in an exciting way, widening the attraction.



## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

(TMA5027 - Refreshing, uptempo contemporary)

PRIMARY USE: MORNING NEWSPAPER

"Take a new look at the morning  
*with The Dallas Morning News.*  
Take a new look at the morning.  
Everyday, you can say,  
Hello, world, I'm on my way!  
Take a new look at the morning.  
Take a new look at the latest news  
and in-depth reports,  
At features and entertainment  
and the wide world of sports.  
Take a new look at the morning  
*with The Dallas Morning News.*

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :29 vocal open/:07 bed/:25 vocal close
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "BEDTIME"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "CLASSIFIED INFORMATION"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "TEAMWORK"

### CAMPAIGN SONG additional generic versions

9. :60 - :29 vocal open/:22 bed/:10 vocal close
10. :60 - :11 vocal open/:40 bed/:10 vocal close
11. :60 - :11 vocal open/:14 bed/:04 vocal/:22 bed/:10 vocal close
12. :30 - Full vocal
13. :30 - :11 vocal open/:14 bed/:05 vocal close
14. :30 - :08 bed/:03 vocal open/:14 bed/:05 vocal close
15. :10 - Full vocal
16. :10 - :04 bed/:05 vocal
  
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental

### 20. PRODUCTION COMPONENTS

- a.) :04 - Newspaper rustling
- b.) :02 - Footsteps



## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

EXTENDER 1: "BEDTIME"

For customized sample, see:  
DISC 15, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

MUSIC: BRAHMS LULLABY

*YOU: Each morning before the sun puts in its appearance in the \_\_\_\_\_ area, the people at the \_\_\_\_\_ put the newspaper to bed. Now this doesn't mean that it's been staying up to watch late night television, or even that it suffers from insomnia. What it means is that after hours of editing, revisions, and corrections, the newspaper is finally ready to print.*

EFFECTS: NEWSPAPER PRESSES

*YOU: And then the process begins all over again, because running the \_\_\_\_\_, and doing it right, is a twenty-four hour a day job. Why is that so important to you?*

EFFECTS: CROSSFADE TO DOMESTIC BREAKFAST SCENE

VOICE 1: "Honey, have you heard anything about the pro-ball trade?"

VOICE 2: "It's...ah...on the table."

VOICE 1: "What's on the table?"

VOICE 2: "The paper."

VOICE 1: "Right. The paper."

EFFECTS: RUSTLING PAPER

VOICE 1: "Now let's see. Local news, editorials, features, comics, entertainment, sports...Ah, here it is! Will ya look at that? We got him! We got him! Oh! What a season this is gonna be!"

LYRICS: "Take a new look at...light on the news!"



## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

EXTENDER 2: "CLASSIFIED INFORMATION"

For customized sample, see:  
DISC 15, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male and Female

EFFECTS: WATERFRONT SCENE

YOU 1: *I've got the yo-yo.*

VOICE 1: "I've got the string. You must be agent X-29. Do you have the classified information?"

YOU 1: *Right here.*

EFFECTS: RUSTLING PAPER

VOICE 1: "I knew I could count on you to deliver."

YOU 1: *Every time.*

VOICE 1: "Oh, hold on! W-what's this?!"

YOU 1: *The \_\_\_\_\_ early bird classified section! You said you wanted the latest classified information I could get. Well, \_\_\_\_\_'s ads in their classified section start to work for you first thing in the morning.*

VOICE 1: "I wanted classified information, and you bring me... CLASSIFIED INFORMATION!"

EFFECTS: TELEPHONE SEQUENCE

YOU 2: \_\_\_\_\_ *early bird classifieds.*

VOICE 2: "I would like some information about your classified ads."

YOU 2: *You can run a two line ad ten consecutive days for only \$7!*

VOICE 2: "Oh, great!"

(Continued)



## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"  
EXTENDER 2: "CLASSIFIED INFORMATION"

PAGE 2

YOU 2:        *And with a \_\_\_\_\_ early bird classified  
                 your message starts to work first thing in the morn-  
                 ing!*

VOICE 2:    *"Fine. I would like to sell a crystal ball."*

YOU 2:        *A crystal ball?*

VOICE 2:    *"That's right. I can't see any future in it."*

LYRICS:      *"Take a new look at...light on the news!"*

# MASTERPLAN

## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

EXTENDER 3: "TEAMWORK"

For customized sample, see:  
DISC 15, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

VOICE 1: "Yeah! Yeah! I'm comin'!"

EFFECTS: FOOTSTEPS & OPENING DOOR

YOU: *Mr. Edward Thomas?*

VOICE 1: "Yeah?"

YOU: *I'm from the \_\_\_\_\_, here to bring  
you a new look at the morning.*

VOICE 1: "Who are all those people on my lawn?"

YOU: *Don't you know them? They work for you.*

VOICE 1: "Work for me?! I've never seen'em before in my life!"

YOU: *They're the people who bring you the \_\_\_\_\_  
\_\_\_\_\_. Reporters, editors, feature writers,  
photographers, sports columnists, printers, car-  
toonists, members of the world press corps. They  
all work for you! Gathering news and information.  
Bringing you final scores, further developments, and  
what you can look forward to...They do a good job and  
they're here to show you that they're proud of it.  
Aren't you going to ask us in?*

VOICE 1: "Ask you in?!"

VOICE 2: "Ed! Hurry up! Your coffee's getting cold!"

EFFECTS: FOOTSTEPS

VOICE 1: "Agnes, come quick! You gotta see, out on the lawn!  
In the street! People from the paper!"

VOICE 2: "Sure, Ed. Sure."

VOICE 1: "See?"

(Continued)





## CAMPAIGNS

"TAKE A NEW LOOK AT THE MORNING"

EXTENDER 3: "TEAMWORK"

PAGE 2

VOICE 2: "Oh, Ed, Ed. Always in dreamland til you've had your first cup of coffee. Be sure to bring in the paper when you come."

EFFECTS: DOOR CLOSE

VOICE 1: "But, it seemed so real...People from the paper."

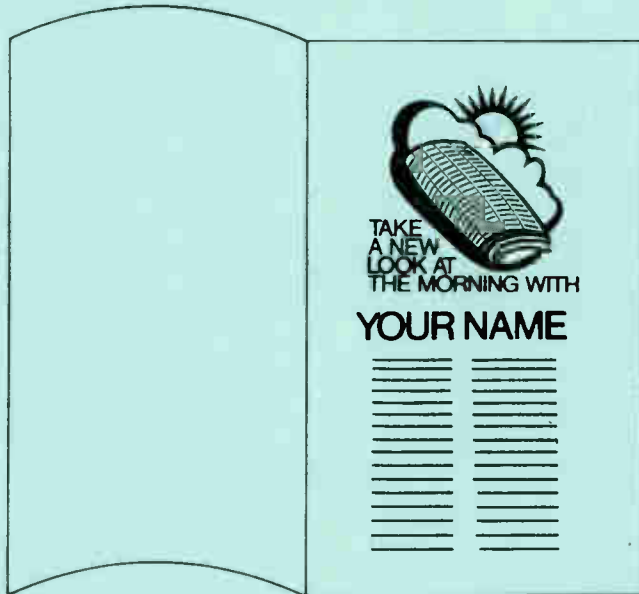
YOU: *Take a new look at the morning, with the people from the \_\_\_\_\_.*

VOICE 2: "Agnes!"

# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES

### 1. In a newspaper ad.



### 2. On a window streamer or easel card.



### 3. On a TV slide.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

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TAKE  
A NEW  
LOOK AT  
THE MORNING WITH



TAKE  
A NEW  
LOOK AT  
THE MORNING WITH



TAKE  
A NEW  
LOOK AT  
THE MORNING WITH



TAKE  
A NEW  
LOOK AT  
THE MORNING WITH



TAKE  
A NEW  
LOOK AT  
THE MORNING WITH

# MASTERPLAN



**Our food is loved the most  
by people who have a mouth.**

## **A NEW WAVE VISUAL**

Restaurant Campaign



"OUR FOOD IS LOVED THE MOST,  
(BY PEOPLE WHO HAVE A MOUTH.)"

## SALES PLAN

### CAMPAIGNS

#### OBJECTIVE

"With all the things we've got,  
You know we'll hit the spot."

Never before has our nation's food service industry been so diversified. Evidence of the variety of foods available and the manner in which they are being offered to the consumer are visible on practically every street corner. Almost without exception, each of our cities has blossomed a main-drag of food dispensing establishments; a jungle of gleaming golden arches, over-sized buckets of chicken, and weather-worn seaside shanties. The question is, "How does one place stand apart from all the rest?" Your restaurant account "deserves a break today," in the words of one well-worn campaign, and "OUR FOOD IS LOVED THE MOST" is going to give them the opportunity to be heard above all the rest.

#### STRATEGY AND EXECUTION

Have you ever worked in a house or office with a noisy air conditioner, and noticed how after a while the noise lessens? Not really, but our senses have become adjusted to our surroundings, and in doing so, they can shove that unnecessary noise to the background of our minds. At this point, it becomes "white sound," no longer affecting our consciousness. The same thing applies to commercials that tend to sound the same. After repeated airings, our minds have become conditioned to them, building a baffle system in our brains that allows only important or different messages to enter.

One way to break through the mind's barrier is to present it with a challenge. To arouse the natural curiosity that exists in each individual. Give them a song to sing along with. Give them a puzzle to solve, with a reward implied. Give them a phrase to figure out the meaning to. By this method, instead of working against your message, the mind is encouraged to work with it. "OUR FOOD IS LOVED THE MOST" creates this type of atmosphere. Call it "inspired madness," but the crazy lyrics and unpredictable situations catch the listener's imagination, drawing him or her into the campaign song and extenders, where the account's message is presented.

Madcap is the key word to "OUR FOOD IS LOVED THE MOST." The action constantly shifts, never allowing the mind a moment's reprieve. By introducing different characters in different situations, the listener's attention is kept continually on



## CAMPAIGNS

"OUR FOOD IS LOVED THE MOST,  
(BY PEOPLE WHO HAVE A MOUTH.)"

## SALES PLAN

PAGE 2

alert for new input. Too many advertisements today are a combination of a rock'em-sock'em intro, followed by a center packed with straight sell, and then a cutesy exit line. The audience has become aware of this trend, and their minds are conditioned for it. So, in "OUR FOOD IS LOVED THE MOST," the message becomes part of the insane situations. This blending of the sell with the scene makes it difficult for the mind to isolate the information it would normally tune out.

Our advice is to keep the message simple. Zero in on one specific aspect of your account's operation. Highlight a special meal, or a location, but not both. Too many highlights cause clutter, and clutter KILLS effectiveness like nothing else.

### SUMMARY

When making your presentation for this campaign, it could prove useful to point out the following to your account.

- o First, make them aware of the "white sound" situation, and demonstrate how Masterplan's New Wave Visual Radio techniques allow you to overcome this problem.
- o Describe how listener involvement is heightened by employing the campaign song provided, and by supporting it with the extenders, designed to employ the listener's imagination for your account.
- o Note the added strength of blending the sell with the scene. Also remark on how the multiple situations presented in the extenders can actually increased the effective selling life of each commercial.
- o Be sure to advise your account to maintain simplicity in his advertisements by highlighting only one aspect of his operation.
- o Stress the increased effectiveness of campaign customization for your account. Customization is an important aspect in creating recognition for your account.



# CAMPAIGNS

"OUR FOOD IS LOVED THE MOST  
(BY PEOPLE WHO HAVE A MOUTH)"

(TMA5011 - Country novelty to full orchestra)

PRIMARY USE: RESTAURANT

"Where do ya go when ya want a bite,  
 When ya know the thing that'll taste just right?  
 If the hungries have attacked,  
 Fight 'em back with a tasty snack.  
 There's a place to go when you're in the mood  
 for nothin' but the greatest food.  
 When ya reach that point there's a place that  
 just won't disappoint ya.  
 'Cause we've got everything you want  
*At a Steak 'n Shake Restaurant.*  
 With all the things we've got,  
 You know we'll hit the spot.  
 Our food is loved, it's found its way  
 into people 'cross the USA,  
 They're always comin' by,  
 And I think it's time for us to tell you why...  
*The folks at Steak 'n Shake Restaurants*  
*are taking time to boast,*  
 That people just like you  
 say our food is loved the most.  
 And no one needs to feel left out  
 up North or 'way down South.  
 In fact, our food is loved the most  
 by people....who have a mouth!"

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "THE PRECEDING ANNOUNCER"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "BRAIN STRAIN"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "THE IMPORTANT EXTRAS"

CAMPAIGN SONG additional generic versions

- 9. :60 - :22 vocal open/:27 bed/:10 vocal close
- 10. :60 - :31 vocal open/:28 pad
- 11. :60 - :33 bed/:26 bed
- 12. :30 - Full vocal
- 13. :30 - :16 vocal/:12 pad
- 14. :30 - :10 vocal open/:11 bed/:07 vocal close
- 15. :10 - Full vocal

(continued)



## CAMPAIGNS

- 16. :60 - Instrumental
- 17. :30 - Instrumental
- 18. :10 - Instrumental
  
- 19. PRODUCTION COMPONENTS
  - a) :02 - Kids "Yayyyy!!"
  - b) :27 - Computer effects
  - c) :03 - Extender 3, generic voice





## CAMPAIGNS

"OUR FOOD IS LOVED THE MOST,  
(BY PEOPLE WHO HAVE A MOUTH.)"

EXTENDER 1: "THE PRECEDING ANNOUNCER"

For customized sample, see:  
DISC 15, SIDE 1, CUT 3

:60 SCRIPT - Requires: YOU 1:Male or Female, YOU 2:Male, YOU 3:Male

VOICE 1: "We're talking with Fred Furvis, the only man to be  
born without a mouth."

YOU 1: *How'd ya do.*

VOICE 1: "Wait a minute! You've got a mouth!"

YOU 1: *I do?! Where??!*

VOICE 1: "Underneath your nose!"

YOU 1: *Thank goodness! Now I can enjoy those delicious  
\_\_\_\_\_ burgers, french fries and  
thick'n creamy milk shakes just like everyone  
else with a mouth.*

VOICE 1: "Next, we'll hear from the announcer ON your radio!"

EFFECTS: DOMESTIC SCENE

VOICE 2: "Would you look at that?"

VOICE 3: "At what?"

VOICE 2: "There's an announcer on our radio!"

VOICE 3: "What's he doing?"

VOICE 2: "Standing."

VOICE 3: "No! What's he doing on our radio?"

YOU 2: *You're probably wondering what I'm doing on your  
radio. I'm here to tell you why \_\_\_\_\_'s  
food is loved the most by people who have a mouth!  
We use only the choicest beef to make our burgers,  
including sirloin and round steak cuts. That makes  
our burgers better! Well, I must be off!*

(Continued)



## CAMPAIGNS

"OUR FOOD IS LOVED THE MOST,  
(BY PEOPLE WHO HAVE A MOUTH.)"

EXTENDER 1: "THE PRECEDING ANNOUNCER"

PAGE 2

EFFECTS: FOOTSTEPS/DOOR SEQUENCE

YOU 3: *The preceding announcer on your radio was brought to  
you by \_\_\_\_\_.*

VOICE 4: "This offer limited to people who have a mouth."

LYRICS: "And no one needs....who have a mouth!"



## CAMPAIGNS

"OUR FOOD IS LOVED THE MOST,  
(BY PEOPLE WHO HAVE A MOUTH.)"

EXTENDER 2: "BRAIN STRAIN"

For customized sample, see:  
DISC 15, SIDE 1, CUT 5

:60 SCRIPT - Requires: YOU 1/Male, YOU 2/Male, YOU 3/Female

MUSIC: WESTERN HARMONICA

VOICE 1: "Marshal, the Davis boys'll be comin' ta git ya!  
W-what'd you gonna do?!"

YOU 1: *I'm gonna wait!*

EFFECTS: DOOR SEQUENCE

VOICE 2: "It's time, Marshall! Me and the boys have come  
for ya!"

YOU 1: *Right on time. Let's go to \_\_\_\_\_  
for lunch.*

VOICE 2: "What about it, boys?"

EFFECTS: CHILDREN YELL/CROSSFADE TO COMPUTER SEQUENCE

YOU 2: *Yes, gentlemen, we've fed Brainiac Five, the most  
advanced computer in the world, all the information  
available to determine why \_\_\_\_\_'s  
food is loved the most by people who have a mouth.*

VOICE 3: "What does it say?"

YOU 2: *Ah...When are you going to stop feeding me informa-  
tion and give me a delicious \_\_\_\_\_ bur-  
ger, french fries, and a thick'n creamy milk shake?*

EFFECTS: COMPUTERIZED "WOW"

YOU 3: *Don't strain your brain trying to figure out why  
\_\_\_\_\_ is so popular. Just drop by  
for a bite to eat! We'll be waiting for you with open  
arms.*

VOICE 4: "And just how late do your arms stay open?"

LYRICS: "And no one needs...who have a mouth!"



## CAMPAIGNS

"OUR FOOD IS LOVED THE MOST.  
(BY PEOPLE WHO HAVE A MOUTH.)"

EXTENDER 3: "THE IMPORTANT EXTRAS"

For customized sample, see;  
DISC 15, SIDE 1, CUT 7

:60 SCRIPT - Requires: YOU 1: Male or Female, YOU 2: Male or Female

LYRICS: "Where do you go...everything in a restaurant."

YOU 1: *In addition to all the mouthwatering meals available  
this week at \_\_\_\_\_, you get these  
important extras!*

YOU 2: *Unlimited use of the salt and pepper shakers!*

YOU 1: *Free paper napkins!*

YOU 2: *No charge for the use of our real china and silver-  
ware!*

YOU 1: *Plus, for added dining comfort...*

YOU 2: *Tables and chairs!*

VOICE: "That's a great deal on mouth-pleasing meals!"

YOU 2: *You said a mouthful!*

YOU 1: \_\_\_\_\_!

YOU 2: *Extra clean!*

YOU 1: *Extra nice!*

YOU 2: *Extra quick!*

YOU 1: *It's no wonder our food is loved the most...*

YOU 2: *By people who have a mouth!*

LYRICS: "And no one needs....who have a mouth!"

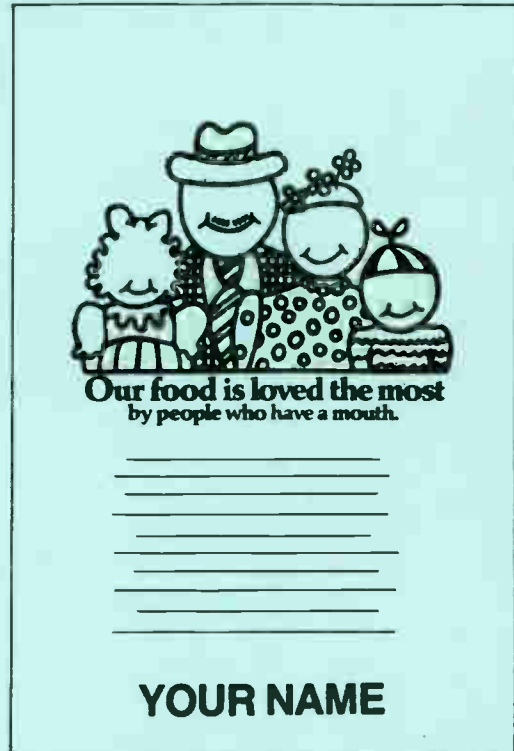
# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES

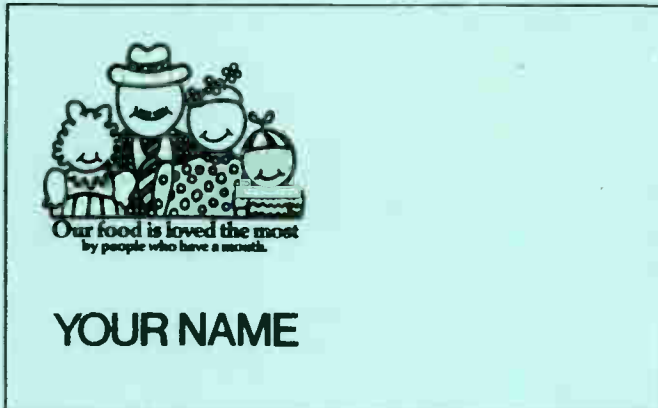
### 1. On a table tent.



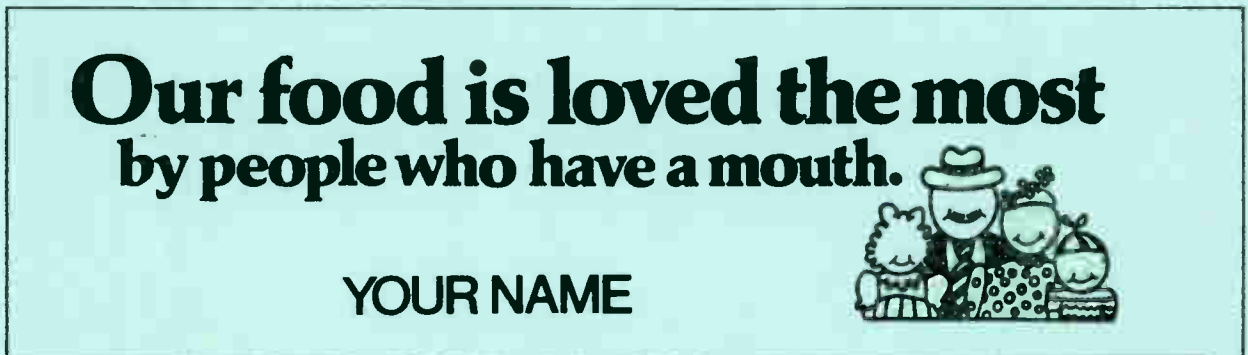
### 2. In a newspaper ad.



### 3. On a mailing label.

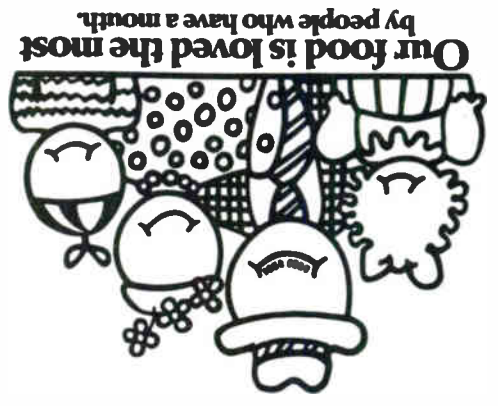
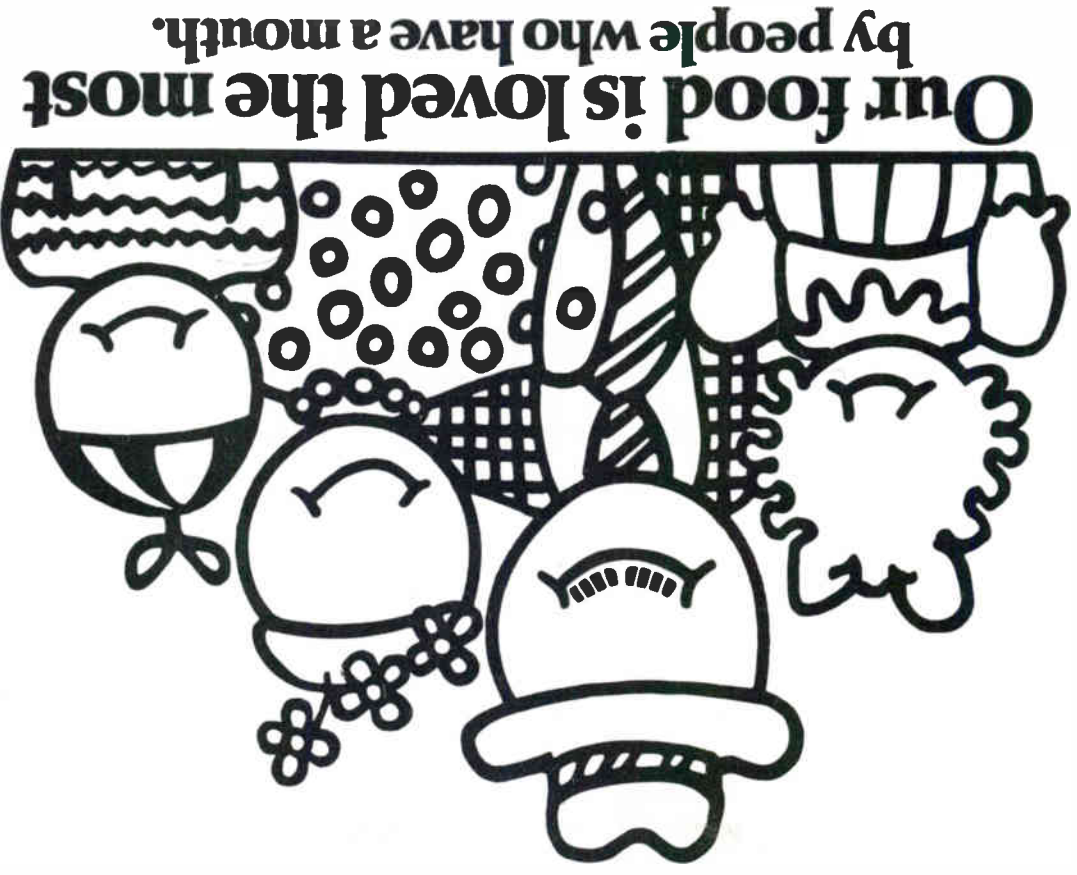


### 4. On a bumper sticker or billboard.




The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



**MASTERPLAN**

**THANK  
Gordon's   
FOR  
SMALL  
WONDERS**



**A NEW WAVE VISUAL**  
Jewelry Campaign



# CAMPAIGNS

"THANK GORDON'S FOR SMALL WONDERS"

(TMA5018 - Warm and sophisticated)

PRIMARY USAGE: JEWELER

"As you go through life,  
 you learn a thing or two,  
 like thankin' other folks  
 for the things they do for you.  
 So once in a while we ought to stop and say,  
*Thank Gordon's for small wonders,  
 Gordon's Jewelers.  
 Thank Gordon's for small wonders.  
 Small wonders  
 like trying to serve you well;  
 small wonders  
 like standing behind everything we sell.  
 Thank Gordon's for small wonders,  
 Gordon's Jewelers.  
 Thank Gordon's for small wonders."*

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "WANDERIN'"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "THINKING OF YOU"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "SURPRISE!"

### CAMPAIGN SONG additional versions

- 9. :60 - :30 vocal open/:16 bed/:13 vocal close
- 10. :60 - :12 vocal open/:34 bed/:13 vocal close
- 11. :60 - :18 bed/:12 vocal/:16 bed/:13 vocal close
- 12. :60 - :46 bed/:13 vocal close
- 13. :30 - Full vocal
- 14. :30 - :05 vocal open/:13 bed/:12 vocal close
- 15. :30 - :18 bed/:12 vocal close
- 16. :10 - Full vocal
- 17. :10 - :04 bed/:07 vocal close
- 18. :60 - Instrumental
- 19. :30 - Instrumental
- 20. :10 - Instrumental

### 21. PRODUCTION COMPONENTS

- a) :04 - Cheer: Surprise!



# MASTERPLAN

## CAMPAIGNS

### OBJECTIVE

"The best gifts come in small packages."

Old Proverb

Who hasn't heard this expression used at a birthday, wedding, anniversary or some other special occasion when family and friends gather to exchange gifts? For the most part it's true. Small gifts are often appreciated most. Keeping this in mind, consider the inventory of merchandise in your average jewelry store. Hardly anything bigger than a breadbox. And yet the value of these items is immense. Diamonds, gold, silver and more. Small wonders. Your jewelry store account is filled with them. And at last you have a campaign that zeroes in on this "Small Wonders" aspect to give your client really big results.

### STRATEGY

The phrase "Small Wonders" best describes what the average jewelry store has to offer its customers. It defines by size, while at the same time providing a description of the unique quality of the gifts that transcends the boundaries of physical measurements. "Small Wonders" conveys this idea effectively, forcefully, to present your jeweler with a theme applicable to any sales promotion. It's short, and sweet. And it's small wonder it hasn't found widespread use before now.

### EXECUTION

Here's a campaign that begs for customization. The impression created by the theme can be measureably strengthened when you clearly identify the sponsor. "Thank Gordons, Or Sterlings, Or Reeds For Small Wonders". It's more than a sponsor's ego trip to incorporate the name directly into the music. It acts as a bond, cementing the theme directly to your client's name in the listener's mind. For best results, customize.

The extenders represent three different "slice-of-life" situations in which a small gift works great wonders. First, "Wanderin'" has a child questioning a custom of love. The custom part, as it appears, is general in nature. When rewritten for your client, you might consider slanting the copy towards engagement and wedding rings, since the custom in question deals with this tradition. "Thinking Of You" shows that any time is the right time to give a gift. The idea behind this, that it doesn't take a special occasion, but a special person to give a gift, is a sub theme of sorts that can be used to boost slack period sales for your account. "Surprise" is used to illustrate that your client has "Small Wonders"



## CAMPAIGNS

for a wide variety of occasions. This extender helps your jeweler shed the stuffy image to reach that segment of your audience where casual lifestyles are extending the limits of convention. The items featured in this extender, therefore, should reflect novel ideas and attitudes.

"Thank You Sales", "Thanks For The Memories Events", "Thanks A Million Inventory Clearances" are all promotions that can be built around, and benefit from, the central theme. Simplicity is the key to success with this campaign. There's nothing complicated about the logic that lead to the campaign title. Everything you do must reflect this economy of words. Keep your message simple, direct. Set the scene, give your pitch, and close quickly.

The artwork, too, benefits from a very direct approach. No mind-boggling maze for the mind to follow. The design compliments the clear message of the title. Everything directs the listener back to the central thought, which establishes the connection between small wonders and your jewelry account. "Thank \_\_\_\_\_ For Small Wonders". You fill in the blank for your listeners. Through customization. Through original copy. Through a total advertising effort. "Thank Gordon's For Small Wonders" is gonna make a big difference for your sponsor.

### SUMMARY

When making your presentation, be sure to mention the following:

- o The reinforcing effect on the theme and sponsor identification that customization of the campaign song can have.
- o The versatility of the three extenders in highlighting different aspects of his operation.
- o The different "Thank" promotions that can be built around, and benefit from, the central theme.
- o That simplicity is the key to success for this campaign. Stress that all advertising efforts should bear this in mind.



## CAMPAIGNS

"THANK GORDON'S FOR SMALL WONDERS"

EXTENDER 1: "WANDERIN'"

For customized sample, see:  
DISC 16, SIDE 1, CUT 4

:60 SCRIPT - Requires: Male or Female

LYRICS: "As you go through...do for you."

CHILD: "Daddy, I've been wanderin'."

VOICE: "Wondering."

CHILD: "Yeah, wondering. Why do you wear your ring on that finger?"

VOICE: "Well, it's because a long, long time ago, people thought that the "vein of love" ran from the fourth finger on the left hand straight to the heart."

CHILD: "Does it?"

VOICE: "No, but ever since then people have always worn their wedding rings on this finger."

YOU: *The wonderful customs of love. Some old, some new.  
Create your very own custom of love with help from  
Gordon's Jewelers. Gordon's offers a variety of gifts  
for expressing your love on any occasion. Rings,  
bracelets, necklaces, pendants.*

CHILD: "When I grow up, will I wear a ring on this finger?"

VOICE: "I wouldn't doubt it a bit."

YOU: *When love comes into your life, come in to Gordon's.  
Thank Gordon's, for small wonders.*

LYRICS: "Thank Gordon's for small wonders..."

# MASTERPLAN

## CAMPAIGNS

"THANK GORDON'S FOR SMALL WONDERS"

EXTENDER 2: "THINKING OF YOU"

For customized sample, see:  
DISC 16, SIDE 1, CUT 6

:60 SCRIPT - Requires: Male or Female

YOU: *Each day brings new wonders to share...*

VOICE 1: "Would you look at what came in the mail?"

VOICE 2: "What is it?"

VOICE 1: "I dunno...a package from your folks. Here, open it."

VOICE 2: "I wonder what it's for...it's not anywhere near my birthday, and our anniversary is months away. Oh, look! It's a watch!"

VOICE 1: "Here's a note."

VOICE 2: "What's it say?"

VOICE 1: "'Whenever we have time on our hands, we're thinking of you.'"

VOICE 2: "It's beautiful!"

EFFECTS: FADE TO BKG

YOU: *Life is full of wonder, everywhere you look, but no place is more wonder-full than Gordon's Jewelers. Gordon's always offers a complete selection of imaginative gifts for any occasion.*

VOICE 1: "I think one good gift deserves another."

VOICE 2: "You're right! We'll get Mom and Dad that silver salt and pepper shaker set they've been after!"

YOU: *Is it any wonder that they'll probably come to Gordon's to find the perfect gift? hardly. Thank Gordon's, for small wonders.*

# MASTERPLAN

## CAMPAIGNS

"THANK GORDON'S FOR SMALL WONDERS"

EXTENDER 3: "SURPRISE!"

For customized sample, see:  
DISC 16, SIDE 1, CUT 8

:60 SCRIPT - Requires: Male or Female

YOU: *Life can be wonderful. Surprised?*

VOICES: "Surprise!!!"

EFFECTS: OFFICE PARTY

VOICE 1: "What's going on here?"

VOICE 2: "Don't you remember? It's your anniversary!"

VOICE 1: "My anniversary?"

VOICE 3: "Yeah. Three years ago you joined our company and changed it forever!"

VOICE 2: "That's right! It used to be Ashton and Weber. Now it's Ashton, Weber and Associates, Associate."

VOICE 3: "Here. We got you a little gift. It's a moneyclip to hold all your mad money."

YOU: *Life can be wonderful. So can friends, because it's special people who make occasions special. The same special people who shop Gordon's Jewelers to find gifts for any occasion. You see, those people know they can trust Gordon's for gifts of distinction, for a lot of good reasons.*

VOICE 1: "This is all very nice. But...there's just one thing..."

VOICE 2: "What's that?"

VOICE 1: "Would somebody tell me how this moneyclip can hold all my mad money? The problem is it's all in change!"

EFFECTS: LAUGHTER

YOU: *Life can be wonderful. So can friends. Thank Gordon's, for small wonders.*

LYRICS: "Thank goodness for small wonders..."

# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES

1. In a newspaper ad.



2. On a window streamer or easel card.



3. On a TV slide.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

**THANK**

**Gordon's** 

**FOR**

**SMALL**

**WONDERS** 

**THANK**

**Gordon's** 

**FOR**

**SMALL**

**WONDERS** 

**THANK**  
**Gordon's**

**FOR**  
**SMALL**  
**WONDERS** 

**THANK**

**Gordon's** 

**FOR**

**SMALL**

**WONDERS** 

**THANK**

**Gordon's** 

**FOR**

**SMALL**

**WONDERS** 

# MASTERPLAN

Put on our  
jeans and pocket  
the difference.



## A NEW WAVE VISUAL

Jeans Shop Campaign



## CAMPAIGNS

"PUT ON OUR JEANS AND POCKET THE DIFFERENCE"

(TMA5025 - Lively disco beat)

PRIMARY USAGE: JEANS SHOP

"Put on our jeans and pocket the difference,  
put on our jeans and pocket the difference  
*Jeans Unlimited,*  
put on our jeans.  
See how good good can feel,  
try a feelin' that's unreal.  
Treat yourself to somethin' good for a change.  
*Jeans Unlimited,*  
put on our jeans.  
See how good good can feel,  
try a feelin' that's unreal.  
Treat yourself to somethin' good for a change.  
Put on our jeans and pocket the difference,  
put on our jeans and pocket the difference,  
*Jeans Unlimited,*  
put on our jeans."

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "LADIES IN DISTRESS"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "ALL-AMERICANS"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "INTO JEANS"

### CAMPAIGN SONG additional generic versions

9. :60 - :31 vocal open/:18 bed/:09 vocal close
10. :60 - :11 vocal open/:38 bed/:09 vocal close
11. :60 - :07 bed/:04 vocal/:38 bed/:09 vocal close
12. :60 - :46 bed/:12 vocal close
13. :30 - Full vocal
15. :30 - :11 vocal open/:15 bed/:05 vocal close
15. :30 - :03 vocal open/:23 bed/:05 vocal close
16. :30 - :26 bed/:05 vocal close
17. :10 - Full vocal
18. :10 - :05 bed/:05 vocal close
  
19. :60 - Instrumental
20. :30 - Instrumental
21. :10 - Instrumental
  
22. PRODUCTION COMPONENTS
  - a) :18 - EXT. 1, effect montage
  - b) :03 - Organ and cheer
  - c) :05 - Price marker effect
  - d) :04 - Crowd reactions

# MASTERPLAN

"PUT ON OUR JEANS AND POCKET THE DIFFERENCE"

## CAMPAIGNS

### OBJECTIVE

What began as an ingenious form of clothing made from tent-cloth in the California gold fields of 1849 has become a world-wide fashion phenomenon. Jeans are everywhere. The past two decades have seen a dramatic increase in their global popularity. The same period of time has also witnessed the sharpest increase in their cost. For example, used jeans, imported from the U.S., sold for \$35 a pair in London, England in 1972. And today, prices are even steeper behind the Iron Curtain where, despite the best efforts of the Russian government, a blue jeans black market flourishes.

Jeans are universally popular. The same cannot be said for their prices. Just as jeans don't have to be blue to be good, neither do they have to be expensive. One might at first suspect that the increase in demand has brought about material shortages, which have, in turn, resulted in higher prices. This explanation does not, however, explain the proliferation of discount jeans stores. It would appear that some merchants have discovered that selling lots of jeans for less can be as profitable as selling a low volume at higher prices. It is for merchants like these that this Masterplan Campaign has a special message. "Put On Our Jeans And Pocket The Difference".

### STRATEGY

As the demand for quality jeans at reduced cost has increased, so has the number of stores catering to those disenchanted with the seemingly endless expense of casual clothes. More stores, more competition, at every level, local to national. That's why today's discount jeans merchant needs a powerful image to convey his unique message of savings to the consumer.

But, savings alone are not enough to sway discriminating shoppers. To overcome the resistance built up by individuals to the media advertising onslaught, a connection must be established in the listener's mind between your client and quality, in addition to the price aspect. This requires a forceful image delivered in terms the target audience can identify with immediately.

### EXECUTION

"Put On Our Jeans And Pocket The Difference", by its title, makes a straightforward statement of savings. This line is repeated throughout the campaign, to reinforce the impression of saving through repetition. To further strengthen the initial impact of the campaign, we first recommend that you customize it, to provide clear merchant identification, and then that you schedule only

# MASTERPLAN

Page 2

## CAMPAIGNS

the campaign song the first flight of the schedule. This will allow your listeners to become accustomed to your account's new theme. Your next flight you should begin adding extenders, at the rate of one per week in equal rotation. This is done to insure maximum effectiveness over the longest period of time. By employing a proper rotation, you prevent the campaign's effectiveness from becoming exhausted.

The mood of the extenders reflects the positive manner in which the campaign theme is first presented. "Ladies In Distress", the first extender, introduces an individual who saves shoppers money, rather than a store that does. This was done because people prefer dealing with people, rather than a machine, such as a computer, or some other inanimate object. The extender establishes a personality for your account. "All American" treats the serious subjects of prestige and peer pressure in a humorous way, making the point that people who shop your account's business have really got it "together". "Into Jeans", the third extender, attacks directly the idea that price is always an indication of value. Together the three extenders provide a strong, uniform argument for your account.

An idea to consider concerning the artwork would be to have price tags printed to match the campaign's logo design and place them over the rear righthand pocket of your account's jeans. In your advertisements, make mention of the price tags, such as "Others offer fancy stitching, but you'll find savings in our pockets." Another promotional idea would be to refer to your account as a "pocket of resistance" against high prices in the front lines of casual fashions. Together with ideas you'll add, the end result will be more than a match for your competition.

### SUMMARY

Be sure to include the following points in your presentation:

- o The campaign's adaptability. The theme can support any savings promotion for casual clothes, and because of the broadcast material and artwork provided, it can do it in any medium your account chooses.
- o The campaign is presented in a manner to appeal to the casual clothes consumer directly. Both the musical style and the copy compliment the approach to this audience segment.
- o The campaign develops a strong argument for your account in that it establishes a connection in the listener's mind between high quality/low cost to be found in your client's store.

# MASTERPLAN

## CAMPAIGNS

"PUT ON OUR JEANS  
AND POCKET THE DIFFERENCE"

EXTENDER 1: "LADIES IN DISTRESS"

For customized sample, see:  
DISC 16, SIDE 2, CUT 4

:60 SCRIPT - Requires: Male or Female

VOICE 1: "Right now, in your area, there is someone who SAVES ladies in distress!"

VOICE 2: "Healp! Healp!"

VOICE 1: "Someone who, in spite of being shot at, shoved through windows, getting in fights, swimming alligator infested rivers and single-handedly stopping turtle stampedes, will still find a way to save women! Who can this someone be? Whooooooooooooooooooo..."

VOICE 2: "Who are you?!"

YOU: *I work at Jeans Unlimited!*

VOICE 2: "You do?"

YOU: *Yes, listen...put on our jeans and pocket the difference.*

VOICE 2: "They you must be..."

VOICE 1: "This is the someone who saves ladies in distress!"

VOICE 2: "This dress?"

YOU: *That dress, any dress...I save 'em all! And I do it with these!*

VOICE 2: "Oh, my!"

YOU: *Yes, these are the low price tags I put on all the latest casual styles at Jeans Unlimited!*

VOICE 2: "While being shot at, shoved through windows..."

YOU: *No, no, NO! I don't do any of that.*

VOICE 2: "Then what else do you do?"

YOU: *I give the address...Jeans Unlimited, in Greenbriar and Northlake Shopping Centers.*

# MASTERPLAN

## CAMPAIGNS

"PUT ON OUR JEANS  
AND POCKET THE DIFFERENCE"

EXTENDER 2: "ALL AMERICAN"

For customized sample, see:  
DISC 16, SIDE 2, CUT 6

:60 SCRIPT - Requires: Male or Female

EFFECTS: COCKTAIL PARTY

VOICE 1: "So the team bus is going into Canada, and the border guard asks, "Are you all Americans?" And a player says..."

EFFECTS: COLLECTIVE CROWD GASP

VOICE 2: "Why don't you finish your story?"

YOU: *Look who just came in!*

VOICE 3: "You mean that rather attractive man?"

YOU: *Yes. He's the guy who shops at Jeans Unlimited!*

VOICE 2 & 3: "What?"

YOU: *He proved what they say about their prices... Put on our jeans and pocket the difference. He did and look at him now!*

VOICE 2: "I'm looking!"

YOU: *He gets all the latest jean and shirt styles for less than you'll find elsewhere, all because he's discovered Jeans Unlimited's selections!*

VOICE 3: "I do admire his style, but can't anyone shop there?"

YOU: *Of course!*

VOICE 2: "Then what are we whispering for?"

YOU: *I dunno!*

VOICE 2: "Come on, everybody! This is suppose to be a party! Go Go ahead and finish your story!"

VOICE 1: "Alright, the team bus is going into Canada, and the player says..."

VOICE 4: "We're not All-Americans, but two of us are all Big Ten."

(Continued)

# MASTERPLAN

## CAMPAIGNS

"PUT ON OUR JEANS  
AND POCKET THE DIFFERENCE"

EXTENDER 2

PAGE 2

VOICE 2 & 3: "You've heard it before?"

VOICE 4: "I wrote it."

YOU: *What do you expect? He's the guy who shops at Jeans  
Unlimited!*

LYRICS: "Try the difference. Put on our jeans..."

# MASTERPLAN

## CAMPAIGNS

"PUT ON OUR JEANS  
AND POCKET THE DIFFERENCE"

EXTENDER 3: "INTO JEANS"

For customized sample, see:  
DISC 16, SIDE 2, CUT 8

:60 SCRIPT - Requires: Male or Female

VOICE 1: "In group therapy, everyone shares in the problems and solutions. But first, we've got to get to know each other. Let's start with...Bob!"

VOICE 2: "I raise worms, and one day I hope to have my own worm ranch and drive a whole herd of worms to market, where I can sell 'em for a million bucks!"

VOICE 1: "That's fine. Gloria?"

VOICE 3: "I'm into Zen sewing in an attempt to master straight seams."

VOICE 1: "Dave?"

YOU: *I'm into Jeans Unlimited.*

VOICE 1: "Would you mind explaining that for the group?"

YOU: *Not at all. Once I was like so many people, caught up in the expensive jeans syndrome, then I discovered the meaning of "Put on our jeans and pocket the difference." That's how I found true happiness at Jeans Unlimited.*

VOICE 1: "Yes?"

YOU: *I learned quality jeans don't have to cost a lot, so now I wear what I really like and pay prices I can live with... and it's all because of Jeans Unlimited. In fact, I don't even know what I'm doing here when I could be at Jeans Unlimited admiring the latest styles!*

EFFECTS: FOOTSTEPS/DOOR OPENS & CLOSES

VOICE 1: "Well, I hope you all learned something from that!"

VOICE 2: "I certainly did. Hey, wait for me!"

VOICE 3: "Me, too!"

EFFECTS: FOOTSTEPS/DOOR OPENS & CLOSES

# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES

1. On window banners.



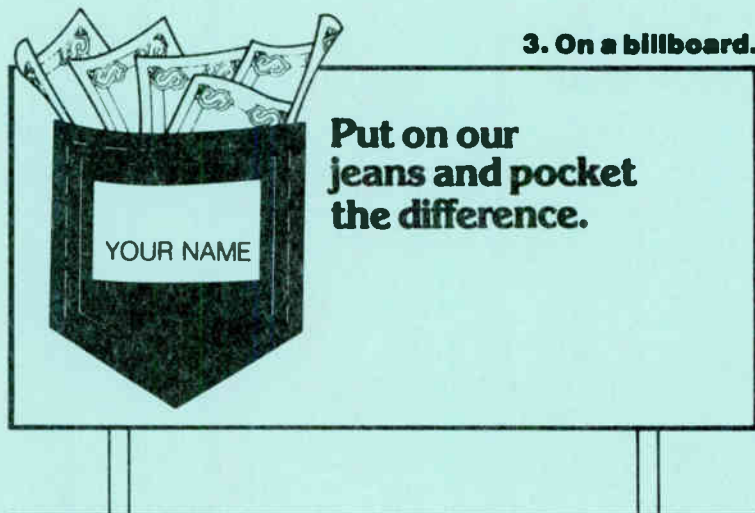
2. In an ad.



4. On a decal or poster.



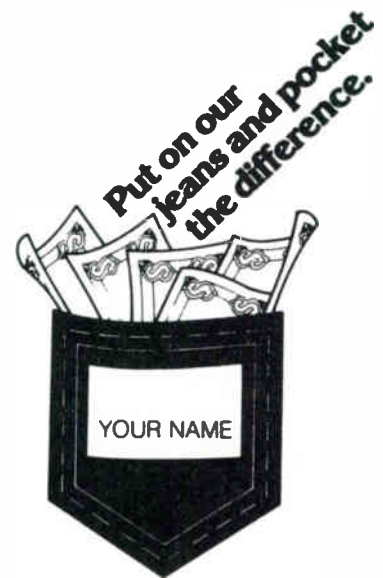
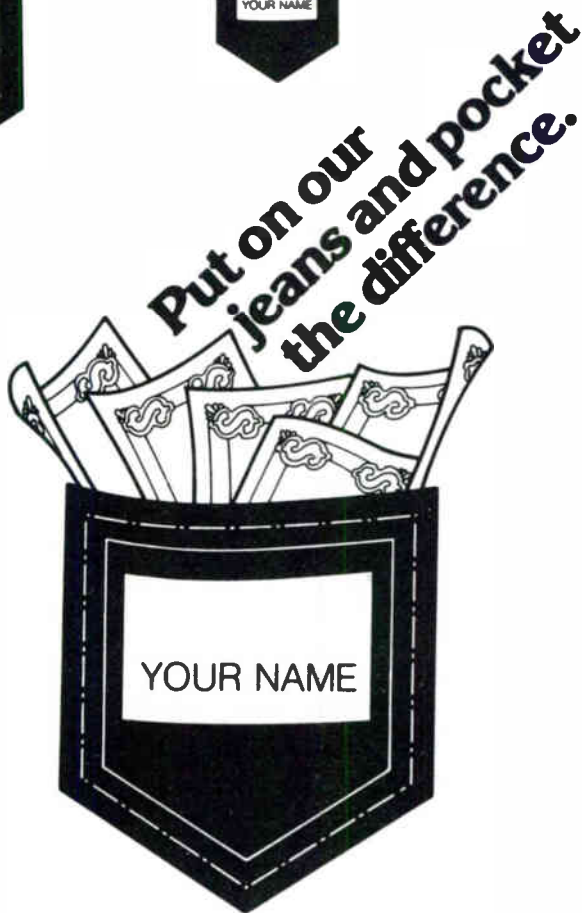
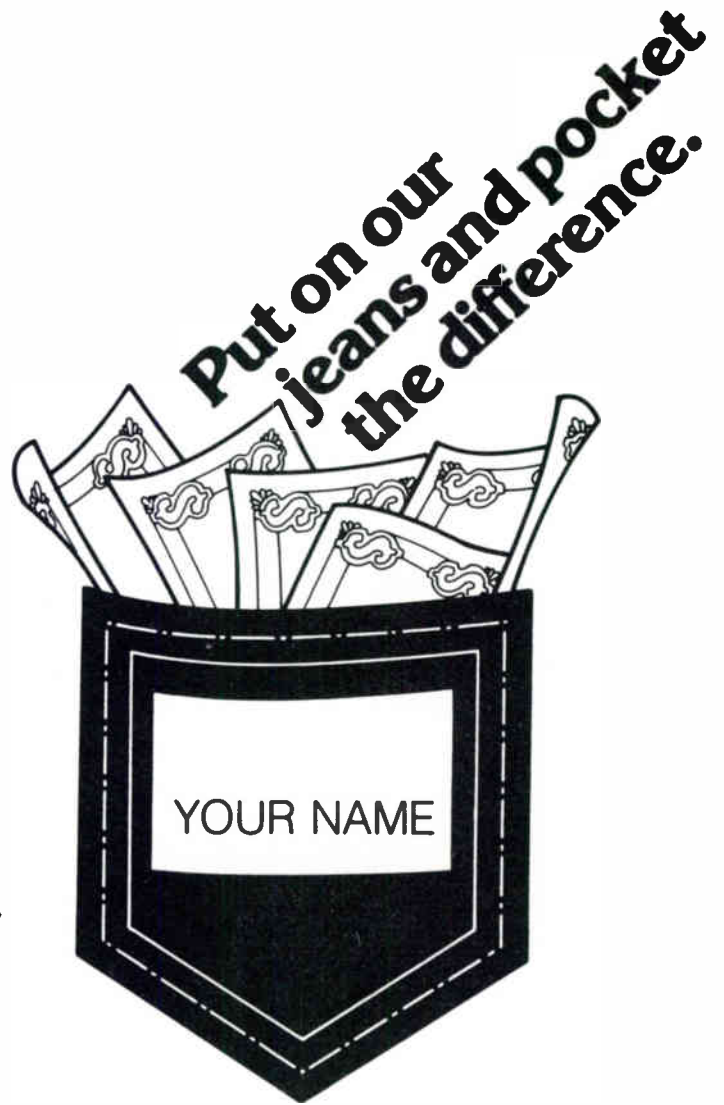
3. On a billboard.



The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.







Break Away With The

***Winner's  
Cycle***



**A NEW WAVE VISUAL**

Cycle Shop Campaign

# MASTERPLAN

## CAMPAIGNS

"THE WINNER'S CYCLE"

### OBJECTIVE

The modern personal transportation industry is currently undergoing a two-wheeled revolution, the likes of which have not been seen since Gottlieb Daimler patented the first motorcycle on August 29, 1885. Mr. Daimler could scarcely have imagined just how popular his invention would become. Between 1970 and 1974 alone, the number of motorcycles registered in this country MORE THAN DOUBLED. Street bikes, trail bikes, and mopeds have all made inroads recently against more conventional means of transportation.

The real driving force behind the motorcycle movement is the economic factor. There isn't a car on the road today capable of delivering 140 miles per gallon. And with the prospect of gasoline prices continuing to soar, it isn't hard to see why two wheels are better than four at your neighborhood gas pump. Where once motorcycles were considered the playthings of a younger generation, they now demand, and have found, favor with the average commuter. Motorcycles, offering a variety of sizes and capabilities, provide relief for the man or woman-on-the-street from "gas pains" brought on by the high operating cost of automobiles.

The increased popularity of motorcycles has, in turn, resulted in increased competition among dealers. This campaign represents our contribution to your client's advertising effectiveness. "The Winner's Cycle."

### STRATEGY AND EXECUTION

Practically everyone will agree with the statement from the motion picture, Patton, that Americans love a winner. It's true. Americans play, and work, to win, in everything they do. With this campaign we appeal to that natural "will-to-win", turning it into a powerful selling position.

The lyrics of the campaign song extend an exciting invitation to your listeners. The opportunity to "feel like a winner." To breakaway from the restrictions imposed by other forms of transportation. Motorcycles project a "positive" Jekyll and Hyde personality. Weekdays they provide cheap transportation. Weekends they offer cheap thrills. The entire campaign is de-



## CAMPAIGNS

signed to promote the image of motorcycle's dual nature.

The extenders further develop the beneficial aspects of motorcycle ownership, directly relating them to your account. In "Fun Revolution" a courtroom scene is used to prove the case for economy. "Something To Think About" and "Tries His Best" both build the relationship between sales and service, providing the necessary facts that show that your account is capable of backing each sale with dependable service.

The "Winner's Cycle" theme can also be used to play up the motorcycle manufacturer's track record in a very literal sense. Whenever your account's brand of motorcycle wins a big racing event, national or local, the campaign provides a natural vehicle for announcing the victory, confirming, in the process, your account's claim to "The Winner's Cycle".

"The Winner's Cycle" would also lend itself to a station/account contest, and a variety of other promotions in which there would be winners. The artwork, extenders and campaign music are all very adaptable in this respect.

### SUMMARY

When making your presentation, be sure to include the following observations:

- o The campaign's theme benefits from everyone's natural desire to be a winner, thus increasing the effectiveness of the message.
- o The dual nature of motorcycles, that of basic transportation and recreation, are accented by this campaign to your account's benefit.
- o The campaign lends itself to a variety of promotions and advertising devices that draw their strength from the reputation of your account's brand of motorcycle, using established credibility.



# CAMPAIGNS

## "THE WINNER'S CYCLE"

(TMA5033 - Brassy, determined funk)

PRIMARY USAGE: MOTORCYCLE DEALER

"We think it's time to let you in  
on how it really feels,  
to head for open spaces on  
a different kind of wheels.  
Break away (break away).  
Break away (break away),  
with the winner's cycle.  
In your mind you're always just  
beyond the farthest hill.  
What gets you there?  
The winner's cycle will!  
You know just where you're going,  
no need to tell you how.  
So head for the horizon  
on the winner's cycle now!  
Break away (break away).  
Break away (break away),  
with the winner's cycle.  
Get on the winner's cycle  
*from Sportsmen's Cycle Shop.*"  
(repeats and fades)

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "FUN REVOLUTION"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "SOMETHING TO THINK ABOUT"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "TRIES HIS BEST"

### CAMPAIGN SONG additional versions

- 9. :60 - :28 vocal open/:23 bed/:09 vocal close
- 10. :60 - :11 vocal open/:40 bed/:09 vocal close
- 11. :60 - :14 bed/:05 vocal/:32 bed/:09 vocal close
- 12. :60 - :55 bed/:05 vocal close
- 13. :30 - Full vocal
- 14. :30 - :11 vocal open/:09 bed/:10 vocal close
- 15. :30 - :20 bed/:10 vocal close
- 16. :30 - :11 bed/:07 vocal/:07 bed/:05 vocal close
- 17. :10 - Full vocal
- 18. :60 - Instrumental
- 19. :30 - Instrumental
- 20. :10 - Instrumental

### 21. PRODUCTION COMPONENTS

- a) :08 - "Savings Revolution" jingle
- b) :08 - Three-chord moog stager



## CAMPAIGNS

"BREAKAWAY WITH THE WINNER'S CYCLE"

EXTENDER 1: "FUN REVOLUTION"

For customized sample, see:  
DISC 17, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

EFFECTS: COURTROOM SCENE

VOICE 1: "The defendant is accused of...EX-citing the public to ride...it!"

VOICE 2: "The jury will note that the prosecutor is referring to "The Winner's Cycle". How does the defendant plea?"

YOU 1: *Usually I get down on my hands and knees, grovel and cry a lot."*

VOICE 2: "No! What do you have to say on your behalf?"

YOU 1: *It's true! I ride a Suzuki, the winner's cycle from Sportsmen's Cycle Shop, and I ENJOY it!"*

EFFECTS: STARTLED CROWD REACTION

VOICE 2: "You admit it?!"

YOU 1: *Yes! Who says economy only comes in stubby little boxes with four wheels? My Suzuki saves gas, and it's a gas to ride! I encourage everyone to find out economy can be fun! Breakaway with the winner's cycle from Sportsmen's Cycle Shop!*

EFFECTS: CROWD REACTION

LYRICS: "Join the savings...savings solution."

YOU 2: *Yes, and for even more amazing proof, come to Sportsmen's Cycle Shop, directly across from Inglewood Shopping Plaza and judge Suzuki, the winner's cycle, for yourself.*



## CAMPAIGNS

"BREAKAWAY WITH THE WINNER'S CYCLE"

EXTENDER 2: "SOMETHING TO THINK ABOUT"

For customized sample, see:  
DISC 17, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

YOU: *If you believe that price is the only consideration for choosing where to buy a motorcycle, Sportsmen's Cycle Shop has something for you to think about.*

VOICE 1: "Is the two party system outmoded, and if so, what other plans have you made for the weekend?"

YOU: *Don't you think that people who sell motorcycles for a living should ride motorcycles themselves, in order to better appreciate the customer?*

VOICE 2: "Should innocent, little school children be allowed to... conjugate irregular verbs?"

YOU: *Don't you think that any place that sells motorcycles should also offer complete service, accessories and parts for customization, like Sportsmen's Cycle Shop does?*

VOICE 3: "Has the twentieth century witnessed an increase in the size of women's...ear lobes?"

YOU: *Can you think of any more reasons for buying your Suzuki from Sportsmen's Cycle Shop?*

VOICE 4: "Should a coed be forced to show her thesis to a male professor?"

YOU: *Breakaway with the winner's cycle: Suzuki, from Sportsmen's Cycle Shop, across from Inglewood Shopping Plaza. They'll give you something to think about.*



## CAMPAIGNS

"BREAKAWAY WITH THE WINNER'S CYCLE"

EXTENDER 3: "TRIES HIS BEST"

For customized sample, see:  
DISC 17, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male

*YOU: Today was a very special day. You see, today was the day my little girl, April, brought home her first report card. She did very well in everything, except for the "needs improvement" she got in "tries his best". She explained to me how she tried her best in "tries his best", then she remarked how lucky I was to work for Sportsmen's Cycle Shop, because I sold Suzukis, the winner's cycle, so I really didn't have to try my best. I told her about the other day, when a guy I had sold a Suzuki to came back into the shop. He said that he was so impressed with the treatment he got when he bought his bike, that we were the only place he'd let service it. All because I tried my best to give him a better deal. When I was finished, I asked April, "do you understand now?"*

*VOICE: "Yes."*

*YOU: What did I say?*

*VOICE: "I don't know what you said, but I understand it."*

*YOU: Yes, sometimes April can be very trying. But she's the best little girl a man could have. And for the best Suzuki sales and service, it's Sportsmen's Cycle Shop, across from Inglewood Shopping Plaza.*



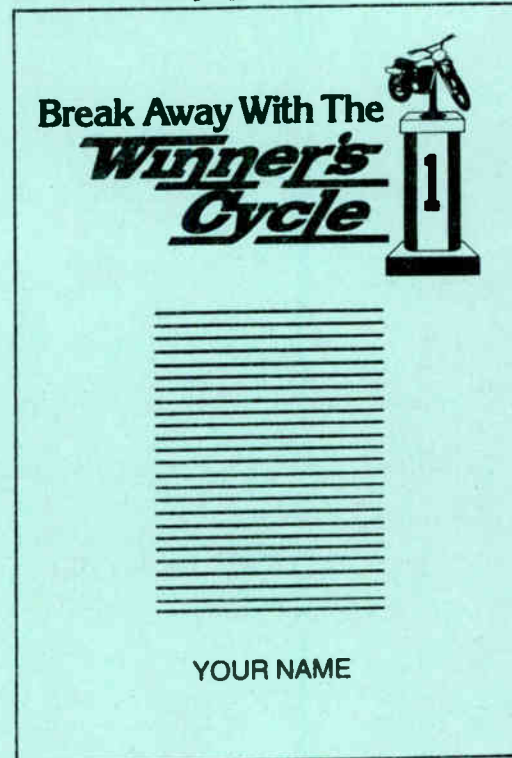


## CAMPAIGN ARTWORK SUGGESTED USES

### 1. On a table tent.



### 2. In a newspaper ad.



### 3. On a mailing label.



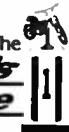
### 4. On a bumper sticker.



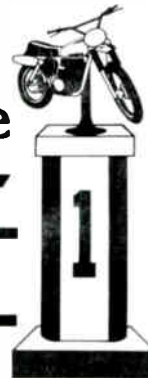
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Break Away With The  
***Winner's  
Cycle***



Break Away With The  
***Winner's  
Cycle***



Break Away With The  
***Winner's  
Cycle***



Break Away With The  
***Winner's  
Cycle***



Break Away With The  
***Winner's  
Cycle***



Break Away With The  
***Winner's  
Cycle***



**MASTERPLAN**



*The difference is  
music to your ears.*

**A NEW WAVE VISUAL**

Stereo Shop Campaign



"THE DIFFERENCE IS MUSIC TO YOUR EARS"

## CAMPAIGNS

### OBJECTIVE

It would be difficult to imagine a world without Beethoven, Bacharach or the Beatles. The exact impact of music on the development of civilization to this point in time is immeasurable. It must be assumed that since the sciences and the arts are interrelated, to a degree, that man's greatest technological advances would have suffered in the absence of music.

Music. A unique art form, which enjoys a very widespread, yet simultaneously, individual, appeal. For this reason, any advertising campaign created to promote any aspect of music must reflect the diverse nature of the subject. It must be as generic as possible, allowing the listener or reader to "fill in the blanks" presented in terms to which he or she can directly relate.

This has been the objective in the development of "The Difference Is Music To Your Ears". The campaign has been designed to allow the customers to define the difference within the parameters established by your account. Because of this, the campaign is easily adaptable to any of your music oriented clients.

### STRATEGY AND EXECUTION

Music is not only the primary message of this campaign, but it also forms the essential ingredient to the delivery of that message. Of course we are referring to the campaign song and all of its various versions. The first half of this song presents a gentle, generic statement which can apply to a stereo shop, a record store, or any other merchant who provides musical instruments or service for the same. The tempo of the second half changes dramatically, picking up the beat to target stereo equipment specifically. This, however, does not preclude its use for other musical merchants, as there are alternate lyric versions which omit the mention of stereo components completely, allowing you to adapt the campaign as needed.

The three extenders included with this campaign have all been created for an account offering stereo equipment. The main thrust of all three is to motivate the listener to make an actual in-store comparison of stereo equipment, the reason being that an in-store comparison is ideal for an authentic representation of the equipment's capabilities. "A True Comparison", the first extender, plays off against the most heard advertising claims for stereo shops, presenting an unemotional appeal for in-store comparisons.



"THE DIFFERENCE IS MUSIC TO YOUR EARS"

## CAMPAIGNS

Page 2

"The Language Of Stereo" uses a tongue-in-cheek talk show setting to examine the technical jargon that tumbles endlessly from some stereo component commercials. The final conclusion is that all those words can't begin to describe the performance as well as an actual in-store comparison can, the true test of any stereo system. The last extender, "Testing, Testing, One, Two, Four", runs the comical gamut to illustrate the ludicrous extremes some stereo dealers will go to in order to achieve the illusion of actual "on-air" comparisons.

The "difference" in our extenders is that of quality. Yet, it can just as easily be a difference of price, selection, or some other musical benefit offered by your account's products or services. The difference translates into whatever you want it to be, conforming to your account's identity while at the same time allowing your listeners to become involved in the definition process. This involvement, as you well know, heightens the impact of any advertising effort.

The artwork provided for this campaign is completely generic in its approach to the "difference", allowing you to use the logo design as is for any musical merchant. Customized the campaign song. Adapt the extenders. Use the artwork. Together they will help establish any difference your account wishes to project.

### SUMMARY

The following are important sales points you should include in your client presentation:

- o Adaptability: This campaign can be used to highlight any beneficial difference your musically oriented client specifies. The theme can encompass a complete business, or target a single aspect.
- o Involvement: The customer is allowed, to a degree, to define the difference within the boundaries set by the merchant, thus increasing the involvement, which it turn heightens the impact.
- o Theme Consistency: The campaign's effectiveness is maintained in any, and every, form of advertising your client employs.



## CAMPAIGNS

"THE DIFFERENCE IS MUSIC TO YOUR EARS"

(TM5040 - Easy mood to full expansive sound)

PRIMARY USAGE: AUDIO EQUIPMENT

"You're the kind of person who cares a lot about what your ears are exposed to. A little bit of difference may be all you've got, but it's what expresses you.

We've got every sound that can be found to create that atmosphere!

*At Stereo Village, the difference is Music to your ears.*

You're the kind of person who's got to be sure everything's soundin' good.

First on the list is a quality system, performin' like it should.

For equipment, recordings, come in and explore, the difference is loud and clear.

*At Stereo Village, the difference is Music to your ears!"*

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "A TRUE COMPARISON"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "THE LANGUAGE OF STEREO"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "TESTING, TESTING, ONE, TWO, FOUR"

### CAMPAIGN SONG additional versions

9. :60 - :29 vocal open/:16 bed/:14 vocal close
10. :60 - :13 vocal open/:32 bed/:14 vocal close
11. :60 - :20 bed/:09 vocal/:16 bed/:14 vocal close
12. :60 - :45 bed/:14 vocal close
13. :30 - Full vocal (first half)
14. :30 - Full vocal (second half)
15. :30 - :07 vocal open/:12 bed/:11 vocal close (first half)
16. :30 - :07 vocal open/:13 bed/:09 vocal close (second half)
17. :30 - :19 bed/:11 vocal close (first half)
18. :30 - :20 bed/:09 vocal close (second half)
19. :10 - Full vocal
  
20. :60 - Instrumental
21. :30 - Instrumental (first half)
22. :30 - Instrumental (second half)
23. :10 - Instrumental (version 1)
24. :10 - Instrumental (version 2)

25. PRODUCTION COMPONENT
  - a) :08 - radio static



## CAMPAIGNS

"THE DIFFERENCE IS MUSIC TO YOUR EARS"

EXTENDER 1: "A TRUE COMPARISON"

For customized sample, see:  
DISC 17, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

EFFECTS: SWITCHING RADIO DIAL

VOICE 1: "Save big during the fifty-seventh week of..."

VOICE 2: "Stereo-Stereo-Stereo...Soup's."

VOICE 1: "Grand opening, relocation and inventory clearance sale!"

VOICE 3: "This system represents the epitome of engineering excellence, unexcelled anywhere, even at Hibrow Hi-Fi."

VOICE 4: "Hurry! At prices this low, these systems won't last long. But then, they won't last long anyway."

EFFECTS: SWITCHING RADIO DIAL

YOU: *The truth about advertising turntables, tuners, amplifiers, and speakers on the radio is that regardless of their quality, they won't sound any better than what you're listening to them on. Stereo Village believes a true comparison is possible only when you hear them in person. So while other stereo stores try to tell, and sell, you everything in their commercials, Stereo Village wants to sell you on the idea of in-store comparison. It's the only way you can decide about quality, then evaluate price. We're not about to tell you what's right for you, because only you can do that. And you can do it better in person at Stereo Village, in Bell Tower Mall.*

LYRICS: "The difference is music to your ears."

EFFECTS: CLICK OF TUNER BEING TURNED OFF



## CAMPAIGNS

"THE DIFFERENCE IS MUSIC TO YOUR EARS"

EXTENDER 2: "THE LANGUAGE OF STEREO"

For customized sample, see:  
DISC 17, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: "Our guest today is Arthur J. Peaks, noted stereocologist. Tell us about yourself, Mr. Peaks."

VOICE 2: "Doctor Peaks, if you please."

VOICE 1: "Doctor Peaks."

VOICE 2: "Well, I have a Master in Musicology, a Doctorate in Sound Design and Engineering, and a Ph.D. in Technical Phraseology."

VOICE 1: "That's all quite impressive."

VOICE 2: "What's to impress? I needed all that just to understand the instructions on my new stereo system! Who am I to know a wow from a flutter, harmonic distortion, torque, electromagnetic sound induction systems...?"

YOU: *It doesn't take a string of degrees from MIT, Cal. Tech. or anywhere else to appreciate good music, so it shouldn't take one to buy a stereo system that's right for you. At Stereo Village we simplify the language of "Stereo", making it easy to understand just what you're getting when you buy one of our quality music systems. And besides that, you can hear what we've got to offer. Stereo Village, on the lower level of Bell Tower Mall... The difference is music to your ears."*

VOICE 2: "Automatic transmission with overdrive and power steering."

VOICE 1: "That last part sounded like a car."

VOICE 2: "You should hear what it sounds like over my speakers!"





## CAMPAIGNS

"THE DIFFERENCE IS MUSIC TO YOUR EARS"

EXTENDER 3: "TESTING, TESTING,  
ONE, TWO, FOUR"

For customized sample, see:  
DISC 17, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

EFFECTS: STATIC

VOICE 1: "Please, do not adjust your stereo tuner. There is nothing wrong with your system..."

YOU: *That a quick trip to Stereo Village couldn't correct!*

EFFECTS: STATIC FADE

VOICE 2: "The following is a demonstration of your stereo's harmonic range capabilities. Leaving your dial settings as they are, listen to, and identify, the following."

EFFECTS: DOG BARKING

VOICE 2: "Right. A diesel locomotive."

EFFECTS: AIR CONDITIONER

VOICE 2: "That's right. A child crying."

EFFECTS: WINDOW BREAKING

VOICE 2: "Right again. An atomic explosion."

VOICE 3: "Hey, that isn't what I heard!"

YOU: *Yes, and you'd hear it more clearly on a quality sound system from Stereo Village.*

EFFECTS: MUSIC

VOICE 4: "Today's Concert Hall Presentation features the Oshkosh Philharmonic playing Tchiakovsky's 1812 Overture."

EFFECTS: HEAVY METAL MUSIC

VOICE 3: "Hey, that's not right!"

EFFECTS: FADE

(Continued)



## CAMPAIGNS

"THE DIFFERENCE IS MUSIC TO YOUR EARS"

EXTENDER 3: "TESTING, TESTING,  
ONE, TWO, FOUR"

PAGE 2

YOU: *No, it's not. Just like it isn't right to compare the quality of stereo systems over your present system. In order to get a true comparison, come to Stereo Village on the lower level of Bell Tower Mall and listen to their quality music systems...IN PERSON. The difference is music to your ears.*



## CAMPAIGN ARTWORK SUGGESTED USES

1. On a decal or poster.



2. On a button.



3. On a billboard.



4. In a newspaper ad.



The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



*The difference is  
music to your ears.*



*The difference is  
music to your ears.*



*The difference is  
music to your ears.*



*The difference is  
music to your ears.*



*The difference is  
music to your ears.*

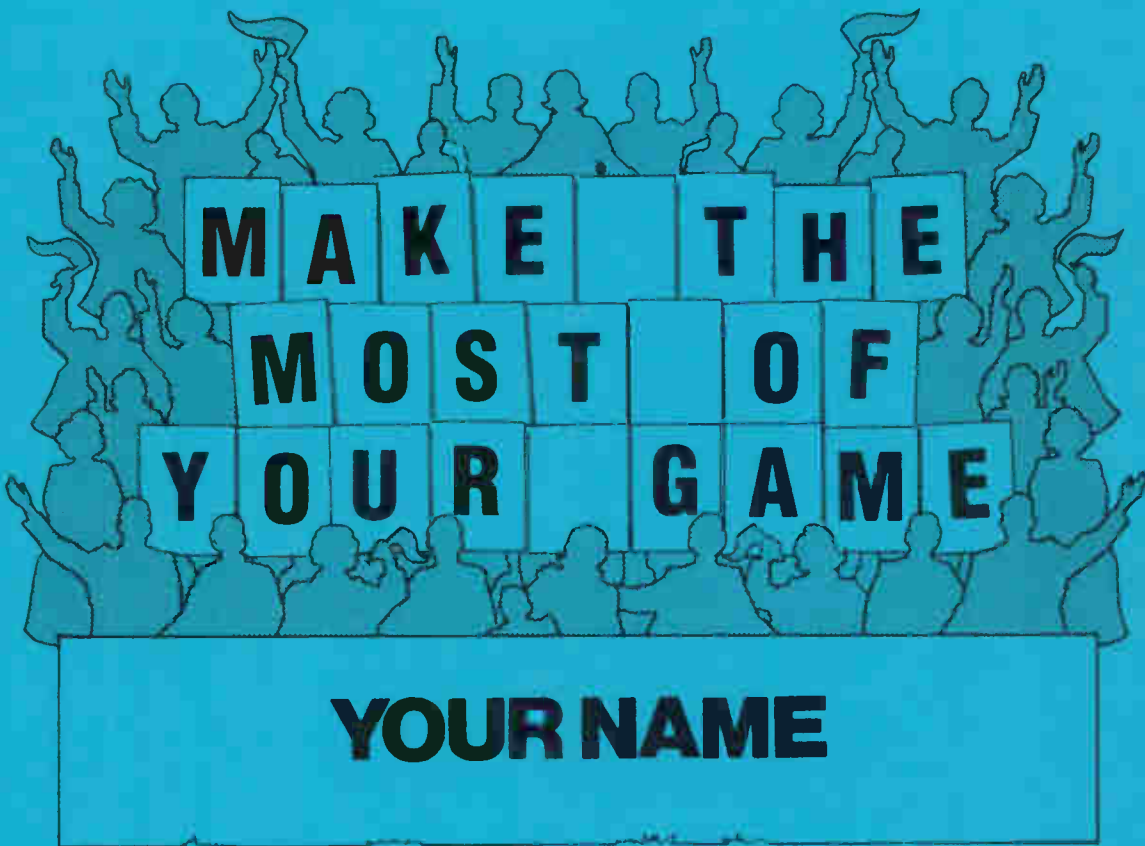


*The difference is  
music to your ears.*



*The difference is  
music to your ears.*

# MASTERPLAN



## A NEW WAVE VISUAL

Sporting Goods Campaign



"MAKE THE MOST OF YOUR GAME"

## CAMPAIGNS

### OBJECTIVE

There was a time in the not-too-distant past when the only activity the average person engaged in more than sleep was work. But times have changed. Now, for a vast majority of us, the balance between the time spent working and that spent sleeping is almost equal. And what of the future? In recent years the trend towards increased time-off appears to be building, as indicated by the significant number of businesses adopting four day work weeks in hopes of increased efficiency and economy.

What's been the result of all the new found leisure time? Well, for one thing, sports of every kind are currently experiencing increased popularity. Because of this "renaissance" of sports, the market for leisure time products and services is in an extreme state of flux. Many times in recent years it has seemed that the hottest competition isn't always on the playing field, but rather in the advertising of competing sporting goods dealers. And, as is so often the case in competitive situations, the outcome may very well be summed up by the phrase, "winner take all."

The aim of our campaign, then, is to make your sporting goods account a winner in the advertising competition in your market.

### STRATEGY AND EXECUTION

"Winning isn't everything. It's the only thing."

Vince Lombardi

The same kind of "play to win" attitude displayed by the above quote is built into this campaign. We've combined the natural selling strength of music with a strong central theme that can be adapted, then incorporated, into all of your account's advertising for CONSISTANCY. The campaign theme, "Make The Most Of Your Game," speaks to everyone for whom second best just isn't good enough. It appeals to our sporting nature with a promise of better performance that your client's products or service can deliver.

The concept behind two of the three extenders, "Name Your Game" and "Solving The Problem," deals with the frustrations of finding the right equipment for any sport. One

## CAMPAIGNS

Page 2

approaches this common problem with a rhyming solution, while the other employs the "interview" technique, a very successful method which has become a trademark of Chuck Blore commercials. The third extender concerns itself with a specific event: a tennis equipment sale. We chose this sport because of the widespread interest it has attracted in recent years. Together, the three extenders speak very well for your advertiser. "Make The Most Of Your Game" is a winner in every way!

Natural tie-ins with the central campaign theme include "clinics" for improving the listener's performance in any given sport. Invite local professional athletes to give free pointers and interviews to the public at your sponsor's place of business to increase in-store traffic. Record customers' comments and statements by your guest athletes to use later to promote similar "clinics," or simply to generate good will between your account and the community.

The sponsorship of actual sporting events is another to promote your account's involvement in the community. Junior Olympics are one example of an event that can be built around the theme, "Make the Most Of Your Game."

### SUMMARY

Be sure to include the following information in your presentation.

- o The appeal of the promise of better performance the campaign makes.
- o The importance of theme consistency in all of your account's advertising.
- o The concept of a "complete sporting center" made by the extenders.
- o The adaptability of the theme to special events. (e.g. sport "clinics" and Junior Olympics.)



# CAMPAIGNS

DISC 18, SIDE 1

## "MAKE THE MOST OF YOUR GAME"

(TMA5041 - Penetrating beat, minor harmony)

PRIMARY USAGE: SPORTING GOODS

"Make the most of your game,  
 give it all that you've got.  
 Get the best equipment,  
 give it your best shot.  
 Make it easier,  
 whether you're a pro or just beginner.  
*Bald Eagle Sporting Goods  
 can help you be a winner, yeah!*  
 Make the most, make the most,  
 make the most of your game.  
 Make the most of your game,  
 get on the ball.  
 For every sport of every sort,  
 we've got it all.  
 Make the most of your game,  
 whatever sport you do.  
*Bald Eagle Sporting Goods'll  
 make a winner out of you, yeah!*  
 Make the most, make the most,  
 make the most of your game."

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "NAME YOUR GAME"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "SOLVING THE PROBLEM"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "COURT REPORTER"

### CAMPAIGN SONG additional versions

- 9. :60 - :29 vocal open/:16 bed/:12 vocal close
- 10. :60 - :11 vocal open/:34 bed/:12 vocal close
- 11. :60 - :06 vocal open/:11 bed/:07 vocal/:21 bed/:12 vocal close
- 12. :30 - Full vocal
- 13. :30 - :06 vocal open/:11 bed/:13 vocal close
- 14. :30 - :17 bed/:13 vocal
- 15. :10 - Full vocal
- 16. :10 - :04 vocal/:05 bed



# MASTERPLAN

## CAMPAIGNS

PAGE 2

- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental
  
- 20. PRODUCTION COMPONENTS
  - a) :45 - Extender 1, generic voices
  - b) :28 - Extender 2, generic voices



## CAMPAIGNS

"MAKE THE MOST OF YOUR GAME"

EXTENDER 1: "NAME YOUR GAME"

For customized sample, see  
DISC 18, SIDE 1, CUT 1

:60 SCRIPT - Requires: Male

VOICE 1: Baseball, basketball, volleyball, too!

VOICE 2: Hunting, fishing, camping, whew!

YOU: *Bald Eagle Sporting Goods says if there is any sport  
you'd like to play, remember who can help you make  
the most of your game - Bald Eagle Sporting Goods.  
Now, here's Richard.*

VOICE 3: Right, Dan, This is the sporting center for the  
Aquarian Age. They've got every... (FADE)

GUYS: Football, soccer, tennis, more!

GIRLS: Bowling, jogging, shooting, SCORE!

GUYS: Archery,

GIRLS: Aren't cha glad we're not the same.

GUYS: We've got what it takes...

BOTH: ...to make the most of your game!

YOU: *Remember who can help you. Bald Eagle Sporting Goods.*

VOICE 4: You have acquired a secret power that will help you  
to improve in any sport.

GUYS: Swimming.

GIRLS: Swinging.

GUYS: Kicking.

GIRLS: Winning.

BOTH: Up 'til now has been just the beginning!

(Continued)



"MAKE THE MOST OF YOUR GAME"

Page 2

## CAMPAIGNS

*YOU: If there's any sport you'd like to play, remember who can help you improve your game. Bald Eagle Sporting Goods, Crestview Shopping Center and Heritage Square Mall.*

**VOICE 5:** Hey! I was suppose to say that!!!

*YOU: Oh, here!*

**EFFECTS:** PAPER CRUMPLING

**VOICE 5:** Thank you. This commercial has been brought to you on little cat's feet and wee paws.



## CAMPAIGNS

"MAKE THE MOST OF YOUR GAME"

EXTENDER 2: "SOLVING THE PROBLEM"

For customized sample, see:  
DISC 18, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

EFFECTS: MAN-ON-THE-STREET INTERVIEWS

VOICE 1: I think the hardest part of any participation sport, for me, is finding the right equipment, and it's not really that easy...

VOICE 2: ...how can you comparison shop when you don't know what you're comparising, I don't know anything about sports...

VOICE 3: I've shopped around for a lot of equipment because I want to, not because I've had to...sports is the one thing that shouldn't have to be a chore...

VOICE 4: Well, looking for sporting goods is like looking for anything else, you can look and look but not find what you want...But I don't think it has to be that big a problem...

YOU: *At Bald Eagle Sporting Goods you'll find this area's largest selection of equipment and accessories, for practically any sport you can imagine, both team and individual. Tennis, swimming, soccer, jogging, baseball, football, basketball, racquetball, fishing, camping, hiking and it's all quality equipment with names you know you can depend on. Bald Eagle Sporting Goods can help you make the most of your game, whatever it may be. When it comes to the best in sports, come to Bald Eagle Sporting Goods. Located in Crestview Shopping Center and now in Heritage Square Mall.*

# MASTERPLAN

## CAMPAIGNS

"MAKE THE MOST OF YOUR GAME"

EXTENDER 3: "COURT REPORTER"

For customized sample, see:  
DISC 18, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

EFFECTS: SUBDUED TENNIS MATCH

VOICE 1: Lionel Adams, your court reporter, here. We rejoin the proceedings as the prosecuting attorney approaches middle court.

EFFECTS: TENNIS VOLLEY

VOICE 2: Ladies and...Gentlemen of the...jury. I wish to... bring to your attention..at this time...

EFFECTS: MISSED VOLLEY/CROWD MURMUR

VOICE 1: A bad break for the defense. It appeared to be a line shot, and now we'll need the judge's decision. In the meantime, this:

*YOU: Save 20 to 60% on all tennis wear and equipment now at Bald Eagle Sporting Goods! For a limited time, save 20 to 60% on everything you'll need for your day in court: tennis racquets, shirts, balls, shoes, skirts, shorts and more. Make the most of your game, at savings of 20 to 60% now at Bald Eagle Sporting Goods.*

VOICE 1: The judge has declared a mismatch, and now the game will move on to a higher court. Next, mixed doubles featuring the Supreme Court, with one member abstaining.

*YOU: Save 20 to 60% on all tennis wear and equipment now at Bald Eagle Sporting Goods, Crestview Shopping Center and Heritage Square Mall.*

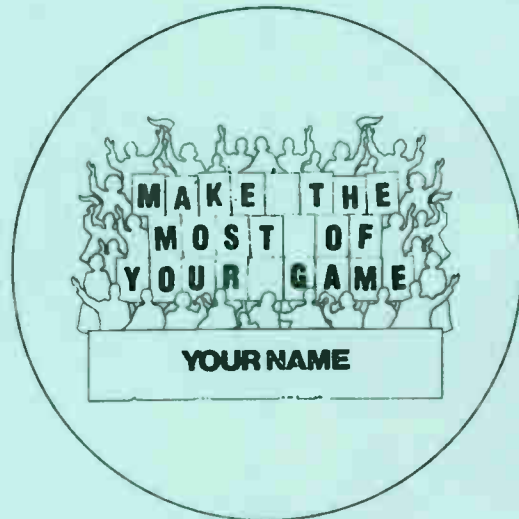
VOICE 3: I've got just one question. Would all of that be considered...net savings?



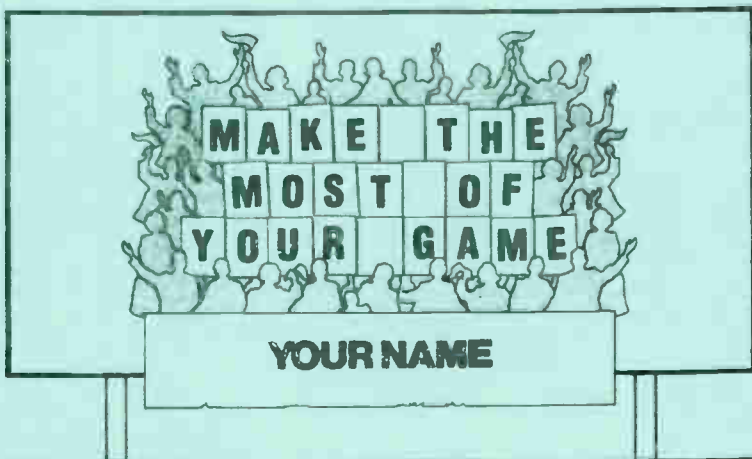
## CAMPAIGN ARTWORK SUGGESTED USES



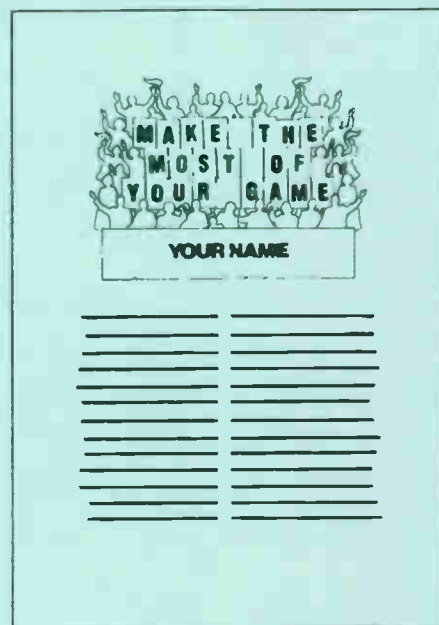
1. On a header card.



2. On a button



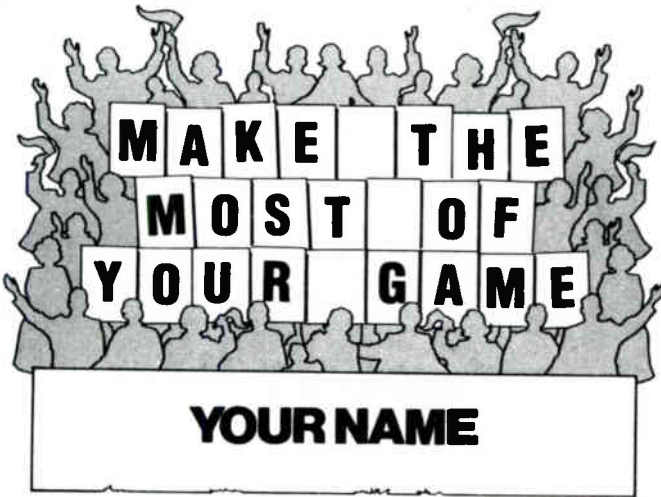
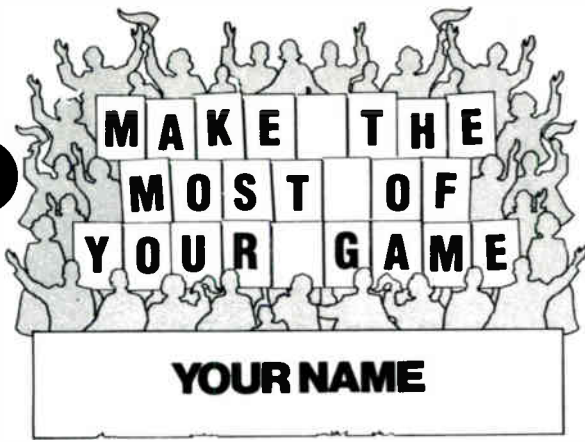
3. On a billboard.



4. In an ad.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



**MASTERPLAN**



**A NEW WAVE VISUAL**  
Supermarket/general retail campaign





DISC 18, SIDE 2

# CAMPAIGNS

"THE PEOPLE PLEASIN' PLACE"

(TMA5042 - Happy singalong)

PRIMARY USAGE: SUPERMARKET/GENERAL

"We're a pleasant, almost perfect kind  
of people pleasin' place;  
we're a store that puts a happy smile  
on everybody's face.  
We've got everything for Dad  
(Well, I really think that's great).  
We've got everything for Mom  
(So much that I appreciate).  
We've got everything for kids,  
to suit their special taste  
at *Sav-Rite Supermarket*,  
(The people pleasin' place!)

We're a people pleasin' place  
for all the family;  
we're a friendly kind of place  
(It's a happy place to be!)

We're a pleasant, almost perfect kind  
of people pleasin' place;  
we're a place that puts a happy smile  
on everybody's face.  
(It's a people pleasin' place!)

(A people pleasin' place!)

*Sav-Rite Supermarket*,  
(The people pleasin' place!)

## CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "NO GAMES"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "REMEMBER?"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "MOONBEAMS AND LOLLYPOPS"

## CAMPAIGN SONG additional versions

- 9. :60 - :28 vocal open/:20 bed/:12 vocal close
- 10. :60 - :09 vocal open/:31 bed/:20 vocal close
- 11. :60 - :30 bed/:30 vocal
- 12. :60 - :48 bed/:12 vocal close
- 13. :30 - Full vocal
- 14. :30 - :09 vocal open/:14 bed/:05 vocal close
- 15. :30 - :09 bed/:19 vocal
- 16. :30 - :23 bed/:05 vocal close
- 17. :10 - Full vocal
- 18. :10 - :04 bed/:06 vocal

# MASTERPLAN

PAGE 2

## CAMPAIGNS

- 19. :60 - Instrumental
- 20. :30 - Instrumental
- 21. :10 - Instrumental
  
- 22. PRODUCTION COMPONENTS
  - a. :17 - Extender 2, generic voice
  - b. :03 - Campaign song, kids' shout

# MASTERPLAN

"THE PEOPLE PLEASIN' PLACE"

## CAMPAIGNS

### OBJECTIVE

The connection between "certain unalienable rights" and the central theme of this campaign couldn't have possibly occurred to Thomas Jefferson as he penned the Declaration of Independence, and yet he makes a revolutionary observation about what influences the public's buying habits with his "pursuit of happiness" remark. No one in their right mind would give their patronage to a business where they were made to feel uncomfortable. So happiness does have a considerable effect on where, and why, people shop.

With this in mind, we've created the campaign, "The People Pleasin' Place." The campaign's central theme indicates a broader acceptance of the merchant's product or service which applies indirect peer pressure, while at the same time promising an uplifting or pleasant experience.

When someone is pleased, they usually demonstrate their appreciation through action of some kind. This campaign encourages your listeners' participation in a pleasant situation with a "join in the fun" approach.

### STRATEGY AND EXECUTION

As you will note from the lyrics, the application of this campaign's theme is not limited to supermarkets. Department stores, discount centers, stereo shops...anyplace can become "The People Pleasin' Place" with help from this campaign and the efforts of your sales and production departments.

The direction taken by the campaign song itself serves as strong reinforcement to the friendly image your client wishes to project. The amateurish participation of our "dad, mom and the kids" produces listener empathy with the idea of "The People Pleasin' Place." In this manner, the campaign relies on the old advertising adage that people relate to people. The selling strength of actualities (interviews) and slice-of-life situations would tend to illustrate the effectiveness of this technique.

The theme of the campaign is furthered with a variety of extenders, ranging in style from admonishing to absurd. Each extender speaks to a different audience segment, delivering your client's message in terms to which different



## CAMPAIGNS

listeners can respond. Grocery store fun 'n' games are the target of one extender, while another evokes memories to make a point for your supermarket's fresh bakery and dairy sections. The third extender speaks of savings with the voice of experience, an approach sure to catch the attention of your most savings conscious listener. Together, these three extenders help further the effectiveness of your grocery store account's advertising efforts.

We suggest that you find a way of incorporating the "amateur" participation aspect of the campaign song into your client's regular advertising. One way would be to actually record your account's customers "auditioning" for the dad, mom or kids lyric lines in the campaign song. This idea is particularly powerful in promoting listener awareness of the campaign song. Spin-offs of this idea include inviting aspiring songwriters to submit their adaptations of the campaign song lyrics, or recording your client's customers giving their opinions as to why your merchant's place of business is so "People Pleasin'."

Another concept worth your consideration along the same customer participation lines as above is to develop a slogan that incorporates the theme line in a tongue-twisting manner, as in "Peter Piper picked a peck of pickled peppers." For instance, "The People Pleasin' Place packs powerful price savings" is one idea. Each of these ideas promotes direct listener involvement in the development of your client's campaign, thereby increasing the overall effectiveness of his or her message in your market.

### SUMMARY

Here are some suggestions about what to include in your client presentation:

- o Stress the adaptability of the campaign due to the generic lyrics.
- o Mention listener empathy with the real people or amateur approach.
- o Demonstrate how listener involvement in the campaign theme will help increase the overall effectiveness of the advertising.

# MASTERPLAN

## CAMPAIGNS

"THE PEOPLE PLEASIN' PLACE"

EXTENDER 1: "NO GAMES"

For customized sample, see:  
DISC 18, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

YOU: *It took Save-rite Supermarkets to strip away the games, the gimmicks, the come-ons that surround grocery shopping. Now, Save-rite Supermarkets are ready to reveal:*

EFFECTS: TEARING & LADIES SHRIEKING

VOICE 1: *Please! Not while the salads are dressing! They're on next.*

YOU: *Have we got time for an interview?*

VOICE 1: *I think so.*

VOICE 2: *Excuse me? Do you save stamps?*

VOICE 3: *I'd rather save money.*

VOICE 2: *What about you?*

VOICE 4: *I come here to shop for groceries, not play games.*

YOU: *If you're fed up with games, come to Save-rite for savings on groceries like these: Franco-American spaghetti, 79¢ for the large can. And Kraft Macaroni and Cheese dinners, 49¢ for the eight ounce size, this week at all Save-rite Supermarkets!*

VOICE 1: *And now, the salads!*

VOICE 5: *Now that's what I call a salad!*

VOICE 6: *What a bunch of tomatoes those are!*

YOU: *No games to play, just plenty of good food at low prices. That's what makes you a winner everyday at Save-rite Supermarkets, the people pleasin' place!*



## CAMPAIGNS

"THE PEOPLE PLEASIN' PLACE"

EXTENDER 2: "REMEMBER?"

For customized sample, see:  
DISC 18, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: Remember?

EFFECTS: OLD RADIO SHOW THEME

VOICE 1: Remember?

EFFECTS: OLD RADIO SHOW THEME

VOICE 2: In those days you were very grown up if both your skirts and your glass beads hung down to your knees, remember? And remember your mother's home-baked breads and cookies, and how good milk tasted right out of the icebox, and how good you felt?

YOU: *If you have trouble remembering, maybe it's time you visited your Save-rite Supermarket. Save-rite has restored the natural goodness of fresh-baked breads, pies, and cookies. Plus farm-fresh vegetables and dairy products. You don't have to live in the past to get that good old-fashioned feeling. Just visit the Save-rite Supermarket nearest you. The People Pleasin' Place.*



## CAMPAIGNS

"THE PEOPLE PLEASIN' PLACE"

EXTENDER 3: "MOONBEAMS AND LOLLIPOPS"

For customized sample, see:  
DISC 18, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

**YOU:** *Save-rite Supermarkets are cutting your cost of living by cutting the prices you pay for groceries, each and every time you shop at any Save-rite Supermarket!*

**VOICE:** You know, if a girl's in love, and she's patient, everything just kinda falls in place. It hasn't been all moonbeams and lollipops in the forty years since Roger got me my engagement ring, that is, until I heard about the fantastic grocery savings.

**YOU:** *At Save-rite Supermarkets?*

**VOICE:** That's right. I told Roger about the low prices on canned goods, fresh vegetables, household aids, top quality meats and frozen foods, and after Roger figured out how much we'd save, he got tingly and romantic all over, and he finally set the date! We're getting married next month!

**YOU:** *Thanks to Save-rite's grocery savings?*

**VOICE:** Yes. Those are some savings. So, girls, just hang in there and everything will just kinda fall in place.

**YOU:** *Save-rite Supermarket, the people pleasin' place!*



## CAMPAIGN ARTWORK SUGGESTED USES



1. On a button



2. As a TV super.



3. In a newspaper ad.



4. On a window sticker.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.







the  
“THANK  YOU”  
people

**A NEW WAVE VISUAL**

General Retail campaign

## CAMPAIGNS

### OBJECTIVE

Sometimes it seems as though courtesy is fast becoming a forgotten art, one of the first casualties of progress. One can scarcely defend the passing of personal concern for the consumer as a necessary sacrifice for the sake of efficiency. The price we pay every day for the loss of courtesy is simply too high.

The scarcity of courtesy has brought with it an awareness, on the part of merchants and shoppers alike, about the correlation between the display of concern for the customer and increased sales. There will, in spite of this direct relationship, always be those who loudly argue that "price and item" are the ONLY factors which determine the level of sales, but such is clearly not the case.

Consider the following: When two or more merchants in the same market offer identical merchandise at similar prices, it is often the attitudes of the competing businesses towards the consumer that make the difference in the volume of sales. In situations such as the one described, common courtesy consistently sets the tone for increased business.

### STRATEGY AND EXECUTION

Showing appreciation for the patrons of any business can make all the difference in the world, a concept that is forcefully presented by "The "Thank You" People" campaign. The prevailing idea behind this particular campaign theme is similar in nature to the problems that prompted the old question, "Which came first: the chicken or the egg?" Only as far as this campaign is concerned, there is no question about the order of priorities. The merchant makes it clear through the campaign's message that without his/her customers, there would be no business.

By expressing gratitude in this manner, the campaign's "Thank You" theme becomes a strong draw to disenchanting shoppers everywhere. Reinstating personal concern and appreciation helps align the merchant with the custom-

## CAMPAIGNS

"THE "THANK YOU" PEOPLE"

Page 2

er's own best interests. This, by itself, is a powerful benefit with which to attract business.

The campaign song's strong generic lyrics treat the theme of gratitude in a very broad manner, allowing for optimum adaptation possibilities. Almost anyone will agree that every merchant should show appreciation to their customer's whenever possible. With "The "Thank You" People," your account can do it every time he/she advertises.

In addition to the campaign song, three extenders vigorously promote the theme of gratitude. Based on an award-winning campaign, the creation of Chuck Blore, the extenders employ different approaches to achieve the same result, convincing the customer that his/her patronage is highly valued by the merchant. Two extenders accomplish this by utilizing the irrepressable charm of children to capture the audience's attention long enough to deliver your account's message.

### SUMMARY

Of prime importance to your presentation is to stress as strongly as possible the impact of gratitude upon your audience. Make sure that you impress upon your client the bond that can be formed, a stronger link with the public than transitory "price and item" selling, through a display of appreciation. Other points to include in your presentation are:

- o The importance of music, such as the campaign song, to the retention of the merchant's message, as discussed in previous sales plans.
- o Repetition as a critical factor in establishing the new image of appreciation in your marketplace.
- o Theme consistency. Show how the "Thank You" theme can be incorporated into ALL of your account's current advertising.



# CAMPAIGNS

## "THE "THANK YOU" PEOPLE"

(TMA5037 - Gentle to upbeat contemporary)

PRIMARY USAGE: GENERAL

"Thank you, thank you,  
 they're the two nicest words you can say.  
 Thank you, thank you,  
 they can really make your day.  
 So we put a smile into words,  
 and with everything we do  
*at Burdine's Department Store*  
 we always say 'thank you.'  
 When you're dealin' with the 'Thank You People,'  
 you feel like you wanna come back again.  
 Yeah, the handshake's real,  
 'cause the 'Thank You People' wanna serve you again.  
 When you walk in the door for somethin' you need,  
 there's one thing you know that's guaranteed,  
 it's a 'thank you' from the 'Thank You People,'  
*Burdine's Department Store.*"

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "THANK YOU"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "A HARD DAY'S PLAY"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "RICHARD ATE THEM"

### CAMPAIGN SONG additional versions

- 9. :60 - :30 vocal open/:15 bed/:15 vocal close
- 10. :60 - :08 vocal open/:37 bed/:15 vocal close
- 11. :60 - :08 vocal open/:13 bed/:09 vocal/:15 bed/:15 vocal close
- 12. :60 - :45 bed/:15 vocal close
- 13. :30 - Full vocal
- 14. :30 - :07 vocal open/:10 bed/:11 vocal close
- 15. :30 - :17 bed/:11 vocal close
- 16. :10 - Full vocal
- 17. :10 - :05 bed/:04 vocal close
- 18. :60 - Instrumental
- 19. :30 - Instrumental
- 20. :10 - Instrumental

# MASTERPLAN

## CAMPAIGNS

"THE "THANK YOU" PEOPLE"

EXTENDER 1: "THANK YOU"

For customized sample, see:  
DISC 10, SIDE 1, CUT 3

:60 - Requires: Male or Female

LYRICS: "Thank you, thank...make your day."

VOICE: "When was the last time someone said "thank you"..."

VOICE 1: "Thank you."

VOICE 2: "Thank you."

VOICE 3: "Thank you."

VOICE 4: "Thank you."

VOICE: "...to you?"

VOICE 5: "Does it have to be an exact date?"

VOICE 6: "You want to give me a hint?"

VOICE 7: "It's been so long, I don't know if I can remember."

YOU: *Yesterday?*

VOICE: "Yesterday? Are you sure?"

YOU: *Yes. I was shopping at \_\_\_\_\_ and the saleslady said, "Thank you."*

VOICE: "Does that kind of thing happen to you often?"

YOU: *All the time, but only at \_\_\_\_\_. It's not unusual for them to be friendly, even when I don't buy anything. I get the feeling they really appreciate having me as a customer.*

VOICE: "When was the last time someone said "thank you"..."

VOICE 1: "Thank you."

VOICE 2: "Thank you."

VOICE 3: "Thank you."

VOICE 4: "Thank you."

(Continued)

# MASTERPLAN

## CAMPAIGNS

"THE "THANK YOU" PEOPLE"

EXTENDER 1: "THANK YOU"

Page 2

VOICE: "...to you?"

YOU: *If you have to think about it, you haven't shopped at \_\_\_\_\_ . Discover why they're called the "Thank You" people.*

# MASTERPLAN

## CAMPAIGNS

"THE "THANK YOU" PEOPLE"

EXTENDER 2: "A HARD DAY'S PLAY"

For customized sample, see:  
DISC 19, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

CHILD 1: "After a hard day's play at the nursery, I'm nervous and testy. The last thing I need to do is to go shopping at a store where they treat me like a child."

YOU: \_\_\_\_\_ *understands, thank you.*

CHILD 2: "After my tap dancing lesson, my taps are tired, my shoes are tired, and I'm all tapped out. So if I need to go shopping, I want to do it where the salespeople are helpful and friendly."

YOU: *That's the way it is, at \_\_\_\_\_.*

CHILD 3: "When I get picked on, I get cranky. And when I get cranky, I don't like to go shopping. What can I do?"

YOU: \_\_\_\_\_ *knows that you don't always shop because you like to. That's why \_\_\_\_\_ tries to make it as relaxing and enjoyable as possible, with lots of selection, low prices, friendly salespeople, and a big thank-you whenever you shop... .*



# MASTERPLAN

## CAMPAIGNS

"THE "THANK YOU" PEOPLE"

EXTENDER 3: "RICHARD ATE THEM"

For customized sample, see:  
DISC 19, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

VOICE: "What did you do in school today?"

CHILD: "Nothing."

VOICE: "Where are your new crayons?"

CHILD: "Richard ate them."

VOICE: "He ate your crayons?"

CHILD: "Uh-huh."

VOICE: "All of them?"

CHILD: "Yep."

VOICE: "Well...did they make him sick?"

CHILD: "Ohhh, darn! We just got them for you yesterday!"

YOU: *Lost crayons notwithstanding, little boys and their mothers have a lot to be thankful for, like \_\_\_\_\_*

*\_\_\_\_\_. And what does \_\_\_\_\_ have to be thankful about? Little boys and their mothers, who have made \_\_\_\_\_ their back-to-school headquarters for over 23 years, for everything from clothes to crayons.*

VOICE: "Your brand new crayons, and you let Richard take them."

CHILD: "I didn't let him. He just did."

VOICE: "Then what happened?"

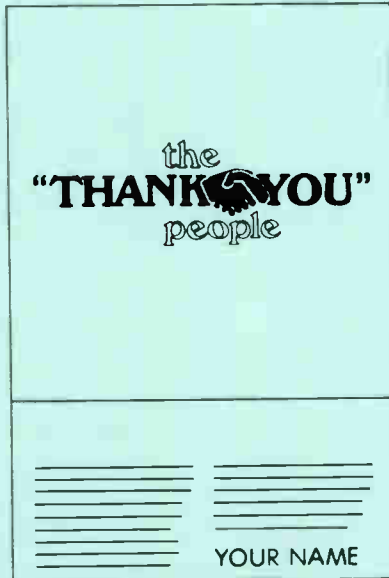
CHILD: "I don't know. I was in the principal's office."

YOU: *Thank goodness for little boys, their mothers, and \_\_\_\_\_, headquarters for all of your back-to-school needs, and home of the "Thank You" people.*



**CAMPAIGN ARTWORK  
SUGGESTED USES  
THE "THANK YOU" PEOPLE**

**CAMPAIGNS**



**1. In a newspaper ad.**



**2. On a billboard.**



**3. On window banners.**



**4. As a TV super.**

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

the  
“THANK  YOU”  
people

the  
“THANK  YOU”  
people

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“THANK  YOU”  
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“THANK  YOU”  
people

the  
“THANK  YOU”  
people

**MASTERPLAN**

**WE SELL**

**Music**

**(TO PEOPLE WHO  
ALREADY HAVE IT)**

**A NEW WAVE VISUAL**

Fine Department store campaign

## CAMPAIGNS

### OBJECTIVE

"Age improves wine, compound interest, and nothing else I can think of."

T. Harry Thompson

Time can take its toll on even the most effective advertising concept. That's the reason we felt compelled to revitalize one of our most popular campaigns, "We Sell Chic." First introduced on Campaign disc four, side two, this campaign has been in continuous use in some markets since its arrival. The time had come, we believed, to rework the imagery a bit, thereby prolonging the campaign's usefulness. This procedure marks another first for Masterplan.

The idea of buying a "luxurious lifestyle," as represented by the sponsor's products or services, is as valid a theme now as when it was first conceptualized by this campaign. The whole purpose of the concept is to offset the logic responsible for the following observation:

"Luxuries are what other people buy."

David White

With this campaign you can convince anyone that he or she is that other person who buys luxury. "We Sell Chic" was originally created to establish your account as the respected authority for good taste in your community. Further, it reinforced the feeling that anyone can buy "chic" if he or she knows where to shop for it. Now, this second version supports these original objectives, while at the same time broadening the basic premise musically.

### STRATEGY AND EXECUTION

The only measure of success for anything is actual application. Something cannot be a "qualified" success unless it has been tried under normal conditions. "We Sell Chic" has already earned its credentials as a successful Masterplan campaign in use from coast-to-coast. Where it has been employed, the sponsor will appreciate this "second wave" effort, enabling his or her advertising to become more varied, or renewed, while at the same time maintaining the established theme of distinctive service or values.

Where the campaign has not yet been introduced, Masterplan stations can now redouble their efforts, with the extra

**CAMPAIGNS**

Page 2

advertising ammunition the second version provides. Whereas it would have been difficult for a Masterplan station to have complied with a sponsor's request for an alternate musical version of this campaign in the past, such a request could now be handled with comparative ease.

"We Sell Chic" offers an illusion to the average shopper. It allows each consumer to consider him or herself better-than-average. "We Sell Chic" sets the individual apart from the crowd, regardless of that person's actual social status. Hence the illusion of luxurious living is created. What the campaign says, on your account's behalf, is that there is nothing wrong with being higher priced, so long as that which is being sold is of sufficiently higher quality to warrant the added expense. There must be justification for the merchant's claim, "We Sell Chic."

Apart from the brighter musical tempo, the new campaign also offers three extenders to help further your account's position of leadership in your community. The feeling of "aloofness" or "snobbery," so prevalent in the original extender trio, has been dispelled to a degree by the use of actualities and a father/child conversation. Their approach, while more casual, is just as capable of securing your client's image of quality.

SUMMARY

The new campaign offers enough of a contrast from the original to provide your station with numerous sales opportunities. Now you can offer your account two musical versions of the campaign, plus six extenders, and still keep the price significantly lower than the cost of a campaign song by itself from other production services. Besides this bargain aspect, the selling points for the new "We Sell Chic" remain unchanged from the original.

- o The theme sets your merchant apart from all other retail stores.
- o The theme cuts across all age barriers and economic distinctions.
- o The theme provokes attention with an umbrella line that has immediacy.
- o The theme promotes your merchant as the ultimate fashion authority.

# MASTERPLAN

DISC 19, SIDE 2

## CAMPAIGNS

"WE SELL CHIC"

(TMA5023R - Moderate tempo, proud mood)

PRIMARY USAGE: FINE DEPARTMENT STORE

VOICE: *"Neiman Marcus sells chic to people who already have it."*  
SUNG: *"Neiman Marcus sells chic to people who already have it."*  
VOICE: *"Sincerely, Neiman-Marcus."*  
SUNG: *"Sincerely, Neiman-Marcus."*

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - :16 bed/:16 vocal/:20 bed/:08 vocal close
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "THE ORIGINAL PRICE"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "NEVER OUT OF STYLE"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "I'VE GOT SOME MARBLES"

### CAMPAIGN SONG additional versions

9. :60 - :19 vocal open/:13 bed/:20 vocal/:08 pad - without voice
10. :60 - :16 bed/:04 vocal/:34 bed/:04 vocal/:02 pad - voice only
11. :60 - :52 bed/:08 vocal close - without voice
12. :60 - :52 bed/:08 vocal close - with voice
13. :30 - :22 bed/:08 vocal close - without voice
14. :30 - :24 bed/:04 vocal/:02 pad - voice only
15. :10 - Full vocal
16. :10 - :05 vocal/:05 pad
  
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental



## CAMPAIGNS

"WE SELL CHIC"

EXTENDER 1: "THE ORIGINAL PRICE"

For customized sample, see:  
DISC 19, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

YOU: *The original price, at Neiman Marcus.*

VOICE 1: "Oh, I expect to pay more for an original when I shop, but then, I get so much more for the price I pay."

YOU: *The original price, at Neiman Marcus.*

VOICE 2: "The way I see it, I'm an original. It isn't right for me to wear something that may be right for someone else if it isn't right for me. That's why I don't mind paying more for an original. You see, I know I'm worth it."

YOU: *The original price. At Neiman Marcus, it assures you of original value. The original price. No more than you'd expect to pay for one-of-a-kind items and fashions from all over the world. The original price. Exclusively at Neiman Marcus.*

LYRICS: "Sincerely, ...Neiman Marcus."

YOU: *...Sincerely, Neiman Marcus...*





## CAMPAIGNS

"WE SELL CHIC"

EXTENDER 2: "NEVER OUT OF STYLE"

For customized sample, see:  
DISC 19, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

YOU: *Chic is something that never goes out of style  
at Neiman Marcus.*

VOICE 1: "You could say I'm fashion conscious, and you'd  
be right. I care about my appearance. That's why  
I choose where I shop for clothes as carefully as  
I choose the clothes themselves."

YOU: *Chic is something that never goes out of style  
at Neiman Marcus.*

VOICE 2: "I wouldn't go as far as to say that they're the  
only place I shop for fashions, but I will say that  
more often than not they have what I'm looking for..."

YOU: *Chic is something that never goes out of style  
at Neiman Marcus.*

VOICE 3: "Some people say that it doesn't really matter  
where you by your clothes, but then, I'm not  
just 'some people'."

YOU: *Our name makes the difference.*

LYRICS: "Sincerely, ... Neiman Marcus."

YOU: *...Sincerely, Neiman Marcus...*

# MASTERPLAN

## CAMPAIGNS

"WE SELL CHIC"

EXTENDER 3: "YOU KNOW IT"

For customized sample, see:  
DISC 19, SIDE 2, CUT 7

:60 SCRIPT - Requires: 2 Males or Female

VOICE: "Daddy, what's chic?"

YOU 1: *You mean like, "Neiman Marcus sells chic to people who already have it"?*

VOICE: "Yeah. What does that word mean? I thought they sold clothes and stuff."

YOU 1: *Not just clothes and stuff. Chic means "stylish" or "fashionable." It says that what Neiman Marcus sells is out-of-the-ordinary. One-of-a-kind, like you.*

VOICE: "Could I buy some...chic?"

YOU 1: *Well, I don't know. Do you think you already have some?*

VOICE: "I've got some marbles, see?"

YOU 1: *That's close enough.*

YOU 2: *Neiman Marcus sells chic to people who already have it. If you've got it, you know it.*

VOICE: "When I grow up I'm gonna buy all my chic there."

YOU 1: *I think the people at Neiman Marcus will be pleased to hear that.*

LYRICS: "Sincerely, ...Neiman Marcus."

YOU 2: *...Sincerely, Neiman Marcus...*

# MASTERPLAN

## CAMPAIGNS

### CAMPAIGN ARTWORK SUGGESTED USES

WE SELL CHIC to people who already have it

1. In a newspaper ad.



2. On a window streamer or easel card.



3. On a TV slide.

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The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.

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**WE SELL**

**Chic**

**(TO PEOPLE WHO  
ALREADY HAVE IT)**

**WE SELL**

**Chic**

**(TO PEOPLE WHO  
ALREADY HAVE IT)**

**WE SELL**

**Chic**

**(TO PEOPLE WHO  
ALREADY HAVE IT)**

**WE SELL**

**Chic**

**(TO PEOPLE WHO  
ALREADY HAVE IT)**

**WE SELL**

**Chic**

**(TO PEOPLE WHO  
ALREADY HAVE IT)**

**MASTERPLAN**



**A NEW WAVE VISUAL**

Discount Store Campaign

# MASTERPLAN

## CAMPAIGNS

### OBJECTIVE

Price and item. Item and price. Turn the dial on your radio. Change channels on your TV. Look through your daily newspaper. Regardless of the medium, price and item advertising would seem to be the rule, rather than the exception. But how effective is advertising based strictly on the economics of saving? There are several serious disadvantages to the price and item approach to advertising.

If this method is so infallible, why don't more major companies abandon "identity" or image campaigns? The reason is simple. Price and item advertising is a trap of spiraling costs. In order to make more, the price and item merchant must sell considerably more than his non-discount counterparts. Higher quantities of merchandise must be sold in order to make up for the smaller profit margin when products are sold for less.

The price and item approach also constitutes a form of "reactive" advertising. On many occasions the price and item merchant's prices are dictated by the actions of his or her competitors. Price slashing on their part initiates a potentially dangerous chain reaction. The customers profit, but can the same thing be said for the merchant?

Also, every time economic conditions warrant price increases, the price and item merchant is, in effect, betraying a trust to the consumer. Justification of such price increases becomes more difficult for the discount merchant, so that price and item advertising can easily backfire on the unwary account seeking simple solutions.

Consider the following: Two merchants offer the same product or service for approximately the same price. Can either, or both, benefit from advertising based solely on price/item considerations? Hardly. In such cases where the disparity in prices is not that significant, other factors tend to exert greater influence on the shopper's decision of where to buy. These factors are not represented within the scope of most current price and item advertising, such as location. Sometimes the proximity of a business to the customer is enough to sway the undecided shopper. Total overall selection is another important consideration. Even the attitudes of a business's employees towards the customer can become a crucial benefit in determining where the consumer shops.

# MASTERPLAN

Page 2

## CAMPAIGNS

### STRATEGY AND EXECUTION

The answer to such a problem is to broaden the promise of benefits offered, to soften the negative aspects of price and item advertising, while simultaneously incorporating certain positive factors. To this end our current campaign includes a message of personal friendliness, "Nice Hellos," in addition to the theme of savings as expressed by "Real Good Buys." The result of combining these two consumer benefits is increased impact.

When prices warrant special attention, the "Real Good Buys" aspect of the campaign can highlight the issues. When business is go, you can back off the emphasis on savings with a message of personal concern for the customer conveyed by "Nice Hellos." A double theme that double-teams your customers, opening the number of advertising options available to you as business trends dictate. And, all the while you maintain theme consistency, a vital ingredient to successful advertising.

The tone of the campaign song is mellow, offering subtle persuasion as an alternative to the more common "screaming" approach to discount pricing. By couching your message of lower prices in quieter terms, you are reassuring the customer. The three extenders expand on the dual theme, giving specific examples of your benefits in diverse situations. The varied extender styles are calculated to appeal to different audience segments, targeting your message for maximum penetration in your market. Together, with the eye-catching graphic visualization of the theme, ready for customization, you have all the necessary elements for a successful, coordinated multi-media blitz.

### SUMMARY

Here is a brief recap of the advertising advantages offered by the "Nice Hellos and Real Good Buys" campaign.

- o Broader Appeal: The dual theme of the campaign does double duty, attracting more potential customers than the promise of savings alone.
- o Ease of Adaptability: The double theme allows you to easily direct your audience's attention from one aspect of your business to another.
- o Maintaining Theme Consistency: This campaign promotes all the benefits of your business in any available medium.



# CAMPAIGNS

"NICE HELLOS AND REAL GOOD BUYS"

(TMA5012 - Soothing minor key)

PRIMARY USAGE: DISCOUNT STORES

"Nice hellos and real good buys  
 and very, very, very fine merchandise  
*at Revco Discount Stores.*  
 And if you're looking for that perfect combination  
 at a low price  
*it's Revco Discount Stores (Discount Stores).*  
 People with an eye for style  
 and those who pinch a penny till Lincoln smiles  
*come to Revco Discount Stores.*  
 Nice hellos and real good buys  
 and very, very, very fine merchandise  
*at Revco.*  
 What you want today  
 at a price you want to pay  
 come together  
*at Revco Discount Stores."*

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "HELLO, GOOD BUYS"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "HOWARD COLDSSELL"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "HELLO, I MUST BE GOING"

### CAMPAIGN SONG additional generic versions

- 9. :60 - :25 vocal open/:23 bed/:11 vocal close
- 10. :60 - :12 vocal open/:36 bed/:11 vocal close
- 11. :60 - :13 vocal open/:08 bed/:04 vocal/:23 bed/:11 vocal close
- 12. :60 - :48 bed/:11 vocal
- 13. :30 - Full vocal
- 14. :30 - :08 vocal open/:13 bed/:04 vocal close/:04 pad
- 15. :30 - :21 bed/:04 vocal/:04 pad
- 16. :10 - Full vocal
- 17. :10 - :07 bed/:04 vocal

- 18. :60 - Instrumental
- 19. :20 - Instrumental
- 20. :10 - Instrumental

### 21. PRODUCTION COMPONENTS

- a) :09 - Pledge
- b) :07 - "Our low price" acappella





## CAMPAIGNS

"NICE HELLOS AND REAL GOOD BUYS"

EXTENDER 1: "HELLO, GOOD BUYS"

For customized sample, see:  
DISC 20, SIDE 1, CUT 3

:60 SCRIPT - Requires: Song Customization (Optional)

LYRICS: "Nice hellos and...we've got it all for you."

VOICE 1: I never had any idea I could save so much on my prescription. I just happened to be there shopping one day, so I decided to find out how much it would cost me. I didn't even have my prescription with me, so the pharmacist called my doctor, and it was ready before I had even finished shopping.

LYRICS: "Nice hellos and real good buys."

VOICE 2: So I go into their pharmacy department for a quote on my prescription, and their price was very good, just like everything else there. I had been having it filled somewhere else, but the pharmacist assured me they could do it. And you know what? They did.

LYRICS: "What you want...we've got it all for you."



## CAMPAIGNS

"NICE HELLOS AND REAL GOOD BUYS"

EXTENDER 2: "HOWARD COLDSELL"

For customized sample, see:  
DISC 20, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: That shouting, cheering and foot stomping you hear are people celebrating because of the low prescription prices...

YOU: *Let's hear it for \_\_\_\_\_!*

VOICE 1: ...which means that the weak and weary can get their prescriptions filled at prices they can afford, before they peter out.

VOICE 2: We feel there's a wonderful benefit in being able to shop for anything you want, health care products, beauty aids, party supplies, appliances for your home, while your prescription's being filled. Of course you can go right in and out if you want, but we'd like to think that you'll stay & shop...

VOICE 1: Meanwhile, inside the stores, employees are adding to their creed...

YOU: *What do we pledge as \_\_\_\_\_ employees?*

VOICES: To actively undersell everyone, rather than just sitting on our duffs.

LYRICS: "Come together, we've got it all for you."



## CAMPAIGNS

"NICE HELLOS AND REAL GOOD BUYS"

EXTENDER 3: "HELLO, I MUST BE GOING"

For customized sample, see:  
DISC 20, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: \_\_\_\_\_.

VOICE 1: Nice.

VOICE 2: Hello.

VOICE 3: Hello.

VOICE 4: Hellos.

VOICE 5: And real good buys.

YOU: *Good buys are what your local \_\_\_\_\_ has plenty of this week. Right now at \_\_\_\_\_ save on famous name health care products and beauty aids, not to mention the everyday low prices on \_\_\_\_\_'s own store brand products.*

LYRICS: "Our low prices...save you more, everyday."

VOICE 5: Hello.

YOU: *Hello.*

VOICE 5: Is that all you've got to say?! Hello?

YOU: *What do you want me to say?*

VOICE 5: You're suppose to say "Nice hellos and real good buys."

YOU: *You want a real good buy?*

VOICE 5: Yes.

YOU: *Then come to \_\_\_\_\_ this week and save on name brand health care products and beauty aids, plus \_\_\_\_\_'s discount prescription service.*

VOICE 5: That's better.

YOU: *Wrong. \_\_\_\_\_ are the best for good buys.*

LYRICS: "Come together, we've got it all for you."

# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES



1. On posters.



2. On a window streamer or easel card.



3. On a TV slide.



4. On T-shirts.

The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



**MASTERPLAN**



**A NEW WAVE VISUAL**

Banking Campaign

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# MASTERPLAN

## CAMPAIGNS

### OBJECTIVE

Chances are good you'll be a millionaire, if you live long enough, according to a 1978 Social Security Administration study. The worker who currently earns \$10,500 a year is expected to bring home \$656,000 annually by the year 2050. There's only one small problem. He or she will need every penny of that vast sum just to make ends meet. Today's 75¢ loaf of bread will cost \$37.50 by the mid-21st century. The \$5,000 medium size car of today will retail for \$281,000 in 2050 if the Social Security Administration's figures are correct. Care to consider a loan for a new home? A domicile costing \$55,000 today will sell for \$3.4 million in less than a century.

What does all this have to do with the cost of tea in China? Many of us will live to see at least some of this inflation-filled future. What we do now to prepare for soaring prices will have a tremendous effect on our quality of life ten, twenty, even fifty years into the future. That's why the issue of how much savings earn is of such vital importance. Anyone who shortchanges him or herself now will be short of change later. The question, "Are You Losing Interest?", is something we should all be asking ourselves, continually reassessing our savings programs.

### STRATEGY AND EXECUTION

"Are You Losing Interest?" Sound familiar? It should. Our current campaign is actually a reprise of a theme first introduced on side one of Campaign disc three, part of the Masterplan initial shipment. The importance of this is that you have a choice of both musical styles and lyrics for your advertising. You have an option, while maintaining theme consistency, a critical factor to effective advertising. Now you can vary the sound of your commercials without straying from your image.

The new version of this campaign offers many alternatives to you. New lyrics. New extenders. New graphics. Yet it is true to the original concept in that it makes the individual consumer aware that a problem exists, the first step towards the solution. "Are You Losing Interest?" succeeds in focusing the saver's attention on his or her financial situation. The followup, or answer, to the customer's particular dilemma is then provided by you in the lyrics of the campaign song or by the body of your copy, printed or spoken. You become the "interest authority," sharing your experience in financial matters.

# MASTERPLAN

## CAMPAIGNS

Longevity is another advertising benefit created through the use of the two different campaign songs. Use each one to highlight a different area of "interest." In this manner, the thrust of your message can be divided as circumstances require, yet you are continuously reinforcing the central, unifying theme. Because of this aspect, neither campaign song is overexposed, and thus the whole campaign enjoys a longer period of maximum effectiveness.

"Are You Losing Interest?" is the right campaign to use to reach your customers. You not only prompt them to question their financial status, but you also offer them the means of financial security which may be presently eluding them. What better concept for a bank or savings and loan institution to project?

### SUMMARY

In addition to the original benefits of the "Are You Losing Interest?" campaign, this revitalization of the concept offers.

- o More Selection:
  - Two Campaign songs, different lyrics and styles.
  - Six Campaign Extenders.
  - Five different graphic treatments of the concept.
- o Longevity: Diversification of the theme makes it possible to avoid over-exposure of any particular component, thus increasing the period of maximum effectiveness.
- o Improved Targeting of Your Message: By utilizing the different versions of the campaign song, you can actually highlight specific areas of "interest" while reinforcing the central theme.



## CAMPAIGNS

"ARE YOU LOSING INTEREST?" (REPRISE)

(TMA5024 - Lively and showy)

PRIMARY USAGE: BANK/SAVINGS & LOAN

"Are you losin' interest?  
Is your hard-earned money workin' hard for you?  
What can you do?  
Are you losin' interest?  
Gettin' interest every day?  
If you're not, just let us say  
'here's the way to make your money earn more':  
just bring it on home  
to *First National Bank*.  
Bring it on home for interest every day.  
Bring it on home for daily interest.  
Bring it on home for interest every day.  
Bring it on home where your savings earn more.  
It's gonna return more  
in earnings while you save.  
Bring it on home and save it with us.  
Savings earn more  
at *First National Bank*."

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "THE RETURN OF TED H."
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "BOOK REVIEW"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "JUMPING TO CONCLUSIONS"

### CAMPAIGN SONG additional generic versions

9. :60 - :30 vocal open/:18 bed/:12 vocal close
10. :60 - :08 vocal open/:40 bed/:12 vocal close
11. :60 - :08 vocal open/:12 bed/:10 vocal/:18 bed/:12 vocal close
12. :30 - Full vocal
13. :60 - :08 vocal open/:12 bed/:10 vocal close
14. :30 - :20 bed/:10 vocal
15. :10 - Full vocal
16. :10 - :05 vocal/:06 pad
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental



## CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 1: "THE RETURN OF TED H."

For customized sample, see:  
DISC 20, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

VOICE 1: ...Locally, they're celebrating the return of Ted H., the architect who lost interest in our community and last known to be working as a balcony usher in Bayonne, New Jersey.

VOICE 2: I'm sorry. We don't allow that up here.

VOICE 1: This morning he told newsmen.

VOICE 2: I'm glad to be back.

VOICE 3: What prompted your return?

VOICE 2: Well, this patron was reading a book in the balcony and wanted to borrow my flashlight during a dark part in the movie. I would've been left helpless in the aisle.

VOICE 4: Did you let him use it?

VOICE 2: Yes, yes I did, but I held it. And I really got interested in the book.

VOICE 5: What was it?

VOICE 2: He said it was...

YOU: *My passbook savings account from \_\_\_\_\_.*

VOICE 4: Was he from here?

VOICE 3: Good question.

VOICE 2: Yes, so I introduced myself, and he said...

YOU: *You're Ted H.? \_\_\_\_\_'s looking all over for you. They want to pay you daily interest, regardless of when you withdraw your savings.*

VOICE 3: So you came back because of the personal interest they've shown you.

VOICE 2: That's right.

VOICE 5: Do you think you'll reopen your architectural firm?

VOICE 2: I don't know. I'm kinda hooked on ushering. You know. Show business.



# CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 2: "BOOK REVIEW"

For customized sample, see:  
DISC 20, SIDE 2, CUT 5

:60 SCRIPT - Requires: YOU 1/Male or Female, YOU 2/Male

YOU 1: *On the recent success of "how-to" books, this one is is titled, "How to Obtain Financial Peace-of-Mind" or, more commonly referred to as a \_\_\_\_\_ Passbook Savings book. The one truly unique feature about this book is that it allows you to write your own ending. Or perhaps that should be, your own happy ending. Though some may consider it dull, the book should find a following among those interested in saving money. \_\_\_\_\_.*

YOU 2: *Savings.*

VOICE: *Checking.*

YOU 2: *Free.*

VOICE: *Where?*

YOU 2: \_\_\_\_\_.

VOICE: *How?*

YOU 2: *Minimum balance.*

VOICE: *High?*

YOU 2: *No.*

VOICE: *Low?*

YOU 2: *Lowest in town.*

VOICE: *Where?*

YOU 2: \_\_\_\_\_.

VOICE: *Really?*

YOU 2: *Yeah.*

(Continued)

# MASTERPLAN

## CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 2: "BOOK REVIEW"

Page 2

VOICE: Nice.

YOU 2: Yeah.

VOICE: Are you married?

YOU 2: Yeah.

VOICE: Bye.

YOU 2: Yeah.

YOU 1: \_\_\_\_\_ believes you should get  
more out of your bank than you put into it. Saving  
by the book... Do it yourself, at \_\_\_\_\_.

LYRICS: "Savings earn more in interest everyday."

# MASTERPLAN

## CAMPAIGNS

"ARE YOU LOSING INTEREST?"

EXTENDER 3: "JUMPING TO CONCLUSIONS"

For customized sample, see:  
DISC 20, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male

VOICE 1: What's happening?

VOICE 2: We've got a jumper. Up there on the ledge, see?

VOICE 1: What are you doing about it?

VOICE 2: Mallery's up there trying to talk him down.

YOU: *Look, fella, don't do it. You'll regret it for the rest of your life!*

VOICE 3: But...

YOU: *I know things might have been going bad for you before, but that's all changed.*

VOICE 3: It has?

YOU: *Sure. Have you heard about \_\_\_\_\_?*

VOICE 3: Yes.

YOU: *Well, then, you must know that they're going to take a personal interest in you from now on. They're gonna help you design a savings plan to meet your goals in life. You don't have to lose interest anymore. Now, what have you got to say to that?*

VOICE 3: They'll do all that, for me?

YOU: *Sure. Hey, why don't you come inside now. I'll drive you to \_\_\_\_\_ myself. They've got plenty of locations all over town.*

VOICE 3: Gee, I'd love to, but I can't. My job.

YOU: *What job?*

VOICE 3: It's gonna take me the rest of today to wash all the windows on this building.

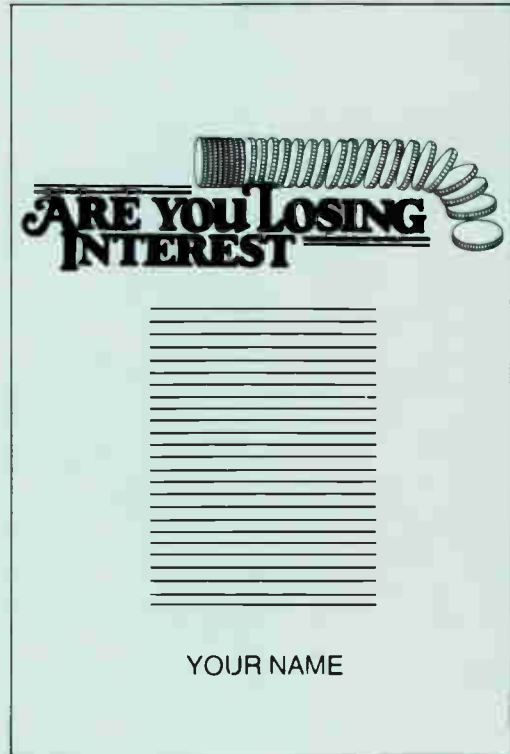
# MASTERPLAN

## CAMPAIGN ARTWORK SUGGESTED USES

### 1. On a table tent.



### 2. In a newspaper ad.



### 3. On a mailing label.



### 4. On a bumper sticker.



The above suggestions are only a few of the many possible layouts and applications for this campaign logo.

The following page provides "Camera-ready art" for use by a printer in reproducing the campaign logo. Any of the logos provided may be reduced or enlarged photographically, and reproduced in any color or colors desired.



# MASTERPLAN



## A NEW WAVE VISUAL

Lawn and Garden Center Campaign





"COME LET US GROW TOGETHER"

## CAMPAIGNS

### OBJECTIVE

It was, if not inevitable, at least foreseeable. Somewhat like lemmings, drawn irresistably to the sea, people are rushing headlong back to "the good earth." Now is the time of window box flower beds, backyard vegetable gardens and richly manicured lawns. What is perhaps most intriguing about the growth of this phenomenon is the fact that so much of it has been accomplished on a "do-it-yourself" basis, hence the renewed popularity of full service lawn and garden shops and agricultural supply firms.

From fifty pound bags of fertilizer to four wheel drive mini-tractors, the modern lawn and garden center has become a Mecca for those with peat moss on their minds -- a gathering place for the members, amateur and professional, of this "growing" movement. This revival, however, has lead to complications, and a great deal of competition among the suppliers of products and services for lawn, garden and farm.

"Come Let Us Grow Together" is the kind of open invitation designed to end any confusion created by conflicting claims, while at the same time answering all questions raised by the potential grower.

### STRATEGY AND EXECUTION

"Come Let Us Grow Together" offers you, the advertiser, a unique combination of the musical and the visual, providing all the necessary elements for an effective advertising campaign. First, the musical styles offered range from the hauntingly beautiful ballad/campaign song to the "good ole boy" arrangement contained in the extender, "Confusin'." The different musical approach offered by each component enables you to direct your message at specific segments of your audience. The result is greater and more accurate penetration of your market.

The visual, or graphic treatment of the campaign's concept provides the opportunity for theme consistency in all of your advertising, print and broadcast. Consistency of your campaign's theme is crucial to the success of your advertising. The eye-catching logo projects your involvement in the growing process while remaining generic, allowing total subject freedom in your print advertising.



"COME LET US GROW TOGETHER"

## CAMPAIGNS

Page 2

"Come Let Us Grow Together" expresses concern for the grower and his or her particular problems. It's firmly committed that even if it is the individual's intent to "do-it-him/herself," it's not necessary to "do-it-alone." "Come Let Us Grow Together" is more than the invitation it appears on the surface. It says that whatever anyone lacks for growing, you provide, whether it's expertise, service or special products.

Each extender helps to clarify your willingness to support the consumer in his or her environmental enterprises, utilizing exaggerated vignettes and song. This offer of assistance is perhaps the most important benefit any lawn and garden center or agricultural supply firm can extend. And it's the benefit that this campaign promotes to the utmost.

"Come Let Us Grow Together" epitomizes your attitude towards your customers in a powerful and memorable manner. Each component - the campaign song, extenders and artwork - supports every other component to present a uniform theme of reliability and mutual enrichment.

### SUMMARY

Here is a brief recap of some of the more important advertising benefits you can expect from "Come Let Us Grow Together."

- o Musical & Visual: The theme of this campaign has been professionally interpreted for both print and broadcast use.
- o Invitation/Assistance: The campaign incorporates both a "call-to-action" with a genuine offer of assistance.
- o Adaptability: The theme and presentation of this campaign enables you to target specific audience segments for increased effectiveness. The basic premise can highlight any aspect of your business.



## CAMPAIGNS

"COME LET US GROW TOGETHER"

(TMA5039 - Medium tempo small orchestra)

PRIMARY USE: GARDEN CENTER

"She likes pretty flowers that glisten at dawn,  
and talkin' to plants of her own.  
You'd like to give her a garden, or even a lawn,  
but you can't grow it alone...  
come let us grow together!  
*Greenways...Garden Center*  
takes the pains out of growin'!  
Towering trees will sway in the breeze  
on the prettiest yard on the street.  
She'll watch her rose as it grows,  
and the first thing you know,  
your grass will grow under her feet.  
*Greenways Garden Center knows*  
what she loves and how it grows!  
Come let us grow together."

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "CONFUSIN"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "HENRY AND GLADYS"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "GROWIN' PAINS"

### CAMPAIGN SONG additional versions

9. :60 - :31 vocal open/:17 bed/:13 vocal close
10. :60 - :18 vocal open/:30 bed/:13 vocal close
11. :60 - :19 bed/:12 vocal/:17 bed/:13 vocal close
12. :60 - :48 bed/:13 vocal close
13. :30 - Full vocal
14. :30 - :07 vocal open/:11 bed/:13 vocal close
15. :30 - :18 bed/:13 vocal close
16. :10 - Full vocal
17. :60 - Instrumental
18. :30 - Instrumental
19. :10 - Instrumental

### 20. PRODUCTION COMPONENTS

- a) :60 "Confusin" song, Extender 1
- b) :13 "Garden Grow" chant, Extender 2



## CAMPAIGNS

"COME LET US GROW TOGETHER"

EXTENDER 1: "CONFUSIN'"

For customized sample, see:  
DISC 21, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

VOICE: See, the cost of produce killed me,  
so I now produce my own.  
I asked a lotta questions,  
so I'd know how seeds are sown.  
I got enough different answers to make a grown  
man groan...

VOCAL: "Sure gets confusin', don't it?"

VOICE: There was a hundred million products,  
and every kind of tool.  
There was this for that and that for this,  
you know I felt just like a mule  
that hadn't had the benefit of agriculture school.

VOCAL: "Sure is confusin', ain't it?"

VOICE: I guess my pain was showin',  
I had my ego bruised,  
the man said, "Whatcha growin'?"  
And I answered, "More confused." He said,

YOU: \_\_\_\_\_, will beat those growin' blues.

VOCAL: "Sure makes it less confusin', don't it?"

YOU: Now, at \_\_\_\_\_, their folks ain't  
'xactly fickle. They'll grow ya greens to outgrow  
your inflationary pickle. I tell ya, it's enough  
to make your green thumb tickle.

VOCAL: "Come, let us grow together."

YOU: You and \_\_\_\_\_. Together you can outgrow  
inflation. \_\_\_\_\_ at \_\_\_\_\_  
\_\_\_\_\_.



## CAMPAIGNS

"COME LET US GROW TOGETHER"

EXTENDER 2: "HENRY AND GLADYS"

For customized sample, see:  
DISC 21, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: Our garden was a mess! I had tried everything,  
or so I thought, then I heard a commercial on the  
radio for...

EFFECTS: FILTERED RADIO EFFECT

YOU: \_\_\_\_\_, *the grower's friend,*  
*offering the best products under the sun for your*  
*lawn and garden. Come, grow together, with* \_\_\_\_\_

VOICE 1: So I told my husband Henry what I had heard, and  
Henry said...

VOICE 2: Gladys, don't bother me during the game!

VOICE 1: I wonder if they've got anything for Henry.

VOCAL: "We can make your garden grow  
like the promised land,  
we will give your aching  
green thumb a helping hand."

VOICE 2: Alright, already. So I went down there and got stuff  
for the garden, and for the lawn. In fact, the only  
thing I forgot to get was something for Gladyses...  
What a pain!

LYRICS: "One complete garden center, take the pains out of  
growing."

YOU: *Come, grow together with* \_\_\_\_\_, *at*  
\_\_\_\_\_.



# CAMPAIGNS

"COME LET US GROW TOGETHER"

EXTENDER 3: "GROWIN' PAINS"

For customized sample, see:  
DISC 21, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

LYRICS: "She likes pretty flowers that glisten at dawn..."

YOU: *Here. Take this.*

VOICE: What is it? A prescription for my backache?

YOU: *Sort of.*

VOICE: Looks like an address.

YOU: *It is. \_\_\_\_\_.*

VOICE: What good is an address gonna do a backache?

YOU: *That's \_\_\_\_\_'s address, where you'll find what you need to take care of your growing pains.*

VOICE: Growin' pains?! You mean I'm gettin' taller?

YOU: *No. Your growin' pains are caused by all the stoopin' and diggin' you do on your lawn and in your garden. You'll grow better when you grow together with \_\_\_\_\_. They make products, tools and advice. \_\_\_\_\_.*

LYRICS: "One complete garden center, come let us grow together ...together."

YOU: \_\_\_\_\_, *takes the pains out of growin'.*

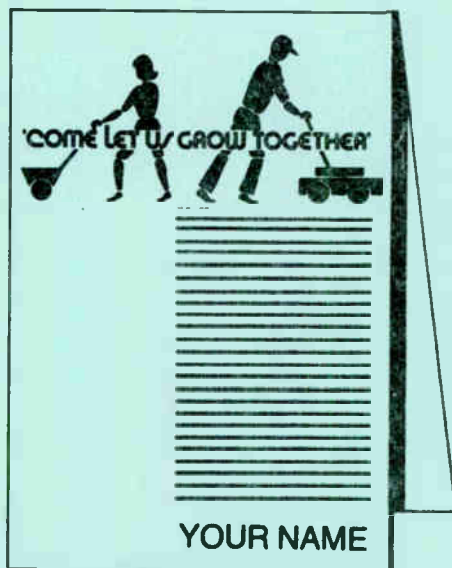
# USE OF ARTWORK FOR THE "COME LET US GROW TOGETHER" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "Come Let Us Grow Together" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

**Suggested layouts using the "Come Let Us Grow Together" graphics follow:**



**1. On a counter card.**



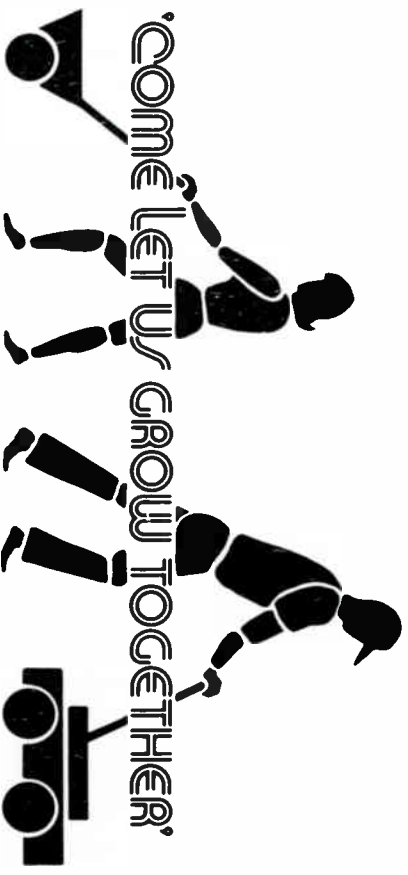
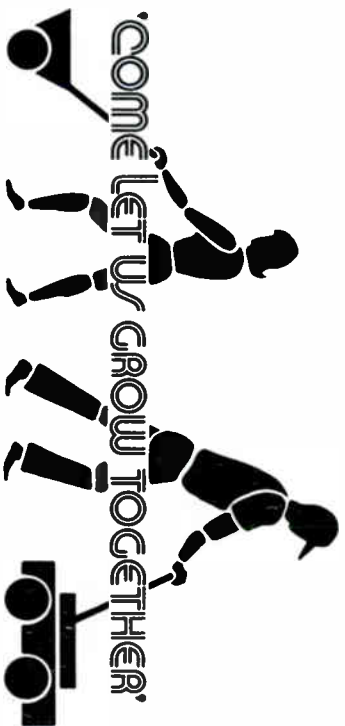
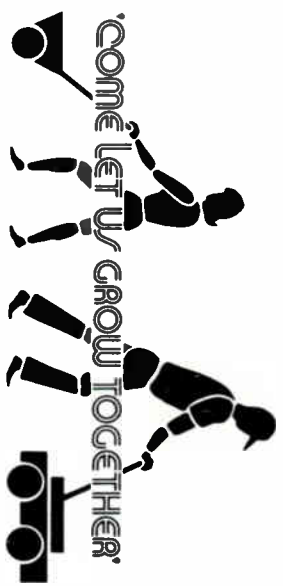
**2. In a magazine ad.**



**3. On a TV slide.**

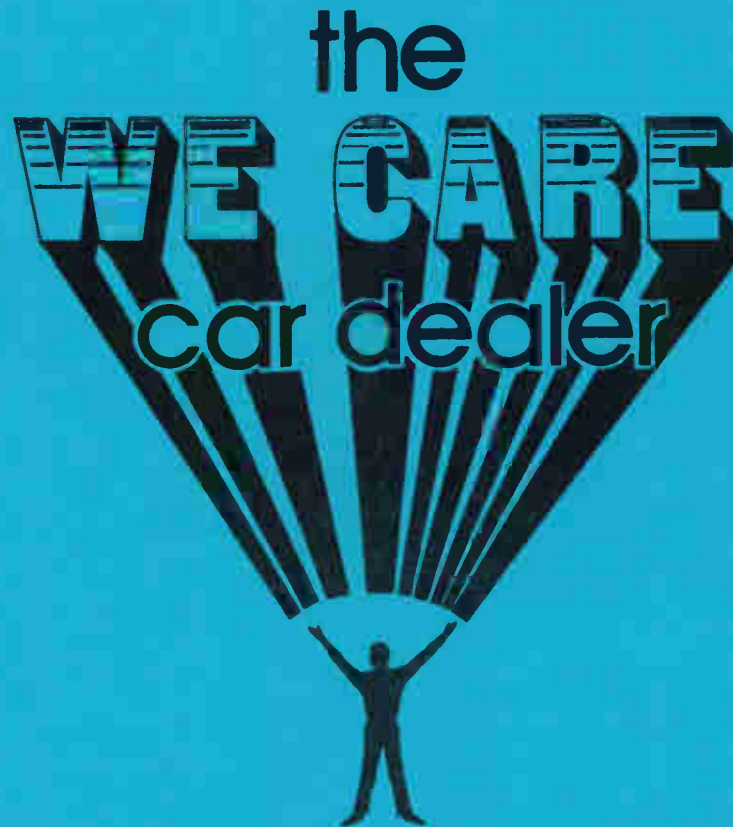


**4. On a header card.**





**MASTERPLAN**



**A NEW WAVE VISUAL**  
automobile dealer campaign



"THE 'WE CARE' CAR DEALER" CAMPAIGN

## CAMPAIGNS

### OBJECTIVE

You'd think that increased competition between car dealers would result in more consideration towards the consumer, but such is not the case. The treatment of the average car buyer has not improved measurably since the days when Henry Ford first began promoting his horseless carriage to a skeptical public. Or so it would seem.

Now, more than ever, the most common service new or used car customers can expect from the vast majority of dealerships is "lip service." Can you recall the last time a new car cost what you were told it would in the beginning? How about service? Do you remember the last time your car was ready when you were told it would be? The answers to these questions illustrate the crux of the situation. The average car buyer has been misled so often that his/her resistance to most sales pressures is approaching an all-time high.

Caring is the first step towards solving this problem. And making the customer aware of the concern shown for his/her situation is the first responsibility of each car dealer. "The 'We Care' Car Dealer" campaign helps you accomplish this "education" phase, providing a natural bridge for the chasm that separates car buyers from car sellers.

### STRATEGY AND EXECUTION

"The 'We Care' Car Dealer" campaign offers you complete flexibility in your approach to advertising, in that you receive all the elements necessary to maintain the theme effectively in the medium of your choice, print or broadcast. This type of theme consistency is a crucial factor to any successful commercial promotion.

The campaign's concept targets the most abused area of car buying, that of customer relations. Using music, it seeks to soothe the ruffled feathers of the doubting Jane and John Q. Public. Music is recognized as a strong ingredient towards increased memorability, one reason why so many national advertisers prefer campaign songs to sell their products. The same approach can now be effectively incorporated into your own advertising to improve consumer aware-



## CAMPAIGNS

Page 2

ness of the services that you offer.

The artwork which accompanies this campaign also helps to convey your concern with the customer, presenting a graphic visualization of your "open arms" attitude towards the consumer. Use the logo to reinforce the theme in all of your print advertising, from point-of-purchase brochures and posters to newspaper ads.

Consider customizing the campaign song for even greater recognition of your newly acquired theme. Customization will help strengthen the connection between the concept of concern and your company, plus it will prolong the campaign's effectiveness. Customization will cement your position of "The 'We Care' Car Dealer" in the market, and in each individual's mind.

'We Care.' No business can offer to do more than that for its customers. This campaign projects the ideal image of concern for the consumer, which makes it perfect for the car dealer with a reputation for personal service, before and after each sale.

### SUMMARY

Here is a quick recap of the major advertising benefits of "The 'We Care' Car Dealer" for your dealership:

- o Advertising Versatility: All the necessary components for effective media mix.
- o Impact of Music: The campaign song increases consumer awareness, improves recognition of your business.
- o Customer Benefit: 'We Care' promotes your concern for the customer, a theme that invites increased business and, in turn, raises profits.
- o Longevity: The campaign and all of its components are extremely flexible, enabling you to use the 'We Care' theme to promote any aspect of your business.



# CAMPAIGNS

## "THE 'WE CARE' CAR DEALER"

(TMA5043 - Medium slow tempo rock)

PRIMARY USE: AUTOMOTIVE DEALER

"You're lookin' for that new car,  
 you spend such time and care just to decide.  
 It's somethin' so important,  
 to find what's gonna keep you satisfied,  
 come for a ride.  
*At Laurel Oldsmobile*  
 you'll see why people say we care.  
 But here the service doesn't end,  
 the "we care" dealer is your friend,  
 and so we'll keep on showing just how much we care  
*At Laurel Oldsmobile,*  
 we care more,  
 'cause we're the 'we care' car dealer."

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "THE MILEAGE MINDER"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "MOO COW"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "WHO DONE IT?"

### CAMPAIGN SONG additional versions

- 9. :60 - :30 vocal open/:14 bed/:11 vocal/:05 pad
- 10. :60 - :08 vocal open/:36 bed/:11 vocal/:05 pad
- 11. :60 - :22 bed/:08 vocal/:14 bed/:11 vocal/:05 pad
- 12. :60 - :44 bed/:11 vocal/:05 pad
- 13. :30 - :05 bed/:25 vocal
- 14. :30 - :14 bed/:11 vocal/:05 pad
- 15. :30 - :14 bed/:05 vocal/:11 pad
- 16. :10 - Full vocal
- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental

### 20. PRODUCTION COMPONENTS

- a) :25 - "Yes We Do Inspect" jingle, Extender 3



## CAMPAIGNS

"THE 'WE CARE' CAR DEALER"

EXTENDER 1: "THE MILEAGE MINDER"

For customized sample, see:  
DISC 21, SIDE 2, CUT

:60 SCRIPT - Requires: Male or Female

VOICE 1: Some car dealers must think I've got nothing better to do than remember when to rotate my tires, change my oil, check the filter...

VOICE 2: Come to my place?

VOICE 1: I know what you've got on your mind!

YOU: \_\_\_\_\_ knows you've got enough on your mind without remembering a lot of little "automotive anniversaries"...

VOICE 3: Has it been six months since I bought my car? Gee... 'Happy six months checkup to you, happy six months checkup to you, happy six months...

YOU: That's why \_\_\_\_\_ invented the mileage minder. A handy little card you can put on your dash, stick in your glove compartment, or carry around in your wallet to remind you when to...

VOICE 1: ...rotate my tires, change my oil, check the filter...

VOICE 2: Come to my place?

YOU: Some people never give up on you. Like \_\_\_\_\_ . How else do you think they became known as the 'we care' car dealer? Stop by \_\_\_\_\_ , \_\_\_\_\_ , and pick up your Mileage Minder. It's free! The Mileage Minder.



## CAMPAIGNS

"THE 'WE CARE' CAR DEALER"

EXTENDER 2: "MOO COW"

For customized sample, see:  
DISC 21, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

- VOICE 1: New car service department. Phil speaking.
- VOICE 2: This is Mr. Andrews. I've called several times about having some work done on my car. It's still under warranty and it's running a little rough.
- VOICE 1: Oh my goodness, did I say, 'new car'? What I meant to say was 'moo cow'."
- VOICE 2: Moo cow?!
- VOICE 1: That's right. This is the moo cow service department.
- VOICE 2: What kind of bull is this?
- VOICE 1: No bulls. Only moo cows.
- VOICE 2: Let me speak with whoever's in charge."
- YOU: *At \_\_\_\_\_, they know the sale is only the beginning of the customer/dealer relationship. That's why at \_\_\_\_\_, they never stop caring about the cars they sell.*
- VOICE 1: Thees iz the moo cow boss. How may I helps you?
- VOICE 2: I know this is the new car service department. I can hear you working.
- VOICE 1: Mooooo. There's nobody here but us moo cows.
- VOICE 2: And I wondered why that car was such a good buy.
- VOICE 1: Goodbye.
- VOICE 2: No, wait!
- YOU: *Next time he'll know. \_\_\_\_\_, the 'we care' car dealer.*



## CAMPAIGNS

"THE 'WE CARE' CAR DEALER"

EXTENDER 3: "WHO DONE IT?"

For customized sample, see:  
DISC 21, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

VOICE 1: Oh, come on. You don't.

VOICE 2: We do.

VOICE 3: No you don't.

VOICE 2: Yes, we do.

VOICE 4: Naw.

VOICE 2: Really, we do.

VOICE 5: You do?

VOICE 2: Yes.

*YOU: \_\_\_\_\_ does, about anything it takes  
to make their customers satisfied. That's because  
they care. And they show their concern in a lot of  
different ways. Like checking every car before it  
rolls off their lot.*

VOICE 1: Aw, come on. You don't.

VOICE 2: Yes we do.

VOICE 3: Nooo way.

VOICE 2: Yes.

VOICE 4: You do? Really?

VOICE 2: Yes, we do inspect...

LYRICS: Yes, we do inspect...

VOICE 2: every car we get...

LYRICS: every car we get...

VOICE 2: that's the care we take...

LYRICS: that's the care we take...



## CAMPAIGNS

"THE 'WE CARE' CAR DEALER"

EXTENDER 3: "WHO DONE IT?"

PAGE TWO

VOICE 2: for your safety's sake...

LYRICS: for your safety's sake...

VOICE 5: Ahhh, you do.

VOICE 2: We do.

YOU: *So as you drive down the highway of life, you can  
be more secure, knowing you're driving a car from  
\_\_\_\_\_, the 'we care' car dealer,  
\_\_\_\_\_ at \_\_\_\_\_.*



# USE OF ARTWORK FOR THE "THE 'WE CARE' CAR DEALER" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "The 'We Care' Car Dealer" represent "camera-ready" art. They are ready for use in reproducing printed materials.

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And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

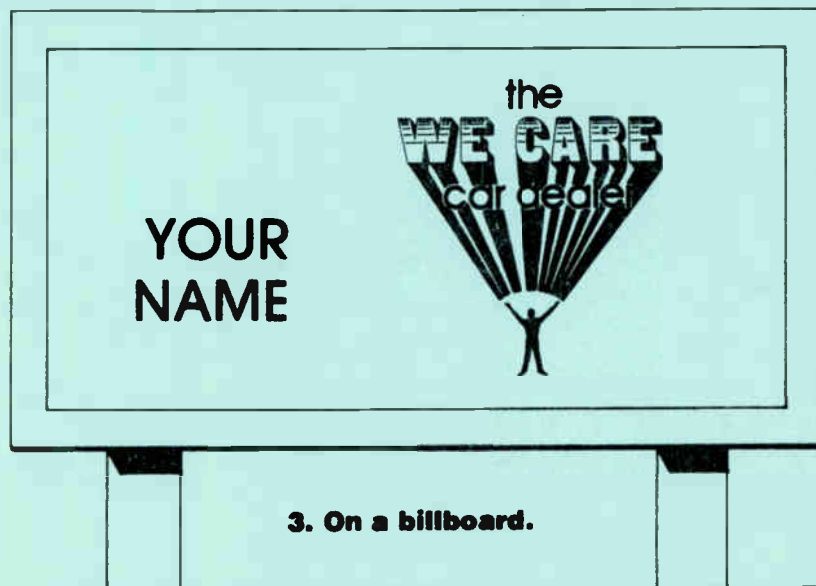
**Suggested layouts using the "The 'We Care' Car Dealer" graphics follow:**



**1. In a newspaper ad.**



**2. On a window streamer or easel card.**

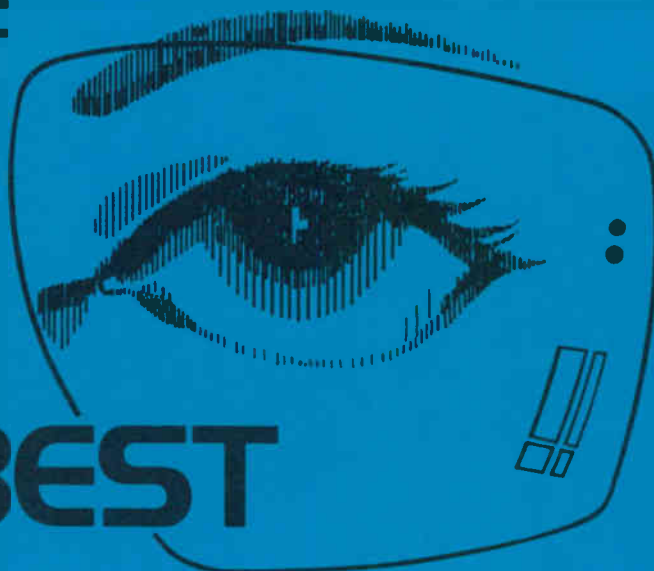


**3. On a billboard.**



# MASTERPLAN

STORE NAME  
**MAKES  
YOU  
LOOK  
YOUR BEST**



## A NEW WAVE VISUAL

Optical Goods Campaign

# MASTERPLAN

"MAKES YOU LOOK YOUR BEST"

## CAMPAIGNS

## SALES PLAN

### OBJECTIVE

Spectacles. Eye-glasses. Specs. Since their introduction in Italy in 1287, there has been a certain stigma attached to people who needed to wear them. In societies where every one is encouraged to excel, those people requiring eye-glasses were seen as less-than-perfect. The result of this kind of thinking was that glasses became a symbol of imperfection as tangible as Hawthorne's scarlet letter.

Ridicule was rampant. Taunts of, "men don't make passes at girls who wear glasses," and odious nicknames of derision, such as "four eyes," were coined for the unfortunate few.

But times, and society, have changed. The public, as it has become more enlightened, became less intolerant. The sarcasm that was so prevalent in earlier times has given way to a peculiar sort of popularity, as evidenced by rock star Elton John's fanciful specs.

Nowadays, people are encouraged to seek out eye examinations. Slogans like, "you should see what you're missing," serve as constant reminders of the importance of good vision. It is in this atmosphere of concern that this campaign becomes invaluable. Its theme represents the next step in the logic chain, mainly, introducing the consumer to a specialist who promises to make the person look his or her best.

### STRATEGY AND EXECUTION

The odds are seven to five against the average twenty-five year old in this country needing glasses or contact lenses. Yet, by the time that same person is forty-five, the odds have shifted to seven and a half to one that he or she will require some sort of corrective lenses. On the surface this may appear encouraging to opticians, but appearances are often deceiving. As the market grows, so does the number of those trying to serve it.

This campaign has been specifically designed to:

1. Remind the consumer of potential vision dangers.
2. Suggest a specific remedy...YOU.

The campaign derives much of its effectiveness from the double entendre of its theme. "Makes You Look Your Best"



## CAMPAIGNS

"MAKES YOU LOOK YOUR BEST"

## SALES PLAN

Page 2

has two meanings for the listeners. "Look" can mean vision, promising a correction of any sight disability. "Look" can also relate to the appearance of the wearer, suggesting a fashion-consciousness aspect. Both meanings can be stressed to your advantage.

The extenders promote the importance of good vision in a humorous, inoffensive manner. Some of the sting of personal afflictions is thus taken out of the subject, and places your service on a sympathetic plane with the consumer's needs. The song reinforces this feeling, giving a comedic view of the trials and tribulations of the nearly-sighted.

Your service represents an end to suffering. The solution to any sight imperfection. Your skill and expertise, combined with the wide choice of frame styles, the speed of your service, your payment plans and any guarantees you offer can be taken into consideration through your copy approach using this one, all inclusive theme.

This campaign gives you the visibility necessary to rise above your competition, and visibility, as you know, is everything. Your whole advertising concept makes it clear that there is nothing wrong with glasses, or the people who wear them.

### SUMMARY

The major points of importance to this campaign include the following:

1. The strength derived from the double entendre of the theme:
  - a. Look = Better Vision
  - b. Look = Fashion Conscious
2. The sympathetic, inoffensive approach of the extenders and the campaign song. Using humor to build empathy, not animosity.
3. The campaign components (song, extenders, artwork) allow you to present a uniform image in every available medium.
4. The built-in longevity, insuring visibility within your market.



# CAMPAIGNS

"MAKES YOU LOOK YOUR BEST"

(TMA5044 - Novel contemporary honky-tonk)

PRIMARY USE: OPTICAL SUPPLY

"If you can't see, and vanity  
 keeps your eyes neglected,  
 we've got the greatest-lookin' way  
 to get your eyes corrected!  
 So don't take falls or walk into walls,  
 if you can't pass that vision test!  
 Don't trip over chairs or fall down the stairs,  
*'cause Sterling Optical*  
 makes you look your best!  
 We've got the most attractive way  
 for makin' you see better!  
 You'll find us if you feel your way...  
 and our sign has nice, big letters!  
 So don't fall down or stumble around  
 if you can't pass that vision test!  
 You can see for a mile and still be in style,  
*'cause Sterling Optical*  
 makes you look your best!"

CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "CONFESSION"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "NO PLACE LIKE HOME"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "OUT OF SIGHT"

CAMPAIGN SONG additional versions

- 9. :60 - :13 vocal open/:31 bed/:15 vocal close
- 10. :60 - :29 vocal open/:15 bed/:15 vocal close
- 11. :60 - :44 bed/:15 vocal
- 12. :30 - Full vocal
- 13. :30 - :07 vocal open/:16 bed/:07 vocal close
- 14. :30 - :22 bed/:08 vocal close
- 15. :10 :05 bed/:04 vocal
- 16. :60 - Instrumental
- 17. :30 - Instrumental
- 18. :10 - Instrumental

19. PRODUCTION COMPONENTS

- a) :11 - Extender 1, generic voice
- b) :10 - Extender 2, generic voice
- c) :35 - Extender 3, generic voices

# MASTERPLAN

## CAMPAIGNS

"MAKES YOU LOOK YOUR BEST"

EXTENDER 1: "CONFESSIONS"

For customized sample, see:  
DISC 22, SIDE 1, CUT 3

:60 SCRIPT - Requires: Female or Male

LYRICS: "If you can't see...keeps your eyes neglected."

YOU: *I'm not ashamed to admit it. I wear glasses.  
Glasses from \_\_\_\_\_ . What a  
selection of gorgeous frames, styles, colors...  
and the prices! Fantastic! I'm not ashamed to  
admit that I wear glasses. What I am ashamed  
to admit is...I don't even need 'em.*

LYRICS: "'Cause we've got what...make you look your best."

VOICE: The other day I went to see this fortune-  
teller...just my luck, she turned out to be  
near-sighted. She told me she was going to  
gaze into her crystal ball...her crystal ball  
was a cantaloupe!

LYRICS: "So don't fall down or...look your best."



## CAMPAIGNS

"MAKES YOU LOOK YOUR BEST"

EXTENDER 2: "NO PLACE LIKE HOME"

For customized sample, see:  
DISC 22, SIDE 1, CUT 5

:30 SCRIPT - REQUIRES: Customization/Local Announcer Tag

LYRICS: "If you can't see...your eyes corrected."

VOICE: As a child, see, I had a thing about wearing glasses. Consequently, I spent my entire youth growing up in Syracuse, not knowing that I really lived in Cleveland.

LYRICS: "'Cause we've got...look your best."

"MAKES YOU LOOK YOUR BEST"

EXTENDER 3: "OUT OF SIGHT"

For customized sample, see:  
DISC 22, SIDE 1, CUT 7

:60 SCRIPT - REQUIRES: Customization/Local Announcer Tag

LYRICS: "If you can't see...your eyes neglected."

VOICE 1: I walked into this dimly-lit room. There was this gorgeous creature standing in front of me....I smiled. The gorgeous creature smiled back. I winked. The gorgeous creature winked back. Then I realized something. I was standing in front of a mirror.

LYRICS: "'Cause we've got...you look your best."

VOICE 2: Alright, Mrs. Murkle, cover one eye and read the letters on the wall.

VOICE 3: Alright...E...R...I...U...L.

VOICE 2: Very good. Now try it without the telescope.

VOICE 3: Awww.

LYRICS: "So don't fall down...you look your best."



# MASTERPLAN

## USE OF ARTWORK FOR THE "MAKES YOU LOOK YOUR BEST" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "Makes You Look Your Best" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

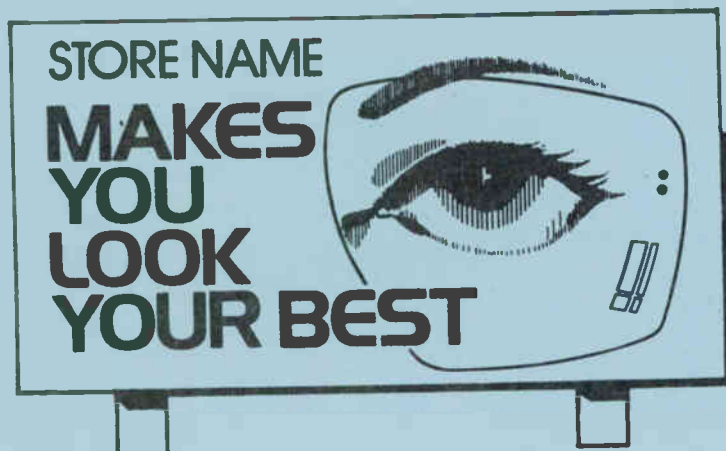
**Suggested layouts using the "Makes You Look Your Best" graphics follow:**



**On Matchbooks.**



**On Business Cards.**



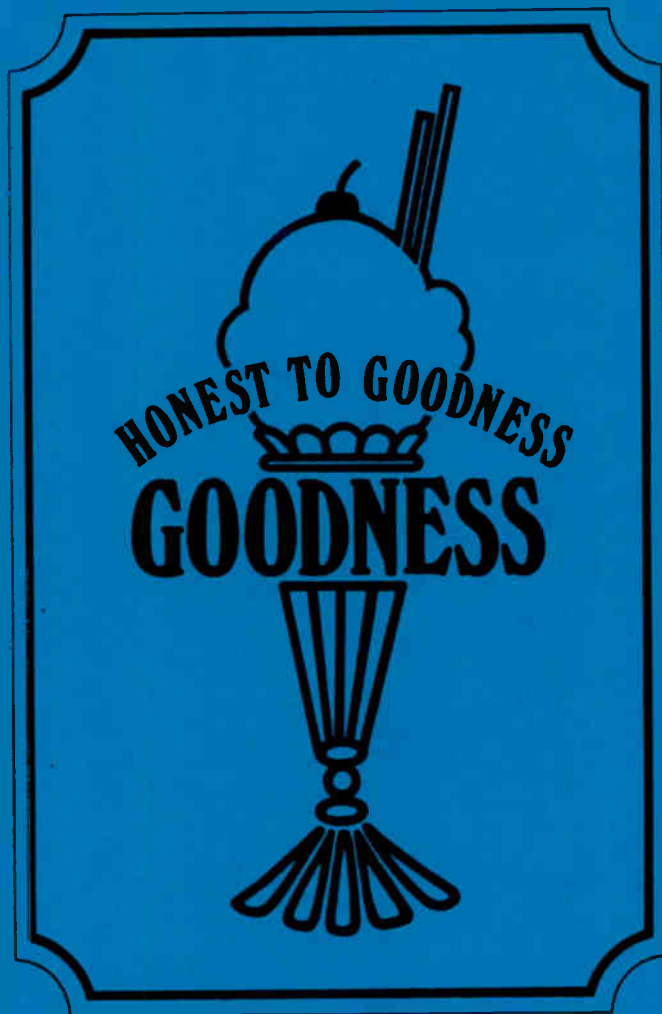
**On a billboard.**



**In a newspaper ad.**



**MASTERPLAN**



# A NEW WAVE VISUAL

Ice Cream/Dairy Campaign



"HONEST-TO-GOODNESS GOODNESS"

## CAMPAIGNS

## SALES PLAN

### OBJECTIVE

The Chinese claim they invented it. Alexander the Great, Nero and the Egyptian Pharaohs are said to have enjoyed it. George Washington once spent two hundred dollars on it in two months of 1790. And in 18th century France, it was a delicacy reserved for the nobility called, "ice butter." What is it? Today, commoners by the millions relish the uncommon taste of "ice cream."

The first "ice creams" were, in actuality, nothing more than ice flavored with fruit juices. Dairy ice cream as we now know it was a rare treat until Jacob Fussell, a dairy operator in Baltimore, introduced a method for mass producing it. His efforts dropped the price from 60 to 25¢ a quart by the time he delivered his first consignment on June 15, 1851. Since then, this cold treat has become a hot item, also heating up the competition for the millions in cold cash spent annually on ice cream.

Until recently, the response to the increased competition has been for the merchant to offer MORE. More flavors, such as bubblegum, have been introduced to capture the fickle market. More services, with everything from player piano sing-alongs to birthday party celebrations, have been used to entice the public into ice cream parlors across the nation. But more is not always better.

Ours is an alternative solution to this problem. In keeping with current trends, the return to nature and such, this campaign promises, not more, but different. "Honest-to-goodness goodness." Quality. Old-fashioned wholesomeness. Purity.

### STRATEGY AND EXECUTION

Goodness by itself can imply a number of things. Good. Better. Best. Qualitative degrees. Personal measurements of comparison. What is good? How much more is better? When is something the best? Regardless of the dictionary definitions, each meaning usually springs from our own personal experiences. Because of this, the terms used for this campaign's theme are enriched by our own interpretation, inheriting a value beyond their limited range.

Goodness. A special, positive quality. Honest-to-goodness goodness exceeds this original evaluation with additional, yet unnamed, benefits. The phrase becomes a superlative of goodness, for which you can supply the specifics if you wish. The very vagueness of the term allows you total freedom in



"HONEST-TO-GOODNESS GOODNESS"

## SALES PLAN

### CAMPAIGNS

Page 2

applying it to any particular aspect of your operation, or simply utilizing it as a general "catch-all" phrase.

The basic theme of "goodness" allows your advertising to explore not only the tangible goods and services you offer, but the motives behind them as well. By recalling events to which the consumer can relate, such as what has been done with Campaign extender number three, you create sympathetic bonds of understanding, a strong basis for continuing friendships, and patronage.

Use the concept of "honest-to-goodness goodness" to draw out the consumer's own objective feelings toward your products or services. How do they differ from the way it used to be, and what are the benefits the consumer derives from the differences? Draw parallels. Conjure up memories. Goodness is an idea that's roots run deep. The individual interpretation we mentioned earlier will boost the effectiveness of your advertising at this level.

Sales promotions should tie-in to the basic theme, projecting a "honest-to-goodness goodness" glow or feeling. The very nature of this campaign is personal, exuding a feeling of friendliness that should be conveyed equally by all of your support elements, broadcast and print.

#### SUMMARY

Important factors worth remembering about the "Honest-to-goodness goodness" campaign include:

- o The basic theme, "Honest-to-goodness goodness" is ideal for ice cream because:
  - a. as a dairy product, ice cream is both good, and nutritionally good for you, giving the phrase a double meaning.
  - b. it is general enough to apply to any aspect of the business.
- o The phrase allows for a great deal of interpretation on the part of the consumer, generating involvement, a critical factor to effective advertising.
- o The number of support elements included insure the campaign's longevity.



# CAMPAIGNS

## "HONEST-TO-GOODNESS GOODNESS"

(TMA5038 - Nostalgic 1920's flavor)

PRIMARY USE: ICE CREAM/DAIRY STORE

"Do you remember the ice cream parlor  
downtown on the square?  
Do you remember the soda fountain  
and the funny old ice cream chairs?  
Then you remember the honest-to-goodness  
goodness of real ice cream.  
Well, that's the taste you get,  
*at a Polar Bear Ice Cream Shop.*  
Do you remember the refreshing taste  
of a chocolate ice cream cone?  
A smooth vanilla sundae with a cherry on top  
and just for you all your own.  
Then you remember the honest-to-goodness  
goodness of real ice cream.  
Well, that's the taste you get,  
*at a Polar Bear Ice Cream Shop."*

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "ICE AGE"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "ROMAN SUNDAE"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "OLD FASHIONED GOODNESS"

### CAMPAIGN SONG additional versions

- 9. :60 - :15 vocal open/:38 bed/:07 vocal close
- 10. :60 - :28 vocal open/:25 bed/:07 vocal close
- 11. :60 - :53 bed/:07 vocal
- 12. :60 - :15 vocal open/:08 bed/:05 vocal/:25 bed/:07 vocal close
- 13. :30 - Full vocal
- 14. :30 - :07 vocal open/:15 bed/:07 vocal close
- 15. :30 - :22 vocal open/:07 vocal close
- 16. :10 - Full vocal
- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental

### 20. PRODUCTION COMPONENTS

- a) :35 - Extender 3, cow-milking sequence

# MASTERPLAN

## CAMPAIGNS

"HONEST-TO-GOODNESS GOODNESS"

EXTENDER 1: "ICE AGE"

For customized sample, see:  
DISC 22, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male or Female

VOICE: Today in our studios we're talking with Doctor Farren Heit, world-renown iceagetologist. Doctor Heit, what is your comment on the growing speculation that we're about to enter another ice age?

YOU 1: *Preposterous!*

VOICE: You don't agree?

YOU 1: *Definitely not.*

VOICE: You seem certain.

YOU 1: *With good reason. You see, we're already in another ice age.*

VOICE: We are?!

YOU 1: *Yes. All the signs point to it! Warmer weather, people stocking up on chocolate syrup and sugar cones...*

VOICE: What does it all mean?

YOU 1: *That another ice age has begun at \_\_\_\_\_ ice cream shops.*

VOICE: Ice cream?

YOU 1: *With temperatures rising I find it easy to keep my cool with a bowl or cone of delicious \_\_\_\_\_ ice cream. \_\_\_\_\_ uses only natural ingredients to insure that honest-to-goodness goodness, you know.*

VOICE: So the ice age has already begun at...

YOU 1: \_\_\_\_\_ ice cream shops. *Precisely.*

VOICE: Okay...on tomorrow's show we'll discuss 'Violence on Television.'

(Continued on next page)



## CAMPAIGNS

"HONEST-TO-GOODNESS GOODNESS"

EXTENDER 1: "ICE AGE"

page 2

YOU 1: *'Violets on Television.'* Oh, they're my favorite  
flower. Of course, I also like....(fade)

YOU 2: *The new ice age, broght to you in whole...some  
goodness by the \_\_\_\_\_ Ice Cream Shop  
nearest you.*



# MASTERPLAN

## CAMPAIGNS

"HONEST-TO-GOODNESS GOODNESS"

EXTENDER 2: "ROMAN SUNDAE"

For customized sample, see:  
DISC 22, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

VOICE 1: Ask anyone and they'll tell you the Emperor Nero fiddled while Rome burned, an event that indirectly lead to the expression, 'There'll be a hot time in the old town tonight.'

VOICE 2: Well!

VOICE 1: There's just one problem. He didn't. One thing Nero did accomplish was to invent a new dessert, consisting of ice brought to Rome from the Alps, flavored with juices from fresh-squeezed fruits.

VOICE 2: Ice juice.

YOU: *Close. While \_\_\_\_\_ doesn't normally... fiddle...around with a good thing, they have made some improvements on old Nero's frozen concoction. For instance, \_\_\_\_\_'s fantastic hot fudge sundae combines two extremes...rich, bubbling hot fudge and your favorite from all of \_\_\_\_\_'s over forty flavors. The result is...*

VOICE 2: Delicious.

YOU: *Try on today. It's a...hot idea...who's time has come, to a \_\_\_\_\_ Ice Cream Shop near you, featuring honest-to-goodness goodness.*

LYRICS: "Well, that's the taste...homemade ice cream."

# MASTERPLAN

## CAMPAIGNS

"HONEST-TO-GOODNESS GOODNESS"

EXTENDER 3: "OLD FASHIONED GOODNESS"

For customized sample, see:  
DISC 22, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

EFFECTS: COW MILKING AND BACKGROUND

**VOICE:** It wasn't too long ago that make ice cream was pretty much 'all in the family.' The father would go to the barn, milk the cows, then bring the fresh, rich cream to the mother, who'd add sugar, any fruits or natural flavorings she had on hand, rock salt and ice to the old hand churn, then spend a couple of hours mixing it all together. The results for all this effort? Several quarts of real homemade ice cream.

MUSIC: INSTRUMENTAL OF CAMPAIGN SONG

**YOU:** *It would take several thousand such 'mom and pop' operations to meet the demand for \_\_\_\_\_ each day. Still, cutting corners doesn't mean cutting quality. When it comes to the ingredients, you'll find \_\_\_\_\_ is still made with fresh, rich whole cream, and the finest fruits and natural flavorings. \_\_\_\_\_.*  
*Honest-to-goodness goodness.*

# MASTERPLAN

## USE OF ARTWORK FOR THE "HONEST TO GOODNESS GOODNESS" CAMPAIGN

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**Suggested layouts using the "Honest To Goodness Goodness" graphics follow:**



**On T-shirts.**



**On window banners.**



**As a TV super.**



**MASTERPLAN**



**NIGHT MOVES**  
AT YOUR NAME DISCO

**A NEW WAVE VISUAL**  
Night Club/Disco Campaign



## CAMPAIGNS

## "NIGHT MOVES" SALES PLAN

### OBJECTIVE

Now you have a way to use radio in one of the most effective ways it can possibly be used: to sell music, to sell entertainment. And the way this campaign sells is by using the very medium it's selling - sound - to illustrate an image, to create the mood of lights and dancing in the mind's eye.

### STRATEGY AND EXECUTION

Disco's HOT. The beat's in heat. Here, in one neat package you've got all you need to create one of the most successful advertising campaigns of the market. A campaign that's been well thought through and well executed. *Night Moves*; from its very name to the medium it's designed for, a winner.

Let's start with the name. *Night Moves* is both clearly targeted and clearly suggestive. People will tune into the word "night" if they're into nightlife. "Moves" not only suggests physical dancing, but provides the subconscious tie-in with its double entendre of the "moves" you come up with while dancing - those "moves" aren't just to move your body!

This campaign attacks from a strong double-barreled meaning, and hits the dancer where he's most vulnerable - his ears. You don't sell a dancer with words. You sell him with sound, a beat that he's tuned in to, that he's comfortable with and subconsciously looks for as a de-selection factor to what he listens to... he's listening for that beat in music, in commercials, in night clubs.

You'll find the sound of *Night Moves* is the sound of disco. You'll find that same, familiar beat. You'll find the same effects and sounds that are in contemporary disco cuts. You'll find the same singing style and harmony. You'll find the same instrumentation and orchestral arrangement. *Night Moves* has been carefully "fine tuned" so you can use its sound to tune in the minds of the disco audience you're trying to reach.



## CAMPAIGNS

# "NIGHT MOVES" SALES PLAN

Page 2

And you can increase your "audience reach" by carefully selecting the time of day you run your campaign. Depending on your particular market's listening habits and this station's demographics (consult with your account executive), you don't need the extra expense of drive-time rates. Rather, you can reach the disco audience with a far lower evening-rate, or night-rate as the bars close or, to plant the idea of spending the night at the disco at the time your audience is really beginning to consider the options available for that night.

To extend the life of your campaign, you'll find fully produced campaign extenders that make full use of the *Night Moves* double entendre motivation, and full use of the beat with characters that easily flow in and out of the music; talking, singing to the beat and key, and slipping back into talking... Making it all seem effortless, and keeping your campaign fresh effortlessly. Follow the concept and create new extenders with strong tie-ins to your club for added impact.

### SUMMARY

1. Use radio at its most effective potential. Use sound to sell sound.
2. *Night Moves* re-creates the sound of the contemporary disco, and projects the image with the same beat, effects, and sounds, singing styles and orchestrations.
3. By carefully selecting the times your spots run, you can really zero in on your target audience when they're most likely to listen, most likely to consider what to do for the night, and do it at a bargain rate package.



# CAMPAIGNS

## "NIGHT MOVES"

(TMA5051 - Tight, energetic disco)

PRIMARY USE: DISCO/CLUB

"You know the feelin' is right,  
to take a chance 'n' go dancin' tonight.  
Your risin' temperature proves  
ya gotta make it where night moves!  
Get goin', start showin',  
life can be higher, (dance, dance)  
*at Glass Menagerie Disco the music is fire.*  
Night moves!  
Feel it, get it; feel it, get it,  
night moves, yeah!  
Come on, now; move on, now,  
do what you do, (dance, dance.)  
The beat is, the heat is  
gettin' to you, (dance, dance.)  
*Glass Menagerie Disco will show you it's true.*  
Ahh, night moves."

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "MUSIC MEMORIES"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "DOCTOR DISCO"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "HOUSEHOLD CRISIS"

### CAMPAIGN SONG additional versions

- 9. :60 - :18 vocal open/:27 bed/:15 vocal close
- 10. :60 - :09 vocal open/:36 bed/:15 vocal close
- 11. :60 - :09 vocal open/:43 bed/:08 vocal close
- 12. :60 - :38 bed/:22 vocal
- 13. :30 - Full vocal
- 14. :30 - :09 vocal open/:09 bed/:12 vocal close
- 15. :30 - :18 bed/:12 vocal
- 16. :30 - Full vocal
- 17. :10 - :05 bed/:02 vocal/:04 pad
- 18. :60 - Instrumental
- 19. :30 - Instrumental
- 20. :10 - Instrumental





# CAMPAIGNS

"NIGHT MOVES"

EXTENDER 1: "MUSIC MEMORIES"

For customized sample, see:  
DISC 26, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

EFFECTS: FAKE 78 RPM STATIC/OLD TYME MUSIC SOUND AND SINGERS

LYRICS: "When the 20th Century was just a kid,  
the turkey trot was the dance we did,  
we cranked our victrolas and really could swing,  
we'd go with stereo but there was no such thing."

EFFECTS: SINGING STYLE ADVANCES TO 50'S "BEE-BOP" ERA

LYRICS: "Then came 'I Love Lucy' (yeah, yeah);  
Mickey Mantle and J. F. K. (yeah, yeah),  
Chubby Checker was a Saint, (uh, huh);  
the Beatles made us faint (OOooo);  
but the music was as thin  
as a coat of paint."

NIXON: "My fellow Americans. I give it a 75;  
I like the beat, but it was poorly recorded (CLICK)  
recorded (CLICK) recorded..."

EFFECTS: SINGING STYLE ADVANCES TO CONTEMPORARY

LYRICS: "Things have changed,  
we're livin' in the future.  
Electrical sounds,  
that tickle the mind.  
When the music gets inside you  
dancing feet'll guide you  
to the place where night moves."

YOU: *Night moves:* \_\_\_\_\_,

*We've come a long way since victrola's, baby.*

# MASTERPLAN

## CAMPAIGNS

"NIGHT MOVES"

EXTENDER 2: "DOCTOR DISCO"

For customized sample, see:  
DISC 26, SIDE 1, CUT 5

:60 SCRIPT - Requires: Female

EFFECTS: OPERATING ROOM/OXYGEN/BREATHING/"BEEP" OF E.K.G.

VOICE 1: Scalpel.

YOU: *Scalpel. Ernie, last night... (BEGINS SOBBING)*

VOICE 1: Not now, Betty. Suture.

YOU: *You didn't expect me to...*

VOICE 1: SUTURE!!

YOU: *Suture... I saw you at \_\_\_\_\_ with her, Ernie.*

VOICE 1: Sponge.

YOU: *Sponge. If you HAD to call HER, you could at least have gone to some run-of-the-mill disco! But the \_\_\_\_\_, with its style and status!*

VOICE 1: Stay-tus.

YOU: *Stay-tus. (SOBS) That was you and me, Ernie.*

VOICE 1: Not now, Betty, wait till we're alone.

YOU: *We're alone now!*

VOICE 1: What about HIM! (E.K.G. "BEEP" SLOWS) UH-oh...

YOU: *Don't you think I saw the lipstick traces on your polyester body shirt? That airline ticket to romantic places on your table?*

VOICE 1: Those are foolish things.

YOU: *(CRYING MADLY) FOOLISH!!! And driving her to \_\_\_\_\_, taking her to \_\_\_\_\_ in the FIRST place,... I mean, ...does that mean nothing?*

(Continued)



## CAMPAIGNS

"NIGHT MOVES"

EXTENDER 2: "DOCTOR DISCO"

page 2

VOICE 1: Only this, Charlotte...

YOU: *BETTY!*

VOICE 1: Uh, Betty, people who love life, love going to the place where "night moves."



## CAMPAIGNS

"NIGHT MOVES"

EXTENDER 3: "HOUSEHOLD CRISIS"

For customized sample, see:  
DISC 26, SIDE 1, CUT 7

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

EFFECTS: OVER DISCO BED

YOU 1: *Rosemary's braces are collapsing, and the washing machine is eating my underwear,...the least you could do is take me to \_\_\_\_\_.*

VOICE: *What's wrong with the radio?*

YOU 1: *(SINGING:) The car is breaking down, the baby's breaking out. I wish that I could get away 'n' see what life's about. (TALKING:) And if I could relish just a few moments at \_\_\_\_\_.*

VOICE: *That is the most ridiculous thing I ever...*

YOU 1: *(INTERRUPTING) ...And Mother said I need excitement in my life, and some new wrinkles.*

VOICE: *You've got enough new wrinkles.*

YOU 1: *Think of the atmosphere, think of the status.*

VOICE: *Stay-tus.*

YOU 1: *Yeah, yeah, think of that! Why, you've got that certain gleam in your disco shoes! Doesn't that mean you love me!*

VOICE: *(SINGING:) Well, I'll admit you do look drawn. Let's leave this place and dance till dawn.*

YOU 1: *They're open till \_\_\_\_\_!*

VOICE: *Helen, your idea may be the dawning of a whole new life for us!*

(Continued)



# CAMPAIGNS

"NIGHT MOVES"

EXTENDER 3: "HOUSEHOLD CRISIS"

page 3

YOU 2: *Night moves - fast as you want it, at \_\_\_\_\_,  
\_\_\_\_\_. (BEGINS SINGING:) It's  
time you broke your old routine. Come boogie on the  
disco scene! Night moves!*

# USE OF ARTWORK FOR THE "NIGHT MOVES" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "Night Moves" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

**Suggested layouts using the "Night Moves" graphics follow:**



**On a Matchbook**



**In a magazine ad.**



**On a TV slide.**



**On a T-Shirt**

*NIGHT MOVES*

*NIGHT MOVES*







*NIGHT MOVES*

*NIGHT MOVES*

# MASTERPLAN

A NAME YOU  
CAN DEPEND  
 ON

YOUR NAME

**THE**     
**DEPENDABLE**  
   **ONES**

## A NEW WAVE VISUAL

Auto Service Campaign





# CAMPAIGNS

"THE DEPENDABLE ONES"

# SALES PLAN

### OBJECTIVE

You've got free money being offered to you right now. It can easily become some of your money. All you need to do is tie-in to the millions of dollars national car companies have spent and will spend for their advertising. The effect of your image super-imposed on theirs is like an avalanche: one image snowballs, building upon the next image, especially if the businesses are closely inter-related. Part of the revenue you generate through your advertising is a "free ride" off the car makers.

### STRATEGY AND EXECUTION

In 1977, General Motors led the way in total gross expenditures, as the nation's number one supporter of radio advertising. And General Motors paid more than lip service to radio. They paid with what counts - \$19,528,000 - twice as much as the number two spender of national radio advertisers, Chrysler Corporation. The 1977 RAB Fact Book puts Chrysler at \$8,618,000 in total gross expenditures. Ford Motor Company supported radio by spending \$7,568,000. And Nissan Motors, producer of Datsuns, produced gross expenditures of \$5,780,000. Now, if you've kept tally of these intriguing statistics, you'll note radio received vigorous support to the tune of 41.5 million dollars. And further, that 4-out-of-5 national spot radio advertisers are car manufacturers. Further yet, the automotive industry accounted for 13.8% of the revenue spent by all national radio advertisers, second only to food products.

#### TOP 15 NATIONAL SPOT RADIO ADVERTISERS - 1977

1.	General Motors Corp. . . . .	\$19,528,000
2.	Chrysler Corp. . . . .	8,618,000
3.	Anheuser-Busch . . . . .	8,573,000
4.	Ford Motor Co. . . . .	7,568,000
5.	Nissan Motors (Datsun) . . . . .	5,780,000
6.	Fotomat, Inc. . . . .	5,617,000
7.	American Telephone & Telgraph. . . . .	4,800,000
8.	American Airlines. . . . .	4,756,000
9.	General Mills. . . . .	4,731,000
10.	Kraftco Corp. . . . .	4,623,000
11.	Delta Airlines . . . . .	4,521,000
12.	Pepsico, Inc. . . . .	4,433,000
13.	Bristol-Myers Co. . . . .	4,432,000
14.	Coca-Cola Co. . . . .	4,270,000
15.	Borden Co. . . . .	4,015,000



## CAMPAIGNS

"THE DEPENDABLE ONES"

## SALES PLAN

With such massive and unilateral support from such a powerful industry, it makes good sense to capitalize as much as you possibly can on both precedents set and impressions made on the public, if your business is related to the auto industry.

Like anything else, the more awareness the public has of a product, the more effective its advertising sales pitches become. It's cumulative if the image is strong and consistent. And industries related to car manufacturing benefit directly from the advertising dollars spent, through image association and product awareness. One rubs off and enhances the other.

As a repair service industry, your product strongly ties-in to the auto manufacturers. You are a link in the car owner's mind to the open road. And you can get a substantial amount of that 41.5 million dollars to work for you, just by making your campaign tie-in enough to create an image-association in the listener's mind.

Where do you start? By sounding professional and dependable in the way you approach your audience. Ever heard a big car manufacturer sound like the local DJ across town? Of course not! Not with millions of dollars at stake, and a national image of professionalism to maintain. Their campaigns always sound national - BIG - and consistent, hammering away, over and over, at their logos and images, in every medium they use.

So, start by presenting your image consistently, and in a professional manner, in each medium you use to reach your customers. Be BIG - be dependable. What better tie-in to the national advertising? Big car companies stand behind their products with warranties. Hopefully their work is not spotty, and their cars are dependably consistent, or they'll fix 'em. So enjoy the rub off of that image and pattern your services after their product; in a BIG way. Be "The Dependable Ones."

Follow the lead of the car manufacturers (or any really successful radio advertiser). Keep your message simple at first. Start with an image building piece of music with words that state exactly what you do, CLEARLY. Use your full-vocal :60 in *The Dependable Ones* over and over, not only on radio, but in TV if you use it. As you progress, keep your message simple. Center your copy on your "dependable" theme. Don't clutter your advertising with price and items of five dif-



## CAMPAIGNS

"THE DEPENDABLE ONES"

## SALES PLAN

ferent products. Let your newspaper ads do the work of listing, if you feel it's necessary. In electronic media where you can't go back and refer to what was just said, it only tends to confuse the listener. Keep it simple by dealing with one car care product or service, like a Winter or Spring tune-up for \$44.95 (tie-in with a more dependable car), including new plugs, points, condensor, oil and filter. Mention factory trained mechanics (tie-in with dependable). Mention any electronic or diagnostic machines you use (tie-in with dependable, and explain why they are! Don't assume the knowledge is there). Mention a six thousand mile/six month warranty on the tune-up (tie-in with dependable). If you find that you have two or more of these advantages, approach the consumer in an uncluttered way; split up your reasons to buy you; mentioning electronic diagnostic equipment, coupled with factory trained mechanics, plus the price, in one spot. Use the same tone in a second spot, and elaborate on the price and what it includes, plus the six thousand mile/six months warranty. Push the price and Winter/Spring tune-up in both. Always tie-in dependability.

You can use your extenders creatively for a double impact mix. As an example, buy a heavy schedule at a timely part of the year, say late Fall. You've run your image establishing full-vocal 60 for a month now. It's like a savings account. Cash in on what you've stored up on now. You can use extender spot one, which talks about car repairs with specific mentions of various parts. That's your lead-in. Tie-in with your tune-up special price, and let it go. Don't clutter it. Now, throw into rotation with that image enhancing spot, those two spots we mapped out earlier to explain in more detail what you're proposing. Clearly define your tune-up special. You are 1) enhancing your established image by using the same jingle as your full-vocal 60 had; 2) enhancing your image by keeping it closely tied with your theme "dependable;" 3) closely relating "dependable" to an earthy, daily situation of the customer keeping his car "dependable;" 4) showing YOU are "dependable" by backing up your work with a guarantee, like the auto makers; 5) cashing in on your image "savings account."

A final note, but one of great importance, is maintaining as professional an image as possible when you advertise. Do yourself a favor. Sound as BIG as national advertisers and customize your package from TM. The dollars you invest in your professional image will more than be returned to you, in the form of more effective advertising. Take five minutes, get your calculator out. Divide the amount it costs



## CAMPAIGNS

"THE DEPENDABLE ONES"

## SALES PLAN

you to customize by the amount you'll spend in advertising on radio, plus TV. It looks like this:

$$\frac{\text{Customization costs}}{\text{Radio ads} + \text{TV ads}} = \underline{\quad\quad\quad} \%$$

Looking at the percentage it costs you to create a more professional image that creates more effective advertising will convince you that customizing makes good business sense.

### SUMMARY

1. Tie-in and capitalize on the millions of dollars being spent on radio by national car manufacturers. The image rubs off on the related businesses.
2. Sound as professional as they do. Create a clear image. Stick with it. Keep it simple. Tie-in to your theme as much as possible in all media.
3. Invest in your image for more effect out of your advertising: Customize.



# CAMPAIGNS

## "THE DEPENDABLE ONES"

(TMA5050 - Crisp, brassy rock)

PRIMARY USE: AUTO REPAIR

"You've been lookin' so hard,  
 for a place to take your car.  
 Where the guys who fix it talk straight,  
 and they're honest, yes they are.  
 If you've had your fill of bad repairs  
 that keep you comin' back, let me tell ya,  
 your search is through  
 we're tellin' you  
 there's a name you can believe in,  
*Fullerton Car Care Center,*  
 the dependable ones!  
 We're specialists in car care  
 with the best mechanics in town.  
 We don't let your auto leave our floor  
 till we're sure it's totally sound.  
 The latest equipment accurately  
 finds trouble wherever it hides.  
 We'll show it, you'll know it's  
 a name you can believe in,  
*Fullerton Car Care Center,*  
 the dependable ones."

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "CAR REPAIR FANTASY"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "ANONYMOUS INTERVIEW"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "CONSUMER ADVOCATE"

### CAMPAIGN SONG additional versions

- 9. :60 - :13 vocal open/:13 bed/:04 vocal/:26 bed/:04 vocal close
- 10. :60 - :30 vocal open/:19 bed/:11 vocal close
- 11. :60 - :13 vocal open/:43 bed/:04 vocal close
- 12. :60 - :49 bed/:11 vocal close
- 13. :30 - Full vocal
- 14. :30 - :13 vocal open/:13 bed/:04 vocal close
- 15. :30 - :07 vocal open/:21 bed/:04 vocal close
- 16. :30 - :18 bed/:12 vocal close
- 17. :30 - :26 bed/:04 vocal close
- 18. :10 - Full vocal
- 19. :10 - :06 bed/:04 vocal close
- 20. :60 - Instrumental
- 21. :30 - Instrumental
- 22. :10 - Instrumental
- 23. PRODUCTION COMPONENTS - :21 - Car repair fantasy music

# MASTERPLAN

## CAMPAIGNS

"THE DEPENDABLE ONES"

EXTENDER 1: "CAR CARE FANTASY"

For customized sample: see:  
DISC 26, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male

VOICE 1: Car Repair Fantasies. Fantasy Number 46: Clifford W. Just before Clifford drifted off to sleep, he found himself thinking about the guy who took his car in to have the brakes fixed and was told the problem was slipping oil from an engine leak, which was vibrated loose by a faulty air conditioner, which had to be operated overtime because the alternator was on the blink.

EFFECTS: ETHEREAL DREAMLAND SOUNDS/ECHO ON VOICE

VOICE 1: Then Clifford did something strange. He climbed out the window...

EFFECTS: TEARING CLOTH

YOU: *Uh-oh! I tore the sleeve off my pajamas.*

VOICE 1: But he couldn't stop.

EFFECTS: RUNNING FEET

VOICE 1: Suddenly he was facing a giant steel hatch and on it was a card: "You are about to discover a name you can believe in. Advance three spaces." He opened the hatch and...

EFFECTS: GIANT STEEL DOOR OPENING/CHEERING CROWD

YOU: *Why, I'm at \_\_\_\_\_ at \_\_\_\_\_ (LOCATION) \_\_\_\_\_.*  
*Who are they?*

VOICE 2: Those are the people who've found the "Dependable Ones."

YOU: *Why, there must be hundreds of them.*

VOICE 1: And thus we close the door on another car repair fantasy. Send your fantasy to Clifford W., in care of The Dependable Ones.



# CAMPAIGNS

"THE DEPENDABLE ONES"

EXTENDER 2: "ANONYMOUS INTERVIEW"

For customized sample. see:  
DISC 26, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male or Female

*YOU: You want to interview me about car repairs.*

*VOICE 1: That's correct.*

*YOU: What about my family?*

*VOICE 1: We'll paste this black rectangle on your face.*

*YOU: Thank you. But my nose still shows.*

*VOICE 1: No one will see your nose, this is radio.*

*YOU: Uh, OK. Well, I was watching TV and I remember it was third and three. Did you see the game?*

*VOICE 1: The game?*

*YOU: Oh, that's right, you couldn't see the game, this is...*

*VOICE 1: Radio.*

*YOU: Anyway, then it happened. This commercial came on for \_\_\_\_\_, the Dependable Ones. The one with Sherlock Homes and Watson?*

*VOICE 1: I've seen it.*

*YOU: Well, I've been going to that other car repair place where they have to keep doing the same job over and over till they get it right. But I love a mystery, so I watched it to see how it came out.*

*VOICE 1: But it was a commercial.*

*YOU: It came out that \_\_\_\_\_ is a name you can believe in. They care about your car like it was their own.*

(Continued)

# MASTERPLAN

## CAMPAIGNS

"THE DEPENDABLE ONES"

EXTENDER 2: "ANONYMOUS INTERVIEW"

page 2

VOICE 1: They fix it right the first time.

YOU: *Yeah, with all the latest electronic gadgetry and such,  
at \_\_\_\_\_.*

(LOCATION)

VOICE 1: You're asking me to believe that you made the switch  
to the Dependable Ones while watching a football  
game? Can't you see how mind boggling that is?

YOU: *No. I can't see anything. I've got this black  
rectangle pasted on my face.*





# CAMPAIGNS

"THE DEPENDABLE ONES"

EXTENDER 3: "CONSUMER ADVOCATE"

For customized sample, see:  
DISC 26, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: *Name.*

VOICE 1: Janie Autz.

YOU: *Age.*

VOICE 1: Twenty-five.

YOU: *Occupation.*

VOICE 1: Consumer advocate.

YOU: *Most recent accomplishment.*

VOICE 1: I started to build a scale model of the SST, but I had to stop 'cause the neighbors complained about the noise.

YOU: *Favorite exercise.*

VOICE 1: Jogging with my cat. Despite a city ordinance against leopards.

YOU: *Ambition.*

VOICE 1: To get the color of the makeup in Kabooki Theater changed so I can tell when an actor is embarrassed.

YOU: *Now, what makes Janie interesting? She's discovered a name she can believe in, in car repair: \_\_\_\_\_.*

VOICE 1: But that doesn't make me different. Do you know how many people have found out about the Dependable Ones?

YOU: *Favorite number.*

VOICE 1: Hundreds. I was one of the lucky ones who took my car there for service. They get it right the first time. And they have only friendly, qualified mechanics who work on your car like it was their own.

YOU: \_\_\_\_\_; *The Dependable Ones*, at \_\_\_\_\_  
\_\_\_\_\_. *Dramatization on file with this station.*

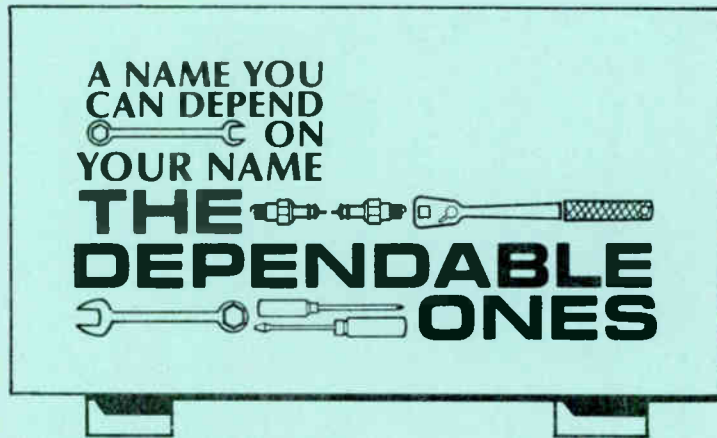
# USE OF ARTWORK FOR THE "THE DEPENDABLE ONES" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "The Dependable Ones" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

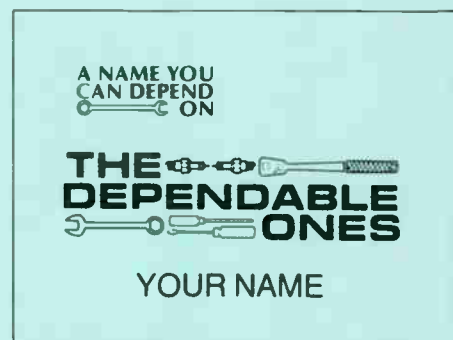
**Suggested layouts using the "The Dependable Ones" graphics follow:**



**On a Billboard**



**On a TV slide.**



**On a header card.**

A NAME YOU  
CAN DEPEND  
ON  
YOUR NAME  
**THE**  
**DEPENDABLE**  
**ONES**

A NAME YOU  
CAN DEPEND  
ON  
YOUR NAME  
**THE**  
**DEPENDABLE**  
**ONES**

A NAME YOU  
CAN DEPEND  
ON  
YOUR NAME  
**THE**  
**DEPENDABLE**  
**ONES**

A NAME YOU  
CAN DEPEND  
ON  
YOUR NAME  
**THE**  
**DEPENDABLE**  
**ONES**



**BRING**   
**QUALITY**   
**HOME** 

## **A NEW WAVE VISUAL**

Lumber/Building Supply Campaign



"BRING QUALITY HOME"

## SALES PLAN

### CAMPAIGNS

#### OBJECTIVE

There are a number of factors contributing to the rapidly growing number of "do-it-yourselfers" in our society. Perhaps one of the most important influences has been summed up by pollster Louis Harris:

"The heart of what is bothering consumers today is not hard to find: 81% complain about the poor quality of many products."

The same dissatisfaction applies to services rendered. For this reason, it is not surprising to find more people willing to adhere to the old adage, "if you want something done right, do it yourself." This attitude is particularly prevalent in the area of home repairs.

Many people, who in the past would have considered "trading up" from their present home, have been put off by the escalating cost of buying a new home. The average price of a house increased 135% in the eleven years from 1967 to 1978. In years since, the trend shows no sign of reversing itself. The alternative, for those normally comprising the buying public, has been home improvements. This is where your campaign, *Bring Quality Home*, creates awareness for your ability to supply a spectrum of products for the home improvement market.

#### EXECUTION

Home improvements have evolved right along with home building. Today, every day, new and different products are offered by you and your competitors. Selection is hardly ever a question to the home improvement shopper. Selection is something that is expected, and yet selection, along with specific savings, is the main thrust of most building supply advertising. This form of price advertising is fine, if you can manage to sell in volume with a narrow profit margin.

*Bring Quality Home* introduces a different element to building supply advertising. Quality is put before the home improvement shopper, and, in regards to Louis Harris' comment, this aspect is a crucial consideration to today's consumer.

Your business is at once, and inseparably, linked with an image of quality building materials. This is not to imply



## CAMPAIGNS

# "BRING QUALITY HOME" SALES PLAN

Page 2

that the concept prohibits you from indulging in name/price dropping. To the contrary, it supports your every effort, always reinforcing the element of quality to all your advertisements and promotions.

The lyrics of your campaign song capably convey both quality and selection, adding musical support, a proven factor for creating awareness, and primary message registration. Use it to strengthen your image of quality building supplies in much the same way national advertisers employ campaign songs to solidify their marketing position. For even greater impact, we recommend customization of your campaign song.

Your campaign also includes a trio of extenders that further compliment your image of quality. "Old Ironsides" establishes a tradition of building excellence, drawing a parallel between your products and achievements of historic significance in our country's past. Once again we set the scene with unique audio embellishments, right down to the authentic British "beat to quarters" of the period. The other two extenders, "Mom's Flower Box" and "Funny, You Don't Look Pregnant" present your business in more contemporary, and comedic, terms.

Also included in your campaign package is camera-ready artwork, ready to help provide theme consistency in your print advertising. Now you have all that you need to drive your message of *Bring Quality Home* home.

### SUMMARY

Remember, as Louis Harris pointed out, that quality is the chief concern of today's consumer. This campaign won't let your customers forget. With music, graphics, patriotism, and comedy, it creates a strong image of quality for your business. Start using *Bring Quality Home* to bring the home improvement market through your doors.



# CAMPAIGNS

## "BRING QUALITY HOME"

(TMA5052 - Up tempo swing-rock)

PRIMARY USE: LUMBER/BUILDING SUPPLY

"Building playrooms, fixing faucets,  
 raising rooftops to the sky,  
 you'll find your every need for home care  
*at Diamond Lumber and Building Supply.*  
 Nails and hammers, hooks and ladders,  
 paints and tools or plastic foam.  
 When you need the goods to work with,  
 come to our house, bring quality home.  
 We'll take care of you,  
 when you're takin' care of where you live.  
 We'll take care of you, supplying all the best  
 in every building product for your home.  
 We'll take care of you,  
 when you're takin' care of where you live.  
 We'll take care of you, so as you build your nest,  
*come to Diamond and bring quality home."*

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :61 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :61 - Generic version - "OLD IRONSIDES"
- 5. :59 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :59 - Generic version - "MOM'S FLOWER BOX"
- 7. :59 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :59 - Generic version - "FUNNY, YOU DON'T LOOK PREGNANT"

### CAMPAIGN SONG additional versions

- 9. :60 - :28 vocal open/:15 bed/:16 vocal close
- 10. :60 - :15 vocal open/:28 bed/:16 vocal close
- 11. :60 - :07 vocal open/:43 bed/:09 vocal close
- 12. :30 - Full vocal
- 13. :30 - :06 vocal open/:07 bed/:14 vocal close
- 14. :30 - :06 vocal open/:13 bed/:09 vocal close
- 15. :30 - :19 bed/:10 vocal
- 16. :10 - Full vocal
- 17. :60 - Instrumental
- 18. :30 - Instrumental
- 19. :10 - Instrumental



## CAMPAIGNS

"BRING QUALITY HOME"

EXTENDER 1: "OLD IRONSIDES"

For customized sample, see:  
DISC 27, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

EFFECTS: CREAKING HULL/FLAPPING SAILS IN BREEZE/WATER LAPPING

VOICE 1: Sail ho!

VOICE 2: Beat to quarters! Have the guns loaded and run out!

EFFECTS: DRUM CADENCE/CREAKING TACKLE

VOICE 3: August 19, 1812, off the coast of Halifax. The United States frigate Constitution engaged the British man-of-war Guerriere. The English vessel closed quickly for a broadside advantage. Suddenly, her whole side shuttered, spouting fire and smoke.

EFFECTS: THUNDERING BROADSIDE

VOICE 3: But instead of shattering the Yankee frigate's graceful hull, the cannonballs bounced harmlessly off.

EFFECTS: CHEER

VOICE 3: A half hour later when the smoke had cleared and the guns fell silent, it was the British ship, reduced to a mastless hulk, that struck her colors. The Constitution had won, a victory due, in large part, to the stout white oak from Massachusetts and Maine that earned her the nickname, 'Old Ironsides.'

MUSIC: INSTRUMENTAL

YOU: Today at \_\_\_\_\_ you'll find quality  
lumber from the same forests that shaped our destiny.  
\_\_\_\_\_ believes in consistent quality,  
whether you're building a home, or defending a  
country. Come to \_\_\_\_\_ and  
bring quality home.





## CAMPAIGNS

"BRING QUALITY HOME"

EXTENDER 2: "MOM'S FLOWER BOX"

For customized sample, see:  
DISC 27, SIDE 1, CUT 5

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

LYRICS: "Building playrooms, fixing...to the sky."

VOICE: You know, I really like Bunny. But I mean, what's the point of my living in a singles building if I'm going to spend all my time with her? Last Saturday, the fifth floor was having happy hour, and Bunny calls and says...

YOU 1: (EQ'D LIKE PHONE) \_\_\_\_\_ is discounting all their building supplies right now, so I thought we could go and get everything we'll need to build a plant stand for your mom's birthday.

VOICE: 'Uh-huh.' I said, 'I'm busy.'

YOU 1: (EQ'D LIKE PHONE) That's okay, Richard we'll still go to \_\_\_\_\_ anyway. How big should we make it to hold all her plants?

VOICE: And I said, 'About the size of that new pink dress you've got.' By the time I got back to the party, all the singles were doubles. So I called Bunny back and asked her when she wanted to go.

YOU 2: Every meaningful relationship is built on understanding, and practically everything else can be built with savings during \_\_\_\_\_'s annual clearance sale.

LYRICS: "We'll take care...bring quality home."



## CAMPAIGNS

"BRING QUALITY HOME"

EXTENDER 3: "FUNNY, YOU DON'T  
LOOK PREGNANT"

For customized sample, see:  
DISC 27, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

LYRICS: "Building playrooms, fixing...to the sky."

YOU: \_\_\_\_\_ helps bring quality home.

EFFECTS: DOOR OPENS

VOICE 1: (HOLLOW ECHO) Well, honey, what do you think?

VOICE 2: (HOLLOW ECHO) It's very nice, but where do we put the car?

VOICE 3: In his spare time, Dave Baker converted his garage into a recreation room.

YOU: Quality building materials and advice from \_\_\_\_\_ helped Dave do-it-himself without driving him crazy.

EFFECTS: BOTTLE BREAKING/BOAT WHISTLES & BELLS

VOICES: Bon voyage!

VOICE 3: For years, Wilbur White waited patiently for his ship to come in. One day, tired of dreaming, Wilbur decided to build his own.

YOU: Quality building materials, advice and tools from \_\_\_\_\_ helped Wilbur turn his dream boat into reality.

VOICE 4: I'm going to have a baby, and we need more room, so I thought I'd turn my study into a nursery. What do you think?

VOICE 5: Funny, you don't look pregnant.

YOU: Fixing up or starting from scratch, come to \_\_\_\_\_ and bring quality home.

LYRICS: "We'll take care...bring quality home."

# USE OF ARTWORK FOR THE "BRING QUALITY HOME" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "Bring Quality Home" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

**Suggested layouts using the "Bring Quality Home" graphics follow:**



**On a Billboard**



**On a TV slide.**



**On a header card.**



**MASTERPLAN**



# **A NEW WAVE VISUAL**

Florist Campaign



"IT MUST BE LOVE"  
**SALES PLAN**

## **CAMPAIGNS**

### OBJECTIVE

Some people contend that more words have been written about love than any other topic. Whether this assumption is correct or not is really not the point of this campaign. We merely wish to show that one of the most effective and time proven methods of expressing love requires no words at all. Where words fail, flowers fill the void with a beautiful language all their own. Oddly enough, there have even been attempts in the past to structure this language by assigning specific meanings to certain flowers. For instance, yellow-blue forget-me-nots translate to "True Love," while red chrysanthemums say "I love."

No one can deny the popularity of flowers and plants as a means of expressing sentiments, such as love. This preference is further supported by average annual floral sale figures provided by the Department of Commerce. Top sales months, in order, are December, April, July, September, and October, and yet, most months' sales are separated by no more than a 1% increase or decrease, a fact that attests to the year round acceptance of plants.

The facts are clear. Flowers and plants are winners when it comes to emotions. All that remains is to transfer this image to your business, something that *It Must Be Love* accomplishes easily.

### EXECUTION

Nobody talks price and item when it comes to selling flowers. Instead, this type of advertising must strike a responsive chord in each potential customer. This can be done by projecting a situation in which flowers relate to the individual's personal experience. In a sense, the flowers are made to "speak for themselves."

*It Must Be Love* accomplishes this by becoming more than just another love song about flowers. By interweaving your message with certain emotional appeal, your audience involvement level increases. And involvement is essential for effective advertising. It has been proven that the level of response you can expect is directly proportional to the amount of involvement your advertising generates.



## CAMPAIGNS

"IT MUST BE LOVE"

## SALES PLAN

Page 2

Listen closely to the lyrics of *It Must Be Love*. There can be no doubt about the message it conveys for your business. At last, you can present the benefits of your business in the same memorable way as national advertisers...musically. Research has proven that musical reinforcement, such as that which this campaign song provides, substantially increases primary message registration. To further increase the impact your song will have, we suggest customization.

Besides the campaign song, your package includes three campaign extenders - audio scenarios ready to present your case in the marketplace. Each offers a different perspective of your business. In "Hotel Bridal Suite" you show that it doesn't take a special occasion to give flowers. All it takes is someone special. "Venus Lawtrap" takes a humorous poke at a familiar situation. And "Debbie's Birthday," the last extender, shows the lasting effect that flowers can have. Together, these three help to penetrate the barriers of sales resistance so prevalent in today's society. The situations catch the listener off guard, delivering your message in a painless, memorable fashion.

In addition to everything else, your *It Must Be Love* campaign package includes camera-ready artwork - just what you need for projecting your campaign's theme in all your print advertising - front point of purchase displays to newspaper ads and billboards.

### SUMMARY

With *It Must Be Love* flowers talk, and they've got a lot of good things to say about you. Here again, briefly, are some of the benefits of your campaign:

- o Promotes emotional interplay, increasing the level of involvement.
- o Utilizes music to establish identity, one of the strongest advertising elements for primary message registration.
- o Contains all the aids necessary for launching an immediate multi-media campaign.

A campaign with built-in profits? *It Must Be Love*.



# CAMPAIGNS

## "IT MUST BE LOVE"

(TMA5053 - Nostalgic mellow mood)

PRIMARY USE: FLORIST

"There's a beautiful message that can  
 tell how you feel  
 to someone you're thinkin' of.  
 A plant or flower is the way to say,  
 it must be love.  
*That special gift from the Flower Box*  
 carries with it your love,  
 it must be love.  
 Love...it's the living green kind.  
 Love...blooming in the sunshine.  
 Love to keep, love to share.  
 Show your love,  
 let your love shine on through.  
 Show your love,  
*the Flower Box says it for you.*  
 It must be love."

### CUT

- 1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
- 2. :60 - Generic version - Full vocal
- 3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
- 4. :60 - Generic version - "HOTEL BRIDAL SUITE"
- 5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
- 6. :60 - Generic version - "VENUS LAWTRAP"
- 7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
- 8. :60 - Generic version - "DEBBIE'S BIRTHDAY"

### CAMPAIGN SONG additional versions

- 9. :60 - :30 vocal open/:12 bed/:12 vocal/:05 pad
- 10. :60 - :09 vocal open/:33 bed/:12 vocal/:05 pad
- 11. :30 - Full vocal
- 12. :30 - :18 bed/:11 vocal
- 13. :30 - :18 bed/:09 vocal/:02 pad
- 14. :10 - :06 vocal/:04 pad
- 15. :60 - Instrumental
- 16. :30 - Instrumental
- 17. :10 - Instrumental





## CAMPAIGNS

"IT MUST BE LOVE"

EXTENDER 1: "HOTEL BRIDAL SUITE"

For customized sample, see:  
DISC 27, SIDE 2, CUT 3

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

EFFECTS: THUNDER/RAIN/DOOR CLOSING OUT NOISE SOMEWHAT

VOICE: Room for you, sir?

YOU 1: *Yes, I'd like one for the night.*

VOICE: Alright. Sign here. I'll hold your flowers.

YOU 1: *Thanks.*

EFFECTS: SLIGHT PAPER RUMPLING

VOICE: Nice flowers. Get them around here?

YOU 1: *Over at \_\_\_\_\_.*

VOICE: Smell good. For your girl?

YOU 1: *My Mother.*

VOICE: Your mother? It's not Mother's Day already, is it?

YOU 1: *No.*

VOICE: Good. I always forget. Must be her birthday or something?

YOU 1: *No. I just thought it would be nice to give her some flowers.*

VOICE: That's real thoughtful. I bet my Mrs. would like some flowers.

YOU 1: *Yeah.*

VOICE: Tell you what. I'll swap you a room for half of 'em.

YOU 1: *No. Besides you can get some tomorrow at \_\_\_\_\_.*

VOICE: I wanna give 'em to her now...tonight. Listen, give me a couple for the room and I'll even throw in a continental breakfast.

YOU 1: *No.*

(Continued)

**MASTERPLAN**  
**CAMPAIGNS**

"IT MUST BE LOVE"

EXTENDER 1: "HOTEL BRIDAL SUITE"

Page 2

VOICE: Just one and the bridal suite is yours!

YOU 1: *Well,...I...ahhh...*

LYRICS: "Show your love...must be love."

YOU 2: \_\_\_\_\_, \_\_\_\_\_ (LOCATION) \_\_\_\_\_.



## CAMPAIGNS

"IT MUST BE LOVE"

EXTENDER 2: "VENUS LAWTRAP"

For customized sample, see:  
DISC 27, SIDE 2, CUT 5

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

EFFECTS: SIREN SLOWING DOWN TO STOP/CAR DOOR CLOSING

YOU 1: *How ya doing, Officer? Why'd you stop me?*

VOICE 1: Boy, I can't even see the back of your head with all the stuff in the back of your car. What kind of bushes are those, anyway?

YOU 1: *False Arelia, Officer.*

VOICE 1: Whatcha gonna do with 'em? Smoke 'em?

YOU 1: *No, they're for my apartment, for decoration.*

*Look, I just picked 'em up at \_\_\_\_\_ and*

*I'm on my way to my apartment right now.*

VOICE 1: Well, they're doing a good job of blocking your seeing out the back end of that car, boy. You sure they're not for smoking?

YOU 1: *Yes, I'm sure. Ask anybody. Ask the people at*

*\_\_\_\_\_. They'll tell you.*

VOICE 1: Well, you just go on 'n' get one of 'em outta your car while I go back and call in.

EFFECTS: FOOTSTEPS/CAR DOOR OPENS/CLOSES

VOICE 1: Hello, Earl?

VOICE 2: (CB STATIC) Yeah?

VOICE 1: Tell Alice I'm bringing her another plant - a real beauty. (BEGIN FADE) Won't she be surprised?

LYRICS: "Show your love...must be love."

YOU 2: *Show your love by giving a plant from \_\_\_\_\_,*

*(LOCATION)*



## CAMPAIGNS

"IT MUST BE LOVE"

EXTENDER 3: "DEBBIE'S BIRTHDAY"

For customized sample, see:  
DISC 27, SIDE 2, CUT 7

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

MUSIC: INTSRUMENTAL UNDER

VOICE: Hey, what are you going to get Debbie for her birthday?

YOU 1: *You'd never guess in a million years, man.*

VOICE: It's either earrings or a necklace.

YOU 1: *Naw, I'm gonna give Debbie a bunch of daisies from*  
\_\_\_\_\_.

VOICE: Is that all? Flowers?

YOU 1: *Yeah.*

VOICE: Well, I guess it's the idea, not the gift.

YOU 1: *Look, she loves flowers. Just look at all the plants she's got in her apartment.*

VOICE: But it's just a bunch of flowers!

YOU 1: *It's not just a bunch of flowers. \_\_\_\_\_ will fix 'em up with ferns and a vase.*

VOICE: But still you should give something that she'd remember you by.

YOU 1: *Are you kidding?! Remember me?! Every time she sees a daisy for the rest of her life...she'll think of me.*

VOICE: You've got a point. You DO remind me of a flower. A bloomin' genius.

YOU 1: *Heeeyyy!*

YOU 2: *Flowers. For giving. For getting.*

LYRICS: "Flowers can say...must be love."

YOU 2: *Give a bunch soon, from \_\_\_\_\_, \_\_\_\_\_ (LOCATION).*

# USE OF ARTWORK FOR THE "IT MUST BE LOVE" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "It Must Be Love" represent "camera-ready" art. They are ready for use in reproducing printed materials.

While various sizes are provided, any one of the elements may be reduced or enlarged photographically to the precise size required.

And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

**Suggested layouts using the "It Must Be Love" graphics follow:**



**On a counter card.**



**On a Billboard**



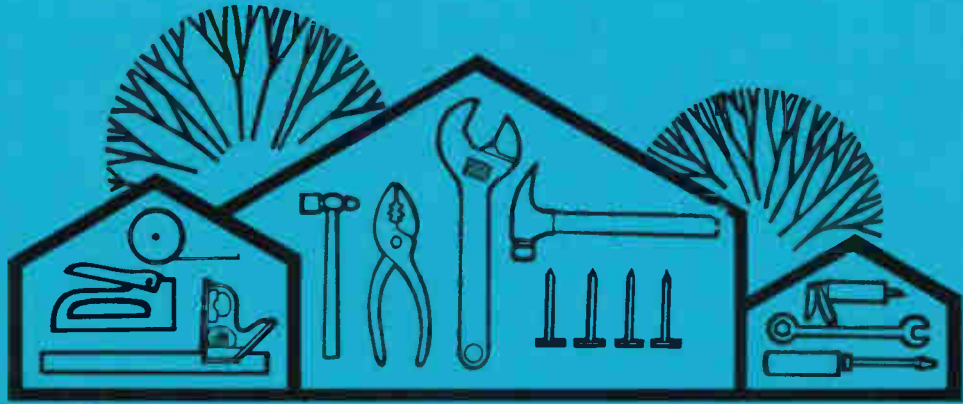
**On a TV slide.**



**On a Lapel Pin**



**MASTERPLAN**



*Your* **Home Base**  
FOR EVERY LITTLE THING

**A NEW WAVE VISUAL**

Hardware Campaign



## CAMPAIGNS

"YOUR HOME BASE FOR EVERY LITTLE THING"

## SALES PLAN

### OBJECTIVE

"They went at it hammer and tongues."  
Mary Schafer

The above quote, containing a malaprop, goes a long way towards describing the way many of today's do-it-yourselfers approach household repairs. Household maintenance now accounts for the third greatest average yearly expenditure faced by any family, and more and more, the task as well as the cost is being assumed by members of the family.

What strange attraction draws these people to aisle after aisle of plumbing fixtures and paint brushes. For some it is the challenge of contorting their bodies in non-air-conditioned attics, and worming themselves under bathroom sinks to discover the mysteries of the universe and clogged plumbing. For others, self-reliance has become a form of self-defence against steadily rising repair bills.

Whatever the reason, the do-it-yourselfer, whether a self-employed building contractor or a self-serving home-owner, represents a growing market. And in most cases, their business will go to whoever makes them feel at home with home repairs. Hence the theme for your new campaign, "Your Home Base For Every Little Thing."

### STRATEGY

Home isn't just where the heart is. It's also where approximately 17.7% of the average consumer's budget goes for upkeep. And as prices go up, so does the upkeep. This has forced many people who don't know which is the business end of a hammer into the unenviable position of finding out...fast! So you see, the successful hardware business isn't just selection, or savings. It's also service. "Your Home Base" brings this message home for you in a way to instill confidence in both your business and the products you carry.

Whether the do-it-yourselfer is a novice or a professional, your new image will go a long ways towards making him, or her, feel comfortable about the decision to go it alone. Both the bouncy, energetic rhythm and the positive approach of the lyrics will lead your customers to believe that with your experience and quality products to rely on, any project is possible.





# CAMPAIGNS

"YOUR HOME BASE FOR EVERY LITTLE THING"

## SALES PLAN

Page 2

### EXECUTION

Confidence doesn't happen overnight, and neither will the acceptance of your new image, UNLESS you refrain from watering down its impact with trivial details. First, establish your new image in the clear, with no add-on promotions or needless narration. The best way to do this is with a healthy air schedule of your fully lyriced campaign song. For best results, we suggest you have your campaign song customized to further increase the impact of your advertising. At the same time, support your new image in print with the artwork provided.

Soon you can begin to add to your schedule with different versions of your campaign song, incorporating copy points that further the image of your business being the "Home Base For Every Little Thing." This concept can be reinforced by also injecting the extenders into your schedule.

"Your Home Base For Every Little Thing" campaign package includes all the materials you'll need to coordinate an effective multi-media (print and broadcasting) campaign. Because of the number of different elements included, the campaign features built-in longevity.

### SUMMARY

Some pertinent details to remember about your "Home Base" campaign include:

- o Service identification. This campaign projects an image of experience and service, as well as selection.
- o Image adaptability. The image will readily adapt to any aspect of your business.
- o Theme consistency. The number and variety of campaign components enable you to project the same image in all media.
- o Built-in longevity. The numerous components included with the campaign package insure long-term effectiveness.



## CAMPAIGNS

"YOUR HOME BASE FOR EVERY LITTLE THING"

(TMA5057 - Bouncy contemporary feeling)

PRIMARY USE: HOME BUILDING SUPPLY/HARDWARE

"When you're a handyman and you're ready to start;  
get every little thing, little piece, little part,  
get every little thing from the big store!  
Every little thing for that big plan of yours.

Everything for your home!  
You should be discovering  
your home base for every little thing,  
*Clement Hardware.*

Paneling, plastering, picture frames;  
crazy little gadgets with crazy little names!  
To solve a little puzzle, look on our shelf,  
you can put the little pieces together yourself!  
You should be discovering  
your home base for every little thing,  
*Clement Hardware."*

### CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "PLUMBING ART"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "WE DON'T HAVE MITTENS"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "HI, MRS. DOG"

### CAMPAIGN SONG additional versions

9. :60 - :16 vocal open/:29 bed/:13 vocal close
10. :60 - :07 vocal open/38" bed/13" vocal close
11. :60 - :07 vocal open/:18 bed/:04 vocal/:16 bed/:13 vocal close
12. :60 - :17 bed/:12 vocal/:16 bed/:13 vocal
13. :60 - :45 bed/:13 vocal
14. :30 - Full vocal
15. :30 - :07 vocal open/:18 bed/:04 vocal close
16. :30 - :17 bed/:12 vocal
17. :30 - :25 bed/:04 vocal
18. :10 - Full vocal
19. :60 - Instrumental
20. :30 - Instrumental
21. :10 - Instrumental



## CAMPAIGNS

"YOUR HOME BASE FOR EVERY LITTLE THING"

EXTENDER 1: "PLUMBING ART"

For customized sample, see:  
DISC 29, SIDE 1, CUT 3

:60 SCRIPT - Requires: Male or Female

*YOU: An afternoon in the life of Clement Hardware.*

*WALLY: "Look at the way I've got all these pipes and plumbing parts hooked up together, Billy."*

*BILLY: "A customer's coming, hide it! Uh-ohh."*

*VOICE: "Hello."*

*WALLY & BILLY: "Hi."*

*VOICE: "What's that behind your back? Oh, myyy. That's quite a sculpture. Did you make it?"*

*WALLY: "Uh-huh."*

*VOICE: "Well, it appears to have just what I want. Some tubing, some elbows...Is it for sale?"*

*WALLY: "Uh-huh."*

*VOICE: "Well, thank you, I'll take it."*

*BILLY: "Boy, Wally, you were sure lucky that time."*

*WALLY: "I appreciate people with good taste in art."*

*YOU: Clement Hardware. Downtown, and in Eastgate, Lakeview, and Sunset Malls. It's your home base...for every little thing.*



## CAMPAIGNS

"YOUR HOME BASE FOR EVERY LITTLE THING"

EXTENDER 2: "WE DON'T HAVE MITTENS"

For customized sample, see:  
DISC 29, SIDE 1, CUT 5

:60 SCRIPT - Requires: Male or Female

YOU: *An afternoon in the life of Clement Hardware.*

BILLY: "Well, Wally, did you sell any hardware while you were left in charge?"

WALLY: "Of course I did! A customer came in and said... please select all the hardware I need to build a house."

BILLY: "Didn't he ask where your father was?"

WALLY: "Certainly not. I sold him thirteen power tools, eleven hundred nails, and some mittens."

BILLY: "But we don't have mittens."

WALLY: "That's okay, I made those up."

BILLY: "But what did the customer do?"

WALLY: "I don't know. I made him up, too!"

YOU: *Clement Hardware. Downtown, and in Eastgate, Lakeview, and Sunset Malls. It's your home base... for every little thing.*

# MASTERPLAN

## CAMPAIGNS

"YOUR HOME BASE FOR EVERY LITTLE THING"

EXTENDER 3: "HI, MRS. DOG"

For customized sample, see:  
DISC 29, SIDE 1, CUT 7

:60 SCRIPT - Requires: Male or Female

YOU: *An afternoon in the life of Clement Hardware.*

BILLY: "Wally, if you'll just watch me, you'll learn how to sell hardware. Hi, Mrs. Dog."

FX: GENTLE "ARF"

BILLY: "Would you like some power tools? Paint? Some wrenches? That's called lettin'em know what you've got. We've got every little thing. Plumbing supplies, garden tools, 'lectrical stuff. What would you like? That's called asking for the order."

FX: GENTLE "ARF," LICKING & PANTING

BILLY: "Oooo! Don't lick me, you silly dog!"

WALLY: (LAUGH) "What's that called, Billy?"

BILLY: "That's...the most important thing in selling.  
Getting the customer to like you.

WALLY & BILLY LAUGH

YOU: *Clement Hardware has every little thing you need to make your house a home. It's the complete hardware store with everything in one place. And whatever you're looking for, a friendly Clement Hardware salesperson will lend you a hand.*

# USE OF ARTWORK FOR THE "YOUR HOME BASE FOR EVERY LITTLE THING" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "Your Home Base For Every Little Thing" represent "camera-ready" art. They are ready for use in reproducing printed materials.

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And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

**Suggested layouts using the "Your Home Base For Every Little Thing" graphics follow:**



**On a counter card.**



**On a Billboard**



**On a TV slide.**



**On a header card.**



**MASTERPLAN**



**A NEW WAVE VISUAL**  
Truck Dealer Campaign





"THE SENSIBLE ALTERNATIVE"

## SALES PLAN

### CAMPAIGNS

#### OBJECTIVE

A recent government survey reported that more than fifty percent of the trucks on the road today are being used for personal transportation. These trucks, the report goes on to state, "are replacing automobiles for travel to and from work, for recreation, and so forth."

Common sense prevails. In a time when economy, mobility, and versatility are being valued equally, trucks fill a growing void. Instead of settling for a "second car," many families are experimenting with a "first truck," and the results of these tests are being felt across the country.

Naturally, the increased demand for trucks and vans has led to sharper competition among the dealers who offer these much sought after alternatives. While sales figures have climbed steadily, so have the number of car dealers who have become truck dealers. The demand is there, and it is increasing daily. All you need is a strong image to present to capture your share of it, and then some. "The Sensible Alternative" provides that image.

#### STRATEGY

The reason for most truck purchases goes beyond the number of options available or the amount of the discount a dealer can offer. Truck sales are determined by and large on the number of logical applications the buyer has in mind for the truck or van. The more a dealer can provide, the more valuable his product becomes to the consumer. You must give the customer a reason to buy. Show why your trucks or vans are considered the "sensible" alternative.

Use the theme to conjure up actual instances when a truck or van is of greater value than a car. While you're establishing a case for your product's versatility, don't forget to also emphasize the "fun" aspect. Show that your product can be both "sensible" and a source of great enjoyment.

With this multi-media (print and broadcast) campaign, you can attract the attention of the consumer considering a major transportation purchase with a wide variety of aspects relating to your trucks or vans. In "The Sensible Alternative" you have a strong, cohesive central theme with which to highlight features, discounts, anything that makes your products a "sensible alternative" to your competition. And all this can be accomplished with maintaining theme consistency, a crucial element to successful advertising.

# MASTERPLAN

## CAMPAIGNS

"THE SENSIBLE ALTERNATIVE"

## SALES PLAN

Page 2

### EXECUTION

When you're ready to introduce your campaign, do it! Don't start off by watering your theme down with extemporaneous promotions. Give the campaign time to catch on in the clear. Use the full lyric version heavily at first, tagging it at the end, then begin to work in other versions with your messages built in. For even greater impact, we suggest that you have your campaign customized. This will increase the impact of your message, and eliminate any possible transference of your advertising's impact to your competition in the minds of your customers. Music alone greatly improves primary message registration (that your products are 'the sensible alternatives') and motivation. Music coupled with the mention of your name will only serve to boost the overall effectiveness of your advertising.

In addition to the campaign song, also employ the three campaign extenders and artwork liberally throughout your media blitz. This will help to heighten awareness of your position in the marketplace, then continue to use them to prolong the campaign's effectiveness.

### SUMMARY

The following recap the benefits to your business of "The Sensible Alternative":

- o The campaign allows you to present a logical alternative to more conventional means of transportation in a direct and forceful manner.
- o The campaign allows you to expand on the benefits of your product while maintaining theme consistency in both print and broadcast advertising.
- o All of the different elements included in the campaign package insure prolonged effectiveness of your theme.
- o The proven power of a musical image is present in the package, increasing primary message registration and motivation for your business.

**CAMPAIGNS****"THE SENSIBLE ALTERNATIVE"**

(TMA5056 - Spirited sing-a-long)

PRIMARY USE: TRUCK SALES/SERVICE

"Everybody's gettin' sensible these days;  
gettin' down to basics, findin' new and better ways!  
If you're findin' out what luck  
it can be to drive a truck,  
you know truckin's the style that's right today!  
It's the sensible alternative  
*from Dave Markley Ford.*

Everybody's makin' new cars so small,  
cuttin' lots of corners, hardly any room at all.  
We can lead you with a smile  
to a turck with so much style,  
that you'd never know it's "sensible" at all!  
It's the sensible alternative  
*from Dave Markley Ford."*

## CUT

1. :60 - CAMPAIGN SONG - Customized for demonstration purposes
2. :60 - Generic version - Full vocal
3. :60 - EXTENDER SPOT 1 - Customized for demonstration purposes
4. :60 - Generic version - "THE BANK ROBBER"
5. :60 - EXTENDER SPOT 2 - Customized for demonstration purposes
6. :60 - Generic version - "A HOUSE UP IN TULSA"
7. :60 - EXTENDER SPOT 3 - Customized for demonstration purposes
8. :60 - Generic version - "SEE THE PICKUP TRUCK"

## CAMPAIGN SONG additional versions

9. :60 - :29 vocal open/:22 bed/:08 vocal close
10. :60 - :20 vocal open/:31 bed/:08 vocal close
11. :60 - :12 vocal open/:39 bed/:08 vocal close
12. :60 - :12 vocal open/:09 bed/:08 vocal/:22 bed/:08 vocal close
13. :60 - :51 bed/:08 vocal
14. :30 - Full vocal
15. :30 - :12 vocal open/:09 bed/:08 vocal close
16. :30 - :21 bed/:08 vocal
17. :10 - Full vocal
18. :10 - :05 bed/:05 vocal
19. :60 - Instrumental
20. :30 - Instrumental
21. :10 - Instrumental

# MASTERPLAN

## CAMPAIGNS

"THE SENSIBLE ALTERNATIVE"

EXTENDER 1: "THE BANK ROBBER"

For customized sample, see:  
DISC 29, SIDE 2, CUT 3

:60 SCRIPT - Requires: Male

VOICE: "Hi, I'm Donald Morris, your roving reporter. Here comes a gentleman running along...Sir? Could I trouble you for a minute to ask you, 'What is your occupation?'"

YOU: *I'm a robber.*

VOICE: "A bank robber?!"

YOU: *Yeah.*

VOICE: "Are you just coming from work?"

YOU: *Yeah. I just robbed the bank next door, and I'm in a bit of a hurry.*

VOICE: "Isn't this exciting?! Listen, our sponsor would like to know what kind of getaway car you drive."

YOU: *Truck.*

VOICE: "What?"

YOU: *Getaway truck. It's a Ford, from Dave Markley.*

VOICE: "Oh, what a break! Can you tell us a little about it?"

YOU: *Sure. Better bank robbers choose Ford getaway trucks from Dave Markley because of their performance.*

VOICE: "Just hold the policeman back a minute. We'll be through in a second. Go on."

YOU: *More and more people are buying Ford trucks all the time, and they're buying them from Dave Markley. Why get a second car when you can have a first truck, huh?*

# MASTERPLAN

## CAMPAIGNS

"THE SENSIBLE ALTERNATIVE"  
EXTENDER 1: "THE BANK ROBBER"

Page 2

FX: GUNSHOT

YOU: *You'd better duck a little lower.*

VOICE: *"Oh, boy! One more quick question."*

YOU: *Shoot.*

VOICE: *"Why did you choose a truck?"*

YOU: *You're gonna find that better bank robbers lean  
toward the trucks with the keys left in'em...  
I've gotta run.*

FX: RUNNING FOOTSTEPS & GUNSHOTS

VOICE 1: *"Wait! Don't you want your free radio?!"*

# MASTERPLAN

## CAMPAIGNS

"THE SENSIBLE ALTERNATIVE"

EXTENDER 2: "A HOUSE UP IN TULSA"

For customized sample, see:  
DISC 29, SIDE 2, CUT 5

:60 SCRIPT - Requires: Male

YOU: *Hello.*

VOICE: *"Hi."*

YOU: *I sell Ford trucks at Dave Markley Ford.*

VOICE: *"Yeah?"*

YOU: *Yeah. I've got a house up in Tulsa. It's a nice house.*

VOICE: *"I'm sure it is."*

YOU: *I've got a nice wife, too. And three kids. The youngest one's five.*

VOICE: *"That's nice."*

YOU: *Yeah. Every night when I come home, he runs up to me and says, 'How'd you do today?' Well, since I sell Ford trucks for Dave Markley, I say I did fine.*

VOICE: *"Why's that?"*

YOU: *Because I do! You know, I've got a lot of different trucks to sell, and I'm not just talking about colors and options. I've got different cab designs, and different bed sizes. I've got a truck for everybody! Every size, and every price range.*

VOICE: *"That's great."*

YOU: *Still, there are days when things get slow.*

VOICE: *"There are?"*

# MASTERPLAN

## CAMPAIGNS

"THE SENSIBLE ALTERNATIVE"  
EXTENDER 2: "A HOUSE UP IN TULSA"

Page 2

YOU: *Sure. And what do you say when your little kid asks you, 'How'd you do today?'*

VOICE: *"I don't know. What do you say?"*

YOU: *I say I did fine.*

VOICE: *"Oh?"*

YOU: *But he can tell from the look in my eyes whether I did good or not.*

VOICE: *"He can?"*

YOU: *Yeah. Hey, why don't you come in and buy a new Ford truck from me? I'm at Dave Markley Ford. You know where it's at. North Central Expressway at Arapaho.*

VOICE: *"Well..."*

YOU: *Ya understand it's not for me...It's for the kid.*



## CAMPAIGNS

"THE SENSIBLE ALTERNATIVE"

EXTENDER 3: "SEE THE PICKUP TRUCK"

For customized sample, see:  
DISC 29, SIDE 2, CUT 7

:60 SCRIPT - Requires: Male or Female

CHILD: "Here is a pickup truck."  
YOU: *A Dave Markley Ford pickup truck.*  
CHILD: "See the pickup truck."  
YOU: *Clean lines. Good design.*  
CHILD: "See the pickup truck run."  
YOU: *Smooth ride. Rugged.*  
CHILD: "Run, pickup truck, run."  
YOU: *Dependable.*  
CHILD: "Feel the pickup truck."  
YOU: *Responsive.*  
CHILD: "Go, pickup truck, go!"  
YOU: *Anywhere. Any time.*  
VOICE: "Holly, you're a college woman. What do you think all that means?"  
CHILD: "I don't know, George. Let me run through it again. 'Here is a pickup truck...'"  
YOU: *A Dave Markley Ford pickup truck.*  
CHILD: "See the pickup truck."  
YOU: *At Dave Markley Ford. Why settle for a second car when you can have a 'first' pickup truck, from Dave Markley Ford?*



# USE OF ARTWORK FOR THE "THE SENSIBLE ALTERNATIVE" CAMPAIGN

The "slick proofs" ("slicks") enclosed for "The Sensible Alternative" represent "camera-ready" art. They are ready for use in reproducing printed materials.

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And, though they are provided in black, a printer may reproduce the element in whatever color is specified.

**Suggested layouts using the "The Sensible Alternative" graphics follow:**



**On a counter card.**



**On a Billboard**



**On a TV slide.**



**On a Matchbook**

