

The **ENTREPRENEUR'S** Guidebook Series™

Next
Page

THANKS for selecting this guidebook! Many hours of painstaking work have gone into its creation. Send feedback or suggestions to www.patsulamedia.com. And check out our **highly rated planner / guide ...** at bp30.com



Highly Rated
Amazon.com



*It's one of the
best of its kind.*
- Alan Caruba
Bookview.com

COPYRIGHT INFO

© Copyright 2001-2007 by Patsula Media. All rights reserved. From the creators of **Smallbusnesstown™**.

No part of this guidebook may be reproduced, in whole or in part, in any form, by any means electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system now known or hereafter invented, without written permission of the copyright owner. This guidebook **may not be** resold or distributed on other web sites or in any other manner without written permission from the copyright owner.

NOTE The author and publisher shall have neither liability nor responsibility to any person or entity with respect to any loss or damage caused, or alleged to be caused, directly or indirectly by any information contained in this guide. Although this publication is designed to provide accurate information in regard to the subject matter covered, it is sold with the understanding that the publisher is not engaged in rendering legal, accounting or other professional services. If **legal** advice or other expert assistance is required, the services of a competent professional should be consulted.



384 pages \$21.95

Successful Business Planning in **30 Days**™

A Step-by-Step Guide for Writing a Business Plan and Starting Your Own Business, 3rd Edition

Purchase this book online at bp30.com or by calling toll-free **1-800-247-6553** (orders only, please have credit card ready).



ISBN 0967840236

Immersing you in the language of business to help you think like an entrepreneur!

INCLUDES:

- The **30 Day Business Plan**™
- The **One Day Business Plan**™
- 150 pages of **Time-Saving Worksheets** including 100 + sample passages to get you started fast and thinking in the right direction!
- A **15 page** sample business plan.
- **200 +** motivational and fact quotes, 11 success stories, and 33 profit tips!

Praise from Readers and Critics

Five Star Reviews ★★★★★

Provides an important key to writing a business plan and starting your own business.

- **Midwest Book Review**, Oregon, WI
Amazon.com review

This is a must read for anyone before starting your own business.

- **Mike Milliken**, BN.com Review.

This book has helped me a great deal in thinking about my business

- **Jason Myers**, TX
Amazon.com review



PERSONAL PLANNING

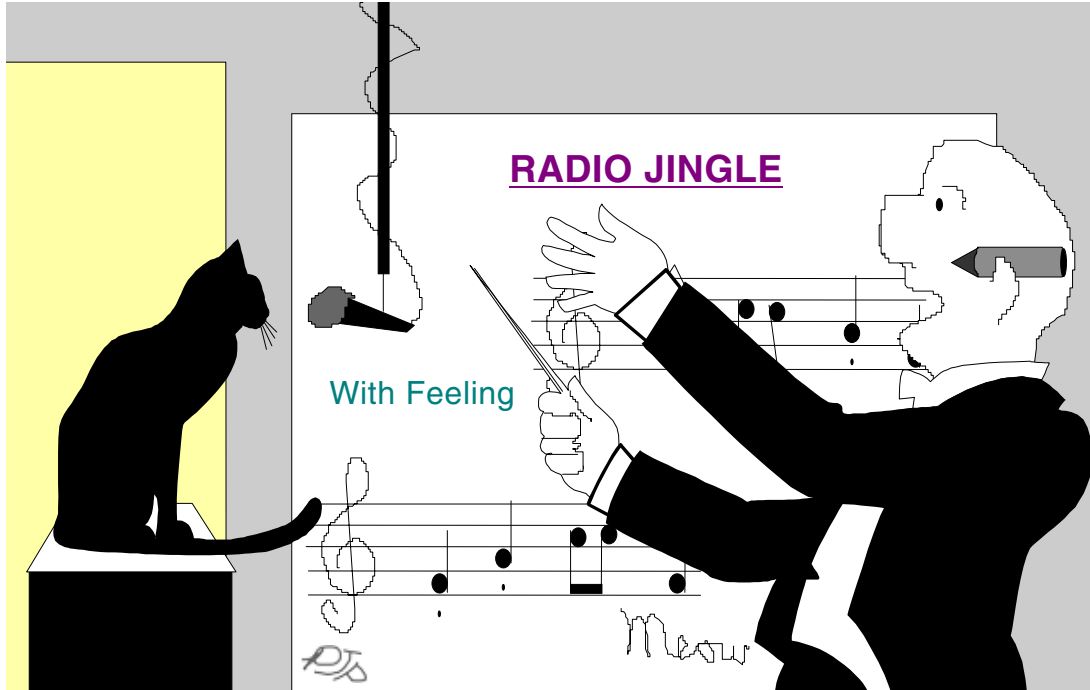
Guidebook #65:

Creating Award-Winning Radio & TV Ads.... 5

| | |
|---|-----------|
| Writing a Radio Commercial | 6 |
| Radio Ads Grab Attention with | 6 |
| Radio Ads Inject Desire with | 7 |
| Radio Ads Promote Action with | 8 |
| Radio Commercial Writing Tips..... | 9 |
| Radio Promotion Tips | 15 |
| Writing a TV Commercial..... | 17 |
| Television Ads Grab Attention with | 17 |
| Television Ads Inject Desire with | 18 |
| Television Ads Promote Action with | 22 |
| TV Commercial Writing & Production Tips | 23 |
| Television Promotion Tips | 38 |
| The Rise of the Infomercial..... | 40 |

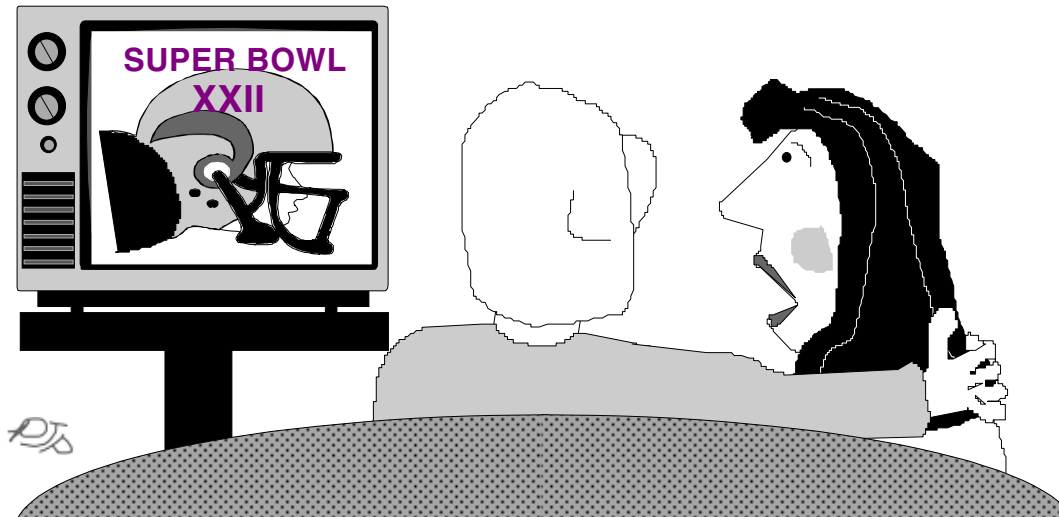


| | |
|--------------------------|----|
| Ad A – Radio Ad #1 | 43 |
| Ad B – Radio Ad #2 | 44 |
| Ad C – Radio Ad #3 | 45 |
| Ad D – Radio Ad #4 | 46 |
| Ad E – Radio Ad #5 | 47 |
| Ad F – Radio Ad #6 | 48 |
| Ad G – TV Ad #1 | 49 |
| Ad H – TV Ad #2 | 51 |



“Okay Sam . . . 1, 2, 3 . . . MEOW!”

Smallbusinesstown.com



“I just figured out that at \$900,000 for thirty seconds, if we sold our car, all our furniture, and cashed in our Gas Stocks, we would have just enough to run your new fangled Gadget commercial . . . for 1.6 seconds!”

Smallbusinesstown.com

CREATING AWARD-WINNING RADIO & TV ADS

RADIO and TV advertising offers useful solutions for the advertising and promotion needs of many small businesses. They are particular useful for retail, manufacturing and service oriented operations.

This guidebook identifies key elements that should be present in each of these media. It also offers numerous writing & design tips to help you grab attention, inject desire and promote action, based upon the ODaC formula (discussed in Guidebook #62).

WRITING A RADIO COMMERCIAL

THE AVERAGE American spends about four hours a day listening to the radio, mostly while driving to work and while at work. For the right kind of product or service, it thus makes sense that radio advertising can have a significant impact on a targeted audience.

Product and service businesses that benefit most from radio advertising include:

- concert promoters
- consumer electronic and furniture retailers having weekend sales
- last minute advertisers

Radio is often overlooked as and advertising medium but is quite powerful and cost effective.

SUPERTIP

- estate auctioneers
- basically any advertiser promoting an **EVENT** of any kind where listeners might just visit and buy something because they have nothing better to do

Radio Ads

Grab Attention with . . .

Callouts: A radio ad should open with a dramatic situation or a real-life problem that has attention grabbing interest.

Radio Jingles – Hook and grab the attention of your audience with a snappy jingle or theme music that indicates your commercial is about to begin. A jingle is a company advertising slogan put to music.

Radio Ads

Inject Desire with . . .

Mood Inducing Background Music –

Background music can be used to help create a sense of location or mood in the listener's mind. For example, reggae music can help make listeners think they're in the Caribbean.

Radio Play Copy – Radio commercials must be simple, direct, and repeat key points. You can't afford to waste time with irrelevant lead-ins or warm-ups to your pitch. Go straight to it – and keep selling every second you're on the air. It is also a good idea to repeat your product name and main selling point at least twice. There are two reasons for doing this:

Many people find the sound of sizzling bacon more appetizing than how it actually looks.

First, repetition aids the viewer in remembering the product.

Second, many viewers may not have been paying attention during the beginning of your commercial – they were day dreaming – so you want to make sure they know who you are, what you are selling and what you want them to do.

Real-life Sound Effects – Use sound effects to create the right mood and setting. Let the viewer hear the car engine roaring, the pancakes frying, the airplane whooshing, the popcorn popping, the club soda fizzing, the ice cubes plopping into a cold, tall drink.

NOTE Many people find the sound of sizzling bacon more appetizing than how it actually looks.

Powerful Sound Effects

- airplane landing
- baby crying
- big Italian wedding
- car breathing its last gasp
- car crash
- foghorn sounding
- glass breaking
- gunshot
- microwave buzzer going off
- telephone ringing
- violent storm
- western cattle roundup

It requires a great deal of skill to write an effective radio script because words alone must carry the whole burden of description.

POWERPOINT

Radio Ads

Promote Action with . . .

Call to Action Statements – Tell your prospective customers exactly what you want them to do after listening to your ad. Help them make a decision.

NOTE Call to action statements that take place at the end of your radio ad are referred to as *tags*.

Company Slogans – As your commercial fades out, chant your slogan. Slogans put to music stay in the consumer's mind much longer than those that aren't.

Guarantees – Don't forget to play up your guarantee in your radio ad.

Location Information – It is difficult to give location information on a radio commercial, unless your company is near a popular landmark, like a Coliseum or large office tower. Radio advertising offers no chance of recovery of information.

In other words, it is better to say “Three blocks from Sears on the corner of Ashton,” rather than 1542 Ashton Street. If your store has many locations, urge viewers to consult their phone book for the location nearest them. Say, “We’re listed in the yellow pages under . . .”

Toll-Free Phone Numbers – If you want people to call you for more info or to place an order, make sure your number is exceptionally easy to remember. Use words to make up the name like 444-SALE or 1-800-PHANTOM.

If you want people to call you for more info or to place an order, make sure your number is exceptionally easy to remember.

Radio Commercial Writing Tips

Use the following strategies to improve and refine your basic radio commercial writing techniques (see **page 43-48** for six radio ad samples):

Copy the basic structure and style of successful radio ads.

Although, you will not be able to duplicate the content of an ad, (this makes no sense anyway), you will be able to duplicate its basic structure, using your own materials.

Copy a popular radio ad format.

Radio ads come in a number of varieties limited only by the imagination of the advertiser. Here are some of the more popular formats:

- *Ad Lib Radio Ad* – In this type of ad, station talent ad lib from fact sheets provided by the advertiser.
 - *Donought Radio Ad* – A doughnut type radio ad is a special type of radio ad where a portion of the commercial is done live and changed frequently, while the remainder is recorded and remains the same over a period of time.
 - *Dramatic or Funny Story Radio Ad* – This type of radio ad is structured around a conversation between a man & woman; child & mother, boss & employee, company rep & customer etc.
- Studies indicate that people listen more attentively if the announcer talks faster and crams more words into a short space. Most announces can easily fit seventy words into a thirty-second spot.*
- FUNFACT**
- *Music Jingle Radio Ad* – More expensive to produce than an announcement ad, this type of ad has the potential of being fun and creating a longer lasting impression on listeners.
 - *News/Announcement Radio Ad* – By far this is the most important type of radio ad, both in terms of economy and potential impact. In this type of radio ad, prepared copy is read live by the station announcer.
 - *Recorded Radio Ad* – In this type of radio ad, a significant amount of your budget may be spent on preparing your ad. You may have to hire actors and contract out a professional recording studio

especially if singing vocals are used. Recorded radio ads can be prepared with just one voice, several voices, music, sound effects, or a musical jingle in any combination.

- *Slice of Life Radio Ad* – This type radio ad portrays a small portion of a real life situation. It can be handled in either a serious, dramatic or humorous fashion. Humorous slice of life ads however, are more difficult to produce effectively and are the quickest to wear thin. Nevertheless, they can be highly successful if done well.
- *Special Live Event Radio Ad* – This type of ad is used to help promote

The ideal voice for radio may be defined as having no substance, no sex, no owners, and a message of importance for every housewife.

**HARRY V.
WADE**

special events such as a birthday sale, closeout sale or grand opening.

- *Spokesperson Radio Ad* – In this type of radio ad, advertising messages are delivered by a spokesperson who becomes identified with the advertiser.

Direct your message to a single listener. Radio commercials are a one-on-one selling proposition. Listeners should feel that he or she alone is being appealed to. Know your product thoroughly, and know who is most likely to buy it.

Don't include a phone number if it's not necessary. If a phone number is unnecessary and will not produce an order, don't use it. Use the time instead to sell.

Feature one item at a time. Make a special effort to cut out anything in your radio ad that might confuse your listeners.

State one price, and one price only. Don't rattle off a long list of specials that no one will remember anyway.

Inform first; entertain second. People listen to the radio for news, information and facts, or music. Your radio advertising must therefore primarily inform and only secondarily entertain.

Be specific about visual and mechanical features that differentiate your product (so customers will recognize them at the super market).

The first 5 seconds of a radio ad must grab attention. The next 15 seconds must describe what you are selling or offering. The next 30 seconds must deepen desire by demonstrating your product or service. The last 15 seconds must give all the information needed of a potential customer so they go order, set up an appointment or come visit your retail location.

RADIO AD FORMULA

Read your copy aloud. Radio copy is something that must be heard. As you write, read out loud, with emotion.

Repeat important points.

Repeat key elements in your sales pitch. Also, repeat the name of your product or service and company name as often as you can.

Use the right amount of words for your chosen commercial length.

The four basic commercial lengths for radio ads are 10, 30, 60 and 120 seconds. Ten-second commercials are usu-

ally 10 or identification spots. 10 spots drive home a product name and support the campaign's 30 or 60 second spots. Ad-

vertisers often save money by delivering their entire pitch in several 10-second slots. 30 or 60 second commercials, can be used build preference for a brand-name product.

For a 10 second commercial, you can get in about 25 words; 20 seconds, 45 words; 30 seconds, 65 words; 45 seconds, 100 words; and 60 seconds, 125 words.

Use attention getters at the very beginning, so the listener wants to hear all you have to say. Remember, the listener may have many other sounds competing for his or her attention such as bells, traffic noises, children laughing or crying, etc.

NOTE Make sure your ending is strong and positive with a compelling call-to action.

A radio ad can usually get in more words than a TV ad because full concentration is placed on words not visuals.
SUPERTIP

Use a storyboard when writing and organizing your radio commercial.

Despite the fact that a radio commercial is non-visual, it helps to use a storyboard to organize the kind of visuals you would like

your target customers to imagine.

It's like turning your radio ad into a comic strip. Having a visual representation of your radio ad, makes it easier to choose the right kind of music, words and sound effects to recreate the images you want to leave in your listeners.

Write in a conversational style stressing a single big idea.

This is perhaps the most important point about writing for radio. To achieve a conversational style:

- Be colloquial, even slangy, but in good

taste.

- Beware of jamming too many “s” words close together. This will make your come across as snakelike especially if reception is a little bit off. In general, handle all alliteration with care otherwise, it may come across as childish or offensive.
- Eliminate tongue twisters, buzz words, technical jargon, unnecessary multisyllabic words, and flowery adjectives.
- Give you writing rhythm. A certain beat to radio copy is highly desirable.

If an advertiser or agency needs assistance in planning and preparing radio commercials, the Radio Advertising Bureau (485 Lexington Avenue, New York, NY 10017) has a tape library of thousands of local and national commercials available on request. Often the ideas and approaches used can be adapted to new situations successfully.

SUPERTIP

- Keep words simple. Use short sentences and fragments. Remember, “To be or not to be” is one of the best-known phrases in the English language, but its longest word is only three letters.
- Use contractions. “Ain’t” is okay. So is “Da book,” instead of “the book.” Forget perfect, polished language. People just don’t talk dat way.
- Use the grunts, gasps, chuckles and pauses that are so expressive in regular chatter.

Write your ad using the following format. When submitting your radio play to a radio station:

1. **TITLE** your spot and give the **LENGTH** at the beginning, not the end.
2. Head up your spot with the name of the originating **AGENCY** and its address and telephone number.
3. Include a **CONTACT**.
4. List the name of your **PRODUCER**.
5. State desired production date and **AIR TIME**.
6. List **PAGE** numbers following this format – page 2 of 33.
7. **FURTHERMORE**, when you want the announcer to “punch” a word, underscore it; or to pause, use a double dash or write the word (pause). Also, hyphenate modifiers, so the announcer won’t misread or pause before the connection is complete.

Company:

Product:

Show & Date:

Type of Ad:

Subject:

Date Typed:

Air Date:

Air Week:

| |
|--|
| |
| |
| |
| |
| |
| |
| |
| |

Radio Promotion Tips

Use the following strategies to improve and refine your radio promotions:

Don’t kill your radio campaign too soon. Often when a campaign is *just* beginning to register with the public, you may be tiring of it and desperately want to change it. Resist this urge.

Find out what resources your local radio stations have to offer. To understand more fully what your local radio stations can really do for you, learn what kind of resources they have at their disposal.

- Can they perform mini-radio skits or plays in a variety of voices?
- Do they have access to a professional recording studio to record commercials?
- Do they have good sound effects?
- How good are their actors who will read your copy over the air?
- What are the capabilities of their recording equipment?

Pay for twelve 10s commercials strategically spaced over the course of the day rather than one, 120s commercial.

Split up radio airtime rather than having long commercials. Radio attention spans are usually less than TV. People don't usually have the patience or time to listen to a long two-minute radio commercial.

Use radio ads to complement and reduce the costs of a TV promotion. Many national advertiser reinforce network TV schedules with spot media. In addition, local dealers often back up national network TV campaigns with local advertising in their own markets. Substitution of Radio for TV helps balance exposure against light viewing audience.



Present your commercials in groups.

WRITING A TV COMMERCIAL

LIGHTS, camera . . . action. Once you start making TV commercials, you've hit the big time . . . RIGHT?

Well, maybe yes, maybe no?! Making good TV commercials requires lots of capital, market research, and gifted scriptwriters. And if you don't know what you're doing, you can kiss your money goodbye faster than Uncle Sam can print it.

In many respects, TV advertising is only for obscenely rich, slightly vain, mega corporations. However, with the right product and approach, as well as, a carefully targeted broadcasts, even the little guy can benefit from the power of TV.

TV gives the potential of the only total advertising impact in America.

POWERPOINT

Television Ads

Grab Attention with . . .

Eye Popping Opening Visuals – In a TV ad your opening visual must arrest your reader's eye and make them stop whatever they are doing. These first few seconds are crucial. If your viewers are not hooked by then, you've lost them.

NOTE An unusual camera shot or angle can often work to grab and hold attention.

Jingles – Hook and lock the attention of your audience with an opening jingle or piece of audio that indicates your commercial is about to begin. For some commercials, the jingle will become the most memorable part of the commercial.

NOTE Jingles are advertising slogans set to music.

TV Callouts – The first four seconds of a TV commercial are like the headline of a print ad – they decide whether the viewer will sit through your presentation or go and fix a snack. Callout words include: *new, now, avoid, improve, introducing, special, fantastic, savings and sale*. The name of the product itself often makes a good callout.

When you have nothing to say, sing it.
DAVID OGILVY

Television Ads

Inject Desire with . . .

Background Music – Background music is highly effective in targeting your audience. Providing you obtain permission from the artist, composer or record producer (sometimes at considerable cost), you can use pop music, dance music, well-known

music and even jazz. Or you can develop your own special continuous music theme to be played in all your commercials.

If you want to attract a younger audience play the music they listen to. For baby boomers, play the music of the sixties and seventies. For 60 and over target markets, play Tommy Dorsey, Elvis and Frank Sinatra. Background music can be highly effective in creating the right mood for your commercial.

Facts, Information & Benefits – To inject desire for your product or service in your commercial, talk about:

availability

characteristics of users

performance benefits

price

comfort appeal
 company image
 company reputa-
 tion
 company research
 convenience of
 uses
 dependability
 economy
 guarantees
 health
 independent re-
 search
 ingredients
 new product or
 features

product attributes
 psychological
 benefits
 quality
 reliability
 research findings
 results of using
 safety appeal
 savings
 sensory (taste
 smell)
 sexual appeal
 special offer or
 even
 superiority
 user satisfaction

new uses
 nutrition
 packaging

value

Mood & Tone – An important component of every commercial is the mood or tone it creates. A TV commercial can be:

conservative/ tradi-
 tional
 cool/laid back
 cute/adorable
 glamorous
 happy/ fun-loving
 hard sell
 humorous
 modern/ contem-

relaxed/ comfort-
 able
 rough/rugged
 somber/serious
 suspenseful
 technological/ fu-
 turistic
 uneasy/tense
 warm/ caring

porary

old fashioned/ nos-
talgic

wholesome/
healthy

Real-life Sound Effects – Don't forget that television offers sound as well as pictures. Let the viewer hear the thunder of a storm, the flash of lightning, dogs barking, the wind howling, a hammer pounding, champagne fizzing, or water dancing on a hot frying pan. For greater impact, use a startling unusual sound effect. Other auditory devices that can be used include memorable rhymes and mnemonics.

Supplementary Visuals – TV is primarily a medium of pictures, not words. Be sure your pictures deliver a selling message. If you can't figure out what is being

If you are selling a product that can be purchased off the shelf, show the label.

sold when the sound is turned off, the commercial is a flop.

- **Background** – Whether your commercial is shot in a studio or in some tropical paradise, indoors or outdoors, pay careful attention to how it will complement or distract from what you are advertising. Create interest with an exciting background but never let it overpower your product or service.
- **Show labels and containers** – If you are selling a product that can be purchased off the shelf, show the label. Use close-ups to draw attention to the package. People will more likely buy the product in a retail outlet, if they can remember exactly

what it looks like from your commercial.

NOTE Use photostills to etch the product in the public's mind.

- *Show motion* – Show people driving cars, pouring thick maple syrup, flying an airplane, jumping off a cliff with a parachute, or frying an egg on a slippery pan. Show people eating, wearing, riding, testing and enjoying. Keep everything moving. Avoid stagnant commercials.

NOTE Since many commercials show motion, a complete absence of motion might also catch attention.

TV Teleplay Copy – Like radio commercials, TV commercials must be simple, direct, and to the point – you don't have

1,500 or so words to explain yourself. It is also a good idea to repeat your product name and main selling point at least twice. This helps the viewer remember your product in case they weren't paying attention

at the beginning of the commercial. In a TV commercial, it is also important that sight and sound work well together. Words should explain what the pictures are showing.

NOTE Keep in mind that a well-written commercial follows the natural patterns of human speech. It pays to have a colleague read the copy aloud before you submit it.

Apply proven techniques of print advertising to television, and you will be delighted with the results.
SUPERTIP

Television Ads

Promote Action with . . .

Call to Action Statements – Write your “call to action” so that readers ask themselves which one, rather than, “Should I or Shouldn’t I.”

Company & Brand Identification – At the end of your commercial, you should identify your company. Use a visual brand sign-off or an auditory sign-off.

Company Logos – Your logo should be shown in your commercial to help people identify and remember your company.

Guarantees – Don’t forget to play up the guarantee towards the end of your com-

If the store has many locations, urge viewers to consult their phone books for the location nearest them, “We’re listed in the yellow pages under”

mercial, especially if your guarantee distinguishes you from the competition.

Location Information – In local retail commercials, it is a good idea to give directions. These directions must be clear and as simple as possible (complicated directions are a waste of airtime). If the store has many locations, urge viewers to consult their phone books for the location nearest them, “We’re listed in the yellow pages under” At a minimum, say your store name twice and address once towards the end. 800 numbers should also be repeated at least twice.

Price & Payment Options – If asking for payment directly in a commercial, to make

this easier, tell people, “Have your VISA card ready when you call.”

Super Imposed Information – Super-impose words over images such as slogans, toll free numbers, payment options, your addresses and even a location diagram.

NOTE If the super imposed title is in anyway unclear, remove the background and replace it with a plain black background.

Toll Free Numbers – If you want viewers to call or write to order a product or request more information, announce this at the beginning of the commercial. Say, “Get paper and pencil ready to take advantage of this special TV offer.” Few people keep a notepad handy while they watch TV.

Say, “Get paper and pencil ready to take advantage of this special TV offer.”

TV Commercial Writing & Production Tips

Use the following strategies to improve and refine your basic TV commercial writing and production techniques:

Copy the basic structure and style of successful television ads.

In advertising, everybody learns from everybody else. Television is no different. In fact, whenever you have an hour or two to spare, sit down with a pen and paper in hand, and flip through stations, stopping whenever you see a commercial. Record the commercial on your VCR. Make notes about its content and create an index. Now, whenever you need inspiration for a commercial of your own, you have a ready resource.

Copy a popular TV ad format. TV ads, like radio ads, come in a variety of styles and structures, limited only by the imagination of the advertiser and production company. Here are some of the more popular formats:

- *Animation's or Cartoon TV Ads* – Cartoon ads pull well with children but poorly with adults. They also tend to be very expensive to produce.
- *Announcement TV Ads* – This type of ad is cheap to produce and with the right script can be very powerful. However, it's limited in its application.
- *Camera Involves Audience TV Ad* – In

Choose visuals that tell a story. When writing your TV commercial script, keep in mind that you want the eye to read the commercial as well as listen to it. To do this, you must make the movement in the commercial visually appealing and as if telling a story.

SUPERTIP

this type of TV commercial, the camera takes the viewer on a journey through the point of view of the camera.

- *Comparison TV Ads* – In this type of ad, a direct or indirect comparison is made with your product and the competitors'.
- *Continuing Character TV Ads* – Creating recognizable TV commercial characters such as the “Maytag Repairman” and the “Jollygreen Giant” is an extremely effective to build brand recognition.
- *Demonstration TV Ads* – This type of TV ad shows how a product works by conducting side by side comparisons with another product, or by showing before and after

pictures of a problem solved by the product. Demonstrations can also show people new ways to use a product. Honest demonstrations are generally very effective at building support.

- *Emotional TV Ads* – Nostalgic, charm or sentimental ads (like AT&T’s long distance “Reach Out and Touch Someone” commercials) can be used to build company support.
- *Famous Celebrity Endorsement TV Ads* – If you use a celebrity, on camera or voice-over, identify the celebrity with a voice-over introduction or with a superimposed title (i.e., Bill Cosby for Jell-O Pudding). A large number of people will not recognize celebrities unless you identify

Humorous TV Ads – Use humor to hold people’s attention, but never forget to include a strong sales message along with it.

them. And they will not be impressed or swayed by the celebrity unless they know who he or she is.

- *Humorous TV Ads* – Use humor to hold people’s attention, but never forget to include a strong sales message along with it.
- *Interview TV Ads* – In this type of ad, fictional characters, famous personalities or people on the street, are interviewed for their reactions and opinions.
- *Jingle TV Ads* – Catchy, jingle ads can catapult a product over its competition.
- *Life-style TV Ads* – In this type of TV commercial, the focus is on user and how the product fits into his or her life

style.

- *Problem/Solution TV Ads* – This type of ad is very common for the promotion of kitchen products and the like. Simple and straightforward to produce.
- *“Reason Why” TV Ads* – This type of ad lists the reasons why people would buy the product.
- *Slice of Life TV Ads* – This type of TV commercial is like a miniature play centering around the lives of two or more people and how your product or service benefits them.
- *Stand-up Presenters TV Ads* – If you are on a budget, either you or a hired actor can simply stand up and deliver a straightforward sales pitch.

Serious Drama TV Ads – In this type of TV commercial, the focus is creating empathy with the audience.

- *Testimonial TV Ads* – People more readily believe praise for a product when it comes from a customer or a third party rather than from a manufacturer.
- *Vignette TV Ads* – In this type of TV ad, still photo shots are used to create a more reflective type of mood. Action is deliberately avoided to draw attention to powerful images. The choice of background music is critical.
- *Visuals as Heroes TV Ads* – In this type of commercial there are few words. The visuals do all the work.

Design the length of your commercial to be flexible. All commercials should have the flexibility of being broken down into smaller parts if necessary, depending

on how much airtime you can afford or to fit a certain time slot given to you.

To shorten a commercial, look first at the opening and closing section to see if you can eliminate long musical or visual transitions or fades. Next, check for long dissolves or other lengthy transitions within the body of the script to see if these can be replaced with shorter transitional techniques, such as cuts, or eliminated altogether.

NOTE Always begin with the long script. It is easier to cut down than to write more.

Develop your TV commercial using a storyboard. A storyboard is an abbreviated frame-by-frame summary of the major points, both audio and video. Storyboards

To shorten a commercial, look first at the opening and closing section to see if you can eliminate long musical or visual transitions or fades.

often include a series of artist's sketches, which highlight the significant actions in the idea being presented – similar to a comic strip. Generally, each sketch is four inches wide. Under it is a panel of typed copy, which gives video or picture instructions, then audio or sound instructions.

Using a storyboard helps you organize and reorganize the most important images in your commercial. It also helps you pitch TV commercial ideas to others as well as get job bids from several selected production companies.

Determine casting requirements. Being that the structure of your commercial depends highly upon who's in it, it is important to consider before you

write your commercial script what kinds of characters will be in the commercial, or if there will be any characters at all. Some casting choices you have include:

- actor playing role of principal character
- animal (principal character)
- animals (minor role)
- animated cartoon principal character
- background cast
- celebrity in minor role
- celebrity principal character
- character identified with company
- child/infant principal character
- continuing character in campaign

In a TV commercial, a screenplay replaces the body copy of a regular spaced advertisement.

- created principal character
- ethnic minority principal character
- female principal character
- male principal character
 - no principal character
 - racial/ethnic minor role
 - real person principal character
 - spokesperson on camera

Give directions to help producers of your commercial create the exact “scene” you want. In

a TV commercial, a screenplay replaces the body copy of a regular spaced advertisement. It provides not only words, but also video and sound directions that include:

- where you want the commercial to be shot
- what you want the set to look like
- what music and sound effects you want
- what you want people to wear
- what you want people to be doing as they are speaking the script (see examples on **pages 46 & 48**)

Give directions to help producers of your commercial get exactly the right “camera shot” that you want. When writing your own TV commercial you will need to master basic terminology and abbreviations used to describe types of camera shots and instructions needed to explain

Why should people go out and pay money to see bad films when they can stay at home and see bad television for nothing.

SAMUEL GOLDWYN

more precisely the video portions of your commercial. Below is a list of such instructions and abbreviations:

Camera Use – Use the following terms to describe in more detail where you want the camera to be placed and if needed how you want the camera to move while the shot is being taken:

- **PAN** – In this shot, the camera is moves across the object or scene being shot, from left to right or right to left.
- **DOWN** – In this shot the camera looks down at the scene being shot.
- **TILT** – In this shot the camera tilts up when shooting the scene.

- **ZOOM IN** – In this shot, the camera quickly zooms in on the scene.
- **ZOOM OUT** – In this shot, the camera quickly zooms out of the scene.
- **DOLLY IN** – In this shot the entire camera base is moveable because it is mounted on dolly wheels. A DOLLY movement will be slower than a ZOOM movement.
- **BOOM UP or BOOM DOWN** – In this shot your camera is mounted on an electrically operated or manually-operating crane. This gives the effect of a low level aerial view, as when you pull back from a close up of a car, superstar dunking a basketball or shot of a couple.
- **TRUCKING SHOT** – In this shot, the

camera rides along the highway with for example, a bright new-model car. This shot is often used in automotive commercials.

Distances – Use the following abbreviations to describe how far you want the camera to appear to be when taking the shot:

ZOOM OUT – *In this shot, the camera quickly zooms out of the scene.*

- **ELS** extreme long shot
- **LS** long shot
- **MLS** Medium long shot
- **MS** medium shot

- **MCU** medium close-up
- **CU** Close up
- **ECU** extreme close-up
- **TCU** tight close-up

NOTE The distances listed above are measured as you see them in your imagination. They are NOT exact. For example, an MS of a stand-up announcer might picture her from the waist up; and MCU might picture her from the shoulders up; and ECU might focus on her eyes.

Basic Transitions – Transitions from one scene to the next can be accomplished in one of two basic ways:

- **CUT** – When you specify CUT, you are asking for an instantaneous change of picture. The CUT is the most frequently used transition.
- **DISSOLVE** – When you specify DISSOLVE you are asking for the

***CUT** – When you specify CUT, you are asking for an instantaneous change of picture. The CUT is the most frequently used transition.*

fading out of one picture with replacement by a new picture. The DISSOLVE is often used to indicate some passage of time.

Other less frequently used transitions include:

- **MATCH CUT** – Using this type of transition you cut from one particular object to a similarly shaped object in a different location. This technique is sometimes used to bridge a time-location gap. For example, cutting from a MCU of the speedometer of a speeding car to a MCU of a clock.
- **MATCH DISSOLVE** – This type of transition offers the same effect as the MATCH CUT however more beautifully

and dramatically.

- **RIPPLE SHIMMER DISSOLVE** – This type of transition is used for Flashbacks or “before and after,” “cause and effect” problem and solution” demonstrations.
- **SWISH PAN or ZIP PAN** – This type of transition is used when the camera moves so fast that it completely streaks or blurs the image. The shot comes to rest focused on an object, e.g., your product.

Special Effects – The following is a list of special effects often used in commercials.

- **FREEZE FRAME** – Using this effect, no motion is shown. Your picture becomes like a photo.

FREEZE FRAME – Using this effect, no motion is shown. Your picture becomes like a photo.

- **SLOW MOTION** – Using this effect, action is filmed at a faster camera speed. The result is slow motion.
- **SUBJECTIVE CAMERA** – Using this effect the actions of the main character of the commercial is followed from their point of view by the camera, e.g., a dog chasing a ball.
- **SUPER** – Using this effect one image is superimposed over another, e.g., giving location and telephone information at the end of your commercial.
- **WIPE** – Using this effect the picture is wiped off the screen.

Give directions to help your actors give your words life. A TV commercial

script is not simply words on a page, but words spoken aloud. Words must be given life by the way they are spoken not just by their *literal* meaning. If you want your commercial actors to look a certain way when they speak your words, or use a certain tone, make sure to include these directions in your TV commercial script.

Have the focal point of one scene flow nicely to the next.

TV commercials are continuous images that when flashed rapidly create motion. Although an incoherent story line or bad acting can diminish the

I can tell you that for my Pasta Machine, \$60 to \$100 of the \$160 retail price is for media costs. (The exact amount varies from market to market.) Sometimes we don't make a lot on the initial sale, but there are so many other opportunities that come afterward: outbound marketing, the selling of customer names, and more marketing possibilities.

RON POPEIL

movement of the picture, poor editing can ruin it.

During the editing of a commercial, all the elements are pulled together into a coherent, complete production. Visually, the editor must be aware of the eye's movement. As the scene progresses, the eye should be in the same general area as the place where the last scene ended. If not, the viewer perceives the commercial as jumping around for no reason and finds it

difficult to watch. Remember, write for the eye as well as the ear.

Include a “surprise” in the structure of your commercial. TV commercials often contain surprise events or situations meant to shock viewers and grab or hold attention. To do this you can:

- open in an unusual setting / situation
- open with a surprise
- have a surprise in middle
- have a surprise at closing
- end with humor

Perfect your TV commercial script writing technique.

Below is a list of **12** different TV teleplay writing approaches and tips to improve and perfect your TV ad:

1. *Avoid cliché situations.* Avoid situations

A one- or two-minute direct-response commercial will work if your product retails for under \$30, but in most cases, the full-length infomercial is necessary for products with a higher price tag.

RON POPEIL

that may bore viewers. Try to make your commercials fresh, memorable, and a little bit different. Use offbeat casting.

2. *Be believable.* TV ad copy should inspire belief in your product not suspicion. Ask yourself: Does the commercial do a good job convincing the viewer that the product can do what the commercial promises? Are its claims believable?

3. *Be concise.* Be as concise and direct as possible. Avoid complicated sentences.

4. *Be crystal clear.* TV listeners don't have the luxury of referring back to the text. Your writing must be readily un-

derstood the first time it is heard.

5. *Be lively.* Use active verbs, as well as, colorful words and phrases.
6. *Don't use too many words.* Too many words makes the commercial sound rushed.
7. *Have a clear message or central focus.* Be single-minded and try to tell only one important story per commercial spot. Because time is limited, a commercial should stick to one main thought or sales point – “flame broiling beats frying”; “Midas installs more mufflers than anyone else”; “Cars cost less in Wetaskawin.” Only in brochures, print ads, and direct mail do you have the space you need to cover all the facts.

If your sales pitch requires a barrage of words, keep your pictures simple (viewers can only take in a limited amount of words and pictures).

8. *Keep your commercial simple.* Don't try and be too clever and original. Get straight to the point, vague openings can quickly kill curiosity. If your sales pitch requires a barrage of words, keep your pictures simple (viewers can only take in a limited amount of words and pictures). On the other hand, if you use complex graphics, keep your words to a minimum. Viewers can't handle a dazzling visual display and fast-talking announcer at the same time.
9. *Make your commercial absorbing.* People lose interest in a commercial when graphics and words are dull, and the commercial isn't benefit orientated. Think about your customer; the guy or gal in front of the

television. Is your commercial interesting and important enough to stop your customer from getting up and going to the refrigerator or the bathroom?

10. *Spoon-feed the audience, but don't insult their intelligence.*

Never assault your viewers with fact after fact. Be selective about the facts you choose. An ad presentation doesn't need to tell the whole story. It's okay to leave the viewer hungry for more information.

NOTE The script should repeat the key selling points several times.

11. *Think of the end of a commercial first and start there.* First, ask yourself what final impression do you want to leave with your viewers? Sec-

Fifteen-second commercials are usually ID or identification spots used to drive home a product's name or support longer 30 or 60 second spots.

ond, thinking in purely visual terms, work backwards and decide exactly what it is you want to accomplish.

Third, concentrate on your opening and think of a strong, simple idea to introduce your sales pitch.

12. *Use words to paint pictures.*

Television ad copy should help paint pictures in your viewers mind that complement the actual visuals on the screen. In fact, a good TV commercial needs no visuals to communicate. Its words should be able to tell a complete story all by themselves.

Use the right amount of words for your chosen commercial length. The four basic TV commercial lengths are 15,

30, 60 and 120 seconds. 15s commercials are usually ID or identification spots used to drive home a product's name or support longer 30 or 60s spots. Longer 30 and 60s commercials attempt to build preference for a brand-name product. 120s commercials are used by mail-order advertisers to sell record collections, kitchen appliance or even exercise equipment.

For TV commercials of 15 seconds in length you can only get in about 22 words; for 30 seconds, 45 words; 45 seconds, 60 words; and 60 seconds, 90 words.

NOTE TV commercials should use less words than radio ads as part of the viewers concentration goes to understanding the visuals.

Vary shot composition, but don't call for a new shot unless it adds something to the spot.

Vary your shot composition. Vary shot composition, but don't call for a new shot unless it adds something to the spot. Make all your shots seem like part of an integrated whole.

Start off by opening with a shot that establishes the scene; something that says where you are and suggest where you are going. If you open in a classroom, for instance, a closed area, achieve movement and variety by focusing on the different objects or persons in the classroom. Restrain yourself however from jumping too much as this will confuse viewers. And avoid jumping out of the classroom entirely, as this change in scenery may be too shocking (for such a short commercial).

On the other hand, if you open with a

long shot, for instance, a car on top of a distance hill, next you should cut to a closer shot, and soon after introduce the main subject.

Television Promotion Tips

Use the following strategies to improve and refine your TV promotions:

Do not try and sell books using TV. Books don't do well through TV. People need to be able to read the parts of the book to convince themselves to buy. Merchandise sells better because people can actually see the product and have an idea of what to expect.

Get feedback to reveal key selling points or problems that keep your commercial from being more effective.

Entertain your viewers. People read magazines to be informed. But they watch TV to be entertained.

Get feedback from your customers to improve your commercials. Find out

how your commercial affects your targeted audience. Get feedback to reveal key selling points or problems that keep your commercial from being more effective.

Consider the following example, a copywriter interviewed farmers to find out why his TV commercial was not selling rat poison by mail. He discovered that farmers with rat problems were embarrassed about it and didn't want the postman or neighbors to see them receive rat poison packages in the mail. The teleplay writer added a line to the commer-

cial about how the poison was mailed in a plain brown wrapper and sales soared.

If a TV ad fails, forget it. If an ad doesn't bring in orders, fix it, change it, or toss it.

Know TV station resources. To find out what your local TV stations can really do for you, learn what kind of resources they have at their disposal to help producers make TV commercials. A TV station that says it will produce your commercial as part of your airtime payment, really means nothing if their production facilities include

little more than a room, a camera and a microphone.

Most people think guys like me are making millions off infomercials, but it's just not so anymore. We did in the early days when it seemed like you could put anything on and people would buy it. Those golden days of infomercials are over. The TV exposure gets me into retail stores and onto QVC (quality value and convenience), where I make really money. On infomercials today, I do a little better than break even.

RON POPEIL

Know the extent of their music and sound effects libraries, as well as the quality and capability of their video recording equipment. In fact, it is a good idea to try and learn how to use their production facilities yourself.

Study customer reactions to your commercials. This is important in analyzing the impact of the commercial. This can be done via surveys and questionnaires.

Use local cable television stations instead of networks to sell one shot mail order items. Television can be very effective at selling one-shot items if handled properly. Air your commercial during talk shows and community affair shows for they offer the best opportunity for introducing mail order advertising. Time your ad after midnight, that's where the most impulse buyers lurk.

NOTE A direct response, direct sale TV commercial of 120 seconds will outpull a 60 second direct response commercial better than two-to one.

Going into the infomercial business today is a great way to lose money. Let me warn you that twenty-nine out of thirty people who go into infomercials lose their shirts. You don't hear about people losing money in infomercials; all you hear about are the successes.

RON POPEIL

Use TV to create leads. Television can be used to good effect to create leads. Give a toll-free number people can call for information. Follow up this call with a DM package.

Use TV to draw attention to your catalogs or flyers. A TV support commercial can increase response from a newspaper insert up to fifty percent.

The Rise of the Infomercial

You've seen them late at night while dozing off to sleep.

They're loud, often annoying, but they work. Anthony Robbins has sold over 20 million cassettes; Susan Powers has grossed over \$100 million with her "Stop the Insanity" program; Jay Kordich

has pulled in tens of millions with his “Juiceman Juicer”; and Ron Popeil has sold almost 2 million Electric Food Deydrators.

No doubt about it, with infomercials, your sales potential can be enormous. You get 28 minutes and thirty seconds to demonstrate your product and fully explain why it helps solve problems. And the next morning, you can get a printout of how many people called in to buy your product. You have “instant” feedback on how effective your infomercial was.

However, the infomercial business is very expensive. It can cost anywhere from \$100,000 and up to produce your program. Furthermore, you then have to buy advertising time on TV stations which can be

very hard to get and has become increasingly more expensive. In fact, more and more people are losing their shirts on infomercials.

Running a Successful Infomercial –

To run a successful infomercial you must have the right product at the right price. This product must also be needed by lots of people and really solve the problem you say it does. Furthermore, you have to be able to move quickly on it, because someone out there is going to try and copy your idea.

To run a successful infomercial you must have the right product at the right price.

Making an Infomercial – To make an infomercial, after you’ve found a suitable product, find a suitable host or presenter (don’t host the program yourself unless you have oodles of charisma). The host is

usually paid a commission on sales (if famous) or a set fee. Producing your show will then cost anywhere from \$20,000 to \$100,000+.

Next, you will have to book airtime with TV stations, normally after midnight. Buying as cheap as possible high audience TV time is critical. Every station in every market and every cable network, whether big or small, established or just starting out, will have a different formula on pricing. Rates are based on supply and demand. As the demand increases, the cost of the TV time escalates.

To test your infomercial, look for stations that can give you a per-inquiry deal (where the TV station gets a percentage of the sales instead of a airtime fee). Finally, hire

an around the clock toll-free answering service to take in orders.

Long Form TV Ads – To help coordinate your infomercial promotion, the following companies can be contacted.

In North America, it is almost mandatory that an infomercial be promoted or pushed by some kind of celebrity.
POWERPOINT

0129

Northern Lights Productions



Hawthorne Communications

300 N 16th Street
Fairfield IA 52556
515-472-3800

Quantum Marketing International

Sell-A-Vision, 550 Pinetown Road
#350
Fort Washington PA 19034
215-283-0871; Fax: 215-283-

Announcement **Radio Ad #1** for Service-Oriented Company

**Background
Music**

**Service
Information**

**Call to
Action**

Male Voice: (Over Music) “If you dislike the inconvenience of driving your car to a mechanic, you’ll like the convenience of having the Mobile Mechanic drive to your car and fix it while you’re relaxing at home. If you’re not happy with the price of having your car tuned up at a garage, you’ll be very happy with the bargain price of having your car tuned up at home by the Mobile Mechanic. Keep your car in top shape, conveniently and economically. Call the Mobile Mechanic. Find him in the white pages of your local phone directory. The Mobile Mechanic. Call him.”

Announcement Radio Ad #2 for Auto Dealership (60s)

Opening 15 Seconds: *Bensinger Ford Jingle.*

Radio Jingle

Announcer: “Halloween in upon us! But that’ not why all the other car dealers are shaking in their boots. Bensinger Ford is hacking high prices to the bone, and making Halloween a real TREAT for you! How about a bran new Turbo Thunderbird for as low as 12-9-95. A Taurus with V-6 Starting at 11-6-95. Get an all new Aerostart X-.L from 10-6-95. Just a few of the fantastic deals during this Halloween extravaganza. Stop by Bensinger Ford . . and see for yourself why the other guys don’t stand a ghost of a chance!”

Callout

Product Information

Call to Action

Jingle

Slogan

Closing 10 Seconds: *Bensinger Ford Jingle.*

Location Information

Tag: “Bensinger Ford . . Where there’s always a better deal. Highway 40 and 720.”

Dramatic Situation Radio Ad #3 for Henri Phillip Hair Salon (60s)

SFX: (Sound effects of a Cocktail Party in progress)

Woman to herself: (Oh no. It's the geek with the alfalfa haircut!

Geek: Nice party, huh?

Woman: I Just came from the Hair Designer's myself

GEEK: Hair Designer's, huh? Well, It looks fantastic. Where did you go?

Woman: Henri Phillipe, of course. (where did you go . . quickie cuts? she says to herself.

GEEK: I go to Bernie's Bargain Barber.

WOMAN: Oh Really! I'd have never guessed.

GEEK: I get their two-for-one specials.

WOMAN: How nice! (Yeah, get your hair cut and your dog groomed for half price).

GEEK: Bet you don't get any two-for-one deals at Henri Phillipe

WOMAN: NO, they do it right the FIRST time.

GEEK: Huh?

WOMAN: The experienced staff at Henri Phillipe are more than just hair CUTTERS. They're internationally trained hair DESIGNERS. They take that extra time to make sure my hair looks good on me. That's what Henri Phillip means when they say "Hair Styling for DISCRIMINATION ladies and gentleman."

GEEK: I though all hair places were the same.

WOMAN: (That's obvious) Guess you learn something new every day.

GEEK. Personally, I still like the two-for-one specials.

WOMAN: Well, there's tow of us now, and if you go away there'll only be ONE. Isn't' THAT special!

GEEK: Huh?

ANNCR: Henri Phillip . . . Creative hair design for Discriminated ladies and gentlemen .. 90349 East Harbor Drive, Henri Phillipe.

Humorous Radio Ad #4 for Marshal Field & Company (60 s)

SFX: Doorbell rings

Stepsister 1: Cinderella answer the door (cackling voice)

Stepsister 2: “Wait, Esmeralda, it’s a handsome prince, Cindy go to your room . . . hello there gorgeous.

Prince: Uh hello, I’m looking for the fair maiden that I fell in love with last night. She disappeared at the stroke of midnight and all I have left of her are these Calvin Klein jeans. She said she bought them in J.R.’s at Marshall Field’s.

Stepsister 1: That’s impossible, Calvin Klein doesn’t make jeans in junior sizes.

Prince: Well these are a size 7 and she said she bought them in J.R.s. When I find the maiden that first these Calvin Kleins I’ll make her my queen forever.

Stepsister 2: Really: Give them here, I’ll make them fit. (Sounds of struggling and grunting)

Oh, these ARE narrower in the waist and hips . . .

Stepsister 1: You’ll break the zipper, let me try . . . (GROAN) . . . ooooh it’s impossible . . .

Prince: Who are you?

Stepsister 2: Cinderella go to your room

Prince Wait, take these with you and try them on

Both Sisters (incredulously) Her try them on? (Laughter) Cinderella . . . (Laughter) (pauses followed by gasp)

Stepsister 1: Look look, they fit her perfectly . . .

Stepsister 2: It can’t be. . . (both protesting . . . fade out)

TAG: Fin new Calvin Klein cotton denim jeans no in junior sizes, in J.R.’s at Marshall Field’s.

Announcement Radio Ad #5 for Clothing Company

**Location
Information**

Announcer: *Barton's Clothiers* announces their year-end supper sale on men's slacks, suits and shirts. Yes. Barton's 2150 Sumner Street, St. Paul does it again with savings of up to fifty per cent. Save like never before on brand name clothing. For the next ten days, Barton's sacrifices profit to save you money. Dress like a king (SFX: Royal fanfare) without paying a king's ransom. Right now, get into your car, catch a jet, or hop a train, but don't miss this once a year summer sale at Barton's clothiers, 2150 Sumner Street.

**Sound
Effects**

**Call to
Action**

**Location
Information**

Humorous Radio Ad #6 for Dog Food Producer (60s)

The following ad won the Radio Commercial of the year honors in Chicago. It cost very little to produce, yet was able to successfully sell dog food at a not so generous savings.

Announcer: Ladies and gentlemen! The makers of Perk dog food – the rich, meaty, energy-giving, delicious dog food – now bring you one minute of rich, energy-giving, delicious . . . silence.

SFX: (Five seconds of silence)

Man: (Whisper) Aren't you going to say anything about the big Perk sale?

Announcer: (Whisper) Shhh! This is supposed to be silence! (Four seconds of silence)

SFX: (Four seconds of silence)

Man: (Whisper) Won't you even remind people that if they buy three cans of Perk dog good during the sale, they get five cents off?

Announcer: (Whisper) Quiet!

SFX: (Four seconds of silence)

Man: (Whisper) But this is important! Aren't you –

Announcer: (Will you be quiet!!)

Man: (Whisper) Yes, but --

Announcer:(Whisper) I mean now!

Man: (Whisper) Yes, but the big Perk sale! You've got to say something about how now is the time to stock up on Perk because people can get five cents off when they buy three cans!

Announcer: (Whisper) I'm not going to say a word! Now quiet!

Man: (Whisper) Then I'm going to say something --

Announcer: (Loud whisper) Keep away from that microphone!

Man: (Loud whisper) Listen, everyone . . . (Louder) Perk is having a big sale, and --

SFX: (Scuffling and fighting sounds. Man yells "oof!")

TV Ad #1 for Chocolate Chip Cookies (30s)

THE FOLLOWING 30s commercial, not only won first prize at the Venice TV Film Festival, but caused the advertiser to withdraw it from the air because he was unable to keep up with the demand for his product. The basic idea to be conveyed in the commercial is that this particular cookie, known as “Sports” and manufactured by a company called Carr’s, has more chocolate on it than any similar cookie. The commercial is very funny but the product is always the star. All the talk is about the product. The theme is chocolate. The commercial uses no music, has ninety-three words instead of the sixty-five and employs humor to make its point. The product retails for about seventy-five cents. It should be noted that the commercial cost about \$1,500 to produce.

VIDEO

Open with two slapstick characters facing the camera. One is tall and one is short.

Short man smiles when his name is mentioned, but loses the smile then he hears that he is a cookie.

AUDIO

(Tall man) Good evening. Sidney and I would like to prove that Carr’s Sports have the most chocolate – by showing you two ways to make chocolate cookies.

Imagine Sidney here is a cookie.

TV Ad #1 –continued–

Tall man lifts huge container marked “Chocolate” and pours real chocolate fluid onto short man.

Camera tilts down to show pool of chocolate at short man’s feet.

Cut to the two men. Tall man now carries short man, holds him above a tub marked “Chocolate.” Tall man then drops Sidney into the tub

Cut to short man’s head surfacing from the chocolate. As it surfaces, more chocolate is poured on it.

Dissolve to short man now encased in chocolate as he is lying down. Tall man stands proudly above him.

Tall man holds out a Carr’s *Sports* Package as camera zooms to close-up of it.

Hand sets package down next to short man still encased in chocolate. Man looks at package.

Now take your cookie. Cover it with chocolate.

Effective, but not much stays on. Carr’s makes *Sports* a better way.

Pop the cookie in the chocolate.

Top it up, and when it is set . . .

. . . you have your cookie with all your chocolate on it.

That’s how Carr’s makes *Sports*.

Carr’s Sports – the bar of chocolate with the cookie in the middle. Right Sidney?

TV Ad #2 Demonstration for Zoo World Pets (30s)

| VIDEO | AUDIO | VIDEO | AUDIO |
|--|--|--|--|
| <i>Shot of hand working on Christmas list . . . frustrated, scratching out socks, ties, etc. Breaks pencil</i> | Don't fret over that perfect holiday gift . . . | <i>Transition to colorful aquarium setup.</i> | Plus the fish and all the extras. All you do is, "Just add water!" |
| <i>Video Transition to close-up of water, pull back to show beautiful aquarium setup.</i> | Take a little love . . . and just add water (Sound Effect: bubbling water.) | <i>Shots of birds with people</i> | Zoo World also has the largest selection of birds in the Midwest . . . |
| <i>Zoo World exterior or logo</i> | An aquarium set from zoo world is a gift of love . . . a gift of life that will last throughout the years. | <i>Shot of small animals</i> | Plus a wide array of small animals and reptiles |
| <i>Shot showing rows of aquariums and close-ups of colorful fish</i> | | <i>Shot of interior to show how large and clean store is</i> | ZOO World . . . your "Super Pet Store." |
| <i>Shot of sample aquarium package</i> | Our holiday special packages include aquariums from 5.5 to 300 gallons . . . | <i>Logo with address and phone number of each location.</i> | Now with four convenient locations. |