

Tap Into Radio's Secret Strengths

The Battle for "Top of Mind Awareness"



ROY H. WILLIAMS

If you want to be able to offer advertisers the greatest possible reach for their money, then you need to sell outdoor advertising. If you want to sell slick production, get into television. If you want to sell

audience targeting, try direct mail. If you want to sell immediate response, then newspaper is definitely the career for you. Do you want to sell Radio? Are you sure? Then you need to be selling Top of Mind Awareness, because that's what Radio is all about.

Other media have at least one advantage over Radio, but they can't match Radio's ability to presell the customer. Echoic intrusiveness (sound) gives Radio the ability to enter the mind when the prospect is not immediately in the market for the product. And, the stability of echoic retention (memory of sound) allows Radio ads to be recalled long after visual ads are forgotten. Yet, instead of measuring the category dominance of advertisers in marketwide share of mind, Radio stations across America continue to fund ridiculous "qualitative" surveys in an attempt to prove that their station's audience is better than the next station's Radio audience. This is idiocy.

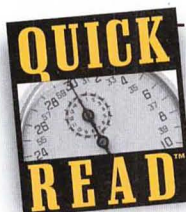
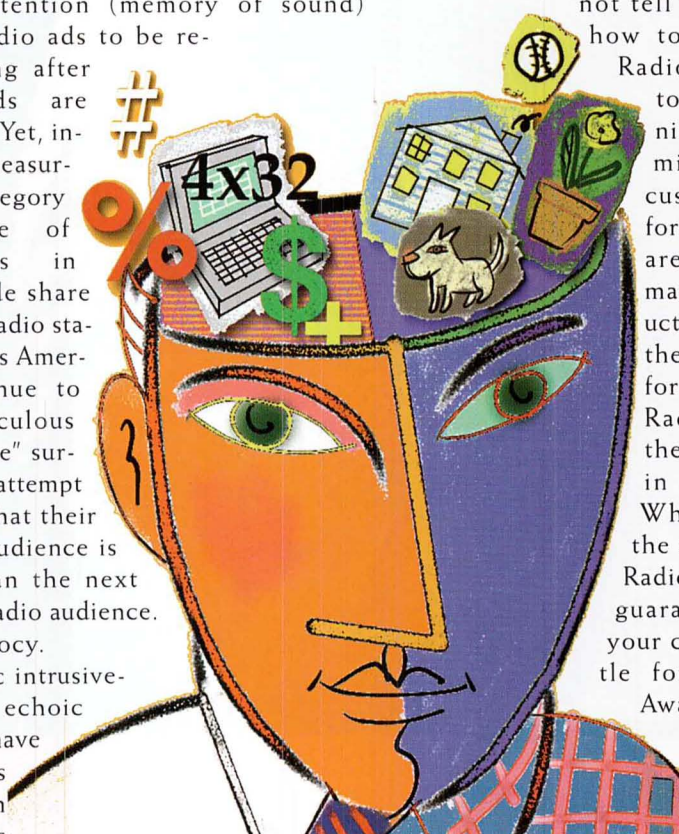
Echoic intrusiveness and echoic retention have always been Radio's

secret strengths, and format has nothing to do with it. I say "secret" strengths because most Radio reps have no clue what these things are or how to use them for the benefit of their clients. Have you ever read a survey by T.O.M.A. Research? Even when these surveys are funded by the newspaper, it is the advertisers investing most heavily in Radio who show up at the top of each product and service category. The only categories not dominated by a Radio advertiser are those categories in which no one has been willing to invest in Radio with consistency.

Why aren't we pitching, selling and measuring the one thing that Radio can deliver better than any other medium? Because most advertisers demand instant results, and most Radio reps believe "the customer is always right."

I've got an idea. Instead of promising what you can't consistently deliver, why not tell your advertisers how to get rich using Radio? Why not talk to them about winning the hearts and minds of their customers long before those customers are actively in the market for the product? Why not ask for the entire ad budget for as many 52-week Radio schedules as the client can afford in your market? Why not call upon the strengths of your Radio brothers to help guarantee victory for your clients in the battle for Top of Mind Awareness?

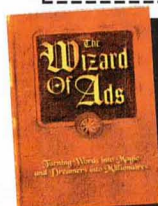
Now go sell a 52-week schedule. ☑



▲ Do you want to sell Radio? Then you need to be selling Top of Mind Awareness, because that's what Radio is all about.

▲ Echoic intrusiveness (sound) and echoic retention (memory of sound) have always been Radio's secret strengths for preselling the customer.

▲ Why aren't we pitching, selling and measuring the one thing that Radio can deliver better than any other medium?



Roy's new book, *The Wizard of Ads*, is available in bookstores nationwide and is rapidly climbing the charts to become the best-selling business book in

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Cost Per What? Selling the Right Schedule



ROY H. WILLIAMS

I'm discussing the future of Radio with three executives from one of America's most progressive broadcast groups when we are interrupted by my receptionist, who tells me I have a call. I ask Geoff, John and Dennis if they can excuse me for a moment as I need to increase my Radio presence in a major northern city.

"No problem," they say laughingly, "It will be interesting to watch a Radio buyer in action."

When my phone conversation is over, a gloom seems to have settled over my friends. John Cullen looks like he might be about to cry. His normally booming voice is almost a whisper: "Roy, what did we just see happen?"

Not understanding what he means, I stare at him blankly. Then Geoff Armstrong speaks: "It sounded to us like you were offering to increase your spending by 50 percent if the rep could show you a schedule that would give you 50 percent more weekly frequency."

Still staring blankly, I nod in the affirmative. Now John speaks again: "It sounded like he was trying to force you into a conversation about spot rates and cost per point."

Now I see what's troubling them.

"I was talking 'reach and frequency,' and the sales rep was insisting that we talk 'cost per point.' Is that what's got you bothered?" All three heads begin nodding slowly in unison.

After a thoughtful pause, Dennis Seely speaks: "How often does this happen?"

I tell the truth. "About 90 percent of the time."

"And you currently have annual contracts with more than 550 Radio stations in 38 states?"

I nod yes again. For a moment, all three seem to forget that I am in the room as they look quietly at one another. The unspoken question seems to be, "How did Radio let this happen?"

Geoff, John and Dennis are troubled because they know that Radio schedules should be proposed and considered according to their reach and frequency. That's how Radio works. Advertisers who buy gross rating points will nearly always reach too many people with too



"Which is the better schedule, the one that reaches 100 percent of the people and convinces them 10 percent of the way, or the one that reaches 10 percent of the people and convinces them 100 percent of the way?"

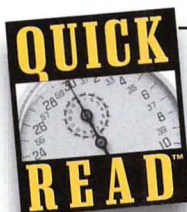
little frequency. Radio then gets blamed for a failure that was the result of a media buyer's poor scheduling.

When a media buyer purchases 100 gross rating points, what has he done? Did he reach 100 percent of the city one time each? Fifty percent of the city twice? Twenty-five percent of the city four times? Ten percent ten times? Or a single percent 100 times? *Each of these schedules looks exactly the same when buying cost per point.*

Which is the better schedule, the one that reaches 100 percent of the people and convinces them 10 percent of the way, or the one that reaches 10 percent of the people and convinces them 100 percent of the way? Both schedules offer the same number of gross rating points and cost the same amount of money. The only difference is that the plan with frequency will work, and the other one won't. Success flows from copy and frequency.

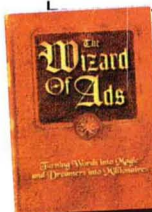
Are you letting your advertisers buy too little frequency? Have you bought into the myth of "media mix?" Are you letting Radio take the blame for a media buyer's poor scheduling?

That rep in the major northern market hasn't gotten back to me yet. The word on the street is that he's frustrated with me because I don't know how to buy Radio. ☐



reach and frequency.

- ▲ Radio schedules should be proposed and considered according to their reach and frequency.
- ▲ Advertisers who buy gross rating points will nearly always reach too many people with too little frequency.
- ▲ Success flows from copy and frequency.
- ▲ Don't let Radio take the blame for a media buyer's poor scheduling.



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The Key to Branding: An Emotional Anchor



ROY H. WILLIAMS

"Branding" is the hot, new buzzword favored by smooth-talking ad people who speak as though it were something new and mysterious.

So far, I have yet to find even one of these empty suits who has the slightest idea of how branding is accomplished. Yes, I'm angry about it.

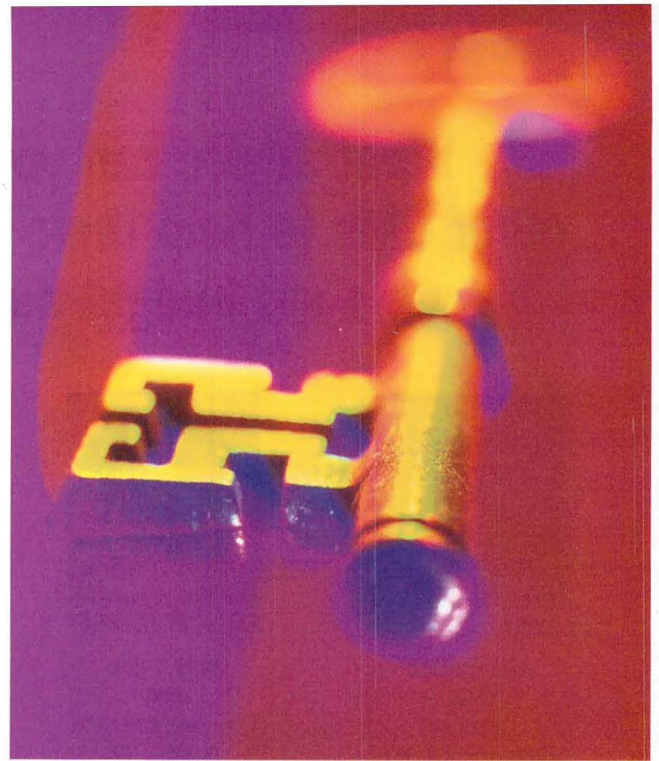
Branding is far from new. Ivan Pavlov won a Nobel Prize for his research into branding in 1904. Remember the story? Day after day, Pavlov would ring a bell as he rubbed meat paste onto the tongue of a dog. The dog soon began to associate the taste of the meat with the sound of the bell until salivation became the dog's conditioned response. In psychological terms, this is known as "the implantation of an associative memory." In other words, it is "branding" in all its glory.

There are three keys to implanting an associative memory into the mind of your customer. The first key is consistency. Pavlov never offered food without ringing the bell, and he never rang the bell without offering food. The second key is frequency; Pavlov did this day after day.

The third key, anchoring, is the tricky one. When implanting an associative memory, the new and unknown element, the bell, has to be associated with a memory which is already anchored in the mind, the taste of meat. Frequency and consistency create "branding" only when your message has been tied to an established emotional anchor.

Pavlov's branding campaign was anchored to the dog's love for the taste of meat. If the dog did not love meat, the frequent and consistent ringing of the bell would have produced no response other than to irritate the dog.

If I say, "It's a Norman Rockwell kind of restaurant," you immediately think of the place




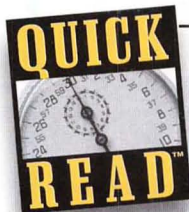
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as being cozy, happy, warm, innocent and kid-friendly, right? Your assumptions about the restaurant are anchored to your feelings about the art of Norman Rockwell. Frequently and consistently associating the restaurant with Norman Rockwell would be to implant an associative memory in your mind, branding.

I was seated on a plane next to a marketing executive from a large computer company. She told me that her company's new \$14-million branding campaign was built upon the consistent use of the same three colors in all their brochures and magazine ads.

I predict that this woman will be soon be waving good-bye to her money as it drifts away on the tide. With \$14 million on the line, I would have tied my company and its identity to a stronger anchor.

If you desire a specific response, you must tie your identity to an emotional anchor that is already known to elicit the proper response. If you make such an association with consistency and frequency, branding will occur. But, don't expect too much too soon. It takes a lot of repetition to train the dog to salivate at the sound of your name. Do you have the patience, Pavlov? 

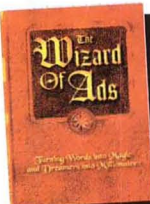


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Custom-Build Your Ads

One Size Does Not Fit All



ROY H. WILLIAMS

After speaking from his heart for nearly an hour, Frank smiles and says, "Thank you for letting me be with ...," but the rest of his words are

drowned in thunderous applause. Stepping back from the podium, Frank sees a hand raised at the back of the room.

"Yes, do you have a question?"

A distinguished gentleman steps into the aisle, then looks at Frank and says, "While I appreciate the personal philosophies you've shared with us this afternoon, certainly a man in your profession must recognize the value of solid facts." The man delivers a second, stinging jab: "Why has no reputable university embraced your theories? Why haven't you been asked to speak at Harvard?"

Smiling, Frank replies instantly, "Harvard? Harvard takes perfectly good plums as students and turns them into prunes."

The man in the aisle retorts, "But the facts. You speak as though there are things more important than the facts." Frank says quietly, "The truth is more important than the facts."

I have been told that the applause still echoes in that room.

Frank's instinctive grasp of complex relationships and his unique ability to find beauty in even the most ordinary places would have made him one of the greatest ad writers of all time. But Frank Lloyd Wright was not energized by the music of words. His artistic rhythm pulsed to the beat of concrete and steel. "Every great architect is — necessarily — a great poet," he said. "He must be a great, original interpreter of his time, his day, his age."

Like every great ad writer, Frank shunned "one-size-fits-all" solutions and steadfastly refused to begin a building's design until he had first explored the building site and met the people who would occupy it. Had he chosen to become a writer instead of an architect, his ad




campaigns would have been as uniquely tailored as his buildings. He would have moved us with ads that we did not even recognize to be ads.

Are your ads tailored to fit the client? Or, are you still following the idiotic formula that says, "Say the name of the client seven times and include the contact information three times in every ad"? Are you taking the time to understand the appeal of the client's product so that you might know how to speak to his customer? Or, are you simply handing the production director a series of "facts" you scribbled on the back of a napkin?

Now I can hear you thinking, "But it's not my job to write the ads. I only sell them."

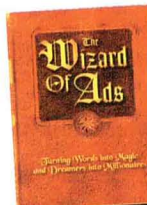
I reply, "Do you want to be a Radio professional or merely a sales professional?" If you answer, "Sales professional," please start selling something else. It's because of people like you that thousands of business owners are saying, "I tried Radio and it didn't work."

Frank also had an intuitive understanding of the nine secret words* of every Wizard of Ads. "Early in life," he said, "I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance and have seen no occasion to change."

Though he never penned a single word of advertising, Frank Lloyd Wright remains a legend among Wizards of Ads; they know him simply as "The One Who Got Away." 

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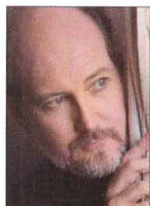
* The nine secret words from *The Wizard of Ads* are, "The risk of insult is the price of clarity."



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If You Want to Sell it ... Don't be Predictable



ROY H. WILLIAMS

When Americans are in a funk, we say we've got "the blues." Yet, an Israeli will say she is "meduchdach," while an Italian will be "scoraggiato." A Japanese person calls this feeling "yuuutsu," while a German will say he is "niedergeschlagen."

The American expression "the blues" is the only phrase which refers to a color, yet each of these people is attempting to describe

mental image, the verbal jigsaw puzzle moves to Broca's Area, where the selected words are arranged into understandable sentences. Only after the puzzle is assembled in Broca's Area are we finally able to "speak our mind."

When Wernicke attaches the "usual" words and Broca arranges them in the "usual" order, the result can be painfully predictable: "Merlot is more full-bodied than Cabernet." But, a little extra effort by Wernicke and Broca changes this boring sentence into an electric one: "Cabernet tastes of sunshine and rainbows while Mer-




exactly the same feeling. The mental image of boredom and mild depression is the same for each of them. They have simply attached different words to it. Neurologists tell me that such wordless, mental images are the universal language of all humankind.

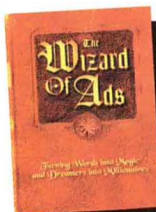
But, if the whole human family thinks in the same language, then why do we speak in so many different ones? According to cognitive neuroscience, our thoughts are composed of neither words nor pictures. Human thought is a speed-of-light progression of mental images. Each one is a complex composite of sound, shape, texture, color, smell, taste and mood. Different languages are created only when different words are attached to these mental images in Wernicke's Area of the brain, a specialized part of the cerebral cortex.

Once a word has been attached to each

lot is foggy, dark and Gothic." Now, everyone at the table is scrambling to have a taste.

While none of the neurologists I've consulted can positively confirm or deny it, I am convinced that while a speaker uses Broca's Area to arrange his words into understandable sentences, the listener uses Broca to anticipate and discount that which is predictable. When your listener hears only what she has heard before, it's difficult to keep her attention.

When speaking or writing, think of Broca's Area as a theater stage for your performance in the listener's mind. Think of Broca as a theater critic determining whether or not to walk out on your play. If you will present your play on this mental stage and gain the smiling approval of the judge, you must electrify Broca with the thrill of the unexpected. "More full-bodied" just causes Broca to be "niedergeschlagen." 



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You Must be Present to Win:

Writing for the Here and Now



ROY H. WILLIAMS

Andy Carroll walks the sidewalk of the strip in Las Vegas, never noticing what surrounds him. Bathed in unthinkable watts of neon splendor, casinos rise from the earth like palaces in a dream. People walk past him dressed like royalty in the night. Andy Carroll looks at his watch and yawns.

Hoping to find something to eat, he walks into a casino and spies an obscure little sign that says, "You must be present to

instinctively: "Tall and tan and young and lovely, the girl from Ipanema goes walking, and when she passes, each one she passes goes a-a-a-h..." (*The Girl from Ipanema*, Norman Gimbel)

"Whose woods these are I think I know. His house is in the village, though; He will not see me stopping here to watch his woods fill up with snow." (*Stopping By Woods On A Snowy Evening*, Robert Frost)

"I am running" (present tense) conjures an image far more powerful than "I will run" (future tense) or "I have run" (past tense). Present-tense verbs also gain power from the



win." Frozen, Andy points to the sign and announces to the room, "That's one of the most poetic things I've ever read in my life."

The Power of the Present

Andy Carroll is a Radio writer learning to live in the now. He knows that "being present" is the key to winning in far more ways than one. Andy is winning friends everywhere due to his ability to "be present" when listening to others. He's making people feel good by giving them his undivided attention.

As a writer, Andy has also discovered that using verbs in the present tense is the key to winning the attention of the public in an "over-communicated" society. As a result, Andy now writes in the present tense and puts his listeners "on the scene."

Songwriters and poets often do this

fact that they are used so rarely. The human mind takes delight in the unexpected.

The Art of Audacity

Joe Romano and I step into a fine Italian restaurant called "Onofrio's" and see a sign displayed prominently in the lobby: "This restaurant is highly recommended by the owner." Audacity is another literary tool which leverages the power of the unexpected. Audacious statements have far more impact than those which are "predictable."

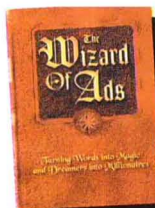
Are you doing only what is predictable?
Are you writing and speaking in the past and future tense?

Are you avoiding audacity for fear that someone might be offended?

Are your listeners walking barefoot because you bore the socks off them? ☹

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You Gotta Hear It To Remember It



ROY H. WILLIAMS

Have you ever stopped to consider why Congress voted in 1970 to outlaw the use of *sound* to sell tobacco?* No one in America has *heard* a Radio or television ad for tobacco since January 1, 1971. Yet,

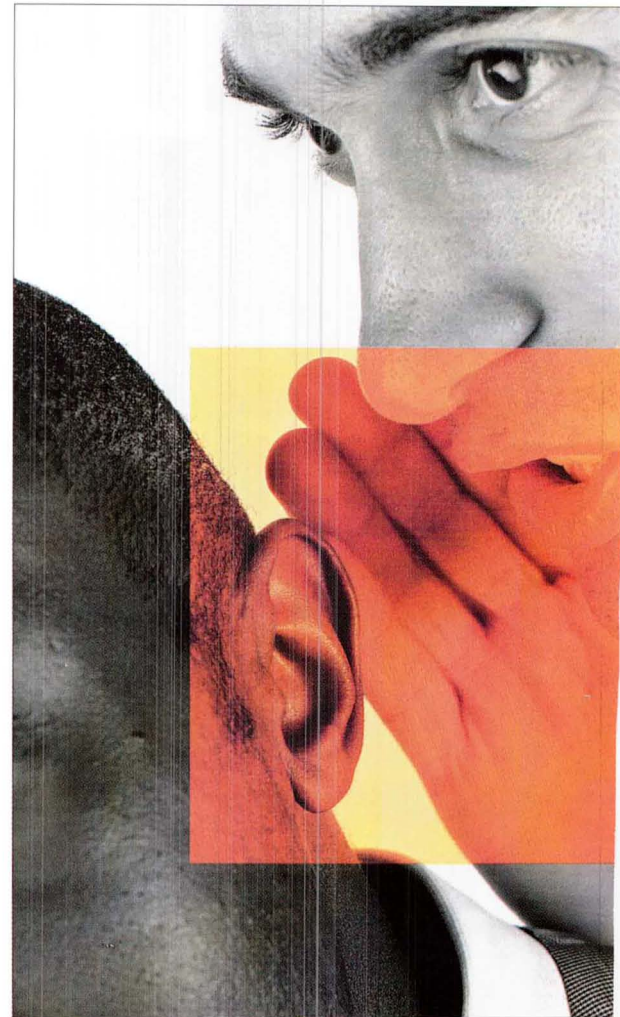
most adults born prior to 1960 can still sing, "Winston tastes good, like a ...," though not a single one of us ever intended to learn that melody.

Interestingly, the government has never placed any restrictions on the *visual* advertising of tobacco. Tens of thousands of full-color magazine ads and full-page newspaper ads have appeared, and hundreds of thousands of billboards have been planted from coast to coast. Colorful signage has been installed at sporting events, and every convenience store in America is plastered with posters and expensive point-of-purchase displays advertising tobacco.

But all of these things combined have not been enough to overcome the silence. Though visual advertising receives billions of tobacco dollars each year, they've never been able to compensate for tobacco's loss of the semi-hypnotic effects of sound. The tobacco companies have learned painfully that it's difficult to win our hearts when they have been denied access to our ears. (The government is smarter than you realized, right?)

You hear even when you aren't listening. That's why you could always repeat what the teacher had just said every time she stopped and asked, "Are you listening?" (Even though you hadn't been). You hear even when you're fast asleep. How else would you know when there's a prowler in the house? Sound is intrusive, and the memory of sound is awesome.

Neurologists tell us that what comes through our ears will remain in our minds for nearly five full seconds before it begins to fade. Conversely, information that enters the eyes is gone in less than a second. This is



why eyewitnesses can always agree on precisely what they *heard*, but none can recall with clarity quite what it was they *saw*. By the time an eyewitness realizes the importance of what they've seen, the critical one second has passed, and any clear memory of what was seen is gone.

The greatest liar who ever lived was the one who first said, "One picture is worth a thousand words." Don't you ever believe it.

**Recently, Skoal/Copenhagen withdrew its sponsorship of professional rodeo when rodeo announcers were informed that they could no longer mention tobacco sponsors over the loudspeakers.* 📻

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Emotion Is A Killer

Write Ads That Bite



ROY H. WILLIAMS

I'm watching the hit movie *Jaws* from the back row of a theater in 1975. The scene on the screen is quiet and calm, without a hint of trouble on the horizon. The actors, who are on a boat, are engaged in uninteresting dialogue while they float lazily under sunny skies. It's time to go for popcorn.

As I'm about to step from the darkness of the theater into the bright lights of the lobby, I hear a collective, strangled gasp. I look behind me to see 400 people floating above their seats in a series of spastic positions worthy of *Seinfeld's* Kramer.

The shark has unexpectedly leaped into the back of the boat, terrifying everyone watching. A moment later, as 400 posteriors land back in their seats, I realize that everyone watching was emotionally in that boat when the shark sprang out of the water.


Wait a minute. Intellectually, these people know they're not in the water. They know it's only a movie. They know it's a mechanical shark. (If I'm a character in a cartoon drawing, this is the moment when the little light bulb appears over my head.)

Intellect and emotion are not connected. Consequently, ad writers must choose whether to speak to customers' *intellect* or to their *emotions*. Rarely is it wise to try to do both.

Good intellectual ads will suggest to customers that they make a decision based on new information. Then, the ads will substantiate their claims with indisputable evidence. But, intellectual ads are rarely as productive as the ones which engage our emotions.

Is there a time when an advertiser should speak to the intellect? Absolutely. It's just doesn't come as often as most advertisers believe.

An emotional ad is one that reminds customers of something they've always known or long suspected. Emotional ads will build on the foundation of the customer's own experience while subtly inserting a new perspective.


Do your ads speak to the customers' minds or to their hearts? Are you more likely to win them with intellect or with emotion? These are the questions you must answer before you set pen to paper. 

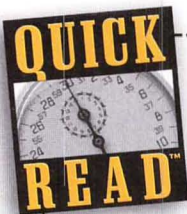
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As a result, the customer will have new feelings attached to the product or service featured in the ad. Psychologists call this "associative memory."

We usually do what *feels* right, then use intellectual logic to justify what our emotions have decided. Then, we tell ourselves that we've made the intelligent decision.

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Writing Ads For Today's Female

Subtlety Through Nudity



ROY H. WILLIAMS

Consider the following Radio ad:

Client: She wakes up Saturday morning at 6:45 and pours herself a cup of coffee. At 7:00 a.m., she begins making breakfast for the kids and

by 8:15, she's cheering them on at their soccer game.

By 10:30, she's in the backyard working in the garden. She barely has time to shower before meeting her regular foursome for 18 holes at the country club, where — at precisely 3:46:17 p.m. — she putts for a birdie on the 18th hole.

She returns home for another quick shower. By 5:30, she has slipped into a dress for an evening at the symphony, to be followed by a soiree across town at the home of a friend. (pause) And what watch does she wear throughout the day, from garden to golf course to symphony?

Why, a lady's Rolex, of course. Rolex — the only watch as versatile as the woman who wears one. (Pause) I'm Roger Levi, and I've got a Rolex for you.

Announcer: Your Rolex is waiting patiently for you to come and pick it up ... at Kruckmeyer and Cohn, your official Rolex jeweler in Evansville, Indiana.

Client: How long will you keep it waiting?

Masculine heroism, such as climbing Mt. Everest, is easily defined. But, how do women define the heroic female? The answer, in a word, is "versatility." Today's heroic female is the one who can "do it all" and still be a woman. Today's heroic female can be as tough or as soft as the situation demands. She can be a gardener, a golfer, a businesswoman, a mom.

The genius of this ad lies in its sequencing of mental images and its ongoing references to time. Long before you know its an ad for a watch, you hear "6:45, 7:00 a.m., 8:15, 10:30" as the ad copy outlines the busy day of our heroic woman.




The ad then focuses on her "putt for a birdie" with a specific time reference: "3:46:17" — the number of minutes and the number of seconds past the hour. These references help create a deeper awareness of the importance of time.

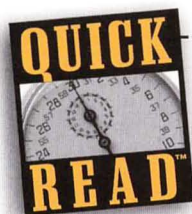
Equally important are the mental images created by the words in the ad. Because he states that it is "Saturday morning" in the opening line, the writer does not have to reveal whether the woman is employed or is a lady of leisure. The goal is for both woman to feel included.

We also don't know whether she is married or single. We further honor the woman by our assumption that she can buy the watch for herself and does not need a man to buy it for her. These are the images the female listener sees.

But, what mental images does the typical male listener "see" as he hears this Radio ad? In all likelihood, he sees the woman he loves standing naked under jets of warm, soapy water in the shower. Twice. (Once after gardening and again after golfing.)

Though thoroughly innocent and in perfectly good taste, these mental images of female nudity are contained in the ad, nonetheless. The sexual tension is heightened further by the closing statement, "How long will you keep it waiting?"

Would it surprise you to learn that as many men as women buy ladies' Rolexes as a result of hearing this ad? Used with subtlety, associative memory is a powerful thing. Are you using it in your ads? 



▲ Today's heroic female is the one who can do it all and still be a woman.

▲ Today's heroic woman is a busy woman.

▲ Appeal to this listener by creating awareness of the importance of her time.

▲ Never assume anything about this woman.

▲ Subtlety in your ads will work with this audience.

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Have You Calculated The APE?

The Most Powerful Article I've Ever Written



ROY H. WILLIAMS

The APE is short but very powerful. With long arms that reach into scheduling, copywriting, production and customer reputation, it can predict with uncanny accuracy the success of any ad campaign. The APE

is the Advertising Performance Equation: $S \text{ of } V \times IQ^* \times PEF^{**} \times MPo = \text{Sales Volume of the Advertiser.}$

To understand the APE better, you must consider the three separate equations it combines:

Share of Voice $\times IQ^*$ (Impact Quotient) = Share of Mind;

Share of Mind $\times PEF^{**}$ (Personal Experience Factor) = Share of Market; and

Share of Market $\times MPo$ (Market Potential) = Sales Volume of the Advertiser.

* The Impact Quotient for an ad which is "average" is 1.

** The Personal Experience Factor for a customer which is "neutral" is 1.

IQ scores and PEF scores can rise by tenths of a point to a maximum of +3.0 and fall to a minimum of -1.0.

Share of Voice is an advertiser's percentage of all advertising done in that business category. If your client advertises and their competitors do not, their Share of Voice will be 100 percent. Share of Voice can be calculated for the marketplace as a whole, for a single medium, or even for a single station.

A greater Share of Voice is the result of a properly focused ad budget. It is the sales rep's job to convince the client to invest in a greater Share of Voice.

Impact Quotient is an ad's power to convince. This can range above and below 1. The Impact Quotient is solely in the hands of those who write copy and do production. How often is your station's failure the result of weak and uninspiring ads?

Share of Mind is Share of Voice which has been adjusted in the mind of the customer by the Impact Quotient of the ad. It's not unusual for an advertiser to have a smaller Share of Voice due to spending less money than competitors, yet still have a greater Share of Mind as the result of ads with a higher Impact Quotient.

Personal Experience Factor is a customer's personal experience with the advertiser, or knowledge of the advertiser's reputation. Perfect neutrality scores a PEF of 1. The growth or decline of a business will ultimately follow

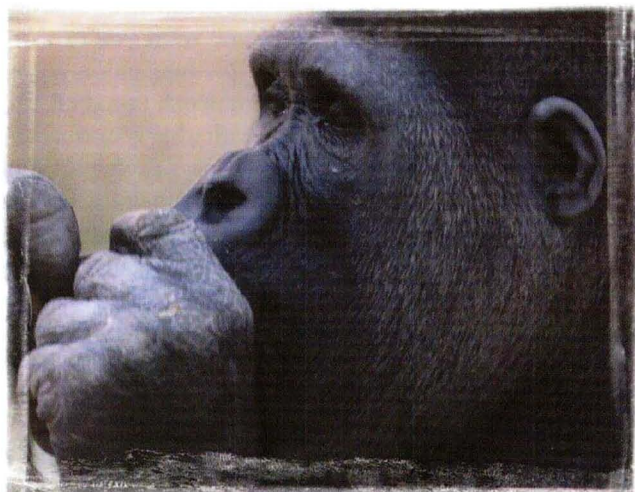


PHOTO BY DONOVAN GUTIERREZ

This ape can't do the math, but your APE can bring your station a ton of "bananas."

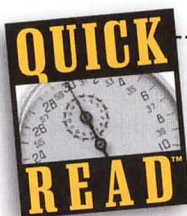
a company's PEF as it rises and falls above and below a score of 1.

A PEF score cannot be changed through advertising. Don't let the client blame your station for a lack of response when the real problem rests wholly within his or her own company.

Share of Market is the advertiser's percentage of business in that business category.

Market Potential is the total dollars available in a business category.

Calculate the impact on Share of Market and Annual Sales Volume for an advertiser with a PEF of 1.8 vs. an advertiser with a PEF of 0.6. (Hint: The company scoring a 1.8 will get three times the results from its advertising.)



▲ The APE is the Advertising Performance Equation: $S \text{ of } V \times IQ^* \times PEF^{**} \times MPo = \text{Sales Volume of the Advertiser.}$

▲ It is the sales rep's job to convince the client to invest in a greater Share of Voice.

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▲ A Personal Experience Factor score cannot be changed through advertising. Don't let the client blame your station for a lack of response when the real problem rests wholly within his or her own company.

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Is Your Copy Exploding?

Handle Your Ads With Care



ROY H. WILLIAMS

Jingles, drama, testimonials and humor are the nitroglycerin of Radio. Used properly, these tools have the power to move mountains for you. Handle them carelessly, and they'll blow up in your face.

If Radio is "theater of the mind," then Broca's Area of the brain is the stage upon which all such dramas are enacted, and Broca himself is the theater critic who decides whether to turn thumbs up or thumbs down on your little play. Radio drama gives us the power to compel by tapping into the customer's imagination.

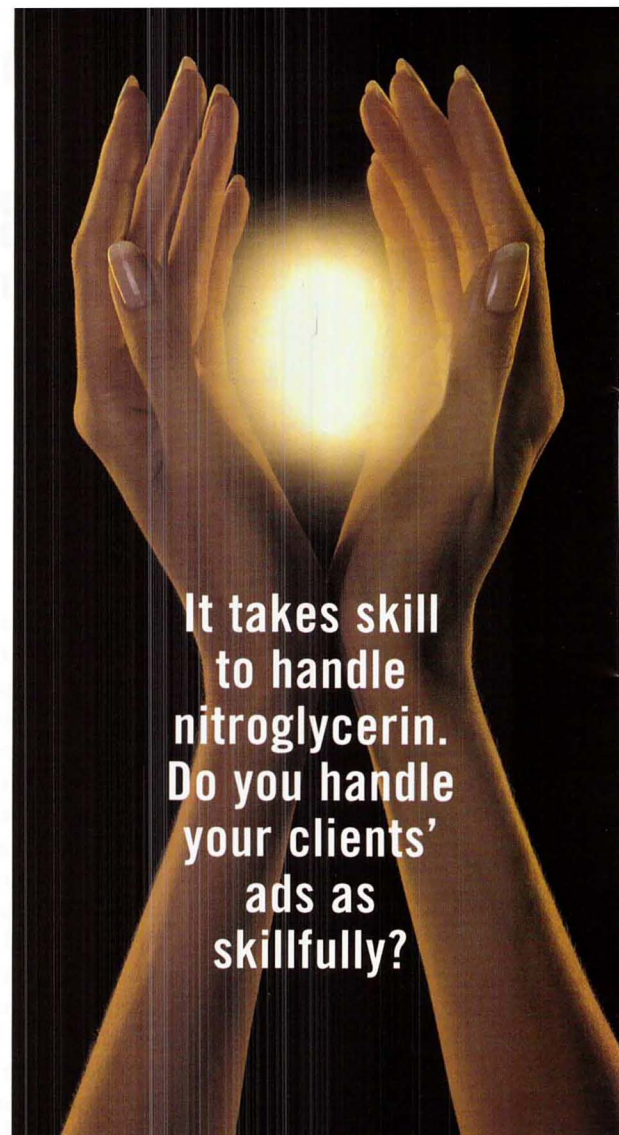
Can you produce a dramatic reenactment that won't be perceived as transparent and contrived? Seen by the listener as a clumsy attempt to manipulate them, predictable drama is insulting and counterproductive. No one likes to feel manipulated.

Musical jingles can surprise and delight Broca, but they more often put him to sleep. There's nothing more memorable than a masterful jingle and nothing more empty than a jingle that's average. Too many jingles are average.

Humor can sharpen the point of an ad like no other knife on earth, but it's just as likely to blunt your point and make the ad unproductive. Is the humor of your ad motivated? Does it reinforce the principal point of the ad, or is it merely a gratuitous distraction? Often, the customer will remember the humor, but nothing else about the ad.

Is your goal to entertain ... or to persuade? Whether "real" or scripted, testimonials are simply another form of Radio drama. Though your testimonial may be authentic, unrehearsed and unsolicited, this does not require the public to believe it. If the finished testimonial isn't utterly convincing, you should drop it like a hot rock.


A convincingly written and produced "pretend" testimonial is better than a genuine testimonial from an actual customer when the customer sounds like he's reading a script. Never attempt to create a musical jingle or use drama, humor or testimonials in your ads unless you are prepared to walk away from the effort should the



**It takes skill
to handle
nitroglycerin.
Do you handle
your clients'
ads as
skillfully?**

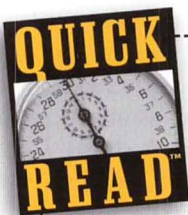
result fall short of the mark. Would you be willing to discard a finished ad that missed the bull's-eye, or would you feel compelled to use it anyway?

Extreme caution is essential when handling things of great power. There is a law of thoroughbred horses, nuclear physics, racing engines and fame that is equally true in Radio: "The greater the power, the more difficult the control."

It takes skill to handle nitroglycerin. Are you sure you're ready for it? 

Wizard of Ads Academy is a new training series from Radio Ink and Williams Marketing. Presented in a series of videotapes, the first two lessons, "The Brain" and "Branding," will be available in August 1999. New videos will be shipped every 45 days thereafter until the training series is complete. Graduates of the video academy will be eligible to travel to the Wizard's headquarters in Austin to be tested and certified as Wizards of Ads. For complete details and a free video demo tape, call Trish Miller at Williams Marketing 512-295-5700.

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▲ There's nothing more memorable than a masterful jingle and nothing more empty than a jingle that's average.

▲ Never attempt to create a musical jingle or use drama, humor or testimonials in your ads unless you are prepared to walk away from the effort should the result fall short of the mark.

Easy Way To Radio Riches

It Has Nothing To Do With How Many Units Per Hour You Air



ROY H. WILLIAMS

Each year, Wes Herzik and Doug Flatt buy airtime on more than 550 Radio stations in 38 states. They each talk to more than 1,000 different Radio reps in the

process. Day after day, these enthusiastic reps tell Wes and Doug, "Our station sells only nine units per hour, so your ads will be showcased."

Wes and Doug are never impressed, because they know that it's primarily the copy that determines whether an ad will be heard by the listener.

The number of units per hour allowed by the station has little to do with it.

(For some insane reason, when listeners told Radio, "We hate your ads," Radio responded by playing fewer ads — instead of teaching their people how to write better ones.)

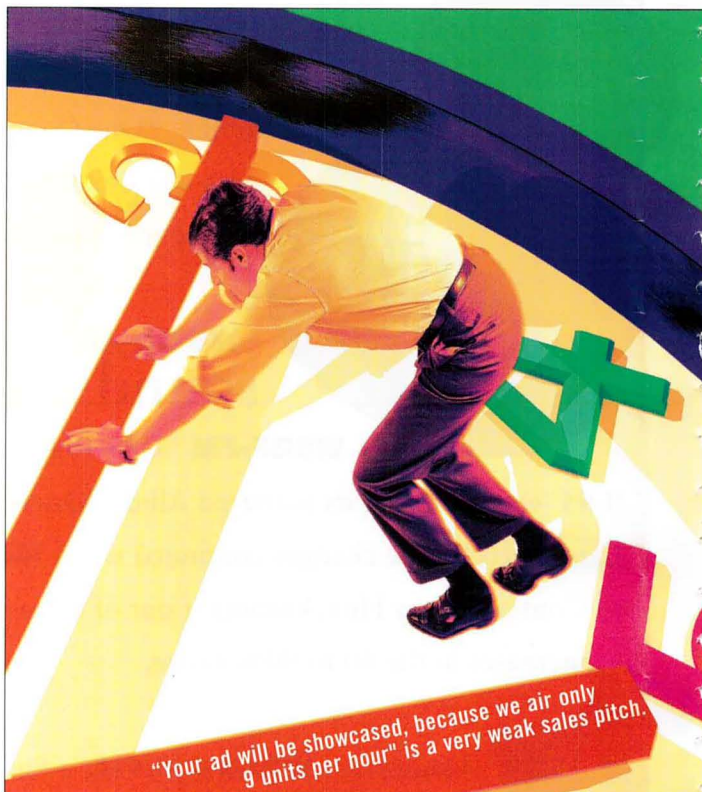
Echoic intrusiveness and echoic retention are the reasons why, each year, Wes and Doug spend millions of dollars on Radio for the clients of our firm. But, not once has a rep ever mentioned these amazing strengths of Radio to Wes or Doug.

Could it be that the reps, themselves, have simply never been told?

In my seminars to broadcast groups and state broadcast associations, I'm always amazed at the percentage of the audience who have never seen a map of the brain or been told how to implant an associative memory into the listener's mind.

The sales rep who will get rich selling Radio is the one who realizes that she or he needs to find only 25 to 30 good clients — business owners who want to do Radio right. Each of these clients will buy at least 21 spots per week, 52 weeks per year.


The clients who can afford it will schedule their spots 6:00 a.m.-7:00 p.m. each week.

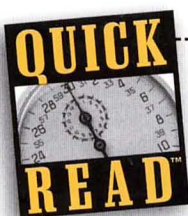


Those with smaller budgets will buy 7:00 p.m.-midnight. Those with the tiniest budgets will place their entire schedule between midnight-6:00 a.m.

But, a smart rep never sells an "every other week" schedule. She knows that it's perfectly okay to put an advertiser in a lower reach daypart, but she will never, ever reduce the frequency and consistency below 21 ads per week in any one of the three major daypart windows: 6:00 a.m.-7:00 p.m., 7:00 p.m.-midnight and midnight-6:00 a.m., 52 weeks a year.

That's it.

That's how my firm is making advertisers fabulously rich all across America: a 52-week schedule with consistently good copy. Technically, the concept is called, "Category Dominance Through Echoic Intrusiveness." The slang term we use around the office is "Radio." 



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Why O.E.S. Doesn't Work

Building Better Results With Reach



ROY H. WILLIAMS

The seminar is over. I offer to answer questions, and a hundred hands fly into the air. I point to the person whose hand shot up the quickest.

"What's the right number of times for an ad to air before it's time to change the copy?" The whole room is waiting to hear a number. I really wish I could give them one.

"Ads with an average impact quotient should be heard by the same listener no fewer than 12 times and no more than 20." While the majority look down and write, "Change copy after 12 to 20 times," the brilliant few cock their heads and stare at me like a litter of curious puppies. I smile and wait for the most curious puppy to raise a paw and ask, "What's an impact quotient?"

"The impact quotient is a number that represents an ad's power to convince the average listener. Average ads score a 1.0 and need to be heard at least three times within seven nights sleep. The greater the ad's power to convince, the higher the impact quotient and the fewer times it must be heard."

Another puppy raises a paw, "What about O.E.S.?" Ouch. Curious puppies always ask the hardest questions. "Although Optimum Effective Scheduling has been embraced by some of the brightest minds in Radio, the critical factor not taken into consideration in the O.E.S. equation is the term of commitment of the advertiser. I generally find O.E.S. schedules to be too few spots per week for a special event and too many spots per week when the advertiser is committed to the long term."

Now the puppies are barking and tumbling toward me in excitement. One of the puppies shouts, "What do you mean by 'too many spots per week?'"

I answer quickly, lest the puppies think I've blasphemed Radio. "The mistake made by



Can playing a commercial too many times drive your listeners crazy?

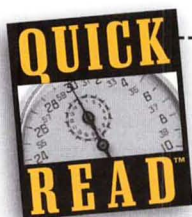
most advertisers is that they expect too much, too soon and from too little frequency. For these advertisers, O.E.S. is a step in the right direction. But, when the advertiser is committed to airing the same weekly schedule 52 weeks in a row, the O.E.S. equation usually provides weekly frequency beyond the point of diminishing returns.

"You see, there does come a point at which an advertiser should add to his reach instead of simply piling on more frequency. Until you know the impact quotient of the ad and the term of the advertiser's commitment, you really shouldn't pretend to know how many spots is enough."

I watch the puppies' heads nod quickly up and down as they write, and I begin to feel encouraged. "They get it," I say to myself with a smile.

Since its creation, Radio has been the most persuasive form of mass communication known to the human race, but it's also been grievously misunderstood, badly represented and poorly used. The future of Radio is now in the hands of the curious puppies, those eager minds not bound by the traditions of a previous generation. To them, I commit myself unconditionally. 📻

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▲ Ads with an average impact quotient should be heard by the same listener no fewer than

12 times and no more than 20.

- ▲ The impact quotient is a number that represents an ad's power to convince the average listener.
- ▲ The greater the ad's power to convince, the higher the impact quotient and the fewer times it must be heard.
- ▲ Until you know the impact quotient of the ad and the term of the advertiser's commitment, you really shouldn't pretend to know how many spots is enough.

The Truth About The Consultant Sell



ROY H. WILLIAMS

Find a Radio old-timer whose career dates back to the early '80s and ask, "Whatever happened to the consultant sell?" The fundamental problem with it was that very little consulting ever took place. Most of the time, the consultant sell was little more than a thinly disguised sales pitch, pretentious beyond belief: "Me expert. You stupid. Me here to help you be successful." As you might have expected, advertisers didn't respond well.

Stripped to its ultimate essence, the consultant sell was really just a Radio-specific version of the decades-old selling technique perfected by the late Dale Carnegie, whose book *How To Win Friends and Influence People* has now been read by more than 14 million Americans.

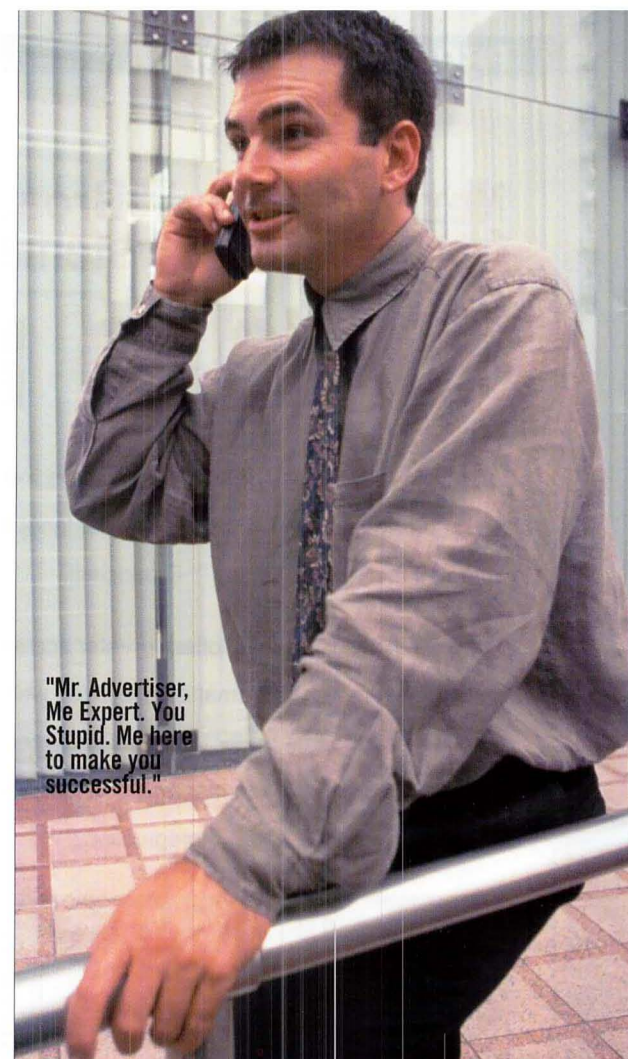
Unfortunately, relatively few of those readers were Radio reps; most were Radio prospects. As prospects became familiar with Carnegie's manipulative selling techniques, the consultant sell became a thing of the past.

Advertisers are neither naive nor stupid, and it was a mistake for Radio ever to believe they were. In its original form, the consultant sell was stupidity personified. But, the core idea behind it is exactly what Radio most needs today. Radio needs more reps who genuinely know what they're doing.

One of America's top media buyers, Robert Bordelon, said to me, "There is nothing more valuable to me than a qualified second opinion. What I don't like is when that second opinion is driven solely by the rep's self-interest."

"Why is it that when my client's target is something other than the station's strength, the rep suddenly disagrees with the marketing plan? The rep I value most is the one who not only understands his station's target, but is willing to admit when it doesn't match my marketing plan. Those are the reps whose opinions I trust."

Radio has brainwashed itself into believing that "someone else" should be responsible for providing good copy. Here's an actual e-mail I received from one of Radio's better GMs: Dear Roy — We just lost a client because we could



"Mr. Advertiser, Me Expert. You Stupid. Me here to make you successful."

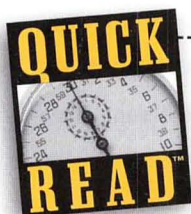
not write a piece of copy like you suggest in the book. No joke. (Name of a new, annual advertiser) bought your book after hearing the ads for it on our station. (This advertiser) bought an annual and then wanted us to write a spot. We have not been able to hit the mark, so he cancelled. I have checked to see if there are any other reasons for this and can't find any. Would you be able to call him? I know this is a bit much, but we are baffled.

Much thanks, (Manager's name withheld)

Baffled? He's baffled? I'm baffled that he thought limp, predictable copy wasn't enough of a reason to cancel a campaign.

Media buyers are looking for Radio consultants who can be trusted to help them put together the right combination of in-demo reach and frequency for the budget. Business owners are looking for Radio consultants who actually know how to put together good Radio ads.

Would you like to be such a consultant? It's loads of fun and the pay is phenomenal. Why not give it a try? ☎



▲ Very little consulting ever took place with the consultant sell. It was little more than a

thinly disguised sales pitch to which advertisers didn't respond well.

▲ The core idea behind the consultant sell is exactly what Radio most needs today — reps who genuinely know what they're doing.

▲ Radio has brainwashed itself into believing that "someone else" should be responsible for providing good ad copy.

▲ Media buyers are looking for Radio consultants who can put together the right combination of in-demo reach and frequency for the budget.

▲ Business owners are looking for Radio consultants who know how to put together good Radio ads.

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Increase Revenue

Stop Being Logical



ROY H. WILLIAMS

Three men enter a hotel and ask the price for a room. The desk clerk tells them that they may share a room for only \$30 — \$10 each. Delighted to find accommodations at so cheap a price, each of the three men quickly hands over the required \$10 and proceeds up the stairs to their room.

Moments later, the desk clerk remembers that triple occupancy is priced at only \$25. Being an honest clerk, he summons the bellhop, hands him five \$1 bills, and instructs him to take the money to the men who just went up the stairs.

The bellhop, being dishonest, says to himself, "I can't divide \$5 evenly among three men. Besides, I saw how delighted they were to get a room for just \$10 each. They will be even happier when they learn that the room will cost them only \$9 each. I'll give each man back a dollar and keep the other two for myself." And this he did.

Upon receiving their \$1 refund, each of the three men had exactly \$9 invested in the room, just as surely as if they had originally handed the desk clerk \$9, right?

Here's our dilemma. Each man has paid \$9 to occupy the room ($3 \times 9 = 27$). The bellhop has only two remaining in his pocket. This gives us 29. So, where is the missing dollar?

Mathematics is the only branch of science in which the rules have no exceptions. That each man has invested \$9 in the room

is an utterly immutable and incontrovertible fact. Likewise, is the fact that the bellhop has only \$2 remaining. You can re-add the numbers as often as you like, but you'll not come up with more than \$29.

I share this story to illustrate the point that the truth isn't always logical, and that the logical isn't always true. Most bad advertising decisions are made as the result of just such logic. People waste enormous advertising bud-


gets by trusting "facts" that are perfectly logical but which are also tragically untrue.

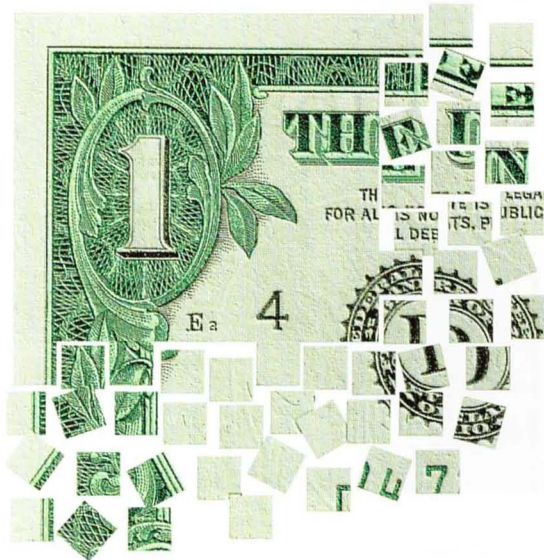
Specifically, I refer to the three sacred cows of advertising: gross rating points, media mix, and decision-maker targeting. Although each of these is perfectly logical, they lead us to make decisions that are rarely the highest and best use of our ad dollars.*

Back to the story of the three

men. The fact that each of the men has \$9 invested in the room is utterly irrelevant. The question, "Where is the missing dollar?" can only be answered by tracking the location of each of the dollars in question.

We know that the desk clerk has 25 of the original dollars. We know that each of the three men has one of the original dollars back in his pocket. We know that the bellhop has the remaining two ($25 + 3 + 2 = 30$).

The location of the money was never a secret. We got distracted when we began examining a "fact" that was utterly irrelevant. You haven't been doing this in your advertising, have you? 



To reach new heights with your clients, learn and understand the laws of logic and truth.

People waste enormous advertising budgets by trusting 'facts' that are perfectly logical but which are also tragically untrue.

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The Fuel For Mental Toughness

It's Time For You To Gas Up



ROY H. WILLIAMS

You are awakened by the smell of breakfast. Slipping on your clothes, you step onto the deck of the ship just as the sun rises over the ocean. You never knew the sky could hold so many colors; you never knew that breakfast could taste so good; you never knew that you could sleep so well. Sailing with your friends to a place you've never been, you're having the time of your life; your friends all feel the same. You're sure glad you called that number. What was it again? Oh, yes: 1-800-blue sky. You'll never be able to look at a blue sky again without remembering this trip ... and smiling.

A customer can do nothing that he has not "seen himself do" in his mind. The goal of advertising is to cause your customer to imagine doing the thing you want him to do. Your ads must cause the customer to see himself watching the sunrise, sailing with friends, calling that number. It all happens in the brain.

The visual association area is that part of the brain where visual memory is stored. It's located at the back of your skull, just above your spine. The area of the brain around your ear is the auditory association area, where words, music and sounds are stored. Just behind your forehead is the prefrontal cortex, the seat of planning, emotion and judgment. This prefrontal cortex is what we must reach

if we hope to get the customer to say, "Yes."


Mental imagery, or "seeing things" in the mind, takes place on the brain's Visuospatial Sketchpad, one of the three functions of working memory. The other two functions are the Central Executive, highly involved in decision-making, and the Articulatory Loop (also called the phonological loop or "echoic retention"), which rehearses and remembers words and sounds.

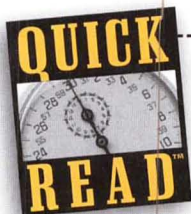
Common sense would tell us that the Visuospatial Sketchpad would be located in the visual association area at the back of the skull. Common sense would likewise tell us that the Articulatory Loop would be in the auditory association area surrounding the ear. Common sense would further tell us that the Central Executive function of working memory would be located in the prefrontal cortex, just behind the forehead.

But then common sense would be wrong.

All three functions of working memory, including the Visuospatial Sketchpad, are located in the dorsolateral prefrontal association area (DLPFC), a bridge between the auditory association area (the ear) and the prefrontal cortex (the forehead.) This DLPFC bridge crosses the motor association area, the "action" part of the brain. It is here that your customer "sees" himself taking action.

When your customer "sees" things in his mind, like the sun rising over the ocean, the part of the brain he is using is not the part connected to his eyes, but the part connected to his ear.

Now aren't you glad that you're in Radio? 



▲ A customer can do nothing that he has not "seen himself do" in his mind.

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▲ All three functions of working memory are located in the dorsolateral prefrontal association area (DLPFC), a bridge between the auditory association area and the prefrontal cortex.

▲ When your customer "sees" things in his mind, the part of the brain he is using is not the part connected to his eyes, but the part connected to his ear. Now aren't you glad that you're in Radio?

Hoping Lame Spots Work For Your Clients Is A Recipe For Failure

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Are You Hiring The Wrong People? Change That Pathetic Copy



ROY H. WILLIAMS

When is Radio going to realize that it takes an entirely different type of salesperson to sell direct accounts than is required to sell agency business? For the most part, Radio station managers tend to hire salespeople who really ought not to make calls on direct accounts.

Let's examine the facts: When interviewing potential salespeople, you tend to be impressed by the more attractive and confident applicants, right? You like the ambitious and "hungry" ones. As a result, your reps tend to be extraordinarily pretty people who are witty, charming and fun to be around. But rarely can these reps write a convincing piece of ad copy. Further, most of these reps are convinced that "creating the campaign" shouldn't be part of their job description at all. "Someone else" should be responsible for uncovering the advertiser's selling proposition and writing the ads that will tell the story that is uniquely and wonderfully their own.

In the case of agency accounts, this "someone else" is obviously the ad agency. But what happens when one of these reps sells a direct account? In most stations, the rep who sells a piece of direct business will triumphantly return to the station, toss the production manager a few meager notes scribbled on the back of a napkin and then run down the hall to turn in the run order and brag to the sales manager about what a wonderful job they've just done: "I sold 'em!"

To sell agency business, a rep needs only to get in the door and make a sparkling presentation. It's no different than selling real estate, life insurance, water softeners or Amway. You just have to dress well, smile, be persistent and lean forward in your chair when you speak.

Now let's take a look at the production crew who will be responsible for crafting a miraculous ad from the notes on the back




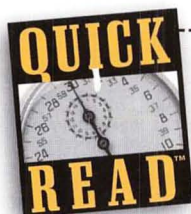
The "prettiest" people (men or women) are not always the best salespeople.

of that napkin: Were any of these people hired because they could write? Or were they hired because they had attractive voices and were witty, charming, and fun to listen to on the air?

Why is Radio, the most effective advertising medium in the world, receiving only 7 percent of the ad dollars spent in America? Have you ever stopped to ask yourself this question? Personally, I'm convinced that Radio is currently living on the pitiful scraps that fall from the table of other media only because too many business owners in America "have tried Radio and it didn't work."

Was it the medium of Radio that failed, or was it the pathetic ad copy?

Somewhere in America is a station manager with the courage to hire reps who can write; a manager who doesn't care whether or not reps have straight teeth and lean forward in their chairs when they speak; a manager who wants to double the billing of his stations. If you think you might be this manager, please let me hear from you. I want to help you blaze a trail for the others to follow. 



▲ When is Radio going to realize that it takes an entirely different type of salesperson to

sell direct accounts than is required to sell agency business?

▲ When interviewing potential salespeople, you tend to be impressed by the more attractive and confident applicants, but rarely can these reps write a convincing piece of ad copy.

▲ Why is Radio receiving only 7 percent of America's ad dollars? Is it the medium of Radio that failed, or the pathetic ad copy?

▲ Somewhere is a station manager with the courage to hire reps who can write, a manager who doesn't care whether or not reps have straight teeth and lean forward in their chairs when they speak.

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Your Highest-Billing Sales Rep Is Only 30 Seconds Away



ROY H. WILLIAMS

If business owners are telling your sales reps, "I tried Radio and it didn't work," then you need to produce the following :30 script and get it on the air immediately:

Do you love to read? Do you have an exceptional command of the English language? Do you sometimes write poetry that you seldom show anyone? Do you simply ignore most advertising? If so, you may be just the person we're looking for, because these are the qualities found in all the world's greatest ad writers. If you'd like to help our advertisers tell their stories in a unique and wonderful way, we want to hear from you. Just pick an advertiser, write some ads, and fax them to us at (fax number). Working for (station) as a Professional Ad Writer may be just the job you were born to do. All you have to do is fax us at (fax number).

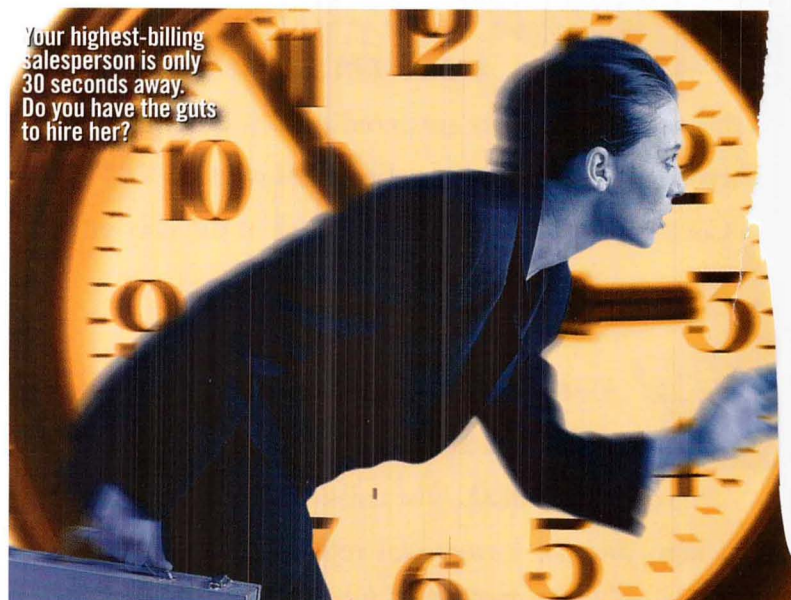
You're thinking, "But the station can't afford another full-time person," right? Don't worry, in just a few months, the person you hire from this ad will be your top producer.

Instead of hiring people who can sell and then trying to teach them how to write, hire fabulous writers and then teach them how to sell. People with natural writing talent always know how to sell. That's what good writing is: the selling of a perspective. The only thing most great writers lack is face-to-face confidence.

There are only a few great writers in Radio sales today, because most great writers consider salesmen to be oily, slick and phony. So don't advertise for a salesman. Advertise for an ad writer. Then let your new writer go with your reps as they make calls


on direct (not agency) accounts. The rep will pitch the station; the writer will pitch the ad. In just a few months, your new writer will realize that it is him or her, not the rep, who usually makes the sale. Writers are not the kind of people who naturally like to make "cold calls." Don't worry; they'll overcome this fear when they've seen the difference their ads can make. A great writer will make cold calls, not because of what a business owner can do for them, but because of what

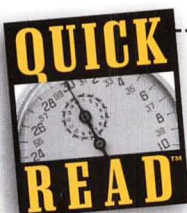
Your highest-billing salesperson is only 30 seconds away. Do you have the guts to hire her?



they can do for the business owner.

Business owners have been "burned" by sales reps who promised much but delivered little. As your writer comes to understand this, they'll see themselves as part of the solution, rather than as part of the problem. In about six months, your ad writer will be asking you for a position on the sales staff. Congratulations! The first of a new breed of sales reps will have just been born — the breed that should have had the job all along.

P.S. It's not often that you'll find your writer among the early respondents. The first group will mostly be starry-eyed flakes. Don't let this discourage you. Keep running the ad. 



▲ If business owners are telling your sales reps, "I tried Radio and it didn't work,"

then produce a :30 ad for an exceptional writer and get it on the air immediately.

▲ In just a few months, the person you hire from this ad will be your top producer.

▲ People with natural writing talent always know how to sell. That's what good writing is: the selling of a perspective. The only thing most great writers lack is face-to-face confidence.

▲ It's not often that you'll find your writer among the early respondents to your ad. Don't let this discourage you. Keep running the ad.

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Reduce Advertiser Churn

I Repeat: "Change That Pathetic Copy"



ROY H. WILLIAMS

On Oct. 24, I received the following e-mail from an executive at a regional broadcast group. It makes me think there might be some hope for Radio after all.

Dear Roy,

I just read your article *Are You Hiring The Wrong People? Change That Pathetic Copy* in the October issue of *Radio Ink*. I nearly wept.

From 1972 until 1984, I was the copywriter at a small-town Radio station. I could not guess how many thousands of "spots" I wrote in that time. Sales reps would come in with a few scrawled notes and absolutely no idea of (or interest in) what the client was trying to accomplish. So we usually aired 30 or 60 seconds of talk and sound. I remember nagging a rep to change copy for the local water and light utility. The same piece of copy had been running for almost two years. The rep wanted to "let well enough alone" but relented and went to see the manager of the utility for a copy change. It turns out the manager didn't know they had a schedule on our station. He thought it had been canceled long ago. And he canceled on the spot after learning he had been paying all this time. The salesperson stormed into my office with, "I told you we shouldn't have messed with that account! Now look what you've done!"

In 1984, I came to work for a regional network company. Our salespeople are among the best in the country. Sharp, personable, dedicated ... you name it. Over the years, I have been called to write and produce commercials for these men and women.

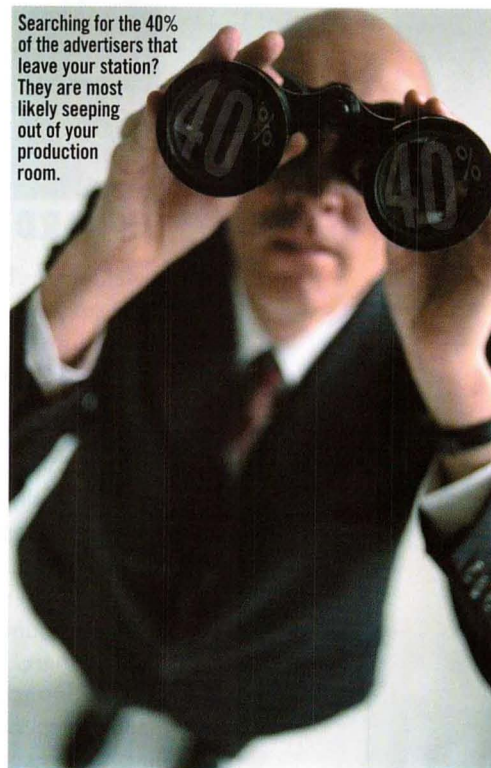
"What is the client trying to accomplish with this copy?" I would ask. I might as well have asked the atomic weight of helium.

Account exec: "I'm not really sure."

Me: "How can we write an effective Radio commercial if we don't know what the client wants or expects to accomplish with this campaign?"

Account exec: "Look, it's a \$50,000 order. Just produce the spot, 'cause it's got to be on

Searching for the 40% of the advertisers that leave your station? They are most likely sleeping out of your production room.



the air tomorrow."

You've heard it a million times. Cut to monthly financial review:

CFO: "As you can see from this overhead, 40 percent of last year's business did not renew."

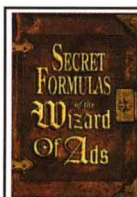
CEO (to GSM): "Why is that?"

GSM: "Forty percent is pretty standard for our industry."

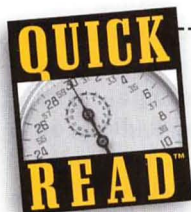
ME: (silently to myself): "Why do four out of 10 advertisers who try our network not come back?! Could it be the lame, stupid, pointless commercials we aired for them?"

But we're making our projections, and expenses are in line, and that really seems to be the point of the exercise. And I don't think you'll find many GMs enlightened enough to have a sales rep "waste his/her time writing copy" when there's a minimum-wage slave available. Thank you for a great piece. As you can tell, it moved me.

(If you quote any part of this e-mail, please do not use my name because I don't want to be struck and killed by one of the sales reps' Lexus or Mercedes in our parking lot.)



Secret Formulas of the Wizard of Ads became *The Wall Street Journal's* No. 1 business book in America after only one week in bookstores. Three weeks later, it became a *New York Times* bestseller. Never has a book promoted Radio like this one. Make sure your clients read it.



▲ "We're making projections, and expenses are in line," so why do four of 10 advertisers who try the

network not come back?

▲ When the account exec doesn't know what the client is trying to accomplish with the copy, how can we produce effective commercials?

▲ Why should advertisers return if we write lame, stupid, pointless commercials?

▲ Roy Williams says again, "Change That Pathetic Copy!"

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Emotion Is A Killer

How To Write Ads That Bite



ROY H. WILLIAMS

I am watching the hit movie *Jaws* from the back row of a theater in 1975. The scene on the screen is quiet and calm, without a hint of trouble on the horizon. The actors, who are on a boat, are engaged in uninteresting dialogue while they float lazily under sunny skies. It's time to go for popcorn.

As I'm about to step from the darkness of the theater into the bright lights of the lobby, I hear a collective, strangled gasp. I look behind me to see 400 people floating above their seats in a series of spastic positions worthy of *Seinfeld's* Kramer.

The shark has unexpectedly leaped into the back of the boat, terrifying everyone watching. A moment later, as 400 posteriors land back in their seats, I realize that everyone watching was emotionally in that boat when the shark sprang out of the water.

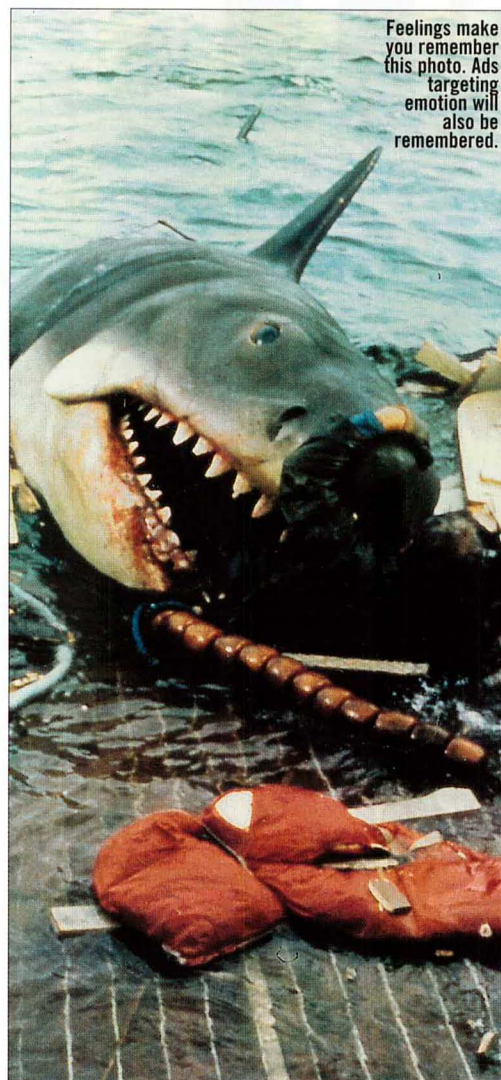
Wait a minute. Intellectually, these people know they're not in the water. They know it's only a movie. They know it's a mechanical shark. (If I'm a character in a cartoon drawing, this is the moment when the little light bulb appears over my head.)

Intellect and emotion are not connected. Consequently, ad writers must choose whether to speak to customers' *intellect* or to their *emotions*. Rarely is it wise to try to do both.

Good intellectual ads will suggest to customers that they make a decision based on new information. Then, the ads will substantiate their claims with indisputable evidence. But, intellectual ads are rarely as productive as the ones which engage our emotions.

Is there a time when an advertiser should speak to the intellect? Absolutely. It's just doesn't come as often as most advertisers believe.


An emotional ad is one that reminds customers of something they've always known or long suspected. Emotional ads will build on the foundation of the customer's own experience while subtly inserting a new perspective.

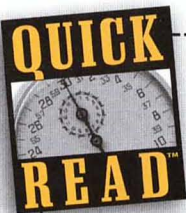


Feelings make you remember this photo. Ads targeting emotion will also be remembered.

As a result, the customer will have new *feelings* attached to the product or service featured in the ad. Psychologists call this "associative memory."

We usually do what *feels* right, then use intellectual logic to justify what our emotions have decided. Then, we tell ourselves that we've made the intelligent decision.

Do your ads speak to the customers' minds or to their hearts? Are you more likely to win them with intellect or with emotion? These are the questions you must answer before you set pen to paper. 



▲ Ad writers must choose whether to speak to the customers' *intellect* or to their *emotions*.

- ▲ Intellectual ads are rarely as productive as the ones which engage our emotions.
- ▲ Emotional ads will build on the foundation of the customer's own experience while subtly inserting a new perspective.
- ▲ As a result, the customer will have new feelings attached to the product or service featured in the ad.

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