

Examples of Interesting Verbs

(With a bonus Surprise Ending)

Move slowly

creep, dally, dawdle, drag, linger, loiter, poke, saunter, stroll, lumber, plod, slog, stride, trudge

Walk

foot it, hoof it, step, traipse, tread, troop, ramble, stroll; hike, tramp;

Hurry

don't linger, hasten, quicken, step up, barrel, hotfoot, accelerate, hustle, rocket, race, pursue, scoot, zip, make tracks, step on it, step on the gas

Sneak

tiptoe, creep, glide, gumshoe, lurk, pussyfoot, skulk, slide, slink, slip, sly, snake, steal, crawl, slither, worm, prowl

Swagger

barge, strut, clump, stamp, stump, stride, march, parade

Love

adore, admire, delight in, eat up, appreciate, cherish, prize, idolize, treasure, value, dote (on *or* upon), hold dear, worship

Disregard

reject, avoid, abandon, ignore

Destroy

annihilate, pull down, pulverize, quench, atomize, decapitate, discreate, dismantle, dissolve, dynamite, raze, rub out, ruin, shatter, shoot, decimate, demolish, destruct, smash, unbuild, undo, unframe, unmake, wreck, abolish, extinguish; devastate, pillage, ravage, sack, waste; eradicate, exterminate, wipe out, mangle, mutilate

Caress

stroke, cuddle, fondle, pet, nuzzle, snuggle, cradle

Glitter

shimmer, sparkle, twinkle, twittering light, glancing light, gleam, glimmer, glint, glisten

Buy

purchase, acquire, get, obtain, procure, I'll take it

Embrace

cling, grip, encircle, entwine, envelop, enwind, fold, lock, twine, wrap,

Deceive

hoodwink, trick, victimize, beguile, mislead, betray, delude, double-cross, sell out, suck in, two-time, cheat, defraud, bamboozle, dupe, hoax

Exaggerate

Embroider, color, embellish, fudge, magnify, overpaint, overstate, pad, hyperbolize, overcolor, romance, romanticize, blow out proportion

Indicate

Point, hint, imply, suggest, announce, argue, attest, testify, witness, denote, signify, demonstrate, prove, give evidence, manifest, show, display, exhibit, express, illustrate, connote,

Combat

fight, resist, assault, buck, contest, dispute, duel, oppose, repel, withstand, battle, contend, war

Fail

weaken, lose strength, lose power, lose vitality, lose intensity, decline, deteriorate, fade, flag, languish, sink, slip, waste away, worsen, hit the skids, used up, gave out, ran out, dwindle, shrink, wane, become inadequate, become deficient, weaken, decrease, diminish, lessen, found wanting, bomb, bankrupt, deplete, drained, exhaust, impoverish

Obey

comply, conform, follow, keep, mind, observe, bow, defer, submit, yield, accede, acquiesce, agree, carry out, heed, regard, abide by

Steal

appropriate, filch, heist, hook, lift, nab, nail, nick, nip, pilfer, pillage, pinch, pocket, purloin, rip off, snake, snatch, swipe, thief, vulture, mooch, fleece, frisk, grab, grasp, seize, snatch, take, plagiarize, hijack, shanghai, poach, rustle, burglarize, rob, loot, plunder, rifle

Ridicule

deride, mock, quiz, razz, taunt, twit, gibe, jape, jeer, scoff, sneer; burlesque, caricature, mimic, haze, ride, roast, laugh at, make fun of, make sport of, make game of, poke fun at

Desire

covet, crave, want, wish for, hanker, hunger, long, pine for, thirst for, yearn for, fancy, like, choose, aim at, aspire to, pant for, set one's eyes upon, set one's heart upon,

Plunge

thrust, dig, drive, ram, run, sink, stab, stick, dive, drive, lunge, pitch, dip, immerse, submerge, plump down, plunk, propel, push, shove, thrust, boil, charge, fling, rush, tear, fall, drop, go down, keel, pitch, slump, topple, tumble, plummet, dip, drop, fall, nose-dive, skid, tumble

Adorn

embellish, ornament, beautify, decorate, flatter, finish, perfect

Here's the Surprise Ending

Did you notice how many interesting verbs are also nouns?

Consider using a vivid noun in place of a verb. It's an easy form of Suessing that delights Broca with unexpected associations. So Kerouac it! Dennis Miller it a bit. Harley Davidson your way through that crowded paragraph. Godzilla their ass with unexpected violence. *Go Postal.*

Intonation shorthand – One of the biggest problems radio and television scriptwriters face is that of getting the voice talent to deliver the words as the writer intended. The best scripts are the easiest to screw up in the recording booth. *Because they contain broken sentences.*

1. When possible, **read the script to the voice talent** *before* giving them the copy.
2. Use intonation shorthand. Words made bold are meant to be **punched**. Compressed and made tighter. A little louder, even.
3. Words in italics are meant to be *stretched*. Take some time, reader, with the words italicized. *Emphasize* them. Not with volume, but with time. And writer, always read your scripts **out loud** and *time* them.
4. Oh yeah. **ALL CAPS IS SHOUTING**. But you already knew that.
5. Underlined means to drop the voice to a slightly lower register. This is an auditory way of communicating gravity.
6. Hyphenated sections are meant to be read as a single unbroken **word-without-pause**.

As long as we're on the subject of auditory delivery, let me drill the hole a little deeper. I'm probably going to frustrate a few people with this because they won't have a clue what I'm talking about, ("Oh damn, he's getting abstract again.") But for the cognoscenti, here are a few tidbits to ponder:

When measuring the impact of a piece of *music* on the human brain, researchers examine 6 separate components within the music: **Ad copy can be delivered according to these rules of music as well:**

1. **Pitches: the vibrational frequencies of the notes in the melody.** Low, rich voices aren't always the best. And there are differences in pitch beyond male and female.
2. **Key: the set of pitches to which the notes belong;** in our western world, a repeating series of 12 for each "octave" in the key. Speaking in a minor key like Eeyore the Donkey (Winnie the Pooh cartoons) can be a major attention-getter. Especially when it's motivated.
3. **Musical Intervals: the differences in pitch between one note and the next.** How wide are the gaps?
4. **Contour: the shape of the melody as it rises and falls.** Listen to old tapes of Zig Ziglar and you'll see how much you can mess with an audience simply by raising and

lowering your voice, not in volume but in pitch, in strange and unexpected ways within the sentence. But there's not a good way to communicate this in writing. You just have to develop a feel for it.

5. Rhythm: the relative lengths and spacings of the notes in the melody. Dramatic pause can be subtle – as in the *stretched* delivery of italicized words – or it can be dramatic... with periods of unexpected.... Silence. And Broca awakens once more. *But if you want to take over the world, study poetic meter.* There are drumbeats in the spoken word. Learn to write these invisible rhythms if you will captivate both ear and mind. (See *Hiawatha* below)

6. Tempo: the speed at which a melody is played. A quicker pace communicates urgency. But it also communicates hype. A normal pace communicates sincerity, but it's also easier to ignore. A slow pace communicates depth... But depth comes at the price of fewer words. And most advertisers are far too *greedy* to allow this. They-want-to-cram-as-many-words-into-the-ad-as-they-can-within-the-time allotted.

Hiawatha

By the shore of Gitchee Gumee, by the shining Big-Sea-Water, at the doorway of his wigwam in the pleasant Summer morning, Hiawatha stood and waited. All the air was full of freshness, all the earth was bright and joyous, and before him, through the sunshine, westward toward the neighboring forest, passed in golden swarms the Ahmo, passed the bees, the honey-makers, burning, singing in the sunshine. Bright above him shone the heavens, Level spread the lake before him; from its bosom leaped the sturgeon, Sparkling, flashing in the sunshine...

Did you hear the Indian drumbeats?

- Chapter XXII. *Hiawatha's Departure*

From *The Song of Hiawatha* by Henry Wadsworth Longfellow

Longfellow began *Hiawatha* on June 25, 1854, and completed it on March 29, 1855. It was published on November 10 of that same year. As soon as the poem was published, its popularity was assured. But *Hiawatha* was also criticized as a rewrite of the Finnish epic poem *Kalevala*. Longfellow, however, made no secret of the fact that he had used the meter of the *Kalevala*

There are a couple dozen different rhythms within the magical realm of meter. Study them. Harness them. Use them in slogans and taglines. Meter makes language musical, sticky, hard to erase from the mind. But it's **a lot** of work. Meter is not for the lazy or stupid.

Okay I'm done.

Roy H. Williams