

**#6:  
THE QUICK-FIX ISSUE**

*THEMED ARTICLES INCLUDE:*

- > IS THAT COFFEE REALLY THE QUICK FIX YOU THINK IT IS?
- > HOW TO INJECT INSTANT ENERGY INTO YOUR SCRIPTS
- > HOW TO QUICKLY CONNECT WITH YOUR LISTENERS
- > 5 'REAL' SOCIAL MEDIA PROMPTS
- > TRANSLATING CLIENT CHAOS
- > LESSONS FROM JAWS - WHEN LESS IS MORE
- > THE FIRST SECOND IS EVERYTHING!

**EMPLOYMENT:**

- > *Resume Buzzwords: Use or Avoid?*
- > *Salary Negotiation Tips*
- > *What to do when you REALLY hate your job?*

# Radio Copy Paste

**We have a way with words**

**PLUS:**

- HOW TO PRO-TALK TO YOUR PRODUCER <
- SFX THE STAR OF YOUR NEXT SCRIPT <
- NAVIGATING THE SCORE <
- THE JINGLE JOLT <
- THE SOUND THAT STOPS... <
- EVERYTHING!**



**BONUS SHORT STORY**  
**"66.6 THE BURN"**  
**UDDERLY HOPELESS**

**SPECIAL FEATURE:**  
**AI DISCLAIMERS IN YOUR SCRIPTS,  
WEBSITES AND MORE!**

**REGULAR FEATURES:**

- | COPYWRITERS AFFIRMATIONS | **MINI-MOTIVATIONAL POSTERS** | WRITING PROMPTS |
- | **VISUAL WRITING PROMPTS** | COPY BRIEF GRIEF | **HEALTH TIPS** |
- | CLASSIC COPYWRITING FORMULAS | **COPYWRITING ADVICE** |
- | and **RADIO POWERED RECIPES** | plus our regular 'Department' spots:
- | ON-AIR | **PROMOTIONS** | SALES | and... **RADIOS REALITY CHECK (Pt 4)** |

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However, the same cannot be said for most of the images in the magazine, they have been created using the websites:

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**THE EDITORIAL TEAM**

## INTRODUCTION:

Sometimes the difference between a script that soars and one that sinks is a single, smart adjustment - A.K.A.: a 'quick fix'.

And 'Quick Fix'... is what this issues theme is, we have dedicated pages to those practical, creative solutions that help copywriters, and producers, turn chaos into clarity and challenges into opportunities.

From injecting instant energy into your scripts, to mastering the art of the first-second hook, to navigating client chaos with my new R-A-D-I-O framework (*I have been working on this for the past year*), we've packed these pages with actionable advice and real-world inspiration you can use today, like... right now!

Also, don't miss our special feature on AI disclaimers - it is an essential read for anyone navigating the constantly evolving landscape of radio copy and could very well change the way scripts are written and put to air in the very near future.

And, we love hearing from our global community! For feedback, story submissions, or just to say hello, reach out us at our new email: **Mailbag@radiocopywriters.com**.

Plus; You'll find our regular features: affirmations, mini-motivational posters, writing prompts, health tips, and more.

Did you see? Our front cover article names now hotlink direct to the articles, let us know what you think about this addition!

Here's to making every second - and every script - count, enjoy this issue and look out for issue #6, the "Emotional Issue" out in the first week of December, 2025.

**Earl Pilkington** - Editor  
September 2025

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**HEAVY-BOLD** text are our Feature articles

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NEW EMAIL CONTACT POINT = [MAILBAG@RADIOCOPYWRITERS.COM](mailto:MAILBAG@RADIOCOPYWRITERS.COM)

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Can you pass on my thanks and congratulations to everyone at RCP, the quality improves with every single issue. In my opinion you are covering radio copywriting far better than any one book, or blog has ever done and especially I wanted to comment on the article on 'The Death of the USP'. It was a game-changer for me. It really made me rethink how I approach emotional connections in my scripts. Thank you for such insightful article! Keep them coming.

**Anna B (Germany)**

**Thanks Anna - I know the team appreciates the feedback, and we had a lot of feedback about that specific article. All positive.**

"Hey Earl! I loved the '15-Minute Idea Generation Workshop'! The exercises were practical and very easy to implement with the 2 other copywriters at my station, and they've already helped us break through at least 2 creative blocks. Thanks"

**Mark F (Canada)**

**Great to hear Mark. Keep on using them, you'll get quicker and faster at breaking through when you do so.**

"I had to comment on one article in particular from the latest issue: While I enjoyed the 'Why Local Radio Needs to Stop Sounding Like Local Radio' article, I would have loved more specific examples of successful campaigns that broke the mold."

**Helen G (New Zealand)**

**That is a fair enough comment Helen, and something we are trying to address with new articles coming in.**

"The 'Pitch! Please!' feature was incredibly helpful and came at exactly the right time for me. I've always struggled with selling my scripts to clients (I lack the confidence) I'd write what I thought was great copy, but then fumble through the presentation and watch their eyes glaze over. I have completely changed my approach and now have the

confidence to handle pitches differently with both clients and my sales crew. I loved the section about translating features into benefits and how to handle objections before they even come up. I've used these techniques in three pitches (especially emails) since reading the article, and I'm batting a thousand so far. My sales manager even asked what I'd been doing differently because the clients seem more engaged during presentations. Thanks for giving me the tools I needed to finally sell my work properly instead of just hoping they'd 'get it' on their own."

**Lisa M (United States)**

**Fantastic Lisa - seriously well done, you must be doing a brilliant job where you are. Glad to hear you are using the benefits pitch and the emails too. Isn't it brilliant when your manager comments on your positive results, keep it going and let us know how you are getting on.**

"The Mini-Posters and Writers

Affirmations are my the best part of your magazine, but lately I have tried to use your 'Writing Prompts' section... It has sparked in me some really strange scripts that clients have loved. It's like a creativity booster shot every time I read it!"

**Kate E (Ireland)**

**Cheers Kate thanks for the positive feedback. You should download the other free ebooks we have on our website: "YOU GOT THIS" and "CREATIVE SPARKS" for even more inspiration.**

"While I appreciate the focus on AI tools, I'd like to see a balanced discussion about their limitations and potential pitfalls in copywriting."

**Steve W (United States)**

**That is something we are trying to address in this issue Steve, look for the AI Disclaimer article, and others about AI in this issue.**

"The 'Dust Gatherers' article was (I felt) a bit out of place in the magazine. Maybe save those type of articles for a lighter, or maybe bonus issue instead?"

**Sarah L (United Kingdom)**

**Thanks Sarah for your honest feedback. We try to fit in as much as we can with each issue. Your feedback has been noted and passed on to our team.**

"The health tips for avoiding

repetitive strain injuries were a thoughtful addition in your last issue. It's great to see the magazine caring for its readers' well-being, both physical and mental health. Speaking of which, I loved the quirky 'Chip Salad' recipe (it was very tasty - both versions!) It's fun to see some light-hearted content mixed in with professional advice."

**Lucy R (Australia)**

**Thanks Lucy, yes we do try to have a bit of levity in each issue, and health concerns is something that all of us in the editorial team feel we need to address. Keep watching out for the cookbook we have been working on - it has a lot of strange, fun, and healthy recipies in it.**

"Your magazine is packed with great content, but... at 80 pages, it can feel overwhelming, and a very long read. Perhaps a shorter, more focused issue would be easier to digest? Especially for those of us who speak English as a second language."

**Paulo D (Italy)**

**Thanks Paulo for your comments (and very long email - sorry I have had to cut it down to include in the magazine). Yes we can see how, at 80 pages, it is a long read - but as a quartely magazine we want to give our readers something they can come back to over the 3 months before the next**

**issue comes out. Yes - we also agree, our own policy of no more than 100 pages an issue is being revised - you will find out about that and more changes coming in the "RCP TURNS ONE' article. We really do appreciate that the readers of the magazine do speak other languages and how English may be a second or third language which is why we try to use simple language that translates easily. But please do keep emailing - I love to get your well thought out messages each issue, thanks again Paulo.**

"I appreciate the honesty and humor in the 'Copy Brief Grief' section. It's comforting to know other copywriters face the same challenges all around the world! And that clients and their co-workers can be impossible to deal with, or hilarious, or just rude."

**Claire J (United Kingdom)**

**Thanks Claire, especially for your contributions to Copy Brief Grief.**

"Thankyour for the 'Gender' article on voicing, I now follow Building Doors VO on Instagram and enjoy their content. Thanks for informing us about this issue, I had never thought about it until I read the article."

**Amy S (Australia)**

**Thanks Amy, Yes everyone should follow them and join in on the campaign.<ENDS>**

IMAGE AI GENERATED



## CELEBRATING OUR NICHE: RCP TURNS ONE

After an independent audit - we review the results

In just over a year, Radio Copy Paste (RCP) Magazine has accomplished something special: ***Building a loyal, global readership while staying true to our core mission - supporting radio copywriters with creative, practical resources.***

Just before we marked our first birthday, we were asked to take part in a trial run of an independent review, survey and feedback by a Canadian start-up company who will be analyzing and reviewing websites, blog posts, and social media when they launch (*they wanted to try their hand at a magazine audit, and we were happy to let them do so*).

Their analysis confirms what we hoped for: That RCP is a rare gem in the crowded world of media publishing.

From the outset, RCP was

envisioned as a free digital magazine “by copywriters, for copywriters.”

From the first issue we immediately set ourselves apart from traditional industry magazines like (to mention only 2) Radio Ink and Radio World, which cater more to management, technology, and sales.

Instead, RCP zoomed in on the creative challenges of commercial writing, offering themed issues packed with global commentary, real-world advice, writing prompts, and productivity tips.

### What Makes RCP Shine?

The review highlighted several of our core strengths, beginning with our laser-focused niche.

Unlike broader publications, RCP doesn't dilute its

message - it speaks directly to working creatives who are putting their hands on their keyboards daily.

RCP's themed issues provide deep dives into relevant topics like stress, training, and time management, while writing prompts and mini-posters help writers push through creative blocks.

One of the most valued features is the growing library of free eBooks from RCP, including practical guides such as 'Counting Words' and 'Hooks, First Lines and Scene Setters' - these actionable, professional tools are relied on daily by some readers.

Moreover, RCP brings a refreshing honesty to its pages.

Readers have responded positively to its candid

insights - whether it's a humorous take on workplace burnout or a brutally honest resignation letter.

The global representation of contributors also enriches the content, making it relatable for writers across different cultures and markets.

### Where Can RCP Improve?

No publication is perfect, and RCP is no exception.

The review wisely points out areas where we could level up to:

- **Brand Awareness:** While RCP enjoys consistent attention from industry platforms like Radio Today, RadiInfo, and RAP Magazine we could be expanding visibility through partnerships, influencer collaborations, and targeted social media could broaden its reach.

- **Content Formats:** Integrating audio clips, video interviews, or short tutorials would cater to different learning styles and align well with its radio-focused audience.

- **Community Interaction:** Forums, live Q&A events, and collaborative challenges could foster stronger peer engagement and shared learning.

- **User Experience:** Automating email notifications and improving the download process would enhance convenience and encourage repeat readership, this includes creating an opt-in

email database to alert subs.

- **AI Artwork:** Clearer disclaimers for AI generated artwork will make the magazine more accountable for what is AI generated, and what is not.

- **Sustainability:** With the magazine and its eBooks offered free of charge, long-term sustainability is a valid concern. Introducing support options such as Buy Me a Coffee or a low-cost subscription model could provide financial backing without compromising accessibility.

### The Verdict?

RCP is already a vital resource for a global community of radio creatives.

With a few strategic upgrades in visibility, accessibility, and interactivity, it's well on its way to becoming the definitive guide for radio copywriters.

As it heads into its second year, the message is clear: **RCP is not just surviving - it's thriving, and owns it's niche.**

*Best of luck on your continued Journey.*

<ENDS>

-----  
**Chief Editor Earl Pilkington responds:**

*There was a lot more to this comprehensive report, and many of the comments were spot on and already on our radar to address.*

*The audit team however did not have access to our in-house style guide (which admittedly is changing all of the time until we find the right balance and I feel we are getting close with it), nor our policies - so some of their findings are a little at odds with our methods and reasons for not doing some things they suggest (ie: the email database, free issues, etc).*

*However, many of the items that have been included in this article we are looking into actioning, others in the full report we are diving into to see if we can accomplish them, and it may take another 12 months to do so.*

*The numbers within the review from the auditors and combined with our surveys of readers has given us some impressive information about what is liked and disliked in the magazine, so you may see some changes in content over the next couple of issues.*

*In the end though - this exercise was absolutley worth undertakling and the reward to the editorial team in knowing that what we are striving for, and accomplishing is absolutley worth the time and effort we are taking.*

*The commitment of our regular contributors, ideas people, artists, and entire editorial team who work hard at producing content every issue. You should be proud of, and celebrated.*

*To them I cannot say THANKYOU enough!*

<ENDS>

# RADIO COPYWRITERS AFFIRMATIONS

"Management loves my scripts - just as long as it sells more air-time."

**"It's okay to rewrite your day, too... right?"**

"You are more than your latest draft."

**"Your mental health: IS the foundation of fresh copy."**

"Aim for progress, not perfection. Every script is a step in the right direction."

**"Your copy is making minds remember and making hearts connect."**

"Your words are the anchor of brand awareness."

**"Aim for emotion through audio, and gain recognition through repetition."**

"Today I will drive the decision a listener will make."

**"Go beyond the first listen: Let's build the buzz for this client."**

"This campaign is a journey... not a loop!"

**"Let's ignite imaginations, one word at a time."**

"The hunt for the right word is part of the craft. *So: Let's start hunting!*"

**"Don't underestimate the power of *BEING* playful. Those desk toys aren't distractions; they're tactile muses, sparking the unexpected connections your stories need."**

"Every brilliant script is with an audience that is waiting to hear what you have to say. Make your words do the talking, especially when the client isn't."

**"Don't just write copy - feel the power behind it."**

"When radio copywriters connect, ideas multiply. What one mind imagines, another perfects, and together we create campaigns that change everything."

**"My copywriting leaves breadcrumbs of curiosity that lead to inevitable action."**

"I translate complex ideas into conversations that feel like they're happening in the kitchen or in their car."

**"The constraints of time and my favourite medium will fuel my precision, not my limitations."**

"I promise to approach each writing session with enthusiasm and a positive mindset."

"Someone out there is holding their breath waiting for you to fail... go on... make sure they suffocate on that thought!"

**"Your words have the power to move, inspire, and transform."**

"Your voice = your power!"

**"Your unique experiences are your greatest writing resources."**

"Your creativity has no limits except those you impose on yourself."

**"Writing is the way I will leave my mark on the world."**

"Writer's block is a problem everyone experiences, but the only way to overcome it is to write through it."

**"Turn thoughts into art!"**

"Together, let's write a script that inspires others."

**"Not everyone was meant to accompany me on this journey. *That one single truth has enriched my life.*"**

"My work matters and makes a real difference."

**"My passion for radio propels my projects onwards and upwards."**

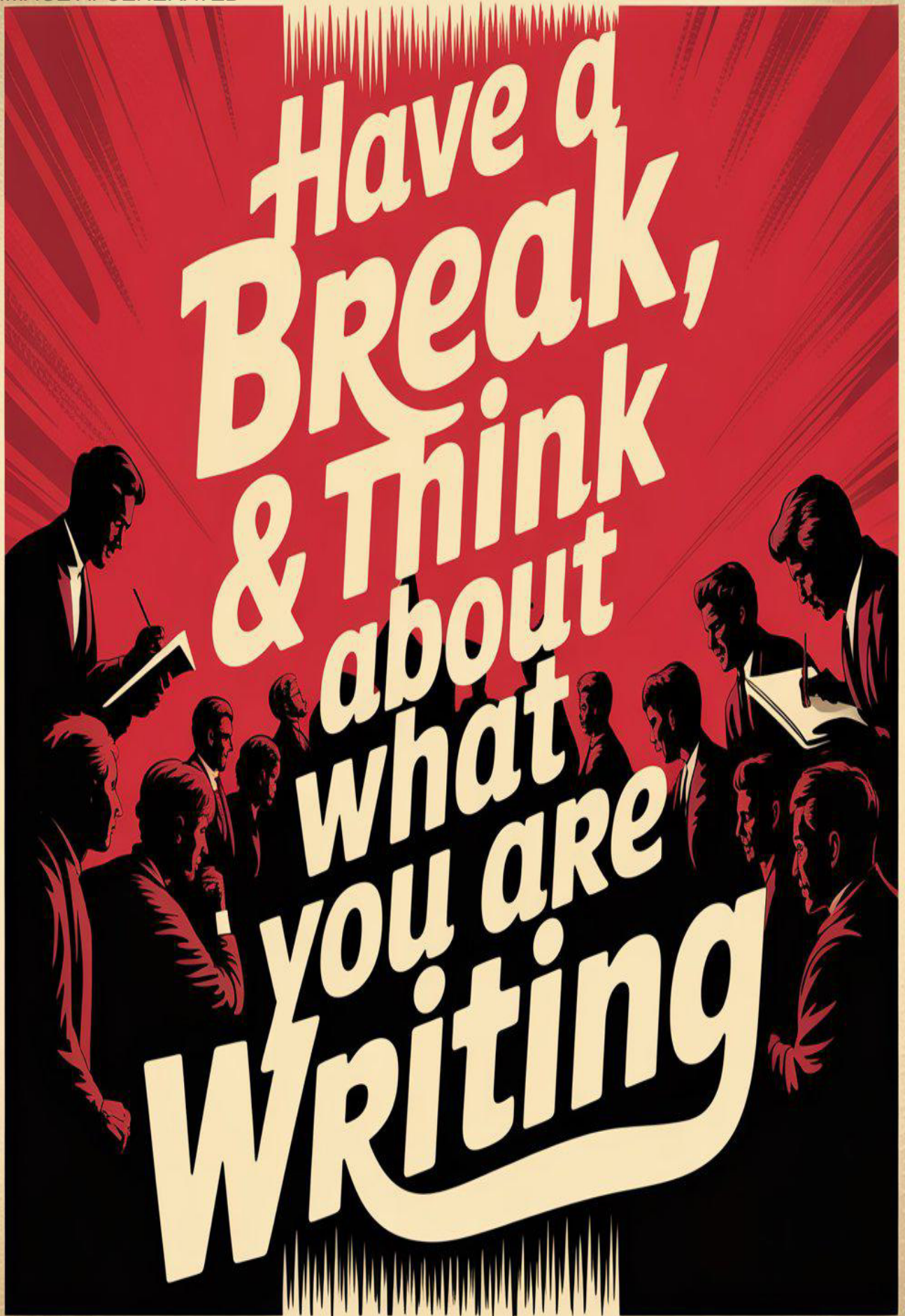
**YOU ARE NOT  
HERE TO BE  
AVERAGE...  
YOU ARE HERE TO BE  
AWESOME!**

# **I AM A SKILLED AND TALENTED RADIO COPYWRITER!**



IMAGE AI GENERATED





# EARL PILKINGTON

IF YOU HAVE ENJOYED THESE MINI-MOTIVATIONAL POSTERS, YOU WILL FIND MORE WRITTEN SPECIFICALLY FOR RADIO COPYWRITERS IN THIS FREE EBOOK - AVAILABLE NOW!

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FOR RADIO  
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SEE THE BONUS  
STORY ON PAGE 83  
OF THIS ISSUE OF  
RCP

# SET YOUR YOUR DIAL TO DEAD

*The first collection of tales from 'The Burn Archives'*

**66 THRILLING AND SUPERNATURAL SHORT TALES  
FROM THE UNNATURAL RADIO STATION...  
66.6 THE BURN**



Written by  
**E.L. Pilkington**

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# IS THAT COFFEE REALLY GOING TO GIVE YOU A QUICK FIX?!



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For radio copywriters, the image is iconic: a steaming mug of coffee beside a glowing screen, it's the “brain juice” that fires up creativity and gets the words flowing.... or is it?

In creative circles, caffeine is practically a badge of honor - many of us believe that our best ideas are born in a haze of espresso and deadlines - and there is bragging rights with how many coffees you have during the day.

But is this reputation as a quick inspirational fix deserved at all?

Well, recent research suggests that the link between caffeine and creativity is more myth than reality.

## The Stereotype: Coffee & Creative Genius

Writers, artists, and idea-makers have long celebrated caffeine as an essential tool of the trade.

From the bustling cafés of Paris to the late-night radio studios, coffee is seen as the elixir that transforms fatigue into inspiration.

Most copywriters I know (*myself included*) have reached for another cup, convinced it will spark the next big idea or help us break through a creative block.

But while caffeine's role in our rituals is undeniable, its actual effect on creativity has been surprisingly understudied - until recently.

## What the Science Says

A landmark study led by Darya Zabelina at the University of Arkansas in 2020 set out to test caffeine's true impact on creative thinking.

In this double-blind experiment, 80 volunteers were randomly given either a 200 mg caffeine pill (about the amount in a strong cup of coffee) or a placebo. They then completed tasks measuring two types of thinking:

### Convergent thinking:

Solving problems with one correct answer (e.g., logic puzzles, editing scripts).

### Divergent thinking:

Generating many novel, original ideas (e.g., brainstorming ad concepts, free writing).

The results were clear:

***Caffeine significantly improved problem-solving ability (convergent thinking), but had no effect on creative idea generation (divergent thinking).*** [1]

In other words, caffeine made people better at focusing and finding the right solution, but it didn't help them come up with more or better ideas.

“The 200mg enhanced problem solving significantly, but had no effect on creative thinking,” said Zabelina. “It also didn't make it worse, so keep drinking your coffee; it won't interfere with these abilities.” [1]

The study also found that

caffeine did not improve working memory and only slightly improved mood (participants reported feeling less sad).

The effects remained even after accounting for whether people thought they had consumed caffeine or not - so the benefit wasn't just in their heads.

### **Why the Myth Persists**

Why do so many creatives swear by coffee if it doesn't actually boost creativity?

The answer may lie in the real benefits caffeine does provide:

- **Increased alertness and focus:** Caffeine helps us stay awake and attentive, especially during long writing sessions or late-night deadlines.
- **Enhanced problem-solving:** When you need to edit, analyze, or structure a script, caffeine can help you zero in on the task.
- **Mood boost:** Even a small lift in mood can make work feel more enjoyable and productive.

But when it comes to the unpredictable, freewheeling process of idea generation - which is essentially the heart of most creative work - then caffeine doesn't offer a shortcut.

### **What This Means for Copywriters**

If you love your coffee, there's no need to give it up. It's still a valuable ally for staying alert and powering through the technical side of writing.

But if you're stuck for ideas or hoping for a creative breakthrough, don't expect your next cup to do the heavy lifting.

Instead, consider other ways to spark creativity: take a walk, change your environment, or collaborate with others.

And remember, the real "brain juice" for creativity may be less about what's in your mug and more about how you nurture your mind.

So enjoy your coffee - but know that the magic of creativity comes from within, not just from the bottom of your cup.

**<ENDS>**

Citation:

[1] *Caffeine Boosts Problem-Solving Ability but Not Creativity, Study ...* <https://news.uark.edu/articles/52447/caffeine-boosts-problem-solving-ability-but-not-creativity-study-indicates>

### **Timing Your Coffee Break for Peak Performance**

When you drink your coffee matters as much as how much you drink.

Most coffee lovers reach for their first cup immediately after waking, but science suggests waiting until mid-morning delivers better results.

The sweet spot? Between 9:30 and 11:30 AM, when your body's natural cortisol levels begin dropping.

#### **Morning Coffee Concerns**

Drinking coffee on an empty stomach can spike blood sugar levels, particularly after poor sleep. A protein-rich breakfast before your first cup helps stabilize these effects.

For stressed individuals, morning caffeine can temporarily elevate cortisol, though

regular coffee drinkers typically show minimal impact.

#### **Afternoon Advantages**

A 2 PM coffee can combat the post-lunch energy crash and enhance workout performance. However, caffeine-sensitive people should avoid coffee within eight hours of bedtime to prevent sleep disruption.

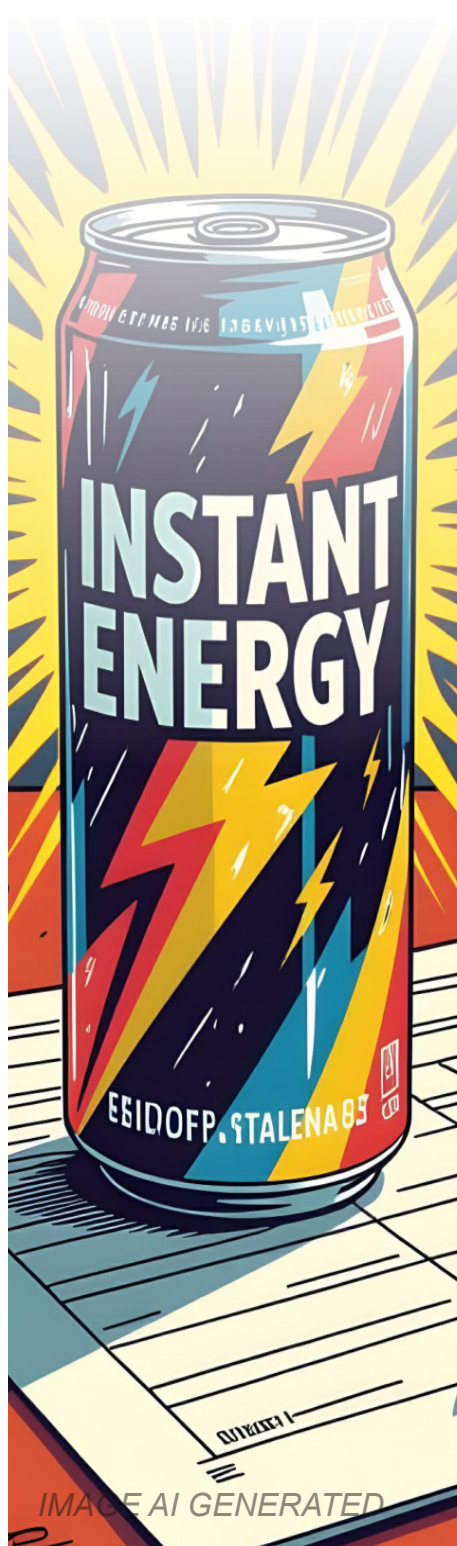
#### **The Bottom Line**

Limit total intake to 400mg daily (roughly four cups). Pregnant women should stay under 200mg. If you're exceeding these amounts, try switching some regular cups to decaf or green tea.

Smart timing transforms coffee from habit into health tool - maximizing energy while protecting sleep quality.

**<ENDS>**

# LET'S INJECT SOME INSTANT ENERGY!



If you've been crafting radio ads as long as I have (*since 2001*), when everyone was still figuring out flip phones and the internet was a dial-up adventure... then like me, you've probably faced the dreaded "flat ad."

You know, the script that reads perfectly on paper, but when it comes out of the speakers, it just... lies there this it is gone.

It lacks fizz, and doesn't grab you by the scruff of the neck and make you listen.

Energy in an ad isn't just a nice-to-have; it's non-negotiable. It's the spark that ignites listener attention, the pulse that keeps them engaged, and the force that cuts through the relentless clutter of the day.

A high-energy ad isn't necessarily loud, mind you, it is vibrant, it's alive, and it commands attention – often within the first three seconds.

So, how do we, as copywriters, inject that instant vitality into our scripts and guide our voice talent to deliver it?

## The Unforgettable Lesson: "Oh, the Humanity!"

For me, the true power of vocal delivery, and the absolute necessity of precise direction, hit home years ago when I first heard the raw

newsreel footage of the Hindenburg disaster.

Herb Morrison's iconic, tearful lament – "Oh, the humanity!" – wasn't just a string of words, it was his delivery that got to me.

The cracking voice, the raw emotion, the desperate urgency in his tone.

That single phrase, imbued with such profound human feeling, painted a picture of absolute devastation more vividly than any perfectly constructed sentence could have.

It taught me that words are just the blueprint; the voice-over artist is the architect of emotion, and our direction is the critical compass.

We can't just write; we have to direct the energy.

## Quick Fix Techniques for Injecting Instant Energy:

This is all about giving your voice-over artist, and your producer, the clearest possible roadmap to the energy you envision.

### 1. Be Brutally Specific with Voice Direction Notes:

Forget "read with energy." That's like telling a chef "make it taste good."

Instead, be a director:  
**o Pacing Cues:** Use precise notes like [QUICK, EXCITED PACE HERE],

[ACCELERATE TO A CRESCENDO], [SLIGHTLY SLOWER FOR EMPHASIS].  
**o Tone & Emotion:** "Voice is trying to suppress a giggle," "Speaks with urgent, hushed anticipation," "Rising inflection of disbelief," "Building to a triumphant declaration."  
**o Vocal Qualities:** "Warm and inviting," "Sharp, no-nonsense," "A touch of playful mischief."

## **2. Embrace Active Voice and Dynamic Verbs:**

Scrub out passive voice. Replace "The sale is being held" with "Our massive sale explodes this weekend!"

Use verbs that inherently convey action and dynamism: "Unleash," "Discover," "Ignite," "Soar," "Charge," "Grab."

These words carry their own energy.

## **3. Use Strategic Pauses for Better Impact:**

This goes hand-in-hand with energy. A well-placed, brief pause before an energetic burst can create anticipation and amplify the impact of the following words.

It allows the listener to brace for the energy spike. Think [1-SECOND DRAMATIC PAUSE] Voice explodes with excitement: "AND IT'S HALF PRICE!"

## **4. Vary Sentence Length and Rhythm:**

Monotonous rhythm kills

energy.

So mix short, punchy sentences (Boom. Done.) with slightly longer ones (The kind of result you've been dreaming of, delivered right to your door.)

This creates a more dynamic, engaging flow that prevents the listener from drifting.

## **5. Utilise Energetic Sound Design Cues:**

Suggest sound effects that complement and amplify vocal energy.

A quick [WHOOSH] as an offer flies by, a [TRIUMPHANT CHIME] after a solution is presented, or subtle [RHYTHMIC BEAT] underneath a rapid-fire list.

These sonic cues reinforce the energy the voice is conveying.

## **6. "Show, Don't Tell" with Voice:**

Instead of writing "Voice is surprised," write the line that makes the voice sound surprised, then add the direction. "Wait... did you just say that?!" [Voice rises sharply in disbelief].

### **Bringing it to Life:**

Compare these two approaches for a retail ad:

Version 1 (Flat):  
"Our store is having a big sale on all electronics this

weekend. Come down and see."

Version 2 (Energetic):  
"Ready for a shocker?  
[SOUND of a quick, exciting WHOOSH]. Our Electronics Extravaganza [Voice speeds up, building excitement] kicks off this weekend! Everything [Voice slightly louder, triumphant] is HALF PRICE!"

You can both see the difference and hear it when you say the lines out loud.

Version 2 doesn't just tell you about a sale; it feels like one.

Mastering the art of injecting instant energy transforms your scripts from mere information delivery into compelling, unforgettable experiences.

By giving precise, actionable direction, you empower your voice talent to become an extension of your creative vision, making every single second of your radio ad sparkle, resonate, and cut through the airwaves with undeniable force.

That's the power of conscious instant energy!

**Search for "Hindenburg Disaster" on YouTube and watch Herb Morrison's reaction yourself to this moment in history.**

<ENDS>

# WHEN LESS IS MORE!

LESSONS FROM JAWS  
50 YEARS ON



Fifty years ago, "Jaws" terrified audiences and changed cinema forever.

Yet, behind the scenes, the film's greatest threat wasn't the mechanical shark "Bruce" it was the constant breakdowns that nearly sank the entire production.

For radio copywriters, the story of "Jaws" offers a powerful lesson about quick fixes, creative workarounds, and the art of teasing an audience with just enough to keep them hooked.

## When Bruce Broke Down: Turning a Problem into a Strength

During the filming of "Jaws", director Steven Spielberg faced a nightmare: the animatronic shark malfunctioned so frequently that entire scenes had to be rewritten nightly.

Saltwater corroded the machinery, the shark's skin bloated, and cables snapped.

The production fell months behind schedule, and Spielberg feared for his career.

But from this crisis came creative genius.

Spielberg decided to show less of the shark, relying instead on ominous music, clever editing, POV shots and the audience's imagination to build suspense.

The result?

A masterclass in tension and anticipation, proving that sometimes, what you really "don't" show is far more powerful than what you do.

## The Copy Brief: When the Details Aren't There

Radio copywriters face their own version of Bruce: the incomplete copy brief.

Maybe the client hasn't provided enough details, or the objectives are vague.

It's tempting to panic or push back, but like Spielberg, copywriters can turn this limitation into an opportunity.

With less information, you're forced to focus on the essentials - what's the one thing the listener needs to know or feel - NOW?

How can you spark curiosity and leave them wanting more?

## Teasing the Audience: The Power of Less

Radio ads, like "Jaws", already thrive on suggestion.

With only seconds to capture attention, the best commercials avoid information overload.

Instead, they use a strong hook, a clear message, and a compelling call to action -

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leaving just enough unsaid to pique curiosity.

When you don't have every detail, lean into the mystery.

For example:

- > Pose a question.
- > Drop a tantalizing hint.
- > Use sound, pacing, and silence to build anticipation.

Just as the unseen shark made "Jaws" unforgettable, the unseen detail in your ad can make listeners lean in, eager to discover more.

### Quick Fixes and Creative Triumphs

So I encourage you, the next time a copy brief is thin or a client is vague, then... remember Bruce.

Spielberg's "quick fix" wasn't about patching up a broken shark - it was about reimagining the story.

Don't make a lack of detail a dead end; this is a creative challenge, are you up for it?

Use it to sharpen your message, tease your audience, and trust in the power of what's left unsaid.

Fifty years after \*Jaws\*, the lesson endures: sometimes, the best way to grip your audience is to show them less (*in our case - let them hear less*) and let their imagination do the rest for you.

<ENDS>

## THE JAWS INFLUENCE

Just how influential was this "less is more" approach?

It influenced countless films, and some have called it:

### "The Technical Accident That Changed Cinema"

Because the mechanical shark (nicknamed "Bruce") constantly malfunctioned, it forced Steven Spielberg to show the shark sparingly.

This technical limitation became the film's greatest strength.

### The Hitchcock Influence:

But Spielberg deliberately studied Hitchcock's techniques, particularly how suspense works better through suggestion than explicit showing.

The famous "Indianapolis speech" by Quint builds terror through words alone.

### Sound as THE Star:

John Williams' iconic two-note theme became the shark's "presence" - and audiences really felt the threat even when nothing was visible on screen.

The score did the heavy lifting that the broken shark couldn't.

### POV Revolution:

The underwater "shark vision" shots put audiences in the predator's perspective without showing the creature.

This subjective camera technique became standard in horror filmmaking.

### The Ripple Effect:

**Alien (1979):** Ridley Scott used similar restraint, keeping the xenomorph mostly hidden.

**Halloween (1978):** John Carpenter's Michael Myers is more terrifying when glimpsed than fully revealed

**The Blair Witch Project (1999):** Extreme "less is more" - the witch is never shown

**Comedies:** Even comedies adopted the "build-up and payoff" structure Jaws perfected, including parodies like the opening of the movie **AIRPLANE (1980) (AKA: Flying High)**

### Box Office Validation:

Jaws became the first major summer blockbuster, proving that psychological tension could drive massive commercial success - studios took notice that restraint could equal profits. The film essentially taught Hollywood that imagination is more powerful than any huge special effects budget.

<ENDS>

# QUICKLY CONNECT WITH YOUR LISTENERS

Shared cultural memories  
and making quick  
connections



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You know that moment... when a script clicks - when you find that perfect reference that makes your target audience lean in and think, "Yeah; They get me."

In our life, generational touchstones remain one of the most powerful tools for creating instant connection and emotional resonance.

But here's the challenge: with audiences spanning eight decades of lived experience, how do you quickly identify the cultural shorthand that will resonate?

The answer lies in understanding the defining entertainment, sports, and news moments that shaped each generation's worldview.

## Application Tips: Before You Write

Before diving into generational references, establish these fundamentals to ensure your cultural callbacks hit their mark:

**Know Your Primary Audience:** Research which generation represents your client's core demographic.

> A 55-year-old today is a late Baby Boomer who lived through Watergate, not Vietnam.

> A 35-year-old Millennial remembers 9/11 but not the Cold War.

Age calculators and

demographic data are your friends - use them.

**Verify Your References:** If you're not part of the target generation, test your cultural callbacks with people who are.

What feels authentic to you might feel forced or inaccurate to them.

Ask colleagues, friends, or family members from that generation to review your references for authenticity.

## Research Your Market

**Geography:** Unless you're writing for a specific regional market, choose references that crossed international boundaries.

The Beatles, Michael Jordan, and major global events work worldwide; regional TV shows, local sports heroes, and domestic political figures don't translate globally.

**Layer Strategically:** One strong generational reference per commercial is the sweet spot especially in a 30 second spot, in a 60 second spot, then you might (just might) be able to fit in 2.

More than that and you risk sounding like a nostalgic variety show.

Less than that and you miss the opportunity for connection.

**Avoid the Obvious Trap:**

Everyone references the same five cultural touchstones for each generation.

Dig deeper into the research for authentic surprises that still resonate broadly.

**Test for Exclusion:** Make sure your generational reference doesn't alienate other age groups in your audience.

The goal is to connect with your target while remaining accessible to others.

### Why Generational References Work in Radio

Radio operates in the theater of the mind, where a single well-chosen reference can transport listeners back to their formative years faster than any visual medium.

When a Baby Boomer hears "Like the Beatles said..." or a Gen Xer catches a Pac-Man reference, you're not just making a comparison - you're activating decades of emotional memory and shared experience.

The key is specificity.

Generic references fall flat. But mention "Woodstock" to a Boomer, "the Challenger explosion" to Gen X, or "9/11" to a Millennial, and you've immediately established shared experience and credibility. You're saying, "I

was there too" or "I understand what shaped you."

### The Generational Playbook

Understanding your target generation is crucial, but having quick access to their defining cultural moments makes the difference between generic copy and authentic connection.

Here's your reference guide:

#### The Builders (1925-1945): The Foundation Generation

This generation built the modern world through depression and war.

They value quality, durability, and institutions.

Their formative experiences were shaped by collective sacrifice and the belief that hard work pays off.

##### Quick Cultural Triggers:

- Entertainment: "Like Frank Sinatra crooning..." / "More reliable than your old radio shows..." / "Built like a Casablanca classic..."
- Sports: "Tougher than Joe Louis..." / "A home run like Babe Ruth..." / "Olympic-level determination..."
- News: "Built to last like post-war America..." / "Strong as the Greatest Generation..." / "Victory-tested..."

**Copy Approach:** Emphasize durability, quality, great craftsmanship, and timeless values.

This generation responds to

references that honor hard work, reliability, and proven results.

They appreciate businesses that have stood the test of time and value proposition over flashy marketing.

#### Extended Example:

*"Remember when products were built to last? When Frank Sinatra's voice came through crystal clear on your radio, and you knew that radio would still be playing twenty years later? At [Business Name], we still believe in that kind of quality. The kind that your grandchildren will inherit. Because some things should never go out of style - like dependability, craftsmanship, and keeping your word."*

#### Baby Boomers (1946-1964): The Revolution Generation

The largest and most influential generation in history, Boomers grew up during unprecedented prosperity and social change.

They were the first global generation, experiencing the same cultural moments worldwide through television.

They changed everything and still believe they can.

##### Quick Cultural Triggers:

- Entertainment: "Like the Beatles changed music..." / "More groundbreaking than Lucy on TV..." / "Woodstock-level memorable..."
- Sports: "Muhammad Ali confidence..." / "Pelé-level performance..." / "Olympic-

sized dreams..."

- News: "One giant leap for..." / "Change the world like JFK inspired..." / "Berlin Wall-breaking..."

**Copy Approach:** Appeal to their sense of being change-makers and their nostalgia for when they believed they could transform the world.

They respond to messages about making a difference, leaving a legacy, and staying young at heart.

They invented youth culture and still see themselves as rebels.

**Extended Example:**

*"You were there when the Beatles changed everything. When we put a man on the moon and proved that anything was possible. When your generation showed the world that young people could change history. At [Business Name], we still believe in that revolutionary spirit - in companies that don't just follow trends, they create them. Because changing the world doesn't stop when you turn 65. It just gets more focused."*

**Generation X (1965-1980): The Skeptical Realists**

The forgotten generation, sandwiched between Boomers and Millennials, Gen X grew up during economic uncertainty and the Cold War's end.

They're independent, skeptical of institutions, and appreciate authenticity over

hype.

They invented alternative culture and maintain a healthy skepticism about marketing claims.

**Quick Cultural Triggers:**

- Entertainment: "No MTV required..." / "Better than your old Walkman..." / "More authentic than reality TV..."
- Sports: "Magic Johnson clutch..." / "Miracle on Ice determination..." / "Jordan-level excellence..."
- News: "Survived the 80s..." / "Tougher than the Berlin Wall..." / "Y2K-ready..."

**Copy Approach:**

Acknowledge their skepticism with humor and authenticity.

They appreciate brands that don't try too hard and respect their intelligence.

Avoid overly enthusiastic marketing speak.

Be direct, honest, and slightly irreverent.

**Extended Example:**

*"We know you've heard it all before. You lived through the 80s, survived the grunge era, and watched the Berlin Wall fall on live TV. You can spot marketing BS from a mile away, and you're not impressed by flashy promises. That's exactly why [Business Name] works. No gimmicks, no hype, just solid results. Because you didn't survive the Challenger explosion and the rise of MTV to settle for anything less than real."*

**Millennials (1981-1996):**

**The Digital Pioneers**

The first generation to grow up with the internet, Millennials experienced the transition from analog to digital firsthand.

They're optimistic despite economic challenges, value experiences over possessions, and believe in using technology to solve problems.

They're also the first truly global generation, connected worldwide through social media.

**Quick Cultural Triggers:**

- Entertainment: "Faster than dial-up..." / "More reliable than your first iPhone..." / "Friends-level loyalty..."
- Sports: "Michael Jordan legendary..." / "Tiger Woods precision..." / "Serena Williams strength..."
- News: "Y2K-proof..." / "More life-changing than social media..." / "Stronger than 9/11..."

**Copy Approach:** Reference their unique position as digital natives who remember analog childhood.

Balance nostalgia with forward-thinking innovation.

They appreciate brands that make their lives easier and align with their values.

Focus on efficiency, convenience, and social responsibility.

**Extended Example:**

*"Remember waiting for that perfect song to come on the radio so you could hit record at exactly the right moment?"*

*When getting online meant tying up the phone line and praying the connection wouldn't drop? You lived through the birth of the internet, survived Y2K, and watched the world change on 9/11. At [Business Name], we combine that patience and precision with today's instant gratification - because you deserve solutions as evolved as you are."*

### **Generation Z (1997-2012): The Connected Curators**

True digital natives who have never known a world without smartphones and social media.

They're entrepreneurial, socially conscious, and incredibly savvy about media and marketing.

They value authenticity, diversity, and brands that take stands on issues they care about.

### **Quick Cultural Triggers:**

- Entertainment: "Harry Potter magical..." / "Goes viral faster than TikTok..." / "More binge-worthy than Netflix..."
- Sports: "Usain Bolt speed..." / "LeBron James versatility..." / "Simone Biles excellence..."
- News: "Obama-level inspiration..." / "Hurricane Katrina survivor-strong..." / "Financial crisis resilient..."

### **Copy Approach:**

Acknowledge their social consciousness and desire for authentic brands that align with their values.

They can detect inauthentic

marketing instantly and respond to direct, honest communication.

Focus on impact, authenticity, and how your client makes the world better.

### **Extended Example:**

*"You grew up knowing that one voice could change everything - from Obama's campaign to viral movements that shifted culture overnight. You've seen authentic voices cut through the noise and make real change happen. At [Business Name], we're not just another company with empty promises. We're your partners in building the future you want to see - because your generation doesn't just adapt to change, you create it."*

### **Generation Alpha (2010-2024): The Streaming Generation**

The first generation born entirely in the 21st century, they're growing up with AI, climate change awareness, and unprecedented access to information.

While still young, they're already showing signs of being pragmatic, entrepreneurial, and globally minded.

### **Quick Cultural Triggers:**

- Entertainment: "Marvel-level awesome..." / "More addictive than Minecraft..." / "Disney+ magical..."
- Sports: "Simone Biles amazing..." / "World Cup champion-level..." / "Olympic-sized dreams..."

- News: "Stronger than we showed during COVID..." / "Future-ready like space exploration..." / "Climate-smart solutions..."

**Copy Approach:** Focus on innovation, sustainability, and the future they're inheriting.

Since they're still young, often speak to their parents through them, emphasizing how your client is building a better world for the next generation.

### **Extended Example:**

*"They're growing up in a world where anything is possible - where kids learn coding before cursive, where heroes look like Simone Biles and Captain Marvel, where a global pandemic proved that people can adapt to anything. At [Business Name], we're not just serving today's customers - we're building the sustainable, innovative future that Generation Alpha deserves to inherit."*

## **The Art of the Cultural Callback**

The most effective generational references work on multiple levels, creating what advertisers call "nested meaning" - where a single reference triggers multiple emotional responses simultaneously.

### **Surface Level:**

The immediate recognition and connection - "I remember that!"

### **Emotional Level:**

The feelings and memories associated with that reference - "That was when I felt..."

### **Aspirational Level:**

How that reference represents who they want to be - "That represents the me I want to reclaim."

When you reference "the moon landing" to a Boomer, you're not just talking about space exploration. You're invoking their sense of limitless possibility, collective achievement, American ingenuity, and the belief that their generation could accomplish anything.

You're saying, "Remember when you believed you could change the world? You still can."

Similarly, when you mention "9/11" to a Millennial, you're not just referencing a tragic event. You're acknowledging the moment their optimistic worldview was challenged, when they realized the world was more fragile than they thought, and when they learned they were stronger than they knew.

### **Strategic Implementation Bridge Building:**

The most powerful radio commercials often bridge generational gaps by finding universal themes within specific references.

A Millennial might not have lived through Woodstock, but

they understand the desire to be part of something bigger than themselves.

A Gen Xer didn't experience the moon landing, but they appreciate the audacity of impossible dreams.

### **Emotional Archaeology:**

Before using any generational reference, dig deeper into what that moment meant to that generation.

> The Beatles weren't just a band to Boomers - they represented freedom, rebellion, and the power of youth.

> MTV wasn't just music videos to Gen X - it was validation that their generation's culture mattered.

### **Cultural Sensitivity:**

Remember that major cultural moments affected different communities differently.

While the moon landing was a source of pride for many Americans, it might not resonate the same way internationally.

Choose references that unite rather than divide your target audience.

### **Common Pitfalls to Avoid**

#### **> The Nostalgia Trap:**

Don't assume older generations only want to hear about the past.

They're living active lives today and making current

decisions. Use nostalgia as a bridge to present-day benefits, not as an end in itself.

#### **> The Stereotype Snare:**

Not every Boomer loves the Beatles, and not every Millennial is obsessed with social media.

Use generational insights as starting points, not absolute rules.

#### **> The Accuracy Problem:**

Get your cultural references exactly right.

If you say "like Pac-Man in the 70s," every Gen Xer will know you don't understand their generation - Pac-Man debuted in 1980.

#### **> The Overreach Error:**

Don't try to sound like a member of a generation you're not.

Authenticity matters more than perfect slang or cultural knowledge.

### **The Generational Sweet Spot**

Your job as a copywriter isn't just to reflect your audience's past - it's to connect their formative experiences with their current needs and future aspirations.

The best generational references don't just say "remember when" - they say "remember who you were, and here's how to be that person again" or "here's how to give your children what you didn't have."

In radio, you have 30 to 60 seconds to make that

connection.

Choose your cultural touchstones wisely, and watch your audience not just listen, but lean in.

When done right, generational references become the bridge between memory and possibility - exactly where great radio advertising lives.

The goal isn't to date your commercial or alienate other

generations. The goal is to create a moment of recognition that opens the door to a deeper conversation about your client's value proposition.

In a world of infinite media choices, that moment of connection - that instant when a listener thinks "they get me" - is more valuable than ever.

**Remember:** Every generation believes their formative experiences were

unique and transformative.

They're right.

Your job is to honor that truth while connecting it to your client's present-day solutions.

Do that, and you'll have created more than just a radio commercial - you'll have created a conversation with your listener and your client.

**<ENDS>**

### Quick Reference: Cultural Touchstones by Generation

Generation	Entertainment	Sports	News
<b>Builders (1925-1945)</b>	Frank Sinatra, Gone with the Wind, Radio serials, Casablanca, Disney classics	Jesse Owens Olympics, Joe Louis boxing, Babe Ruth, Early World Cups, Don Bradman cricket	WWII/D-Day, Pearl Harbor, Hitler's rise/fall, Great Depression, Hiroshima/Nagasaki
<b>Baby Boomers (1946-1964)</b>	The Beatles, Marilyn Monroe, I Love Lucy, Elvis Presley, Woodstock	Muhammad Ali, 1966 World Cup, Pelé, Mickey Mantle, Televised Olympics	JFK assassination, Moon landing, Berlin Wall, Cuban Missile Crisis, Civil Rights Movement
<b>Generation X (1965-1980)</b>	MTV launch, Star Wars trilogy, Madonna/Michael Jackson, John Hughes films, Pac-Man	1980 Miracle on Ice, Magic vs. Bird, Maradona 1986, Mike Tyson, 1984 Olympics	Chernobyl, Berlin Wall falling, Challenger explosion, Live Aid, Tiananmen Square
<b>Millennials (1981-1996)</b>	Friends/Seinfeld, Titanic, Pokémon, PlayStation/N64, Nirvana/Grunge	Michael Jordan Bulls, 1994 World Cup USA, Tiger Woods, Williams sisters, 1996 Olympics	9/11 attacks, Princess Diana death, Columbine, Y2K fears, Oklahoma City bombing
<b>Generation Z (1997-2012)</b>	Harry Potter series, American Idol, iPod/iTunes, YouTube launch, High School Musical	2008 Beijing Olympics, Messi vs. Ronaldo, LeBron James, 2006 World Cup, Usain Bolt	Iraq War/WMD, Obama election, Virginia Tech, Hurricane Katrina, 2008 Financial Crisis
<b>Generation Alpha (2010-2024)</b>	Marvel Cinematic Universe, Frozen, Minecraft, TikTok, Streaming services	2012 London Olympics, 2014 World Cup Brazil, Simone Biles, 2016 Rio Olympics, Euro championships	COVID-19 pandemic, Climate activism, Black Lives Matter, 2016 Election, Brexit

*Create your own Quick Reference Cultural Touchstones by Generation Chart to match your country, state or town.*

*Use the above chart as a starting point and discover through searches online, or talking to your audience about what it is that connects them with these moments in time.*

*(The above chart is an abbreviated version of the one I use at my station) E.P.*

# THE FIRST SECOND, IS EVERYTHING!

In the blink of an eye, or more accurately, the flash of a sound wave, a radio listener decides if they're going to tune in or tune out.

It is that first second - that critical opening - where the most important element of your entire ad should be.

It's not just about stopping a listener from changing the station; it's about pulling them into your story, making them curious, and setting the stage for your message.

As a fellow radio copywriter, I've discovered that mastering these opening moments is a game-changer, turning casual listeners into engaged prospects.

Forget gentle intros or slow builds... Radio demands immediate impact.

Your mission?

To hit the listener with something so compelling, so unexpected, or so intriguing that they have to hear what comes next.

This isn't always easy, especially when battling listener fatigue and limited airtime.

That's where a strategic approach to your opening lines, sounds, and questions becomes your secret weapon.

Let's break down techniques for writing attention-grabbing intros that work fast:

## 1. The Power of the Unexpected Sound:

Imagine a typical ad break. Then, suddenly, an unidentifiable, intriguing sound cuts through the noise.

It could be a unique mechanical whir, a distant, haunting melody, or a peculiar animal noise.

The listener's brain immediately shifts from passive listening to active curiosity: "What was that? What's happening?"

This unexpected auditory element forces attention. It's a quick, non-verbal hook that bypasses the need for immediate comprehension, going straight for engagement.

The key is that the sound must be relevant to the product or service, even if its relevance isn't immediately obvious, building intrigue for the reveal.

## 2. The Intriguing Question Hook:

A well-crafted question is a powerful psychological tool. It demands an answer, prompting the listener's brain to engage.

But not just any question.

Avoid generic inquiries like



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"Are you tired of...?" Instead, pose a question that:

- Challenges a common assumption: "What if everything you thought about [product] was wrong?"
- Highlights an unspoken problem: "Ever wish your mornings didn't start with [common pain point]?"
- Piques genuine curiosity: "There's a secret to saving money that your bank won't tell you. Want to know what it is?"

These questions immediately involve the listener in a dialogue, making them feel personally addressed and invested in finding the answer.

### 3. The Bold, Declarative Statement:

Sometimes, the most impactful opening is a direct, confident statement that cuts straight to the core of your message or promise.

This isn't about asking; it's about asserting.

- "Your commute just got 30 minutes shorter."
- "We've just made [product] obsolete."
- "This is the sound of your biggest problem, solved."

These statements are authoritative and confident, immediately establishing the ad's purpose and often hinting at a significant benefit.

They demand attention because they promise valuable, relevant information.

### 4. The Micro-Story Opener:

Even in a few seconds, you can hint at a compelling narrative.

Start in the middle (that is... the middle of the action).

- "The alarm blared, but Sarah was already out the door..."
- "He never thought he'd see a day without..."

This immediately draws the listener into a human experience, creating empathy or relatability that encourages them to hear how the story resolves.

### 5. The Problem/Solution in a Breath:

Quickly state a common problem the listener faces, then instantly pivot to the solution.

This rapid-fire approach appeals to listeners actively seeking solutions.

- "Stuck in traffic? [Product] delivers."
- "Bills too high? We lower them fast."

### The Game-Changing Resource I Swear By:

As a radio copywriter constantly striving for that immediate connection, I've found an invaluable tool that has genuinely transformed my approach to crafting intros.

I'm talking of course about the e-book, *"Hooks, First Lines and Scene Setters for*

*commercial radio scripts"*.

I downloaded this free resource, and honestly, it's become my go-to for sparking creativity right from the start.

This isn't just theory; it's a practical, actionable guide that's clearly been written by someone who understands the trenches of radio copywriting.

It's packed with concrete examples and fresh perspectives on how to construct those crucial opening moments.

Whether I'm stuck on a tight deadline or just need a new angle to make a script pop, "Hooks, First Lines and Scene Setters" provides the exact kind of inspiration and quick techniques I need.

It's genuinely helped me generate more compelling ideas for my commercial radio scripts, making the process faster and the results more impactful.

If you're a copywriter struggling with those critical first seconds, do yourself a favour and download it - it's brilliant.

**Why Your First Second is Everything:** Make that first second count, and the rest of your ad stands a far better chance of being heard, remembered, and acted upon.

<ENDS>

# 5 WAYS TO CREATE A 'REAL' SOCIAL MEDIA PROMPT IN YOUR NEXT SCRIPT

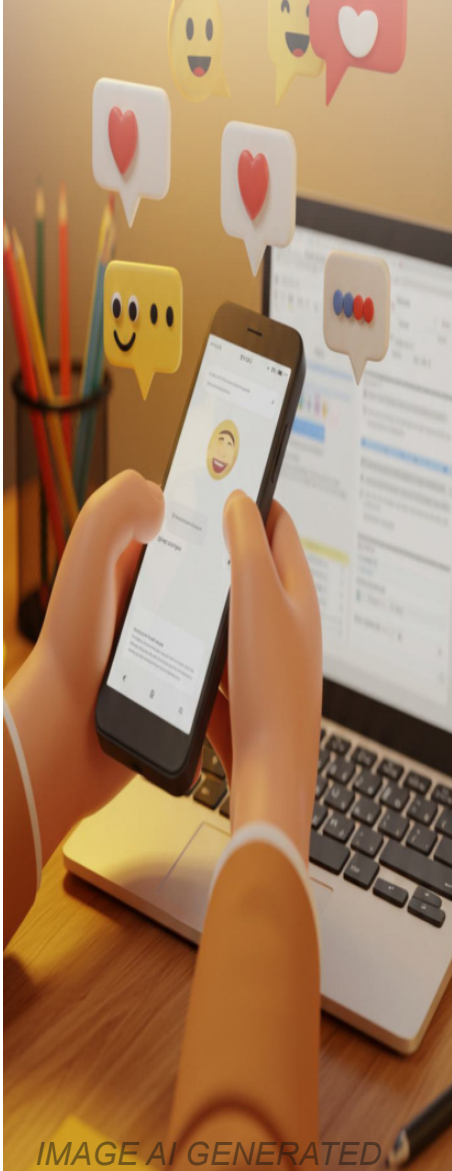


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**In our opinion: "Follow us on Facebook" is radio's most wasted opportunity, and waste of time in your clients commercial.**

Social media prompts should intrigue a listener enough to make them act, not instruct them to do something, NOW! (Hint: They won't!)

We need to create curiosity that compels action rather than generic requests that will end up getting ignored.

**The exclusive tease** promises something special, but it requires the client to do something too... "See what we're building behind the scenes at Joe's Garage on Instagram" beats "Follow us on Instagram."

Listeners want insider access, not just another brand to scroll past.

**The community invitation** makes following feel like joining.

For example: "Join thousands of pizza lovers sharing their favourite toppings on our Facebook page" creates belonging, and "Connect with fellow coffee addicts every morning on our Instagram stories" builds tribe identity.

**The value proposition** gives specific reasons to follow... "Get flash sale alerts thirty minutes before

everyone else on our Twitter" provides clear benefit, or "Watch our chef's secret techniques every Tuesday on TikTok" promises exclusive education.

**The curiosity gap** poses intriguing questions... "Find out which local restaurant we're featuring this week on our Instagram" creates mystery. "Discover the story behind our vintage car collection on Facebook" promises narrative payoff.

**The experience extension** continues the commercial's story... "See the before-and-after photos of today's kitchen makeover on our social media" makes following feel like the natural next chapter.

Integration is key.

Weave social prompts naturally into your message flow, not as awkward appendages.

Social media should feel like the logical continuation of the conversation you started.

So use:

- > **The Exclusive Tease**
- > **The Community Invitation**
- > **The Value Proposition**
- > **The Curisosity Gap**
- > **The Experience Extension**

And use them carefully, but remember to get the client on board with what you are doing first, and make sure they can follow up with what you say.

**<ENDS>**

We surveyed our editorial team and the top 10 answers to the question:

## "WHAT ARE YOUR TOP 10 QUICK, PRACTICAL FIXES TO MAKE EVERY SCRIPT WORK"

...the answers were surprisingly similar - some of us had them in a different order, but they were all surprisingly close - which means they work... and any radio copywriter can use these "Quick Fixes" to improve any script that isn't working:

### 1. Get the Main Details Down First

Jot down the essential info: who, what, when, where, why, and how. Make sure these are clear and upfront.

### 2. Lead With A Strong Hook

Start with the most attention-grabbing idea or benefit. Don't save the good stuff for later - listeners can tune out fast - highlight it.

### 3. Cut the Fluff

Remove unnecessary words, jargon, or tangents. Every word should earn its place in the script.

### 4. Use Short Sentences

Break up long sentences. Short, punchy lines are easier to say and hear.

### 5. ALWAYS Read It Out Loud - ALWAYS!

If it sounds awkward or

clunky when spoken, then rewrite it. Radio is all about how the written word sounds.

### 6. Add a Clear Call-to-Action

Make sure the audience knows exactly what to do next (visit, call, buy, etc.).

### 7. Check the Timing

Time your script as you read it. Trim it, or expand it to fit the slot perfectly.

### 8. Make It Conversational

Write as people speak. Use contractions and natural phrasing.

### 9. Highlight the Benefit, Not Just the Feature

Focus on what's in it for the listener - how does this product or service make their life better?

### 10. End with Impact

Finish strong, whether it's a memorable line, a repeat of the offer, or a catchy tagline.

These quick fixes can transform a flat script into something lively, clear, and effective for radio!

**BONUS TIP:** One that wasn't on our list - but many of us included was: "CHECK THE DATES!"

*Make sure that you have checked your date runs for your scripts to make sure they start and finish when they are supposed to, not when you think they should.*

<ENDS>

# OUR TOP 10 QUICK FIXES



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# STRATEGIC VOICE CASTING:

## CHOOSING VOICE TALENT TO MAKE CONNECTIONS QUICKLY WITH LISTENERS AND CLIENTS



Did you know that matching voice talent to business categories isn't just about demographics - it's about psychology? (*Leaving aside voice availability for the time being.*)

You are probably familiar with this frustration: you've crafted the perfect 30-second spot, but the client rejects three voice auditions because "none of them sound right for our business."

Well, the solution isn't finding more talent - it's about understanding the deeper connection between voice personality and business psychology.

Your voice talent roster should function like a well-organized toolbox, with each personality type strategically matched to the client categories that respond to them.

Here's how to build that roster around the voices that actually convert for different business sectors.

### **The Authority Voices: When Credibility Sells**

**The Corporate Executive** commands respect through confidence and sophistication. Banking clients, real estate brokerages, and professional services gravitate toward this voice because their customers are making high-stakes decisions. A commanding tone reassures

nervous investors and sceptical property buyers that they're dealing with competent professionals.

### **The Medical Professional**

combines authority with empathy - crucial for healthcare providers, wellness centres, and senior care facilities. This voice doesn't just sound knowledgeable; it sounds caring. Patients choosing a family practice or memory care facility need to trust both the expertise and the compassion behind it.

### **The Legal Expert**

projects seriousness and protection. Personal injury attorneys and insurance agencies need this credible, slightly protective tone because clients are often in vulnerable situations. The voice implies, "We've got this handled."

### **The Financial Advisor**

offers stability in an uncertain world. Investment services and retirement specialists need voices that sound wise rather than pushy, reassuring rather than aggressive. This voice suggests long-term thinking and steady guidance.

### **The Relatable Voices: Everyday Connection**

### **The Young Professional**

brings energy and contemporary appeal to tech services, fitness centres, and trendy restaurants. This voice speaks to ambitious millennials and Gen-Z

consumers who value innovation and forward momentum. It's perfect for brands trying to shed outdated images.

### **The Working Parent**

understands time constraints and practical needs. Daycare centres, home services, and quick-serve restaurants resonate with this voice because it immediately signals "I get your life." Busy parents hear someone who shares their challenges and priorities.

**The Retiree** embodies experience and value-consciousness. Senior services, home improvement, and leisure businesses benefit from this voice because it speaks to clients who've earned their comfort and know what they want. It's unhurried, wise, and focused on quality over flash.

**The Student** captures enthusiasm and budget-awareness. Educational services, campus-area businesses, and tech companies targeting younger demographics need this voice's optimistic, cost-conscious energy.

### **The Character Voices: Personality-Driven Connection**

**The Helpful Neighbour** creates immediate warmth and approachability. Local services, community organizations, and small

retailers thrive with this voice because it eliminates the corporate barrier. Customers hear someone they'd actually want to chat with at the hardware store or farmers market.

**The Problem Solver** cuts straight to solutions. Emergency services, technical support, and business solution providers need this direct, efficient tone because their customers are already frustrated. This voice promises competent resolution without unnecessary pleasantries.

**The Storyteller** creates emotional connections through narrative. Tourism businesses, arts organizations, and luxury services benefit from this engaging style because they're selling experiences, not just products. This voice paints pictures and builds anticipation.

**The Entertainer** prioritizes fun and memorability. Entertainment venues, casual dining, and recreational businesses use this personality-driven voice because their success depends on creating positive associations and repeat visits.

### **Strategic Voice Casting**

The key insight for us copywriters is in understanding that clients don't just want voices that sound like their target

demographic - they want voices that embody the personality their business projects.

For example, a 65-year-old financial advisor might actually connect better with The Young Professional voice if his practice focuses on innovative investment strategies.

Smart casting means looking beyond age and gender stereotypes to the psychological appeal each voice creates.

Thus, that Corporate Executive voice might work perfectly for a 30-year-old entrepreneur's tech startup if they need to establish credibility with corporate clients.

Your voice talent library becomes most valuable when you can quickly identify which personality type will psychologically resonate with each client's business model and customer (your listener) base.

That's when voice selection transforms from guesswork into strategic communication.

Take the time to listen to the voices you have available and make notes about which category they fall into and when you are stuck and need to fit a voice to a category, you'll have a ready to refer to list of voice talent to call on.

**<ENDS>**

# TRANSLATING CLIENT CHAOS INTO CLEAR COPY BRIEFS...

Your first peak at Earl's new:  
"R-A-D-I-O Framework"



Inesoce  
Fosser  
Fameritins  
Iniplast

Tribtes  
Busan  
Fousur  
Impust

Imeone  
Iuder  
Entlementing  
allpust

Enpant  
Worranpranly  
Soter  
Impust

Zlince  
Goppreugh  
Shorth  
Mlpus



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After four decades in media, I've learned one fundamental truth: clients and sales team members don't give you briefs - they give you puzzles to solve.

They dump a mixture of scattered thoughts, competing priorities, and industry jargon on your desk, then expect you to magically transform it into compelling copy that drives results.

The difference between a professional copywriter and someone just taking orders isn't talent - it is the learnt process of translation.

We don't just write what clients tell us; we organize their chaos into actionable creative direction.

## Why Most Client Briefs Fall Apart

Clients typically arrive with everything and nothing; They'll tell you they've "been in business 25 years," they're "licensed and insured," they want to "reach everyone," and their goal is to "build awareness, get phone calls, increase website traffic, and boost reputation" - all in a 30-second spot.

Sound familiar?

They're giving you eight priorities when radio copy can realistically handle 1 or 2, maybe 3 maximum.

Your job is to become a

translator, converting this client chaos into focused creative direction.

That's where my new **RADIO Framework Breakdown...**

## R - Reach (Target Audience)

When clients say "we want to reach everyone," push back.

Who's most likely to buy right now?

Get specific about demographics, but more importantly, understand their mindset.

Are they stressed homeowners with a plumbing leak, or budget-conscious families planning weekend dining?

## A - Action (Primary Objective)

Force the hard choice.

If this spot could accomplish only ONE thing, what would be most valuable to their business?

Not three things, not five - ONE.

Make them prioritize, because scattered messages produce scattered results.

## D - Details (Key Information Hierarchy)

Sort their information dump into what matters versus what's just table stakes.

"Licensed and insured" might be mandatory to mention, but it's not a differentiator.

Find their unique value proposition and build around that.

## I - Image (Tone and Style)

"Professional but approachable" tells you nothing.

Get specific.

Are we talking to worried homeowners like a knowledgeable neighbour, or speaking to business owners like a trusted advisor?

The tone must match both the audience and the urgency of their need.

## O - Obstacles (Constraints and Compliance)

Identify what could sink your copy before you write it.

Industry regulations, legal disclaimers, competitive restrictions, budget limitations - flag these upfront so they inform your creative approach rather than derail it later.

### Let's see it in practice!

Let's say a restaurant owner tells you: *"We're a family place, been here 20 years, great food, good prices, want more customers, especially families, kids-eat-free on Sundays with a paying adult."*

Using The RADIO Framework we need to know:

- **Reach:** Families with children 5-12, local, budget-conscious
- **Action:** Drive Sunday traffic through promotion
- **Details:** Kids-eat-free (primary), 20-year history (credibility)
- **Image:** Parent-to-parent, warm and practical
- **Obstacles:** Food service

compliance, day-specific promotion

Now you have a roadmap instead of a wish-list.

### The Professional Difference

When we take the time to dig deeper with questions like: "If this could accomplish only one thing, what would be most valuable?" and "What do customers say is the main reason they chose you?" we discover more, and focus the client more on what they actually want.

The RADIO framework forces both you and your client to make the hard decisions that separate effective copy from generic noise.

It's not about writing what they want to say - it's about organizing what needs to be heard.

After 40 years of untangling client briefs, I can tell you this: ***the copywriter who masters translation will always outperform the one who just takes orders.***

Please, try and use this new RADIO framework yourself and let me know the results of how you went - I really hope that it is your roadmap from chaos to clarity in all your scripts to come.

<ENDS>

## YOUR RADIO COPY SAFETY LIST

Every radio copywriter has those sneaky mistakes that slip through time and time, and again and again.

*(See what I did there!)*

Create your own "punch list" of personal problem words and phrases (*by punch list I mean that I punch myself everytime I make these mistakes*).

Before sending copy to clients, run through your checklist for common errors.

Search for weak words like "very," "really," "nice."

Cut unnecessary words: "stood up" becomes "stood," "try it out" becomes "try it."

Watch for consistency - pick "toward" OR "towards" and stick with it.

Catch common mix-ups like "lead/led" and "through/thorough."

Add new problem words as you discover them. Your personal checklist becomes a powerful final filter, catching those recurring blind spots before your copy hits the airwaves.

Start by noting three words you overuse and build your list from that.

<ENDS>

# OBEY THE RULE OF 3?



Three is 'the' magic number in all human communication...

Our brains are wired to remember triads (that is: groups of 3) from "Stop, Look, Listen" to "Life, Liberty, and the Pursuit of Happiness."

In radio copy, 3 creates rhythm, builds memorability, and delivers maximum impact in listeners minds.

What is known as 'Benefit Stacking' also works perfectly in threes - that is giving three benefits is more memorable.

E.G.: "Save time, save money, save stress" hits harder than a long list of advantages.

Each element reinforces the others while remaining digestible.

Four benefits feel's overwhelming; two feel incomplete; three feel's complete.

Escalation builds drama. "Good, better, best" or "Fast, faster, fastest" creates natural progression that pulls listeners forward.

The pattern feels satisfying and inevitable, making your strongest point land with maximum force.

Another way of putting it is: Problem - Solution - Proof.

This PSP structure can be

used for entire commercials, making them more effective, quicker, and more memorable.

How?

Present the problem, offer your solution, provide the proof (it's that simple).

*"Tired of expensive repairs? Bob's Auto fixes it right the first time. Twenty years serving this community proves it."*

Rhythm creates memorability. "Fresh, fast, affordable" has natural cadence that sticks in memory.

The three - beat pattern matches our breathing and heartbeat, making phrases feel inherently right.

Please, avoid the trap of forcing EVERYTHING into threes though because if every commercial has it - no one will remember anything.

BUT: When you have genuinely important fourth or fifth points, don't sacrifice clarity for pattern just for the sake of it.

But when three elements naturally present themselves, harness that ancient power.

Three "works because it works, always has, always will."

<ENDS>

# RECAP WITH A TWIST

**The most powerful radio commercials end where they began - but they need a twist in there too.**

Your opening line hooks attention; your closing line reinforces the message with evolved understanding.

This circular structure creates psychological completion that drives action.

The echo technique transforms your opening into your closing.

Start with "Tired of expensive car repairs?" and end with "Stop overpaying for car repairs." Same message, different energy.

The opening poses the problem; the closing commands the solution.

Evolved repetition shows progression. "Looking for a new dentist?" becomes "You found your new dentist."

The listener journeys from question to answer, from problem to solution, with your clients message as the bridge in between.

Memory reinforcement happens through variation, not verbatim repetition, so having twists on the opening message will stick more in listeners minds rather than the same opener and closer.

Our brains notice patterns and changes.

Exact repetition feels redundant; evolved repetition feels satisfying.

For example: "Save money on insurance" becomes "Start saving on insurance today."

Call-to-action integration makes your recap actionable.

**BUT:** Don't just repeat the benefit - connect it to the next step they need to take.

"Need reliable internet?" transforms into "Get reliable internet installed this week."

The psychology of this message system works because humans crave closure to a question asked.

Circular structure satisfies that need while reinforcing your core message.

The recap isn't just summary - it's confirmation that the listener made the right choice by paying attention to the message.

Your first line opens the door.

Your last line walks them through it.

And if your call to action is powerful enough, it will drive them to act upon the core message.

Try it... you won't regret it.

<ENDS>



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# THE TOO MUCH STUFF SYNDROME



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If you've been scribbling scripts since, oh, say, the era of big hair and even bigger shoulder pads like I have (*ahhh the good old 1980s*) you've likely done battle with the beast known as the 'Too Much Stuff' Syndrome.

We're talking about those infamous "shopping list" commercials with everything in them including the kitchen sink.

You know the ones: thirty seconds, twenty-seven different items, a phone number rattled off at warp speed, and a website address or disclaimer sped up until the very last syllable.

Bless their hearts, clients mean well, but these ads? They're the bane of a radio copywriter's existence, and frankly, a terrible experience for a listener to endure.

I've seen it too many times to count...

A brilliant idea sparks, a compelling opening takes shape, and then, the dreaded client notes arrive, or worse, their well-meaning request: "Could we just squeeze in our new line of gardening tools, the discount on paint, the extended weekend hours, oh, and don't forget our weekly specials on patio furniture?"

Suddenly, your tightly crafted narrative becomes a verbal garage sale, and your listener's mind just switches

right off, right? I know mine does when I hear them.

## Why We Fall into the Trap (and Why It Doesn't Work)

The root cause of a client's 'Too Much Stuff' Syndrome is simple: It is "FEAR".

Clients fear that if they don't tell the listener everything, they'll miss a potential sale.

Plus, they want to maximize what they are spending on their airtime.

As copywriters, we sometimes feel immense pressure to accommodate this.

But here's the cold, hard truth, honed over decades of hits and misses: radio is a fleeting, auditory medium. 8 seconds is all we have to grab their attention, if we are lucky.

A listener is likely driving, cooking, working out – they're not sitting with a pen and paper ready to write down a special, a phone number or a weirdly spelt website.

When you throw a shopping list at them, their brain simply can't process it all.

Instead of retaining one key message, they retain nothing. It's like trying to drink from a firehose.

So, how do we fix this without offending the client?

## **The 'Quick Fix' Philosophy: Ruthless Prioritization**

It comes down to a few fundamental "quick fixes" that I've sworn by for years:

### **1. Embrace the One-Big-Idea Rule:**

Every single radio commercial should have one primary takeaway.

If the listener remembers nothing else from your 30-second masterpiece, what's the one, single thing you want them to know or do?

Is it "New Spring Collection," "25% Off All Appliances," or "Book Your Consultation NOW"?

Start there, and build everything around that singular point.

### **2. Play the Elimination Game:**

Once you have your one big idea, go through every other piece of information in the brief and ask yourself: "Does this directly support or enhance my one big idea? Or, is it a distraction?"

If it's a distraction, it's out.

Be brutal. If you've got a "so what?" test, apply it.

Does that extra detail make the core message stronger, or just longer?

### **3. Focus on the Benefit, Not Just the Feature:**

Clients love listing features. "Our new widget has X, Y, and Z." As copywriters, our job is to translate that into a single, compelling benefit.

Instead of "Our new

mattress has 1,000 coils and gel memory foam," focus on "Sleep like you haven't slept in years" or "Wake up refreshed, every single morning."

One powerful benefit beats ten dry features any day.

### **4. Leverage Other Channels - If You Can?:**

This is where you gently guide the client. Radio is a phenomenal awareness and interest-generator. It's not an inventory list.

If you give someone a long list to remember, they might recall the first 2 things, and maybe the last - so that list is not worth having in a commercial spot unless you are trying to say 'we have everything'

Explain that the radio ad's job is to drive listeners to a place where they can find the shopping list, eg: "Visit our website for the full list of weekly specials!" or "Drop by our showroom to see our complete inventory."

This shifts the pressure off the radio spot and directs traffic where all the details live.

### **5. Tell a Story, Not a List:**

Even if you're promoting a single product, build a tiny narrative around its core benefit.

Instead of "Our coffee is strong, fair trade, and organic," perhaps: "Before 9 AM, Sarah used to drag. Then she discovered [Coffee Brand].

Now, her mornings sing."

It's far more engaging than a string of adjectives.

## **Guiding the Client (Gently, But Firmly)**

This approach often does require a bit of gentle persuasion from you or your sales team member - with the client.

Frame it as maximizing their investment. "Mr. Johnson, for us to make sure listeners actually remember your key message, we need to focus on just one incredible thing. We can use the radio to get them to your website where they can see all the other fantastic offers."

Most clients, when presented with the strategic reasoning behind it, will understand that less truly is more for recall and response.

After decades of writing for the ear, I can tell you this: the clearest, most impactful radio spots are almost always the most concise.

They respect the listener's time and intelligence.

Ditching the 'Too Much Stuff Syndrome' isn't just about making our jobs easier; it's about crafting commercials that actually work, proving the power of radio, one well-focused message at a time.

Try it, the client's results will prove it to you.

**<ENDS>**

# REGULAR SALES: 7 QUICK FIXES TO CLIENT ROADBLOCKS



Every radio sales professional knows the feeling... You're sitting across from a potential client, and just as you're hitting your stride, they hit you with one of \*those\* objections.

You know the ones – the conversation KILLERS that seem to pop up in every single sales meeting.

But these roadblocks aren't insurmountable walls. They're simply opportunities to show your expertise and creativity.

## #1

### "Radio Just Doesn't Work for My Business"

#### *The Client's Perspective:*

They've been told radio is dead, or they assume their customers don't listen anymore.

Maybe they are in a niche market and think radio is too broad.

#### *Your Solution:*

Turn this into a fact-finding mission.

Offer to run a frequency analysis of their target demographic during their preferred dayparts.

Most clients have never seen actual listener data for their specific audience.

When you show them that 73% of their target demo is actively listening during drive time, you've just turned skepticism into curiosity.

Follow up with a focused 4-week test campaign that includes built-in measurement points, and suddenly you're not selling radio – you're offering market research.

## #2

### "We Tried Radio Before and It Didn't Work"

#### *The Client's Perspective:*

They invested money, ran some ads, and didn't see results.

Now they're gun-shy and convinced radio is a waste of budget.

#### *Your Solution:*

Become an audio detective.

Audit their previous campaign with genuine curiosity, not defensiveness.

> Were they running during the wrong dayparts?

> Did they have sufficient frequency?

> Was their creative compelling?

> Was their too much information? Too little?

> Was the offer not enough to entice action from the listeners?

Most failed radio campaigns suffer from one of these 5 issues.

Once you identify the problem, you can position yourself as the solution.

Better yet, offer to rewrite their spots with stronger calls-to-action and urgency, or suggest starting with sponsorships to rebuild credibility.

## #3

### "Your Rates Are Too High"

#### *The Client's Perspective:*

They're comparing your 60-second spot rate to a Facebook ad or Google click, not understanding the difference in reach and impact.

### **Your Solution:**

Shift the conversation from cost to value.

Present package deals that lower the per-spot cost, and add value-added elements like social media mentions or website banner ads.

Break down your cost-per-thousand and compare it to other media.

When they see that radio delivers their target audience for less than their morning coffee habit, price becomes less of an issue.

## **#4**

### **"I Need to See Immediate Results"**

#### ***The Client's Perspective:***

They want instant gratification and measurable ROI from day one.

#### ***Your Solution:***

Make it trackable.

Set up dedicated phone numbers or promo codes specific to radio - not "mention this ad to get..." spots.

Create campaigns around limited-time offers or events that drive immediate action.

Consider digital integration that allows for instant online response measurement.

When clients can see direct attribution, they become believers fast.

## **#5**

### **"My Budget Is Too Small"**

#### ***The Client's Perspective:***

They want to advertise but genuinely don't have a large marketing budget. that they believe they can spend right now.

### **Your Solution:**

Get creative with partnerships.

Develop co-op opportunities with complementary businesses (or suppliers) – think wedding photographer and florist, or gym and nutritionist.

Offer shorter flights with higher frequency rather than long, thin schedules.

Sometimes suggesting less expensive dayparts to prove concept can lead to bigger budgets later on.

## **#6**

### **"I Don't Know What to Say"**

#### ***The Client's Perspective:***

They know their business inside and out but freeze up when it comes to creating compelling advertising.

#### ***Your Solution:***

Become their creative consultant.

Provide a simple creative brief template that focuses on their unique selling proposition.

Offer free consultation with your production team, or better yet, record testimonials from their satisfied customers.

Real people talking about real experiences always outperform generic corporate advertising speak.

## **#7**

### **"My Competitors Are on Other Stations"**

#### ***The Client's Perspective:***

They think they need to be where everyone else is to compete effectively.

### **Your Solution:**

Flip the script on them, position this as a competitive advantage – less clutter means they'll stand out more.

Show audience duplication data between stations, and emphasize the value of reaching untapped prospects while competitors fight for the same ears.

The magic happens when you stop selling spots and start solving problems.

Every objection is really a client telling you exactly what they need to hear to move forward.

These seven scenarios represent about 80% of the pushback you'll encounter in radio sales.

But notice how each solution involves listening first, then responding with expertise and creativity.

The client who says "radio doesn't work" isn't being difficult – they're being honest about their experience and concerns.

When you address those concerns with data, creativity, and genuine partnership, you're not just closing a sale.

You're building a relationship that will generate referrals, renewals, and the kind of success stories that make your next sales call that much easier.

**<ENDS>**

# REGULAR ON-AIR: 7 QUICK LIFESAVERS WHEN ON-AIR



Let's admit it.... Live radio is a high-wire act without a safety net (in a 3 ring circus or a freak show - depending on your station).

One moment you're cruising through your show, and everything is going well, you are connecting with listeners and nailing every break, and the next moment everything goes sideways.

Whether you're a seasoned veteran or a newcomer to the booth, on-air disasters are just part of the territory of being live to air.

BUT: The difference between a smooth professional and a flailing amateur isn't whether things go wrong – it's how quickly and gracefully you recover, and knowing how ahead of time will save you and may save your career.

## #1

### Dead Air and Technical Failures

**The Crisis:** Your console freezes up, the automation system crashes, or worse – complete silence fills the airwaves while you frantically push every single button on the desk trying to get SOMETHING to happen.

**The Fix:** Preparation is your best friend here.

Always keep a backup plan within arm's reach – whether it's a CD, USB stick, or even your phone with emergency music.

If you catch dead air quickly, acknowledge it with humor rather than panic:

"Well, that was a moment of zen just for you" works better than a stammering apology.

Remember, listeners can hear stress in your voice, so breathe first, then fix.

Your calm demeanor during technical difficulties actually builds listener confidence in your professionalism, and that one second to take a breathe before you open the mic will make a difference.

## #2

### Wrong Song or Inappropriate Content

**The Crisis:** You've accidentally fired up a song with explicit lyrics during morning drive, or worse – something completely inappropriate starts playing.

**The Fix:** Kill it immediately and transition smoothly.

A simple "You know what, let's try something different" works better than drawing attention to the mistake.

This is why having a go-to "safe" song ready to punch up instantly is crucial. If the content was really problematic, acknowledge it briefly without making it the focus: "Sorry about that, folks" and move on.

Never make the mistake bigger by over-explaining it.

## #3

### Microphone Malfunctions

**The Crisis:** Your mic won't turn off, it's picking up interference, or it's gone completely dead when you need it most.

**The Fix:** Live by the golden rule – **assume your microphone is ALWAYS live.**

Never, ever say anything off-air near a mic that you wouldn't say on-air.

Develop visual communication with your board operator or producer for situations when you can't communicate verbally.

Master the art of coughing away from the mic.

If your mic dies completely, don't panic – gesture to your producer, grab a backup mic, or use hand signals to buy time while technical issues are resolved.

## #4

### Caller Catastrophes

**The Crisis:** A caller drops an F-bomb, goes off on a racist rant, or starts discussing inappropriate topics despite your screening.

**The Fix:** Use your delay system wisely – don't be afraid to hit the dump button when needed.

Have a standard exit phrase ready: *"Thanks for calling, let's move on to something else."*

Use that one bad caller as a learning experience to improve your screening process.

Remember, most listeners appreciate that you're protecting their ears and their families.

## #5

### Stumbling Ummm.... Over Words and ummm, Brain Freeze

**The Crisis:** You're reading

sponsor copy and suddenly your tongue turns to rubber, or you completely blank on what you were about to say.

**The Fix:** Slow down and breathe.

Rushing through a mistake only makes it worse and often leads to more stumbles.

Have a self-deprecating line ready: *"Let me try that again in English"* or *"Clearly I need more coffee."*

Practice difficult words, client names, and sponsor copy beforehand.

If you completely lose your train of thought, acknowledge it with humor and move on – listeners are more forgiving than you think.

## #6

### Breaking News and Emergency Information

**The Crisis:** Major news breaks during your show, or you need to relay emergency information like weather warnings or traffic incidents.

**The Fix:** Know your station's emergency protocols inside and out before you ever need them.

Keep verified news sources bookmarked and easily accessible.

When in doubt, stick to confirmed facts only – speculation on-air kills credibility and can cause the public to panic.

Have a clear understanding of when to interrupt programming and when to wait for natural breaks.

Your listeners depend on you for accurate, timely information during emergencies.

## #7

### Equipment Failure During Live Remotes

**The Crisis:** You're broadcasting live from a remote location and your equipment fails, leaving you stranded without connection to the station.

**The Fix:** Always have a cell phone backup plan, and make sure the studio knows how to patch you through if needed.

Test everything twice before going live – cables, connections, and backup power sources.

Have the studio ready to take over seamlessly with pre-recorded content if your remote feed fails completely.

Sometimes the best fix is knowing when to throw it back to the studio gracefully.

The secret to surviving on-air disasters isn't avoiding them – it's preparing for them and staying calm when they inevitably happen.

Most listeners aren't paying as close attention as you think, and often you will be the only one who notices the mistake.

If they notice, your recovery is what they'll remember, not the original problem.

Keep your sense of humor, stay professional, and remember that every veteran DJ has been exactly where you are, dealing with the same things at some point in their career - just ask them.

<ENDS>

# REGULAR PROMOTIONS: 7 PANIC PROOF FIXES

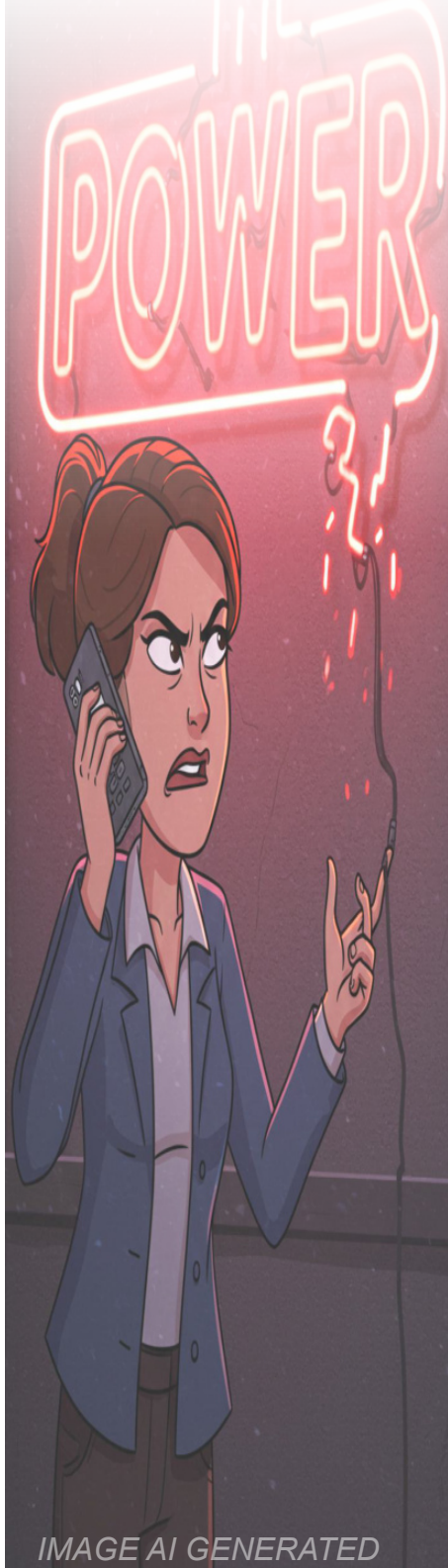


IMAGE AI GENERATED

Radio promotions are like juggling flaming torches while riding a unicycle – everything looks great until something goes wrong.

And in promotions, we all know that Murphy's Law isn't just a theory, it's a daily reality and daily practice.

Prizes 'disappear' from the prize cupboard, sponsors vanish, weather doesn't cooperate, and sometimes your brilliant contest idea falls flatter than yesterday's soda.

But here's the thing about great promotions people: they don't just roll with the punches, they turn disasters into opportunities.

## #1

### The Prize That Never Showed Up

**The Crisis:** Your sponsor promised tickets to the hottest show in town, but three hours before the show, they inform you the tickets aren't available.

**The Fix:** This is where your "emergency prize vault" saves the day.

Always maintain a stash of gift cards, cash prizes, or quality station merchandise.

But – don't just replace the prize, upgrade the story. "We liked this prize so much, we decided to upgrade it to cold hard cash!"

Listeners love unexpected upgrades, and you look like a hero instead of scrambling.

Build relationships with local restaurants and retailers who can provide last-minute prizes.

That coffee shop owner who loves your morning show? They might just save your bacon with a month of free lattes.

## #2

### The Contest That Nobody Called For

**The Crisis:** You've been teasing your big contest all week, and when you finally announce it... crickets.

The phones are silent, and you're stuck with dead air and a failed promotion.

**The Fix:** Time for some quick pivoting.

Switch to a "be caller 10" format – it creates urgency and gives multiple people a chance to win.

If the phones still aren't ringing, move to social media: "First person to share this post with their best radio memory wins." Still nothing? Convert it to a "listen and win" format and announce a winner from your database or text club.

The key is acting like this was always the plan, not a desperate recovery.

## #3

### Legal Landmines and Contest Rule Complications

**The Crisis:** You're halfway through promoting a contest when someone points out a potential legal issue with your rules or entry method.

**The Fix:** Prevention is your best friend here.

Always have a "no purchase necessary" mail-in entry

backup ready for any contest that might be construed as requiring a purchase.

Keep a simplified contest rules template that covers all the legal bases, and make sure everyone on your team understands FCC contest rule basics.

When in doubt, over-communicate the rules rather than risk violations that could cost your station serious money.

## #4

### **Weather Wipes Out Your Outdoor Event**

**The Crisis:** You've planned the perfect outdoor concert or remote broadcast, and Mother Nature decides to throw a tantrum.

**The Fix:** Always have an indoor backup venue arranged before you need it, or create a studio alternative that can work just as well.

Better yet, develop a "virtual event" option using social media and phone-ins that can actually be more engaging than the original plan.

Make sure all your vendor contracts include weather contingency clauses.

Sometimes the backup plan turns out better than the original – listeners love the intimacy of studio events, and you have better control over the technical aspects.

## #5

### **The Vanishing Celebrity or Performer**

**The Crisis:** Your headliner cancels two hours before showtime, leaving you with a

crowd of expectant listeners and no main attraction. For example - we had our headliner go to the wrong radio station - *and they knew it!* - Yet they put them on-air at their station for over 2 hours, giving us no chance to get them back - it was a nightmare in a highly competitive market, and there was nothing we could do about it!

**The Fix:** Maintain relationships with local tribute acts and cover bands who can step in on short notice (we did this in another radio station situation - and it worked out brilliantly for us).

Have a "mystery guest" promotion ready to deploy – it buys you time and creates intrigue.

When all else fails, create audience participation events. Karaoke contests, DJ battles, and talent shows can be more entertaining than the original act, and they make your listeners the stars of the show.

## #6

### **Technical Failures During Live Remotes**

**The Crisis:** Your remote broadcast equipment fails, leaving you stranded at an event with no way to connect to the station.

**The Fix:** Always pre-record event highlights and winner announcements as backup content.

Ensure you have phone patch capabilities to continue broadcasting remotely.

Create a "live blog" or social media coverage strategy that maintains engagement even

when audio fails.

Sometimes technical failures force you to be more creative and interactive than you would have been otherwise.

## #7

### **The Contest That Got Too Popular**

**The Crisis:** Your promotion takes off like a rocket, but now you're overwhelmed with responses and can't manage the volume.

**The Fix:** Have clear winner selection criteria and cutoff times established from the start.

Create multiple smaller prizes instead of one big one – it spreads the excitement and gives more people a chance to win.

Use qualifying rounds to manage volume, with daily winners leading to a grand prize finale.

The best promotions people don't just survive disasters – they turn them into legendary stories that listeners remember for years.

The best laid plans will always go astray, so keep Murphys Law in mind, and always - ALWAYS have a back-up and get ready to pivot at the last minute when, and if something goes wrong.

Your quick thinking and smooth recovery often become more memorable than the original promotion would have been.

<ENDS>

# THE QUICK FIX WRAP UP:

In this issue, we've explored the concept of the "quick fix" not as a shortcut, but as a strategic tool for creative problem-solving when writing radio copy.

From tackling writer's block to handling on-air emergencies, we've seen that the best fixes are often simple, intentional, and backed by a deep understanding of your craft.

Our articles demonstrated that a strong script goes beyond just words on a page.

You can inject instant energy by being a precise director for your voice talent, using specific pacing cues, dynamic verbs, and strategic pauses to create an engaging experience for the listener.

We also learned that sometimes, less is more. The story of "Jaws" reminds us that working with an incomplete brief can be a creative opportunity to spark curiosity and let the listener's imagination do the heavy lifting.

Connecting with your audience can also be a quick fix. By using carefully chosen generational and cultural references, you can create a moment of recognition that builds a powerful, authentic connection.

Ultimately, these fixes are about efficiency and effectiveness. Whether it's focusing on a single, big idea to avoid a "shopping list" commercial or having a "no purchase necessary" backup plan for your contests, a little preparation and strategic thinking can save you from a lot of chaos.

The quick fixes highlighted in this issue are designed to empower you to handle the unexpected, elevate your scripts, and ensure your work resonates with listeners.

By embracing these practical tips, you can transform challenges into creative triumphs, making every second of your radio copy count.

<ENDS>





## The Greatest RADIO Sales & Copywriting Manual Ever Written

Sometimes the most profound sales lessons come from the most unexpected sources.

Here is a letter I shared with my sales team in 2022, along with copies of this book (*I did some theatrics with giving them the letter first, then the book wrapped as a present*):

-----  
To <SALES TEAM MEMBER NAME>:

*Enclosed is what I consider the most powerful radio sales book ever printed. It takes 5 minutes to read and will change how you sell forever.*

*Why? It's the story of the greatest salesman who ever lived.*

*I love the core message about repetition - asking for the sale 16 times when average salespeople only ask twice!*

*The whole story is a parable for radio sales, copywriting, and running ads: the more times someone hears your message, the more convinced they become.*

*Enjoy the book.*

*I hope it changes your sales technique as much as it did mine.*

<YOUR NAME>

-----

I took this idea from Roy H Williams (The Wizard of Ads) who famously identified the book "**Green Eggs and Ham**" by **Dr. Seuss** as perhaps the greatest sales training tool ever created - and he's absolutely right.

Sam-I-Am never gives up. He persistently presents his product in different contexts, different situations, different ways. The skeptical customer says "no" repeatedly, but Sam keeps asking for the sale. The lesson? Persistence pays off.

In radio, whether you're selling airtime or crafting copy... remember: your prospect needs to hear your message multiple times before they act. Don't give up after the second "no", keep finding new ways to present your offer until they finally say "yes."

I gave a copy of this book to each sales team member in 2022 when sales were extremely hard, it not only motivated them then, but continues to do so as it sits on each of their desks, and they have even kept the letters that went with the book (big smiles!).

Re-read it yourself and see how it can inspire your writing, and your messages you craft, and you could introduce it via this letter to your own sales team and see what happens.

<ENDS>

# SPECIAL FEATURE: DO WE NEED AI DISCLAIMERS IN OUR COMMERCIALS AND ON YOUR STATION WEBSITE ?



IMAGE AI GENERATED

Words by Earl Pilkington

Already in some parts of the world, some radio stations and governments are considering including in any AI-generated commercials the following disclaimer: "this is an AI written/performed script", "this is an AI generated commercial", or similar.

We asked: from a legal standpoint, does such labeling actually provide meaningful protection for stations and copywriters, or is it primarily just regulatory compliance?

And more importantly, can we do more to protect ourselves?

To find out... we asked several copywriters, sales managers and lawyers in different countries what they think, and how they would protect the station and themselves in this situation:

## The Questions We Asked:

**Question 1:** "If Radio Copywriters see radio commercials that have been AI-created copy (and they are usually easy to spot), what should we do to protect ourselves and our companies?"

**Question 2:** "When a client insists on using AI-generated content that may be problematic, e.g.: infringe on existing copyrights or trademarks, what's the most effective way for a copywriter to redirect them toward legally compliant alternatives?"

**Question 3:** "What specific language should copywriters include in their contracts or project agreements to protect themselves when clients want to incorporate AI-generated content, and who ultimately bears liability if infringement occurs? Should this be addressed upfront or only when AI content is proposed?"

**The Veteran's View:**  
**Dave M is a veteran Californian metro market copywriter...**

**Question 1: What do we do when we spot AI-created copy?**

"First thing - I document everything. Screenshot the copy, save emails, note the time and date. After 15 years, I can spot AI copy from a mile away - it's got that weird, overly enthusiastic tone and uses phrases no human would actually say, like 'unlock your potential' every other sentence.

I immediately flag it to my creative director and sales manager.

We've got a standard protocol now: we require the client to confirm in writing that they have rights to use the content, or we offer to rewrite it ourselves. Most of the time, clients don't even realize their marketing intern just ChatGPT'd the whole campaign. We position the rewrite as 'optimizing for our local audience' - makes everyone feel good about it."

**Question 2: Redirecting clients away from problematic AI content?**

"I've learned to never say 'This looks like AI' or 'This might be stolen.' Instead, I go with: 'This copy doesn't quite capture your brand voice the way our listeners know you. Let me punch this up to sound more like YOU.'

Works every time. I'll pull specific examples from their previous successful campaigns or mention competitor messaging that's similar. The key is making them feel like we're elevating their brand, not questioning their judgment. Time is money in radio, so I always have a rewritten version ready within the hour."

**Question 3: Contract language for protection?**

"Our station added a clause two years ago that basically says: 'Client warrants all content is original or properly licensed. Client indemnifies station against any IP claims.' But honestly, that's just legal CYA (Cover Your Ass).

The real protection is relationship management. I make sure every AI conversation happens via email, not phone calls. I've also started adding a line in my creative briefs: 'All copy will be written specifically for [Client Name] to ensure brand authenticity and compliance.'

Bottom line: the client's always ultimately liable, but we don't want to be the ones explaining to the FCC why we aired stolen Coca-Cola copy for Joe's Pizza Palace."

**The European Perspective Markus V is a Finnish sales manager at an AC station...**

**Question 1: Spotting AI-created copy**

"Here in Finland, we're quite straightforward about these things. When I see obvious AI copy - and trust me, it sticks out like a sore thumb in Finnish advertising - I have a frank conversation with both my sales rep and the client.

Under Finnish copyright law, we can be held liable if AI content infringes existing copyrights, and there's no specific allowance for using copyrighted works to train AI. So I document everything and require written confirmation that the client owns or has licensed all content. We've actually lost a few smaller accounts this way, but our legal department backs this approach 100%."

**Question 2: Redirecting problematic content**

"In Finland's relatively small market, brand reputation travels fast. I tell clients: 'Your competitors will notice if this sounds generic, and worse, your customers will too.' Finnish consumers are quite discerning about authentic

brand voice - especially our adult contemporary audience who value quality and authenticity.

I always offer our in-house creative services as an alternative. 'Let's make this sound distinctly Finnish and distinctly YOU.' It usually works because Finnish businesses understand the value of local, authentic messaging. Plus, with EU regulations tightening around AI, most clients appreciate our proactive approach."

**Question 3: Contract protection**

"We updated all our contracts last year to include explicit AI clauses. Every client must warrant that content is either original or properly licensed, with full indemnification for any IP claims. But beyond legal protection, I've made it standard practice to discuss AI policies during our initial client meetings.

Finnish business culture values transparency, so I'm direct: 'If you're using AI tools, let's discuss how to do it responsibly.' Most clients actually appreciate this guidance rather than seeing it as restrictions. We position ourselves as the experts who keep them compliant while maximizing their ROI.

The EU AI Act implementation is coming, so we're staying ahead of the curve rather than playing catch-up."

**The Legal Reality Check: SJ Price brings over 20 years of international resources legal expertise and hands-on machine learning implementation experience to AI advisory services at Stirling & Rose...**

**Question 1: What to do when spotting AI-created copy**

"The good news is that many radio copywriters and their stations already have processes in place to help. These include:

**>Checking for originality:** Running reasonable searches to see whether client copy replicates existing material.

AI generated content can sometimes mirror prior works and the client may have no idea that an intellectual property breach may have occurred.

**>Confirming permissions and licences:** Making sure client supplied content, including from AI platforms, is cleared for commercial use.

For example, some AI platforms allow free generation of music or jingles, but require payment for commercial use. This is something easily missed if terms and conditions of the AI platform aren't read or understood by the client.

**>Verifying claims:** Critically checking factual statements to avoid misleading content.

AI is designed to produce confident, plausible, persuasive language which may be factually false or

subtly misleading.

There are reported cases of lawyers submitting references to non-existent law cases generated by AI.

The risk of over-reliance is real.

**>Guarding against defamation:** Reviewing whether individuals are named or described in a way that could damage their reputation. In 2023, for instance, ChatGPT falsely claimed that an Australian Mayor, Brian Hood had been jailed for bribery. His lawyers initiated the first steps toward a defamation claim against the makers of ChatGPT, OpenAI. OpenAI took steps to correct the misinformation and avoided a defamation lawsuit.

If an issue with AI-generated content slips through despite reasonable checks, it's important for organisations have a clear and simple process for concerns to be raised and dealt with quickly.

Ultimately, when prevention and remediation are not enough, protection often relies on how risk is allocated through client contracts and insurance arrangements."

**Question 2: Redirecting clients from problematic content**

"The best approach is to keep the conversation constructive and solution-focused. Flag the potential risks – such as copyright infringement or consumer claims – and

emphasise that these could expose both the client and the station to legal consequences and reputational damage.

Then pivot to discuss safer alternatives: suggest refining the AI-generated content to address areas of concern, source properly licenced AI generated content or create original copy. This shifts the conversation towards helping the client create content that's both effective and lawful."

**Question 3: Essential contract language**

"Most organisations already have standard client contracts with liability and indemnity provisions, and these often provide a foundation for managing risks that may also arise with client provided content which is AI-generated. It is important to revisit those provisions through an AI lens and consider whether adjustments are needed. The precise drafting will depend upon context, risk appetite and insurance arrangements.

Ultimate liability in these circumstances depends on many factors, including contractual provisions, insurance and applicable laws. The most effective approach is a balanced one: take sensible precautions appropriate to the circumstances, act quickly when issues arise and ensure contractual protections and insurance are in place."

**The Next Generation's Approach - Emma H is a new Canadian radio copywriter fresh out of college...**

**Question 1: Spotting AI-created copy**

"Honestly? This is exactly what we covered extensively in my final year. My profs were super clear that with the government's ongoing consultation on AI and copyright infringement on the models that they are trained on, we need to be extra vigilant.

I've been taught to spot AI copy - it usually lacks that local Canadian flavor and sounds way too generic. When I see it, I immediately flag it to my supervisor and document everything digitally. My media law prof drilled into us that we could face liability even as employees, so I never take chances.

I keep a checklist on my desk: Does it sound authentically Canadian? Does it reference local culture appropriately? Is there any risk it's scraped from existing campaigns? If any red flags, I escalate immediately."

**Question 2: Redirecting problematic content**

"This is where my training really helps. We learned to frame these conversations as 'brand optimization' rather than 'legal compliance.' I say

things like: 'This reads a bit generic for Canadian audiences - let me localize it to really connect with your customers.'

My professors emphasized that newer copywriters should never be confrontational with clients. I always come prepared with alternatives and position myself as adding value, not creating obstacles. Plus, with major Canadian media companies now suing AI companies for copyright infringement, our clients are starting to understand the risks better."

**Question 3: Contract protection**

"In school, we studied the latest contract language around AI content. I always recommend that our legal team includes specific AI clauses - client warranties about content originality, indemnification against IP claims, and our right to request content sources.

But honestly, as a junior copywriter, I rely heavily on my supervisor and our legal department for this stuff. My role is more about identification and escalation. What I can control is building good relationships with clients by explaining why we're being careful - most appreciate that we're protecting their brand reputation as much as our own.

The profs always said: 'When in doubt, don't.' That's basically my motto right now

while I'm learning the ropes."

**So, Do We Actually Need Those AI Disclaimers?**

It might make regulators happy, but it won't save you from a copyright lawsuit.

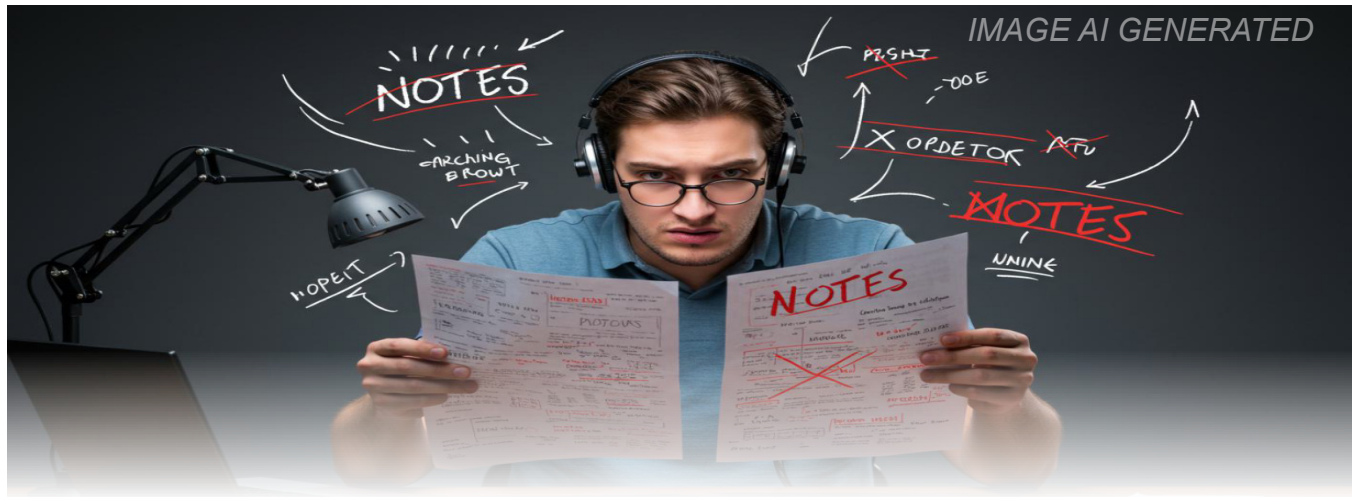
The real protection isn't in disclaimers - it's in the unglamorous work of documentation, verification, and relationship management that our respondents practice daily.

But here's what struck me most: every single professional we spoke to, from the veteran to the fresh graduate, each has developed their own version of the same core strategy:

- > Treat AI content like radioactive material. Handle with extreme care, document everything, and never assume someone else has done the safety checks.
- > The legal landscape is shifting faster than morning drive ratings during a format change, try to keep on top of it for what is happening in your country, and with your governing body.
- > The UK's consultation ends in February 2026, the EU AI Act is rolling out, and Canadian media companies are already in court with AI firms.

Your move? The choice, as they say, is yours, but don't wait too long or it may be too late.

**<ENDS>**



# COPY BRIEF GRIEF

Submit yours - anonymously via our new email address: [mailbag@radiocopywriters.com](mailto:mailbag@radiocopywriters.com)

This one happened in the late 2000s... Management had dictated that no commercials were to be written, until I had recieved a full Copy Brief, no matter what! This allowed me time to write and produce them. All emails, notes and messages were not to be acted on UNTIL I had a copy brief. BEST MONTH EVER! I had no copy briefs until the last week of the month when suddenly every rep and the station managr wondered why nothing had been put through to accounts for the month - suddenly I had a LOT of work to do, and who was to blame? NOT ME!

**I had a weird one from my last job. A client took my emails as a invitation to talk dirty to me, it was vile. I told him it was innapropriate for his suggestions and that he should note that in the TO: email field, his wife had been receiving copies of every interaction we had. Radio Silence! Then I heard**

**they had seperated, in the end-she kept the business.**

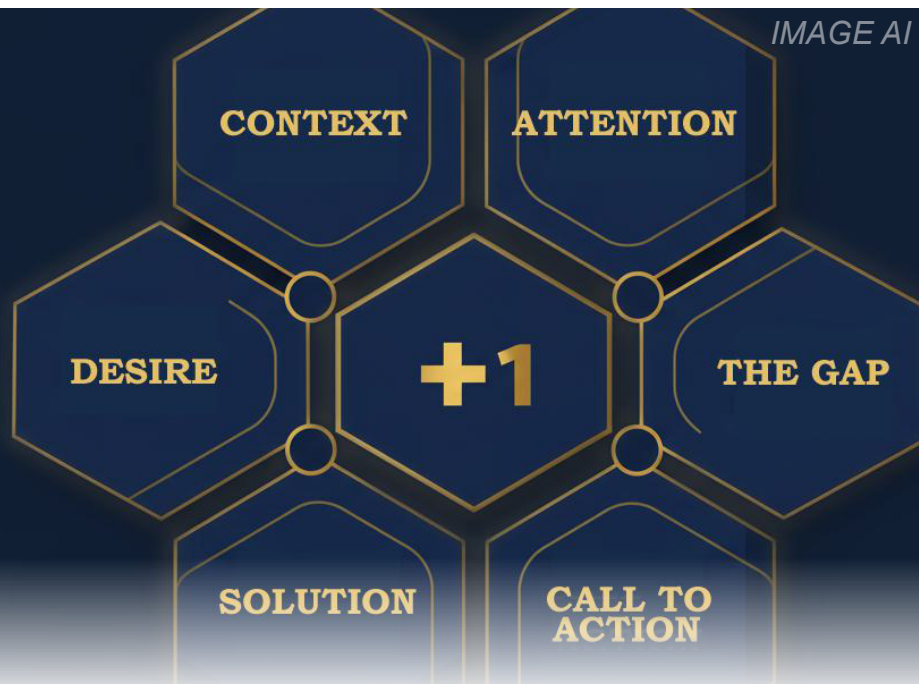
Rep phones and says Copy Brief on its way. Nothing... They emailed and with "brief would be on my desk before the end of day"... nothing... Then I talked to the rep over the phone, and they yelled at me for not writing their clients ad... I said "No Brief, no script, no ad"... They told me I would have it in an hour... The rep then went to lunch and never returned, they decided to leave the industry. The client, no wiser rang and asked for their script - I put them through to the sales manager who then gave me a copy brief in 10 minutes.

**I had the best sales rep who always, ALWAYS did a Copy Brief. Their clients spent BIG with us, but our management didn't think they were spending enough time on the road selling, so the briefs became shorter, and shorter, the clients**

**spends started dropping off, and then they quit. So sad - we lost THE best rep because management saw them spending too much time doing the paperwork that I needed to do my job.**

AMAZING client was hooked when the very first ad I wrote for them got in hundreds of people to their small location. Over the years they increased their spending with us, gave away huge prizes and gave us testimonials singing the praises of our station. Then a new sales manager came in and decided she wanted to take that account (and other large accounts for herself) and redistributed all the others. Not one of the clients liked her, and they all pulled their accounts with us! As a result, no big spenders, and... no new sales manager - after they left all the clients went back to the old reps, and they rejoined the station.

**<ENDS>**



# CLASSIC COPYWRITING FORMULAS #6: The 6+1 Model

1. **Context**
2. **Attention**
3. **Desire**
4. **The Gap**
5. **Solution**
6. **Call to action**
- +1 Credibility**

This Classic Copywriting Formula is by Danny Iny of Smashing Magazine.

The formula is simple, and follows a similar path to the Before-After-Bridge formula, giving your audience a sense of what life might be like with your product/service/idea.

The key element that Danny has added is:  
**CREDIBILITY.**

When you can do all of these with your script, you'll be well on your way to a sale.

Example:

"The tools that master craftsmen like James Fagin use, can now be yours, along with 100 of his favourite easy projects..."

"Used as a backdrop for a 2025 Scoop Magazine cover and article, this property is now famous, for all the right reasons. It can now be yours, see the exclusive selling agent..."

In radio copywriting, Credibility is especially critical since listeners can't see visual proof or testimonials, but they can hear them!

You have to build trust through voice, specific details, and borrowed authority - like invoking respected names, publications, or concrete achievements.

<ENDS>

# PRO TALK WITH YOUR PRODUCER FOR BETTER RESULTS



IMAGE AI GENERATED

As a total NEWB I knew nothing about production techniques, I knew I could write, but production? Well, that was the domain of the smoke-filled studio space and wild creatures who dwelled there, but now... now I know enough to be dangerous - so let me share some knowledge that will make you sound more professional when talking to your producer...

As a radio copywriter, your words are the blueprint for impactful ads. But the magic truly happens when those words come alive through professional vocal production.

To consistently achieve outstanding results and streamline your creative process, understanding the language of vocal enhancement is key, so when you talk to your producer - you get what you want and need from the vocal talent, and the produced audio spot.

However, this isn't about becoming a sound engineer; it's about mastering "pro talk" thus equipping you with the vocabulary to precisely articulate your vision and collaborate seamlessly with your producer.

By knowing what to ask for, and why, you'll ensure your scripts hit all the right notes, while captivating listeners and driving action.

Let's dive into the essential vocal processing techniques

every radio copywriter should be familiar with:

## 1. Graphic Equalization (EQ): Shaping the Voice

EQ is your tool for fine-tuning the tonal balance of a vocal track. Imagine it as sculpting the voice. If you want a voice to "cut through" a busy mix and sound bright, your producer might boost the "presence" range (around 4-6 kHz).

Conversely, if a voice sounds "muddy" or indistinct, suggesting a cut in the lower-mid frequencies (200-400 Hz) could bring some more clarity.

For harsh or piercing vocals, a slight reduction above 8 kHz can smooth things out, ensuring a balanced, pleasant listening experience.

Understanding EQ allows you to describe a desired vocal character beyond just "make it sound better."

## 2. Compression: Taming Dynamics for Consistency

Radio listeners appreciate consistent volume (so does your on-air processor).

Compression is crucial for controlling the dynamic range of a voice, making soft passages more audible and preventing loud bursts from overwhelming the listener.

When you hear a voice that sounds consistently powerful and engaging throughout an

ad, it's often due to effective compression.

A moderate ratio (e.g., 3:1 or 4:1) ensures the voice maintains listener engagement, preventing distraction from fluctuating volume levels.

### **3. De-essing: Eliminating Harsh Sibilance**

Those sharp, hissing "s" and "sh" sounds (a.k.a.: sibilance) can be incredibly distracting when played on-air.

A de-esser specifically targets these frequencies (typically 5-8 kHz), reducing their intensity without compromising the overall vocal quality. If a voice sounds "spitty" or "whistle-ee," asking your producer to "de-ess" it demonstrates precise communication.

### **4. Reverb and Delay: Adding Space and Depth**

While often used subtly in radio, reverb and delay can add warmth, space, and a touch of professional polish to a vocal.

A short, subtle reverb can make a voice sound richer without making it seem distant.

Similarly, a brief delay can add fullness. The key for radio is restraint; you want to enhance, not distract. If a voice sounds too dry, you might suggest "a touch more room" or "a subtle echo effect" to your producer.

### **5. Pitch Correction: Ensuring Harmonic Perfection**

Sometimes, even the best voice talent can have minor pitch inaccuracies.

Tools like Auto-Tune or Melodyne subtly correct these, ensuring the voice remains perfectly in tune without sounding artificial.

This technique is about refining the professional quality of the recording, making the voice sound effortlessly perfect and more appealing to the ear.

### **6. Noise Reduction: Achieving Pristine Clarity**

Background hums, hisses, or environmental noise can significantly detract from a vocal recording.

Noise reduction tools intelligently remove these unwanted sounds without harming the vocal itself.

If you notice distracting ambient sounds in a raw recording, communicating this to your producer ensures the voice stands out clearly and professionally.

### **7. AI Vocal Processing: The New Frontier of Polish**

Emerging AI tools, like 11Labs or Adobe Enhance, offer sophisticated automated vocal enhancement.

They can intelligently adjust tonal quality, improve clarity, and even add subtle inflections.

Leveraging these tools can achieve professional polish with less manual effort, making your producer's job more efficient and providing you with higher quality results faster.

### **8. Vocal Harmonization: Adding Richness and Interest**

Subtle vocal harmonies can add significant depth and richness to a main vocal track.

This can involve duplicating tracks and subtly shifting pitch or using specialized plugins.

In promotional content, a harmonized voice can sound fuller and more impactful, making the message more memorable.

### **9. Fader Automation: Dynamic Volume Control**

Fader automation involves precise, dynamic adjustments to vocal levels throughout the mix (if your mixing desk does this).

This ensures the voice remains prominent even when music or sound effects are layered in.

If you've ever listened to a commercial where the voice gets lost behind music, you'll appreciate the importance of automation in keeping the vocal at the forefront of the listener's attention.

### 10. Final Limiting: Maximizing Loudness and Preventing Distortion

The final step in vocal processing, limiting, ensures a consistent overall volume level for broadcast.

It prevents clipping while allowing the overall loudness to be maximized, ensuring your vocal sounds powerful and clear on the radio.

This is critical for meeting industry standards and making your ad competitive in the sonic landscape.

### Beyond the Techniques: Building the Relationship

Understanding these terms isn't just about sounding smart; it's about fostering a more efficient and effective partnership with your producer.

When you can articulate specific concerns or desires using the proper terminology, you save time, reduce guesswork, and ensure your creative vision is accurately translated into the final audio.

Instead of vague feedback, you can provide actionable insights, leading to superior radio spots and a stronger collaborative bond.

This "pro talk" elevates not just your scripts, but your entire professional interaction.

<ENDS>

## Vocal Processing Techniques for Radio Copywriters



**Graphic Equalization**  
Using EQ to shape the voice, to boost or cut frequencies for clarity



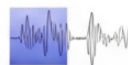
**Fader Automation**  
Dynamic Volume Control



**De-essing**  
Eliminates harsh sounding sibilance and "S" sounds



**Reverb and Delay**  
Adding space and depth to the project



**Noise Reduction**  
Achieving pristine clarity and removing noise



**Pitch Correction**  
Ensuring Harmonic Perfection



**AI Vocal Processing**  
Intelligently adjust tonal quality, improve clarity, and even add subtle inflections.



**Vocal Harmonization**  
Adding richness and interest to the project



**Compression**  
A way to tame the dynamics of the whole project, for consistency before going to air



## PLAYLIST: 30 vs. SALES SONGS

**Mood: From defiance to deadline and a dash of triumph - enjoy!**

1. **The Vogues** - "5 O'clock World" (1966) - *Starting and ending the workday grind*
2. **Johnny Paycheck** - "Take This Job and Shove It" (1977) - *Monday morning motivation*
3. **Transvision Vamp** - "Baby I Don't Care" (1989) - *The attitude you need when sales brings another "quick" request*
4. **The Ramones** - "Swallow My Pride" (1976) - *What you have to do with terrible briefs*
5. **Bachman-Turner Overdrive** - "Takin' Care of Business" (1973) - *Getting down to work*
6. **The Clash** - "Career Opportunities" (1977) - *Why we chose this glamorous field*
7. **Dolly Parton** - "9 to 5" (1980) - *The daily hustle*
8. **Devo** - "Whip It" (1980) - *When sales cracks the whip*
9. **Talking Heads** - "Burning Down the House" (1983) - *When the creative brief makes no sense*
10. **Men at Work** - "Down Under" (1981) - *For our international radio friends*
11. **The B-52's** - "Deadbeat Club" (1989) - *Half the clients we write for*
12. **Cyndi Lauper** - "Money Changes Everything" (1983) - *When the budget gets slashed mid-campaign*
13. **Dire Straits** - "Money for Nothing" (1985) - *What sales thinks we do all day*
14. **Elvis Costello** - "Radio Radio" (1977) - *Our medium, our madness*
15. **The KLF** - "Last Train to Trancentral" (1991) - *All aboard the deadline express*
16. **The Pretenders** - "My City Was Gone" (1982) - *When another local business closes*
17. **Tom Petty** - "I Won't Back Down" (1989) - *Standing firm on creative integrity*
18. **The Cars** - "You're All I've Got Tonight" (1978) - *You and your computer at 9 PM*
19. **Blondie** - "Call Me" (1980) - *Sales calling with "one tiny change"*
20. **Queen** - "Under Pressure" (1981) - *When 3 campaigns are due tomorrow*
21. **The Police** - "Message in a Bottle" (1979) - *Sending your copy into the void*
22. **Huey Lewis & The News** - "Working for a Living" (1982) - *The eternal struggle*
23. **AC/DC** - "Dirty Deeds" (1976) - *That feeling you get while writing copy*
24. **Def Leppard** - "Pour Some Sugar on Me" (1987) - *Making terrible products sound appealing*
25. **Twisted Sister** - "We're Not Gonna Take It" (1984) - *When sales wants you to rewrite Shakespeare*
26. **Pat Benatar** - "Hit Me with Your Best Shot" (1980) - *Bring on the client feedback*
27. **The Go-Go's** - "We Got the Beat" (1981) - *Finding your creative rhythm*
28. **Nirvana** - "Smells Like Teen Spirit" (1991) - *When you need to write for Gen Z*
29. **Styx** - "Too Much Time on My Hands" (1981) - *What you never have*
30. **David Bowie** - "Changes" (1971) - *Revision #47, sigh!*

<ENDS>

# MAKING SFX THE STAR OF YOUR NEXT SCRIPT

In the sonic tapestry of radio advertising, sound effects are the unsung heroes. They work hard to paint pictures in the mind's eye, set scenes, and evoke emotions faster than any string of adjectives.

But here's the rub: in a world saturated with stock libraries, many generic SFX can sound... well, VERY generic.

A generic car horn, a standard phone ring, or a typical crowd murmur often fade into the background, doing little to elevate your meticulously crafted script.

As radio copywriters, our challenge isn't just to use sound effects, but to make them unique – to transform them from mere background noise into the undeniable stars of our commercials.

## Why does this matter?

Because a truly distinctive sound effect doesn't just fill airtime; it cuts through clutter, grabs immediate attention, and often tells a compelling mini-story all on its own.

When a listener hears something unexpected or unusually specific, their brain sits up and takes notice. It sparks curiosity and mental engagement, pulling them deeper into your ad's narrative.

## The Art of the Auditory Spotlight: Making Sounds Stand Out

It's not about inventing new sounds for every ad (though that's great if you can!), it is

about selecting, manipulating, and presenting common sounds in uncommon ways:

**1. Precision in Selection:** Don't just ask for "footsteps." Ask yourself: whose footsteps? On what surface? What's their pace? Are they heavy, light, hurried, dragging? The more specific you are in your script (e.g., [SFX: Echoing, determined high-heeled footsteps on marble]), the more unique and evocative the final sound will be.

**2. Strategic Placement and Timing:** A sound effect dropped randomly will be missed. A sound effect that precisely precedes a key line, or follows a moment of silence, gains immense power. It's about building anticipation or delivering an unexpected punch.

**3. Manipulation and Design (Collaborate with your Producer!):** A good producer can take a generic sound and make it unique through:

- o **EQ & Filtering:** Making it sound distant, muffled, or incredibly close.
- o **Reverb & Delay:** Adding a sense of space, echo, or surrealism.
- o **Layering:** Combining subtle sounds to create a richer, more complex effect (e.g., footsteps with a faint, uneasy creak).
- o **Pitch Shifting/Speed Changes:** Altering the sound to be cartoonish, menacing, or simply more compelling.

Case Study: The Concrete Footsteps – A Star is Born

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Let's illustrate with your fantastic example:

**Commercial Concept:  
Home Security / Pest  
Control (focus on invasion)**

((SCENE OPENS in  
SILENCE))

((SFX: Slow, deliberate,  
heavy footsteps on a hollow  
concrete floor, resonating  
slightly – first 2 seconds))

((SFX: Footsteps quickly pick  
up pace, becoming hurried  
and frantic, echoing – next 3  
seconds))

((SFX: Abrupt halt of  
footsteps, followed by a  
subtle, uneasy silence – 1  
second))

VOICEOVER (Hushed,  
slightly tense): "You never  
hear them coming. Until it's  
too late."

((SFX: Single, very faint, tiny,  
scrabbling sound, barely  
audible.))

VOICEOVER (Voice  
strengthens, reassuring): "But  
we do. At [Company Name],  
we stop the unseen threats  
before they become an  
invasion. Call us."

**Why does this work?**

• It is now **Narrative Driven:**  
The footsteps aren't just  
background; they tell a story  
of an approaching presence,  
building suspense and  
unease.<sup>3</sup> The shift in pace  
adds drama.

• **Mental Image:** Without a  
single word, the listener  
paints a picture: someone (or  
something) is coming, and  
they're in a specific, perhaps  
empty, space.

• **Emotional Connection:**  
The ominous nature of the  
footsteps, the sudden stop,  
and the subsequent silence  
create tension and anxiety,  
immediately connecting with  
the listener's primal fear of  
invasion.

• **The Punchline Amplified:**  
The tiny scrabbling sound  
after the voice-over's "unseen  
threats" line is a brilliant,  
subtle punchline, confirming  
the "invader" is small and  
insidious, amplifying the need  
for pest control.

**Directing Your Producer  
for Sonic Stardom:**

Your script is the blueprint,  
DO NOT just write [SFX:

Footsteps]. Be the director for  
their ears:

• [SFX: Footsteps on gravel,  
slow, heavy, deliberate – each  
step resonating slightly,  
almost like a countdown]

• [SFX: A series of rapid, light,  
almost panicked footsteps on  
a wooden floor, with a faint  
squeak on the third step]

• [SFX: Single, sharp,  
impactful footsteps on steel,  
reverberating, then cut  
abruptly to silence]

Treat your sound effects like  
characters or pivotal plot  
points.

Discuss your vision with your  
producer.

Explain not just what sound  
you want, but why you want it,  
and how it should make the  
listener feel.

By elevating your sound  
effects from mere fillers to  
leading roles, you'll craft radio  
commercials that aren't just  
heard, but truly felt, making a  
lasting impression that drives  
your client's message home.

<ENDS>

**GET TO KNOW YOUR SFX  
LIBRARY**

Master your station's sound arsenal without  
bugging the producer every five minutes.

**1. Browse During Off-Hours** - Explore the  
library during quiet shifts when studio time  
isn't premium. You'll discover gems without  
pressure.

**2. Create Your Own Cheat Sheet** - Map out  
categories and note file names of your  
favorites. Build a quick-reference guide.

**3. Listen to Playlists in Order** - Play entire  
folders sequentially while doing prep work.  
You'll absorb the collection naturally.

**4. Use Descriptive Search Terms** - Try  
keywords like "whoosh," "impact," or "steps".

**5. Study Other Shows' Usage** - Listen  
critically to how colleagues use effects on the  
air. Note what works and mentally bookmark  
those sounds for your own segments.

You'll soon discover hidden gems that may  
spark their own commercial.

<ENDS>

# THE SOUND THAT STOPS EVERYTHING: USING AUDIO HOOKS



Before the first word is spoken, before your brand is mentioned, before your message even begins - there is that crucial moment when sound alone can make or break your commercial.

In radio, what listeners hear in those opening seconds determines whether they stay engaged or mentally check out.

The most powerful commercials don't start with music beds or announcer voices... They start with sounds that shouldn't be there - audio elements so unexpected that they force listeners to pay attention before they even realize they're listening to an ad.

## The Psychology of Audio Surprise

Our brains are wired to notice anomalies. When something sounds different from what we expect in a radio environment, we instinctively focus... It is a survival mechanism that advertisers can harness, but only when used strategically and sparingly.

The key is choosing sounds that feel wrong in context but right for your message.

A chainsaw revving during drive time might seem jarring, but for a tree service company, it instantly communicates capability and urgency.

The sound of a coffee shop's espresso machine during a morning show creates immediate context for a café advertisement.

## Strategic Sound Selection

**Emotional Triggers** work because they bypass rational thought.

A baby's laugh for a family restaurant, the crack of a baseball bat for a sports bar, or the satisfying "pop" of a jar opening for a food company - these sounds tap directly into emotional associations.

**Environmental Context** places listeners somewhere specific instantly, for example: ocean waves for a travel agency, keyboard clicking for a tech company, or the ambient sounds of a busy emergency room for a medical practice.

These audio environments create immediate mental transportation.

**Unexpected Silence Breakers** use sharp, attention-grabbing sounds that cut through radio's typical audio landscape.

A phone notification sound, a doorbell, a car horn - sounds that naturally make people look up and pay attention in real life work the same way in audio advertising.

**Mechanical Sounds** suggest action and competence, eg: The whir of a drill, the

IMAGE AI GENERATED

satisfying click of a lock, the whoosh of a pressure washer - these sounds promise capability and results.

### **The Art of Audio Timing**

The most effective audio hooks last between two and five seconds. Any shorter and they don't register; any longer and they become intrusive rather than intriguing. The sound should feel purposeful, not accidental.

Volume matters enormously, the audio hook doesn't need to be loud - it needs to be distinct. Sometimes a whisper cuts through noise better than a shout. The goal is differentiation, not domination.

### **When NOT to Use Audio Hooks**

This technique demands restraint. Overuse audio hooks and they lose their power, becoming just another predictable element listeners learn to ignore. Reserve them for your most important campaigns or when you need to break through significant clutter.

Avoid sounds that could be mistaken for emergencies or technical problems, eg: Air

raid sirens, radio static, or equipment malfunctions will confuse rather than captivate.

Similarly, avoid sounds that might trigger negative associations - car crashes, medical alarms, or anything that suggests danger or distress.

### **Making It Work With Your Message**

The most brilliant audio hook becomes pointless if it doesn't connect meaningfully to your product or service. The sound should enhance your message, not distract from it.

A perfectly executed audio surprise that leads nowhere leaves listeners feeling manipulated.

Your audio hook should feel inevitable in retrospect. When done correctly, listeners should think, "Of course that's how a [your business type] commercial would start."

### **Production Considerations**

Work closely with your audio engineer to ensure your hook has the right sonic characteristics for radio broadcast.

What sounds perfect in a studio might disappear when compressed for transmission.

Also: Don't forget to test your audio hook across different playback systems - car speakers, phone speakers, and traditional radios all process sound differently.

Remember that your hook will be competing with road noise, conversations, and multitasking, it needs to cut through real-world listening conditions, not just studio-perfect environments.

### **The Power of Restraint**

The most disciplined copywriters save audio hooks for moments when they're truly needed - campaign launches, competitive battles, or when breaking through to new audiences. Used sparingly, they become signature moments that listeners remember and talk about.

Audio hooks aren't tricks; they're tools.

And like any powerful tool, their effectiveness depends entirely on knowing when and how to use them.

**<ENDS>**

## **THE CHALLENGE**

At one station hub where I worked we had a challenge that happened at once a week. On that day (at least 1 commercial that was to be produced by you) had to use a particular sound effect, audio hook, style of music, beat

or something that was picked from a hat - we would each contribute an idea in the hat, and you couldn't add one until you won the challenge. My favourite was the "Wilhelm Scream" - one producer made a Jingle out of it, another used it as a doorbell sound, the ideas were amazing and imaginative.

# THE MAGIC OF... ADVERBIALS

Brilliantly  
and  
Magically



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Think of adverbials as the secret sauce in your radio copy toolkit. Just like a chef uses herbs and spices to transform a plain dish into something memorable, adverbials can turn basic commercial copy into compelling audio that grabs listeners and doesn't let go.

Here's what I mean... Listen to this lifeless script:  
*"We sell cars. We have good prices. Come and see us."*

Now hear the difference with strategic adverbials:  
*"Right now, while other dealers are raising prices, we're slashing ours dramatically. This weekend only, come see why savvy car buyers choose us first."*

Same message, completely different impact.

## What Exactly Are Adverbials?

Simply put, adverbials are groups of words that tell us when, where, how, or why something happens.

They modify the main action in your sentence, giving it context, urgency, or emotion.

In radio, where you have mere seconds to connect with listeners, adverbials help you pack maximum punch into every line.

Consider this basic line: *"Visit our showroom."*

Now watch what happens:

*"This weekend only, visit our spacious showroom downtown."*

The adverbials *"This weekend only"* (when) and *"downtown"* (where) suddenly create urgency and provide clear direction.

You've transformed a flat instruction into a call-to-action with built-in motivation.

## The Three Power Players for Radio Copy

When **Adverbials create urgency** and drive immediate action:

- "Starting tomorrow"
- "For the next 48 hours"
- "Before midnight tonight"
- "This Saturday morning"

Where **Adverbials guide listeners** to specific locations or create mental pictures:

- "Right here in Perth"
- "At your local dealership"
- "From the comfort of your home"
- "Across the metropolitan area"

How **Adverbials add personality and emotion** to your message:

- "Without breaking the bank"
- "With confidence and style"
- "As easy as picking up the phone"
- "Like never before"

## Strategic Placement Makes All the Difference

Where you position adverbials in your script

dramatically affects their impact too.

**Front-loading** creates immediate attention: *"In just 30 seconds, you could save hundreds on car insurance."*

**Mid-sentence** placement maintains flow while adding detail: *"You can transform your kitchen, without the mess and hassle, in just one weekend."*

**End placement** drives home the final message: *"Call now and start saving today."*

### **Practical Application: Before and After**

Before: *"Buy our mattress. Sleep better. Call today."*

After: *"Tonight, when you're tossing and turning again, remember this: with our revolutionary memory foam mattress, you could be sleeping like a baby within days. Don't wait another restless night – call right now."*

Notice how the adverbials

*"Tonight," "again," "like a baby," "within days," "another restless night,"* and *"right now"* create a complete narrative that connects with the listener's experience.

### **The Radio Advantage**

Radio copy benefits uniquely from adverbials because they help create the visual and temporal context that listeners can't see. They paint pictures with words and establish timeline urgency that drives action.

"This morning only" hits differently at 7 AM than it would in print.

"Right around the corner from where you're driving" creates immediate relevance for mobile listeners.

### **Quick Workshop Exercise**

Take any basic client brief and practice building it up:

1. Start with the core message.
2. Add a "when" element for

urgency.

3. Include a "where" for relevance.

4. Finish with a "how" for emotional connection.

Remember, like any seasoning, adverbials work best when used thoughtfully.

Too many can make your copy feel cluttered and overwrought.

The goal is to enhance your message, not overwhelm it.

Your listeners are multitasking, distracted, and busy. Adverbials help you cut through the noise by making your copy more specific, more urgent, and more human.

They're the difference between copy that gets heard and copy that gets remembered – and acted upon.

Master the art of adverbials, and watch your conversion rates soar.

**<ENDS>**

## **THE POMODORO TECHNIQUE FOR RADIO COPYWRITERS**

You hop on social media for a "quick check" and suddenly 45 minutes have vanished.

Welcome to Parkinson's Law: *"work expands to fill the time available."* That deadline magic happens because time pressure forces focus.

Enter the **Pomodoro Technique** this is your secret weapon against time vampires. Set a timer for 20-25 minutes and tackle one task: writing copy, checking emails, or research.

When it rings, stop. Take a break. Reset.

For research-heavy copy projects, get the essentials and get out. You need the sponsor's business hours and special offer details - not their complete corporate history. Radio moves fast. Your copy should too. The Pomodoro Technique keeps you sharp, focused, and ready for that last-minute client request.

**Try it today: Set 20 minutes for your next copy project and watch your productivity soar.**

**<ENDS>**

# Navigating the Score: Understanding Music Licensing for Radio Production



In radio advertising, a catchy jingle or a distinctive sonic brand can elevate a commercial from merely informative to unforgettable.

As radio copywriters and producers, we instinctively understand the power of music to resonate with an audience.

However, tapping into that power legally requires a clear understanding of music licensing.

It's a legal landscape dotted with specific terms and conditions (some might say that it is a legal mine-field - but not us, we say it is far more dangerous than that), so... mastering its fundamentals is crucial for ensuring your creative work remains compliant and avoids costly legal pitfalls.

This guide will break down the essential aspects of music licensing when utilizing production music for your clients' radio spots.

## THE BASICS:

At its core, using any copyrighted music – whether a commercial hit or a track from a production library – requires permission from the copyright holders.

This permission comes in the form of a license, and the type of license you need depends entirely on how you intend to use the music.

## Key Licenses You Need to Know:

### 1. Mechanical License:

This license is primarily relevant if you are reproducing and distributing a copyrighted musical work, such as recording new vocals over an existing piece of music to create a jingle. It grants the right to reproduce the underlying musical composition.

### 2. Synchronization License (Sync License):

For radio commercials, this is perhaps one of the most critical licenses. A sync license grants you the right to "synchronize" a musical work with visual media (like a film or TV show) or, more pertinently for radio, with an audio-only commercial where the music is combined with spoken word, sound effects, or other audio elements to form a new, cohesive audio-visual (even if only audio) work for broadcast. This ensures you can legally pair the music with your script.

### 3. Master Use License:

While the sync license covers the musical composition, the master use license covers the specific recording of that composition. If you're using a pre-recorded track from a production music library, you'll need both a sync license (for the composition) and a master use license (for that particular recording of the composition). This ensures you have the rights to use the actual audio file itself.

## UNDERSTANDING THE SCOPE OF USE:

Beyond the type of license, the scope of use is paramount.

A license might grant permission, but it comes with specific boundaries, such as:

- **Broadcast Rights:** Does the license explicitly permit broadcast on radio? Some licenses are restricted to web-only, internal use, or specific media types. Always verify it covers commercial radio broadcast.

- **Commercial Use:** Critically, the license must allow for commercial use. This means using the music to promote a product, service, or brand for a client. Personal or non-commercial licenses are far less expensive but unsuitable for advertising.

- **Duration and Territory:** Is the license perpetual, or is it for a limited time (e.g., 1 year)? Does it cover the specific geographic regions where the radio station broadcasts? Using music outside these parameters is a violation.

- **Modification Rights:** If you plan to alter the music – adding vocals, cutting, looping, or rearranging it to create a jingle or sonic brand – your license must explicitly grant you the right to modify the track. Many standard licenses might not allow extensive alterations.

## The "Royalty-Free" Misconception:

The term "royalty-free" often causes confusion.

It does NOT mean "free to use" or that no license is required.

Instead, it signifies that once you pay a one-time licensing fee for the music, you typically aren't obligated to pay additional, ongoing royalty payments each time the music is broadcast or used.

However, you absolutely still need to obtain the initial license from the production music library and adhere to its specific terms.

### Your Station's Specifics:

Most radio stations, like yours, maintain comprehensive agreements with music licensing bodies (like APRA in Australia for performing and mechanical rights) and subscribe to production music libraries.

These overarching licenses cover a broad range of music usage for standard programming and commercials.

However, when creating unique jingles or distinctive sonic branding for individual clients using production music, it's always prudent to:

- Consult your station's legal department or the designated music licensing manager. They can confirm the exact scope of your station's existing licenses, whether specific production libraries permit the kind of modification and client-specific use you intend, and if any additional, project-specific licenses are required.

- **Review the End User License Agreement (EULA)** for any individual production music track you plan to use. This document outlines the precise rights granted and any restrictions.

So, while production music offers a fantastic resource for crafting memorable radio ads, diligence in understanding and securing the appropriate licenses is non-negotiable.

By speaking the "pro talk" of music licensing, you not only protect yourself and your station but also ensure your brilliant creative ideas can be legally brought to life on the airwaves.

<ENDS>

*Please note that this article is a guide only - some countries and states have different laws regarding copyright attribution and licencing, please consult your governing body to make sure you and your station are compliant with these regulations and licencing obligations.*

# THE JINGLE JOLT: SIMPLE MUSICAL HOOKS THAT STICK

## The DNA of Musical Memory

Effective jingles share specific characteristics that make them stick in listeners' minds.

They're typically short (three to eight seconds), use simple melodies that follow natural speech patterns, and contain repetitive elements that reinforce brand recall.

The most powerful jingles work because they mirror how we naturally remember information.

Think about how easily you can recall "Happy Birthday" or your phone number - these follow similar melodic and rhythmic patterns that successful commercial jingles exploit.

## Wordplay That Works With Music

**Rhyme and Rhythm Integration** creates natural musical flow. "Mike's Bikes" becomes infinitely more memorable when set to a bouncing rhythm that matches the alliteration.

The key is finding words that sound musical even when spoken.

**Repetition with Variation** builds recognition while avoiding monotony. "Save, save, save at Dave's" works because the repeated word creates rhythm while the name provides variation.

This technique embeds the brand name within a naturally musical pattern.

**Syllable Matching** aligns your brand name with musical phrases that feel inevitable. Three-syllable business names naturally fit certain melodic patterns, while single-syllable names work better with others. "Sal-ly's Sal-ads" versus "Bob's Burgers" - each demands different musical treatment.

**Question and Answer Patterns** create musical conversations: "Need a loan? Call Joan!"

The musical question creates tension that the answer resolves, making the entire phrase more satisfying and memorable.

## Production Music Library Magic

Modern production libraries offer thousands of musical snippets designed specifically for advertising.

The key is learning to search and modify these resources effectively.

**Tempo Matching** your message to available music creates natural partnerships. Fast-paced businesses (auto repair, emergency services) pair well with driving rhythms, while luxury services benefit from slower, more sophisticated musical backing.

**Not every copywriter needs to be Mozart,** or understand music theory... but every copywriter should understand how musical elements can transform ordinary commercials into unforgettable brand experiences.

Whether you're crafting a full jingle or creating a simple sonic logo, the right musical hook can make your client's message as memorable as their morning coffee.

The beauty of modern jingle creation lies in its accessibility.

With production music libraries and basic audio editing tools, copywriters can now create professional-sounding musical branding without needing a full recording studio or conservatory training.

**Mood Alignment** ensures your musical choice supports rather than conflicts with your message.

A funeral home jingle with bouncy pop music sends mixed signals, regardless of how catchy the melody might be.

**Layering Techniques** allow you to customize library music for specific clients.

Add sound effects that relate to the business - cash register sounds for retail, keyboard clicks for tech companies, or subtle nature sounds for outdoor businesses.

### **Sonic Logo Creation**

Sometimes a full jingle isn't needed. Sonic logos - short musical signatures lasting two to four seconds - can be incredibly effective for station IDs, sponsor mentions, or recurring segments.

**The Rising Resolution** uses ascending notes that create satisfaction and optimism. This works particularly well for financial services, educational institutions, or any business promising improvement.

**The Power Chord Conclusion** provides strong, definitive endings that suggest confidence and reliability. Perfect for construction companies, automotive services, or any business where strength matters.

**The Melodic Echo** repeats

the company name musically, with each repetition slightly different in tone or rhythm. This technique works especially well for restaurants, retail stores, or any business wanting to seem friendly and approachable.

### **Technical Considerations for Copywriters**

Understanding basic audio principles will improve your jingle success rate dramatically. Learn about key signatures that work well for commercial use - major keys generally feel more optimistic and memorable than minor keys for most advertising applications.

Consider vocal range when writing jingles meant to be sung. Most effective commercial jingles stay within a comfortable singing range that sounds natural rather than strained. If you can't hum it easily, your listeners probably can't either.

### **Client Integration Strategies**

Present musical options that reflect your client's brand personality rather than your personal preferences.

A lawyer's office needs different musical treatment than a children's toy store, regardless of which style you prefer personally.

Create modular musical elements that can be mixed and matched.

A basic musical bed, a sung version, an instrumental version, and a condensed sonic logo give clients flexibility across different commercial lengths and applications.

### **The Business Case for Musical Branding**

Musical hooks aren't creative luxuries - they're business tools that increase brand recall and customer retention.

When clients hear the same musical signature across different commercials, it reinforces brand recognition in ways that words alone cannot achieve.

For radio stations, helping clients develop distinctive musical branding also increases the perceived value of advertising on your station, potentially justifying higher rates for enhanced creative services.

Remember: the goal isn't to create the next Grammy winner, but to craft musical elements that make your client's message impossible to forget.

<ENDS>

### **HAVE YOU GOT DUSTY SPEAKERS IN YOUR STUDIO?**

For an instant clean, use a Lint Roller normally used for clothing, to lift the dust and make the speaker look like new again. It WORKS!

<ENDS>

# HATE YOUR RADIO COPYWRITING GIG? HERE'S WHAT TO DO ABOUT IT!



Let's not pretend that life in radio is always sunshine and sonic perfection.

Sometimes, the radio copywriting gig can feel less like creative nirvana and more like a never-ending loop of revisions, impossible deadlines, and clients who insist on "more buzzwords" or a 30-second spot that lists 17 items.

It leads to that feeling... that Sunday night dread when the mere thought of Monday morning's blank page and endless copy briefs makes you want to apply for a job in a silent monastery.

Many people find themselves in a job they dislike, and the same is true in the fast-paced world of radio, that dislike can fester and bloom into full-blown existential dread.

Before you compose your dramatic resignation speech set to a mournful ukulele, let's explore some hilariously relatable scenarios and, more importantly, some actual, practical steps you can take.

Because unlike that client who just insists on their terrible idea, your career path is something you can control.

## **1. The "Why Am I So Miserable?" Detective Work (Beyond the Dreaded Brief)**

You're stewing. But what exactly is making you want to communicate exclusively via angry interpretive dance?

Is it the soul-crushing flow of "shopping list" scripts?

The constant battle for

creative freedom?

The client who refers to your brilliant copy as "just words"?

Or perhaps the endless cycle of "urgent" revisions that land just as you're about to leave?

First, think about what it is about your job that you dislike, is it the nature of radio itself, or just this particular station/agency/client roster?

Pinpointing the pain helps you decide if it's a "job change" or a "career change" you need.

## **2. The "Short-Term Sanity Saver" Plan (Finding Your Sonic Oasis)**

Let's be realistic: quitting on a whim isn't an option for most of us, especially when the bills are louder than a thousand-watt transmitter.

So, while you're plotting your grand escape, "find a way to improve your happiness in the short term by focusing on the parts of your job that you enjoy".

Do you love the recording sessions?

The challenge of a tight, clever headline?

That one quirky client who actually gets it?

Or maybe just the free coffee?

Embrace these tiny moments of joy.

Perhaps you can volunteer for different types of creative projects, or dive deeper into sound design just to mix things up.

## **3. The "Vent to Your Creative Director (or Someone Who Is Not Your Cat)" Strategy**

We've all unleashed a

torrent of frustrated complaints to our pets, our partners, or even our favourite inanimate objects (usually by swearing at the screen).

But "keeping your concerns to yourself will only mean feelings of increased resentment and no resolution".

Schedule a calm, professional chat with your creative director, sales manager, or even HR.

Discuss the unbearable workload, the unrealistic expectations, or the lack of creative growth.

Frame it as problem-solving: *"I'm finding it challenging to consistently deliver my best work when X happens. Could we explore Y solution?"*

You'd be surprised what a rational conversation can achieve.

#### **4. The "Company Hopscotch" Manoeuvre** (Internal Frequency Change)

You might hate your specific role as a commercial copywriter, but still love the industry.

Consider a secondment opportunity within your firm.

Could you pivot to writing station promos instead?

Digital content for the station's online presence?

Maybe even learn the ropes in production or sales to better understand the client's perspective?

This way you stay with your current employer whilst experiencing a new working environment, new clients, colleagues and, perhaps, new responsibilities.

Sometimes, a simple shift in focus within the same company is all it takes to

rekindle the flame.

#### **5. The "Resume Dust-Off & LinkedIn Glow-Up"** (Your Personal Radio Spot)

Your CV is probably from the Mesozoic era, and your LinkedIn profile hasn't been updated since that brief dalliance with a podcast project.

If you feel as if you may soon be looking for a new job, it is never too early to start updating your CV and LinkedIn profile.

Think of it as writing your personal radio commercial.

What's your "USP" (Unique Selling Proposition)?

Showcase your portfolio with links to your best audio work!

Quantifying achievements: "Wrote scripts for [Client X] that increased [Metric Y] by [Z%]".

Use those copywriting skills to make your professional profile sing.

#### **6. The "Secret Agent Networker" Move** (Tuning Into Opportunities)

You spend all day crafting messages to reach listeners, but are you reaching out to your professional peers?

Networking is one of the key ways to make connections and potentially fast-track your way to a new job.

This isn't about awkward elevator pitches; it's about genuine connection.

Attend industry events, reach out to old colleagues, connect with other copywriters, producers, or agency folks on LinkedIn.

Ask for informational interviews, not jobs.

Tap into the networks you

have through your current job.

You never know where the next big opportunity might be hiding.

#### **7. The "Therapy for Your Career" Session** (Finding Your True Signal)

Sometimes, you're just utterly lost...

You know you hate it, but you have no clue what's next.

Your internal compass is spinning like a broken turntable, and this is when talking to a career counsellor may help.

They're like skilled producers for your career, helping you understand what kind of jobs a better fit for you might be.

They can identify transferable skills you didn't even know you had (like your uncanny ability to write under pressure or translate complex ideas into simple terms).

#### **The Bottom Line?**

If you hate your current job, it is important to explore the causes and attempt to rectify them in a professional and considered manner.

Don't let yourself get stuck in the radio static of misery.

By taking intentional, actionable steps, you can start to adjust the dials, find a better frequency, and tune into a career that truly brings out your best.

Your professional happiness is too important to leave on hold!

**<ENDS>**

# A HR MANAGER TALKS ABOUT RESUME BUZZWORDS

EG: 'SYNERGY'  
OWWWW!  
MY EYES!



Listen up... My desk is currently buried under a stack of about twenty resumes, and frankly, I'm ready to pull my hair out.

I put out a job ad, clear as day, outlining the specific skills and experience I need for this role, **SO... What do I get back?**

A deluge of applications that all sound exactly the same, packed with the same tired "buzzwords" that tell me nothing, many sound like the cover letter has been written by the same AI engine.

In fact, it's like everyone went to the same resume generator workshop too, and the only lesson they learned was how to sound generic.

As a hiring manager, I'm not looking for buzzwords; I'm looking for solutions. I'm looking for someone who understands my problems and can demonstrate how they can solve them.

But time and again, I see resumes filled with hollow phrases that, seem to tick all the boxes but end up doing the opposite.

## What Exactly Are Buzzwords (and Why They're Bad)

A buzzword, at its cynical core, is "a term or phrase that's currently... thrown around without much thought".

The problem isn't always the word itself, but its misuse.

When not backed up by anything concrete, these words "can appear that your buzzwords are being used to mask incompetence".

They're generic, meaningless, and anyone can say them, which means they do nothing to make your resume stand out.

I'm talking about the endless parade of "synergistic," "proactive," "dynamic," "results-driven," "innovative" individuals.

If every single applicant is "innovative," then no one is.

These words, in isolation, are just noise, they don't give me any specific, quantifiable achievements.

They don't tell me how you were "results-driven"; they just tell me you know how to copy and paste common jargon.

## Making Buzzwords Work (Yes, Some Can!): The "Good" Approach

Here's the twist: "sometimes the same words can be both good and bad buzzwords, depending on how they're used".

The key is simple: substance over style.

### 1. Be Concrete:

This is the golden rule.

"Backing up each term you use with examples and explaining what you mean by them" is crucial.

Don't tell me you're "results-driven"; tell me how you "drove a 15% increase in client engagement by streamlining the creative brief process."

See the difference?

One is fluff, the other is a verifiable achievement.

**o Bad:** "Highly motivated and results-oriented team player."

**o Good:** "Achieved a 20% increase in campaign ROI by optimizing targeting strategies and collaborating cross-functionally."

## 2. Let Your Achievements Speak:

A true expert doesn't need to tell people they're an expert.

And this goes for many descriptive traits.

Let your achievements and experiences speak for themselves.

Your job isn't to declare your traits, but to demonstrate them through your actions and their impact.

## 3. Use the Employer's Language:

This is where you show you've done your homework.

Read the job description carefully.

Highlight the terms and phrases that they will use to identify what they want from the ideal candidate.

Then, "make sure you use these, and describe how and why you fit each of them".

If I'm looking for someone with "strong client-facing communication skills," don't just say you're a "great communicator" instead, say: "Utilized persuasive communication to foster client relationships, resulting in a 90% client retention rate over three years."

This shows you understand my needs and can articulate your fit precisely.

## A Copywriter's Lesson for All Applicants:

Think like a copywriter pitching a campaign.

You wouldn't just list your

client's product features.

You'd identify the audience's pain points, articulate the benefits of the product, and give a clear, compelling call to action.

Your resume is your pitch for you.

Your "audience" is me, the hiring manager, and my "pain point" is finding the right person for this role.

So, please, for the sake of hiring managers everywhere (*and your own career prospects!*), ditch the empty buzzwords.

Show me what you've done, how you've impacted, and how you meet my specific criteria.

That's the only resume "buzz" that truly resonates with me.

<ENDS>

## WHERE TO START YOUR JOB HUNT?

Here are the essential top 5 websites:

**Indeed.com** remains the largest job aggregator globally, pulling radio positions from stations worldwide. Set up alerts for "radio," "broadcast," and "on-air" to catch new postings immediately.

**RadioJobs.com** is the industry standard, a specialized platform where stations post everything from small-market openings to major network positions. Less noise, more relevant opportunities.

**AllAccess.com** offers job listings plus industry news, keeping you informed about

format changes and acquisitions that create opportunities.

**LinkedIn** has become invaluable for radio networking. Follow station managers, program directors, and industry groups for insider information on upcoming openings.

**Local market websites** shouldn't be overlooked. Many stations post exclusively on corporate sites before hitting job boards.

**Pro tip:** *Don't wait for perfect matches. Radio hiring happens quickly, showing market enthusiasm opens doors to unadvertised positions.*

<ENDS>

# A GUIDE TO SALARY NEGOTIATION



As radio copywriters, we're adept at crafting persuasive messages, understanding value propositions, and closing the deal – albeit for our clients.

But when it comes to our own worth, specifically negotiating our salary, many of us fall silent.

It's a daunting conversation, often shrouded in mystery and discomfort.

However, armed with the right approach, you can navigate this crucial discussion with the same confidence you bring to your best scripts.

We asked a couple of our editors and proofreaders who work in management for their "top tips" for salary negotiation...

## 1. The "When": Timing is Everything in Radio (and Salary)

Just like a perfectly timed call-to-action, knowing when to talk money is paramount.

Never ask what the salary is at the beginning of an interview or when in negotiations.

Your "stock is highest" at the very end of the interview process, when they've invested time and effort into you, and ideally, "they like you. They love you. They want to give you a great offer."

If an employer asks about your desired compensation early on, use a copywriter's

finesse to answer, instead of naming a figure, pivot the conversation back to your value.

A great response is, "Here is my current level of compensation. I'm certain if we are the right match for each other we will be able to come to an agreement that's amenable for both of us."

This keeps your options open and prevents you from under- or over-valuing yourself before you truly understand the full scope of the "package" on offer.

## 2. The "Compromise": A Win-Win Script

Forget the aggressive "sales negotiation" tactics you might have heard of, salary negotiation is a compromise where "you both should win and neither should feel as though they lost."

If the employer overpays, their expectations rise; if you feel underpaid, you'll be disgruntled.

The goal is to feel appreciated and fairly compensated, without creating an unsustainable situation for either party.

## 3. The "Entire Opportunity & Package": Beyond the Numbers

As copywriters, we know a strong message isn't just about the words; it's the full context.

The same applies to compensation.

Don't just focus on the base salary... Keep in mind the holistic value of the opportunity.

This means revisiting your personal criteria:

- **Growth Opportunities:** Does this role offer new skills or pathways?
- **Team Dynamics:** Who will you be working with? Remember that you are a team member who is working toward a common goal – not the star of the show.
- **Benefits:** Health, dental, retirement plans.
- **Commute & Travel:** The actual time and cost involved.

Sometimes, you might be willing to "sacrifice a little bit" on salary for a role that aligns perfectly with your "why's" and offers significant non-financial benefits.

#### **4. The "Team": Collaborate, Don't Compete**

You're not battling; you're collaborating. If they've offered you the job, they clearly want you to join.

"Focus on the fact you're a team working toward a common goal."

Share your motivations and perspectives, listen to theirs, and be open-minded.

For instance, if salary is a sticking point, "Offer alternate options for compensation" like vacation days, bonus potential, or stock options, especially if you're a senior-level resource that they are looking to take on.

Remaining flexible can satiate your economical needs in different ways.

#### **5. The Six Most Important Words: Your Closing Hook**

Just as a great radio ad needs a strong call to action, your negotiation needs a powerful opening statement: **"I want to make this work."**

Everyone agrees that using these words as early as possible in the conversation works.

This immediately puts the employer in a welcoming, rather than defensive, posture.

It signals your genuine interest in the role, even if there are details to iron out.

#### **6. Take Your Time / Answer Quickly (The Pacing Dilemma):**

This sounds like a contradiction, but it's about control.

Review the offer details thoroughly and revisit your personal criteria.

Give them a "respond by" date and stick to it, regardless of any date they might have provided.

This allows you ample time to make an informed decision, ensuring you "get it right!"

If you have a counter-offer or questions, communicate them sooner than your stated response date.

Navigating salary negotiation can feel like writing a complex script with an unknown ending.

But by approaching it with the strategic mindset of a radio copywriter – prioritizing your message (your value), understanding the "audience" (the employer), offering compelling "benefits" (your skills), and delivering with confident "pacing" – you can hit the right frequency and secure the compensation you deserve.

<ENDS>

## **KNOW YOUR WORTH**

"So, what are your salary expectations?" find out more at before it's too late:

**Glassdoor.com** has the most comprehensive radio salary data, with user-submitted ranges for specific positions at major broadcast companies. Filter by market size and experience level.

**PayScale.com** provides detailed breakdowns by job function, years of experience, and geographic location. Their radio-specific data includes everything from copywriters to PD's.

**Indeed.com** has salary tool aggregates compensation data from job postings and user reports across markets.

**LinkedIn Premium** subscribers can access salary insights for similar roles in their area.

**Industry contacts** remain invaluable, discreetly network with peers in comparable markets and roles.

<ENDS>

# REMEMBERING JOSH LANGLEY



When I heard the devastating news that Josh Langley had passed, I was sitting at my desk at the radio station I am working at - scrolling through Instagram before my day started, and the news hit me like a physical blow. The rest of that day passed in a thick fog.

This gentle soul had touched my life and inspired me in ways I hadn't fully realized until it was far too late to say thank-you, and give him another big hug.

We first met when I started work at Radio West in Bunbury, Western Australia. His impact on me was immediate - not just as a colleague, but as a mentor who shared my passion for radio, the supernatural, books, and he possessed the ability to truly 'hear' a script, and showed me how to do so too.

Years later Josh remained 'that' friend I could call when stuck on a project, or simply to catch up with, and share ideas.

Josh was so much more than a radio copywriter; He was an entrepreneur, author, podcaster, husband, and - perhaps almost as importantly - a beacon of hope for anyone who'd ever felt like an outsider in their life.

Growing up in Perth, he preferred drawing and deep thinking over football. Also, being gay in an era of homophobia deepened his understanding of otherness and cultivated his extraordinary empathy.

I really feel that Josh's children's books will become his greatest legacy: "*Being You Is Enough*," "*It's OK to Feel the Way You Do*," and "*Magnificent Mistakes and Fantastic Failures*." These weren't just children's stories, they were beautiful life lessons wrapped in Josh's quirky style, and colorful illustrations.

His message was uniquely simple: *be yourself, embrace your mistakes*, and, most importantly, *show up despite your anxiety*.

Teachers across Western Australia will tell you that Josh's school visits were among the most popular they'd ever hosted. And I love the story Josh told of him being introduced at one event as coming from 'Gnomesville' (it's a tourist attraction south of Perth filled with garden gnomes). Josh, short in stature himself, found it absolutely hilarious.

That was Josh always finding joy and humor even when the joke was on him. He made everyone feel like they mattered, because in his worldview, we all do.

Josh had been battling brain cancer for 18 months. He was taken from us far too soon, but the warmth he shared and the gentle wisdom he offered will endure.

To Andy, his beloved husband, and to all of Josh's family and friends: thank you so much for sharing him with the rest of us. The world was brighter just because Josh was in it.

Rest in peace, my friend. You showed us all what it means to be enough, exactly as we are, and we already miss you so much.

If you're looking for some personal inspiration, pick up "*Find Your Creative Mojo*" at [joshlangley.com.au](http://joshlangley.com.au). If you know a child, or anyone - who needs encouragement, Josh's other books are waiting to work their magic.

**Earl Pilkington**



# WRITING PROMPTS - TEXT #6

**Write an ad using only questions - no statements allowed.**

Write copy that sounds like it's being whispered for a strange reason.

**Create an ad where different sound effects are used for the product name, so we never hear the name.**

Create copy where every sentence starts with the same word.

**Describe the very moment just before someone needs the clients product or service.**

Write an ad that sounds like a bedtime story for adults.

**Write about something specific by describing what happens when it's gone.**

Use the company tag line... find a creative way to include it in a conversation.

Using colours as a starting point, write about the colour red, and how it makes you feel? Don't like red? How about green, blue, etc.

**Got enough time in your script to monologue? Then create an extended speech by a single character (technically a type of dialogue) Example: "To be, or not to be, that is the question..." (Hamlet's famous soliloquy) and tie it to the client's business/ product/service.**

The character of a Professional Last Wish Coordinator appears: Think of how someone, or why someone would need a clients product/service as a last wish?

**Explore ANXIETY through different reasonings why the clients product/services are useful if you suffered from Anxiety.**

**Problem? Solution? Problem? Solution? Problem... final solution.**

Use (as a starting point) Passive Aggressive Dialogue, with underlying hostility Example: "Oh, I'm sure you're too busy to help me, as always."

**Spy Thriller: Create a short, highstakes narrative where the product is a critical mission solving tool.**

Use the "Imagine a world..." cliché movie trailer opener, but for your client's business.

**Create an interview with the client where they want to talk about their new product or service, and the interviewer only wants to talk about them (as an individual), so they keep on interrupting the client and their message.**

Revisit a classic client ad with "remember this..."

## WRITING PROMPTS - VISUAL PROMPT #25

View the clients business from the micro level  
- as if it was ants or some other bug setting  
up this business, or inside this business...  
What would they see?  
How would they sell what they are doing to  
other insects?

What conversations would they have?  
What problems would they have.  
What would a thriving business look like to an  
insect?

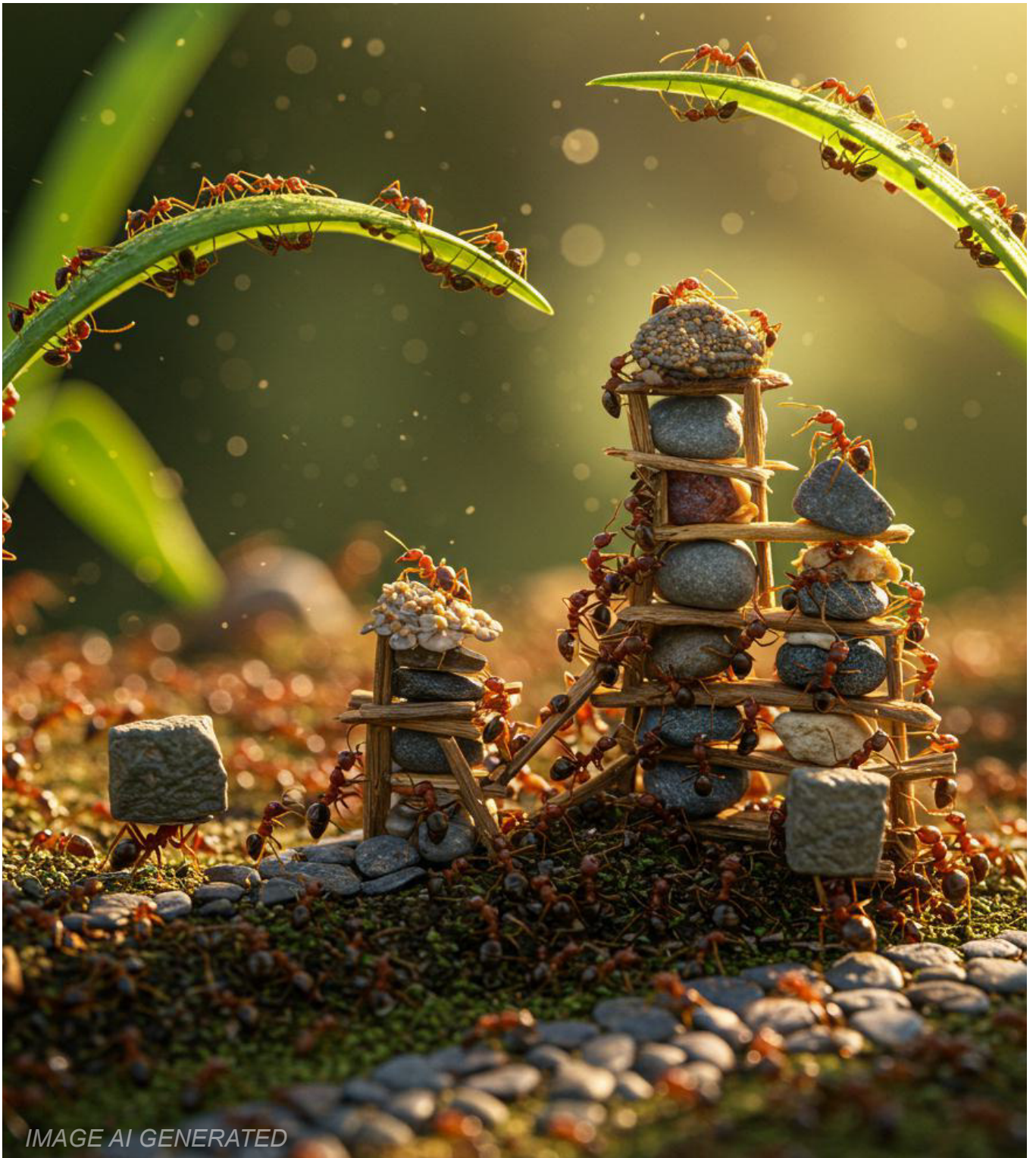


IMAGE AI GENERATED

## WRITING PROMPTS - VISUAL PROMPT #26

Imagine an intergalactic marketplace where creatures from across the universe and other dimensions are selling their planets goods and services - what would an earthling need to do to stand out in this baffling marketplace?

How would you make a sale of the client's business, goods or services?



## WRITING PROMPTS - VISUAL PROMPT #27

The clients business has gone through a earth shattering rebuild, they now do things very differently in ways that are environmentally friendly and world changing.

So - tell us about them from the perspective of the planet/product/creatures whose lives are better off now that this has been done.

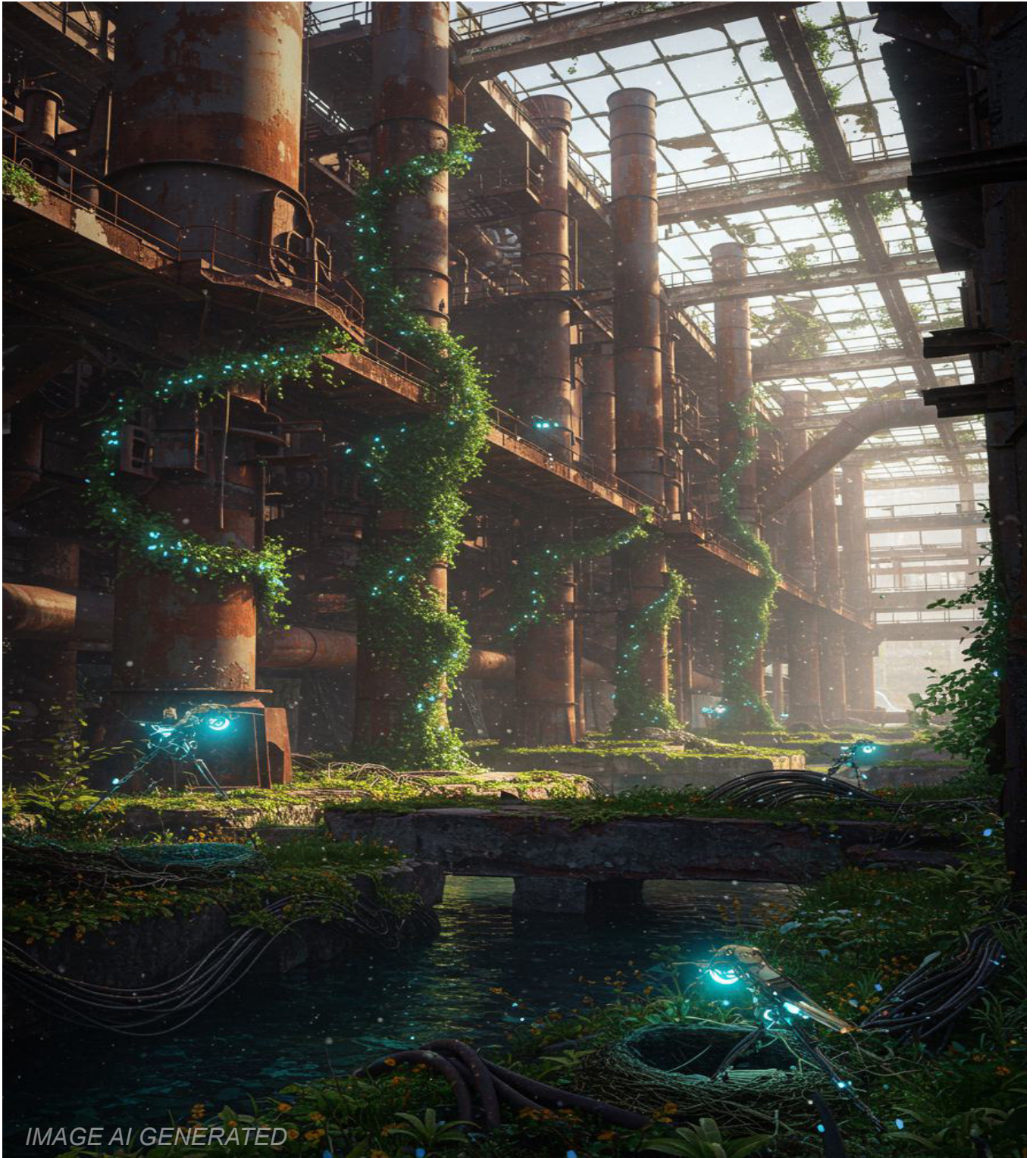


IMAGE AI GENERATED

## WRITING PROMPTS - VISUAL PROMPT #28

The clients products and services are a buffet of incredible choices.

There are so many to choose from - how do you pick what to talk about?

Imagine a buffet table with all of the products and services and products layed out for the

public to choose from - You could create multiple scripts to sell each one, or pick the top 2 most popular... which tickles your taste buds and makes you want to find out more about?



IMAGE AI GENERATED



IMAGE AI  
GENERATED

# HEALTH: Living with 'Vitamin D Deficiency'

As a radio copywriter, my days are spent indoors - often hunched over a keyboard, chasing deadlines, and crafting stories for the airwaves, in a windowless office, and while this creative life has its rewards, it also comes with some hidden health risks.

One of the most insidious is **Vitamin D Deficiency**, a condition I discovered only after months of unexplained fatigue, aches, and a persistent sense that something was off.

Today, I want to share my experience in hopes that fellow writers and creatives will recognize the warning signs and take action before this silent issue takes hold.

## The Invisible Threat: Why Vitamin D Matters

Vitamin D, often called the "sunshine vitamin," is essential for bone health,

immune function, and overall well-being.

Our bodies naturally produce it when exposed to sunlight, but for those of us who work indoors - especially in the radio and writing industries - getting enough can be a real challenge.

## Common Symptoms of Vitamin D Deficiency

My journey began with subtle symptoms that were easy to dismiss as stress or overwork, they included:

### - **Persistent Fatigue:**

No matter how much I slept, I still felt exhausted.

### - **Muscle Weakness &**

**Aches:** Even light exercise left me sore.

### - **Low Mood & Irritability:**

I chalked it up to looming deadlines and isolation.

**- Frequent colds:** My immune system seemed weaker than usual.

At first, I ignored these

signs, thinking they were just part of the job.

But as the weeks dragged on, my productivity and creativity suffered, I knew something had to change.

## The Diagnosis: Connecting the Dots

After a routine checkup and some blood tests, my doctor delivered the verdict to me: **significantly low vitamin D levels.**

I was surprised—how could something as simple as sunlight have such a profound effect on my health?

My doctor explained that people who spend most of their time indoors, especially in regions with limited sunlight, are at higher risk.

## Who is at Risk?

If you're a radio copywriter, journalist, DJ, or anyone who

works long hours indoors, you could be vulnerable too.

Risk factors include:

**- Limited Sun Exposure:**

Working in studios or offices with little natural light.

**- Living in Northern Latitudes:**

Less sunlight, especially in winter.

**- Darker Skin Tones:**

More melanin reduces vitamin D production.

**- Age:**

Older adults produce less vitamin D naturally.

**- Dietary Habits:**

Few foods naturally contain vitamin D.

**What to Watch For**

If you notice any of the following, consider speaking to a healthcare provider:

**- Ongoing tiredness or lack of energy**

**- Bone or muscle pain**

**- Mood changes, including depression**

**- Slow healing wounds**

**- and, Increased frequency of illness**

These symptoms are often subtle and can be mistaken for other issues, but they're worth investigating especially if you spend most of your time indoors.

I had one doctor suspect that I had Skurvy? You know? From the Victorian era when people sailed in giant sailing ships to circumnavigate the world and had Vitamin C deficiency.

**Steps to Protect Yourself**

Here's what I've learned (often the hard way) about safeguarding your vitamin D levels:

**- Get outside daily:**

Even 10–30 minutes of midday sun can help, depending on your skin type and location.

**- Check your workspace:**

Position your desk near a window if possible.

**- Eat vitamin D-rich foods:**

Include fatty fish (like salmon), egg yolks, and fortified foods in your diet.

**- Consider supplements:**

Only after consulting with a healthcare professional.

**- Regular checkups:**

Ask your doctor to test your vitamin D levels, especially if you have these symptoms.

**Why This Matters for Creatives**

As writers and creatives, our minds are our most valuable tools.

Vitamin D deficiency can sap your energy, cloud your thinking, and erode your well-being - often without you realizing it.

By sharing my story, I hope to encourage others to prioritize their health, seek out the sun, look for some help and to stop and really listen to their bodies before it is too late.

**Final Thoughts**

Don't let the demands of your craft keep you in the dark.

If you're feeling run down, achy, or just not yourself, Vitamin D deficiency could be the culprit.

Take it from someone who's been there: a little sunlight can make a world of difference.

<ENDS>

**References:**

>Harvard Health Publishing: *Vitamin D deficiency*

>Cleveland Clinic: *Vitamin D Deficiency Symptoms*

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The author of this article did not wish to have their name attached to it. Why? They are currently searching for a new place of employment, and felt that the story may hinder their chance of finding a new job.

But the story was important and wanted to share it anonymously with our readers - for that we thank you.

Please - if you do suffer from any of these symptoms, mention it to your GP and ask to be tested for **Vitamin D Deficiency**.

If you would like to share your story with our readers - please contact us at our new email address: **Mailbag @ radiocopywriters.com** (removing the spaces)

<ENDS>

# RADIO POWERED RECIPIES

Continuing with our theme of QUICK FIXES - we asked our regular contributors to this page what their top cooking life hacks were, we narrowed them down to their top 15.



## **Salt your scrambled eggs BEFORE cooking**

Salting beaten eggs and letting them sit for 15 minutes before cooking makes scrambled eggs more tender and moist, as salt prevents proteins from binding too tightly.

## **Use less water when cooking pasta**

Cooking pasta in just enough water to cover it (rather than a huge pot) results in starchier water, which helps sauce cling better to the noodles and saves time and water.

## **Reverse-sear your steak for even cooking**

Cook steak gently in the oven first, then sear at the end on the BBQ or in the pan. This method gives you a more evenly cooked, juicier steak compared to traditional high-heat searing.

## **Blanch and shock vegetables**

Blanching green vegetables

in salted boiling water, then chilling them in ice water, keeps them crisp and vibrant for days - perfect for meal prep.

## **Season as you go, not just at the end**

Adding salt and other seasonings gradually allows flavors to develop and prevents over - or under - seasoning your dish.

## **'Bloom' spices in oil**

Gently heating spices in oil before adding other ingredients amplifies their flavors, making dishes more aromatic and flavorful.

## **Slice meat against the grain**

Cutting meat across the grain shortens muscle fibers, making each bite more tender and easier to chew.

## **Sharpen knives regularly**

A sharp knife is safer and more effective, making prep work faster and reducing the risk of injury. Sharpen them regularly, even if they don't need it.

## **Deglaze your pan for instant sauce**

After searing meat or veggies, add a splash of stock, wine, or water to the pan to loosen browned bits and create a quick, flavorful sauce.

## **Measure ingredients accurately**

Accurate measuring, especially when baking, or using oil and salt, it helps control calories and sodium, leading to healthier meals.

## **Cook with whole foods and basic ingredients**

Using unprocessed ingredients gives you more control over nutrition and flavor, reducing additives and preservatives.

## **Avoid high-heat cooking for meats**

Cooking meat at lower temperatures reduces the formation of harmful compounds linked to health risks.

## **Taste and adjust as you go (except in baking)**

Tasting during cooking lets you fix seasoning and flavor balance. For baking, follow the recipe exactly since ratios are crucial.

## **Steam or roast vegetables for different flavors**

Steaming preserves savoury flavors, while roasting brings out sweetness in vegetables.

## **Add broth instead of water for more flavour**

Swapping water for broth in recipes boosts flavour without extra salt or fat.

**NEXT ISSUE:**  
*Due the first  
week of  
December 2025*

# Radio Copy Paste

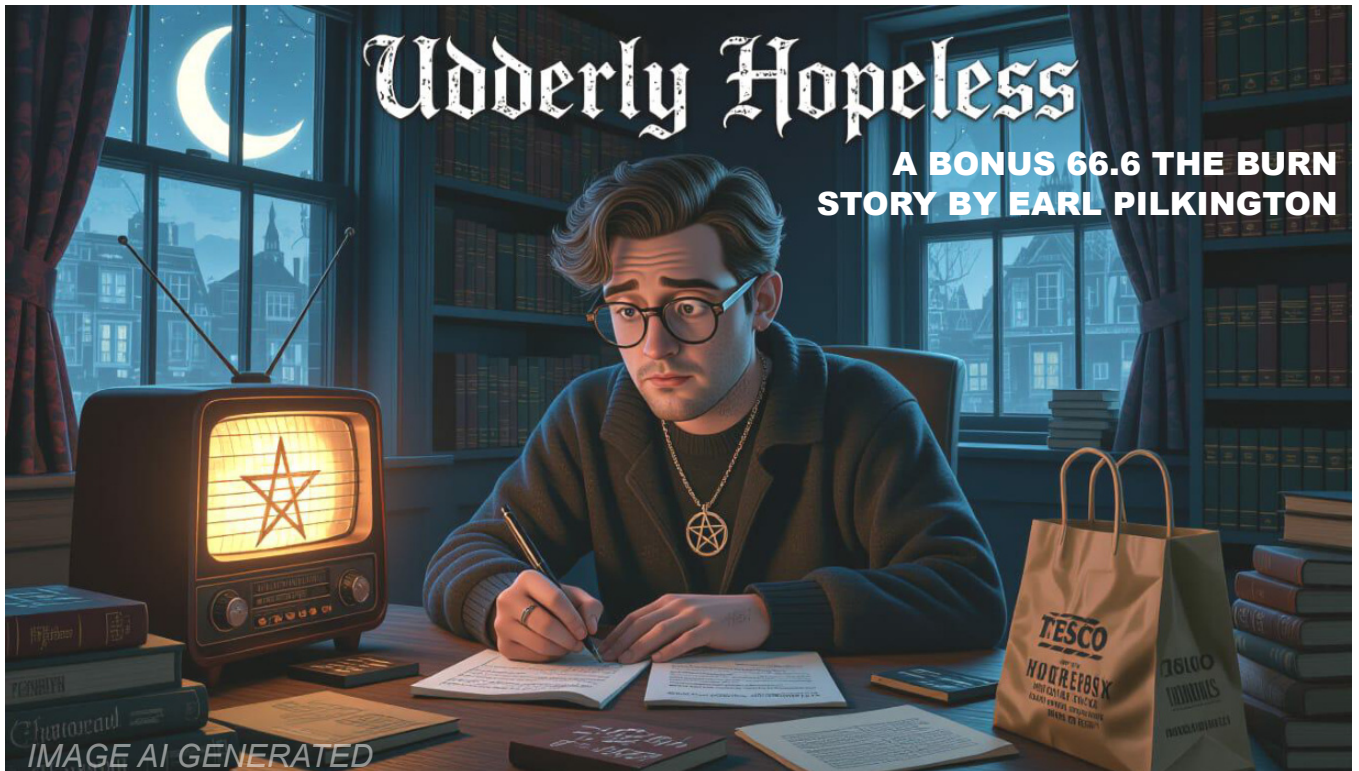


## ISSUE 7: THE EMOTIONAL ISSUE

*THIS SPECIAL ISSUE WILL FEATURE ARTICLES AND STORIES  
ABOUT WRITING AND USING EMOTION IN YOUR RADIO  
COMMERCIALS FROM THE TEAM AT RADIO COPY PASTE.*

# Udderly Hopeless

A BONUS 66.6 THE BURN  
STORY BY EARL PILKINGTON



*This tale didn't quite make the cut for my free ebook 'Set Your Dial To Dead' - It was so bad it was relegated to the back fields. But rather than send it to the literary slaughterhouse, I thought it deserved a chance to graze on in these pages instead.*

*After all... why have a cow about one moo-re story? So settle in for this beef-wildering tale of occult incompetence that's sure to milk a chuckle or two. Don't worry if you think it's cheesy - that's exactly what I was aiming for. Hope you enjoy Nigel's udderly hopeless adventure!*

Nigel Wicksworth adjusted his bargain-bin plastic pentagram necklace and squinted at the dim glow of his cracked smartphone screen in his bedsit.

The digital clock read 2:33 AM as London's 66.6 The Burn crackled through his ancient radio, the static adding an unintentionally atmospheric touch to DJ Damien Darkwhisper's latest monologue.

"And now, my devoted disciples of darkness," Damien's voice oozed through the speakers like treacle mixed with sulfur, "let me tell you about the ancient art of bovine transformation... Simply combine three drops

of midnight dew with a pinch of grave dirt, chant the incantation thrice, and..."

"Brilliant!" Nigel squeaked, his voice cracking like a fourteen-year-old's. He frantically scribbled notes on the back of a pizza receipt, completely missing the commercial break for "Beelzebub's Best Biscuits: Hell's Own Digestives!"

The next evening, Nigel arrived at Millfield Park clutching his weathered and dog-eared and post-it note full copy of "Spells for Dummies", a portable radio pre-tuned to 66.6 The Burn, and a paper Tesco carrier bag filled with what he hoped were the correct ingredients.

The local coven had already assembled: Gladys the Ghastly (who knitted skull-patterned tea cozies for the homeless), Dastardly Derek (a part-time accountant with a passion for necromancy and was also their Dungeon Master on Thursday nights), and Moonbeam (who insisted her real name was Sharyn but also claimed to be a centuries-old welsh witch despite her obvious modern Essex slang filled vocabulary).

"Right then," Nigel announced, pushing his NHS spectacles up his nose, "Tonight's the night we deal with that meddlesome park ranger once and for all!"

The group huddled around their makeshift altar - it was an upturned wheelie bin decorated with glow-in-the-dark skeleton stickers Derek had purchased from Poundland, Nigel sat the radio on top of the bin and turned it on to add some 'atmos-fear' to the occasion.

Ranger McNulty had been their nemesis for months, constantly interrupting their mystical gatherings with his unreasonable demands about "park closing times" and "noise complaints from the duck pond."

"Are you sure about this, Nigel?" Gladys whispered, her knitting needles clicking nervously. "Remember what happened last time? You tried to curse Mrs. Henderson's cat and ended up turning your own kettle into a toad."

"That was different!" Nigel protested, his voice reaching dog-whistle pitch. "I've been practicing! I listen to DJ Darkwhisper religiously now and... I've even started shopping at the small occult section of my local Oxfam!"

As if summoned by his name, Ranger McNulty appeared along the path, torch in hand and clipboard at the ready. "Right, you lot! Park closes at nine, and it's half-past eight! Time to clear off before I call the proper authorities!"

"Now's my chance!" Nigel hissed, pulling out his ingredients. He sprinkled what he believed to be grave dirt (actually the composted

remains from a beef BBQ steak) and muttered the incantation he'd half-remembered from the radio show. "By the power of darkness deep and umm, the shadows that creep, transform this meddling fool into a cow who drools!"

The spell crackled through the air with all the menace of a damp sparkler. Purple smoke billowed from the wheelie bin base and lighting that looked suspiciously like a disco ball effect illuminated the park for just a second.

"Ummm! Nigel!," Derek said slowly, "You might just want to look down... like... now dude!"

Nigel glanced down and gasped. His hands were growing larger, hairier, and distinctly hoof-like.

His voice, already squeaky, developed an unmistakable bovine undertone. "This isn't how..." he began, then stopped as the final word came out as a literal bull bellow.

"Well," Gladys sighed, pulling out her knitting, "at least he's finally good at something. He makes quite a convincing bull."

Ranger McNulty stood slack-jawed as Nigel the Bull brushed past him toward the duck pond at full trot, his transformation now complete.

The ranger shook his head, made a note on his clipboard: "Unusual livestock incident... possibly escaped from local farm," and decided he

definitely needed to find a new job, away from London.

As 'The Burn' continued broadcasting into the night the coven left the area, leaving the radio behind, and DJ Damien Darkwhisper's laughter echoed across the airwaves. "Remember, my faithful followers," he purred, "the path to darkness is paved with good intentions... and occasionally, quite a lot of bullsh..."

The transmission cut to static, leaving only the sound of Nigel's distant bellowing and the gentle splash and quacks from some very confused ducks.

<ENDS>

**WANT TO READ MORE STORIES FROM THE RADIO STATION: 66.6 THE BURN?**

**DOWNLOAD THE SHORT STORY COLLECTION:**

**"SET YOUR DIAL TO DEAD"**



**GET YOUR COPY FROM:  
www.radiocopywriters.com**



the person on the radio is reading from a script written 500 miles away.

This isn't just about credibility – it's about survival.

### **The Streaming Delusion**

Radio executives love to panic about Spotify and Apple Music (*or distract us with that so they don't talk about news and local content*), but they're missing the point entirely.

Those platforms can't tell you about the three-car pileup on Highway 9 that's backing up traffic to the mall.

They don't know that the annual Rotary Club pancake breakfast is this Saturday, or that the local high school football team just made it to state championships.

Streaming services offer infinite choice, but they can't offer local relevance.

That's radio's secret weapon – if only we were brave enough to use it.

### **The False Economy**

"But local is expensive!" cry the corporate overlords. "We can't afford reporters in every market!"

I call *\*bull-dust\** on that (*actually I would like to use stronger words here - but I won't*).

You can't afford NOT to

have them in each market.

Every market that's gone fully corporate has watched its ratings crater and its revenue disappear.

Meanwhile, the few stations that have maintained genuine local presence – real local news, actual community involvement, hosts who live in the market they serve – continue to dominate their competition.

The math is simple: **local content creates and equals more loyal listeners.**

Because:  
> Loyal listeners create consistent ratings.  
> Consistent ratings create advertising revenue.  
> AND Everything else is just shuffling deck chairs on the Titanic.

### **The Community Connection**

In my years running a television newsroom, I can tell you that the biggest stories weren't always the ones that made national headlines... they were the city council meetings where property taxes got raised, the school board decisions that affected thousands of families, the local business closures that rippled through the community, and more - local always won in the shuffle of what was going to air that night.

Radio has the same

opportunity, but only if it embraces its local mission.

The DJ who knows the local restaurant scene, the news director who covers city hall, the sports guy who actually attends the high school games – these aren't luxuries; They're necessities.

### **The Bottom Line**

The radio industry stands at a crossroads, we can continue down the path of corporate homogenization, cutting costs until we've cut out our own heart and soul - Or - we can remember what made radio magic in the first place: the intimate connection between broadcaster and community. The choice is ours.

But we need to choose quickly – because while we're debating profit margins, our listeners are finding that connection elsewhere.

Local isn't just radio's competitive advantage... It's radio's only hope for survival.

The bean counters can go to hell (*and when they are penny pinching around the station or network, taking this from there, cutting that from here... why do they never - ever - cut from their department... funny isn't it?*).

Radio's future depends on radio coming home.

**Earl Pilkington**  
<ENDS>

# RADIO FRAMEWORK

by Earl Pilkington

## CORE ELEMENTS

**R = REACH**  
(TARGET AUDIENCE)



**A = ACTION**  
(PRIMARY OBJECTIVE)



**D = DETAILS**  
(KEY INFORMATION HIERARCHY)



**I = IMAGE**  
(TONE & STYLE)



**O = OBSTACLES**  
(CONSTRAINTS & COMPLIANCES)

