

Radio Copy Paste

ISSUE #5:
**THE
IDEAS
ISSUE**

We have a way with words

**AN OPEN LETTER TO
RADIO COPYWRITERS**

**SPARKING YOUR OWN
IDEAS**

**THE 15 MINUTE IDEA
GENERATION
WORKSHOP**

**WE USE RORY'S STORY
CUBES TO WRITE A SCRIPT**

CLIENT BRIEF ARCHEOLOGY

**RIP: IT'S ABOUT TIME...
THE DEATH OF THE USP IN
YOUR ADS!**

**HOW TO SWEAR AT GOOGLE
TO GET BETTER RESULTS!**

**THE VOICE REVOLUTION
IN YOUR RADIO SCRIPTS!**

**WHY LOCAL RADIO SHOULD
STOP TRYING TO SOUND
LOCAL!**

**HEALTH TIPS: RSI & OTHER
DESKTOP INJURIES**

**FEATURE:
PITCH! PLEASE!
HOW TO PITCH YOUR SCRIPTS
TO YOUR SALES REP & TO YOUR
CLIENTS!**

IDEAS

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We have tried our best to make sure that all content within these pages is written by a warm, living, and breathing human and not written by an ai-bot.

However, the same cannot be said for the majority of the images in the magazine; Unless otherwise stated, all images have been created using the websites:

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and **ideogram.ai**

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THE EDITORIAL TEAM
JUNE 2025

Introduction to RCP issue 5:

The power of one SINGLE great idea in radio can't be overstated.

It's the spark that ignites memorable campaigns, the thread that weaves compelling narratives, and the magic that turns listeners into loyal customers, wins you awards, and... returning clients.

As we dive into this our first birthday issue, we're looking at exploring the myriad ways that radio copywriters from around the globe find, nurture, and can transform ideas into audio gold.

From the bustling streets of New York to the rich multi-cultural landscapes of rural Australia, we will take a stroll down the neon-lit alleys of Tokyo to the vibrant markets of Texas all in the name of the search for ideas.

Inside we've gathered insights and inspiration from a diverse array of voices in our industry.

This issue's theme is a testament to the universal language of creativity and the unique perspectives that shape our craft.

Join us as we take you on a journey through the suggestions of unexpected sources of inspiration.

And because we had so many ideas we wanted to cover in this issue, we restricted our writers this issue by asking them to make each article a short, concise and to the point, quick read.

Throughout this issue, you'll find practical tips, and even some thought-provoking exercises designed to spark your creativity and expand your idea-generating toolkit, take your time and enjoy this issue.

Earl Pilkington

#5 THE IDEAS ISSUE - TABLE OF CONTENTS

1	COPYRIGHT & DISCLAIMER	50	IF PUNCTUATION COULD TALK
1	INTRODUCTION		
3-4	FEEDBACK & STAR LETTER	51-54	FEATURE: PITCH! PLEASE!
5	COPYWRITERS AFFIRMATIONS	55-56	WRITING PROMPTS - TEXT
6-10	MINI MOTIVATIONAL POSTERS	56	OUR FAVOURITE NOTE TAKING APPS
THIS ISSUES THEME: IDEAS			
13-14	AN OPEN LETTER: BEYOND THE BEST BEFORE DATE	57-60	WRITING PROMPTS - VISUAL X4
14	SOME CAREER ADVICE	61-62	THE COPY VAULT
15-17	SPARKING YOUR OWN IDEAS	63	COPY BRIEF GRIEF
17	RULES TO REBEL AGAINST... MAYBE	64	CLASSIC COPYWRITING FORMULAS: #5
18	GENERATING IDEAS	65	SUBMISSION GUIDELINES
19-20	THE VOICE REVOLUTION	66	<i>A BIRTHDAY THANKYOU</i>
25-26	SMASH THOSE CREATVE BLOCKS	67-68	WORDS THAT WE OWE TO RADIO
26	WRITING FOR YOU!	68	DUST GATHERERS? EXTRA INCOME? OR IDEA GENERATORS?
27-28	THE 15 MINUTE IDEA GENERATION WORKSHOP	69-70	TRAVEL CAN BROADEN YOUR WRITING HORIZONS
28	WEIRD RADIO ADS	71-72	SWEAR AT GOOGLE TO GET BETTER RESULTS
29-30	USING RORY'S STORY CUBES TO WRITE A SCRIPT	72	9 GOOGLE SEARCH TIPS
31	G.I.D. - BREAKING THE SILENCE	73	COPYWRITING ADVICE
32	9 TIPS TO BOOST YOUR PRODUCTIVITY	74	THEMED FIRST LINES & SCENE SETTERS
33-34	RE-INVENTIONS vs. GENERATION & INNOVATION! WHICH IS BETTER?	75-76	HEALTH TIPS: RSI & OTHER DESKTOP INJURIES
34	MONO-TASKING CAN SAVE YOUR BRAIN	77-78	RADIO POWERED RECIPIES
35-36	CLIENT BRIEF ARCHEOLOGY	79-80	RADIO'S REALITY CHECK - PART 4
36	SCRIPT GHOSTING		
37-38	THE DEATH OF THE USP		
38	IN DEPTH: A USP IS...		
39-40	USE AI TO GET BETTER MEETING RESULTS		
40	5 WAYS THE EDITORS USED Ai		
41-42	WHY LOCAL RADIO SHOULD STOP TRYING TO SOUND LIKE LOCAL RADIO		
42	4 BIG STRATAGIES TO HELP		
43-44	Regular - On-Air		
45-46	Regular - Promotions		
47-48	Regular - Sales		
49	THEME WRAP UP		

BOLD text are articles from the front cover.

HEAVY-BOLD text is Feature articles



Share a thought, email us:
allmarketing
@ radiocopywriters.com

We had 94 emails about
Issue 4, CLIENTS

FEEDBACK

STAR LETTER

A huge hello to you Earl and the Editorial team at RCP. After reading the last few issues, and looking at (and downloading) the free-ebooks on your website - I feel I have to ask a question that myself and probably quite a few other people are thinking - Please tell us: Why are you doing this for nothing? I would quite happily pay a couple of bucks for the magazine, and pay for the ebooks too. You are not taking our email addresses, so you are not selling on contact details and creating a mailing list... So, again, WHY? I don't get it. You can't be making any money from the website as there is no ads, and you don't have any advertising in the magazine, so... what gives?
Mark J

Calgary, Canada

Hi Mark, thanks so much for your great questions.

Many of our readers probably wonder about the same things, so here I go:

When I started RCP, I initially thought about monetizing it as a side hustle, but that's not what drives me now. My real goal is to create a legacy of valuable content for radio copywriters - resources that help professionals like us improve our craft, achieve our goals, and ensure our role in the industry.

I have considered charging a small fee (no more than \$2 per issue), and we'll be evaluating this option as part of our upcoming one-year anniversary review. Why such a modest price?

As radio copywriters, we typically don't earn substantial salaries, and (from experience) I know our employers rarely invest in our professional development.

If I can facilitate in the growth of new writing talent, encourage existing professionals, and create a platform where we can share our collective experience, I'll consider my

mission accomplished.

I'm not seeking significant financial rewards - just enough to cover the website costs and keep this project sustainable.

Thanks to engaged readers like you Mark, I feel we've built something that was previously missing: a genuine community of radio copywriters. So heres a huge thankyou to everyone who reads RCP, you contribute in lots of small ways to our success.

EARL

Another brilliant issue! The insights on handling difficult clients were spot on - It felt like you were reading my mind with so many of them! My only dislike is some of your font sizes are a bit small.

Emily-Jane M
Victoria, Australia

Thanks Emily-Jane, we have passed that on to our editorial layout team and are trying to stick to only a couple of font sizes from now on.

Your client themed issue made me laugh, cry, think and argue with my copywriting partner about the types of clients we had at our station.

Charlotte D
Christchurch, New Zealand

Cheers, glad you liked.

I heard your ebook "Counting Words" reached over 1000 downloads at the end of March - well done. The books tie-in tools on your website are so useful, I use them every day.

Wei L
Singapore

Thanks Wei, great to see them being used.

I loved the new layout of the Themed issues (with the blue page edge), I think you may have too many regular features - and too many pages, but heck - I still read them all. I appreciate the honesty of your contributors. Keep it going everyone!

Tyler S
Des Moines, Iowa, USA

Thankyou very much Tyler.

A random idea, for your next issue, why not cover other things that radio copywriters write about, I write short fiction and micro fiction. It would be interesting to see/ read what other people do.

Lily T
Brighton, UK

Great idea - onto it!

As a freelance radio copywriter I appreciate your magazines ideals, and your "design and goals" in the last issue made me think that there was more to just working alone, so I hooked up with one of the "Copywriter Meetups" in Boston - it was inspirational, and I have made some really cool friends, and put them all onto your magazine. Thanks so much.

Christopher A
BOSTON, USA

You are very welcome.

I tried the techniques you mentioned in 'Meet Hank' section of the last issue, and his techniques for persuading clients - they actually work! Thanks for sharing this story.

Linnéa A
Bergen, Norway

Thanks Linnéa, happy to say you are one of many who responded to this story positivley.

Your Ai article in the latest issue was really good, much better than previous issues - Can we have some more tips on using Ai more successfully for radio copy?

Noah M
Hong Kong

Happy to do so - cheers Noah.

The Clients using Ai to write their scripts was spot on, I had 5 in one day and had to shake my head, especially

about the word count in Ai generated radio scripts - it is very funny when they wonder how you know.

Karla P
Bedok, Singapore

So true!

Our tech guy saw my printed version of your magazine on my desk and was reading the headphone article. Now every DJ has a box of anti-bacterial wipes and he has made a poster (*attached - see the back cover of this issue*) which is now up all around the station in our booths.

Preston V
Gaborone, Botswana

Thankyou Preston, appreciate the share.

Thanks for the softer hand in the editing of the articles - so much better than previous issues. I have to say that my favourite article in the ENTIRE magazine was the double page "10 ways to attract clients" I printed this out and gave it to my sales manager. we tried Data Driven Pitches with accountants and lawyers, Previously we had one of each, we now have 4 accountants and 6 lawyers on-air - so good I even got a bonus from me Sales Manager!

Thankyou SOOOO much!

Johnathon U
Dublin, Ireland

Thanks Johnathon, and our share is??? Ha Ha ha



**MY BEST
IDEAS COME
WHEN I
LISTEN MORE
THAN I
SPEAK.**

RADIO COPYWRITERS AFFIRMATIONS

Be the signal, not the static in your message, ALWAYS write to inform.

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

My creativity flourishes in the 30-second canvas I've been given.

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

My words work even when they're heard in the background of someone's life.

The blank page is not my enemy—it's the canvas waiting for my particular vision.

I create the invisible companion that makes a listener smile during their commute.

I am attuned to the rhythm of human conversation, not just the beat of marketing.

Today I will write something that someone remembers years from now.

I am the voice that whispers in someone's ear and changes their day.

My best ideas are the ones I collect, and work on.

My creativity is the currency I bring to every brief, budget, and boardroom.

I am not just a writer - I am a translator of human desires and motivations.

I really do harness the theater of the mind to make listeners see without showing.

My creative instincts guide me to connections others miss.

I am the architect of auditory experiences that linger long after the radio is turned off.

I don't just write radio commercials, I craft miniature emotional journeys, adventures and mysteries for listeners to solve.

My writing captures attention in the most distracted moments of someone's day.

My words work while people eat breakfast, drive to work, and live their lives.

Today I am creating scripts that make drivers stay in their cars to hear the ending.

My Radio Copywriting leaves breadcrumbs of curiosity that lead to inevitable action

My words work harder because I've eliminated every unnecessary one.

THE WORD MONKEY

**AN APPLE A DAY
WILL KEEP ANYONE
AWAY...**

***IF YOU THROW IT
AT THEM
HARD ENOUGH!***







**"I ALWAYS FEEL
BETTER AFTER I
WRITE!"**

**"I DON'T JUST
COMMUNICATE
IDEAS: I PLANT
THEM WITHIN THE
MIND OF OUR
LISTENERS SO
THEY GROW ON
THEIR OWN"**

EARL PILKINGTON





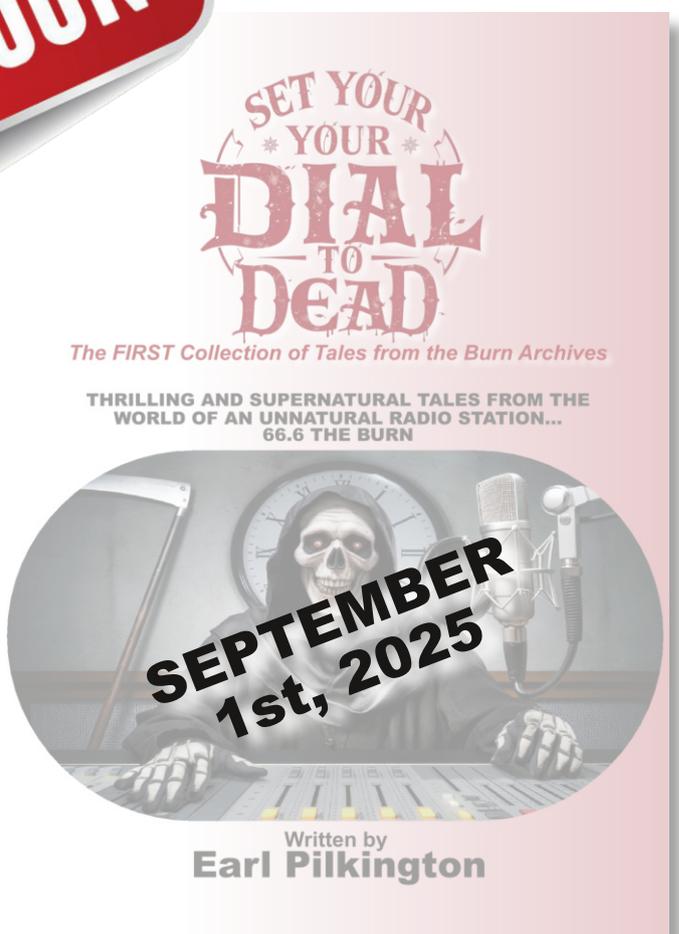
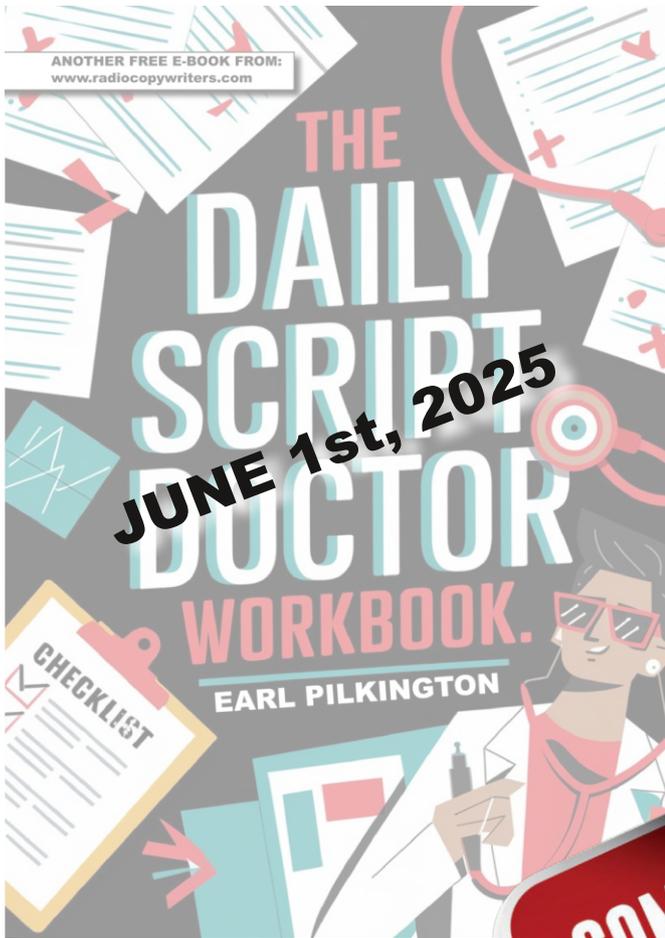
**"Each word
I choose...**

**...carries the weight of
an entire brand's
reputation!"**

ADVERTISEMENT:

All covers shown are the current draft versions of these e-books, the covers and the names of the ebooks may change slightly between now and their publication.

These 4 free e-books will be released in 2025.





THIS ISSUES THEMED ARTICLES: 'IDEAS'

- | | |
|--|---|
| 13-14 AN OPEN LETTER: BEYOND THE BEST BEFORE DATE | 30 MONO-TASKING CAN SAVE YOUR BRAIN |
| 14 SOME CAREER ADVICE | 31-32 CLIENT BRIEF ARCHEOLOGY |
| 15-17 SPARKING YOUR OWN IDEAS | 32 SCRIPT GHOSTING |
| 17 RULES TO REBEL AGAINST... MAYBE | 33-34 THE DEATH OF THE USP |
| 18 GENERATING IDEAS | 34 IN DEPTH: A USP IS... |
| 19-20 BREAKING THE STATUS QUO | 35-36 USE AI TO GET BETTER MEETING RESULTS |
| 21-22 SMASH THOSE CREATIVE BLOCKS | 36 5 WAYS THE EDITORS USED AI |
| 22 WRITING FOR YOU! | 37-38 WHY LOCAL RADIO SHOULD STOP TRYING TO SOUND LIKE LOCAL RADIO |
| 23-24 THE 15 MINUTE IDEA GENERATION WORKSHOP | 38 4 BIG STRATAGIES TO HELP |
| 24 WEIRD RADIO ADS | 39-40 Regular - On-Air |
| 25-26 USING RORY'S STORY DICE TO WRITE A SCRIPT | 41-42 Regular - Promotions |
| 27 G.I.D. - BREAKING THE SILENCE | 43-44 Regular - Sales |
| 28 9 TIPS TO BOOST YOUR PRODUCTIVITY | 45 THEME WRAP UP |
| 29-30 RE-INVENTIONS vs. GENERATION & INNOVATION! WHICH IS BETTER? | <THEMED ARTICLES END> |



AN OPEN LETTER: Beyond the Best Before Date

by Earl Pilkington

In the world of radio copywriting, some of us feel that we carry an invisible sticker - a phantom 'best before date' that whispers doubt into our creative ears.

Have you got one?
I did for a long time.

It's that nagging voice that suggests our creativity has an expiration, that our well of ideas will eventually run dry, that there's a finite timeline to our relevance and brilliance.

Let me tell you something important:

That sticker is a lie.

Over the decades in this industry, I've watched countless talented writers wrestle with this invisible deadline stamp, some gave into it, some didn't.

From young copywriters fresh out of school to mid-career professionals, and seasoned veterans alike - we all face the same creative demon and his sticker gun.

This fear that one day, suddenly, we'll run out of words, out of ideas, out of the magic that makes radio copywriting can haunt you.

But here's the truth that took me years to get to grips with... ***Creativity doesn't expire. It evolves.***

Radio copywriting is a unique craft. We're not just writers; we're audio architects. We build worlds in seconds, create emotional landscapes between songs in 'our' commercial breaks, and connect with listeners in ways other mediums can only dream of.

Remember, we OWN that time on-air, sure we may share it with other writers, but we own it, what we do with it is up to us.

It is not only about good writing, good voices and good audio production, it's about weaving them together into an audio alchemical mix with the supreme skill that we all share.

This is where your life experience *is* your greatest asset.

Because every script you've written, every client you've worked with, every minute you have spent wrestling with words - they're not marks of expiration.

They're layers of hard learnt expertise.

Remember... ***You're not getting old; you're getting refined.***

Consider just a few of the skills you've developed:

- You are part psychologist, understanding how to touch a listener's heart.
- You are part sales strategist, knowing exactly how to make the message resonate.
- You are part musician, hearing the rhythm of language before it's spoken.

And these aren't skills that depreciate over time - they build, and they compound.

But be-aware... The most dangerous 'best before date' is the one we place on ourselves. It's the moment we start believing we're out of ideas, out of touch, out of relevance.

But here's a radical thought: ***Your creativity is renewable.***

It's not a finite resource that depletes; it's an ever-flowing river that changes course, finds new paths, discovers unexpected territories.

A refreshed radio copywriters will bring energy, but with it, you bring depth. You bring understanding. Bringing the kind of intuition that can't be learned in a classroom or downloaded from a creative brief.

Do you listen to your scripts?

When you can 'hear' a script

before it's spoken - that's not a skill with an expiration date.

That right there is your SUPERPOWER baby!

It's true, the radio landscape changes. Technology evolves. Audience preferences shift.

But the core of great radio copywriting remains the same: authentic connection.

Your ability to create that connection doesn't have a best before date.

So, to every radio copywriter reading this - whether you're 25 or 55 - remember this: You are not defined by an imaginary timeline. You are defined by your passion, your persistence, and your willingness to keep showing up, keep listening, keep writing.

Your next great script is waiting for you to write it, you don't 'have' to write it... you 'need' to write it.

Because your creativity hasn't peaked - it's still climbing.

So, keep writing.

As Journey said... ***"Don't stop believing."***

You're exactly where you need to be, here, now, in radio.

Stick with it.

Earl Pilkington.
<ENDS>

SOME CAREER ADVICE:

It turns out that many of us on the editorial team, read a career newsletter at least once a week.

They are great to get career insights and tips with a career from reputed online publications such as **Forbes** or **The Balance**.

Just about all of these newsletters will introduce you to ideas and strategies that you can use to keep your career on track, or help you figure out what you really want out of your work life.

We all have also tried to strengthen our professional network on **LinkedIn**.

Because it is so easy to reach out to a LinkedIn contact, and finding someone within the same industry is easy - making that first contact is very simple when you've got something in common.

Send them a message to know more about job openings or explore collaboration opportunities together.

While social media can be a massive time suck in your day, sticking to one (such as **Instagram**) is a simple way to reach out to other copywriters - you can reach out to us at the magazine: **rmp_mag**

So in short: stay on-top of what is happening, in your field by reading a newsletter, strengthen your contacts and network, and allow for some down time by using one social media more than others.

The Editorial Team
<ENDS>



SPARKING YOUR OWN IDEAS

When I first walked into my first, out of university job in 1982, with nothing but an English degree and a nervous smile, I had no idea radio copywriting would become my life's work.

Forty years later, after crafting thousands of spots for clients ranging from local diners to national brands, one thing remains constant: the blank page.

That intimidating white space waiting to be filled with 30 or 60 seconds of audio that will capture attention, convey a message, and compel action.

Radio really is the theater of the mind, it's where OUR words, sound effects, and music must create entire worlds in listeners' imaginations.

Good radio copy tells stories that listeners can see with their ears.

Embracing Creative Thinking By Separating Generation from Evaluation

Early in my career at a small Vermont station, our creative director taught me: "Write first, judge later." When generating ideas, your only job is to get them out—no matter how ridiculous they seem.

I once wrote a spot featuring "interviews" with garden tools about their "feelings" on being used after winter storage. It seemed silly during brainstorming, but after refinement, it became one of my most requested spots, with listeners calling to ask when it would air again.

For a luxury car dealership, rather than listing features and prices, we created 10-second spots that simply featured the distinctive sound of the car's door closing—followed by "That's the sound of German engineering. Test

drive it at Henderson Motors."

The campaign increased floor traffic by 22%.

For a local bank concerned about seeming too corporate, we created a series featuring the security guard's after-hours conversations with the bank vault. Risky? Yes. Effective? The campaign ran for three years and positioned the bank as approachable and trustworthy.

Quick Idea Starters for Deadline Crises

1. Bend It, Shape It: Modify The Existing Concepts

My office contains binders of award-winning radio spots dating back to the 1960s. Not to copy, but to inspire. In 1999, I adapted the format of a national candy commercial (featuring testimonials from "chocoholics") into a campaign for a local library, with "bookworms" sharing

their "addiction" to reading. New library card applications increased 34% that year.

2. Get Crazy: Generate Wild Ideas First

Start with the most outrageous, impractical ideas you can think of, then dial them back to reality. For a local zoo promotion, we began with concepts involving animals hosting the radio show and refined it to a series featuring zookeepers sharing "conversations" they'd had with their animal charges.

3. Idea Diary: Your Brain Never Stops Working

The dictation app on my phone is filled with ideas that came while driving, shopping, or dreaming. A middle-of-the-night idea comparing the dangers of navigating the day without coffee to workplace hazards became a successful campaign for a local coffee shop.

4. Using Stimuli to Break Creative Blocks

Picture Tickler: Visual Inspiration

I keep a digital collection of random images (including some from this very magazine), so when I am stuck, I randomly select one and connect it to the client's needs. A sunset photo unexpectedly inspired a campaign for a financial planner focusing on retirement preparation.

5. The Swipe File: Your Creative Insurance Policy

My physical swipe file includes radio scripts dating back to the 1940s, vintage magazine advertisements, and transcriptions of remarkable spiels from market vendors. When working on a difficult financial services client, I revisited 1950s insurance commercials, whose straightforward addressing of fears helped me craft a simpler, more emotional approach while still meeting modern regulatory requirements.

6. Combining Concepts: Where Magic Happens

Be a Mad Scientist, Make Unexpected Pairings.

What happens when you combine a cooking show with a tax preparation service? For a dental office, we created spots that combined mystery detective shows with dental visits, with the dentist as a "smile detective" solving "cases" of dental problems.

7. Parts Is Parts: Deconstructing the Problem

For a community college struggling with enrollment, we separated their challenges into distinct components: awareness, perception of quality, concerns about cost, uncertainty about outcomes.

Addressing each separately created a more effective

campaign than tackling the problem as a whole.

8. Free Association Techniques - Brain Mapping

In the 90s, our agency brainstorming sessions filled whiteboards with idea webs - starting with the client's core need and branching outward with associated concepts, emotions, and analogies.

This visual approach revealed connections that linear thinking would miss.

9. What if...?: The Power of Hypotheticals

"What if our client's product could talk?" "What if using this service gave people superpowers?" These questions lead to concepts that can be refined into practical campaigns.

10. Group Techniques That Multiply Creativity

Spin the Bottle: Random Object Inspiration

Place random objects in the center of the table and "spin the bottle" to select one.

Then create a concept incorporating that object.

A toy dinosaur randomly selected led to a successful "extinction event" sale for a furniture store clearing old inventory.

A broken pen led to a pre-spring sale because that what was missing from inside the pen.

11. Story Boards: Visual Sequences

Even though radio is audio, visualizing the sequence helps develop the concept.

Using simple storyboard techniques borrowed from my television experience helps map the emotional journey of radio spots.

12. Brainwriting: When Silence Breeds Creativity

The 6-3-5 Method: Structured Ideation

Six people each write three ideas in five minutes, then pass their paper to the next person who builds on those ideas.

In just 30 minutes, this

generates dozens of concepts.

We used this extensively at a Philadelphia agency for urgent client needs.

13. Post It, Partner!: Flexible Organization

For complex campaigns, I cover a wall with color-coded sticky notes - yellow for concepts, blue for taglines, green for sound effects, pink for music ideas.

This tactile approach offers perspectives that digital organization can't replicate.

The Creative Mind Never Retires

After four decades in radio copywriting, I'm still learning

new techniques and refining old ones.

The blank page will always be intimidating, but with these structured approaches, it becomes less a cause for panic and more an invitation to create.

Creativity isn't magic - it's a process that can be learned, practiced, and mastered.

Now, I have a deadline for a garden center campaign, and I think there's an idea in my swipe file about talking plants that might just fit the bill perfectly...

Sharyln K
Ontario, Canada
<ENDS>

5 RuLe\$ to ReBeL AgainST

1. You should never start a sentence with an 'and'.

And that's just twaddle. You can and should start your sentences with "and" when it feels right for your style, message and audience.

2. Radio commercials should be grammatically correct.

I couldn't disagree more.

A - people don't talk like that, and, 2 - radio is like a one on one conversation with the listener and you, do you speak grammatically correct? All the time? Come on?? Seriously? I didn't think so!

3. Sentences should always be more than one word.

No. Nuh-uh. Nope.

As per one-line paragraphs, that writing rhythm is yours for the mixing up. Vary it.

4. Nouns can't be verbs.

Don't you grammar-snob me.

If your typical noun is now an unusual verb, the listener is going to be surprised.

If they're surprised, your words are more likely to stick. Say 'yes to sticky words!'

5. Colloquial language is unprofessional.

Ok, this one does depend on who you're talking to and the context.

Annual reports and medical records are probably not the best place to start dropping in your fave lingo.

But generally we tend to speak colloquially, so let's drop the formalities and crack on.

What other writing rules do you love to break?

...MAYBE

GENERATING IDEAS

Radio copywriters face a unique creative challenge: painting vivid pictures using only sound waves.

We're tasked with constructing entire universes between listeners' ears—no small feat when competing with TikTok and streaming services that bombard the senses with visual stimulation.

The Creative Drought is Real

Many radio copywriters don't have endless creative resources bubbling up from within.

We stare at blank Google Docs while deadlines loom and clients expect miracles. "Just make it pop!" they say, as if we keep bottles of auditory sparkle dust in our desk drawers.

The competitive audio landscape demands constant innovation.

Listeners can instantly switch stations or stream their carefully curated playlists the moment your ad fails to captivate.

In short, we must innovate before listeners hit that preset button.

Failure means fewer ears—and significantly less financial gain for clients who are already sceptical about radio's ROI.

Beyond the Radio Bubble

The need for fresh ideas extends beyond just surviving in radio. It's about thriving by borrowing creativity from unexpected places:

- Film soundscapes: What can Christopher Nolan's sound design teach us about creating tension without visuals?
- Podcast storytelling: How does "This American Life" keep listeners engaged without a single image?
- ASMR techniques: Could the psychology behind those tingling sensations help sell mattresses?

Just like client organizations who can't rely solely on their internal "creatives" or feedback to solve every challenge, radio creatives need

to do something different to spark that creative idea.

Even traditional brainstorming sessions have their limitations. As practiced in many radio stations, group ideation is about as effective as asking your horoscope for campaign concepts.

When the Well Runs Dry

Even experienced creative teams find that inspiration evaporates after working with the same voices and sounds year after year.

You can only use the "car door slam" sound effect so many times before it becomes audio wallpaper.

Most copywriters and production teams occasionally need a cognitive boost to achieve those "home run" ideas that win awards and drive results.

And they need diverse methods in their creative toolkits.

The more techniques they can employ, the greater the odds of producing an ad that creates genuine theatre of the mind.

Breaking Through the Static

Try these unconventional approaches:

1. Take an ordinary radio spot and reimagine it for a completely different medium, for example: Print, then translate it back to audio
2. Listen to radio from different countries and eras for forgotten techniques
3. Force connections between your product and random objects (how is a car dealership like a giraffe?)

Remember, radio's greatest strength is its ability to create intimate, personal connections through nothing but sound.

When your creativity seems to be broadcasting static, step outside the studio, tune into unexpected frequencies, and return with fresh auditory visions that transform ordinary earbuds into portals to extraordinary worlds.

<ENDS>



THE VOICE REVOLUTION

RE-THINKING GENDER IN YOUR SCRIPTS

This has, for a long time, been a personal passion project of mine and I was lucky enough to find surveys, several people and some very active groups who were also working on, and tackling this very issue when I came to write this article.

Earl P

Before we start... let's set the scene: let's get you thinking about your current situation as a radio copywriter, ask yourself these 4 simple questions:

- 1. You are writing a radio script for a sports store – what voice do you choose?**
- 2. You have a script for a chemist – what gendered voice do you write that script in?**
- 3. You are writing ads that are playing during a major sporting event... which voice do you recommend making that script stand out from the crowd?**
- 4. Which gender do you think is more credible and authoritative?**

Traditional Gendered Voice Choices For Commercials

I still hear these on the 2 stations that I work for, even though I rail against them regularly, pushing back and begging clients to

reconsider the voice choice in their commercials, but even worse is when you have management and traffic weighing in on your voice choices for your commercials – that's what gets my back up.

For example, our 2 very different stations are both female skewed CHR and Classic AC, so the majority of the ads – you would assume are... female voiced – that's a hard 'NO' with 60-70% male, 30-40% female.

But it gets worse as seen in this study from 2015:

PREVALENCE OF GENDER VOICES ADVERTISING PRODUCTS IN RADIO ADS.

MALE DOMINATED PRODUCT/CATEGORY	% MALE	% FEMALE
Auto, Gas (Petrol), Carwash	15.3%	9.0%
Furniture, Household Appliances, Carpets	9.5%	4.9%
Grand Openings	0.4%	0%
Hardware, Tools, Agriculture, Building Supplies	7.3%	2.1%
Books, Magazines, Media, Concerts, Music	12.7%	7.6%
Employment, Insurance, Banks, Politics	7.7%	2.1%
Misc. Others	19.7%	5.5%
FEMALE DOMINATED PRODUCT/CATEGORY	% MALE	% FEMALE
Drugs, Prescription, Medicine	2.0%	4.9%
Food, Groceries, Fast Food	8.5%	9.7%
Real Estate, Travel	5.0%	6.3%
All Sports	1.9%	6.3%
Make-Up, Jewellery, Clothing	3.0%	8.3%
Sales, General Merchandise	2.8%	12.5%
Liquor, Restaurants, Hotels, Bars	2.5%	6.3%
Public Service, Promotional	6.5%	10.4%
Heat, Air Conditioning, Lights, Utilities	3.0%	4.2%
TOTAL DATA COLLECTED FROM NUMBER:	N=1382	N=144

Based on White Paper 'Female Roles in Radio Advertising'
by Gary Warren Melton and Gilbert L Fowler Jr. in June 20, 2015

That just covers the categories, when you break that data down further to gender roles and occupations depicted (that's when or if they could be determined), in the same study... and it gets worse...

**GENDER ROLES/OCCUPATIONS
(When they could be determined)
IN RADIO ADS**

SEX/OCCUPATIONAL ROLE	MALE%	FEMALE%
Salesperson	10.4%	2.4%
Owner Of Business	6.6%	0%
Worker In Business	6.8%	11%
Consumer Of Goods	14.4%	48.8%
Participant In Activity	9.2%	18.9%
Housewife/House Husband	0%	3.9%
Celebrity	16.6%	3.1%
Program DJ	36%	11.8%
TOTAL DATA COLLECTED FROM NUMBER:	N=500	N=127

Based on White Paper 'Female Roles in Radio Advertising'
by Gary Warren Melton and Gilbert L Fowler Jr. in June 20, 2015

The thing is, anecdotally, I don't think it has changed since 2015.

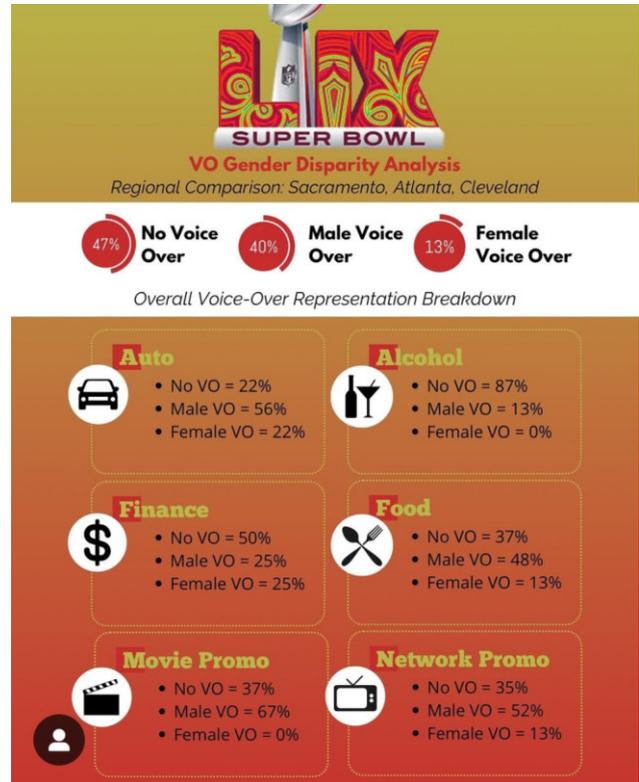
BUT... Don't just think that gendered stereotypes only happen in radio commercials – television is just as bad...

Christy Harst (who is part of the Building Doors VO campaign – see the links at the end of the article) did a brilliant VO Gender Disparity Analysis and overall Regional Comparison between Sacramento, CA; Cleveland, OH, and Atlanta, GA of the percentage of ads voiced by men in Super Bowl 59.



40% of ads skipped voiceover completely, in a surprising trend of imagery only and music.

A glaring gender disparity where 47% of ads used male voiceovers, and only 13% used female voiceovers.



But what advertisers are really ignoring is the stats and data for the NFL fanbase – with 50% of the fanbase being female, 58.8 million women watched Super Bowl 58, and women drive half of the NFL's social media growth – so why are only 13% of the Super Bowl ads being voiced by women?

And here's where it gets really interesting – because Christy didn't just analyse the problem, **she decided to DO something about it.**

**INTRODUCING:
THE BUILDING DOORS VO CAMPAIGN**

The Building Doors VO campaign represents exactly the kind of action we need more of in our industry.

Founded by Christy Harst on March 1, 2024,

this campaign emerged from the kind of frustration that many female voice talents will recognize – and frankly, that we as copywriters should be helping to solve.

Christy's story hits home. Despite years of top-notch training and creative marketing efforts to break into male-dominated sports voiceover promo work, she made little headway.

During an online workshop with a prominent promo talent agent, she asked directly about her chances of voicing promos for male-dominated sports. The agent's honest response: "not so much."

While there are opportunities for women in male sports promo, the agent explained, they are "few and far between."

Her advice? Make your own path.

This moment crystallized what we all know but don't want to admit: "If there isn't even a door for me to knock on, how can I get in?"

Faced with this institutional barrier, Christy had a choice – give up on her goal or build the door herself. Thank God she chose to build.



Christy Harst (photo supplied)

The Mission: It's About Equity, Not Taking Jobs

Building Doors isn't about taking jobs from men – it's about equity.

The campaign collaborates with female voice actors globally to voice ads traditionally done by men, actively encouraging brands and agencies to embrace gender diversity.

Christy's goal is specific and measurable: 50% of male-dominated sports promos voiced by women.

This isn't tokenism – it's a strategic response to market realities that our industry has been ignoring.

Here's what the Building Doors pledge asks brands and agencies to commit to:

- 1. Provide equal opportunities – Equal numbers of voiceover opportunities for ad campaigns to both women and men**
- 2. Ensure equal consideration – For any audition, including high-profile work like Super Bowl promos, both male and female actors receive equal consideration**
- 3. Support inclusivity goals – Actively foster a more inclusive voiceover community**
- 4. Take action – Access resources and schedule discovery calls to address VO needs with diversity in mind**

The Numbers Don't Lie And They're SHOCKING

Here's where Christy's analysis gets really damning.

While 47% of NFL fans are women, 85% of all Super Bowl ads and promos were voiced by men.

The mathematical disconnect is glaring.

But it gets worse when you consider the

economic implications: women hold an estimated \$31.8 trillion in global purchasing power according to NielsenIQ.

They drive 70-80% of consumer purchasing decisions worldwide, either through direct spending or by influencing household purchases.

Think about that for a second – 58.8 million women watched Super Bowl 58, women drive half of the NFL's social media growth, and they control the majority of spending decisions. Yet only 13% of the advertising voices speaking to this massive, influential audience were female.

What's even more telling is Building Doors' ongoing poll of 300+ responses:

- **90% notice when a brand uses a male vs. female voice in ads**
- **75% say gender inclusivity in branding matters to them**

This isn't background noise – audiences are actively processing these voice choices and forming opinions about brands based on them.

What Can We Do As Radio Copywriters?

1. Write ads that can be voiced by any voice – and – HIGHLY RECOMMEND female voice talent to clients and sales reps.

To do this have a prepared pitch ready to roll as to why you have chosen THAT particular voice talent to use for your script

My personal favourite example of this was one I used with a car dealership – 100% of every commercial on-air on our station for dealerships – had a male voice – and 70% of them were client voices, specifically the Dealer Principal.

So, we recommended using a female voice – specifically a female sales rep from their sales team at the dealership, who had worked

in radio before as an on-air breakfast co-host. The results: she had a significant increase in direct contacts from prospective clients, an increase in sales, and... raised not only her profile, but the dealership profile too.

BUCKING THE TREND

But – bucking the trend for that category is not all you can do...

2. Get the data from the client's industry category about who makes the majority of the purchases or influences the majority of the purchases.

Use that data to inform your voice choice and selection.

For example, if you have a furniture store client, who only uses male voices – switch it up because the majority of purchase decisions about furniture are made by women, not men...

Furniture and Home Accessories: Women are the sole decision makers 54 percent of the time. Men and women make joint decisions 27 percent of the time.

So why would you not use a woman's voice to talk to other women about buying furniture?

The same study that this data came from also pointed out that:

- **Small Appliances:** Small appliances show a 55 percent female lead compared to 29 percent for men.

- **Cell (Mobile) Phones:** This data may surprise people. For most consumer electronics, men make the majority of purchasing decisions. But for cell phones, women make 41 percent of the purchase decisions compared to only 38 percent for men.

(Data is from the 2022 OpenBrand quarterly Survey of over 500,000 consumers)

It's not just a case for wanting balance, it's finding the right voice to talk to the right

audience for YOUR client.

The Business Case for Gender Balance in Radio Voiceovers

There's a persistent myth in our industry that a male voice is inherently more authoritative, more "believable," or more persuasive especially in categories like automotive, finance, or sports. But when you dig into the data, these assumptions begin to crack.

A landmark study from the Journal of Advertising Research (full title: "Male and Female Voices in Commercials: Analysis of Effectiveness, Adequacy for the Product, Attention and Recall" by Emma Rodero, Olatz Larrea, and Marina Vázquez, published in Sex Roles in 2013.) found that listener trust and recall were not significantly influenced by the gender of the voice alone, but by the congruence between the voice and the product category, as well as the tone and credibility projected by the talent.

Simply put **it's not the gender – it's the delivery, relevance, and resonance.**

Yet, despite this, the male voice continues to dominate. The 2015 study mentioned earlier, which tracked radio commercial voice gender by occupation (business owner, announcer, character), revealed a 3:1 preference for male voices overall.

Even worse, female voices were often relegated to roles such as "mom," "nagging partner," or "quirky sidekick"—hardly positions of power or trust.

Fast forward a decade, and little has shifted. This stagnation is not reflective of audience expectations or behaviour.

In fact, women are not just listening – they are deciding.

Women influence or make 85% of all

consumer purchasing decisions, that includes everything from groceries to home improvement, cars, vacations, and tech.

For copywriters and producers, ignoring this dynamic is not just a creative oversight – it's a major commercial blunder.

One example is from a study by Westwood One that found that both men and women responded more favourably to female voices in radio ads, with women showing a 14% higher preference and men a 5% higher preference compared to male-voiced ads.

(2018 Westwood One: Why Doesn't Your Ad Have A Female Voiceover? It Should.)

Busting the Bias: "Authoritative" Doesn't Mean "Male" Voice

Still, many clients, and even some sales reps, balk at the suggestion to use a female voice for categories they deem "serious."

This reveals a deeper cultural bias – one that equates authority with masculinity.

But the tide IS shifting.

Voiceover agencies report that female voice demand is rising, especially in tech, finance, and government campaigns – areas once considered "masculine." Brands like Google, Westpac, and even the Australian Department of Health have rolled out major campaigns using female voice talent to convey competence, care, and clarity.

The truth is, today's audiences – especially younger demographics – value authenticity, not outdated norms. A confident, clear, and emotionally intelligent female voice can break through the noise in a way that a generic "man-with-a-deep-voice" no longer can.

4 Action Points YOU Can Work On RIGHT NOW To Improve The Situation!

So as radio copywriters, how do we push for change on our stations?

1. Pitch with purpose: Don't just submit a script. Advocate for the voice. Come equipped with stats like the OpenBrand survey or case studies mentioned here. Make the business case for your voice choice.

2. Offer A/B demos: Create two versions of the same ad, one male-voiced, one female. Let the client hear the difference, and test them if possible.

3. Challenge the defaults: Push back on "we've always used a male voice for this" thinking. Ask: has it worked? Can we do better?

4. Track your wins: When you do land a female-voiced ad that performs well, document it. Build a portfolio of success stories you can use to convince future clients.

Aiming for 50/50: *It's Not Tokenism, But A Strategy*

Let's be clear – this isn't about quotas for the sake of political correctness. It's about leveraging the full palette of vocal talent to better connect with a diverse and discerning audience.

Aiming for a 50/50 gender split in commercial voicing isn't just fair – it's a smart business choice for your clients.

When your commercial schedule reflects your audience – 50% female, 50% male – you're not just ticking a diversity box.

You're speaking to the right people in the right way, and that's what great radio copywriting is all about.

The Building Doors campaign proves that when we move beyond hoping for gradual improvement to actively creating opportunities, real change happens.

When Christy couldn't find a door, she built one. When your client defaults to "we always use a male voice," you can point to Building Doors as proof that other approaches not only work – they work better.

The door is being built. The question is: will you walk through it, or will you keep knocking on walls?

Earl Pilkington
<ENDS>

LINKS TO BUILDING DOORS VO CAMPAIGN:

- Website: www.buildingdoorsvo.com
- Take the Poll:
<https://forms.gle/T42F6CsFHSmdvTxP8>





SMASH THOSE CREATIVE BLOCKS

Radio copywriting can be exhilarating, but creative blocks are the bane of every writer's existence. If you're stuck staring at a blank page, wondering how to craft an ad that grabs attention and leaves a lasting impression, don't worry - you're not alone.

Here are seven unique ideas tailored specifically for radio copywriters to help you break through those mental barriers and create ads that stand out.

1. Create an Audio Time Machine

Transport your listeners to another era or moment in history.

Imagine your product being advertised in the roaring 1920s or during a futuristic space mission.

Use period-specific sound effects, accents, and music to immerse your audience in the experience.

This technique not only

entertains but also positions your brand as timeless or forward-thinking.

2. Build a Sonic Puzzle

Turn your ad into a mystery that listeners solve as they hear it.

Start with cryptic clues or fragmented audio snippets that gradually reveal the product or service being advertised.

The intrigue keeps listeners engaged, and the sense of accomplishment when they figure it out creates a memorable connection with your brand.

3. Leverage Local Legends or Urban Myths

Every community has quirky stories or legends - why not incorporate them into your ad?

Tie your product or service to these local tales, using storytelling and sound effects to make it feel personal and

relatable.

This approach taps into local pride and curiosity, ensuring your ad resonates deeply with its target audience.

4. Experiment with Reverse Soundscapes

Flip the traditional audio format on its head by starting your ad with sounds played backward.

As listeners try to make sense of the strange noises, transition into normal playback while delivering your message.

The unexpected twist grabs attention and ensures your ad stands out from the crowd.

5. Turn Your Ad Into a Mini-Series

Why settle for one-off ads when you can create an episodic story?

Craft a compelling narrative that unfolds across multiple commercials, each ending on

a cliffhanger.

Whether it's a mystery, comedy, or drama, listeners will tune in eagerly to hear what happens next - and associate their anticipation with your brand.

6. Host an On-Air Challenge

Engage listeners directly by turning your ad into an interactive challenge or contest.

For example, play snippets of sound effects tied to your product and invite listeners to guess what they are for prizes or discounts.

This participatory approach not only entertains but also drives engagement with your brand.

It's also a great way to get listeners to head in-store and show owners their advertising working.

Just make sure that the staff there know what is going on!

7. Use Unexpected Voices

Break away from conventional voiceovers by using unexpected narrators - think kids, animals (*with playful sound effects*), or even objects like talking refrigerators!

These unconventional perspectives add humor and surprise while making your ad unforgettable.

Final Thoughts

Radio copywriting is all about harnessing the power

of sound to spark imagination and emotion in your audience.

When you're stuck creatively, remember these seven ideas: audio time machines, sonic puzzles, local legends, reverse soundscapes, mini-series ads, on-air challenges, and unexpected voices.

Each offers a fresh way to connect with listeners and deliver a message that sticks, try different ones and see what it sparks in you. There may be only one line, but it's worth the time.

So go ahead - experiment boldly!

The airwaves are waiting for your next masterpiece.

<ENDS>

WRITING FOR YOU!

Even after over 45 years in media, I find my greatest creative satisfaction comes from writing purely for myself and my own enjoyment.

When deadlines and client demands fade away, words (*finally*) become playful again.

In my fiction worlds - I am 2 things - what is referred to in writing circles as a **pantser** - that is: "*I write by the seat of my pants and see where the stories take me*", (particularly with the supernatural thriller/horror stories I'm currently crafting for an October release anthology) they give me freedom to explore darker corners of my imagination, and they are not planned, they just 'happen' when I sit at the keyboard.

Others like my steampunk adventure writing, I am a **plotter** - each story is within an inch of the world that they are set in.

These stories have unexpectedly spawned entire universes I'm eager to revisit in future collections.

Simultaneously, I'm also channeling decades of broadcasting experience into a planned series of 50 ebooks about radio, having already released quite a few, with 3 more this year (see page 11).

These educational projects allow me to preserve industry knowledge while connecting with newcomers to the field.

The beauty of personal writing projects is their lack of external pressure.

No strict deadlines. No client revisions.

Just the pure joy of watching ideas develop on the page.

Whether you've worked in the media industry for decades or simply enjoy putting pen to paper, carving out time for projects that excite **only you** is deeply rewarding.

Your personal writing might remain private or eventually find readers - but its primary purpose is satisfying **your creative spirit**.

What words are you writing just for yourself today?

Earl Pilkington

<ENDS>



THE 15 MINUTE IDEA GENERATION WORKSHOP

The 15-Minute Idea Generation Workshop is a dynamic toolkit designed to spark creativity, break through mental blocks, and generate compelling concepts in record time.

Why 15 Minutes Matter?

Time is the enemy of creativity in client meetings and tight deadlines.

This workshop provides a structured approach to ideation that can be used solo, in team settings, or even with clients present.

The goal is simple: transform a blank page into a goldmine of potential copy concepts in 15 minutes.

Exercise 1: The Rapid-Fire Metaphor Challenge

Time: 3 Minutes

Setup: Choose a product or service from your brief.

Solo Method:

- Grab a timer and list 10 unexpected metaphors that describe the product's core benefit.
- Example: A financial planning service becomes "a GPS for your money's journey"

Group/Client Variation:

- Each participant writes a metaphor, then passes it to the next person to expand or reinterpret.
- Clients can contribute industry-specific insights.

Exercise 2: The Constraint Creativity Drill

Time: 4 Minutes

Setup: Introduce intentional creative constraints.

Process:

- Write your product's key message as if:
 1. You're explaining it to a 5-year-old
 2. You can only use words with one syllable

3. You're writing for a billboard seen at 60 mph
4. Your target audience is completely opposite of the intended demographic

Group Twist:

- Participants swap constraints and build on each other's initial ideas.
- Sales reps can provide real-world audience insights to make constraints more targeted.

Exercise 3: The Opposite Day Technique

Time: 5 Minutes

Setup: Completely reverse the expected approach to messaging.

Execution:

- If the typical approach is serious, go comedic
- If the standard pitch is feature-focused, become emotion-driven
- Transform a benefit into an absurd, hyperbolic statement

Example:

- Boring Insurance Pitch →

"We don't sell insurance. We sell peace of mind with a side of superhero-level protection."

Client Collaboration:

- Invite the client to contribute their "opposite" version.
- This often reveals hidden messaging opportunities.

Exercise 4: The Random Word Connection

Time: 3 Minutes

Setup: Inject unexpected randomness into your ideation.

Method:

- Open a dictionary, or, use a random word generator
- Select three completely unrelated words
- Force a connection between these words and your product's core message

Solo Adaptation:

- Use a stack of sticky notes with random words
- Draw three and create

connections

Group Dynamics:

- Each participant adds a layer to the random word connection
- Sales teams can provide real-world translation of abstract concepts

Pro Tips for Maximum Creativity

- Always set a strict timer
- Embrace the ridiculous BEFORE filtering/picking
- No idea is too wild in the first pass
- Laugh often and loudly
- Record everything – even seemingly nonsensical thoughts

Final Thoughts

The 15-Minute Idea Generation Workshop isn't about producing perfect copy.

It is all about breaking mental

barriers, generating raw creative material, and approaching challenges from unexpected angles.

Whether you're a solo copywriter, part of a team, or collaborating directly with clients, these exercises will transform your ideation process.

Remember: Creativity is a muscle. The more you exercise it, the stronger it becomes.

So next time you feel stuck in a rut - and have 15 minutes to spare, try one of these exercises and see where you end up - you might just inspire yourself or one of the writers you work with just by saying 1 word or phrase.

Earl Pilkington
<ENDS>

WEIRD RADIO ADS!

When it comes to radio advertising, there's no denying that controversial, silly, strange, crazy or even bawdy ideas can grab attention like nothing else.

These unconventional scripts - whether they make listeners laugh, gasp, or squirm - can deliver explosive short-term results.

But here's the catch: they burn fast on-air (ie: listeners get tired of them quickly), and you'll need fresh ideas ready to roll.

Why Weird Works (For a While)

Radio thrives on immediacy. A quirky ad with an outrageous premise - a talking noodle debating world politics or a fake alien

invasion promo - can cut through the noise and stick in listeners' minds.

These ads create instant buzz, drive calls to action, and can even go viral if shared online. Think Howard Stern's provocative antics or any other shock jocks stunts.

But the same qualities that make these ads effective also limit their lifespan.

Once the shock wears off or the joke gets old, the audience tunes out.

Worse, if the humor or controversy crosses a line, advertisers risk backlash or FCC fines.

Weird radio or even comedy spots should only EVER have a short run, *never long!*

<ENDS>



USE 'RORY'S STORY CUBES' TO WRITE A SCRIPT

N.B: THIS ARTICLE IS NOT A PAID ENDORSEMENT OR AN ADVERTISEMENT

When deadlines loom and creative wells run dry, many writers (including myself) turn to unconventional methods to spark their imagination, and one such method I have used is: 'Rory's Story Cubes' a set of dice emblazoned with simple icons that can prompt unexpected script directions.

The Magic of Constraint

Without visual elements, radio copywriters must create vivid mental images using only sound, voice, and the listener's imagination.

Add to that the constraints of time, demands economy of language and crystal-clear concepts.

These constraints, while challenging, can actually fuel creativity when paired with the right tools.

Rory's Story Cubes introduce an element of randomness that forces

writers to make unexpected connections, breaking through the formulaic thinking that can plague commercial writing.

The Process: Rolling for Inspiration

Here's how I incorporate Story Cubes into my radio scriptwriting process:

1. Roll the cubes: I typically roll 3-5 cubes for a standard 30-second spot, more for longer formats. The images that appear become my creative prompts.
2. Identify connections: Rather than forcing each image into the script, I look for thematic connections or metaphorical relationships between the images.
3. Establish the product connection: I determine how these elements can naturally lead to or reinforce the product's unique selling proposition.
4. Create the audio landscape: I consider how these visual prompts can translate to sound effects, dialogue patterns, or narrative structure.

5. Draft the script: Using standard radio script format, I craft a story that incorporates the cube elements while respecting time constraints.
6. Refine for audio: I read the script aloud repeatedly, adjusting language for speech rather than reading and ensuring timing works.

A Story Cube Radio Script in Action

To demonstrate this process, I rolled five Story Cubes and received these images: a lightbulb, a magnifying glass, footprints, a lock, and a clock.



These elements suggested themes of discovery, investigation, time pressure, and solutions - perfect for many commercial scenarios.

I decided to craft a spot for a fictional home security company...

CLIENT: SAFE-GUARD SYSTEMS

LENGTH: 30 SECONDS

((SFX: CLOCK TICKING THROUGHOUT))

((MAN: HUSHED, URGENT))

Honey, did you hear that?

((WOMAN: GROGGY)) Hear what?

((SFX: DISTANT FOOTSTEPS, SUBTLE))

((MAN: HALF WHISPERED))

That. Downstairs.

((SFX: CLOCK TICKING GROWS LOUDER))

((ANNOUNCER)) Every twenty-six seconds, a home break-in occurs in America. When it happens, every moment counts.

At Safe-Guard Systems, our new smart detection system can distinguish between normal household sounds and potential threats.

((SFX: ELECTRONIC BEEP, FOLLOWED BY SYSTEM VOICE))

((SYSTEM VOICE))

"Movement detected: Living room. Authorities notified."

((SFX: POLICE SIREN FADES IN))

((ANNOUNCER)) Our systems alert authorities automatically.

((SFX: CLOCK TICKING STOPS ABRUPTLY))

((ANNOUNCER)) Safe-Guard Systems. Because when it comes to your family's safety, every second counts.

((SFX: THREE GENTLE ELECTRONIC BEEPS (SAFEGUARD AUDIO BRAND))

((ANNOUNCER)) Call 5-5-5-SAFE now for a free security

assessment and ask for Rory for 20 percent off installation.

The Results:

Unexpected Creativity

By using the Story Cubes, I created a script that might not have emerged from traditional brainstorming:

- The clock image inspired the ticking sound effect and time pressure theme
- The footprints became the intruder's steps and the break-in statistic
- The magnifying glass transformed into a metaphor for the system's careful design
- The lock served as a metaphor for security
- The lightbulb became the "bright idea" of using Safe-Guard,

The cubes forced me to make connections that felt natural, yet unexpected.

The story cubes method creates scripts that leverage this intimacy through:

1. Sensory engagement: The random images push writers to think about how to translate visual concepts into audio experiences.
2. Emotional resonance: The unexpected connections often lead to more authentic emotional hooks than formulaic approaches.
3. Memorability: Scripts created this way tend to stand out from the radio advertising clutter, making them more memorable.

For radio copywriters facing tight deadlines and

demanding clients, Rory's Story Cubes can offer a playful yet effective way to generate fresh ideas.

They come in many different formats too: Action Cubes In a medium where capturing attention requires both creativity and precision, sometimes the roll of a cube is exactly what you need to land on a winning concept.

Next time you're staring at a blank page with a deadline approaching, consider giving the cubes a roll.

The random combination of images might just lead you to your next breakthrough radio spot.

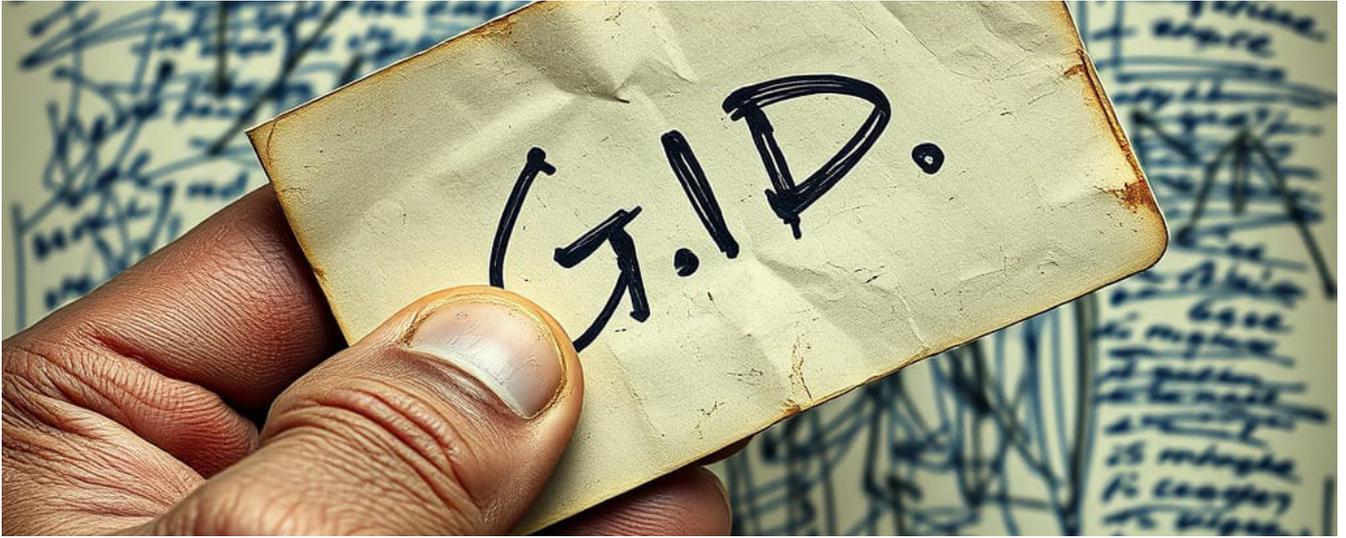
There are also many themed sets out there, from CLASSIC to ACTIONS, HEROES and themed sets like HARRY POTTER. There's FANTASIA, MYSTERY, PRIMAL, ASTRO and more sets of cubes available from your local hobby or game store.

My advice, head to your nearest toy or game store and grab the classic set to start with, then go from there.

Or download the limited APPs on the app store for your device and give it a shot.

Enjoy.

Earl Pilkington
<ENDS>



GID - Breaking the Silence:

1 Copywriter's Guide to Conquering Creative Blocks

After decades in the radio advertising world of London, I'm finally ready to pull back the curtain on my most treasured secret – a method I've carried close to my heart (*quite literally, in a worn wallet card*) that has saved me countless times when creativity seems to hide.

I call it **GID or Getting Ideas Down** – and it's more than just a technique. It's a lifeline for every copywriter who has ever stared at a blank page, feeling the weight of a client's expectations crushing their creative spirit.

The Magic Begins with Capture

First and foremost, capture **EVERYTHING!** And I mean everything!

That random thought while you're brewing your morning coffee? Write it down.

A snippet of conversation overheard on the matatu? (Editors: a bus) get it down (*That is, just the feeling of the conversation, not a word for word description, just the main idea will do*).

No idea is too small, too wild, or too ridiculous.

Your notepad or note app on your phone is now your sanctuary for raw creativity.

Clarification is Key

Once you've dumped your mental clutter onto the page, it's time to refine it.

Transform those scattered thoughts into concrete examples.

Play with opening lines. Imagine how each fragment might sound echoing through radio speakers.

Some ideas will sparkle,

others will fade – and that's perfectly okay.

The Art of Reflection

Here's where experience truly matters.

- * Speak your ideas out loud.
- * Feel their rhythm, their punch.
- * Which one makes you lean forward?
- * Which one would make a listener stop and truly listen?

Reflect not just on creativity, but on the client's ultimate goal.

Ruthless Organization

Now, be brutal. Rank your ideas.

The top three get pride of place. The rest?

Don't delete them or cross them out, but keep them.

9

TIPS TO BOOST YOUR PRODUCTIVITY

Sometimes, a discarded line becomes the golden thread that weaves your entire concept together, next time.

The Final Push

Always, always return to the client's brief.

Your creativity must serve their vision.

Then, take a deep breath, and start writing.

This method has been my secret weapon through countless campaigns, tight deadlines, and seemingly impossible briefs.

Remember that creativity is not a mystical gift, it is a discipline, a process, do it.

**Johannes M
London, UK
<ENDS>**

1. Become mindful of your time online.

To limit screen time, use native digital well-being controls on your phone, such as Bedtime mode (Android) and Screen Time (iPhone).

2. Start a gratitude journal with the *Remente* mobile app.

Write down at least one thing you are grateful for, every day of the week.

The app's daily interactive coaching and planner will help you get more done at work, and better your personal life and relationships.

3. Keep unnecessary notifications at bay, so they don't distract you from important tasks.

Use the Do Not Disturb or Focus modes on your device.

4. Simplify your life with smart home devices.

Wi-Fi-enabled assistants like Alexa can save you time and effort.

From controlling your home or office lighting with simple voice commands to turning off the TV when it's time for bed, these devices can make your life easier.

5. Make "inbox zero" your work mantra.

Using the *Instaclean* app, unsubscribe from newsletters or other lists that

aren't useful to you anymore.

6. Communication is a vital part of building relationships and getting ahead at work.

Expand your vocabulary and sharpen your communication skills with the *Vocabulary Builder* app (Android | iOS).

7. Uninstall the apps that you do not use.

Make a list of the ones that are useful and delete the others.

This will clean up your phone's memory, and clear up the unnecessary clutter on your devices.

8. If you want to work on your goals, it's imperative to have a structured work style.

Use the *Pomodoro* technique.

By working in 25-minute intervals with short breaks in between, you can improve your concentration.

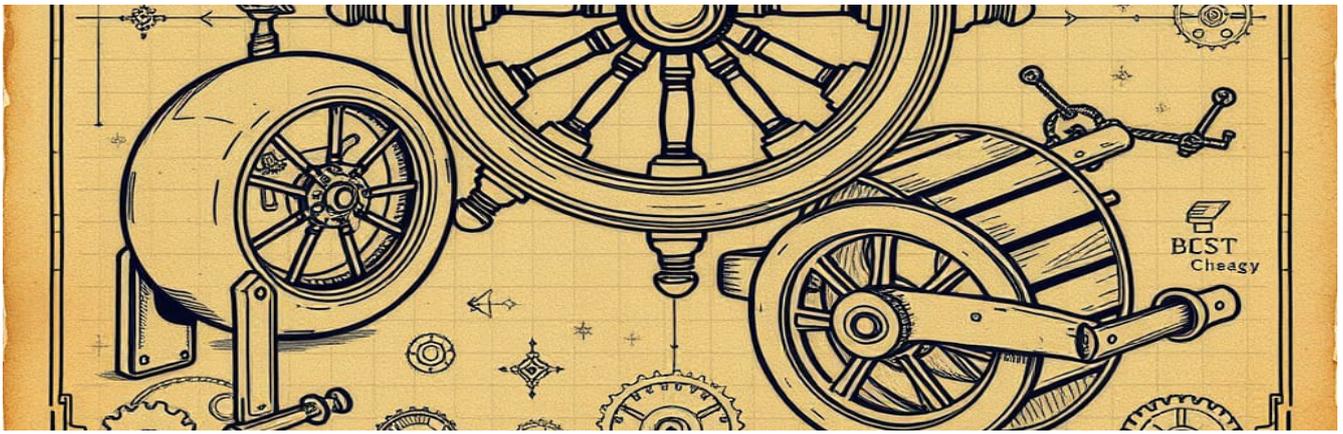
9. Build checklists for your projects or workflows.

Once you've mapped out all the steps, organize them by their order and level of importance.

Use *Smartsheet's checklist templates* to monitor and track your workflow.

You will find them at: www.smartsheet.com/15-free-task-list-templates

**The Editorial Team
<ENDS>**



RE-INVENTIONS vs. GENERATION & INNOVATION! WHICH IS BETTER?

Every creative brief lands with the same impossible demand: "We want something fresh and new that sounds exactly like what worked before."

Welcome to advertising's most maddening paradox – clients simultaneously terrified of both change and stagnation.

So, when do you reinvent the wheel versus building an entirely new vehicle?

Here's your road map for navigating the treacherous territory between safe repetition and creative suicide...

1. Your Personal Graveyard of Rejected Ideas is Really a Gold Mine

That folder of concepts clients previously shot down. Stop calling it "rejected ideas" and rename it "ideas ahead of

their time."

Clients reject brilliant work for terrible reasons: the CEO's spouse didn't like it, they had indigestion during the presentation, Mercury was in retrograde, or the phone rang when you propped it to them.

The concepts they weren't "ready for" six months ago might be exactly what they're demanding now.

2. Your Swipe File Should Be a Wine Cellar, Not a Whine Cellar or Refrigerator

Smart copywriters maintain collections of great ads and concepts.

Stupid copywriters plagiarize them directly.

Brilliant copywriters let them age, identifying the structural elements that made them effective, then applying those principles to new work.

The idea isn't to copy the dish; it's to understand why the recipe worked.

3. There Are Three Campaign Life Stages: Effective, Comfortable, and... Dead

Every campaign follows this trajectory. First, it works because it's distinctive. Then it becomes familiar and stops generating excitement, but clients won't let it go because it's "their sound." Finally, it becomes audio wallpaper.

Reinvention belongs in stage two. By stage three, only revolution saves you.

4. Apply the 70/30 Formula

I have learnt this over 30+ years... when refreshing a concept, maintain 70% of what worked (character, catchphrase, signature sound) while changing 30% (situation, offer, supporting elements).

This gives clients the security blanket of familiarity while actually creating something new.

5. Cross-Pollinate From Outside Radio

The freshest "reinventions" often come from importing conventions from other media. What if your car dealer commercial borrowed podcast storytelling techniques? What if your restaurant spot used sound design approaches from horror films?

Novelty often comes from context-shifting.

6. Challenge the Sacred Brand Elements

When clients insist certain elements can't change ("We always end with these three taglines"), that's precisely where innovation potential lies.

Push back with: "What if we only used one of them, but made it ten times more memorable?"

7. The Strategy Switch Technique

Sometimes the best reinvention keeps the creative approach but changes the strategic underpinning.

Same jingle, completely different message.

Your aim is to use the familiar delivery system by

smuggling new content past the client's fear filters.

8. Kill Your Darlings (Before Someone Else Does)

The greatest reinventions often come when copywriters themselves get bored with successful campaigns before clients do.

If you're sick of writing it, listeners are sick of hearing it – even if metrics haven't caught up yet.

Push for changes while the campaign still has life, write some demos and see where your inspiration takes you.

9. The "Director's Cut" Method

When clients resist innovation, propose creating alternate "test versions" alongside the safe approach.

Frame it as additional value rather than replacement.

Once they hear something genuinely fresh, they often can't unhear the staleness of the original.

10. Remember the Goldfish Factor

Remember: While you've heard the client's commercial 50 times during production, and the client has heard it 500

times, the average listener might hear it twice a week.

What feels desperately stale to you might still be relatively fresh to the audience.

Sometimes reinvention isn't about changing what works; it's about changing your relationship to the work.

The truly great radio copywriters understand that reinvention and innovation aren't opposing forces – they're points on the same creative spectrum.

The art lies in knowing exactly where on that spectrum your client needs to be.

What works better for one client might not work for another, you need to find that balance for each specific client and decide on either a re-invention or innovation.

But hopefully amongst these words you might get an insight on which one will work better for each of your clients.

Good luck.

Earl Pilkington
<ENDS>

HOW MONO-TASKING CAN SAVE YOUR BRAIN!

We've all heard of multi-tasking (trying to do many things at once), but have you heard of Mono-tasking?

That is... doing one thing at a time.

Because according to research posted on the **American Psychological Association** website, we don't actually do this (see:

www.apa.org/topics/research/multitasking).

Start by blocking out something (for example: extra noise) that you don't need, I stopped playing YouTube videos while I worked.

Then switched to writing scripts in FOCUS MODE in MS Word (just remember to press ESC to get out of it).

Try it, your brain will thank you.

The Word Monkey



CLIENT BRIEF ARCHEOLOGY: MINING THOSE 'SPARSE' COPY BRIEFS FOR *CREATIVE GOLD*

Every copywriter knows the feeling. That moment when a "brief" lands in your inbox with all the depth of a puddle in the middle of the Sahara.

You know the ones: Three bullet points, a hastily scrawled website (that's probably wrong), and the classic "ASAP" deadline.

All courtesy of a sales rep who spent 90 minutes with the client but somehow returned with less information than they started with.

Welcome to the world of ***Client Brief Archaeology*** – the art of excavating actual useful information from the creative wasteland of sales-generated briefs.

Here are ten techniques to help you unearth what your client actually wants, despite the sales team's best efforts to bury it.

1. Play "Spot the Missing Basics"

Before anything else, check if you have the client's actual business name (not the abbreviation the rep uses), correct address, website URL, and phone number.

It's amazing how often these fundamentals are wrong or missing entirely.

Nothing says "professional" like a commercial directing listeners to the wrong location or a website that doesn't exist.

2. Decode the Sales Rep's Shorthand

"Client wants something catchy" means they have no idea what the client wants.

"Client loves humour" often translates to "I told them you're hilarious."

Learn to translate sales-speak into reality – "ASAP" usually means "I promised this yesterday and forgot to pass this on to you then."

3. Find the Real Decision Maker

The brief might say your contact is "John," but is John actually authorized to approve copy?

8 times out of 10 I can guarantee that he isn't the right one.

Nothing derails a project faster than creating exactly what John wanted, only to have John's boss/wife/cousin tear it apart.

Ask directly: "Who needs to approve this before it airs?"

4. Hunt for the Actual Offer

Somewhere buried in the brief is something the client wants listeners to buy, sign up for, or visit.

If the offer isn't crystal clear, everything else is just audio decoration.

Call the rep and ask: "What specific action should listeners take after hearing this because I kind of need it to write a good script!"

5. Listen for the Unwritten Problems

What prompted this campaign? Is the business new? Struggling? Rebranding?

Often the client's current pain points – the real reason they're advertising – never make it to the brief.

These problems are your creative goldmine.

6. Search for the Buried Competition

Clients are obsessed with their competitors but rarely mention them directly to sales reps.

Ask what other businesses they consider competitors, then visit those competitors' websites.

Often what the client truly wants is to position against specific rival messaging.

7. Excavate the Brand Voice

"Professional but approachable" describes approximately 97% of all client briefs in my life.

Press for specifics: "What

other commercials do they like?", "What words would they never use?", "Who is their target customer?"

The rep might not know, but the questions force them to return to the client for real details.

8. Cross-Reference Past Campaigns

Check what the client has previously approved or rejected.

There's often a pattern that reveals their actual preferences – regardless of what the current brief claims they want.

9. The Stakeholder Triangulation Method

When all else fails, request a three-way call with both rep and client.

Position it as "ensuring we deliver exactly what you need" rather than "your rep couldn't find a brief, let alone write one to find their way out of a paper bag."

The truth often emerges in these conversations.

10. Develop Client-Specific Translation Keys

Create a personal dictionary for repeat clients. "Fresh approach" from the furniture store means "exactly like last time but with new prices."

"Bold" from the conservative law firm means "slightly less boring than usual."

Remember, good brief archaeology isn't about embarrassing the sales team (*though that's a delightful side effect*), it is about saving yourself the torture of endless revisions and re-writes because you were working from flawed information from the get go.

The best radio copywriters aren't just creative – they're investigative journalists uncovering the story behind the brief.

Dig deep, you never know what you will find.

Earl Pilkington
<ENDS>

SCRIPT GHOSTING... ARE YOU GUILTY?

It is a thorny issue, that is: WHO deserves credit when multiple writers contribute to your script - especially if you are trying to get it nominated for an award?

For example: Do you put down the Sales Rep who came up with 1 line, which is 5 words long?

The client who gave you 2 great ideas and 4 words that you used as the core of the commercial?

The fellow copywriter who suggested tightening up that one line that was a bit long, just by changing it to this...

In our opinion, yes, Yes, YES! You should share the credit for the copywriting. You know what you contributed, and what they contributed, and what does it matter that their name is on the nomination form?

Just make sure your name goes first, eg:
Script by: MY NAME, contributions by:
THEIR NAME, and OTHER NAME.

<ENDS>



THE DEATH OF THE USP!

Are Unique Selling Propositions Now Outdated in Radio Ads?

Remember that campaign you wrote in 2015?

The one where you spent three days crafting the perfect list of features that made your client "different" from competitors? The one the client loved because it checked all their boxes? It was the one listeners forgot immediately!

It's time we admit it: the Unique Selling Proposition is dying in audio, and clinging to it is killing our effectiveness.

Since Rosser Reeves first introduced the world to the USP in the 1940s, copywriters have dutifully highlighted product differences in campaigns.

"Our toothpaste contains ingredient X!" "Our bank offers .05% higher interest!" "Our car has seven cup holders instead of six!"

But when was the last time you made a purchasing decision based solely on a rational feature comparison?

When did you last feel anything from a bullet-point list of advantages?

In radio, where we have seconds to capture attention with no visual support, USPs often fall flat.

**Here's why:
The Attention Economy Has Changed!**

Listeners face an overwhelming audio choice from streaming services to podcasts, and satellite radio compete with traditional radio stations.

They're no longer captive audiences, and USP-driven spots featuring product specifications feel like unwelcome interruptions.

Features Are Easily Matched

In virtually every product category, competitors can quickly replicate technical advantages, services and procedures.

So, that "unique" feature is rarely unique for long, leaving advertisers in a never-ending arms race of incremental improvements that listeners simply don't care about.

Emotional Connection Drives Behavior

Neuroscience confirms what great copywriters have always known: people make decisions emotionally, then justify them rationally.

The USP addresses only the rational justification, neglecting the emotional trigger that actually prompts action.

A mattress company boasting about their proprietary foam technology doesn't motivate like a spot making listeners feel the joy of waking refreshed after their first good night's sleep in years.

What Works Instead: Emotional Selling Propositions

The most effective audio campaigns now focus on emotional selling propositions:

- How will this product make listeners feel?
- What emotional problem does it solve?
- What identity does it help them express?
- What story can they tell themselves about buying it?

Consider the difference between "Our coffee beans are shade-grown at high altitude" (boring USP) versus "Our coffee brings that perfect moment of calm before your

chaotic day begins" (Isn't that an Emotional Selling Proposition and a half!).

The best radio copywriters aren't abandoning product benefits – they're embedding them within emotional narratives that connect with listeners' lives.

Measuring Success Differently

Instead of checking whether all product features made it into the script, ask:

- Will listeners remember how this made them feel?
- Does it create an emotional shortcut to the brand?
- Does it respect the intimate nature of audio?

This approach requires courage because clients still want their bullet points met in your script, and they will fight for them too, so you need to push back and explain why you are doing so.

Account managers still request feature lists.

But for copywriters committed to effectiveness rather than checkbox compliance, the path forward is clear.

The next time you're writing an audio spot and find yourself listing specifications, stop... Ask yourself what emotional truth connects this product to your listener's life?

That connection – not a marginally better feature set – is what will cut through the noise, stick in memory, and ultimately drive behavior.

The USP isn't completely dead. But in radio, it's on some serious life support.

And maybe that's exactly where the USP should stay.

Earl Pilkington
<ENDS>

IN DEPTH: A U.S.P. IS...

Rosser Reeves introduced the concept of the Unique Selling Proposition (USP) in the 1940s (yes that long ago!)

As the chairman of Ted Bates & Company, Reeves believed every advertisement must make a specific proposition to the consumer: **"Buy this product, and you will get this specific benefit."**

For radio commercials, Reeves' USP concept proved particularly powerful.

The most effective radio spots quickly established what made their product unique and why listeners should care.

When broadcast on radio, such precise messaging cut through the noise.

Today with listeners often multitasking, a compelling USP ensures your message registers in mere seconds.

The most successful radio spots maintain this focus - whether promoting a car dealership's exclusive financing, a restaurant's signature dish, or a service's guaranteed response time.

In our cluttered media environment, Reeves' seventy-year-old concept remains but is it relevant?

The radio spots that break through still answer the question he considered fundamental: "Why should I choose your product over your competitors'?"

The Word Monkey
<ENDS>



3 WAYS TO USE AI TO GET BETTER RESULTS IN CLIENT MEETINGS

Artificial Intelligence (AI) is transforming the way we as professionals work with our clients.

For radio copywriters, AI can be a powerful tool to enhance preparation, streamline notetaking, and improve communication.

Let's explore three keyways AI can help you achieve better results in client meetings.

1. AI for Research: Get Ready Faster

Before meeting with clients, being well-prepared is crucial.

AI can help you research faster and smarter.

Tools like ChatGPT can quickly gather information about your client's industry, competitors, and audience.

Instead of spending hours reading reports, AI gives you concise summaries that help you understand what matters most.

Imagine you're pitching a new radio campaign to a client. AI can analyse trends, identify audience behaviours, and suggest creative ideas based on data.

This shows clients that you understand their needs and are a valuable partner. For instance, if you're targeting a specific demographic, AI can provide insights into their listening habits, preferred radio formats, and how they respond to different types of ads.

By presenting well-researched ideas backed by data, you position yourself as a strategic partner and someone who understands their pain points, rather than

just a service provider who is after their hard earned dollars.

This level of preparation not only boosts your confidence but also demonstrates a deep understanding of the client's needs, the best thing is: it doesn't take long to do!

2. Easy Minute-Taking using an AI app

Taking notes during meetings can be tedious, but AI makes it easier.

Tools like **Otter.ai** record conversations and turn them into structured notes.

This means you can focus on the discussion while AI handles the paperwork.

AI minute-taking is more than just transcription too, it highlights important points, tracks recurring themes, and

shares minutes with attendees instantly.

Clients appreciate receiving clear summaries of discussions and next steps right after meetings.

It builds trust and keeps everyone on the same page.

Moreover, AI tools can integrate with collaboration platforms to ensure that all stakeholders have access to meeting notes and action items.

This level of automation ensures accuracy while saving time - a win-win for all of us.

3. Better Communication and Collaboration

Good communication is key in client meetings.

AI tools can help with real-time transcription, live captions, and language translation.

This ensures everyone understands each other, even if you're working with international clients or diverse teams.

AI also helps you organize meeting insights into actionable points.

Tools like **Insight7** analyse discussions to uncover trends or concerns that might otherwise be missed.

This helps you address client needs more effectively.

For example, if a client repeatedly mentions concerns about budget constraints during multiple meetings, AI can flag this trend for deeper analysis and suggest strategies to address it.

By using AI to analyze client feedback, you can tailor your pitches and proposals to better meet their needs.

And there you have it, 3 simple ways to use AI to get better results in client meetings.

AI is not just for the future; it's a tool you can use today to improve your client relationships.

And if you are the only one doing this, watch how fast your co-workers follow your lead and ask what tools you are using.

So, by using AI for research, minute-taking, and communication, you can save time, be more accurate, and build stronger client relationships.

From preparing for a pitch or reviewing meeting outcomes, AI can help you stay ahead in the industry.

It's the secret sauce to success.

EDITORIAL STAFF
<ENDS>

5 WAYS OUR EDITORS USED AI IN THE LAST 3 MONTHS:

5 members of the editorial team share their AI uses...

1. To shorten long scripts in sentences, and keep the coherence - I tried this several times on long winded scripts written by a client, and wow - the results were impressive.
2. Taking minutes in meetings (which led to this article being written).
3. Before a client meeting, I only had 10 minutes notification of, so I asked CHAT GPT to come up with 5 of the top pain points for the Tyre industry today, and used those notes during the meeting - the client thought I was insightful enough to give him trust in me, and was happy to proceed.
4. To condense a long email reply to a client down to something much more understandable and more on target, and they can understand.
5. To bullet point a clients business plan, to help turn 30 pages to 5 of the most important items.



WHY LOCAL RADIO NEEDS TO STOP SOUNDING LIKE LOCAL RADIO!

In the echo chamber of radio advertising, one mantra has remained sacrosanct for decades: "Local businesses need local-sounding copy."

It's time we challenged this.

The typical local radio spot is painfully predictable: client voiced, forced references to neighbourhood landmarks, awkward name-dropping of local sports teams, or the inevitable "family-owned and operated since [insert year]" credentials.

Let me give you and your clients the big clue...

"NO ONE CARES!"

This hyperlocal approach actually doesn't serve clients, it is merely a comfortable

creative crutch that they lean on too much and stamp their feet on when no one buys from them.

Consider this heresy: the most effective local business ads might be those that abandon local signifiers altogether.

First, the strategic problem: when every local business adopts identical "we're your neighbours" positioning, they create a generic audio landscape where nothing stands out.

The irony is palpable - in trying to emphasize local connection, these businesses sound exactly like their competitors.

Second, there's the creative limitation.

By forcing copywriters to include local references, we're constraining their creative palette.

Not to mention having to write scripts for clients to voice themselves, they sound terrible on-air, but they love it because 1 person says *"Hey, I heard you on the radio!"*

The energy spent shoehorning in mentions of Main Street could instead be directed toward crafting truly original concepts that genuinely differentiate the business.

Then there's the evolving nature of "local" itself.

4 BIG STRATEGIES TO HELP

1. Knowing Your Audience

- **Demographics:** Understanding the age, gender, income level, and interests of the target audience.

- **Psychographics:** Delving into the lifestyle, values, and personality of the audience to tailor messages that resonate deeply.

- **Station Audience:** Knowing your station audience and their fringe audience helps you write to what they know and love, there's no point writing a R&B based commercial script for a classic rock station.

2. Keeping It Simple

- **Single Message:** Focusing on one key message rather than overloading the ad with too many points.

- **But Think BIG:** Using branding style techniques in your writing, no 'locally owned and operated', but corporate ideas/ideals.

In an increasingly digital world, many consumers' sense of community transcends geographic boundaries.

The 28-year-old who moved to your town last year may feel stronger connections to online communities than to local institutions.

For these listeners, forced locality signals can actually create distance rather than familiarity.

Most damning is the evidence from national campaigns that consistently outperform local ones in memorability and effectiveness.

The techniques that make

these campaigns successful include: strong concepts, unexpected approaches, and professional execution, are precisely what many local campaigns sacrifice at the altar of "sounding local."

I am specifically looking at you client voiced commercials!

This isn't to suggest abandoning local knowledge.

A copywriter should absolutely understand the market they're writing for, but this should inform strategic choices rather than dictate tactical executions.

The real opportunity lies in helping local businesses sound distinctive.

- **Cut Localism:** Local landmarks and references are only helpful to locate a business, nothing else.

3. Creativity

- **Unique Angles:** Finding unique and fresh angles to present the message, making the ad stand out from the competition.

- **Humour and Surprise:** Incorporating humour or unexpected elements to make the ad more memorable, for short run ads only.

4. Testing and Refining

- **Feedback:** Gathering listener feedback to understand what's working and what's not.

- **Iteration:** Continuously refining the copy based on feedback and performance metrics to improve its effectiveness, this can be hard on your producer and you, remember: what works this year might not work in 6 months.

A plumbing company with a genuinely unique approach to customer service doesn't need to mention the county fair to connect with listeners.

A restaurant with truly remarkable food doesn't improve its appeal by awkwardly referencing the high school football team, so don't do it.

It's time we freed local radio copy from the parochial chains of forced locality and focused instead on what truly matters - creating memorable, effective advertising that stands out precisely because it refuses to follow the tired local formula.

The Word Monkey
<ENDS>



ON-AIR: BE UNPREDICATABLE

Being an on-air is about connecting with your audience in ways that keep them coming back for more, be it after a song, ad break or coming back tomorrow, and we are sure you would like some ideas you can use too for your shift/show and keep listening.

So, what happens when you've exhausted the usual topics?

When the well runs dry, it's time to dig deeper and explore fresh, unexpected subjects that can breathe new life into your show.

Here are 15 ideas designed to intrigue, entertain, and engage your listeners.

1. The Science of Everyday Life

Have you ever wondered why toast always seems to land butter-side down? Or why yawns are contagious?

Dive into the science behind everyday phenomena.

You can even invite experts or use sound effects to be more engaging.

2. Forgotten Inventions

Take your listeners on a journey through time by exploring inventions that were once revolutionary but are now obsolete.

From the telegraph to floppy disks, share stories about how these innovations shaped the world and why they eventually faded away.

This topic is perfect mix of history and storytelling.

3. Unusual World Records

Everyone loves a good world record, but instead of focusing on the fastest or strongest, highlight the weirdest ones.

Who holds the record for balancing the most spoons on their face? What's the longest someone has continuously hiccupped?

4. The Hidden Lives of Everyday Objects

What happens to old traffic lights when they're replaced? Where do lost socks really go?

Explore the hidden journeys of everyday objects after they leave our lives.

This topic taps into people's natural curiosity and gives you plenty of room for humor, speculation, and even listener call-ins to share their own theories.

5. Micro-Adventures

Encourage your audience to embrace small-scale adventures in their daily lives.

Talk about activities like stargazing in their backyard, exploring an unfamiliar neighbourhood, or trying a new hobby for a day.

Share tips, listener stories, or even your own experiences with micro-adventures.

6. The Language We Speak

Dive into the quirks of language—why do we say “break a leg” for good luck?

Why are there so many silent letters in English?

Explore idioms, slang, and unusual words from around

the world.

7. The Sounds Around Us

Sound is your medium - so why not explore it as a topic?

Discuss how certain sounds affect our mood (like rain or birdsong), or dive into iconic sound effects from movies and TV shows.

8. The History of Everyday Foods

Ever wondered who invented pizza or why sandwiches are called sandwiches?

Take a deep dive into the history of popular foods and share surprising facts about how they came to be staples in our lives.

9. What If Scenarios

What if humans could fly?

What if animals could talk?

Explore hypothetical scenarios that spark imagination and creativity in your listeners. These segments can be light-hearted or thought-provoking, depending on how you approach them, and perfect for encouraging audience interaction.

10. Miniature Worlds

From dollhouses to model trains, there's something fascinating about tiny recreations of real life.

Talk about the artistry behind creating miniature worlds or explore niche

hobbies like building terrariums or painting miniatures for tabletop games.

11. The Secret Lives of Jobs

Every profession has its quirks - what's it really like to be a lighthouse keeper, ice cream taster, or crime scene cleaner? Share behind-the-scenes stories from unusual jobs that most people know little about.

12. Unexplored Local Legends

Every town has its own folklore - ghost stories, urban myths, or forgotten tales passed down through generations.

Unearth these local legends and share them with your audience, while adding an element of mystery and intrigue to your show.

13. The Art of Doing Nothing

In our fast-paced world, taking time to do nothing is almost revolutionary. Discuss the benefits of slowing down, practicing mindfulness, or simply enjoying moments of silence.

14. Listener-Inspired Challenges

Flip the script by asking your audience to challenge **you**. Whether it's trying an unusual food combination or learning an obscure skill, let

listeners suggest tasks for you to complete live on air (within reason!). This creates a fun dynamic where your audience feels directly involved in shaping your content.

15. Everyday Heroes

Shine a spotlight on ordinary people doing extraordinary things, eg: teachers going above and beyond for their students, neighbours helping neighbours during tough times, or volunteers making a difference in their communities.

These feel-good stories inspire positivity and remind listeners of the good happening all around them.

- **Spark Curiosity:** By exploring less-discussed subjects, you capture attention and keep listeners engaged.

- **Encourage Interaction:** Many topics invite audience participation through calls, messages, or social media.

- **Offer Variety:** They break away from routine discussions while remaining accessible and relatable.

- **Create Emotional Connections:** Topics like everyday heroes or micro-adventures resonate deeply with audiences seeking uplifting content.

Good Luck
<ENDS>

GOT AN IDEA? SHARE IT WITH US AT: allmarketing@radiocopywriters.com



PROMOS: 7 IDEAS

Radio stations are always looking for ways to stand out.

While traditional promotions like giveaways and contests are effective, they often lack the boldness needed to truly capture attention.

Here are 7 unconventional and controversial promotional ideas designed to appeal to listeners and clients alike.

These concepts push boundaries while staying engaging and memorable.

1. The "Truth or Dare" Campaign

Create a live segment where listeners call in to play *Truth or Dare* on-air.

Participants can choose between answering provocative questions or completing challenges related to the station or its sponsors.

For example, a dare might involve visiting a sponsor's store and sharing their experience live on social media.

This interactive format is edgy, unpredictable, and

guaranteed to keep listeners hooked.

2. The "Unpopular Opinions Hour"

Dedicate an hour of programming to airing unpopular opinions submitted by listeners (anonymously).

These could range from humorous takes on pop culture to controversial views on current events.

Sponsors could align themselves with the boldness of the segment, positioning their brand as fearless and open-minded.

While this idea might stir debate, it also fosters engagement and discussion - two key elements of successful radio promotions.

3. The "Reverse Ad Auction"

Flip the script by allowing listeners to bid on ad airtime for personal messages rather than businesses.

For example, someone might pay to broadcast a

marriage proposal or an apology during peak hours.

This concept humanizes the station, creates buzz, and offers sponsors a chance to associate their brand with unique moments in people's lives.

4. The "Listener Takeover Challenge"

Let listeners take over the station for a day - or an hour - by submitting playlists, hosting segments, or even creating their own ads for sponsors.

This could be framed as a contest where participants compete for the best content, with winners receiving prizes or airtime credits.

Clients benefit from the organic creativity of listeners while fostering community involvement.

5. The "Controversial Countdown"

Run a countdown of the most divisive topics, songs or moments of the year, as

voted on by listeners.

Each topic can be sponsored by a client whose brand aligns with boldness or debate (e.g., a coffee brand house sponsoring "heated discussions").

This idea sparks conversation while offering advertisers prime placement in an emotionally charged segment.

6. The "Live Confession Booth"

Set up a mobile confession booth at public events where attendees can share secrets anonymously on-air.

Confessions could range from funny anecdotes to heartfelt admissions, creating compelling content that feels raw and authentic.

Sponsors could tie into themes like honesty (e.g., banks promoting transparency) or forgiveness (e.g., wellness brands).

While controversial, this idea taps into human vulnerability and curiosity.

7. The "Social Experiment Broadcast"

Conduct live social experiments that challenge norms or behaviors within your community.

For example, you could test whether strangers will help someone in need or how

people react to unusual situations - all recorded and aired live with commentary.

Sponsors can align themselves with themes of community improvement or innovation, making this both engaging and thought-provoking.

These promotional concepts stand out because they:

- **Engage Listeners:** By involving them directly in the content creation process, whether through calls, confessions, or participation in experiments.

- **Create Buzz:** Controversial ideas naturally attract attention and spark conversation.

- **Appeal to Sponsors:** Bold campaigns offer unique branding opportunities that align with themes like courage, authenticity, and community involvement.

- **Foster Listener Loyalty:** Memorable promotions build emotional connections between the station and its audience.

How Sales Staff Can Pitch These Ideas

Sales teams can position these promotions as bold opportunities for clients who want their brands associated

with innovative thinking:

1. Highlight Exclusivity:

Emphasize that these ideas are unique to your station and offer clients a chance to stand out.

2. Focus on Audience Engagement:

Explain how these promotions drive listener interaction and create memorable experiences tied to the advertiser's brand.

3. Frame Controversy Positively:

Present controversy as a tool for sparking curiosity and conversation rather than conflict.

4. Showcase Your Adaptability:

Stress that these ideas can be tailored to suit different industries or branding goals.

Fresh approaches like these break away from tradition while still delivering value for listeners and clients alike.

These seven controversial promotional ideas are designed not only to grab attention but also create lasting impressions - because sometimes being bold is the best way forward!

Good Luck

<ENDS>

LOOK OUT FOR OUR NEXT ISSUE:

The theme topic is **QUICK FIXES** and how you can apply them to your radio scripts, on-air, promotions and sales. If you have any ideas you would like to share with us to be included in the next issue, or would like to write an article on QUICK FIXES, email us at:

allmarketing@radiocopywriters.com



SALES: 7 PRICING IDEAS

Radio advertising remains a powerful tool for businesses to reach audiences, but traditional pricing models often limit flexibility and creativity.

To attract and retain clients, the industry needs to rethink how airtime is sold.

Here are seven innovative pricing strategies that could revolutionize radio advertising and appeal to clients, sales staff and management alike.

1. The Airtime Bank

Clients purchase a set amount of airtime upfront (e.g., \$8,000 worth) and use it however they want throughout the contract period.

They can choose to run call-to-action ads during peak hours, branding ads during off-peak times, or spend it all on one major campaign.

This “banking” approach gives clients control over their budget and allows them to adapt their strategy as needed.

2. Subscription-Based Advertising

Introduce monthly subscription plans for advertisers.

For example, a client pays \$2,000 per month for guaranteed airtime across various slots.

This model ensures steady revenue for the station while providing clients with predictable costs and consistent exposure.

Subscription tiers could include perks like premium time slots or creative consultation services.

3. Performance-Based Pricing

Charge clients based on the success of their campaigns rather than flat rates.

For example, if an ad generates a certain number of calls, clicks, or sales, the client pays a percentage of the revenue generated.

This incentivizes radio stations to create high-performing ads and aligns

their goals with those of the advertiser.

4. Auction-Style Pricing

Allow advertisers to bid for premium time slots during high-demand periods, such as morning drive-time shows or holiday seasons.

The highest bidder secures the slot, while other clients can opt for less competitive times at lower rates.

This dynamic approach creates excitement around ad placement and maximizes revenue during peak times.

5. Pay-As-You-Go Airtime

Offer a pay-as-you-go model where clients purchase airtime in small increments (e.g., 10-second blocks).

This is ideal for businesses with tight budgets or those testing radio advertising for the first time.

They can scale up their investment as they see results without committing to large upfront costs.

6. Sponsorship Bundles

Combine traditional ads with sponsorship opportunities for specific programs or segments.

For example, a client could sponsor a daily weather report or traffic update, gaining exclusive branding during these moments.

Bundling sponsorships with regular airtime creates added value and positions the advertiser as part of the station's identity.

7. Seasonal Packages

Design packages tailored to specific seasons or events, such as back-to-school campaigns or holiday promotions.

These packages could include discounted rates for off-peak slots paired with premium placements during high-demand times.

Seasonal packages encourage advertisers to plan ahead while aligning their campaigns with listener habits.

Why These Models Work

Flexible pricing models address common client complaints about radio advertising by offering more control, transparency, and

measurable value:

- **Adaptability:** Clients can tailor their spending based on their needs and adjust campaigns throughout the contract period.

- **Affordability:** Smaller businesses gain access to premium slots through creative pricing structures like pay-as-you-go.

- **Engagement:** Performance-based pricing motivates stations to deliver impactful ads that drive results.

- **Innovation:** Auction-style bidding and seasonal packages create excitement and align advertising with real-time trends.

How Sales Staff Can Pitch These Models

Sales teams should emphasize how these pricing strategies empower advertisers while maximizing ROI:

1. Highlight flexibility:

Explain how clients can customize their campaigns without rigid limitations.

2. Showcase value:

Demonstrate how innovative models like performance-based pricing align station goals with advertiser success.

3. Build trust:

Offer clear metrics and proof of airtime usage to reassure clients about transparency.

4. Focus on inclusivity:

Stress that smaller businesses can now afford impactful campaigns through tiered options like pay-as-you-go or subscriptions.

The radio industry has an opportunity to reinvent itself by adopting flexible pricing models inspired by other industries like streaming platforms and digital advertising.

By giving clients more control over their budgets and campaign strategies, radio stations can strengthen relationships, attract new advertisers, and stay competitive in an evolving media landscape.

Sales staff should embrace these changes as tools to differentiate their station from competitors while delivering exceptional value to advertisers - because when clients feel empowered, they're far more likely to stick around!

Good Luck

<ENDS>

In Point 3, we talk about measuring commercial success through calls, website visits, etc. To track this, create a special landing page on the client's website mentioned in the ad, like "visit businessname.com forward slash Offer." The number of page visits shows the ad's performance. Remember to add a link from the homepage or social media since listeners might search for it if they miss website details. Another option is including "Call and ask for Paul or SUBJECT specialist" in your ad. Then count how many callers ask for Paul to measure the ad's effectiveness. For another idea, jump to pages 57 & 58 in this issue.



THEME WRAP UP... 7 TIPS

After all of those fantastic ideas, I feel we need a wrap up of them all, so we have condensed them down to our top 7 tips to improve your idea generation...

1. Embrace Creative Thinking

- Separate idea generation from evaluation
- Test assumptions and avoid patterned thinking
- Create new perspectives
- Minimize negative thinking
- Take prudent risks

2. Quick Idea Starters

- **Bend It, Shape It:** Modify existing concepts
- **Brain Borrow:** Adapt ideas from other industries
- **Get Crazy:** Generate wild, impractical ideas first
- **Idea Diary:** Keep a notebook for random inspirations
- **Music Mania:** Use music as a stimulus for ideas

3. Use Stimuli

- **Picture Tickler:** Draw inspiration from random images
- **Text Tickler:** Use random text passages as prompts
- **Idea Shopping:** Browse stores for product-inspired ideas
- **Swipe File:** Gather your collection of favourite ideas

4. Combine Concepts

- **Ideas in a Box:** Mix and match words from different categories
- **Mad Scientist:** Combine unrelated objects or concepts
- **Parts Is Parts:** Break down the problem and recombine elements.

5. Free Association

- **Brain Mapping:** Create visual idea webs
- **Essence of the Problem:** Distill the core issue
- **What if...?:** Ask hypothetical questions.

6. Group Brainstorming

- **Idea Showers:** Rapid-fire group ideation
- **Spin the Bottle:** Use random objects as inspiration
- **Story Boards:** Visualize ideas in sequence.

7. Brainwriting

- **6-3-5 Method:** 6 people, 3 ideas each, 5 minutes
- **Idea Pool:** Contribute ideas to a shared pool
- **Post It, Partner!:** Use sticky notes for flexible idea organization.

Remember to apply these techniques to your script challenges, such as creating memorable audio hooks, developing engaging storylines, or crafting impactful ad copy.

Regularly practice these methods to enhance your creative output and overcome copywriter's block.

<ENDS>

If punctuation *could* talk...

PERIOD / FULL STOP

■ "I think I'm going to stop right here."

EXCLAMATION MARK

! "This is either really exciting or really terrible!"

QUESTION MARK

? "I'm sorry, I don't understand. I need more information."

COMMA

,

"Phew. Out of breath. Must pause for a second."

SEMICOLON

;

"Okay, I'm finished. No wait. Let's keep going."

COLON

:

"Just to clarify, I'll give you a list."

QUOTATION MARKS

"

"That's exactly what I said. Or you said. Or someone said."

APOSTROPHE

'

"Hey, that belongs to me. Or you, or someone."

BRACKETS

[]

"Let's clarify what you said with some more info."

PARENTHESES

()

"Oh Wait. I just had an after-thought."

DASH

-

"We're going to start here and finish there."

ELLIPSIS

⋮

"so, this could go on for a while."

COPY NOTE

A poster from:
**RADIO COPY PASTE
MAGAZINE**

DOWNLOAD FROM:
www.radiocopywriters.com

(()) "Hey voice artist and producer take note of what is written in here, it's important!"



FEATURE: PITCH! PLEASE!

How to Sell Your Radio Scripts Without Selling Your Soul

BY EARL PILKINGTON

This is a copywriter's guide to getting buy-in from your sales rep AND your client – with humour, humanity, and a little strategic smoke and mirrors.

It was 3:47 PM. Deadline was 4. I was three coffees deep, trying to desperately seek approval on a script about discounted plumbing supplier when the sales rep appeared at my desk like a harbinger of doom: "The client's not quite sold on this..."

Sound familiar?

Writing great radio is only half the job. The other half? Selling it – first to the sales rep who briefed it, then to the client who's probably thinking about 47 other things, like how their logo looks on a coffee mug, where was that invoice that was emailed to them last week, and was that

a customer walking out with something under their shirt?

If you're new to the game or just tired of the same glazed-over stares at read-throughs, this guide will help you reframe how you pitch scripts so they land with impact.

Spoiler Alert: it's all about 'framing' your script idea.

And we will also throw in a little help from Simon Sinek, HubSpot, and Oren Klaff's beautifully brash "Flip the Script" technique, you'll not only survive the pitch – you might even start to enjoy it.

This is not manipulation. It's about translation. And it's essential if you want your work to not only be heard, but approved by all parties, getting buy in and making everyone happy with the result.

PART 1: PITCHING TO THE REP

They're your first audience. Win them over, and you've got an inside ally.

"They Wrote the Brief. Start There."

Open by showing you listened. Reference their brief directly. You want them nodding along, thinking, "Yes, that's exactly what I meant."

If their brief says, "Client wants more walk-ins," then open with: "This script is laser-focused on foot traffic. Every line is geared toward urgency and local relevance." It shows respect and alignment.

"Make Them the Hero"

Use phrases like: "I was inspired by what you said about..." or "This line ties back to your insight on..."

Salespeople want to feel involved. Make the pitch a co-creation, not a ta-da reveal. If the rep feels ownership, they'll defend the script like it's their own.

"Back It With Data (Even if You're Massaging It a Bit)"

Use phrases like: "This kind of messaging lifted web traffic by 20% in similar campaigns."

Reference credible sources (*Nielsen, RAB, or your station's own case studies*). Data creates trust. Even qualitative feedback like "we got great word-of-mouth" can bolster your case.

"Framework It Like a Pro"

Mention that the script follows a proven structure like AIDA (Attention, Interest, Desire, Action) or PAS (Problem, Agitation, Solution). These acronyms give your script a strategic backbone.

Add: "We're opening with an unexpected question to grab attention, building interest with a compelling scenario, and finishing with a punchy call to action. It's classic AIDA, modernised."

"Pitch the Feeling, Not Just the Words"

Don't just read the script in monotone. Set the scene: "Imagine you're driving to work, half-asleep, and this voice cuts through the noise..."

Map out the listener's

emotional journey. Sales reps are trained to sell feelings, not just features. Explain how the listener moves from curiosity to chuckling to calling.

"Give Them Variations, But Lead the Dance"

Offer one or two alternates, then explain why your top pick hits the brief best. Salespeople love options, but they love confidence more.

Let them see your thought process. "This version is more emotional, but I'm recommending the humorous one because it differentiates better in a competitive ad break."

PART 2: PITCHING TO THE CLIENT

Now the real performance begins...

"Speak Their Language, Not Yours"

Drop the jargon. Replace "brand tonality alignment" with "this sounds like your business."

Clients care about results, not radio craft. So translate your choices into outcomes. "We used a direct open and a limited-time offer because they increase call-ins."

"Build the Mental Movie"

Ask them to close their eyes and read it to them. Let them experience the ad. Then ask: "What did you see? How did it feel?"

This taps into the emotional side of decision-making, which behavioral science (and HubSpot's buyer journey) tells us is crucial. Don't sell the script. Sell the story it unlocks in the listener's mind.

"It's All About R.O.I. (Even When It Isn't)"

Tie everything to action. "This line is designed to get people calling."

Even awareness campaigns should hint at downstream results: recall, preference, or word-of-mouth. Say things like: "This phrase is sticky. It'll be repeated. That's ROI, too."

"The Memory Trick"

Highlight catchphrases, unusual word choices, or sound design: "We're planting an earworm that keeps your brand top-of-mind."

Reference Byron Sharp's work on distinctive brand assets if you're feeling fancy. Talk about how sound is one of the most underused memory triggers in marketing. Radio has that baked in.

"Flip the Script (Literally)"

Here's where Oren Klaff comes in. Instead of chasing approval, act like the script is already a hit. Use phrases like:

"This concept has worked incredibly well in this category."

((CONTINUED OVER))

"I'm happy to make changes, but I wouldn't touch the call-to-action. That's what drives the result."

"The last time we used this kind of structure, the client extended the campaign."

Klaff calls it status alignment. The goal, position yourself as a trusted expert, not a desperate creative. It's confidence with boundaries.

Clients respect that.

"Be Willing to Show Options (But Push Your Favourite)"

If you present options, don't say, "Let me know which one you like." Say, "Here are two versions. I recommend the first because it's sharper, stronger, and more on-brand."

This gently asserts leadership. And clients are

secretly hoping someone will take the lead.

"End with Confidence and Clarity"

Wrap with a roadmap: "Once approved, we can have this in studio by Thursday, voice it Friday, and on air next week."

Clients love knowing what comes next. Clarity calms nerves. Bonus points if you

EMAIL EXAMPLES TO YOUR SALES REP:

Email 1: The Brief-Aligned, Strategic One

Subject: Script Draft for [Client Name] – Focused on Foot Traffic

Hi [Sales Rep Name],
Attached is the script for [Client Name]'s upcoming campaign. I kept the brief front of mind - especially the need to drive more in-store visits - so every line is geared toward urgency and local relevance.

Quick highlights:

- We open with a punchy question to grab attention during peak listening.
- The offer is crystal clear and time-limited - building urgency.
- The call-to-action is simple and memorable, perfect for repeat listeners.

It follows a classic AIDA structure, and similar scripts in this category have seen up to a 20% lift in call-ins (we saw something similar last quarter with [Similar Client Name]).

Let me know your thoughts - I've got a second version ready that's a little more creative and emotional, but this one cuts through a noisy break and positions them well against [Top Competitor].

Cheers,
[Your Name]

Email 2: The "Make Them the Hero" One

Subject: Script Based on Your Insight – [Client Name]

Hey [Sales Rep Name],
Thanks for the great brief on [Client Name] - especially your note about how they're struggling to stand out in a crowded space.

I ran with that idea and created a script that uses humour to punch through the clutter.

What you'll hear:

- A bold opening line to disarm listeners and spark curiosity
- A cheeky but relevant analogy that makes their offer stick
- A call-to-action that feels conversational, not pushy

Honestly, this one came together because of that insight you gave me - it was gold.

I think your client will love it.

Happy to tweak or try a straight version too if needed. Let me know what you reckon.

Cheers,
[Your Name]

add, “We’ll track results and circle back with early feedback two weeks post-launch.”

CONCLUSION

Pitching isn’t a dirty word. It’s a creative act in itself. It’s your chance to bring others into the world you imagined when you wrote that script.

Remember Simon Sinek’s

Golden Circle? Don’t just pitch what the ad says. Start with why it matters. Then show how it works. The words are the final flourish.

Whether you’re a wide-eyed junior or a crusty old script veteran, you can make every pitch feel purposeful, powerful - and maybe even fun.

Because in radio, it’s not just what you say. It’s how

you sell it.

And if you can sell it well, you just might get to write the next one, too.

PRACTICAL EXAMPLES:

Here are a couple of practical examples from emails I have sent off recently (don’t tell them what I was doing!). Feel free to use them.

Earl Pilkington
<ENDS>

EMAIL EXAMPLES TO A CLIENT

Email 1: The Vision + ROI Framing

Subject: Your New Radio Script

Hi [Client Name], attached is the first draft of your radio script. It’s designed to bring your brand’s energy and offer to life in 30 seconds - and get customers acting.

Here’s how it works:

- We open with a clear benefit to hook the listener
- The middle builds connection with relatable language
- The call-to-action is sharp and built for response

The voice and tone align with your current campaigns but with added punch to stand out on air. The format has delivered strong results for similar businesses.

I’d love you to read along once, then again with eyes closed — to imagine how it’ll sound on air. Let me know what stood out.

Once approved, we can move into production as early as Thursday.

Best regards,
[Your Name]

Email 2: The Expert Framing (a bit of Flip the Script)

Subject: A Proven Concept – Ready for [Client Name]

Hello [Client Name], here is the script for your new radio spot - and I’m really excited about how this came together.

This concept has worked well for other businesses in your industry category.

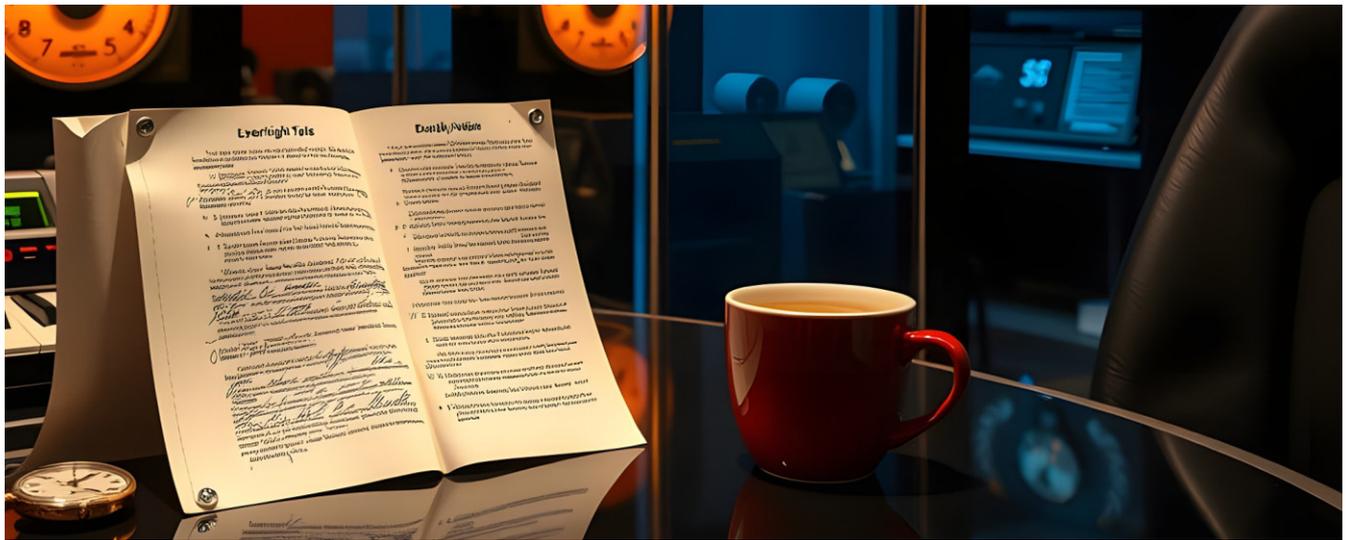
It’s conversational, memorable, and cuts through - especially during peak listening.

We’ve built in audio triggers for brand recall (think Byron Sharp’s “distinctive assets”) and positioned you clearly against competitors.

A second version is attached, but I recommend the main draft. It’s sharper, stronger, and more action-oriented.

Let me know your thoughts and we can get it into studio this week.

Cheers,
[Your Name]



WRITING PROMPTS TEXT #5

Write a script that makes the listener feel they've discovered something nobody else knows.

Craft a script that uses only questions to sell the product, then write one that only uses answers to sell the product.

Design a spot where the listener becomes the main character.

Create a commercial that deliberately breaks a fundamental advertising rule, you choose which one.

Write a commercial using only words with single syllables.

Craft a script where the first and last lines are identical but mean something completely different.

Design a commercial where the announcer gradually whispers instead of speaks.

Write an ad that tells a complete story using only eight words.

Create a commercial that intentionally confuses the listener before delivering clarity.

Write a script where the music contradicts the spoken message but enhances the overall effect.

Design a spot where the listener must fill in the blanks to complete the message.

Write a commercial that deliberately uses the "wrong" voice for the product.

Create an ad that uses verbal imagery to trigger all five senses.

Write a commercial that sounds like it's from 50 years in the future.

Design a script that gets deliberately interrupted but still delivers its message.

Create a spot using only sounds that could be made with objects found in an office.

Craft a commercial that intentionally breaks the fourth wall.

Write a commercial script that makes listeners physically move.

Design a spot where every line could be the tagline.

Write a commercial that intentionally mispronounces the product name throughout until the correction becomes the memorable hook.

Design an ad that sounds like a technical malfunction but is actually a brilliant metaphor for the product's solution.

Create a spot where the narrator appears to have a complete emotional breakdown over how amazing the product is.

Craft a script that sounds like it's been translated poorly from another language, with the awkwardness becoming strangely compelling.

Write an ad that presents itself as a formal apology for how the product will ruin all other competing products for the listener forever.

Create a spot that instructs the listener to perform a simple action while driving (like tapping fingers on the steering wheel) that somehow demonstrates the product benefit physically.

Create a spot that builds an elaborate audio illusion, making listeners believe their radio is physically moving around their space.

Craft an ad where the narrator appears to fall asleep mid-pitch, complete with snoring, then jolts awake with the product's benefit as the perfect solution to exhaustion.

<ENDS>

Our Favourite Note Taking Apps!

Are you tired of throwing money at note-taking apps?

Here are 5 zero-cost alternatives that don't just match their premium counterparts, but they blow them out of the water with sleeker interfaces and lightning-fast performance (*that's in our editorial teams opinion that is*).

1. Dropbox Paper:

Our personal favourite is 'The Swiss Army Knife' for Dropbox devotees like us.

Embed files directly, drop in code blocks like a pro developer, and transform brainstorming into slick slideshows.

With its Timeline tool, your project planning goes from chaotic to crystal clear in seconds.

2. Google Keep:

The cross-platform chameleon that adapts to any device.

Splash your notes with vibrant colors, craft to-do lists that actually motivate you, and set reminders that won't be ignored.

When your brilliant ideas outgrow Keep, catapult them into Google Docs with a single tap - it is organization made ridiculously simple.

3. Apple Notes:

The hidden gem already

lurking on Apple devices.

Once a digital dinosaur, it's evolved into a note-taking beast with razor-sharp search, instant note pinning, and seamless linking between entries.

The Lines & Grids feature transforms your messy thoughts into organized tables, all while silently syncing across your Apple ecosystem through iCloud magic.

4. OneNote:

Microsoft's digital notebook on steroids.

Create an empire of notebooks with custom tags while translation features smash language barriers.

It plays perfectly with Outlook and welcomes anyone with a Microsoft account - and the best thing, no MS365 subscription required.

5. Simplenote:

The zen master of note-taking, strips away the digital noise for pure, distraction-free thinking.

Offers rock-solid security by skipping the social login circus in favor of dedicated accounts.

Others worth exploring:

Samsung Notes, Joplin, Standard Notes, WeNote, and D Notes.

WRITING PROMPTS - VISUAL PROMPT #21

Create a mascot voice for your clients commercials, always use the same voice for their commercials - but your challenge here is to write the 'book' for the mascot - things it likes, dislikes, the way it talks, who it is and where it comes from - all of this will give you

material to write to when you come to the next script for your client.

Dig deep and make it a good story for their mascot.



WRITING PROMPTS - VISUAL PROMPT #22

Write a script that only plays after midnight
and before 5am for the client.

Why would it be different at that time?

Could you get away with it being different?

Racier? Bawdy?

Or could you write something that plays on
the late hour. Let your imagination run wild
with this idea.



WRITING PROMPTS - VISUAL PROMPT #23

"Hug A Plumber Day" already exists - so why not a special day for your clients business category?

day and tie it in with your clients business, and why they are advertising 'right now'.

Come up with a name (or find one on a calander) and write a script to celebrate that



WRITING PROMPTS - VISUAL PROMPT #24

Write a creative script about discounts (yes *it can be done*).

It could include how the discounts give:

- A dramatic rescue with sound effects.
- A testimonial-style spot about financial relief.

- A metaphorical story about overcoming obstacles thanks to the discount.

- An emotional connection spot focusing on the human impact of a discount.





THE COPY VAULT

This month (based on an email from one reader) we look at 6 separate scripts for different types of Gardening Services, I have modified my old scripts, as per their request...

1. ELITE TREE CARE

((SFX: GENTLE WIND THROUGH TREES, DISTANT CHAINSAW))

((ANNOUNCER-PROFESSIONAL)) Those towering trees giving you trouble?

((SFX: TREE BRANCH CRACKING))

((ANNOUNCER)): At Elite Tree Care, our certified arborists handle what others can't.

((WOMAN)): My oak was threatening my roof for years. Elite assessed and solved it in one afternoon!

((ANNOUNCER)): From delicate pruning to complete removal, we bring 30 years of expertise to every job.

((SFX: BRIEF CHAINSAW, THEN SILENCE))

((ANNOUNCER)): Safety. Precision. Respect for your property. That's the Elite difference.

((SFX: BIRDS CHIRPING))

((ANNOUNCER)): Elite Tree Care. For your trees, accept nothing less than the experts. Call triple 5 TREE now for a complimentary assessment. Elite Tree Care. Above the rest.

2. PERFECTCUT LAWN MOWING SERVICE

((SFX: DOOR OPENING, FOOTSTEPS ON PATH))

((MAN-AMAZED)) Wow! Is this really our lawn?

((SFX: PRISTINE LAWN MOWER SOUND FADES IN))

((ANNOUNCER)): PerfectCut Lawn Service doesn't just mow grass. We sculpt your

outdoor canvas.

((SFX: SPRINKLER))

((WOMAN)): The neighbours keep asking who does our lawn!

((ANNOUNCER)): Our premium five-step service includes edge trimming, precision cutting, and our exclusive lawn nutrition treatment.

((SFX: SATISFACTION "AHH" SOUND))

((ANNOUNCER)): Your lawn deserves the PerfectCut difference. Starting at just seventy-five-dollars per visit, with weekly and bi-weekly packages available. That perfectly manicured lawn? It could be yours.

Call PerfectCut today at triple 5 LAWN. PerfectCut. Because your lawn deserves the best.

3. COMMUNITY PLANTING SERVICE

((SFX: CHEERFUL GARDENING SOUNDS, SHOVELS IN DIRT, LIGHT CHATTER))

((CHILD)): Look mom, I planted these flowers myself!

((MOM)): And they're beautiful, honey!

((ANNOUNCER-WARM, COMMUNITY-FOCUSED)): Bringing colour to our community, one garden at a time. GreenThumb Volunteers helps transform spaces with beautiful, sustainable plantings.

((SFX: WATERING CAN, & BIRDS))

((VOLUNTEER)): You provide the location. Together, we create something beautiful.

((ANNOUNCER)): Our trained volunteers work with native plants that thrive while supporting local wildlife.

((SFX: MORE CHEERFUL GARDENING ACTIVITY))

((ANNOUNCER)): Our service is completely free for schools, community centres, and qualifying homeowners. Apply online at "Green Thumb dot org" or call triple 5 GROW. GreenThumb Volunteers. Growing community, naturally.

4. QUICK CLEAN YARD CLEAN-UP & MULCHING

((SFX: RAKING LEAVES, BAGS BEING FILLED))

((ANNOUNCER-ENERGETIC)) Spring cleaning isn't just for your house! Your yard needs love too! Quick Clean Yard Service handles: leaf removal, stick cleanup, mulch installation, all at prices that won't break the bank.

((SFX: MULCH BEING SPREAD))

((ANNOUNCER)): From basic cleanup to complete mulch installation, our three-person crews finish most jobs in under two hours.

((WOMAN)): They even hauled away all the waste!

((SFX: TRUCK DOOR CLOSING, ENGINE STARTING))

((ANNOUNCER)): Call triple 5 YARD today for 15 percent off your first cleanup. Quick Clean Yard Service. We clean up so you can kick back.

5. GREEN HANDS GARDEN MAINTENANCE - 15 sec

((SFX: QUICK GARDENING SOUNDS, BIRDS))

((WOMAN-SIGHING)) The weeding never ends in my garden!

((ANNOUNCER)): Call Green Hands Maintenance.

Professional weeding, pruning and care from only one hundred and twenty dollars a month, call: Triple 5 WEED. Green Hands. Your garden's best friend.

6. VISIONARY LANDSCAPE DESIGNS

((SFX: CAMERA SHUTTER CLICKS, LIGHT WATER FEATURE SOUND))

((ANNOUNCER-SOPHISTICATED TONE)) What do award-winning gardens have in common?

((SFX: BRIEF ELEGANT CLASSICAL MUSIC ACCENT))

((ANNOUNCER)): Visionary Landscapes. Five-time winner of the National Design Excellence Award. Visionary Landscapes. Where dreams take root. TRIPLE 5 DESIGN. Visionary Landscapes. Award-winning design. Timeless beauty.

<ENDS>

You will note that all of these scripts contact details include a triple 5 number then a word. This request was made by a station who is using the phone service - the triple 5 number only works in their area, and the word is spelt out on an alpha numeric pad. This means that any calls made to these numbers can be tracked by the station and the client to see their advertising work - What a great idea!



COPY BRIEF GRIEF

A sales team member promised the client we could "make their furniture store sound exciting" without giving me a single unique selling point to work with. Now I'm staring at a blank page trying to jazz up "We have sofas".

Client rejected my script because it didn't mention their phone number FIVE separate times. Apparently listeners have the memory capacity of goldfish swimming in bourbon.

Respectfully crafting elegant messaging that honors the client's business tradition, only to have the account executive suggest we "add some wacky sound effects and maybe a talking animal."

HOW AM I SUPPOSED TO WRITE A SAMBA-INSPIRED JINGLE FOR A FUNERAL HOME? The sales team is going to be the death of me!

Our sales rep promised that I'd write "something exactly like their competitor's ad but totally different and better" by tomorrow morning. I've decided to take up meditation or heavy drinking, whichever comes first.

Creating captivating scripts becomes significantly more challenging when the client insists on incorporating seventeen different taglines into a single advertisement.

Efficient, precise copy delivered exactly as requested; then... the sales representative returns with seventeen arbitrary changes because "the client was thinking about it in the shower this morning."

Sorry to complain, but the sales team promised the client we could "revolutionize their brand" with a single 15-second weather sponsorship. I'm politely declining to

perform this miracle without hockey tickets as compensation.

¡Dios mío! The account executive promised the restaurant client their food would "sound delicious" on radio without providing any menu information or special offers. Now I'm supposed to make listeners hungry using nothing but adjectives and enthusiasm.

Write a "totally unique" campaign for a plumbing company! Yeah! RIGHT! Plus I need to include their phone number (as many times as I can) and their plumbers licence number, gas fitters licence number.... and don't forget those phone numbers!

<ENDS>

If you have some COPY BRIEF GRIEF and would like to share it, email us at our usual email address.



CLASSIC COPYWRITING FORMULAS #5 THE 5 BASIC OBJECTIONS

1. I don't have enough time.
2. I don't have enough money.
3. It won't work for me.
4. I don't believe you.
5. I don't need it.

Chances are that anyone can easily come up with reasons not to listen to your radio commercial.

Those reasons will likely fall into one of these five basic objections.

Keep these in mind as you're writing. If you can solve all of them, wonderful; AND... If you can solve even one, awesome!

Example:

***"How are you going to spend the next 5 minutes you have free at home?
Relaxing or working?"***

***"Think you can't afford that new house?
Think again, unlock the value in your current home..."***

WANT TO FIND MORE COPYWRITING FORMULAS? GET OUR FREE E-BOOK
31 CLASSIC COPYWRITING FORMULAS from WWW.RADIOCOPYWRITERS.COM

SUBMISSION GUIDELINES

We are thrilled to receive your submissions and share your expertise with our passionate community of radio copywriters.

Theme-Based Submissions

Each issue of our quarterly magazine revolves around a specific theme.

We encourage you to submit ideas for articles that explore the theme from various angles, offering fresh perspectives, insights, and practical tips for creating captivating radio copy.

Article Length

Typical article length should be around 500 words, but we welcome longer submissions if the content warrants it.

Our goal is to provide our readers with in-depth, informative, and engaging articles that truly resonate with their craft.

Content Guidelines

Articles should be researched, informative, and offer actionable advice for radio copywriters.

Submissions should be original and previously unpublished work.

Articles should be written in a conversational style.

And yes we test all

submissions against an AI bot detector, any AI generated articles will be rejected.

Subjects/Topics

We welcome a range of topics, including but not limited to:

* ***Copywriting techniques & strategies***

* ***Creative ideation of the issues theme.***

* ***Effective use of sound effects & music***

* ***Storytelling through radio ads***

* ***Trends & best practices in the industry***

* ***Case studies & success stories***

Submission Process

Submit your idea to:
allmarketing@radiocopywriters.com

Identification & By-Line's

Include a brief author bio (10-50 words) and a high-resolution headshot (optional).

Clearly state if you wish to remain anonymous or if you wish to use a pseudonym.

Submissions are accepted on a rolling basis, we recommend submitting your work at least two months before the desired issue's publication date.

**Next issue theme is:
'QUICK FIX'
Article Proposal Cut-Off:
JULY 1st, 2025**

Published:

1st Week In September

Copyright & Compensation

As a free magazine with no advertising, Radio Copy Paste does not at this time offer monetary compensation for published articles.

Authors do retain full copyright ownership of their original submitted work.

By submitting your article, you grant Radio Copy Paste permission to publish and distribute your work in the digital format of the magazine.

We look forward to receiving your insightful and engaging submissions.

Conclusion:

Together, we can elevate the craft of radio copywriting and inspire our community to create exceptional work.

For any further questions or inquiries, please contact us at:
allmarketing@radiocopywriters.com

If you have any stories, article ideas you would like to submit to us - please reach out to us, we would be happy to chat about your prospective article.

Thankyou for your support of Radio Copy Paste magazine.

<ENDS>

**WE WANT TO TAKE
THIS SPACE AND SAY
A HUGE...**

THANKS

**TO EVERYONE FOR
NOT ONLY
DOWNLOADING EACH
ISSUE OF RADIO COPY
PASTE AND OUR
OTHER BOOKS, BUT
ALSO FOR TAKING
YOUR TIME TO READ
THEM AND GIVE YOUR
FEEDBACK ON THEM.
THANKYOU!**

**WE TRULY
APPRECIATE YOUR
CONTRIBUTIONS,
YOUR TIME AND YOUR
PATIENCE WITH US AS
WE FOUND OUR FEET
IN OUR FIRST YEAR AT
RADIO COPY PASTE.**

AGAIN, THANKYOU!

The Entire Editorial Team

Radio Copy Paste

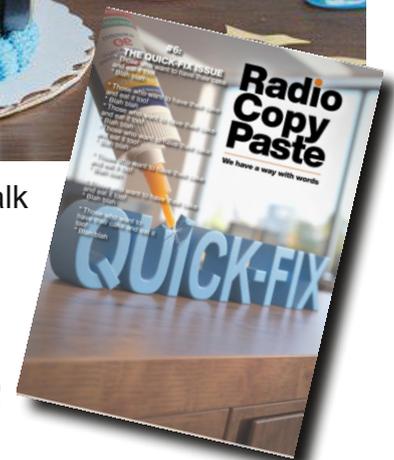
We have a way with words



**At the time of writing this - our FREE
magazine has the following stats:**

ISSUE 1 = 1,268 downloads
ISSUE 2 = 1,384 downloads
ISSUE 3+bonus mag = 2,646 downloads
ISSUE 4 = 1,282 downloads
That's a staggering: 6,580 downloads!!!!

ISSUE 6: We will talk
QUICK FIXES
for your scripts,
when dealing with
clients and reps
and so much more!
Out September 1





WORDS, PHRASES & SAYINGS THAT WE OWE TO RADIO

Long before we "streamed" content or worried about "going viral," radio was quietly revolutionizing the English language.

The medium that brought entertainment into our living rooms also brought a wave of new expressions that have survived well beyond the golden age of broadcasting.

Consider the phrase "**on the air.**" Before radio, these words had no significance beyond describing something's physical location.

But as radio broadcasting took hold in the 1920s, the phrase captured the magical idea that voices could travel through the "ether" into people's homes.

"**Soap opera**" might be the most enduring linguistic gift from radio's golden age.

These dramatic serials earned their peculiar name

because soap manufacturers like Procter & Gamble and Colgate-Palmolive were their primary sponsors.

The term was initially derogatory, suggesting shallow, manufactured drama aimed at housewives. Yet it stuck, outliving both radio serials and soap company sponsorships to become our default term for televised melodrama.

"**Signing off,**" is a phrase that originated from the formal station identification required at the end of broadcasts.

Today, we use it whenever we're taking our leave, whether in emails or conversation.

Its companion phrase "signing on" has largely faded, replaced by the more modern "logging in."

"**Stay tuned**" emerged as a

literal instruction to listeners not to adjust their radio dials, but it has evolved into a metaphorical promise of more to come in any context.

Similarly, when we talk about someone "**tuning out**" or being "**on the same wavelength,**" we're using radio terminology that has found new life as metaphor.

Even the way we describe sound has been influenced by radio.

"**Sound bite**" or '**sound grab**' originated in broadcasting as a brief audio clip, usually from a longer interview.

The term has since crossed over into television and digital media, though its radio roots are clear in the word "**bite**" – as if we're taking a small piece of a larger audio recording.



TRAVEL CAN BROADEN YOUR WRITING HORIZONS

After five years as a radio copywriter, I found myself in a creative rut. Every script started to sound like a remix of the last one. Sad, I know.

So, I took a research holiday, hoping travel would reignite my creativity. Here are 10 things that inspired my fresh ideas for radio ads:

1. Immerse Yourself in Local Stories

Every destination has unique stories - legends, traditions, or quirky local facts. These can inspire ad narratives that feel authentic and relatable. For example, a tale from a small village might become the heart of an ad for a family-oriented brand.

2. Capture the Sounds of Travel

Travel introduces you to new soundscapes: bustling markets, serene waves, or temple bells. Incorporating

these sounds into ads can evoke vivid imagery and transport listeners instantly.

3. Embrace Cultural Contrasts

Experiencing different cultures teaches you how diverse audiences think and feel. This can help craft ads that resonate with varied demographics or explore unexpected angles.

4. Learn from Local Advertising

Pay attention to how brands advertise in other regions. Their tone, humor, and storytelling styles might inspire fresh approaches for your own scripts.

5. Find Inspiration in Architecture

Buildings tell stories through their design - modern skyscrapers exude innovation, while ancient ruins speak of endurance.

Use these metaphors to craft compelling brand messages.

6. Tap into Wanderlust

Travel itself is aspirational. Ads that evoke the joy of exploration - whether it's discovering a product or embarking on an adventure - can connect deeply with listeners.

7. Discover New Characters

From a chatty street vendor to a wise tour guide, travel introduces you to memorable personalities. These real-life characters can inspire engaging ad personas.

8. Experiment with Humour

Different cultures have unique senses of humour. Observing what makes people laugh abroad can help you infuse your ads with universal or unexpected wit.

9. Use Visual Inspiration for Audio

Stunning landscapes or vibrant street art can translate into descriptive, sensory-rich language that paints pictures for listeners' imaginations.

10. Break Out of Your Routine

Travel disrupts monotony and encourages spontaneity - a mindset perfect for brainstorming unconventional ideas or breaking traditional ad formats.

This research holiday reminded me that creativity thrives on experience and perspective.

By stepping outside my comfort zone, I rediscovered the joy of storytelling - and my radio ads have never sounded fresher!

Here are some unique storytelling techniques that I have used, that were inspired by travel - try them yourself and apply them to your own radio ads:

1. Sensory Immersion

Borrow from travel narratives by vividly describing sounds, smells, and textures to transport listeners. For example, evoke the sizzle of street food or the rustling of palm trees to create an immersive experience.

2. Local Perspectives

Adopt the viewpoint of a local or unique character, such

as a guide or shopkeeper, to add authenticity and charm. This approach mirrors how destinations highlight local voices in their campaigns.

3. Journey Structure

Frame the ad as a journey with a beginning, middle, and end. Use the "McKenzie Pyramid" technique: **start with an impactful hook, build excitement, and conclude with a satisfying resolution.**

4. Cultural Humour

Draw on humour rooted in cultural quirks or contrasts, much like travel ads that use wit to connect with diverse audiences.

5. Emotional Resonance

Craft stories that evoke emotions like joy, nostalgia, or wanderlust - similar to how travel brands inspire dreams and connections through heartfelt campaigns.

6. Unexpected Angles

Use unconventional perspectives, such as narrating from an object's point of view (e.g., a suitcase or a canal), to create intrigue and originality.

7. Before-and-After Transformation

Highlight transformation, akin to travel's ability to change people. For example, depict a character's life before and after discovering a product or service.

8. Soundscapes

Incorporate ambient sounds from different locations - waves crashing or bustling bazaars - to set the scene and engage the listener's imagination.

9. Cultural Insights

Weave in cultural traditions or rituals to add depth and relatability, much like travel stories that celebrate local heritage.

10. Metaphors of/for Exploration

Use exploration as a metaphor for discovering new products or ideas, drawing parallels between physical journeys and personal growth.

These techniques not only refresh radio ads but also tap into the universal appeal of storytelling through travel-inspired creativity.

2 BONUS TIPS

Can't afford to travel right now? Use an App to bring your mind there instead.

I use the **Radio Garden App** to hear another country's radio commercials - or - travel their streets using **Google Street View**, while listening. It's a great way to get a feel for a city, and, if you find a restaurant that looks good? Look it up on **Facebook** or online. Find out what the locals say about it in their reviews.

Emma J
<ENDS>



AI ONLINE TIP: SWEAR AT GOOGLE TO GET BETTER RESULTS

Let's face it: Google's search results just aren't what they used to be. If you've found yourself endlessly scrolling through AI-generated summaries and "Gemini-powered" fluff without getting to the actual meat of the matter, you're not alone.

But here's a strange, slightly hilarious hack that's making waves online - and yes, this article does involve swearing.

Want Better Results? Drop an F-Bomb

You read that right. If you're tired of Gemini's AI summarizing everything into polite little boxes, there's a simple trick to bypass it: just add a swear word to your search.

This quirky tip was first spotlighted by *Ars Technica*, which reported that swearing in your Google queries can effectively disable the AI-generated summaries that now dominate many search results.

For instance, searching for *"best f***ing pizza in New York"* may give you more traditional, link-heavy results - exactly what many of us still prefer.

Why Does This Work?

Well, it seems that Google's AI doesn't want to play in the gutter with us.

If your search includes profanity, the system often skips the AI-generated Gemini overview entirely.

That leaves you with the kind of raw, straightforward links that we all remember from the golden age of search engines.

It's unclear whether this is a bug, a design feature, or an accidental loophole, or just how long before this quirk is 'fixed'.

What's certain is that people are discovering it works, and they're loving it.

A Tongue-in-Cheek Revolution

While we're not suggesting you start cursing at every tech tool in your life (looking at you, smart fridge!), this little trick feels like a digital rebellion.

Users are gleefully embracing their inner sailor just to get Google to behave like it used to - prioritizing real, link-based results over algorithmic fluff.

It's a funny, slightly profane reminder that sometimes, human intuition still beats machine curation.

And honestly, it feels good to be a little cheeky while outsmarting the system.

How to Try It

It's as easy as typing what you're already looking for - and just adding a little spice. For example:

- Instead of: "best chocolate chip cookie recipe"

- Try: "best damn chocolate chip cookie recipe"

Or if you're really over it:

- "how the f*** do I change a flat tire"
- "where the f*** is my nearest <PRODUCT> sold at?"

Don't go overboard - just enough to trigger the change in how Google processes your query.

You'll likely find that the Ai summary vanishes, leaving behind a glorious, old-school list of links.

A Final Four-Letter Word

Remember: This isn't an official feature. It's more of a delightful accident in the ever-evolving relationship between search engines and users, and it may disappear soon.

But if it helps you cut through the noise and get to the info you actually need, then we say - let the f-bomb fly.

Sometimes in this world, a well-placed curse is the key to getting sh*t done.

Editors
<ENDS>

9 GOOGLE SEARCH TIPS

MAKE EVERY GOOGLE SEARCH COUNT WITH THESE QUICK TIPS

The WORD MONKEY

Want to find the best radio copywriting resources online?

Master these Google search techniques to save time and discover better content.

Text and/or characters in **BOLD** is what you type:

1. Use quotes for "**exact matches**" when searching for specific phrases or jingles. This ensures all words appear exactly as written.

2. Search within specific sites with site:
Example: **site:radiocopywriters.com** tools finds resources only on that website.

3. Exclude terms with - to filter out unwanted results, e.g.: "**radio scripts -television**" removes television-related content.

4. Find images of specific sizes using **imagesize:500x500** for visuals to inspire your scripts or presentations.

5. Search for specific file types: "**radio ad**

templates filetype:pdf" finds only PDF resources, perfect for worksheets.

6. Use the * wildcard when unsure about terms: "**how to write * radio commercials**" lets Google fill in the blanks.

7. Combine searches with **AND/OR**: "**local businesses AND radio advertising**" shows results containing both terms. "**jingles OR taglines**" finds either term.

8. Filter by date with **AFTER:** or **BEFORE:** "**radio copywriting trends AFTER:2023**" finds only recent information.

9. Discover **related** websites with related: "**related:radiocopywriters.com**" reveals similar copywriting resources.

These simple tricks will transform how you research, helping you quickly find exactly what you need for your next search.

Good Luck!

<ENDS>



COPYWRITING ADVICE...

Q: How can I pitch a concept to clients in a way that helps them visualize the final product without overwhelming them with technical details?

A: When pitching radio concepts, I've found success with what I call the "30-3-30" approach.

First, deliver a 30-second elevator pitch that captures the core emotion or story.

Then, share 3 specific moments from the script that highlight the unique selling proposition.

Finally, take 30 seconds to explain how this connects to their target audience's pain points or desires.

Remember that clients don't hear scripts like we do, all they see is words on a page.

Record a quick voice memo on your phone demonstrating the pacing, tone, and emotion.

This gives them something tangible to grasp. By focusing on how listeners will feel

rather than the technical elements, you'll help clients see beyond the page to the emotional impact their investment will create.

Q: I'm struggling to figure out what my clients really want when they can't articulate it clearly. Any techniques to uncover their true needs?

A: The "reverse brief" technique has saved me countless revisions.

After receiving the initial brief, I schedule a 15-minute call and ask these three questions:

1. "What existing ad made you feel the way you want your customers to feel about your product?"
2. "If your brand were a person, who would they never hang out with and why?"
- And... 3. "What's the one thing your customers should remember if they forget everything else?"

These questions bypass the

marketing jargon and tap into emotional territory.

The first question provides a concrete reference point for you to start from.

The second reveals brand boundaries and values through contrast.

The third forces prioritization of the core message.

I also recommend creating two dramatically different concept directions before finalizing your approach.

Present them as: *"Option A emphasizes your product's practical benefits while Option B focuses on the emotional transformation it provides."*

The client's preference between these 2 poles often reveals what they truly value, even if they couldn't express it initially.

Their reaction will guide you toward the sweet spot that satisfies both their stated and unstated needs.

THE WORD MONKEY
<ENDS>



13 THEMED FIRST LINERS & SCENE SETTERS: Halloween

1. ((CREAKING DOOR))
"Enter our haunted showroom, where the only thing scarier than our ghosts are our frighteningly low prices on furniture!"
2. ((BUBBLING CAULDRON))
"We've been brewing up something special in our kitchen this October - introducing our new Witches' Brew latte collection!"
3. ((THUNDER CRACK))
"Your car shouldn't make sounds scarier than this thunderstorm - visit Metro Auto before your vehicle becomes the neighborhood monster!"
4. ((HEART MONITOR FLATLINING)) "Is your insurance coverage dead? Let our agents resurrect your policy before it's too late!"
5. ((WOLF HOWL)) "The full moon brings out our wild side - and our wildest discounts of the season at Mountain Outfitters!"
6. ((CHAINSAW REVVING))
"Some horror movie villains use chainsaws... we just use them to cut prices at Hardware Haven this October!"
7. ((WITCH CACKLE)) "The only spell you need this Halloween is our enchanted 3-month gym membership that makes excess weight disappear!"
8. ((GHOSTLY WHISPERS))
"They say our vintage wine cellar is haunted, but the only spirits we're concerned with come in bottles at Parker's Liquor!"
9. ((COFFIN CREAKING OPEN)) "Wake the dead with our new sound system - neighbors complaining included at no extra charge!"
10. ((CHILDREN SCREAMING PLAYFULLY))
"The kids are driving you batty? Our Halloween daycare special will give parents a break that's more treat than trick!"
11. ((HAUNTED MUSIC BOX)) "Some relationships are scarier than any haunted house - our family counselors can help before yours becomes a real horror story!"
12. ((CEMETERY WIND))
"Dead tired of high heating bills? Our energy audit will exorcise those frightening costs before winter arrives!"
13. ((MONSTER GROWL TRANSFORMS INTO STOMACH GROWL)) "That's not a monster - that's just your hunger! Satisfy the beast within at Midnight Diner's Halloween Feast!"

<ENDS>

Preventing Repetitive Strain: Essential Knowledge for Copywriters

Copywriters spend countless hours typing, clicking, and maintaining static positions that place significant stress on the upper extremities.

This prolonged, repetitive activity creates ideal conditions for developing musculoskeletal disorders that can severely impact both productivity and quality of life.

Understanding the most common conditions and implementing preventative measures is essential for career longevity.

Common Repetitive Strain Injuries

Carpal Tunnel Syndrome

Carpal tunnel syndrome occurs when the median nerve, which runs through a narrow passage in the wrist called the carpal tunnel, becomes compressed.

This compression typically results from inflammation of surrounding tendons due to repetitive movements.

Early symptoms include numbness and tingling in the thumb, index, and middle fingers, particularly during typing sessions.

As the condition progresses, weakness in the hand develops, potentially

causing difficulty with precision tasks necessary for editing work.

Morning stiffness and night pain are particularly indicative of this condition.

De Quervain's Tenosynovitis (aka: "Writer's Wrist")

This condition affects the tendons on the thumb side of the wrist, causing inflammation and restricted movement.

For copywriters, this commonly develops from repetitive mouse usage and improper keyboard positioning.

The primary symptom is pain when turning the wrist, gripping objects, or making a fist.

A characteristic sign is pain when the thumb is folded across the palm and the wrist is bent toward the little finger.

Left untreated, this condition can significantly impair typing ability and necessitate extended work absences.

Lateral Epicondylitis ("Tennis Elbow")

Despite its name, this condition frequently affects desk workers.

It involves inflammation where the tendons of the forearm muscles attach to the bony prominence on the outside of the elbow (lateral epicondyle).

Symptoms include pain and tenderness on the outside of the elbow, which worsens when gripping objects or extending the wrist against resistance.

For copywriters, improper desk height and keyboard positioning are common contributing factors.

Preventative Exercises

Wrist Flexor and Extensor Stretches

For flexor stretching, extend one arm forward with palm up, then use the opposite hand to gently pull fingers back toward the body.

Hold for 30 seconds. For extensors, extend the arm with palm down and gently press the hand downward.

Perform these stretches hourly during intensive writing sessions.



Finger Stretches and Exercises

Begin with hands in a prayer position at chest level.

Slowly spread fingers apart while maintaining contact between corresponding fingertips.

Hold for 5-10 seconds, then release.

Next, fully extend and spread all fingers for 5 seconds, then make a tight fist for 5 seconds.

Repeat 10 times hourly (yes hourly!)



For individual finger strengthening, place a rubber band around all fingertips and practice opening fingers wide to work against resistance.



Forearm and Elbow Exercises

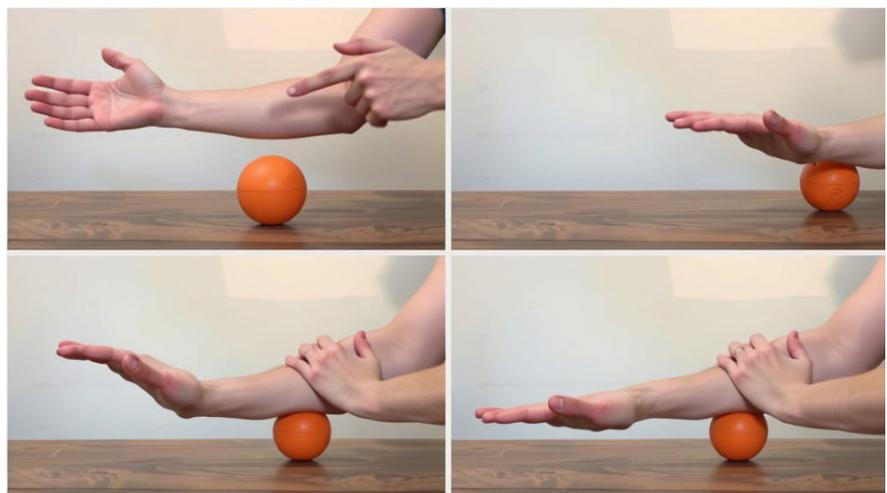
With elbow supported on a desk, hold a light weight or water bottle.

Rotate palm up and down slowly 10 times.



For isometric strengthening, press palm against a desk surface for 10 seconds, then repeat with the back of hand.

Finally, gently massage the forearm muscles from elbow to wrist by rolling a ball (as below) to increase circulation.



Implementing these exercises consistently within a writing routine creates significant protective effects against repetitive strain injuries, particularly those pertaining to writing at a desk and using a computer keyboard..

For optimal results, combine these movements with proper ergonomic setup of your chair, desk, and monitor, and please do take regularly scheduled movement breaks at least every 30 minutes.

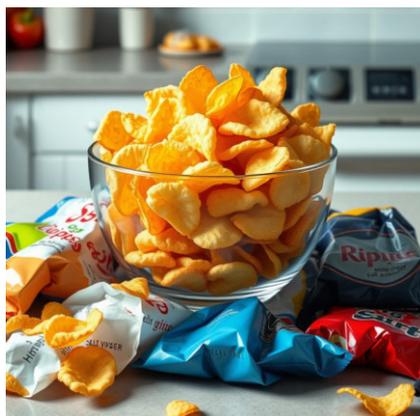
Prevention remains substantially more effective than treatment, particularly for conditions that can become chronic with continued exposure to triggering activities.

If you feel any pain while doing any of these exercises, please stop immediately and seek medical advice.

<ENDS>

The advice in this article is general in nature, please see a physiotherapist or your doctor if you are in pain.

RADIO POWERED RECIPIES



A weird one to start this off with, it's not healthy - but its fun to do at work or at home for movie night...

CHIP SALAD - Vers. 1

If you are like most of us who has a couple of packets of different flavoured potato chips (crisps) in your desk draw (you know you do - Salt & Vinegar, Chicken, CC's, Doritos, etc). Some are close to expiry date right?

Well here's a great way to use them - combine all of them together in a bowl (that's right ALL OF THEM) and mix them up.

Dive in for a weird taste explosion and journey - you'll never know what you are going to get.

We particularly like putting into the mix chilli flavoured crisps, and even different types (such as lentil crisps, pringles, etc)

Try it - you'll be suprised!



CHIP SALAD - Vers. 2

100 g potato chips (crisps) fried or baked; homemade or store-bought.

1 large tomato diced.

1 small onion julienned.

1 small carrot peeled into strips.

1 tsp black pepper powder.

Salt to taste.

Fresh coriander leaves for garnish.

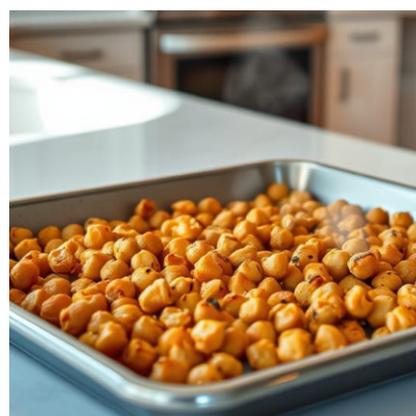
Combine all together in a bowl (again), slightly crush them (not to a pulp) but this time: plate up and enjoy a very different take on a Chip Salad.

Crispy Roasted Chickpeas

Roasted chickpeas are the perfect guilt-free snack that delivers both nutrition and satisfaction.

These crunchy morsels are packed with protein, fiber, and essential nutrients that support overall health while keeping hunger at bay.

They're incredibly versatile,



enjoy them as a standalone snack, a salad topper, or a healthy alternative to croutons in soups.

Health Benefits

- High in Protein: 5 grams per 1/2 cup serving, making them excellent for muscle maintenance and repair
- Rich in Fiber: 5 grams per 1/2 cup serving, supporting digestive health and creating a feeling of fullness
- Weight Management: The protein-fiber combination helps control appetite and maintain steady blood sugar levels
- Improved Insulin Response: Regular consumption may help improve insulin sensitivity
- Disease Prevention: The nutrient profile of chickpeas has been linked to reduced risk of heart disease and certain cancers

Ingredients:

- 1 can (15 oz/425g) of chickpeas (garbanzo beans)
- 1 1/2 tablespoons extra virgin olive oil
- 1/2 teaspoon sea salt

Seasoning Options

(Choose One Combination):

Classic Savory

1/2 teaspoon garlic powder
1/2 teaspoon paprika
1/4 teaspoon black pepper

Spicy Kick

1/2 teaspoon cumin
1/2 teaspoon chili powder
Pinch of cayenne pepper

Sweet & Spicy

1/2 teaspoon cinnamon
1 tablespoon maple syrup
(add after baking)
Pinch of cayenne pepper

Herb Garden

1 teaspoon dried rosemary,
crushed
1/2 teaspoon dried thyme
1/4 teaspoon garlic powder

Lemon Pepper

Zest of 1 lemon
1/2 teaspoon freshly ground
black pepper
1/4 teaspoon dried dill
(optional)

Everything Bagel

1 tablespoon everything bagel
seasoning
1/4 teaspoon garlic powder

Smoky BBQ

1/2 teaspoon smoked paprika
1/2 teaspoon brown sugar
1/4 teaspoon onion powder
1/4 teaspoon ground mustard

Curry Delight

1 teaspoon curry powder
1/4 teaspoon turmeric
1/4 teaspoon ground ginger
Pinch of cinnamon

Ranch Style

1/2 teaspoon dried dill
1/2 teaspoon dried parsley
1/4 teaspoon garlic powder
1/4 teaspoon onion powder
Pinch of dried chives (if
available)

Instructions

1. Preheat your oven to 350°F
(180°C).

2. Drain and rinse the
chickpeas in a colander under
cold running water to remove
excess sodium.

3. Dry thoroughly: *This is the
secret to achieving maximum
crispiness!* Spread the
chickpeas on a clean kitchen
towel or paper towels and
gently roll them around to dry.
Remove any loose skins that
come off during this process
(these can burn in the oven).

4. Transfer the dried
chickpeas to a mixing bowl.

5. Season: Drizzle with olive
oil and sprinkle with salt and
your chosen seasonings. Toss
until all chickpeas are evenly
coated.

6. Arrange in a single layer on
a parchment-lined baking
sheet. Avoid overcrowding to
ensure even roasting.

7. Bake for 20 minutes, then
remove from oven and shake
the pan to rotate the
chickpeas.

8. Continue baking for another
15-20 minutes until golden

brown and crispy. You'll hear
them rattling on the baking
sheet when they're done.

9. Cool completely on the
baking sheet. They'll continue
to crisp as they cool.

10. If using the sweet option,
toss with maple syrup while
still warm (but not hot).

Storage

Store in an airtight container
at room temperature for up to
3-4 days.

They're best consumed
within 2 days for maximum
crispiness.

If they lose their crunch, you
can refresh them with a quick
5-minute reheat in a 350°F
(180°C) oven.

Serving Suggestions

- Enjoy as a protein-packed
snack on its own while dining
el desko.
- Add to salads for a crunchy
protein boost
- Sprinkle over soups as a
healthier alternative to
croutons
- Mix into trail mix with nuts
and dried fruits
- Use as a topping for Buddha
bowls or grain bowls

Enjoy these nutritious,
crunchy morsels as a
satisfying snack that's as good
for your health as it is for your
taste buds! We highly rate the
Curry Delight option!

<ENDS>



RADIO'S REALITY CHECK PART 3: EVOLVE OR DIE!

Let's not sugarcoat it: commercial radio is in trouble.

Not because people don't listen anymore - we know they do - but because the industry itself has become lazy, rigid, and out of touch.

If the industry doesn't listen, adapt, and evolve fast, commercial radio will end up like the fax machine: a relic from another time.

Here's my opinion about what's wrong, and how we can fix it.

1. Clients Say, "Radio Doesn't Work." And... They're Right!

Advertisers are fed up. They run campaigns, pay thousands, and get zero feedback on whether it worked.

Imagine spending money on a billboard but never knowing if it even went up.

Radio must adopt basic tracking tools - call-to-action metrics, response tracking, anything that can direct listeners to landing pages.

It's 2025 - if you can't prove value, you're obsolete.

Fix it: Track everything. Offer clear, simple reports. If social media like Facebook can tell you exactly who clicked your ad, radio should be able to tell you who heard it - and what they did next.

2. Our Ad Scheduling Is Killing Results

Ads air at random times, reaching no one relevant.

Why? Because stations still operate like it's 1995 - with schedules based on vague "peak times" without digging deep into audience data.

Fix it: Use predictive analytics. Find out when target demographics are actually listening and schedule accordingly.

Remember: Data is cheap. Ignoring it is expensive.

3. Promises Get Broken and Clients Notice

Too many stations fail to deliver what they promise. Ads don't run when they

should, or worse, they disappear entirely.

Clients are left guessing as to what happened.

Fix it: Provide proof. Send logs, airchecks, timestamps - whatever it takes to confirm, "Yes, your ad aired exactly when we said it would."

Accountability builds trust.

4. "The Ads Sound the Same" Because They Are!

We've all heard them: the cliches, the shouty voiceover, the cheesy jingle, yawn!

If all ads sound like they were churned out by a robot in 1998, is it any wonder they don't work?

Fix it: Train your writers. Invest in our creativity. A great radio ad can be more powerful than a great TV spot - if you actually try, AND... Please, at all costs - Don't use AI to write your scripts! They will land you in a mountain of legal trouble.

5. Exaggerated Claims = Instant Distrust

When ads overpromise and underdeliver, they not only damage the advertiser's reputation - they damage yours too.

Consumers aren't stupid, and the moment they hear "best in the universe," they tune out.

Fix it: Be real. Push clients to make honest, specific claims. Build credibility. If your ad sounds like a scam, your listeners will treat it like one.

6. The Targeting is a Joke

You wouldn't run a fishing ad in the middle of a kids' cartoon, but some radio scheduling makes about that much sense.

Ads don't reach the right people because targeting is vague at best.

Fix it: Use data-driven segmentation. Know your listeners. Know your clients. Match them intelligently. It's not rocket science - it's just strategy.

7. Clients Can't Measure ROI - So They Stop Spending

If an advertiser can't see a return on investment, they won't be back.

That's a universal law.

Yet many radio stations can't (or won't) show any results at all.

Fix it: Use integrated analytics platforms. Let clients see real-time engagement, traffic spikes, show them how to use their sales data tied to their ad schedule. Show them the

money and they will spend!

8. It's Too Expensive for What You Get

Prime slots cost a fortune - but without any of the accountability or effectiveness of cheaper digital alternatives.

So small businesses go elsewhere, and big ones start to wonder if radio's worth it.

Fix it: Offer flexible pricing. Introduce packages, bundles, and creative payment plans. Make radio accessible again - not just for the big guys.

9. The Sales Process Feels Like Harassment

Clients are tired of being chased down by account managers with monthly quotas.

When the relationship feels transactional, they disengage.

Fix it: Stop the hard sell. Start being a partner. Build campaigns collaboratively. Offer value, not just ad space. Respect goes a long way.

10. There's No Creativity & That's What Listeners Actually Want

Listeners don't hate ads.

They hate BORING ads.

Radio has the unique power to tell stories, paint mental pictures, and create mood through sound alone.

So why are most spots so lifeless?

Fix it: Teach your teams how to be bold. Reward creative risks. Encourage originality.

The ads that stand out are the ones people remember - and they act on.

The Bigger Picture:

Right now, radio is coasting on nostalgia. "People still listen in their cars!"

Sure - but for how much longer?

Every other media channel has modernized, streaming services offer targeting, analytics, and customization. Social media offers real-time feedback and creative flexibility. Meanwhile, radio's still handing out Excel sheets and hoping for the best.

This isn't a tech problem. It's an industry mindset problem.

Radio must embrace digital tools AND stop thinking like a traditional medium. We must start behaving like a hybrid one - blending the trust and reach of broadcast with the precision of digital.

Campaigns should span on-air and online, with URLs, and include interactive elements.

Stations should be producing content with clients, not just selling airtime.

The Bottom Line Is... FIX IT OR FADE AWAY!

If commercial radio wants to survive the next decade, it needs to act like it wants to.

Right now, it feels like the industry is waiting to be disrupted out of existence.

So I say evolve. Be brave. Say goodbye to the safe, tired way of doing things. Your audience deserves better.

Earl Pilkington
<ENDS>

CLEANING YOUR HEADPHONES IS A SOUND INVESTMENT

1

REGULARLY INSPECT

Check the lead and jack of your headphones for damage or fraying.

Look for cracks in the ear cushions.

Discard the covers if the ear-cups are visibly damaged or compromised.

Replace ear-cups and cushion foam if damaged.

2

REMOVE AND WASH

ONLY wash with MILD SOAPY WATER, don't soak in water, use a damp cloth and gently wipe clean, then leave to dry and only replace when dried.

ONLY USE ANTI-BACTERIAL WIPES on the exterior of plastic or plethor type ear cushions and on the headband

3

REPLACE

REMEMBER: You MUST replace ear cushions and foam inserts as they can degrade over time.

As a guide: Replace these every 6 to 8 months under normal wear, or every 3 to 4 months with heavy use or in humid or extreme climates.

A HEALTH MESSAGE FROM
THE TEAM AT:
**RADIO COPY PASTE
MAGAZINE**

DOWNLOAD FROM:
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