TELEVISION COMMERCIAL SCRIPTING

MAD2013– Copywriting
Week 11
THE SCRIPT IS THE FIRST STEP TOWARDS STORYBOARDING

ONCE THE SCRIPT IS CONCEIVED, STORYBOARD IS CREATED.
**THE ART OF SCRIPTING**

- **David Ogilvy** points out these basic principles in script writing for television commercial:
  - The opening should be short, compelling and attention getter—A visual surprise, compelling in action, drama, humor
  - Demonstrations should be interesting and believable—authentic and true to life; they should never appear to be camera trick
  - The commercial should be ethical, in good taste and not offend local mores
◦ Commercials should be entertaining, but entertainment should be means to an end and not interfere with the message

◦ The general structure of the commercial and the copy should be simple and easy to follow. The video carrying most of the weight, but the audio must support it.

◦ Characters become the living symbol of your product— they should be appealing, believable and most of all relevant.
IMPORTANT THINGS TO REMEMBER IN WRITING A TELEVISION COMMERCIAL:

- Concise
- Simple
- Appealing
- Relevant
- Emphasize on sales point and product name
Common abbreviations used in TV Scripts

- **CU**: Close-up. Very close shot of person or object.
- **ECU**: Extreme close up.
- **MCU**: Medium Close Up: Emphasizes on the subject but includes other objects nearby.
- **MS**: Medium Shot. Wide angle shot of subject but not the whole set.
- **FS**: Full shot; entire shot or object.
- **LS**: Long Shot. Full View of scene to give effect of distance.
DOLLY: Move camera toward or away from subject. Dolly in (DI), dolly out (DO) or dolly back (DB)

PAN: Scan from one side to the other.

ZOOM: Move rapidly in or out from the subject without blurring

SUPER: Superimpose one image on another— as showing lettering over scene.

DISS: Dissolve. Fade out one scene while fading in another scene.

CUT: Instant change of one picture to another.

WIPE: Gradually erase picture from screen.(many varied effects are possible)
- VO: voice over. An off screen voice, usually an announcer’s.
- SFX: Sound effects
- DAU: Down and under, Sound effects fade as voice comes on.
- UAO: Up and over. Voice fades as sound effects comes on.
- OC: Off camera
**TYPICAL FORMAT OF A SCRIPT**

**Client:** Honeydew Pte. Ltd.  
**Product:** Hypnotic Honeydew  
**Title:** "Exotic Therapy"  
**Length:** 60 Sec.  
**Writer:** John Hanson & Timothy Kneely

### VIDEO
- MCU OF EXOTIC DANCER DANCES HER WAY TOWARD CAMERA.
- SHE CONTINUES UNTIL SHE'S IN ECU
- SHE PURSES HER LIPS WHILE LOOKING DEEPLY INTO CAMERA LENS.

### AUDIO
- (ESTABLISH EXOTIC MUSIC AND THEN DAU)
- ANNCR: (VO) From the secret palaces of the Orient...from the modern masters of Hollywood Vividcolor...comes the most alluring, most entrapping, most reality altering, lipstick ever. It's (SFX: CHINESE GONG) hypnotic honeydew.
- Hypnotic honeydew. It's not just a lipstick...it's pharmacological entrapment. He'll never know what hit him. One kiss and he's helpless; one kiss and he's yours forever!
WHAT CONTENTS HAS TO BE IN A STORYBOARD:

- AUDIO – spoken copy and music
- VIDEO – camera action, scenes and stage directions
- VFX – any form of special effects happening within the frame.
- SFX – sound effects
David Ogilvy

- David Mackenzie Ogilvy, CBE, (June 23, 1911–July 21, 1999), was an advertising executive.
- He has often been called "The Father of Advertising."
- In 1962, *Time* called him "the most sought-after wizard in today's advertising industry."
- He was known for a career of expanding the bounds of both creativity and morality in advertising.

Ogilvy & Mather