

Audio scripts

Task 1

Speaker 1

I love a good song in an advert, one that you'd like to listen to in your free time. I can't stand these jingles that are basically designed to drive you mad when they get stuck in your head and you can't get rid of them, but a catchy song, yeah I like them. There was a jeans advert that was on TV a few years back and it had a great song. It was so good in fact that it was then released as a single which rose to the top of the charts. I suppose it's a good outlet for aspiring musicians to get their music heard and it would be good for famous bands, too.

Speaker 2

I saw an advert once that I thought was brilliant. There was a man in an office that was dreaming about playing basketball. In his dream he was spinning the basketball on his finger. What he didn't realise is that he was actually performing the actions in the office, but without the ball. This meant that his colleagues were slightly confused by him making a rude gesture to them. It took a great imagination to come up with that idea but it struck me that the concept was actually so straightforward and down-to-earth. I think that's what makes a good advert. One that doesn't try too hard.

Speaker 3

I'm not very keen on actors and singers appearing in adverts. Whether it's in a high budget ad for TV or a glossy one-page spread in a magazine, I always think they're just doing it to get more money and really, don't they get enough from their main job? I prefer it when it's an unknown getting their first taste of the industry. But there was a series of adverts featuring my favourite actor and I have to admit I loved when they came on. There was nothing particularly impressive about the adverts themselves, I don't even remember what they were for, but I enjoyed them.

Speaker 4

I love leafing through glossy magazines with their interesting stories and all their colourful pictures. Some of them are so artful. They also have some amazing full-page adverts that are really striking. These adverts have to convey their message in one picture, unlike on television where they get 30 seconds and have flashy camera work and catchy tunes. One that I saw that particularly impressed me was obviously taken by an extremely skilled photographer who had used the light around the subject to wonderful effect. I was blown away by how absorbing it was: outstanding.

Speaker 5

I remember a few years ago there was a particular brand of coffee that embarked on a different form of advertising. Instead of making a standalone advert, pushing the boat out on production costs and employing famous celebrities to show off their product, they came up with the idea of producing a long running story by way of instalments. Each advert in the series added a little more to the story and you actually found yourself getting invested in the storyline, just as if you were watching your favourite soap opera. It was very clever, and people even discussed them at work.

Task 2

(I = Interviewer; M = Mike)

I: My guest today, Mike Morgan, has been a leading journalist on a national newspaper for more than 40 years. Mike, what made you decide to take it up in the first place?

M: I kind of drifted into it. I was always good at English and liked writing stories and so on at school, but I was initially quite keen on a career in business and, in fact, I'd accepted a place to study that at college. It was my father who talked me into doing journalism. He just thought I'd be better at it than I would at going into business.

I: What training did you get?

M: In those days, you were taken on by the newspaper straight from school as a kind of message boy. Rather than doing a diploma in journalism as you would now, you had to pick up the skills you needed actually on the job. You had to follow a senior reporter around and if he went to court, you'd go too and then write up the same story. He would look at it afterwards and give you feedback. It was some time before anything of mine actually appeared in the newspaper.

I: What was your first real reporting job?

M: I was a crime reporter, which meant I had to spend a lot of time with the police. In those days, you just hung around them to find out what was going on. They were terribly suspicious of us at first, I remember, but we were given an enormous expense account to buy them drinks, which helped! And after a bit, they felt sure enough of me to let me go out on jobs with them. Unfortunately, I wasn't always allowed to report the things I heard and saw!

I: Are there rules about what you can and can't report, then?

M: There are legal issues, obviously, with privacy and national security and so on. But there are also unwritten rules. I remember when Prince Charles was at university, he had four bodyguards looking after him but he sometimes used to try and lose them so he could meet a girlfriend. So he might go to the toilet in a pub or restaurant and then get out through the window. We always knew what he was up to but we never printed it – all the journalists sympathised with his situation and didn't want to spoil things for him. It was an unspoken agreement amongst us.

I: So, what makes a good journalist?

M: Well, obviously, you need to be confident and articulate and able to get on with all kinds of people. Being able to write well also helps. However good you are though, this is not as important as having bags of energy and commitment. When a big story breaks, you have to drop everything you're doing and work all hours if need be, often under tremendous pressure.

I: And do you still enjoy it?

M: I do, although I won't be sorry to retire. In my day, it was all going out and meeting people to get stories. Now it's much more office based. We have to be computer literate and we do a lot of stuff that printers used to do. In the satellite age, everything has to be instantaneous. It's still just as exciting but quite honestly, it's not what I set out to do.

I: Would you encourage young people to go in for it?

M: Let's face it. Even working on a best-selling tabloid paper, you're never going to make your fortune but you can earn a decent living. No two days are the same and it's great to be one of the first to know what's going on. In some ways, it's competitive, like all jobs, but actually, that's not such a problem as people might think because there's also a great team spirit when you're working on a story. So, as

long as your family commitments aren't going to be a problem, given the long and unpredictable hours – which is something that has to be borne in mind – then, yes, I'd say, go for it!

I: Mike, thanks for joining us today.

M: My pleasure.