

## TAPESCRIPT

that just, make holes in the pockets and so on, you, you take, you know help her off with her coat and it's so heavy ... We empty them every day we've got this great heap of pebbles in the garden. She collects them with her friends.

- A You can get her to make a path one day.  
K She collects with her friends, I think, and sort of compare them. And the other thing actually, recently, she went for a week and she insisted on putting on odd socks every morning.  
N Really?  
K Yeah, she wanted to put on different colour socks. It's obviously the height of fashion ...  
N Oh, wow.  
A It's sweet though isn't it?  
K ... in her class at school.

### R6.2

**GRAHAM** Well, I've worked in advertising and marketing for about 20, 25 years, mostly on the copy-writing side. So, when we've come to plan campaigns, I've always been thinking about the words more than anything else. And I was particularly impressed, it's a few years back now, but particularly impressed with the Coca Cola campaign, which focused on the words 'It's the real thing'. At the time when it came out, I wondered how this would work but they used that phrase across TV advertising, billboards, on commercial radio, and I was particularly impressed, as I say, by the campaign because of the words 'It's the real thing'. The word 'it's' just implies that's part of everyday life. Coca Cola, you don't have to use the name, in the actual slogan or the strapline they're using. Then you have 'the real thing'. The 'real' implying, well it's genuine, it's the real article, it's not, of course, their main opposition Pepsi Cola, it's, maybe it, it even suggests it's healthy and good for you. So 'the real thing' and then 'the thing', well, an everyday item, something that's part of your life. I just felt this worked so well, and people would say 'it's the real thing' and you just thought of Coca Cola and you didn't need to say "Coca Cola, the real thing", you just thought of the product when you saw the strapline or the phrase. And that did work for a number of years, and I think there's still a lot of people around, if you say to them, "It's the real thing" they will think 'Coca Cola' and they won't think about anything else. Even though that's a phrase, of course used generally in society and in language, in an everyday kind of way.

### R6.3

**LINDSAY** A successful advertising campaign that springs to my mind are the iPod ads that have been around for a few years now. I'm thinking particularly of the ones where you've got the dark silhouette of a young, probably attractive, really trendy, urban person who's listening to some great funky music. And they're throwing themselves around, really enjoying themselves and it's set against a really vivid background, kind of bright purple, bright blue, almost neon. And they've got the iPod in their hands with the white earphones going into their ears. And the, I think that the thing with the iPod is that it's really a design icon. It's such a simple design, but it's something that people recognise, almost instantly if you see their, someone wearing the earphones walking around the street then you know what product they have. And I think the

advert really recog, really complement this because they, they show a lifestyle they don't actually give any information about the product itself. It's more an image that people want. They want the product, they want this lifestyle and, you know, I love my iPod and for me, I may not be that young anymore but, you know, I want that kind of fashionable lifestyle and this wonderful fashion accessory. And I think advertising campaigners in the future will probably look at this as a really good, simple, effective advert that people remember and they'll use design in the future to promote their own products.

### R6.4

**JOHN** A good story has to have several standard components – it's got to have a beginning, it's got to have a middle, and it's got to have an end. And the way that works is you have something that sets the story in its situation and context, and you can call that the premise, and the character is speaking, or the narrator is telling you about the character, and then someone else maybe comes in and the situation gets complicated. This is known as the development, and whatever then happens makes the story even more interesting, that's a complication and then something gets sorted out and you have the ending – the resolution. And these elements can be mixed up in any length and shape, and a joke can be a story, or a narrative can be a story, or just someone telling something that happened to them that morning can be a story. Anything can be a story, but if you're putting it on the radio it needs to hook the listener in straightaway. So, you've got to have something to catch their attention, and that is where the interest is struck up and you've got to maintain the interest, build up the tension until somewhere along the line, the reader is ready for the story to come to an ending – positive, negative, happy ending, sad ending or even a laugh – because a joke is a story as well.

### R6.5

"Are you James?" he asked. I nodded uncertainly. "Kirsti asked me to give you a lift. She's at another place."  
I tried to be cool about this turn of events. Sure, it was unusual that Mr Universe's better-built brother was chaffering me to a date with Miss World's better-looking sister, but I wouldn't let it ruin what I hoped would be the start of something special. Finally, we arrived at some expensive-looking building in the mountains. Kirsti was outside, waving to me.  
"Quick, James, go through there." I protested, but she frowned, shooing me along. "There's no time!" I found myself in a large room, filled with rows of chairs. Only about half were occupied, mainly by middle-aged couples. It took me a full ten minutes to realise where I was. Me at a time-share presentation? Do I really look the sort of person who would buy a share in a holiday home overseas? Humiliated, I stormed out. Kirsti was waiting, and dashed after me.  
"We're miles away from anywhere. Please, give it a chance," she cajoled. "We can go for a meal afterwards."  
"I'll call a taxi," I said.  
"You won't get one. I can take you back, but only when the presentation is over."