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# Strategic Interaction in Radio Interview Discourse

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## Abstract

The study is focused on the interactional strategies used by interviewees in radio discourse, which are face-saving, relationship-securing and cooperative strategies. The interviewees' speech is analysed according to their use of the selected discourse operators, which are the hedge *you know*, the personal pronoun *you*, personal address as well as greeting questions, information-seeking, reassuring and tag-questions. The results turned out to be almost similar to previous research. The face-saving strategy is shown to be male-dominant, while the relationship-securing and the cooperative strategies proved to have female dominance. The results are contrasted and reviewed by using two different kinds of normalization. The normalization is done both according to the percentage of the selected items and the percentage of the space used for every selected item and strategy.

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# 1. Introduction

## *Theses and Approach*

Are men and women really different in building up a conversation? Are women better than men in including the co-speaker into the current dialogue? The following essay is going to discuss some common interactional strategies in radio interview discourse with the help of an analysis of 58 interviewees of different age and gender.

With the help of the data from a British radio station and some of the recent linguistic research I'm going to analyse four linguistic items. The four items are interviewer oriented and they are the personal pronoun *you* (excluding *you* in the phrase *thank you*), personal address, the phrase *you know* as well as information-seeking, reassuring and tag-questions directed at the interviewer. Direct information-seeking questions are the only analysed item that has a propositional function for eliciting new information. Reassuring questions and tag questions as well as the rest of the items analysed can instead be seen as *discourse operators* as “while themselves lacking in propositional content [they] often make explicit the shift in the indices of the content-bearing DCUs [Discourse constituent units]” (Schiffrin et. al 2001:267). All the selected items are used to some extent in radio interview discourse by both female and male interviewees. It is therefore interesting to analyse their distribution based on the gender of the interviewee.

## 2. Theoretical background and previous research

### **2.1 Defining the discourse**

It is important to define the discourse of the following study as it will clarify “why words have the various situated meanings they do.” (Gee 2005:95) Any pragmatic analysis of the chosen linguistic items would therefore not be complete without taking into account the context of radio interview discourse.

The interviews and “chats” on the radio are built up in accordance with the listeners' certain expectations of the radio genre. The interviewer has always been the one who asks the questions and keeps the conversation going and the interviewee is supposed to provide the answers (Tolson 2006:29). At the same time, the number of different kinds of interviews is growing bigger as well as the experience of celebrities of public conversations. There have therefore always been occasions when the radio interview becomes less formal

and the fixed roles are consequently more fluid. Interviewees dare more often become more personal with the interviewer and influence the course of the conversation. They include the interviewer into the discussion by using direct address, such as personal names, and even by asking questions, which can sometimes be seen as ‘turning tables’ (Tolson, 2006:30). A shifting focus towards the interviewer can often also be seen as the way to be ‘other-attentive’ and showing “concern for or interest in... [the] conversation partner...” (Bolden 2006:662). The pragmatic functions of the linguistic terms discussed in the present essay can thus be seen from different perspectives. Other-attentiveness, however, has been a key-word when selecting the linguistic items for the analysis.

## **2.2 The typology of strategic interaction**

In order to create a good analysis and discussion of the results I have chosen one clear typology discussed in *The Handbook of Language and Gender*, which is the typology of strategic interaction (Thimm et. al 2004:539). This typology includes most common theories concerning interpersonal conversation. Thus, the typology of strategic interaction consists of *face-saving*, *relationship-securing*, *cooperation* and *power* strategies.

Face-saving strategies have been also discussed by many researchers in terms of positive and negative face. For example, in the context of radio interview discourse we can talk about interviewees trying to satisfy the interviewer’s positive face wants by “greeting them and asking them how they are” (Coates 2004:105). The goal of polite greeting questions towards the interviewer as well as the softening hedge *you know* can therefore be explained as a move “securing one’s position” (Thimm et. al 2004:539).

Relationship-securing strategies are used by speakers in order to maintain a relationship and secure the interaction using such strategic moves as for example personal address, confirming and reassuring items (Thimm et. al 2004:539). An interviewee can thus get contact and secure his or her relationship with the interviewer by turning to them using his or her personal name or other kinds of personal address, as well as reassuring questions. Thimm et. al (2004) also include the inclusive personal pronoun *we* into the description of this strategy as for example in: “Ok, we can leave it at that for now” (Thimm et. al 2004:541). I will include the personal pronoun *you* instead as it is also an inclusive personal pronoun and can even be seen as a frequent form of personal address typical for this strategy. A relationship-securing strategy is thus a rather common one and has several strategic moves. It can also be compared with so called *sympathetic circularity* discussed by Tolson (2006) because it forms the utterances “in such a way that they seem positively to invite a

response from the listener... [with] *know what I mean?*, or tag questions...” (Tolson 2006:48).

Cooperation strategies help speakers to collaborate in building up the conversation and are characterized by such strategic moves as for example asking further questions (Thimm et.al 2004:539). All the direct questions not included into the relationship-securing strategy and having a function of asking for new information will therefore be counted as common cooperative strategic moves.

The last strategy mentioned in Thimm et. al (2004), the power strategy, includes for example orders, threats and direct requests in order to confirm power over others (2004:539). This strategy is however not represented by the linguistic terms discussed in the essay which are mostly other-attentive. The power strategy will therefore be excluded here.

Table 1 summarizes the selected linguistic items according to the strategy they represent in the typology of strategic interaction discussed above.

Table 1. The linguistic items and their communicative function

<b>Linguistic items</b>	<b>Strategy</b>
Greeting questions, hedge <i>you know</i>	Face-saving strategy
Personal address, personal pronoun <i>you</i> , reassuring direct and tag-questions	Relationship-securing strategy
Further direct questions	Cooperation strategy

### **2.3 Gender perspective. Previous research and hypotheses**

It is a well-known fact that male and female language use differs. Gender differences are often exaggerated and stereotyped but some of them have been also confirmed by linguists. Bucholtz (2004) points out the importance of gender studies and underlines that “...unlike the ethnography of communication, which may include... evaluations of female versus male discourse forms, interactional sociolinguists resolutely resist favouring one style over another” (Bucholtz 2004:49). According to Coates (2004), stereotypes are also often challenged by research “since much of the folklore associated with male/female differences turns out to be false” (Coates 2004:86). But what do gender studies on interactional strategies say about gender-based differences?

The face-saving strategy deals mostly with politeness and has therefore for a long time been one burdened by gender stereotypes, because of children being brought up differently according to their sex. Women have for a long time been considered to be more polite than men (Coates 2004:105). Hedging and other softening particles were investigated for example in a study on strategic interaction in the workplace by Thimm et. al (2004). The result was clear but unexpected: “male participants used significantly more softeners than females” (Thimm et. al 2004:540). Another similar study on using softeners was done by Brown in Mexico. Brown found out that women applied particles to express negative and positive politeness more often than men did (Brown 1998:89). The varying results in the studies can be explained by the different social conditions in the countries. I assume therefore that the results of the current study will possibly match Thimm’s et al. results, which is that men will hedge their utterances and use greeting questions more often than women (Thimm et. al 2004:540).

With regard to relationship-securing strategies female language is again supposed to be more sensitive and therefore rich with, for example, tag questions and personal address. Thimm et. al (2004) have analysed the topic in their research on the workplace and came to the conclusion that men tend to use direct address towards their “secretary” more often than women do when it comes to face-threatening situations (Thimm et. al 2004:542). As for the use of tag-questions, Lakoff (2004) claims that “being especially hesitant” women use generally more of them than men do (Lakoff 2004:47-50) and in such a way mostly hedge the conversation. However, Lakoff (2004) presents no empirical results. At the same time Holmes supports Lakoff’s claim in her study and shows that most of the tag questions are really used by women, though with a facilitative function (Holmes 1984 cited in Coates 2004:91), thus inviting another speaker into the conversation and using relationship-securing strategies. With such contradictory results for personal address and tag questions all made on the base of the English language it is difficult to predict the results of the current study. It is nevertheless possible that men use fewer personal addresses than women as all interviewees are celebrities and moments of uncertainty or face-threatening situations are not supposed to occur in this discourse. I assume that the present study will also confirm Lakoff’s claim that women use more tag questions than men do.

The last strategy discussed is the cooperation strategy and the usage of information-seeking questions, which is an “obvious” female strategy according to stereotypes. Lakoff, for example, claims that question intonation is a typical characteristic of a feminine language (Lakoff 2004:78). And indeed, in Fishman’s research, the female

dominance is obvious with women using three times as many *yes/no* questions as men (Fishman 1980 cited in Coates 2004:92-93, Eckert 2004:168). At the same time, Freed ascertained in her and Greenwood's study that the female and male speakers are remarkably similar in their use of questions. Moreover, she concluded that "it was the requirements of the different types of talk...that produced the varying question patterns and not the sex or gender of the speakers" (Freed 1996:60-66). The results of the present study will therefore most probably show that women ask more information-seeking questions than men and in such a way apply the cooperation strategy more often, but the general results can be still rather close.

To sum up, according to the previous research findings the hypotheses about the results of the present investigation is that 1) women use discourse operators with a relationship-securing strategy and a cooperating strategy more often than men do, and 2) men use hedges and other face-saving moves more often than their female colleagues.

### **3. Method**

The essay analyses a corpus of about 28,500 words sampled from radio interviews. The interviews are from 2008-2009 and were gathered and copied from the Listen Again Archive on the [www.smoothradio.co.uk](http://www.smoothradio.co.uk) during the period of January-April 2009. The data is the result of selected material of a minimum of 250 words per interview (though only some interviews in the final data consist of fewer than 400 words) and includes 58 interviews with male and female celebrities (actors, singers and musicians). The final interviews are also the result of the careful selection by the birth-year of the interviewees that was checked through Internet searches, to 96 percent with the help of [www.wikipedia.com](http://www.wikipedia.com). Men and women are divided into three age-groups: men/women born before 1960, men/women born 1961-1975 and younger men/women born 1976-1990. Each of the groups consists of ten people except for the young men born after 1976, who are only eight. It was unfortunately not possible to find two more interviews with young men. To sum up, the interviewees were selected according to the following criteria: 1) their occupation, 2) age, 3) the length of their interview. Moreover, all the interviews are taken from the same type of radio-program to avoid variation in the interviews' level of formality.

Most of the interviews occur in the studio and only a few are made on the telephone or backstage before a concert. Most of the interviewees are male.

The data analysed contain mostly only interviewees' turns as the speech of the interviewees' is not the main focus of this project. As the study does not investigate aspects

of pronunciation or prosodic features, no interviews were carefully transcribed with concern to pauses or intonation patterns. However, extra consideration has been taken regarding the interviewers' final sentences wherever there is a case of reassuring or repeating questions on the part of an interviewee. Extra attention has also been paid to the analysis of the questions, which were divided into three categories to be able to match the analysis according to the typology of strategic interaction. Thus, the total number of questions asked by each interviewer is accompanied by separate numbers of 1) information-seeking questions, 2) greeting questions and 3) reassuring and tag questions. The number of words in each of the three categories is also taken into consideration in order to make the normalization in percent possible for each interviewer and within each group. To separate this specified information from the average results the numbers in the tables are given in bold (See Appendix).

The number of discourse operators as well as information-seeking questions was counted. In order to avoid double numbers the personal pronoun *you* included into the questions and the phrase *you know* were not counted separately. Normalization in percent is done on the base of the number of words included into the discourse operators rather than on the number of operators, as questions for example often consist of more than one word. Normalization in percent is however also often followed by number of discourse operators per 1,000 words, which makes the presentations of the results clearer in some parts of the analysis.

## **4. Results and Discussion**

The present study focuses on the use of information-seeking questions as well as discourse operators *you know*, inclusive personal pronoun *you*, reassuring and tag questions displays systematic gender differences. The first hypothesis that men would hedge their utterances and use more greeting questions has been confirmed by all three generations. The second hypothesis has also shown to be almost true. Men used in general fewer personal addresses with the exception of the young men who used more of them than the young women did. The results of the gender-based analysis, however, showed rather different ways of using personal address. At the same time, women's choice of reassuring and tag questions has shown to be more frequent than men's in all generations. Finally, also the third hypothesis has been supported as women cooperated more with the interviewers by asking further questions. The following section presents detailed results for each linguistic item included in the study.

## 4.1 Gender-based analysis of the selected linguistic items

### 4.1.1 Questions

All the selected types of questions have been of main interest in the present study as interrogatives are not supposed to be a part of an interviewee's turn according to the institutionally determined norms of the analysed discourse. Nevertheless, the answers of the selected celebrities in the analysed data included the total of 106 questions as more detailed results in Table 2 show.

Table 2. Frequency of questions (percentage showing gender difference within a generation)

Female or male age-group	Older women (OW)	Middle-aged women (MW)	Young women (YW)	Total W	Older men (OM)	Middle-aged men (MM)	Young men (YM)	Total M
Total number of questions	12 60%	38 66%	15 54%	65 61%	8 40%	20 34%	13 46%	41 39%
Total number of words used in questions	33 51%	139 62%	43 55%	215 58%	32 49%	87 38%	35 45%	154 42%

As Table 2 shows women ask a total of 61 percent of all the questions to their interviewer. Female dominance is consistent in all three generations, though with only eight percent difference in the younger generation. The group of the older men and women has a rather big difference in the frequency of the used questions. The older women use 60 % of all the analysed interrogatives in their age-group. However, the oldest interviewees of both genders devote almost the same amount of space when developing their questions. The two ways of normalization thus change the results in the oldest generation.

During the process of the present investigation the type of question turned out to play an important role in defining interactional strategies used by the interviewees. The results in this section are therefore divided into three parts: 1) information-seeking questions used for cooperation, 2) greeting questions used as a face-saving strategic move and 3) reassuring and tag questions with a relationship-securing goal.

#### *Information-seeking questions*

According to the chosen typology of strategic interaction, asking information-seeking questions is one of the strategic moves used by the interviewees to show their cooperation with the interviewers. Fishman's research demonstrated clear female dominance in using

this type of questions (Fishman 1980 cited in Coates 2004:92-93, Eckert 2004:168), while Freed and Greenwood’s study found an unexpected similarity between men and women who asked these questions (Freed 1996:60-66). The detailed results of the present study on the frequency and distribution of information-seeking questions are presented in Table 3.

Table 3. Frequency of information-seeking questions (percentage showing gender difference within a generation)

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Total number of used words	4933	5007	4608	14548	4955	5000	4010	13965
Total number of used questions	4	8	2	14	1	6	1	8
Number of information-seeking questions per 1000 words	0.8 80%	1.6 57%	0.4 67%	1 63%	0.2 20%	1.2 43%	0.2 33%	0.6 37%
Number of words in information-seeking questions per 1000 words	3.9 76%	7 49%	2.4 71%	4.5 57%	1.2 24%	7.4 51%	1 29%	3.4 43%

As shown in Table 3, older women ask four times as many further questions as men do. It should be noted though that as few as only four older interviewees have asked the interviewer further questions, three women and a man. Here follow examples of Joan Rivers’ and Bobby Vee’s turns:

- ...And a phone rang the next day and it said: Joan Rivers, this is Betty Davis. I just wanted you to know my mother always told me: The birds always pick at the best root. And she hang up. How about that story? It kills me. An extraordinary story. (Joan Rivers, Appendix 1)
- ...Did you ever go to Pink’s? It was a hot dog place. I know where all junk food is. I’ll take **you** out. (Bobby Vee, Appendix 4)

As the examples show, even the few questions used by the older generation do not deviate much from the expectations from the radio interview discourse. Neither Joan Rivers nor Bobby Vee waits too long for the interviewer to answer the questions. Instead, after a short pause both celebrities keep on talking themselves and in such a way preserve the traditional roles in an interview.

As regards gender differences in the middle-aged group, men and men have almost even results, where women use 15 % more questions than men while looking for new information. The use of further questions by the younger celebrities is rare as they ask only 3 further questions within the total of approximately 8,600 words. The following examples show the use of all three questions aimed at the interviewer by the younger celebrities:

- It was a mixture. My first time out I just wanted to sing, so I would do old jazz songs. I like Kin and Harrison. It was a real mixture of anything I liked. ... I used to do that one (trying to remember melody)... *My Brown Eyes Blue?*...it's very funny. (Beth Rowley, Appendix 3)
- Yeah, in London, I know. *So what's about that place?* (Sandy Thom, Appendix 3)
- It's so addicting stuff. I hate myself. So I watched the program the other day for twenty minutes! *Have you seen this?..* Whereas on I'm a Celebrity they can't move and control their body around. (Russel Howard, Appendix 6)

The questions asked by the younger generation make the interviewer and his opinion heard more often for the audience in comparison with the questions asked by the older people. Beth Rowley's and Russel Howard's questions are followed by a pause waiting for *yes/no* answer, while Sandy Thom's question actually prompts the interviewer to give a longer answer. All the three questions may therefore be seen as examples of 'turning tables' in the radio interview discourse.

Gender-based differences are almost the same disregarding the type of the normalization. Thus, the amount of space used to form further questions reveals often the same tendency shown by the number of interrogative items. The only exception from the already given results is that the middle-age men use in fact a slightly bigger part (almost 3 percent more) of their turn to ask further questions than the middle-age women do. This can suggest that the hypothesis about women being more cooperative than men should be challenged.

#### *Greeting questions*

Greeting questions is one of the strategic moves that are used to save the conversational partner's positive face and include him or her into the conversation. The present study shows that male celebrities use this type of face-saving strategy more often than female ones do regardless of their age. The results show a systematic gender difference and are presented in the Table 4.

Table 4. Frequency of the greeting questions (percentage showing gender difference within a generation)

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Number of greeting questions	1	2	2	5	2	5	3	10
Number of greeting questions per 1000 words	0.2 (33%)	0.4 (29%)	0.4 (36%)	0.3 (30%)	0.4 (67%)	1 (72%)	0.7 (64%)	0.7 (70%)
Number of words in greeting questions per 1000 words	0.6 (30%)	1.2 (25%)	1.3 (34%)	1 (29%)	1.4 (70%)	3.6 (75%)	2.5 (66%)	2.5 (72%)

As the results in Table 4 show, not all the celebrities use greeting questions. The low frequencies can be explained by the interrogative form of this kind of greeting, as the interrogatives are a part of the interviewer's role, not an interviewee's. The results show that women in the older generation use only 33 percent of greeting questions used by this generation, while younger women use 36 percent of the amount of questions asked by the youngest interviewees. The middle-aged generation show the most clear difference as middle-aged female celebrities use only under 29 percent of the greeting interrogatives of the total number used in this age-group. In spite of the slight variation in the results in each age-group the tendency for women to use fewer greeting questions is obvious. The total numbers of the analysed linguistic item show this even tendency with 30 and 70 percent per average female interviewer and male interviewer respectively.

As in the case of information-seeking interrogatives men also tend to ask longer greeting questions. Male interviewees are therefore better in satisfying the needs of positive face of the interviewer regardless the type of normalization. For the middle-aged group, for example, the gender difference also grows by 5% taking into consideration the space taken by greeting questions. The results are thus strikingly clear that makes the analysed strategic move a "male" one.

#### *Reassuring and tag questions*

Reassuring and confirming direct questions as well as tag questions often build up turns in a conversation and are therefore used as relationship-securing strategic moves. The results of the analysis show that these discourse operators are mostly used by women notwithstanding their age. Nevertheless, Table 5 shows again unexpected results when taking into account

the other type of normalization, which is the percentage of the words used in these linguistic units per the total number of spoken words by the interviewees.

Table 5. Frequency of reassuring and tag questions (percentage showing gender difference within a generation)

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Number of reassuring & tag questions per 1000 words	1.4 (58%)	5.6 (76%)	2.4 (52%)	3.2 (67%)	1 (42%)	1.8 (24%)	2.2 (48%)	1.6 (33%)
Number of words in reassuring & tag questions per 1000 words	2.2 (37%)	19.6 (75%)	5.6 (52%)	9.3 (64%)	3.8 (63%)	6.4 (25%)	5.2 (48%)	5.2 (36%)

Table 5 confirms the generation trend in using questions discussed above. The percentage of the number of reassuring and tag interrogative items is systematically bigger for the interviewed female celebrities than for their male colleagues with 67 percent and 33 percent respectively. However, the gender difference is not that sharp in the older and the younger generations while it becomes dramatic with 76 percent against 24 percent in the middle-aged generation.

The analysis of the percentage of words used for developing the relationship-securing strategy with the help of the analysed linguistic items has given surprising results. While middle-aged people and the younger generation confirmed the general numbers above, the older generation has shown a substantial variation. Surprisingly, older male interviewees have used 63 percent of the total number of words in these two kinds of questions within their generation. The results can be explained by a further division of these two types of questions as women most possibly use more tag questions, which are shorter than reassuring and confirming questions.

The hypothesis of female dominance in using relationship-securing strategies is thus generally supported. However, both genders show similar distribution patterns within the old and the young generations, which question further whether the dominance is complete.

Thus, the results proved the hypotheses by showing clear and systematic gender differences in the use of the linguistic items selected for the study. The apparent tendency of the results

however proved to be relative as the gender differences are contradictory while taking into consideration the two different ways of normalization.

A generation trend in using all the analysed types of questions, when middle-aged men and women show most striking gender differences, can be explained by the level of celebrities' experience in giving an interview of this kind. The oldest generation of the selected celebrities haven't experienced the same media power and the growing level of intimization in all public discourses in their most popular years as middle-aged celebrities have. As regards the younger generation, it is evident that the interviewed young celebrities are new to the show business and haven't been able to develop their interrogative interactional strategies yet. Using interactional strategies within the three generations regardless gender differences can be a subject for further investigation.

#### 4.1.2 Personal address and personal pronoun you

Personal address is usually expressed by personal name or words like *man*, *sir* or *darling*.

Out of the 58 interviewed celebrities only 10 people used some kind of personal address with the total 16 times. It is therefore a rather rare linguistic item in my data. The infrequent use of the personal address can normally be explained by its rather strong effect. The use of personal address allows the speaker to turn directly to the conversation partner and may even show the personal attitude of for example the interviewee to the interviewer. Compare the examples of using personal address by the warm-hearted Jane McDonald (an English singer) and the slightly ironic Phill Jupitus (an English comedian):

- Oh, **my lovely people!** How are you? [...] Bless you, **my darling**. I need one myself! (interview with Jane McDonald, Appendix 2);
- Hi, **Graham**. How are you, **sir**? [...*Don't tell me you cook...*] – How dare you to imply I don't, **my friend**? I do! (interview with Phill Jupitus, Appendix 5)

The examples show the use of very close personal address, such as *my darling* used by a middle-aged woman and a little bit reserved personal address, such as *sir* used by a middle-aged man. 10 out of 16 used addresses are expressed only by the name of the interviewer and are therefore not emotionally coloured. However it should be underlined that the total number of personal addresses by name or close alternatives is very small taking into consideration the scope of the study that is almost 29,000 words. The use of personal address can therefore be seen as extremely careful – the interviewees use this discourse operator very seldom and try not to sound too personal. The results on its more neutral

substitute, the inclusive pronoun *you*, as well as further results on the use of personal address are going to be discussed with the help of the Table 6.

Table 6. Frequency of personal address and inclusive personal pronoun *you* (percentage showing gender difference within a generation)

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Number of personal address (number of people using it)	2 (2p)	5 (3p)	0	7 (5p)	1 (1p)	3 (1p)	5 (3p)	9 (5p)
Number of personal address per 1000 words	0.4 (67%)	1 (63%)	0	0.5 (45%)	0.2 (33%)	0.6 (37%)	1.2 (100%)	0.6 (55%)
Number of personal <i>you</i>	11	37	8	56	13	10	5	28
Number of personal <i>you</i> per 1000 words	2.2 (46%)	7.4 (74%)	1.7 (59%)	3.8 (66%)	2.6 (54%)	2 (26%)	1.2 (41%)	2 (34%)
Total number of personal addressing	13	42	8	63	14	13	10	37

According to Table 6 the interviewed celebrities have used the inclusive personal pronoun *you* 84 times, which is five times more often than the usage of the personal address by the same people. However, the gender differences are not clear and show variation within different generations, which is illustrated in the following examples.

Both genders in the younger generation for instance differ radically as none of the younger female celebrities use personal address. Their eight male colleagues of the same age use it five times. However, unlike the middle-aged generation's way of using personal address, James Morrison introduces "man", which he uses two times:

- It happened very, very quickly, **man**. It meant to. [...I'm going to give you something (sweets)] Are you? Yeah, Gosh, I love them. Thanks, **man**. Cheers! (James Morrison, Appendix 6)

None of the other 57 interviewees used the rather informal address *man* in the analysed interviews otherwise. At the same time, young women use the inclusive personal pronoun *you* 18% more often per 1000 words than the young men do, with eight and five *you* respectively used in each gender. The following example shows Katherin Jenkins' way to include the interviewer (Gayle) into the discussion:

- When you are out with Gayle it's kind of... because I don't see **you** very often so it's kind of, focus on **you**... (Katherin Jenkins, Appendix 3)

As the young men and women demonstrated different ways of using their personal address, the results in Table 6 show nonetheless that the total numbers of these discourse operators used by each gender scarcely differ. Thus, the young celebrities don't exhibit major gender differences in building up the relationship with the interviewer with the help of these linguistic items.

The present study reveals only a slight difference in the personal *you* frequency in the older generation, where men used only 8 % more personal *you* than women did. The middle-aged generation therefore show unexpected results of gender comparison with 50 % difference with men using only 26% of inclusive *you* and the women the whole of 74%. The dramatic difference in this generation radically influenced the overall results supporting the stated hypotheses. The middle-aged generation therefore shows most clearly female dominance in using personal address as a strategic move for securing a relationship.

#### 4.1.3 Discourse operator *you know*

It was mentioned above that male interviewees used more greeting questions and therefore more face-saving moves than women did. Using the discourse operator *you know* constitutes a similar strategic move. The results concerning the use of *you know* were therefore most probable to show the same tendency, which they did. All the generations proved to have similar gender differences indicating that men hedge their utterances more often. Table 7 presents the results of the study and a more detailed description of the results follows it.

Table 7. The results on the usage of discourse operator *you know*

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Number of <i>you know</i>	44	56	32	132	62	82	81	225
Number of <i>you know</i> per 1000 words	8.6	11.2	6.95	9.05	12.5	16.4	20.15	16.1
Gender differences in using <i>you know</i>	41%	41%	26%	36%	59%	59%	74%	64%

As shown in Table 7 both older and middle-aged generation show remarkably even results with 41 percent of the female interviewees and 59 percent male interviewees hedging with *you know*. The younger generation has, however, stronger gender differences, where young men use *you know* more than 20 times per 1000 word. The following answers represent some of the hedging by younger interviewees:

- ...And feel, **you know**, when you listen to it there is nothing you would change. It just sits in a good place and, **you know**, it's rewarding kind of thing to get the feedback we are getting for it as well. (Esther O'Connor, Appendix 3)
- ...**You know** everyone is pretty cool. Chan is probably the most outspoken **you know**, if he doesn't like something he will just tell you, **you know**, which is fair enough too **you know**. (Ronan Keating, Appendix 6)

The examples show that both men and women try to save the interviewer's positive face by including him into their often long discussions. The gender difference is however obvious. Holmes' study demonstrated though that gender differences in hedges are not always that clear, as men and women use *you know* differently while expressing uncertainty/certainty (Holmes 1982 cited in Coates 2004:91, Eckert 2004:168). Unfortunately it has been difficult to define the level of certainty signalled by the use of the discourse marker *you know* in the radio interview discourse as the visual context is missing. Moreover, the level of certainty does not change the type of interactional strategy and is therefore irrelevant for this study and can be a case for further research.

## **4.2 Analyses of the interactional strategies**

The separate results presented for each linguistic item need further elaboration according to the typology of strategic interaction. This part of the essay is therefore going to consider overall results represented above by applying them to the interactional strategies and thus rethinking gender differences.

### **4.2.1 The face-saving strategy**

The analysis of the face-saving strategies has shown most systematically frequent male dominance. Table 8 shows the distribution of the selected discourse operators used as face-saving strategic moves in each generation and gender.

Table 8. The usage of face-saving strategic moves (percentage of gender difference within a generation)

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Total number of face-saving strategic moves (greeting questions + hedges <i>you know</i> )	45 (1+ 44)	58 (2+ 56)	34 (2+ 32)	137 (5+ 132)	64 (2+ 62)	87 (5+ 82)	84 (3+ 81)	235 (10+2 25)
Total number of used words with face-saving strategy (number of words in greeting questions+ hedges <i>you know</i> )	91 (3+ 88)	118 (6+ 112)	70 (6+ 64)	279 (15+ 264)	131 (7+ 124)	182 (18+ 164)	172 (10+ 162)	485 (35+ 450)
Number of strategic moves per 1000 words	9.1 41 %	11.6 40%	7.4 26 %	9.4 36%	12.9 59%	17.4 60%	20.9 74%	16.8 74%

According to Table 8, the total results seem to imply little deviation from the separate results for the hedge *you know*. Gender differences become smaller with the rising age of the interviewees. The youngest male celebrities consequently favour face-saving strategies most and stand for 74% of all the face-saving moves used in the younger generation. They use a total of almost 21 face-saving discourse operators per 1000 words, which is the highest result among all the groups. Thus, men display a preference for building up a conversation by flattering the interviewer's positive face and including his personality and his competence in order to in such a way save one's own face. It should be noted, however, that both of the discourse operators included into this strategy are pronounced fairly quickly during the interviews and often get only minimum response from the interviewer. Therefore with all the intentions of politeness possibly included into this strategy, the strategic moves showed to be mostly helping to build up the speaker's own turns rather than adjusting the uneven roles of the speakers. Thus, the focus is still on the interviewee who does most of the talking notwithstanding the high frequency of the discourse operator *you know* that is supposed to include the interviewer into the conversation. Here is an example of an answer by Mikey Rourke who uses both a greeting question and 31 instances of *you know* per 500 words:

- - Loyalty, respect, honour, but **you know**... then again, **you know**, if you live by that code you can also back fire you, **you know**. So it's a double-edge sword, **you know**. So I think when I was very young and we couldn't make it, **you know**. But **you know**, you kind of **you know** put a perspective and it's... it's **you know**... it's all about... ehm... **you know**... it's like you can have a whole bunch acquaintances and kind of

friends, or you can have two friends that are loyal, honest, trustworthy, respectful and whatever... and you are better off with two than two dussin. (Mikey Rourke, Appendix 4)

As the example shows Mikey Rourke managed to use nine instances of the discourse operator *you know* without actually giving the interviewer a chance to actively participate in the discussion. In the same time Mikey paid attention to the interview and in such a way saved his own face.

#### 4.2.2 The relationship-securing strategy

The relationship-securing strategy has been represented in this study by personal address, the inclusive personal pronoun *you*, reassuring and tag questions. All the ways to personally address the interviewer showed contradictory results. Women generally used the personal pronoun *you* more often than men did. On the contrary, the total number of name and other types of personal address was generally slightly higher in the male group, due to the high frequency of personal address among younger celebrities. Similarly, the fequency of the reassuring and tag questions are different depending on the type of the normalization. Women use these types of questions more often while men use longer questions and therefore devote more space to them in their utterances (See Tables 5 and 6 for more detailed results). Gender differences based on the total numbers of the discourse operators therefore vary from the separate numbers of the linguistic items included into this strategy. The total number is presented in Table 9, which shows the distribution of the selected discourse operators with a relationship-securing strategy.

Table 9. Frequency of the selected relationship-securing moves (percentage of gender difference within a generation)

Female or male age-group	OW	MW	YW	Total W	OM	MM	YM	Total M
Total number of the relationship-securing moves	20	70	19	109	19	22	19	60
Number of relationship-securing moves per 1000 words	4.1 52%	14 76%	4.1 47%	7.5 64%	3.8 48%	4.4 34%	4.7 53%	4.3 36%
Number of words relationship-securing moves per 1000 words	4.9 42%	28 76%	7.4 49%	13.6 64%	6.7 58%	9 34%	7.7 51%	7.8 36%

Table 9 shows that gender differences in using relationship-securing strategies vary from generation to generation. The older generation is the most contradictory one. Older female

celebrities use four percent more relationship-securing moves than their male colleagues of the same age do. As regards devoted space for building up a friendly relationship with an interviewer older male celebrities use 16 percent more words in their utterances than older female celebrities do. Thus older women are more consistent in using the discussed strategy often while older men are more focused on developing it, as in the following examples:

- [... *You was the only reason I watched it [show]*] - Was it? Is it Justin? Thank you, **Justin**. (Vicki Michelle, Appendix 1)
- [*And you stayed there all day...*] - On the third year in the desert? Yes, I stayed there all day. I was seriously unhappy. I was very unhappy. Because it was literally torture... (Anthony Daniels, Appendix 4)

The examples show that Anthony Daniels' single reassuring questions takes more space than Vicki Michelle's two shorter questions, which make them approximately similar in giving attention to the interviewer.

The middle-aged and the younger generation develop gender differences in a more clear way than the older generation does. The middle-aged female interviewees both use longer relationship-securing moves and set them into action 42 percent more times than the men of the same age do. The young female celebrities on the contrary use slightly less space for building up a warmer relationship with the interviewer. The young female interviewees thus stand for 47 percent of all the relationship-securing moves and 49 percent of words with this strategy used by the younger generations. The gender difference in the younger generation is therefore minimal and may show a tendency for rethinking gender roles in building up new relationships in the modern society.

#### **4.2.3 The cooperation strategy**

According to Coates (2004), women are often reported as being more cooperative than men in many studies with the exception of the highly formal discourses (See Section 2.). The frequency of further questions in the present investigation supports the results of the previous research. The total numbers have however not been totally consistent. The different ways of the normalization used in the present study have questioned the claims about the gender differences in the ability to cooperate. The middle-aged men actually devote more space in their answers for a strategically cooperative purpose. At the same time, the middle-aged women still used more linguistic items for the same purpose. Compare the examples of a woman and a man from the middle-aged group:

- Oh, you've got that? That's the brilliant one, that's the football one. I want to get one for my stepson, I think. But are you going along to the tour? Because the tour going across the whole

country. I think it is coming to Sheffield which is close to **you**, isn't it? (Sinitta Malone, Appendix 2)  
- - What are you roasting them in? Virgin olive oil? **You know** I see that something is going on here... I am a good man **you** see but I'm not virgin. (Phill Jupitus, Appendix 4)

As shown above, the examples are the parts of the interviews by Sinitta Malone and Phill Jupitus presenting almost the same number of words used with a cooperative strategy. Moreover, Sinitta used totally only two information-seeking questions that consist of 13 words, while Phill used three information-seeking questions totalling 17 words. Phill Jupitus represents in such a way a type of men that are actually more cooperative than women when building up a conversation. It is important however that such an exception in favour of men is very rare and can be found only with the help of normalizing questions by the number of the words included.

## 5. Conclusion

The linguistic items chosen for the investigation of the present study helped to get a better insight into gender differences related to the use of interactional strategies. Greeting questions and the hedge *you know* represented the face-saving strategy, helping the celebrities politely to invite the interviewer into the conversation and in such a way save the interviewer's positive face. Personal address, the inclusive personal pronoun *you*, reassuring and direct questions showed several ways in which the interviewees secured their friendly relationship to the interviewer. Finally, further questions were used by the celebrities in order to get new information and 'turn tables' by making the interviewer answer, which showed a way of using cooperation strategies by the interviewees in radio interview discourse.

The study has shown that there are some noticeable gender differences in using the selected linguistic items and the investigated interactional strategies. All the hypotheses based on the earlier research have been generally supported. The face-saving strategy was mostly male dominant. The relationship-securing strategy has the most even results from a gender perspective, with the only clear female dominance in the middle-aged group. And finally, the cooperation strategy shows almost absolute female dominance with a slight deviation in the middle-aged group. The present study therefore confirms previous research. The recurrent generation differences in using separate strategic moves are however clear in radio interview discourse and may in the long term show further development of the usage of interactional strategies.

Nonetheless, the study has also shown that using different normalization scores affects the results and a combination of several scores can provide a fuller picture. In some cases the two different ways of normalization question the existence of the actual gender differences. There are several cases when the middle-aged male interviewees are shown to use fewer discourse operators but devote more space to the actual use of them. Thus men are often more diligent in extending interactional strategies. Moreover, the age aspect turned out to be important for the analysis and the discussion of the gender differences in the interviewees' speech. The middle-aged group show, for example, more consistent gender differences than the group of young celebrities do. The older group on the other hand often show minimal gender differences. It is, however, important to underline that both genders used the selected linguistic items and that gender differences vary dramatically on the individual level.

Some of the suggestions for further research have been given in several parts of the discussion followed after the presentation of the results. It is however important to note that the analysis has been based on interviews with mostly male interviewees. A possible further research within radio interview discourse could therefore be made by taking more interviews with female interviewees and in such a way investigating whether there is a deviation in interviewees' interactional strategies depending on the gender of the interviewer.

To sum up, the present study focused on radio interview discourse. It has been shown that the institutionally presupposed role of the interviewer to build up a conversation is often undermined by interviewees who take a lead. The interviewees of both genders thus turned out to be using several strategic moves to display their active roles in the conversation and help to build up the relationship with the interviewer. The speech of the selected celebrities often included the linguistic items in their role as discourse operators, thus switching the attention towards the interviewer instead of the interviewee. The present study has not shown any absolute gender differences. On the contrary, the two ways of normalization show the tendency of minimizing gender differences in using the selected linguistic items while building up a conversation. The reason for more even results can be the rising gender consciousness and/or the development of a more informal style of radio interview discourse as well as other public discourses nowadays.

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## Appendix

Information about the interviewees:

Group 1, older women (women born before 1960):

1. Vicky Michelle 1950 – English actress
2. Joan Rivers 1933 – American comedian
3. Bette Midler 1945 – Hawaii, US actress
4. Liza Minelli 1946 – American actress, singer
5. Petula Clark 1932 – English singer, actress
6. Sara Brightman 1960 – English actress
7. Gloria Gaynor 1949 – American singer
8. Candi Staton 1943 – American singer
9. Natalie Cole 1950 – American singer, song-writer
10. Carole King 1942 – American singer

Group 2, middle-aged women (women born 1961 – 1975):

1. Sinitta Malone 1966 – American actress
2. Sharleen Spiteri 1967 – Scottish singer
3. Letitia Dean 1967 – English actress
4. Mica Paris 1969 – London, singer
5. Oleta Adams 1962 – Washington, singer
6. Jane McDonald 1963 – English singer
7. Minnie Driver 1970 – English actress and singer
8. Renée Zellweger 1969 – American actress
9. Sharyl Crow 1962 – American singer
10. Claire Grogan 1962 – English actress

Group 3, young women (woman born 1976 -) :

1. Esther O'Connor 1984 - singer
2. Jordin Sparks 1989 – American singer
3. Beth Rowley 1981 – English singer, song-writer
4. Katherine Jenkins 1980 – Welsh singer
5. Gabriella Cilmi 1991 – Australian actor
6. Amy McDonald 1987 – Scottish singer
7. Kiera Knightley 1985 – London, actress
8. Sandy Thom 1981 – Scottish singer
9. Duffy 1984 – Welsh singer
10. Sienna Miller 1981 – NY, actress

Group 4, older men (men born before 1960):

1. Anthony Daniels 1946 – English actor
2. Bobby Vee 1943 – US (North Dakota)
3. Brian Adams 1959 – Canada, singer
4. Dean Friedman 1955 – American singer
5. Peter Noone 1947 – English singer
6. Roger Daltrey 1944 – English singer, actor
7. Mickey Rourke 1952 – American actor
8. Gerry Marsden 1942 – English musician
9. Eddy Grant 1948 – British musician
10. Mike Batt 1949 – English musician, producer

Group 5, middle-aged men (men born 1961 – 1975):

1. Ricky Gervais 1961 – English actor
2. Boy George 1961 – English singer-songwriter
3. Phill Jupitus 1962 – English comedian
4. Craig Revel Harwood 1965 – Australian dancer
5. John Barrowman 1967 – Scotland, actor, singer
6. Jason Donovan 1968 – Australian actor
7. Will Smith 1968 – American actor
8. Dara O’Brian 1972 – Irish stand-up
9. James Blunt 1974 – English singer
10. Michael Buble 1975 – Canadian singer, actor

Group 6, young men (men born 1976 - ):

1. Ronan Keating 1977 – Irish pop singer
2. Will Young 1979 – English singer, actor
3. Russell Howard 1980 – English comedian
4. James Morrison 1984 – English singer
5. Jamie Bell 1986 – English actor
6. Sam Beeton 1988 – English singer
7. Raymond Quinn 1988 – English actor, singer
8. Anthony Wright 1976-1977 – English actor, singer

## The Analysed Data

**Group 1:** Woman 1 (Vicki Michelle 1950-) a male and a female interviewers:

-...

- Good morning! What a lovely introduction. Thank you.

-...

- I've been very lucky, really. And I had sort of lots of, lots of things I've really loved.

-...

- It was fantastic... we've just finished. We've just finished turnering. We had about 11-12 weeks and it was fantastic. And the audience were fabulous. We were packing out and they were just loving it and it was such a lovely feeling. I weren't sure we would do that kind of thing and I'm so glad I did. They want to send me out again next year.

-...

- I think we sold to over 80 countries.

-...

- Yeah, really. I think I went to Bulgaria and they had a DVD there... And then I went to Portugal and they: Oh yeah, you are really big in Portugal. Oh my God! I haven't really realized that I would go to so many places and they all know you.

-... *You was the only reason I watched it [show]*

- was it? Is it Justin? Thank you, **Justin**.

-...

- **You** grew up with me.

-...

*(laughing)*

*7 celebrity questions:*

-...

- Probably, Ray Winston.

-...

- It was on my web-site **you** can check it then. Probably 20.

-...

- The door.

-...

- Oh that was recently but I can't remember if it was Alan Citchmarsh or The Morning with Funnel Fill. But I did for both of them...

- ...

- Three.

-...

- Myself? Probably a diamond ring... I said to everyone that it was an admirer – it wasn't me  
*(laugh)*.

-...

- I bought a pair of shoes years-years ago. And I got a scarf – which was worth a lot of money. And I love it. But I didn't know how much it was worth but the manager said: O you can have it. But then they come to me and wanted it back so I had to keep me away from there...

*(laughing)* No, I lied! I lied. I still go there.

-...

- And also I am going back to [...] So I am really looking forward to that... Thank you

**350 words**

**3 questions (1+0+2)**

**1 name-address**

**2 personal you**

**0 you know**

Woman 2 (Joan Rivers 1933-) female interviewer:

-...

- Yes, and she [Joan Crawford] was drunk. By the time I met her she was tough drunk. And she was a highly young actress which would give a dinner party which was a brilliant idea. She would sit at each table when she had dinner parties, so we were kind of junior celebrity there and I was just starting out. I have been on television once already, twice. And she paid in those days by her roles. And she made it, party, with all that pepsi-cola distributors. She said: oh that girl was on television – show her the right table. But she was drunk. She was a big drunk.

-... Ahh, **tell** me everything!

-...Now let me tell **you** a wonderful [Berry Davis?] story. I met her right near the house. Again – rude, suffer no fools, didn't deal with me, didn't talk to me – nothing! Nothing, nothing, nothing! And then she had a birthday. And she said: Who is this? Didn't we met? (laughing) fine, fine, fine! And then I was fine and on a night show. And a phone rang the next day and it said: Joan Rivers, this is Betty Davis. I just wanted you to know my mother always told me: The birds always pick at the best root. And she hang up. How about that story? It kills me. An extraordinary story.

-...

- Yes, I did meet her [Barbara Streisand]. She was to remember. She always thought she was better than I am. **You know**, I saw once... we started together, literary, we started playing together, as I told **you** - in our show. And now in the theatre, and it's two and a half weeks left...

-...

- I may not. We'll see. We'll see what the critics say. You only go where you are loved. I learned that long time ago.

-...

- But very often you get very surprised... but anyhow, Barbara and I started together and we shared all the aids in her name... and every year I was there and said: Hello, Barbara [...] and she said: Hello, Joan Mellinsky. And we always see each other... and I always wondered... I mean we were always there together and... she would still say to me: So are you still in the business?

-...

- No she is just really concerned about Barbara Streisand. As I say in the play [...] she is just very driven. And she is a brilliant talent and there is no getting away from that. But she wouldn't be the one I would spend some fuzzy evenings with.

-...

- No way. They are all garbage [American president candidates]. Where do you want me to start with? Just give me a question.

-...

- McCain is a nice man but he is a viol grace school. He is a viol... and everybody says that he has a nice wife. And I say: She will become a first lady and she is going to have Bottox and... just look at her she is so busy in finding a new outfit.

-...

**503 words**

**2 questions (2+0+0)**

**0 name-address**

**1 personal you**

**1 you know 1 imperative**

Woman 3 (Bette Midler 1945- ) male interviewer:

-...

- Yes, I am here and I am very happy to be here, about wonderful few days.

-...*You must be the biggest guest we've ever had.*

- Really? I'm very flattered. Thank you.

-...

- **You**'d be surprised. We've tried to come to every euro songs. We did the tours, we rushed from pub to pub. We love it.

-...

- I'm sorry to say that but that's true. I had a very great success when I came here in 1979. I played a play for a couple of weeks and really enjoyed myself but I got busy with pictures, not long after that and... never had the time.

-...

- The records are the distillation of my career and the show is also a distillation of the career, because it's in the show. We got a lot of people out of the country, and we get a lot of people who actually don't speak English. But a lot of the songs on this record are the songs they know for a long time and so they will know: Oh, this we have seen.

-...

- No, unfortunately, I did not. I could have. If the sun raises the sun sets – I could have. That is my favourite songs from that score but I've never... I didn't.

-...*Do you still have affections for that show?*

- For that show? Yeah, absolutely. I think about it... I think about some of the characters that I met on that show. There is actually a woman I remember who is the original mother of the show... and she is a ballerina. And she did her warm up, ballet, before the show every night. In fact she taught me ballet. Yes, she did. Not for years but for a short time I was her student and I watched her every single night when she was on that show. She was a superb teacher. She was just fantastic.

-...

- I adore Glas Night. I think she is a great singer. She's also tremendous entertainer. I've seen her with many pips, I've seen her with only one pip – and she has one of the most beautiful voice I pop-music. She can sing anything – up-tempo, a ballet... she's great. And I am very proud to say that she's a friend.

-...

- I think it's just the fact that she is not... she's not the pyrotechnic as people **you**'ve mentioned. Her thing is so mellow – it's energetic but it's not overenergetic and she's never sung a wrong note, no. Plus, she is an intelligent woman – really, really intelligent. And her reading of a lyric is such that...a communication instant.

-...

- I've had a lot of help. I've had really good help... Well, it's a problem to some degree but not as much as it once was. **You know**, I have slowed down considerably. The thing is that I like to work and I like to do all kinds of things. It's just seems to me that, **you know**... you only go around once - why not to make the most of it, right?

-...

-oh, many times. Plenty of times. And I have sung songs I wish I haven't sung too.

**515words**

**3 questions (0+0+3)**

**0 name address**

**2 personal you**

**2 you know**

Woman 4 (Liza Minelli 1946- ) male interviewer:

-...

- Thank you. It's a pleasure to be here.

-...

- No, it can't be, can it?

-...

- I have played in London before but I have not travelled around and that's what I am looking forward to.

-...

- Because I like it here. And the good thing about... **you know**, having a good show, is that you can go wherever you want to go.

-...

- I love doing it because it involves music and points of view, and lyrical content, and choreography, which **you know**... I am a dancer, for instance, I really am. And I find it to be a great fun. Very luckily I love what I do.

-...

- She was a big star on radio. And then, **you know**, at one point she would gather all the talents from all over the country. So they brought her in – she was a vocal arranger of all great Hollywood musicals. And I met her because my parents made her my godmother, when I was two! They took me to night-club which was very richly, especially for a two-year-old. And I sat on my mums lap across of my dad and we saw Kate Thompson's night-club show. And she was the first one to move around on the stage before the Williams-brothers, one of which was Andy, right? And people stood around the stage but she honed them likes so they never stopped moving. And I remember being so thrilled with energy and the music and the dancing and... and I have never forgotten it.

-...

- Well, it's been written. And ... the songs that I've heard her sing, her brilliant, brilliant vocal arrangements are in that show.

-...

- I like singing... I like singing interesting songs so there is a big section on Kate... but the other part is from people who've written to me and asked me to sing. [-...] - Well, you need to come up with them from a point of view you never song them before.

-...

- Yes, I love to listen to the music and I love to dance. So musical is very important to me. Then I wanted to be an ice-skater, so it's important to me, **you know**, to skate to the right music. Then I saw a Broadway show and my life changed.

-...

- That's right. There were kids and they looked like they were having such a good time. I thought that's what I wanted to do.

-...

- Not particularly. They say I could go when I was 15 for the summer to New York and study, **you know**, theatre. And if I got a job... I said I'd do. They said, well, we don't have to worry about that. And I got a job. And I never went back. (*laugh*)

-...

- I don't remember thinking that. I remember thinking how lucky I was. I was thinking: Wow, this is really exciting. And this is what I love! Yes...

**500words**

**2 questions (0+0+2)**

**0 name address**

**0 personal you**

**5 you know**

Woman 5 (Petula Clark 1932- ) male interviewer:

-...

- Hello, it's good to see **you**.

-...

- It's very brave of **you**... Thank you, **Mark**. I'm glad **you** like it. It wasn't an easy task choosing the sounds. It was difficult. And may not be everybody's perfect choice but... in the end we had to say: Yes, that's it. We've done with an amazing producer. There are things that haven't been released, I've made them for a while ago and they haven't been released... and it's a bunch of new songs. It brings us right up today.

-...

- A little bit... No, I'm very good at chilling out and not doing anything for a certain amount of time. But yes, I do. I've been doing it all my life, so...

-...

- Sort of, **you know**... I've been singing and I have three children. And that's all I've done in my life... Three children is a great achievement in life that I am most proud of.

-...

- Yes, I did have a rather peculiar childhood. But **you know**, children growing up during the war... the Second World War... **you know** we were all living rather peculiar life. We were living in shelters and that kind of thing. But I was singing at the same time. I was performing... of course life has been changed. Everything is changed. Show-business is changed... and that's the way it is.

-...

- Absolutely... I would totally agree with her. She is one of my favourite singers, incidentally. **You know**, when I give interviews and am on television recently and they pull out these clips of me going back, **you know**... and it's really like looking at somebody else. Sure, it's normal to be a little bit nostalgic but... I just don't feel like that person anymore. And I don't feel that I've done anything yet, **you know** but... I'm still waiting for the moment when I say: Yeah, this is it – I have done this now.

-...

- One of the greats. Yes, it's an amazing voice. It's pretty great. It's a winning thing.

-...

- Yes, I met him a few times. I met him first at... Montreal, which was a strange sort of thing all together. I went over to see him because I was having a bit of a problem. And I remember it was raining hard, it was night and I went to meet him at Elisabeth Queen Hotel where I knew he was staying. And it didn't seem to be any security. And there I was, suddenly in the bedroom with Joey Jocko. That was a little bit peculiar, but I started pouring out my heart to him and that was so great. And he gave me some advice which I can't repeat here on the radio. And then, **you know**, suddenly all these people seemed to be there and I found myself in the middle of recording of Peace of Chance. And I am actually on that record and I didn't realize that it was actually happening. Very peculiar.

**500 words**

**0 questions**

**1 name-address**

**3 personal you**

**7 you know**

Woman 6 (Sara Brightman 1960-) male interviewer:

-...

- Hello... Yes, there are quite a few references to classical music.

-...

- No, it was actually an interesting album to mix. I really took my time over it. It made it over a period of five years. And during that time I had lots of other things and lots of ... should I say, cliché life-experience. Because I mean nothing turning out album after album, tour after tour for many years. And I was thinking: I need to back off, I don't want to repeat myself. The interesting thing was when I started recording and had all the ideas for this album, I wanted to have the utopian feel through the classical and... and I went through this in five years. And had, **you know**, positive experiences, but also negative. I thought, well it could be something edgier, a bit darker, something with a dark text, with a dark feel – something, what should I say with an orchestra feel about it. Well, so I created darker symphonies within it. So it's quite collective.

-...

- Yes. I think when one goes to books, to statistics like that. It is an amazing thing. I'm probably more open if I say that it goes when my second, or third part of my career started. I'm thinking about 19... I think it was 1996 when I was on top again. And of course, all the musicals and the stuff I did before that... but I need to say that sometimes I look back a little bit and I feel shallow to tell **you** the truth. I don't go there, I keep moving forward and am passionate about what I do.

-...

- I'll do it one day. Probably collapse.

-...

- The wonderful thing is that I enjoyed it, I've been building them up for years, the tours. And they now become sort of massive things that I going sort of in a real zone of the world. And it's a great fun because... I've had such a long career that stretches from this to this. And you can create wonderful images and you can create musical. You can create opera images, you can create poppy, rocky things – what you like. And I had a lot of fun doing it.

-...

- Well, I mean, I've always been... I wouldn't say... they are amazing in the way they've put themselves. It's amazing. And **you know** that stuff is brilliant. And I asked him if he was interested in singing this particular song which is called Where the Lost Promise Go, because it does deliver a darker message. So I needed somebody that not only have some sort of rocky, more gothic time of voice and had that but also could actually do the notes of that song because it is actually quite tricky to sing. And I knew that Paul had performed in opera Canada and played the phantom. And I knew it was a difficult thing to sing. So of all those sort of rockers of the people in that area he actually was able to do this. So Tracy is just calling him up and he just said: Yeah, I'm interested in doing it. That's fine.

**537words**

**0 questions**

**0 name-address**

**1 personal you**

**2 you know**

Woman 7 (Gloria Gaynor 1949- ) male interviewer:

-...

- Thank you... That was very exciting. I had moved into New York and it was all hustle and bustle and very much the music centre.

-...

- The music, yeah. Very much the music. I mean, New York is an exciting city for everyone but certainly for someone to get into the show business in the music area.

-...

- Well, it was both. It just had to happen and it was a big move for me. Because I grew up in... it was considered a kind of small town. And sort of moving to a big city was certainly a big, big move. But it had to happen because if I was going to do anything in show business that is where I needed to be.

-...

- No, I was alone. My family wanted me...to be married with children and all of these...nuts...

-...

- Yes, they did. My mother just wanted to make sure that I had some practical education or vocation under my belt before I went into show business because she's put it... something to fall back. She said: if you don't make it nobody wants to hear ten years later that you never had a job.

-...

- Well, it's changed in a number of ways. **You know** it used to be called city that never sleeps. Well, it's not that anymore. Restaurants are closed at eleven o'clock. And **you know**, when the theatre district closes down after the last show... it's pretty dead.

-...

- Well, that part is of course, but also I think because everything is becoming so expensive. And it's very difficult for the average person to go out when they know that they need to have 25-30 dollars before they get started.

-...

- She is a phenomenal vocalist. She's done so much. When I heard about her, **you know**, take enough for Pavarotti, I was like floored... but she's just great artist and musician as well. This song is one that I used to sing when I first started singing.

-...

- I would have been a teacher, although I didn't go to college for teaching. It's what I wanted to do but... my family was poor, we couldn't afford college. So I took up beauty culture and...what do you call it? Secretarial courses... and I went to those things for a while. But I wanted to be a teacher and I will still teach.

-...

- Oh boy, the thing was that I got tired of people saying: You sound just like him. And I don't want to sound just like him. Which is one of the reasons that when I finally started recording I always did covers of him.

-...

- That's flattering. Yeah, I think so. I think very much. My mother didn't sing professionally but she had a wonderful voice. And my father was in show business. He sang and he played string instruments.

-...

- I was pretty much a big radio fan and we had some discs that I played. And my mother sang.

**513 words**

**1 question (1+0+0)**

**0 name-address**

**0 personal you**

**3 you know**

Woman 8 (Candi Staton 1943 - ):

- 
- Hi! How are you?
- 
- Not really a... **you know** I'm quite used to it. I don't know... your pronunciation here is you know... so much different from ours in America and I thought that it was the proper way may be... to say it. Yeah, I'm like: "May be it's the proper way to say it." But it's ok.
- 
- I am. I am **you know**... I'm really thankful for that.
- 
- Oh yeah, I think **you**'ll find the mixture of all of it in my music – the gospel, the country and the rhythm and blues. It's a mixture that comes with a... with me **you know**. I was raised with that sound and I guess I'm just filled with that music.
- 
- And a gospel in a pop-song, yeah. Yeah, I do.
- 
- Yeah, it does. **You know** I remember when I was making ready to cut that record in massive shows. When we started doing the music... well, naturally the music was kind of country but my voice took over. It was more gospel, rhythm and blues. It was a smash. It really was. It was in a top ten for many years. I was nominated for Grammy for it and the whole thing, **you know**.
- 
- Aha, and Suspicious Minds. ...it was. He wrote to me and I was married at that time to Carter and we were not getting along so well and... and he wrote me a letter and he signed his name and he said **you know** he loved listening to it and he thought I did a tremendous job of portraying the song.
- 
- Some of them just grab you. **You know** when you hear the song, when you hear the demo... it's just kind of grab you right in the heart. [-...] – Yes, it is... [-...] – It's in Atlanta, Georgia. Well, outside Atlanta but we just say Atlanta because everybody knows where it is. It's actually a small town in Georgia. [-...] – No, it's about twenty minutes. Just twenty minutes. Like living in suburbs.
- 
- **You know**, I like Jamaica. I like Jamaica. I like to go there and kind of chill out sometimes. It's beautiful there. I like the kind of tropical places. I even like LA because they have kind of tropical in flora. Quite a few places. [-...] – Yeah, LA still needs a sweater at night. [-...] – Oh let me think... that's New York. I love... I love New York. [-...] – When I was about thirteen... when I went there for the first time I was with the group called the Jewel Trio. I have never seen so many people in my life coming from the country. Where you could... **you know** you saw a person other than a family member **you know** in hours. But there you like... people were coming and going, thousands of them and I was so nervous. I've never seen so many people in my life.

**500 words**

**1 question (0+1+0)**

**0 name-address**

**1 personal you**

**10 you know**

Woman 9 (Natalie Cole 1950 - ):

- 
- Thank you. [-...] – I’m already there. [-...] – There’s always things that I’m looking forward to. I don’t know if they get scones in America and if they had it wouldn’t be that good.
- 
- Many times, yeah. [-...] – I was just a little girl and I wasn’t working. My farther was. [-...]  
– I was accompanying him. It was my first trip abroad and my first time in England and my farther was performing for the Queen.
- 
- Yeah, it was... no, it was a conman performance. [-...] – Well, but I didn’t get to see the conman performance, I’d got to stay at the hotel room. But at least I was there **you know**, in some form. [-...] – Yeah, I’m telling **you**, my sister and I, we did very awesome things with my dad. It was like very first time when I saw snow was with our father **you know**, and circus in New York. Oh, I’ll never forget it because I’d never seen snow being from California and so I was... we’d rented a home and I remember the next morning we opened the window and saw snow on the window sealer. I was pretty **you know**... I was just fascinated **you know**. I just thought it was the clueless thing.
- 
- I do. Yes. **You know** probably the weather as most people say. Even me being from California and I would still say it probably with the weather. That’s what keeps me there.
- 
- well, I don’t know if any people realize but when it first came out we were getting... **you know** they were throwing eggs at us. The radio people... they thought it was morbid. Some critics were very unhappy with me doing this version with my farther and then I don’t know what happened. All over sudden it just turned around.
- 
- Yeah, that’s what it came down to, yeah. I mean everyone just loved it. And **you know** I have heard stories of people having to pool over their car over the side of the road when they first heard it because it brought such an emotion to them. And I thought wow... so we went from the bad people to the most wonderful people.
- 
- Wonderful... I am...I just... I just love Anita. Anita and I meat many years ago and she like myself likes to sing about the relationship and... I always thought that that was one of the best titles of a song. I’m giving you the best that I’ve got... I just thought it was really marvellous.
- 
- Yes, yes... so pleased... the happy end.
- 
- Absolutely. **You know** and the edge doesn’t come off. I was surprised that we even were nominated. To win on top of it... I was like oh forget it! I’m so happy.
- 
- well, not everything but I think I have a sense of what I can do and that’s why almost from very beginning my records have been very versatile.

**505 words**

**0 questions**

**0 name-address**

**1 personal you**

**8 you know**

Woman 10 (Carole King 1942 - ):

-

- That's lovely to be here, on Smooth Radio. I like to think of myself as very smooth. Thank you.

-

- That's right which...you still... which is a lying in this song but not the title. [...] – Yes, this is exactly right. I mean in twenty eleven it'll be forty years, yeah.

-

- I don't know. I mean I just... I wanted to put it down. But I think it isn't a good time in need and times of economic troubles people want real things and this music is real. It touches human emotions and it's not a lot of **you know** grove and grief **you know**...

-

- Well, **you know** the test of time... time will tell but yeah it happened and it's been rewarding to me because we were recording tapestry. We really... **you know** people say: "do you have any idea what you are doing, what place you have in history?" well, of course not. We are here, we are just doing it. And... it was a great fun. And it was rewarding I think for all of us.

-

- Oh there's a very easy answer to that. I had no ambitions as an artist. i... I am still to this day in my own mind and I will always be a song-writer first.

-

- My voice was to me a tool for presenting the song and I could do lots of different things. I could do sounds like this one and sounds like that one and... and I've always been singing it that way and being a performing artist that's what I do. But I have a better audit and am more comfortable with the idea that it is a voice that people see and consider valid as a voice. [...] – Thank you.

-

- Well, it is a good one. [...] – Well, Jerry Gaffing wrote that lyrics and I guess you can tell. We were married and as you can tell from the lyrics he didn't care much for suburbia. But we wrote it for The Monkeys. And The Monkeys were... interestingly enough they was... they were put together sort of like the Beatles and were manufactured and everybody thought oh yeah, **you know** this is this cheesy sort of Beatles but The Monkeys actually held up quite well over the years. [...] – Yeah, their songs and ... just that **you know** they were good musicians and Michael stayed in music and continued to be a producer. So... they've still to test the time as well.

-

- I'm... I'm... I knew in both stages actually Jerry Wexler who was one of the two founders of the Atlantic Records and he and the other are both gone now but live forever in this wonderful music. Jerry brought the title to Jerry Gaffing and me in so we knew what was written for it and we went right for it and... we were not present at the recording but it was one of the highlights of my career as a song writer.

**510 words**

**0 questions**

**0 name-address**

**0 personal you**

**6 you kno**

**Group 2:** Woman 1 (Sinitta Malone 1966- ) male interviewer:

-...

- Hello... Yes, I'm feeling very Christmasy.

-..

- Not wearing tensile but I am thinking about my presents. I have a tree... but **you know**, I'm not actually staying in London for Christmas. I'm going to Barbados with Samon and my kids. I'm very excited. And it's only a few weeks away.

-...

- Well, he rents the house himself but he is building two houses over there, not far from where that house is.

-...

- With his own fair hands, yes...Between American Idol and Fear Factor.

-...

- That'll be perfect, of course, when it finished.

-...

- Yes, I'm guilty about that myself actually sometimes. But you think you are being kind. You think "I don't know what to get...I would like this." So you think that's the kind thing to do. But then you give it to them and you can see on their faces that you bought it because you like it, especially for your husband – and then two days later and he is no longer using it. So that's not very good. But also ten percent of people buy revenge presents, which are presents that are horrible because they are paying them back for buying them a horrible present the year before...

-... *I've never done that!*

- Never? Come on! And then it's 52 percent of people really are under the pressure to buy the right people and might end up spending too much money or, **you know**, they get so stressed out so they don't even enjoy buying the presents. Because they are so, **you know**, worried about it. And then 51 percent of people recycle presents that were given to them. So they open it and like "ok, she would like that so I give it to auntie then."

-...

- But if **you** really addict to golf **you**'ll be really happy with that, wouldn't you?

-...

- Yes, it's true! Are you a golfer then?

-...

- Ok, I have an ultimate Christmas present for **you**... I'm going to a LA Christmas tour which is the national tour where **you** can go and demonstrate and try all the games that they have on a game council that they have for **you** to see which things work, how they work. They teach **you** also how to use them as well. **You** certainly need that. And what I have discovered...because my husband is also into golf... I would get **you** the Tiger Woods PGA to golf play.

-...

- **You** don't need to dress up. **You** don't need to carry a kit. And yet **you** can sit there and play golf with Tiger Woods and think that **you** are the best play golfer in the world because that's what the golfers want, don't they?

-...

- Oh, you've got that? That's the brilliant one, that's the football one. I want to get one for my stepson, I think. But are you going along to the tour? Because the tour going across the whole country. I think it is coming to Sheffield which is close to **you**, isn't it?

514 words

7 questions (2+0+5)

0 name-address

13 personal you

3 you know

Woman 2 (Sharleen Spiteri 1967- ) male interviewer:

-...

- Good morning...I told them eleven o'clock but it's like... **you know**, although you are paying attention it's...my mother, **you know**, I need a particular time-table so that, she'll be watching... [-...] - Hello, mum! Yeah... I mean, my mom and dad... everybody is still...and my sister – they are all chilling.

-...

- My mum has a scrapbook, my mom has a lot of scrapbooks, yes... no, I do always skive myself. But I just said "I never look at them!" - Just like an idiot. I didn't just: "I'd never look at them!" -did I?

-...

- Yes, she does. Because I have actually studied some documents that I know never happened... but it stands in the paper. And I: "mom, it never happened!" but it's stands in the paper and it's like...ah!

-...

- Yes, I'm doing a solo project.

-...

- Yea, I'm eager! No, no I don't need anyone to wake me up in the morning, I can assure **you**. I hate being late – I don't like being late. It's not like me... yes; it's a very bad luck. I get a little bit sustained and joke about... yeah, about everything.

-...

- It's very good. **You** have pens and...no it's just too different pens... no, it's kind of like... just I never understand some people go and buy different pens. Why shouldn't they go and buy the same pen all the time?

-...

- Yes, I've lived in London in... Jesus... is it eleven years or something? I also go to Glasgow. I'm back all the time. I mean, I'm in Glasgow a lot. I'm here all the time. I mean, I was here... I came up last night. I was in Leach yesterday, I came there from Glasgow. Then I was here two weeks ago.

-...

- Yes, I mean Glasgow is my home. It's my widgeon. There are palaces...well; it's like wherever I go... I mean Glasgow is my home. I've been sitting in the car this morning and thinking like... do you know what? I've just realized that I actually love coming home. And cause I've always here it's not like I'm always playing bridge, I mean... but it's not that. I've realized that it's the water, to have a bath... My skin feels lovely this morning! No, but honestly, when you go to London – Jesus, it's like, like an oil slick over you! Very dry like...

-...

- **Don't** tell me where your bath is... too much information! (laughing) no, Alan said that the mostly diseases... apparently it was the germs ...but it's not germs that bother me. Germs are good. Germs have build up all your... yeah, immune system, exactly. My cat like... he has built up a good immune system! They say I have more control and I suddenly thought about all the businessmen in those hotel rooms and I just like... eeh.

-...

- Just let me tell **you**. It's not probably what people may think. They have a lot of, **you know**, they have scratch... a lot of scratch on their skin, don't they? Do they shift themselves then? **You** see, now **YOU** are becoming more paranoiac!

530 words

6 questions (3+0+3)

0 name-address

5 personal you

3 you know 1 imperative

Woman 3 (Mica Paris 1969- ) male interviewer:

-...

- Hi! I tell **you, you know**, it's funny... **you know**. I actually remember, a couple of years ago I said to my dad: "Do you think, you know, we'll ever see a black president?" and my dad said: "Yeah, probably in about five hundred years!" so it's a fantastic day.

-...

- I was... because I tell **you, you know**, I'm very cynical with politics. I just think, **you know** what happened to Bush before... I mean anything can go wrong, **you know** (laughing).

-...

- No, but I am the same. But **you know**, you kind of have to go there, even if you are not that type of person because I'm very much... I'm a musician and I just love people. I'm a people person. I'm nuts. But when it comes to things like, **you know**, politics and things like that – you have to look at the fact that there has never been a black president before. You kind of have to go there. Do you know what I mean? But obviously when I look at him I'm not seeing him as a black person but I'm seeing him as a great human being, hopefully. And I think that's what should happen. I'm hoping we can do a little bit less of that, **you know**, with this guy. And stop going, **you know**, the black...

-...

- You know, what I mean? It'll be nice!

-..

- No, which is great. And it's really about, **you know**, the internet, **you know**. All of the technology is so advanced now. It's like people stop thinking that way. They are just looking, **you know**, sad. They are just like in a box, **you know**. The world is so much smaller now, **you know**. People are travelling more, flights are cheaper, **you know**, so...

-...

- Well, the party is... I think it's fantastic! And it's going to be intercontinental. And I'm sure we are going to see amazing people who have been in the public eye in Britain, as black celebrities, who've done a lot. I mean, even to get people like me here, there are a lot of people who come before me, who made it possible for me. They've never really been honoured before. So it's going to be quite... **you know**, it's going to be quite an interesting evening. Because all these stars who've been around for a long time. For the first time they are going to have their Kate Winslet moment.

-...

- Yes, he's got a lot to prove. But I do think a lot of people have voted for not understanding what policy he stands for, what he is going to bring in. I can get the feeling that, **you know**, sometimes, it's not necessary to have all these things clear cut because you just come to see the person who has a character you want to. And I think that Americans are in that place now when they needed to have someone they could believe in, because they are so down.

-... *are you performing now?*

- Me? Yes, I'm doing... I'm just finished making my seventh album. Is that? Yes, my seventh album. Yes, I know. I'm so old and ancient... and it comes out at the end of March. I'm really excited about it. I've got two shows that are just coming in February.

**560 words**

**4 questions (0+0+4)**

**0 name-address**

**2 personal you**

**17 you know**

Woman 4 (Oleta Adams 1962- ) female interviewer:

-...

- That's right! That's where I live. I actually have... I'm on Missouri's side right now. I live on the Kansas side. It's... sister cities.

-...

- (laughing) very flat. Very, very flat. There are no mountains here. I'm originally from Seattle, Washington. I miss the mountains and all of that... the ocean, the lakes and...oh, I tell **you** they have fiords... Kansas doesn't have any of that but it's... it's a wonderful place to live. It's very family oriented and has the kindest people in the world. It's a great community.

-...

- The kingdom quire consists of twelve voices that are extraordinary. They are fantastic. They have a very contemporary sound. Contemporary gospel sound. And these voices can rival any quire that's in America. I'm really, really pleased to have the honour of working with them.

-...

- Well... well, I have. I was thinking about that. Coming to London... they have such great, great clothes there.

-...

- Oh, **you know**, the thing... I tell **you** what, the thing to do is be there, wait to be that big seller here in January – that's a miracle!

-...

- I do. Because the things is so wonderful that people decided. They finally decided to slow down for a minute, get back to the simple things in life: family, friends. And all of that things like sharing a really good meal and remembering those favourite, favourite memories from childhood. And may be becoming little more like children in that time. And I'm thinking about how it sort of titillates all of our senses: the smells of Christmas, the sites and sounds and the feeling and the emotions of Christmas... it's just great! You just fell it's like cuddling up in a real nice warm blanket. That's the feeling that we have. Yes, and in my mind I see it smiling a lot more and feeling loved... and I know that there are people who get very depressed at this time of the year. But this is an opportunity to reach out and spend time with someone else. And if they will do that then they can find that they can have much more pleasurable time.

-...

- Thank you so much. Same to **you**.

**375 words**

**0 questions**

**0 name-address**

**2 personal you**

**1 you know**

Woman 5 (Letitia Dean 1967- ) female interviewer:

-...

- O, I feel so much better, **Fiona**, of course. Particularly just after Christmas I just stuck to it.

-...

- Well, I'm pleased actually. Because what I've been trying to achieve with this one is that... I think... I see myself just like an average girl already. Generally you kind of want to lose a stone and a half, two stones as a woman. So I think it's very easy to follow. If I can do it obviously everyone can. To start it was a struggle but it's funny, you can break up in sections, ten minutes sections.

-...

- About four. Now I do it about three times a week. Three times is enough to be honest, I think.

-...

- Yes, it was really quick, actually. I actually lost two pounds a week, which I think was the healthiest way to do. I don't want to do anything faddy because that's what I've always done. I've got fad diets; **you know**, exercised a month and not done that for six. I think most women rely to that, really. It's not just the weightloss; really, it's just about feeling healthier.

-...

- Well, I'm a quite sure person anyway. I think for me actually... to be able to choose different clothes, clothes I've always liked, **you know**, in the shops. I can wear them now. And that's been quite a nice feeling.

-...

- I think it's not in a confidence really, **you know**. Because I think it's just fun because I always felt the confidence with arrogance, really, misguidedly and, **you know**, if say I wore a brand new dress, something that you did loved. I got like "Yes..." and the fact that I've just bought it, yes. I've always been quite self-effacing in that area. But I'm sure that part had to do with like weight going up and down. And when you are in the media and are famous particularly, you are pretty judged, aren't you? That was always like added extra pressure, really.

-...

- yes, and suggested that I do a few more sit-ups. So he's pleased with him now. He's a pussy cat, really. He is an excellent insult, isn't he?

-...

- I think, it's well, **Fiona**, I think they've got kind of a role to play. I mean they are obviously... **you know**. They're crypts for dancing but they also play characters, don't they? You've heard about Mister Nasty and Prince Charming and all of that, haven't you? You have to take it slightly with the pinches of insult.

-...

- I think sometimes that [...] is bit of a bad salary. But **you** think I'm bit snobbery with that because I think it is enough. It's... **you know**, it's fun but I've just said it's hard twice a day, **you know**. Ask play weekly queen, go to the dates and stuff... no more Cinderella for me because I am a queen now. **You** can get a lot of booze, really. The more booze the better.

**505 words**

**4 questions (0+0+4)**

**2 name-address**

**2 personal you**

**7 you know**

Woman 6 (Jane McDonald 1963- ) a male and a female interviewers:

-...

- Oh my lovely people! How are you?

-...

- I'm belting and love at the moment. A bit busy but I love to be busy. I don't really get bored – it's very dangerous when I don't have anything to do with my hands.

-...

- Yes, it took me ages to think of that name... I'm very proud of it. It's my own label. 65 pieces, massive quire on there. It's just brilliant. I'm so pleased at the outcome of it.

-...

- No way! I love **you**. Is it gone?

-... *I went to college...*

- did you? Oh my God, so **you**'ve got brains and everything! I'm very impressed- because it takes a lot to get in there, **you know**.

-...

- I was going to say! Did you have average parents?

-...

- Oh there **you** go... of course I have. I do, yeah. I'm there every week.

-...

- do you know? I passed it and the dinner sours are still on the table and I thought "What's going on here?" I don't know. Somebody must have bought it. I don't know.

-... - I am, yes. I'm all over the place. **You** just check the web-site because literally I'm everywhere.

-... - is she really? I won't really mind. It would be lovely. If **you** want a good partite, that's me!

-... - oh, you like? ...**you** weren't! I can you imagine that. I go there if **you** go.

-...

- I did mind the doctors' orders on loose women. You can't guarantee that the sound is going to be perfect for what it goes out. Like I say, people listen to you to go and buy your album. And that's the difference. [-...] of course **you** do...

- ...*well, I'm not really me!* - aren't you?

-... -Bless **you, darling**. I need one myself. I really would...[-...] Thank you so much... wonderful computers, aren't they? (laugh)

-...

- Well, I'm going to do Doctor Adams because I can feel a humbug down throat, can you? I shall put both. Let's sound them all.

-...

- I'm going to use that... yes, I do. I'm going to write songs as well. I never have scripts when I go up on stage. It's always like off... it happens in the audience. The band looks at me as if I'm mad all the time because I don't know what I am going to do next. But I quite like that – keeping everybody else on their toes. And the backing singers are all wild and we have a good laugh about them as well. So it's a good laugh.

-...

- I'm really glad **you** like it. We do a lot of gig there, I must admit. ...no, it is a good laugh though. You got to have laugh in life because in everything you do... it's very depressing sometimes and you think that you need to have a laugh at this...[-...] yes, **you** see. The best cure for anything is laughter, **you know**, and it really is. You got to have a laugh at life.

**505 words**

**10 questions (2+1+7)**

**2 name-address**

**11 personal you**

**2 you know**

Woman 7 (Minnie Driver 1970- ) male interviewer:

-... - Nice to meet **you**. Thank you very much. Thank you.

-... - thank you. I think you've got to just... I mean, our plan was just to keep records as long as they put them out.

-...

- Yes, they are. They are all really... I don't know how to really write anything autobiographical at this junction. May be in the future I'll write more story song but... it's good... I mean, it's real, **you know**. It comes from the heart where I think people connect with.

-...

- Absolutely... yes, it's funny. It's a very weird balance between that enigma ... I mean I think it's been the whole idea of the enigmatic stars are gone these days because all of the celebrity magazines which you're looking at have pictures of ladies' bottoms on holiday... which is really so unpleasant!

-...

- They've... oh my gosh, I mean it's countless! It's countless. I mean they say I have such a house and a car. It's cool because the paparazzi drive nicer cars than you do. Whereas they drive, **you know**, 85 000 dollar Ran Drover, **you know**. It's like: "What's going on?"

-...

- Yes, they do. They really, really do. Yes, they can be really vial. Some of them aren't and they are not responsible for how you are portrayed. You are just a person like anybody else. And when you are trying to do the shopping and get the baby in the car, or have a ride with your boyfriend... it's just horrible to have it all... That's the deal.

-...

- Oh, my gosh, I mean I feel very sorry for her and **you know**, I hope she'll get some good people around her to get her on a hot meal and a bath theme...

-...

- **You know** what I mean. Because everyone is: "oh, she needs a good scrub and some mash potatoes."

-...

- I don't think her mom is that nice person. I think she needs to go as far away from her mom as possible.

-...

- Very different, yes... it was really idyllic. It was just... **you know** there were only a few hotels and it wasn't... I think it's because it still was really expensive to fly there when we were kids and there were package deals then. And it isn't a small island and... then you have like lots of tourism and a lot of people dump in their off-shore money there but they can't bring it to the states and come back to England and build huge places and palaces. It's very different now. It was fields and white sandy beaches with no one on them and sort of swimming for miles and running around in your... **you know**, naked most of the time.

-...

- I am, yes. I am going into New York in about a month to make film with the lovely Emma Simon about motherhood. And luckily I am going to play a very pregnant woman there.

**500 words**

**0 questions**

**0 name-address**

**1 personal you**

**7 you know**

Woman 8 (Renée Zellweger 1969- ) male interviewer:

-...

- Yes, and you know what? I have. And I've made a lot of friends as a consequence of it so now I had to come back really, really often to see them.

-...

- Yes, I do. I come here between the films and come to see my friends. I'll finish my press tour this week and then I come back again.

-... *We like Americans to like us here.*

- What's not to like?

-...

- Dream-come-true role for an actress, **you know**. Dream comes true. But really interesting because it's never without, **you know**, "right thing to say!" which is so far now, **you know**, from my personal reality. So there is a lot of home-work at night, **you know**. A lot of that because she is in the delivery of those lines. Because you see how smart she is. She's never at a loss for, **you know**, at coming up with something **you know**, completely outsmart and clever.

-...

- Sure. Many times I think that I'd probably be born to the 18<sup>th</sup> century but then I thought about the lovely medicines we have today and I changed my mind. No, I think it seems to be a great time, I'm sure it's just different problems, different challenges but in terms of, **you know**, the superficial things – sure! **You know**, music at the time and architecture at the time. It must be really superficial to talk about these costumes. Sure.

-...

- Oh, I let **you** answer that one. That's a pretty obvious one, don't you think? Everyday, how you get by with that. You get by.

-...

- Absolutely not. Are you kidding? We've had the time of our lives. Let's do it again.

-...

- Yes. It's pretty ridiculous. Isn't that ironic? He is directing himself and the camera on him so that he looks good! (laugh) **imagine** that "We need to do that again- lighting!" no. I'm teasing. He is a wonderful collaborator and he is a great director. I knew that he would be. I mean I am a good fan of his work. I love his first films. I think that they were daring and unpredictable, brave and unusual, and stylistically so interesting. He's just a very good filmmaker. I'm looking forward to see what he's going to do over the course of the next few years.

-...

- **You know**, I haven't found it yet. Except that he's just not real, **you know**... no imperfections that I have discovered.

-...

- Carefully, I guess, in the respect that they matter to me. And that sort of most important variable that I consider, when I'm looking at material. **You know**, also I'm spoiled for rich and plenty of opportunities that are given. Because a lot of it comes with luck and what comes along and who is interested in working with you and also those things, **you know**. And I've been truly, truly blessed in that respect.

-...

- That's really an interesting way of putting that. There's so little that you can control in this profession as an actress.

**505 words**

**5 questions (1+0+4)**

**0 name-address**

**1 personal you**

**12 you know 1 imperative**

Woman 9 (Sharyl Crow 1962- ) male interviewer:

-...

- Thank you...

-... *One of the most distinctive voices and one of the greatest...*

- Really? Thank you... I've been a few times here, yes.

-...

- Well, it's just wonderful. I adopted him three months before I started to record. So he was there the whole time and really formed the spirit of the record, I think. And some day when he's old enough and knows what mommy does, he'll see his name on the record and say: "Huh, that's cool!" May be.

-...

- It wasn't that hard of a decision. I just felt like even if I had a more conventional situation like marriage and had my own kids biologically, I would still want to adopt. And after I've gone through breast cancer I really just felt this urgency about my life and about what I wanted. I always felt I had a strong maternal instinct and I'm very close to my own family. So it's just seemed a great thing to do.

- Thank you. I look fantastic on radio.

-...

- It was, but **you know** all in all I would say that maternity certainly help to refine your life and for me in my case really, really find it for the better. And I think just the experience of being diagnosed with any life-threatening illnesses definitely makes you quite different about how you address your life. To look at it you want to live it – it taught you how to say no and listen to myself, be myself first. And I think there is a lot of the record that turned out to be the way it is due to the fact that it was some liberation in learning that lesson. You just never know when your health is going to teach you big fat lesson.

-...

- Yes, I did move to New West, yes. And to big farm which is in my record. And that was fantastic. And see my family, **you know**, all the time.

-...

- Exactly. But I don't have to pay.

-...

- Well, I'm really happy, **you know**, it's such a weird time now in music that I'm... I mean particularly in America you never know what is going to be played on the radio. And for the most part dance music and **you know** just the music that's very youth oriented is what is out there.

-...

- Yes, so you never know what is going to take off and I'm just feeling lucky that people are responding to the record.

-...

- Well, yes. But **you know** I sound like an old folk too. I mean I love melody and I love lyrics that get inside of you and makes you feel like you are a part of the collective that's feeling in the same way that you are not left out. And that's what I think the best song-writing is about. And I'm sure that they have a certain amount of that as well, **you know**. I'm just... I'm old.

-...

- Thirteen or fourteen years. No falling out but it's interesting that we... I think we both just liked the idea with the tours...

**505 words**

**1 question (0+0+1)**

**0 name-address**

**0 personal you**

**6 you know**

Woman 10 (Clair Grogan 1962- ) male interviewer:

-...

- I'm not bad, thank you. How are you, Doggy?

-...

-Well, it's always nice to be home.

-...

- No one can arrange that. No one can.

-...

- Yes, I know. It's very exciting. I had to see my first copy through the post and when I opened it and it was like sniffing there and I was just like... I thought actually "Have I really done it?" started off with a spark of idea that I just developed and worked hard... and finally you get the book and it's great. It's been really, really, great fun.

-...

- **You know**, it was great fun because not just I got to meet lots of nice people but also lots of old friends that turned out to be there. And they are really, really nice as well and quite funny... they are just "When are you going to stop? Give yourself a break." But the thing I've realized, something I liked, I mean doing that thing is just starting all over again. So it's really interesting to me to realize you can't have everything like... you really have to work, you really have to work hard at it. And **you know** I think I'm not going to give anyone hard time. This is not some kind of vanity project. I mean for me... I feel quite passionate about wanting encourage girls to work for their dreams really. **You know**, make their dreams happen. And in the book obviously the girl is a schoolgirl pop-star. She is just like me. She starts in the bedroom singing songs with a hairbrush. And I think there're a lot of people who like that. When I did the first book I was very determined to leave the theme: fortune, celebrity. I wanted it all to be a bit encouraging, for people to be part of something they admire. That's how I started. **You know**, I mean I'm... **you know** I used the story of how we approached Suzy and the bunch of fan club managers. And how Suzy first came to school after the tour and they wanted to support Suzy like on that tour, **you know**. **You know** in total that kind of... naivety of youth that is almost arrogant in a way. You think that a lot of things are got done. We approached them and said we can do it. And they sent it to us and said: "Suzy said you can!" ... yes, **you know**, that's kind of extraordinary.

-...

- Completely. And I mean, it's kind of against the odds because she is just like me, a girl with a very ordinary background, living a very ordinary life, who has a dream. And she goes for it. And I think there is nothing wrong with that.

-...

- Yes, I mean I think... I don't... I mean I think you should agree... and also this culture of Hannah Montana and High School Musical. I think I found it odd as well. I think... I really genially do.

**508 words**

**1 question (0+1+0)**

**1 name-address**

**0 personal you**

**8 you know**

**Group 3:** Woman 1 (Esther O'Connor 1984- ) male interviewer:

-...

- Nice to meet **you** as well. I'm doing good.

-...

- I start to which is good. I'm freezing and coming over.

-...

- It was nice of me. Thank you. That's great. I'm very proud of it.

-...

- That's correct. I'm... ok. Well, the album is kind of funny mixture of songs that were written number of years ago and some are really recent. I just love it. I'm working with a fantastic rating production team. And some of them, some of the tracks are with Graham Daffin who is my dad. And also...

-...

- Yes, we are just... it's been an amazing thing being brought up in a musical family. It's something I can be thinking about now. I was actually just happy to have a family that have a passion over music that understands me wanting to do it. And I think that music is something you do or want to do it for a living. You can become almost all consuming; I mean you absolutely love it. I think, **you know**, the industry need several sacrifices along the way, **you know** in order to do music. And my dad felt passion and went for it so I'm... it's amazing. And it's amazing what type of family who have the same sort passion that you have. So it's great and it's still crazy about music. **You know** my daddy is so excited about it. He's actually going to be gigging at this... he is playing guitar.

-...

- It's so good like and... he's such a great guitar player and it's... I think it's something about the family that's real... there's a connection and thing when we perform together. So it's just brilliant. And we certainly enjoy it and it's a good crack, it is...

-...

- Yes, my dad and also my production partner Sandy, produced the whole record so I sang pretty all except one song which was produced by my younger brother... who have also their own recordings to do. He produced one of the tracks as well. And it was clear. A lot of creativity, a lot of timing in order to get just right, **you know**. It takes a while because my dad is a rather perfectionist but I think that's... and a music production field is very, very important.

-...

- Yes, it's a privilege. And yes, I'm crazy about it and I think it's a lovely thing to have your finished album and feel very proud of it. And feel, **you know**, when you listen to it there is nothing you would change. It just sits in a good place and, **you know**, it's rewarding kind of thing to get the feedback we are getting for it as well.

-...

- Yes, I think it's good. I think it's an important thing, **you know** when you start to build up and get a good feedback, get the praise and obviously you can be happy with it yourself.

**500 words**

**0 questions**

**0 personal address**

**1 personal you**

**7 you know**

Woman 2 (Jordin Sparks 1989 - ):

-...

- That was funny! I love the introduction. It was awesome.

- ... *what if it was not you this time?*

- Oh, my Gosh! I know. What if it was not me?

-

- I'm sorry. Every time I hear it I still get... like... butterflies in my stomach.

-

- Well, when I was sitting up there at that moment. I mean, it was like forever. It was like a couple seconds totally but it was like... forever for me. I was sitting and my heart was pounding and I was just like... ohhh... I just want to know! And then he said and I... **you know**, freaked out. It was awesome.

-

- Goodness... ehh, let me think. I think that year that was a total of seventy four million votes.

-

- **You know**, there are some people who think... because you get to grow with people on the show as you watch them. You know about them, you feel closer to them and then it happened that a few people like: "I voted for you, you owe me..." and I'm like "ooh, you certainly creep me out." But there's only been may be three people like that. That I've met so far.

-

- Right now I'd probably be in my junior college and probably rooming with my best friend and I'd probably... I don't know what I would be studying. I'm not sure. I've always wanted to work with kids so I thought that may be paediatrician would be awesome. But I think may be I'd gone to nursing or something.

-... *But I've heard there was one.*

- Right. Oh, really? ... I was like: "seriously?" oh, there wasn't. Ok.

-

- Oh, thank you. **You know**, considering what he has said to past contestants and some of the other contestants during the season, he was actually fairly nice to me. I don't think there was a time when he said something and then and I wanted to... like... cry. But he did say some things when I was just: "Oh, you don't get it! You didn't understand". Or something like that. But he was actually pretty nice considering...

-

- I don't know. Because I guess I put it out there and I started talking about that and made it a topic that people could talk to me about. I guess people like to talk about it but I don't think I've got... like... too much pressure about it. I'm sure some people are making fun of me for it but with... ehh... the ringing stuff it's just something... it's just the daily choice for me. And it hasn't been too hard actually.

-

- No, actually I'm fine that I've said it before. I'm fine that I have to talk about it now. I'm actually glad that you've brought it up. It's a cool thing for me to talk about. But I... apparently it's not that common.

-

- Right. But I'm actually ok with talking about it. It's pretty cool. I mean it's nothing I want to hide. It's nothing I'm ashamed of. I like talking about it.

-

- I didn't know about it but if it's true I'm going to pass out. Seriously? Oh my God!

**530 words**

**3 questions (0+0+3)**

**0 personal address**

**0 personal you**

**3 you know**

Woman 3 (Beth Rowley 1981 - ):

- 
- It's good. I'm loving it. [-...] - Actually, it's funny. I did really quickly this morning. I was really late and my plan didn't go off.
- 
- It's on my phone... we've just finished UK tour. But we get a few more coming up. Festivals and stuff. [-...]
- I'm going back there but I'm going to make a tour on my way back as well, so...
- 
- I mean it the sort of thing I've been getting to so long. I haven't done any purpose training at all and I actually thought it would be nice to have some singing lessons. And I went just for a year. And I wanted also to move away from home, so it was like another draw, to be away for a year.
- *Your parents might be listening...*
- Oh, really? I would be quite pleased. So it was just a year at school. I went to Bristol afterwards. [-...] - It definitely does. I mean, warming up is for sure a good thing for you before singing. That's something I should do but...
- 
- It was a mixture. My first time out I just wanted to sing so I would do old jazz songs. I like Kin and Harrison. It was a real mixture of anything I liked. ... I used to do that one (trying to remember melody)... *My Brown Eyes Blue?*... it's very funny. [-...] - Definitely yes. It is very true. Definitely true. I would recommend doing that because you can feel and really know what you do.
- 
- Yes, but actually, I'm just listening to this stuff anyway. So it was easy for me to pick. My friend gave me his CD about four-five years ago. The greatest hits, **you know**. I just thought it was amazing. It was a whole new thing for me, **you know**. I was completely blown away. It's just whole new sound and... so, **you know**... it's...
- 
- This year is absolutely... definitely been a quick one so far. And well, I mean I've never played in Scotland before and... I've been able to do that this year and also Ireland as well, **you know**... yes, I mean this year was kind of stepping out... and to do the stuff, **you know**.
- 
- Yes, wicked man. Absolutely, yes. Ireland and especially the audience there was kind of... yeah. [-...] - I think the plane. Because it's on the plane where I can fall asleep. It's quite relaxing – I like that.
- 
- Definitely a letter. **You know**, I mean writing a letter is always very handy, **you know**. [-...]
- Swim. I can't go to the gym. I mean, tried for a while but...
- ...
- Various. I'm quite good actually. I think generally I would just pay on time. Unless I just completely forget in which case I'd probably get a... yes, a red letter. [-...]
- I think, Prince. Well, it's both from school but... well, it's difficult.

**505 words**

**2 questions (1+0+1)**

**0 personal address**

**0 personal you**

**7 you know**

Woman 4 (Katherine Jenkins 1980 - ):

- 
- How lovely! How are you? I haven't seen **you** for ages!
- 
- We talk on the phone, don't we? But I definitely wanted to see **you**. It's been on the cards. It has. It's been definitely a while ago.
- 
- Yeah, we love life... a little bit of dancing, relaxing...
- 
- It's kind of more money when we go out now, isn't it? But it is nice.
- 
- When you are out with Gayle it's kind of... because I don't see **you** very often so it's kind of, focus on **you** and ... and everybody is nice so I don't mind. [-...]
- I know. He's pretty brave, isn't he? I did know about it obviously as he was going on board but I'm not going to talk about this subject. It's embarrassing.
- 
- Yes, it's my sixth album which I can't believe. In five years I've put six albums and still loving it. But I thought it was nice to kind of get back to the beginning really. Because I've learned then singing in my local cherished choir is unique. So I've made an album with a lot of religious stuff. It's called *The Sacred Areas* and it out on October the 20<sup>th</sup>.
- 
- I think it's David's which is the big church in the centre of Niece and I've spent ten years there as a chorister. And it's so many... I mean even if you are not religious music is lovely. I think the things like *Ave Maria* and so on... so it's just lovely music. And I've put a few... kind of contemporary ones...
- 
- I have to say *Halleluiah*, actually.
- 
- Yes. *The Sacred Areas*. Well, because I've been touring with Darcy... I think it's one of those all around shows for families and... the audience is totally different to my shows. I see it's a massive difference. But I think I'm very lucky while touring to have thousand people every night... so I so much... so much love doing it.
- 
- Well, we were friends already so it was kind of a joint idea. I petrified with idea to be going out on stage with Darcy... I mean, dance with him... but I loved it and I miss it. I hope we'll do it again. We did actually record it and we got a DVD so it will be out on the 20<sup>th</sup> of November!
- 
- Not at the moment (laughing).
- ... *because I want to do the video.*
- Do you? May be we should do it together. [-...*I've got a trainer as well...so I can also do it...*] - Do you? Do you? May be we should put it together. We are going to do that.
- 
- Yes, **you** can come to London and come and open the wardrobe... I mean every girl should have one.
- 
- Lovely to see **you**. Thank you.

**470 words**

**7 questions (0+1+6)**

**0 personal address**

**6 personal you**

**0 you know**

Woman 5 (Gabriella Cilmi 1991 - ):

-

- Yeah, I'm pretty excited, kind of nervous. I'm always getting a little bit nervous before I go on stage but I'm... yes, I'm looking forward to kind of meeting the crowd and seeing everyone.

-

- I don't know. I'm kind of planning the future stage today. So I'm kind of... I've been booked only for a while and it's like just cool that I can play with all these cool actors, like Jim Tim, **you know**. It's just really, really cool, **you know**.

-

- I've got my mom with me at the moment and I've got all my band here fore me and my family now because I'm so far away from home. But yeah, I kind of...I have a few of cousins that should have come today but haven't come.

-

- Yeah, I've been here like four times playing and got it on and on, got a real fun and the crowd would usually... they are usually warm. Especially when I play like...with the Sugar Babes, **you know**... They are obviously not my crowd, **you know**, but they are very nice to me and... so it's good.

-

- To meet the crowd, **you know**, because... Yeah, the Sugar Babes are pretty nice too.

-

- Yes, you can see I've dressed me a bit wrong today as everyone keeps on... keeps on telling me but I thought the sun was kind of good. But I don't mind the cold. I have my jacket with me. It's not bad.

-

- Yeah, I'm playing an hour... a half and an hour but would like to play an hour (laughing) on stage, future stage. But yeah, I'm gonna be playing and my second single should be out really sure. Soon. So...

-

- I'm playing some shorts here towards, I think around to September. So I'm going to kind of like European tour playing. I have a kind of few shows so I'm really... yeah, I'm planned to play there but coming back here.

**335 words**

**0 questions**

**0 personal address      0 personal you      5 you know**

Woman 6 (Amy Mc Donald 1987 - ):

-

- It's great. It's so exciting. I mean I was here last year and had new bounds and the break and the massive meetings on the stage. So now I actually think that I have the right to be here in this room with these massive artists. It's really... I'm really proud.

-

- It's been an incredible year, and it was going from strain to strain. I'm just going nuts. In Europe I got the number of singles and everything which is just on the air top, especially number one single. It's going really well and now it's in America. We're cracking in. We'll see how that goes – I'm actually really excited.

-

- Oh, this is the best part. I mean that was actually a tiny part playing on the stage that made me go warm and play guitar. And though it is just a tiny part it's really special for me. I've really got a lot of memories about it.

-

- I was thinking a bit about that. A lot of people wondered if I could be... if I could be climbing the stage. I don't know if it is too bad to be record. I'll probably give it a shot. I think it's cool and hopefully I'll try with something better next year.

-

- I mean it's been great. I think, today there's a strong lay out. Unfortunately it's so much to do so we will see. It's great folk before me like... and I'm hoping to catch a few great songs.

**258 words**

**0 questions**

**0 personal address      0 personal you      0 you know**

Woman 7 (Kiera Knightly 1985- ):

- 
- Gosh, this is fantastic. **You**'ve got to thank your wife very much.
- 
- Yeah, it is. I mean he is a fabulous talent and being a completely uneducated girl I didn't... I mean I've read... but I didn't know a lot of his work so it was a fantastic opportunity to really look at some just really beautiful, beautiful poems.
- 
- I think what we are really looking at is that thing that everybody experiences which is... you can become incredibly, incredibly close to people for a certain amount of time. And then for one reason or another you simply drift apart. And this is about four people where one point was incredibly intimate and yet that... that great friendship sort of imploded, I guess. And I sort of studied looking at that. You really get stories about friendship between women and I think that is quite a complex thing because they can get incredibly close and it's... and it's interesting to kind of look at that.
- 
- No, I think I have slowed down in the last couple of years but it's so extraordinary when you actually get offered work when you are being an actor and... and the opportunity arise are completely fantastic and it's very difficult to actually turn it down and... **you know** for a good five-year period I was working back to, back to, back to and so... at some point work is going to suffer so I think... for me... yeah, I did have to sort of take step back and taking an acting sabbatical – that's the way I'm looking at my non-working period.
- 
- Absolutely. So I'm 'rebooting' at the moment which is nice.
- 
- I don't know. I have one coming out in September called *The Duchess* which is very exciting. I haven't seen it yet but it's with the wonderful refines and so I hope it will be good.
- 
- Yes, it's my first time I had a song. It was terrifying. It was completely terrifying. I mean I actually... I've recorded it all before in the studio and I thought that I'd get to set and would be just miming along and all over sudden the director came to me that morning and said: "No, you are going to sing live." I've never been more terrified in my entire life. My knees buckled and I sounded for the first couple of takes... I sounded like a miserable boy. It was awful but yes, it is actually me. And it was actually... you are listening to what was done on the day so it's all right. It's ok. It's terrifying and I never want to do it again.
- 
- I don't know. **You know** I'm in an incredibly fortunate position and I really do recognize that and I think with this particular profession it isn't forever, **you know**. You can come and go. And you have amazing successes and then amazing failures...

**500 words**

**0 questions**

**0 personal address**

**1 personal you**

**3 you know**

Woman 8 (Sandy Thom 1981 - ):

- 
- Yes. I didn't try to get on here.
- *My family are actually from...*
- Are they? [-...]
- Yeah, in London, I know. So what's about that place?
- 
- Yes, my grandma is there. [-...]
- They have the sporty bag money. It's the shopping centre. I call this sporty bag money because it is the name of an actual shop. And all the shopping you get comes in little sporty bags. So she calls it... yeah, probably. She calls it the sporty bag money.
- 
- May be it's for common relief or something. May be it's for old sports. [-...]
- That was a wonderful chair... [-...]
- It was, yeah. Three months. Twelve weeks. Pedantic, yes. It was amazing actually. Twelve weeks is quite phenomenal.
- 
- Well, actually, one of the really cool places I went to was Japan. It was really... you don't look so convinced. [-...]
- I was really lucky, **you know**. I had someone from the record company so she could speak Japanese and English. I was lucky in that sense. But I know you mean if I go there just off my own back I'll probably will be in a world of pain because I don't understand anything but... I can actually sing one of my songs in Japanese.
- 
- Well, it's the song called *Saturday Night*. And my friend Eric who's Japanese taught me how to sing the chores. I can probably remember the first line... No, not really. The thing I was trying to say was... well, just **you know** silly little things... *Hi* it's like, it means 'ok' and *Choptomate* and it sounded like 'chop to my ears'.
- 
- I don't know. I think, when I tried to attempt to like sing on another language, like when I was in France recently and was singing something. And I was going to the end of the song and would sing in French and as soon as I did it I expected that everyone would rope with joy. But I don't think anyone realized that I was actually singing in French, which isn't a good sign, that I'm actually isn't that good at speaking French.
- 
- I think that someone is being really rude. I know. I do kind of remember a little bit from the old tricolour books at school. Tricolour books, **you know**. [-...]
- Yes, I remember. I remember like the first one was blue tricolour book... and now... yeah, they know I'm a foundation blue French, yeah. [-...]
- Yes, I am. Yes, I mean playing the teen part was a kind of like thing I was fantasizing years and years ago, to play a teen in park. And then playing it on stage was kind of pretty cool!
- 
- It was kind of rock and roll. It was like fighting against the wind and rain. We were still on stage and... We did oxygen festival that day as well. So it was properly loaded and... Yes. It was a good day, a good fun.

**510 words**

**2 questions (1+0+1)**

**0 personal address**

**0 personal you**

**3 you know**

Woman 9 (Duffy 1984 - ):

- 
- Thank you! Thank you for having me in.
- 
- I was a Smooth virgin till this very moment. And now I've chosen to be popular at least.
- 
- Thank you. If **you** saw me over the weekend **you** wouldn't have said the same thing.
- 
- Yes, I was, technically. It was my moment to get loose at a little house party. And it was really needed. Just to stay at home in my dressing gown, drink wine with my friends, **you know**. Because I've always have camera in my face, **you know**. **You know**, I must dress up or something. I just enjoy my own company really, so that was exactly what I was doing over the weekend.
- 
- No, not at all. So yeah, it's a big adjustment I think, for someone to have to handle over night, **you know**. But it's ok. I'm just taking it with understanding that it's a part of what I'm getting into, I suppose.
- 
- No, no I can't, **you know**. I'm actually my own worst enemy at times, **you know**. I can't switch off. I'm always getting, **you know**, not colleges but friends... they are more like friends – the people I'm working with are my great friends. And they always say to me: "I think you should stop for a minute." So if I get a half an hour I'm always rushing to the studio **you know**, and thinking about music. Because I feel like without creating I'll be sometimes a little bit lost. So I got to keep that. So in a way, that is my own time, really. So there isn't any.
- 
- There is. I've learned t switch off, I think.
- 
- I have to admit that many of these I have discovered once I played through out the week. But this one was a round as a kid for me, **you know**, on the radio. Classic songs are always played on the radio. And of course later, I'm now a Scott Walker obsessive. I think I love Scott Walker as well.
- 
- No, I mean, **you know**, in this case there is a room for me to fancy all the men. But what I mean is that I fancied him as an icon he was. So well-dressed and iconic, and elegant. Yeah, **you know**... the songs were so classic and he continued to do the great stuff as well, which is just, **you know**, a part of the great thing of him being artist. That is kind of expression in music that is sometimes quite extreme. And I think Scott Walker did that, with the Walker brothers. It was so gracefully done. Yeah, it's just amazing time in music basically. What I got as a child was that typically I spoke with music because we went to the record store and my granddad did have a massive record collection. So I just basically picked up things along the way.

**500 words**

**0 questions**

**0 personal address**

**2 personal you**

**12 you know**

Woman 10 (Sienna Miller 1981 - ):

-

- I'm very well, thank you. How are you?

-

- I think it's... it's a... well, that's the tough one. I mean everyone will get something out of it. It's a beautiful story. It's beautifully shown. It has drama and tragedy and a lot of love so... I mean it's a very real tale about very real people.

-

- That is actually not in that film it is but yeah, it's a pretty good line, I agree.

-

- I did. But I am not as good as he actually is, I just need to clarify. We did have a lot of fun. John was already a friend of mine and Kiera Knightly was wonderful to work with... and we were all running in Wales... it was like really and beautiful place and he was a good kind person which kind of make it easy to play so...yes, well, yeah.

-

- Yeah, absolutely. I mean his work is beautiful but with a lot of kind of artistic geniuses that comes with a high prize he created the drama that he wrote about and... and yeah, he is a fascinating guy and I think he is very charming and... I think these two characters dealing with Thomas who was madly in love that was kind of bahimian and nuts at the same time. But I think they did love each other and I think it's not necessarily just well, the study of four interesting people and relationships but it's more... I think it's more about relationship that is going on between these two women. And also about the young people in an... in an area of war which is so relevant to where we are now.

-

- Yes, I think. I'm not sure when it's coming out. Probably in September. But it was great fun to do it. It was **you know...** I loved the scenes which is obvious.

-

- I think I've realized what I'm getting people on and what I'm not. And also the kinds of characters I'm interested enough to be all right. I have more sense of myself than I did when I started and I think I know now as I've said what I'm... what I'm better at. So yeah, I mean I turn down certain things, yeah. And I say yes to some things but it's... I'm feeling happy with where I am.

-

- Yeah, but I could never say. It's one of those things **you know...** I've made some mistakes but then... But you know you have to trust that everything happens for a reason. And I'm about to start a film with Russel Crow whom I play getting married to and... it's kind of girl's dream I'm yeah... I'm very, very lucky to make a career out of doing something that I love.

-

- In an ideal world I would have returned to a letter. I think it's something romantic and beautiful about receiving a letter and...

**500 words**

**1 question**

**0 personal address          0 personal you          2 you know**

**Group 4:** Man 1 (Anthony Daniels 1946 - ):

- 
- Well, I've just come back from America where I've got during the last month to huge viewing figures. It really did. As they said at office records. What is done is actually filling the slight gaps between... three or four gaps between the episode two and episode three.
- 
- Yes. It's hard, **you know**. I didn't want the job years ago and now, 32 years later, I'm still doing it. All by myself I have to say that in the studio in Central London there are all those guys in California wearing it night time and lunch time, so I'm much more comfortable wearing it myself in the whole day...and I'm waking up pretty early. And still pretending that I'm still in this galaxy still far, far away and in there are battles on.
- 
- When you see it, you... you... even if you don't have HD 6, the clarity of animation is pretty extraordinary. It's a new kind of animation – very beautiful and very beautifully coloured, and very beautifully lit.
- 
- Oh, I kind of don't want to talk about it. It's so uncomfortable. 1996 was still the hottest summer on record and I was wearing 60 pounds of rubber and plastic on me outdoor. I'm very, very unhappy about it, I can tell **you**. I was like in microwave when I got out there.
- *And you stayed there all day...*
- On the third year in the desert? Yes, I stayed there all day. I was seriously unhappy. I was very unhappy. Because it was literally torture! And it was extremely lonely experience. Because you could really see me – I couldn't really easily... relate to anybody else. It turned out that it was a completely silent box where I pretend to be speaking to me. It was a nightmare. But look, something must be with it if I stuck to it.
- 
- Day one, I forget it, and **you know** I do amaze myself that I could do that. But it took two hours to get on. But I'm not the one to raise a hand and go to the manager because, **you know**, two hours... the next day we did take it off the lunch time. And of course the magic in the cartoon and animation is that I don't... I'm actually not wearing the costume. Well, I don't want to upset some fans, but yeah... the same. If **you** come to the studio next time **you'd** see me metaphorically wearing it. I stand as though I'm wearing it. Because the C3P is a special character but I'm a normal person. So I stand there, like C3P, and it looks very hard.
- 
- In the character C3P? Gosh, I'll try. It's kind of hard. I thought it would be something like that...
- Oh, **you've** always wanted to be Princess Lia – admit it! Ok, bye-bye

**480 words**

**2 questions (0+0+2)**

**0 personal address**

**4 personal you**

**3 you know**

Man 2 (Bobby Vee 1943 - ):

- 
- Well, thank you, I'm doing great, yeah. 50 years later I'm still like a clock, yeah, still ticking.
- 
- Thank you... Thank you so much... I say I feel I must have been a young English guy at another life time. It was an amazing journey for me years ago – coming over here and performing, and working with wonderful English actors, and then the peacemakers and the surges, and the zombies and all these great groups.
- 
- It absolutely is. It's really from 1960 till about 1963, this package and all the hits in it.
- 
- It really did. And it did it in America as well. It's a good smile. You can't listen to it and not smile.
- 
- Oh, it's unbelievable. I mean, when I say it was a great time in my life it's like... it's... you can never go home again without having those wonderful memories of those songs. But yeah, it was a nice time, it was a great time in America and it was a great time in UK because it was all.. All happening.
- 
- Yes, absolutely. I was tired.
- 
- Well, it's... basically it's agricultural. It's farming. North Dakota is a huge state. Sew empire, the sew nation. It's customs last stand. It's a lot of American Indian history there.
- 
- Yes, it was. Yes, he was my Elvis. I've never heard a Bobby Holy song I didn't love. And in his very short career he managed to... he basically grew up with the same music that I was growing up with. He was a country influenced. And we were listening to the same sort of thing. But rock and roll came along and Elvis came along and it changed everything. And Bobby Holly from country music went into rock and roll and in a two and a half year period ended up with *True Love Ways*. It was the last song he recorded 1959. January of 1959. And you can really see how far he came. And how far he might have gone if he had lived.
- 
- They are all there. And there is actually only one song missing. And it was the song *Walking with My Angel*. It was charted in America but not over here. But it's one of the songs I constantly get request for. And I was disappointed little bit when it didn't end up here but...
- 
- Well, thanks! Well, we think we know who our fans are but we don't really do. We... it's always amazing to me. I remember a couple years back I was closing up a tour here in Great Britain and I was singing *the Sun is Rising*. And people were coming on the front of the stage and they were seeing a young guy that has a velvet jacket on him, a ring in his nose and he was pioneer. And he was on the side of the stage and he was singing along. You can't judge book by its cover. We don't know who our fans are. We think we do but we are constantly surprised, pleasantly...
- ...*It's Male's Diner. Did you go there?*
- Male's Diner? Yes. Did you ever go to Pink's? It was a hot dog place. I know where all junk food is. I'll take **you** out.

**550 words**

**2 questions (1+0+1)**

**0 personal address**

**1 personal you**

**0 you know**

Man 3 (Bryan Adams 1959 - ):

- 
- Hi, thanks.
- 
- Yes, brilliant. I mean that song...it was the last song for the record I made 1984. And... the thing that strikes me when I hear it is that it was the first take. It was the first time, I sang it with the band and it still sounds great. And it still sounds great even today when I listen to it. So... Yes.
- 
- **You**'ll be surprised... yeah, yeah, I've worked that way and it works that way, still.
- 
- Yes, it's a few.
- 
- I think, yes. As a working musician, which I think I think of myself as... **you know**, the road and being on the tour and singing for people was really being a part of the craft. I mean it's not just obligation. It's part of the craft. That's why I'm doing what I do.
- 
- Well, first if anything sort of spurs me into a new record... what happens is I'm going into a certain flow of creativity that happens... **you know**, sometimes is on and sometimes it's off. And, **you know**, what happens after a couple of years of... **you know**, not having any records, you realize that you have to overwrite your songs that you have written. And at that probably coming my manager and say: "I think I've got a record here." And after reading and listening to it... well, yeah. May be you need a couple of things for it, may be change that and change this, or recut this. And that's how an album is born.
- 
- Well, I think there's... there might be a myth behind that. I think most artist just get on with it. And really just, **you know**, they used to open up and let it happen because that's the only way to let it flow. And the nice thing is not to be pressured. If people are pressuring you to put this record out it's probably not a good thing. Because it's better for a record to come out when it's great and not until.
- 
- Well, first of all... one of the first and the greatest concert I saw was David Bowey in 1973. And I saw him playing in Canada. And it was a fantastic theatrical show for Diamond Dogs. And I don't know... I was always a big fan and still am today. I think his music stands and tests the time. As we all know, his songs are part of popular music. So I chose the song because I think David's been a great influence on me and many, many, many other people.
- 
- Yeah, **you know**, the sequencing of the record is actually another sort of craft in itself. And it wasn't till the very last minute when put together a sequence and I played it for some people and just to see but... and my engineer and mixturer Bob said: "What are you thinking? This is the way..."

**500 words**

**0 questions**

**0 personal address**

**1 personal you**

**6 you know**

Man 4 (Dean Friedman 1955 - ):

- 
- Good morning! How are you doing?
- ...
- Sounds right. [-...] - I am. I'm driving up and down the country side on the wrong side of the road and having a lot of fun sharing my songs.
- 
- I live about an hour north to the New York City. [-...] - No, **you know**, not so much different. I mean it gets a little hilly and there are a lot of lakes. It's real pretty, sort of [...]
- 
- I do. And I'm pleased to be able to do because of the internet. I wasn't down to the studio for a long time and fortunately by the internet I was being able to reconnect with some of my audience. And one day I sent them all an email: "Look, I'd like to do a new album and going to the studio. So it's an important event to help to start making a record." Surprisingly they said ok. And that's how I founded the last album.
- ...
- That's right. And instead of having a copy from the record company looking over my shoulder, I have like a thousand fans looking over my shoulder. It's a lot more pressure but it's... it's very nice to be able to cut out the middle man and sort of communicate directly to my listening audience.
- 
- Ok. A couple of such remarks. But a lot of people have been pretty pleased with it. And I invite my listeners to visit my web-site [www.deanfriedman.com](http://www.deanfriedman.com) and check out. I'll be in your area Saturday night at the Upper Court House. I'm playing there and looking forward to it. You can also get tickets on my web-site [www.deanfriedman.com](http://www.deanfriedman.com).
- ...
- Yours. Well he would be the next. He is the great guy and a hilarious support for the community.
- 
- Well, a few asked but no one really got... I guess, three did.
- ...
- Let's see. The last thing I opened was packet of crisps... no, not a supermarket.
- ...
- It might be Janet Ross. And that was a couple of years back.
- ...
- Oh, we count... let's say two. And it's still being four over. We haven't done them yet.
- ...
- I would have to say... that would be my recording studio Canto. About twenty five thousand.
- ...
- I got to say an accommodation I got in a lovely Inn in Ireland called *The White Port Large*.

**425 words**

**1 question (0+1+0)**

**0 personal address**

**0 personal you**

**1 you know**

Man 5 (Peter Noone 1947 - ):

-

- It's... it's an unusual thing. I mean something good is that the song that is most representative for him. But normally today it sometimes shows up as being most popular. So I just don't know. Everybody has different favourites. I mean something good with it is that it's just a perfect record. It was August 1964 and it just came out. It was a good year. The Beatles were in America and it was just a really good year for everybody.

-

- Yeah, may be they were in the studio making, **you know**, one of their big albums. We've put a... we kind of went to America and we exploded in America. We were the first... we were one of the English bands who actually had English accents and... they like that, **you know**. We had all of this: "Mrs Brown you've got so lovely daughter..." with an accent. So we kind of took over that British invasion from space and... I think it was a record coming every five weeks. In those days you put out the records based on the men, **you know**... there was a man Mickey Most... and we would ran into the studio and say: "Let's finish this. Let's finish that." And really you could make a record on a Monday and it could be out on a Thursday, on a Friday.

-

- **You know**, I wasn't. I wasn't precautious or cocky. I mean I can't... I can't understand why because you would think you give somebody that kind of power... I mean I was probably a bit of a jerk because I... I didn't know how to treat people who worked for me very well, **you know**. I would... I would make... like there was no democracy. The minute I was given any power I became the dictator. And... and in retrospect that wasn't the best way to handle it, **you know**. You should ask people what they think. But I... I would come to the studio with Mickey Most and we would make decisions based on the way we felt. And we didn't have time to bring people along to it, **you know**. "Here's what we think." That's why we ended up with Jimmy, the one playing the guitar because he was there and... it may sound like a thoughtless, heartless person would not have his own band guitar player on but Jimmy because he was there and he could do it quickly. And I don't think it would have hurt the feelings of my guitar player.

-

- Yes, **you know**, it was the first record I ever bought. I went with my sister. We went around to a little local record store and we a great... a Christmas record for my mom and dad, **you know**. We bought... it was Frank Sinatra *Christmas*. We were actually going for by Crosby and the woman at the store said that they would both like the same kind of thing. And...

**500 words**

**0 questions**

**0 personal address**

**0 personal you**

**9 you know**

Man 6 (Roger Dautrey 1944 - ):

- 
- Now **you** get too personal! Or too up-close.
- *My son insisted to come and see the show...*
- Really? It's fantastic.
- 
- It's... it's incredible. I mean the dignity in a humble boy.
- 
- It's the songs and... and how they are performed. I think it comes from the songs. You can't cheat those songs. So you have to perform them in the same way you ever did, ever performed them. May be no leaps and jumps but the intensity of the performance is the same as it ever was.
- 
- Ok... ok, yeah, it's not as you can't see it anymore. Wearing glasses or not... if you aren't wearing glasses it's gone.
- 
- No, only me. Only me and it hurts. It's very painful.
- 
- yeah, we've got regular supporters, people like Paul who've always been from day one. So if it is TCT it's Paul, if it's publicity it's Paul... so we've been there. And now we've been doing the comedy and then we've got musical on Saturday. So they've all have done it before and it's good. It's nice to have them there at the moment. And then we have also him as a huge fan. And also Amy McDonald, and new Fauna. [-...] - We've got Duffy who... I can't wait to see her again.
- 
- Yeah, we've supported Dustin. [-...] - It's more to do with the quality of a voice. It's got a quality when you go like: "Who is that?" and Dustin had the same thing. It just stands out from any other vocalist. It's a few, **you know**... All have got it to some extent and Stuart's got it, **you know**. And it's nothing to do with the technicality of it. And she is extraordinary. She's fantastic.
- 
- The fact that it's... I couldn't believe that they were not careful as a group. As teenagers in the national health service. I was absolutely appalled of it. Because it's probably the most dramatic time of your life psychologically, just going through those years. Being healthy. Then I'd have a man that said: "By the way, you've got cancer." But this trust was set up because of the need, the teenagers who's developed cancer and the children or the children's wouds if they were below the age of thirteen. Or... sometimes with geriatrics. And of course, that psychologically was damaging to you. And what we've found by doing this... we've been doing it for twenty nine years... is that we've done fifteen to twenty percent improvement on the medicine. We don't give the medicine – we just provided the environment. And I liked that part of it. Because we... what we've done you can actually... you can physically touch it. You stand in it. We've built it. We supply it. We keep it. And when it needs something new – we supply it. We do all that. So... we've done so many charities where it's very difficult to see the result because it's so huge. Look on, **you know**... it seems like it's never ending... **you know**...

**500 words**

**1 question (0+0+1)**

**0 personal address**

**1 personal you**

**4 you know**

Man 7 (Mickey Rourke 1952 - ):

- *Welcome, Mickey Rourke!*

- How are you?

-

- That's my seventeen years old Chihuahua looking. She's been... let's see... I've been coming to this hotel for sixteen years before her – her father came here with me, **you know**, so... it's like home here, **you know**.

-

- I'm a loyal kind of guy. Same hotel, same room, **you know**. You'd better try to get my room upstairs. Number eight, **you know**.

-

- Loyalty, respect, honour, but **you know**... then again, **you know**, if you live by that code you can also back fire you, **you know**. So it's a double-edge sword, **you know**. So I think when I was very young and we couldn't make it, **you know**. But **you know**, you kind of **you know** put a perspective and it's... it's **you know**... it's all about... ehm... **you know**... it's like you can have a whole bunch acquaintances and kind of friends, or you can have two friends that are loyal, honest, trustworthy, respectful and whatever... and you are better off with two than two dussin.

-

- Now I've got like, yeah... I've got four riends, yeah.

-

- No, it's not really, **you know**. It's just, **you know**, you look at the people that I've looked up to, **you know** where in my life, **you know**... when you go: "Wow, what has happened to that person? And what has happened to this person?" and, **you know**, many years ago I used to come over here and with a good friends of mine which... which gave me wonderful advice. And I used not listen to him and: "Oh, I can handle that!" and you know what? Ten years later I sit and kick myself in the ass and: "Man, haven't you been there already?" and I'm punished for it. And it's so, **you know**... it's... it's good to have your mind open and to listen to those who have travelled the road before you. Because it can be, **you know**, the road that one travels and very few can make it back, **you know**.

-

- Well, yeah. That was my point. I wouldn't put all this up by saying all of this like, **you know**, Elvis was a king of the enterprise, **you know**. It's like the same is with Mohammed Ali. And the famous baseball player. I mean it's like he could hit home thousands but he could drink all night and chase women. So it's like... Mal Brandon, **you know**... I mean, **you know** the guys that, **you know**, tear ways ... you pay the price for it, **you know**. Or it's like, **you know**... it's like anything. Everybody is the same and the end of the day people look up at you and admire and don't know how different you are, **you know**.

-

- Well, yeah, it's like, **you know**... **you know**, I mean I went down there. I've not been at work for fifteen years and it's what's called the state of shame.

500 words

2 questions (0+1+1)

0 personal address

0 personal you

31 you know

Man 8 (Gerry Marsden 1942 - ):

- 
- I'm good. Thank you, **Martin. You** are looking good as well.
- 
- Oh, yes! Thank you very much. I am at present.
- 
- I know. And I've always believed **you** being very, very handsome. A lovely singer we meet every week.
- 
- Yes. The fun of this song was the film. The book for the film written by Tony from the *Coronation Street*. And we surely liked the music for the film which we did. It was a nice theme song called the Fame across the Mansion. But I thought it was fairly across it, that it should be easy. But he said no. It was fairly cross. I just thought it was across the middle eight which says people around every corner which seemed to smile and say: "we don't care what your name is. We hope we'll see you again." I thought wow and I was gone like certainly in about ten minutes.
- 
- That's why the song came so easy. Once again the middle eight were in my head and it was a great fun.
- 
- Sure, severely. I've really been influenced by the North American guys from the 50-s... Yes, it is. It was fantastic. I loved that.
- 
- Crank. Mental. But a lovely guy. [-...] - Well, the killer. "Gerry is the killer!" (laugh) When he is great on stage he is the best one. Well, the best one is Richard.
- 
- Sure. I've had songs that have been turned down. *Hello, Little Girl* didn't work for me. And then John came into my bedroom in the morning, took his guitar and said: "Gerry, listen to this song. It's extraordinary." And he played me *I Wanna Hold Your Hand*. And I said: "Oh, John, that's terrible!" I said: "John, I'm sorry. This is rubbish. It's bad." And I thought it was sold by twenty seven thousand million records. So that's my knowledge of music!
- 
- of course... right... yes, I was in his office and he said: "Gerry, this is my new song." And as soon as I heard it I said: "Brian, this is an enorm record." Because as soon as you had it you didn't want nothing more. And from that moment I love it. It liked to sit in Brian's office and listen to these four very talented lads.
- 
- yes, we are in the middle of our tour. We do three and a half months hour for flying music. It's cold *The Solid Silver*, which is its twenty fifth year! We do it every other year and it's grateful.
- 
- Three seconds before you get on the stage the heart is bumping and it's a great feeling. But I just get on the stage! And I can tell **you** that what it's all about. I have so much joy out of the being on stage. And the great thing is that you can sing one line of the song and they...

**500 words**

**0 questions**

**1 personal address**

**3 personal you**

**0 you know**

Man 9 (Eddy Grant 1948 - ):

- 
- Thank you very much.
- 
- Yes, I'm now again. I think I'm on demand.
- 
- Well, it's one of performances that are based on the fact that it's still fresh.
- 
- Yes, I do. I was coming from the West End where I was taken my amplify to get fixed. And I was walking home. I was walking down the road and I was jumping between the stones on the pavement and I was going "dang-dang-dangdang-dangdang." That's right... and after a while that stayed with me. And by the time I got home it was time to write the song.
- 
- Well, it was absolutely... it still is, I think. Only now it's vibrant because of the music shops that are there, opposed to the actual record companies and so on.
- 
- **You** will be surprised. I actually did it to get it back home because... my dad dropped it and ... on my way back home I actually pushed it and pulled it... I mean those days you walked with the guitars without cases and, **you know**. And pushed it along the way... I mean it wasn't that big enough.
- 
- That was an absolutely brilliant trumpet player. He played on other instruments as well but he was primarily a trumpeter.
- 
- Yes, it is... yes, *Baby Come Back* was the second real song that I've done. And the first one was *I Won't Be There*. The owner of the company Mr Casinor was so in love with the other track *Hold Me Closer* because it has horns in it and so... and he just wanted it out. But I said: "Listen, you make a mistake because this is a particular track. If there's going to be a hit – that's going to be it."
- 
- Because Phil was a wonderful song writer of the 60-s. And during 70-s when move-on ups have been done he was very-very powerful and did things like Super Flind. He did many, many great songs. But this is... if there is a song that personifies him it's this one. And I have always drawn attention to the player Henry Gobson who was such a integrate part of Curtis song. **You** should listen to it. It's something special.
- 
- Yes, this period was very political in terms of business and in terms of what was happening world wide. And the music was having such a tremendous impact on the social situation in the various parts of the world. And we can see it now looking back how important that period was I remember being in the Irish Sheppey where I'd go with my girlfriend. We went to the Irish Sheppey to have a little break as I was working quite a lot, even though I was still at school. And I suddenly heard some kids: "ej, that's... that's him. That's the one of them!" and I turned around to my girlfiend and said: "What's the...?"

**500 words**

**0 questions**

**0 personal address**

**2 personal you**

**1 you know**

Man 10 (Mike Batt 1949 - ):

- 
- Hi! Nice to see **you**.
- 
- Yes, well I've done a bit of everything – swept the floor, **you know**...
- 
- well, yeah. It was my only job I've ever had and when I was first came into the business... but that is a big concern because it is, **you know**, you go to the music business, it's not such a secure thing to do. So I said: "Look. Not that I want you to support me but give me... just give me a year and I'll see if I'm doing something for a living. If I can..." and if I could not I was going to university and stuff... so he said: "Fine." And I got it signed fairly quickly. I used to take my songs to London. When we lived in Winchester and I took a train up to London, I was up too quick I remember. And... **you know** I used to go down to executives and try to sell stuff. But eventually I was signed by Liberty Records and shortly after they heard my demo signed and asked: "Who's produced this?" and I said: "Well, I did." And they said: "Well, carry on it." It was in the late 1980 and I was a head of it.
- 
- Yeah, eighteen month of my life was it, yes; it was really good, really good learning.
- 
- Not as young as you might have expected but I didn't get anything before I became like ten or eleven. I was just tinkling around on the piano. But I suppose I was writing... I did write an A-song at about the age of thirteen but it was some silly setting of ... **you know**... someone needing appeal or... **you know**, something stupid. I think when I really started writing was when I was sixteen, probably.
- 
- I don't know. But I know... but I know when... sometimes when I'm writing a song...if it actually cracks me up so I can't go on, **you know**... a bit... that would be good, **you know**...I suppose... if you are an artist you have to be sensitive. If I can't... if the song's really backfiring on me, making me feeling emotional then I know that it's a hit enough. And in this case that what it was, and mentally... because it is about where you go when you die. And I remember having lots of letters when it was a hit but particularly one that... that touched me was from a... from a couple who just lost... I think their twelve-year-old son to leukaemia. And they said thank you so much for writing this song because it give us a lot of comfort. And that was the most favourite record they've had and they've been playing it all and all over. And it was such a moving letter. I kept it for quite a few weeks and read it again and again occasionally. Because it reminds you of the responsibility...

**500 words**

**0 questions**

**0 personal address**

**1 personal you**

**7 you know**

**Group 5:** Man 1 (Ricky Gervais 1961 - ):

-  
- Yeah, of course. I mean yeah. Of course in all days there's always... there're always arguments. But it means nothing and you laugh at it. It was more like wind-ups. It was like... it was like line-cops fighting. It didn't mean anything. It's shouting and people, **you know** saying things they didn't mean. It's always open. And then you switch sides... do you know what I mean? It's like: "Oh-oh, so it's now ME on the tag?" we get over this and now we pick on him instead, **you know**. It's just... it's just ... I don't know... **you know** like you pass it around... but no, it... it means nothing.

-  
- Well, that's the thing about holidays as well, isn't it? **You know**, you are in a working class family and you are putting all your energy in your work and looking forward when it's two weeks away and if anything goes wrong you feel so... cheated. And then it's... it's inevitable that it's going to be arguments and... those times are meant to be really joyful. **You know** you mean to... I think... I think, that's more the pressure of "I've got to enjoy this."

-  
- I suppose all my stand-up is more and more observations of real life and are getting more and more biographical.

-  
- But you know what? We do that anyway! All the time. We watch telly and we make comments and we make friends laugh and... we do that all the time! It's just now. I don't do it and then remember it and then... I wish I've written that down and I never do. **You know**, people say funny things all the time. **You know**, I walk around with Carl and **you know**, I'm laughing all the time. It's just observations on life. There was this lousy lady, a pretty woman coming down the street. She was this big girl. She was nearly my age. She was very mind your business but she was a very wide shape and there was... slumps and things that shouldn't be there. And as we got to her Carl just said to me: "Why is her ass on the front?" and I burst. I just burst out laughing. I mean you have to be there but there wasn't a better comment that could come at that time.

-  
- Yeah, he just says what's on his mind and he sees the world differently. We do broadcast together and it was like the biggest...and still is the biggest downloaded broadcast. We had like a hundred and eight million free downloads of this broadcast. We sold three million audio-books and this was number one in like fourteen countries. And people are saying: "what's your secret?" And I say Carl. It's nothing I could have done. At first I thought it's office that is in those countries of the world. No, it's because people looked in and they connected with this strange little man who sees the world through different eyes.

**505 words**

**3 questions (0+0+3)**

**0 personal address**

**0 personal you**

**8 you know**

Man 2 (Boy George 1961 - ):

-

- Hallo... yes, I am. It's the first gig we've been rehearsing because we are going to Africa afterwards. And then we will go on a UK tour. We are rehearsing and it's kind of frustrating, yes, because you want to play and... yes, it's going to be a great fun.

-

- Of course. Well, the last thing we did was cultural as we came here to Scotland on New Year. For a few years back we did a reunion thing and we did that. Yes, so... yeah.

-

- yes... yeah, we're doing... **you know**, shows are always a mixture of things people know and **you know**, some new stuff, few covers **you know**, and pieces of different things... but I try to balance it so the people don't fall asleep at that point. Because **you know** when I'm going to see Bower and whoever I want to hear things I know, so I know what the audience expect because I've been in the audience and there, **you know**. So I want to make sure that people don't get bored and... what we are doing marginal is the stuff from my extra sensual period.

-

- well, I wrote it after hearing that speech by Barack Obama and... kind of using as a metaphor for sort of things that are going in my own life **you know**... personal change and... I just like the kind of message of hope and positivity, **you know**. I loved that. It really spoke to me. I mean yeah, politicians... there is a kind of cynicism there as well and I'm sure it's well done if it really does get power. With the time being you've got to be optimistic, **you know**. It's going to be a relief if you get into someone you clashed in the whole of the conversation. I think he's very calm **you know**, and direct. And may be the most significant he is the first black man in the White House. When you think about American history it was not a long time ago when it was segregation. So it's a huge significance. And... I guess it's also speaks to me on that level as an outsider you know, someone who feels a little bit outside. I mean everybody who feels outside, particularly in America. All that works for them.

-

- There is a bang wagon? I didn't know! When is it lingering? (laugh)

-

- Yeah, I think, **you know**... I mean... what are the alternatives for this thing?

-

- It's more a kind of the same or slightly different, **you know**. And **you know**, no politician can come to power and change what's going on in that specified minute **you know**. It always takes time. And things don't really change that much. But I just think energetically, **you know** what he represents is a little calmer than a kind of thing that George Bush was going on, **you know** he just doesn't know where we are, **you know**.

**500 words**

**3 questions (2+0+1)**

**0 personal address**

**0 personal you**

**16 you know**

Man 3 (Phill Jupitus 1962 - ):

- 
- Hi, **Graham!** How are you, sir?
- 
- Pretty much. Almost at the... I decided to look at it in a different way. I had always felt that... that the Christmas card list was becoming quite threatening to me every year because you came to this kind of list and you sign it and... every year this card list becomes something... instead of wow once a year we are going to give something to these wonderful people, it became a kind of a chore and I was thinking it's going to be another way. For ages I thought we were going to do some kind of a video message... for ages I've been thinking about doing that and then... I've contacted by these people from Kodak that said that there were this new gadget, this camera... that you take wherever you go... and I said AH! I'll do it for the Christmas. I walked around the West End and... the wonderful thing was that I was able to go around London and actually saw look at things rather than... I was always rather than I was threatened by them. And basically my friends are going to get a link to the YouTube for Christmas. I'm just going to say: "Click here. Happy Christmas."
- 
- The one I really wanted to do one year was actually return the cards from the year before. Just pick their cards and literally just close them back in an envelope very clumsily and just send it to them the very following year but **you know**...
- 
- I have two daughters so... I mean, as many people would know, **you know** Christmas is great when you are a kid and as you become a teenager you start to ignore it ... because you are thinking about your loins and as you become older... it's sort of becomes ... you start lose the importance of it and then you get your own kids and you remember what was brilliant with that Christmas. And so Christmas is reborn for you.
- 
- Yeah, but this is it. But now my girls are teenagers as well. So they start to become a little bit cynical about the whole thing but... thankfully my sister is expecting twins on Christmas this year...
- 
- So yes, yeah the Christmas miracle is been reborn.
- 
- it's a... ehm, a usual Christmas day as always... you are up much earlier than usual. I like that about Christmas days that...
- *Don't tell me you cook!*
- How dear you to imply I don't, my friend? I do. I've got a kitchen with a little bit of help there. What's pretty about the Christmas is that you delegate specialities on the measure. I mash the potatoes...
- 
- What are you roasting them in? Virgin olive oil? **You know** I see that something is going on here... I am a good man **you** see but I'm not virgin.
- 
- I know, I know. It's been twelve years.

**500 words**

**4 questions (3+1+0)**

**3 personal address      1 personal you      3 you know**

Man 4 (Craig Revel Harwood 1965 - ):

- Well, it doesn't bother me. It's certainly a part of the gig, I suppose, in its way. The audience just love the handsome man... I guess it's me.
- ...
- Well, I think if you got natural rhythm it does help. I think that anyone can dance. Particularly when you are in hold, when you are with someone **you know**, who has a little bit more experience. It makes the whole of it easier. But I mean people are full of fear of failure and... that is why they don't get up and try it. And... and it's what people did. I mean you are never as bad as you think you are. As a matter of fact it's better to get up and try to do it.
- -
- Well, it took... it took over a year. But I thought about writing it some years before actually but I certainly gave up doing it because I thought: "Do I really want any of this stuff go out to public?" after all the hiding, **you know**, from all the press that was used fairly strictly.
- -
- well, ten seconds of it is exactly me because of course that's my professional opinion about the dancing, **you know**, but I never really comment on people's hairdos, make-up and personality, **you know**. No way. Unless they are not performing the dance, **you know**. For instance I am certainly not a foster **you know** who lost weight on Friday night and doesn't show any emotion whatsoever, **you know**. Of course you've got to get yourself over the walls, whether it is a cha-cha-cha or rumba **you know**. You've got to tell the story whether it is a dance of love or you've got to... at least **you know** put on a smile on your face, but none of which happens of course.
- -
- Well, we try to save him. Only because I think he's better at vaulcing than he is at cha-cha-cha. I thought **you know** I thought it was pretty even in my mind. But I didn't think he ought to go. I mean I really thought that Dawn should have gone out to the children. But that's because Dawn owns the space. They both made the space but Dawn made the majority of them so I thought that Dawn should stay. But then of course another judge changed all that and... they won.
- -
- Well, as a matter of fact I have to say that Lisa is standing out. She is phenomenal. I mean in the outfit. If you look at her and the women that haven't dance they really dance on safe side or something. But I have to say they look brilliant as a couple. I thought I would never say it but I'm saying it.

**475 words**

**0 questions**

**0 personal address**

**0 personal you**

**10 you know**

Man 5 (John Barrowman 1967 - ):

-

- Thank you very much... I certainly was. It was great. I've done... I did it the year before when my another album went out, *Another Side*. And for this one. It was a good one and I love ... it's nice to... I love when they dance in front of you. And the guys where like coaxtirious and the two of them start coax fighting on the stage. Wonderful. Wonderful.

-

- no, I would say I would be too good at it but because my kind of weak point if you want to look at like singing, dancing... they call it a triple threat in the theatre world... my weakest point is dance. So I'd probably... it would be a challenge but I don't... I've done dancing I like. I don't know if I would go the strict road.

-

- I've learned something once by... there is a ... I did a show called *The Six* many years ago which I was training for. The show was a part of politician. And politicians say things in threes. It's the way they are taught because it makes...it... it... repetition... it makes you remember things so... if someone says it's 'taxing, taxing, taxing' then it's all they are talking about because you'll remember the word 'taxing', right? And then as later as time developed for me I mean with this show, within the BBC... the things they taught us at children's BBC television was repetition breath loyalty. So with all these things in my head I... it just came out one night actually, really. And it was a thing of mine when I did the show and I went... I just went to someone like **you** and just: "High, high, high. Fantastic, fantastic, fantastic!" it just caught on. So all the things were right. Yes, people remember the words. And also the repetitions, people were loyal to it and I continued to say it. But that's why I did call it Music, Music, Music. Because I love three styles of music. One is a pop-music. One is country music but not the country when you've got... when you become an alcoholic and you lose your dog. And musical, theatre music which is not the phantom music. It's more like... like for instance 60s pop-classics, real certainties Johnny Mitchell track *Both Sides* now. This is now in a new musical version of Persil Queen Desert which is coming in the West End. Yes. So it took songs and I kind of done it... well, I think in a cleverer way but the pop-songs, they are associated with the West End shows.

-

- That is a dream come true. If you want one of the smooth writers of this generation – Garry is the best. And... **you know** I said when I did my first album with Sony... I said that a... they said: "What would be your dream?" and I said – to have a song at some point that is written by Garry Barrolow for me, **you know**, an original track.

**510 words**

**1 question (0+0+1)**

**0 personal address**

**1 personal you**

**2 you know**

Man 6 (Jason Donovan 1968 - ):

- 
- Hi! How are you? Good morning.
- 
- Well, the further north I go the less excited and better I get. But, no, it's a pleasure to be here.
- 
- Well, she has a record out which is quite nice and it's been fifteen years between drinks but I've been doing a lot of writing in between. Ehm... it's just a... this is with a major record coming universal so... the tour will sort of profile that and some of the old stuff as well.
- 
- Yes, I think my real passion is music. I mean I think **you know** a... a... **you know** it's an amazing what a three and a half minute song can do to one's psychological make-up **you know**. And **you know** this sort of things pipes our alliance I guess... so I'm very lucky to have a few songs that did change a few peoples lives.
- 
- It's a long time. I always play some of mine. I'm not going to the concert with sort of being latest stray with some creative imagination that I don't necessarily agree with.
- 
- The vocal kids usually. There are a lot of mums there... I have to say there are a lot of women in the audience. Too many women clothes anyhow.
- 
- No, I don't know. **You** too said 'the chuckle brothers' before and I didn't know what that is.
- *'belly brothers' are like very large pants.*
- Are they? They are like with wide fronts... We call them bowl-catchers out there.
- 
- Yes, **you** see that is the difference between the North and the South. Bowl and apple. But a... well I'm... I have actually a pair of those in my home, yeah. I prefer the women's ones. The women's ones are... ok, I'm talking men's here... it's very early in the morning now, I just remind **you**. I'm just thinking about the chuckle ones... that's keeping me alive. Definitely.
- 
- David is... I do speak to him occasionally. He is a character... he is barking. And... and now David is giggling and pop-casting this show... and he tends to watch what people say but I... he is like a little kid David. Do you know? He is definitely one of that genre. And I think for him perceptions were one thing and the reality was the other. And actually **you know**... it's... I know that he is really enjoying **you know** his time at the moment. And... the thing about reality television you've got to understand it's like fish and chips. And it's a bit like... no, actually not like fish and chips, a little bit like newspapers. As soon as you've read it it's over. I've tried to watch them, the series back when I got back and I actually found I couldn't do it. It has happened. Do you know what I mean? It's moved on. And this is the thing I suppose about **you know** the X-factors and these shows, I love them.

**500 words**

**4 questions (0+1+3)**

**0 personal address**

**3 personal you**

**6 you know**

Man 7 (Will Smith 1968 - ):

- 
- What's going on here? How are you feeling?
- 
- Thank you. Good stuffy. Perfect stuffy for the radio. I'm going to suffer through.
- 
- Yeah, **you know**, it's a... it's a very different from... from many things that I've ever done. It's terrifying. I'm hoping that the fans are willing to take this journey with me. I'll be saying... Listen if you go up with me like seven pounds I promise I'll make a comedy next.
- 
- Absolutely. I just... **you know** want to be able to expand and as an actor... **you know** to me it's important that my work and my life be in... in service to humanity. And I think that there is **you know** a higher level of performance and a higher level of story telling that I need to be able to attain to be able to deliver... the messages and concepts, the ideas that I feel are important.
- 
- **you know** I feel like a... there is **you know** Malcolm whose recent book called Outliers where they talk about ten thousand hours being necessity for human being to become an expert at something. And I feel like my entire career has just recently added up to my ten thousand hours and I feel like the next ten years I'm going to be the highest peak of innovation in my career.
- 
- Well, then he is an expert!
- 
- **You know** it's... there was such a difficult space for me to live in. yes, I lost probably an equivalent of ... I don't know... nine kilos or something like that. **You know** I like to have fun. I like to be a bit of the positive energy **you know**. This is the character who... **you know** he barely smiles in the movie and he has a very serious mission.
- 
- Yes, it was definitely worth waiting for. I just a... it's a good thing that I a... I was a big boy when I had my first love scene.
- 
- Yes, stay away from the sea! Stay away from the sea. You know this is fun. This is one of the most difficult things in this movie like... you can't say anything about it. Part of the beauty and enjoyment of the film is the people get into the theatre and don't know anything and watch it on fold and as it develops it's a... it's a truly a test of audience patience but if you stay there it is a very, very powerful ending to this film.
- 
- Oh yeah. **You know** it's... it's an idea that was raised in my family while talking about this film. **You know** it's really interesting because... I mean this film certainly **you know** challenges the... the traditional views of... right and wrong, moral and immoral, selfish and sacrificial because **you know** you've got a couple decisions to make after you watch this film. How you feel about it.

**500 words**

**2 questions (0+2+0)**

**0 personal address**

**0 personal you**

**14 you know**

Man 8 (Dara O'Brian 1972 - ):

- 
- It's a pleasure to be here. How are you?
- 
- Thank you very much... it's passport and stuff. It's a lot of **you know** international documentation...
- 
- I'd like to think so. Yes.
- 
- It does. It makes it very difficult for me and being in life for the audience isn't obviously very different than any other work you have. I mean I think that was gig number six of a week eight that I was doing... but I mean that was just another night in that regard. But it demolishes... **you know** the camera is on and there's light in their faces and become more self-conscious because they are worried about... **you know** when you have the audience messing around there is a game... there is much game that I would pick the wrong person and then I would go: "oh, I don't talk!" or it's not going to be one those good nights, **you know**. Because occasionally when you are talking in front of... what you do is what you do when you are talking to the audience. It's just nice for you to find the three eyes in the row and it's just kills you. And your worries are always at the one night you spend it in front of six cameras and everything and it's going to be one of those nights.
- 
- It does change. You make it more self-conscious. I mean there's nothing like bright lights. **You know** coming and taking place in darker rooms because people feel... can feel enormous in the room can lose themselves as we are losing us to the crowd. I mean that's why life as an actor is full of attention. Put on the DVDs and show actually the real things you do on the tour. But in that room it's the only thing that takes place. And the very reason that it doesn't take place in... **you know** *Brights and Shines*, **you know** *Marquise*... people want to lose themselves in there. And just... **you know** and then the ambitions fall enough and slides into laughter.
- 
- No what started is the only thing that unfortunately keeps me... I started accounting but needed a day job after few months because in comedy, especially in starting off, you don't get... there's just not enough work to justify. Particularly if you are doing only one or two gigs a week and... so I needed a day job and... it was interesting broadcasting as well. When you are twenty three the only job you get will be on kids TV. But it's kind of a fact that.. It's fairly a fact that I started in kids TV and then for some reason... kids TV was just the gig I had.
- 
- No, you are nervous all the time. You should be nervous because there are still people in the room who actually have made as much as anybody else to be there and **you know**...

**500 words**

**1 question (0+1+0)**

**0 personal address            0 personal you            9 you know**

Man 9 (James Blunt 1974 - ):

- 
- Thank you. It's very good to be here. [-...] ]It is tracking me down a bit here, isn't it?
- 
- Yes... Actually I was on the tour bus. We were on the tour bus all the time. So **you know**... so I was fast asleep from the gale. [-...] Birds and beer. And birds. It won't be an exaggeration. Just beer and birds.
- 
- Yeah, **you** have to be in the band. I think so. I don't think I'm going to sleep with **you** so... probably there's no room for **you**.
- 
- So **you** see I actually don't follow any of that so... I've been all over the world recently and all over souls and haven't caught yet of what's going on in here in the moment.
- 
- Yeah, **you know** I don't think it's necessarily the way we should be teaching the whole country really that the success is defined by things like fame and... money. That seems pretty shallow way to define it. More and more we orientate the world around celebrity rather than actually some kind of debts of skill and talent I think may be it is the time we should be evaluating what's that we suggest is the success. May be we should value it by things like happiness.
- 
- Wonderful trend... **you know** it comes especially with visibility which is good because people don't show up at the shows. And I'm really glad for that. But **you know** the notion of being... **you know** your private life being washed... I think it's a sign of something else...
- 
- No, not at all. Because I think probably ninety nine percent of all the times it's not true. There is actually like reading a codex on the whole and I don't really keep a record what Spiderman is up to at the moment and all of that. And I'm not worried about what I read.
- 
- I actually do, yes. One of them actually. **You know** I don't listen to them all the time, I promise... [-...] I've got a couple. Yes, exactly that, yeah.
- 
- Well, I'm... **you know** I've... I listen a lot to the 70s music. I have a lot of songs. You can really hear the influence of it. [-...] I pass forward...
- 
- Yeah, I've just been out in the town and I've seen my ex-girlfriend with her new man I didn't know existed and we've caught eyes in the underground in London and I got home and I wrote the words.
- 
- Yes, that's a way to relate to it... yes; I'm not a master of writing so almost got a panic that I would forget to write them. Yes so... it was just a real moment and it comes out really an honest song. It's not that for the world but for me it was a really personal moment.
- 
- Not totally. It's still a very personal song to me.

**503 words**

**1 question (0+0+1)**

**0 personal address**

**4 personal you**

**7 you know**

Man 10 (Michael Buble 1975 - ):

- 
- It's very nice of **you** to say. Thank you. That's what brings me back.
- 
- No, **you know** it's funny because it's been longer... yeah; I have been working the bud off.
- 
- I love it. I'm lucky. I have about thirty five - thirty six countries and it's beautiful. It's really attractive when people don't speak English and they know the words of the songs.
- 
- Absolutely. One thing actually happened in Australia when I walked in into a piano bar and the gentleman playing saw me coming and he started trying to sing everything but the thing was that he didn't know the words, at all. And so he was going aa-aaa-aaaa. I think that was an extreme.
- 
- South Africa has been amazing. No, it wasn't the first time. Em... a bunch of places. I mean it's pretty amazing. The tour you get is of course excellent. We've got quite emotional about it. I mean only five and a half years before and I was thrilled about playing for Scotts. I couldn't believe there would be eighteen or nineteen people hanging round and... to see sixteen thousands was overwhelming. Beautiful.
- 
- Yes, it's great. It's great. And there it was amazing too. I mean it's been a very cool year to get into and to go on playing. Of course at the end of the year in December and this year I have been playing in Madison Garden and I was nervous. They put up the tickets and I said to my manager: "God, you want to make a statement here but **you know** what if ... **you know** that's a lot of tickets to sell." And I think it was two and a half hours later... so it's amazing... I bought thirteen thousands! (laughing)
- 
- Well I think that for me, it's... it's about speaking with the audience and allowing them to be part of the show. Allowing them **you know** and telling them that **you know** they paid and now it's their night. And I'm just here to entertain them and if they want to dance or sing **you know**... it becomes a party and the cool thing that it's such a collective group of people that comes to see me. **You know** from really young kids to the seniors, everyone's black/white, gay/straight, rich/poor – everybody is coming for the same thing and it's really fun there. I like that.
- 
- Absolutely. I mean it's... it's beautiful. The music... it was easy for me to love and it's obvious... I mean it's payable. Great lyrics wrapped around in these great melodies which are unforgettable. It's really like I said payable. It makes it really easy for people to digest.
- 
- thank you very much... yes, I did. Shall I tell you the first one I chose?
- 
- Well, the first one I chose was Lui Armstrong and people... You know it's not often played to be honest. They always play *What a Wonderful World*.

**507 words**

**1 question (1+0+0)**

**0 personal address**

**1 personal you**

**7 you know**

**Group 6:** Man 1 (Ronan Keating 1977 - ):

- 
- How is it going? It's good to see **you** too.
- 
- I can't believe it... it was brilliant **you know**. I mean usually I don't know what's around the corner and 2008 took all by a surprise. I was busy and it was successful, thank God it was. [-...] – Yeah, it did actually, yeah. I have to say... **you know** we've brought here the greatest hits again, **you know**, which was bazaar **you know**. This is the second time and the same great hits, the same sort of songs and I mean... it did well again.
- 
- Yeah, slightly. It's time for some new music and voices **you know**. It was kind of weird.
- 
- Yeah, we've been in the studio actually. Half a January. And the guys were at my place and we were cheaping the way of writing so it's gone well. And we kind of taking a new angle **you know**, because we didn't really spend time in studio writing. **You know** we did it individually. It never happened; **you know** all five in one room. So it is going to be interesting.
- 
- It's unbelievable how quickly we are back into the roles in the band and sort of... people that we were. **You know**, just the sense of humour and understanding each other straight away which was nice. Yeah, **you know** I mean working with four people in the room writing can be tricky **you know** because you have to listen to everyone's opinion **you know**. [-...] – Yeah, I've been quite diplomatic, yeah. [-...] – **You know** everyone is pretty cool. Chan is probably the most outspoken **you know**, if he doesn't like something he will just tell you, **you know**, which is fair enough too **you know**.
- 
- Definitely. When we finished this album we think it's the hit and comes along. **You know**... I'm not going to sing it here!
- 
- Yeah, I mean, going another road last year was mad to see **you know** familiar faces. And I love that **you know** from rows and the avenues. But then kids stand beside them **you know**. And I did have to make sure kids didn't look like us **you know**.
- 
- Yeah of course, I'm just joking. Yeah, it was a real party and a real, real giggle **you know**. And the other thing was I was seeing the kids first time that was drinking this time so everyone was having a bag. They have rights... no, it's a good right.
- 
- Yeah, you could just have handled the microphone for every single song so it was great.
- 
- That's right... No, not really. I'm not. I don't like it. I get crazy. I've got to go back **you know** and do some work. I enjoy work and really... **you know** it's half my life I've been doing this so...
- 
- I think for a few days but after a while she gets a bit **you know**...

**500 words**

**1 question (0+1+0)**

**0 personal address**

**1 personal you**

**25 you know**

Man 2 (Will Young 1979 - ):

- 
- Very well, thank you.
- 
- It was amazing. It was absolutely... I was kind of blown away actually, by the audience.
- 
- Packed out? It's turned up when I said it was spectaculars time. It was kind of turned up. It's quite a different gig for me to do **you know**. It's quite... **you know**, comparing to Dustin it's a bit more of... a rocky gig. Not so much of a pop-gig. So it was a... I'm a bit apprehensive about it. It was an amazing time and the people turned up. It was a really good gig.
- 
- Yeah... I think it has. I heard yeah, I mean I think people will always have their opinions and... I think people like this sort of things actually and it's all music about, isn't it? For I feel like... I feel like we've overcome the challenge of doing the festivals. I think it's where it came from as well and so... I got a lot very quickly. Other things I have to work harder for but that's the way a life should be so... I feel like it's... it's nice to still be working against... perceptions... and I think we've done a great job. I'm really pleased. I think 'we' but I mean the band. I've got new band now and... I don't know the teen party. I know it has to be really well. I've got a lot but I don't know teen party. It's just the best crowd. I mean even better than in Glasgow I would say.
- 
- Yeah, it's amazing. I mean yeah they all like singing along before you even go on stage and they are all singing right songs and it's just.. It's just an awesome crowd **you know**.
- 
- Yes, actually quite a lot of new stuff because I think may be you can't... you won't get **you know** necessarily the fans that might be coming to concerts because the people are buying tickets and seeing a lot of different gigs and... so may be they don't know one or two different songs and I think we can get away with this stuff and it's going down really well. I think it's certainly going in my favour actually after a couple of... three gigs now. So... it's just great. I'm really chuffed... [5 words]
- 
- Fourth, yeah. It's always... yeah, it's always been pop **you know**, pop-music is such a massive genre of music. **You know** it's still... I'll always going to do pop-music but I just think that may be it have gone a bit... it's probably become better **you know**. When I sort of had more time to think about what I wanted to do. And this one I think is ... I feel like this one is kind of better than my second album. I liked the last album. It's more of a struggle because it was just following a very successful album.

**500 words**

**2 questions (0+0+2)**

**0 personal address**

**0 personal you**

**7 you know**

Man 3 (Russell Howard 1980 - ):

- 
- Yes, that's right. It's an original title.
- 
- They can, yeah. But not on their own. That can be sad. Not just buy and sit their alone, but if **you** want...
- 
- No, just kind of... it's really great because there are always new stories and there are working with so funny comedians that ... we sort of bounce from each other, so frank would say something appalling which make me laugh. And the he would tell a story about his family and then I would pick up the basis and perform in two and a half hours that come by after editing it in half an hour. That's so much going on in the world, **you know**. So you can always have a spin on it.
- 
- Yes, and it's hard. And I'm always standing and it's like and hour. And the audience can't get enough. But Mock the Week is... I guess it's sex persons to me just shouting at each other and it's... **you know**, it's a little bit bon fire but it's entertaining. It's like watching people like kids squabbling at the back end of a school bus. It's a little bit like "Let me speak, no let ME speak!"
- 
- Yeah, all the time. It's exquisite.
- 
- Yeah, brilliant. I did, yeah, of fun. It's fantastic. My mom and dad had to come, yeah. She's pretty cool.
- 
- No, my mom said only one thing about swearing at the end of the day. People that don't swear just don't have enough sex or food, which is, **you know** pretty wonderful. **You know**, what you feel when you buy a bit of a pudding and you just ohh before you know that you've eaten it all by yourself.
- 
- I've got. I have two in Apollo, which again I have to sort out. And then on the arena which is going to be amazing. Cool.
- 
- We can fit twelve thousand but you can also make it down so it fits four. So that's what we're doing – four thousand. It's not JUST four. And then my grandma and graddad will be there all the way through.
- 
- Yeah, absolutely, yeah. It's something wonderful about seeing somebody you've previously seen on the standees shouting something like "If I met you I'd..." just a compelling view. I don't know what his name is, he just wrinkles his face and is balding. He's quite young. But it's just that. Basic human thing going. He's got a funny face. His aids are so disgusting... I'm sitting here or I come to my house enjoying myself. It's so addicting stuff. I hate myself. So I watched the program the other day for twenty minutes! Have you seen this? Whereas on I'm a Celebrity they can't move and control their body around. The whole world is going to watch them and they are jumping through the hole. And they don't have any strategy. It's unbelievable, I tell **you**.

**500 words**

**1 question (1+0+0)**

**0 personal address**

**2 personal you**

**4 you know**

Man 4 (James Morrison 1984 - ):

- 
- Yeah, it's crazy! Yeah, all right that is a full name. [-...] yeah, catch ball, yeah.
- 
- Yeah, really... yeah, it's crazy. It happened really quickly. I wasn't valued for a while and it's time now to get to work but it was kind of party time really and getting the gigs... I got fired and then I was kind of hanging around thinking what the hell I am going to do and then I bumped into a guy and ended up recording some songs even... boom, yeah, a couple of weeks later I was in record company singing songs and tried to get a deal and then... yeah a year later I signed. It happened very, very quickly, **man**. I meant to.
- 
- Yeah, I'm always speeding it up a bit because it's a big Babylon, **you know**. Yeah, yeah, it happened really quickly. [-...] - No, not really, no. I mean it's definitely... it's definitely have something... **you know** a family and friends around you kind of remind you who you are. But I think **you know** I'm pretty grounded anyway **you know**. My family definitely told me what's important and **you know** not to kind of get swept away of all the rubbish in the hype, yeah, **you know**. I mean there're so many people in this business that tell me that most people are **you know** just not very nice people **you know**.
- 
- Yeah, I did. I did. I got U. I got U. I didn't even get a grade. [-...] yeah, it was like an S-level. They didn't even give me a grade. Yeah.
- 
- Yeah, it was in my history. But we really were a band, yeah. We used to play loads of stuff... **you know** a lot of rock stuff and... a bit of like... I don't know like... recent pop... top-load of the time – that was like our...
- 
- Yeah, we got it early. We used to do loads of stuff, like quite old school stuff really, and then just a bit to keep one up there.
- *And you have a sweet tooth.*
- A sweet tooth? I have indeed.
- *I'm going to give you something.*
- Are you?.. Yeah, Gosh! I love them! Thanks, **man**. Cheers!
- 
- Yeah, yeah, there is. Yeah, there were two thousands people who were really disappointed **you know**. When a really good trumpet player doesn't come on stage and it's me that better be good. But it went well. A lot of people wanted to see James Morrison at some point and nobody came out... and lots of people laughed and... yeah, started buuuh... [-...] - Yeah, it's good. I used to drink it all the time when I was a kid. It's probably one of the whipping up. Yeah, I am uuuh... real man's drink!
- 
- It wasn't massive but I mean that **you know** obviously I want to do well **you know**. I put pressure on myself while the pressure is now and on. **You know** it's about what people are there for.

**500 words**

**2questions (0+0+2)**

**2 personal address**

**0 personal you**

**13 you know**

Man 5 (Jamie Bell 1986 - ):

- 
- Thank you for having me. [-...] - Yeah, absolutely, I know. It's good to be here.
- 
- No, I'm doing all right actually. It's not so bad. [-...] – It's just the mushrooms. I don't know... I can't... if they're from a tin or...
- 
- I know. I know, petty me. Oh it's how I know. [-...] – **You** won't believe me. Even more in film industry.
- 
- I think so. I mean I went first through the script and I was completely captivated. I... I was also kind of embarrassed. I didn't know more about the story and particular about the brothers which the story kind of circles around then. And I was embarrassed I didn't know about Jewish resistance in general in this time of the history and... and the figures are something about twenty thousand or thirty thousand resistance Jewish flights during the Second World War. And that figure to me was astonishing. I would... we had just a collective perspective of these people at this time in history which is of silence and suffering and passiveness **you know**. And then going to the debts but that isn't the case.
- 
- Yeah, **you know** we would shoot in Lithuania just outside the Vilnius, which has its own kind of terrific history and at this time in history as well. So... It was incredibly cold... incredibly physical. There are a lot of sequences in the movie, lots of running around. And also lots of standing still doing nothing which is kind of the worst thing to do in prison cold temperatures. I think all of us made this film with the knowledge that in the back of our minds, at the end of the day we'd go back and have a shower and could have dinner and relax. And these people didn't get to do it **you know**.
- 
- Most of them are, yeah, for sure.
- 
- Yeah, Barack Obama. His campaign song every time he would finish his speech with *I'm Delivered, I'm Yours*. And his inauguration I think is about... I mean he's inheriting a kind of crazy world but I mean it's still something enormous to celebrate. I think I was in States when that was happening and it was... it was phenomenal. The energy there was just incredible. The celebrations that were going were immense.
- 
- And lots of good English actors as well, I mean lots of fantastic characters from England too.
- 
- We made it last... last year. This was a kind of October through November last year in Lithuania.
- 
- Usually. I think some films have this slot. **You know** they have this weekend when they are going to open, which is the deadline, when it's going to happen. This kind of films **you know** you make it and then... depending on what kind of movie you have... you open it on the weekend or you wait... but usually it takes about a year...

**500 words**

**0 questions**

**0 personal address**

**1 personal you**

**5 you know**

Man 6 (Sam Beeton 1988 - ):

- 
- Hello, **Paul**... we have, yes. [-...] – Yeah, two months. I was doing a show case so I was there.
- 
- Thank you... here I am, yes. It's good to be here... here you go... yeah, I think it's something to do with me. I don't know... may be I could have taken the sun or something.
- 
- That's correct... very young, yes. I am two... no I am nineteen... thanks.
- 
- Yeah, I did get to chose actually, which was nice... and... and yeah, I chose all right I think, **you know**, yeah. [-...] – Yeah, *The Thing You Look for* and that's coming out on September the first.
- 
- Yes... sure...yeah... yes, it's definitely a good thing. It's very nice. It's as **you** say a dream come true. I never really had big ambitions to be signed up or anything. It just so it happened, **you know** which is sure lots of people listening and going... yeah, damn. But yeah, I just got... I used to play in front of a... when I was sixteen in a pub... a pub. And a.. yeah he made a recording of me playing live and someone got to hear it and they wrote on for me. So I was still at school when I was getting the offers from the record-companies so... it was a nice way to do it **you know**... in stead of being chasing the bull.
- 
- Yeah, that was it... well; **you know** the work wasn't like that. It was more like cool... **you know** Careers' Advice that was an interesting meeting. I was like... I was like: "What should I say". And they: "You have good English grades you can be a journalist." Your maths is good so you can be mathematician... uhmm... and then they: "What are you going to do?". – "Well actually..." yes!
- 
- Yeah, sixteen! She's still at school, isn't she?
- 
- Ok... well, there you go. May be that's the way to do it. If you don't want it and **you know**... you get it. [-...] – "I don't want to meet Gabriella Cilmi..." yeah, she's good looking... I know.
- 
- Yeah, **you know**... may be, may be... they were like "university" and stuff, some of joining the army. My best friend is now in Afganistan dodging bullets, God on him...and... absolutely, yeah, definitely. Yeah, it's a strange thing to see **you know**, your school friend is going off to Afganistan because when I come back they say **you know** people change...
- 
- Yes, it's very strange thing. Very strange. [-...] – I'm going to be on the top. I'm going to be like... yeah, probably on this radio station. [-...] – Yeah, I'd probably, **you know**, bring it through without rebranding. I think the colours are nice...
- 
- Ahead of ... no, I like them... I just got to think... I'm quite understanding it...
- ...so the DG is going to play it before the news.
- Really? It's a good advice, **Paul**! Definitely.

**510 words**

**2 questions (0+0+2)**

**2 personal address**

**1 personal you**

**10 you know**

Man 7 (Ray Quinn 1988 - ):

- 
- Hi. Are you ok?
- 
- Of course... I just think... I think it's the music like the songs **you know** and the dance moves... it's so easy to pick open. **You know** people just love it and... we've had so many karaoke sessions over the years which are... which **you know** are, definitely one of those iconic things that people love there.
- 
- Well, *the Lighten* is definitely the one for me for... I mean I love my songs too in the shows which are fitting in the film actually. *The Bouncing* and *The Disco*.
- 
- Oh God, yeah, definitely. For sure. Especially when they get the headlights in and [5 words]... I mean it's a great show to be a part of. Everybody loves it and always will so...
- 
- Well, you got Danny Bainor playing Danny... [8-9 words] so we still have them in it. And Michala Brasal playing Sundy. She was there, yeah, she was awesome. And I play Doody. Yeah, D double O, D and Y.
- 
- I don't think we can reveal it, can we? Can we? Ok, then I'll reveal it. Yeah, Jamie Osborne is coming in October.
- 
- Yeah, no, yeah. But he's coming to the show another day. And he actually came to see me after the show and said I was great when all happened. It's amazing like... I was Bye-bye... And then Oh my God! Yeah, yeah!
- 
- Yeah, yeah, he definitely will.
- 
- Well, after a few auditions for different musicals I just saw this one and... came along and they offered me the job after a couple of interviews. It was great, **you know**. And it's sort of... sort of... **you know**.
- 
- Definitely. Definitely. Yeah, I mean I want to do all these things. I'd love to do more film. I'd love to do more TV. I'd love to do... well, definitely love to do more theatre. Oh my Gosh, yeah, definitely. I'd love to play Danny one day; I'd love to play Tony Manaro one day. I'd love to play **you know**... I'd love to play... there are so many things I'd love to play! I'll just keep my fingers crossed and my eyes opened, really.
- 
- Yeah absolutely... yeah, definitely, but it's... I'm keeping fit. **You know** each show definitely keep you fit and I'm doing some polo, some press ups and I feel I'm pretty fit as I am actually. [-...] - Yeah, yeah I mean apparently so. It sounds great and I've seen advertisers near the theatre and... it's just making it known all over again really for everybody around the world, isn't it?
- 
- Oh yeah exactly, yeah, definitely. And the shows on the Piccadilly Theatre... who knows, who knows. I mean it's been on tour before so **you know**, you never know. Watch this space.

**500 words**

**4 questions (0+1+3)**

**0 personal address**

**0 personal you**

**8 you know**

Man 8 (Anthony Wright 1976 - ):

-

- Very well, **Dougie**. How are you?

-

- Yes, it was. I think it was September, last year. [-...] – I have indeed. It's been good. It's been positive.

-

- Yes, *No Me without You*. [-...] – Yes, definitely. [-...] – Well, I am one of... one of those guys who walk around and... yeah... [-...] – I mean I think, I think song writing **you know**... wherever we go in the studio I would leave it to... to... I mean it's always great to have an idea of titles. I always try to find a title first. **You know** like we said to *Reset the Zero* it was a title first. Then I knew the meaning behind it was... was going to be... would be about it also. I mean most of the songs that I have written are usually behind the title that we have found first. That only day we are going to the studio we bring it to the life basically. And I... I was tend to see how I'm feeling that day and give it that mood on the very day that it's recorded.

-

- oh, the story behind that is... it happens to be a young let that I met... a Russian young lady that I met who I was quite impressed with. I quite liked to... work has ethics and writing everything about the stories is very intriguing. I mean we are very, very good friends now as well and... **you know** I went to the studio that day and wanted to write something nice about her and that's what came out.

-

- Well, to be honest, I think I was just... it was just after coming out from the monastery. **You know** I did a TV program and I went to the monastery and lived with some benedict's and monks and then... it's nice to work with marketing... for legal firms and... I mean I did beat some bobs I mean I was... asked like Phillips from baseball one night to come and do some vocals. I'm always doing this and... have the tracks they are asking me to do but... it was really coming out from the monastery I just kind of decided **you know**... may be I should be more serious about this. Yeah, it was really after that when I just thought ok, there we go, I'm going to really say something. So I wanted to say... **you know** I am quite a positive person and I just wanted to get it all down and that was when I decided to start recording.

-

- Yeah, it was. It was. [-...] - Absolutely. It was this time to see what I really wanted to do and **you know** everything that they were teaching us there as well. About compassion and being positive, and... **you know** you have one life really. And so... **you know** music is positive and you can do it positively for other people and help other people...

**500 words**

**1 question (0+1+0)**

**1 personal address**

**0 personal you**

**9 you know**

<b>Group 1</b> Older women	W1	W2	W3	W4	W5	W6	W7	W8	W9	W10	Total
Number of words	350	503	515	500	500	537	513	500	505	510	4933
Number of questions (number of words in them)	3 (6)	2 (11)	3 (5)	2 (3)	0	0	1 (5)	1 (3)	0	0	12 (33)
<b>Information-seeking/ greeting/ reassuring &amp; tag questions</b>	<b>1/0/2 (3+0+3)</b>	<b>2/0/0 (11+0+0)</b>	<b>0/0/3 (0+0+5)</b>	<b>0/0/2 (0+0+3)</b>			<b>1/0/0 (5+0+0)</b>	<b>0/1/0 (0+3+0)</b>			<b>4/1/7 (19+3+11)</b>
Number of personal address	1	0	0	0	1	0	0	0	0	0	2
Number of personal <i>you</i>	2	1	2	0	3	1	0	1	1	0	11
Number of <i>you know</i>	0	1	2	5	7	2	3	10	8	6	44

<b>Group 2</b> Middle-aged women	W1	W2	W3	W4	W5	W6	W7	W8	W9	W10	Total
Number of words	514	530	560	375	505	505	500	505	505	508	5007
Number of questions (number of words)	7 (27)	6 (33)	4 (14)	0	4 (12)	10 (30)	0	5 (19)	1 (1)	1 (3)	38 (139)
<b>Information-seeking/ greeting/ reassuring &amp; tag questions</b>	<b>2/0/5 (13+0+14)</b>	<b>3/0/3 (9+0+24)</b>	<b>0/0/4 (0+0+14)</b>		<b>0/0/4 (0+0+12)</b>	<b>2/1/7 (8+3+19)</b>		<b>1/0/4 (5+0+14)</b>	<b>0/0/1 (0+0+1)</b>	<b>0/1/0 (0+3+0)</b>	<b>8/2/28 (35+6+98)</b>
Number of name-address	0	0	0	0	2	2	0	0	0	1	5
Number of personal <i>you</i>	13	5	2	2	2	11	1	1	0	0	37
Number of <i>you know</i>	3	3	17	1	7	2	7	12	6	8	56

<b>Group 3</b> Young women	W1	W2	W3	W4	W5	W6	W7	W8	W9	W10	Total
Number of words	500	530	505	470	335	258	500	510	500	500	4608
Number of questions (number of words)	0	3 (8)	2 (6)	7 (18)	0	0	0	2 (8)	0	1 (3)	15 (43)
<b>Information-seeking/ greeting/ reassuring &amp; tag questions</b>		<b>0/0/3 (0+0+8)</b>	<b>1/0/1 (5+0+1)</b>	<b>0/1/6 (0+3+15)</b>				<b>1/0/1 (6+0+2)</b>		<b>0/1/0 (0+3+0)</b>	<b>2/2/11 (11+6+26)</b>
Number of personal address	0	0	0	0	0	0	0	0	0	0	0
Number of personal <i>you</i>	1	0	0	6	0	0	1	0	0	0	8
Number of <i>you know</i>	7	3	7	0	5	0	3	3	2	2	32

<b>Group 4</b> Older men	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	Total
Number of words	480	550	500	425	500	500	500	500	500	500	4955
Number of questions (number of words)	2 (11)	2 (9)	0	1 (4)	0	1 (1)	2 (7)	0	0	0	8 (32)
<b>Information-seeking/ greeting/ reassuring &amp; tag questions</b>	<b>0/0/2 (0+0+11)</b>	<b>1/0/1 (6+0+3)</b>		<b>0/1/0 (0+4+0)</b>		<b>0/0/1 (0+0+1)</b>	<b>0/1/1 (0+3+4)</b>				<b>1/2/5 (6+7+19)</b>
Number of personal address	0	0	0	0	0	0	0	1	0	0	1
Number of personal <i>you</i>	4	1	1	0	0	1	0	3	2	1	13
Number of <i>you know</i>	3	0	6	1	9	4	31	0	1	7	62

<b>Group 5</b> Middle-aged men	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	Total
Number of words	505	500	500	475	510	500	500	500	503	507	5000
Number of questions (number of words)	3 (12)	3 (16)	4 (20)	0	1 (1)	4 (14)	2 (9)	1 (3)	1 (3)	1 (9)	20 (87)
<b>Information-seeking/ greeting/ reassuring &amp; tag questions</b>	<b>0/0/3 (0+0 +12)</b>	<b>2/0/1 (11+0 +5)</b>	<b>3/1/0 (17+3 +0)</b>		<b>0/0/1 (0+0 +1)</b>	<b>0/1/3 (0+3 +11)</b>	<b>0/2/0 (0+9 +0)</b>	<b>0/1/0 (0+3 +0)</b>	<b>0/0/1 (0+0 +3)</b>	<b>1/0/0 (9+0 +0)</b>	<b>6/5/9 (37+18 +32)</b>
Number of personal address	0	0	3	0	0	0	0	0	0	0	3
Number of personal <i>you</i>	0	0	1	0	1	3	0	0	4	1	10
Number of <i>you know</i>	8	16	3	10	2	6	14	9	7	7	82

<b>Group 6</b> Young men	M1	M2	M3	M4	M5	M6	M7	M8	Total
Number of words	500	500	500	500	500	510	500	500	4010
Number of questions (number of words)	1 (4)	2 (5)	1 (4)	2 (5)	0	2 (4)	4 (10)	1 (3)	13 (35)
<b>Information-seeking/ greeting/ reassuring &amp; tag questions</b>	<b>0/1/0 (0+4 +0)</b>	<b>0/0/2 (0+0 +5)</b>	<b>1/0/0 (4+0 +0)</b>	<b>0/0/2 (0+0 +5)</b>		<b>0/0/2 (0+0 +4)</b>	<b>0/1/3 (0+3 +7)</b>	<b>0/1/0 (0+3 +0)</b>	<b>1/3/9 (4+10 +21)</b>
Number of personal address	0	0	0	2	0	2	0	1	5
Number of personal <i>you</i>	1	0	2	0	1	1	0	0	5
Number of <i>you know</i>	25	7	4	13	5	10	8	9	81