Practice Pack, Unit 04, exercise 02 (◎ 29)

Announcer: Listen to another part of the interview with Tony Giles.

Jonny Bliss: How do you fund your travels?

Tony Giles: My dad left me a pension when he died. I was 16. I get that every month. It's not a lot of money, about 500 Euros, and I use that to travel. And then I get some money from the government, and I try to make some money from my e-books I publish. I got two e-books, one called *Seeing the World My Way* and one called *Seeing the Americas My Way*. I do OK. I travel cheaply, couch-surfing, that's the way to go. Don't go to Oslo, it's so expensive, the most expensive place in the world.

Johnny Bliss: Was there a moment for you that, like, settled it, like, this is what I wanna do?

Tony Giles: I was in New Orleans, it was really hot, it was like 32, 33 degrees Celsius. First time, on my own, outside the UK or Europe, completely by myself, totally blind, 80% deaf, and I'm sweating already. I panicked, I just, like, stopped, still on the street, like "Can I do this?" and I sort of panicked, and started shaking, and I took a few deep breaths and I said, "Tony, this is what you want. If you don't want it, go back inside the hostel and go home." So I took a few more deep breaths, turned left, walked down the street, found someone to help me to find a tram, and the rest is history …

Johnny Bliss: For you, what's an experience which makes all the trouble worthwhile?

Tony Giles: In my first bungee jump, in the middle of nowhere, on a bridge, with like two instructors … So I tied this rubber thing around my ankles – one, two, three, and you'd fall forward, basically into nothingness – and as I drop and drop and drop, and then, suddenly, bang, and my whole body just explodes as I bounce. It's like running into a brick wall. All the wind is sort of knocked out of your lungs and you just bounce and spin around and …

Johnny Bliss: Bungee jumping, you can't see the distance or the height, but you can feel it …

Tony Giles: You sense it all. I drove a jet-boat as well on a lake, someone helped me, said left, right Tony – I tried not to crash it …

Johnny Bliss: Which of your senses are most attuned?

Tony Giles: Yeah, I think it's a combination of using them all together that gives me that picture of the world, smell, sound, people talking in their own languages, and the hustle and bustle of markets, or the traffic and a busy street. Zzew, zzew, the cars are passing you, that's what I sort of use to try to maintain a straight line. So I think it's all the senses together, and I'm very spatially aware. I don't know if you call it a sense, but my memory is probably my biggest asset, my biggest skill. I have to know, I put something down on the table, I have to remember where it is, because I can't look at it. I walk down a street, to a restaurant, or to a shop, someone might help me go there the first time, and then I remember as I'm walking, oh, we turned left, we turned right. I fail to remember it, and I can't get myself back to where I was staying.

Practice Pack, Unit 06, exercise 01 (◎ 30)

Announcer: Listen to another part of the FM4 interview with Ciara Farrell, the librarian of the Kennel Club Library.

Johnny Bliss: The Kennel Club is a library devoted entirely to dogs. It features literature on breeding them, feeding them, training them, taking care of them when they are sick, and much much more. Some of the books are quite old, and the librarian here, Keira Farrell, is showing me one of the most interesting ones in her collection.

Ciara Farrell: This is another book from the 17th century, this is from 1683, and this is a book of veterinary remedies. Most of these remedies are using very, very ordinary things, so oatmeal, herbs like rew, milk, powdered sulfur. It's all for common things, for lice and fleas, for worms, for dogs bitten by a venomous creature, diseases of the eye, diseases of the ear, mange, itch, it's household remedies, basically. It's like, for worms it says you take milk and you put brimstone, which is powdered sulfur, in it and give it the dog to drink. The dog will happily drink a pint of milk and then the worms will pass when he goes to the loo. If your dog is bitten by something, you make up a paste made of calamine, turpentine and yellow wax, and put that on, and that acts like a poultice and will draw the poison out of the wound. So, most of it is quite sensible, some of it is quite alarming. For sore eyes it says you take this herb, ground ivy, chew it and suck out the juice and spit it, morning and evening, into your dog's eyes. So, this gives you an idea of how important a dog's health was, these dogs are helping people earn their living, they're helping them protect their homes, they're helping them catch food for the pot, they're helping them keep vermin away from the house, they're helping them keep robbers and thieves and people who might hurt them away. So, these dogs are important, people love them, because they are their companions, but they also need to keep them in health because they are economically important. So, this book gives you some insight into that.

Bliss: And this section talks a lot about madness as well, dog madness, …

Farrell: Now, this is an interesting section: you've got all these remedies that tell you what you can do for various conditions and then you get into this section called 'madnesses'. Burning madness, running madness, falling madness, lank madness, sleeping madness, slavering madness. What they are describing there are two things that we still have, distemper and rabies, two very, very serious, absolutely fateful diseases that can and do kill dogs regularly. Now, what it says here is, "There cannot be prescribed any cure. When a dog is found with any of these, separate him from the rest of your dogs and knock him on the head. You simply destroy it, because there's nothing to be done for it." That suggests that the other remedies are effective, because they've got these ones for these minor illnesses, but rabies or distemper, forget it.

Practice Pack, Unit 07, exercise 02 (◎ 31)

Announcer: Listen to Eryn Wise talking about Native American protestors.

Eryn Wise: It was a prophecy, and it's something that we are born inherently knowing, so we know that we are part of the Seventh Generation. We knew that according to the prophecy, the black snake prophecy, that we were going to be the Seventh Generation that was going to cut the head off the black snake. We are still working on ending all of the black snakes, meaning the pipelines, but you know, as an indigenous person and, as you know, young people, it's our responsibility to care for the next seven generations, and that was something that we took very seriously in standing up.

FM4: So, when this moment came where you and your community felt you had to stand up for something, this feeling that you are a special generation that could bring change for your people really did play a psychological role?

Wise: We are born knowing that we are caretakers of the land, we are born knowing that we are defenders of the land, because we have come from a lineage that is, you know, several millennia long, of people that are protecting the land, that are earth defenders, and when it was time for us to do something and we were asked to fight for the next seven generations, no one thought twice about it, because everyone knows when they are born as an indigenous person, that's your job, that's your role.

FM4: One of the interesting aspects of the protests from a Native American point of view is that it was very much a youth-led movement in a culture where deference to the elders is very important.

Wise: Yeah, and you know, it was the youth who had seen their elders unsuccessfully make a stand against this pipeline. They had already been fighting, and it had already been on the table for two years before the camps were occupied and, you know, the youths really were tired of their voices not being heard, because ultimately it's their future that they are fighting for. Everyone else's older than them is going to die before them, and they are going to have to inherit whatever decisions the elders are making. So I think that it was really on indigenous communities, you take pride in your youth, and when the youth were taking pride in themselves, the community only was that much prouder of them, and they came behind them and helped lift them up in order to help start this movement.

FM4: Do you think it also played a role in people finding themselves, finding their role in life?

Wise: Yeah, definitely. Everyone came to camp for a different reason, but when we all left, you can't even discover the feeling that you have inside of you, this buzzing, this fire that you've never felt before, because you know, without a doubt that there a several thousand other people that are feeling that exact same fire that you feel, and it's only a fire that those that were there know what it feels like coursing through your body. And I think that one of the biggest things that we took away from Standing Rock is not just the protection of the water and not just the protection of the land or our sovereign rights, but also a protection of humanity in a way, to preserve their, in a traditional way, in a way that has been stolen from us for many years, and a reclamation of self, I think.

Practice Pack, Unit 08, exercise 07 (◎ 32)

Announcer: Listen to an interview with an Edinburgh Festival enthusiast.

Richard: For this week's podcastsinenglish.com we're talking about festivals, and with me is Graham, who comes from Edinburgh, so we're going to talk about the Edinburgh Festival. Hello, Graham.

Graham: Hello.

Richard: So, tell me: what is the Edinburgh Festival?

Graham: Well, it's the biggest arts festival in the world. It takes place in August, when artists, musicians and dancers and comedians come from all over the world and descend on Edinburgh for about three weeks. And they put on shows everywhere: every stage, every hall, every club, every bar, everywhere. There's always some sort of show going on from morning, noon and night.

Richard: Wow, so, er … how many people do you think come to Edinburgh for the Festival?

Graham: Certainly in the millions.

Richard: In the millions?

Graham: Yeah.

Richard: Wow, and what about you, what, erm, do you, would like to see at the Festival? Er … what events do you go to?

Graham: Well, erm, like the fact that there's always a lot of small things, erm, individuals coming up or small theatre companies that are just starting out. So I really like going out and taking a chance. The tickets are relatively cheap, so you can go out and, you know, pay a few pounds for a ticket and you can see a new talent. For me it's the sense of experiencing things the first time which I really like.

Richard: Oh, OK. So, erm, do you like to see plays or comedians or, or what other things do they have?

Graham: Erm, well, they have, er, they have dance, but they also have a jazz festival, which I quite like.

Richard: Oh, right.

Graham: I like theatre, I saw a very nice Shakespeare done in the Botanical Gardens once. And the comedians are always funny as well, I like them.

Richard: And … and the other thing I've heard about Edinburgh is the Edinburgh Fringe Festival. Is that the same or different?

Graham: Erm, well, really when people talk about the Festival these days, normally they actually mean both, er, the Edinburgh Festival and the Edinburgh Fringe. Er, the actual Festival itself is actually a smaller part, it was the original part originally, and the Fringe was built up around it. But the Edinburgh Festival, this tends to focus on more well-known established arts in bigger theatres: opera, ballet, erm, well-known companies or established, er, theatre companies coming up. Whereas the Fringe is … well, it's all the other

little companies, you know, er, sort of, you know, amateur dramatic companies, universities, even schools. Erm, a lot of new groups coming up and putting on shows at the same time. But, you know, generally these days if people talk about the Festival, they mean both of them together.

Richard: OK, so the Fringe is outside the Festival, erm, and it's not just comedy, because I thought that the Fringe was just comedy.

Graham: Erm, well, there is a big comedy festival which is part of it, erm, but, no, there's everything, I mean, er … last year I went to see a production of Macbeth with motorcycles, which was quite strange.

Richard: Sounds like fun!

Graham: Yeah, so they tend to do things, you know, fairly different.

Richard: Ah, so, erm, when's it on again, what part of the year?

Graham: It's in August, er, normally about the second week, er, until the end of August.

Richard: And, er, and are you going this year?

Graham: Hopefully if I can, yeah, definitely.

Richard: So maybe we can do another podcastsinenglish.com recording when you come back.

Graham: Great, that'd be superb.

Richard: Thanks very much, Graham.

Graham: OK, thanks.

Practice Pack, Unit 09, exercise 02 (◎ 33)

Announcer: Listen to another part of the FM4 interview with comic journalist Sarah Glidden.

FM4: Sarah Glidden has created a fascinating fly-on-the-wall book that has been very successful. And it also examines the way journalism works. The good bits and the bad bits. Journalism is an industry constantly in crisis, we're told, there's no money and then there's this whole fake news nonsense. Sarah says that's why it's important to shine a light on the work that good reporters do.

Sarah Glidden: The more we understand about how things are made, the more we can both appreciate them but also be critical consumers, you know, like a news consumer. We shouldn't just trust the *New York Times*, if that's the newspaper that we read, that's the newspaper that I read, but, you know, after working on this for so long and taking such a deep dive into journalism, like, I definitely am a different kind of reader. You have to think of: What are the biases of the newspaper, what are the biases of the country that the newspaper is in, you know? There are biases that we don't even know that we have. And I think the more we understand that they are just even there, the more we can just be informed about how we are consuming our news.

FM4: And if you're not deliberately biased, if you're not trying to sell a particular story, you see something through your eyes. You always talk about objective journalism. I guess what we learn from a fly-on-the-wall making of documentary is that there is no objective, there is no stone tablet. Journalists write a story because they've seen certain people through their own eyes and that's an individual story.

Glidden: Exactly. I don't think there really is any objective journalism, besides maybe, some kind of, like, weather station, that just records very technical happenings or like, you know, there are facts, there are things that occur, that you can measure and that you can, you know, prove. But all other journalism, when it comes to talking to people, the journalist has to choose who to talk to. And it has to depend on who is willing to talk to them. Sometimes, there are stories that they can't get, because it's unsafe for a person to talk about it or, you know, things like that, they're not allowed to, they're not allowed to give that kind of access. So, like, we really need to know about how that stuff is gathered in order to know how our world works.

FM4: I've often noticed on foreign reporting trips myself that I tell the stories of the most exuberant, the most outspoken member of a group. Maybe a coffee farmer who happens to speak English, rather than the average person, because the average person doesn't like talking to journalists. And I've often wondered: Am I getting the real story, or just the guy who's best at telling a story.

Glidden: Well, you are getting the real story, that's his story. But not a complete story. And that's why I think that it's good for us to, like, not just read one thing. I don't want you to just read my book, I want you to read lots of things, and from different viewpoints. And I think, you know, people in Europe have an advantage, because they often speak more than one language, can read news from different countries and different publications. Americans, who can only read English, we have, you know, we can't see as many viewpoints. And the more variety we can get, the better.